

# Crash Course In Jazz Rhythm Guitar

For  
Small Group Combo  
and Big Band  
Ensemble

jon garner

**Everything  
you need to know  
to start playing rhythm guitar  
in swing jazz.**

**How to Simplify**

**Be Efficient**

**Make it Easy**

**G**

# **Praise for**

## ***Crash Course in Jazz Rhythm Guitar for Small Group to Big Band Ensemble***

"I wish I had this when I was first starting off! These are really good exercises! Nice, simple explanations. This is a wonderful tool for students trying to dip their feet into the jazz idiom. Very unique in that it gets rid of the excess blubber that usually plagues other jazz guitar books. This is a jazz essentialist book!"

- Nate Burns, NYC based touring guitarist.

"I especially like the practical advice about simplifying in complicated or difficult song sections. Getting permission to 'cheat' and knowing it will work fine is a big deal ...the book becomes very useful as a practical framework of the fretboard in the end. I found the book entertaining, practical and look forward to the next!"

- Jeff Bertino, Musician, Poway Folk Circle Founder, and gratefully retired computer engineer.

"I think this is an excellent book, clearly a reflection of your knowledge and deep understanding, not only as a player, but as a teacher, too. Great job!"

- Jonathan Harnum, Author of *The Practice of Practice*, *Practice Like This*, and *Basic Music Theory* (Sol Ut Press.)

"I picked up so many practical and useful techniques from you. You truly are an amazing teacher. You put our lessons and your teaching style in book form. It's great!"

- Kevin Schwartz, San Diego based touring guitarist.

**Crash Course  
In  
Jazz Rhythm Guitar**

**For Small Group  
to  
Big Band Ensemble**

**Jon Garner**

**Jon Garner Music Press**

J.Garner Music

**Digital Edition 1**

# **Table of Contents**

**I am debating whether to have a Table of Contents.**

**The contents themselves are awesome, so there's that.**

**The book itself is carefully designed to take you from point A to point B. Each page building off the previous page.**

**So, no real reason to give you a “jump around and skip things tool,” which a Table of Contents can be.**

**So, yup, no TOC.**

**Just know,**

**the**

**Contents**

**are**

**Rad.**

# Table of Contents / Index

**(Ok, but don't skip anything, or it doesn't work.)**

1	Introduction
3	Why Learn 3-Note Chords?
5	How To Use This Book - Don't Skip This!
6	Note To Instructors
<b>7</b>	<b>Chapter One - The Basics</b>
8	Tuning
9	Chords - Part One
11	Quiz - Chords Basics
12	How To Read a Fretboard Diagram
14	The Musical Alphabet and Notes on String 6 and
15	Sharps and Flats
16	Practice - String 6 Natural Notes - Roots Only
17	Practice - String 6 Sharps and Flats - Roots Only
18	Practice - String 5 Natural Notes - Roots Only
19	Practice - Sting 5 Sharps and Flats - Roots Only
20	Practice on Blank Fretboards
<b>21</b>	<b>Chapter Two - Chords and Tunes - Part One</b>
22	How to Read Chord Diagrams and Apply to Root
23	Chord Charts and How To Strum
24	12 Bar Blues Intro
26	Quiz - Dominant 7 Chords
27	A Great Idea Moment
28	Blank Chord Reference Sheet
30	Swing Rhythm
31	Mix and Match Roots
33	12 Bar Blues In Other Keys Intro
34	The Staff and Time Signatures
35	How To Read Charts and Lead Sheets
36	Quiz - The Staff, Charts and Lead Sheets
37	12 Bar Blues -Other Keys Part 1
39	12 Bar Blues -Other Keys Part 2
41	Two-Five-One Chords -m7, M7, M6, Dom7
42	Chord Reference Sheet Reminder
43	Quiz - Chord Symbols Dom7, m7, M7, M6
44	Two-Five-One C Major
47	Blues 2 Jazzy
50	Minor 6 Chord
51	Quiz - Chord Symbols, Rhythmic Notation, Diagrams

- 52 Minor 7b5 and Diminished Chords
- 53 Substitutes for m7b5 and dim7
- 54 Quiz - 3-Note Voicings and Substitutes
- 55 Min 7b5 - Dim7 Subs Practice Tune
- 56 Putting It All Together - Practice Tune

## **57 Chapter Three- Chords and Tunes - Part Two**

- 58 Other Special Circumstances - Power Chord Sub
- 60 P5 Sub Practice Tune
- 61 7Sus4 Chord - Root 6
- 62 7sus4 Root 6 Practice and 7Sus4 Root 5 Voicing
- 63 Quiz - P5, 7sus4 Subs
- 64 Rhythm - Accents on 2 and 4
- 66 Quiz - Downstroke, Rhythmic Notation, Accents
- 67 Jazz Blues - Multiple Keys - Practice Tunes
- 71 Minor Blues - Multiple Keys
- 76 Quiz - Chords on Root 6 and Root 5
- 77 Rhythm Changes - 32 Bar Song Form
- 78 Ignore List Explained
- 79 Simplify List Explained
- 80 Ignore/Simplify Practice Tune - Goobledygook to Peasy
- 83 Quiz - Ignore and Simplify
- 84 Augmented Triad Sub - minMaj7 chord
- 86 Time to Fly Little Birdie
- 87 Where's Django - Practice Tune
- 88 Ask Stochelo - Practice Tune
- 89 Minor Madness - Practice Tune
- 90 Suspended Animation - Practice Tune
- 91 Quiz - Augmented Triad Sub, Half Note Strum
- 92 Latin Feel
- 93 Rico Tarde - Practice Tune
- 94 Menor Locura - Practice Tune

## **95 Chapter Four - Almost Fancy**

- 96 Intro To Fancy Pants
- 97 Repeat Signs
- 98 Multiple Endings
- 99 Da Capo, Fine, Al Fine
- 100 Coda, DC al Coda
- 101 DS, DS al Coda
- 102 Da Capo al Coda - Practice Tune
- 103 DS al Coda - Practice Tune
- 104 Quiz - Almost Fancy Review
- 105 Other Comping Patterns
- 106 Other Comping on 12 Bar Blues - Practice Tune
- 107 "So What" Chords

108	Triad Over Alternate Bass Notes
109	3/4 Time Signature
110	When In Doubt

## **111 Chapter Five - Fancy Pants**

112	Intro to Fancy Pants
113	Terms and Symbols
114	Quiz - Fancy Pants Chart Symbols
115	Fancy Pants Pajama Dance - Practice Tune
117	Grasshopper Reaches Top of the Mountain
120	Conclusion

121	Recommended Listening
122	Resources
123	Appendix A - 3-Note Voicing Master List
124	Appendix B Chord Fingering Charts
129	Appendix C - Ignore and Simplify List
130	Appendix D - The Major Scale and Theory
133	Glossary
135	Glossary of Symbols
143	Quiz Answers
155	Blank Chord Diagrams
157	Blank Fretboard Diagrams
159	About The Author

*“I fear not the man who has practiced 10,000 kicks once, but I fear the man who has practiced one kick 10,000 times.”*

*-Bruce Lee*

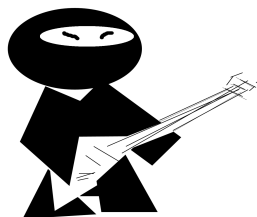
# Introduction

This book has been called an "essentialist" book. It is not intended to teach you everything there is to know about jazz guitar. It's a crash course designed to get you up to speed, simply and efficiently. It's bare bones, but that can often do the trick. Hmmm. Not quite bare bones, but slim, or lacking excess blubber.

You will learn the fundamentals of 3-note chords and the "rooting" system that every jazz guitarist needs to know. The "rooting" system will teach you the fretboard. 3-note chords will give you a solid foundation that will be built upon in future books. After this book you be prepared to learn altered chords, high voicings, chord melody style, 3/7 comping, improvisation, sight-reading, advanced rhythms, styles, walking chords, and much, much more.

If you already play jazz guitar, then you absolutely must have 3-note chords in your bag of tricks. Absolutely. In many, many situations, they are the best choice.

The Crash Course way, the G way, is to learn the essential. Then use the essential wisely. To simplify. To get a lot from a little. Simplicity brings speed, beauty and ease.



As a guitarist in a big band, swing band, small combo, or even a duo backing up a singer, your primary job will be playing chords. With that in mind, this crash course is set up to get you playing chords with a jazz sound and jazz style very quickly.

The system we are going to learn is called shell-voicings or, as I learned them, Freddie Green chords. Freddie Green was the legendary rhythm guitarist in the Count Basie Big Band. He drove that huge band with a pumping beat and these 3 note voicings. These voicings work in a variety of styles, but really seem most at home in jazz, swing, western swing, and gypsy jazz.

After you master all the material in this course, you can expand your knowledge in further courses. There is a lot to know, but we don't have to know it all to get started playing jazz and swing music. We just have to jump right in. So, let's go!

Soon, you'll be a lean, mean, strumming machine.  
Let's get crackin'!

## **Why Learn 3-Note Chords (3-Note Voicings)?**

**Not sure if you need to know 3-Note Chords? You do.**

3-note voicings form the backbone of this beautiful system. They create the foundation and the framework for the rest of the Crash Course Method.

### **What this course covers**

In this course you will learn the following:

- 3-note shell voicings ( 3 Note Chords )
- How and where to play them on the neck
- How to read lead sheets and chord charts
- How to “comp” or strum the chords properly
- How to read Big Band charts (Fancy Pants)
- How to simplify charts for real world playing
- Alternate rhythms for comping
- Many standard progressions including, 12 Bar Blues, Jazz Blues, Minor Blues, Rhythm Changes and more.
- Lots of Practice Tunes!

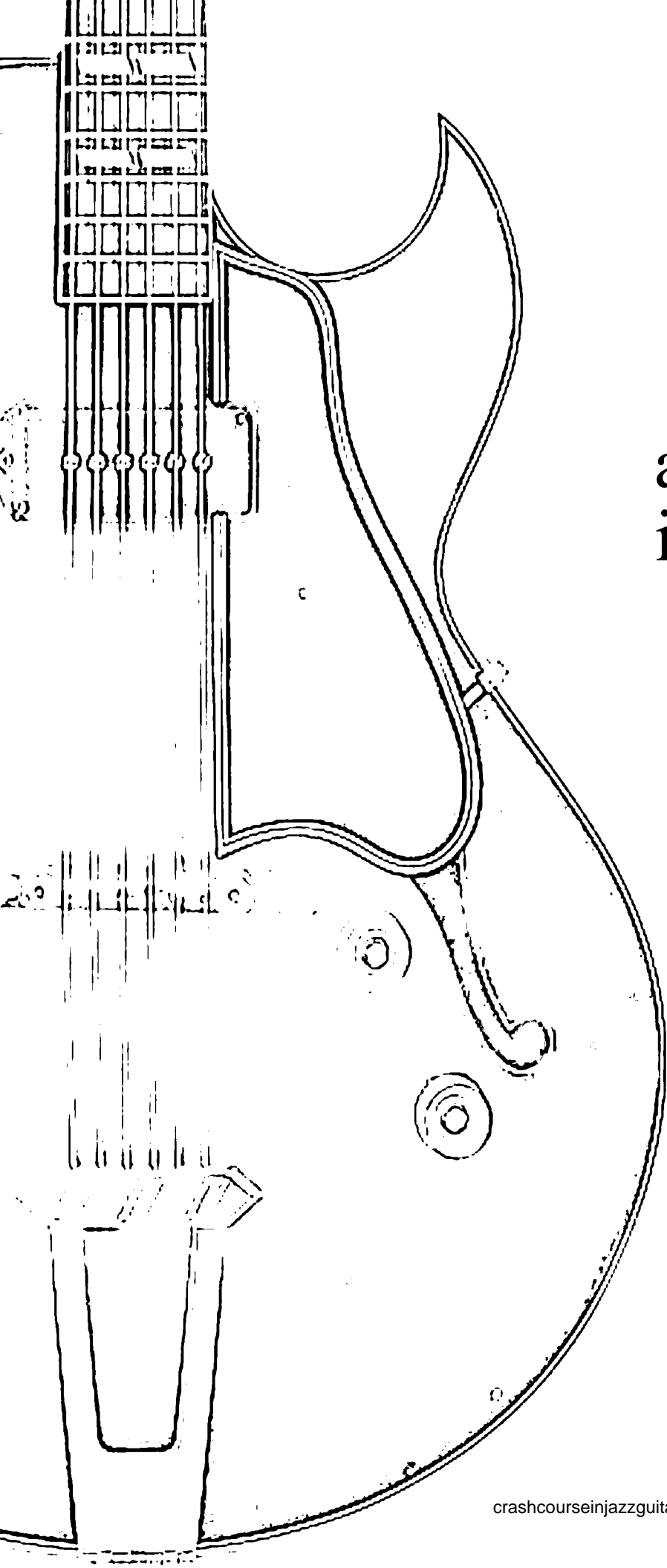
### **What is in the rest of the Crash Course Method?**

Reading Advanced Rhythms / Improvisation / Sight-reading Melodies  
Theory / Drop-2 Voicings / Extended Harmony / Styles  
Walking Chords / Walking Bass

**What you need to know already.**

**Almost nothing.**

**Let's Go!**



and so,  
it begins....

## How to Use this Book

### Don't Skip this Page. Yes, you.

This book gives you all the information you need to play basic jazz rhythm guitar. It is for students of all backgrounds. Many know how to read music, many do not. This book assumes you got your guitar last week and goes from there. If you come across parts or sections you already know, smile and pat yourself on the back. Well done! You should still read the section, though, at least quickly, to make sure there are no gaps in our communication. Ok? Cool. Enjoy.

The Chords are shown in a specific order, based on a balance between ease and how common the chord and progression. I start with the chords and progressions you are likely to see first and develop from there.

The Appendices contain all the chords, fingerings, terms, tricks and tip sheets. Quiz Answers at the end of the book.

It might be good to print or copy a couple of those pages and have them handy, especially the Chord List and Sub-Ignore pages. These and much more are also available for download at <http://crashcourseinjazzguitar.com>

Finally, this book is meant to be experienced. It's how we learn best. Play every new chord you learn. Practice every tune.

This is a work in progress. So, your feedback is greatly appreciated.

crashcourseinjazzguitar@gmail.com

Thanks!  
~jon g

***Playalongs, videos,  
examples,  
and much more  
for free at  
crashcourseinjazzguitar.com***

There aren't a lot of long pages of pure reading in this book, with the exception of the first few pages. There was just no other way. Please read them, they are crucial. After these, the rest of book will have you playing lots of fun tunes!

# Note to Instructors

## What is the best way to teach this method?

I highly recommend that you first go through the book yourself.

Each student will be different, as you already know. How much they can handle at a time is up to your observation and wisdom.

That said, I feel it is crucial that the student be proficient at playing roots on string 6 and 5 before proceeding. This is the foundation of the system. It may be good practice to have the student play roots-only before every practice tune, until they have proven mastery of this skill.

Other ideas:

Register at [crashcourseinjazzguitar.com](http://crashcourseinjazzguitar.com) for access to material and play-alongs.

Demonstrate the “feel” of the swing downstrum.

Play melodies over the tunes as they comp. Makes it more fun (for everyone) and more real.

Make sure all quizzes are done and reviewed.

Make sure they create their own chord-reference sheet. It greatly assists in memorizing the chords. That said, make sure they are memorizing the chords and don't let them use the chord-reference sheet all the time. It can become a crutch.

We are striving for command of 3—note chord vocabulary, ability to read charts, and a good strong time-feel.

Thanks and let me know what you think.

Much appreciated.

Jon Garner  
Gman

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# **Chapter One**

## **The Basics**

**Terms**  
**Diagrams**  
**Practice**

# Tuning

Standard tuning applies.

## Thickest String

⑥

**E**

⑤

**A**

④

**D**

③

**G**

②

**B**

①

**e**

If you don't already have a tuner, a quick google search will offer you dozens of good online tuners.

And, get yourself a tuner. The cheapest Snark works great.

## Thinnest String

# Chords

So, what is a chord?

A chord is a group of notes played together. For our purposes it can be 2 or more notes. (Heck, in a pinch even one note will do.)

The chord is also known as the "Harmony," the background for the melody. The melody is the part that is often played by the horn or singer. Anybody can play the melody though. It's the single note part that regular people remember.

A chord name has two bits of information we need, the "Root" and the "Type." The Root tells us where to play the chord. The Type tells us what kind of chord to play. So, the bits we need are Root and Type.

The Root is the first part of the chord name. It will be a letter. It is often the bass note, the lowest sounding tone.

The Type is the chord quality, Major, Minor, Dominant, Diminished, Augmented, etc....

Major is the default type. If you just see a letter standing alone, it is major.

Sounds like gobblygook, but it will be easy soon.

Let's look at a chord name.

C Ma7.

C=Root. We'll place the chord on a "C" note.

Ma7=Type. We'll play a Major 7th type of chord.

Let's try another.

D

D=Root. (R)

?=Type Nothing is listed on the "type" side of the name! Well, Major is the default type. So if you just see a letter, in this case D, that means D Major.

It's just the way it goes. :)

A Sharp (#) or a Flat (b) after the Root name (letter) is applied to that letter. For Example. Gb (G-flat) means to flat the G. (Sharps and Flats explained very soon.)

Another example, Gb7. The "b" is applied to the G, not the 7.

C#m. A C-sharp minor chord. The Sharp is applied to the C, not the minor symbol. Ok? Onward.

## Chords Part 2

Think of a chord like a pizza. It has two main parts, the crust and the topping.

The pizza pie, the dough, the crust, is the root. The toppings are the type.

You can have many types of toppings, pepperoni, veggie, hawaiian, even anchovies. The toppings change, but they are all still called a pizza. The foundation did not change.

So, C Major, C Minor, C7, C diminished7, all have different flavors, but are all still C pizzas, I mean, chords.

There are many types of chords and many ways to indicate type. We'll cover most, if not, all of them, but bit by bit.

Types of chord include Major, Minor, Augmented, Diminished, Dominant, and more.

With a C root, this could look like C, Cm, C+, Cdim, C7.

That looks like a lot of stuff to learn, but don't worry, all these chords are really just slight variations of each other.

### What you need to know

A chord name has two bits of information.

Root:Type

Any chord you see, you ask, where do I put it (root), what voicing or shape do I put there (type.)

**Root:Type**

## Quiz - Chord Basics

1. What is a Chord? \_\_\_\_\_
2. What is another name for a chord? \_\_\_\_\_
3. What is the Melody? \_\_\_\_\_  
\_\_\_\_\_
4. What are the bits of info we need from a chord name?  
\_\_\_\_\_ and \_\_\_\_\_
5. Name five basic chord types: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_,  
\_\_\_\_\_, \_\_\_\_\_.
6. Which is the default type? \_\_\_\_\_
7. What is this "#"? \_\_\_\_\_
8. What is this "b"? \_\_\_\_\_
9. What bits do we need from the chord name again? (This is the most important thing to know right now. )  
\_\_\_\_\_ and \_\_\_\_\_
10. C Ma7. What is the Root? \_\_\_\_\_ Type? \_\_\_\_\_

Do all quizzes. It will pay off big time.

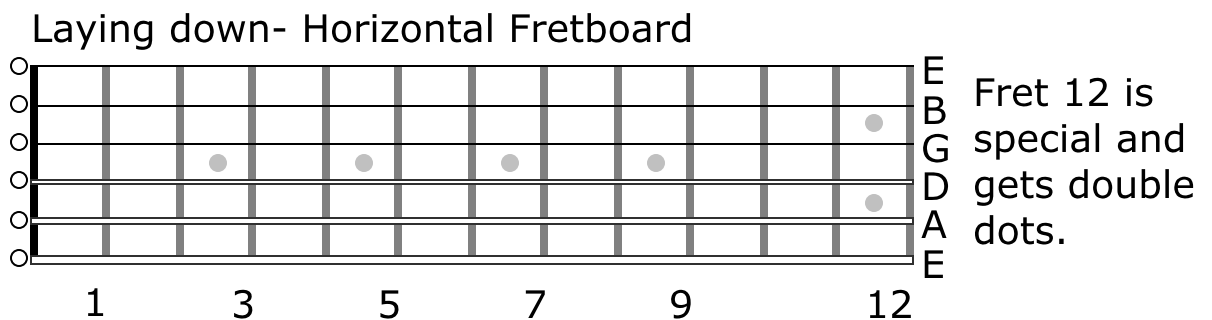
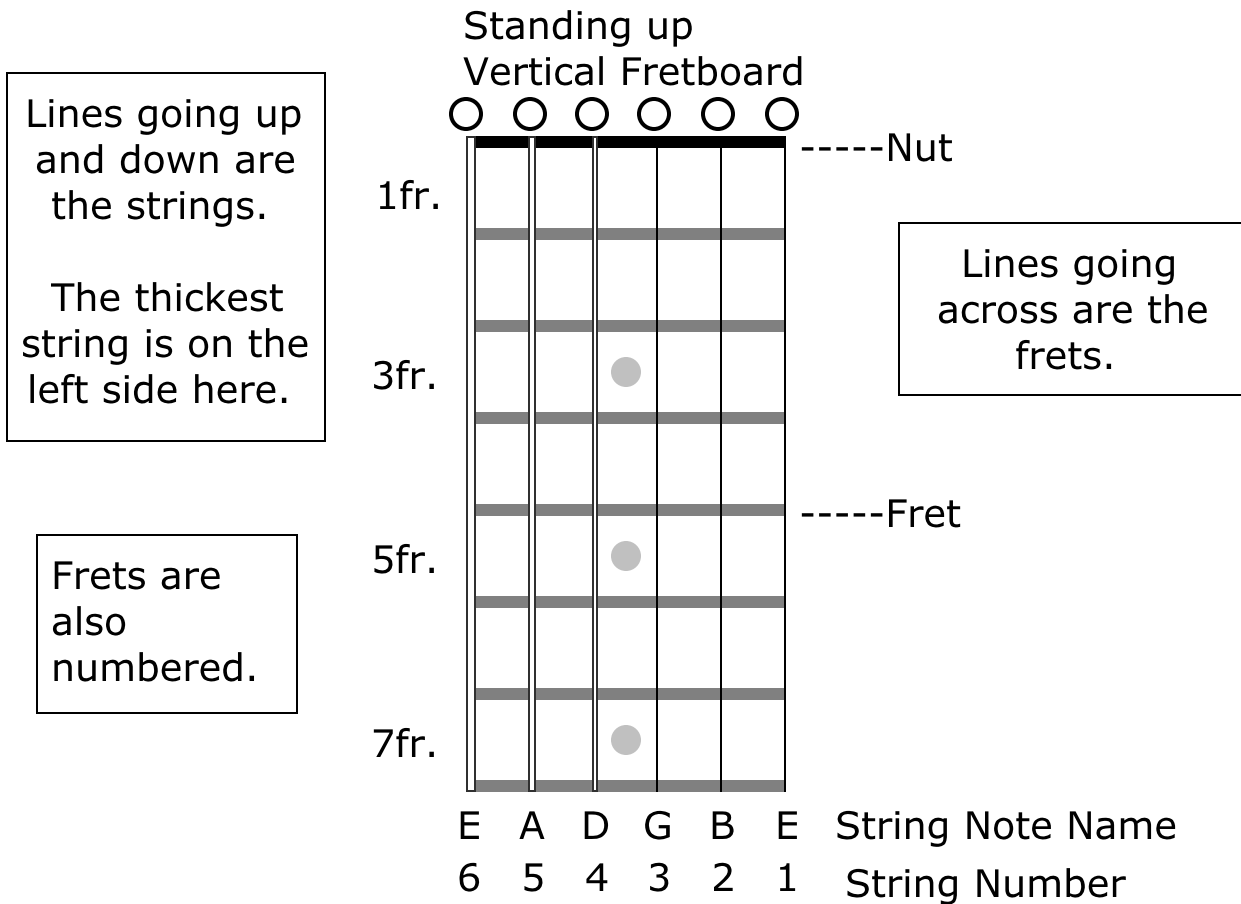
Answers are in the back of the book.

Don't cheat. Try your best and right or wrong, you'll feel proud. Right?

# How to Read a Fretboard Diagram

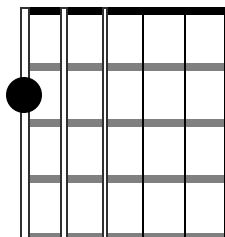
The guitar is all about shapes, so we use pictures a lot to show things on the guitar. The main graphic we use is called a fretboard diagram.

It can either be standing up vertically, or laying on it's side, horizontally.

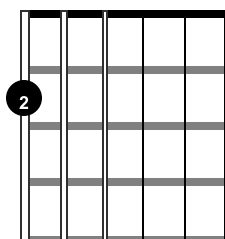


In the horizontal fretboard, the lines going left to right are the strings. Lines going up and down are the frets. The thickest string on the bottom, and thinnest on the top.

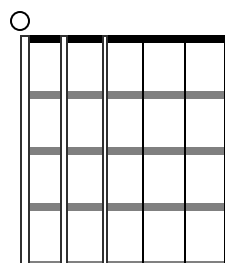
## How to Read Fretboard Diagrams Pt. 2



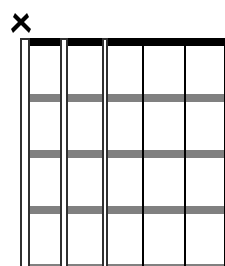
To indicate where to place your finger on fretboard, we'll draw a dot.  
This dot shows String 6, Fret 2.



To indicate which finger to use, we will put the finger number inside the dot.  
String 6, Fret 2, Finger 2.



To indicate an open string, we use an "o" above the string. Open means just play string, no fretted note. String 6 open.



To indicate a string that is not played or is muted, we will use an "x". String 6 skipped or muted.

## The Musical Alphabet and Notes on Strings 6 and 5

We must know the note names up and down Strings 6 and 5. This is how we know where to play our chord.

Don't worry, it's easy. I have a trick.

The notes of the Musical Alphabet are A B C D E F G, then they repeat. So, A B C D E F G A B C D E F G etc.. These are called the "natural notes."

On the guitar, it works like this.

Notes B-C and E-F are one fret apart. All other notes are two frets apart. Let's look at our low E string, String 6.

### Notes on String 6

1 Fret apart E-F      2 Frets apart G-A      1 Fret apart B-C      Notes begin to repeat at Fret 12

### Notes on String 5

1 Fret apart B-C      1 Fret apart E-F

Fret 12 is same note as Open string. Notes then begin to repeat.

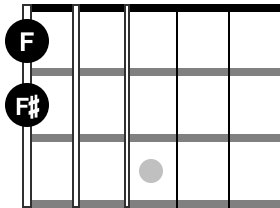
Easy peasy!

## Sharps and Flats

Sometimes, a natural note needs to be raised or lowered. We use Sharps (#) and Flats (b) to accomplish this.

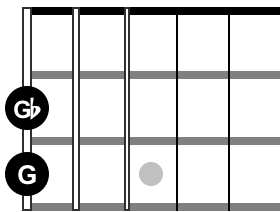
If you see "#", say "sharp." If you see "b", say "flat."

### Sharp



A Sharp (#) raises the note one fret.  
F to F-sharp.

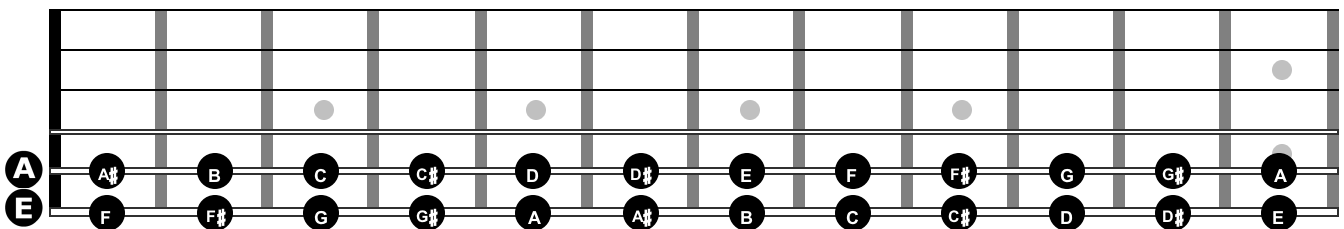
### Flat



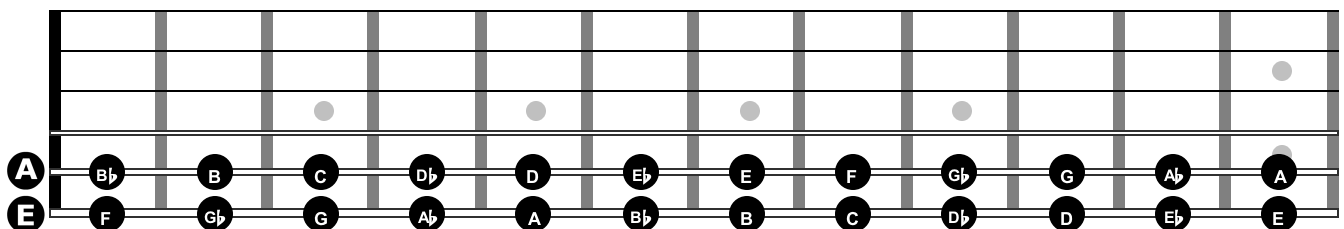
A Flat (b) lowers the note one fret.  
G to G-flat.

Notice that F# and Gb are the same note. A#=Bb. D#=Eb. Any sharp can be renamed as a flat, and vice versa. It happens, no big deal. Why do we have sharps and flats? Keys. Do we care right now? Nope.

### All notes on Strings 6 and 5 - Sharps



### All notes on Strings 6 and 5 - Flats



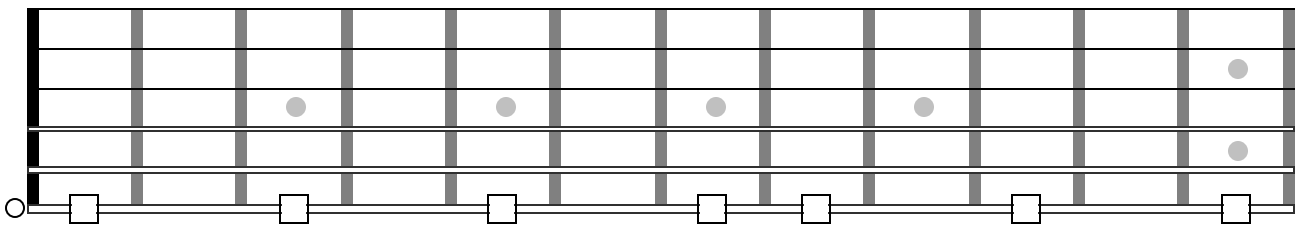
## Practice for Notes on Strings 6 - Roots Only

This whole system depends upon being able to quickly locate any note on both strings 6 and 5.

Use the following exercises to strengthen your skill.

Create your own for even more practice. You can also open up a fake book if you have one, and just play roots through any tune. If you don't know what a fake book is, then you don't have one. No worries.

### Write in the Natural Notes on String Six Start with Open E




### String 6 - Play Roots Only - Play 4 notes per box.

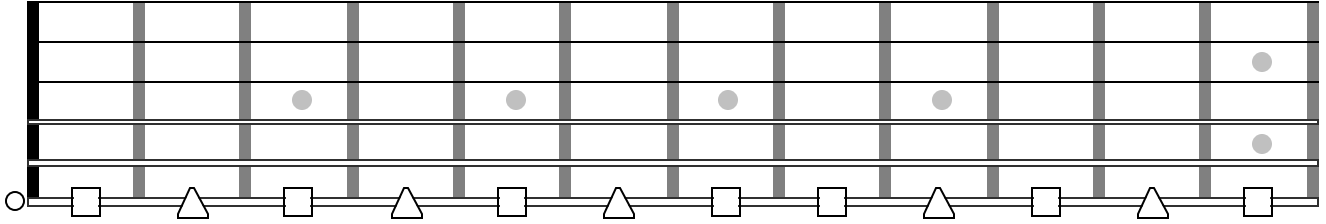
E0=Open E E12=E Fret12 Each box is also called a "Measure."

E0	F	G	A	B	C
G	B	D	C	B	A
A	B	C	A	D	C
D	A	G	C	B	F
F	E0	C	B	A	E12
D	E12	B	D	C	B
F	G	B	C	A	D
B	A	A	G	C	B
E12	E0	E0	C	B	A
B	C	G	C	B	F

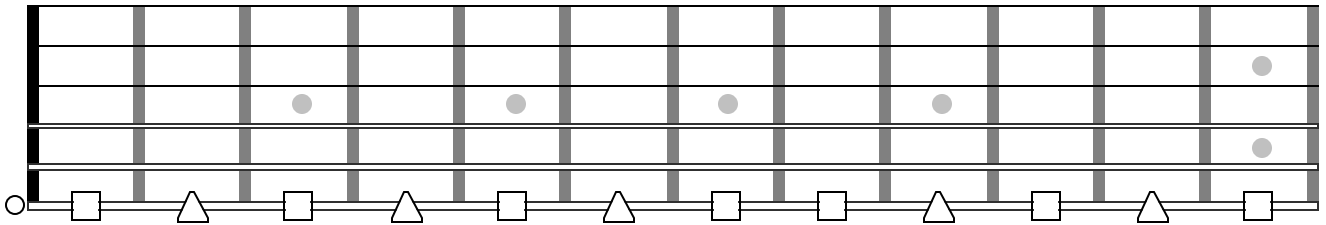
## Practice for String 6 - Roots Only Sharps and Flats

Hint Hint:  
 = Natural Note  
 = Sharp/Flat Note

Write in the Natural and Sharp Notes on String 6  
Start with Natural Notes



Write in the Natural and Flat Notes on String 6

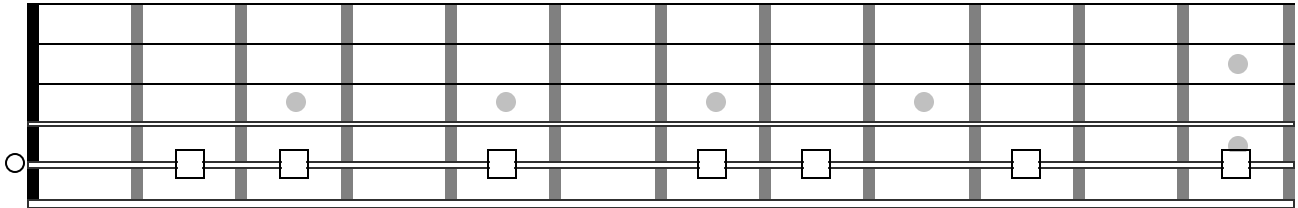


String 6 - Play Roots Only - 4 notes per measure.

E0	B	Bb	A	Bb	C
E12	Eb	D	C	Eb	D
C	F	A	Bb	A	Ab
F	F#	G	G#	A	A#
E12	Eb	D	Db	C	C#
D	E	B	Bb	A	Bb
C	Bb	Eb	D	C	Eb
G	G#	F	A	Bb	A
B	Bb	F#	G	G#	A
D	D#	Eb	D	Db	C

## Practice for Notes on Strings 5 - Roots Only

Write in the Natural Notes on String 5



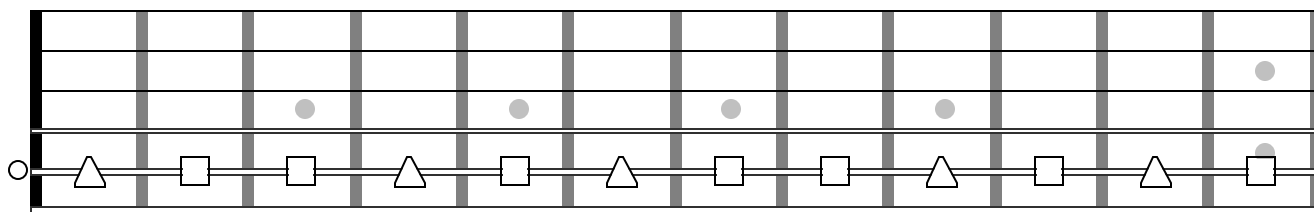
**String 5- Play Roots Only - 4 notes per measure.**

A0=Open A A12=Afret12

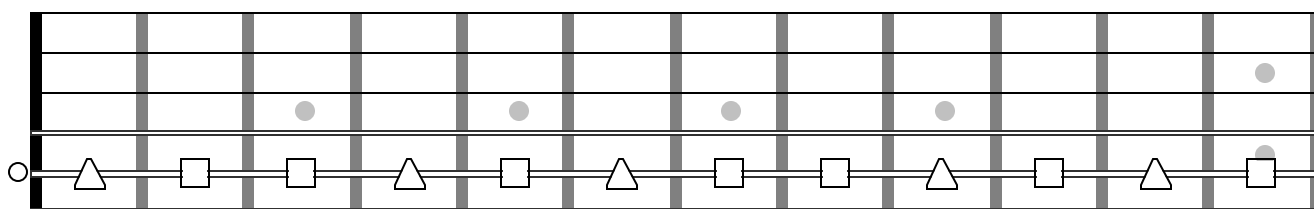
A0	B	C	D	E	F
C	D	E	F	G	A 12
E	A0	B	F	C	D
A0	A12	G	F	B	C
G	C	D	G	F	G
E	F	G	A12	C	D
G	A0	B	C	F	B
E	D	G	A12	A0	C
E	D	C	B	F	D
E	F	C	A0	G	B

## Practice for String 5 - Roots Only Sharps and Flats

**Write in the Natural and Sharp Notes on String Five**



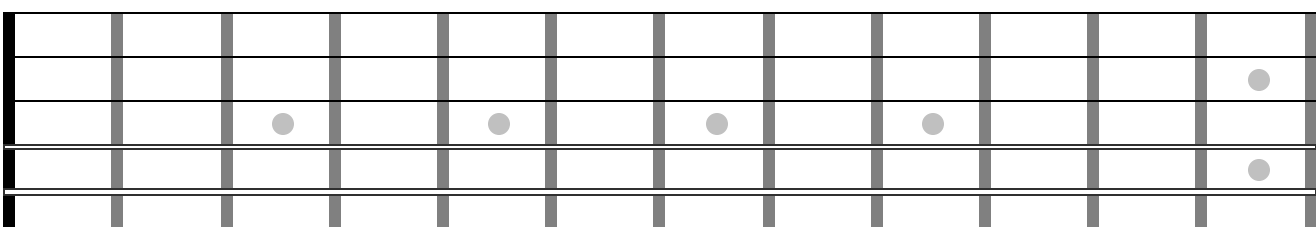
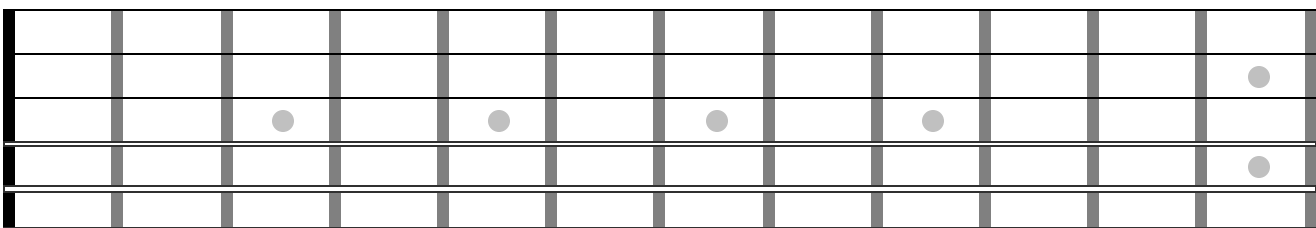
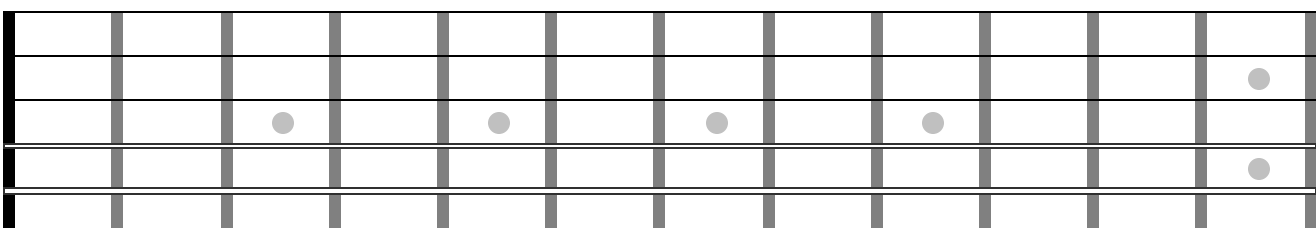
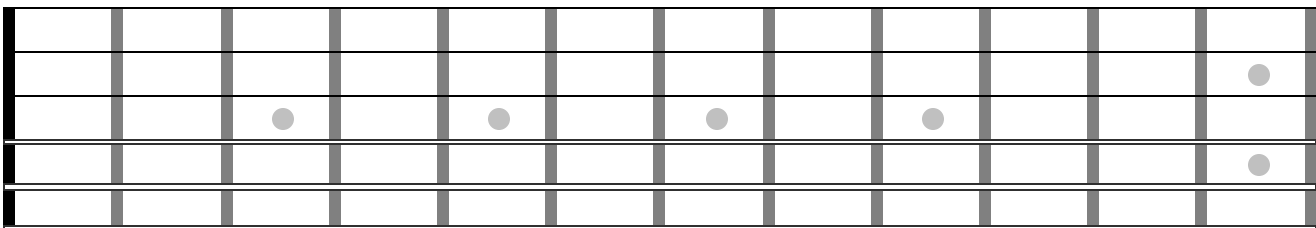
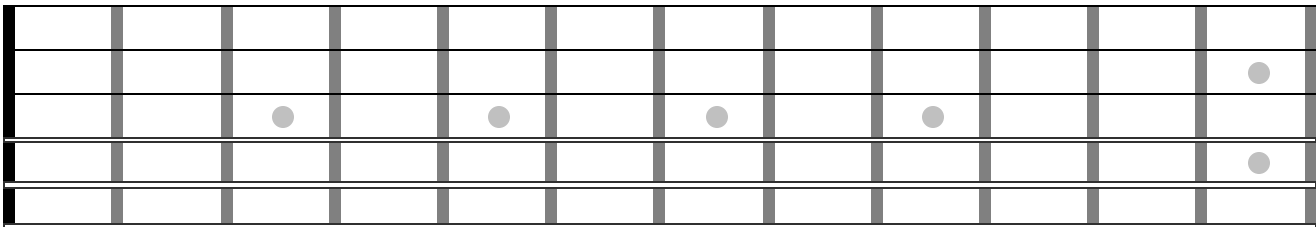
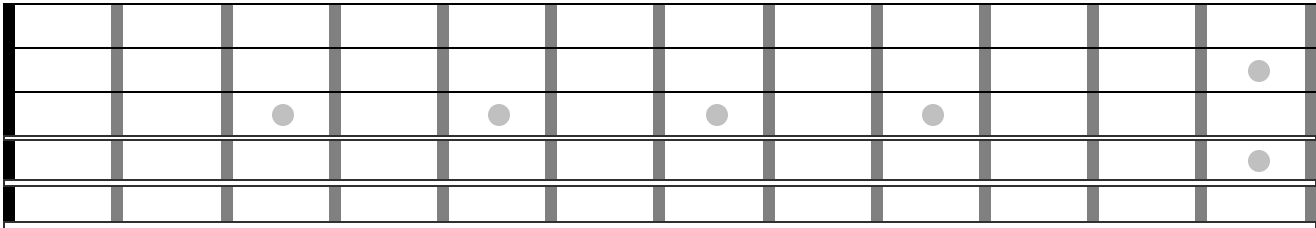
**Write in the Natural and Flat Notes on String Five**



**String 5 - Play Roots Only - 4 notes per measure.**

A0	B	Bb	C	D	Db
F	Eb	G	Gb	Eb	Bb
A12	Ab	G	C	C#	F
F	E	Eb	D	Db	C
D	E	F	F#	G	A12
E	Eb	F	Eb	G	Gb
C	D	A12	Ab	G	C
F#	E	F	E	Eb	D
B	Bb	E	Eb	D	Db
C#	D	E	F	F#	G

Practice Writing In Natural Notes on String 6 and 5  
Writing it down really helps memorizing quickly.



# **Chapter Two**

## **Chords and Tunes**

### **Part One**

## How to Read Chord Diagrams and Apply to Roots

This is pretty easy once you get it, but may be a little confusing at first. So go slow here and the rest of this book will be much easier.

We will look at a G Maj7 Voicing first.

A "Voicing" is just a particular arrangement of the notes in a chord.

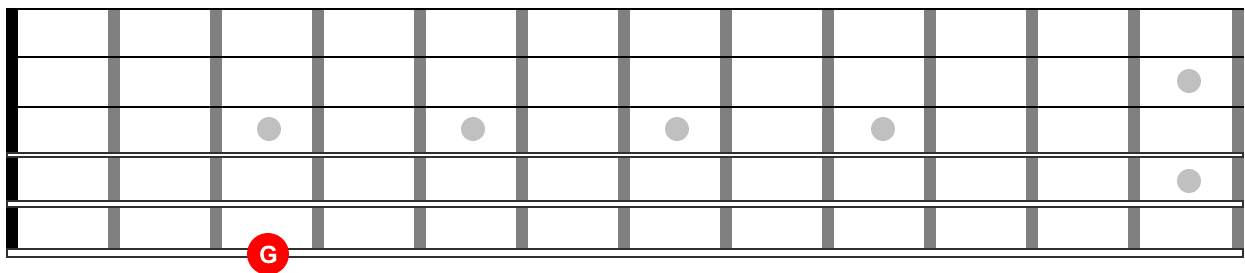
Let's begin with a G Ma7 Chord.

G is the root. Ma 7 is the type.

The steps you should go through are simple:

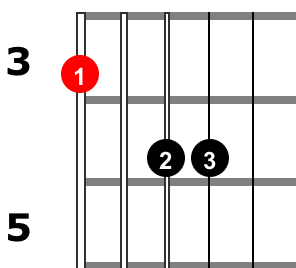
1. Find the root.
2. Plug in the chord.

Let's find the root on string 6.



Now, we need a Ma 7 voicing, that has the root on String 6. The diagram below is exactly that.

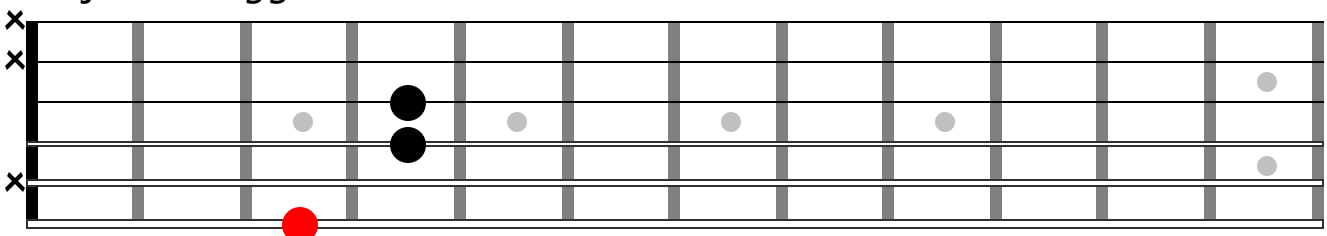
### Ma 7



The Shaded dot is the Root of the voicing and can be placed on any note name. This is what I mean by "plugging in the chord."

Root=G Type=Ma7

### Major 7 Plugged into G Root



These chords are "moveable" and can be placed on any root.

## Chord Charts

We will start with a simple way to read our chord progression. A chord progression is just one chord followed by another chord. Chord progressions are the framework of a song.

We will put each chord name in a box, like this: | C |

Each one of these boxes is called a "measure." It measures out the beats.

Most often, there are four beats in each measure. It can change, but, again, we'll get to that later. So, just count 1-2-3-4 for each measure.

A simple progression: | C | F | C | G |

Play Root C (Note only, not chord) for 4 beats, followed by Root F for 4 beats, followed by Root C for 4 beats, and finally Root G for 4 beats.

We number the measures. The first measure is called measure 1! Second measure is measure 2! Why? Because we're geniuses.

## How to Strum

We will strum down four times per measure, one strum for each beat. We will work up to an authentic swing rhythm feel very soon. Only let the notes that are in the chord voicing ring. This is very important, I'll say it again. Only let the notes that are in the chord voicing ring. (The notes you are pressing down.)

How do we do that?

Mute out any other string that is not part of the chord by slightly angling the fingers on your fretting hand, so that they touch the other strings lightly, but do not press them to the fretboard. This will ensure a good tone.

Another way to say this is that only 3 notes will be ringing every time you hit a chord. All the other strings will be deadened (muted) by angling the fingers of the fretting hand. This may be tricky at first, but will become natural in no time.

## 12-Bar Blues

Let's review "finding the Roots" one more time. (On the bottom half of the page we'll learn our first chord and then plug it into the Roots.) Below is your first chord progression. Ignore the "7" at first, you don't know what it is yet. You will, by the end of this page.

In this first exercise, play roots only. Read left to right. When you reach the end of the line, go the next line, and so on. Play four notes per measure.

- Play all Roots on String 6 (6) Only. Go.
- Play all Roots on String 5 (5) Only. Go.

| **C7** | **F7** | **C7** | **C7** |

| **F7** | **F7** | **C7** | **C7** |

| **G7** | **F7** | **C7** | **C7** |

### Dominant 7 Chord

Now, we plug in chords. Our first chord type is called a Dominant 7. Any chord can be played many ways. We are using 3-note voicings. A "voicing" is just one version of a chord. These voicings are "moveable" and can be played anywhere on the neck.

A Dominant 7 chord is indicated by just the number 7 after the Root name.

**Root 6**  
**Dominant 7**

**Shaded Dot=Root**

**Root 5**  
**Dominant 7**

Now, play the 12-bar blues from above again. This time, plug in the Dominant 7 chords. 4 strums per measure. See steps below.

- Play all Root 6 voicing. Moving the chord voicing up and down (6)
- Play all Root 5 voicing. Moving the voicing up and down (5)

The next page shows the correct chords and positions.

# 12 Bar Blues - Dom7 Answers

## Root String 6 C Blues Dom7 Voicings

**C7**

Diagram showing the fretboard for C7 chord on the 6th string. The root string (6th) has a red circle 'C' at the 1st fret. The 5th string has a black circle 'E' at the 2nd fret. The 4th string has a black circle 'Bb' at the 3rd fret. There are grey dots on the 6th string at the 2nd, 3rd, and 4th frets, and on the 5th string at the 2nd fret.

**F7**

Diagram showing the fretboard for F7 chord on the 6th string. The root string (6th) has a red circle 'F' at the 1st fret. The 5th string has a black circle 'Eb' at the 1st fret and a black circle 'A' at the 2nd fret. There are grey dots on the 6th string at the 2nd, 3rd, and 4th frets, and on the 5th string at the 2nd fret.

**G7**

Diagram showing the fretboard for G7 chord on the 6th string. The root string (6th) has a red circle 'G' at the 3rd fret. The 5th string has a black circle 'F' at the 3rd fret and a black circle 'B' at the 4th fret. There are grey dots on the 6th string at the 2nd, 3rd, and 4th frets, and on the 5th string at the 2nd fret.

## Root String 5 C Blues Dom7 Voicings

**C7**

Diagram showing the fretboard for C7 chord on the 5th string. The root string (5th) has a red circle 'C' at the 3rd fret. The 4th string has a black circle 'E' at the 2nd fret and a black circle 'Bb' at the 3rd fret. There are grey dots on the 5th string at the 2nd, 3rd, and 4th frets, and on the 4th string at the 2nd fret.

**F7**

Diagram showing the fretboard for F7 chord on the 5th string. The root string (5th) has a red circle 'F' at the 3rd fret. The 4th string has a black circle 'A' at the 3rd fret and a black circle 'D#' at the 4th fret. There are grey dots on the 5th string at the 2nd, 3rd, and 4th frets, and on the 4th string at the 2nd fret.

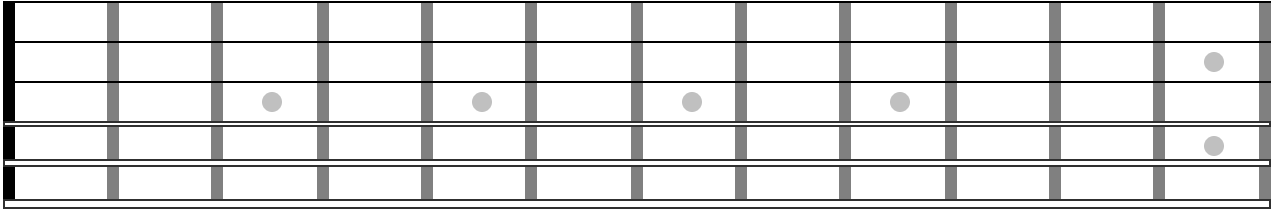
**G7**

Diagram showing the fretboard for G7 chord on the 5th string. The root string (5th) has a red circle 'G' at the 5th fret. The 4th string has a black circle 'B' at the 5th fret and a black circle 'F' at the 6th fret. There are grey dots on the 5th string at the 2nd, 3rd, and 4th frets, and on the 4th string at the 2nd fret.

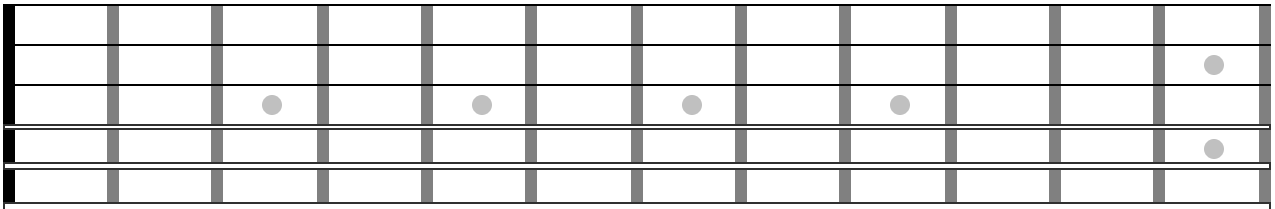
## Quiz - Dominant 7 Chord Voicings

Write in the correct chord voicing, rooted on the 6th or 5th string, on the root (letter name) given.

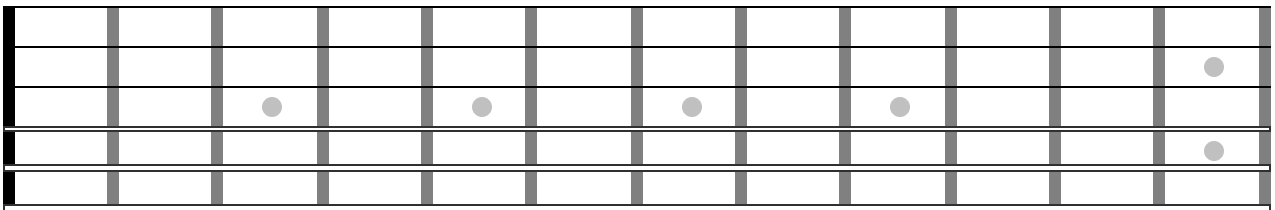
C7 - Root 6



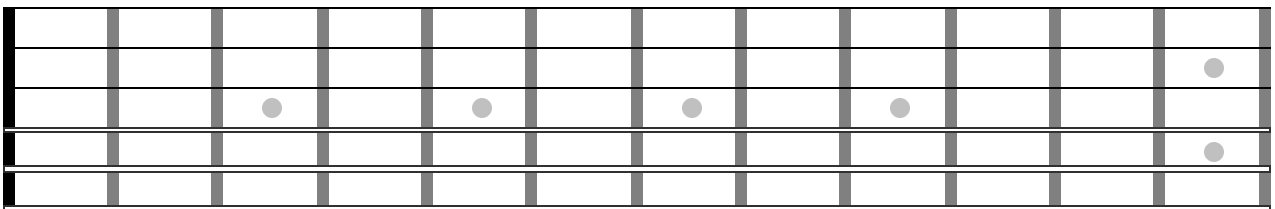
C7 - Root 5



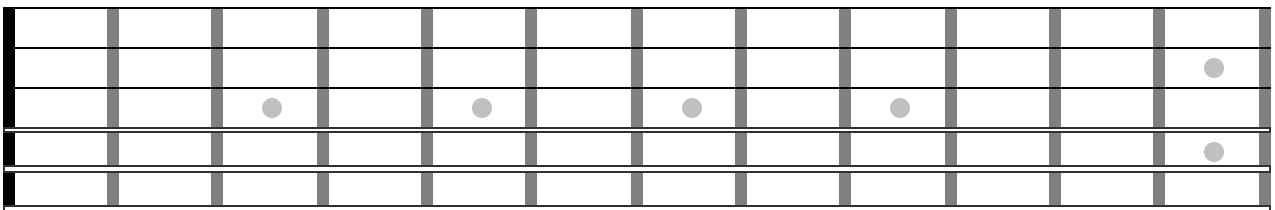
G7 - Root 6



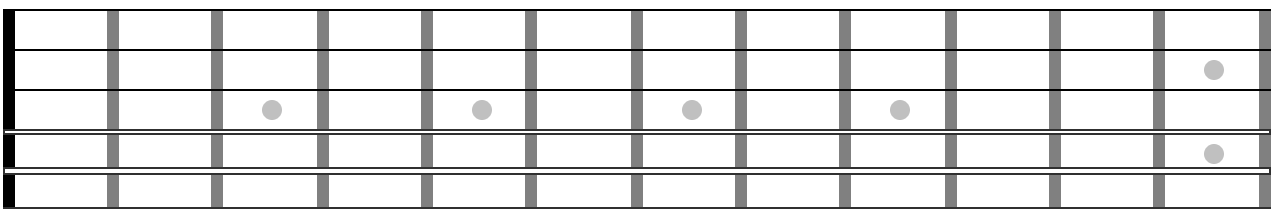
G7 - Root 5



F7 - Root 6



F7 - Root 5



## **This is a "Great Idea" Moment**

Brought to you by the G.

It is a great idea to make your own chord sheet. Whenever you learn a new chord, add it to your chord sheet and have that paper with you as you progress. It's a handy reference.

By writing the chords yourself, you'll memorize them more quickly.

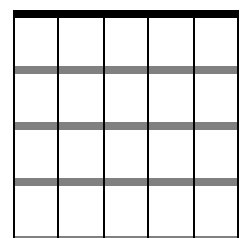
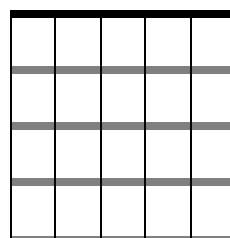
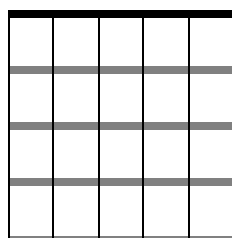
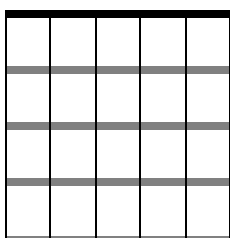
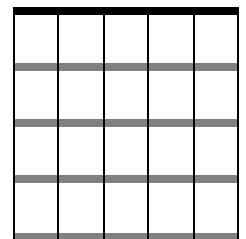
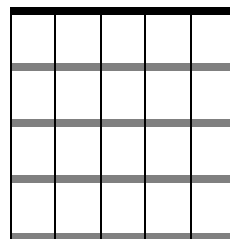
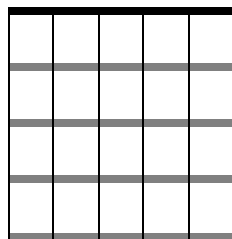
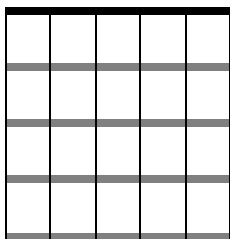
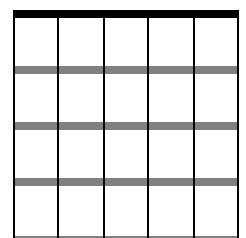
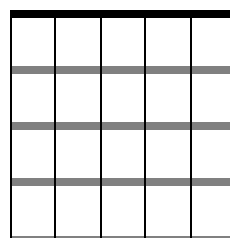
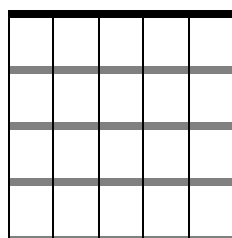
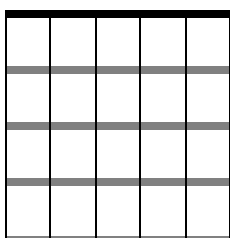
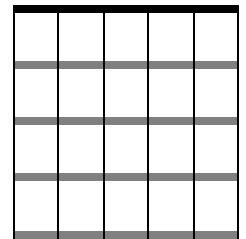
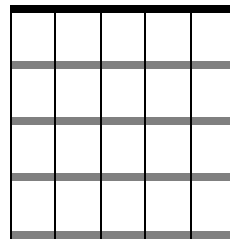
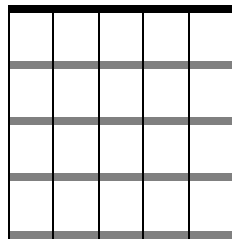
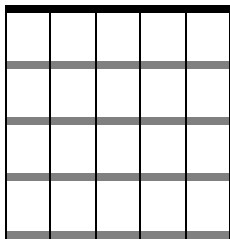
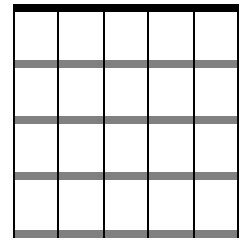
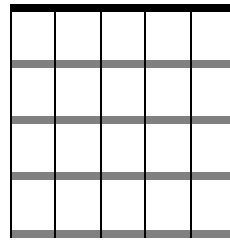
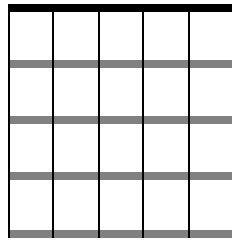
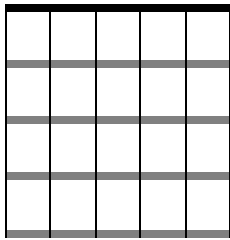
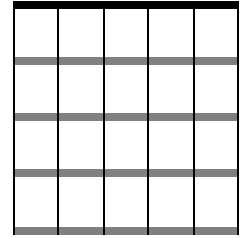
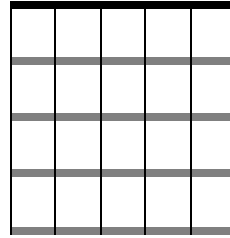
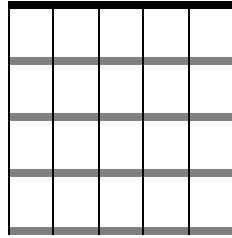
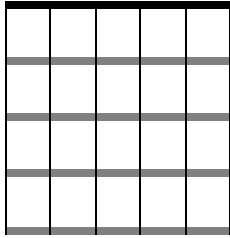
The thing about great ideas is that they only work if you do them.

So, do it. Copy or print out the next page, and write down your Dom7 chord voicings. Root 6 and Root 5.

More blank fretboard diagrams are available at <http://crashcourseinjazzguitar.com>  
There is an additional copy in the back of book.

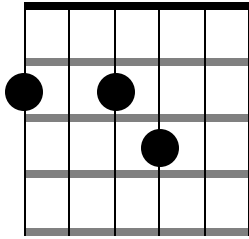
So, yup. Go ahead and do it. ;)

Like now.

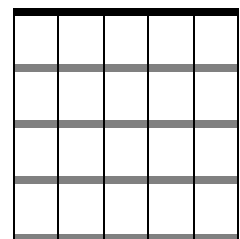
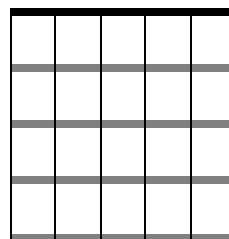
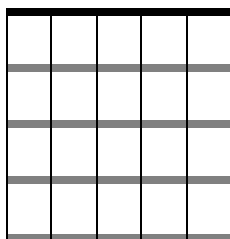
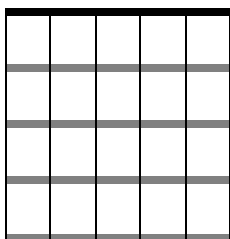
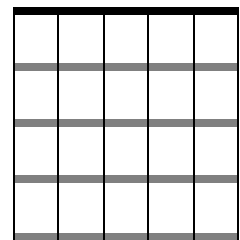
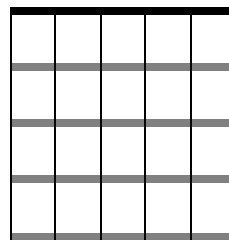
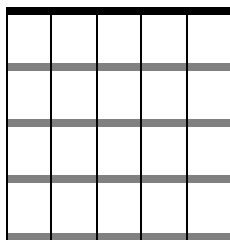
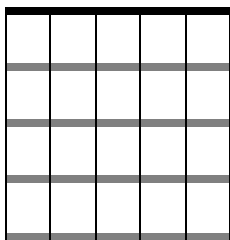
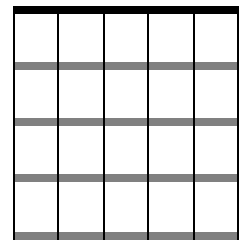
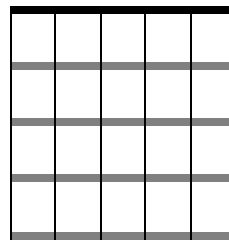
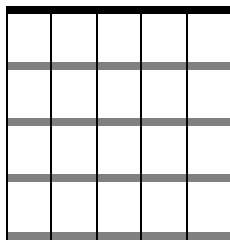
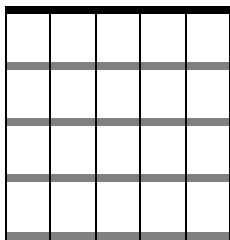
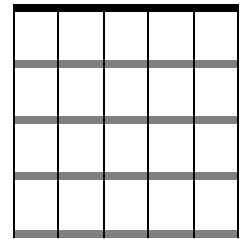
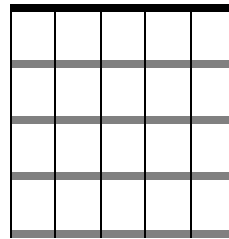
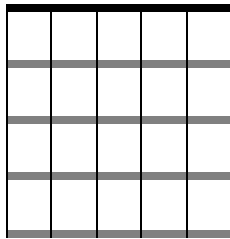
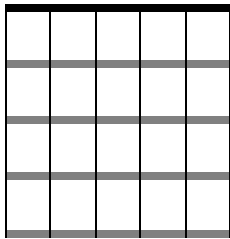
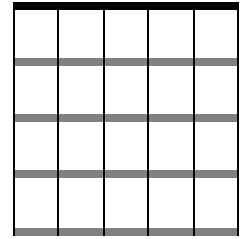
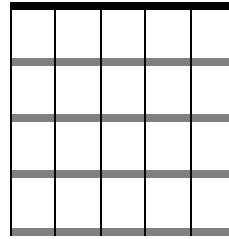
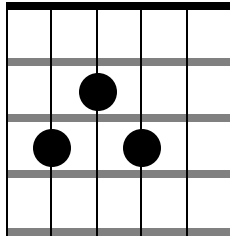


**So far, your chord reference sheet should look something like this.  
You can add finger numbers or not, as there are many possible fingerings.**

**7**



**7**



## Swing Rhythm

Let's get a little slicker with the strum. We will still strum our chord with a downstroke, four times per measure or bar.

After each strum, release pressure on the strings. Don't lift your fingers off the strings, but release your grip and the strings will come off the fretboard. This will cause the strings to stop ringing and be short punchy chords.

This is what we want:

Beats	1	2	3	4
Before	—	—	—	—
Now	.	.	.	.

Don't change speed, keep a steady tempo, just make them short punchy chords.

Practice the new rhythm on our C 12-Bar Blues.

Use our Dominant 7 (7) chord voicings.

All Root 6, then all Root 5.

**C7**	**F7**	**C7**	**C7**
**F7**	**F7**	**C7**	**C7**
**G7**	**F7**	**C7**	**C7**

## Mix and Match

Now, we'll combine string roots to make it easier. By combining string roots, the chords will now be closer to each other on the neck.

The Number in the Circle indicates which string to play the root on.  
Either String 6 (6) or String 5 (5)

Practice each progression two ways:

1. Roots only
2. Plug in Dominant 7 voicings

### C 12-Bar Blues - C Root 5

	<b>C7</b> <sup>5</sup>		<b>F7</b> <sup>6</sup>		<b>C7</b> <sup>5</sup>		<b>C7</b> <sup>5</sup>	
	<b>F7</b> <sup>6</sup>		<b>F7</b> <sup>6</sup>		<b>C7</b> <sup>5</sup>		<b>C7</b> <sup>5</sup>	
	<b>G7</b> <sup>6</sup>		<b>F7</b> <sup>6</sup>		<b>C7</b> <sup>5</sup>		<b>C7</b> <sup>5</sup>	

### C 12-Bar Blues - C Root 6

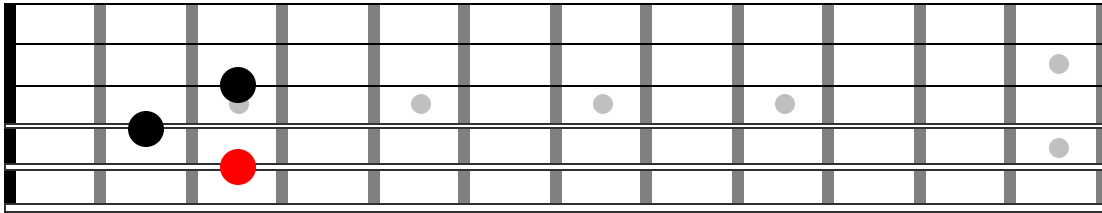
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	<b>F7</b> <sup>5</sup>		<b>F7</b> <sup>5</sup>		<b>C7</b> <sup>6</sup>		<b>C7</b> <sup>6</sup>	
	<b>G7</b> <sup>5</sup>		<b>F7</b> <sup>5</sup>		<b>C7</b> <sup>6</sup>		<b>C7</b> <sup>6</sup>	

Once you're comfortable with each of these, you can jump back and forth between both positions at any point.

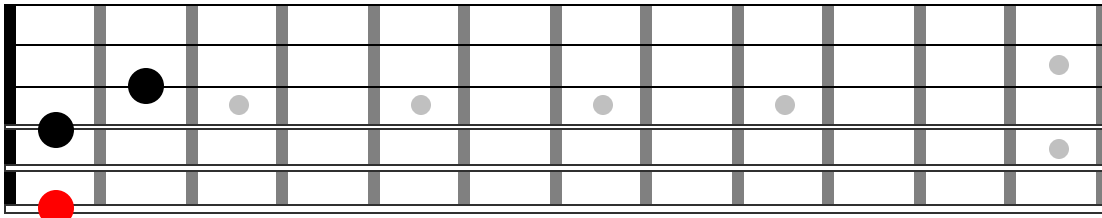
# Mix and Match Answer Sheet

## C 12-Bar Blues (C7 Root 5)

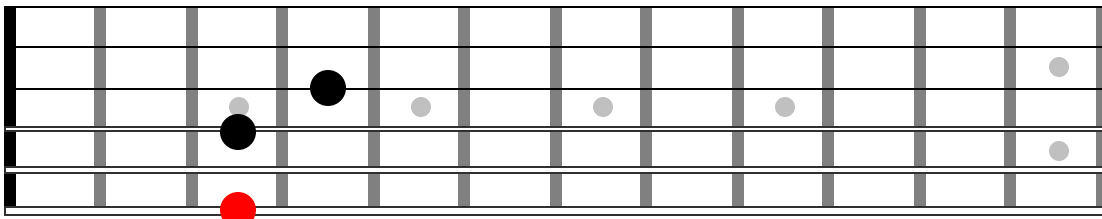
**C7**



**F7**

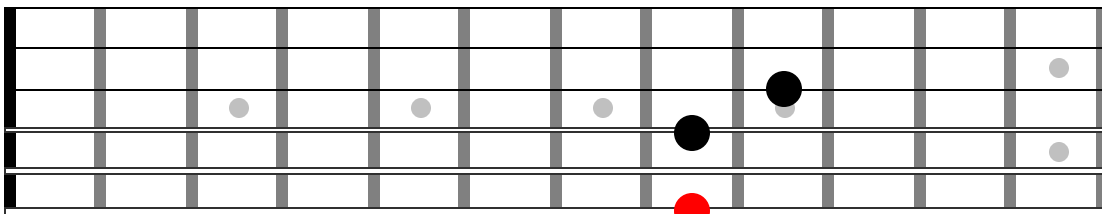


**G7**

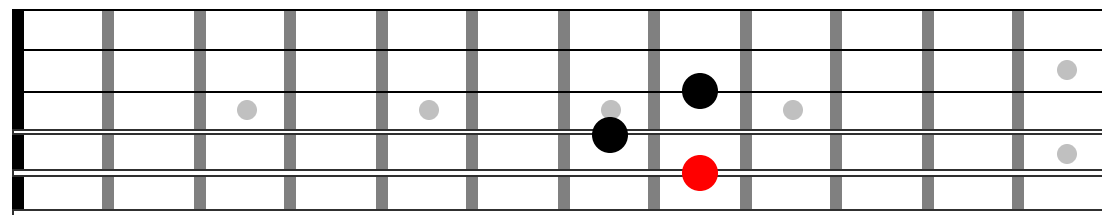


## C 12-Bar Blues (C7 Root 6)

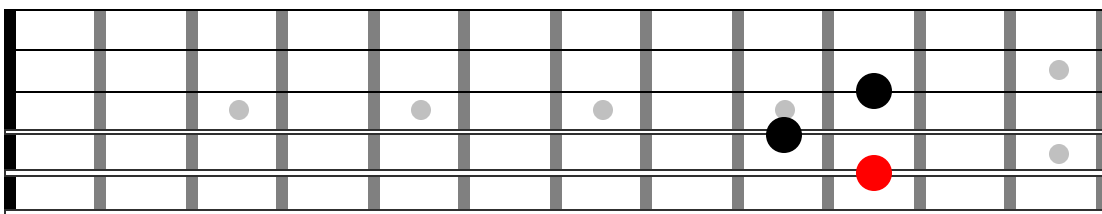
**C7**



**F7**



**G7**



## 12-Bar Blues in Other Keys

Soon, we'll play the 12-Bar Blues in other keys.

A "Key" is just a collection of notes, arranged at a specific distance from each other.

Why do we have different keys?

Lot's of reasons, but the end result is that we can start and end songs on different notes. Some instruments work better in other keys, or it's just easier for them to play. Vocalists definitely have their favorite keys. Guitarists don't care. We have frets!

(This is a very, very basic definition of keys. Very. So, don't go bragging that you are the key-master. It's basic. But, also, kinda true.)

On the following pages, we will play blues in other common keys.

I guess, just for fun, and to fill out this page, I'll tell you more about keys.

Have you ever heard of Do-Re-Mi-Fa-Sol-La-Ti-Do?

That's called solfege and those sounds represent the notes of the Scale, which make up the Key.

If we put "Do" on the note C, then we are in the key of C.

If we put "Do" on the note Bb, then we are in the key of Bb.

We also give them numbers. Do=1, Re=2, Mi=3, Fa=4, Sol=5, La=6, Ti=7, Do=8(octave)(oct, eighth note, get it?)

These notes are a certain distance apart from each other, called whole and half steps. On guitar, a whole step is 2 frets, and a half step is 1 fret.

Wait a second, this is getting too involved. Stay on target (I say to myself).

I'll put a complete description of all this in the Appendix E.

Don't go there now. Stay on target. Focus, grasshopper. ;)

**Before we begin playing in other keys, we're going to introduce one more thing. The staff! No, not the people that work here, but another way to write down music.**

## The Staff

The Staff is a graphic way to write down music.  
Study the infographic below .

Beginning Repeat Bracket.  
Repeat back to here.

Each Box is called a Measure.

Ending Repeat Bracket.  
Jump to Beginning Repeat Bracket.

End Barline

These Slashes mean to "play time", or Strum 4

These Slashes with stems represent 1/4 note strums.

Half Note Strums.  
Let ring 2 beats each.

Dotted Half Note  
followed by 1/4 note strum.

Whole Note Strum.  
Let ring 4 beats.

Four Four Time Signature.  
It means four beats per measure.

Treble Clef.  
We don't care right now.

The quarter note strum is the rhythm we are concerned with for now. Other rhythms, like the half note, dotted half note, and whole note strum will be covered later, so don't sweat it. They will be explained more, later. They are not necessary at this point, but if you can follow the graphic , and answer on the quiz that follows, you'll be ahead of the game.

## More about the Time Signature.

The time signature tells us how many beats per measure. The number we need to know right now is the top number. It can, and does change. (So does the bottom number, but not now, ok?)

**4**  
**4**

Top number is 4.  
We strum four  
times per measure.

**3**  
**4**

Top number is 3.  
We strum three  
times per measure.

Never fear, all this will be covered in detail in book 2. Four-four is the most common time. So common, that it's called "Common Time."

## How to Read Charts and Lead Sheets.

We call the music pages we read a "chart."

A Lead Sheet is a chart that has the chords and melody written on it. For our purposes, we just read the chords of Lead Sheets right now.



1. The letter above each measure tells you what chord to play. The Chord name has just been moved up, to above the measure.
2. The slash means to play (strum or otherwise) the chord. So, you play the chord four times each measure. (It also just means "play time" which is something I will explain later. For now, play four notes or four chords per measure. 1-2-3-4, then on to the next measure. Each measure is counted 1-2-3-4.

## What do we need to know about Staff and Charts and/or Lead Sheets.

-What is the staff.

-Chords, measures, beats per measure (time signature), rhythms, and repeat signs.

## Quiz - The Staff, Charts and Lead Sheets.

1. What is the Staff?


\_\_\_\_\_

2. What parts do we care about? \_\_\_\_\_

\_\_\_\_\_


3. Circle the Repeat Signs:




4. What is this  ? \_\_\_\_\_

What is it directing us to do? \_\_\_\_\_

5. How many Beats per Measure for each:


 \_\_\_\_\_


 \_\_\_\_\_

### Bonus Questions

1. What are the following and how many beats are they?

 \_\_\_\_\_

 \_\_\_\_\_

 \_\_\_\_\_

2. What is a Chart? \_\_\_\_\_

3. What is a Lead Sheet? \_\_\_\_\_

\_\_\_\_\_

# 12 Bar Blues in Other Keys- Dominant 7

Combined Roots - String 6 and 5

From here on, we mix and match string roots, to make things flow faster.

Play Roots only at first, to see the pattern. Then, once you've got the hang of that, use the correct 3-note voicing.

The number in a circle next to the chord indicates which string to play the root on.

Make sure to take Repeats.

## C Major 12 Bar Blues

Ex. 1

C7(5) F7(6) C7(5) C7(5)

F7(6) F7(6) C7(5) C7(5)

G7(6) F7(6) C7(5) G7(6) C7(5)

This is a repeat sign.  
Go back to beginning  
and play all again.  
Then play final C7 Chord

Ex. 2

## G Major 12 Bar Blues

G7(6) C7(5) G7(6) G7(6)

C7(5) C7(5) G7(6) G7(6)

D7(5) C7(5) G7(6) D7(5) G7(6)

## F Major 12 Bar Blues

**Ex. 3**



The first finger note is now an open string.

F7<sup>(6)</sup>      B $\flat$ 7<sup>(5)</sup>      F7<sup>(6)</sup>      F7<sup>(6)</sup>

B $\flat$ 7<sup>(5)</sup>      B $\flat$ 7<sup>(5)</sup>      F7<sup>(6)</sup>      F7<sup>(6)</sup>

C7<sup>(5)</sup>      B $\flat$ 7<sup>(5)</sup>      F7<sup>(6)</sup>      C7<sup>(5)</sup>      F7<sup>(6)</sup>

## B $\flat$ Major 12 Bar Blues

**Ex. 4**

This is the most common key you will see in jazz band.

B $\flat$ 7<sup>(6)</sup>      E $\flat$ 7<sup>(5)</sup>      B $\flat$ 7<sup>(6)</sup>      B $\flat$ 7<sup>(6)</sup>

E $\flat$ 7<sup>(5)</sup>      E $\flat$ 7<sup>(5)</sup>      B $\flat$ 7<sup>(6)</sup>      B $\flat$ 7<sup>(6)</sup>

F7<sup>(5)</sup>      E $\flat$ 7<sup>(5)</sup>      B $\flat$ 7<sup>(6)</sup>      F7<sup>(5)</sup>      B $\flat$ 7<sup>(6)</sup>

# Practice Tunes - 12 Bar Blues - Dominant 7

Combined Roots - String 6 and 5

This time through we'll use different Roots.

## C Major 12 Bar Blues

Ex. 1

C7(6) F7(5) C7(6) C7(6)

F7(5) F7(5) C7(6) C7(6)

G7(5) F7(5) C7(6) G7(5) C7(6)

## G Major 12 Bar Blues

Ex. 2

G7(5) C7(6) G7(5) G7(5)


C7(6) C7(6) G7(5) G7(5)

D7(6) C7(6) G7(5) D7(6) G7(5)

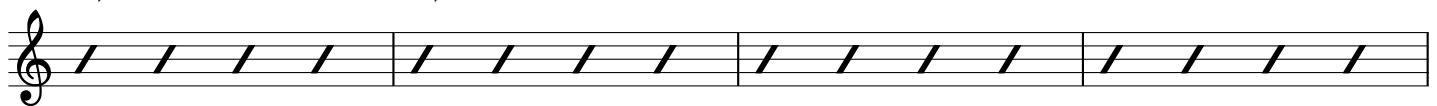
## F Major 12 Bar Blues

**Ex. 3**

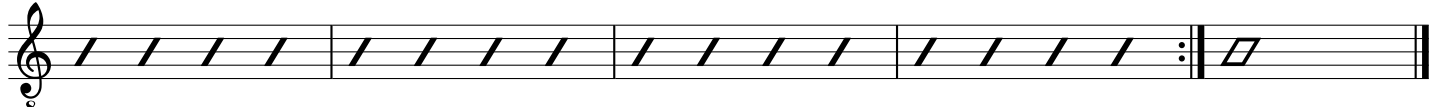
F7<sup>(5)</sup>                      B $\flat$ 7<sup>(6)</sup>                      F7<sup>(5)</sup>                      F7<sup>(5)</sup>



B $\flat$ 7<sup>(6)</sup>                      B $\flat$ 7<sup>(6)</sup>                      F7<sup>(5)</sup>                      F7<sup>(5)</sup>



C7<sup>(6)</sup>                      B $\flat$ 7<sup>(6)</sup>                      F7<sup>(5)</sup>                      C7<sup>(6)</sup>                      F7<sup>(5)</sup>




## B $\flat$ Major 12 Bar Blues

This one may be hard to reach, but give it a shot.

**Ex. 4**


Fret 13 Root

B $\flat$ 7<sup>(5)</sup>                      E $\flat$ 7<sup>(6)</sup>                      B $\flat$ 7<sup>(5)</sup>                      B $\flat$ 7<sup>(5)</sup>

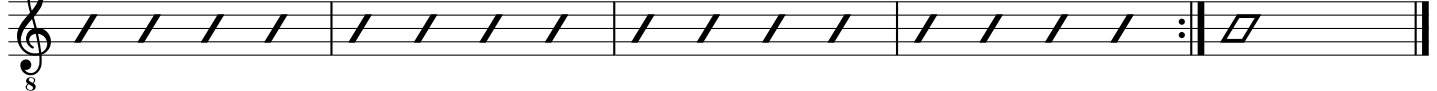


This B $\flat$ 7 can be played with Root on Fret 1 or Fret 13 of String 5  
 Play this version up at Fret 13.

E $\flat$ 7<sup>(6)</sup>                      E $\flat$ 7<sup>(6)</sup>                      B $\flat$ 7<sup>(5)</sup>                      B $\flat$ 7<sup>(5)</sup>



F7<sup>(6)</sup>                      E $\flat$ 7<sup>(6)</sup>                      B $\flat$ 7<sup>(5)</sup>                      F7<sup>(6)</sup>                      B $\flat$ 7<sup>(5)</sup>

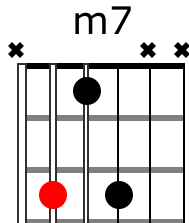
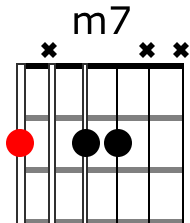


## Two-Five-One or II-V-I because we're Romans

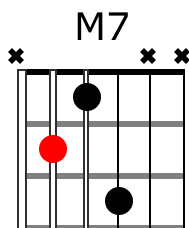
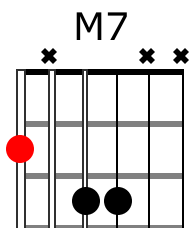
What is a "two-five-one?" It's a very common progression. That's enough for now. Don't worry, it'll be in future books. Just play! Experiment with fingerings. All possibilities are in the Appendix. Check later. Remember, these chords can be played anywhere on neck.

### TRY OUT EACH CHORD

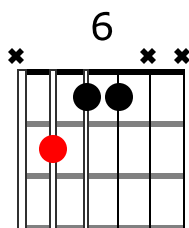
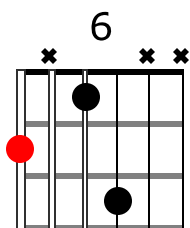
Notice alternate spellings or abbreviations for chord types.



Minor 7 Chord (m7, -7, min7, mi7)

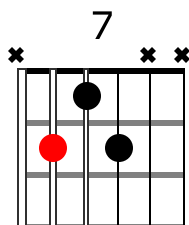
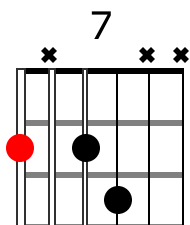


Major 7 Chord (M7, Ma7, ▲7, Maj 7)



Major 6 Chord (6, Ma6, M6, 6/9, ▲6)

I usually bar those two notes on Root 5 voicing with my first finger. If you can, do it this way.



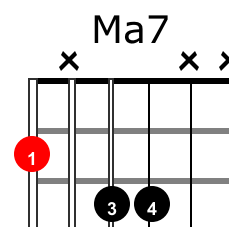
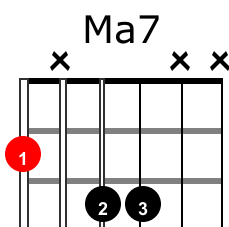
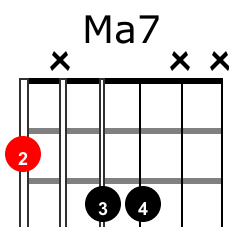
Dominant 7 Chord (7, Dom7)

Remember these from before?

What fingering should you use?

Whatever you find easiest. It will change for you over time. Also, sometimes one voicing is better for one progression and another voicing for a different progression.

Here are some options for now. Full options in Appendix.



Ok, Here We Go!  
Now, we're entering Jazztown.

**If you haven't already,  
Add all Chords  
to your  
Chord Reference sheet.**

It is important that you take this step. The process of you writing them down will help you memorize them much more quickly and completely. Science has confirmed this.

Memorizing the chords is the true purpose of the Chord Reference Sheet. It is not for you carry around with you forever. No, that would just be a crutch. It is to help you internalize the chord voicings and be able to recall them easily.

Then, you can just focus on the music and not worry about which chord to grab or where to put your fingers.

So, in a nutshell, the purpose is to make playing guitar easier. I like easier. Don't you? ;)

Oh, and did you play each chord as it was introduced? That works, too! Yup. More Science.

## Quiz - Chord Symbols

Write in all the symbols used for the following chords:

Dominant 7:

Minor 7:

Major 7:

Major 6:

# Two-Five-One C Major

## C Major Root 6 Followed by C Major Root 5


Play each exercise as follows.

- 1.) Roots First
- 2.) Plug in Chords.

Play Ex. 1 Completely, Roots, then Chords.  
Then proceed to Ex. 2., and so on.

**Ex 1**

Dm7<sup>(6)</sup>                      G7<sup>(5)</sup>                      CMa7<sup>(6)</sup>                      C6<sup>(6)</sup>



Repeat.  
Play 2x with Roots.  
Then, 2x with chords.

**Chords now get 2 strums each since there are two in every measure.**

**Ex 2**


Dm7<sup>(6)</sup>   G7<sup>(5)</sup>      CMa7<sup>(6)</sup>   C6<sup>(6)</sup>      Dm7<sup>(6)</sup>   G7<sup>(5)</sup>      CMa7<sup>(6)</sup>   C6<sup>(6)</sup>



**Heads Up! The roots change strings now.**


**Ex 3**

Dm7<sup>(5)</sup>                      G7<sup>(6)</sup>                      CMa7<sup>(5)</sup>                      C6<sup>(5)</sup>



**Ex 4**

Dm7<sup>(5)</sup>   G7<sup>(6)</sup>      CMa7<sup>(5)</sup>   C6<sup>(5)</sup>      Dm7<sup>(5)</sup>   G7<sup>(6)</sup>      CMa7<sup>(5)</sup>   C6<sup>(5)</sup>



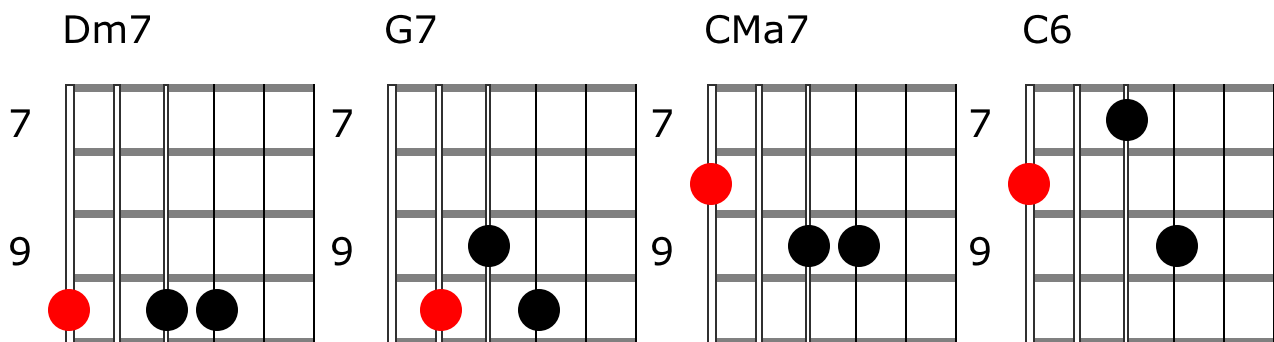


## Two-Five-One C Major Answer Sheet

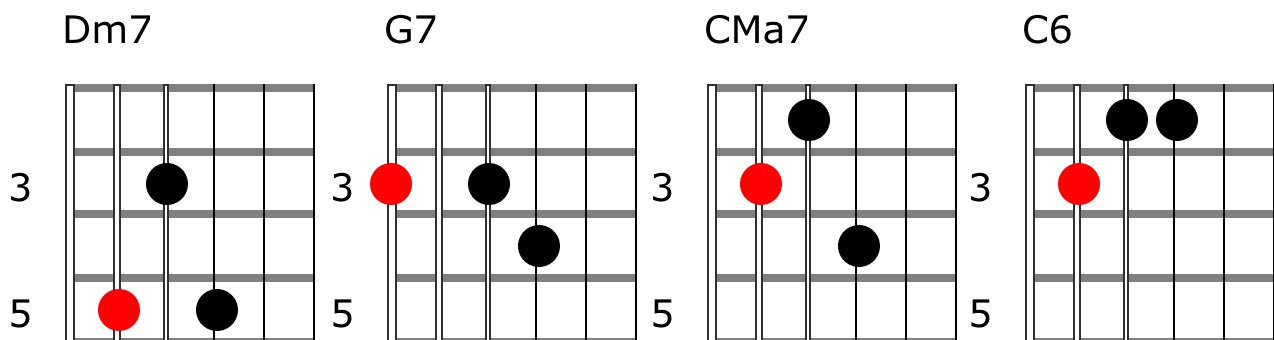
So, how did it go? Hopefully, you got them all correct. If not, you're going too fast. Take your time and it will get easier, faster.

*As Bruce Lee said,  
"I fear not the man who has practiced 10,000 kicks  
once, but I fear the man who has practiced one kick  
10,000 times."*

### Two-Five-One (Examples 1 and 2)



### Two Five One (Examples 3 and 4)



# Blues 2 "Jazzy"

Blues 2 Jazzy uses alternate symbols for some of the chords. These have been shown on a previous page. If you don't remember, go back and take a peek. Or, better still, you can add these alternate symbols to your Chord Reference Sheet and thereby program them into your thinkerator much faster.

Memorizing is the goal and the best option.

Remember: Roots First. Then, plug-in Chords.

The image shows three staves of musical notation in 4/4 time, each with a treble clef and a key signature of one flat (Bb). The notation consists of four measures per staff, with diagonal slashes representing guitar fretboard diagrams. Above each measure is a chord symbol with a circled number indicating the fret position for the root note.

- Staff 1: CΔ7<sup>(6)</sup>, F7<sup>(5)</sup>, C6<sup>(6)</sup>, C7<sup>(6)</sup>
- Staff 2: FΔ7<sup>(5)</sup>, F7<sup>(5)</sup>, C7<sup>(6)</sup>, A7<sup>(5)</sup>. A note above the fourth measure reads: "This will not be an open string root."
- Staff 3: D-7<sup>(6)</sup>, G7<sup>(5)</sup>, C6<sup>(6)</sup>, Bb7<sup>(6)</sup>

**Did you get it?**  
**Check the Next Page for the Voicing Answer Key**

# Blues 2 Jazzy

## Chord Voicing Answer Key

Here are the correct voicings.

On these charts the number on the left hand side is the fret number.

Not necessarily where the root is, it shows what fret it is at the beginning of the diagram.

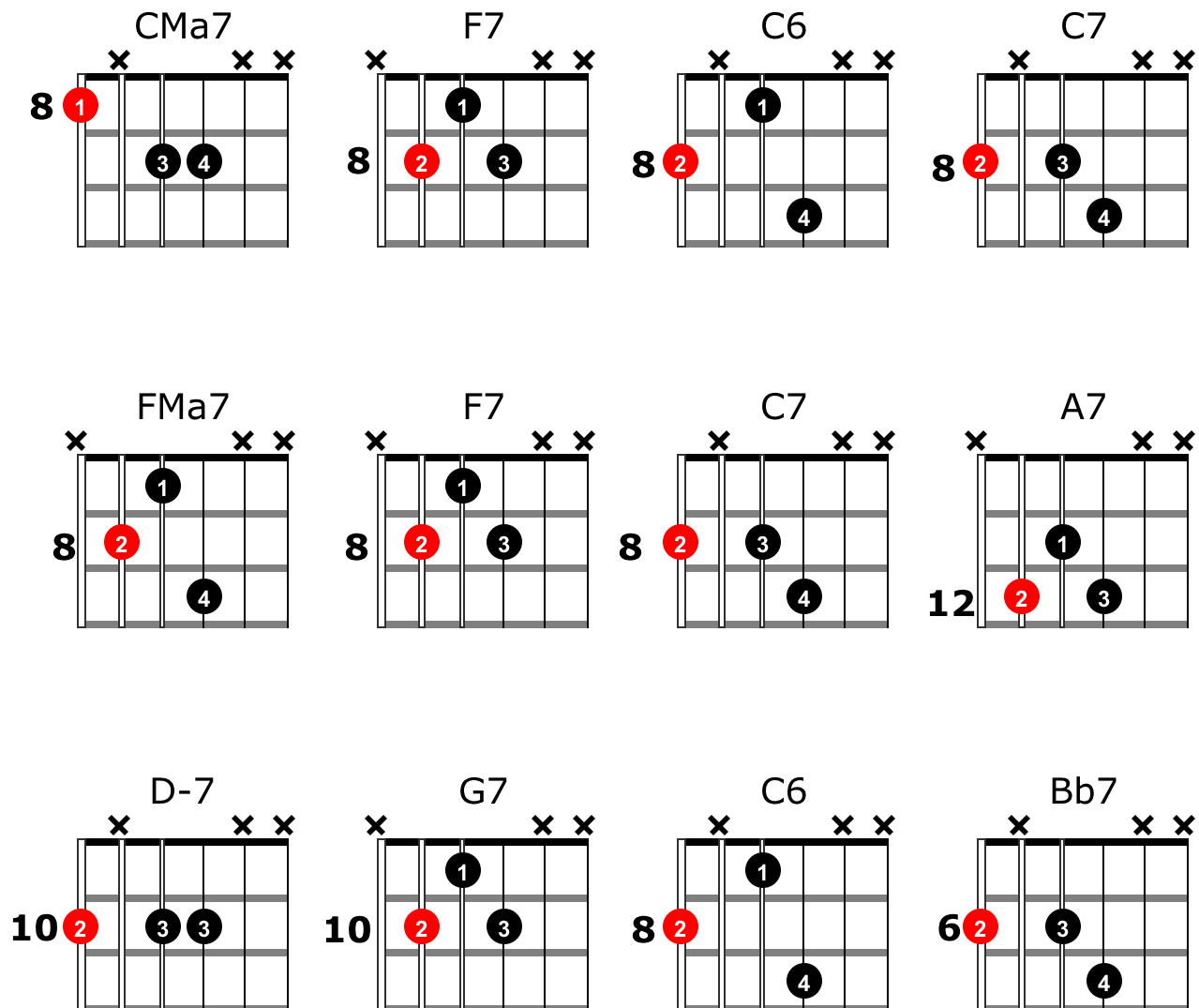
The image displays 12 guitar chord diagrams in 4/4 time, arranged in three rows of four. Each diagram includes a fret number, a chord name, and a visual representation of the chord on the guitar fretboard. The diagrams are as follows:

- Row 1: C $\Delta$ 7 (6) at fret 8, F7 (5) at fret 7, C6 (6) at fret 7, C7 (6) at fret 8.
- Row 2: F $\Delta$ 7 (5) at fret 7, F7 (5) at fret 7, C7 (6) at fret 8, A7 (5) at fret 11.
- Row 3: D-7 (6) at fret 10, G7 (5) at fret 9, C6 (6) at fret 7, B $\flat$ 7 (6) at fret 6.

## Blues 2 Jazzy Voicing Answer Key

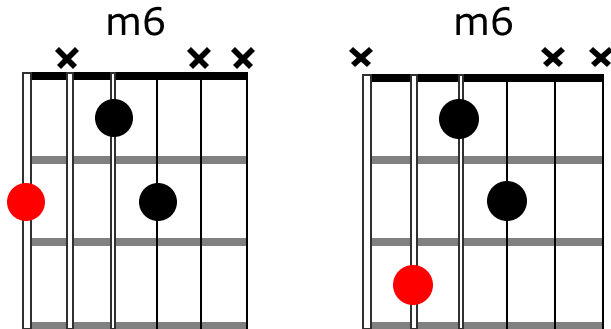
The diagrams below show how I would play the chords. I have gravitated towards these fingerings over the years. For me, it is the fastest, easiest way. If you don't have command of your pinky, this will be difficult, at first. You can use another fingering, or work at it and get these.

In contrast to the previous page, Fret Numbers next to Diagrams indicate the Fret Number location of the Root.



There are lots of options for chord fingerings. Don't worry about perfect. Grab what you can, make it work. If your hand hurts too much, try something else. Unless, you're just being a big baby. :p Only you know for sure. Be smart.

# Minor 6 Chord



**Try out all new chords.**

Minor 6 Chord  
(m6, -6, m6/9, mi6, min6)

## Minor 6 Practice Tune

*Heads up! This tune contains both Major 6 and Minor 6 Chords.*

8 **C<sub>M</sub>7<sup>⑥</sup>** **A-7<sup>⑥</sup>** **D<sub>m</sub>7<sup>⑥</sup>** **G7<sup>⑤</sup>**

5 **C<sub>m</sub>6<sup>⑥</sup>** **C7<sup>⑥</sup>** **F6<sup>⑤</sup>** **F-6<sup>⑤</sup>**

9 **C6<sup>⑥</sup>** **A<sub>m</sub>7<sup>⑥</sup>** **D<sub>m</sub>7<sup>⑥</sup>** **G7<sup>⑤</sup>** **C7<sup>⑥</sup>**

This is a whole note strum.  
Strum once and let ring for  
four beats.

**Add to Chord Reference Sheet**

# Quiz - Chord Symbols, Rhythmic Notation, Diagrams

1. List all the symbols for the Minor 6 Chord.

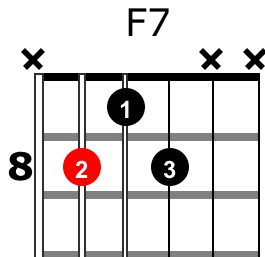
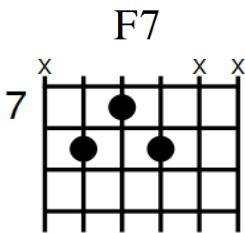
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2. Circle the Whole Note Strum.



3. How is it played? \_\_\_\_\_

4. Two Chord Diagrams types. Are these chords in the same place on the fretboard?



\_\_\_\_\_

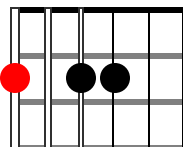
## Minor 7 b5 and Diminished 7 Chords

Time for two nifty new chords with some exotic names. We will learn how to properly name and say the chords, and we will look at the symbols used to identify them.

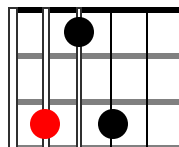
First, we have the Minor Seven Flat Five Chord (m7b5 or  $\emptyset 7$ ). The second is the Diminished Seven Chord (dim7 or  $\flat 7$ ).

**Make sure to play each chord, then add to your chord reference sheet.**

Min7b5

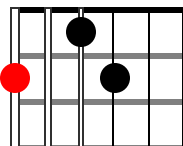


Min7b5

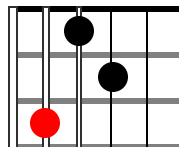


Minor 7 b5 Chord (m7b5,  $\emptyset 7$ )

Dim7



Dim7



Diminished 7 Chord (dim7,  $\flat 7$ )

Hmmm, something fishy going on here? Did you notice?  
The next page will explain what's going on.

Did you play each chord?  
Did you add to your chord reference sheet?  
Proceed, then.

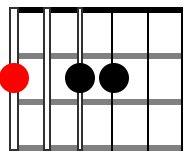
## 3-Note Voicings and Substitutes

Since we are using 3-note voicings, we can use a single voicing for multiple chords. We call this "substituting." For example, we can use a Minor 7 voicing for a Minor7 b5 chord.

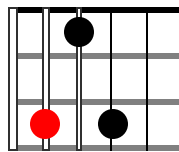
If we were using 4-note voicings, this wouldn't work.  
But we're not, so it does.

Let's look at the chords again, and learn a new voicing.

Min7b5



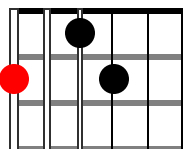
Min7b5



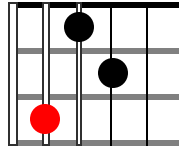
Minor 7 b5 Chord (m7b5, ø7 )

Notice they look just like min7 voicings. Because they are! This is our first sub. We can ignore the b5 because these are 3-note voicings and don't have a 5th in them. (Do you need to know this? No.) But do take notice of that funky symbol that can be used for it.

Dim7



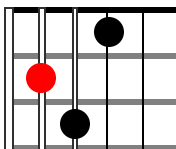
Dim7



Diminished 7 Chord (dim7, ø7 )

The same voicing as a Minor 6 Chord. Yay! 3-note voicings!

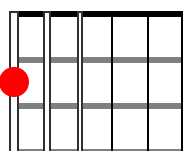
Dim7



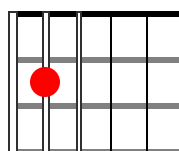
Diminished 7 New Voicing

This one can be very useful, often easier to grab, especially at fast tempos.

Dim7



Dim7



Diminished 7 When it's too dang fast!

You think I'm kidding, but I'm not. When it's really fast and the dim7 chord is only one beat, you can play this. It works!

## Quiz - 3-Note Voicings and Substitutes

List the chord voicing, that we already know, that substitutes for the new chord type. The new chord type is written below.

Next, write/draw in the possible names/symbols that indicate the new chord. Pay very close attention.

Minor 7 b5 is substituted with:  
Minor 7 b5 symbols are:

Diminished 7 is substituted with:  
Diminished 7 symbols are:

# Minor 7 b5 // Diminished 7 subs

Watch out for:  $\circ 7$   $\emptyset 7$   
 They are not the same chord.

## Tune 1

Cm6<sup>(6)</sup> Dm7b5<sup>(6)</sup> G7<sup>(5)</sup> C-6<sup>(6)</sup> C7<sup>(6)</sup>

F6<sup>(5)</sup> Bb7<sup>(6)</sup> E $\emptyset$ 7<sup>(5)</sup> A7<sup>(6)</sup>

Remember, this symbol is min7b5, not diminished.

D $\emptyset$ 7<sup>(5)</sup> G7<sup>(5)</sup> Cm6<sup>(6)</sup> G7<sup>(5)</sup> Cm6<sup>(6)</sup>

## Tune 2

Remember, the sharp is for the C, not the dim or 7.

This is C# Root.

C6<sup>(6)</sup> C#dim7<sup>(6)</sup> D-7<sup>(6)</sup> G7<sup>(5)</sup> Gm7<sup>(5)</sup> C7<sup>(6)</sup>

F $\Delta$ 7<sup>(5)</sup> F# $\circ$ 7<sup>(5)</sup> C6<sup>(6)</sup> A7<sup>(6)</sup>

This is a great place for the Alternate Diminished Voicing. 3-Note Voicing.

Ab7<sup>(6)</sup> G7<sup>(6)</sup> CM7<sup>(5)</sup> C6<sup>(5)</sup> Ab7<sup>(6)</sup> G7<sup>(6)</sup> C7<sup>(5)</sup>

# Putting It All Together

## In the Style of "Rhythm Changes"

CΔ7<sup>(6)</sup>
C#o7<sup>(6)</sup>
Dm7<sup>(6)</sup>
G7<sup>(5)</sup>
Em7<sup>(6)</sup>
A7<sup>(5)</sup>
D-7<sup>(6)</sup>
G7<sup>(5)</sup>

Gm7<sup>(5)</sup>
C7<sup>(6)</sup>
F6<sup>(5)</sup>
F#dim7<sup>(5)</sup>
C6<sup>(6)</sup>
A7<sup>(6)</sup>
Dm7<sup>(6)</sup>
G7<sup>(5)</sup>
CMa7<sup>(6)</sup>

## Show me a Show tune!

FΔ7<sup>(5)</sup>
A7<sup>(6)</sup>
Dm7<sup>(5)</sup>
Eb7<sup>(5)</sup>
D-7<sup>(5)</sup>

G7<sup>(6)</sup>
C7<sup>(6)</sup>
FM7<sup>(5)</sup>
Cm7<sup>(6)</sup>
F7<sup>(5)</sup>

BbΔ7<sup>(6)</sup>
Bbm6<sup>(6)</sup>
Am7<sup>(6)</sup>
AbO7<sup>(6)</sup>

Gm7<sup>(6)</sup>
C7<sup>(5)</sup>
F6/9<sup>(5)</sup>
C7<sup>(6)</sup>
F6<sup>(5)</sup>

# **Chapter Three**

## **Chords and Tunes**

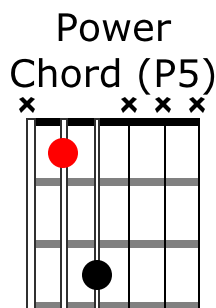
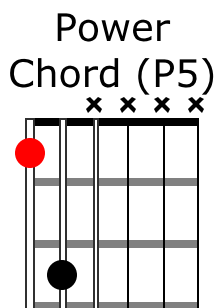
### **Part Two**

## Other Special Circumstances Major and Minor

### What to do if there is no 6, 7, 9 or anything!? Just major or minor?

Relax, grasshopper, we have, as always, the easiest solution for you.

If it just says C, we remember that Major is the default, so it's a C major chord. You can always try out a CMa7 or C6. Maybe even a C7, who knows without knowing, ya know? Try it out, use your ears to judge. You could also use a barre chord, if you know it. If not, just use a power chord(P5).



Power Chords only have 2 notes. Root and 5th (P5). They are not major or minor, and they just won't say. So, we can use the same voicing (P5) for both Major and Minor.

### Here we'll show the power chord in action.

Use your ears, when in doubt go with the power chord and don't make eye contact with your band director. (Just kidding!)

It works like a charm.

Be Charming!

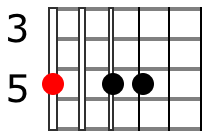
Knock, knock?

Who's there?

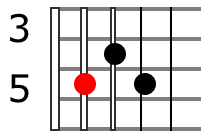
Add me to Chord Reference Sheet.

## Examples of Power Chord (P5) Substituting for Major or Minor Chords

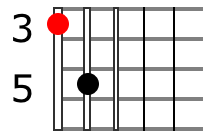
Try them all. Actually Play Them. Yes.



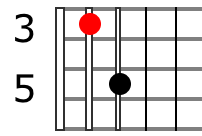
**Am7**



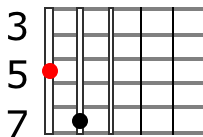
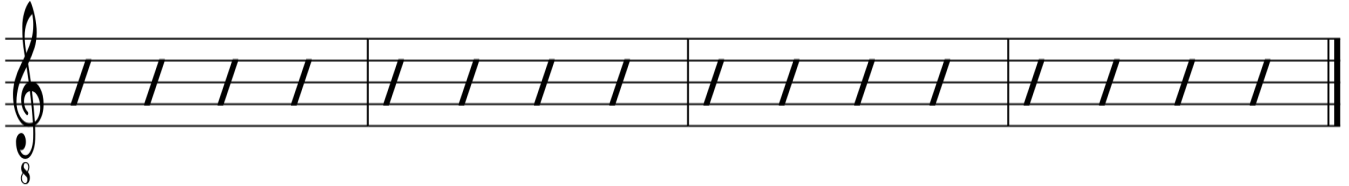
**D7**



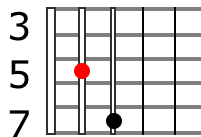
**G**



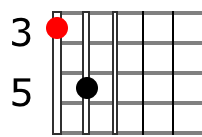
**C**



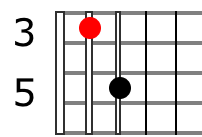
**Am**



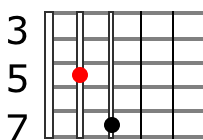
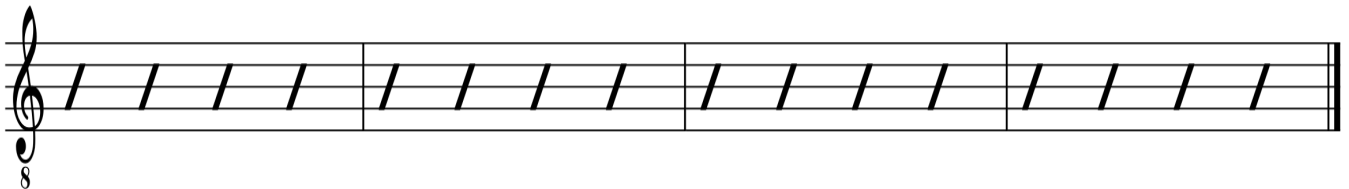
**D**



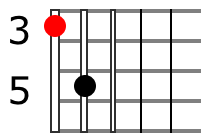
**G**



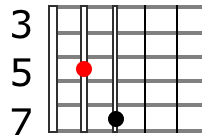
**C**



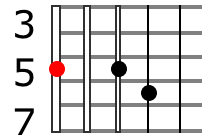
**Dm**



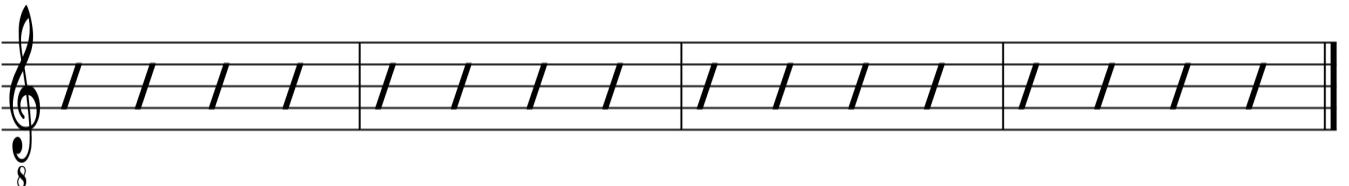
**Gm**



**Dm**



**A7**



# P5 Sub Practice Tunes

1

**Cm<sup>6</sup>**      **G7<sup>5</sup>**      **Fm<sup>5</sup>**      **Cm7<sup>6</sup>**

**Fm<sup>5</sup>**      **Ab<sup>5</sup>**      **G<sup>5</sup>**      **Cm<sup>6</sup>**

2

**Dm<sup>5</sup>**      **Gm<sup>6</sup>**      **Dm<sup>5</sup>**      **A7<sup>6</sup>**

**Dm<sup>6</sup>**      **C<sup>6</sup>**      **Bb<sup>6</sup>**      **A<sup>6</sup>**      **Dm<sup>5</sup>**

3

**Bb<sup>6</sup>**      **Ab<sup>6</sup>**      **Eb<sup>5</sup>**      **Fm<sup>5</sup>**

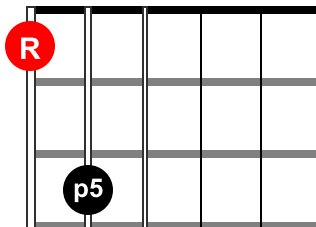
**Bb<sup>6</sup>**      **D<sup>5</sup>**      **Gm<sup>6</sup>**      **Ab<sup>6</sup>**

## 7 sus4 Chords Root 6 - Substitute Voicing

This method is for 7sus4 chords with Root 6. All we need to do is substitute a minor 7 chord a fifth away from Root and we'll get a sus4.

***Read this page very carefully, and many times, if necessary.***

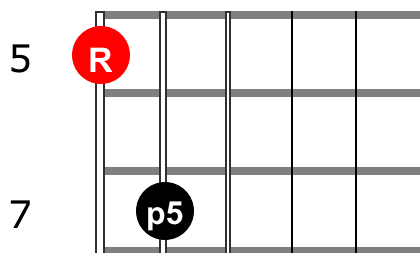
Root and 5th



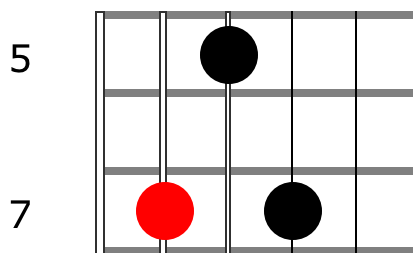
When the root is on String 6, just use a power chord to locate the fifth.

For example, to play A7sus4

Locate Root "A".  
Use P5 to find 5th.



Plug in m7 voicing at  
5th of Root "A"



This voicing sub works when the root given is on String 6. We will use a different voicing for 7sus4 chords with Root String 5.

Why does this work?

Really? In a crash course? Ok.

Because the b7 of the Em7 is the Sus4 of the A7, and the chords otherwise share the same notes, in more complete spellings of the these chords.

Learn the language first, we can worry about grammar rules later. :)

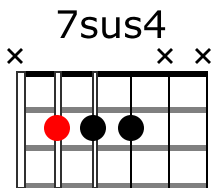
Add to Chord Reference Sheet  
Practice tune coming up!

## Root 6 7sus4 and Power Chord Subs

In this chart, two string circles will be given for 7sus4 chords. The first circle tells you where the root is, the second circle tells you what string the sub is on. So, for C7sus4, with Root on String 6, the min7 sub is rooted on String 5.

C7sus4<sup>(6) (5)</sup>      B $\flat$ 7sus4<sup>(6) (5)</sup>      A7sus4<sup>(6) (5)</sup>      A $\flat$ 7sus4<sup>(6) (5)</sup>  
 Dm7<sup>(5)</sup>      G7<sup>(6)</sup>      Cm<sup>(5)</sup>      F $\sharp$ o7<sup>(5)</sup>      Gmi7<sup>(5)</sup>

## 7sus4 Root 5



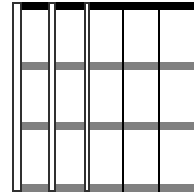
A special, easy voicing for 7sus4 chords with roots on string 5. You can barre with one finger or use any combination of fingers that works for you.

F7sus4<sup>(5)</sup>      F7<sup>(5)</sup>      E $\flat$ 7sus4<sup>(5)</sup>      E $\flat$ 7<sup>(5)</sup>  
 E $\flat$ m7<sup>(5)</sup>      A $\flat$ 7<sup>(6)</sup>      D $\flat$ 7<sup>(5)</sup>      D $\flat$ 7<sup>(5)</sup>      D7<sup>(5)</sup>      E $\flat$ 7<sup>(5)</sup>      E7<sup>(5)</sup>      F7<sup>(5)</sup>

Add to Chord Reference Sheet  
 What a nag, I know. :0

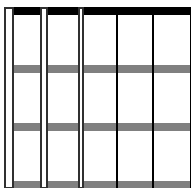
## Quiz - Power Chords, 7sus4 Root 6 Sub, 7sus4 Root 5

1. Write a Power Chord (P5) on the diagram.  
Label the Root and 5th.

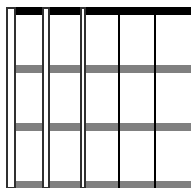


2. Write in Power Chords for the following chords. Make two of them rooted on String 6 and two Rooted on String 5. Be sure to write correct fret number next to diagram.

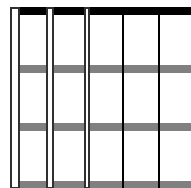
**C**



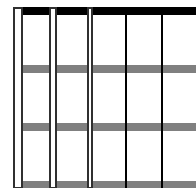
**Dm**



**Bb**

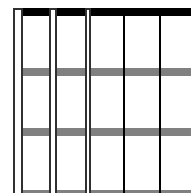


**Gm**



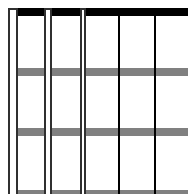
3. The chord is A7sus4 Root 6.  
Draw the correct Min7 Substitute voicing.  
Make sure to include fret numbers with diagram.

A7sus4  
Root 6



4. Draw 7sus4 Root 5 voicing.

7sus4  
Root 5



## Rhythm - Accents on Beats 2 and 4


Ok, time to get a little better swing to our strumming.  
First thing we have to learn is how to accent on beats 2 and 4.

Accent basically means to make stand out, right? So, we have two ways to do this.

1. Play beats 2 and 4 louder.
2. Play beats 1 and 3 quieter.


Option 2 is the better of the two, but a little harder to get.

 This symbol means downstroke, strum or pick down.

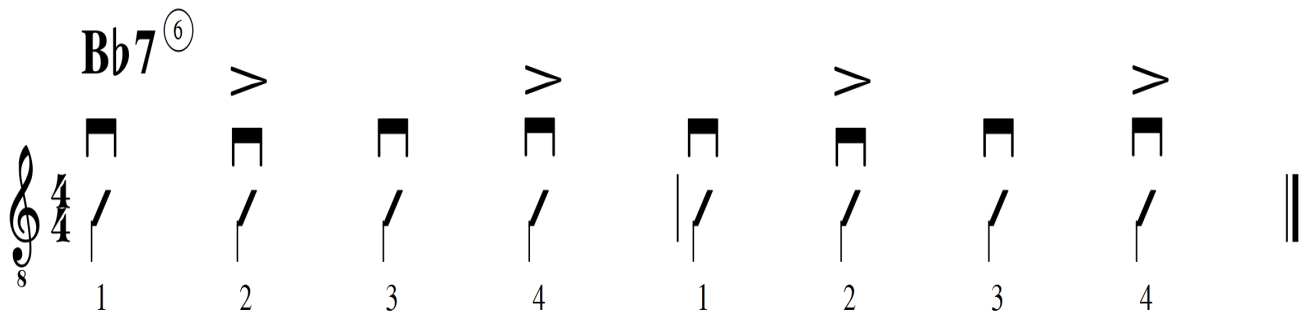
 This is a quarter note strum. A quarter note is one beat.

**Bb7**<sup>⑥</sup> This is how we play it right now. With the quarter notes being played short. That's just how we do it.



 This is the "Accent" symbol. We put it over whatever note we want to be louder.

**Bb7**<sup>⑥</sup>



Strum down 4 times per measure, as usual, but this time, make beats 2 and 4 noticeably louder than beats 1 and 3.

## Rhythm - Accents on Beats 2 and 4 - Part Two

In the following exercise, really overdo it. Make 2 and 4 a lot louder than beats 1 and 3. In real life playing it won't be so drastic, but for practice, really accentuate it. (see that "accent-uate")

Remember, there are two ways to achieve this. Make 2 and 4 louder, or make 1 and 3 quieter. Try both ways in the following exercise. Check out some Gypsy Jazz to hear some great examples, or visit [guitarninja.com](http://guitarninja.com)

Staff 1: Four measures of 4/4 time. The first measure is marked with a circled 6 and the chord Bb7. The second measure is marked with a circled 5 and the chord Eb7. Above each measure, there are four notes (quarter notes) with an accent (>) above the second and fourth notes. The staff contains four measures of rhythmic notation (slashes) corresponding to the notes above. Below the staff, the beats are numbered 1 through 4 for each measure.




Staff 2: Four measures of 4/4 time. The first measure is marked with the chord Bb7. The second measure is marked with the chord Eb7. Above each measure, there are four notes (quarter notes) with an accent (>) above the second and fourth notes. The staff contains four measures of rhythmic notation (slashes) corresponding to the notes above. Below the staff, the beats are numbered 1 through 4 for each measure.

From this point forward in the book, try applying accents on beats 2 and 4. It won't be written in the music, but it is the proper feel for swing music. Make it a part of your playing. You don't have to overdo it. Maybe just once in a while. ;)


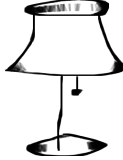

This is an important tool to have in your kit.

## Quiz




### Downstroke, Rhythmic Notation, Accents, Accent Symbol

1. Which is the downstroke symbol?   

2. What does it mean? \_\_\_\_\_

3. Which is the quarter note strum?   

4. What does it mean? \_\_\_\_\_

5. Which is the accent symbol?   

6. What does it mean? \_\_\_\_\_

7. Which beats do we accent in four-four time, for "swing feel?"  
Circle them.

**1   2   3   4**

# Jazz Blues - C Major

## Jazz Blues

First system of musical notation for Jazz Blues in C Major. It consists of three staves in 4/4 time. The first staff has a treble clef, a 4/4 time signature, and a repeat sign. The notes are represented by slashes. Above the staff are the following chords: C7<sup>(6)</sup>, F7<sup>(5)</sup>, C7<sup>(6)</sup>, Gm7<sup>(5)</sup>, and C7<sup>(6)</sup>. The second staff has a treble clef and a 4/4 time signature. The notes are represented by slashes. Above the staff are the following chords: F7<sup>(5)</sup>, F#o7<sup>(5)</sup>, C7<sup>(6)</sup>, and A7<sup>(5)</sup>. The third staff has a treble clef and a 4/4 time signature. The notes are represented by slashes. Above the staff are the following chords: Dm7<sup>(6)</sup>, G7<sup>(5)</sup>, C7<sup>(6)</sup>, A7<sup>(5)</sup>, Dm7<sup>(6)</sup>, G7<sup>(5)</sup>, and C7<sup>(6)</sup>. The system ends with a double bar line and a repeat sign.

## Jazz Blues - Alternate Roots

First system of musical notation for Jazz Blues - Alternate Roots in C Major. It consists of three staves in 4/4 time. The first staff has a treble clef, a 4/4 time signature, and a repeat sign. The notes are represented by slashes. Above the staff are the following chords: C7<sup>(5)</sup>, F7<sup>(6)</sup>, C7<sup>(5)</sup>, Gm7<sup>(6)</sup>, and C7<sup>(5)</sup>. The second staff has a treble clef and a 4/4 time signature. The notes are represented by slashes. Above the staff are the following chords: F7<sup>(6)</sup>, F#o7<sup>(6)</sup>, C7<sup>(5)</sup>, and A7<sup>(6)</sup>. The third staff has a treble clef and a 4/4 time signature. The notes are represented by slashes. Above the staff are the following chords: Dm7<sup>(5)</sup>, G7<sup>(6)</sup>, C7<sup>(5)</sup>, A7<sup>(6)</sup>, Dm7<sup>(5)</sup>, G7<sup>(6)</sup>, and C7<sup>(5)</sup>. The system ends with a double bar line and a repeat sign.

# Jazz Blues - Bb Major

## Jazz Blues

Chords for the first staff:  $Bb7^{(6)}$ ,  $Eb7^{(5)}$ ,  $Bb7^{(6)}$ ,  $Fm7^{(5)}$ ,  $Bb7^{(6)}$

Chords for the second staff:  $Eb7^{(5)}$ ,  $E^o7^{(5)}$ ,  $Bb7^{(6)}$ ,  $G7^{(5)}$

Chords for the third staff:  $Cm7^{(6)}$ ,  $F7^{(5)}$ ,  $Bb7^{(6)}$ ,  $G7^{(5)}$ ,  $Cm7^{(6)}$ ,  $F7^{(5)}$ ,  $Bb7^{(6)}$

## Jazz Blues - Alternate Roots

Chords for the first staff:  $Bb7^{(5)}$ ,  $Eb7^{(6)}$ ,  $Bb7^{(5)}$ ,  $Fm7^{(6)}$ ,  $Bb7^{(5)}$

Chords for the second staff:  $Eb7^{(6)}$ ,  $E^o7^{(6)}$ ,  $Bb7^{(5)}$ ,  $G7^{(5)}$

Chords for the third staff:  $Cm7^{(5)}$ ,  $F7^{(6)}$ ,  $Bb7^{(5)}$ ,  $G7^{(5)}$ ,  $Cm7^{(5)}$ ,  $F7^{(6)}$ ,  $Bb7^{(5)}$

Try this one with Bb7 Root 5 with Root at Fret 13 of String 5.

# Jazz Blues - F Major

This can be played with F7 rooted at either Fret 1 or Fret 13.

## Jazz Blues

If playing at fret 1, let the middle note of voicing be open string.

## Jazz Blues - Alternate Roots

A double bar line with a repeat sign is at the end of the third staff.

# Jazz Blues - Eb Major

Depending on your guitar, some of these chords may not be reachable. If they are not, switch to the voicing rooted on the other string. For example, the C7 root 5 would be fret 15. Moved to Root 6, it is Fret 8.

## Jazz Blues

First system of musical notation for Jazz Blues in Eb Major. It consists of three staves of music in 4/4 time, each with a treble clef and a key signature of two flats (Bb, Eb). The notes are represented by slashes. The chords are: Eb7<sup>(6)</sup>, Ab7<sup>(5)</sup>, Eb7<sup>(6)</sup>, Bbm7<sup>(5)</sup>, Eb7<sup>(6)</sup> in the first staff; Ab7<sup>(5)</sup>, A°7<sup>(5)</sup>, Eb7<sup>(6)</sup>, C7<sup>(5)</sup> in the second staff; Fm7<sup>(6)</sup>, Bb7<sup>(5)</sup>, Eb7<sup>(6)</sup>, C7<sup>(5)</sup>, Fm7<sup>(6)</sup>, Bb7<sup>(5)</sup>, Eb7<sup>(6)</sup> in the third staff. A double bar line with repeat dots is at the end of the third staff.

C7 could be played  
Root 5, Fret 15  
or Root 6, Fret 8.

## Jazz Blues - Alternate Roots

Second system of musical notation for Jazz Blues in Eb Major, titled "Alternate Roots". It consists of three staves of music in 4/4 time, each with a treble clef and a key signature of two flats (Bb, Eb). The notes are represented by slashes. The chords are: Eb7<sup>(5)</sup>, Ab7<sup>(6)</sup>, Eb7<sup>(5)</sup>, Bbm7<sup>(6)</sup>, Eb7<sup>(5)</sup> in the first staff; Ab7<sup>(6)</sup>, A°7<sup>(6)</sup>, Eb7<sup>(5)</sup>, C7<sup>(6)</sup> in the second staff; Fm7<sup>(5)</sup>, Bb7<sup>(6)</sup>, Eb7<sup>(5)</sup>, C7<sup>(6)</sup>, Fm7<sup>(5)</sup>, Bb7<sup>(6)</sup>, Eb7<sup>(5)</sup> in the third staff. A double bar line with repeat dots is at the end of the third staff.

# Minor Blues C Minor 2-5 turnaround

The Blues can also be in a Minor Key. Let's run through a few common keys.

## Minor Blues

Cm7<sup>(6)</sup> Fm7<sup>(5)</sup> Cm7<sup>(6)</sup> Cm7<sup>(6)</sup>

Fm7<sup>(5)</sup> Fm7<sup>(5)</sup> Cm7<sup>(6)</sup> Cm7<sup>(6)</sup>

Dø7<sup>(6)</sup> G7<sup>(5)</sup> Cm7<sup>(6)</sup> G7<sup>(5)</sup> Cm7<sup>(6)</sup>

## Minor Blues - Alternate Roots

Cm7<sup>(5)</sup> Fm7<sup>(6)</sup> Cm7<sup>(5)</sup> Cm7<sup>(5)</sup>

Fm7<sup>(6)</sup> Fm7<sup>(6)</sup> Cm7<sup>(5)</sup> Cm7<sup>(5)</sup>

Dø7<sup>(5)</sup> G7<sup>(6)</sup> Cm7<sup>(5)</sup> G7<sup>(6)</sup> Cm7<sup>(5)</sup>

# Minor Blues F Minor 2-5 turnaround

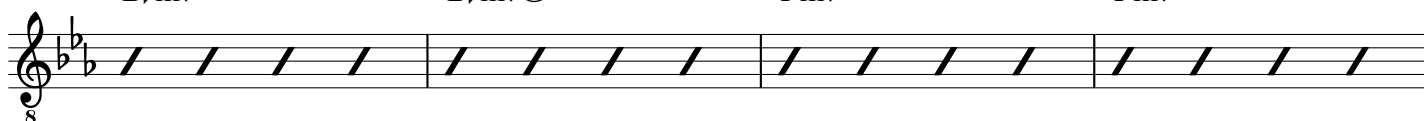
## Minor Blues

Fm7<sup>⑥</sup> Bbm7<sup>⑤</sup> Fm7<sup>⑥</sup> Fm7<sup>⑥</sup>




Try this one with the Fmin7 Root 6 up at fret 13. It might be tough to reach, but go for it.

Bbm7<sup>⑤</sup> Bbm7<sup>⑤</sup> Fm7<sup>⑥</sup> Fm7<sup>⑥</sup>



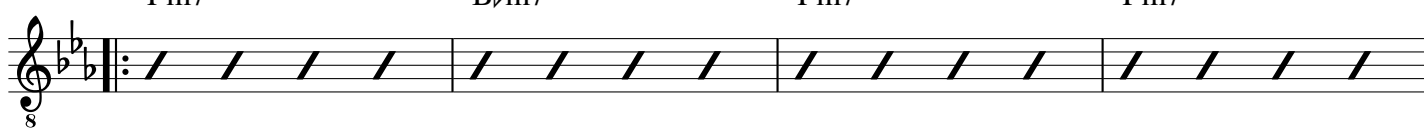
Gm7b5<sup>⑥⑤</sup> C7<sup>⑤</sup> F-7<sup>⑥</sup> C7<sup>⑤</sup> Fm7<sup>⑥</sup>



If you can't reach the G Root on String 6, try it on String 5.

## Minor Blues - Alternate Roots


Fm7<sup>⑤</sup> Bbm7<sup>⑥</sup> Fm7<sup>⑤</sup> Fm7<sup>⑤</sup>



Bbm7<sup>⑥</sup> Bbm7<sup>⑥</sup> Fm7<sup>⑤</sup> Fm7<sup>⑤</sup>

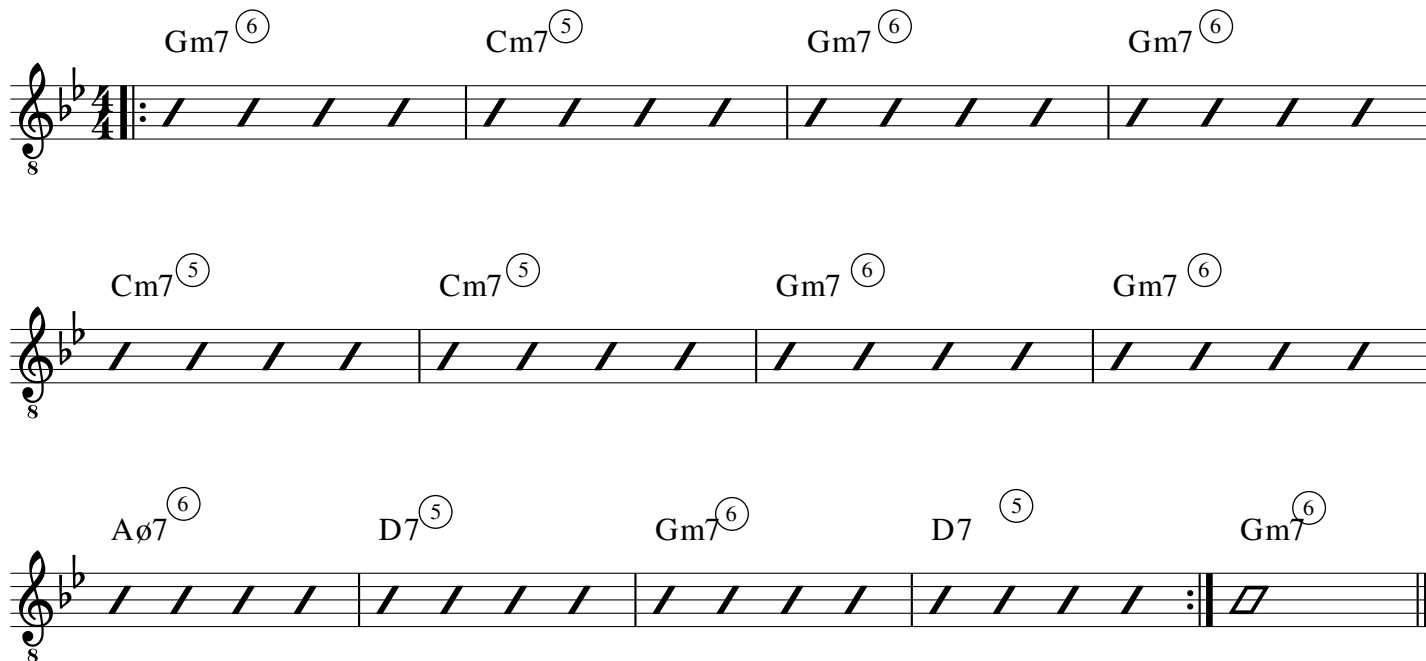


Gø7<sup>⑤</sup> C7<sup>⑥</sup> Fm7<sup>⑤</sup> C7<sup>⑥</sup> Fm7<sup>⑤</sup>



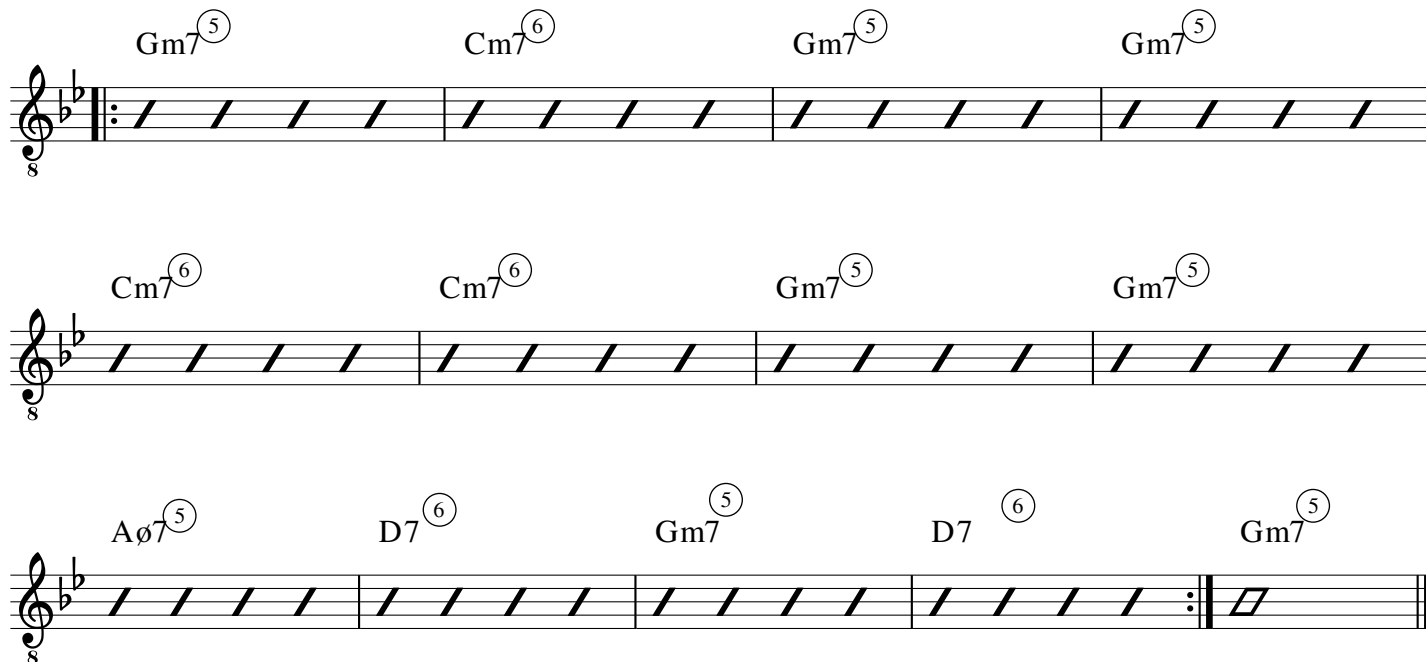
# Minor Blues G Minor 2-5 turnaround

## Minor Blues



Musical notation for the Minor Blues progression in G minor, 4/4 time. The progression consists of 12 measures across three staves. The first staff contains measures 1-4 with chords Gm7<sup>(6)</sup>, Cm7<sup>(5)</sup>, Gm7<sup>(6)</sup>, and Gm7<sup>(6)</sup>. The second staff contains measures 5-8 with chords Cm7<sup>(5)</sup>, Cm7<sup>(5)</sup>, Gm7<sup>(6)</sup>, and Gm7<sup>(6)</sup>. The third staff contains measures 9-12 with chords Aø7<sup>(6)</sup>, D7<sup>(5)</sup>, Gm7<sup>(6)</sup>, D7<sup>(5)</sup>, and Gm7<sup>(6)</sup>. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. Slanted lines represent the guitar fretboard, and circled numbers indicate the fretting hand fingering for each chord.

## Minor Blues - Alternate Roots



Musical notation for the Minor Blues - Alternate Roots progression in G minor, 4/4 time. The progression consists of 12 measures across three staves. The first staff contains measures 1-4 with chords Gm7<sup>(5)</sup>, Cm7<sup>(6)</sup>, Gm7<sup>(5)</sup>, and Gm7<sup>(5)</sup>. The second staff contains measures 5-8 with chords Cm7<sup>(6)</sup>, Cm7<sup>(6)</sup>, Gm7<sup>(5)</sup>, and Gm7<sup>(5)</sup>. The third staff contains measures 9-12 with chords Aø7<sup>(5)</sup>, D7<sup>(6)</sup>, Gm7<sup>(5)</sup>, D7<sup>(6)</sup>, and Gm7<sup>(5)</sup>. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. Slanted lines represent the guitar fretboard, and circled numbers indicate the fretting hand fingering for each chord.

# Minor Blues Bb Minor 2-5 turnaround

## Minor Blues

Bbm7<sup>(6)</sup> Ebm7<sup>(5)</sup> Bbm7<sup>(6)</sup> Bbm7<sup>(6)</sup>

Ebm7<sup>(5)</sup> Ebm7<sup>(5)</sup> Bbm7<sup>(6)</sup> Bbm7<sup>(6)</sup>

Cø7<sup>(6)</sup> F7<sup>(5)</sup> Bbm7<sup>(6)</sup> F7<sup>(5)</sup> Bbm7<sup>(6)</sup>

## Minor Blues - Alternate Roots

Bbm7<sup>(5)</sup> Fret 13 Root 5 Ebm7<sup>(6)</sup> Bbm7<sup>(5)</sup> Bbm7<sup>(5)</sup>

Ebm7<sup>(5)</sup> Ebm7<sup>(5)</sup> Bbm7<sup>(5)</sup> Bbm7<sup>(5)</sup>

Cø7<sup>(5)</sup> F7<sup>(6)</sup> Bbm7<sup>(5)</sup> F7<sup>(6)</sup> Bbm7<sup>(5)</sup>

# Minor Blues D Minor 2-5 turnaround

## Minor Blues

Dm7<sup>(6)</sup> Gm7<sup>(5)</sup> Dm7<sup>(6)</sup> Dm7<sup>(6)</sup>

Gm7<sup>(5)</sup> Gm7<sup>(5)</sup> Dm7<sup>(6)</sup> Dm7<sup>(6)</sup>

Eø7<sup>(6)</sup> A7<sup>(5)</sup> Dm7<sup>(6)</sup> A7<sup>(5)</sup> Dm7<sup>(6)</sup>

## Minor Blues - Alternate Roots

Dm7<sup>(5)</sup> Gm7<sup>(6)</sup> Dm7<sup>(5)</sup> Dm7<sup>(5)</sup>

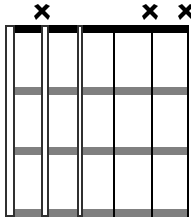
Gm7<sup>(6)</sup> Gm7<sup>(6)</sup> Dm7<sup>(5)</sup> Dm7<sup>(5)</sup>

Eø7<sup>(5)</sup> A7<sup>(6)</sup> Dm7<sup>(5)</sup> A7<sup>(6)</sup> Dm7<sup>(5)</sup>

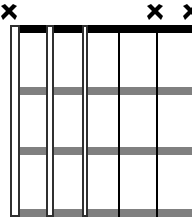
# Quiz - Chords on Root 6 and Root 5

Draw in the Chords listed Below

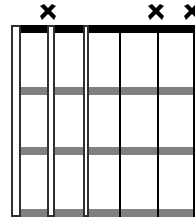
**Ma7 Root 6**



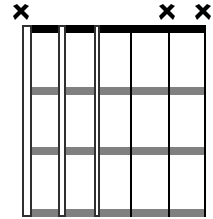
**Ma7 Root 5**



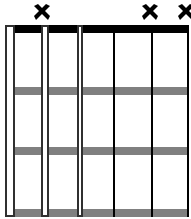
**6 Root 6**



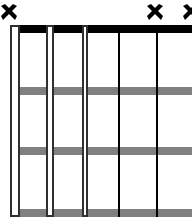
**6 Root 5**



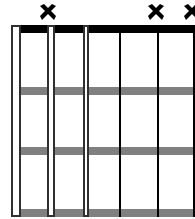
**7 Root 6**



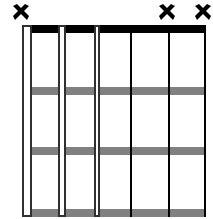
**7 Root 5**



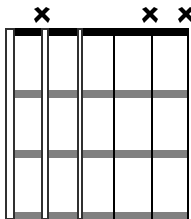
**m7 Root 6**



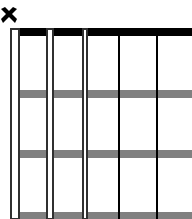
**m7 Root 5**



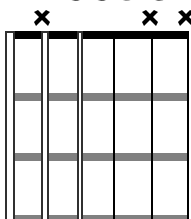
**m6 Root 6**



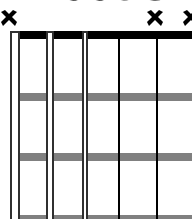
**m6 Root 5**



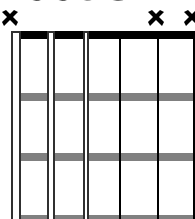
**dim7  
Root 6**



**dim7  
Root 5**



**dim7  
Root 5 Alt**




# 32-Bar Song Form - Rhythm Changes


This is a very common chord progression in jazz. It is based on the chord progression from the tune "I've Got Rhythm" by George Gershwin. We call all tunes based on these chords, "Rhythm Changes." Remember, to play with accents on beats 2 and 4.

**Heads up! Lots of variation with chord roots!!**


**A1** CΔ7<sup>(6)</sup> Am7<sup>(6)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup> C6<sup>(6)</sup> Am7<sup>(5)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup>




5 Gm7<sup>(5)</sup> C7<sup>(6)</sup> F6<sup>(5)</sup> F#o7<sup>(5)</sup> CM7<sup>(6)</sup> A-7<sup>(6)</sup> Dm7<sup>(5)</sup> G7<sup>(5)</sup>



**A2** 9 CΔ7<sup>(6)</sup> Am7<sup>(6)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup> Cma7<sup>(6)</sup> Am7<sup>(5)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup>



13 Gm7<sup>(5)</sup> C7<sup>(6)</sup> FMaj7<sup>(5)</sup> F#o7<sup>(5)</sup> CM7<sup>(6)</sup> C6<sup>(6)</sup>




**B** E7<sup>(5)</sup> E7 A7<sup>(6)</sup> A7



21 D7<sup>(5)</sup> D7 G7<sup>(5)</sup> G7



**A3** 25 CΔ7<sup>(6)</sup> Am7<sup>(6)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup> Em7<sup>(6)</sup> Am7<sup>(5)</sup> Dm7<sup>(6)</sup> G7<sup>(5)</sup>



29 Gm7<sup>(5)</sup> C7<sup>(6)</sup> F6<sup>(5)</sup> F#o7<sup>(5)</sup> CΔ7<sup>(6)</sup> C6



## What to ignore and how to play it

So far, we've learned a couple of substitutes, like m7 for min7b5.

What follows is a little different. What we do is think of chords in their simplest 7th chord form, our 3-note voicings.

Chords on big band charts are often very complicated for reasons of art or laziness. Or both.

We don't need to play those crazy chords. In swing music, 99 percent of the time, the music, and the band, is best served if you stick to 3-note voicings.

So, we need to be able to simplify the charts. We do this two ways: Ignore and Simplify.

What follows is an ignore list.

**Ignore:** At our level, if you see any of these, ignore them.

- Alt Bass notes. = A7/G. A chord followed by a slash symbol indicates a chord with a different bass note. A7 is the chord. G is the alternative bass note. Ignore anything past the slash. Play A7.
- b5,-5,#5,+5. We don't play fives except for our power chord. Ignore. A7#5. Play A7
- b9,-9,#9,+9. We don't play nines. Ignore. A7b9. Play A7.
- #11,+11. Ignore. A▲7#11. While a neat chord, ignore. Play A▲7.
- b13. Ignore. Ab13. Play Ab7
- + Ignore the plus sign when all by itself. It means Sharp 5.

More Examples:

A7-5+5 = A7

DbMa7#11 = DbMa7

Ebm7b13 = Ebm7

Print or Copy Ignore/Sub/Simplify page and keep handy. (Appendix C)

## Chord Names and How to Simplify

We want to reduce chords to their simplest form.

In the following list, the chord on the left is a form you know (the simplest form). On the right, are possible ways you might see it written, alternate symbols, and the extended versions of that chord. Reduce all chords to their simplest form.

Appendix C has an even more complete list. Print or copy Appendix C.

Ma7 = Ma9, Maj9, ▲9, Ma13, Maj13, ▲13.

6 = Ma6, Maj6, 6/9

7 = 9, 13

m7 = m9, m11, m13

m6 = m6/9

### Combining Ignore list and Simplify list.

So, if you see this horrible thing, C7+5-5+9-9, don't break out your calculator, just play C7. Ignore the fives and nines. We just don't care right now.

How about Db13#11?

Simplify 13 to 7. Ignore #11. Done.

Just play Db7.

AMaj9+11/Eb. Ack!

Simplify Maj9 to Maj7. Ignore +11. Ignore Alt Bass note /Eb.

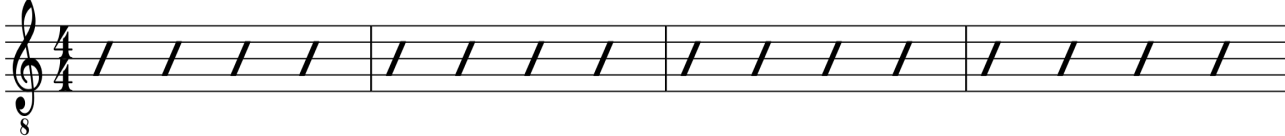
Play AMaj7.

Easy!!


### Print or Copy Appendix C

## Practice Tune

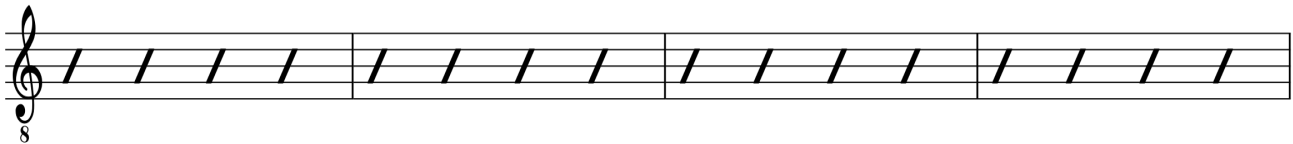
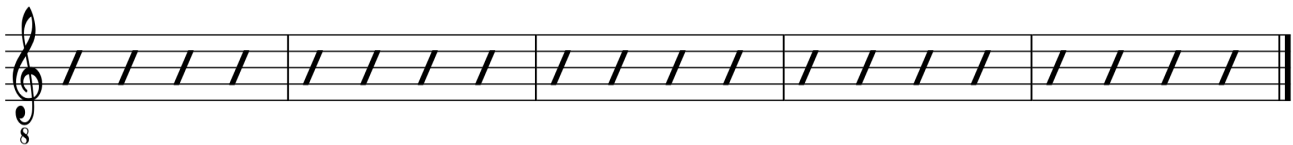
$E_b\Delta 7\#11$	$A7b5$	$A_b m a9$	$D\emptyset 7$	$G7b5$
-------------------	--------	------------	----------------	--------



$C\Delta 13$	$C\# m9$	$F\# 7+5$	$B M a9$	$E m13$	$E_b 13\#11$	$E_b\Delta 7+9$
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Using the Ignore and Simplify lists, write the chords from above in their simplest forms below.

Try really hard!

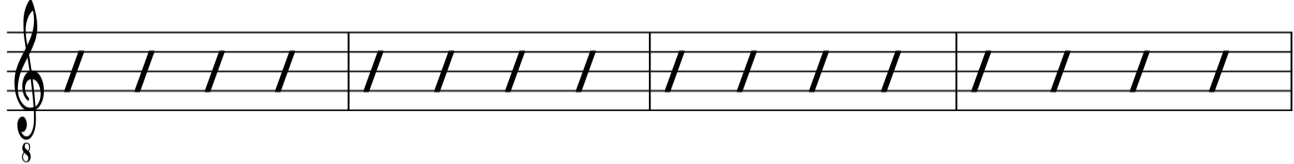
The answers are on the next page. But, don't peak until you have at least written something in for every measure. Even if it's wrong, make sure every measure is filled in. Then, check the answer sheet. Find out what's right, what's wrong, and why. Great job!



**Are you peeking?  
Or did you answer them all?**

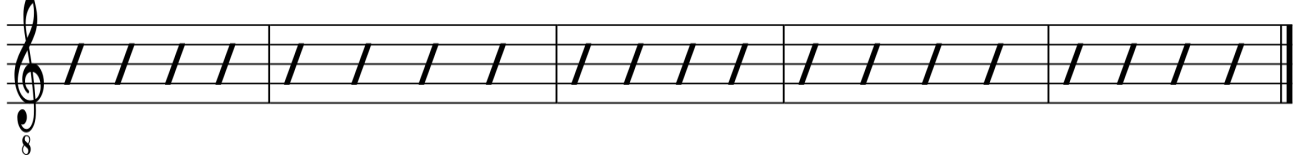
**Ignore and Simplify.  
Gobbledygook to Peasy.**

**E $\flat$ Ma7      A7      A $\flat$ ma7      Dm7      G7**



A musical staff with a treble clef and a common time signature 'C'. The staff is divided into five measures, each containing slanted lines representing chords. Above the staff, the chord symbols are: EbMa7, A7, Abma7, Dm7, and G7.

**C $\Delta$ 7      C $\sharp$ m7 F $\sharp$ 7      Bm7      Em7 E $\flat$ 7      E $\flat$ Ma7**



A musical staff with a treble clef and a common time signature 'C'. The staff is divided into five measures, each containing slanted lines representing chords. Above the staff, the chord symbols are: C $\Delta$ 7, C $\sharp$ m7 F $\sharp$ 7, Bm7, Em7 E $\flat$ 7, and E $\flat$ Ma7.

How did you do? Hopefully, great! If not so much, don't worry, you'll get plenty of practice and it will become very easy in time. Don't stress or worry, you'll get it.

If we are ignoring and simplifying, why are they writing the chords so crazy at all?

Well, I believe that the chords symbols that we as guitarists are given are representations of what the whole band is playing, not necessarily what we should play. Depends on the chart, and of course, the level we are at as players.

As I mentioned before, though, even at a high level, you will use 3-note voicings, because they are often the best tool for the job.

At other times, you will use the crazy chords, like A7 $\flat$ 5 $\flat$ 9.

The thing is, with 3-note voicings, you will never be wrong. And what band director doesn't love that?

## Quiz - Ignore and Simplify

1. Which letter is the Alt Bass note in A7/G? \_\_\_\_\_

2. Using Ignore page concepts, write the chord we would play next to complex chord in the list.

Dm7/C \_\_\_\_\_

C7b5 \_\_\_\_\_

A7b9 \_\_\_\_\_

G6+11 \_\_\_\_\_

D7+ \_\_\_\_\_

3. Using the Simplify concepts, Simplify the following chords.

CMaj9 \_\_\_\_\_

D6/9 \_\_\_\_\_

Amin11 \_\_\_\_\_

Bbm6/9 \_\_\_\_\_

4. Combining Ignore and Simplify, write the correct chords below.

CM9+11 \_\_\_\_\_

Db13b9 \_\_\_\_\_

Amin11b5 \_\_\_\_\_

G9#5b5/F \_\_\_\_\_

## Augmented Triad

I didn't want to introduce any more chords, but I don't want you to get surprised out there and not know what to do.

So, here it is. The Augmented Triad. Composers love it! And, funny thing is, we're only going to use it as a substitute.

It can be used many ways, but we're going to focus on one.

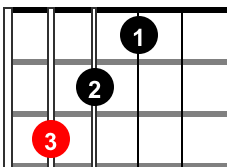
The MinMaj7 chord. What!? I know.

Looks like this Cm▲7, or Cm(M▲7)

What is it? It's a spooky, cool chord that makes people feel like spies, and composers love that.

So, first, the chord:

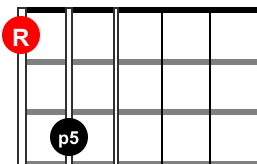
### Aug Triad



Easy to play and very versatile.

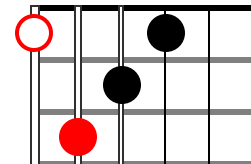
We can use the same voicing when substituting for either a Root 6 or Root 5 MinMaj7 Chord. We just have to plug it in differently. Let's start with Root 6.

### Cm(Ma7) Root 6

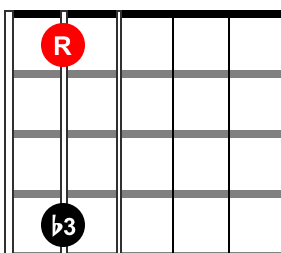


Find C Root on String 6.  
Go to P5. Plug in Aug Triad.  
Creates a Cm▲7

### Aug Triad

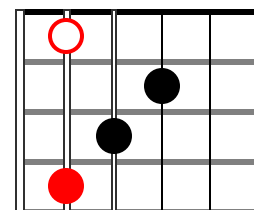


### Cm(Ma7) Root 5



Find C Root on String 5.  
Go up 3 frets on same  
string to b3. Plug in Aug  
Triad. Creates Cm▲7.

### Aug Triad



You might want to know why. If so, I feel sorry for you. Ha! Just kidding. I'm a theory nerd, too, but it's really a subject for another book. Start learning music theory.

Add Both Subs of the Augmented Triad Sub to Chord Sheet

## Augmented Triad Sub Practice

When there are two string circles, the first circle is the String with the Root, the second is what string you place Aug Triad Sub Root on.

**Staff 1:**  $Cm^{(5)}$        $Cm\Delta 7^{(5)(5)}$   
**Staff 2:**  $Cm^{(6)}$        $Cm\Delta 7^{(6)(5)}$   
**Staff 3:**  $Cm^{(6)(5)}$        $Cm(maj 7)^{(5)(5)}$   
**Staff 4:**  $Cm^{(6)(6)}$        $Cm(maj 7)^{(6)(5)}$

Here is a Minor Blues with some  $Cm\blacktriangle 7$  to practice with.

**Staff 1:**  $Cm^{(6)(6)}$        $Fm^{(6)(5)}$        $Cm^{(6)(6)}$        $Cm(maj 7)^{(6)(5)}$   
**Staff 2:**  $Fm 7^{(5)}$        $Fm^{(6)(5)}$        $Cm^{(6)(6)}$        $Cm\Delta 7^{(6)(5)}$   
**Staff 3:**  $D\emptyset 7^{(5)}$        $G 7^{+ (6)}$        $Cm^{(6)(5)}$        $Cm(maj 7)^{(5)(5)}$

## **Time to fly, Little Birdie**

In the following practice tunes, there will be no circles indicating which string to begin or place chord roots on.

You are to practice starting on different strings.

For example, C7 can be played on Root 6 or Root 5.

Start one time on Root 6, play through the tune. On repeat, start that C7 on Root 5.

Try out different sets.

Always look for the closest voicing. Or just up or down the neck to reset. Have fun with this! ;)

I, personally, prefer to keep almost everything between frets 3 and 10. I do go above and below, but most often I keep it in the Fret 3-10 range. I like the sound, not too bright and high, or too muddy and low. It sits in the band mix well, and it's easy to jump to next chord, as everything is close by on the neck.

Experiment for yourself. Find what you like and what works best.

Try different tempos for tunes. (Tempo is speed.)

Keep an even beat though, don't slow down or speed up.

You can even use a metronome if you have one. You can find free online metronomes easily, too.

# Where's Django?

1 C7 C7 Fm Fm7

5 C7 C7 D♭6 D♭6

9 A♭6 D♭o7 Fm7 B♭7

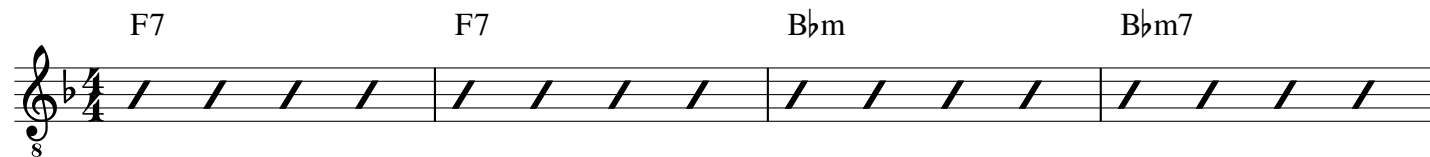
13 A♭Δ7 B♭m6 <sup>1.</sup>A♭6 A♭6

17 <sup>2.</sup>FmΔ7 FmΔ7 FmΔ7 B♭m7 E♭7

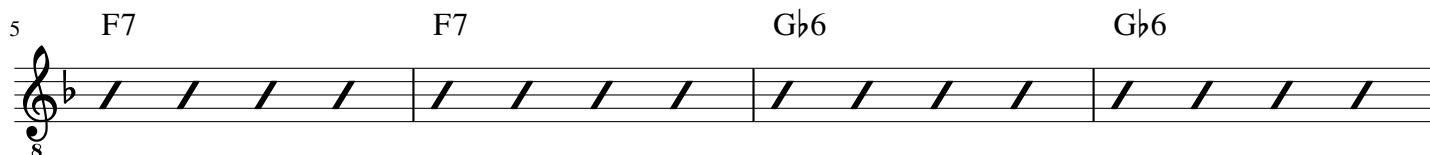
21 A♭Δ7 E♭7 A♭Δ7 E♭7 A♭Δ7 E♭7 A♭Δ7

# Ask Stochelo

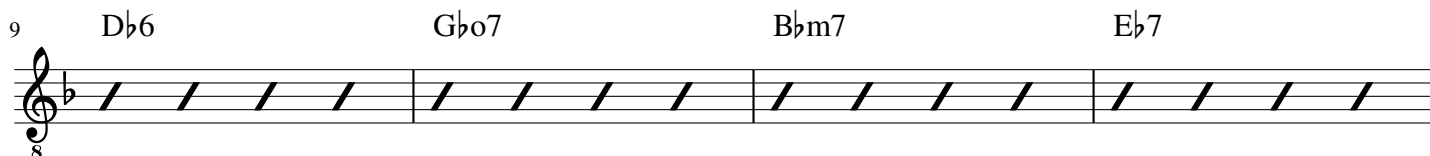
1 F7 F7 Bbm Bbm7



5 F7 F7 Gb6 Gb6



9 Db6 Gbo7 Bbm7 Eb7



13 DbΔ7 Ebm6 1. Db6 Db6




17 2. BbmΔ7 BbmΔ7 BbmΔ7 Ebm7 Ab7





21 DbΔ7 Ab7 DbΔ7 Ab7 DbΔ7 Ab7 DbΔ7




# Minor Madness


Dm7                      Em7 $\flat$ 5      A7                      Dm7                      E $\emptyset$ 7      A7  



Dm7                      A $\emptyset$ 7                      D7+9                      Gm                      Gm $\Delta$ 7                      Gm7                      Gm6  



A7                      B $\flat$ o7                      Dm7                      G7  



B $\flat$ 7                      A7                      Dm7                      E $\flat$ 9                      Dm6  


## Minor Madness in G Minor

Gm7                      Am7 $\flat$ 5      D7                      Gm7                      A $\emptyset$ 7      D7  


Gm7                      D $\emptyset$ 7                      G7+9                      Cm                      Cm $\Delta$ 7  


Cm7      Cm6      D7                      E $\flat$ o7                      Gm7  


C7                      E $\flat$ 7                      D7                      Gm7                      A $\flat$ 9                      Gm6  


# Suspended Animation

1 E7sus4                      E7                      E7sus4                      E7  
 5 A7sus4                      A7                      A7sus4                      A7  
 9 D7                      D7                      F7                      D7                      D7                      F7  
 13 E7sus4                      E7                      D7sus4                      D7  
 17 C7sus4                      C7                      B $\flat$  $\Delta$ 7

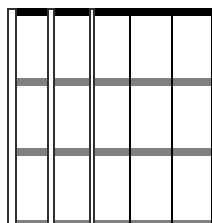
## Suspended Animation in A Major

20 A7sus4                      A7                      A7sus4                      A7  
 24 D7sus4                      D7                      D7sus4                      D7  
 28 G7                      G7                      B $\flat$ 7                      G7                      G7                      B $\flat$ 7  
 32 A7sus4                      A7                      G7sus4                      G7                      F7sus4                      F7                      E $\flat$  $\Delta$ 7

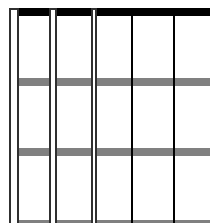
## Quiz - Augmented Triad Sub, Half Note Strum

1. Write in the proper Augmented Triad Sub voicing for each chord. Make sure to include fret number.

CmMa7  
Root 6



CmMa7  
Root 5



2. Circle the Half Note Strum.



3. How do you play it? \_\_\_\_\_

\_\_\_\_\_

## Latin Feel

"Latin Feel" is a style marking at the beginning of a chart. It means to play in the style of Latin American Rhythms. It doesn't mean it's time to bust out the Roman toga.

You might see "latin feel" or "bossa", "bossa nova", "samba", "salsa", or even "cha-cha." The rhythm below will often work for "Straight 8th" tunes, too.

Getting into depth on these is more the subject of the next book, but let me give you a couple of survival tactics for if/when you run across any of these.

1. Just play normal 1-2-3-4, but do not accent beats 2 and 4 like we do in swing music.
2. If you can read music, play the rhythm below. It will get you through a lot. Use straight eighths, not swing eighths.



3. If you can't read music yet, google/youtube/spotify/itunes "The Girl from Ipanema." Joao Gilberto is the version you want. With Astrud or Stan Getz, it's all the same.

4. When you are given a song with any one of the style markings above, Google the song you are supposed to play, listen, and try to copy sound. Listen to the guitar rhythm and imitate.

# Rico Tarde

## Bossa Nova

FΔ7                      G♭7                      FΔ7                      G♭7

Simile.....  
(this means keep playing in same way)

FΔ7                      FΔ7                      G7                      G7

Notice that 2nd chord changes on this rhythm, the "and" of beat 3.

Gm7                      C7                      FΔ7                      B♭7                      1. FΔ7                      2. FΔ7

## Rico Tarde in Bb

### Latin Feel

B♭Δ7                      C♭7                      B♭Δ7                      C♭7

Simile.....

B♭Δ7                      B♭Δ7                      C7                      C7

Cm7                      F7                      B♭Δ7                      E♭7                      1. B♭Δ7                      2. B♭Δ7

# Menor Locura

**Even 8th Feel**

Again, chord changes on the "and" of beat 3.

Chord progression for **Menor Locura** (Even 8th Feel):

- Staff 1: Dm7, Em7b5, A7, Dm7, Eø7, A7
- Staff 2: Dm7, Aø7, D7+9, Gm, GmΔ7, Gm7, Gm6
- Staff 3: A7, Bbø7, Dm7, G7
- Staff 4: Bb7, A7, Dm7, Eb9, Dm6

# Menor Locura in G Minor

**Bossa**

Chord progression for **Menor Locura in G Minor** (Bossa):

- Staff 1: Gm7, Am b5, D7, Gm7, Aø7, D7
- Staff 2: Gm7, Dø7, G7+9, Cm, CmΔ7, Cm7, Cm6
- Staff 3: D7, Ebø7, Gm7, C7
- Staff 4: Eb7, D7, Gm7, Ab9, Gm6

# **Chapter Four**

## **Almost Fancy**

## **More Symbols and Hieroglyphics. Intro to Fancy Pants.**

Next, we are going to learn symbols and terms that you will see on a Big Band Chart, Lead Sheet, or any elaborate arrangement of a tune. (A "lead sheet" is chart that has the melody written on the staff and the chords written above each measure. A quick way to notate the whole tune.)

Your part will contain many of these symbols and terms. It's helpful to actually know what they mean, instead of going "hmm, what's that? don't know, better skip it." ;p

Make sure to play all the of the examples on the following pages. Follow the directions below each term.

Make sure you understand before you move on. They build on each other.

## Repeat signs

Hopefully, you remember these from before, but we'll be thorough. We'll add measure numbers to make it easy to explain.

A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains four measures, each filled with diagonal slashes. Above the staff, a bracket labeled "Measure Number" spans the first two measures, with "1 C" above the first measure and "2 F" above the second. Above the third measure is "3 C" and above the fourth is "4 C". Below the staff, a double bar line with two dots is labeled "Beginning Repeat Sign" and another double bar line with two dots is labeled "Ending Repeat Sign".

Play Measures(M)1-4, take repeat back to Measure 1(M1). Play M1-4 again. Continue on with song. Repeat only one time.

## A Quick Tune

Always repeat back to the nearest opposite facing repeat sign.  
Always repeat back to the nearest opposite facing repeat sign.  
If none, go to beginning.

A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains six measures, each filled with diagonal slashes. Above the first measure is "1 Cm7" and above the second is "2 Fm7". Above the third measure is "3 Bbm" and above the fourth is "4 Eb7". Above the fifth measure is "5 AbΔ7" and above the sixth is "6 AbΔ7". The staff ends with a double bar line.

Play M1-2. Repeat back to M1. Play M1-2. Continue on.  
Play M3-4. Repeat back to M3. Play M3-4. Continue on.  
Play M5-6. End.

## Multiple Endings.

Using Multiple Endings helps us save space on the page.

1 C7 2 F7 3 C7 4 F7

First Ending

5 <sup>2</sup>C7 6 G7 7 Ab13

Second Ending

Play M1-4. Repeat back to M1. Play M1-2. Skip over 1st ending. Play M-5-6 (the second ending). Continue on to M7.

Sometimes the ending is used a few more times before we go on with the tune.

1 C7 2 F7 3 C7 4 F7

1st, 2nd, 3rd Ending

5 <sup>4</sup>C7 6 G7 7 Ab13

Fourth Ending

Play M1-4. Repeat back to M1.  
Play 1-4 again. This is 2nd ending. Repeat back to M1.  
Play M1-4. This is 3rd ending. Repeat back to M1.  
Play M1-2. Jump to 4th ending. Play M5-6. Continue on to M7.

### Da Capo (D.C.) = Return to the top.

1 C7                      2 F7                      3 C7                      4 C7

5 F7                      6 F7                      7 C7                      8 C7

9 G7                      10 F7                      11 C7                      12 C7                      D.C.

Play M1-12. Da Capo (go to the the head.) Repeat back to the top. Play M1-12 again.

### Fine = End D.C. Al Fine = To the top, to the End

1 C7                      2 F7                      3 C7                      4 C7                      Fine

5 F7                      6 F7                      7 C7                      8 C7

9 G7                      10 F7                      11 C7                      12 C7                      D.C. al Fine

Play M1-12. Da Capo to the head. (repeat back to beginning)  
Play till end of M4. Fine. End.

## Coda = Special Ending

 = Coda Symbol. Measure you will jump to.

9  C7                      10 Bb7                      11 Ab7                      G7                      12 C13



## D.C. al Coda = To the top, jump to coda.

1 C7                      2 Eb7                      3 Ab7                      4 Db7                      To Coda



5 C7                      6 F7                      7 Ab7                      8 G7                      D.C. al Coda



9  C7                      10 Bb7                      11 Ab7                      G7                      12 C13                      Fine



Play M1-8. Da Capo.


Play M1-4. Take "To Coda" Sign. Jump to M9.


Play M9-12. End. Fine.


**Dal Segno (D.S.) = To the "S" sign.**

 = **Segno. The "S" sign.**


1 C7                      2 F7                      3 C7                      4 C7



5  F7                      6 Bb7                      7 Eb7                      8 Ab7




9 G7                      10 F7                      11 C7                      12 C7                      D.S.





Play M1-12. Take D.S. Jump to "S" sign. (Segno at M5.)  
Play M5-12. End.

**D.S. al Coda = Yup. You guessed it.  
To Segno, To Coda.**


1 C7                      2 F7                      3 C7                      4 C7





5  F7                      6 Bb7                      7 Eb7                      8 Ab7                      To Coda



9 G7                      10 F7                      11 C7                      12 C7                      D.S. al Coda



13  G7                      14 Ab7                      15 C7                      16 C7



Play M1-12. D.S. to M5. Play M5-8. To Coda at M13. Play M13 to End.

You will also see D.S. al Fine. I'll bet you can figure that out. ;)

# Da Capo al Coda (D.C al Coda)

One String Root given. The rest is up to you.

1 **Bb6**<sup>⑥</sup> **Gm7** 2 **Cm7** **F7** 3 **Dm7** **G7** 4 **Cm7** **F7**  
To Coda

5 **Fm7** **Bb7** 6 **EbΔ7** **Eo7** 7 **Bb6** **Gm7** 8 **Cm7** **F7**

Remember, if there is no opposite facing repeat sign, go back to the beginning.

9 **Bb7** **F7** 10 **Bb6** 11 **D7** 12 **D7**

13 **G7** 14 **G7** 15 **C7** 16 **C7** 17 **F7** 18 **F7**  
D.C. al Coda

19 **Fm7** **Bb7** 20 **EbΔ7** **Eo7** 21 **Bb6** **F7** 22 **Bb7**

Play M1-8. Take first ending and repeat back to M1.

Play M1-6. Take 2nd ending, jump to M9-10. Continue on to M11.


Play M11-18. Take Da Capo back to beginning.

Play M1-4. To Coda. Jump to M19. Play till End.

# Dal Segno al Coda (D.S. al Coda)

This tune contains much of what we have learned. Take as much time as you need, but get it down.

1 **Gm6**                      2 **D7+9**                      3 **Gm6**                      4 **G7b9**




A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains four measures, each filled with diagonal slashes representing a whole note. The notes are Gm6, D7+9, Gm6, and G7b9.

5 **Cm6**                      6 **Bb7**                      7 **EbΔ9**                      8 **D9**




A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains four measures, each filled with diagonal slashes representing a whole note. The notes are Cm6, Bb7, EbΔ9, and D9.

9 **Gm6**                      10 **Em7b5**                      11 **G-6**                      12 **Eb7**                      **To Coda**



A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains four measures, each filled with diagonal slashes representing a whole note. The notes are Gm6, Em7b5, G-6, and Eb7. The text "To Coda" is written above the final measure.

13 **Gm6**                      14 **Aø7**                      **D7#9**                      15 **Gm6**                      16 **D7(+5,-9)** **D.S. al Coda**



A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains four measures, each filled with diagonal slashes representing a whole note. The notes are Gm6, Aø7, D7#9, Gm6, and D7(+5,-9). The text "D.S. al Coda" is written above the final measure.

17 **D7**                      18 **Gm6**                      19 **Eb7**                      **D7**                      20 **Gm6**                      21 **GmΔ7**



A musical staff in 4/4 time with a treble clef and a common time signature. The staff contains five measures, each filled with diagonal slashes representing a whole note. The notes are D7, Gm6, Eb7, D7, Gm6, and GmΔ7.

Play M1-16. Take D.S. to M10. Continue on.

Play M10-12. Take "To Coda", jump to M17. Play till end.

# Quiz - Almost Fancy

Find and circle the following items below.

- |                                       |             |
|---------------------------------------|-------------|
| 1. Repeat Signs - Starting and Ending | 6. Coda     |
| 2. First and Second Ending            | 7. To Coda  |
| 3. D.C. al Fine                       | 8. Simile   |
| 4. D.S. al Coda                       | 9. "S" Sign |
| 5. Fine                               |             |

3  
Bb7 Eb7 Bb7 G7

Simile.....

5 Cm7 F7 To Coda Dm7 G7 Cm7 F7 Bb7 Bb7 Fine

1. 2.

11 Eb7 Eb7 Bb7 Bb7 C7 C7 F7

18 F7 D.S. al Coda Ab7 Db7 Gb7 Cb7

23 Gb7 Ab7 G7 C7 C7 F7

D.C. al Fine  
(Take 2nd Ending)

## Other "Comping" Rhythms

"Comp" is short for Accompany. It just means to play chords.

This book has been focused on 3-note voicings and straight rhythm. If you know how to read these rhythms, go ahead and apply them. If you don't, don't worry, we'll cover them in the next book.

### The Charleston

Named after the tune and dance of the 1920s and 1930s. Very common and very useful.



Try it with any chord you like. The first strum can sound long or short.



Try playing the first strum short like this.



This is another cool pattern. I hear it as almost a response to the Charleston pattern. Although, it's great on it's own.

You can also glue them together and make a 2 measure comping rhythm or phrase.



The next page will show an example of how you might use these.

# Comping Rhythms on 12-Bar Jazz Blues

The image displays three staves of musical notation for 12-bar jazz blues comping rhythms. Each staff shows a sequence of chords and rhythmic patterns. The first staff has chords C7, F7, C7, Gm7, C7. The second staff has chords F7, F#o7, C7, B7, Bb7, A7. The third staff has chords Dm7, G7, C7, Eb7, D7, Db7, C7. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together.

Again, don't worry if you can't do this yet. You'll get by with what you do know. Then, once we get to the book on Rhythms, you'll be ready.

If you can read these rhythms, go back in the book and apply them all the tunes. You can mix and match straight 1-2-3-4 comping with these other patterns.

# So What

"So What" is a famous Miles Davis tune. Go search for it and listen. It is a favorite among Band Directors and Jazz Musicians in general.

I thought I'd throw it in the book, because there is a good chance you might run into it, and the regular 3-note voicings are just not quite right for this tune. Higher voicings will be covered in future books.

Below are 2 sets of voicings. The first set is on strings 1-2-3. It looks like a good ol' "Open D Chord", but it's way up the neck, jumping from fret 7 to fret 5, then 8 to 6. The second set is on strings 1-2-3-4. They are almost the same as the first set. The second set just adds one more note on string 4. The rhythm written is a standard comping pattern, used as a response to the melody. This is known as "call and response." (Also, notice that this rhythm is the Charleston pattern starting on beat 3.) This pattern is played during the melody or "head" as we call it in jazz.

Again, go give it a listen.

You can almost hear the chords say "sooooo what."

The first set of voicings is shown on a single staff in 4/4 time. It consists of four measures. The first measure is a whole rest, with a '3' written below the staff. The second measure is a whole note chord with a guitar diagram above it labeled '7'. The third measure is a whole note chord with a guitar diagram above it labeled '5'. The fourth measure is a whole note chord with a guitar diagram above it labeled '8'. The fifth measure is a whole note chord with a guitar diagram above it labeled '6'. The chords are labeled as  $Dm^{13}$ ,  $Ebm^{13}$ ,  $Dm^{13}$ , and  $Ebm^{13}$  respectively. The guitar diagrams show fret numbers 7, 5, 8, and 6 on strings 1, 2, and 3.

The second set of voicings is shown on a single staff in 4/4 time. It consists of four measures. The first measure is a whole rest, with a '3' written below the staff. The second measure is a whole note chord with a guitar diagram above it labeled '7'. The third measure is a whole note chord with a guitar diagram above it labeled '5'. The fourth measure is a whole note chord with a guitar diagram above it labeled '8'. The fifth measure is a whole note chord with a guitar diagram above it labeled '6'. The chords are labeled as  $Dm^{13}$ ,  $Ebm^{13}$ ,  $Dm^{13}$ , and  $Ebm^{13}$  respectively. The guitar diagrams show fret numbers 7, 5, 8, and 6 on strings 1, 2, 3, and 4.

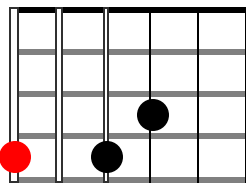
## Triad Over Alternate Bass Note

One more exception has been brought to my attention, so I want to give you an easy solution.

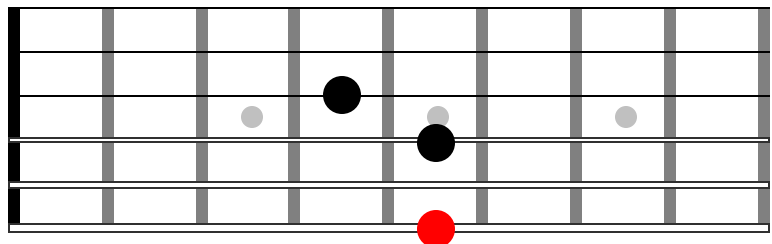
The situation occurs when you see a simple triad over a bass note, such as Bb/C. We know that we can ignore the C as an Alt Bass note, if we want to, and then we just have Bb. No 7th, so we can just play a power chord. This may work, but most likely is not going to be the correct sound.

So, I have a few more voicings for you. Something that is different about these chords is that we plug them in on the Alt Bass note, not the root of the triad. Let's check it out.

Major Chord/  
Alt Bass  
Root 6



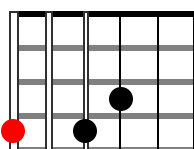
G/A



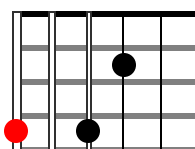
Notice that the chord is plugged into the "A" Alt Bass note, and not the G.

### Voicings for Major and Minor Triads over Alt Bass Notes Root 6 and Root 5

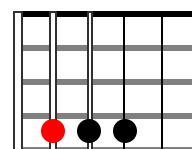
Major  
Chord/Alt  
Bass  
Root 6



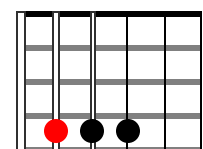
Minor  
Chord/Alt  
Bass  
Root 6



Major  
Chord/Alt  
Bass  
Root 5



Minor  
Chord/Alt  
Bass  
Root 5



Add to Chord Reference Sheet

# 3/4 (Three-Four) Time Signature

We will briefly cover 3/4 time. It has 3 beats per measure instead of four.

You can strum 3 times per measure, play dotted half notes, or any comping pattern provided in your chart or that you might have learned. Rhythms will be explored in the next book. Use voicings indicated.

The end of the piece is practice for Major triads over Alt Bass Notes.

## A. Jazz Blues Waltz

Chord diagrams and fret numbers for each measure:

- Line 1: C7 (8), F7 (7), C7 (8), G $\flat$ 7 (8)
- Line 2: F7 (7), B $\flat$ 7 (6), C7 (8), A/B (6)
- Line 3: A $\flat$ /B $\flat$  (5), G/A (4), C7 (2), G7 (3)
- Line 4: C7 (2), D $\flat$ /E $\flat$  (6), C7 (2), G $\flat$ /A $\flat$  (3)
- Line 5: C7 (2), D $\flat$ /E $\flat$  (6), B $\flat$ /C (7), B $\flat$ /C

**When in doubt  
or  
absolute panic,  
just play  
the bass note  
or root.**

Or Zen out and wink at the Clarinetist.

# **Chapter Five**

## **Fancy Pants**

## Fancy Pants

Ok. Wow! You made it to Fancy Pants! Now, we combine everything we've learned and read/play some charts that are exactly what you will see in a Big Band. Congrats on getting this far!

First, we will review some terms. Make sure to find all the terms on the quiz page. It will make your life a lot easier in the long or short run. Yup. Do it. Use that brainicle.

After the terms, we finish the book with two tunes. Make sure to print out each tune, on single-sided page. Then, you can use regular tape and tape the edges together for each tune. This is standard practice when you get multi-page parts and they aren't already one long folded page. It allows you to put it up on a stand and not have to flip pages, or worse, chase them across the floor as they spill off the stand. So, yup, do it, and you'll look legit.

Again, congrats! It's been a lot of work. If you've done it all, and practiced each tune as suggested, you're quite the guitar player now.

Ok, on to Fancy Pants.

## **Terms and Other Symbols You Might See on Big Band Chart**

Look for all these things on the following page and circle each. Once you have found a term from this page, cross it off the list.

- Tempo Marking.
- Style or Feel Marking.
- Multi-Measure Rests.
- Dynamics, Forte, Mezzo Forte, Mezzo Piano, Piano.
- Key Signature.
- Time Signature.
- Repeat Previous Measure.
- Repeat Previous 2 Measures.
- Crescendo and Diminuendo.
- Rhythmic Hits.
- Single line notes.
- Section markers. Number and Letter.
- Instructions for solos. Open for Solos.
- Background line for solos.
- Fermata.
- Play time.

# Quiz - Fancy Pants Chart Symbols

♩ = 140 Tempo Marking. In Beats Per Minute. Tells you how fast the tune is.

Key Signature

**Easy Swing** Indicates the style of the song.

Clef Sign

B♭7

6

B♭7+9

Multimeasure Rest

Time Signature

**f** Forte = Loud

"Play time" These slashes can also mean just use a good comping pattern of your choice.

Multimeasure Rest

17

**mf** Mezzo Forte = Medium Loud

Section marker Using Measure Number.

Get Louder Gradually. Crescendo. .

Get Quieter Gradually. Diminuendo.

21

A♭7

Repeat Previous Measure

Repeat Previous Measure

B♭7

**p** Piano = Quiet

Section marker Using Letter Name. Band Director might say "Ok, let's start at Letter B." You go here to M25.

**mp** Mezzo Piano. Medium Quiet

29

C7

E♭7

Repeat Previous 2 Measures. M29-30.

33

E♭7 Rhythmic Hits or comping pattern. To be play with chords. Covered in Book 2 or 3.

Single line notes. Covered in Book 2 or 3

**Open for Solos**

This section will repeat until soloists are done and band director signals to go on.

Line to be played behind soloist, when directed by band director.

41

Fermata. =Let ring longer than written. Band Director will signal when to stop.

Did you find them all? Hope so. If not, don't quit yet. Keep trying. You'll find them. ;)

# Fancy Pants Pajama Dance

**Fast Swing**

You may want to copy these two pages or print from website.

To "Pedal" means to stay on this Bass Note Only, not a chord. F Root only, not F Major..

F Pedal.....Bb

8 **2**

*mf* **A** Quarter note rest. One beat of silence.

9 **2**

15 Eb7 Eo7 BbΔ9/F G7+9

19 Cm7 F7 1. Bb13 Db9 C9 B13 2. Bb9 D7+

25 Gm6 Ao7 D7+9 Bb13

**B** *mp* Ebmaj7 Ab7 Eb6 Bbm7 Eb9

37 Ab7 Abm6 Gm7 Gbo7

41 Fm7 Bb7 **C** Eb7 Gb7 F7 E7 To Coda

45 Eb7 Gb7 F7 E7 Eb7 Gb7 F7 E7 Eb7 Eb9 E9 F9 F#9

# Guitar

**D**

51 G7 C7 G7 C7

8

55 G7 C7 1. Eb7 D7+9 2. Eb7 D7+9

8

61 Eb7 D7+9 Eb7 D7+9 Eb7 D9 Eb7 D9

8

D.S. al Coda

67 Eb9 D9 Db9 C7 FΔ7 E FA7 Bb7 FΔ7 F6

8

76 F7 F7/A Bb7 Bo7 FΔ9/C D7+9

8

81 Gm7 C7 F13 Ab9 G9 F#13

8

85 F13 E9 Eb9 D13 Db13#11 C7#9b9 F13b5#9

8

*f*

# Grasshopper Reaches Top of the Mountain


Rhythm Changes in Bb, F, C, G, Eb

This is 3 pages long.

Copy or Print out from website (crashcourseinjazzguitar.com) and tape together.

You will have to do this with many Big BandCharts.

The chords in this Intro are so fast! Until you get really good, just play the roots in M1-3. Maybe if you can, grab the first and last chord of each measure.

 = 120-152

**Medium Swing**

Eighth Notes. Two strums per beat.

**Intro**



8 1 and 2 and 3 and 4 1 and 2 and 3 4

3 BbΔ7 Bb7/D Eb6 Eo7 F7 F7+9 Gb9 Gb9 F7#9

**A** Bb6 G7b9 Cm7 F7 Dm7 G7 Cm7 F7

9 Fm7 Bb13 EbΔ7 Eo7 1 BbΔ7 G7 C-7 F7 2 Bb6 F7b9 BbΔ7

15 D9+11 G7b5 C9 F7-9+9

23 Bb6 G7b9 Cm7 F7 Dm7 G7 Cm7 F7

27 Fm7 Bb7 EbΔ7 Eo7 BbΔ7 C13

**B** F6 D7b9 Gm7 C7 Am7 D7 Gm7 C7

35 Cm7 F13 BbΔ7 Bo7 **1.** FΔ7 D7 G-7 C7 **2.** F6 C7b9 FΔ7

41 A9+11 D7b5 G9 C7-9+9

49 F6 D7b9 Gm7 C7 Am7 D7 Gm7 C7 Cm7 F7 BbΔ7 Bo7 FΔ7

**C** 56 G13 C6 A7b9 Dm7 G7 Em7 A7 Dm7 G7

Gm7 C13 FΔ7 F#o7 **1.** CA7 A7 D-7 G7 **2.** C6 G7b9 CA7

61 67 E9+11 A7b5 D9 G7-9+9

75 C6 A7b9 Dm7 G7 Em7 A7 Dm7 G7 Gm7 C7 FΔ7 F#o7 CA7

**D** 82 D13 G6 E7b9 Am7 D7 Bm7 E7 Am7 D7

87 Dm7 G13 CA7 C#o7 **1.** GΔ7 E7 A-7 D7 **2.** G6 D7b9 GΔ7

93 B9+11 E7b5 A9 D7-9+9

101 G6 E7b9 Am7 D7 Bm7 E7 Am7 D7 Dm7 G7 CΔ7 C#o7 GΔ7

108 Bb13 **E** Eb6 C7b9 Fm7 Bb7 Gm7 C7 Fm7 Bb7

113 Bbm7 Eb13 AbΔ7 Ao7 1. EbΔ7 C7 F-7 Bb7 2. Eb6 Bb7b9 EbΔ7

119 G9+11 C7b5 F9 Bb7-9+9

127 Eb6 C7b9 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Bbm7 Eb7 AbΔ7 Ao7

133 EbΔ7 Eb7+9 **F** AbΔ7 Ab7/C Db6 Do7 Eb7 Eb7+9 Ab6 Db7 Do7 Eb9

137 AbΔ7 Ab7/C Db6 Do7 Eb7 Eb7+9 Fb9 Fb9 Eb7#9 Ab7(-5+9#11)

**Fine**

## **Conclusion**

The Book has now ended. Go in peace.

If you made it all the way through, and did all the work, you are a heck of a chord player right now. You know a lot more than the average guitar player. You are a proficient comping. Congrats!

We learned the fundamentals of 3-note voicings and how to comp in a swing jazz band. How to read chord charts, lead sheets, and big band charts. How to play time and a few simple comping patterns.

But, there is a lot more to learn. To really be competent in the jazz band we need to learn: Reading Rhythms, 3/7 voicings, High Voicings, Extended Harmony, Basic Improvisation and Reading Single-note lines. These are being covered in the books/modules to follow. So, yeah, that's a lot to know, but we're going to do it the essentialist way. Crash Course, Gman style. Easy peasy. Sweet.

So....

Well, here we are, at the end of the book, being all awkward and such. Aw, shucks, you know I hate goodbyes.

Wait?! What's that you say? It doesn't have to be goodbye!?

You're right!

I'll see you in book 2!! :)

Thanks for hanging in there and, once again, great work!

~jon g

Thank you, have a nice day, please come again. ;)

## Recommended Listening

Put on some headphones and zone in on that thumping pulse coming from the bass and guitar acting as one.

**Freddie Green** - *Mr. Rhythm* Album.

**Herb Ellis / Freddie Green** - *Rhythm Willie* Album

**The Kansas City Six** - Count Basie's Rhythm section and a few horns.

**The Kansas City Seven** - Count Basie and crew.

**Count Basie Orchestra** - The early years especially. 1930 - 60s.

Recommended track, "One O' Clock Jump." If you have trouble zoning in on just guitar/bass, wait till the piano solo, and it's easier to hear.

"**I Don't Know**" by Count Basie and Freddie Green. Found on Youtube. You can watch Freddie comp.

**Gypsy Jazz** is a great place to hear the four strums to the bar style of rhythm guitar. The feel is slightly different, but very, very close.

Some recommended gypsy jazz artists and tracks.

**Django Reinhardt** - Anything from the great master. He mostly plays lead, but listen to the band.

Some recommended tracks are "Minor Swing" and "I'll See You In My Dreams." But, listen to a bunch of these, they are very inspiring.

***Very Highly Recommended***

**Rosenberg Trio**

## Online Resources:

Crash Course in Jazz Guitar Website:  
<http://CrashCourseInJazzGuitar.com>

Online Music Dictionary:  
<http://dictionary.onmusic.org/>

Online Tuner:  
<https://www.proguitar.com/tools/guitar-tuner/web-app/>  
<http://www.gieson.com/Library/projects/utilities/tuner/>

Online Metronome:  
<https://www.metronomeonline.com/>

## Recommended Reading:

The Musician's Way.  
<http://musiciansway.com/>  
The classic. A very serious tome.

The Practice of Practice.  
<https://thepracticeofpractice.com/>  
This is one of the best books on the subject of practicing that I have ever read.  
Highly recommended.

Don't get too distracted, go practice.

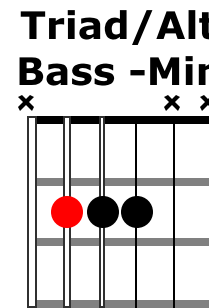
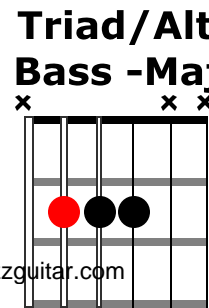
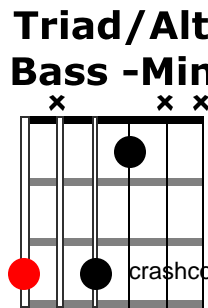
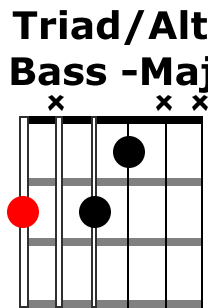
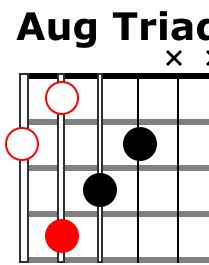
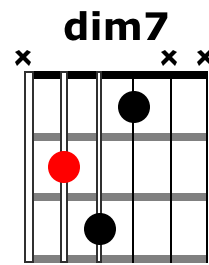
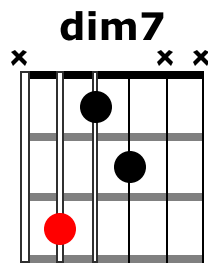
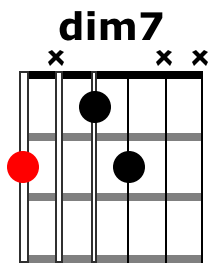
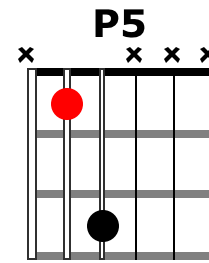
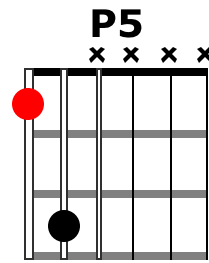
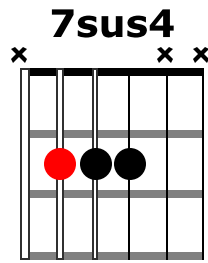
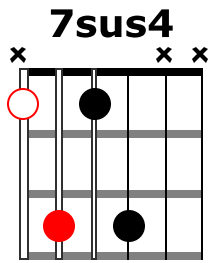
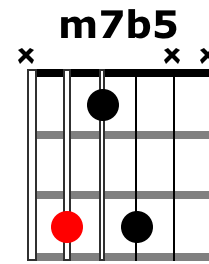
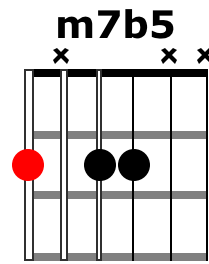
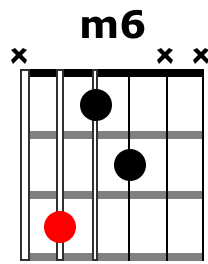
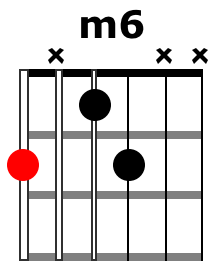
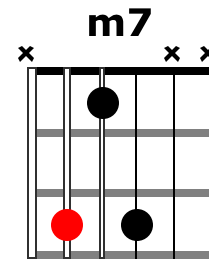
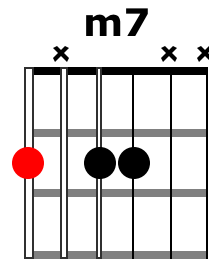
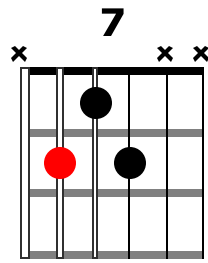
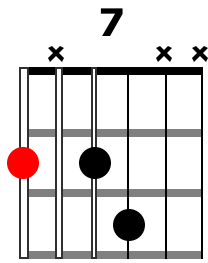
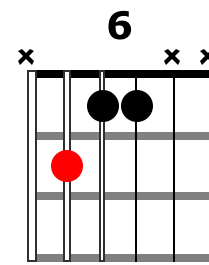
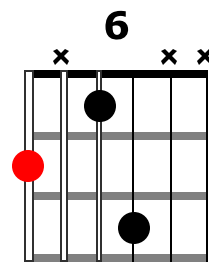
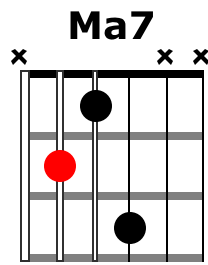
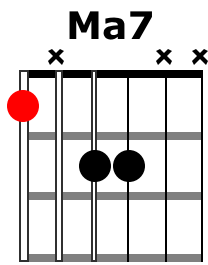
## Blogs

<http://CrashCourseInJazzGuitar.com>  
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<http://howtopracticeguitar.net/>

<http://www.bulletproofmusician.com/>

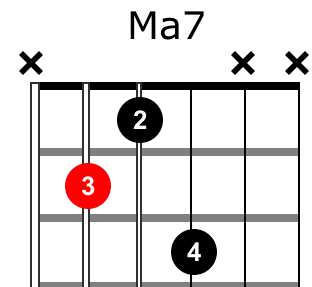
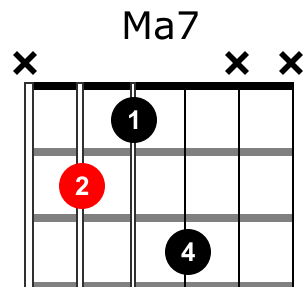
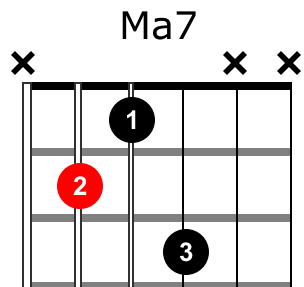
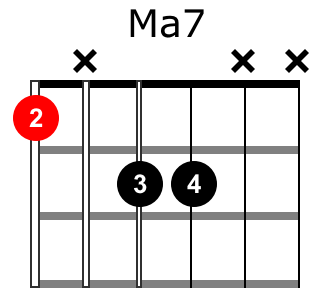
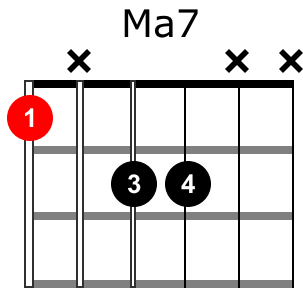
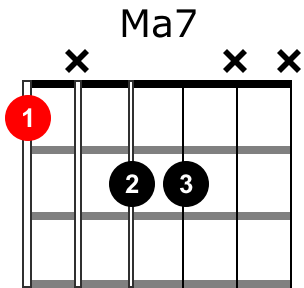
# Appendix A

## 3-Note Voicing Master List

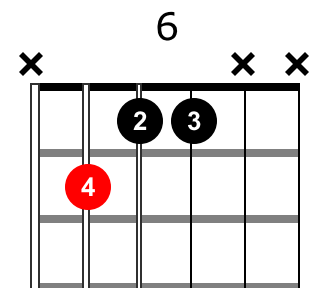
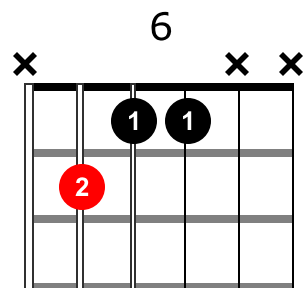
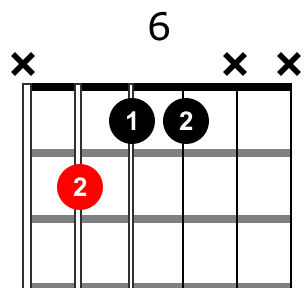
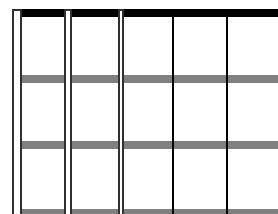
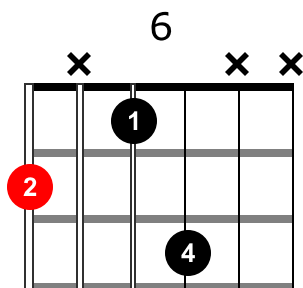
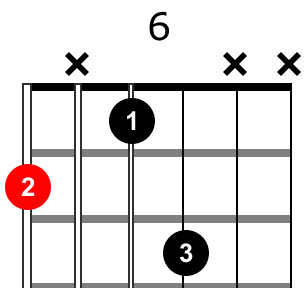


## Chord Fingerings

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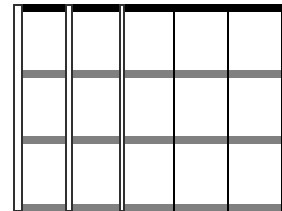
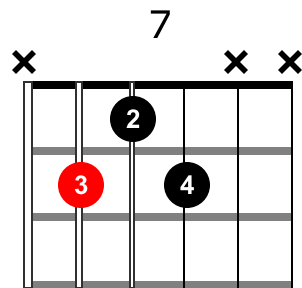
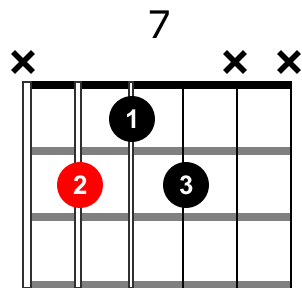
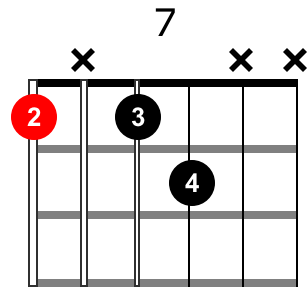
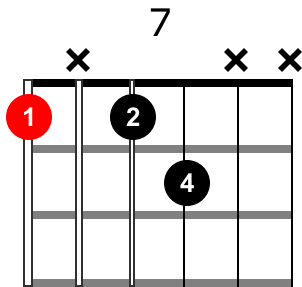
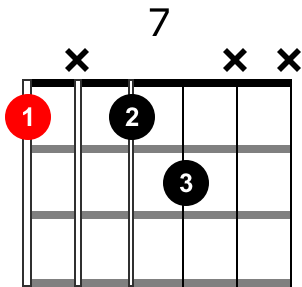


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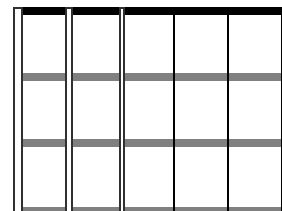
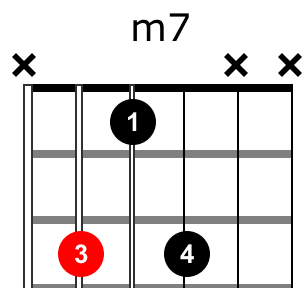
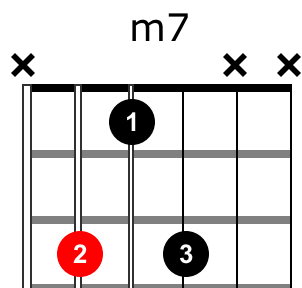
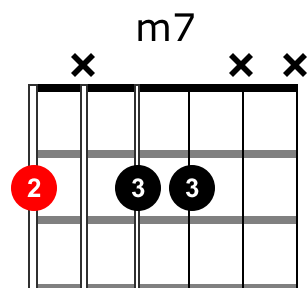
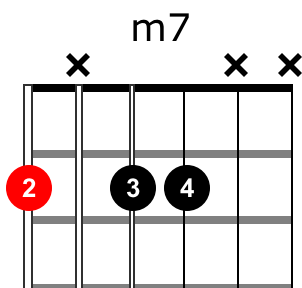
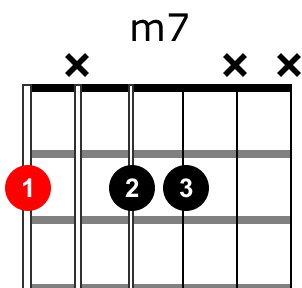


## Chord Fingerings

### Dominant 7

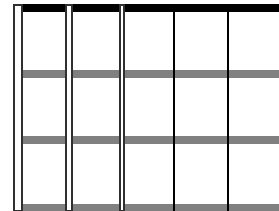
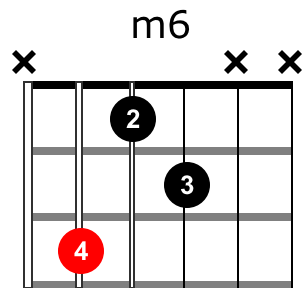
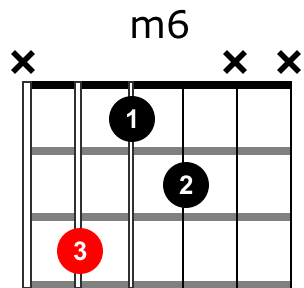
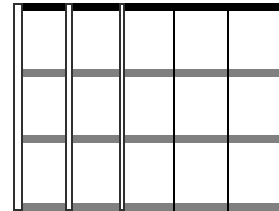
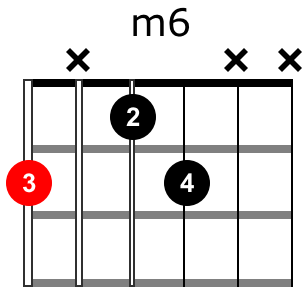
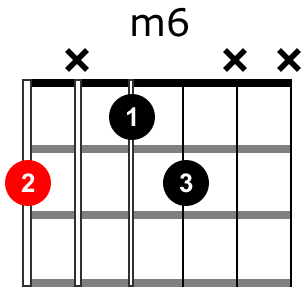


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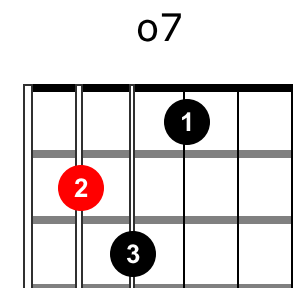
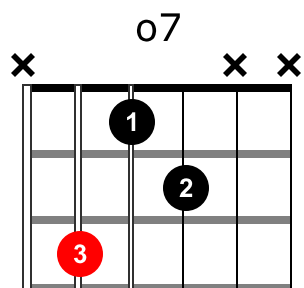
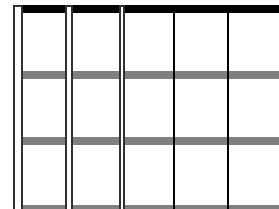
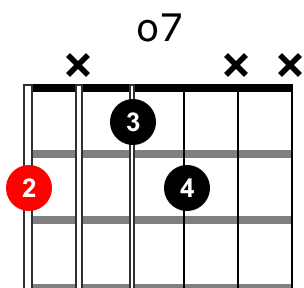
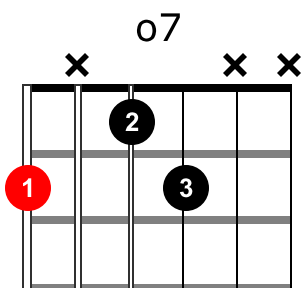


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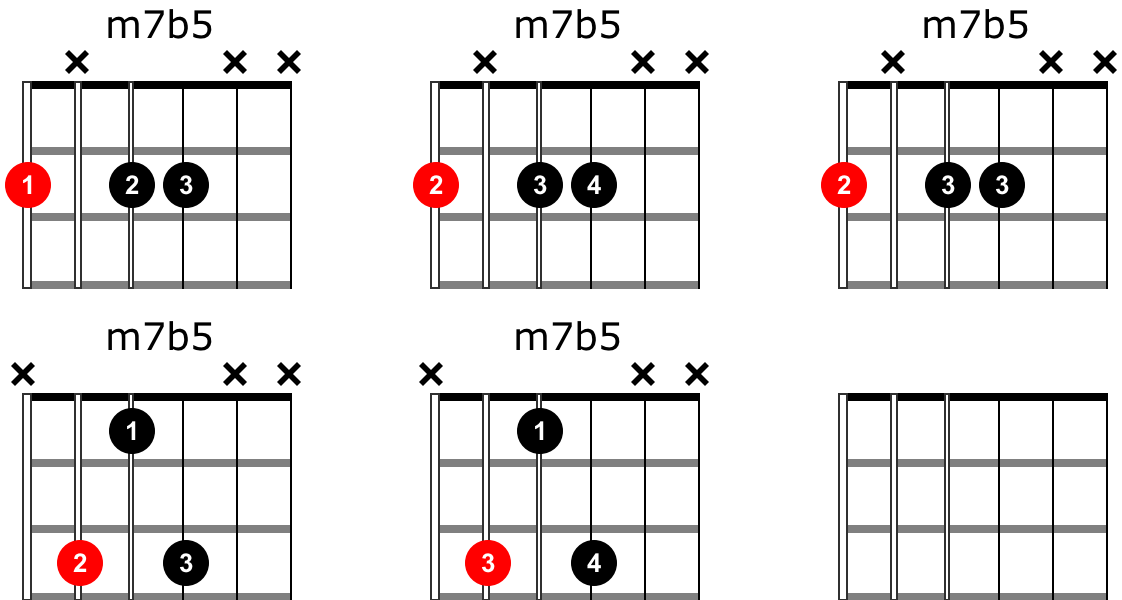


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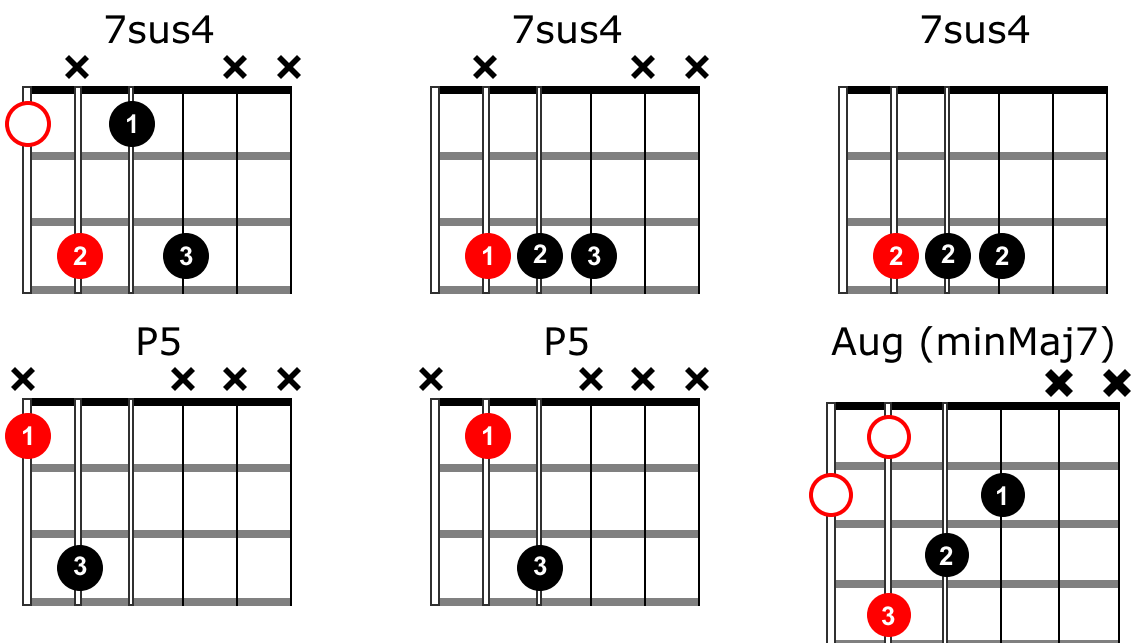


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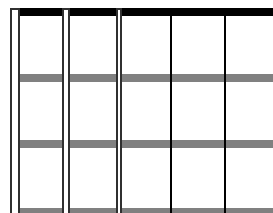
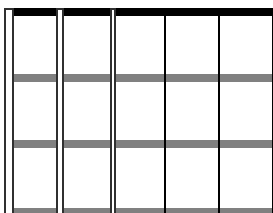
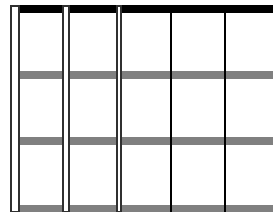
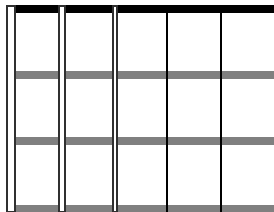
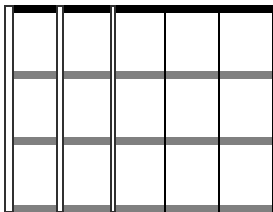
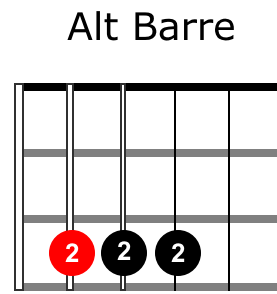
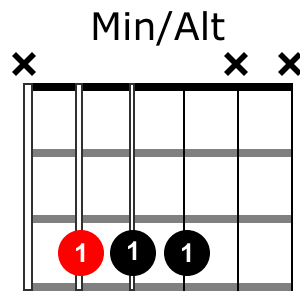
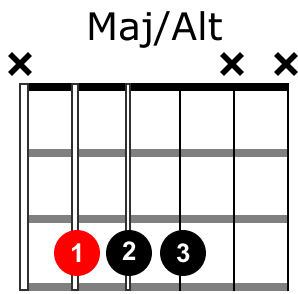
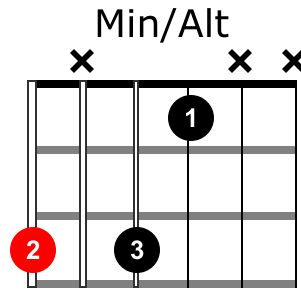
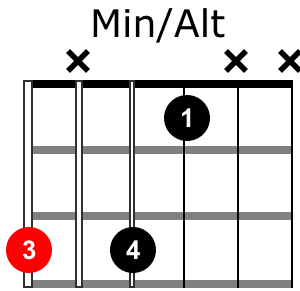
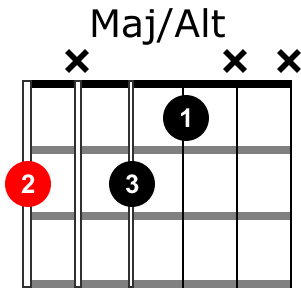


### 7sus4, P5, Augmented Triad



## Chord Fingerings

### Triads over Alt Bass Notes



## Appendix C

### Chord Name Symbols and Simplify List

- Major 7 = Ma7, Maj7, M7, ▲7, maj7, ma7, Maj9, Ma9, M9, ▲9, ma9, maj 9, Ma13, Maj13, M13, ▲13, maj13, ma13
- Major 6 = 6,6/9,M6, Maj6, Ma6, maj6, ma6,▲6
- Dominant 7 = 7,9,11,13, dom7, dom9, dom11, dom13.
- Minor 7 = Min7, min7, mi7, m7, -7, Min9, min9, mi9, m9, -9, Min11, min11, mi11, m11, -11, Min13, min13, mi13, m13, -13
- Minor 7 flat 5 = min7b5, mi7b5, m7b5, ø7. half-diminished.
- Diminished 7 = dim7, o7
- Dominant 7 Sus 4 = 7sus4, 9sus4, 13sus4
- Minor Major 7 = Minor Chord with any Major Symbol. CmMaj7. Cm▲9.

### Substitutes

7sus4 Root 6 sub Min7 Root 5. Roots are P5 apart.

Min7b5 sub Min7

Diminished 7 sub Min6

Minor Major 7 sub Augmented triad. Root 6 sub P5 way. Root 5, up 3 frets.

### Ignore List

- Alt Bass notes. = A7/G. Ignore G.
- b5,-5,#5,+5
- b9,-9,#9,+9
- #11,+11, b13
- +

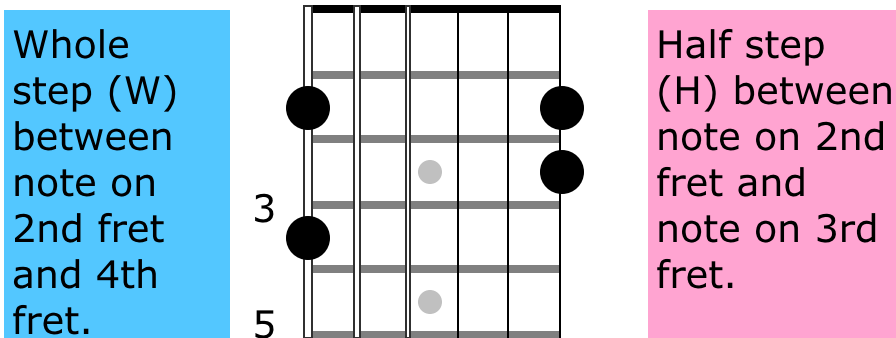
## Appendix D1

### The Major Scale Formula - Scale on One String Part 1

Ok, some new terms about the distance between notes.

Whole step = two frets. (W)

Half step = one fret. (H)

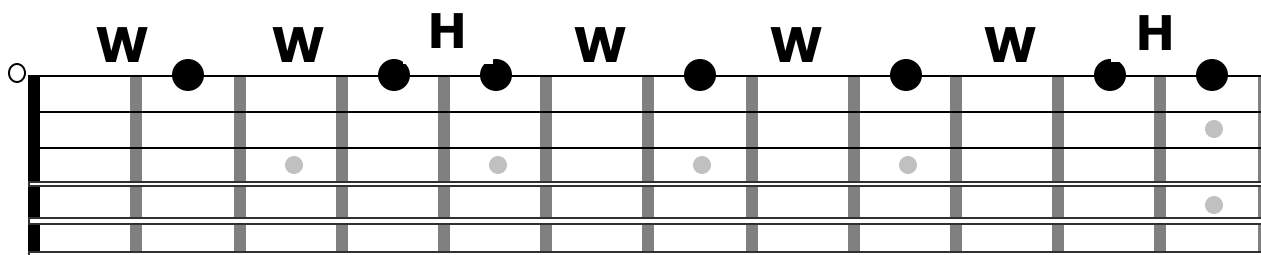


Ok, so what is a Major scale? It's Do-Re-Mi-Fa-So-La-Ti-Do. A scale is a collection of pitches arranged in order at a specific distance apart. We have a very easy formula for the major scale. It is:

**Whole-Whole-Half-Whole-Whole-Whole-Half.**  
**(W W H W W W H)**

**Easy to memorize, and you will, if you break into two pieces.**

**W W H      W W W H**



We start with open E on the left and then follow the formula. Notice, we are measuring the distance between the notes, not the notes themselves.

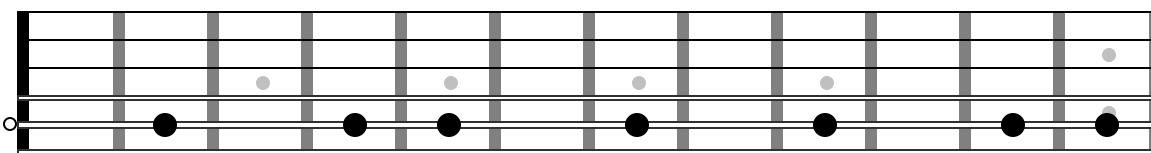
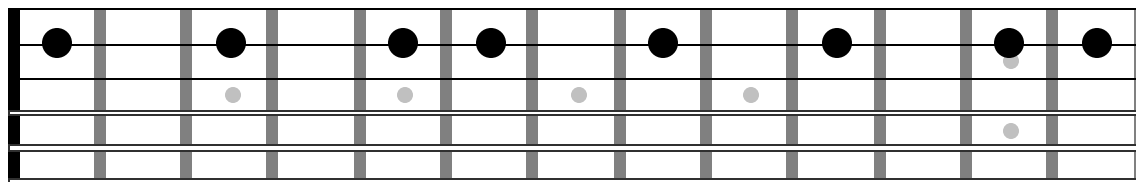
Try a few yourself, start on an open string, or first fret and follow the formula. Remember you are measuring steps between notes. Play first note, then say Whole, then move to next note, then continue in like manner with the rest of the formula.

## Appendix D2

### Major Scale Formula - Single String Part 2

So, how did it go?

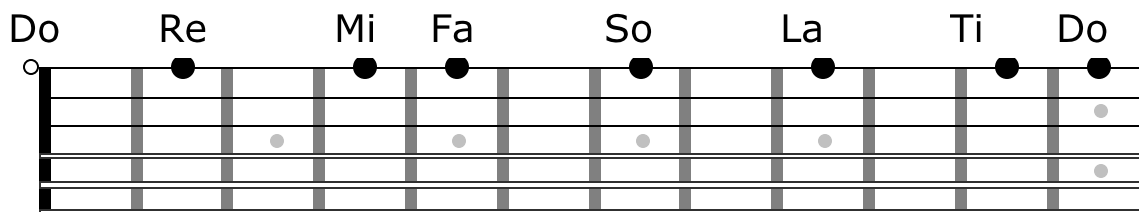
Here are a couple of examples to check.



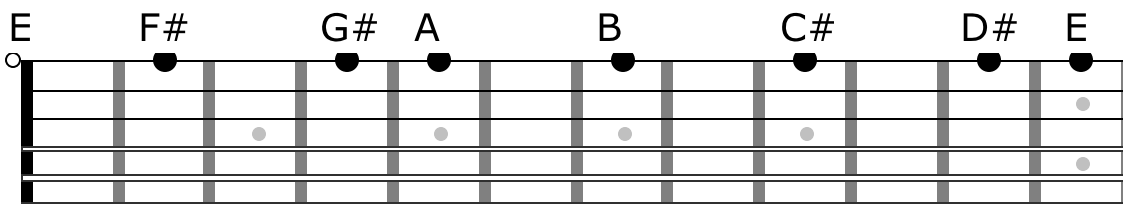
Ready for a little more? Here's some music theory for you. Remember I called the notes Do-re-mi etc? That's called solfege, it's one way we identify each note in the scale. So we can tell one note from another. We also, of course, give them note names, like A, B, C.

Finally, we give them numbers, which we call "Intervals." The first note is 1, Second note is 2 and so on. Study below.

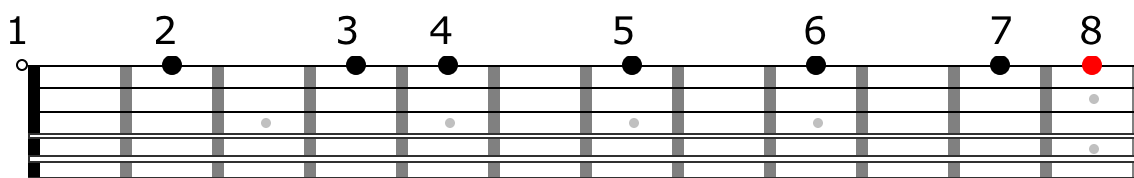
#### Major Scale - Solfege



#### Major Scale - Note Names



#### Major Scale - Intervals (Numbers)



## Appendix D3

### Major Scale Formula - Single String Part 3

In hardcore music theory, each note has yet one more name, but we don't need it right now, if ever. Let's review and synthesize.

The formula is W W H W W W H.

That means there is a half step between solfege notes Mi-Fa and Ti-Do. All others are whole step. Like this:  
Do W Re W Mi H Fa W So W La W Ti H Do.

If we are using the numbers, called intervals, then the half steps are between 3-4 and 7-8. Like this:  
1 W 2 W 3 H 4 W 5 W 6 W 7 H 8.

If we use letter names, we have to pick a letter to start with from the musical alphabet. Let's start with C, which the default key in music.

C W D W E H F W G W A W B H C

Hey! Wait a minute! There are two Cs! The 1st note and the 8th. That's called an octave. The same note, eight notes apart, either higher or lower. Oct=8. Octagon, eight sides. Octopus, eight arms. Now you know what an octave is. Go be fancy.

You may have also noticed that in the previous example that had note names on the diagram, there were sharps (look like number signs or hashtags) next to note names. We have to use this in order to follow the formula when starting on any other note than C. More on this later.

### Everything in One Place

Steps	W	W	H	W	W	W	H	
Solfege	Do	Re	Mi	Fa	So	La	Ti	Do
Intervals	1	2	3	4	5	6	7	8
Note Names	C	D	E	F	G	A	B	C
New Key	A	B	C#	D	E	F#	G#	A

Whew! That's enough for now. Go play a tune.

# Glossary

These definitions are simplified and specific to this book only. Many of these terms have much more elaborate definitions and uses. What follows are utilitarian definitions.

Altered Bass Note - Any other note other than the root used as the bass note of the chord.

Augmented - Major Triad with sharp 5th. Used as a substitute here.

Changes - Slang for "Chord Progression."

Chart - Abbreviation or slang. The page of music we read.

Chord - A group of notes played together.

Comp - To accompany. Play the chords.

Crescendo (Cresc) - Gradually get louder.

Decrescendo (Decresc) - Gradually get quieter.

Diminished - Minor Triad with flat 5th.

Diminuendo (Dim) - Gradually get quieter.

Dynamics - How loud or soft to play.

Feel - The style or groove of a piece. Latin, Jazz, Rock, Shuffle, etc.

Fermata - Hold longer than written value.

Fifth(P5) - The note four notes above a root (or any given note). Above means up the scale. You know, Do-Re-Mi. Do is 1. So, 1-2-3-4-5.

Forte (f) - Loud

Harmony - The chords.

Interval - The distance between two notes. Shown using a number.

Jazz - Ha! Are you crazy, I'm not touching this one. The definition could be a whole book.

Key Signature - Indicates the location of "Do", the starting note of the major scale, or its relative minor.

Melody - The one-note-at-a-time part that is sung or played by instrumentalist.

Measure - A box on the staff, that groups beats into units of 4, usually. Can also be groups of 2,3,5,6, or other wacky stuff.

Mezzo-forte (mf) - Medium loud.

# Glossary

Mezzo-piano (mp) - Medium quiet.

Multi-Measure Rest - Rest for more than one measure.

Piano (p) - Quiet.

Rest - Don't play. Counted silence.

Root - The first note of the chord. Always what the chord is named after, and most often, the bass note. The location to plug in our voicings.

Pedal - Stay on some note, while chords above change.

Progression - A set pattern or arrangement of one chord followed by another chord and so on.

Simile (Sim)- Keep playing in the same manner.

Swing - A style of jazz. Also, a way of playing rhythms that propels the music or creates a particular groove.

Style - The type of tune, swing, rock, blues. Usually indicated to help understand how to play the chords or melody.

Substitution - Using one chord voicing for another chord name in simplified setting.

Tempo - Speed of tune. How fast the beats go by.

Third(3) - The note two notes above a root (or any given note) 1-2-3.

Time Signature - Indicates how many beats in a measure.

Voicing - A particular arrangement of the chord.

## Glossary of Symbols



Treble Clef Sign. Indicate location of G note on Staff, and all others, by relation.



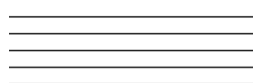
Key Signature. Indicates tonality of piece.



Four-Four Time Signature. Indicates 4 beats per measure. Quarter note equals one beat.



Three-Four Time Signature. Indicates 3 beats per measure. Quarter note equals one beat.



The Staff. Five lines used for musical notation. Lines and spaces indicate pitch.



Clef Sign on the Staff with Key Signature and Time Signature.



Measure. Groups music into units of whatever number the time signature indicates. 4/4 = 4 beats.



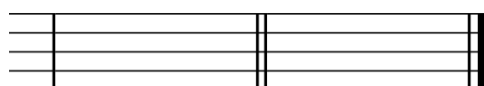
Barline. Used to begin and end measures.



Double Barline. Indicates end of section.



Ending Barline. Indicated end of piece.



Barlines on Staff. 3 Types




First Ending. Indicates first ending before repeat of section.





Second Ending. Indicates second ending after repeat of section.


## Glossary of Symbols


 Tie. Connects two notes of same pitch creating one longer note.

 Fermata. Sustain note or chord for longer than written. End note when indicated by conductor.


 Staccato Mark. Play notes or chords in short, detached manner. Placed above or below note head.

 Sharp Sign. Raise note 1/2 step, 1 Fret higher.

 Flat Sign. Lower Note 1/2 step. 1 Fret lower.

 Natural Sign. Cancels sharp or flat.

 Downstroke. Pick or strum down. (Towards ground.)

 Upstroke. Pick or strum upward. (Towards Ceiling.)

**C7** Chord Symbol. Indicates Root and Type.

**♩ = 80** Tempo Mark. Indicates speed of the piece.



Rehearsal Mark (Letter). Labels sections of piece. Used to quickly locate sections of the chart.



Rehearsal Mark (Number). Labels sections of piece. Used to quickly locate sections of the chart.

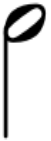
## Glossary of Symbols



Whole Note. 4 beats.



Dotted Half Note. 3 beats.



Half Note. 2 beats.



Dotted Quarter Note. 1 1/2 beats.



Quarter note. 1 beat.



Eight Note. Single. 1/2 beat



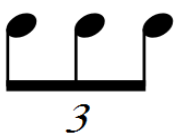
Eighth Notes. Double.  
Equals 1 Quarter note.



Sixteenth Notes. 4 per  
Quarter Note.



Quarter Note Triplet. 3 Quarter  
notes per Half note.



Eighth Note Triplet. 3 Eighth  
notes per Quarter note.



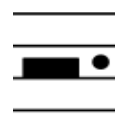
## Glossary of Symbols



Whole Note Rest. 4 beats silence.



Half Note Rest. 2 beats silence.



Dotted Half Note Rest. 3 beat silence.



Quarter Note Rest. 1 beat silence.



Dotted Quarter Note Rest. 1 1/2 beat silence.



Eighth Note Rest. 1/2 beat silence.

2



Multimeasure Rest. Silence for multiple measures. Number of measure to rest indicated by number above rest symbol.

## Glossary of Symbols



Rhythmic Whole Note. Whole note strum. Let Ring 4 Beats.



Rhythmic Dotted Half Note. Ring 3 Beats.



Rhythmic Half Note. Ring 2 Beats.



Rhythmic Quarter Note. Ring 1 Beat.



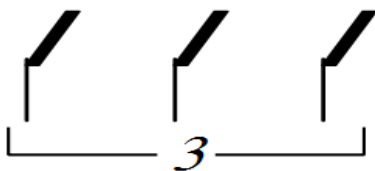
Rhythmic Dotted Quarter Note. Ring 1 1/2 Beats.



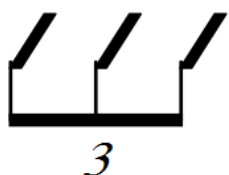
Rhythmic Eighth Note. 1/2 beat each.



Rhythmic Sixteenth Notes. 4 notes per quarter note.





Rhythmic Quarter Note Triplet. 3 notes per Half Note.



Rhythmic Eighth Note Triplet. 3 notes per Quarter note.

## Glossary of Symbols


 Starting Repeat Sign. Indicates beginning of section to be repeated.

 Ending Repeat Sign. Endpoint of repeat section. Return to Beginning Repeat Sign.

 Repeat Previous Measure. Do just that.

 Multimeasure Repeat. Repeat multiple preceding measures.

 Segno Sign. The "S" sign. Indicated return point for DS symbols.

 Coda Sign. Used to indicate beginning of Coda section. Sometimes also placed at "go to coda" section of chart.

**Fine** Fine Sign. End. Pronounced "Fee-nay." Italian.

**To Coda** To Coda Sign. Just go.

**D.C.** Da Capo Sign. Go to beginning.

**D.C. al Fine** Da Capo al Fine Sign. Go to beginning, play until "Fine" sign.

**D.C. al Coda** Da Capo al Coda Sign. Go to beginning, play till "to coda", take coda.

**D.S.** Dal Segno Sign. Go to Segno or "S" sign.

**D.S. al Coda** Dal Segno al Coda Sign. Go to Segno, play till "to coda", take coda.

**D.S. al Fine** Dal Segno al Fine Sign. Go to Segno, play till "Fine" sign.

## Glossary of Symbols

*p*

Piano Sign. Quiet.

*pp*

Pianissimo Sign. Quieter.

*ppp*

Pianissimo Sign. Even Quieter.

*f*

Forte Sign. Loud.

*ff*

Fortissimo Sign. Louder.

*fff*

Fortissimo Sign. Ouch!

*mp*

Mezzo Piano. Medium Quiet.

*mf*

Mezzo Forte. Medium Loud.

*fp*

Forte Piano. Loud, then immediately quiet.

*sf*

Sforzando Sign. Loud with Accent Mark.

*sfz*

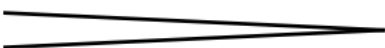
Sforzato Sign. Loud with Accent Mark and Legato.

>

Accent Mark. Stress or extra emphasis on note or chord.



Crescendo Sign. (Cresc.) Gradually get louder.



Decrescendo or Diminuendo Sign. (Decr. or Dim.) Gradually get quieter.

## Glossary of Symbols

①

String 1. High E.

②

String 2. B.

③

String 3. G.

④

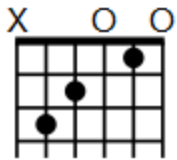
String 4. D.

⑤

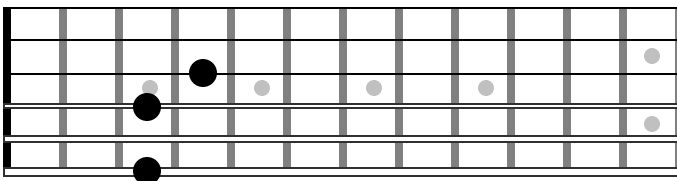
String 5. A.

⑥

String 6. Low E.



Fretboard Diagram. Vertical. Indicates placement of fingers on fretboard.



Fretboard Diagram. Horizontal. Indicates placement of fingers on fretboard.

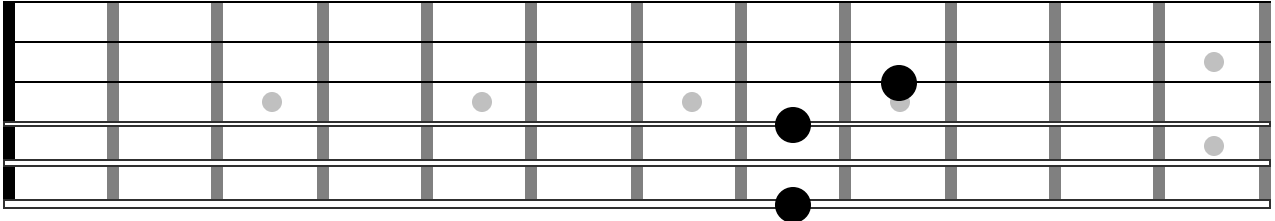
## Quiz - Chord Basics

1. What is a Chord? \_\_\_A group of notes played together.\_\_\_\_\_
2. What is another name for a chord? \_\_\_Harmony\_\_\_\_\_
3. What is the Melody? \_Single line part.\_ Often sung or played by horn. \_\_\_\_\_
4. What are the bits of info we need from a chord name?  
\_\_\_\_\_Root\_\_\_\_\_ and \_\_\_\_\_Type\_\_\_\_\_
5. Name five basic chord types: \_\_\_Major , \_\_\_Minor, \_\_\_Dominant\_\_\_,  
Diminished\_\_\_ , \_\_\_Augmented\_.
6. Which is the default type? \_Major\_
7. What is this "#"? \_\_\_Sharp\_\_\_
8. What is this "b"? \_\_\_Flat\_\_\_\_\_
9. What bits do we need from the chord name again? (This is the most important thing to know right now. )  
\_Root\_\_\_\_\_ and \_\_\_Type\_
10. C Ma7. What is the Root? \_\_\_C\_\_\_\_\_ Type? \_Ma7\_

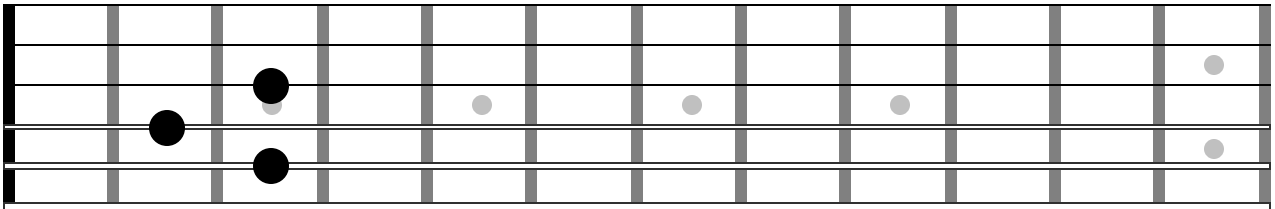
## Quiz - Dominant 7 Chord Voicings

Write in the correct chord voicing, rooted on the 6th or 5th string, on the root (letter name) given.

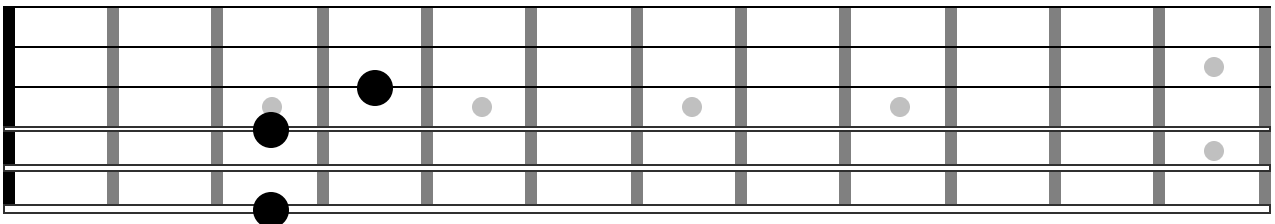
C7 - Root 6



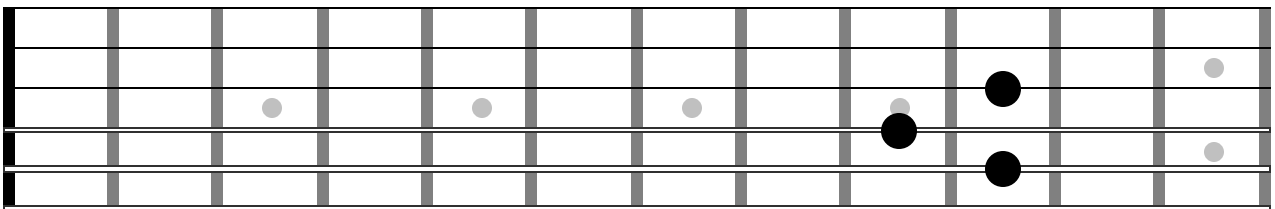
C7 - Root 5



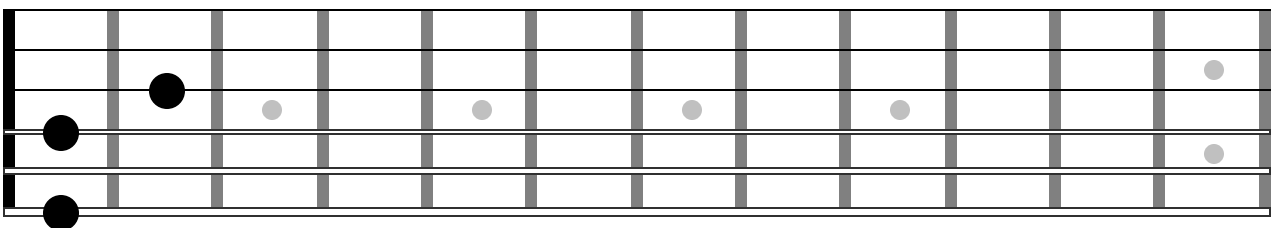
G7 - Root 6



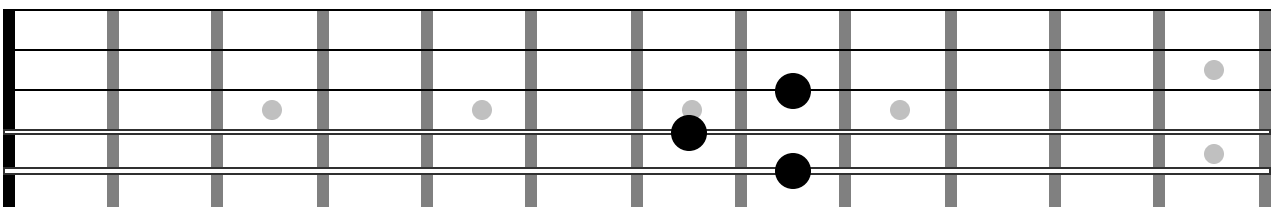
G7 - Root 5



F7 - Root 6



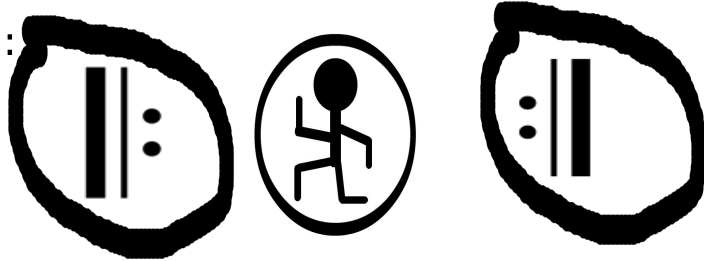
F7 - Root 5




## Quiz - The Staff, Charts and Lead Sheets.

1. What is the Staff? \_\_A graphic way to write down music\_\_
2. What parts do we care about? \_\_Chords, Measures, Rhythms, \_\_Beats per Measure, Repeat Signs


3. Circle the Repeat Signs:




4. What is this  ? \_\_Quarter Note Strum\_\_

What is it directing us to do? \_Strum once, Let Ring One Beat\_


5. How many Beats per Measure for each:

 \_\_\_ 4 \_\_\_

 \_\_\_ 3 \_\_\_

## Bonus Questions

1. What are the following and how many beats are they?

 \_Half Note Strum\_ \_\_\_Ring 2 Beats\_

 \_Dotted Half Note Strum\_ Ring 3 Beats \_\_\_\_\_

 \_Whole Note Strum \_\_\_ Ring 4 Beats\_\_\_\_\_

2. What is a Chart? \_\_\_the music pages we read\_\_

3. What is a Lead Sheet? Chart with the chords and melody written on it\_\_\_\_\_

## Quiz - Chord Symbols

Write in all the symbols used for the following chords:

Dominant 7: 7, Dom7

Minor 7: m7, -7, min7, mi7

Major 7: M7, Ma7, Maj7, ▲7

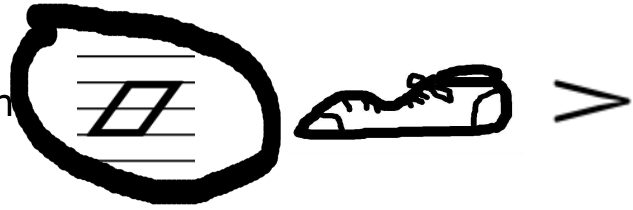
Major 6: 6, M6, Ma6, Maj6, 6/9, ▲6

# Quiz - Chord Symbols, Rhythmic Notation, Diagrams

1. List all the symbols for the Minor 6 Chord.

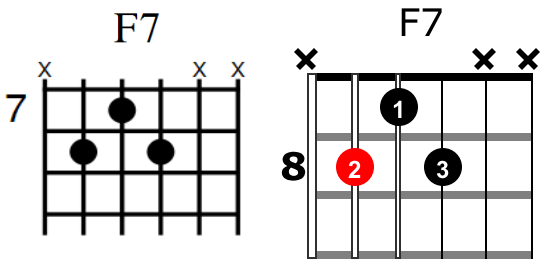
\_\_\_m6,-6,m6/9,mi6,min6\_\_\_

2. Circle the Whole Note Strum



3. How is it played? \_Strum once, let ring 4 beats\_

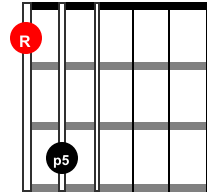
4. Two Chord Diagrams types. Are these chords in the same place on the fretboard?



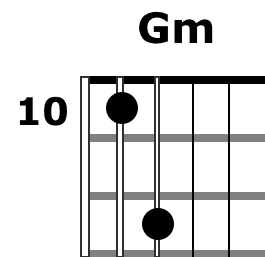
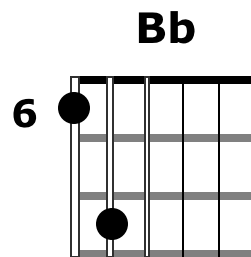
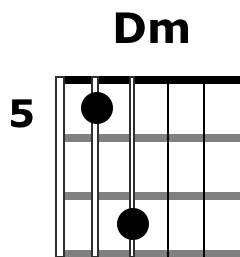
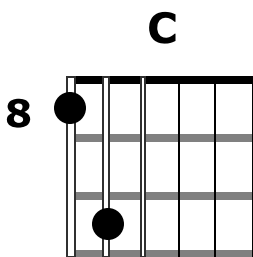
\_\_\_\_\_ Yes \_\_\_\_\_

# Quiz - Power Chords, 7sus4 Root 6 Sub, 7sus4 Root 5

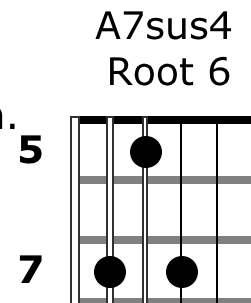
1. Write a Power Chord (P5) on the diagram.  
Label the Root and 5th.



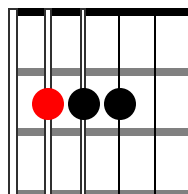
2. Write in Power Chords for the following chords. C and Bb rooted on String 6 and Dm and Gm rooted on String 5. Be sure to write correct fret number next to diagram.



3. The chord is A7sus4 Root 6.  
Draw the correct Min7 Substitute voicing.  
Make sure to include fret numbers with diagram.






4. Draw 7sus4 Root 5 voicing.
- 7sus4  
Root 5


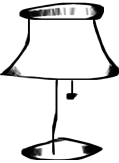



## Quiz

### Downstroke, Rhythmic Notation, Accents, Accent Symbol

1. Which is the downstroke symbol?   

2. What does it mean? \_\_\_ Strum down on chord on note. \_\_\_

3. Which is the quarter note strum?   

4. What does it mean? \_\_\_ Strum once. One Beat \_\_\_

5. Which is the accent symbol?   

6. What does it mean? Make stand out. Make louder or other beats quieter.

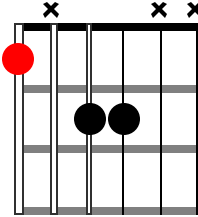
7. Which beats do we accent in four-four time, for "swing feel?"  
Circle them.

**1** **2** **3** **4**

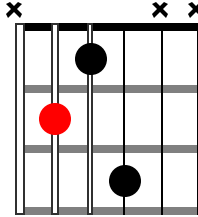
# Quiz - Chords on Root 6 and Root 5

Draw in the Chords listed Below

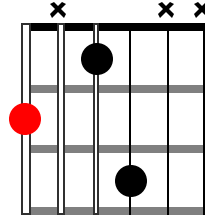
**Ma7 Root 6**



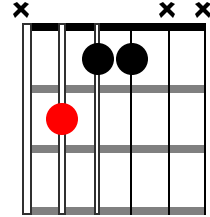
**Ma7 Root 5**



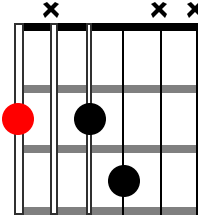
**6 Root 6**



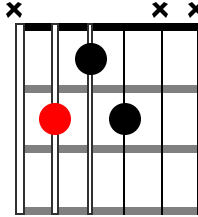
**6 Root 5**



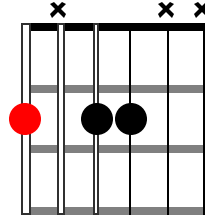
**7 Root 6**



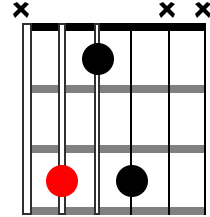
**7 Root 5**



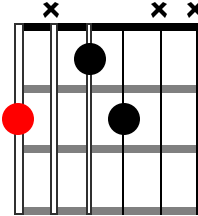
**m7 Root 6**



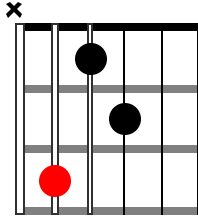
**m7 Root 5**



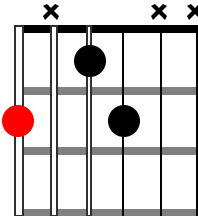
**m6 Root 6**



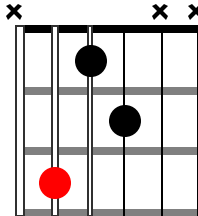
**m6 Root 5**



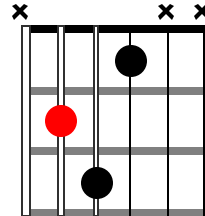
**dim7  
Root 6**



**dim7  
Root 5**



**dim7  
Root 5 Alt**



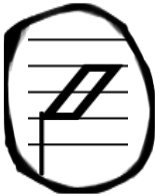
# Quiz - Augmented Triad Sub, Half Note Strum

1. Write in the proper Augmented Triad Sub voicing for each chord. Make sure to include fret number.

CmMa7  
Root 6

CmMa7  
Root 5

2. Circle the Half Note Strum.



3. How do you play it? \_\_\_Strum once. Let ring for two beats. \_

# Quiz - Almost Fancy

Find and circle the following items below.

- |                                       |              |
|---------------------------------------|--------------|
| 1. Repeat Signs - Starting and Ending | 6. Coda Sign |
| 2. First and Second Ending            | 7. To Coda   |
| 3. D.C. al Fine                       | 8. Simile    |
| 4. D.S. al Coda                       | 9. "S" Sign  |
| 5. Fine                               |              |

The musical score consists of five staves of music in 4/4 time, with various notations circled for identification:

- Staff 1: Measure 1 contains a circled "S" sign above a circled repeat sign. Chords Bb7, Eb7, Bb7, and G7 are written above the staff.
- Staff 2: Measure 5 contains a circled "1." above a circled repeat sign. Chords Cm7, F7, To Coda, Dm7, G7, Cm7, F7, Bb7, and Bb7 are written above the staff. A circled "2." is above the second ending. A circled "Fine" is at the end of the staff.
- Staff 3: Measures 11-17 contain chords Eb7, Eb7, Bb7, Bb7, C7, C7, and F7. A circled repeat sign is at the end of the staff.
- Staff 4: Measure 18 contains a circled "D.S. al Coda" below the staff. Chords F7, Ab7, Db7, Gb7, and Cb7 are written above the staff. A circled repeat sign is at the end of the staff.
- Staff 5: Measures 23-29 contain chords Gb7, Ab7, G7, C7, C7, and F7. A circled "D.C. al Fine" is below the staff, with "(Take 2nd Ending)" written below it.

# Quiz - Fancy Pants Chart Symbols

**J = 140** Tempo Marking. In Beats Per Minute. Tells you how fast the tune is.

Key Signature

**Easy Swing** Indicates the style of the song.

Clef Sign

B $\flat$ 7

6

B $\flat$ 7+9

Multimeasure Rest

**f** Forte = Loud

Time Signature

E $\flat$ 7

"Play time" These slashes can also mean just use a good comping pattern of your choice.

Multimeasure Rest

**mf** Mezzo Forte = Medium Loud  
Section marker Using Measure Number.

17

Get Louder Gradually. Crescendo. . .

Get Quieter Gradually. Diminuendo.

21

A $\flat$ 7

Repeat Previous Measure

Repeat Previous Measure

B $\flat$ 7

**p** Piano = Quiet

Section marker Using Letter Name. Band Director might say "Ok, let's start at Letter B." You go here to M25.

25

**mp** Mezzo Piano. Medium Quiet

29

C7

E $\flat$ 7

Repeat Previous 2 Measures. M29-30.

33

E $\flat$ 7 Rhythmic Hits or comping pattern. To be play with chords.  
Covered in Book 2 or 3.

Single line notes. Covered in Book 2 or 3

**Open for Solos** This section will repeat until soloists are done and band director signals to go on.

37

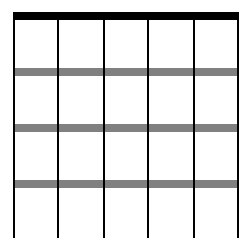
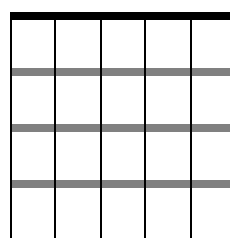
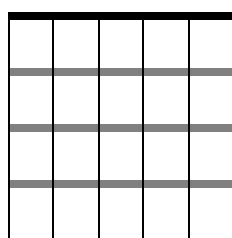
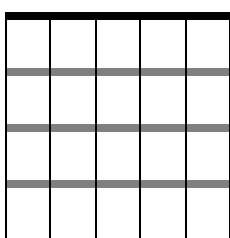
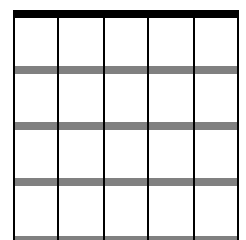
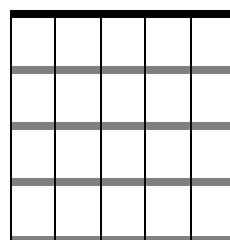
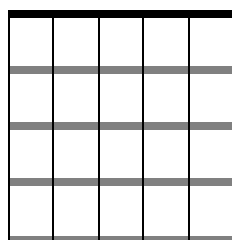
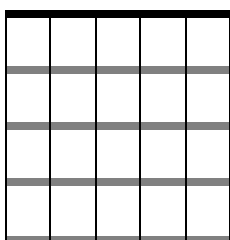
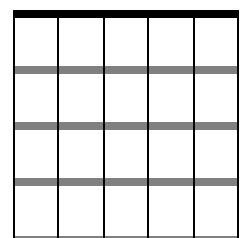
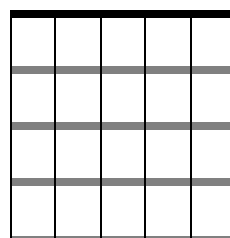
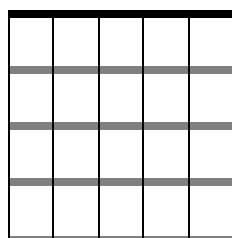
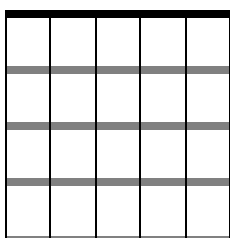
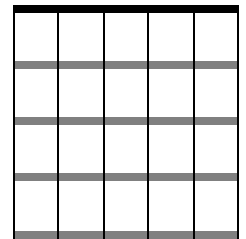
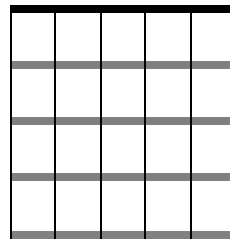
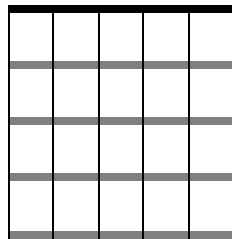
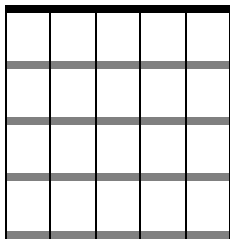
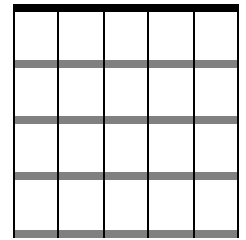
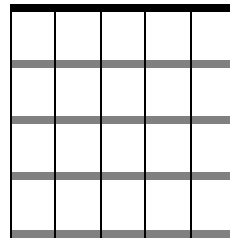
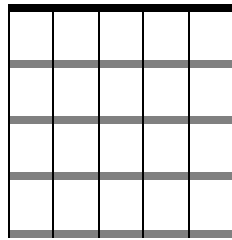
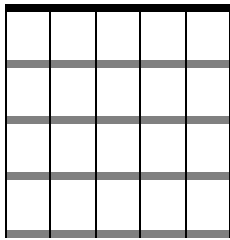
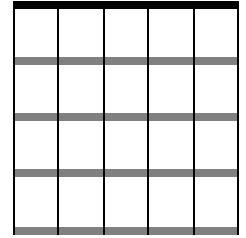
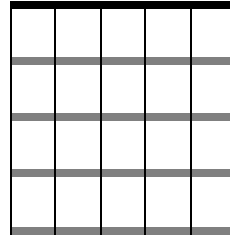
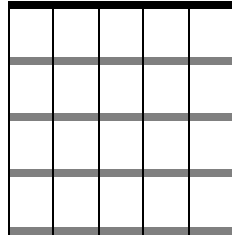
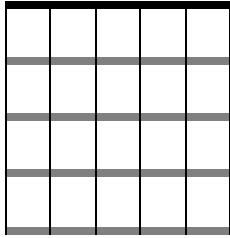
Line to be played behind soloist, when directed by band director.

41

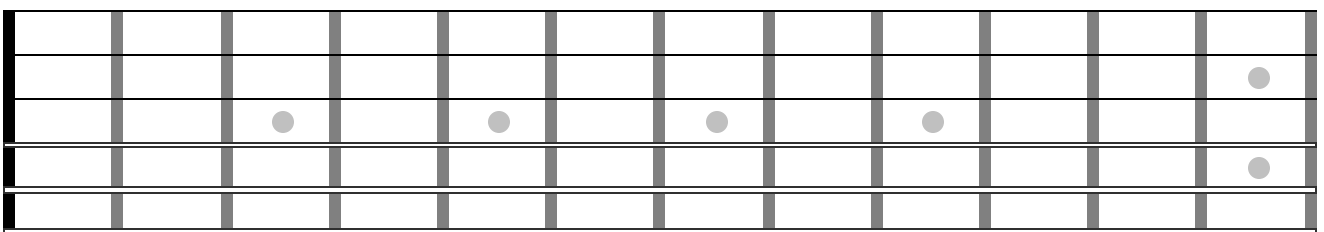
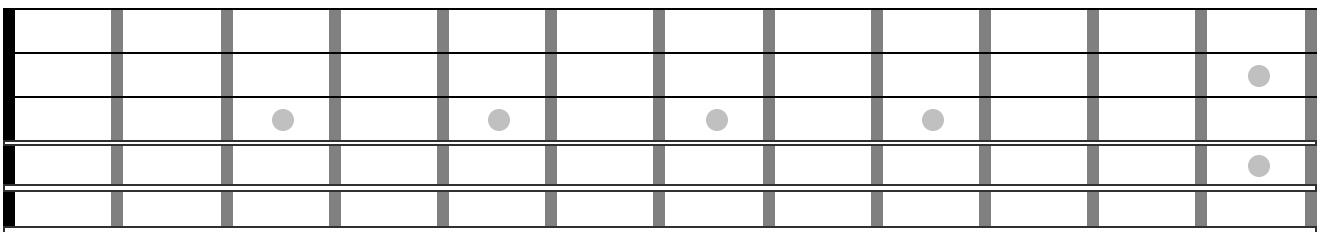
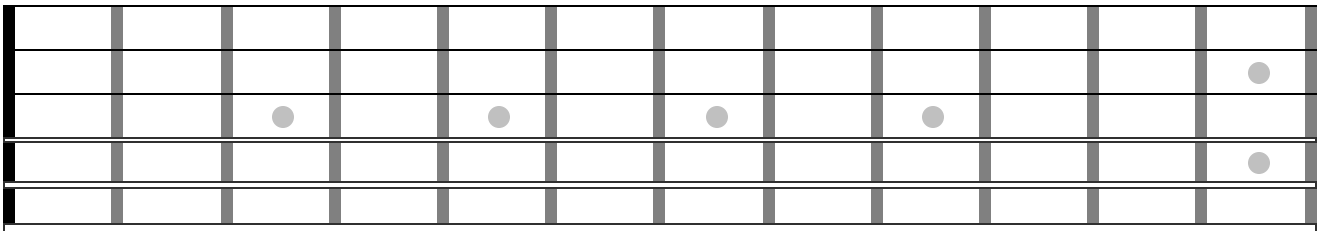
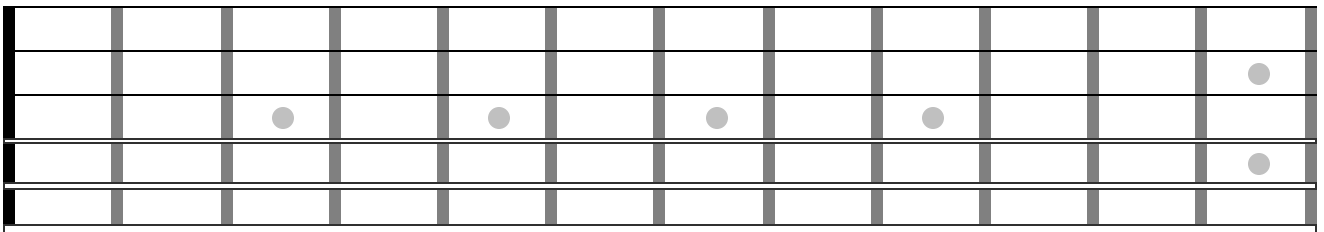
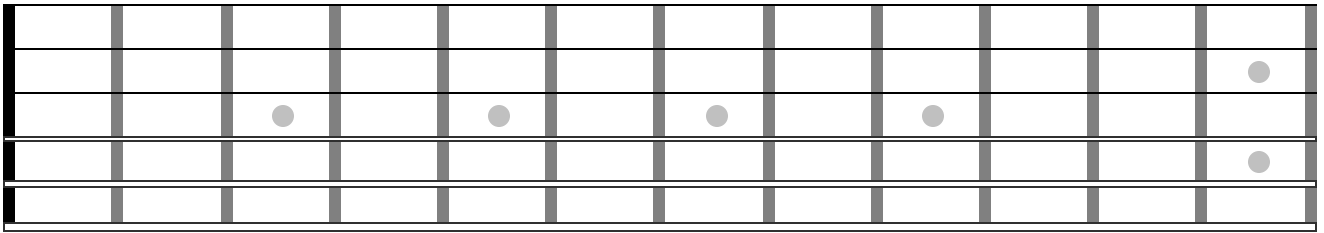
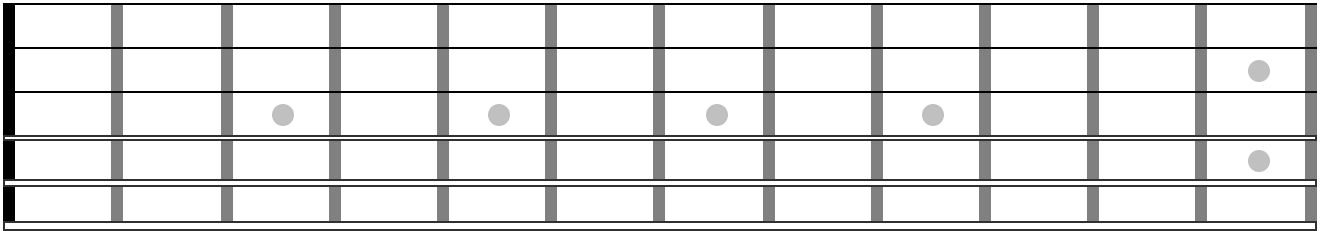
E $\flat$ 7+9

Fermata. =Let ring longer than written. Band Director will signal when to stop.











## About the Author



Jon Garner, Guitarist, is a gigger, studio musician, and perpetual student. He holds an Bachelor of Music Degree from University of Massachusetts – Amherst, and a Master of Music Degree from San Diego State University. He has played thousands of gigs all across the United States, but primarily slowly crawls the freeways of Southern California on the way to the next gig. He has played in every kind of band, from classical to jazz, bluegrass to punk.

He has studied privately with the great master, Yusef Lateef, and was lucky enough to glean some insights from both Joe Pass and Jim Hall, personally. Their wisdom planted the seeds that would become the G Way, use a little to get a lot, simplify.

Jon has been teaching for 20 years. Many of his students have become professional musicians themselves, but he teaches beginners and experts alike. He teaches in his private studio, at Palomar College, San Diego School of the Creative and Performing Arts, and online. So far, knock on wood, all of his students have passed their auditions, due to their hard work and Jon's no-nonsense approach to playing guitar. He is excited to begin to share his system with his first book, *Crash Course In Jazz Rhythm Guitar*.

To contact Jon:  
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The Mothership  
<http://crashcourseinjazzguitar.com>

Crash Course in Jazz Rhythm Guitar  
for Small Group to Big Band Ensemble  
Jon Garner / 2016

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Guitar Ramen Press publishes books promoting the idea of simplicity in learning guitar. Using and compounding the simple for ease and grace, even in midst of complexity.

San Diego, Ca

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