

30 DAYS TO...

BETTER JAZZ GUITAR

2nd Edition

Build Your Jazz Guitar Foundation in 30 Days

No Jazz Experience Necessary

Detailed Daily Practice Routines

Comp, Solo, and Play Basslines over Jazz Tunes

Audio Examples, Tab, Notation, and Backing Tracks

30 Days That Will Lead to a Lifetime of Better Jazz Guitar Playing

MATTWARNOCKGUITAR .com

30 Days to Better Jazz Guitar

2nd Edition

Build Your Jazz Guitar Foundation in 30 Practice Sessions

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Day 8 – Major ii V I IV Chords

With a newfound knowledge of how to build a ii V I IV chord progression, and how that progression relates to the major scale, you can apply that theory to the fretboard.

In today's lesson, you'll learn how to comp in two positions for each stage over a ii V I IV progression in Bb.

Because Jazz standards feature common chord groups in their progressions, such as ii V I, ii V I VI, and today's progression ii V I IV, the best way to learn and practice Jazz chords is with these groupings.

By doing so, as compared to learning chord shapes on their own, you'll be able to quickly comp through any Jazz standard with confidence, as you've practiced putting chords together in your studies.

Lastly, and most importantly, don't forget to experiment with different rhythms when working on these chords in your routine.

You'll study specific rhythms in upcoming lessons, but for today just have some fun by exploring where your ears take you from a rhythmic perspective when applying these chords to the backing track.

The backing track to use for today's lesson is **Audio Example 16 – ii V I IV in Bb**.

Stage 1 Chords

To begin your study of this chord progression, here's an example of the chords for the ii V I IV changes in Bb.

Notice how the Cm7 chord, iim7, begins with the root note on the 6th string, with each of the following chords being as close as possible to the starting chord from there.

This'll not only sound fluid on the fretboard, but it'll prevent you from jumping around the neck when comping over these changes.

Audio Example 17 - Stage 1 ii V I IV

Cm7 F7 B♭maj7 E♭maj7

T 8 10 6 6
A 8 8 7 8
B 8 8 7 7 6 6

Moving on, you can also learn ii V I IV chords with the Cm7 starting on the 5th string, and the rest of the changes being as close to that first chord as possible.

Audio Example 18 - Stage 1 ii V I IV 2

Cm7 F7 B♭maj7 E♭maj7

T 3 1 1 3
A 4 2 3 3
B 3 1 1 5 6 6

Stage 2 Chords

For those players at the stage 2 level, you'll learn two variations of the ii V I IV changes in Bb, one from the 5th-string root and one from the 4th string.

To begin, here's that chord progression with the Cm7 chord on the 5th-string root and all subsequent chords following as close to that original iim7 chord as possible.

Audio Example 19 – Stage 2 ii V I IV

	Cm ⁷	F ⁷	B ^b maj ⁷	E ^b maj ⁷
T	4	5	3	3
A	3	4	2	3
B	3	3	4	4

After learning the first series of ii V I IV chords, you can learn the same changes, but this time the Cm7 root is on the 4th-string and each chord is played with as little movement from that initial chord as possible.

Audio Example 20 – Stage 2 ii V I IV 2

	Cm ⁷	F ⁷	B ^b maj ⁷	E ^b maj ⁷
T	11	10	10	8
A	11	8	10	7
B	12	10	8	8
B	10	8		6

Stage 3 Chords

If you're ready to challenge yourself with the stage 3 chords, you'll begin to explore various chord colors over the ii V I IV changes in Bb.

In this first series of chords, you'll be adding 9ths and 13^{ths} (6) to the chords in the progression.

Notice how this changes the color of each chord, but that the progression as a whole still sounds like the underlying ii V I IV changes.

Audio Example 21 – Stage 3 ii V I IV

Cm⁹ F¹³ Bb^{6/9} Eb⁶

T	3	3	1	3
A	3	2	0	1
B	1	1	0	3
B	3	1	1	1

In the next example, you'll learn how to add 11ths, 9ths, and 6s, to the ii V I IV changes in Bb.

Again, notice how the new colors bring interest to the changes, but they don't change the overall sound of the underlying progression.

Audio Example 22 – Stage 3 Major ii V I IV 2

Cm¹¹ F⁹ Bb^{6/9} Eb⁶

T	6	8	6	6
A	8	8	5	5
B	8	7	5	5
B	8	8	6	6

Stage 1 Exercises

To begin, you can apply the following exercises to the stage 1 ii V I IV chord shapes that you learned in today' lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready

Stage 2 Exercises

When you're ready, you can apply the following exercises to the stage 2 ii V I IV chord shapes you learned in today's lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready

Stage 3 Exercises

When you're ready, or if you're already there, you can apply the following exercises to the stage 3 ii V I IV chord shapes you learned in today's lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready
- Take each exercise to all 12 keys in your studies

Day 8 Recap

To help you sum up Day 8 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when comping ii V I IV chords at any stage in your development.

- Memorize the position 1 chords and play with the backing track
- Memorize the position 2 chords and play with the backing track
- Begin to experiment with the rhythm over the track when ready
- When comping chords on guitar, it's always best to move as little as possible between chord shapes
- Because Jazz standards are built with common chord progressions, working on groups of chords, rather than one chord at a time, is the best way to study Jazz guitar comping

Thanks for enjoying this preview of 30 Days to Better Jazz Guitar.

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