

JOE PASS

Chord Encounters for Guitar



BLUES, CHORDS & SUBSTITUTIONS

INTRODUCTION

This book is my approach to the basic blues pattern. It includes Half Step and II minor 7 V Dominant 7 movements, Diminished and V chord substitutions, and varied ways of comping. It also includes some extensions on the chords, which will improve your overall sound and approach to playing blues changes.

This book will be one of a series of books introducing the many common chord patterns that exist in most standard pieces of music. Accompanying this will be a series of melodies and improvised lines to these patterns so you can see how melodic lines are built and fit the various chord patterns.

I chose the blues to begin with because it is a very basic pattern that we all know, so it will be easy to see the substitutions as they appear. Once you get the idea of how the patterns and substitutions work, you can then use these ideas in other songs. With the tape you can hear how the progressions fit together. I hope to simplify and explain how harmonies and chord forms work on the guitar. This should help you understand substitutions and how they work.

You should take each substitution and practice it in every key until it becomes automatic in your fingering and thought process. Then go to the next substitution. It is important to be able to play and move these chord forms and their ideas *freely in every key*.

Because of certain chord fingerings, there are unwanted notes that will sound if you use a pick. I play all examples in this book finger style. This enables you to play only the notes you want. If you use a pick you may have to refinger some chords.

I would like to thank my good friend and fellow guitarist Denny Hardwick for spending many hours formulating the material in this book. His help is deeply appreciated and I'm looking forward to working with him on our next project.

8348



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DOMINANT 7th CHORD FORMS

The blues in the key of F, consists of three chord changes. They are F⁷, B^b7, and C⁷. The blues can follow many different patterns. We are, in this book, working from the familiar 12 bar blues pattern. Below are the basic dominant 7th chord forms that are used in the first example of the Basic Blues, seen on the next page.

The F⁷, B^b7, and C⁷ chord forms are derived from the F scale. That is; F is the I chord, B^b is the IV chord, and C is the V chord. See the diagram directly below.

I IV V I

F G A B^b C D E F

I II III IV V VI VII I

F⁷

F⁷ is referred to as the I chord.

B^b7

B^b7 is referred to as the IV chord.

C⁷

C⁷ is referred to as the V chord.

Note: X = Muted String; O = Open String.

BASIC 12 BAR BLUES IN F

Basic 12 Bar Blues in F chord chart. The chart is written in 4/4 time and consists of three staves of music, each with four bars. The chords and their Roman numerals are as follows:

Staff	Bar	Chord	Roman Numeral
1	1	F7	I
	2	B \flat 7	IV
	3	F7	I
	4	F7	I
2	5	B \flat 7	IV
	6	B \flat 7	IV
	7	F7	I
	8	F7	I
3	9	C7	V
	10	(B \flat 7) C7	V
	11	F7	I
	12	C7	V

EXTENSIONS

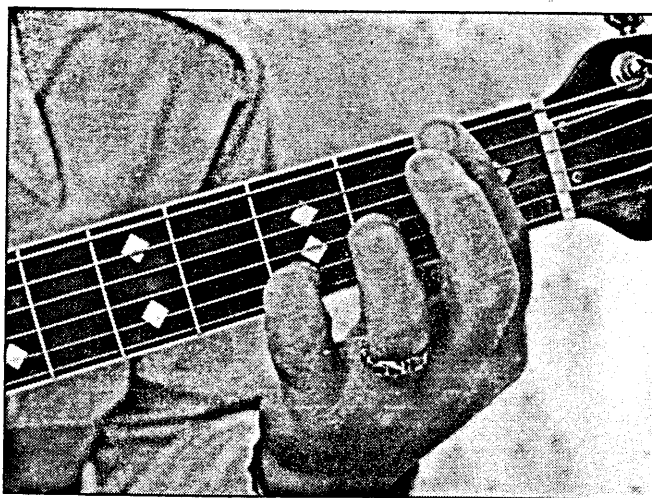
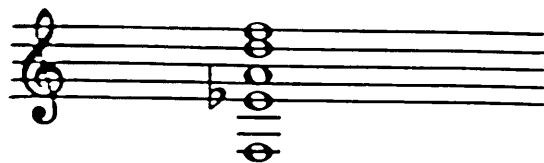
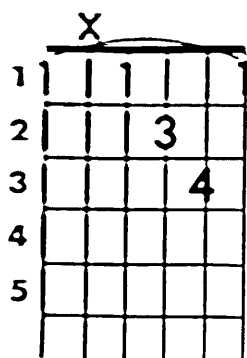
By adding extensions to these basic 7th chords, you can immediately change the color of your playing. Some extensions, including 9th's, raised 9th's (7 \sharp 9), 13th's and suspensions, are illustrated on the opposite page. Below is an example of the 12 bar blues using these chords.

12 Bar Blues in F with extensions chord chart. The chart is written in 4/4 time and consists of three staves of music, each with four bars. The chords and their Roman numerals are as follows:

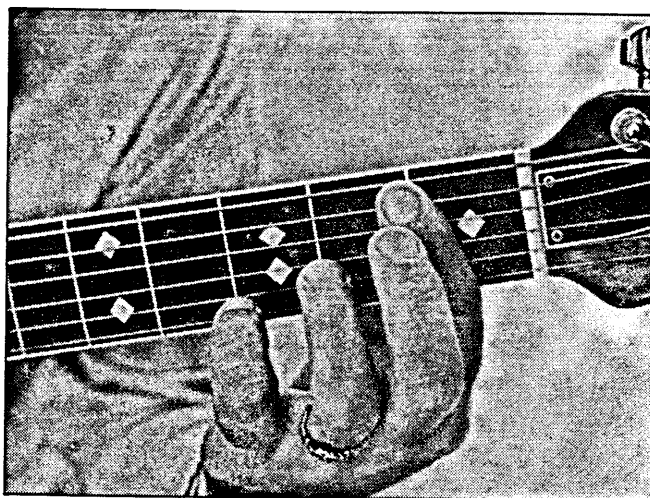
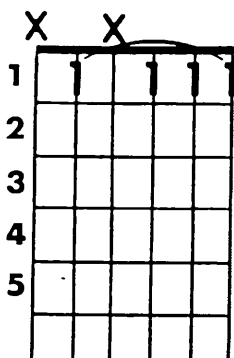
Staff	Bar	Chord	Roman Numeral
1	1	F13	I
	2	B \flat 9	IV
	3	F13	I
	4	F13	I
2	5	B \flat 9	IV
	6	B \flat 9	IV
	7	F13	I
	8	F13	I
3	9	C7 \sharp 9	V
	10	(B \flat 9) C7 \sharp 9	V
	11	F13	I
	12	C7 \sharp 9	V

EXTENDED 7th CHORDS (BLUES IN F)

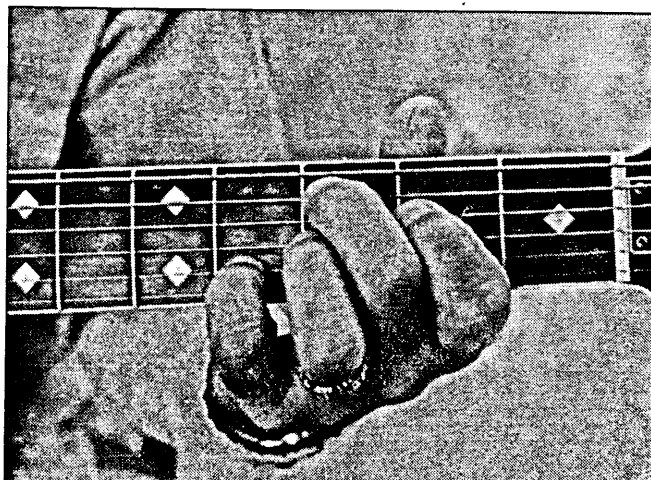
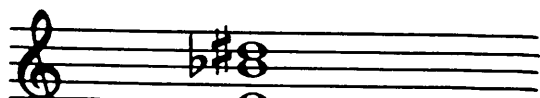
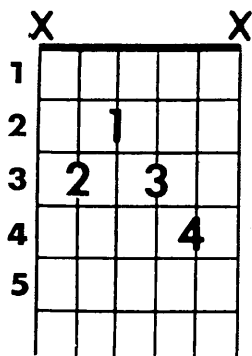
F13



B9



C7#9



THE TURN AROUND

The last two measures of the blues is considered the turn around. The basic turn around as seen in the preceding two examples is:

(F13)
F7

(C7#9)
C7

11 I

12 V

To add harmonic interest to this basic turn around, G⁷ precedes C⁷. (To play G⁷, simply move the F⁷ chord form up two frets).

F7

G7

C7

11 I

12 II

V

To add more harmonic interest, D⁷ would precede G⁷. (To play D⁷, simply move the C⁷ chord form up two frets).

THE STANDARD I VI II V TURN AROUND

F7

D7

G7

C7

11 I

VI

12 II

V

Now working from the standard I, VI, II, V Turn Around, extensions of these chords are used for color. A new form for G⁷ seen at the top of the opposite page, is used in this turn around.

F13

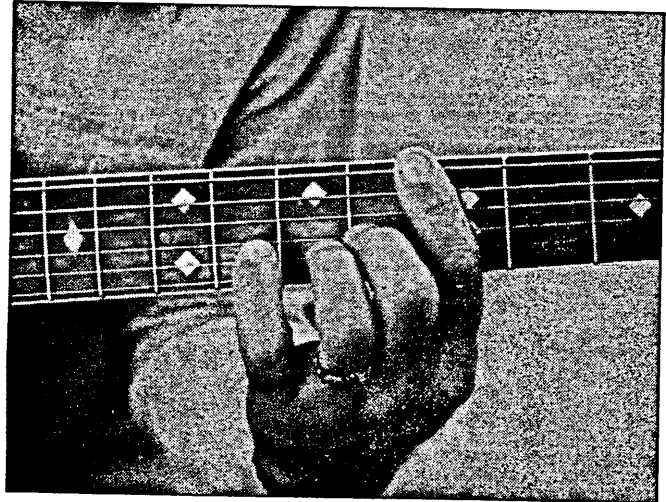
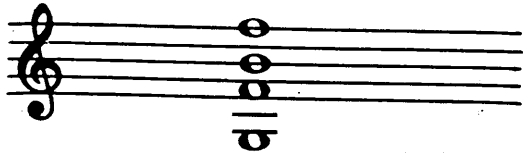
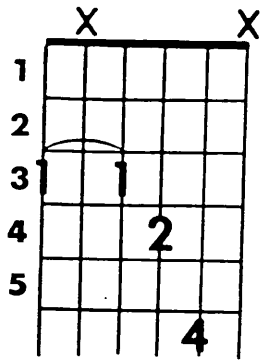
D7#9

G7

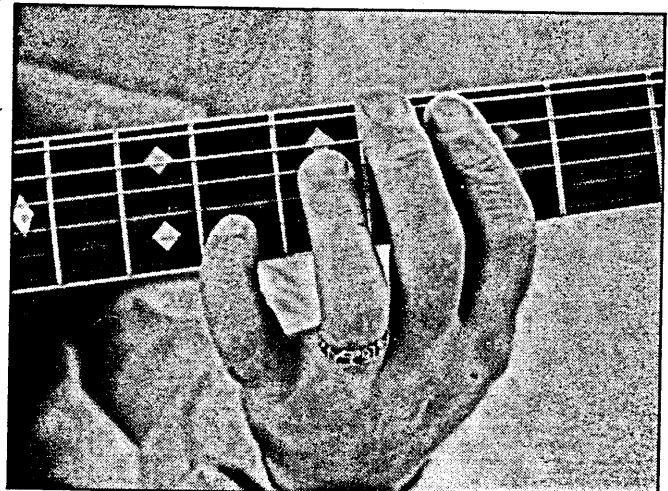
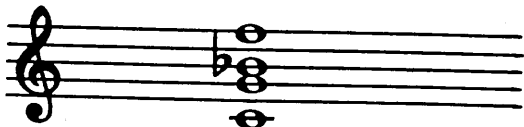
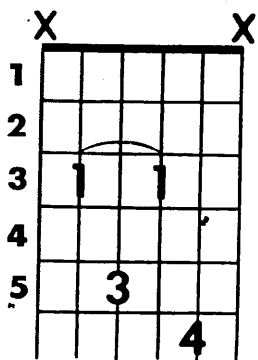
(Csus)
Csuspended

TURN AROUND CHORDS (IN F)

G7



C(sus)



DOMINANT SUBSTITUTION THE STANDARD I, VI, II, V CHORD PROGRESSION

Now we have seen how the standard I, VI, II, V chords can be substituted in the I, V turn around. The same principle is used in the preceding F⁷ and C⁷ chords.

Below is the 12 bar blues — the upper line is the basic chord pattern. The lower line illustrates substitutions and extensions. The substitutions in bars 7 thru 10 use the same principle as is used in bars 11 and 12. See opposite page.

BASIC PATTERN

F7	B ^b 7	F7	F7
1 I	2 IV	3 I	4 I

F13	B ^b 9	F13	F13
1 I	2 IV	3 I	4 I

BASIC PATTERN

B ^b 7	B ^b 7	F7	F7
5 IV	6 IV	7 I	8 I

B ^b 9	B ^b 9	F13	D7 [#] 9
5 IV	6 IV	7 I	8 VI

BASIC PATTERN

C7	C7	F7	C7
9 V	10 V	11 I	12 V

G7	C7 [#] 9	F13	D7 [#] 9	G7	C7 [#] 9
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On the preceding page is what is considered to be the "Standard Changes" a Jazz player would use in the blues. This is the "New Pattern." The "Basic Pattern" would be used in Rock, Folk, or other simpler forms of music.

The "New Pattern" will now be referred to as "Standard Changes," and will be used as a basis for all substitutions to come.

In measures 7 to 10, the Basic chords are 8 beats apiece, using the I, and V chords.

BASIC

A musical staff in 4/4 time with a key signature of one flat (Bb). The staff is divided into four measures, each containing a whole note chord represented by diagonal lines. Above the staff, the chords are labeled: F7 (measures 7 and 8), C7 (measures 9 and 10). Below the staff, Roman numerals are indicated: I (measures 7 and 8), V (measures 9 and 10).

The Standard Changes are 4 beats apiece, when used as substitution chords for the I, and V chords.

STANDARD

A musical staff in 4/4 time with a key signature of one flat (Bb). The staff is divided into four measures, each containing a whole note chord represented by diagonal lines. Above the staff, the chords are labeled: F7 (measure 7), D7 (measure 8), G7 (measure 9), and C7 (measure 10). Below the staff, Roman numerals are indicated: I (measure 7), VI (measure 8), II (measure 9), and V (measure 10).

The exact principle is used in the turn around chords. The number of beats per chord is cut in half; F7 for 4 beats, and C7 for 4 beats.

HALF STEP SUBSTITUTION

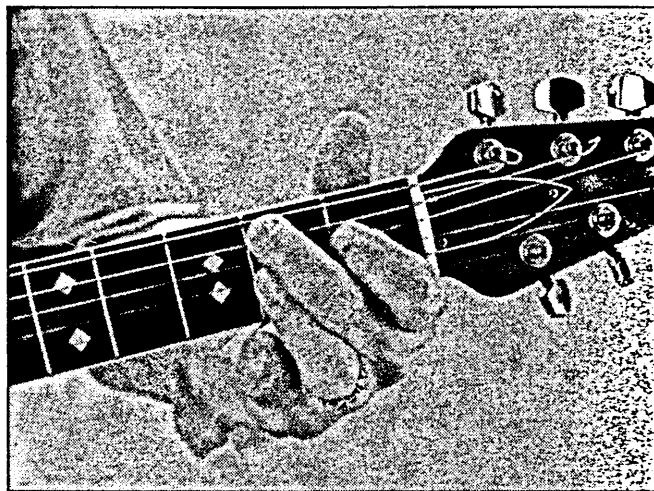
The half step substitution precedes each new measure by starting 1/2 step above or below the chord in the new measure. When proceeding from the 1/2 step substitution to the next chord it is best to keep the same voicing, or chord form, in your movement.

The following is an extreme example of half step substitution. Let your ears guide you as to the proper time and place for this substitution. New chords are illustrated below.

F13	B9	Bb9	F#13	F13	E13	F13	B9
1 I	2 IV	3 I	4 I	5 IV	6 IV	7 I	8 VI
Bb9	B9	Bb9	F#13	F13	D#7#9	D7#9	G#7
9 II	10 V	11 I	12 V	F#13	F13	C#7#9	C7#9
G7	C#7#9	C7#9	F#13	F13	C#7#9	C7#9	F#13

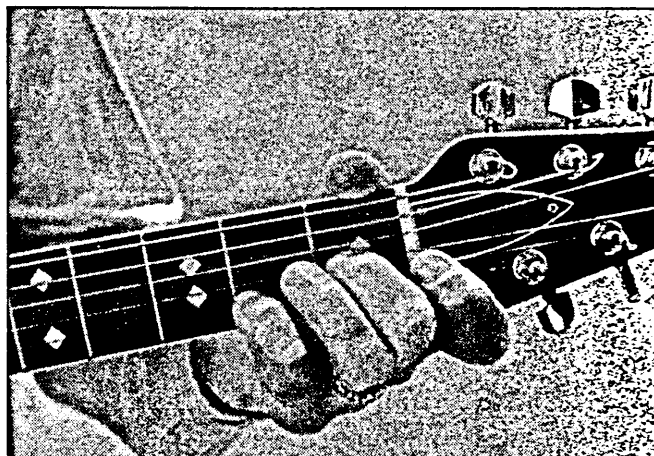
B9

X					
1		1			
2	2	3	3	3	
3					
4					
5					



E13

	0	X	0	0
1			2	
2			4	
3				
4				
5				



DIMINISHED SUBSTITUTION

The B° (B diminished) chord (as shown below), connects the IV chord (B \flat) with the I chord (F). The B° is used either on the last, or next to last beat of the IV chord before it goes to the I chord.

F13 B \flat 7 B° F13 F13

1 I 2 IV 3 I 4 I

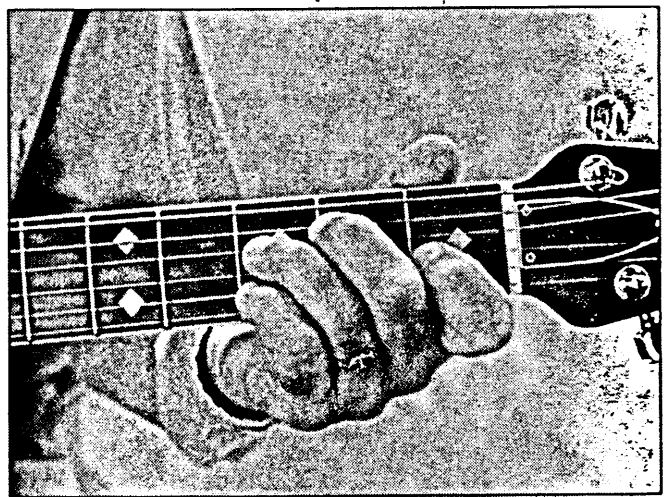
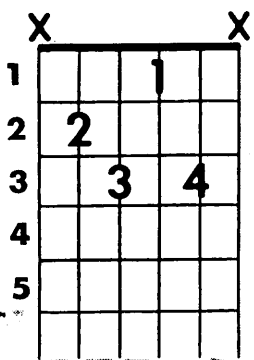
B \flat 9 B \flat 9 B° F13 D7#9

5 IV 6 IV 7 I 8 VI

G13 C7#9 F13 D7#9 G7 Csus

9 II 10 V 11 I VI 12 II V

B°



REVIEW

So far there have been five ways to change the Basic I, IV, V, blues pattern.

1. Adding Extensions
 - a. 9th's
 - b. Raised 9th's (7#⁹)
 - c. 13th's
 - d. Suspended chords
2. Altering the turn around
 - a. F⁷ / C⁷; to F⁷ / G⁷ C⁷; to F⁷ D⁷ / G⁷ C⁷
 - b. Adding extensions to the altered turn around
3. Dominant Substitution
 - a. F⁷ / F⁷ / C⁷ / C⁷; to F⁷ / D⁷ / G⁷ / C⁷
4. Half Step Substitution
 - a. Substituting ½ step above or below the chord of each new measure
5. Diminished Substitution
 - a. Replacing the last 1 or 2 beats of the IV chord (B^b) with B^o as a connecting chord before returning to the I chord (F).

Practice each of the above substitutions in all keys until you feel comfortable with it. Then inter-mix all of the substitutions, taking advantage of every extension possible. Let your ears decide which are acceptable.

Below is an example of inter-mixing of substitutions, as played by Joe. Some chords in this example have not yet been covered.

Chord progression for 13 measures:

1. F13
2. B9, B^b9
3. F[#]13, F13, F[#]13
4. F13, B13
5. B^b13, B13
6. B^b13, B^o
7. F/C, B^b7[#]5
8. A7[#]5, 9. D7[#]9, G[#]13, G7
10. C[#]13, C13, C[#]9, C9, F[#]13
11. F13, C[#]m7^b5, Dm7^b5, A^b7
12. G7, D9[#]5, C[#]9, G7^b5, F[#]13
13. C13, B9, C^o, F[#]13

REVIEW CONTINUED

Below are some examples of adding different substitutions. We now leave the key of F, and are going to use the key of C. This is so you can get an idea of how substitutions are used in other keys.

Again, these examples contain some chords not yet illustrated.

C9 F#13 F7 F#° C9 G7#5 Gm11 F#7b5

F13
(add9) F#13 F7 B13b9 C7 Bbsus Am7 Eb13

Dsus Ab7 Gsus Db6/9
(add maj7) C6/9 A7#5b9 Eb13 D7 Ab13
(add9) G13 Db9

C7#9 B7#9 C7#9 F#7 F7 F#° C6/G G11 Gm11 F#7b5

F7 F#13 F9 B13b9 C13 F13 E7#9 A7#5#9

D9 Ab13 G13sus Db7#9 C7#9 F7 F#° G11 Db9#11 Cmaj9

V CHORD SUBSTITUTION

When you have a I chord, or a IV chord for 1 or 2 measures, you can substitute the V chord of that particular chord for 1 or 2 beats.

Below is an example of substituting the V of the I chord for 2 beats.

Diagram illustrating a chord progression on a staff with a treble clef and a key signature of one flat (Bb). The progression is as follows:

- Measure 1: F13 (I)
- Measure 2: Bb9 (IV)
- Measure 3: F13 (I)
- Measure 4: C9 (V)
- Measure 5: F13 (I)
- Measure 6: F7 (V)

The staff shows a continuous line of diagonal slashes representing sustained chords.

The next example shows the V of the IV chord for 1 beat. This also uses an extension of the substitution chord. Again, try to extend your chords whenever possible.

Diagram illustrating a chord progression on a staff with a treble clef and a key signature of one flat (Bb). The progression is as follows:

- Measure 5: Bb9 (IV)
- Measure 6: F7#5#9 (I)
- Measure 7: Bb9 (IV)

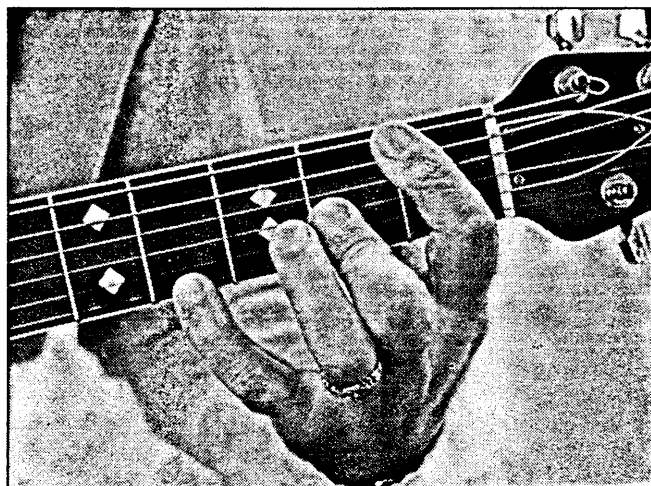
The staff shows a continuous line of diagonal slashes representing sustained chords.

F7#5#9

Guitar fretboard diagram for the F7#5#9 chord. The strings are numbered 1 to 5 from top to bottom. The frets are numbered 1 to 4. An 'X' is placed above the first fret of the first string.

1	X				
2		2	2		
3					
4				4	
5					

Musical notation for the F7#5#9 chord on a treble clef staff. The notes are: F (first space), Bb (second space), D (third space), Eb (third space), G (fourth space), and Ab (fourth space). The notes are grouped with a brace and a vertical line below them.



II MINOR⁷ V DOMINANT⁷ PROGRESSIONS. WITH NEW RESOLUTIONS

Sometimes, when a new key center seems to be established, the II V progression in the new key does not resolve to the temporary I chord. In the example below, the chords preceding the B \flat 9 in bar 2 seem to be establishing the temporary key of E. (F#min⁷, B⁹ is in the key of E). But instead of resolving to E, B⁹ moves a 1/2 step to B \flat 9.

F13 F#m7 B9 B \flat 9 F13 F#m7 B9 B \flat 9

1 I 2 IV 3 I 4 II V 5 IV

└─ Key of E ─┘ └─ Key of E ─┘

The II V progression may resolve directly into another II V, as in the example below.

This is a very popular blues progression. Study it and transpose it into every key. This will help you understand how II V progressions work.

F13 B \flat 9 B \flat 13 F13 F13

1 I 2 IV 3 I 4 I

B \flat 9 B \flat 9 Am7 D9

5 IV 6 IV 7 II V 8 V

└─ Key of G ─┘

Gm7 C9 Am7 D9 Gm7 C9

9 II 10 V 11 II V 12 II V

II MINOR^{7b5} V DOMINANT^{7b9} PROGRESSION

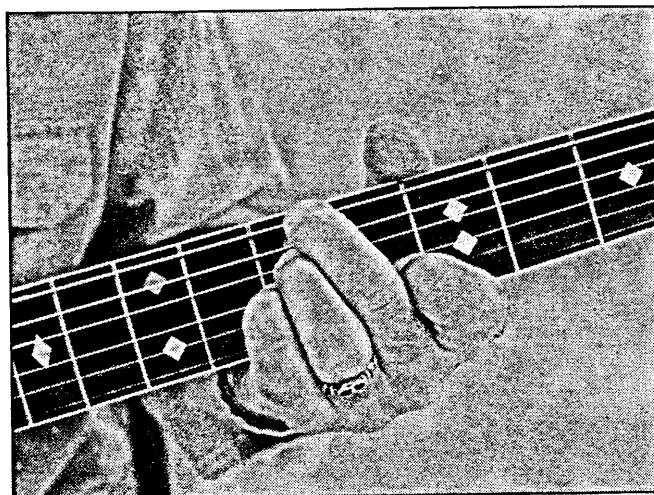
In some cases a II V that progresses to another II V, can be made into a IImin^{7b5} and V^{7b9}, then resolve to the next chord. These chords may be used in the turn around.

Am^{7b5} D^{7b9} Gm⁷ C⁹

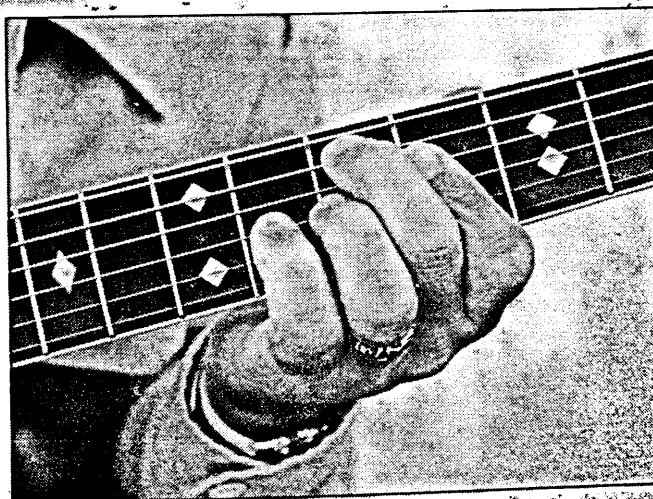
11 II V 12 IV V

Key of G Key of F

Am^{7b5}



D^{7b9}



USE OF IImin⁷ V⁷ FOR HARMONIC INTEREST

Consider the first 6 bars of the blues.

1 I 2 IV 3 I

4 I 5 IV 6 IV

The first logical place for a IImin⁷ V⁷ is in bar 4 as it progresses to B \flat 9.

1 I 2 IV 3 I

4 II V 5 IV 6 IV

Key of B \flat

The next logical place for a II V would precede the II V in bar 4.

TEMPORARY I chord for IImin⁷ V⁷ (Dmin⁷ G¹³) is Cmin⁷.

1 I 2 IV 3 II V 4 IV 5 IV

Key of C

6 IV

Key of B \flat

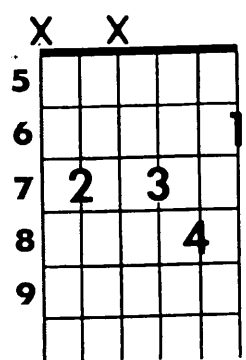
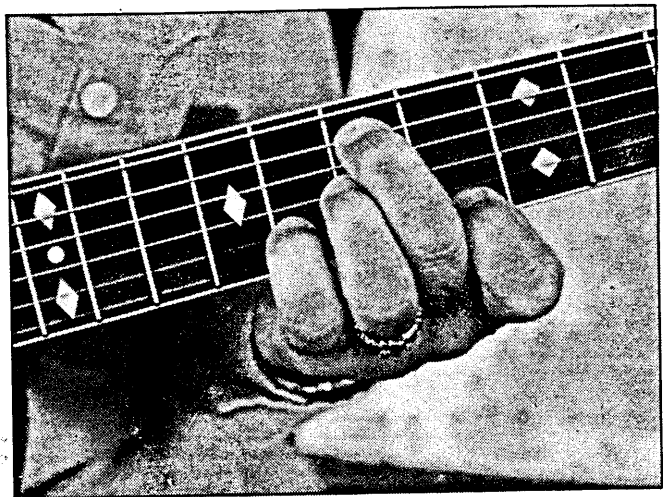
Remember, to find the II V progression, you have to make the chord you are going to resolve to the TEMPORARY I chord. In the last example Cmin⁷(bar 4), and B \flat 9 (bar 5) are the temporary I

II MINOR^{7b5} V DOMINANT^{7b5} AND VOICINGS

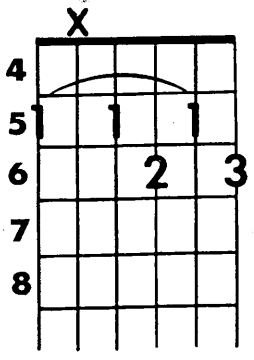
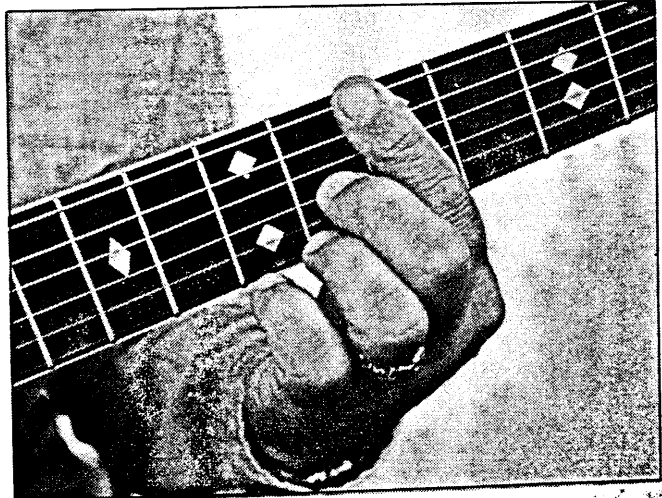
For different color, a II V preceding bar 3 will use a IImin^{7b5} V^{7b9} progression. These are good voicings, but when placed next to the Dmin⁷ they don't sound proper. See the next page for voicings.

1 F13 2 Em7b5 A7b9 Dm7 G13 3 4 Cm7 F13 Bb9 Bb9 5 6

Em7b5

A7b9

The next II V would come in bar 6. This would connect the first and last 6 bars of the blues together. In this case, rather than resolving to a temporary I, the II V progression resolves down a 1/2 step to another II V progression.

5: B \flat 9 6: B \flat m7 Eb9 7: Am7 8: D9

The complete 12 bar blues now sounds like this, using II V substitutions.

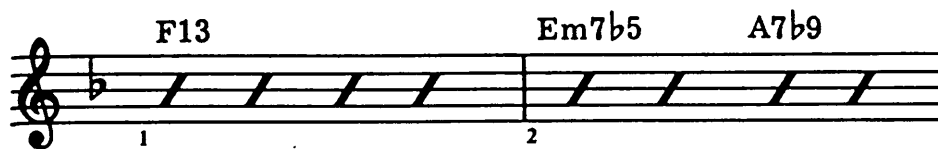
1: F13 2: Em7 \flat 5 A7 \flat 9 3: Dm9 G7 \sharp 5 \flat 9 4: Cm9 B9

5: B \flat 9 6: B \flat m7 Eb9 7: Am7 8: D7 \sharp 9

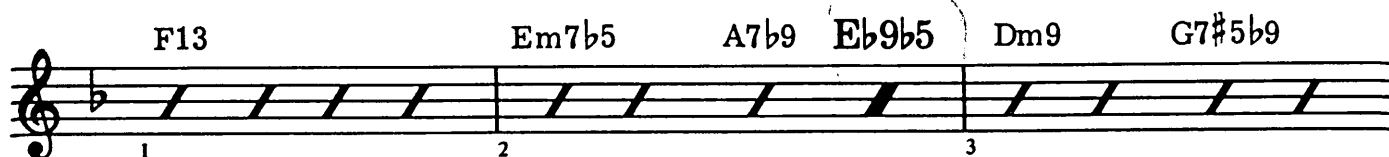
9: Gm7 10: C7 \sharp 9 C7 \flat 9 11: Am7 D7 \sharp 9 12: Gm7 C7 \flat 9

II V AND HALF STEP ($\flat 5$) SUBSTITUTION:

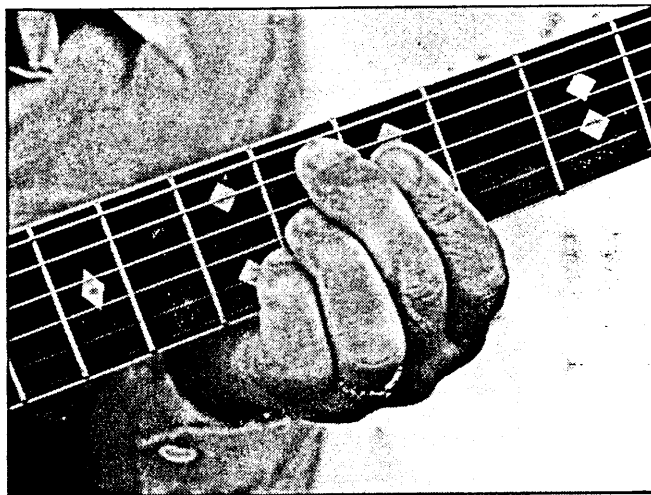
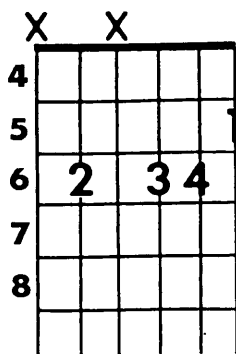
Consider the first 2 bars.



*Now adding the half step substitution, $E^{\flat 9\flat 5}$ resolves down $\frac{1}{2}$ step to $Dmin^9$. This is also a $\flat 5$ substitution. (E^{\flat} is the $\flat 5$ of A)



E \flat 9 \flat 5



The complete 12 bar blues using the II V and half step ($\flat 5$) substitution now sounds like this.

Chord progression for the 12 bar blues:

1: F13 2: Em7 \flat 5 A7 \flat 9 Eb9 \flat 5 3: Dm9 G7 \sharp 5 \flat 9 Db9 \flat 5 Cm9 4: F7 \sharp 5 \flat 9 B9 \flat 5

5: B \flat 9 6: B \flat m7 Eb9 Am7 7: D7 \sharp 9

9: Gm7 10: C7 \sharp 9 11: F13 Ab13 12: G13 F \sharp 13

Notice the Half step turn around.

The addition of one more II V used as a half step substitution, should make you aware of most of the uses of II V substitutions, as used in the blues. Notice the II V's in bars 6 thru 9 resolve down in half steps.

Be sure to change keys, and practice all extensions of chords, while being conscious of connecting the top note as closely as possible for good voice movement.

Chord progression for the 12 bar blues:

1: F13 2: Em7 \flat 5 A7 \flat 9 Eb9 \flat 5 3: Dm9 G7 \sharp 5 \flat 9 Db9 \flat 5 Cm9 4: F7 \sharp 5 \flat 9 B9 \flat 5

5: B \flat 9 6: B \flat m7 Eb9 Am7 7: D9 8: Abm7 D \flat 9

9: Gm7 10: C7 \sharp 9 C7 \flat 9 11: F13 Ab13 12: G13 F \sharp 13

REVIEW

Since page 11, we have added five new ways to alter the blues. Also included are tips on good voicings.

1. V Chord Substitution

- a. Substitution the V chord for one or two beats.

2. II Minor⁷ V Dominant⁷ Substitution

- a. Using the II Minor⁷ and V Dominant⁷ and resolving to the temporary I chord.

3. II V's and New Resolutions

- a. Using the II V and resolving down a ½ step
 b. Using the II V and resolving to another II V.

4. II Minor⁷ b⁵ V⁷ b⁹ Substitution

- a. Replacing a II V with II Minor⁷ b⁵ V⁷ b⁹ as in the turn around.

5. II V and Half Step (b⁵) Substitution

- a. Using a II Min⁷ b⁵ V⁷ b⁹ and for the last beat of V⁷ b⁹ use a b⁵ substitution.

After reviewing all substitutions, take the examples below and study them in the original key. Then change keys using the same alterations.

Here are two of Joe's versions of the blues.

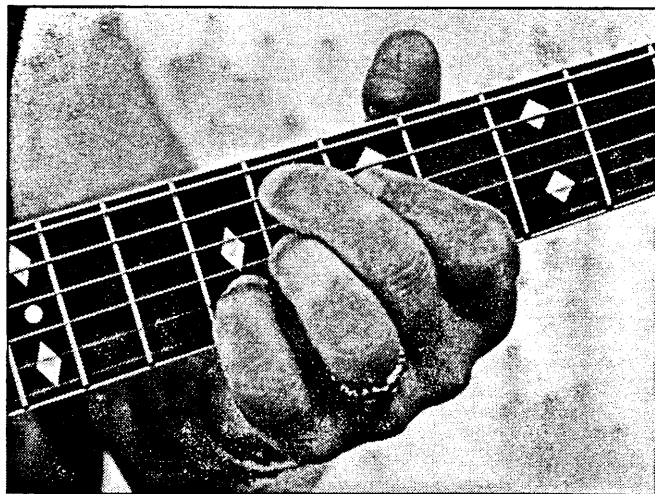
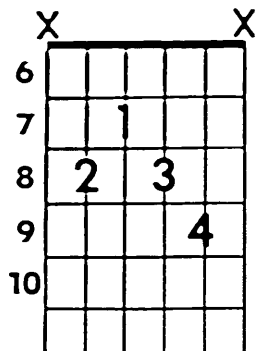
The first example consists of four staves of music in B-flat major, with measures numbered 1 through 12. The chord symbols are: Staff 1: F9, F#9, F13, B13, Bb13, Bb7, F7#9, C13, Cm7, C7#5, B7; Staff 2: Bb13, Bb9, F7#5#9, Bb9, B°, F/C, Bb7#5, A7#5, D7#9, Ab7b5; Staff 3: G7, Db7#5, C9, C13, F7#9, F7#9 Eb, D7#9 Ab, G7, Db, Csus, F#7b5; Staff 4: F13, F#13, F13, B13, Bb9, B°, F/C, C7#9, F#13.

The second example also consists of four staves of music in B-flat major, with measures numbered 1 through 9. The chord symbols are: Staff 1: F13sus, F7#5#9, Bb9, C7#9, C#7#9, D7#9, Eb7#9, E7#9, F7#9, B7, Bb9, E7; Staff 2: F, B7, Bb7b5, E7b9, A7#5#9, Eb9, D7#9#5, Ab7, G13, Db9#5; Staff 3: C13, C13, F#9, F9, B7#5#9, Bb13, D7#9, G7, Db9, Gm11, F#7#5.

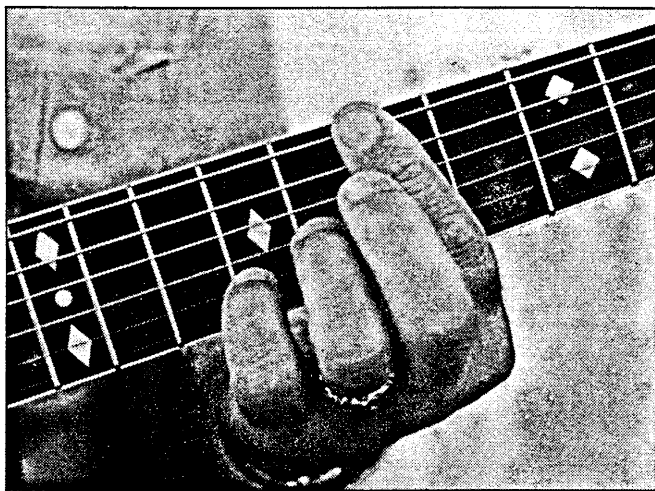
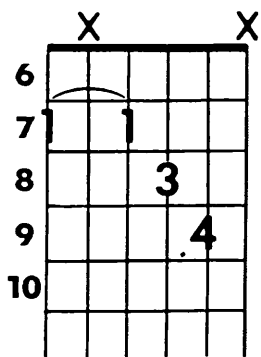
THE ONE GRIP BLUES

Compare the fingerings of F^{7#9} and B¹³.

F^{7#9}



B¹³



The only difference is in the bass note. The rest of the chord remains the same. As in the following example, the blues may be played using the half step substitution and these "One Grip" chord forms.

Chord progression for a blues in F major:

1 F^{7#9} B¹³ B^{b13} 2 F^{7#9} C¹³ F^{7#9} B¹³ 3 B^{b13} B¹³ B^{b13} F^{#13} 4 F¹³ B^{b13} A¹³ D^{7#9} 5 G¹³ D^{b13} 6 C¹³ F^{#7#9} 7 F^{7#9} F^{#7#9} 8 F^{7#9} C^{7#9} 9 10 11 12

COMPING — WITH A PIANO AND BASS

Comping is a word used to describe accompanying, or playing chords while another instrument or voice has the melody.

When first confronted with accompanying a pianist, whether he is playing the melody, or soloing, much care must be taken to not get in his way. You may be playing too much rhythmically or harmonically.

The piano player won't mind if you layout (not play) right at first. This will give you time to listen, and take in the following considerations.

1. LISTEN to the harmonic structure the pianist uses. Below are some possibilities to consider.
 - a. Does he use raised 9th (7#⁹) sounds?
 - b. Does he use a lot of half step movement?
 - c. Does he use 13th sounds?
 - d. Does he use augmented (7#⁵) sounds?
 - e. Does he use dominant cycles (D⁷ / G⁷ / C⁷ etc.)?
 - f. Does he use II V substitutions?
2. Consider the fact that he has 88 keys and 10 fingers. After you know, more or less, what his harmonic design is, then build your chord voicings on top of his, using the top 3 or 4 strings. You can also play 2 and 3 note chords on the inside strings. Full chords, with the bass note on the 6th string, often sound muddy. This is why, when comping with a piano and bass, the top strings and voicings are best.
3. Rhythm should be your next consideration. Most pianists are used to being the dominant player, and would prefer that you play a simple rhythmic figure or play sparingly. This is a good practice; you have more time to listen to what everyone else is doing. Then if you need to come on strong, you have the room.
4. Dynamics (how loud you play), are ALWAYS a concern. This can either make or break the soloist. If you start out nice and easy, and build as the momentum builds, you can help, and actually be part of the climax of his solo.

In review, the most important thing to do is LISTEN! Take the time to do so. The music will dictate what harmonies and rhythms you should play.

TWO AND THREE NOTE CHORDS

When comping, it is often a good idea to use fewer notes in your chords. It is even possible to comp with one note. But to get the sound of the changing chords, you need two notes, the 3rd, and 7th of each chord. Notice that in the two and three note chord examples below, you need only move 1/2 step to change chords. The 3, and 7 above each diagram indicate which are the 3rd and 7th.

F7

B^b7

D7

G7

C7

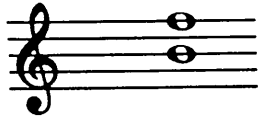
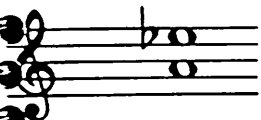
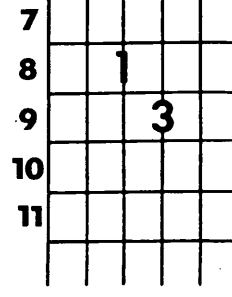
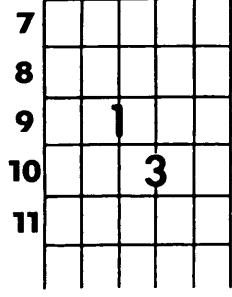
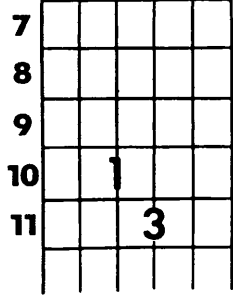
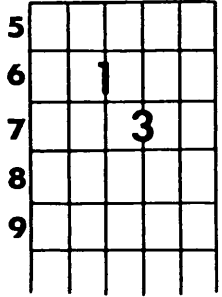
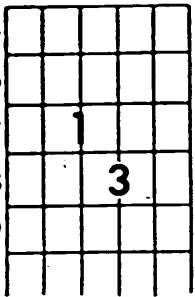
X X 3 7 X X

X X 7 3 X X

X X 7 3 X X

X X 3 7 X X

X X 7 3 X X



F7

B^b7

F7

F7

1

2

3

4

B^b7

B^b7

F7

D7

5

6

7

8

G7

C7

F7

D7

G7

C7

9

10

11

12

Now take the following raised 9th and 13th three note chords through the same chord pattern.

F7[#]9

B^b13

D13

G7[#]9

C13

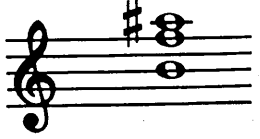
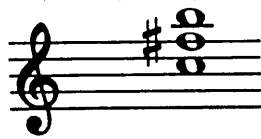
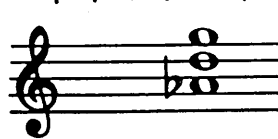
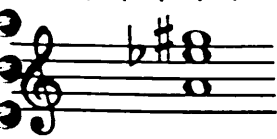
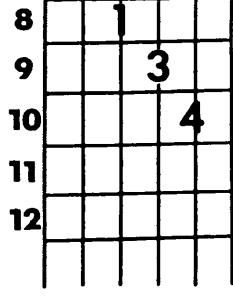
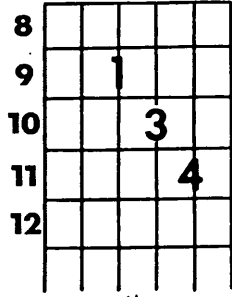
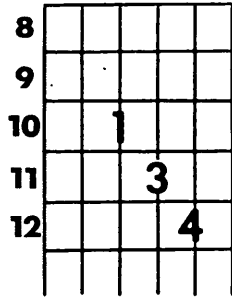
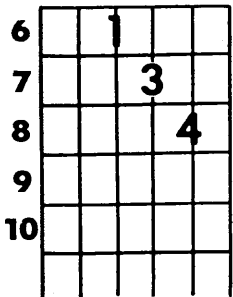
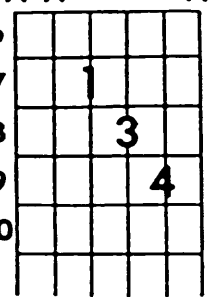
X X X

X X X

X X X

X X X

X X X

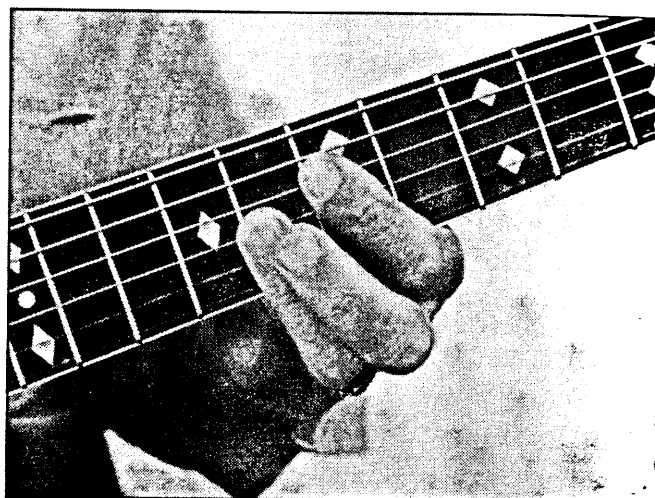
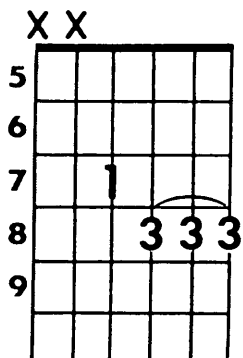


EASY TO GRAB 4 NOTE CHORDS

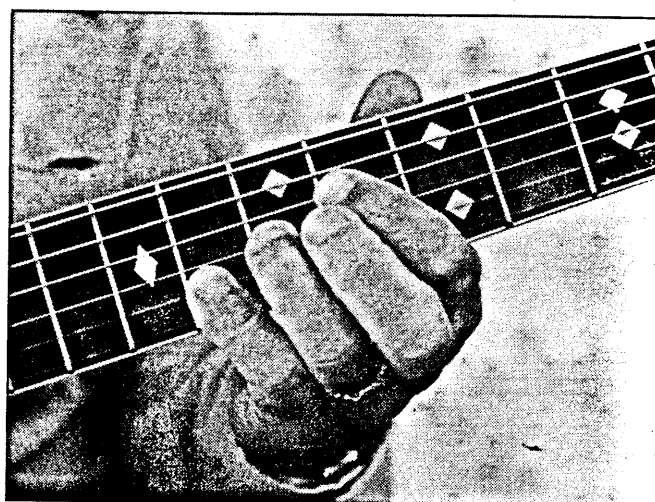
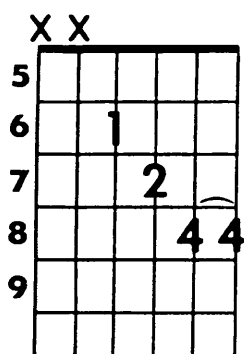
It is always important when comping, to play easy to grab chord forms. Should you hit a note that clashes in your chord, it will be easy to change.

Here are some easy to grab 4 note chord forms. Incorporate these chords into your playing right away. They are good comping, as well as good melody chords.

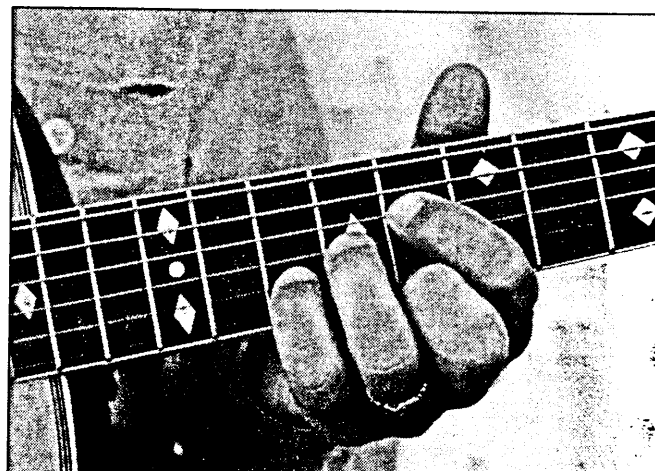
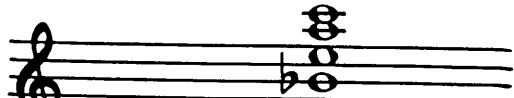
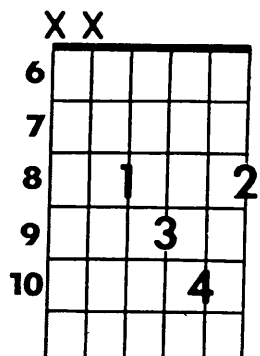
F9



Bb13(add9)



C13



A WORD ON TRADITIONAL RHYTHM

Before electric guitars were available, the guitarist in big bands had to have as much volume as possible. Therefore, it was necessary for the guitar to use the bottom strings in their chord voicings so that their instrument could be heard over the horns, strings, and the rest of the rhythm section.

Their comping style was "four to the bar," or one strum to each beat. This is how the traditional style of comping was developed. For good exposure to this style, listen to Django Reinhart, Charlie Christian, and Freddie Green.

THE CHARLESTON BEAT (LAYED BACK)

The Charleston beat is useful in helping develop a sense of rhythm. It is also good for settling down the rhythm section, if there is a tendency for people to rush, or if the beat becomes unsteady. This beat will 9 out of 10 times get things into a groove.

Try to feel this groove. The first beat is longer than an eighth note, but not quite a quarter note. The second beat is not played exactly on the up-beat; it is layed back, or delayed.



GROOVING ON THE BLUES

Once you have "the groove," play the blues using this beat. At first use the most basic chords, or ones you can grab easily, because your only concern at this point should be to find the rhythmic groove. Remember, by using extensions you may change the color of your playing.

Note: Simile means continue the same rhythm.

Musical notation for measures 1-4. Measure 1: F13, Measure 2: B \flat 13, Measure 3: F7 \sharp 9, Measure 4: Cm7 F9. The word "SIMILE" is written above the staff in measure 4, indicating the rhythm continues.

Musical notation for measures 5-8. Measure 5: B \flat 13, Measure 6: B \flat 9, Measure 7: F13, Measure 8: D7 \sharp 9.

Musical notation for measures 9-12. Measure 9: G13, Measure 10: C9, Measure 11: F13 A \flat 13, Measure 12: G13 F \sharp 13.

It is beyond the scope of this book to cover all the possibilities in rhythmic patterns. The following page has some examples made from basic "grooves." You should learn them and use them as a point of departure, or as a basis for rhythmic improvisation.

If you get only one pattern that you can feel and groove on, stay with it. Finding the groove depends primarily on how much you are listening. Remember, Listen!

VARIATIONS ON THE CHARLESTON BEAT

Below are some examples of variations on the Charleston beat. Study the rhythms. Then pick just one bar that you like, and practice it through the blues until you have it. Then pick another and eventually add them together.

1 F9 Bb13 F9 F#13 F13 B13

2 Bb13 B13 Bb9 B° F/C Bb7#5 A7#5 Db D7#9 G7

3 G7 Db9 Csus C11 F#maj7 F6 Eb D7#9 Ab G7 Db13 C13 F#13 F13

4 F13 F#9#5 F13 B13 Bb13 E F7#9 F9#5 F9 F#9#5

5 F7#9 B7b5 Bb7 B13 (add9) Bb13 Ab13 Bb13 B° F9

6 E9 F9 E9 Eb9 E9 Db9 D9 Db9 D9 Ab13 (add9) G13 Db9#5 C13

7 C13 F#7b5 F13 F#7 F7

End of recording

FINAL REVIEW

Here is a summary of the various ways to change the basic I, IV, V blues pattern.

1. Page #2; Adding extensions.
2. Page #4; Altering the turn around.
3. Page #6; Dominant cycle substitution.
4. Page #8; Half step substitution.
5. Page #10; Diminished substitution.
6. Page #13; V chord substitution.
7. Page #14; II minor⁷ V dominant⁷ substitution.
8. Page #17; II minor⁷ ^{b5} V dominant⁷ ^{b9} substitution.
9. Page #22; II minor⁷ ^{b5} V dominant⁷ ^{b9} and half step (^{b5}) substitution.

Here is a summary of things to consider when comping. (Pages 26 thru 31).

1. Listen!
2. Find the harmonic design.
3. Voice your chords on top of the piano.
4. Always be aware of dynamics.
5. Use easy to grab 2, 3, and 4 note chord voicings.
6. Use rhythmic figures, such as the Traditional, or the Charleston beats.

CONCLUSION

Take the above ways to alter the blues, and let your ears guide you as to which of the substitutions and rhythms to use. Sometimes it is best to use the most basic approach. This depends on the situation, the atmosphere, and the players.

Experience is undoubtedly the best teacher you will find. Bear in mind that all good players had to work hard to get where they are.

I hope this book helps you understand some of the concepts and harmonic approaches to playing the guitar.

Glossary

The terms in this glossary are in the order in which they appear in the text.

- Key** — A pitch in which a composition is written or played. The first note of a series of tones forming any given major or minor scale. *Page 1*
- Chord Changes or Pattern** — Refers to a series of chords in a particular order. *Page 1*
- Chord Form or Voicing** — The way in which the notes or voices are arranged and distributed in a chord. *Page 1*
- I Chord** — Being the first chord of a major scale. *Page 1*
- IV Chord** — Being the fourth chord of a major scale. *Page 1*
- V Chord** — Being the fifth chord of a major scale. *Page 1*
- Extensions** — Adding higher scale degrees to a basic chord. Example: making a 7th chord into a 9th, 11th or 13th chord. *Page 2*
- Color** — The sound of a chord or chord pattern. *Page 2*
- Turn Around** — The last two bars (11 and 12 of the blues) before returning to the beginning of the pattern. *Page 4*
- Harmonic Interest** — That which makes the chords more pleasing or interesting. *Page 4*
- Standard Changes** — The common way to play a particular chord pattern. *Page 6*
- Walking Bass Line** — Movement of the bass note of a chord. *Page 9*
- II Minor ⁷ V Dominant ⁷** — Being the second and fifth chords of a major scale. *Page 14*
- Temporary I** — Temporarily making any chord a I chord. *Page 15*
- Key Center** — When a chord progression temporarily changes keys. *Page 15*
- Transpose** — To change keys. *Page 16*
- II Minor ⁷ ^{b5} V Dominant ⁷ ^{b9}** — Being the altered second and fifth chords of a major scale. *Page 17*
- Flattened Fifth (^{b5})** — The fifth degree of a major scale being lowered ½ step in a chord; thus, the chord becomes 'altered'. *Page 22*
- Comping** — Accompanying or playing chords while another instrument or voice has the melody. *Page 26 and 29*
- Harmonic Design** — The use of particular chords in a particular order. *Page 26*
- Rhythmic Figure** — A rhythmic pattern or motif. *Page 26*
- Dynamics** — Varying and contrasting degrees of intensity or loudness. *Page 26*
- Groove** — A feel for a rhythmic pattern. *Page 29*