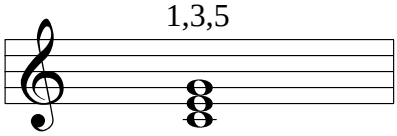
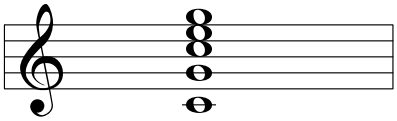
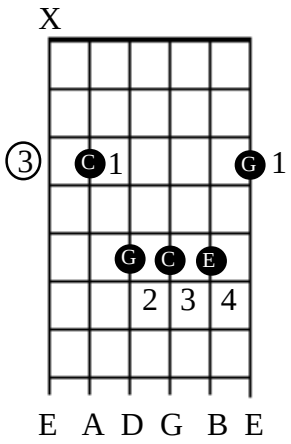
Root Position Major Chords

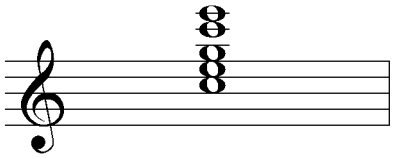
Possible chord tones for C major

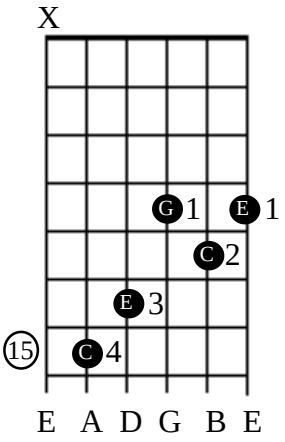
1,3,5

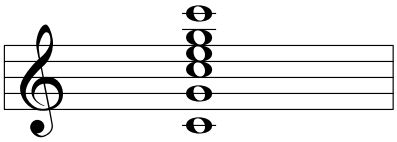


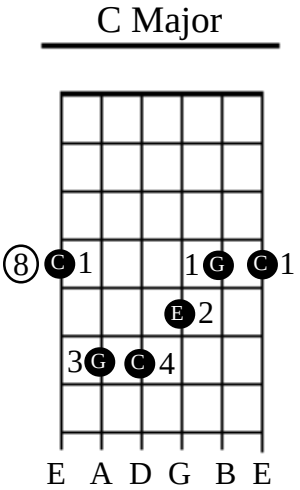








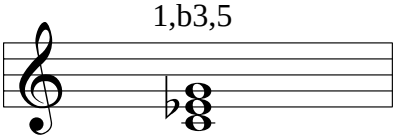


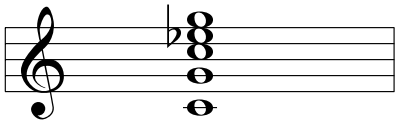


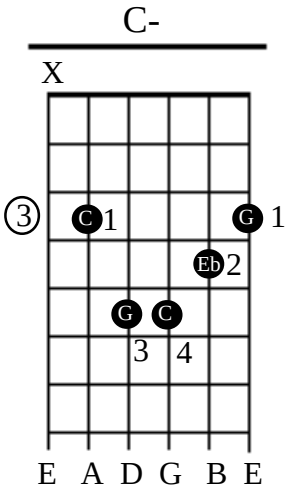
Root Position Minor Chords

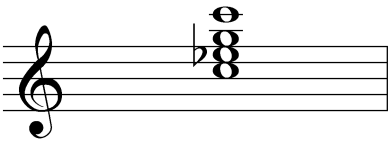
Possible chord tones for C-

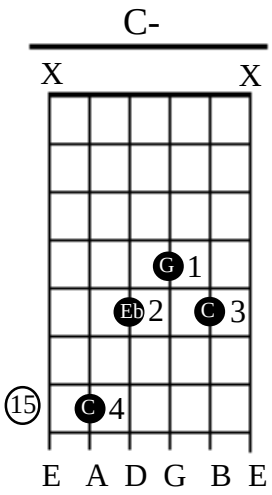
1,b3,5

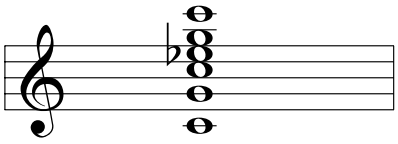


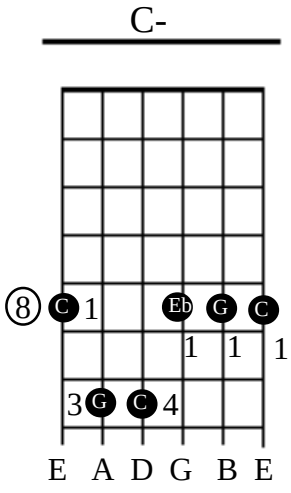








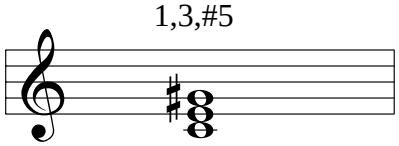


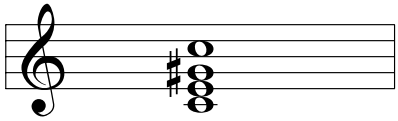


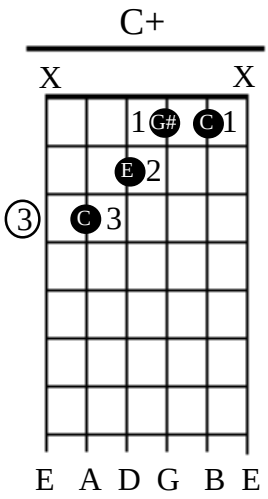
Root Position Augmented 5th Chords

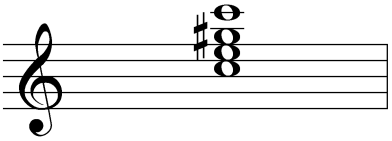
Possible chord tones for C augmented

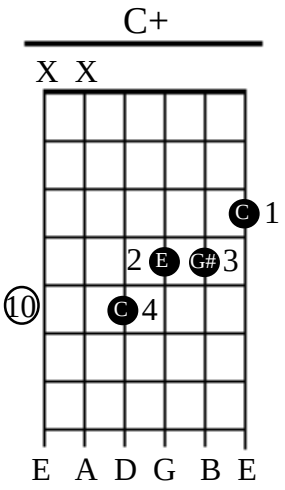
1,3,#5







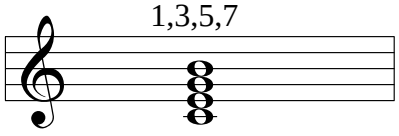


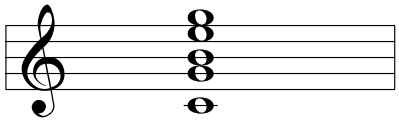


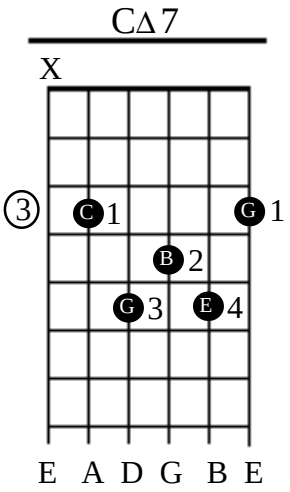
Root Position Major 7th Chords

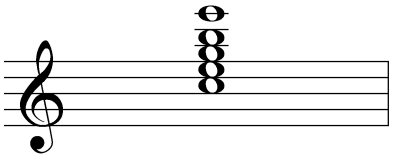
Possible chord tones for C∆7

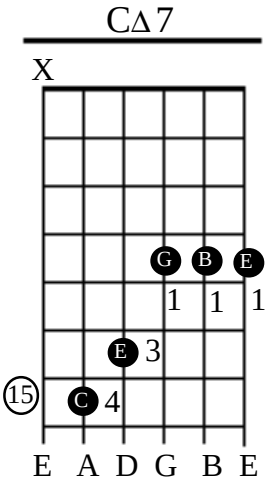
1,3,5,7

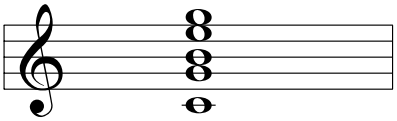


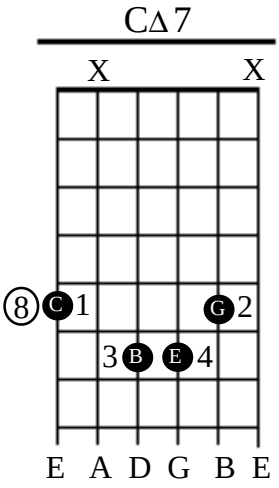








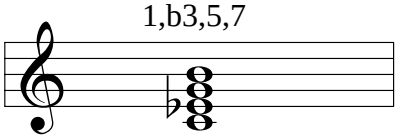


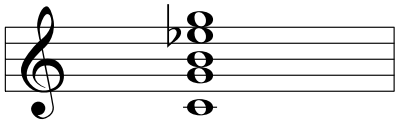


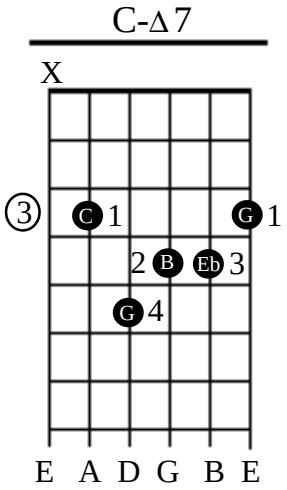
Root Position Minor Major 7th Chords

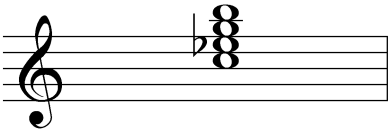
Possible chord tones for C-Δ7

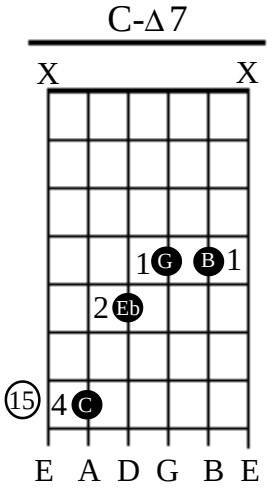
1,b3,5,7

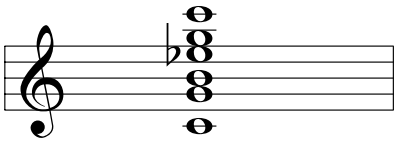


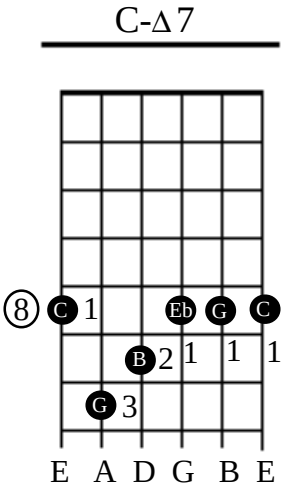








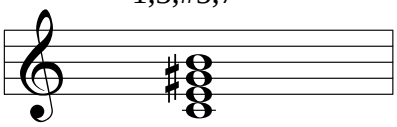


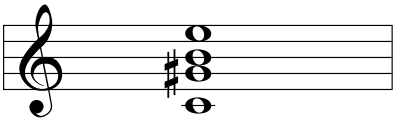


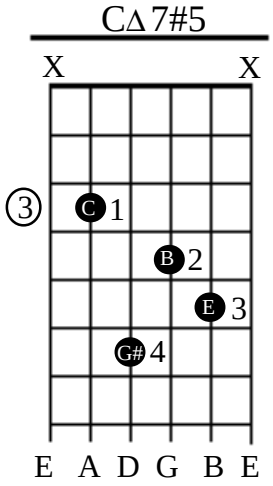
Root Position Major 7th #5 Chords

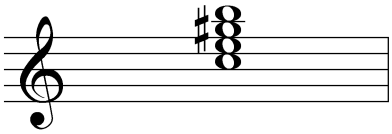
Possible chord tones for C∆7#5

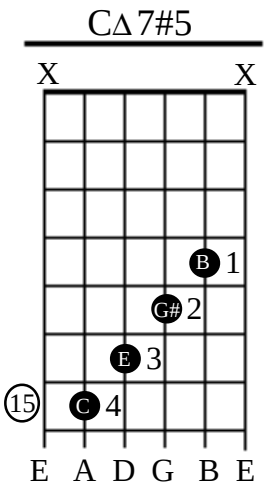
1,3,#5,7

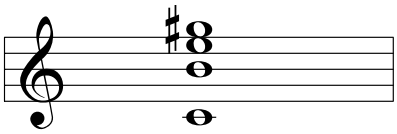


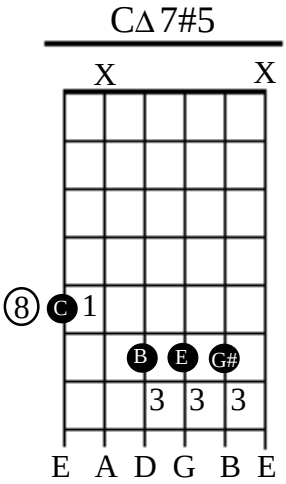












Chord progressions and reharmonization theory

The chord progressions found in the next section are very common in blues and jazz music. The 12 bar blues, the minor 12 bar blues and rhythm changes (a common progression in jazz music) are used to help a student utilize all the chords found in this book. Both blues and rhythm changes are presented in all keys first with chord symbols and then with only notes. It is important to for a guitarist to be able to read chord symbols and written out voicings. Feel free to substitute chords with different tensions to create your own examples. Each progression will have many chords that can be played in different positions on the guitar; the voicings I used are shown in the "notes only" section starting on page 131. The fret position is also shown with a number inside a circle under each chord, but free to try other combinations and use your ear to decide which voicing sounds the best.

It is important to see how all the chords presented in this book fit into music. Three very common chord progressions will be shown in all 12 keys moving in a cycle 5 pattern. The first, the blues, is typically a 12 bar song form with the IV chord coming on the fifth bar. You will notice the many different ways a blues can be played by substituting all the chords we have learned. The minor blues is again a 12 bar form with the IV chord coming on the 5th measure. Rhythm Changes is a common AABA jazz form: A=8bars, A=8bars, B=8bars, A=8bars. The A sections are re- harmonized slightly to add variety. Try to learn each example at the tempo marking and make sure all the notes of each chord sound clear.

The 12 bar blues, minor blues, and rhythm changes chord progressions all have a basic progression that is then embellished with more chords and/or tensions. Pages 103 and 104 show the stripped down versions of the 12 Bar Blues, Minor Blues and Rhythm Changes. The 12 Bar Blues and the Minor Blues (see page 103) are similar in that they go to the IV chord (IV in the Key of C) on the fifth measure. You will notice that even when reharmonizations get very complex usually the IV chord will still be there on the 5th measure. Rhythm changes as mentioned before have an AABA form, therefore there are only two sections to the form; the A section consists of a diatonic progression in C (C, A-, D-, G7) or I, VI, II, V, with a quick II-V-I to the IV chord G-7 C7 F which is another II, V, I but in F major, then another I, VI, II, V, in C. This is followed by a bridge (B section) which goes through dominant 7th chords cycle 5. E7 to A7 to D7 to G7.

With this basic information we can now talk about the reharmonization I have added to these basic progressions. One method of reharmonization is to add and subtract tensions. By referring to the chord tones and tensions chart presented before each chord type you can add any of the available tensions. Therefore C Major could be C69 because 6 and 9 are available tensions for a C chord. Another method involves adding and subtracting chords to change the chord progression. Reharmonization by adding and subtracting chords has certain rules which govern which chords are substituted. This reharmonization theory is derived from the fact that our ear wants certain types of chords to resolve in certain ways and that some chords have an affinity with others because of their internal structure. A chord's tendency to move in a particular way is called it's " resolution tendency" One chord with a very strong resolution tendency is the dominant chord. Our ear wants to hear the dominant chord resolve in one of 3 ways: up a 4th (G7 to CΔ7), down a half step (Db7 to CΔ7), or up a whole step (Bb7 to CΔ7). These resolution tendencies of the dominant are also listed in order of the strongest resolution to the weakest. Therefore G7 to CΔ7 is the strongest and Bb7 to CΔ7 is the weakest. With this information we can take a blues and put the corresponding dominant structure before any chord. This dominant will then create a resolution to the chord that follows. The first example of the 12 bar blues (page 107) does this in the 4th bar. You have an F#9 chord resolving down a half step to F9 in the 5th bar, then in bar 6 you have Bb13 resolving up a whole step to C13. To review, we have **3 resolutions for a dominant chord, up a 4th, down a half step, or up a whole step**. Thinking of this another way if we have CΔ7 we could put G7, Db7 or Bb7 in front of it for three possible reharmonizations.

Another common substitution is to place the related II -7 in front of the 7th chord. For example if you have G7 to CΔ7 you can substitute D-7 to G7 to CΔ7 or II-V-I. Using this idea we can use the -7 in front of our other two resolutions of the dominant Ab-7 to Db7 to CΔ7 and F-7 to Bb7 to CΔ7. Again these are listed in the order of strongest to weakest

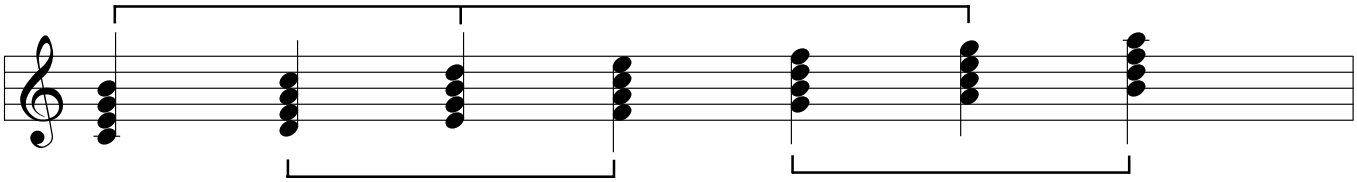
An example of this can be seen on page 107 with the 12 Bar Blues progression in F (bottom example). The D-7 in bar 8 resolves to the G7b13 in bar 9 which then resolves to the C13 in bar 10. Check out the chord progressions to find more examples of this subsitution. We can extend this theory to get even more possibilities for substitution. If CΔ7 can have 3 possible dominant chords: G7, Db7 and Bb7. **Then these three dominants can be freely substituted for each other**. A progression of G7 to CΔ7 can just as well be Db7 to CΔ7 or Bb7 to CΔ7; you just have to keep in mind that some dominant resolutions are stronger than others. If we continue with this idea **all the -7's that can precede the dominant 7'th can be freely substituted for each other**. Below is a list of all the possibilities starting from strongest to weakest.

D-7 G7 CΔ7	Ab-7 Db7 CΔ7	F-7 Bb7 CΔ7	Strongest
D-7 Db7 CΔ7	Ab-7 G7 CΔ7	F-7 G7 CΔ7	↓
D-7 Bb7 CΔ7	Ab-7 Bb7 CΔ7	F-7 Db7 CΔ7	Weakest

An example of this type of substitution can be found on page 107. The 12 Bar Blues progression in F (bottom example) has a C-7 resolving to B13 in the 4th measure. This B13 then resolves to Bb13 in the 5th measure. You will find hundreds of examples of these substitutions throughout the chord progression section of this book.

Chords are also substituted because their internal structure is very similar. The most common example of this is the substitutions that occur within the diatonic chords of a key. If we look at the diatonic chords of C major we can see that CΔ7, E-7 and A-7 all have many notes in common. D-7 and FΔ7 also have many notes in common as does G7 and B-7b5. Our ear picks up on this and doesn't mind if we substitute these similar structures.

Diatonic 7th chords of C major



These three different groups of chords are commonly referred to as the tonic area (CΔ7, E-7 and A-7), the subdominant area (D-7 and FΔ7) and the dominant area (G7 and B-7b5). You will find many examples of this type of substitution in the rhythm changes progressions. For example on page 119 in the 3rd bar E-7 is substituted for CΔ7.