

Learn & Master GUITAR

with **Steve Krenz**

LESSON BOOK

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Learn & Master
GUITAR
with Steve Krenz

LESSON BOOK



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SESSION 18 - Jazz



Estimated Time to Learn These Concepts - 3 Weeks

"A jazz musician is a juggler who uses harmonies instead of oranges."
 ~ Benny Green - Jazz Saxophonist

Chord Melody

A CHORD MELODY involves playing a melody in chords with the melody as the highest tone in the chord and all the other notes voiced beneath the melody note.

C maj7 3fr. **B maj7** 2fr. **C maj7** 3fr. **Em7** 5fr. **C maj7** 3fr.

C maj7 3fr. **B maj7** 2fr. **C maj7** 3fr. **F maj7** **F maj7**

Moveable Major Seventh Chords

Fmaj7

Bmaj7

Bmaj7

Dmaj7

Emaj7

Gmaj7

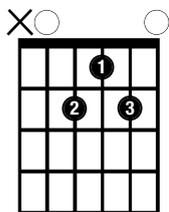
6th String Form

5th String Forms

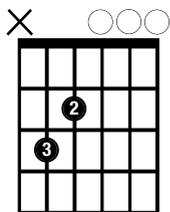
4th String Forms

Open Major Seventh Chords

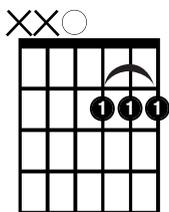
Amaj7



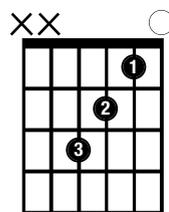
Cmaj7



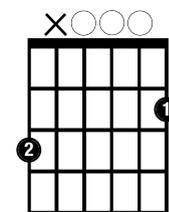
Dmaj7



Fmaj7

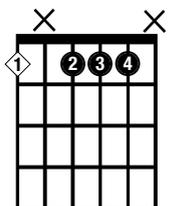


Gmaj7



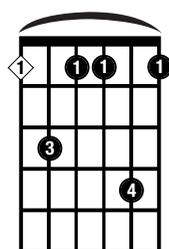
Moveable Minor Seventh Chords

Fm7



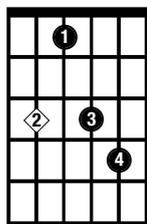
6th String Forms

Fm7

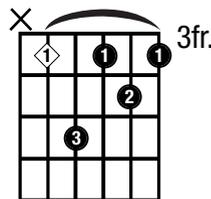


5th String Forms

Cm7

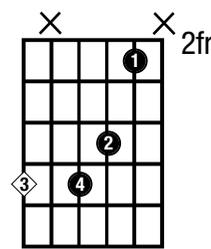


Cm7



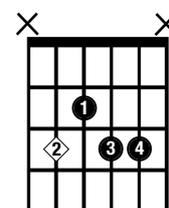
Ninth Chords

A9



6th String Form

C9



5th String Form

Ways to Jazz up Chord Progressions

Add Color Tones

A COLOR TONE is a tone added to the basic chord to create a more complex chord. Usually these added tones come directly from the major scale, but sometimes they can be major scale tones that have been altered such as a sharpened 9th. Remember that there are only seven notes in a major scale and then they repeat, so if you are referring to a ninth, this is actually the second scale step. The eleventh is the same as the fourth and the thirteenth is the sixth.

Original Chord Progression	C 	Am 	Dm 	G
Adding Color Tones	Cmaj7 	Am11 	Dm9 	G9

Adding the ii-V Progression

Using the harmonized major scale, we learned that the chord built off of the second degree of a major scale is a minor triad. In C, the two (ii) chord would be a D minor. Also, the chord built off of the fifth major scale degree is a major chord. In C, the five chord (V) would be a G major. This combination of a two minor chord to a five major chord is one of the most common chord progressions in jazz. To get to any chord in a jazzy way you can approach it using the two minor and five major in the key of the chord you are going to.

1. Original Chord Progression

Cmaj7 (3fr.) **Fmaj7**

2. Adding a ii-V to the F

Cmaj7 (3fr.) **Gm7** (3fr.) **C7** (3fr.) **Fmaj7**

(the ii and V of F)

3. Adding a ii-V to the F & C

Cmaj7 (3fr.) **Gm7** (3fr.) **C7** (3fr.) **Fmaj7** **Dm7** (5fr.) **G7** (3fr.) **Cmaj7** (3fr.)

(the ii and V of F) (the ii and V of C)

Dress up the Dominant Seventh Chord

The fifth chord in the harmonized major scale is called a DOMINANT SEVENTH chord. The dominant seventh chord is abbreviated with the root and a 7 (ie C7, F7 or G7). This chord is almost always preceding the one chord. In C, a G7 goes to a C chord. A dominant seventh chord can be jazzed up by adding color tones to it.

4. Original Chord Progression

Cm7 (8fr.) **F7** (6fr.) **B^bmaj7** (6fr.)

5. Adding Color Tones to the F

Cm7 (8fr.) **F9** (6fr.) **B^bmaj7** (6fr.)

6. Adding Color Tones to everything

Cm9 **F13** **B^bmaj13** (6fr.) **G+7** (3fr.) **Cm9**

(the dressed up V of C)

Session 18 Assignment

- Practice the Major Seventh, Minor Seventh, and Ninth Forms. (pages 93-94)
- Practice the Chord Melody example in the book. Try to make up another melody adding chords to it. (page 93)
- Play through the chord progression exercises. (pages 94-95)
- Make up a melody and play it in jazz octaves.
- Play All of Me, On Green Dolphin Street, and As Time Goes By with the Jam Along CD. Practice playing the melody, chordal accompaniment, and soloing over the chord changes. (pages 96-97)

Jam Along CD #5
Track 7

All of Me

Gerald Marks & Seymour Simons

A standard jazz form consists of playing the melody all the way through one time, then going back through the song soloing over the chord changes, then playing the melody through all the way one last time.

Medium Swing

The musical score for "All of Me" is written in 4/4 time with a medium swing feel. It consists of eight staves of music. The lyrics are: "All of me why not take all of me. Can't you see I'm no good with - out you. Take my lips I want to lose them. Take my arms I'll ne - ver use them. Your good - bye left me with eyes that cry. How can I go on dear with - out you. You took the part that once was my heart. So why not take all of me." Chord changes are indicated above the staff: Cmaj7, E7, A7, Dm, E7, Am, D7, Dm7, G7, Cmaj7, E7, A7, Dm, F, Fm, Cmaj7, Em7, A7, Dm7, G7, Cmaj7.



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