Jazz Chording For Mandolin

© 2008 by Pete Martin

Please Read This Page First

This book is distributed using the shareware system. Try it out, if you like it please send me $10.00. For payment information, go to:

www.petimarpress.com **pete@petimarpress.com**

Or mail to:

Pete Martin
PO Box 33482
Seattle, WA 98133

If you use Paypal, email me and I can email you a Paypal bill.

Feel free to copy and distribute this .pdf file to others. See my web site for other instruction materials for fiddle and mandolin.

Jazz Chording For Mandolin
Introduction

Playing Jazz can be very intimidating to players playing non traditional Jazz instruments. With limited examples of players of your instrument to listen to and learn from, figuring out how to play can be a tough task.

This book is an introduction to the language of how Jazz chording can be applied to the mandolin. It is intended to give the player an introduction to Jazz chord voicings from which they can further study the subject in depth. A knowledge of music theory, especially Jazz chord construction is a big help in learning this material. See appendix 5, Materials For Further Study, page 200, for recommended books.

One can use this book in almost any order. If you just want to learn chords for the tunes presented here, that works fine. When you are learning a tune, print out the chord progression page and the voicings page of that tune. That way you can put them side by side on a music stand. One can start at the beginning of the book and progress through the chapters in order. This will give the student a good understanding of how mandolin chords constructed and used in Jazz.

Special Thanks

The author wishes to thank Greg Glassman for sharing his knowledge of Jazz and patience in attempting to teach me to play the music. Thanks to Larry Brandon, Stephen Burwell, Jack McKellar, Terry O'Brien, Terry Ludiker and Gary Lewandowski for proof reading and feedback. To Scott Spadafora, Dave Smith, Rod Backman, Rich Levine and all my other Jazz music friends. To Phinneas for the scratches and bite marks on my fingers. To Carol for love, support and guidance. And of course, thanks Mom!!

Jazz Chording For Mandolin
Table of Contents

Introduction 1

Section One: Swing Tunes of the 20s and 30s

Chapter 1 Easy Tunes Using 4 String Rooted Voicings 7
- Lady Be Good 7
- Honeysuckle Rose 9
- Exactly Like You 11

Chapter 2 More Tunes Using 4 String Rooted Voicings 15
- In A Mellow Tone 15
- I Got Rhythm 18
- Stompin at the Savoy 21
- Blue Moon 24
- Sweet Georgia Brown 27
- Take the A Train 29

Chapter 3 Common Swing Era Chord Types 33
- Major Seventh 34
- Sixth 35
- Dominant Seventh 36
- Minor Seventh 37
- Half Diminished 38
- Diminished 39

Chapter 4: More Ways To Play Lady Be Good 41

Chapter 5 Finding Multiple Voicings For Each Chord 49

Section Two: Bebop (40s and 50s)

Chapter 6 Common Bebop Tunes Using Three String Rooted Voicings 55
- All The Things You Are 56
- 12 Bar Blues in F 63
- Au Privave 63
- Donna Lee 66
- Groovin' High 69
- Ornithology 74
- Scrapple From The Apple 79

Chapter 7 Common Three String Bebop Style Rooted Voicings 83
Major Seventh 83
Sixth 86
Dominant Seventh 86
Minor Seventh 87
Half Diminished 87
Diminished 88

Section Three: Modern Jazz Rootless Voicings (late 50s on)

Chapter 8 Tunes Using 3 String Rootless Voicings 91
Ceora 92
Jeannine 97
Lazy Bird 103
Like Someone in Love 108
Minority 113
Stella by Starlight 116
There Will Never Be Another You 121
Whisper Not 126

Chapter 9 Multiple Voicings For 3 String Rootless Chords 132
Major 132
Dominant Seventh 139
Minor Seventh 142
Minor/Major 145
Minor Seven Flat Five (Half Diminished) 148
Diminished 151

Chapter 10 Chord Extensions and Alterations 155
Minor Eleventh 155
Major Seven Sharp Eleven 159
Major Seven Sharp Five 160
Dominant Seven Flat Nine 161
Dominant Seven Sharp Nine 162
Dominant Seven Sharp Five 163
Dominant Seven Sharp Eleven 164
Altered Dominant 165

Chapter 11 Other Chord Types 168
Sus Chords 168
Phrygian (Susb9) Chords 172
Slash Chords 175

Section Four: Other Topics

Chapter 12 Common Chord Progression Blocks 178
- II V I major 178
- Turnarounds 182
- Circle of Fifths 187
- II V I minor 190

Appendix

Appendix 1: Chord Spellings 195
Appendix 2: Notes Names On The Mandolin Fingerboard 197
Appendix 3: Two Octave Major Scale Note Names and Numbers 198
Appendix 4: Blank Fingerboard Chart 199
Appendix 5: Materials For Further Study 201

Section One
Swing Tunes (20s and 30s)

In the early days of Jazz, pianists and guitarists would often play 4 string rooted chord voicings. These voicings give a full sound to the harmony. You hear this all the time by guitarists in Django Reinhardt – Stephane Grappelli style Gypsy Jazz.

Later in the late 1950s pianists such as Ahmad Jamal, Bill Evans, Red Garland, Wynton Kelly and others were playing 3 and 4 note rootless voicings. We will look into this in section three.

Chapter 1
Easy Tunes Using
4 String Rooted Voicings

The term "jazz" as it refers to music encompasses sounds as diverse as Ragtime from the late 1890s to the very modern post bop tunes of today (Wikipedia definition at http://en.wikipedia.org/wiki/Jazz). This book will focus on the music of the Swing (1930s), Bebop (1940s) and the Post Bop (1950s and early 1960s) eras. Much of jazz was developed, written and perfected during these years.

As an introduction, especially for those who have never played Jazz before, let's look at some easy tunes and how to play the chords needed for those tunes. Lady Be Good is a very common tune. If we look at example 1, we see the chords needed for the tune.

Example 1
Lady Be Good chords

G6 C7 D7 C#dim (diminished) A7

Lady Be Good features three different types of chords; a **Sixth** chord, a **Dominant Seventh** chord, and a **Diminished** chord. If you don't know what these terms mean, we will look at this in more depth later, but you should study some music theory (see Appendix 5, Materials For Further Study, page 201).

Example 2 shows the chord progression for Lady Be Good and example 3 shows the chord voicings. Learn these. For now, strum each chord once for each slash mark indicated in example 2. Each slash is one beat, four beats per measure. **Practice making the changes slowly, playing each note individually until you can hear all four notes of each chord**.

Example 2 - Lady Be Good

Example 3
Lady Be Good chord voicings

When you play these chords, notice how each chord leads to the next. Learning to hear this movement will eventually mean you can make up your own logical chord voicings, making the movement of sound from one chord to the next come out the way you want.

After you feel comfortable playing the chords to Lady Be Good, learn the next tune. Honeysuckle Rose, as shown in example 4, features the three different types of chords we've already seen, plus a **Minor Seventh** chord.

Example 4
Honeysuckle Rose chords

Gm7 C7 F6 F7 Bb6 G7

Example 5 - Honeysuckle Rose

Example 6
Honeysuckle Rose chord voicings

After you feel comfortable playing the chords to Lady Be Good and Honeysuckle Rose, learn the next tune. Exactly Like You as shown in example 7, features the four different types of chords we've already seen, plus a **Minor Sixth** chord.

Example 7
Exactly Like You chords

C6 D7 G7 C#dim Dm7 C7 F6 Fm6 Em7 A7

Example 8 - Exactly Like You

Example 9
Exactly Like You chord voicings

To Do
Chapter 1

1) Be able to comfortably play and cleanly execute the chords to Lady Be Good, Honeysuckle Rose and Exactly Like You.

2) Be able to comfortably play, name and cleanly execute the chords found in chapter 1:

A7 Bb6 C6 C7 C#dim D7 Dm7 Em7 F6 F7 Fm6 G6 G7 Gm7

Chapter 2
More Tunes Using
4 String Rooted Voicings

Now that you can play a few tunes and a handful of 4 string rooted jazz chords, let's expand on this, learning new chords, voicings and chord types along the way. So far, we've used the following chord types:

Major (Sixth)
Dominant Seventh
Minor Seventh
Minor Sixth
Diminished

In this chapter, there will be six new tunes, some in keys mandolinists don't often play. Don't let a new key intimidate you. To quote jazz fiddle great Paul Anastasio, "There are no difficult keys, just unfamiliar ones". Spend enough time in these unfamiliar keys and they become as comfortable as any key.

In A Mellow Tone is in Ab and uses the following chords.

Example 10
In A Mellow Tone chords

AbMaj7 Ab7 Bb7 DbMaj7 Db7
Ddim Eb7 Ebm7 F7

There is a new chord type in this piece, a Major Seventh chord. We use the major seventh chord like we use the sixth chord, as a major chord. In many places, the two are interchangeable. For example in Lady Be Good, we could play a G major seventh chord instead of a G sixth. For In A Mellow Tone, we could play Ab sixth and Db sixth chords in place of AbMaj7 and DbMaj7.

Example 11 is the progression and example 12 are the voicings to use for In A Mellow Tone.

Example 11 - In A Mellow Tone

In a Mellow Tone
Example 12

The next tune is the Swing standard I Got Rhythm. It became a tune often used in the Bebop era as a chord progression to which many “heads” (melodies) were written. Moose The Mooche, Anthropology, Thriving On A Riff, An Oscar For Treadwell, Stuffy, Webb City, Good Bait and countless others use some or all of the chords of I Got Rhythm.

Example 13
I Got Rhythm chords

BbMaj7 Bb7 C7 Cm7 D7
Eb6 Edim F7 G7 Gm7

Example 14 is the progression and example 15 are the voicings to use for I Got Rhythm.

Example 14 - I Got Rhythm

I Got Rhythm
Example 15

Example 16
Stompin at the Savoy chords

Ab7 A7 Bb7 B7 C7 DbMaj7
Db7 Ebm7 E7 F7 Fm7 F#7 G7

Example 17 is the progression and example 18 are the voicings to use for Stompin At The Savoy. Notice the chromatic movement in the B part (up and down in half steps).

Example 17 - Stompin' at the Savoy

Stompin' At The Savoy
Example 18

Stompin' At The Savoy
Example 18 Continued

Example 19
Blue Moon chords

Abm7 Bb7 Cm7 Db7 EbMaj7
Fm7 F7 GbMaj7

Example 20 is the progression and example 21 are the voicings to use for Blue Moon. Although in a different key, it is very similar to parts of I Got Rhythm.

Example 20 - Blue Moon

Blue Moon
Example 21

Example 22
Sweet Georgia Brown chords

A7 C7 D7 Dm7 F6 G7

Example 23 is the progression and example 24 are the voicings to use for Sweet Georgia Brown. This is an example of a "circle of fifths" progression, a common occurrence in Jazz. Our first chord has the root D. If we descend from D a fifth, we have G, the root of the second chord. Descending another fifth, we have C, then another fifth down to F, Notice the chords D7 G7 C7 are all dominant seventh chords. When we reach the F chord (the key of the tune os F), it is a major chord, in this case F6.

If the preceding paragraph makes no sense to you, we will cover many of these topics in more detail in chapter 12.

Example 23 - Sweet Georgia Brown

Sweet Georgia Brown
Example 24

Example 25
Take the A Train chords

C6 D7#11 Dm7 FMaj7 G7

There is a new chord in this piece, D7#11 (say D seven sharp eleven). Sharp 11 is the same thing as a flat five, so this chord is also called to as D7b5. It is just a normal D7 chord where the fifth of the D scale (the note A) is lowered one note (Ab). This sound was only used sparingly in the Swing era, but was used a lot in the Bebop era and later.

Example 26 is the progression and example 27 are the voicings to use for Take The A Train. Notice how similar this progression is to Exactly Like You, chapter 1 example 8.

Example 26 - Take The A Train

Take The A Train
Example 27

To Do
Chapter 2

1) Be able to comfortably play and cleanly execute the chords to:

In a Mellow Tone
I Got Rhythm
Stompin at the Savoy
Blue Moon
Sweet Georgia Brown
Take the A Train

2) Go back and review all tunes in chapter 1. At this point you should know and be able to comfortably play the following chords:

AbMaj7 Ab7 Abm7
A7
BbMaj7 Bb7 Bb6
B7
C6 C7 Cm7
C#dim DbMaj7 Db7
D7 Dm7 Ddim
EbMaj7 Eb6 Eb7 Ebm7
E7 Em7 Edim
F6 F7 Fm7 Fm6
F#7 GbMaj7
G6 G7 Gm7

Chapter 3
Common Swing Era Chord Types

Every style of music has chord types common to that music. Folk music uses mainly major, minor and dominant seventh chords. Swing era Jazz uses mainly major, minor, dominant seventh chords and diminished chords, occasionally using a half diminished, or minor seventh flat five chord. We will focus on these chords in this chapter.

Chord Type	**Chords Used**
Major	Major 7, Sixth
Dominant 7	Dom 7
Minor	m7
Half Diminished	m7b5 or Ø
Diminished	dim or °

While it is not the intent of this book to teach music theory, knowledge of chord construction is essential to playing Jazz. If you don't understand the following, study some Jazz music theory, especially the area of chord construction. Recommendations for theory books are made in Appendix 5, Materials For Further Study, page 201.

Let's look at how each chord is constructed. When we play a major scale, we can assign numbers to positions in the scale. This is done for the key of C as follows:

Example 28
C Major Scale

Notes	C	D	E	F	G	A	B	C
Solfège	Do	Re	Mi	Fa	Sol	La	Ti	Do
Number	1	2	3	4	5	6	7	1(8)

From the above table, the fifth note in the key of C is the note G. We therefore say G is the fifth in the key of C. Another way to look at it is the musical distance from C to G is a fifth, or five notes of a major scale.

We can use these numbers to help us construct chords. In example 29 we spell out how basic major and minor chords are constructed.

Example 29

Chord	**Spelling**
Major	1, 3, 5
Minor	1, b3, 5

The notes in a C major chord would be C (1), E (3), and G (5). The notes in a C minor

chord would be C (1), Eb (b3), and G (5). We can apply this number system to a major scale in any key.

As discussed on the previous page, the two most common Jazz major chords are the sixth and major seventh. We have seen both of these in the tunes learned up to this point. The spellings are given in example 30.

Example 30
Major Chords Used In Jazz

Chord	**Spelling**	**Example**
Major Seventh	1, 3, 5, 7	CMaj7, BbMaj7, F#Maj7
Sixth	1, 3, 5, 6	C6, F6, Db6

The notes in a C major seventh chord would be C (1), E (3), G (5) and B (7). Four major seventh voicings are shown in Example 31.

Example 31
Four Common Rooted Major Seventh Chord Voicings

The numbers at the top of each fretboard are the position of that note in the chord. R is the root, 3 is the third, 5 is the fifth, and 7 is the seventh of each chord. It is very important to learn these. You will eventually wish to alter and extend these chords in many ways. Learning which finger is what number will be a great aid in that.

The notes in a C sixth chord would be C (1), E (3), G (5) and A (6). Four voicings for sixth chords are shown in Example 32.

Example 32
Four Common Rooted Sixth Chord Voicings

We have seen the dominant seventh chord used in a number of tunes. It may be the single most used chord. Because it is used way more often then the major seventh chord, we just call the dominant seventh "seventh". A letter "C" followed by the number "7" is commonly called "C seven" or "C seventh", not "C dominant seventh". As it is the more common seventh chord, the word" dominant" is dropped.

The spelling is given in example 33.

Example 33

Chord	**Spelling**	**Example**
Dominant Seventh	1, 3, 5, b7	C7, Bb7, F#7

The notes in a C (dominant) seventh chord would be C (1), E (3), G (5) and Bb (b7). Four dominant seventh voicings are shown in Example 34.

Example 34
Four Common Rooted Dominant Seventh Chord Voicings

The most common minor sound we hear in Jazz is the minor seventh. This is a dominant seventh chord with a flat third. There are other minor chords, but for now we will just look at the minor seventh. The spelling is given in example 35.

Example 35

Chord	**Spelling**	**Example**
Minor Seventh	1, b3, 5, b7	Cm7, Bbm7, F#m7

The notes in a C minor seventh chord would be C (1), Eb (b3), G (5) and Bb (b7). Four minor seventh voicings are shown in Example 36.

Example 36
Four Common Rooted Minor Seventh Chord Voicings

A chord we have not played thus far (but will in later chapters) is the minor seventh flat five, also called a half diminished. Just as the name implies, this is a minor seventh chord with a flat fifth. The symbol for half diminished is a circle with a slash through it, ”Ø”. “Cm7b5”, “CØ”, “C half diminished” and “C minor seven flat five” are all the same chord.

The spelling is given in example 37.

Example 37

Chord	**Spelling**	**Example**
Minor Seventh Flat Five	1, b3, b5, b7	Cm7b5, BbØ, F#Ø

The notes in a C half diminished chord would be C (1), Eb (b3), Gb (b5) and Bb (b7). Four half diminished voicings are shown in Example 38.

Example 38
Four Common Rooted Half Diminished Chord Voicings

The last chord we will look at in this chapter is one we have seen a few times, a diminished. The symbol for diminished is a small circle, usually up and to the right of the letter, similar to a degree sign used by weather forecasters. The spelling is given in example 39.

Example 39

Chord	**Spelling**	**Example**
Diminished	1, b3, b5, bb7	C°, Bbdim, F#°

The notes in a C diminished chord would be C (1), Eb (b3), Gb (b5) and B double flat or A (bb7). The double flat seven is really the same as the six. Two full voicings for a diminished chord are shown in Example 40.

Example 40
Two Common Rooted Diminished Chord Voicings

An interesting fact about diminished chords is the notes are all 1 ½ steps apart. Due to this equal distance between all notes, no note seems stronger sounding than any other, so there is really no true root in a musical sense. Because of this, any note in a diminished chord can function as a root. Thus, a C diminished chord (notes C, Eb, Gb, and A) can also be called an Eb diminished, a Gb diminished and a A diminished.

Because of this, each chord repeats itself 3 frets higher. Play a diminished voicing and write down the note names under your fingers. Now move that same voicing up or down three frets and play it again. Write down the note names under your fingers at the new voicing location. Notice they are the same four note names? As swing guitarist great Rich Levine would say, “cool!”

To Do
Chapter 3

1) Learn four ways to play each of the following chords:

Major 7
Sixth
Dominant 7
Minor Seventh
Half Diminished
Diminished

2) Go back and review chapters 1 and 2.

Chapter 4
More Ways To Play Lady Be Good

In chapters 1 and 2 we demonstrated one way to play each tune. In chapter 3, we saw four ways to construct each chord (except diminished). If we have four ways to construct each chord, tunes can be very different each time through.

In chapter 1, example 1, we learned the chords to Lady Be Good. It is reprinted here.

Example 1
Lady Be Good chords
G6 C7 D7 C#dim A7

Our first chord is G6. We saw in example 32, reprinted here, four ways to play a sixth chord.

Example 32
Four Common Rooted Sixth Chord Voicings

Let's find four ways to play G6 and all the other chords for Lady Be Good, shown in examples 41 - 45.

Example 41
G6 Chord Voicings

Let's find four ways to play C7, shown in example 42.

Example 42
C7 Chord Voicings

Let's find four ways to play D7, shown in example 43.

Example 43
D7 Chord Voicings

Let's find four ways to play C#dim, shown in example 44.

Example 44
C#dim Chord Voicings

Let's find four ways to play A7, shown in example 45.

Example 45
A7 Chord Voicings

Now that we have four ways to play each chord, let's find some different ways to play Lady Be Good. First, review the progression, example 2, reprinted here.

Example 2 - Lady Be Good

And here is the original way we learned it, example 3.

Example 3
Lady Be Good, Voicings #1

Learn a second set of voicings for Lady Be Good, example 46.

Example 46
Lady Be Good, Voicings #2

Learn a third set of voicings for Lady Be Good, example 47.

Example 47
Lady Be Good, Voicings #3

After you can play all three versions of Lady Be Good, go back, mix and match the chords and make up new versions. You could find a fourth with the next set of higher inversions, but it is higher on the fingerboard than usually sounds good. However, if you are curious what those chords would be, go ahead.

To Do
Chapter 4

1) Learn four ways to play each of the following chords:

G6
C7
D7
C#dim
A7

2) Learn three ways to play the chords to Lady Be Good. Mix and match these to make many more versions.

3) Go back and review chapters 1 and 2.

Chapter 5
Finding Multiple Rooted Four String Voicings For Each Chord

One of the most important skills we can acquire is finding out how to construct and voice chords. This can be a life long study and while no text on this can be complete, if you follow this method, you can figure out any chord.

First we will review some music theory. In chapter 3, examples 28 and 29, we saw how we can put numbers to the major scale. In addition, we can look at the scale in two octaves, as seen in example 48. For a more complete list of two octave keys see appendix 3, page 198.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Key of F	F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E	F
Key of G	G	A	B	C	D	E	F#	G	A	B	C	D	E	F#	G

In chapter 3, we saw how to spell the construction of some chords.

Example 49
Chord Spellings

Chord Type	Symbol	Spelling
Major	X	1 3 5
Minor	Xm	1 b3 5
Sixth	X6	1 3 5 6
Major Seventh	XMaj7	1 3 5 7
Dominant Seventh	X7	1 3 5 b7
Minor Seventh	Xm7	1 b3 5 b7
Diminished	Xdim X°	1 b3 b5 bb7 (6)
Half Diminished	XØ Xm7b5	1 b3 b5 b7
Minor Seventh Flat Fifth	XØ Xm7b5	1 b3 b5 b7

Once more notice the half diminished and the minor seven flat five are the same chord. For a more complete list of chord spellings see appendix 1, page 195.

Now, if we knew the names of the notes on the mandolin fingerboard, we could map out all the notes in each chord. ***I suggest that every mandolinist learn the note names on the***

entire fingerboard. The first seven frets are listed in example 50. For a more complete list of note names see appendix 2, page 197.

Example 50
Note Names On The Fingerboard

Fret	String Name			
#	G	D	A	E
1	G#/Ab	D#/Eb	A#/Bb	F
2	A	E	B	F#/Gb
3	A#/Bb	F	C	G
4	B	F#/Gb	C#/Db	G#/Ab
5	C	G	D	A
6	C#/Db	G#/Ab	D#/Eb	A#/Bb
7	D	A	E	B
8	D#/Eb	A#/Bb	F	C
9	E	B	F#/Gb	C#/Db
10	F	C	G	D
11	F#/Gb	C#/Db	G#/Ab	D#/Eb
12	G	D	A	E

Now we can combine what we learned in example 48, 49 and 50 to map out chords on the fingerboard. Let's find a C minor seventh chord. First look at example 49 to see what numbers make this chord.

Example 49
Chord Spellings

Chord Type	Symbol	Spelling
Minor Seventh	Xm7	1 b3 5 b7

Now example 48 tells us what the numbers mean in the key of C.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

We can deduce the following:

<u>Key of C</u>
1 is C
b3 is Eb
5 is G
b7 is Bb

Now map these out on the fingerboard using example 50, shown in example 51.

Example 51
Cm7 Notes on the Fingerboard

Now, narrow down the voicings to have 4 different notes each. There are four of them, just as we saw in example 36.

Example 52
Cm7 Rooted Four String Voicings

To find different four string rooted voicings for each chord:

1) Learn the chord spelling (appendix 1)
2) Find the notes for that chord using the major scale – numbering system (appendix 3)
3) Locate all these notes on the fingerboard (appendix 2)
4) Chart out all these notes on a fingerboard chart (appendix 4)
5) Find the voicings that have four different notes including a root
6) Learn them!!!!!!!

To Do
Chapter 5

1) To find different four string rooted voicings for each chord:

- Learn the chord spelling
- Find the notes for that chord using the major scale – numbering system
- Locate all these notes on the fingerboard
- Chart out all these notes on a fingerboard chart
- Find the voicings that have four different notes including a root

2) Go back and review all previous chapters.

Section Two
Bebop (40s and 50s)

In Bebop (Wikipedia definition http://en.wikipedia.org/wiki/Bebop) Jazz evolved into a more complex melodic and harmonic music. The music was more often not played for dancing, but for listening with emphasis on creative improvised solos. As such, more experimentation with chord voicings occurred. These alterations and extensions to basic swing chords would help give the solo player more ideas to solo against.

Large swing bands with multiple chording instruments gave way to small ensembles, often with one chording instrument. This smaller ensemble and fewer chording notes gave the solo player more room as well.

Chapter 6
Common Bebop Tunes Using Three String Rooted Voicings

In the smaller ensembles of the bebop era, the piano was the main chording instrument. One pianist stood above all others in influence, Bud Powell. Powell used two and 3 string chord voicings, usually just root, third and either sixth or seventh. These can be played very readily on mandolin and give a very authentic bebop feel to ones playing.

Most pianists will chord in the mid range of the piano. Due to this, I like to chord pretty much only on the low 3 strings of the mandolin, so as to not let the voicing get to high and thin sounding. Therefore on the three string voicings, I will stay on the G, D and A strings, usually at the 10th fret and below. You are free to find voicings anywhere on the instrument using the method described in chapter five.

All The Things You Are is a melody written by Jerome Kern for a play. Played by Tommy Dorsey, it became a #1 hit in 1940. It is such a common tune that www.jazzstandards.com ranks it #2 of the top 1000 Jazz standards.

Analysis of this complex tune shows it going through 5 key centers! All of these progression "cells" are common chord progressions. What's not common are the masterfully written modulations between keys.

Key Center	Progression
Ab	VIm IIm V I IV
C	IIm V I
Eb	VIm IIm V I IV
G	IIm V I
E	IIm V I
Ab	VIm IIm V I IV bVII
Ab	IIm bIIIdim IIm V I

This arrangement with is based on Charlie Parkers recording. The intro is also used as an ending. Listen to the recording for the intro riff and the chord timing.

The chord chart for All The Things You Are is written in example 53. Four string rooted chord voicings are in example 54 and three string rooted chord voicings are in example 55.

Example 53 - All The Things You Are

Example 54

All the Things You Are 4 String Rooted Voicings Page 1

Rootless
Db7#9

Rootless
C7#9

Fm7

Bbm7

Eb7

AbMaj7

DbMaj7

Dm7

G7

CMaj7

Cm7

Fm7

Example 54

All the Things You Are 4 String Rooted Voicings Page 2

Example 55

All the Things You Are 3 String Rooted Voicings Page 1

Rootless
Db7#9

Rootless
C7#9

Fm7

Bbm7

Eb7

AbMaj7

DbMaj7

Dm7

G7

CMaj7

Cm7

Fm7

Example 55

All the Things You Are 3 String Rooted Voicings Page 2

If you compare the four string voicings to the three string voicings, sometimes you just leave out the E string note, sometimes you have to change the voicing a bit more. How do you choose which notes to leave out of voicings? Of course there is never one correct answer. Most often you want a voicing that sounds good from one chord to the next. Here are other guidelines.

In general, the notes that most define a chord sound are the third, seventh and any alterations. When we look into rootless chord voicings later in the book, these will be the sounds we seek. Bud Powell type piano voicings typically include the root, third and seven (or six). If the chord includes altered notes, as in C7#5, we can leave out the root or the third. Also in some of these cases you may want to play a four note voicing. Use your ear, listening if the voicing fits the music happening at that moment. This is a huge part of Jazz.

Example 56 lists chord types and possible notes to use in voicings.

Example 56
Three String Voicings for Various Chord Types

	Major	
Maj7		1 3 7
Maj7b5 (#11)		1 b5 7
		3 b5 7
Sixth		1 3 6
	Dominant 7	
dom 7		1 3 b7
7b9		1 7 b9
		1 3 b9
7#9		1 7 #9
		1 3 #9
7b5 (#11)		1 b5 b7
		1 3 b7
7#5		1 #5 b7
		3 #5 b7
	Minor	
m7		1 b3 b7
m6		1 b3 6
mMaj7		1 b3 7
	Diminished	
dim	any combination	1 b3 b5 bb7

Half Diminished

m7b5	1 b3 b5
	b3 b5 b7

Suspended

sus	1 4 5
sus7	1 4 b7

Augmented

#5	1 3 #5
7#5	1 #5 b7
	3 #5 b7

While these notes are common in Bud Powell style voicings, feel free to try other notes than these listed. If you find a sound you like, by all means use it. In chapter 7 we will look at useable three string voicings.

In the Bebop era, All The things You Are was played using its written melody and as a contrafact (see definition at http://en.wikipedia.org/wiki/Contrafact). A contrafact is defined in Wikipedia as "a new musical composition built out of an already existing one, most often a new melody overlaid on a familiar harmonic structure (chords). As a compositional device, it was of particular importance in the 1930s/1940s development of Bebop, since it allowed Jazz musicians to create new pieces for performance and recording on which they could immediately improvise, without having to seek permission or pay publisher fees for copyrighted materials" (while melodies can be copyrighted, the underlying harmonic structure cannot be). This is true with many Bebop tunes. Of the tunes in this chapter

Original Tune	Contrafact
Back Home Again in Indiana	Donna Lee
Whispering	Groovin' High
How High The Moon	Ornithology
Honeysuckle Rose (different B)	Scrapple From The Apple

The next tune is a blues. Example 57 shows the most common blues form, a 12 bar blues (definition http://en.wikipedia.org/wiki/12_bar_blues).

Example 57
Typical 12 Bar Blues in F

Charlie Parker expanded on the simple blues progression in a tune like Au Privave, example 58.

Example 58
Au Privave

There are many variations to this blues progression. The book Improvising Jazz by Jerry Coker, page 85, lists nine variations on blues progressions. Volume 42 of the Jamey Aebersold play alongs called “Blues In All Keys” is an in depth study of Jazz blues playing. More information on these is in appendix 5 page 201.

Examples 59 and 60 have chord voicings for Au Privave.

Example 59

Au Privave 4 String Rooted Voicings

Example 60

Au Privave 3 String Rooted Voicings

Example 61 - Donna Lee

Example 62

Donna Lee 4 String Rooted Voicings

Example 63
Donna Lee 3 String Rooted Voicings

Example 64 - Groovin High

Example 65

Groovin High 4 String Rooted Voicings Pg 1

Example 65

Groovin High 4 String Rooted Voicings Pg 2

Example 66
Groovin High 3 String Rooted Voicings Pg 1

EbMaj7

Am7

No Root
D7

No Root
Gm7

C7

F7

Fm7

No Root
Bb7

F#m7

E7

Abm7

No Root
Db7

Example 66

Groovin High 4 String Rooted Voicings Pg 2

Example 67 - Ornithology

Example 68

Ornithology 4 String Rooted Voicings Pg 1

Example 68

Ornithology 4 String Rooted Voicings Pg 2

Example 69

Ornithology 3 String Rooted Voicings Pg 1

Example 69

Ornithology 3 String Rooted Voicings Pg 1

Example 70 - Scrapple From The Apple

Example 71

Scrapple From The Apple 4 String Rooted Voicings Pg 1

Example 72
Scrapple From The Apple 3 String Rooted Voicings

No Root
Gm7

C7

FMaj7

Am7

No Root
D7

A7

No Root
G7

To Do
Chapter 6

1) Learn, memorize and be able to play all the tunes presented in chapter 6.

2) Learn and memorize all four string and three string chord voicings.

3) Go back and review all previous chapters.

Chapter 7
Common Three String
Bebop Style Rooted Voicings

The Bud Powell style voicings we studied in chapter 6 were common in the late 40s and early 50s. Powell would often play 2 or 3 note chords with roots. Using the method outlined in chapter 5, we can find the notes of these Bud Powell voicings.

First, we need to find out which notes are in the chord we need to play, which we called chord spelling. See appendix 1, page 194. Do this with a major seventh chord. As stated previously, a major seventh chord contains the notes 1, 3, 5 and 7. Taking the key of C, these notes would be C, E, G and B, as shown in example 73. Powell would most often use 1, 3 and 7 in his voicings. These are shown as well in example 73.

Example 73
Key of C

Scale #	1	2	3	4	5	6	7	1
Notes	C	D	E	F	G	A	B	C
Major Seventh Chord	C		E		G		B	
Bud Powell Voicing	C		E				B	

Now, map out all the C, E and B notes on the fingerboard.

Example 74
C, E, B Notes on the Fingerboard

Example 75 shows some possible voicings of these Bud Powell C major seventh voicings.

Example 75
C Major Seventh Bud Powell Voicings

Some of these voicings sound better than others. Some are voiced with notes in a higher pitch range than is musical. Use your ear to determine this. Example 76 shows, in the author's

opinion, the most useable voicings.

Example 76
Most Useable C Major Seventh Bud Powell Voicings

Just as we did in chapter 5, we can find multiple voicings of ANY chord.

To find multiple voicings for any chord:

1) Learn the chord spelling
2) Find the notes for that chord using the major scale – numbering system
3) Locate all these notes on the fingerboard
4) Chart out all these notes on a fingerboard chart
5) Find all possible voicings that have the notes you want in the chord
6) Determine the best sounding of #5
7) Learn them!!!!!!!

The following examples will not go through all these steps individually, although you are asked to do so. In addition to voicings for the major seventh, the examples show logical voicings for the following chord types

Sixth
Dominant Seventh
Minor Seventh
Half Diminished
Diminished

Example 77
Most Useable Sixth Bud Powell Voicings

Example 78
Most Useable Dominant Seventh Bud Powell Voicings

Example 79
Most Useable Minor Seventh Bud Powell Voicings

The half diminished chord presents us with some alternatives. The chord is spelled 1, b3, b5, b7. In this case, the most important three notes are b3, b5 and b7, no roots. Example 80 has three voicings spelled b3, b5 and b7, and one additional voicing spelled 1, b5 and b3.

Example 80
Most Useable Half Diminished Bud Powell Voicings

The diminished chord is just notes placed 1 1/2 steps apart. Because any voicing that does that works, we needn't worry about the numbers of the scale. Below are three useable diminished voicings, example 81.

Example 81
Most Useable Diminished Bud Powell Voicings

To Do
Chapter 7

1) Learn, memorize and be able to play multiple rooted voicings (three string and four string) of the following chord types:

Major Seventh
Sixth
Dominant Seventh
Minor Seventh
Half Diminished
Diminished

2) Be able to play the following tunes using both four string rooted chords and three string Bud Powell voicings:

All The Things You Are
Au Privave
Blue Moon
Donna Lee
Exactly Like You
Groovin' High
Honeysuckle Rose
I Got Rhythm
In A Mellow Tone
Lady Be Good
Ornithology
Scrapple From The Apple
Stompin at the Savoy
Sweet Georgia Brown
Take the A Train

3) Go back and review all previous chapters.

Section Three
Modern Jazz
Rootless Voicings (late 50s on)

Piano players like Red Garland, Wynton Kelly and Bill Evans started extensively using chords without roots by the late 1950s. This more open sound seemed to fit a more modern Jazz, whether Hard Bop, Modal, or any other Jazz style that evolved later. As this is the most common chording sound into today's Jazz, it makes sense to study this sound.

Chapter 8
Tunes Using 3 String Rootless Voicings

The sound of rootless chords is very different for using chords with roots. When roots are used, a player clearly hears the direction the chords are going. When the roots are removed, the chords have a less clear, more implied sound. Once a player gets used to this sound, a more open sound is achieved. Other chording and soloing options become available to the ensemble. Following these other options is a large part of Jazz from the late 50s to the present.

When rootless chords are used, a player needs to decide what chord notes to use and which ones to leave out. We will look into this in more detail in chapter 9. For now, learn the following tunes using the rootless voicings provided. As a reference for players who have never played using rootless voicings, four string rooted voicings are also shown for each tune.

The following tunes have been selected due to their chord structure, key and because all are common tunes. They have all been recorded numerous times by Jazz greats. Find some recordings and listen closely.

Ceora
Jeannine
Lazy Bird
Like Someone in Love
Minority
Stella by Starlight
There Will Never Be Another You
Whisper Not

Example 82 - Ceora

Example 83
Ceora, Rooted 4 String Voicings, pg 1

Example 83
Ceora, Rooted 4 String Voicings, pg 2

Example 84
Ceora, Rootless 3 String Voicings, pg 1

Example 84
Ceora, Rootless 3 String Voicings, pg 2

Example 85 - Jeannine - pg 1

Example 85 - Jeannine - pg 2

Example 86
Jeannine 4 String Rooted Voicings, pg 1

Example 86
Jeannine 4 String Rooted Voicings, pg 2

Example 87
Jeannine 3 String Rooted Voicings, pg 1

Example 87
Jeannine 3 String Rooted Voicings, pg 2

Example 88 - Lazy Bird

Example 89

Lazy Bird 4 String Rooted Voicings pg 1

Example 89
Lazy Bird 4 String Rooted Voicings pg 2

Example 90

Lazy Bird 3 String Rootless Voicings pg 1

Example 90
Lazy Bird 3 String Rootless Voicings pg 2

Example 91 - Like Someone In Love

Example 92
Like Someone In Love 4 String Rooted Voicings pg 1

Example 92

Like Someone In Love 4 String Rooted Voicings pg 2

Example 93
Like Someone In Love 3 String Rootless Voicings pg 1

Example 93

Like Someone In Love 3 String Rootless Voicings pg 2

Example 94 - Minority

Example 95
Minority 4 string rooted voicings

Example 96
Minority 3 string rootless voicings

Example 97 - Stella By Starlight

Example 98
Stella By Starlight 4 String Rooted Voicings pg 1

Em7b5

A7b9

Cm7

F7

Fm7

Bb7

EbMaj7

Ab7

BbMaj7

Dm7

Bbm7

Eb7

Example 98
Stella By Starlight 4 String Rooted Voicings pg 2

FMaj7

Am7b5

D7b9

G7#5

Dm7b5

G7b9

Cm7b5

F7b9

Example 99
Stella By Starlight 3 String Rootless Voicings pg 1

Example 99
Stella By Starlight 3 String Rootless Voicings pg 2

Example 100 - There Will Never Be Another You

Example 101
There Will Never Be Another You 4 String Rooted Voicings pg1

EbMaj7

Dm7b5

G7

Cm7

F7

Bbm7

Eb7

AbMaj7

Db7#11

Fm7

Bb7

Am7b5

Example 101

There Will Never Be Another You 4 String Rooted Voicings pg2

Example 102
There Will Never Be Another You 3 String Rootless Voicings pg1

Example 102

There Will Never Be Another You 3 String Rootless Voicings pg2

Example 103 - Whisper Not

Example 104
Whisper Not 4 string rooted voicings pg 1

Example 104
Whisper Not 4 string rooted voicings pg 2

Example 105
Whisper Not 3 string rootless voicings pg 1

Example 105
Whisper Not 3 string rootless voicings pg 2

To Do
Chapter 8

1) Learn to play the following tunes with four string rooted voicings and three string rootless voicings:

Ceora
Jeannine
Lazy Bird
Like Someone in Love
Minority
Stella by Starlight
There Will Never Be Another You
Whisper Not

2) Go back and review all previous chapters.

Chapter 9
Multiple Voicings For
3 String Rootless Chords

Now that you have learned some tunes using rootless 3 string chord voicings, next look at how to learn and use multiple voicings of 3 string rootless chords. You will learn the most common Jazz chords, along with common chord extensions and alterations in chapter 10. This will assume the reader has some chord theory knowledge, so you may want to brush up. For suggestions for theory study, see Appendix 5: Materials For Further Study, page 201.

At this point, review example 48, reprinted below.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Key of F	F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E	F
Key of G	G	A	B	C	D	E	F#	G	A	B	C	D	E	F#	G

Most chords are built off the 1, 3, 5, and 7 of the scale. Hal Crook in his excellent book (highly recommended, see appendix 5) "How To Comp" breaks the scale down into ***chord tones*** (1, 3, 5, 7) and ***tensions*** (9, 11, 13). If you look at example 48, notice 9=2, 11=4, and 13=6. Listening to Jazz chording instruments will reveal the presence of chord tones ***and*** tensions in many, if not most, chords.

The basic quality of a chord is given by the 3 and 7. Play a four string rooted GMaj7 chord, then play the 3 (B) and 7 (F#). Notice how the 3 and 7 seem to give enough of the flavor of the chord that you can imply the other two notes (1, 5)? Now play a four string rooted G7 chord, then the 3 (B) and b7 (F). Notice how the 3 and b7 (remember a dominant seven chord uses the b7) give a very strong dominant seventh sound?

In addition to only needing the 3 and 7 to give the basic chord sound, we often leave out the 1 and 5 as those are the notes most often played by the bass player. Leaving those out of our voicings gives the bass more "room" in the overall ensemble sound.

Major chords and minor/major (such as Am6 or FmMaj7) often employ the 6 as a chord tone. When you learned In A Mellow Tone in chapter 2, it was mentioned the AbMaj7 and Ab6 chords were interchangeable. They both have a major chord type sound.

Major Jazz Chord Voicings

Now look at major chord voicings used in Jazz. We have already seen the 1, 3, 5, 7 and

6 (13) are chord tones. 9 and 11 are the tensions. If played together on the piano, the 9 note sounds very good with 1, 3, 5, 7 and 6. However, if we add the 11, there is a big clash with the 3. That is because those notes are a chromatic half step apart. In the key of C, 3 is the note E, 11 is the note F. Due to this clash, we leave the 11 out of major chords. Therefore a Jazz major chord sound includes some or all of the notes 1, 3, 5, 7, 9, 13(6).

Look at example 106 for available notes for major Jazz chords.

Example 106
Notes in Major Jazz Chords

	1	3	5	7	9	13(6)
Key of C	C	E	G	B	D	A

These notes (C E G B D A) are mapped out on the mandolin fingerboard in example 107. We could use any combination of these to make a C Major chord sound. The “0” at the top of the fingerboard indicate open strings.

Example 107
Notes for C Major Jazz Chord (C E G B D A)

We previously determined we wanted to leave the roots and most fifths to the bass player. We also wanted to include the 3 and 7 in voicings. Example 108 is just example 107 with the roots (the C notes) removed, the 3 in red and the 7 in green.

Example 108
Notes for C Major Jazz Chord, No Root (C)
3rd in red, 7th in green

Another consideration in chord voicing is the range of notes. On the mandolin, we can't go low enough to be in the bass range, so we can play as low as we can go, the open G on the G string. Many of the notes on the mandolin fingerboard can go too high to be very musical. I personally prefer to not play notes higher than the A pitch one octave above the open A string (880 Hz). Of course, if you like these sounds, go ahead and use them. My preference is due to listening mostly to piano players, who rarely play voicings whose notes are that high in pitch. I usually choose not to play open strings in chords, you'll have to make that choice yourselves.

I also prefer to not play notes above the 12th fret on the mandolin on any string as it is my belief the instrument does not sound good higher than this.

Due to this range consideration, I will eliminate any note above this A pitch and any note above the 12th fret (a few exceptions have been made to show important voicings).

Example 109
Notes for C Major Jazz Chord
No Root (C), edited for effective pitch range
3rd in red, 7th in green

What we are left with in example 109 are notes in a good pitch range from which we can build effective C major Jazz chord voicings. This is shown is example 110.

Example 110
C Major Rootless 3 String Jazz Voicings

Most Useable Voicings

Other Voicings

You can probably find a number of other C major voicings I haven't written here. You could use 1, 2, 3 or 4 note voicings. Eventually you will want to look at any chord as a "pool of available notes". Just pick the notes you find the most appropriate at the time you are playing. A lot of chord practice, playing with other musicians and listening to recordings will eventually

get you to the point of knowing which chord voicing to use.

This pool of available notes described above is covered in detail in most good Jazz music theory books. It is beyond the scope of this book to delve into those in depth. Study these scale-chord relationships to get a better grasp of which notes you can use on any chord (see Appendix 5: Materials For Further Study, page 201).

Here is how to find multiple voicings of any chord:

1. Find the chord tones (chord spelling) for the chord
2. Determine the "pool of notes" for the chord (chord-scale)
3. Map the fingerboard using this pool
4. Especially note 3rd, 7th and any alterations (#5, b9, #9, #11, b13)
5. Find the best sounding combination of these notes
6. Memorize and practice these favorite voicings

For the following chord types, I will not go through each step above. However, I encourage serious students to do each step on every chord type studied so far. I also suggest you do this before looking at my favorite voicings. I am a big believer that material discovered through your own investigations will stick with you much more than anything read from a book.

Dominant Seventh Jazz Chord Voicings

The dominant seventh chord is spelled 1 3 5 b7. Looking at example 48 again, reprinted below, we see the C7 chord has the notes C, E, G and Bb.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

The tensions in the dominant seventh chord are 9, 11 and 13. We leave out the 11 due to the clash described previously in this chapter for major chords (see page 133). Listening to Jazz tells us the 9 and 13 are very common additions to the dominant seventh chord. These notes in a C7 chord would be the notes D (9) and A (13). As in a major chord, the 3 and 7 (in a dominant seven, the b7), are the notes that give the flavor of the chord, so we will include them in most voicings. As we are looking for rootless voicings, we will leave out the root, the note C, in our pool of available notes.

Example 111
Notes for C Dominant Seventh Chord
No Root (C), edited for effective pitch range
3rd in red, 7th in green

Example 112 shows my favorite C7 chord voicings.

Example 112
C7 Rootless 3 String Jazz Voicings

Most Useable Voicings

Other Voicings

Minor Seventh Jazz Chord Voicings

The minor seventh chord is spelled 1 b3 5 b7. Looking at example 48 again we see the Cm7 chord has the notes C, Eb, G and Bb.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

The tensions in the minor seventh chord are 9, 11 and 13. Unlike the major and dominant seventh chords, the 11 does not have the chromatic half step clash (Eb and F notes). Therefore the 11 is sometimes used, though not as common as the 9 and 13. As in a major and dominant seventh chords, the 3 and 7 (in a minor seven, the b3 and b7), are the notes that give the flavor of the chord, so we will include them in most voicings. As we are looking for rootless voicings, we will leave out the root, the note C, in our pool of available notes.

Example 113
Notes for C Minor Seventh Chord
No Root (C), edited for effective pitch range
3rd in red, 7th in green

Example 114 shows my favorite Cm7 chord voicings.

Example 114
Cm7 Rootless 3 String Jazz Voicings

Most Useable Voicings

b7 b3 9

b7 5 b3

b3 b7 5

b3 b7 9

b7 b3 13

5 b3 b7

Other Voicings

13 b3 b7

9 5 b7

b3 5 9

5 9 13

5 b7 b3

5 b7 13

Minor/Major Chord Voicings

The minor seventh chord works well as a II chord in a II V I progression (for more on II V I, see chapter 12). A good demonstration of this is the A part of Honeysuckle Rose (chapter 1, example 5 and 6). Sometimes though, we use a different minor chord sound for a tune in a minor key. This chord is called a minor/major chord.

For a tonic chord (I chord) in a major key, we use the major seventh chord or a sixth chord. A good example of this is Lady Be Good (chapter 1, example 2 and 3). For a tune in a minor key, we use a minor/major seventh or a minor sixth for a tonic minor. Either chord works well for this. A good demonstration of this is Minority (chapter 8, examples 94, 95 and 96). The chord chart, example 94, just says Fm. This implies a minor/major sound is needed. In example 95, I use an Fm with a 6 (the note A, called Fm6). In example 96, the Fm chord has the note E (called FmMaj7).

The minor/major seventh chord is spelled 1 b3 5 7. Looking at example 48 again we see the CmMaj7 chord has the notes C, Eb, G and B.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

The minor sixth chord is spelled 1 b3 5 6 and the Cm6 chord has the notes C, Eb, G and A.

From now on, due to their ability to interchange with equal effectiveness, I will refer to both m6 and mMaj7 chords simply as ***minor/major chords***.

The chord tones in the minor/major chord are 1, b3, 5, 6/7. The tensions in the minor/major seventh and minor sixth chords are 9 and 11. As in the minor seventh chord, the 11 is sometimes used, though not as common as the 9. In minor/major chord, the 3 and 6/7 (here b3 and 6/7), are the notes that give the flavor of the chord, so we will include them in most voicings. "6/7" means I can use either or both if preferred, though it is more common to use just one of the 6/7 notes per voicing.

Example 115 shows useable notes for CmMaj chords.

Example 115
Notes for C Minor/Major Chord (CmMaj7 and Cm6)
No Root (C), edited for effective pitch range
3rd in red, 7th in green, 6 in blue

Example 116 shows my favorite C minor/major chord voicings.

Example 116
C Minor/Major Rootless 3 String Jazz Voicings

Most Useable Voicings

7 b3 9

7 5 b3

b3 7 5

b3 7 5

b7 b3 5

Other Voicings

13 b3 7

b3 5 7

9 5 b3

5 9 13

5 7 b3

b3 7 13

Minor Seventh Flat Five (Half Diminished) Chord Voicings

The minor seven flat five chord is spelled 1 b3 b5 b7. Looking at example 48 again we see the Cm7b5 chord has the notes C, Eb, Gb and Bb.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

The tensions in the minor seven flat five chord are 9, 11 and 13. As in other minor chords, the 11 is sometimes used, though not as common as the 9 and 13. In the minor seven flat five chord, the 3 and 7 are still very important in defining the character of the chord, but so is 5 as it is altered (in a minor seven flat five, the b3, b5 and b7). In three string rootless voicings, we can easily use just b3, b5 and b7.

Example 117 shows notes from which to make Cm7b5 voicings.

Example 117
Notes for C Minor Seven Flat Five (Half Diminished) Chord
No Root (C), edited for effective pitch range
3rd in red, 7th in green, 5 in blue

Example 118 shows my favorite Cm7b5 chord voicings.

Example 118
Cm7b5 Rootless 3 String Jazz Voicings

Most Useable Voicings

b7 b5 9

b7 b5 b3

b3 b7 b5

b5 9 b7

b5 b3 b7

b5 b3 b7

Other Voicings

13 b3 b7

9 b5 b7

b3 b5 9

b3 b7 9

b7 b3 6

b5 b7 6

Diminished Chord Voicings

We originally studied diminished chords in some depth in Chapter 3 (page 39). We saw that all the notes are all 1 ½ steps apart. Due to this equal distance between all notes, no note seems stronger sounding than any other, so there is really no true root in a musical sense. Because of this, any note in a diminished chord can function as a root. Thus, a C diminished chord (notes C, Eb, Gb, and A) can also be called an Eb diminished, a Gb diminished and an A diminished. Also because of this, each chord repeats itself 3 frets higher.

All we need to do to find a C diminished chord is map out all the C, Eb, Gb and A notes on the fingerboard, shown in example 119.

Example 119
Notes for C Diminished Chord
Edited for effective pitch range

Example 120 shows my favorite Cdim chord voicings.

Example 120
Cdim 3 String Jazz Voicings

To Do
Chapter 9

1) To find multiple voicings of any chord:
    - Find the chord tones (chord spelling) for the chord
    - Determine the "pool of notes" for the chord (chord-scale)
    - Map the fingerboard using this pool
    - Especially note 3rd, 7th and any alterations (#5, b9, #9, #11, b13)
    - Find the best sounding combination of these notes
    - Memorize and practice these favorite voicings

2) Review all voicings for the following chord types:
    - Major
    - Minor
    - Minor/Major
    - Dominant Seventh
    - Half Diminished
    - Diminished

3) Go back and review all previous chapters.

Chapter 10
Chord Extensions and Alterations

Common Chord Extensions

Chord extensions are the 9th, 11th and 13th. We called these "tensions" earlier. These notes can be thought of as "optional extras" to be added on top of a chord, offering richer tonal coloration. If you analyze voicings presented in this chapter, you will often find these extensions. Use or don't use these as you feel they are effective.

As mentioned in chapter 9, we usually skip the 11 on major and dominant seven chords and use it sparingly on minor chords. This is due to the chromatic half step between 3 and 11.

Looking again at example 48, for any C chord, these extensions are the notes D, F and A.

Example 48
Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

At this point, review all chords in chapter 9. Make a special point to play the voicings that have 9 and/or 13.

Minor Eleventh Chords

The only extension we did not look at was minor 11. The eleven note in the key of C is the note F. Adding this note to any voicing adds this very colorful sound. Example 121 has many minor eleven voicings.

Example 121
Cm11 Voicings

Common Chord Alterations

While you have seen extensions in many of the chord voicings previously studied, we haven't covered ***chord alterations***. When jazz musicians speak of alterations, they are referring to alterations of the 5, 9, 11, and 13. Example 122 has common alterations.

Example 122
Chord Alterations

b5 #5 b9 #9 #11 b13

Looking at example 48 again, we find for any C chord:

b5 = Gb #5 = G#
b9 = Db #9 = D#
#11 = F#
b13 = Ab

Notice the b5 and #11 are the same note (F#/Gb). So are #5 and b13 (G#/Ab). A true #11 chord can be spelled 1 3 5 b7 9 #11. If we wanted we could have both the 5 and the #11 in the chord. However using 3 string rootless chords, most of the time we will leave out the 5 to get the alteration, #11. The same applies to the b13. When we alter the 5, we want to include it in the voicing.

For the rest of this book, we will assume b5 and #11 are the same and #5 and b13 are the same, regardless if we are talking about notes or chords.

We can alter any major, minor or dominant seventh chord. By far the most common set of alterations are on dominant seventh chords. These alterations create additional tension that can be released by the resolution to the tonic.

Example 123 shows many common chord alterations.

Example 123
Chord Alterations

Chord Name	**Chord Symbol**	**Chord Spelling**
Major 7 #11	CMaj#11	1 3 (5) 7 (9) #11
Major 7 #5	CMaj7#5	1 3 #5 7
Dom 7 b9	C7b9	1 3 5 b7 b9
Dom 7 #9	C7#9	1 3 5 b7 #9
Dom 7 #5	C7#5 C7+ C7+5	1 3 #5 b7
Dom 7 #11	C7#11	1 3 (5) b7 (9) #11
Altered (Alt)	C7alt Calt	1 3 b5 #5 b7 b9 #9

The ( ) in the chord spelling column means these are optional notes. The last chord, Calt or C7alt, is simply called altered because we have altered every note possible. When you play this chord, simply choose which altered notes you feel like playing.

As previously stated, to hear the essential quality of each chord sound, we need to only play the 3, 7 and alterations. Thus for a CMaj7#11, we could have a good sounding voicing with the notes E (3), B (7) and F# (#11).

The following pages contain many voicings for common chord alterations. Just as learned previously, find any alteration to any chord by knowing the chord spelling, find the notes to that chord, chart it out and find voicings.

Example 124
Rootless 3 String C Major 7#11 Voicings

Example 125
Rootless 3 String C Major 7 #5 Voicings

Example 126
Rootless 3 String C Dominant 7 b9 Voicings

Example 127
Rootless 3 String C Dom 7 #9 Voicings

Example 128
Rootless 3 String C Dom 7 #5 Voicings

#5 3 b7

b7 #5 3

b7 #5 9

3 b7 #5

#5 9 b7

b7 3 #5

9 #5 3

3 9 #5

b7 9 #5

#5 3 9

Example 129
Rootless 3 String C Dom 7 #11 Voicings

The altered dominant seventh chord 1, 3, b5 (#11), #5 (b13), b7, b9 and #9. Any of the chords shown in example 126 (C7b9), example 127 (C7#9), example 128 (C7#5) and example 129 (C7#11) will work for Calt. Example 130 shows some other Calt voicings.

Example 130
Rootless Calt (Altered) Voicings

b7 #9 b9 b13

b7 b13 b9

b7 b13 #9

b13 3 b9

b13 3 #9

b13 #11 b7

b13 #11 b9

b13 #11 #9

b9 #11 #9

b9 b13 #9

#9 b13 b9

#9 b9 #11

Example 130
Rootless Calt (Altered) Voicings, Pg 2

#9 b9 b13

#11 b9 b13

b13 b9 #11

#11 #9 b13

b9 #11 #9 b13

#11 #9 b13

b9 #11 #9 b7

#9 b13 b9 b7

#9 b7 #11 b9

b7 #11 b9 b13

b7 b13 b9 #11

b7 3 #9 #11

To Do
Chapter 10

1) Common chord extensions are the 9th, 11th and 13th.

2) Common chord alterations are b5, #5, b9, #9, #11 and b13.

3) To find multiple voicings of any chord:

- Find the chord tones (chord spelling) for the chord
- Determine the "pool of notes" for the chord (chord-scale)
- Map the fingerboard using this pool
- Especially note 3rd, 7th and any alterations (#5, b9, #9, #11, b13)
- Find the best sounding combination of these notes
- Memorize and practice these favorite voicings

4) Go back and review all previous chapters.

Chapter 11
Other Chord Types

Suspended (Sus) Chords

In 1965, pianist Herbie Hancock recorded a tune called Maiden Voyage (Blue Note CDP-546339). The chords to this tune were a sound not commonly heard in Jazz before that time. This sound is a suspended chord, called "sus" in chord charts.

In traditional music theory, the suspended chord takes the major chord, 1, 3, and 5 and moves the 3 up a half step, which becomes the note 4. For a C major chord, notes C, E and G, the Csus chord is the notes C, F and G. This is shown in example 131, C sus on the left, C major on the right.

Example 131
Csus and C Major Chords

In Jazz, players often add other notes to the sus chord. In addition to the notes 1, 4 and 5, jazz players often add the b7, 9 and sometimes even the 3. As in other chord types, these extra notes give the chord more color and/or tension when the player desires that sound.

The symbols used in chord charts to describe suspended chords can quite varied. The most common are Csus, Csus4, C7sus, C7sus4, F/G and Dm7/G. The later two chords are called "slash chords", as the chord name uses a slash. This means to the left side of the slash is the chord to be played, to the right of the slash is the bass note of the chord. F/G means an F chord triad with a G bass note. We will look into slash chords later in this chapter.

Traditionally, a C sus chord would resolve to a C major, but it doesn't have to. Maiden Voyage contains mostly unresolved sus chords. Jazz tunes with unresolved sus chords became common place in the 1960s.

A common piano voicing for a sus chord is the root in the left hand and a major triad a step lower in the right hand. For Csus, this would be the notes C (1), Bb (b7), D (9) and F (4). For a Csus, this would be the C bass note, with the Bb triad notes Bb, D and F in the right hand. Another way to write this chord symbol would be the slash chord C/Bb. This means a C chord with a Bb bass note.

Example 132 shows this chord voicing, the note C is the lowest note with the Bb triad above it.

Example 132
Csus (C/Bb) Rooted Voicing

Of course, if you choose a rootless chord voicing, just voice the Bb triad anywhere and let the bass player take care of the C (root) note. These are shown in example 133.

Example 133
Csus (C/Bb) Rootless Voicings (same as Bb major triads)

Another common sus voicing pianists use is the minor seventh chord with the bass note a fifth lower. For a Csus, this would be a Gm7 chord (the notes G, Bb, D and F) with a C bass note. In slash chord terms we call this Gm7/C (a Gm7 chord with a C bass note). Example 134 shows this with the root note on the bottom.

Example 134
Csus (Gm7/C) Rooted Voicings

For rootless voicings, just play any 3 or 4 string Gm7 chord as shown in example 135.

Example 135
Csus (Gm7/C) Rootless Voicings

Phrygian (Sus b9) Chords

Music theory tells us the Phrygian scale is the 3rd mode of the major scale. If we have a C major scale (notes C, D, E, F, G, A, B, C) and play that scale starting on an E (notes E, F, G, A, B, C, D, E), we get the Phrygian mode.

Occasionally Jazz charts will call for a chord constructed from this mode. This chord is called the "sus b9". It is typically constructed with the notes 1, b9, 4, 5, b7 or 1, b9, 4, 5. To capture the basic sound of this chord, I feel 3 string rooted voicings sound best with 1, b9 and 4. I use 1, b9, 4 and 5 with four string voicings as I hear many pianist create strong voicings this set of notes. For rootless voicings I like b9, 4 and 5 for three string voicings, b9, 4, 5, and b7 for four string voicings.

Examples 136 and 137, on the next page, show some of my favorite voicings for Csusb9 chords. This is by no means a complete set however. Try finding your own voicings, using the method shown in chapter 5, page 49. First rooted voicings, example 136.

Example 136
Csusb9 Rooted Voicings

Next, rootless voicings, example 137.

Example 137
Csusb9 Rootless Voicings

Slash Chords

We encountered slash chords previously in this chapter. This is a chord symbol that uses a slash. As explained previously, it means to the left of the slash is the chord to be played, to the right of the slash is the bass or lowest note of the chord.

Another way to view slash chords are chords that have a bottom note other than the root. For example, the chord symbol G Maj9#11 implies a chord with the root sound of G. E/G implies an E chord sound, but the bass note completely outside the E major triad. In this way, think of a slash chord as a combination of sounds, or play chord "X" over the bass note "Y". This would be notated "X/Y".

It is common to have the chord sound be a triad, a three note chord. Examples of this are in example 138.

Example 138
Triad Slash Chords

Chord Symbol	**Meaning of Symbol**
C/B	C triad (notes C E G) with lowest note B
D/C	D triad (notes D F# A) with lowest note C
C/A	C triad (notes C E G) with lowest note A
G/B	G triad (notes G B D) with lowest note B

These chords are shown in example 139.

Example 139
Triad Slash Chords

The first three chords in examples 138 and 139 (C/B, D/C and C/A) all have bass notes outside the triad. The fourth chord (G/B) has a bass note that is one of the triad notes. This is used to indicate which bass note to play other than the root. Often this is a musical device composers use to have the bass player play a line as counterpoint to a melody. The B note is part of the G major triad (G, B and D notes). If we did note indicate which note to play as the bass note (G/B) the bass player would probably play the root. When a slash chord is used, the composer tells the bass player to play the indicated note, and is assured the sound will come out as they intended.

Slash chords need not be a triad with a root note, they can be other chords as well. Any type of chord can be used (within guidelines of taste of course). An example is Eb Maj9/C. The notes would be: Eb Major 9 (Eb, G, Bb, D, and F) with the C bass note.

To Do
Chapter 11

1) Learn some tunes with Suspended, Phrygian (Sus b9) and Slash chords.

2) Work out multiple voicings of each chord using the method as described in chapter 5, page 49.

3) Go back and review all previous chapters.

Chapter 12
Common Chord Progression Blocks

A high percentage of Jazz tunes have small sections where chords follow common "progression blocks". It is valuable to study these blocks and work out good sounding voicings. Once you've become comfortable with some of these blocks, you will find yourself playing them quite often.

IIm7 V7 I Major

This progression block, also called II - V - I, is the most common in Jazz. Learning and getting comfortable playing multiple voicings of each chord is very important if a person wants to become a proficient Jazz player.

Chapters 3, 7 and 9 look at multiple ways of voicing each of these chords. Let's now put these together to form good sounding progression blocks. Examples 140 through 143 show some of my favorite four string rooted voicings for IIm7 V7 I Major. Although I don't do it here, keep in mind we can add extensions and alterations to any of these chords.

Example 140 is II V I in C, or Dm7 G7 C Major7.

Example 140
IIm7 V7 I Major
Four String Rooted Voicings

Example 141 is II V I in Bb, or Cm7 F7 Bb Major7.

Example 141
IIm7 V7 I Major

Example 142 is II V I in G, or Am7 D7 G6.

Example 142

Example 143 is II V I in Eb, or Fm7 Bb7 Eb Major7.

Example 143
IIm7 V7 I Major

Learn these chord blocks in examples 140 - 143. Become very comfortable playing them in all keys and tempos.

Examples 144 through 147 show some of my favorite three string rootless voicings for IIm7 V7 I Major. Examples 144 and 145 are II V I in C, or Dm7 G7 C Major7.

Example 144
IIm7 V7 I Major

Example 145
IIm7 V7 I Major

Example 146 is II V I in D, or Em7 A7 D Major7.

Example 146
IIm7 V7 I Major

Example 147 is II V I in F, or Gm7 C7 F Major7.

Example 147
IIm7 V7 I Major

Turnarounds or Turnbacks

Turnarounds (aka turnbacks) are a block of chords that musically return to the beginning of a section of a tune. It can also be a block of chords that repeats many times at the end of a solo or as an arranged ending of a tune. Miles Davis' version of "If I Were a Bell" is an example of this.

Example 148 shows many common turnarounds. This list is only a partial list. Study tunes and the comping of great players to find many more.

Example 148
Common Turnarounds

IMaj	VIm7	IIm7	V7	IMaj
IMaj	VI7	IIm7	V7	IMaj
IIIm7	VIm7	IIm7	V7	IMaj
IIIm7	VI7	IIm7	V7	IMaj
IIIm7	bIIIm7	IIm7	V7	IMaj
IMaj	#Io	IIm7	V7	IMaj
IMaj	bIIIo	IIm7	V7	IMaj
IIIm7	bIIIo	IIm7	V7	IMaj
IMaj	bIIIMaj	bVIMaj	bIIMaj	IMaj
IMaj	bIII7	bVI7	bII7	IMaj
IMaj	bIII7	II7	bII7	IMaj

The last three turnarounds come from the Bebop era. The end of the solo section in the Wes Montgomery tune “West Coast Blues” is a good example of this bebop turnaround. The end of Dizzy Gillespie’s “Groovin’ High” is another.

As these turnarounds are so common and can be very quick at fast tempos, it makes a lot of sense to practice them regularly until you can play a lot of them fluidly. I will show you some turnarounds in the next few examples. You should work out many more voicing combinations on your own.

Example 149 Turnaround

IMaj VIm7 IIm7 V7 IMaj

Example 150 Turnaround

IIIm7 VI7 IIm7 V7 IMaj

Example 151 Turnaround

IMaj7 #Io IIm7 V7 IMaj

Example 152 Turnaround

IMaj7 bIII7 bVI7 bII7 IMaj

Circle of Fifths

Another common Jazz chord block is dominant seventh chords travelling in what is called a circle of fifths. If we start on the note C and go down five steps in the C major scale, we arrive on the note F. Starting on F and descending a fifth on the F major scale lands on Bb. If we continued, we would eventually land back on C. Before we did, we would land on every different note, all 12, in the chromatic scale.

Example 153 is a drawn out circle of fifths. If we start on C and go counterclockwise, we get this fifths descending motion (C - F - Bb - Eb - Ab - Db - F# - B - E - A - D - G - C).

Example 153
Circle of Fifths

Tunes with dominant seventh circle of fifths progressions are Sweet Georgia Brown, Jordu, and You Took Advantage of Me. Looking through any fakebook will reveal countless tunes with at least one dominant seventh circle of fifths event. Examples 154 and 155 give a sampling of voicings for a dominant seventh circle of fifths.

Example 154
Dominant Seventh Circle of Fifths
4 String Rooted Voicings

Example 155
Dominant Seventh Circle of Fifths
4 String Rooted Voicings

Practice these and work out as many other voicings as you can find. Practice all these different voicing combinations until you can play them all fluidly.

II V I minor

Just as we did in major keys, players need to get comfortable playing II V I in minor keys. The most common played chords for this are IIm7b5 V7alt ImMaj. The II chord is half diminished, the V chord is altered (often a b9 or #9) and the I chord is minor major, either Im6 or ImMaj7. If you don't understand this, study some Jazz theory texts (see appendix 5).

Examples 156 through 159 give some minor II V I using rooted 4 string voicings.

Example 156

Minor II V I Four String Rooted Voicings

Example 157

Minor II V I Four String Rooted Voicings

Example 158
Minor II V I Four String Rooted Voicings

Example 159
Minor II V I Four String Rooted Voicings

Examples 160 through 162 give some minor II V I using rootless 3 string voicings.

Example 160
Minor II V I Three String Rootless Voicings

Example 161
Minor II V I Three String Rootless Voicings

Example 162

Minor II V I Three String Rootless Voicings

To Do
Chapter 12

1) Review all voicings presented in this chapter of the following:
   - IIm7 V7 I Major
   - Turnarounds
   - Circle of Fifths
   - II V I minor

2) Make up your own voicings in all keys for the following:
   - IIm7 V7 I Major
   - Turnarounds
   - Circle of Fifths
   - II V I minor

3) Memorize the note order in the circle of fifths. Be able to start on any note and complete the circle.

4) Go back and review all previous chapters.

Appendix 1
Chord Spellings

Chord Type	Symbol	Spelling
Major	X	1 3 5
Minor	Xm	1 b3 5
Sixth	X6	1 3 5 6
Major Seventh	XMaj7	1 3 5 7
Dominant Seventh	X7	1 3 5 b7
Minor Seventh	Xm7	1 b3 5 b7
Diminished	Xdim X°	1 b3 b5 bb7 (6)
Half Diminished	XØ Xm7b5	1 b3 b5 b7
Minor Seventh Flat Fifth	XØ Xm7b5	1 b3 b5 b7
Minor Sixth	Xm6	1 b3 5 6
Minor Major Seventh	XMaj7	1 b3 5 7
Suspended	Xsus	1 4 5
Augmented	X+ X#5 X+5	1 3 #5

Chord Extensions (9, 11, 13)

Ninth	X9	1 3 5 b7 9
Eleventh	X11	1 3 5 b7 9 11
Thirteenth	X13	1 3 5 b7 9 (11) 13
Minor Ninth	Xm9	1 b3 5 b7 9
Minor Eleventh	Xm11	1 b3 5 b7 9 11
Minor Thirteenth	Xm13	1 b3 5 b7 9 (11) 13
Major Ninth	XMaj9	1 3 5 7 9
Major Eleventh	XMaj11	1 3 5 7 9 11
Major Thirteenth	XMaj13	1 3 5 7 9 (11) 13

These are just some, any chord can be extended

Chord Alterations (5, 9, 11, 13)

Sharp Nine	X#9	1 3 5 b7 #9
Flat Nine	X(b9)	1 3 5 b7 b9
Sharp Eleventh	X#11	1 3 5 b7 9 #11
Sharp Thirteenth	X#13	1 3 5 b7 9 (11) #13
Major Seven Flat Five	XMaj7b5	1 3 b5 7

These are just some, any chord can be altered

The 5 main chord types are:

1. **Major**
2. **Minor**
3. **Dominant Seventh**
4. **Diminished**
5. **Half Diminished**

MAJOR: Major, Sixth, Major Seventh, Major Ninth, Major Eleventh, Major Thirteenth, any of these with suspended or augmented, sharp eleven (flat five)

MINOR: Minor, Minor Seventh, Minor Sixth, Minor Major Seventh, any of these with suspended or augmented (rare)

DOMINANT SEVENTH: Dominant Seventh, Ninth, Eleventh, Thirteenth, any of these with suspended or augmented (common)

DIMINISHED: Diminished, Diminished Seventh

HALF DIMINISHED: Minor Seventh Flat Fifth

Any Major, Minor, or Dominant Seventh chord can have alterations, but these are most common on the Dominant Seventh. These alterations are b5 and #5, b9 and #9, #11, b13 and #13.

Appendix 2
Mandolin Note Names

Fret	String Name			
#	G	D	A	E
1	G#/Ab	D#/Eb	A#/Bb	F
2	A	E	B	F#/Gb
3	A#/Bb	F	C	G
4	B	F#/Gb	C#/Db	G#/Ab
5	C	G	D	A
6	C#/Db	G#/Ab	D#/Eb	A#/Bb
7	D	A	E	B
8	D#/Eb	A#/Bb	F	C
9	E	B	F#/Gb	C#/Db
10	F	C	G	D
11	F#/Gb	C#/Db	G#/Ab	D#/Eb
12	G	D	A	E
13	G#/Ab	D#/Eb	A#/Bb	F
14	A	E	B	F#/Gb
15	A#/Bb	F	C	G
16	B	F#/Gb	C#/Db	G#/Ab
17	C	G	D	A

Appendix 3
Two Octave Major Scale

Two Octave Major Scale

One Octave	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of C	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Key of F	F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E	F

Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of Bb	Bb	C	D	Eb	F	G	A	Bb	C	D	Eb	F	G	A	Bb
Key of Eb	Eb	F	G	Ab	Bb	C	D	Eb	F	G	Ab	Bb	C	D	Eb

Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of Ab	Ab	Bb	C	Db	Eb	F	G	Ab	Bb	C	Db	Eb	F	G	Ab
Key of Db	Db	Eb	F	Gb	Ab	Bb	C	Db	Eb	F	Gb	Ab	Bb	C	Db

Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
Key of B	B	C#	D#	E	F#	G#	A#	B	C#	D#	E	F#	G#	A#	B

Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of E	E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#	D#	E
Key of A	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A

Two Octaves	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Key of D	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D
Key of G	G	A	B	C	D	E	F#	G	A	B	C	D	E	F#	G

Appendix 4
Blank Fingerboard Charts

Appendix 5
Materials For Further Study

This is by no means exaustive. There are many great web sites and books out there for Jazz study.

Chord Study

How To Comp: A Study of Jazz Accompaniment by Hal Crook
A comprehensive chord study text – highly recommended!!
http://aebersold.com/Merchant2/merchant.mvc?Screen=PROD&Product_Code=HTC&Category_Code=PIAVOI

Hearin' The Changes by Jerry Coker, Bob Knapp, Larry Vincent
How to learn chord changes by ear
http://aebersold.com/Merchant2/merchant.mvc?Screen=PROD&Product_Code=HEAR&Category_Code=JERCOKBOO

Improvising Jazz by Jerry Coker
Especially good is appendix C and D where he looks at various chord progressions common to the music
http://www.amazon.com/Improvising-Jazz-Fireside-Jerry-Coker/dp/0671628291

Music Theory

Easy Music Theory For Fiddle and Mandolin by Pete Martin
A good introduction for players who know no theory
www.petimarpress.com

Jazz Theory by Mark Levine
A comprehensive theory text – highly recommended!!
http://www.shermusic.com/new/1883217040.shtml

General Jazz Information

http://www.jazzstandards.com/compositions/index.htm
A list of 1000 Jazz standards, ranked in order of importance.

Fake Books

The Real Book, Volumes 1-3
http://www.amazon.com/s/ref=nb_ss_b?url=search-alias%3Dstripbooks&field-keywords=real+book&x=0&y=0

The New Real Book, Volumes 1-3
http://www.shermusic.com/new/0961470143.shtml

Play Along Books and Software

Jamey Aebersold Play Along Recordings
http://www.aebersold.com
A ton of great suff here for all levels of players.

Band in a Box
http://www.band-in-a-box.com/
Play along software. Type in chords, pick a backup style (a lot of good Jazz styles) and it generates the backup band. Change tempo, key, etc. Terrific and highly recommended!!!!

Mandolin Tune Books

Oldtime Tunes for Fiddle and Mandolin, Volumes 1 and 2
Texas Style Fiddle Tunes for Mandolin
Texas Style Fiddle Transcriptions, Volumes 1 and 2
Benny Thomasson Fiddle Transcriptions
by Pete Martin
www.petimarpress.com

Mandolin Improvising Books

Mandolin and Fiddle Improvisation Using the Chord Tone Scale
by Pete Martin
www.petimarpress.com