

Ex. 4-6 shows another F minor blues and introduces some new adapted forms in the first four measures.

Ex.4-6

The diagram shows a 12-measure blues progression in F minor. The first four measures are: F⁻ (F-add9), F-add9#5, F⁻⁶₉, and F7#9. Measures 5-8 are: Bb⁻ (Bb-7), Gø7, C+7b9, and F-6. Measures 9-12 are: Db7, C7, F- (A^b9), Ab7, Db7, and C7. Each measure includes a guitar chord diagram with fingering numbers below it.

Now let's leave the 12 bar blues form and take a brief look at the "A" section of what musicians call "Rhythm changes." The name comes from the fact that the changes and form are based on George Gershwin's "I've Got Rhythm." They are usually played in the key of Bb. In the previous four examples the given chords were used as a basis to create more complex harmonic motion, but the following example will somewhat reverse the procedure by forming a simple repetitive "bluesy" background in place of a set of fast moving changes.

Ex. 4-7 shows the likely set of changes given in a chart above what we're actually going to play in our sample comp. The top note of the voicings forms a type of melody called a "riff" (probably from "refrain") which has a simple repeated phrase with a variation at the end. We will be returning to the subject of riffs when we move on to the topic of playing improvised solos.

Ex.4-7

B \flat B $^{\circ}7$ C $^{-}7$ C $^{\#}^{\circ}7$ D $^{-}7$ G 7 C $^{-}7$ F 7
 B \flat^{13} A \flat^9 A $^7\flat^9$ B \flat^{13} D \flat^9 C $^{-}9$ F $^{13}\flat^9$

F $^{-}7$ B \flat^7 E \flat E $^{\circ}7$ B \flat G 7 C 7 F 7
 5 B \flat^{13} A \flat^9 A $^7\flat^9$ B \flat^{13} G $^{13}\flat^9$ C $^7\sharp^9$ F $^{13}\flat^9$

Ex. 4-8 shows a series of voicings that can be used for comping on the first eight bars of Jerome Kern’s classic standard “All the Things You Are.” Here is shown a series of three-note voicings that mix in some voicings previously shown as rhythm guitar voicings. Notice that there are two voicings for each chord forming a compound melody that alternates between the 1st and 2nd strings. Make up your own comp rhythms.

Ex.4-8

F $^{-}7$ B $\flat^{-}7$ E \flat^7 E $\flat^7\flat^9$ A $\flat^{\Delta}7$
 5 D $\flat^{\Delta}7$ G 7 C $^{\Delta}7$ C 6