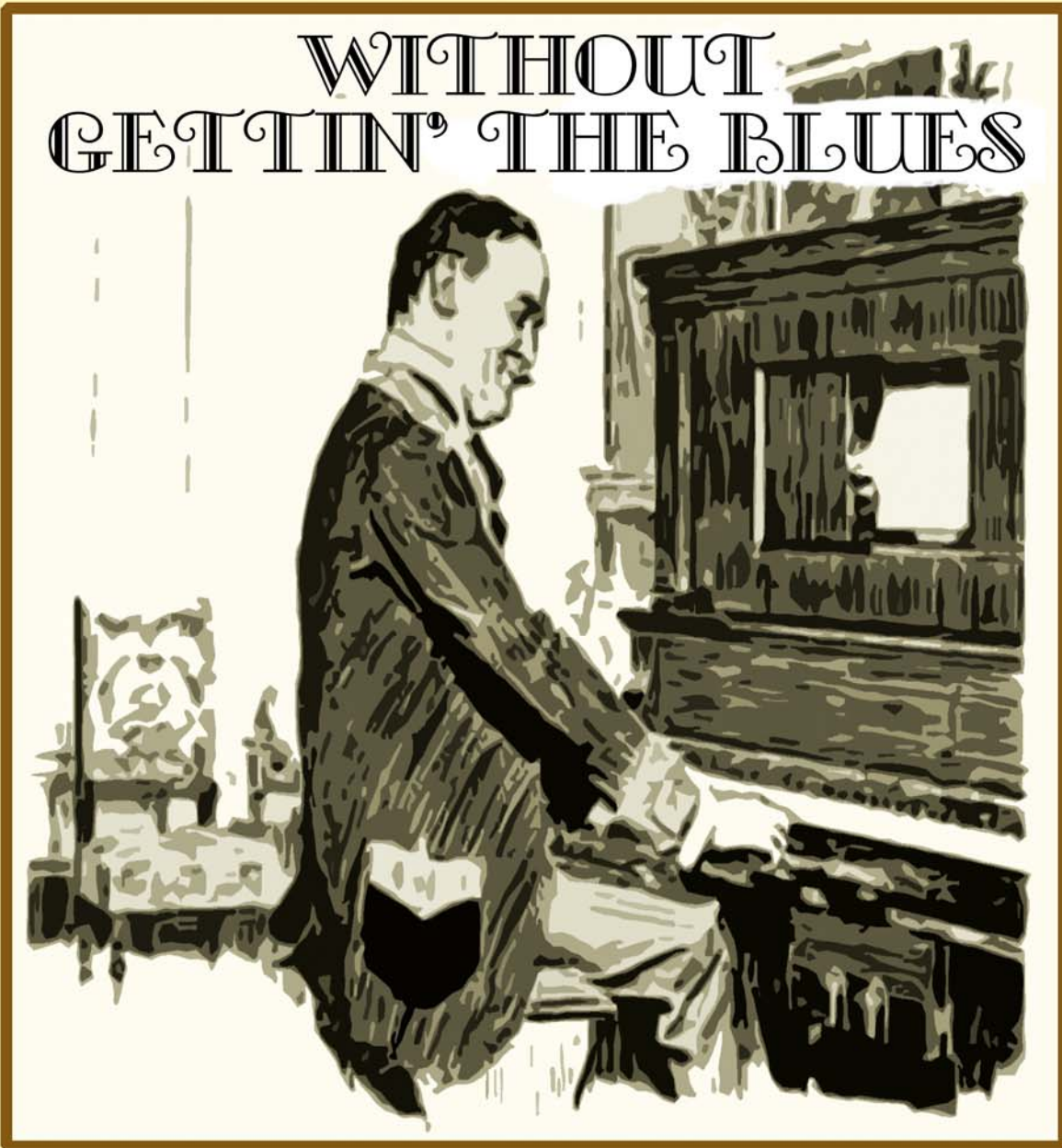


# How to Play from a FAKE BOOK

WITHOUT  
GETTIN' THE BLUES



*Written by Nathan Andersen -- Copyright 2007*

# How to Play from a Fake Book without Gettin' the Blues

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# INTRODUCTION

This book is my sixth piano book related to playing from fake books and improvising at the piano. This book takes many of the ideas I put forward in “How to Speed Read Piano Chord Symbols” and its sequel and expands on them, offering the aspiring pianist more in depth study on these famous and beautiful patterns.

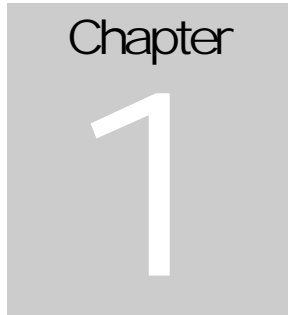
I tried in this book to refrain from showing the chords in an encyclopedic way. I can't stand piano books that promise to teach you every piano chord, but then show them one after another in sequences that are more related to the convenience of the author than to the any relationship that is common in music. So unless it was particularly instructive to do so, none of the chords will be shown in a “phone book” style in this book. You will see them in context, adjacent to the chords with which they usually cohabit. After you have studied these patterns, you will start to recognize them every time you play a piece!

Also, many of the exercises in this book will show the sequence in an “annotated” format, which means, *I took the time to write the note names under the staff!* This will make this book infinitely easier to digest for the 95% of you who are not fantastic sight-readers. Another pet peeve of mine when I'm trying to study out of piano books is when they write the music in strange keys that are painful to decipher. These annotations will help keep you breezing along. And once you've played through an exercise once or twice, you won't need the annotations anymore. So this book will actually help you sight reading as well!

Anyway, I just finished this book in April, so please give me any feedback you as far as suggestions for revision in future editions.

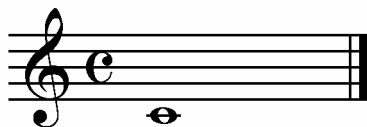
And, lastly, may you enjoy many hours of piano playing pleasure!

Nathan Andersen



## Chapter 1 – G, Am7 and D7

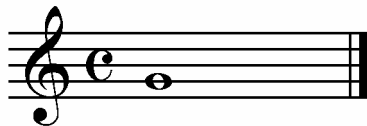
This is the note Middle C:



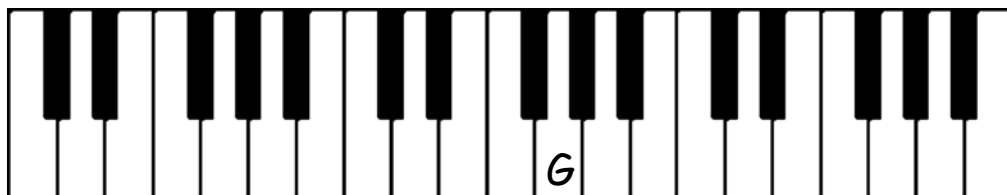
It is just to the left of the two black keys at the center of your keyboard.



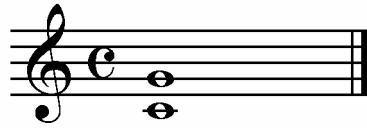
This the note G:



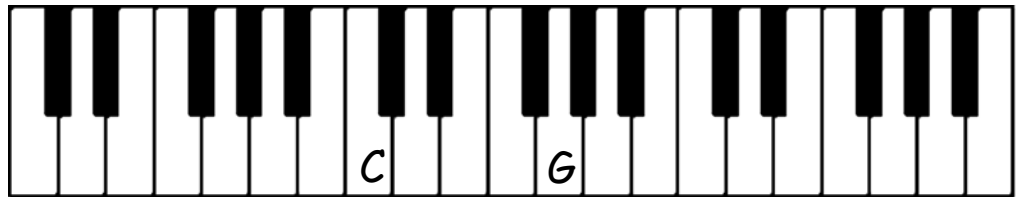
It is the leftmost of the two white keys between the three black keys.



This is the note C and the note G played together:



And here's how it looks on the keyboard:

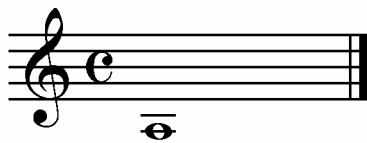


When you play two (or more) notes together at the same time, it is called a **chord**. Let's add one more note to our chord. It is the note A.

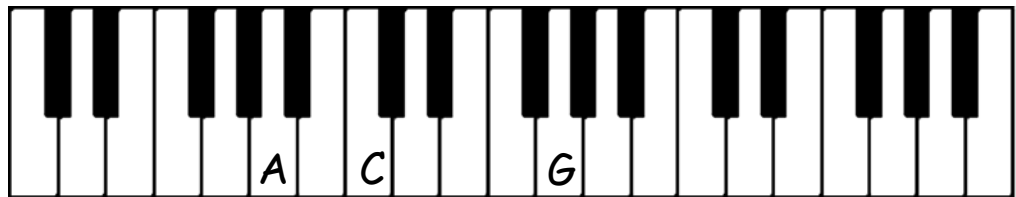
A is the rightmost of the two white keys between the three black keys:



Here's how A looks on the staff:



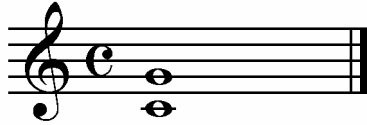
Now let's play all three of these notes together. Play the A with your left hand.



This chord is called A minor 7. It is written Am7 for short.

In this book, I will usually only write the right hand notes on the staff. The left hand notes will be determined by the chord symbol written above the staff. So Am7 will look like this:

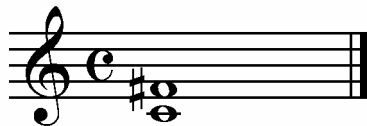
Am7



Here you see the C and the G written in the right hand, and the left hand note is determined by the symbol written above the staff. So by seeing “Am7” written above the staff, you know to play A in the left hand.

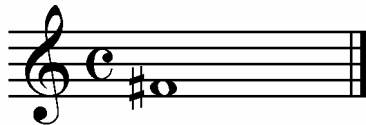
Now let’s learn another chord. This chord is called “D Dominant” or “D Seven”. It will look like this:

D7

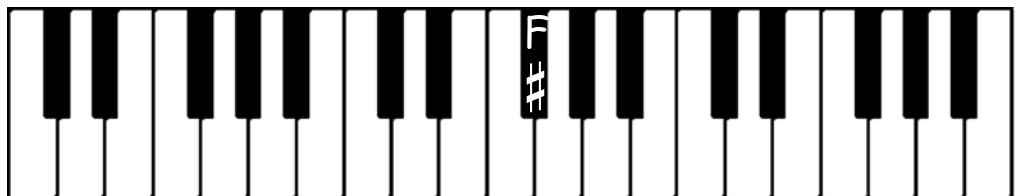


If you look carefully, you will notice that the bottom note is same between the two chords. The note “middle C”. It sits on the first ledger line below the staff. The higher note is the note F# (pronounced “F Sharp”).

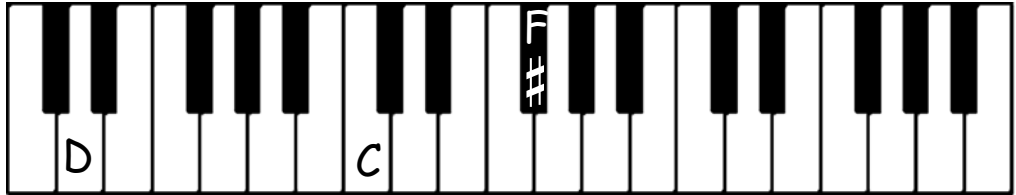
Here is F# by itself:



Here’s how F# looks on the piano. It is the leftmost of the three black keys:

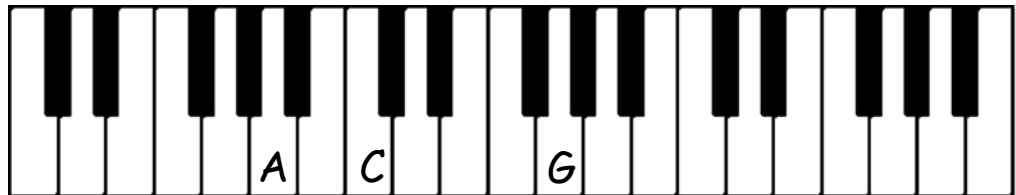


And here's how F# looks in the chord D7:



Play the D in the left hand.

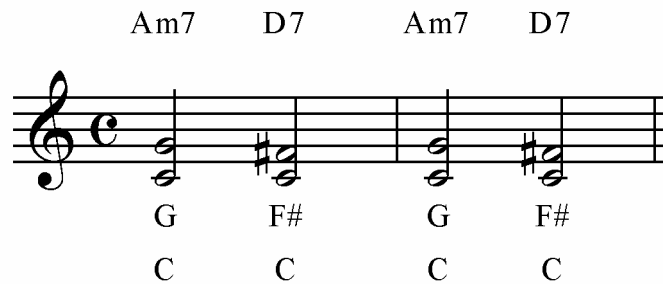
So let's alternate. Play Am7, then D7. (Here's Am7 again for easy reference).



Here's how the notated music would look:



And here's the music again, this time with the notes written in below the staff:



Let's learn another chord – the G chord. The G chord uses the note G, which you've already learned and one other note – the note B.

Here's the note B. It is white key just to the right of the three black keys:



Here's how the note B looks on the staff:

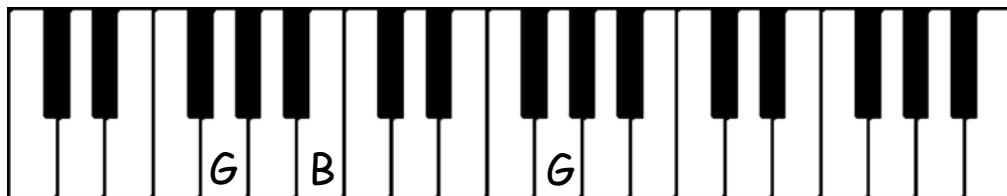


It is just below the first ledger line.

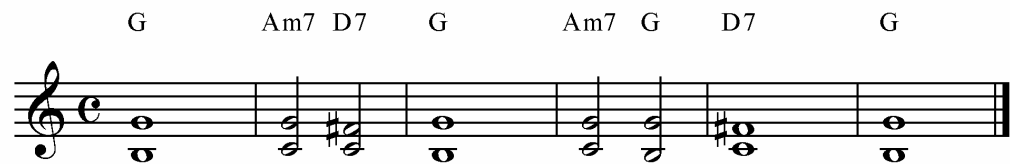
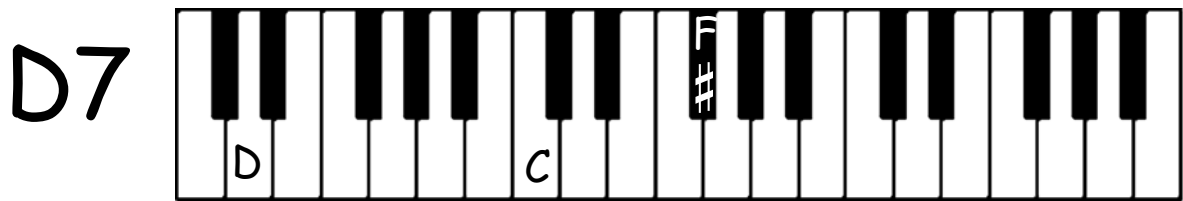
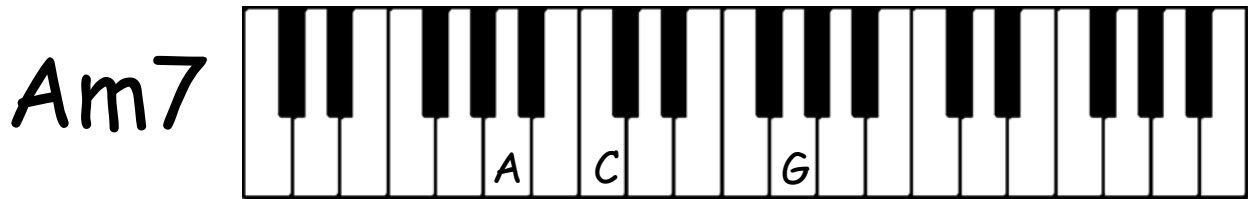
Here it is with the note G. The note G sits on the second line of the five lines of the staff:



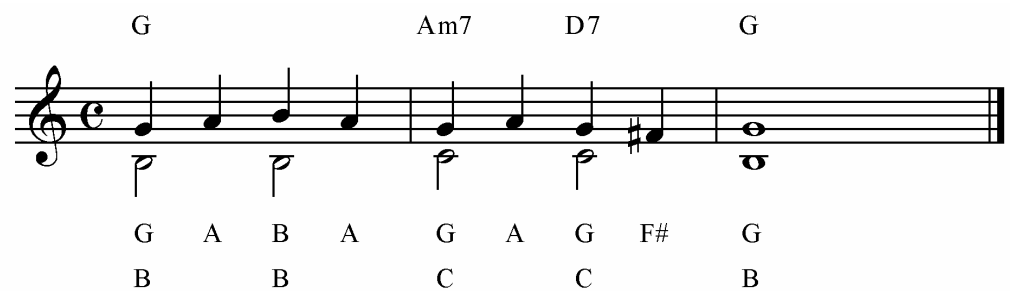
To make these two notes a G chord, simply add G to the left hand.



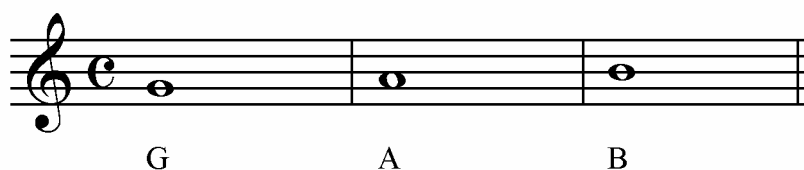
Now let's practice moving between the three chords we've learned.



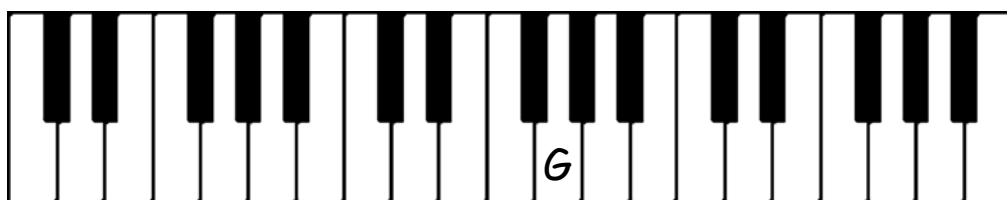
Most often in music, you will not see the chords stripped down to their bare essence, as you see here. More often, you see melody notes or extra notes added on. Try reading through this example (I've written the notes below the staff).



In the key of G, the first three notes are G, A and B:



- G sits on the second line of the staff.
- B sits on the middle line of the staff.
- A sits on the space between them. It is the second space on the staff.



G is the leftmost of the two white keys between the three black keys.

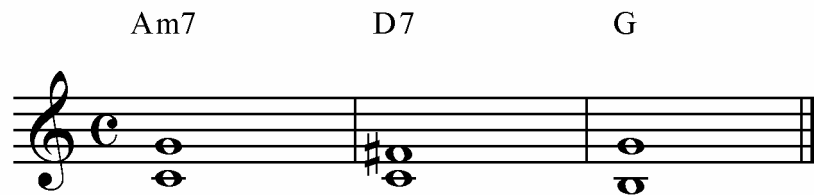


A is the rightmost of the two white keys between the three black keys.

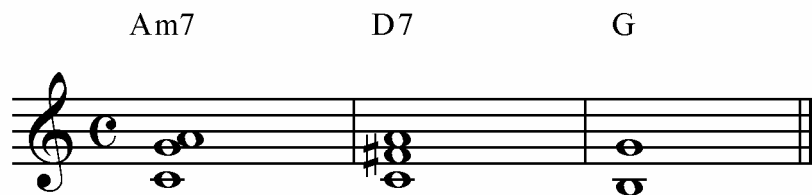


B is the note just to the right of the three black keys.

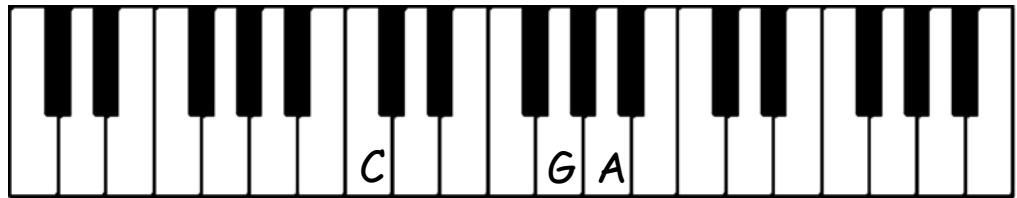
Let's look at some combinations of Am7 to D7 to G, adding some extra notes.



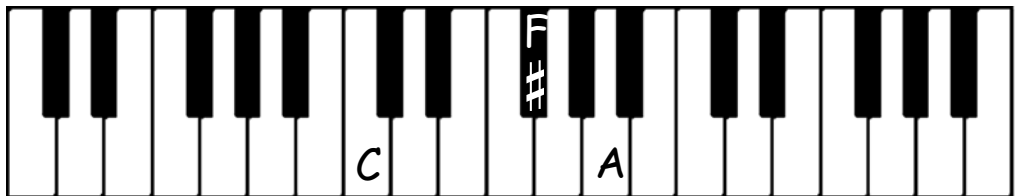
In the following example, the note A is added to the Am7 and the D7.



Am7

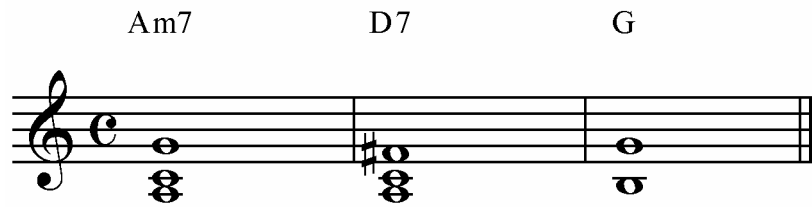


D7

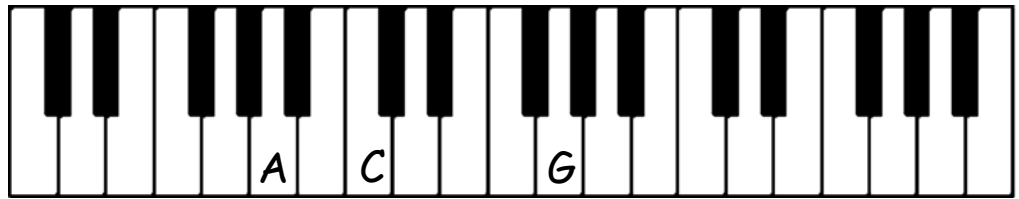


(The diagrams above only show the right hand, be sure to add the left hand notes -- A to the Am7 and D to the D7 chords).

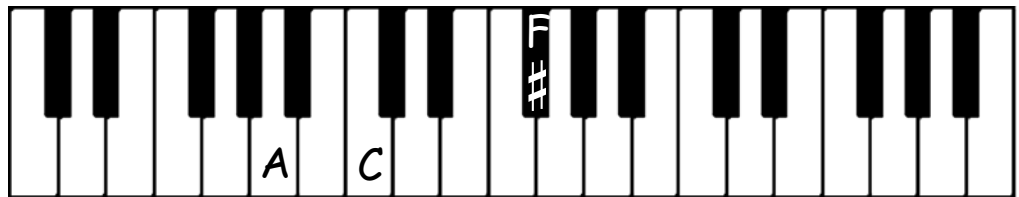
The note A can also be added down the octave. It sits on the second ledger line below the staff.



Am7



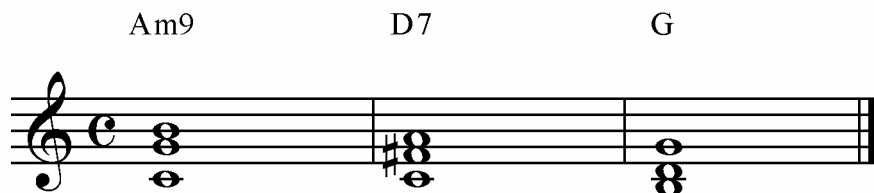
D7



(The diagrams above only show the right hand, be sure to add the left hand notes -- A to the Am7 and D to the D7 chords).

Now let's look at this variation.

Over your Am7 chord, add the melody note B. This makes the chord an Am9 chord.



Look at this harmonization of “Mary Had a Little Lamb”.

See if you can pick out some of the chords you’ve learned.

G D7 G D7 G

D7 G G

G D7 G D7 G

Am7 Am9 D7 G

Now let’s look at “Mary had a Little Lamb” in pieces. First the melody:

B A G A B B B A A A B D D

B A G A B B B A A B A G

Now just add a bass note in the left hand. When you see the chord symbol above a note, simply add that note in the left hand somewhere.

The first staff shows a melody in treble clef with a common time signature. Above the staff are chord symbols: G, G, D, G. Below the staff are bass notes: B A G A B B B A A A B D D. The second staff shows the same melody with chord symbols: G, G, D, G. Below the staff are bass notes: B A G A B B B A A B A G.

Now, let's go back and play it again, only this time, we'll add chord tones underneath the melody in the right hand. The left hand is still only playing the root of the chord. I've written in the notes to add under the melody. This time I've *left out* the melody notes. If you can't figure them out, look at the diagram above.

The first staff shows a melody in treble clef with a common time signature. Above the staff are chord symbols: G, G, D7, G. Below the staff are chord tones: G D, G D, F# C, G B, D. The second staff shows the same melody with chord symbols: G, G, D7, G. Below the staff are chord tones: G D, G D, F# C, D B.

In the previous example we saw several new voicings of the G chord. A voicing is a different arrangement of the notes in a chord.

The first voicing of G we learned was like this.



(remember to add the bass note, G)

You can easily invert this to either this:



or this:



G	G	G
G	B	B
B	G	G





Here are the same patterns, only this time the G and D7 chords alternate. Also, this time, I've only written in a few of the notes. The other ones you'll have to figure out yourself!

G D A F# F# B G

C A D B F# C

G D A F# G D B  
D  
B

**Silent Night:** I've written in only the top note of the chord.

G G G G

D E D B D E D B

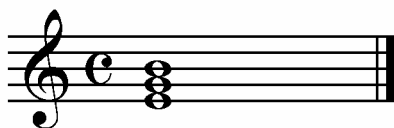
D7 G

A A F# G G D

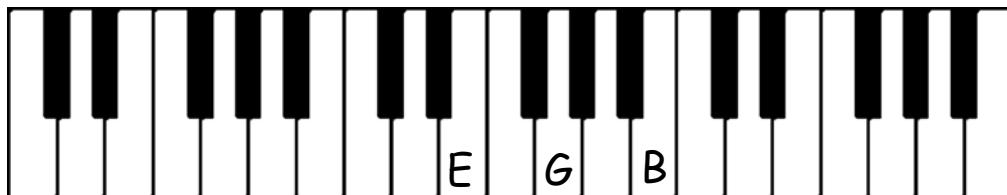
## Chapter 2 – Em and C

The chord Em is comprised of the first three lines of the staff: E, G and B

Em



The top two notes, you already know from the G chord. The last note, the note E is the bottom line of the staff. On the keyboard it sits just to the right of the two black keys.



Here's an example of a common chord pattern using Em:

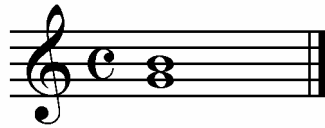
	G	Em	Am7	D7	G
--	---	----	-----	----	---

	A	A			
	G	F#			
	C	C			

Often, you will see the Em chord broken up between the right and left hand. For example, if you play the E in the left hand, that leaves the G and B in the right:

Em



You've probably noticed that these are the same two notes in the G chord! In fact, to switch between a G chord (played with just the notes G and B) and an Em chord, you can simply move the left hand bass note from G to E!

G Em Am7 D7 G

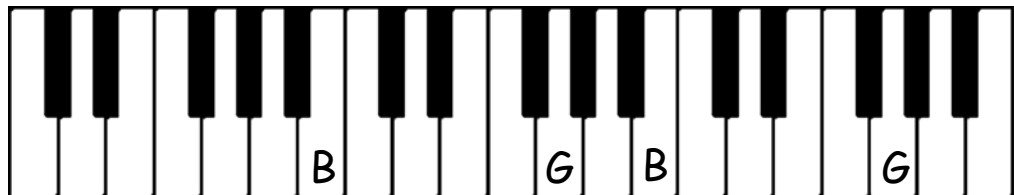


As with the various voicings of G, you can move the G and B in the right hand and still have an Em chord. Here are four voicings of Em, using only the notes B and G in the right hand:

Em Am7 D7 G



G B G B  
B G B G



Here are two other variations:

G Em Am7 D7 G

G  
B                    F#  
                         C  
                         A

G Em Am7 D7 G

To make an Em chord, all you really need are the root and 3<sup>rd</sup> of the chord – the notes E and G. So you could see variations without the note B in the Em chord:

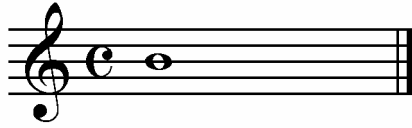
G Em Am7 D7 G

G  
E



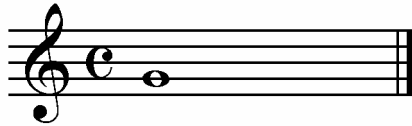


G



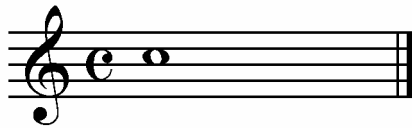
The third of a G chord is B. Therefore the simplest G chord would be the note B in the right hand and the root note, G, in the left.

Em



The third of an Em chord is G. Therefore the simplest Em chord would be the note G in the right hand and the root note, E, in the left.

Am



The third of an Am chord is C. Therefore the simplest Am chord would be the note C in the right hand and the root note, A, in the left.

D



The third of a D chord is F#. Therefore the simplest D chord would be the note F# in the right hand and the root note, D, in the left.

The first four chords in this sequence are constructed of only the third in the right and the root in the left:

G   Em   Am   D   G

B   G   C   F#   G

B

After the third and the root, the most common note to add to a chord is the fifth. Here is the sequence above, only this time with the fifth added to each chord. Below the staff, I've written the note name of the fifth of each chord:

G   Em   Am   D   G

D   B   E   A   D

The fifth can also be above the third like this:

G   Em   Am   D   G

D   B   E   A   D

B   G   C   F#   B

G

Most of the time you will want to vary the voicings you use, otherwise the chords don't seem to move smoothly. Notice how changing just the Am and the final G in this sequence makes the music seem so much smoother.

G   Em   Am   D   G

D   B   C   A   G  
B   G   E   F#   D  
B

When you reading from fake books, which voicing to use is usually obvious because of the melody note. For example, if you are playing an Am chord and the melody note is E, you'll want to keep the E on top:

G   Am   D7   G

B   D   G   B   E   D   D

You would most likely voice this Am with the third of the chord (C) just below the melody note.

G   Am   D7   G

E   D   D  
C   C   B  
A   A   G  
F#

If on the other hand, the melody note is C, you would use lower notes on the staff:

G            Am   D7        G

Here's a likely solution:

G            Am   D7        G

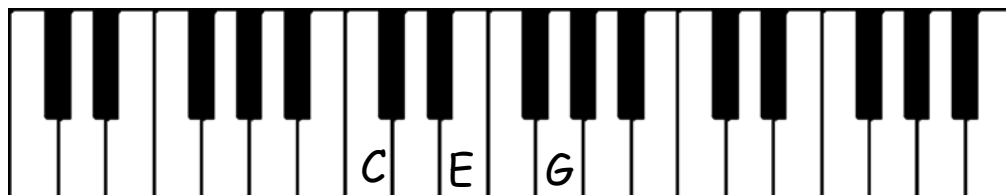
C  
A  
E

Often simple solutions will sound just as good as more complex ones:

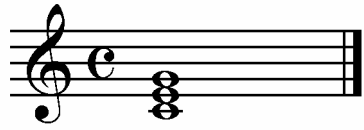
G            Am   D7        G

(Same as above, but leave out the fifth from the Am and the D7 chords.)

Let's learn another chord. The chord C:



It looks like this on the staff:



C is related to Am in the same way that G is related to Em:

The root and third of C are the third and fifth of Am:

	G	Em	C	Am	G
	B	B	E	E	G
	G	G	C	C	D
					B

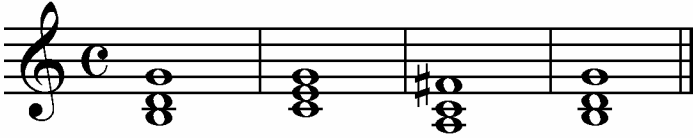
	G	Em	C	Am	G
	3rd	5th	3rd	5th	R
	R	3rd	R	3rd	5th
					3rd

For example, see how the Am and the C in this example are the same in the right hand:

	G	Am	C	D7	G
	D	E	E	F#	G
	B	C	C	C	B

This sort of knowledge is useful when harmonizing a song and playing by ear. Because instead of choosing between seven different chords to harmonize a melody note, you are often only choosing between three primary flavors of chords: The I chord, the IV chord and the V chord. In the key of G, the I chord is G; the IV chord is C and the V chord is D.

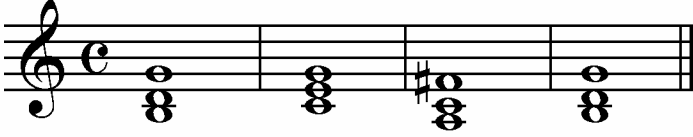
G	C	D7	G
---	---	----	---



I	IV	V7	I
---	----	----	---

The other chords are just variations on these chords. For example, Am is just a variant of C. In fact often, the only difference between them is the root:

G	Am7	D7	G
---	-----	----	---

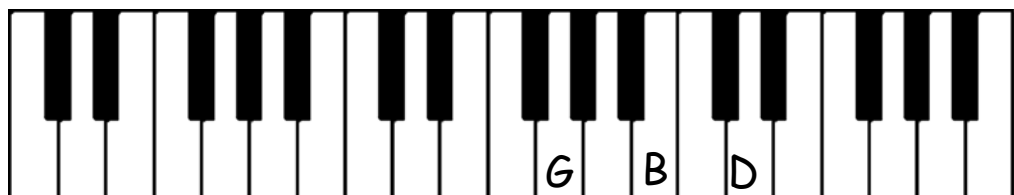


I	iim7	V7	I
---	------	----	---

## The relative Minor

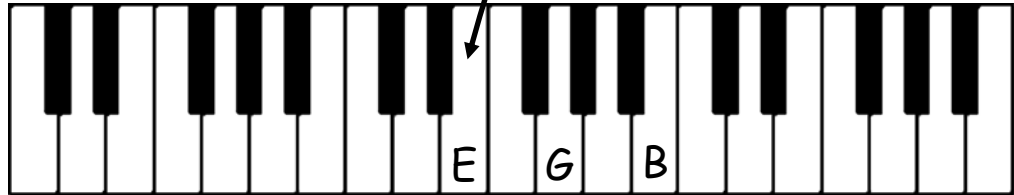
If you go down 3 keys to the left and add that note to a chord (and remove the top note) you get the **relative minor** of the original chord.

For example, here's G:



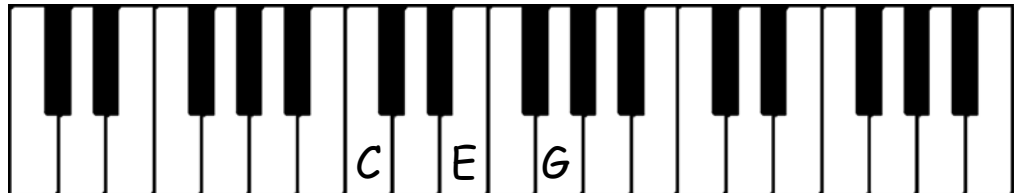
The relative minor of G is Em:

Three keys down (skip two keys)

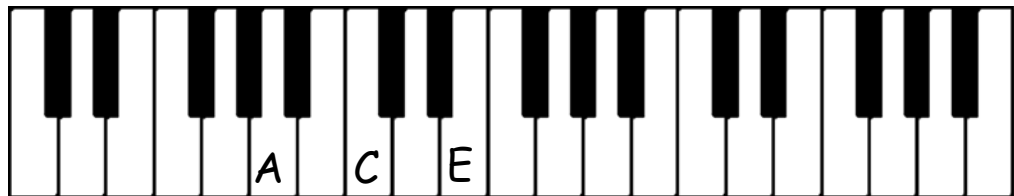


Notice how the root of the relative minor is **down 3 keys** from the original root.

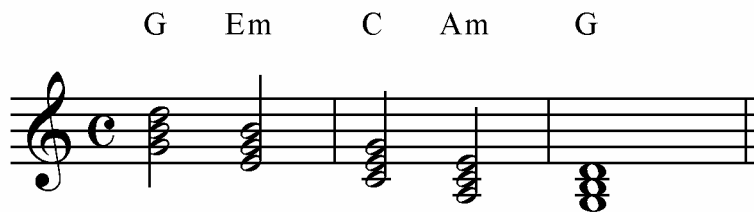
Here's another example, the chord C:



The relative minor of C is Am:



Here's the chords from the previous page written out on the staff:



You can also move to the relative minor by replacing the top note with the root of the relative minor.

- The top note of a G in root position (the 5<sup>th</sup>) is replaced with the root of the Em.
- The top note of a C in root position (the 5<sup>th</sup>) is replaced with the root of the Am.

G    Em        C    Am        G

Root   1st        Root   1st        2nd

Here's the same harmony written out with two different voices. Notice how the bottom two notes of the major chords hold though and become part of their relative minor chords.

G    Em        C    Am        G

D    E        G    A        B  
B    B        E    E        G  
G    G        C    C        D

If the G chord starts in first inversion, the middle note moves up to the E:

CHAPTER 2

G Em C Am G C G



G G C C B C B  
 D E G A G G G  
 B B E E D E D

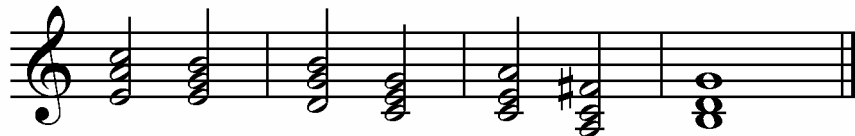
Practice this exercise.

G Em C Am Em Am G



1st 2nd Root 1st 2nd 1st Root

Am Em G C Am D7 G



2nd Root 2nd Root 1st 1st

Here different inversions help to create a smooth scale in the melody:

G Em G Am D G G D D7 G



1st 1st Root 2nd Root 1st 2nd 1st Root

Here's an exercise to practice reading inversions. Practice this several times, then turn to the next page, where only the melody note is given.

System 1: G (Root), Em (2nd), G (Root), Em (1st), G (Root), Em (Root), G (2nd)

System 2: Em (Root), C (2nd), Em (Root), C (1st), G (Root), C (Root), G (1st)

System 3: Am (Root), Em (1st), Am (2nd), Em (Root), Am (2nd), Em (Root), Am (2nd)

System 4: D (1st), D7 (Root), G (Root)

On the last system you see the chord D7, D7 is basically the same as D, except that you replace the note D with the note C.

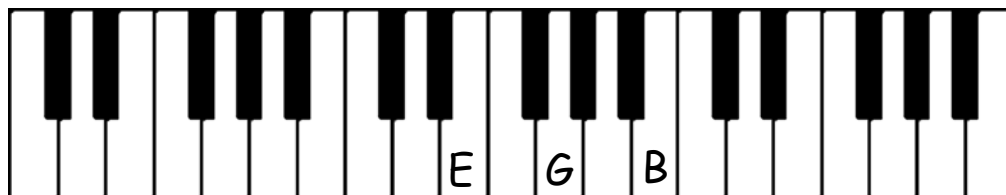
The most important notes (besides the root) in the D7 chord are F# (the third) and C (the seventh).



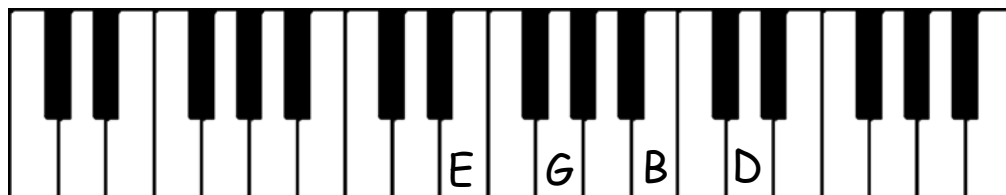
## Chapter 3 – Seventh Chords

In root position seventh chords have an extra note on the top.

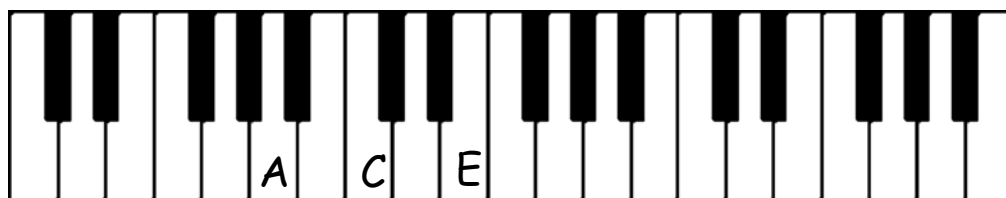
This is Em:



This is Em7:

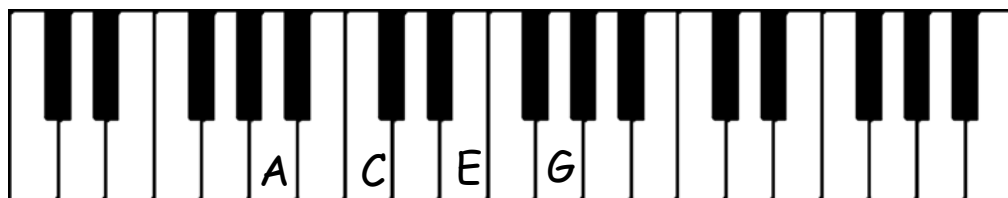


This is Am:



This is Am7:

SEVENTH CHORDS



Play through this exercise:

Em   Em7   Am   Am7   Em   Em7

G            Am   Am7   C

One handy way to think of minor seventh chords is that they are a **combination of a minor root and it's relative major**. This is especially handy because you can play any major chord in the right hand, and the root of the relative minor in the left and you'll have a nice full sounding minor seventh chord.

G   Em7   G   Em7   G   Em7

C   Am7   C   Am7   C   Am7

SEVENTH CHORDS

So if you see these minor seventh chords,

G      Em7      Am7      D7

A musical staff in treble clef with a common time signature (C). It contains four measures. The first measure has a G note on the second line. The second measure has an E note on the first space. The third measure has an A note on the second space. The fourth measure has a D note on the third space. This represents the roots of the chords G, Em7, Am7, and D7 respectively.

you can simply play the relative major in the right hand, while playing the root of the minor seventh in the left!

G      Em7      Am7      D7

A musical staff in treble clef with a common time signature (C). It contains four measures. Above the staff are labels: G, Em7, Am7, and D7. In the first measure, a G chord is played in the right hand (G, B, D) and an E note is played in the left hand. In the second measure, a C chord is played in the right hand (C, E, G) and an A note is played in the left hand. In the third measure, a G chord is played in the right hand (G, B, D) and an E note is played in the left hand. In the fourth measure, a C chord is played in the right hand (C, E, G) and an A note is played in the left hand. Arrows point from the text below to the E and A notes in the left hand.

G chord in the right hand,  
the root (E) in the left!

C chord in the right hand,  
the root (A) in the left!

Here's another example:

G      Em7      Am7      D7

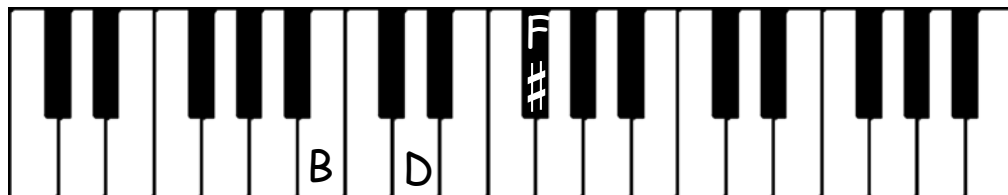
A musical staff in treble clef with a common time signature (C). It contains four measures. Above the staff are labels: G, Em7, Am7, and D7. In the first measure, a G chord is played in the right hand (G, B, D) and an E note is played in the left hand. In the second measure, a C chord is played in the right hand (C, E, G) and an A note is played in the left hand. In the third measure, a G chord is played in the right hand (G, B, D) and an E note is played in the left hand. In the fourth measure, a C chord is played in the right hand (C, E, G) and an A note is played in the left hand. Arrows point from the text below to the E and A notes in the left hand.

G chord in the right hand,  
the root (E) in the left!

C chord in the right hand,  
the root (A) in the left!

## Bm and Bm7

Here's the chord Bm:



Try this exercise:

D                    Bm    G   Bm    Am D7    G

Root 2nd    Root Root    1st Root    1st            1st

To make Bm7, just put a D chord in the right hand and the note B in the left:

G                    Bm7                    Am7    D7            G

Practice:

D chord in the right hand,  
the root (B) in the left!

G                    Bm7                    Am7    D7            G

SEVENTH CHORDS

Here's more practice using minor seventh chords.

G Em7

1st 2nd Root 2nd (G in the right hand!)

Am7 G D7 Bm7

(C in the right hand!) (D in the right hand!)

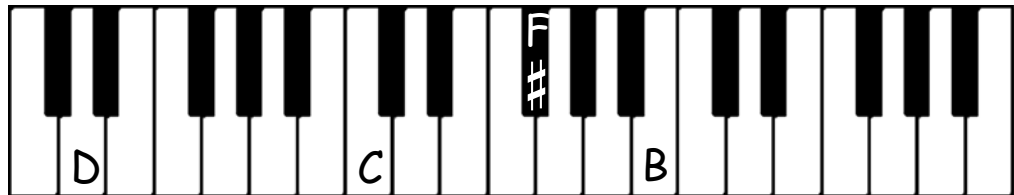
Am7 G D7 D13

(C in the right hand!)

Am7 D7 G

(D7 with B instead of A)

For a D<sup>13</sup> chord, play B instead of A (the 6<sup>th</sup> instead of the 5<sup>th</sup>).



SEVENTH CHORDS

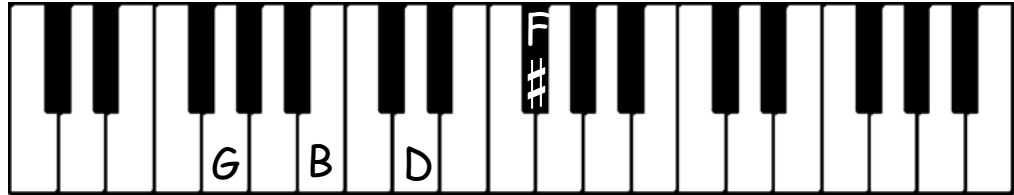
Now practice reading this chart. (It's the same as the last page, but without the chords written in.)

The image displays four staves of musical notation in treble clef, each with a common time signature (C). The notes are as follows:

- Staff 1: G4, A4, B4, A4, G4, F4, E4, D4. Chord labels: G (above first two notes), Em7 (above last two notes).
- Staff 2: G4, A4, B4, A4, G4, F4, E4, D4. Chord labels: Am7 (above first two notes), G (above third note), D7 (above fourth note), Bm7 (above last two notes).
- Staff 3: G4, A4, B4, A4, G4, F4, E4, D4. Chord labels: Am7 (above first two notes), G (above third note), D7 (above fourth note), D13 (above last two notes).
- Staff 4: G4, A4, B4, A4, G4, F4, E4, D4. Chord labels: Am7 (above first two notes), D7 (above third note), G (above fourth note).

## GM7

If you add the note G below a Bm chord, you get the chord GM7 (Pronounced “G Major 7”).



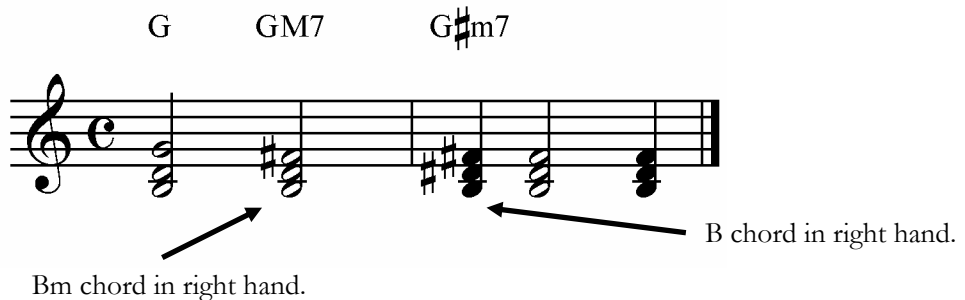
Bm GM7



Just like our minor seventh chords, major seventh chords are combination chords. Only with major seventh chords, you take the root down four half-steps (skip three keys) -- and the chord on top is a minor chord.

	Chord type in right hand	Steps down from right-hand chord to bass
<b>Major Seventh</b>	minor	four
<b>Minor Seventh</b>	major	three

So if you wanted to change GM7 to minor seventh chord, you could take the root (G) up a half-step (to G#) and change the chord on top (Bm) to a major chord (B).



SEVENTH CHORDS

So let's look at one of the minor seventh chords we already know and change it to a major seventh chord. Let's change Am7 to AbM7. Drop the root a half-step (from A to Ab) – and change the C chord in the right hand to a C minor chord (drop the third from E to Eb).

C      Cm      Am7      AbM7

Am7:

AbM7:

Left Hand


G      C      Cm      G      Am7      AbM7

G      AbM7      G

SEVENTH CHORDS


Let's practice the chords C, Cm and AbM7 in several different voicings.

G C G C Cm AbM7 G




Root 2nd Root 2nd 2nd 2nd Root

G C G C Cm AbM7 G




1st Root 1st Root Root Root 1st

G C G C Cm AbM7 G



2nd 1st 2nd 1st 1st 1st 2nd

G C G C Cm AbM7 G



Root 2nd Root 2nd 2nd 2nd Root

SEVENTH CHORDS

Now here's the same exercise, written out fakebook-style. Once you have mastered playing it from the last page, practice realizing it from this page.

G C G C Cm AbM7 G

Root 2nd Root 2nd 2nd Root

G C G C Cm AbM7 G

1st Root 1st Root Root 1st

G C G C Cm AbM7 G

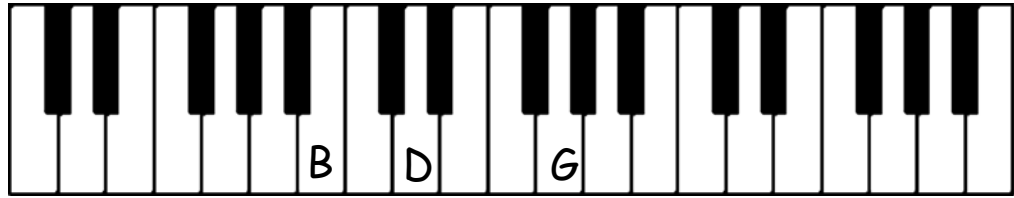
2nd 1st 2nd 1st 1st 2nd

G C G C Cm AbM7 G

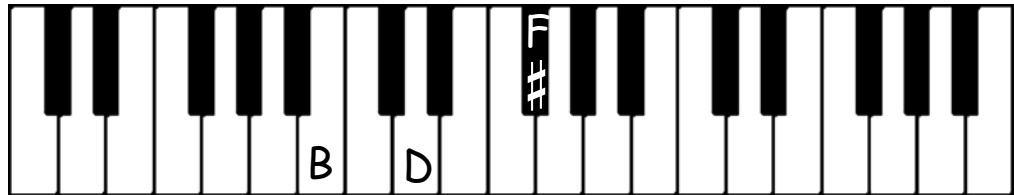
Root 2nd Root 2nd 2nd Root

SEVENTH CHORDS

Let's go back and practice Bm and GM7. To move from G to Bm in the right hand, simply change the note G (in the G chord) to F#.



Bm



G Bm G Bm G Bm G

1st Root 2nd 1st Root 2nd

A musical staff in treble clef with a common time signature. It shows four measures of chords. The first measure has a G chord (root position), the second has a Bm chord (root position), the third has a G chord (2nd position), and the fourth has a Bm chord (2nd position). The notes are: G (1st), B (1st), D (1st), F# (1st), G (2nd), B (2nd), D (2nd), F# (2nd).

G GM7 G GM7 G GM7 G

A musical staff in treble clef with a common time signature. It shows four measures of chords. The first measure has a G chord (root position), the second has a GM7 chord (root position), the third has a G chord (2nd position), and the fourth has a GM7 chord (2nd position). The notes are: G (1st), B (1st), D (1st), F# (1st), G (2nd), B (2nd), D (2nd), F# (2nd).

G Bm G Bm G Bm G

1st Root 2nd 1st Root 2nd

A musical staff in treble clef with a common time signature. It shows four measures of chords. The first measure has a G chord (root position), the second has a Bm chord (root position), the third has a G chord (2nd position), and the fourth has a Bm chord (2nd position). The notes are: G (1st), B (1st), D (1st), F# (1st), G (2nd), B (2nd), D (2nd), F# (2nd).

G GM7 G GM7 G GM7 G

A musical staff in treble clef with a common time signature. It shows four measures of chords. The first measure has a G chord (root position), the second has a GM7 chord (root position), the third has a G chord (2nd position), and the fourth has a GM7 chord (2nd position). The notes are: G (1st), B (1st), D (1st), F# (1st), G (2nd), B (2nd), D (2nd), F# (2nd).

## Turning any major chord into a major seventh chord

As we saw in the last exercise, if you take G and lower the root (G) a half-step, you get a major seventh chord. This is true for any major chord.

You can lower the root of any major chord and get a major seventh chord.

**Example 1: D Major to D Major Seventh**

Chords: D, DM7, A, AM7, D

Notes: A, F#, D, A, F#, D, A, E, C#, A, F#, D, A, E, C#, A, F#, D

Root movement: D → C# (for AM7), D → A (for DM7)

**Example 2: C Major to C Major Seventh**

Chords: DM7, D, C, CM7

Notes: C#, A, F#, D, C, G, E, C, G, E, B, G, E, B, G, E, B

Root movement: C → B (for CM7)

**Example 3: C Minor to G Major Seventh**

Chords: Cm, AbM7, D7, G

Notes: G, Eb, C, C, G, Eb, C, G, F#, D, C, B, G, D, C, B, G, D

Root movement: C → B (for G7)

SEVENTH CHORDS

When we took the root of the G chord down a half-step, we got a Bm chord. This is true for any major chord. If you lower the root a half-step, you get a minor chord built on the original chords **third** (the **third** is the middle note in root position).

G Bm D F#m C Em Am AbM7 G

Here's the exercise from the previous page, only this time the major seventh chords have been replaced with minor chords. Remember, these minor chords related to the Major chord just before them. Just lower the root of the Major chord (for example, take the D of the D chord down to C#) and then change the root to the root of the minor chord (in this case, F#).

D F#m A C#m D

F#m D C Em

Cm AbM7 D7 G

## Dominant Seventh Chords

So far in this chapter we've looked at minor seventh chords and major seventh chords. There is a third type of seventh chord called the "dominant seventh chord". You've learned one dominant seventh chord so far, the chord D7.

You can find dominant seventh chords in a similar manner to finding major seventh chords – just take the root note down **two half-steps** in the right hand. (Remember, to find major seventh chords, you took the root note down only **one half-step**.)

D      DM7      D7

A	A	A
F#	F#	F#
D	C#	C

A                  A7                  B                  B7

E	E	F#	F#	
C#	C#	D#	D#	
A	→	G	B	
			→	A

C                  C7                  D                  D7

C	C	A	A	
E	E	F#	F#	
C	→	Bb	D	
			→	C

SEVENTH CHORDS

E	E7	F	F7	G	G7
---	----	---	----	---	----

B	B	C	C	D	D
G#	G#	A	A	B	B
E → D		F → Eb		G → F	

Try this chord progression:

G	Em7	Am7	D7	G
---	-----	-----	----	---

G	C
---	---

To make the two middle chords dominant instead of minor, just raise the third of each chord:

G	E7	A7	D7	G
---	----	----	----	---

G#	C#
----	----

Practice these variations on the progression above:

G	Em7	A7	D7	G	G	E7	Am7	D7	G
---	-----	----	----	---	---	----	-----	----	---



SEVENTH CHORDS

The interval between the fifth and the minor seventh of a dominant chord figures prominently in the blues.

G7                      C7                      G7                      C7

G F G D F G      Bb Bb A G A G      E

B                      E                      Bb Bb A G

Blues progressions such as the one above sound nice with a boogie-woogie style left-hand accompaniment. To make a boogie-woogie bass, just alternate between the fifth and sixth of a chord like this in the left hand:

G7                      C7

D E D E      G A G A

G                      C

G7                      C7

SEVENTH CHORDS

Often in chord progressions, minor chords will alternate with dominant chords:

Bm    E7    Am    D7    G

D	D	C	C	B
B	G#	A	F#	G
F#	D	E	C	D

Let's learn a simple version of this progression. It looks like this:

Bm7    E7    Am7    D7    G

D	D	C	C	B
A	G#	G	F#	G
				D

First just play the third and root for each chord:

Bm7    E7    Am7    D7    G

D	G#	C	F#	B
---	----	---	----	---

Now play just the root and third in the right hand for each chord:

Bm7    E7    Am7    D7    G



SEVENTH CHORDS

Now try this version, with doublings on the E7 and D7:

Bm7    E7    Am7    D7    G

D                    C  
G#                    F#  
D                    C

Here are some simple chords made with just the root and the 3<sup>rd</sup>.

C                    F                    B $\flat$

C    Root 3rd    A    Root 3rd    B $\flat$     3rd Root  
E                    F                    D

Am                    Gm





D    3rd Root    C    3rd Root    B $\flat$     3rd Root  
B $\flat$                     A                    G

F                    G                    C

A    Root 3rd    G    Root 3rd    Root 3rd    E  
F                    B                    C

SEVENTH CHORDS


In this exercise, you will compare major chords with their major seventh and dominant seventh variations.

	C	CM7	C7	F	FM7	F7
						
	C	B	Bb	A	A	A
	E	E	E	F	E	Eb
	Bb	BbM7	Bb7	Eb	EbM7	Eb7
						
	Bb	A	Bb	G	G	G
	D	D	D	Eb	D	Db
	Ab	AbM7	Ab7	Db	DbM7	Db7
						
	Ab	G	Gb	F	F	F
	C	C	C	Db	C	Cb(B)
	G7	C	G	G7	C	
						
	F	E	G	F	E	
	B	C	B	B	C	


SEVENTH CHORDS

Here's the same exercise written out fake-book style.

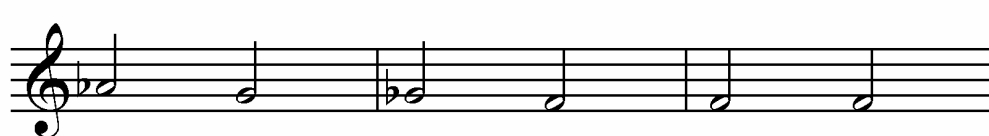
C CM7 C7 F FM7 F7



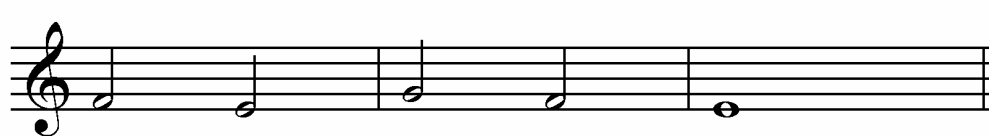
Bb BbM7 Bb7 Eb EbM7 Eb7



Ab AbM7 Ab7 Db DbM7 Db7



G7 C G G7 C



SEVENTH CHORDS

Here's the same exercise transposed down a half-step. I added a few hints, as you can see. Don't get creative on this one, just realize the chords the same way as the last two pages.

B    BM7    B7    E    EM7    E7



D#    (etc.)

A    AM7    A7    D    DM7    D7

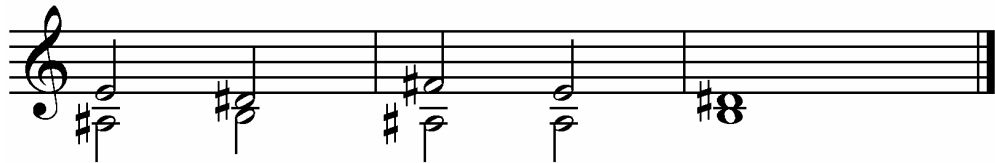


C#    (etc.)

G    GM7    G7    C    CM7    C7



F#7    B    F#    F#7    B

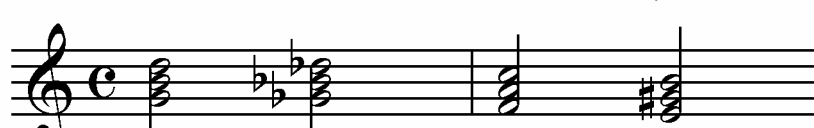


E    D#    F#    E    D#  
A#    B    A#    A#    B

## Minor Seventh Chords


Start on Em7, then move all four notes of each chord down a half-step from chord to chord.

Em7	E $\flat$ m7	Dm7	C $\sharp$ m7
-----	--------------	-----	---------------




D	D $\flat$	C	B
B	B $\flat$	A	G $\sharp$
G	G $\flat$	F	E

Cm7	Bm7	B $\flat$ m7	A $\flat$ m7
-----	-----	--------------	--------------



B $\flat$	A	A $\flat$	G
G	F $\sharp$	F	E
E $\flat$	D	D $\flat$	C

G $\sharp$ m7	Gm7	F $\sharp$ m7	Fm7
---------------	-----	---------------	-----



F $\sharp$	F	E	E $\flat$
D $\sharp$	D	C $\sharp$	C
B	B $\flat$	A	A $\flat$

SEVENTH CHORDS

Here's another exercise for the minor seventh chords. This time, each measure starts with a major chord. The second chord in that measure is a minor seventh chord built on the relative minor of the first chord. In other words, in each measure, once you have found the first chord, bring the left hand note (the root) down 3 half steps (i.e., skip two half-steps). If you have trouble finding any of the notes, return to the previous page for help.

G    Em7       G $\flat$     E $\flat$ m7    F       Dm7

E       C $\sharp$ m7       E $\flat$        Cm7       D       Bm7

D $\flat$     B $\flat$ m7       C       Am7       B       G $\sharp$ m7

B $\flat$        Gm7       A       F $\sharp$ m7       A $\flat$        Fm7

SEVENTH CHORDS

Here's the same exercise, only this time, I've left the fifth out of each chord.

G    Em7    G $\flat$     E $\flat$ m7    F    Dm7

3rd    7th    (etc.)  
Root    3rd

E    C $\sharp$ m7    E $\flat$     Cm7    D    Bm7

D $\flat$     B $\flat$ m7    C    Am7    B    G $\sharp$ m7

B $\flat$     Gm7    A    F $\sharp$ m7    A $\flat$     Fm7

SEVENTH CHORDS

Here is same exercise, except that the order of the notes in the right hand has been flipped.

	G	Em7	G $\flat$	E $\flat$ m7	F	Dm7
	G	G	G $\flat$	G $\flat$	F	F
	B	D	B $\flat$	D $\flat$	A	C
	E	C $\sharp$ m7	E $\flat$	Cm7	D	Bm7
	E	E	E $\flat$	E $\flat$	D	D
	G $\sharp$	B	G	B $\flat$	F $\sharp$	A
	D $\flat$	B $\flat$ m7	C	A $\flat$ m7	B	G $\sharp$ m7
	D $\flat$	D $\flat$	C	C	B	B
	F	A $\flat$	E	G	D $\sharp$	F $\sharp$
	B $\flat$	Gm7	A	F $\sharp$ m7	A $\flat$	Fm7
	B $\flat$	B $\flat$	A	A	A $\flat$	A $\flat$
	D	F	C $\sharp$	E	C	E $\flat$

SEVENTH CHORDS

Here's another exercise to relate minor seventh chords to their relative major chord. If you're having trouble reading this, go to the next page.

G            Em7            G $\flat$             E $\flat$ m7

F            Dm7            E            C $\sharp$ m7

E $\flat$             Cm7            D            Bm7

D $\flat$             B $\flat$ m7            C            Am7

B            G $\sharp$ m7            B $\flat$             Gm7

A            F $\sharp$ m7            A $\flat$             Fm7

SEVENTH CHORDS

Here's the same exercise, only with the notes written in for those who need it.

G Em7 G $\flat$  E $\flat$ m7 F Dm7



G D B G G $\flat$  D $\flat$  B $\flat$  G $\flat$  F C A F  
D Db C

E C $\sharp$ m7 E $\flat$  Cm7 D Bm7



E G G $\sharp$  E E $\flat$  B $\flat$  G E $\flat$  D A F $\sharp$  D  
B B $\flat$  A

D $\flat$  B $\flat$ m7 C Am7 B G $\sharp$ m7



D $\flat$  A $\flat$  F D $\flat$  C G E C B F $\sharp$  D $\sharp$  B  
A $\flat$  G F $\sharp$

B $\flat$  Gm7 A F $\sharp$ m7 A $\flat$  Fm7



B $\flat$  F D B $\flat$  A E C $\sharp$  A A $\flat$  E $\flat$  C A $\flat$   
F E E $\flat$

SEVENTH CHORDS

Let's find minor seventh chords by finding the 3<sup>rd</sup> and 7<sup>th</sup> from the root.

STEP 1: FIND THE MINOR 3<sup>RD</sup>

The 3<sup>rd</sup> of a minor chord is up a minor third. To find a minor 3<sup>rd</sup>, skip two keys.

Gm Gm Cm

G (G# A) Bb Bb C (C# D) Eb Eb

G C

STEP 2: FIND THE MINOR 7<sup>TH</sup>

The minor seventh is down a whole-step from the root. To find a whole-step, skip one key.

Gm Gm7 Cm Cm7

Bb Bb Eb Eb

G Gb F F C B Bb Bb

Root Minor 7th Root Minor 7th

SEVENTH CHORDS

Practice finding minor seventh chords from the root.

Em                      Em7

E F F# G    G                      G                      A A# B C  
E                      Eb                      D

Am                      Am7                      Dm

C                      C                      D D# E F    F                      F  
A                      Ab                      G                      D                      Db

Dm7                      Gm                      Gm7

F                      G G# A Bb    Bb                      Bb  
C                      G                      F

Cm                      Cm7

C C# E Eb    Eb                      Eb                      F F# G Ab  
C                      Cb                      Bb

Fm                      Fm7                      Bbm

Ab                      Ab                      Bb B C Db    Db                      Db  
F                      E                      Eb                      Bb                      A

SEVENTH CHORDS

$B\flat m7$ 
 $E\flat m$ 
 $E\flat m7$

Db
Eb
E
F
Gb
Gb
Gb

Ab
Eb
D
Db

$A\flat m$ 
 $A\flat m7$

Ab
A
Bb
Cb
Cb
Cb
C#
D
D#
E

Ab
G
Gb

$C\sharp m$ 
 $C\sharp m7$ 
 $F\sharp m$

E
E
F#
G
G#
A
A
F#
F

C#
C
B
F#
F

$F\sharp m7$ 
Bm
 $Bm7$

A
B
C
C#
D
D
D

E
B
Bb
A

## Chapter 4 – Common Patterns

Nothing will speed your ability to read from fakebooks than practicing common patterns. Here's a typical melody with typical chords:

C Dm7 G7

don't go throw - in' sticks and stones at me!

C Am7 Dm7 G7

Please don't shoot that dog o' mine!

If we want to make a general rule as to what must be added to fill out these chords:

1. You need the root of each chord in the left hand
2. You need the third of each chord in the right hand
3. You need the seventh of each chord if it's a seventh chord

So for the chord C, we're going to need to add the third (E). Since the melody jumps across the E at the middle of the keyboard, we're going to have to use the E down the octave (at first). You want your melody on top, and you don't want your chord tones too close. So you can either play the E in the left hand along with the bass, or play it with the right hand on the first note and then drop it out when the note jumps up too high to hold on to it.

COMMON CHORD PROGRESSIONS

If the melody is too low in the right hand, you can place the chord tones down the octave, either in the left hand or – where able – in the right.

C

E E E D# E

Another (easier) option is to add the necessary chord tones later in the measure:

C

E

For the Dm7 chord, the third (F) is already in the melody, so only the seventh (C) must be added.

For the G7 chord, the seventh (F) is already in the melody, so only the third (B) must be added.

Dm7	G7		Dm7	G7
stones at me!			stones at me!	

COMMON CHORD PROGRESSIONS

The last measure of this section uses the same two chords, but this the melody doesn't incorporate either the 7<sup>th</sup> or the 3<sup>rd</sup> of either chord.

So to the Dm7, you must add the 3<sup>rd</sup> (F) and the 7<sup>th</sup> (C). To the G7 you must also add the 3<sup>rd</sup> (B) and the 7<sup>th</sup> (F).

Dm7                      G7                      Dm7                      G7

dog o' mine!                      dog o' mine!

On the following page, we'll practice realizing the chords C, Dm7 and G7.

	Root	3 <sup>rd</sup>	7 <sup>th</sup>
<b>C</b>	C	E	none
<b>Dm7</b>	D	F	C
<b>G7</b>	G	B	F

C    Dm7 G7    C                      Dm7    G7    C

E    F    F    E                      C    B    C



C    C    B    C                      F    F    E



COMMON CHORD PROGRESSIONS



In this exercise, you'll work through common variations on the C > Dm7 > G7 > C chord progression. In the first two measures, the progression is written out fakebook style, see if you can figure out the chords, then study the realization that I've written in the following two measures.



FAKEBOOK CHART

SUGGESTED REALIZATION

C	Dm7	G7	C		C	Dm7	G7	C
								
M3	m3	R	M3		M3	m3	R	M3

C	Dm7	G7	C		C	Dm7	G7	C
								
5	4	R	5		5	4	R	5
					3	m3	m7	M3
					R	m7	M3	R

C6	Dm7	G9	C		C6	Dm7	G9	C
								
6	5	9	5		6	5	9	5
					M3	m3	m7	M3
					R	m7	M3	R

CM7	Dm7	G7	CM7		CM7	Dm7	G7	CM7
								
M7	m7	M3	M7		M7	m7	M3	M7
					M3	m3	m7	M3



COMMON CHORD PROGRESSIONS

Now let's start to practice the same common chord patterns in different keys. Here's the key of G

G Am7 D7 G                      G Am7 D7 G

B C D B  
G G C G  
F#

G Am7 D7 G                      G Am7 D7 G

D D D D  
B C C B  
G G F# G

G6 Am7 D9 G                      G6 Am7 D9 G

E E E D  
B C C B  
G G F# G

GM7 Am7 D7 GM7                      GM7 Am7 D7 GM7

F# G F# F#  
B C C B

COMMON CHORD PROGRESSIONS

G Am7 D7 G                      G Am7 D7 G

G    A    A    G  
D    G    F#    D  
B    C    C    B

GM9 Am9D13 G                      GM9 Am9D13 G

A    B    B    G  
F#    G    F#    D  
B    C    C    B

Now, the key of F:

F Gm7 C7 F                      F Gm7 C7 F

A    Bb    C    A  
F    F    Bb    F  
          E

F Gm7 C7 F                      F Gm7 C7 F

C    C    C    C  
A    Bb    Bb    A  
F    F    E    F

COMMON CHORD PROGRESSIONS

F6 Gm7 C9 F F6 Gm7 C9 F

D D D C  
A Bb Bb A  
F F E F

FM7 Gm7 C7 FM7 FM7 Gm7 C7 FM7

E F E E  
A Bb Bb A

F Gm7 C7 F F Gm7 C7 F

F G G F  
C F E C  
A Bb Bb A

FM9 Gm9 C13 FM9 Gm9 C13 F

G A A F  
E F E C  
A Bb Bb A

COMMON CHORD PROGRESSIONS

The Key of D:

D Em7 A7 D                      D Em7 A7 D

F# G A F#  
D D G D  
C#

D Em7 A7 D                      D Em7 A7 D

A A A A  
F# G G F#  
D D C# D

D6 Em7 A9 D                      D6 Em7 A9 D

B B B A  
F# G G F#  
D D C# D

DM7 Em7 A7 DM7                      DM7 Em7 A7 DM7

C# D C# C#  
F# G G F#

COMMON CHORD PROGRESSIONS

D Em7 A7 D                      D Em7 A7 D

D E E D  
 A D C# A  
 F# G G F#

DM9 Em9 A13 D                      DM9 Em9 A13 D

E F# F# D  
 C# D C# A  
 F# G G F#

Key of Bb:

Bb Cm7 F7 Bb                      Bb Cm7 F7 Bb

D Eb F D  
 Bb Bb Eb Bb  
 A

Bb Cm7 F7 Bb                      Bb Cm7 F7 Bb

F F F F  
 D Eb Eb D  
 Bb Bb A Bb

COMMON CHORD PROGRESSIONS

B $\flat$ 6 Cm7 F9 B $\flat$                       B $\flat$ 6 Cm7 F9 B $\flat$

G G G F  
D Eb Eb D  
Bb Bb A Bb

B $\flat$ M7 Cm7 F7 B $\flat$ M7                      B $\flat$ M7 Cm7 F7 B $\flat$ M7

A Bb A A  
D Eb Eb D

B $\flat$  Cm7 F7 B $\flat$                       B $\flat$  Cm7 F7 B $\flat$

Bb C C Bb  
F Bb A F  
D Eb Eb D

B $\flat$ M9 Cm9 F13 B $\flat$                       B $\flat$ M9 Cm9 F13 B $\flat$

C D D Bb  
A Bb A F  
D Eb Eb D

COMMON CHORD PROGRESSIONS

The Key of Eb:

E♭ Fm7B♭7 E♭                      E♭ Fm7B♭7 E♭

G    Ab Bb    G  
Eb   Eb Ab    Eb  
          D

E♭ Fm7 B♭7 E♭                      E♭ Fm7 B♭7 E♭

Bb    Bb Bb    Bb  
G    Ab Ab    G  
Eb   Eb D    Eb

E♭6 Fm7 B♭9 E♭                      E♭6 Fm7 B♭9 E♭

C    C    C    Bb  
G    Ab Ab    G  
Eb   Eb D    Eb

E♭M7 Fm7 B♭7 E♭M7                      E♭M7 Fm7 B♭7 E♭M7

D    Eb D    D  
G    Ab Ab    G

COMMON CHORD PROGRESSIONS

E♭ Fm7 B♭7 E♭                      E♭ Fm7 B♭7 E♭

E♭    F    F    E♭  
 B♭    E♭    D    B♭  
 G    A♭    A♭    G

E♭M9 Fm9 B♭13 E♭                      E♭M9 Fm9 B♭13 E♭

F    G    G    E♭  
 D    E♭    D    B♭  
 G    A♭    A♭    G

Key of A:

A Bm7 E7 A                      A Bm7 E7 A

C#    D    E    C#  
 A    A    D    A  
           G#

A Bm7 E7 A                      A Bm7 E7 A

E    E    E    E  
 C#    D    D    C#  
 A    A    G#    A

COMMON CHORD PROGRESSIONS

A6 Bm7 E9 A                      A6 Bm7 E9 A

F# F# F# E  
C# D D C#  
A A G# A

AM7 Bm7 E7 AM7                      AM7 Bm7 E7 AM7

G# A G# G#  
C# D D C#

A Bm7 E7 A                      A Bm7 E7 A

A B B A  
E A G# E  
C# D D C#

AM9 Bm9 E13 A                      AM9 Bm9 E13 A

B C# C# A  
G# A G# E  
C# D D C#

COMMON CHORD PROGRESSIONS

Key of Ab:

Ab Bbm7 Eb7 Ab Ab Bbm7 Eb7 Ab

C  
Ab  
Eb  
Db  
Ab  
G  
Eb  
C

Ab Bbm7 Eb7 Ab Ab Bbm7 Eb7 Ab

Eb  
C  
Ab  
Eb  
Db  
Ab  
Eb  
Db  
G  
Eb  
C  
Ab

Ab6 Bbm7 Eb9 Ab Ab6 Bbm7 Eb9 Ab

F  
C  
Ab  
F  
Db  
Ab  
F  
Db  
G  
Eb  
C  
Ab

AbM7 Bbm7 Eb7 AbM7 AbM7 Bbm7 Eb7 AbM7

G  
C  
Ab  
G  
Db  
G  
G  
Db  
C

COMMON CHORD PROGRESSIONS

Ab Bbm7 Eb7 Ab Ab Bbm7 Eb7 Ab

Ab Bb Bb Ab  
Eb Ab G Eb  
C Db Db C

AbM9 Bbm9Eb13 Ab AbM9 Bbm9 Eb13 Ab

Bb C C Ab  
G Ab G Eb  
C Db Db C

Key of E:

E F#m7 B7 E E F#m7 B7 E

G# A B G#  
E E A E  
D#

E F#m7 B7 E E F#m7 B7 E

B B B B  
G# A A G#  
E E D# E

COMMON CHORD PROGRESSIONS

E6 F#m7 B9 E E6 F#m7 B9 E

C# C# C# B  
G# A A G#  
E E D# E

EM7 F#m7 B7 EM7 EM7 F#m7 B7 EM7

D# E D# D#  
G# A A G#

E F#m7 B7 E E F#m7 B7 E

E F# F# E  
B E D# B  
G# A A G#

EM9 F#m9 B13 E EM9 F#m9 B13 E

F# G# G# E  
D# E D# B  
G# A A G#