Introduction to Chord Theory & Chord Voicing for the Guitarist Volume Two taught by John Miller
I. Sixth Chords, Tonic Function, and Seventh Chords

If you have completed the exercises and chord diagrams in “Intro to Chord Theory and Chord Voicing for Guitarists, Volume 1,” you are probably feeling eager to try out some of the new chord voicings you have learned. Before we get into some songs, though, I would like to add one more kind of chord to your chordal vocabulary, the sixth chord.

Sixth chords, along with major triads and major seventh chords (or minor triads in a minor key), are said to have “tonic function.” In classical theory, “tonic” is synonymous with the I chord, so a chord having tonic function can be used suitably for the I chord in a major key. The suitability of major triads, sixth chords and major seventh chords for different music is largely a stylistic consideration. It would sound odd using an A major seventh chord to back up an Old-Time fiddle tune in the key of A major, but perhaps no stranger than it would sound to back up a Jazz Standard from the Swing Era with a straight major triad.

Different musical styles employ different chordal vocabularies with different degrees of harmonic sophistication and chordal color. Learning to play sixth chords will help you function in a stylistically appropriate way in several different styles of music you may be interested in playing, like Swing, Gypsy Jazz, or Western Swing.

The structural formula for sixth chords is relatively simple. For a sixth chord, you have a root, major third, perfect fifth and major sixth note. For a minor sixth chord, you have a root, minor third, perfect fifth and major sixth. Note that the structural difference between a sixth chord and a minor sixth chord lies in the third, not the sixth. For both chords the sixth is major, but in the sixth chord the third is major, while in the minor sixth chord the third is minor. The perfect fifth is a non-essential voice and may be jettisoned for greater ease of fingering or for a preferred sound. Let’s see how you would voice sixth chords in the D, A, E, C, and F positions.

An easy way to conceptualize the voicing of the sixth chord is to imagine a major seventh chord shape in a position, and then simply lower the major seven note one whole step, for there is a whole step between six and seven in the major scale. Once you have figured out the shape for the sixth chord, the minor sixth will be the same shape, except for having a minor rather than major third. See below the diagram of a major seventh chord out of the D position at E, the second fret of the fourth string. Working from that starting point, use the two blank grids to diagram an E sixth out of the D position and an E minor sixth out of the D position. Don’t forget to indicate which voices fall on which strings.
As in Vol. 1, we will spot you the root in the sixth chord grids for the different positions.

Now let’s figure out how to voice the sixth and minor sixth chords out of the A position. Use the diagram of a C major seventh chord out of the A position to figure out how to voice a C6 and Cm6 out of the A position.

Let’s figure the chord shapes for the G6 and Gm6 chords out of the E shape, using the G major seventh chord out of the E shape as a starting point.
Let’s switch to the C position now, and figure out the D6 and Dm6 shapes, using the D major seventh out of the C position as a starting point.

Finally, using a G major seventh shape out of the F position as your starting point, figure out the shapes for a G6 and Gm6 out of the F position.

One thing you may be wondering about is all those chords with voices above the seventh that you occasionally see in chord charts, ninth chords, eleventh chords or thirteenth chords. It is interesting that a chord’s function has been determined by the time it has a seventh, so that voices higher than the seventh, while altering color, do not alter function in essential ways. So for the time being, especially in these early stages, it makes sense to concentrate on becoming familiar with the various types of seventh chords before venturing into chords that utilize voices higher than the seventh.

All right, let’s play some tunes now!
II. MOLLY MALONE

Here is a chord chart for “Molly Malone,” an Irish folksong that is the first tune that is played on the DVD.

Note that the chart has first and second endings. The first time you play through the form you play the first ending. Go back to the beginning and play through again, skipping the first ending and substituting the second ending. Then, start the form over and play through again. You can keep the repetitions interesting by employing different voicings for the same chords on the subsequent run-throughs. For example, if you used an A position C major triad to begin the song, you could switch to a C position C major triad for the second time through the form. Similarly, you could voice the Am7 chord out of the E position, the A position, the F and D positions. The same sorts of options are available for voicing the Dm7 and G7 chords, too. In addition, you could try voicing the C major triad as a sixth chord, out of the E, C, F and D positions. Some of the positions may end up being impractical, due to being so high up the neck, but there’s learning in finding that out.

To get you started on trying some different chord voicing options, I’ll list here consecutively three different charts for “Molly Malone.” The first will be in C, as the first chart was, but will have voicing options suggested parenthetically in each measure after each chord is named. The parenthetic suggestion will tell you what position to use in voicing the chord. The second and third charts of “Molly Malone” will be in different keys, and will enable you to see how the same chord progression plays out in different keys and using different positions.

Key of C

\[
\begin{align*}
\frac{3}{4} & : & C \quad | \quad Am7 \quad | \quad Dm7 \quad | \quad G7 \quad | \\
| & : & C \quad | \quad Am7 \quad | \quad Dm7 \quad | \quad G7 \quad : \\
\frac{1}{4} & : & Dm7 \quad G7 \quad | \quad C \quad : 
\end{align*}
\]
III. Transposition and Learning the Neck

One of the major advantages you get by learning the closed chordal voicings (ones that don’t use open strings) is the ease with which you can use these chordal positions to play in any key, including those that are often not thought of as being “guitar-friendly” like the flat keys. To take full advantage of these closed position voicings, though, it’s a good idea to work on your ability to transpose a progression from one key to another.

Suppose you wanted to transpose “Molly Malone” from C major to E flat major. I think most of us would start the transposition by looking at the first chord change and saying, “Okay, I want to figure out the chords for ‘Molly Malone’ in E flat.” So then, I can say Am7 is to C as ___ is to E flat.”
While the logic of this approach to transposition makes sense, it is actually a very slow and laborious way to go about transposing. Far easier is to express the progression in numerical terms, based on what note of the scale each chord was rooted off of in the original key in which it was played. For example, in C, the first key we had “Molly Malone” in, C would obviously be I. What would A, D and G be? — vi, ii, and V, respectively. Once a progression has been expressed in numerical terms, it is very easy to transpose to any other key, simply by plugging the numbers and chord types into the appropriate places in the scale of the key into which you would like to transpose. And since you now know how to construct major scales off of any note, constructing the scales is not a daunting task.

The transposition process on the guitar can be sped up even more by learning the neck of the guitar and understanding where the various chords in a progression will be rooted, depending on whether you voice your I chord rooted on the sixth, fifth, or fourth string. Look at the diagrams below. They show where the various chords in a progression will be rooted, depending on whether the I chord is rooted on the sixth, fifth or fourth string:

Using the diagrams as guides, pick different starting points for playing “Molly Malone,” rooted on the sixth, fifth and fourth strings, bearing in mind that the I chord can be a major triad or a sixth chord, the vi and ii chords will both be minor seventh chords and the V chord will be a dominant seventh chord. Note also that for our purposes, chords rooted on the sixth string will be played out of the E position, chords rooted on the fifth string will be played out of the C or A positions and chords rooted on the fourth string will be played out of the F or D positions. You don’t have to work with these spatial relationships too long before they start feeling more natural and intuitive.
Let’s take a look at the cowboy classic, “Home on the Range.” In the chart below, suggested chord shapes are shown parenthetically in each bar. As shown on the DVD, the song works either with a relaxed Country Waltz feel, or a four-to-the-bar Western Swing strum.

As you work through the “waltz version” of “Home on the Range,” note that in the bar in the bridge that moves from Bm to Bm7, the B minor gets two beats and the Bm7 gets one beat. In the swingy version, the bar is divided evenly, with two beats for each chord. Devote some real attention to the various left-hand economies of motion that are discussed on the DVD, for they will prove helpful not only for playing “Home on the Range,” but any other song you might care to play that uses the same chordal vocabulary.

Play through the three additional versions of “Home on the Range” that have been charted below, utilizing the parenthetic position suggestions that have been provided. They will help you develop facility playing these chords out of the various positions we went over in volume 1 of this DVD set.
Key of A♭

**A**

1.  
   - A♭6 (E) | A♭7 (E) | D♭6 (C) | D♭m6 (C) |
   -  
   - Fm(F) Fm7(F) | B♭7 (A) | B♭m7 (A) | E♭7 (C) |

**BRIDGE**

2.  
   - E♭7 (C) | E♭7 (C) | A♭6 (E) | A♭6 (E) |
   -  
   - C | A♭6 (E) | A♭7 (E) | D♭6 (C) | D♭m6 (C) |
   -  
   - Fm(F) Fm7(F) | B♭7 (A) | B♭m7 (A) | E♭7 (C) |

Key of F

**A**

1.  
   - F6 (F) | F7 (F) | B♭6 (A) | B♭m6 (A) |
   -  
   - Dm(D) Dm7(D) | G7 (E) | Gm7 (E) | C7 (C) |

**BRIDGE**

2.  
   - C7 (C) | C7 (C) | F6 (F) | F6 (F) |
   -  
   - F6 (F) | F7 (F) | B♭6 (A) | B♭m6 (A) |
As a final work-out on “Home on the Range”, express the progression in numerical terms, and try working out versions with the I chord rooted on the sixth, fourth and fourth strings, utilizing the spatial relationships we worked through with the diagrams after the section on “Molly Malone.” When you find your left hand going to the right places, instinctively, you’ll know that you are starting to develop some real familiarity with the neck of your guitar.
V. Autumn Leaves

Joseph Kosma’s haunting melody, “Autumn Leaves”, has become a favorite world-wide since he composed it in the late 1940s. It has a beautiful sort of inevitability that makes it particularly fun to play. Work your way through the first version of the chart, utilizing the parenthetic position suggestions for your chord voicings.

Key of E minor

```
A | Am7 (E) | D7 (C) | G\Delta (E) | C\Delta (C) |
F\#m7\#5 (E) | B7 (C) | Em (E) | Em (E) |
B | Am7 (E) | D7 (C) | G\Delta (E) | C\Delta (C) |
F\#m7\#5 (E) | B7 (C) | Em (E) | Em (E) |
F\#m7\#5 (E) | B7 (C) | Em7(C) | A7(E) | Dm7(C) | G7(E) |
C\Delta (C) | F\#m7\#5(E) | B7(C) | Em (E) | Em (E) |
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By Joseph Kosma and Johnny Mercer © 1947, 1950, 1987 Enoch Et Cie, sole selling agent for USA, Marley Music Co., by agreement with Enoch Et Cie

Note that this first chart voices every chord out of either the E or the C position. The flow of resolutions between these two shapes is beautiful, and can be accentuated by voicing the C position chords with their fifths in the bass, played on the sixth string. By voicing the chords that way, you end up voicing both the E position chords and the C position chords on the sixth, fourth, third and second strings, making for a very smooth sound. Make sure to try out the various tips for left hand economy on the DVD, for they can make a huge difference in terms of your ability to flow through the chord progression in musical time.

For “Autumn Leaves,” rather than charting the song in different keys, let’s keep the other charts in E minor and simply concentrate on identifying other chord voicing options.

Key of E minor

```
A | Am7 (D) | D7 (A) | G\Delta (D) | C\Delta (A) |
F\#m7\#5 (D) | B7 (A) | Em (D) | Em (D) |
B | F\#m7\#5 (C) | B7 (E) | Em (A) | Em (A) |
Am7 (D) | D7 (A) | G\Delta (D) | C\Delta (A) |
F\#m7\#5 (C) | B7 (E) | Em7(A) | A7(D) | Dm7(A) | G7(D) |
C\Delta (A) | F\#m7\#5(F) | B7(A) | Em (D) | Em (D) |
```

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As you work through these charts, you may notice that the third chart is practically a mirror image of the initial chart in terms of the suggested positions for the various chords. One of the great things about being able to play the same chords so many different places on the instrument is that when playing with other guitarists, you have the knowledge and flexibility to play the progression somewhere different on the instrument than your fellow guitarists are playing it. This makes for a more open, orchestrated sound than you end up with when everyone is utilizing the same chordal voicings right on top of each other.

If you want to work through the progression in different keys, rooted on the sixth, fifth and fourth strings, be aware that you should use the location of the vi chord as your frame of reference for the I chord in minor. This is because a major key and its relative minor key, which is the minor key built off of the vi note of its major scale, share the same key signature. So if you think of the key of E minor being rooted off of the vi note of its relative major key, what would that major key be? G major. So then, the chord progression, expressed in numerical terms relative to G major as I, would work out so for the first 8 bars:

| iim7   | V7    | IΔ   | IVΔ |
| viim75 | III7  | vim  | vim |

Thinking about the progression in these terms should help you figure out the various spatial relationships and the root movement of the chord progression when I of the relative major key is rooted on the sixth, fifth or fourth string.
The next song we will work on is “Manhã de Carnaval” (Morning of Carnival), a beautiful melody by the late Brazilian guitarist, Luiz Bonfa, that was composed for the movie “Black Orpheus” in the late 1950s. The Carnaval referred to in the title of the song is the Brazilian equivalent of Mardi Gras, a festival with religious and social significance, but also a huge celebration. Bonfa himself performed “Manhã de Carnaval” as a beguine on the movie soundtrack, but since that time, the song has come to be performed most often as a bossa nova.

Quite apart from its qualities as a lovely piece of music, “Manhã de Carnaval” is an excellent piece to use as a vehicle for studying chord voicing, for it utilizes major, dominant, minor, diminished and minor 7 flat five chords, as well as moving bass lines under a chord that is holding steady in the treble and other compositional devices. Let’s look at the progression, with the chordal positions as presented in the initial run-through of the accompaniment version on the DVD.

Key of A minor

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<th>Am7 (A)</th>
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<th>E7 (E)</th>
<th>Am7 (A)</th>
<th>Bm7♭5 (A)</th>
<th>E7 (E)</th>
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</thead>
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<td>G7 (E)</td>
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<td>E7 (E)</td>
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<td>Bm7♭5 (A)</td>
<td>E7 (E)</td>
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<tr>
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<td></td>
</tr>
<tr>
<td>Dm (D)</td>
<td>Dm/C (D)</td>
<td>Dm/B (D)</td>
<td>E7 (E)</td>
<td>Am (A)</td>
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<td>E7 (E)</td>
<td>Am7 (A)</td>
<td>Bm7♭5 (A)</td>
<td>E7 (E)</td>
<td></td>
</tr>
</tbody>
</table>

CODA (out of tempo)

| Dm7 (A) | Am7 (E) | Dm7 (A) | Am7 (A) | Dm7 (A) | Em7 (A) | A (A) |

By Luiz Bonfá and Antônio Maria © by Edições Euterpe LDTA, Rua Sete de Setembro, salas 308/9, Rio de Janeiro, Brasil.

As you read through the chart of “Manhã de Carnaval,” you will notice that the piece is very active, chordally, but that there is also a lot of repetition, particularly of the Am7 to Bm7♭5 to E7. Note the next-to-last line of the main portion of the form. In the slashed chords, like Dm/C, the sense of the way of writing the chord is that you should play a D minor triad while striking a C note in the bass. The slashed chords are a helpful convention for stipulating moving bass lines in the course of a piece that might involve playing notes in the bass that are not in the chord being played, or that at least are not the root of the chord being played.
Before you work your way through the chart of “Manhã de Carnaval,” you will want to acquaint yourself with a bossa nova picking pattern. One of the most widely used one-bar picking patterns is indicated below:

```
\[1\] \[\bar 2\] \[\bar 3\] +
```

Note: Chord changes occur at *

For this picking pattern, you can assume that when picking chords out of the A and E positions, the index of your right hand will pick the fourth string, your second finger will pick the third string and your third (ring) finger will pick the second string, simultaneously. The thumb of the right hand will strike the fifth string for A position chords and the sixth string for E position chords. For the portion of the song that is played out of the D position, move your index, second and third fingers up so that they are picking the third, second and first strings, respectively, and your thumb will strike the fourth string.

The rhythm of the picking pattern could be expressed as “One-two-three +,” with thumb and fingers picking simultaneously on “one,” fingers alone plucking on “two,” the thumb alone picking on “three” and the fingers plucking on the “+” of three. Nothing is struck on beat four, but the chord the fingers plucked on the + of the third beat continues to sustain.

Note the asterisks above beats one and three. In measures where only one chord is played, the chord will arrive on beat one and be played for the entire measure. In measures with two chords, the first chord will arrive on beat one and the second will arrive simultaneous with the thumb stroke on beat three. I would recommend practicing this pattern while holding a chord like the opening Am7 in place until you feel thoroughly comfortable with the pattern. Once you’ve achieved a comfort zone that is to your satisfaction, try the second measure, landing on the Bm7b5 chord on beat one and transitioning to the E7 chord on beat three. After you've become really conversant with this picking pattern, it will seem like second nature, and will not require a huge amount of ongoing concentration to keep going.

Play through the chord chart for “Manhã de Carnaval,” working to build good habits for efficiency of movement in the left hand. Remember that the various economies of motion you inculcate here will work equally as well in the context of other songs. When you feel as though you can play through the initial chart of “Manhã de Carnaval,” try chart two for some voicing variations.
Key of A minor
\[
\begin{align*}
\frac{3}{4} & | Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | \\
| Am7 (E) \ | Dm7(E) \ G7(C) \ | C\Delta (E) \ | C♭7(E) \ | \\
| Dm7 (E) \ | G7 (C) \ | C\Delta (E) \ | F\Delta (C) \ | \\
| Bm7♭5 (E) \ | E7 (C) \ | Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | \\
| Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | \\
| Em7♭5 (C) \ | A7 (E) \ | Dm (A) \ | Dm (A) \ | \\
| Dm(A) \ Dm/C(A) \ | Dm/B(A) \ E7(C) \ | Am(F) \ Am/G(F) \ | F\Delta (D) \ | \\
| Bm7 (E) \ | E7 (C) \ | Am7 (E) \ | Bm7♭5(E) \ E7(C) \ | \\
\end{align*}
\]

As you play through chart 2 of “Manhã de Carnaval,” note that you will have to alter the strings that you are picking in your bossa pattern to accommodate the changes to chord positions that the new chart stipulates (with the exception of the Em7♭5 chord, which will voice the flat five as the lowest note of the chord, on the sixth string). For “Manhã de Carnaval,” the various C position-based chords sound best played in root position, with the fifth string in the bass. If you find yourself wanting to introduce other voicings into your versions of “Manhã de Carnaval,” you can experiment with voicing the primary chordal idea, Am7 to Bm7♭5 to E7 out of other shapes, such as:

\[
| Am7 (D) \ | Bm7♭5 (F) \ E7 (A) | \\
\]

You understand now how to derive the seventh chords of the different types out of a variety of positions. Mix and match the positions, and see which combinations seem to work well together, which combinations don’t lead as well, and so on. At this point, anything that develops your ability to remember, find and finger the different ways of playing the chords is beneficial, and practicing the various voicing options will provide you with the tools and experience you will need to make such choices on the fly in the future.
VI. All the Things You Are

For over 60 years now, “All The Things You Are,” by Jerome Kern, has been one of the favorite tunes of Jazz improvisers and one of the most beloved Jazz Standards. It is unusually complex for a popular song, modulating through several different keys in the course of its 36-bar form. It is a tribute to Jerome Kern’s ear and compositional gift that such a complex tune could end up sounding perfectly natural and lyrical, equally accessible and enjoyable to the unschooled fan of a good tune and to the hard-core musical theoretician.

Let’s look at a chart of “All The Things You Are,” with the suggested chordal positions being designed to accompany, rather than express the melody. Voice all of the C position-based seventh chords with their fifth in the bass, on the sixth string.

Key of Ab

<table>
<thead>
<tr>
<th>A</th>
<th>Fm7 (C)</th>
<th>Bbm7 (E)</th>
<th>Eb7 (C)</th>
<th>AbΔ (E)</th>
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<tr>
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<td>G7 (E)</td>
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<td>B♭7 (E)</td>
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</tr>
<tr>
<td></td>
<td>AbΔ (E)</td>
<td>Am7½5 (E)</td>
<td>D7 (C)</td>
<td>GΔ (E)</td>
</tr>
<tr>
<td>B</td>
<td>Am7 (E)</td>
<td>D7 (C)</td>
<td>GΔ (E)</td>
<td>GΔ (E)</td>
</tr>
<tr>
<td></td>
<td>F♯m7 (C)</td>
<td>B7 (E)</td>
<td>EΔ (A)</td>
<td>C7½5 (E)</td>
</tr>
<tr>
<td>C</td>
<td>Fm7 (C)</td>
<td>Bbm7 (E)</td>
<td>Eb7 (C)</td>
<td>AbΔ (E)</td>
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<tr>
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<td>B°7 (E)</td>
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<tr>
<td></td>
<td>Bbm7 (E)</td>
<td>Eb7 (C)</td>
<td>AbΔ (E)</td>
<td>Gm7½5 (E)</td>
</tr>
</tbody>
</table>

By Jerome Kern and Oscar Hammerstein, Jr. ©1939, T.B. Harms Co. Copyright renewed c/o The Welk Music Group, Santa Monica, CA 90401

Work through the progression, noting and utilizing the various tips for economy of motion in the left hand. When you feel as though you can play through the progression with some fluidity, give the melody version of the chart, below, a try. The melody notes of the song, are expressed, in time, above each measure of the chart. By looking at the suggested position for each chord in the progression and figuring out what voice of each chord the melody is, you can figure out where the melody sits relative to the various chords. Of course, you do have the melody version on the DVD as a reference as well. Good luck!
Key of A♭

\[\begin{array}{cccccccc}
    & \text{Ab} & \text{Db} & \text{Ab} & \text{G} & \text{G} & \text{G} & \text{G} & \text{C} & \text{G} \\
\hline
\text{A} & \frac{4}{4} & \text{Fm7} (A) & | & \text{Bb} \text{m7} (D) & | & \text{Eb7} (A) & | & \text{Ab} \Delta (D) & | \\
\hline
& \text{F} & \text{F} & \text{F} & \text{F} & \text{F} & \text{B} & \text{F} & \text{E} & (E) \\
& | & \text{Db} \Delta (A) & | & \text{G7} (D) & | & \text{C} \Delta (A) & | & \text{C} \Delta (A) & | \\
\hline
& \text{Eb} & \text{Ab} & \text{Eb} & \text{D} & \text{D} & \text{D} & \text{D} & \text{D} & \text{G} & \text{D} \\
& | & \text{Cm7} (A) & | & \text{Fm7} (D) & | & \text{Bb7} (A) & | & \text{Eb} \Delta (D) & | \\
\hline
& \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{D} & \text{Eb} & \text{D} & \text{C} & \text{B} & \text{D} & \text{G} & \text{D} \\
& | & \text{Ab} \Delta (E) & | & \text{Am7} \text{b}5(E) & \text{D7} (C) & | & \text{G} \Delta (E) & | & \text{G} #7 (E) & | \\
\hline
& \text{D} & \text{C} & \text{C} & \text{C} & \text{E} & \text{E} & \text{E} & \text{E} & \text{G} & \text{B} & \text{D} & \text{G} & \text{B} \\
\text{B} & | & \text{Am7} (D) & | & \text{D7} (G) & | & \text{G} \Delta (D) & | & \text{G} \Delta (D) & | \\
\hline
& \text{B} & \text{A} & \text{A} & \text{A} & \text{C} & \text{C} & \text{A} & \text{G} & \text{G} (\text{G} #) \\
& | & \text{F} # \text{m7} (D) & | & \text{B7} (G) & | & \text{E} \Delta (A) & | & \text{C7} \text{b}5 (E) & | \\
\hline
& \text{Ab} & \text{Db} & \text{Ab} & \text{G} & \text{G} & \text{G} & \text{G} & \text{C} & \text{G} \\
\text{C} & | & \text{Fm7} (A) & | & \text{Bb} \text{m7} (D) & | & \text{Eb7} (A) & | & \text{Ab} \Delta (D) & | \\
\hline
& \text{F} & \text{E} & \text{Db} & \text{E} & \text{E} & \text{E} & \text{E} & \text{E} & \text{G} & \text{F} \\
& | & \text{Db} \Delta (A) & | & \text{Db} \text{m7} (E) & | & \text{Cm7} (E) & | & \text{B} #7 (E) & | \\
\hline
& \text{D} & \text{Db} & \text{F} & \text{A} & \text{Db} & \text{F} & \text{G} & \text{Ab} \\
& | & \text{Bb} \text{m7} (E) & | & \text{Eb7} (F) & | & \text{Ab} \Delta (C) & | & \text{Gm7} \text{b}5 (A) & \text{C7} (E) & |
ALL THE THINGS YOU ARE
(LEAD SHEET)

A

\[ \text{Fm7 Bb m7 Eb7 Ab} \]

D \[ \text{Db7 G7 C} \]

C \[ \text{Cm7 Fm7 Bb7 Eb} \]

A \[ \text{Ab7 Am7} \]

B \[ \text{Am7 D7 G} \]

F \[ \text{Fm7 B7 E} \]

C \[ \text{Fm7 Bb m7 Eb7 Ab} \]

D \[ \text{Db7 Db m7 C} \]

B \[ \text{Bb m7 Eb7 Ab Gm} \]

\[ \text{C7} \]
VIII. Conclusion

I hope that this two-DVD set has proven useful to you in terms of understanding chord structure and voicings on the guitar better than you have in the past. The tunes that were selected for study in this set were designed to give you a solid exposure to a variety of seventh chord types. The music that you wish to play may be simpler chordally than the songs we've been working on or it may be more complex. In either case, developing the skills needed to voice the various chord types up and down the neck in a variety of shapes will stand you in good stead.

To get the most out of this information, do all the exercises and play the pieces enough to be able to flow through the progressions at an appropriate target tempo. Best of luck in your continued musical studies, and I hope to return to this topic in greater depth. You can contact me at my website, www.johnmillerguitar.com, if you have questions.

All best,
John M. Miller