

Prologue

The four substitution ideas used in "Red River Valley," below, are used in *all* the tunes that follow, so it's crucial that you understand them before moving on!

Before diving head first into the jazz tunes, get your feet wet with a simple, three-chord folk tune (just to give you an idea of how chord substitution works). There are twenty-four substitution ideas in this book, but you'll deal with four of them here:

Four Substitution Concepts

- **Direct substitution:** You can substitute any chord from the same chord type as the given chord. For example, for C7 you could play C9, C7+ or C13, just to name a few, because all these chords are C7 with an extra note added (a 9th, a sharp 5th, etc.). They're variants of a C7 chord.
- **Relative minor substitution:** For a major chord, you can often substitute or add the relative minor. That's the minor chord that's a 6th above the major chord. For example, A is the sixth note in the C major scale, so Am is the relative minor of C. Given a C chord, you can play Am, or a C followed by an Am.
- **Dominant minor substitution:** Given a 7th chord, you can add or substitute the minor chord that is a 5th above it. For example, given a C7 you can substitute Gm (a 5th above C7), or play Gm followed by C7.
- **Ascending or descending melodic lines:** A series of chords can contain an ascending or descending melodic line that harmonizes with the song's melody. You'll find a few examples in the sample tune below. The effect is like ear candy—two melodies happening simultaneously that harmonize with each other.

Now, you can put these four concepts to use in the old cowboy song, "Red River Valley." First, listen to the basic tune as written below, and then play along with the recording using simple, first-position chords:



TRACK 1

RED RIVER VALLEY

C G7 C G7
Come and sit by my side if you love me. Do not hasten to bid me adieu.

C C7 F G7 C
But remember the Red River Valley, and the cowboy who loved you so true.

Here's a jazzed-up version. Listen to the recording and play along with it:

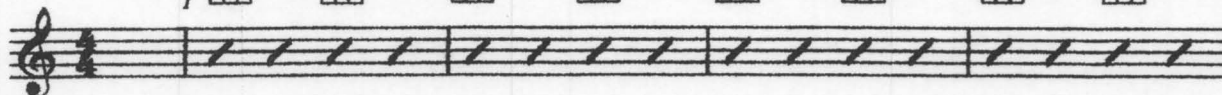
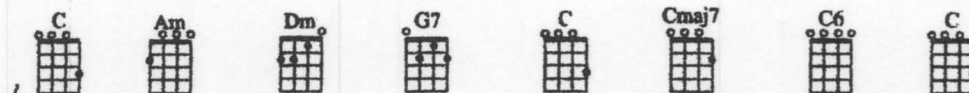


TRACK 2

RED RIVER VALLEY

With Substitutions

FIRST NOTE



Come and sit by my side if you love me. Do not

5

has - ten to bid me a - dieu. But re -

9

mem - ber the Red Riv - er Val - ley, and the

13

cow - boy who loved you so true.

The first bar is a "pickup bar," and the song actually starts at the bar numbered as "1" ("sit by my..."). Now if you compare the basic progression to the fancier comping (backup) chords, most of the differences between the two can be explained in terms of the four substitution concepts above.

Bar 1: Am is a *relative minor substitution* for C.

Bar 2: Dm is a *dominant minor substitution* for G7, as Dm is a fifth above G.

Bars 3–4: Cmaj7 and C6 are *direct substitutions* for C. The series of chords (C, Cmaj7, C6, C) contain a *descending melodic line*: C, B, A, G.

Bar 5: Am is a *relative minor substitution* for C.

Bar 7: Dm is a *dominant minor substitution* for G7.

Bar 8: G7+ (G augmented, or a G chord with a sharp fifth) is a *direct substitution* for G.

Bars 9–10: Cmaj7 is a *direct substitution* for C, and C9 is a *direct substitution* for C7. The series of chords (C, Cmaj7, C7) contain a *descending melodic line*: C, B, Bb, similar to the melodic line in bars 3–4.

Bars 11–12: F+ is a *direct substitution* for F, and Dm is a *relative minor substitution* for F.

Bar 13: Dm is a *dominant minor substitution* for G7.

Bar 16: C6 is a *direct substitution* for C.

I know, I know, some things are unexplained! What about the G diminished chords in bar 6, or the Fm6 chords (there are four of them)? Remember, there are twenty more substitution principles that haven't been described yet. Read on, and expand your chord consciousness!

* The "3" next to the Gdim grid indicates that this chord is played on the 3rd fret.



TRACK 1

All The Things You Are

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Brighter ballad tempo

FIRST NOTE **Standard**

FIRST NOTE **Tenor**

You are the prom ised kiss of spring time that

makes the lone ly win ter seem long.

You are the breath less hush of eve ning that

trem bles on the brink of a love ly song. You are the

Am7 D9 ~~Gmaj7~~ G6

an gel glow that lights a star, the dear est

F#m7b5 B9 B7 Emaj7 E6 C7+5

things I know are what you are.

Fm7 Bbm7 Em7 A7 Abmaj7

Some day my hap py arms will hold you, and

Dbmaj7 Dbm7 Gb9 Cm7 B°7

some day I'll know that mo ment di vine, when

Bbm7 Bbm7 Eb9 A7 Abmaj7 ~~Ab6/9~~ ~~Ab9~~

all the things you are are mine.



TRACK 3

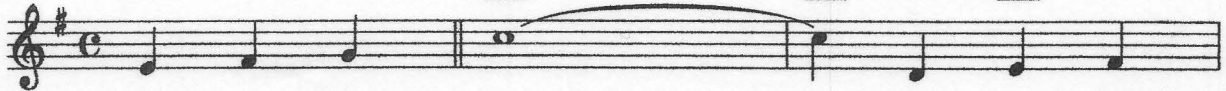
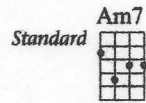
Autumn Leaves

English Lyric by
JOHNNY MERCER
French Lyric by
JACQUES PREVERT

Music by
JOSEPH KOSMA

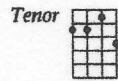
Slowly, with rhythm

FIRST NOTE

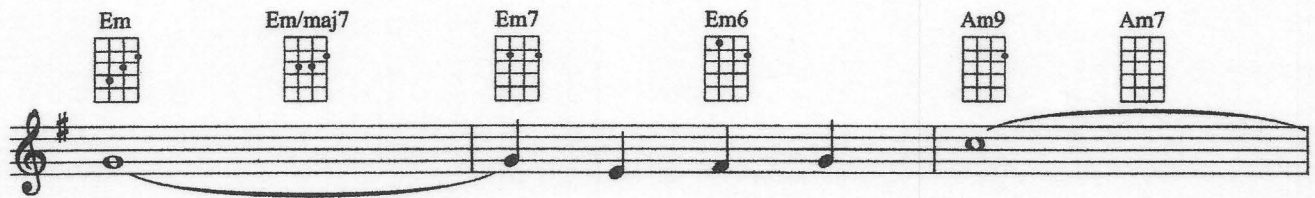


The fall ing leaves drift by my

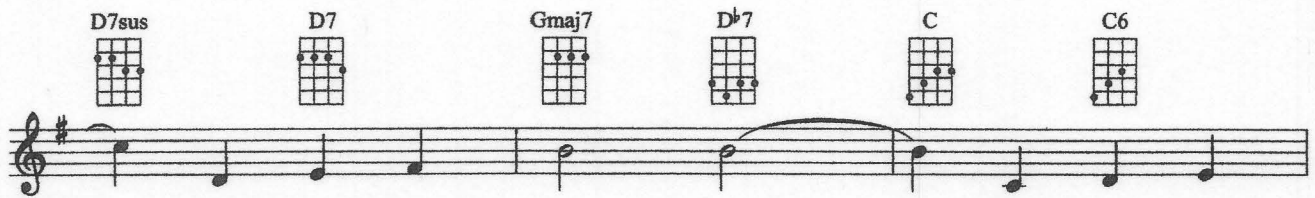
FIRST NOTE



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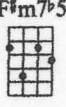
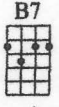
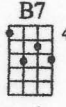
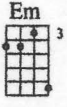
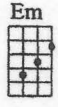
gold. I see your lips,








the sum mer kiss es, the sun burned

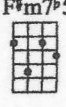



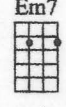
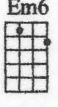


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











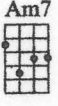
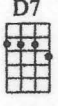
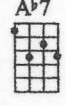


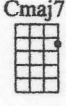
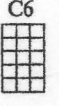
hands ————— I used to hold. Since you















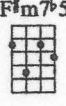
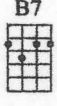
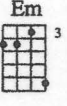
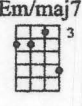
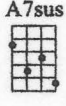
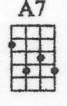
went a way ————— the days grow long, ————— and soon I'll















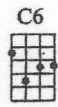
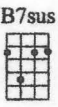

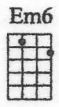
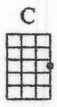
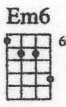
hear ————— old win ter's song. ————— But I














miss you most of all, my darl ing ————— when

au tumn leaves start to fall. —————



TRACK 6

Edelweiss

(From *The Sound Of Music*)

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Waltz ♩ = 100

(Bass)

F C7 F F x x x

E del weiss, e del

B^b F Dm x x x Dm7

weiss, ev 'ry morn ing you

Gm7 C7 F C7

greet me. Small and white,

F x x x B^b F

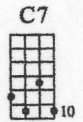
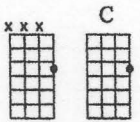
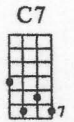
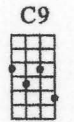
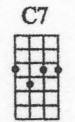
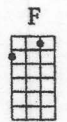
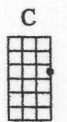
clean and bright, you look

C7 C9 C7 F F^{sus} F

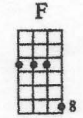
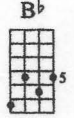
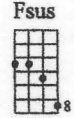
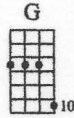
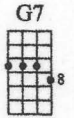
hap py to meet me.

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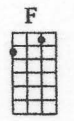








Blos som of snow, may you bloom and

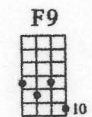


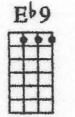
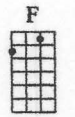
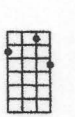






grow, bloom and grow for

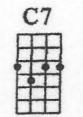
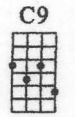
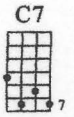
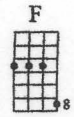
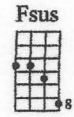
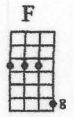





ev er. E del

weiss, e del weiss, bless my

home land for ev er.



Fly Me To The Moon

Words and Music by
BART HOWARD

Solidly, but not too fast

Standard

Tenor

Dm7 Gm7 C7

Fly me to the moon and let me play a mong the
Fill my heart with song and let me sing for ev er

Am7 Dm7 G7

F B7 Bb6 Em7b5

stars. Let me see what spring is like on
more. You are all I long for, all I

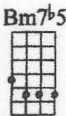

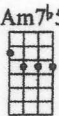
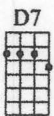

C F#7 F Bm7b5

A7 Dm D7 Gm7

Ju pi ter and a Mars. In oth er words,
wor ship and a dore. In oth er words,

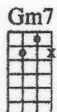

E7 Am A7 Dm7




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hold please my be hand, true, in in

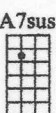
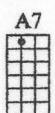
F#m7b5 B7 Em7b5 A7

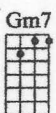
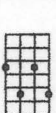




1. 



oth er words, darl ing, kiss me.

Dm7 F(add G) Eb(add F) Db(add Eb) C(add D)

2. 



I love you.

E7sus E7 Dm7 Db7 C(add D)

Freight Train

**Words and Music by
Elizabeth Cotten**

Determined

F

[illegible]

3

F

C

The musical score for "Freight Train" is presented in three systems. The first system shows the vocal melody in G major, 4/4 time, with the lyrics "Freight train, freight train, run so fast. Freight train, freight train,". The second system continues the vocal melody. The third system shows the guitar accompaniment in G major, 4/4 time, using a capo on the first fret and a D major chord shape. The guitar part consists of a repeating eighth-note pattern: 3 1 0 1 3 1 0 3 1 0 0 0 3 0 1 0 0 3 0 0.

6

F

A7

Bb

run so fast. Please don't tell what train I'm on; they won't

9

F

C7

F

know what route I've gone. When I'm dead and

12 C F

in my grave, no more good time e'er I crave.

0 0 3 1 0 0 0 0 5 0 1 0 0 0 3 1 0 3 0 1 1 1

15 A7 Bb

Place a stone at my head and feet, tell them

0 0 1 0 0 0 3 1 2 3 2 1 2 1 2 3

17 1. F C7 F

all that I've gone to sleep.

0 1 0 0 0 0 3 1 0 0 0 0 0 0 0 0

19 2. F C7 F

all that I've gone to sleep.

0 1 0 0 0 0 3 0 1 5 3 1 2 0 1 2

Chorale

TRACK 1

From *The Anna Magdalena Bach Notebooks*

Johann Sebastian Bach
(1685-1750)

Ukulele

A
E
C
G

1

8

14

20

26

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