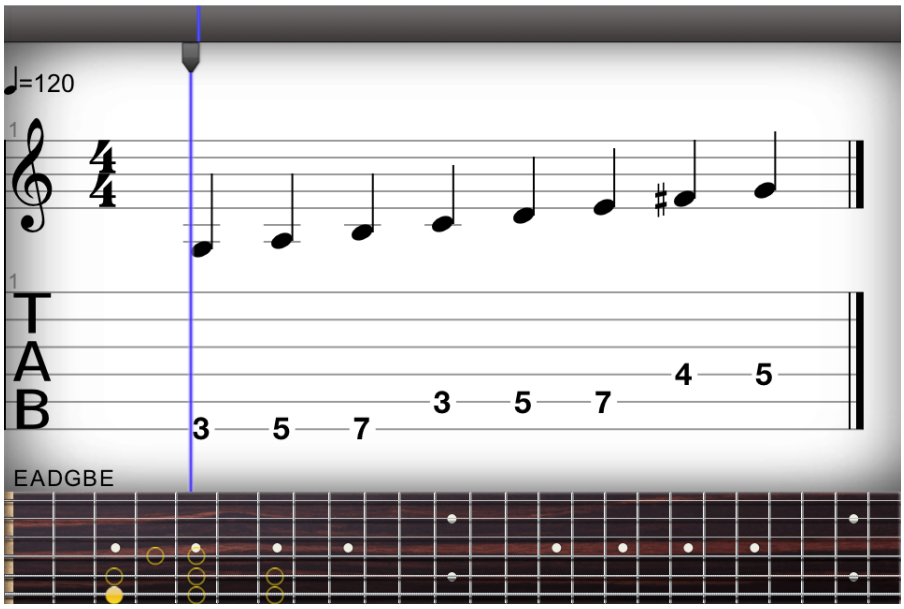
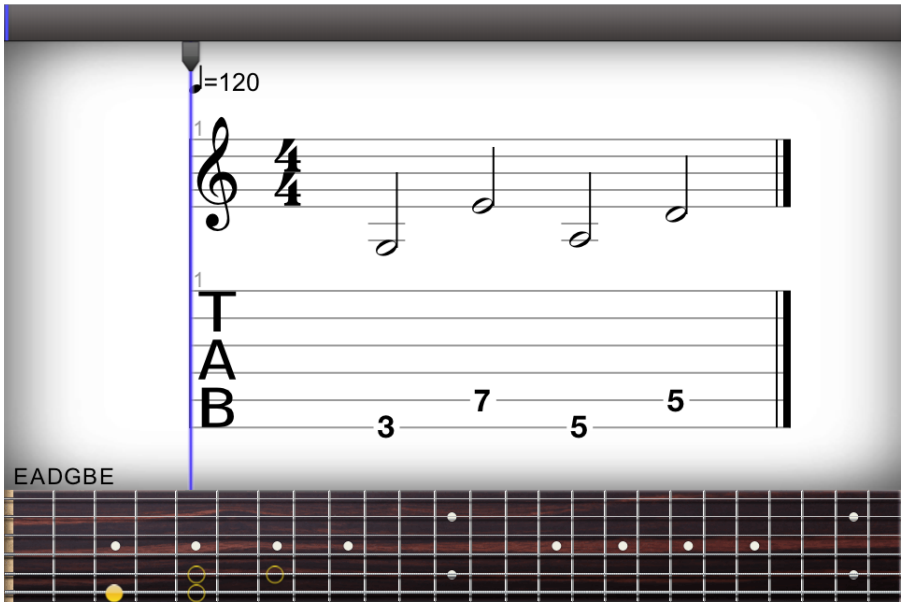
I - VI - II - V

Jazz Progression

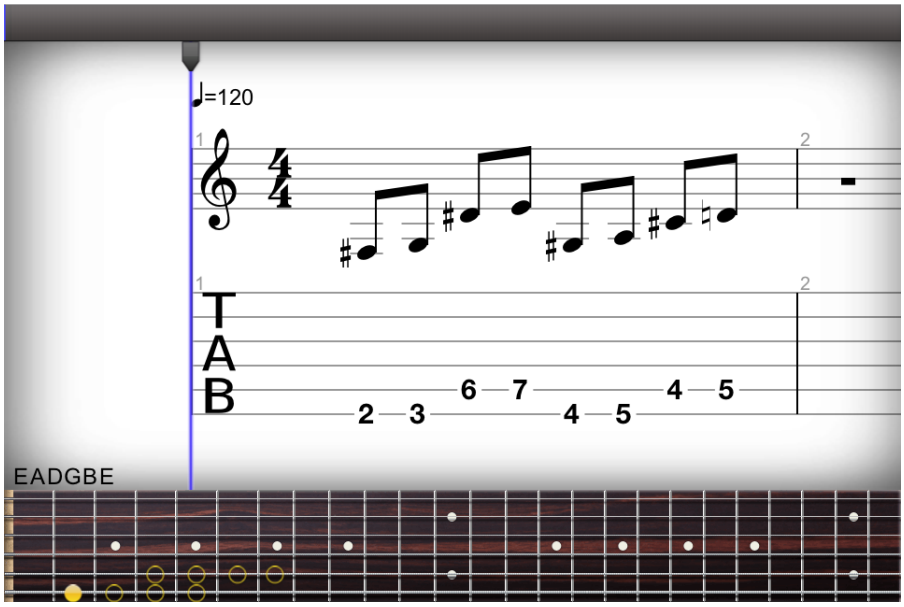
First: Familiarise yourself with the first six notes of the major scale.
We are working with the first six notes, play them whilst saying I, II, III, IV, V, VI.
Consciously consider that each note is a base for a chord within the scale.



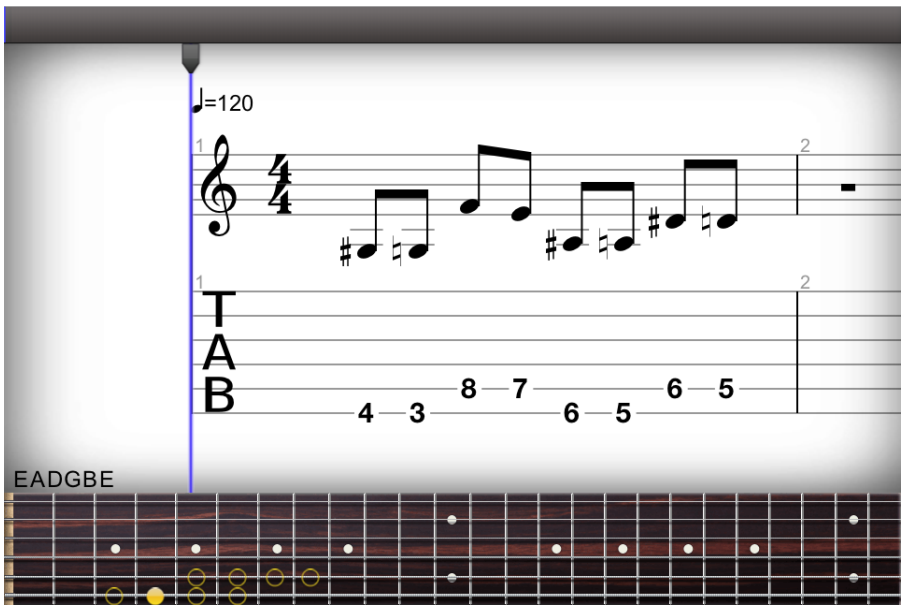
Here are the I - VI- II - V notes from the scale.



Walking bass line approach note 1: note semi-tone below.
Play a fret below/before the notes found on I - VI - II -V



Walking bass line approach notes 2: Note semi tone above.
Play a fret above the notes found on I - VI - II -V



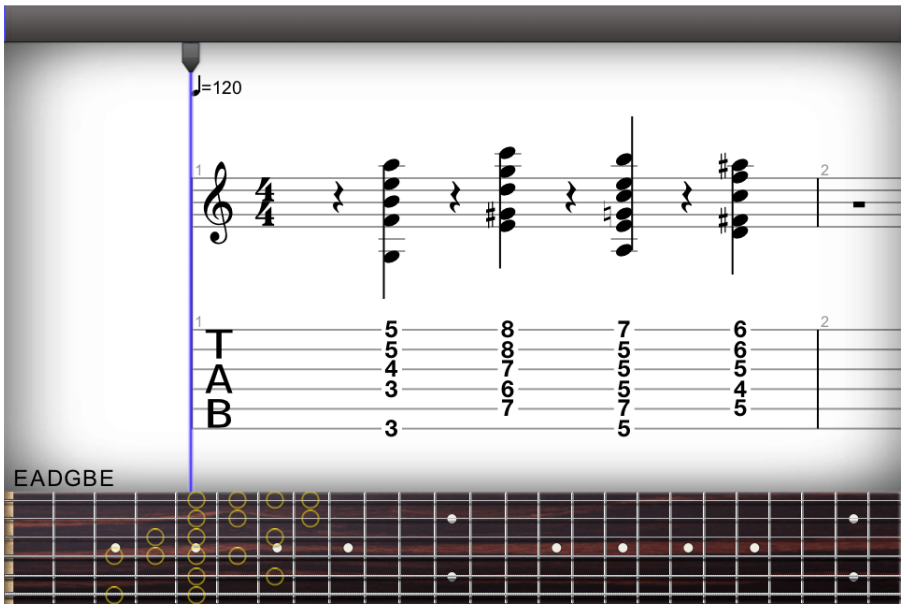
Four jazzy chords.

In any key:

I13 - VI7alt - IIm9 - V7alt

In G major:

G13 - E7#9#5 - Am9 - D7#9#5



The four 'textbook' chords are

Imaj7 - VIm7 - IIm7 - V7

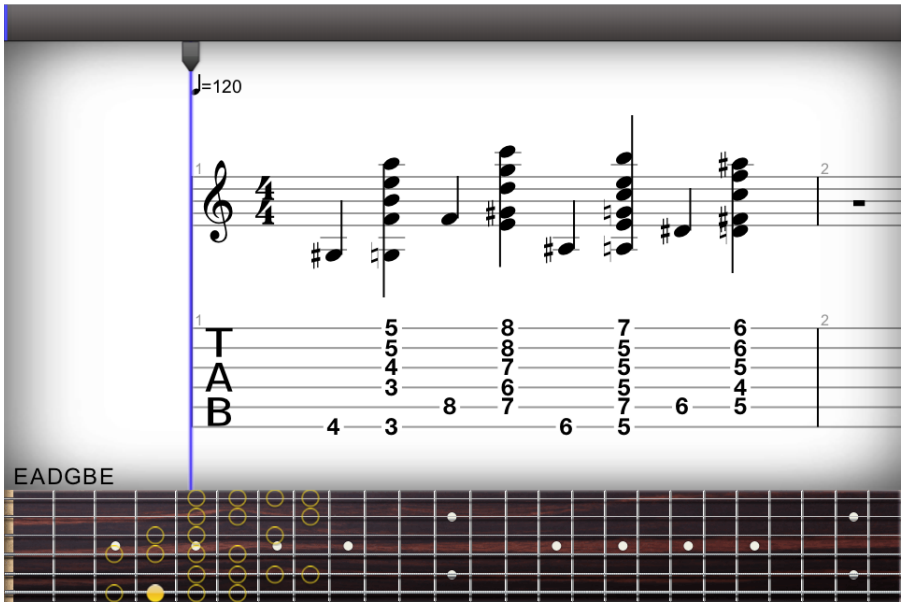
The chords have been 'jazzed up' a little in my example. Great jazz guitarists rarely play standard textbook style chords one after another, and the scary 'advanced' chords are often far easier to play than standard 7th chords.

Altered chords are not something to fear, grouping chords into families helped me understand their function and uses.

Theoretically these chords have created a falling melody line (voice leading).

A simple and quick explanation not related to theory is - it just sounds good. Anytime a chord or note is changed by a musician, it is almost always because the sound is preferable.

Finally, four chords with chromatic approach notes in the bass.



Well done!

The last idea used to create a bouncy swing feel is where you stagger the chord between your thumb, and the rest of the chord. For the example above; play the 4th fret (thumb), 3rd fret (thumb) THEN quickly play the chord with fingers (strum).

Check out the lessons on soloing over this progression and altered chords and chord altering!