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 cohabitate. 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 is 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.
CHAPTER 1

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.

(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.

(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.

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

![G G D G](image)

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.

![G G D7 G](image)

![G G D7 G](image)
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
Take a look at this example. Notice how the notes in the chords are the same, but the order changes.

Here’s the same chords, but played as **arpeggios**, i.e. broken chords:

You’ll notice, sometimes the G chord has the note D added, and sometimes it does not. The note D is the fifth of the chord. The fifth is not a necessary note, but adds fullness to the chord. Here are various voicings of the G chord, both with and without the extra note, D. (Remember to add G in the left hand.)
Which voicing of G you will see (or use) in a song depends on the melody. In “Mary had a Little Lamb”, the songs starts on the 3rd scale degree, and so you will use B at the top of your G chord.

```
G          D7          G
```

The song “Here comes the Bride” starts on the fifth scale degree, so you would start with the note D on the top of your G chord:

```
G          D7          G
```

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

Here are four common voicings of G and D7, first played as arpeggios, then as chords:

```
G        B        D        G        D        B        D        G        D
B        D        G        B        G        D        G        B        D
B        G        B        D        G
```

```
A        C        F#        A        F#        C        F#        A        C
C        F#        A        C        A        F#        A        C        F#
A        C        F#        A
```
CHAPTER 1

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!

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

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Chapter 2 – Em and C

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

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:
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:

\[ \text{Em} \]

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!

\[ \text{G} \quad \text{Em} \quad \text{Am7} \quad \text{D7} \quad \text{G} \]

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:

\[ \text{Em} \quad \text{Am7} \quad \text{D7} \quad \text{G} \]

\[ \text{G} \quad \text{B} \quad \text{G} \quad \text{B} \]

\[ \text{B} \quad \text{G} \quad \text{B} \quad \text{G} \]
Here are two other variations:

[Music notation image]

To make an Em chord, all you really need are the root and 3\textsuperscript{rd} of the chord – the notes E and G. So you could see variations without the note B in the Em chord:

[Music notation image]
Let’s practice moving between Em and the other chords we’ve learned.

Here’s the same exercise, only this time, I’ve only written the melody note on the staff:
The Third of a Chord

The most essential note in a chord after the root is the third of the chord. Let’s study the chords we’ve learned so far to get to know their thirds.
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.

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.

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.

The third of an 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:
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:

![Chord Diagram]

The fifth can also be above the third like this:

![Chord Diagram]

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.
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:

\[
\begin{align*}
\text{G} & \quad \text{Em} & \quad \text{Am} & \quad \text{D} & \quad \text{G} \\
\end{align*}
\]

\[
\begin{align*}
\text{D} & \quad \text{B} & \quad \text{C} & \quad \text{A} & \quad \text{G} \\
\text{B} & \quad \text{G} & \quad \text{E} & \quad \text{F#} & \quad \text{D} \\
\text{B} & & & & \\
\end{align*}
\]

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

\[
\begin{align*}
\text{G} & \quad \text{Am} & \quad \text{D7} & \quad \text{G} \\
\end{align*}
\]

\[
\begin{align*}
\text{B} & \quad \text{D} & \quad \text{G} & \quad \text{B} & \quad \text{E} & \quad \text{D} & \quad \text{D} \\
\end{align*}
\]

If on the other hand, the melody note is C, you would use lower notes on the staff:
Here’s a likely solution:

( 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:

For example, see how the Am and the C in this example are the same in the right hand:
CHAPTER 2

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.

<table>
<thead>
<tr>
<th>G</th>
<th>C</th>
<th>D7</th>
<th>G</th>
</tr>
</thead>
</table>

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:

![Diagram showing the relative minor of G as Em with notes E, G, B.]

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:

![Diagram showing the relative minor of C as Am with notes A, C, E.]

The relative minor of C is Am:

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

![Staff notation showing the chords G, Em, C, Am, G.]

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 5th) is replaced with the root of the Em.

• The top note of a C in root position (the 5th) is replaced with the root of the Am.

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.

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

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

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).
Now repeat the last exercise, this time filling in the chord from the melody.

\[
\begin{align*}
G & \quad Em & G & \quad Em & G \\
\text{Root} & \quad 2\text{nd} & \quad \text{Root} & \quad 1\text{st} & \quad \text{Root} & \quad \text{Root} & \quad 2\text{nd} \\
\text{Em} & \quad \text{C} & \quad \text{Em} & \quad \text{C} & \quad G \\
\text{Root} & \quad 2\text{nd} & \quad \text{Root} & \quad 1\text{st} & \quad \text{Root} & \quad \text{Root} & \quad 1\text{st} \\
\text{Am} & \quad \text{Em} & \quad \text{Am} & \quad \text{Em} & \quad \text{Am} \\
\text{Root} & \quad 1\text{st} & \quad 2\text{nd} & \quad \text{Root} & \quad 2\text{nd} & \quad \text{Root} & \quad 2\text{nd} \\
\text{D} & \quad \text{D7} & \quad \text{G} \\
1\text{st} & \quad \text{Root}
\end{align*}
\]
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:
One handy way to think of minor seventh chords is that they are a **combination of a minor root and its 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.
So if you see these minor seventh chords,

G   Em7   Am7   D7

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

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

G chord in the right hand, the root (E) in the left!  C chord in the right hand, the root (A) in the left!
SEVENTH CHORDS

Bm and Bm7

Here’s the chord Bm:

Try this exercise:

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

Practice: D chord in the right hand, the root (B) in the left!
SEVENTH CHORDS

Here’s more practice using minor seventh chords.

For a D13 chord, play B instead of A (the 6th instead of the 5th).
SEVENTH CHORDS

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

\[
\begin{array}{c|c}
G & Em7 \\
\end{array}
\]

\[
\begin{array}{c|c|c|c}
Am7 & G & D7 & Bm7 \\
\end{array}
\]

\[
\begin{array}{c|c|c|c}
Am7 & G & D7 & D13 \\
\end{array}
\]

\[
\begin{array}{c|c|c}
Am7 & D7 & G \\
\end{array}
\]
**SEVENTH CHORDS**

**GM7**

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

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.

<table>
<thead>
<tr>
<th></th>
<th>Chord type in right hand</th>
<th>Steps down from right-hand chord to bass</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Seventh</strong></td>
<td>minor</td>
<td>four</td>
</tr>
<tr>
<td><strong>Minor Seventh</strong></td>
<td>major</td>
<td>three</td>
</tr>
</tbody>
</table>

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).
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 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
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.
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#.
**SEVENTH CHORDS**

**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.
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).

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#).
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.)
SEVENTH CHORDS

Try this chord progression:

G  Em7  Am7  D7  G

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

G  E7  A7  D7  G

Practice these variations on the progression above:

G  Em7  A7  D7  G  G  E7  Am7  D7  G
SEVENTH CHORDS

So far we’ve learned to find dominant seventh chords by taking the root down two half-steps. You can find the seventh note in a dominant chord from the fifth. The seventh note in a dominant chord (the minor seventh) is up three half-steps from the fifth.

The fifth is on top in root position.

\[
\begin{array}{ccc}
G & & C \\
\text{Root} & (5\text{th}) & \text{Root} \\
\end{array}
\]

The note up a minor third is the minor seventh. This is the note you will add to a major chord to make it a dominant chord.

\[
\begin{array}{cccccc}
G & G7 & C & C7 & G & G7 & C \\
m7 & m7 & m7 \\
\end{array}
\]

Remember, to find a minor 3\text{rd}, go up (or down) three keys. In other words: skip two keys!
SEVENTH CHORDS

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

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:
SEVENTH CHORDS

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

```plaintext
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:

```plaintext
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:

```plaintext
Bm7   E7    Am7   D7    G
D     G#    C     F#    B
```

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

```plaintext
Bm7   E7    Am7   D7    G
```

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SEVENTH CHORDS

Now for each chord, replace the root in the right hand with the minor seventh. (Remember, the minor seventh is two half-steps below the root; i.e. skip one key.)

Now just switch the order of the right hand notes on every other chord like this. You'll notice that the third of Bm chord becomes the minor seventh of the E7 chord, and likewise with the next measure; the third of Am chord becomes the minor seventh of the D7 chord:

The first four chords above are voiced with only the third and seventh in the right hand. This is often called in jazz a “shell voicing”. (You can learn more about them in my book “How to Speed Read Piano Chord Symbols.”)

Now let's replace the Bm7 with the fuller version we learned at the beginning of this chapter. Remember, for Bm7 play a D chord in the right hand and for Am7 play a C chord in the right hand.
SEVENTH CHORDS

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

\[\text{Bm7} \quad \text{E7} \quad \text{Am7} \quad \text{D7} \quad \text{G}\]

\[\text{D} \quad \text{C} \quad \text{G}\# \quad \text{F}\# \quad \text{D} \quad \text{C}\]

Here are some simple chords made with just the root and the 3rd.

\[\text{C} \quad \text{F} \quad \text{Bb}\]

\[\text{C} \quad \text{Root} \quad \text{3rd} \quad \text{A} \quad \text{Root} \quad \text{3rd} \quad \text{Bb} \quad \text{3rd} \quad \text{Root}\]

\[\text{E} \quad \text{F} \quad \text{D}\]

\[\text{Am} \quad \text{Gm}\]

\[\text{D} \quad \text{3rd Root} \quad \text{C} \quad \text{3rd Root} \quad \text{Bb} \quad \text{3rd Root}\]

\[\text{Bb} \quad \text{A} \quad \text{G}\]

\[\text{F} \quad \text{G} \quad \text{C}\]

\[\text{A} \quad \text{Root} \quad \text{3rd} \quad \text{G} \quad \text{Root} \quad \text{3rd} \quad \text{Root} \quad \text{3rd} \quad \text{E}\]

\[\text{F} \quad \text{B} \quad \text{C}\]
SEVENTH CHORDS

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

C    CM7    C7    F    FM7    F7

\[\text{C} \quad \text{CM7} \quad \text{C7} \quad \text{F} \quad \text{FM7} \quad \text{F7}\]

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

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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.

```
<table>
<thead>
<tr>
<th>Em7</th>
<th>Ebm7</th>
<th>Dm7</th>
<th>C#m7</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Db</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>B</td>
<td>Bb</td>
<td>A</td>
<td>G#</td>
</tr>
<tr>
<td>G</td>
<td>Gb</td>
<td>F</td>
<td>E</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cm7</th>
<th>Bm7</th>
<th>Bbm7</th>
<th>Am7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb</td>
<td>A</td>
<td>Ab</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>F#</td>
<td>F</td>
<td>E</td>
</tr>
<tr>
<td>Eb</td>
<td>D</td>
<td>Db</td>
<td>C</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G#m7</th>
<th>Gm7</th>
<th>F#m7</th>
<th>Fm7</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>F</td>
<td>E</td>
<td>Eb</td>
</tr>
<tr>
<td>D#</td>
<td>D</td>
<td>C#</td>
<td>C</td>
</tr>
<tr>
<td>B</td>
<td>Bb</td>
<td>A</td>
<td>Ab</td>
</tr>
</tbody>
</table>
```
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  Gb  Ebm7  F  Dm7

E  C#m7  Eb  Cm7  D  Bm7

Db  Bbm7  C  Am7  B  G#m7

Bb  Gm7  A  F#m7  Ab  Fm7
Here’s the same exercise, only this time, I’ve left the fifth out of each chord.

```plaintext
G   Em7   Gb   Ebm7   F   Dm7  
```

3rd  7th  (etc.)

Root 3rd

```plaintext
E   C#m7   Eb   Cm7   D   Bm7  
```

```plaintext
Db   Bbm7   C   Am7   B   G#m7  
```

```plaintext
Bb   Gm7   A   F#m7   Ab   Fm7  
```

---

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

```
G   Em7   Gb   Ebm7   F   Dm7
G   G   Gb   Gb   F   F
B   D   Bb   Db   A   C

E   C#m7   Eb   Cm7   D   Bm7
E   E   Eb   Eb   D   D
G#   B   G   Bb   F#   A

Db   Bbm7   C   Am7   B   G#m7
Db   Db   C   C   B   B
F   Ab   E   G   D#   F#

Bb   Gm7   A   F#m7   Ab   Fm7
Bb   Bb   A   A   Ab   Ab
D   F   C#   E   C   Eb
```
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.
SEVENTH CHORDS

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

G    Em7    Gb    Ebm7    F    Dm7

G    D    B    G    Gb    Db    Bb    Gb    F    C    A    F

D    Db

E    C#m7    Eb    Cm7    D    Bm7

E    G    G#    E    Eb    Bb    G    Eb    D    A    F#    D

Bb    Bbm7    C    Am7    B    G#m7

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

Ab

Bb    Gm7    A    F#m7    Ab    Fm7

Bb    F    D    Bb    A    E    C#    A    Ab    Eb    C    Ab

F    E

Eb
SEVENTH CHORDS

Let’s find minor seventh chords by finding the 3rd and 7th from the root.

**STEP 1: FIND THE MINOR 3rd**
The 3rd of a minor chord is up a minor third. To find a minor 3rd, skip two keys.

![Minor 3rd Diagram]

**STEP 2: FIND THE MINOR 7th**
The minor seventh is down a whole-step from the root. To find a whole-step, skip one key.

![Minor 7th Diagram]
Practice finding minor seventh chords from the root.
SEVENTH CHORDS

Bbm7  Ebm  Ebm7
Db  Eb  E  F  Gb  Gb  Gb
Ab  Eb  D  Db

Abm  Abm7
Ab  A  Bb  Cb  Cb  Cb  C#  D  D#  E
Ab  G  Gb

C#m  C#m7  F#m
E  E  F#  G  G#  A  A
C#  C  B

F#m7  Bm  Bm7
A  B  C  C#  D  D  D
E  B  C  D  D  B  Bb  A

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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:

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.
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.

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

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.
COMMON CHORD PROGRESSIONS

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>Root</th>
<th>3rd</th>
<th>7th</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>C</strong></td>
<td>C</td>
<td>E</td>
<td>none</td>
</tr>
<tr>
<td><strong>Dm7</strong></td>
<td>D</td>
<td>F</td>
<td>C</td>
</tr>
<tr>
<td><strong>G7</strong></td>
<td>G</td>
<td>B</td>
<td>F</td>
</tr>
</tbody>
</table>

C  Dm7  G7  C  Dm7  G7  C

E  F  F  E  C  B  C
C  C  B  C  F  F  E
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 in the following two measures.
COMMON CHORD PROGRESSIONS

C Dm7 G7 C

R R 5 R
5 m7 M3 5
M3 m3 m7 3

CM9 Dm9 G13 C6

9 9 13 R
M7 m7 M3 6
M3 m3 m7 M3

Dm9

G13

C6
Now let’s start to practice the same common chord patterns in different keys. Here’s the key of G

G  Am7  D7  G  
B  C  D  B  
G  G  C  G  
D  D  D  D  
B  C  C  B  
G  G  F#  G  
E  E  E  D  
B  C  C  B  
G  G  F#  G  
F#  G  F#  F#  
B  C  C  B
COMMON CHORD PROGRESSIONS

G Am7 D7 G

G Am7 D7 G

GM9 Am9 D13 G

GM9 Am9 D13 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 E

F Gm7 C7 F

F Gm7 C7 F

C C C C

A Bb Bb A

F F E F
The Key of D:

\[
\begin{align*}
&\text{D} \quad \text{Em7} \quad \text{A7} \quad \text{D} \\
&\text{F#} \quad \text{G} \quad \text{A} \quad \text{F#} \\
&\text{D} \quad \text{D} \quad \text{G} \quad \text{D} \\
&\text{C#}
\end{align*}
\]

\[
\begin{align*}
&\text{D} \quad \text{Em7} \quad \text{A7} \quad \text{D} \\
&\text{A} \quad \text{A} \quad \text{A} \quad \text{A} \\
&\text{F#} \quad \text{G} \quad \text{G} \quad \text{F#} \\
&\text{D} \quad \text{D} \quad \text{C#} \quad \text{D}
\end{align*}
\]

\[
\begin{align*}
&\text{D6} \quad \text{Em7} \quad \text{A9} \quad \text{D} \\
&\text{B} \quad \text{B} \quad \text{B} \quad \text{A} \\
&\text{F#} \quad \text{G} \quad \text{G} \quad \text{F#} \\
&\text{D} \quad \text{D} \quad \text{C#} \quad \text{D}
\end{align*}
\]

\[
\begin{align*}
&\text{DM7} \quad \text{Em7} \quad \text{A7} \quad \text{DM7} \\
&\text{C#} \quad \text{D} \quad \text{C#} \quad \text{C#} \\
&\text{F#} \quad \text{G} \quad \text{G} \quad \text{F#}
\end{align*}
\]
COMMON CHORD PROGRESSIONS

Key of Bb:

Bb Cm7 F7 Bb

D Eb F D
Bb Bb Eb Bb

Bb Cm7 F7 Bb

F F F F
D Eb Eb D
Bb Bb A Bb
COMMON CHORD PROGRESSIONS

B♭6  Cm7  F9  B♭
G  G  G  F
D  Eb  Eb  D
B♭  B♭  A  B♭

B♭M7  Cm7  F7  B♭M7
A  B♭  A  A
D  Eb  Eb  D

B♭  Cm7  F7  B♭
B♭  Cm7  F7  B♭
B♭  Cm7  F7  B♭
B♭  Cm7  F7  B♭

B♭M9  Cm9  F13  B♭
B♭M9  Cm9  F13  B♭

C  D  D  B♭
A  B♭  A  F
D  Eb  Eb  D
The Key of Eb:
COMMON CHORD PROGRESSIONS

Key of A:

A Bm7 E7 A A Bm7 E7 A

A Bm7 E7 A A Bm7 E7 A

C# D E C# A A D A

G#

E E E E

C# D D C# A A G# A
Key of Ab:

Ab  Bbm7  Eb  Ab  Ab  Bbm7  Eb  Ab

Ab  Bbm7  Eb  Ab  Ab  Bbm7  Eb  Ab

Ab6  Bbm7  Eb9  Ab  Ab6  Bbm7  Eb9  Ab

AbM7  Bbm7  Eb7  AbM7  AbM7  Bbm7  Eb7  AbM7

C  Db  Eb  C
Ab  Ab  Db  Ab

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

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

G  Ab  G  G
C  Db  Db  C

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COMMON CHORD PROGRESSIONS

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#