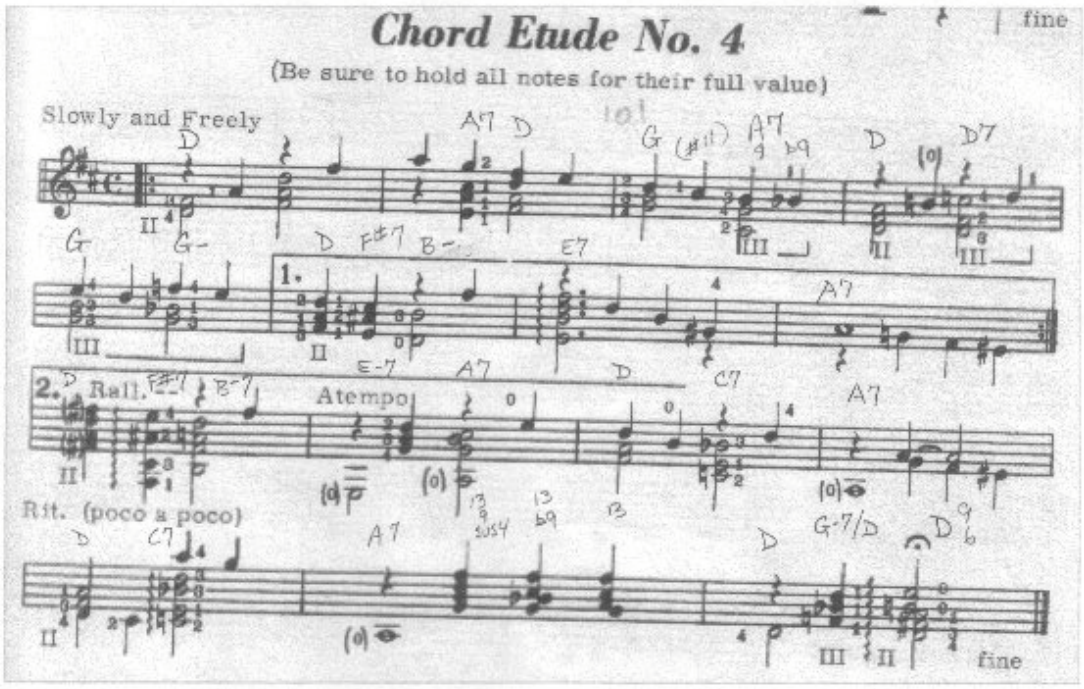
Analysis by Steve Carter of Chord Etude #4, Volume I, *A Modern Method for Guitar,* by William G. Leavitt



This analysis should help the student to better understand the harmonies in this etude. The comments suggest ways of using these voicings in comping.
(By the way, the 101 on the page is just the page number of the next chord etude. I made it a habit to play through all the chord etudes every day, and these page numbers allowed me to go directly to the next one.)

Bar 3 beat 2. Notice the #11 in the melody. For comping on a Lydian chord, you can use this 1-3-#11 voicing, either resolving #11 to 5 or letting it hang there for tension.

Bar 5 beats 3 and 4. This could be C7sus4 to C7. Depends on what the bass player plays. A subnominant minor cadence. Compare with5th bar of second ending.

Bar 7. When we first hear this chord, it might sound like Emin7, the iim7 chord. Only when we get to beat four do we know it's E7, which is V7/V.

Bar 15 (Second ending, second bar) beats 1 and 2. G/E is Emin7. So keep in mind when comping over and Emin7 chord that anywhere on the neck that you can play a G major triad, you get the Emin7 sound. So you can comp with Em and Gmaj triads, assuming the bass player plays an E. (Some bass players are too proud to play the root. Avoid them.)

Bars 16 and 18. bVI7 (C7 in the key of D), is a subdominant minor chord, like IVmin (Gmin in the key of D). Notice how the melody links the chord by stepwise motion in bar 16 and the bass links the chords by stepwise motion in bar 18.

Bar 19. Notice that beat two is GMaj7/A. All the motion is in the middle of the voicing. Barry Galbraith liked voicings like these.

Bar 20. Another subdominant minor cadence**.** Could also be thought of as Bb/D.