

Analysis by Steve Carter of Chord Etude #6, Volume II, *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 17 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 3. This is an E minor triad. Played over a G bass note, it sounds like G13, but the flat7 is missing, so in some instances it can sound ambiguous (which may be what you want). Here the voice leading is so strong that we hear the IV – V movement. When comping, if you want to be less ambiguous, play the voicing on beat 4 first, because it contains the tritone.

Bar 4 beat 3. Notice that this is a B-flat major triad. So B-flat major over C gives you C7sus4.

Bar 4 beat 4. This is an E diminished triad, acting as a C7 chord. The top note resolves the bottom note from the previous voicing.

Bar 5. IV major to IV minor. This was one of Bill's favorite progressions, so be on the lookout for it in all of his pieces.

Bar 6 beats 3 and 4. A7b13 to A7. Note how the melody leaps up a fourth to the F, which, as a tension, has a tendency to fall. The F# in bar 7 picks up the upward C – F movement, and carries it on the the dominant note, G.

Bar 7 (first ending) beats 1 and 2. The D7 is V7 of V. This voicing with the 1 and 9 in the melody makes a great little comping device. Try it over a blues bass line.

Bar 7 beat 3. This can be thought of as a chromatic approach from below (Db7 to D7) or as a passing diminished chord (Ddim7 without the root).

Bar 15 (second ending) beats 3 and 4. This is also IV – IV minor. F to Fmin6. But the bass player would probably play a G, so the sound if V7.