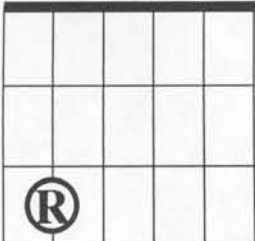
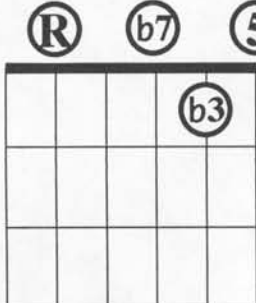

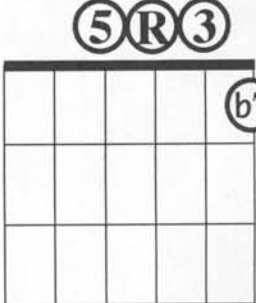


Over the next several pages, we'll look at some preliminary issues in jazz guitar, referring back to the same *Rhythm Changes in the Key of C*. First, let's consider.....

Minimizing Redundant Notes

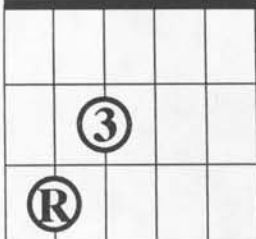
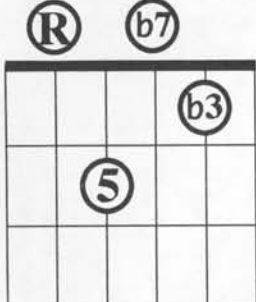
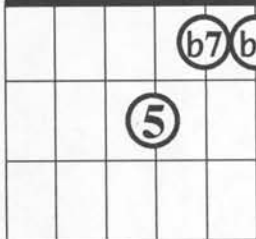
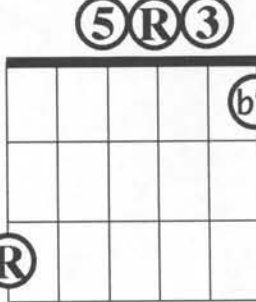
Let's take this concept to the extreme and *retain just one version of each chord tone*. Why? Well, there is no *harmonic advantage* to having more than one **Root**, one **3rd**, one **5th** and one **7th** on board, and besides, once we start throwing in the Extensions and Alterations, our chord structures will start to get rather complicated, and there are only 6 strings on the guitar, last time I checked. So we'll need to parcel out our harmonic resources judiciously. Let's look at a more streamlined version of our Rhythm Changes:

Cma7	Am7	Dm7	G7
(5) (7) (3)	(R) (b7) (5)	(R)	(5) (R) (3)
			

The **Cma7** chord lost a **3rd**; the **Am7** chord lost a **5th**; the **Dm7** was already stripped to the bone; and the **G7** lost a **Root** and a **3rd**. (These new chords are most easily played *fingerstyle*, so strings can be skipped. The right-hand thumb gets the bass note and the 3 fingers get the treble notes, with adjacent fingers assigned to adjacent strings.)

But you know, the **G7** chord sounds a little lost without its deep **G** note in the bass. I guess we can make an exception and throw it back in (although if we had a bass player, it might be his or her job to supply that note, and the above **G7** chord would be fine).

Here are some alternate chord voicings for **Cma7** and **Am7**, along with the **G** bass note reattached to the **G7** chord (where we need the right-hand pinky to pick all 5 chord tones):

Cma7	Am7	Dm7	G7
(5) (7)	(R) (b7)	(R)	(5) (R) (3)
			

Of course, we had no *need* to dump notes here; I just wanted to introduce the topic.