

## Jazz Guitar Turnarounds

One of the most important progressions in Jazz is called the turnaround. Turnarounds are often four separate chords over a two-bar phrase whose purpose is to connect the phrase that just happened with the one that is coming. These turnarounds are common in almost every Jazz song and can be played as simple or as ornate as the player would like. The basic idea is that you are trying to connect two sections of a Jazz song using four chords that can somehow be related to each other in the space of two measures.

This practical lesson breaks down a typical turnaround and shows several variations that can be used by any guitarist to create a great sounding Jazz chord progression.

### Basic Turnarounds

A basic jazz turnaround progression would be the I - vi - ii - V in the key.

For example, in the key of G the chords would be G - Em - Am - D. But, since we are playing Jazz, let's add the appropriate seventh to each of these chords making the progression Gmaj7-Em7-Am7-D7.

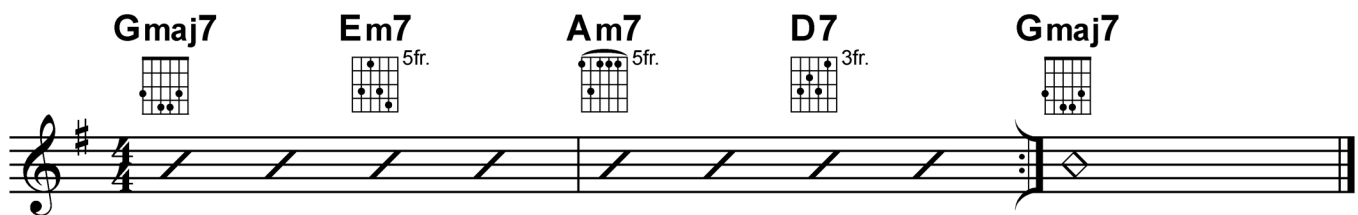
### Playing Tip

#### The Two Bars of a Turnaround:

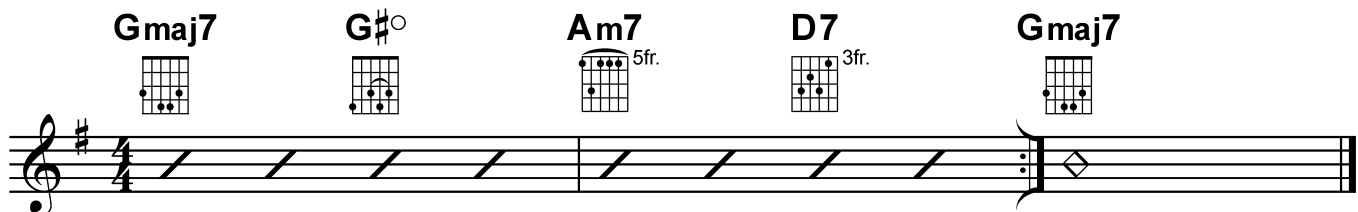
**1st Bar: Based on Tonic (I Chord)**

**2nd Bar: Based on Dominant (V Chord)**

With the addition of the sevenths, this progression already takes on a distinctive Jazz sound.



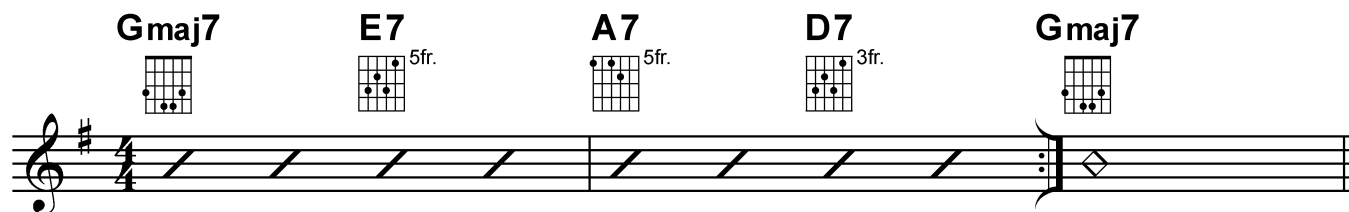
Now, let's switch out the second chord in the progression to a G# diminished. This change creates an interesting bass line that goes from G-G#-A. Remember, diminished chords connect two different chords. Listen how the use of the diminished chord connects the Gmaj7 and Am7 chords.



This next example chains together several related dominant seventh chords to eventually resolve to the Gmaj7.

**Gmaj7** **E7** **A7** **D7** **Gmaj7**

5fr. 5fr. 3fr.



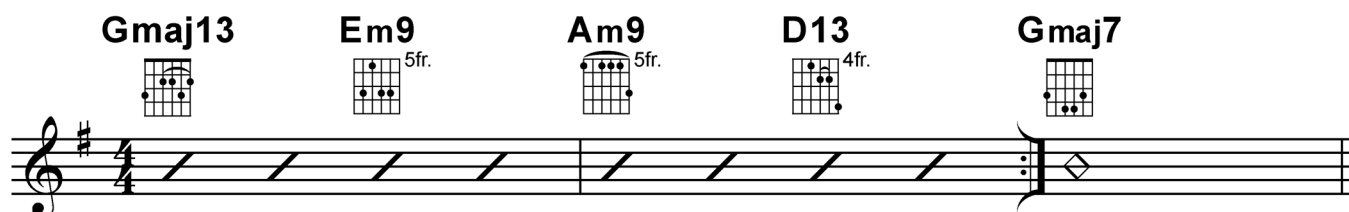
## Adding Color Tones

Another way to jazz up turnarounds is to add color tones to the chords. Color tones refer to notes above the 7th like the 9th, 11th, or 13th or even to altered notes as in b9, #9, or b5.

In this example, based from the original progression, color tones have been added to each of the chords creating a much richer sounding progression. Also, notice how the common melody note of the F# in the first two chords connects the Gmaj13 and the Em9. The Am9 and D13th also share a common tone in the high B.

**Gmaj13** **Em9** **Am9** **D13** **Gmaj7**

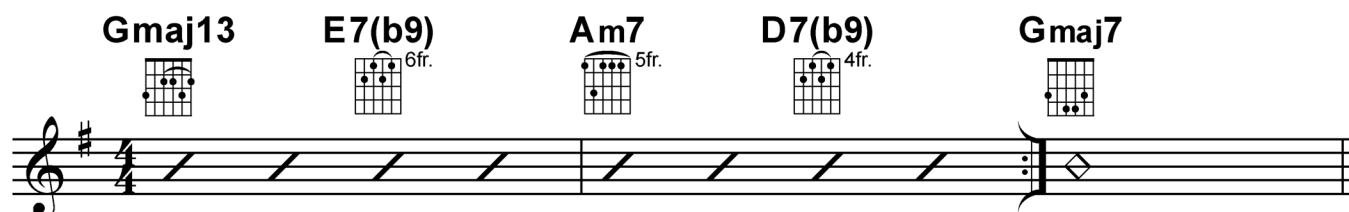
5fr. 5fr. 4fr.



This next example uses altered color tones to connect the chords through a melody line. Notice how the melody descends chromatically from F#-F-E-Eb-D.

**Gmaj13** **E7(b9)** **Am7** **D7(b9)** **Gmaj7**

6fr. 5fr. 4fr.



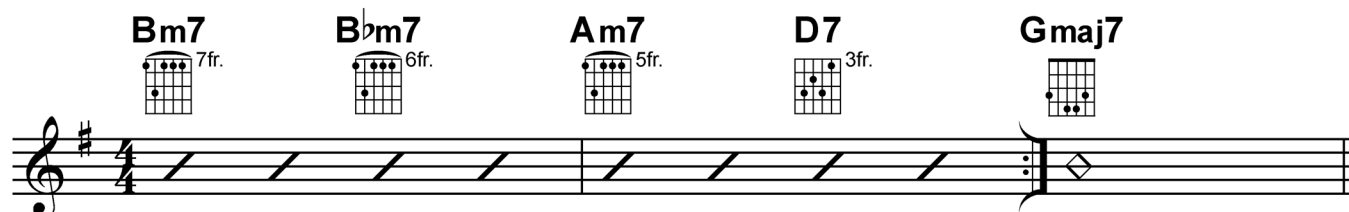
## Bass Movement

Another way to connect turnaround chords is through bass movement. If you can connect the bass line together then you can get away with all kinds of non-standard variations in the chords above them.

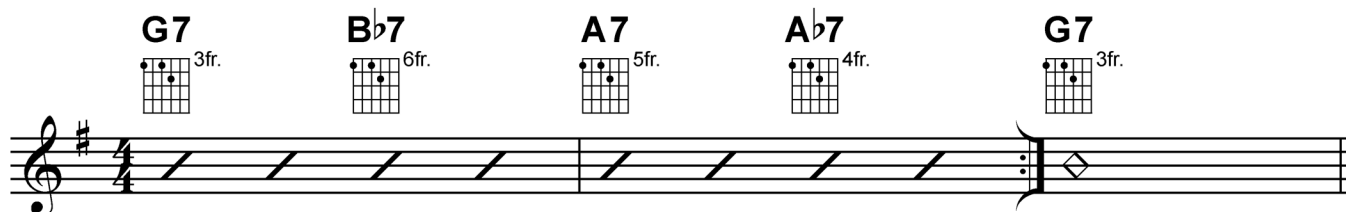
Here, a Bm7 is substituted for the Gmaj7 since they share many common tones. Then the Bm7 is walked down chromatically to the Am7.

**Bm7** **Bbm7** **Am7** **D7** **Gmaj7**

7fr. 6fr. 5fr. 3fr.

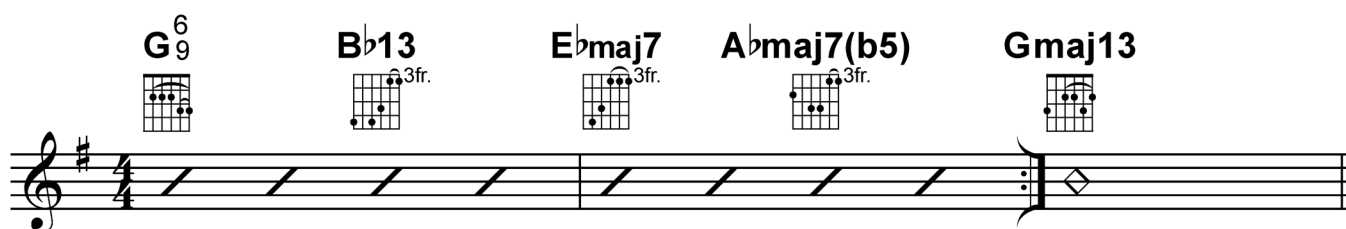


Even completely unrelated chords in the key can be connected through a bass line. In this example the chords are connected through the descending bass line.



## Common Tones

A final way to connect turnaround chords is by using a common tone between all of the chords. This last example incorporates many of the concepts of previous examples but uses the common melody note of the high G to tie each chord together harmonically.



## Turnaround Practice Tips

- 1) Play through the examples given.
- 2) Learn any new chord forms.
- 3) Transpose these progressions into other keys such as A or C.
- 4) Make up your own turnarounds experimenting with common tones or by adding color tones.

# 20 Jazz Guitar Turnarounds

These turnarounds are in a variety of keys using many different chord forms to help you learn a variety of Jazz chord shapes. Most examples are major but a few are in minor.

**1** A standard I-vim-iim-V turnaround in the key of C.

Chord diagrams for Cmaj7 (3fr), Am7 (5fr), Dm7 (5fr), G7 (3fr), and Cmaj7 (3fr) are shown above a musical staff in 4/4 time. The staff contains a sequence of five measures, each with a slash indicating a barre, followed by a double bar line and a diamond symbol.

**2** I-vim-iim-V in C with added color tones.

Chord diagrams for Cmaj9 (3fr), Am9 (5fr), Dm11 (3fr), G13sus, and C<sup>6</sup><sub>9</sub> are shown above a musical staff in 4/4 time. The staff contains a sequence of five measures, each with a slash indicating a barre, followed by a double bar line and a diamond symbol.

**3** I-biiidim-iim-V in C substituting a diminished chord for the vim to resolve down to the iim. Diminished chords can resolve up to the target chord or down to the target chord.

Chord diagrams for C6 (2fr), Eb<sup>o</sup> (5fr), Dm7 (3fr), G13, and C6 are shown above a musical staff in 4/4 time. The staff contains a sequence of five measures, each with a slash indicating a barre, followed by a double bar line and a diamond symbol.

**4** In this turnaround the Aaug7 in the second chord can be thought of as the V of the iim. The altered sound of the augmented chords gives added pull to the target chords.

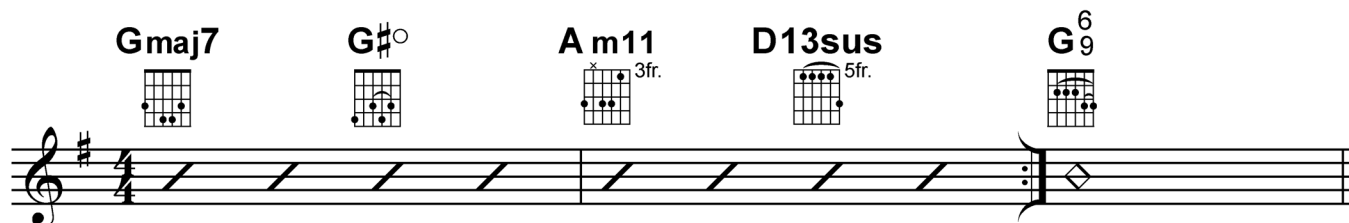
Chord diagrams for C<sup>6</sup><sub>9</sub>, A<sup>+</sup>7 (5fr), Dm9 (3fr), G<sup>+</sup>7 (3fr), and C<sup>6</sup><sub>9</sub> are shown above a musical staff in 4/4 time. The staff contains a sequence of five measures, each with a slash indicating a barre, followed by a double bar line and a diamond symbol.

**5** A minor turnaround - im-bVIImaj7-iim7(b5)-Vaug7 in the key of Cm.

Chord diagrams for Cm7 (3fr), Abmaj7 (4fr), D<sup>o</sup> (5fr), G<sup>+</sup>(b9) (3fr), and Cm9 (3fr) are shown above a musical staff in 4/4 time. The staff contains a sequence of five measures, each with a slash indicating a barre, followed by a double bar line and a diamond symbol.

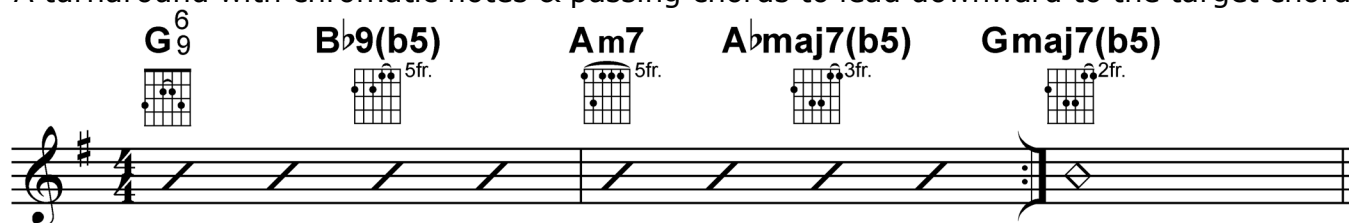
- 6** A standard I-#Idim-iiim-V in the key of G using a common tone D on the 2<sup>nd</sup> string and a diminished chord to lead upward to the Am.

Chord progression: **Gmaj7**, **G#°**, **A m11** (3fr.), **D13sus** (5fr.), **G<sup>6</sup><sub>9</sub>**



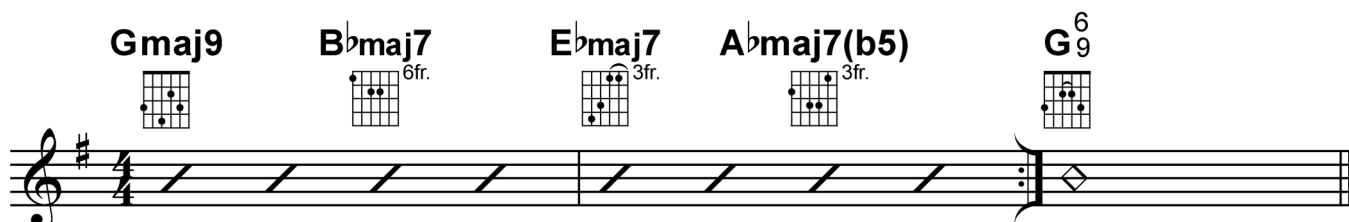
- 7** A turnaround with chromatic notes & passing chords to lead downward to the target chords.

Chord progression: **G<sup>6</sup><sub>9</sub>**, **B<sup>b</sup>9(b5)** (5fr.), **A m7** (5fr.), **A<sup>b</sup>maj7(b5)** (3fr.), **Gmaj7(b5)** (2fr.)



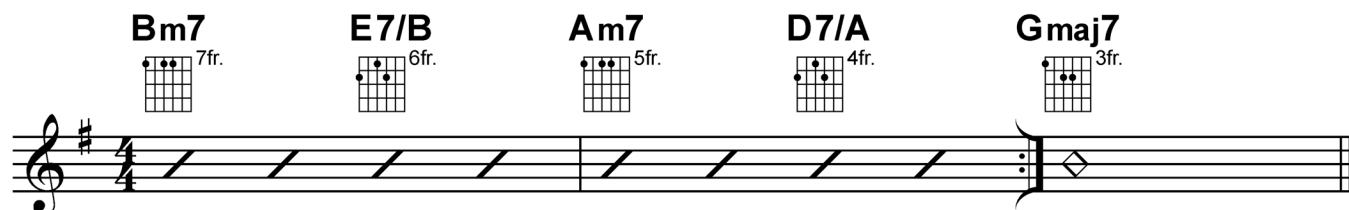
- 8** A common tone D ties together this string of altered chords.

Chord progression: **Gmaj9**, **B<sup>b</sup>maj7** (6fr.), **E<sup>b</sup>maj7** (3fr.), **A<sup>b</sup>maj7(b5)** (3fr.), **G<sup>6</sup><sub>9</sub>**



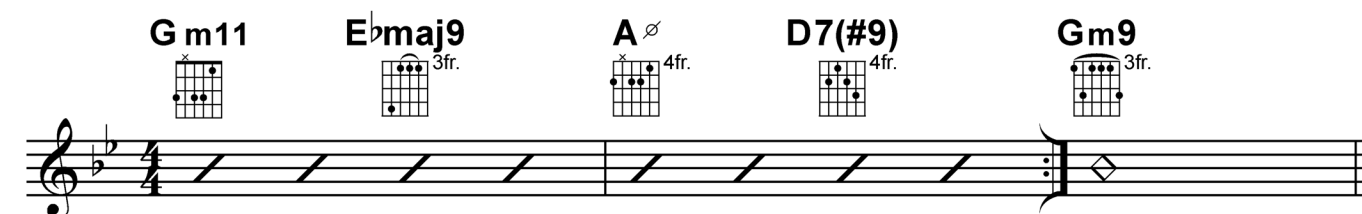
- 9** The iim can be substituted for the I chord. Common shapes tie this turnaround together.

Chord progression: **Bm7** (7fr.), **E7/B** (6fr.), **A m7** (5fr.), **D7/A** (4fr.), **Gmaj7** (3fr.)



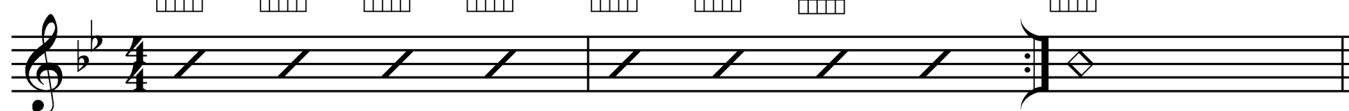
- 10** This turnaround in Gm uses the bVI maj to a ii half-dim to accent the minor tonality.

Chord progression: **G m11**, **E<sup>b</sup>maj9** (3fr.), **A ø** (4fr.), **D7(#9)** (4fr.), **Gm9** (3fr.)



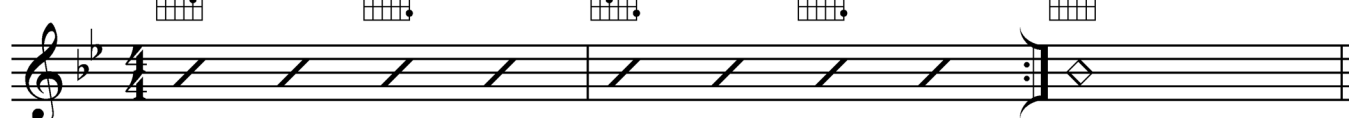
# 11 I-VI7-II7-V7 in Bb with passing chords approaching target chords from above.

**Bb7** 6fr.   **A7** 4fr.   **G7** 3fr.   **D7** 3fr.   **C7** 2fr.   **G7** 2fr.   **F7**   **Bb7** 6fr.




# 12 A I-vi-ii-V in Bb using higher voiced altered chords and a common tone of the 1st string

**Bb13** 6fr.   **G+7(#9)** 3fr.   **Cm7** 3fr.   **F13** 7fr.   **Bb9** 5fr.



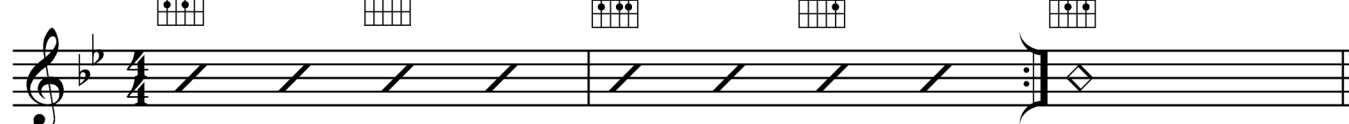
# 13 Symmetrical voicing of chords with a common tone of Bb keeps this turnaround together.

**Bb7** 6fr.   **Bb7** 5fr.   **A7** 4fr.   **Bb7** 5fr.   **Bb7** 6fr.



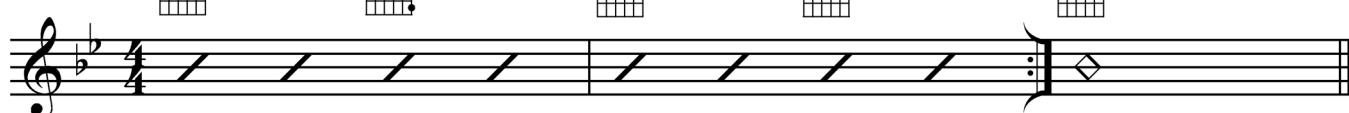
# 14 Chaining secondary dominants together with a common tone D.

**D7** 3fr.   **G7** 3fr.   **C9**   **F13**   **Bb7**



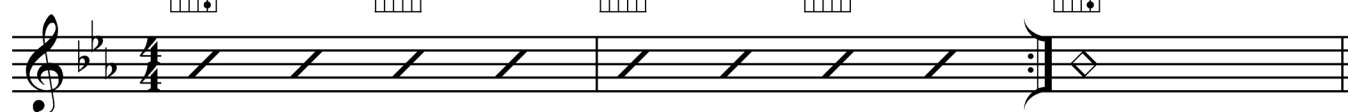
# 15 Chaining secondary dominants with color tones.

**D+7(#9)** 4fr.   **G+7(#9)** 3fr.   **C9**   **F+(b9)**   **Bbmaj9**



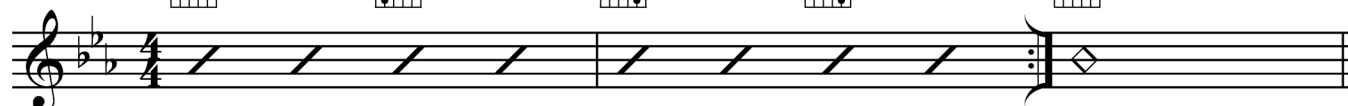
**16** A complex turnaround in Eb using the minor iv instead of the iim and bVII instead of the V.

**E<sup>b</sup>maj7** 5fr.    **C m11** 3fr.    **A<sup>b</sup>m7** 4fr.    **D<sup>b</sup>9** 3fr.    **E<sup>b</sup>maj7** 5fr.



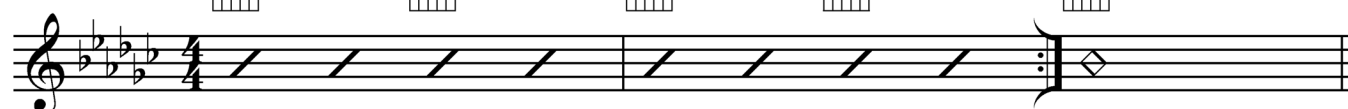
**17** Common tone of 1<sup>st</sup> string Bb ties this chromatic turnaround together.

**E<sup>b</sup>maj9** 6fr.    **G<sup>b</sup>maj7** 6fr.    **F m11** 6fr.    **E maj7(b5)** 6fr.    **E<sup>b</sup>maj9** 6fr.



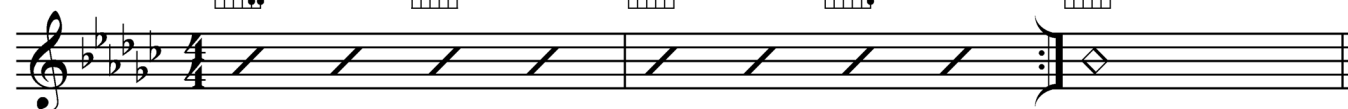
**18** This example is a common turnaround progression found in minor songs.

**E<sup>b</sup>m7** 6fr.    **D<sup>b</sup>** 4fr.    **Bmaj7** 7fr.    **B<sup>b</sup>+7** 6fr.    **E<sup>b</sup>m9** 4fr.



**19** This example substitutes the bIII for the minor one chord in Ebm.

**G<sup>b</sup>maj13** 8fr.    **Bmaj7** 7fr.    **F ∅** 8fr.    **B<sup>b</sup>+7(#9)** 6fr.    **E<sup>b</sup>m11** 6fr.



**20** This turnaround in Eb major uses chords that are the same distance from each other – a minor 3<sup>rd</sup>.

**E<sup>b</sup>maj7** 3fr.    **G<sup>b</sup>maj13** 2fr.    **A maj13** 4fr.    **Cmaj13** 2fr.    **E<sup>b</sup>maj9** 6fr.

