

Chord Etude No. 7. William G. Leavitt, Modern Method for Guitar, Vol. II, p. 17.  
Analysis by Steve Carter

*Chord Etude No. 7*  
Moderately fast waltz (All notes connected by curved line must be kept ringing)  
 Eighth note gets one beat

Chords: F, G-7, C7, F, F, G, F, G, F, C7, F, C7, F, F7, Bb, Bb, F, F7, Bb, Bb, Rit. F, D.S. al coda, C7, F, F, F

Performance markings: coda, Rit. (poco a poco), Fine

Not much going on in this one harmonically. Bars 17 and 18, and 21, 22 have Bill's favorite IV to IVminor sound. What's interesting here is his use of sustain in these measures. Very much like vibraphone. This piece, though simple harmonically, is surprisingly difficult to play smoothly, if you try to sustain everything and not chip any notes.

The technique involved in this kind of three-note playing comes in handy in comping in a group that includes vibraphone. If the vibist is soloing and playing percussively, I might use this kind of chord phrasing as backup, to provide contrast.

An interesting bass line for this piece, starting in measure one (not counting the intro) might be:  
[in dotted quarter notes] F E D C Bb A G F.