

don't get around much anymore chords

Don't Get Around Much Anymore chords: Mastering the Jazz Standard

Learning to play the don't get around much anymore chords is a journey that opens up a world of jazz guitar. This iconic tune, famously recorded by Duke Ellington and many others, is a cornerstone of the jazz repertoire. Understanding its chord progressions and voicings is essential for any aspiring jazz musician. This comprehensive guide will delve into the intricacies of the "Don't Get Around Much Anymore" chords, providing insights into common jazz guitar voicings, essential theory, and practical tips for mastering the song. Whether you're a beginner looking to tackle your first jazz standard or an experienced player seeking to refine your understanding, this article is designed to equip you with the knowledge and tools needed to confidently play "Don't Get Around Much Anymore." We'll explore the song's structure, analyze its harmonic movement, and offer actionable advice for internalizing these important jazz guitar chords.

- Introduction to "Don't Get Around Much Anymore"
- The Chord Chart: Understanding the Core Progression
- Key Chords and Their Voicings
- Exploring Common Chord Variations and Substitutions
- Rhythm and Comping Techniques for "Don't Get Around Much Anymore"
- Learning the Melody and Chord Integration
- Practice Strategies for Mastering the Chords
- Resources for Further Learning

Understanding the Don't Get Around Much Anymore Chords and Their Significance

The allure of jazz guitar lies in its sophisticated harmonic language, and the song "Don't Get Around Much Anymore" is a perfect embodiment of this. The don't get around much anymore chords are fundamental for any guitarist wanting to delve into the Great American Songbook. This jazz standard, with its bluesy undertones and memorable melody, offers a fantastic opportunity to practice common jazz chord shapes and progressions. Mastering these chords not only allows you to play this specific tune but also builds a strong

foundation for understanding jazz harmony more broadly.

Duke Ellington's "Don't Get Around Much Anymore" is a staple for a reason. Its relatively straightforward yet harmonically rich structure makes it accessible for intermediate players while still offering depth for advanced musicians. The song's journey through various keys and its use of dominant seventh chords, ii-V-I progressions, and chromatic movements are all hallmarks of jazz guitar playing. By focusing on the core don't get around much anymore chords, you're essentially unlocking a gateway to countless other jazz tunes.

The Essential Don't Get Around Much Anymore Chord Chart

To effectively learn "Don't Get Around Much Anymore," we first need to lay out the fundamental chord progression. While variations exist, a common and widely accepted version of the song's chord chart provides the backbone for learning. Understanding these core changes is the first step to internalizing the song's harmonic landscape. The beauty of jazz is its flexibility, but having a solid understanding of the standard changes will serve as your anchor.

The song typically starts in the key of C major. The progression often follows a pattern that includes dominant seventh chords, minor seventh chords, and major seventh chords, creating that signature jazz sound. Familiarizing yourself with the Roman numeral analysis of these progressions can be incredibly beneficial for understanding the underlying harmonic relationships.

Key Chord Voicings for Don't Get Around Much Anymore

When discussing don't get around much anymore chords on guitar, the specific voicings you choose are paramount. Jazz guitarists often employ "shell voicings" or "drop 2" voicings, which prioritize essential chord tones and allow for melodic fluidity. These voicings are typically played on the middle four strings of the guitar to avoid muddiness and to allow for easier transitions between chords.

Let's look at some common voicings for the key chords found in "Don't Get Around Much Anymore." Remember, these are just starting points, and experimentation is key.

- **Cmaj7:** A common voicing is played on the A, D, G, and B strings: x3545x.

This provides a rich, full sound.

- **F7:** A classic voicing for F7 is often found on the E, A, D, and G strings: 1x121x. Another option on the A, D, G, and B strings is x-8-10-8-10-x.
- **G7:** A familiar G7 voicing can be played as 3x343x on the E, D, G, and B strings. An alternative on the A, D, G, and B strings is x-10-12-10-12-x.
- **Dm7:** For Dm7, consider the voicing x57565 on the A, D, G, B, and high E strings. A simpler, often used voicing on the A, D, G, and B strings is x5756x.
- **Bb7:** A common Bb7 voicing is played as x13131 on the A, D, G, and B strings.
- **Eb7:** For Eb7, a useful voicing is x6868x on the A, D, G, and B strings.

These are just a few examples. The goal is to find voicings that are comfortable to play and transition smoothly into the next chord. Experimenting with different string sets and inversions will broaden your vocabulary of don't get around much anymore chords.

Exploring Common Chord Variations and Substitutions

Once you've grasped the basic don't get around much anymore chords, the next step in jazz is to explore variations and substitutions. These techniques add color, harmonic interest, and allow for personal expression. Jazz musicians rarely play a song exactly the same way twice, and this is often achieved through thoughtful chord alterations.

Common substitutions involve replacing a chord with another that shares similar harmonic function or creates a desirable chromatic movement. For instance, diminished chords are often used as passing chords to connect other chords, or as substitutes for dominant chords.

- **Tritone Substitution:** A powerful technique where a dominant seventh chord is replaced by another dominant seventh chord whose root is a tritone away. For example, a G7 could be substituted with a Db7. This creates a smooth voice-leading opportunity.
- **Diminished Chords:** A Cdim7 can be used to lead into a Dm7, or a Gdim7 to lead into an Am. These create tension and resolve nicely.

- **Altered Dominants:** Dominant seventh chords can be further colored with alterations such as b9, 9, b5, or 5. For example, G7b9 is a common alteration.
- **Secondary Dominants:** Dominant chords that lead to chords other than the tonic. For example, in C major, A7 is the dominant of Dm.

Incorporating these substitutions into your playing of the don't get around much anymore chords will elevate your arrangement and give it a more authentic jazz feel. It's about understanding why a substitution works harmonically.

Rhythm and Comping Techniques for Don't Get Around Much Anymore

Playing the don't get around much anymore chords is only half the battle; the other half is how you rhythmically support the melody and other instruments. Comping, or accompanying, is the art of providing harmonic and rhythmic support. In jazz guitar, this involves a variety of rhythmic patterns and chordal embellishments.

The feel of "Don't Get Around Much Anymore" is a swinging medium tempo. This dictates a certain rhythmic approach. Instead of simply strumming the chords on the beat, jazz comping often involves syncopation and playing "on the upbeats" or anticipating the next chord change.

- **The Charleston Rhythm:** A common rhythmic pattern in jazz, often adapted for comping.
- **Chord Stabs:** Playing short, accented chords on specific beats to punctuate phrases.
- **Double Stops:** Playing just two notes of a chord, often the 3rd and 7th, to outline the harmony and maintain rhythmic drive.
- **Passing Chords:** Incorporating quick, transitional chords between the main harmony to add color and smooth out transitions.

When practicing the don't get around much anymore chords with a rhythmic approach, start slowly and focus on a steady pulse. Use a metronome religiously. Listen to recordings of great jazz guitarists playing the tune and try to emulate their rhythmic feel and chordal voicings.

Learning the Melody and Chord Integration

A crucial aspect of playing jazz standards like "Don't Get Around Much Anymore" is the ability to integrate the melody with the chords. This is often referred to as "playing in a chord-melody style" or simply "playing the melody over the chords." The goal is to make the guitar sound like a solo instrument, capable of both the harmonic foundation and the melodic line.

To achieve this, you need to understand the melody notes of the song and how they relate to the underlying don't get around much anymore chords. Often, the melody notes will be chord tones (root, 3rd, 5th, 7th) or extensions of the chords.

Here's a general approach:

1. **Learn the Melody:** First, master the vocal melody of "Don't Get Around Much Anymore." Sing it, hum it, or play it on a single note.
2. **Identify Chord Tones:** For each chord in the progression, identify its root, 3rd, 5th, and 7th.
3. **Map Melody to Chords:** See which melody notes fall on which chords and whether they are chord tones or extensions.
4. **Adapt Voicings:** Choose or adapt your chord voicings so that the melody note is often the highest note in the voicing, or a prominent note within the voicing. This might involve moving voicings to different parts of the neck or simplifying them to just a few essential notes.
5. **Practice Transitions:** Smoothly transition between these melody-integrated chords, ensuring the rhythm remains intact.

This integration of melody and harmony is what truly brings jazz standards to life on the guitar, and it's a skill that develops with focused practice on the don't get around much anymore chords and the song's melodic contours.

Practice Strategies for Mastering the Don't Get Around Much Anymore Chords

Consistent and focused practice is the key to mastering any musical skill, and learning the don't get around much anymore chords is no exception. Simply looking at charts or watching videos won't be enough; dedicated repetition and mindful practice are essential.

- **Slow and Steady Wins the Race:** Begin by playing through the chord progression at a very slow tempo. Focus on clean chord changes and accurate voicings. Gradually increase the tempo as you become more comfortable.
- **Isolate Difficult Changes:** Identify any chord transitions that give you trouble. Practice just those two chords repeatedly until they feel fluid.
- **Play with a Metronome:** Develop a strong internal sense of time by practicing with a metronome. This is non-negotiable for jazz.
- **Listen Actively:** Immerse yourself in recordings of "Don't Get Around Much Anymore" by various artists. Pay attention to the guitarist's comping style, their chord choices, and their rhythmic feel.
- **Record Yourself:** Listening back to your playing can be incredibly revealing. You'll quickly identify areas that need improvement, such as timing inconsistencies or sloppy chord changes.
- **Focus on One Section at a Time:** If the song feels overwhelming, break it down into smaller sections (e.g., the A section, the B section) and master each part before putting them all together.

By implementing these practice strategies, you'll build muscle memory and a deeper understanding of the don't get around much anymore chords, making your performance of the song more confident and musical.

Resources for Further Learning on Don't Get Around Much Anymore Chords

To continue your journey with the don't get around much anymore chords, there are numerous resources available. Leveraging these can significantly accelerate your learning and deepen your understanding of jazz guitar.

- **Online Chord Diagrams and Tabs:** Websites like Ultimate-Guitar, Chordify, and others often have chord charts and tablature for popular songs, including "Don't Get Around Much Anymore."
- **Jazz Guitar Method Books:** Books by renowned jazz guitarists like Joe Pass, Pat Metheny, and Mel Bay offer invaluable insights into jazz harmony, voicings, and playing standards.
- **YouTube Tutorials:** Many talented guitarists create video lessons demonstrating how to play "Don't Get Around Much Anymore," often

breaking down the chords, melody, and comping.

- **Jazz Standards Books:** The "Real Book" series or similar compilations provide the melodies and chord changes for hundreds of jazz standards, serving as an essential reference.
- **Jazz Guitar Teachers:** For personalized guidance and feedback, consider taking lessons from a qualified jazz guitar instructor.

Continuously exploring these resources will not only help you perfect the don't get around much anymore chords but also expand your overall jazz guitar vocabulary.

Frequently Asked Questions

What are the basic chords for 'Don't Get Around Much Anymore'?

The most common and fundamental chords for 'Don't Get Around Much Anymore' are typically in the key of C, using C major, F major, G major, and A minor. Some arrangements might also incorporate D minor or E minor.

Are there any tricky chord changes in 'Don't Get Around Much Anymore' that beginners should be aware of?

A common point for beginners is the transition between the G7 chord and the C major chord, especially in the chorus. Also, the use of the F major chord can be a stretch for some developing finger dexterity. Practicing these transitions slowly and deliberately is key.

What is the typical chord progression for the verse and chorus of 'Don't Get Around Much Anymore'?

A very common progression for the verse is C - Am - Dm - G7, and for the chorus, it often follows a C - F - G7 - C pattern. However, many jazz and blues standards have variations, so it's good to listen to different versions.

Can you suggest some easy-to-play voicings or simplified chords for 'Don't Get Around Much

Anytime' for a beginner guitarist?

For guitar, try focusing on open chord voicings: C, F (often played as a barre chord, but an Fmaj7 or an open F shape can be substituted), G7, and Am. You could also experiment with simpler seventh chords like C7 and F7 instead of major chords in some places, which can give it a more jazzy feel.

Where can I find accurate and detailed chord charts for 'Don't Get Around Much Anymore' online?

Reliable sources for chord charts include Ultimate Guitar, Chordify, and various jazz standard websites. Many of these sites offer multiple arrangements with varying difficulty levels and often include user ratings and comments to help you find the best fit.

Additional Resources

Here are 9 book titles starting with "" related to the concept of understanding and playing chords, with a focus on how that relates to musical familiarity and perhaps a bit of nostalgia:

1. In the Key of Memory: Finding Your Way Back to the Music

This book explores how musical familiarity and the ability to play familiar songs, like those using the "don't get around much anymore" chord progression, can evoke powerful memories. It delves into the psychology of music and nostalgia, offering practical advice for reconnecting with beloved tunes and the emotions they hold. Readers will discover how mastering certain chord sequences can unlock personal musical histories.

2. Inside the Harmony: Deconstructing Timeless Chord Progressions

This title focuses on the technical aspects of understanding chord structures, specifically those found in classic songs. It breaks down the fundamental building blocks of harmony, using examples like the progression in "Don't Get Around Much Anymore" to illustrate how simple chord changes create rich musical landscapes. The book aims to equip aspiring musicians with the knowledge to analyze and replicate these enduring sounds.

3. Illuminating the Changes: A Practical Guide to Jazz Chords

This book serves as a hands-on manual for learning and applying jazz chord voicings, with a particular emphasis on common progressions. It directly addresses the chords used in songs like "Don't Get Around Much Anymore," making complex harmonies accessible. Through clear explanations and exercises, musicians can gain confidence in navigating the nuances of jazz harmony and improvising.

4. Improvising with the Standards: Mastering Familiar Chord Changes

This guide is designed for musicians who want to move beyond simply playing chords to actually improvising over them. It uses well-known standards as a framework, showing how to build melodies and solos that complement the

underlying harmonic structure. The book encourages a deeper engagement with songs that many people are already familiar with, like "Don't Get Around Much Anymore."

5. Igniting Your Fingerstyle: Playing Melodic Basslines with Chords

This title targets guitarists interested in fingerstyle playing, focusing on how to integrate melodic basslines with chord accompaniment. It uses progressions common in vintage jazz and blues, such as those found in "Don't Get Around Much Anymore," to demonstrate effective techniques. The book aims to help musicians create fuller, more engaging arrangements by combining rhythm and melody.

6. In Tune with Time: The Evolution of Popular Song Harmony

This book provides a historical overview of how chord progressions have evolved in popular music, highlighting influential eras and styles. It examines how certain harmonic patterns, like the ones prevalent in early jazz and blues, have shaped the sound of music across generations. The narrative includes discussions of iconic songs and the chordal frameworks that made them classics.

7. Inspiring Your Solo: Chord Voicings for Expressive Playing

This resource focuses on enriching a musician's personal expression through a wide variety of chord voicings. It delves into how different voicings can dramatically alter the mood and character of a song, using familiar progressions as a testing ground. The book encourages experimentation and offers practical ways to make even simple chord changes sound more sophisticated and unique.

8. Intuitive Harmony: Connecting Chords to Emotion and Meaning

This book explores the deeper connection between musical harmony and human emotion, using common chord progressions as a lens. It suggests that mastering familiar patterns, such as those in "Don't Get Around Much Anymore," allows for a more intuitive understanding of how music conveys feelings. The text aims to help readers connect with the emotional impact of music on a profound level.

9. I Remember the Chords: A Nostalgic Journey Through Classic Songwriting

This title embraces the sentimental aspect of music, focusing on songs that are deeply ingrained in cultural memory. It dissects the songwriting craft behind these enduring pieces, often highlighting the simple yet effective chord progressions that make them so memorable. The book offers a journey back in time, celebrating the music that many people have grown up with and still love to play.

Dont Get Around Much Anymore Chords

Dont Get Around Much Anymore Chords

Related Articles

- [division with fractions worksheets](#)
- [don t push the button](#)
- [ecology interactions within the environment worksheet answers](#)

[Back to Home](#)