

5/4 Time Chord Exercises

Now that you know how the song is built, you begin your studies of Take Five by working exercises in 5/4 time.

As was noted earlier, the harmony to this song isn't too difficult, but the time signature often catches people off guard.

The exercises in this chapter introduce you to comping chords in 5/4 time, as well as provide variations for comping.

Go slow, count, and use a metronome before applying these ideas to the backing track to build your confidence with chords in 5/4.

Plucked or Strummed Chords

The first chord exercise introduces chord shapes to your playing and focuses on a basic rhythm to get the 5/4 time in your ears.

Go slow with this pattern, work it with a metronome, and count along if needed.

Though it's just one shape per chord, and a static rhythm, playing anything in 5/4 is tough at first.

So, take your time, and once you're fully confident with this exercise move on to the B section below.

Audio Example 1

Ebm^7 Bbm^7 Ebm^7 Bbm^7 Ebm^7 Bbm^7 Ebm^7 Bbm^7

	7	6	7	6	7	6	7	6
T								
A	6	6	6	6	6	6	6	6
B	8	6	8	6	8	6	8	6
	6		6		6		6	

Here's that rhythmic pattern over the B section to the tune.

Once this is comfortable, mix it with the A section to cover the entire tune in your comping workout.

From there, begin to alter the rhythms as you expand upon these chord shapes in your studies.

Audio Example 2

Bmaj7 Abm⁶ Bbm⁷ Ebm⁷ Abm⁷ Db⁷ Gbmaj7

T	7	4	6	7	4	4	2	2
A	8	4	6	6	4	4	3	3
B	8	3	6	8	4	3	3	3
	7	4	6	6	4	4	2	2

Bmaj7 Abm⁶ Bbm⁷ Ebm⁷ Abm⁷ Db⁷ Fm⁷ Bb⁷

T	7	4	6	7	4	4	9	6
A	8	4	6	6	4	4	8	7
B	8	3	6	8	4	3	10	6
	7	4	6	6	4	4	8	6

Bringing Out the Bass

You now separate the bass note from the top notes in the chord as you outline the changes in your comping over the tune.

Here's that pattern over the A section to get you started.

Go slow, count, and listen to the sample audio to make sure you're nailing this rhythm in your comping.

When that's comfortable, move on to the B section version of this pattern below.

Audio Example 3

Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷ Ebm⁷ Bbm⁷

T 7 7 6 7 7 6 7 7 6 7 7 6

A 6 6 6 6 6 6 6 6 6 6 6 6

B 6 8 8 6 6 8 8 6 6 8 8 6

Here's the bass first pattern applied to the B section of the tune.

After you have this section down, apply it to the entire song.

Audio Example 4

Bmaj⁷ Abm⁶ Bbm⁷ Ebm⁷ Abm⁷ Db⁷ Gbmaj⁷

T 7 7 4 6 6 7 4 4 4 2 2 2

A 8 8 4 6 6 6 4 4 4 3 3 3

B 8 8 3 6 6 8 4 4 4 3 3 3

Bmaj⁷ Abm⁶ Bbm⁷ Ebm⁷ Abm⁷ Db⁷ Fm⁷ Bb⁷

T 7 7 4 6 6 7 4 4 4 9 9 6

A 8 8 4 6 6 6 4 4 4 8 8 7

B 8 8 3 6 6 8 4 4 4 10 10 6

Melody Note First Pattern

You now bring out the melody note of each chord shape, the highest note, as you expand your comping in 5/4.

Here's that pattern over the A section to get you started.

Go slow, use a metronome, and keep counting until you're comfortable enough to run this pattern automatically.

Audio Example 5

The musical notation for Audio Example 5 is presented in two staves. The top staff is a treble clef in 5/4 time, showing a melody line with eighth notes. The bottom staff is a guitar fretboard diagram with three lines labeled T (Treble), A (Acoustic), and B (Bass). The diagram shows the fret positions for the melody line and the chord shapes for the A section.

Chord shapes for the A section:

Measure	Chord	T (Treble)	A (Acoustic)	B (Bass)
1	Ebm7	7	6	6
2	Bbm7	6	6	6
3	Ebm7	7	6	6
4	Bbm7	6	6	6
5	Ebm7	7	6	6
6	Bbm7	6	6	6
7	Ebm7	7	6	6
8	Bbm7	6	6	6

Here's the melody first pattern over the B section of the tune.

When this is comfortable, combine it with the A section pattern to run it over the entire tune.

Audio Example 6

The image displays two systems of musical notation for a guitar exercise. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 5/4 time signature. Above the staff, a series of chords are written in a handwritten style. Below the staff, a fingerpicking pattern is shown for the thumb (T), index (A), and bass (B) fingers, with numbers 1-4 indicating fingerings and dashes indicating rests.

System 1 Chords: Bmaj7, Abm6, Bbm7, Ebm7, Abm7, Db7, Gbmaj7

System 1 Fingerpicking Pattern:

Measure	T	A	B
1	7	8 8	8 8
2	4	4	3
3	6	6 6	6 6
4	7	6	8
5	4	4 4	4 4
6	4	4	3
7	2	3 3	3 3
8	2	3	3

System 2 Chords: Bmaj7, Abm6, Bbm7, Ebm7, Abm7, Db7, Fm7, Bb7

System 2 Fingerpicking Pattern:

Measure	T	A	B
1	7	8 8	8 8
2	4	4	3
3	6	6 6	6 6
4	7	6	8
5	4	4 4	4 4
6	4	4	3
7	9	8 8	8 8
8	6	7	6

Fingerpicking Pattern

The final chord exercise features a 5/4 fingerpicking pattern to expand your comping and comfort with this time signature.

Here's that pattern applied to the chords in the A section.

Go slow, start with a metronome, then when you've got it up to tempo, use it over the backing track.

When you can play this section, combine it with the A section pattern over the backing track to outline the whole tune.

Then, when you're ready, start to alter the rhythms as you apply variations to this pattern in your comping over Take Five.

Audio Example 8

The first system of the musical score is in 5/4 time. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the chords Gmaj7, Abm6, Bbm7, and Ebm7 are indicated. The melody consists of a series of eighth and quarter notes, with a descending line in the final measure. Below the staff, there are two lines of tablature for guitar, labeled 'T' and 'B' (likely for Tenor and Bass). The tablature includes numbers 7, 8, and 4, indicating fret positions.

[illegible]

Handwritten musical notation for a guitar exercise. The top staff shows a melodic line with four measures, each labeled with a chord: Gmaj7, Abm6, Bbm7, and Ebm7. The bottom staff shows a bass line with fret numbers (7, 8, 8, 7, 8, 8, 3, 4, 4) and a bar line. The notation is handwritten and includes a treble clef and a bass clef.

[illegible]