

# Mickey Baker's Jazz Guitar



A self-instructor written by one of the most outstanding Jazz Guitarists of today. Tells you everything you need to know to become an accomplished Jazz Guitarist.

How to play chords the modern way  
Vamps and fill-ins  
Bop-Blues  
Bounce Blues  
Runs  
Introductions  
Technique  
Theory  
... and much more besides.

Complete with easy-to-follow text and self-testing exercises. Even shows you the right way to practice for quick progress.

**NEW!  
COMPLETELY  
REVISED**

## PART 1

Lesson		Lesson	
1	Chord Diagrams / 4	12	Harmonic Devices / 17
2	Chord Exercises / 6	13	Vamps / 17
3	New Chord Exercises / 7	14	Vamps and Fill-ins / 19
4	New Chords with Standard Chord Exercises / 9	15	Working with Bridges / 21
5	Review and Practice / 11	16	Last Lesson in Chord Progression / 22
6	Melody and Chord Progressions / 11	17	Review and Practice / 23
7	Review and Practice / 13	18	Introductions / 23
8	Arpeggio and String Bass Styles / 13	19	Chord with Two Names / 24
9	Chord Construction in keys of C, D $\flat$ and E $\flat$ Major / 14	20	Intro's in G Major / 26
10	Harmonic Structure of Chords / 15	21	Bop Blues Progressions in G Major / 27
11	Chord Progressing / 15	22	Endings in G Major / 28
		23	8 Bar Sequences / 29

## PART 2

24	Time Values and Exercises / 34	40	Bridge Solos / 54
25	Wrist Development / 35	41	Review and Practice / 56
26	Scales and Exercises / 36	42	Review and Practice / 57
27	Scale Runs in F and D $\flat$ Position / 37	43	Rhythm Changes / 58
28	Minor 7th Runs / 37	44	Review and Practice / 60
29	Dominant 7th and 9th Runs / 38	45	Solo Sketches / 60
30	Diminished Runs / 39	46	More Solo Sketches / 62
31	Blues Patterns / 40	47	Riffs in B $\flat$ Major / 64
32	Review and Practice / 41	48	Groove Riffs (Blues) / 65
33	Review and Practice / 43	49	Review and Practice / 67
34	Major, Minor and Dominant Runs / 43	50	Building around the melody, "Dark Eyes" / 67
35	Run Connections in G Major / 45	51	Building around the melody, continued / 69
36	Blues Solo / 46	52	Solo Patterns / 71
37	Bounce Blues in G Major / 48		
38	Riffs in G Major / 50		
39	Back to Vamps / 52		

Note:

'm' = minor

'ma' = major

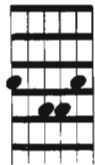
①

G  
1 3 4 2 1 1



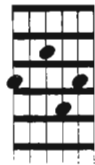
②

Gma7  
1 3 4 2



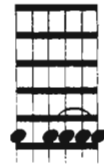
③

Gma6  
2 1 4 3



④

Am7  
2 3 3 3 3



⑤

Am6  
2 1 3 3 3



⑥

D13<sup>b</sup>5<sup>b</sup>9  
1 3 2 4 4



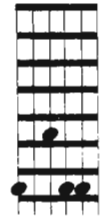
⑦

Gma7  
1 3 2 4 4



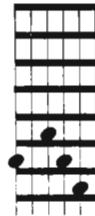
⑧

\*  
Gma7(Em9)  
2 1 3 4



⑨

A13<sup>b</sup>9  
2 1 3 4



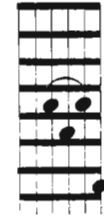
⑩

D13  
1 2 2 4



⑪

D13<sup>b</sup>9  
1 2 1 4



⑫

Gma6  
1 3 2 2



⑬

D11  
2 3 4 1



⑭

D7<sup>b</sup>5  
2 3 4 1



⑮

C  
1 1 3 3 3



⑯

Cma7  
1 3 2 4



⑰

Cma6  
2 1 1 4



⑱

Dm7  
1 2 4 3



⑲

Dm6  
2 1 4 3



⑳

Dm7  
1 3 2 4



㉑

G7<sup>#</sup>5<sup>b</sup>9  
1 2 3 3 3



㉒

Cma6/9  
2 1 1 3 3



㉓

G13  
1 2 3 4 4



㉔

G7<sup>b</sup>5  
1 2 4



㉕

G7  
1 2 4 3



㉖

G<sup>#</sup> dim  
2 1 3 1



\* Some chords have two or more names, but this will be explained in Lesson 19.

## LESSON 2

Now we shall go into Chord Exercises.

Take your G Chords which are the first three

chords in Lesson One, and practice them chromatically all the way up the neck of your guitar as shown below.

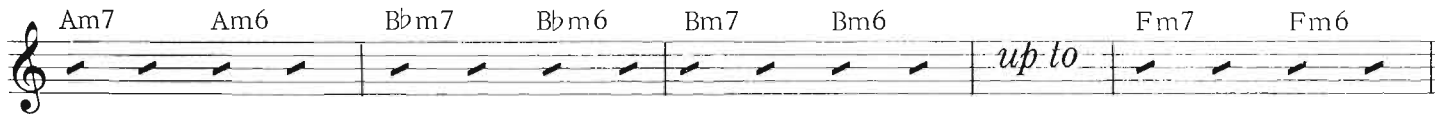
## CHORDS ① ② and ③



## CHORDS ② and ③



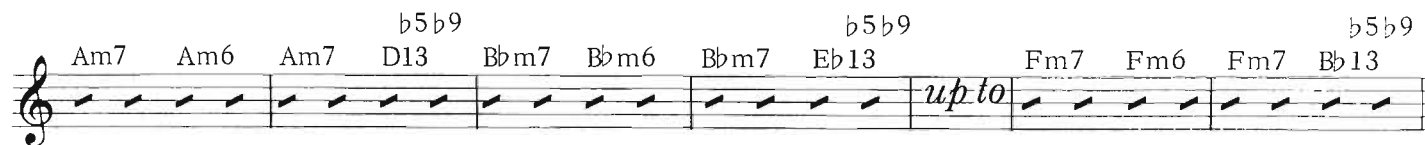
## CHORDS ④ and ⑤



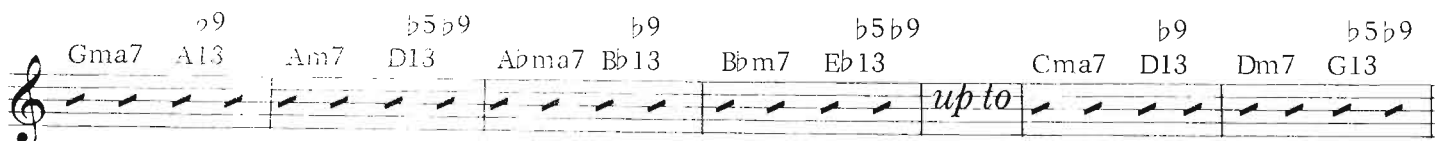
## CHORDS ② ③ ④ and ⑤ combined



## with CHORDS ④ ⑤ and ⑥



## now with CHORDS ② ④ ⑥ and ⑨



## LESSON 3

Now that you have a general idea of how the Chords should sound, let's put them to work.

First, I have written out the standard changes as they are in some songs, and below them I have written the new ones, the way they should be

played against the old ones.

By the way, you are only using Chords No. 1, 2, 3, 4, 5, 6 for these Exercises. Just transpose them to the proper keys.

(  $\flat$  )

	STANDARD	NEW
Chords	G, Gm, G, Gdim	Gma7, Gma6, Gm7, Gm6, Gma7, Gma6, Bm7, Bbm7

STANDARD	Am, D7, G, Gdim, Am, D7
NEW	Am7, Am6, Am7, $\flat 5 \flat 9$ D13, Gma7, Bbm7, Am7, $\flat 5 \flat 9$ D13

	STANDARD	NEW
Chords	Bbm, Eb7, Bbm, Eb7, Ab, Ab6, Ab, Ab6	Bbm7, Bbm6, Bbm7, $\flat 5 \flat 9$ Eb13, Abma7, Abma6, Abma7, Abma6

STANDARD	Bbm, Eb7, Bbm, Eb7, Ab, Ab6, Ab
NEW	Bbm7, Bbm6, Bbm7, $\flat 5 \flat 9$ Eb13, Abma7, Abma6, Abma7, Abma6

STANDARD

NEW

Am E7 Am Am

Am7 Am6 Bm7 Bm6 Am7 Am6 Am7 Am6

E $\flat$ 7 E $\flat$ 7 Am D7

B $\flat$ m7 B $\flat$ m6 B $\flat$ m7 B $\flat$ m6 Am7 Am6 Am7 D13  $\flat$ 5 $\flat$ 9

STANDARD

NEW

C7 C7 C7 C7

Gm7 Gm6 Gm7 Gm6 Gm7 Gm6 Gm7 C13  $\flat$ 5 $\flat$ 9

F F F F $\sharp$ dim

Fma7 Gm7 Am7 Gm7 Fma7 Gm7 Am7 A $\flat$ m7

STANDARD

NEW

B $\flat$  B $\flat$  C7 C7

B $\flat$ ma7 B $\flat$ ma6 B $\flat$ ma7 B $\flat$ ma6 Gm7 Gm6 Gm7 Gm6

F7 F7 B $\flat$  F7

Cm7 Cm6 Cm7 F13  $\flat$ 5 $\flat$ 9 B $\flat$ ma7 D $\flat$ m7 Cm7 F13  $\flat$ 5 $\flat$ 9

## LESSON 4

Before I take you into Lesson 4, I want to remind you that every lesson in this book is important, (so you are not to skip anything!!). Give every Exercise all the study you can.

In Lesson 3 you had Chord Exercises in the key of F, G, A $\flat$  and B $\flat$ . The six chords that we used for those four keys are the most important Rhythm Chords in these keys.

In Lesson 4 we are going to work out examples on how to use these new chords in place of the standards. We are still using Chords No. 1 to 6.

This will be done the same way as in Lesson 3.

On the top line are the Standard Chords and on the bottom line the best way to use the new ones.

STANDARD

NEW

STANDARD

NEW

STANDARD

NEW

STANDARD

NEW



STANDARD

NEW

Measures 1-3: Standard (G, G7, C), New (Gma7, Gma6, Dm7, Dm6, Cma7, Cma6)

Measures 4-6: Standard (Cm, G, G#dim, Am, D7), New (Cm7, Cm6, Bm7, Bbm7, Am7, b5b9, D13)

STANDARD

NEW

Measures 7-10: Standard (G, G#dim, Am, D7, G, G#dim, Am, D7), New (Gma7, Gma6, Am7, Am6, Bm7, Bbm7, Am7, b5b9, D13)

Measures 11-14: Standard (G, G7, C, Cm, G, Am, D7), New (Gma7, Dm6, Cma7, Cm7, Bm7, Bbm7, Am7, b5b9, D13)

STANDARD

NEW

Measures 15-18: Standard (G, G7, C7, G), New (Gma7, Gma6, Dm7, Dm6, Gm7, Gm6, Gma7, Am7)

Measures 19-22: Standard (G#dim, D7, D7, G, G7, C, Cm, G), New (Bm7, Bbm7, Am7, Am6, Am7, b5b9, D13, Gma7, Dm6, Cma7, Cm7, Bm7, Bbm7, Am7, b5b9, D13)



## LESSON 5

Now that you have mastered Lesson No. 4 this fifth lesson should be easy. You are to make similar examples of Lesson No. 4.

In the keys of F, A $\flat$  and B $\flat$  major, simply take three pieces of manuscript paper, and transpose Lesson No. 4 to each key. After you have done this

and you are sure that they are right, practice each example until you know them all by heart in each key.

Take your time and don't rush through them, this is very important!

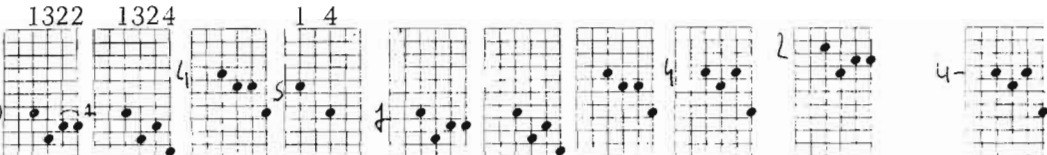
## LESSON 6

Now for melody chord progressions.

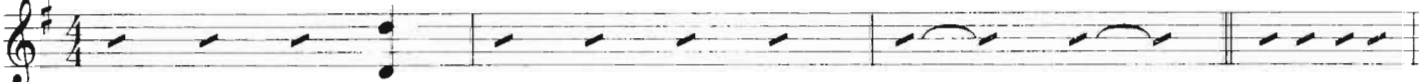
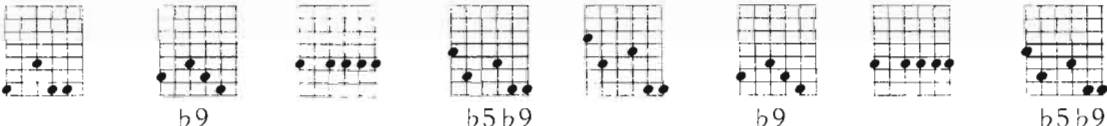
We are still working in the keys of F, G, A $\flat$  and B $\flat$ . We will work with the keys of C, D $\flat$  and E $\flat$  later.

Let's work on simple introductions first. Try these examples in G major. You may find some of these very hard to play, but if you practice them chromatically up and down the fingerboard you will soon become accustomed to them.

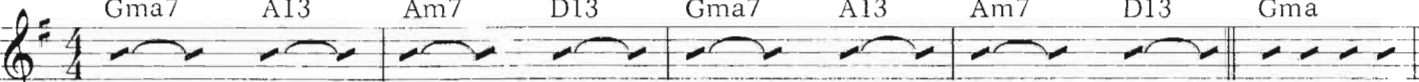
intro en G à transposer

INTRO. 

Am7 A11 D13 (octave) Am7 A11 D13 D13 Gma6 D13 Gma into CHORUS

Gma7 A13 Am7 D13 Gma7 A13 Am7 D13 Gma



26

(13)

(14)

\* These chords have two or more names. [See Lesson 19]

After you have mastered these examples in G, you are to write out similar examples in the keys of: F, A $\flat$  and B $\flat$ . Then practice them all in four of these keys until you can feel comfortable playing them.

Another thing you must do, is to try making other intro's by changing these around in as many ways as you can. This may not be so easy at first, but if you devote enough time to it, you will find yourself making all kinds of intro's from these few chords.

They are your most important melody chords for these four keys. So give them all the attention you possibly can.

Another way to get new ideas is to change the rhythm of the introduction. Try playing them in arpeggio style, or try playing the bottom note of the chord first, then the chord.

Use every trick that you can think of to develop new ideas.

## LESSON 8

In this Lesson I have a few ideas on how to use the Arpeggio and the string bass.

Using Introduction No. 2 in Lesson No. 6 work them out and try to make up new ones.

## INTRO. 2



## ARPEGGIO



## STRING BASS



## LESSON 9

Now, we come to Chords in the key of C, D $\flat$  and E $\flat$  Major. I do hope that you have followed my instructions to the letter up until now, because if you don't understand your lessons from one to seven, you surely won't understand these lessons to follow.

Just to make sure, revue all of your work up to

Lesson No. 8, and make double sure that you have done every lesson as I have told you to do.

First, we will work out Chord Exercises as we did in Lesson No. 2. These exercises are to be practiced all the way up and down the fingerboard, just as you have done with all of the other chords.

## CHORDS (15) (16) and (17)



## CHORDS (16) and (17)



## CHORDS (18) and (19)

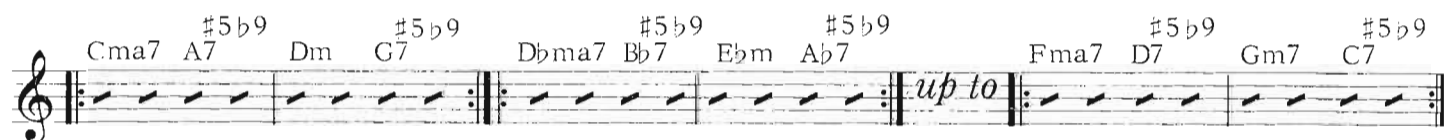


## CHORDS (16) (17) (18) and (19)



## CHORDS (16) (21) and (18)

[ 21 ]



## CHORDS (18) (21) and (22)

[ 22 ]

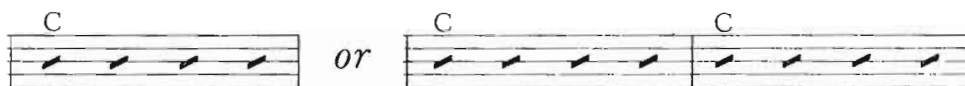


## LESSON 10

In this Lesson we are going to work on the harmonic structure of these chords. You know, of course, that this is not a course in harmony, but I feel it my duty to give you a little better understanding of how to use these chords.

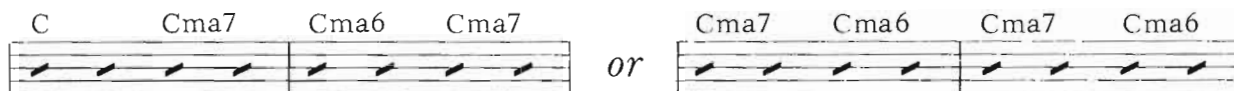
Now then, any chord on a major mode can be used in place of the major triad.

Let's say that you have one bar of C major, or even two bars:-



We don't want to strum a C major chord for the whole two bars, because it doesn't have enough colour, and besides it sounds corny, so we add

colour by using progressions that are adaptable as follows:-



In most cases these progressions are adaptable. The same thing is true with the minor and dominant chords. Such as, if you have a Dmi chord (Any minor chord can be used on the minor mode) Dmi6, Dmi7 and Dmi9 are adaptable, because they are all on the same mode. With dominant chords there is no limit to what can be done. For instance if you have a G7 Chord - you could use G13, G9, G7#5b9, G13b5b9, G7#5, G11, G13b9 and so on. It all depends on how the chords are progressing. You just can't throw these chords in any place;

they have to be part of some kind of progression. In the lessons that follow I have written as many chord progressions that are needed to teach you how to use these new chords. They are all in the key of C major. I want you to study them until you know them by heart.

This can't be done overnight. It took me years to figure them out, so it should take you at least two or three months to learn them in the key of C major alone.

## LESSON 11

### CHORD PROGRESSING

*The circled numbers indicate which chord is to be used. (See Lesson 1)*

STANDARD

NEW

## STANDARD

C	G7	C	Dm	G7	C	Gdim	Dm	G+7
NEW ①⑥ ①⑧	①⑧ ②③	①⑥ ④	①⑧ ②③	①⑧	①⑧ ②①			
Cma7 Em7 Ebm7	Dm7 G13	Cma7 Am7	Dm7 G13	Em7 Ebm7	Dm7 G7 <sup>#5b9</sup>			
NEW ② ③	④ ⑤	② ④	④ ⑥	④	④ ⑥			
Cma7 Cma6	Dm7 Dm6	Cma7 Ebm7	Dm7 G13 <sup>b5b9</sup>	Em7 Ebm7	Dm7 G13 <sup>b5b9</sup>			

*Practice each example a dozen times a day*

## STANDARD

C	D7	G7	C	C	A7	Dm	G7
NEW ①⑥ ①⑦ ④ ⑤	①⑧ ②①	①⑥ ①⑦	①⑥ ①⑦ ①⑧ ②①	①⑧ ②③	①⑧ ②①		
Cma7 Cma6 Am7 Am6	Dm7 G13 <sup>#5b9</sup>	Cma7 Cma6	Cma7 Cma6 Em7 A7 <sup>#5b9</sup>	Dm7 G13	Dm7 G7 <sup>#5b9</sup>		
NEW ② ③ ①⑧ ②③	④ ⑥	② ③	② ③ ④ ⑤	④ ⑤	④ ⑥		
Cma7 Cma6 Am7 D13	Dm7 G13 <sup>b5b9</sup>	Cma7 Cma6	Cma7 Cma6 Em7 Em6	Dm7 Dm6	Dm7 G13 <sup>b5b9</sup>		

## STANDARD

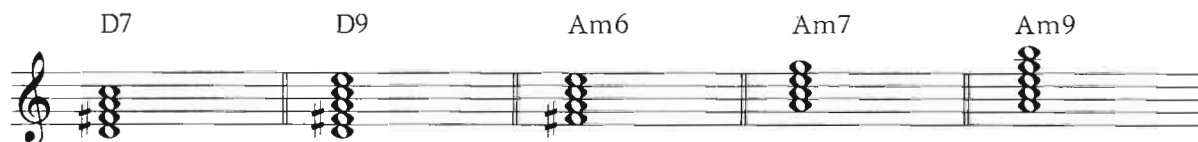
C	E7	Am	Fm	C	C7	F	Fm
NEW ①⑥ ①⑦	④ ⑤	④ ⑤	④ ⑤	①⑥ ①⑦	④ ⑥	② ③	④ ⑤
Cma7 Cma6	Bm7 Bm6	Am7 Am6	Fm7 Fm6	Cma7 Cma6	Gm7 C13 <sup>b5b9</sup>	Fma7 Fma6	Fm7 Fm6
NEW ② ③	④ ⑤	①⑧ ①⑨	①⑧ ①⑨	② ③	②⑤ ②①	①⑥ ①⑦	①⑧ ①⑨
Cma7 Cma6	Bm7 Bm6	Am7 Am6	Fm7 Fm6	Cma7 Cma6	C7 <sup>#5b9</sup> C7	Fma7 Fma6	Fm7 Fm6

## LESSON 12

You see that I have one line for standard chords and two lines for the new chord. This is all done for a good reason. With our new chords we only have two sets for each key. Like in the key of C major, one set of chords starts at the third position and the other set at the 8th position. This helps you in many ways. One is that we eliminate all of those unnecessary chords that there are for guitar. Another great help is that once you've mastered both sets for each key, you will be able to transpose from one key to another with great ease.

Getting back to the chords, you may notice that

most of the time when we have a seventh chord, we substitute minor chords in their place. If the chord is G7, I may use Dmi7 to Dmi6, or Dmi7 to G13, or something like that. The minor fifth of any dominant chord can be substituted in place of the Dominant itself. Let's say that you have two bars of D7. All right, the 5th of D is A. All you have to do is count up with your fingers D, E, F, G, then A. A-minor is a very close relative to D7. Now you know that if you have a dominant 7 chord you can substitute its relative minor which is the 5th of the chord. (See example).



Any of these chords can be substituted for the D7th, especially in chord progressions.

In order to really get an understanding of this, you must write out all dominant 7 chords from C7 up to B7 and beside them put the relative minor like this:- the 5th of C7 is G minor, the 5th of D7 is A minor, the 5th of E7 is B minor, and go all the way up to B7 and F# minor. After you have done this I want you to make chord charts similar to that of Lesson No. 11 in the keys of D, E, F, G, A and B. By doing this you will get all of your most important chords on charts for each key to refer to.

I think that the best thing for you to do is to make up a scrap book, and put all of this material in it for reference at all times. Now, if you can't understand all of what I'm trying to tell you right away, don't worry too much about it because if you keep reviewing each lesson that you don't quite understand, it will come to you as you study.

Just remember that every lesson is important, and should be studied over and over again.

## LESSON 13

Now we come to vamps. Vamps are very important in jump tunes and novelty tunes.

There are many ways to play these vamps, but I'm only writing out the most important progressions for now.

After you have worked these vamps out in this key

which is C major, transpose them to the keys of: D, E, F, G, A, and B, then make up charts similar to this one in each key. Then practice them in every key.

Try playing these vamps string bass style (see Lesson No. 8) and arpeggio style. This will make the vamp sound fuller and better.



## STANDARD

STANDARD	C	Gdim	Dm	G7	C	Gdim	Dm	G7	C	C7	F	Fm	C	Cdim	Dm	G7
NEW	(16) (4)	(18) (23)	(16) (4)	(18) (23)	(16) (6)	(2) (4)	(16) (18)	(21)								
	Cma7 Am7	Dm7 G13	Cma7 Am7	Dm7 G13	Cma7 C13	Fma7 Fm7	Cma7 Ebm7	Dm7 G7								

	(16)	(21)	(18)	(21)				
	Cma7	A7 <sup>#5b9</sup>	Dm7	G7 <sup>#5b9</sup>	Cma7	A7 <sup>#5b9</sup>	Dm7	G7 <sup>#5b9</sup>

	(11)	(12)	(12)	(18)			(9)
	Cma7	C13 <sup>b5b9</sup>	Fma6	Fm7	Em7	Ebm7	Dm7
							G13 <sup>b5</sup>

	(2)	(3)	(4)	(5)		(2)	(25)	(15)	(18)	(2)	(4)	(6)
	Cma7	Cma6	Dm7	Dm6	Cma7	Cma6	Dm7	Dm6	Cma7	C7	Fma7	Fm7
											Cma7	Ebm7
												Dm7
												G13 <sup>b5b9</sup>

	(2)	(26)	(4)	(6)				
	Cma7	C#dim	Dm7	G13 <sup>b5b9</sup>	Cma7	C#dim	Dm7	G13 <sup>b5b9</sup>

	(12)		(16)	(18)	(4)		(4)	(11)
	Cma6	C7	Fma7	Fm7	Em7	Ebm7	Dm7	G13 <sup>b9</sup>

# LESSON 14

Here are a few more nice vamp ideas for fill-ins when you play behind horn players. We have to change our key for this to get the best results.

This can't be done so easily in the key of C major, so we move up to the key of G major.

In order to work out these vamps, I will have to

introduce a few new chords. We will call them chords No. 27, 28, 29 and 30.

After you have learned these vamps in the Key of G major take each one separately and transpose it to as many keys as you possibly can. They will have to be done separately, because you can't play them all in every key.

②⑦

E $\flat$ 7

1324



②⑧

Gma6

4231



②⑨

G13

12143



③⑩

D11

o324

open string  
root



②

Gma7

③

Gma6

④

Am7

⑤

Am6

④

Bm7

B $\flat$ m7

Am7

⑥

$\flat$ 5  $\flat$ 9  
D13



Gma7



G13



Cma6



C $\sharp$ dim



Dma6



Em7

④

Am7

⑥

$\flat$ 5  $\flat$ 9  
D13



Gma6



Eb7



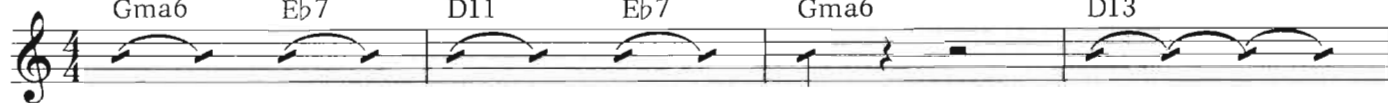
D11



Eb7



Gma6

b9  
D13

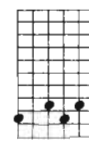
Gma6



C#dim



Cma6



C#dim

(28)

Gma6

(26)

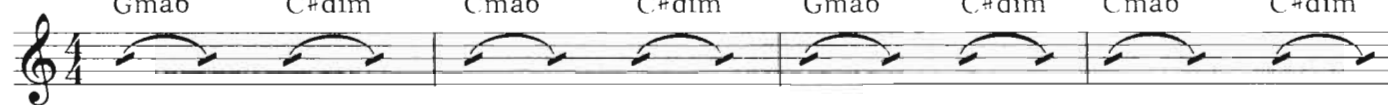
C#dim

(3)

Cma6

(26)

C#dim



(28)

Gma6

(29)

G13

(3)

Cma6

(26)

C#dim

(3)

Dma6

(4)

Em7

(18)

Am7

(21)

D7 #5 b9



(28)

Gma6

(26)

C#dim

(3)

Cma6

(26)

C#dim

(28)

Gma6

(9)

b9  
D13

## LESSON 15

Now we will work with 'bridges' = Points

In this Lesson I have written out three of the most used bridges in Jazz. They are written as always, standard chords at the top, and new chords at the bottom of each example.

These bridges are for the key of C major. After you

have worked them out, transpose them to the keys of: D $\flat$ , E $\flat$ , F, G, A $\flat$  and B $\flat$ . Then make up charts in each key.

If you should come across a few chord progressions that are very hard to play, work on them continually until you can play them comfortably.

## STANDARD

into C major

E7	E7	A7	A7	D7		G7	G7
NEW 18 23 Bm7 E13	18 23 Bm7 E13	4 5 Em7 Em6	4 5 Em7 Em6	18 23 Am7 D13		4 5 Dm7 Dm6	4 6 Dm7 G13 <sup>b5b9</sup>
4 5 Bm7 Bm6	4 5 Bm7 Bm6	18 23 Em7 A13	18 23 Am7 A13	4 5 Am7 Am6		18 23 Dm7 G13	18 21 Dm7 G7 <sup>#5b9</sup>

into C major

C7	C7	F		D7		G7	G7
18 23 Gm7 C13	18 21 Gm7 C13 <sup>#5b9</sup>	16 17 Fma7 Fma6		18 23 Am7 D13		4 5 Dm7 Dm6	4 6 Dm7 G13 <sup>b5b9</sup>
4 5 Gm7 Gm6	4 6 Gm7 C13 <sup>b5b9</sup>	2 3 Fma7 Fma6		4 5 Am7 Am6		18 23 Dm7 G13	18 21 Dm7 G7 <sup>#5b9</sup>

into C major

E7	E7	Am		D7	D7	G7	G7
4 5 Bm7 Bm6	13 14 E11 E7 <sup>b5</sup>	4 5 Am7 Am6		4 5 Am7 Am6	13 14 D11 D7 <sup>b5</sup>	18 23 Dm7 G13	18 24 Dm7 G7 <sup>b5</sup>
18 23 Bm7 E13	18 24 Bm7 E7 <sup>b5</sup>	18 19 Am7 Am6		18 23 Am7 D13	18 24 Am7 D7 <sup>b5</sup>	4 5 Dm7 Dm6	13 14 G11 G7 <sup>b5</sup>

# LESSON 16

Now for the last lesson in chord progressions.

If you are still a little shaky on your chords, and feel that you don't know them too well up to this point, review these lessons two or three times a week, and you will find that everything will come to you as you keep studying.

This Lesson is the key to all of the other lessons. Here I have written the best possible way to connect one chord to another using the dominant as leading chord for each example.

First, we have dominant to dominant connections,

second, we have dominant to minor connections. and third, dominant to major connections. With these few chord connections you can build progressions around any song. All you have to do is keep working with them until you find the one that fits best. As you work with these chords you will begin to develop an ear for them. Then as soon as you hear a song you will know just what chord connections to use.

After you have worked each of these examples out make up charts similar to this one in the keys of: D $\flat$ , E $\flat$ , F, G, A $\flat$ , and B $\flat$ . (See Lesson No.12).

DOMINANT TO DOMINANT		DOMINANT TO MINOR		DOMINANT TO MAJOR	
G7	C7	G7	Cm	G7	Cma
NEW (18) Dm7 (23) G13	(4) Gm7 (5) Gm6	(18) Dm7 (23) G13	(18) Cm7 (19) Cm6	(18) Dm7 (23) G13	(16) Cma7 (17) Cma6
(18) Dm7 (24) G $\flat$ 5	(13) C11 (14) C $\flat$ 5	(18) Dm7 (24) G $\flat$ 5	Cm7 Cm6	(18) Dm7 (24) G $\flat$ 5	Cma7 Cma6
(23) G13	(5) Gm6	(18) Dm7 (21) G $\sharp$ 5 $\flat$ 9	Cm7 Cm6	(18) Dm7 (21) G $\sharp$ 5 $\flat$ 9	Cma7 Cma6
(4) Dm7 (5) Dm6	(18) Gm7 (23) C13	(4) Dm7 (5) Dm6	(4) Cm7 (5) Cm6	(4) Dm7 (5) Dm6	(2) Cma7 (3) Cma6
(13) G11 (14) G $\flat$ 5	(18) Gm7 (24) C $\flat$ 5	(4) Dm7 (26) Ddim	Cm7 Cm6	(4) Dm7 (6) G $\flat$ 5 $\flat$ 9	Cma7 Cma6
(5) Dm6	(23) C13	(13) G11 (14) G $\flat$ 5	Cm7 Cm6	(13) G11 (14) G $\flat$ 5	Cma7 Cma6

Now we are at the point where you are to put your knowledge of chords to work. Up until now you have studied how to use chords. Now I want you to use them.

Get four or five copies of popular sheet music tunes or any kind of songs that you like. Study the chord connections, then take your new chords

and apply them to these songs. You may not be so successful at first, but keep working with your chord charts, using every trick you can think of until you get it.

Every day you should take a couple of songs, and make up chord patterns for them until it becomes natural.

## LESSON 18

In your next few lessons I have written introductions, endings, and a lot of chord tricks that modern guitarists use. After you learn all of the material, you should put it to work right away. This material can be used with most any melody, so what you should do first is to listen to the melody, of a song, then try different introductions on them, do the same with endings.

With these chords there are a world of things that can be done. A lot can be done toward developing your ear by constantly listening to songs and wor-

king out progressions for them.

So keep reviewing these lessons, and try to make up new ideas from those that you have. Another thing is to get standard chord books, which carry the chords to all of the old tunes. They will be very helpful to you in working out chord progressions. You can get them at your local music store.

You are also to transpose each introduction to as many keys as possible, and the same with the endings, and the other material.

The image displays two rows of guitar chord diagrams and musical notation. Each diagram shows a 6-string guitar fretboard with dots indicating finger positions. Handwritten numbers (1-5) are placed above some diagrams to indicate the fret number. Below each diagram is a musical staff in treble clef with a C-clef, showing the chord's position on the staff. Brackets under the staff indicate the fret range of the chord.

**Row 1:**

- Dm7 (Fret 1)
- Cdim (Fret 1)
- Cma6 (Fret 1)
- Cdim (Fret 1)
- Dm7 (Fret 5)
- G13<sup>b</sup>9 (Fret 4)
- Gma6 (Fret 3)
- G7<sup>#5</sup>b9 (Fret 3)

**Row 2:**

- Gma6 (Fret 1)
- Fma6 (Fret 0)
- Dm9 (Fret 1)
- G13<sup>b</sup>9 (Fret 1)
- Gma6 (Fret 1)
- Fma6 (Fret 0)
- Dm9 (Fret 1)
- G13<sup>b</sup>9 (Fret 1)

Dm7 Fm7 Em7 Ebm7 Dm7 G7<sup>#9</sup> Abdim Cma6/9 G7<sup>#5b9</sup>

Cma6 Cma6 Dm7 G13<sup>b9</sup> A11 Cma6<sub>3</sub> Em7 Ebm7 Dm7 G13<sup>b9</sup>

s. 3 2

## LESSON 19

In this lesson we are going back to harmony just a little bit, and I will try to explain about chords with two or more names. Also I am introducing a few more chords.

When we are in one key a chord may be Gma6 while still in another key - the same chord has a different name, Emi7. Below I have analysed the harmonic structure of these chords. You are to learn both names of these chords in all keys.

It's best to write them out in your work book like this. Gma6 is also Emi7; Abma6 is also Fmi7. Do this chromatically all the way up the finger board with each chord, because in the next few lessons I'm using these chords, and both names in some progressions. A lot of these progressions will not be diagrammed as they were before. I'll simply write the chord and put its number over it, so it will be up to you to find them.



# NEW CHORDS

③1

Gma7

1333

③2

G13

1342

③3

G7#5 [G7+5]

1342

BELOW WE HAVE AN ANALYSIS OF CHORDS WITH TWO NAMES

[ ♦ = the Root note ]

Gma6

Em7

Gma6

Em7

Gma7

Em9

[ Root omitted ]

G7#5

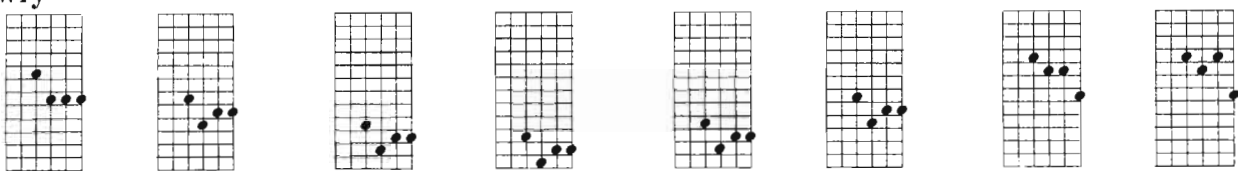
Db9b5

[ Root omitted ]

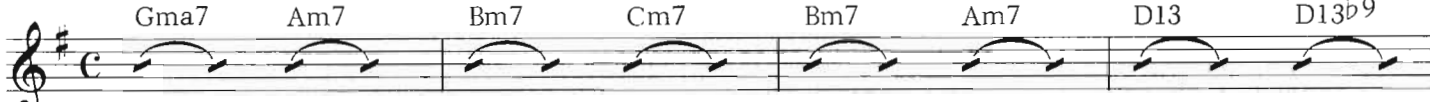
# LESSON 20

## Intro's In G Major

### Slowly



Fingerboard diagrams for the following chords: Gma7, Am7, Bm7, Cm7, Bm7, Am7, D13, and D13<sup>b</sup>9.



Musical staff for the Slowly section in G major, C time signature, showing a sequence of chords: Gma7, Am7, Bm7, Cm7, Bm7, Am7, D13, and D13<sup>b</sup>9.

### Bounce

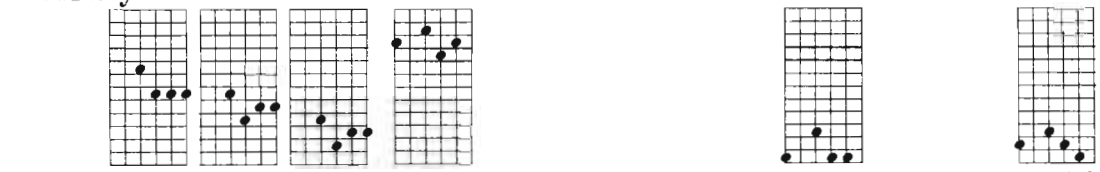


Fingerboard diagrams for the following chords: A11, A11, A11, D13<sup>b</sup>9, Gma6, and D13<sup>b</sup>9.




Musical staff for the Bounce section in G major, C time signature, showing a sequence of chords: A11, A11, A11, D13<sup>b</sup>9, Gma6, and D13<sup>b</sup>9.

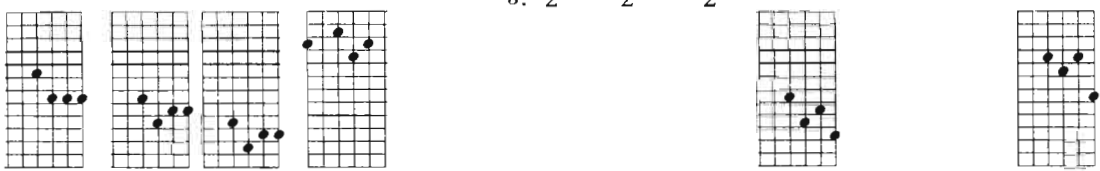
### Slowly



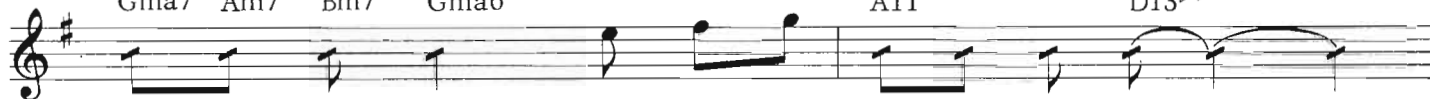
Fingerboard diagrams for the following chords: Gma7, Am7, Bm7, Gma6, Am9, and D13<sup>b</sup>9.



Musical staff for the Slowly section in G major, C time signature, showing a sequence of chords: Gma7, Am7, Bm7, Gma6, Am9, and D13<sup>b</sup>9.

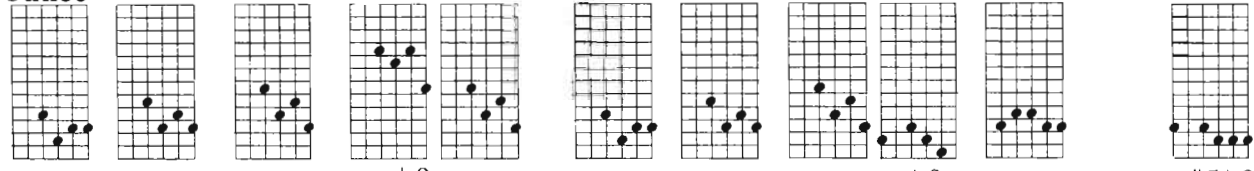


Fingerboard diagrams for the following chords: Gma7, Am7, Bm7, Gma6, A11, and D13<sup>b</sup>9.




Musical staff for the Slowly section in G major, C time signature, showing a sequence of chords: Gma7, Am7, Bm7, Gma6, A11, and D13<sup>b</sup>9.

### Bounce



Fingerboard diagrams for the following chords: Dma6, B<sup>b</sup>7, A11, D13<sup>b</sup>9, A11, Dma6, B<sup>b</sup>7, A11, D13<sup>b</sup>9, Gma6/9, and D13.



Musical staff for the Bounce section in G major, C time signature, showing a sequence of chords: Dma6, B<sup>b</sup>7, A11, D13<sup>b</sup>9, A11, Dma6, B<sup>b</sup>7, A11, D13<sup>b</sup>9, Gma6/9, and D13.

# LESSON 21

## BOP BLUES PROGRESSIONS IN G MAJOR

### Bounce

32 33

G13 G13 G7#5 Gm7 Gm6 F#ma7

2 4 11 12 11

Gma7 Abm7 Am7 Bbm7 Bm7 Cm7 Bm7 Bbm7 Am7 D13b9 Gma6 D13b9

### Bounce

32 33

G13 G13 G7#5 Gm7 Gm6 F#ma7

2 4 3 3 4 30 10 32 11

Gma7 Am7 Bm7 Bm7 Bbm7 Bbm7 Am7 A11 D13 D9b5 G13 D13b9

### Bounce

2 29 3 26 3 3 10 33 32 32

Gma7 G13 Cma6 C#dim Dma6 Cma6 G13 G9b5 C13 C13

3 3 4 4 4 11 12 11

Dma6 Cma6 Bm7 Bbm7 Am7 D13b9 Gma6 D13b9

## ENDINGS IN G MAJOR

Endings in G Major, measures 1-10. The notation is in treble clef, key of G major (one sharp), and common time (C). The notes and chords are as follows:

- Measure 1: Gma7 (G4, B4, D5, F#4)
- Measure 2: Fma7 (F#4, A4, C5, Bb4)
- Measure 3: Bbma7 (Bb4, D5, F#5, Ab5)
- Measure 4: Abma7 (Ab5, Bb5, D6, Cb6)
- Measure 5: Gma7 (G4, B4, D5, F#4)
- Measure 6: Am7 (A3, C4, E4, G4)
- Measure 7: D13 (D4, F#4, A4, C5, E5, G5, Bb5)
- Measure 8: Gma7 (G4, B4, D5, F#4)
- Measure 9: Bbma7 (Bb4, D5, F#5, Ab5)
- Measure 10: Abma7 (Ab5, Bb5, D6, Cb6)

## ENDINGS IN C MAJOR

Endings in C Major, measures 1-10. The notation is in treble clef, key of C major (no sharps or flats), and common time (C). The notes and chords are as follows:

- Measure 1: Dm (D4, F4, A4)
- Measure 2: Fm (F4, Ab4, C5)
- Measure 3: Cma7 (C4, E4, G4, Bb4)
- Measure 4: Dm7 (D4, F4, Ab4, C5)
- Measure 5: Fm7 (F4, Ab4, Cb5, Eb5)
- Measure 6: Cma7 (C4, E4, G4, Bb4)
- Measure 7: Dm7 (D4, F4, Ab4, C5)
- Measure 8: G7 (G4, B4, D5, F#5)
- Measure 9: Cma6/9 (C4, E4, G4, Bb4, Ab5, Cb6)
- Measure 10: Cma7 (C4, E4, G4, Bb4)

\* s. indicates the string the note is on.  
Smaller numerals above the note-heads denote the fingering.

## LESSON 23

In this, our last lesson in chord study, I have written out some of the most used chord progressions in Jazz today. These are standard changes, and if you analyse them and work with them long enough you will find that they appear in many different songs in various places.

There are eleven different examples and below each example I have the new changes that sound best in their places. Work them out thoroughly in

the keys that they are in, then make up charts of each in all of the other keys:- F, G, A $\flat$ , B $\flat$ , C, D $\flat$ , and E $\flat$ . Then work them out in these new keys.

These charts will be very helpful to you in transposing from one key to another. They will also play a very important part in Lesson No. 45 and 46 (See Lesson No. 45 and 46).

### 8 BAR SEQUENCES (Chord Cycles)

1

STANDARD

C7	C7	Fm	Fm
NEW Gm7 Gm6	Gm7 C7 $\flat$ 5	Fm7 Fm6	Fm7 Fm6

G7	G7	G+7	C	C
Dm7 Dm6	Dm7	G13 $\flat$ 5 $\flat$ 9	Cma7 E $\flat$ m7	Dm7 G13 $\flat$ 9

2

G $\flat$	G $\flat$ m	D $\flat$	E $\flat$ 7
G $\flat$ ma7 G $\flat$ ma6	G $\flat$ m7 G $\flat$ m6	D $\flat$ ma7 D $\flat$ ma6	E $\flat$ m7 B $\flat$ m6




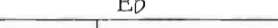

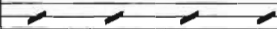
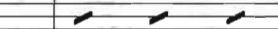
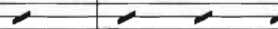
  

A $\flat$ 7	A $\flat$ 7	D $\flat$	A $\flat$ dim	E $\flat$ m	A $\flat$ 7
E $\flat$ m7 A $\flat$ 13	E $\flat$ m7 A $\flat$ 7 $\sharp$ 5 $\flat$ 9	D $\flat$ ma7 B $\flat$ 7 $\sharp$ 5 $\flat$ 9	E $\flat$ m7 A $\flat$ 7 $\sharp$ 5 $\flat$ 9	E $\flat$ m7 A $\flat$ 7 $\sharp$ 5 $\flat$ 9	E $\flat$ m7 A $\flat$ 7 $\sharp$ 5 $\flat$ 9

30

3

Exercise 30 is a 4-measure piece in E-flat major. The first staff contains the chords Eb, Bbm, C7, Fm, Abm, and Bb7. The second staff contains the chords Ebma7, Bbm7, C7, C7#5b9, Fm7, Abm7, and Bb7#5b9. The notation is in 4/4 time and uses a treble clef.

4

Exercise 4

4/4

C7 C7 C7 C7

Gm7 Gm6 Gm7 Gm6 Gm7 Gm6 Gm7 C13  $b5b9$

[illegible]

5

Exercise 5: G major, 4/4 time. The exercise consists of two staves. The top staff contains four measures of whole notes: G, Gm, G, and G#dim. The bottom staff contains eight measures of whole notes: Gma7, Gma6, Gm7, Gm6, Gma7, Am7, Bm7, and Bbm7.

Am D7 G D7

Am7 Am6 Am7 D13<sup>b5 b9</sup> Gma7 Bbm7 Am7 D13<sup>b9</sup>

6

Chords:  $B\flat m$ ,  $E\flat 7$ ,  $B\flat m$ ,  $E\flat 7$ ,  $A\flat$ ,  $A\flat$ ,  $A\dim$

Bass staff chords:  $B\flat m7$ ,  $B\flat m6$ ,  $B\flat m7$ ,  $E\flat 13^{b5b9}$ ,  $A\flat ma7$ ,  $B\flat m7$ ,  $Cm7$ ,  $Bm7$

Chords:  $B\flat m$ ,  $E\flat 7$ ,  $B\flat m$ ,  $E\flat 7$ ,  $A\flat$ ,  $A\flat$

Bass staff chords:  $B\flat m7$ ,  $B\flat m6$ ,  $B\flat m7$ ,  $E\flat 13^{b5b9}$ ,  $A\flat ma7$ ,  $A\flat ma6$ ,  $A\flat ma7$ ,  $A\flat ma6$

7

Chords:  $B\flat$ ,  $B\flat$ ,  $C7$ ,  $C7$

Bass staff chords:  $B\flat ma7$ ,  $B\flat ma6$ ,  $B\flat ma7$ ,  $B\flat ma6$ ,  $Gm7$ ,  $C13$ ,  $Gm7$ ,  $C13$

Chords:  $F7$ ,  $F7$ ,  $B\flat$ ,  $F7$

Bass staff chords:  $Cm7$ ,  $Cm6$ ,  $Cm7$ ,  $F13^{b5b9}$ ,  $B\flat ma7$ ,  $D\flat m7$ ,  $Cm7$ ,  $F13^{b5b9}$

## 16 BAR SEQUENCES (Chord Cycles)

8

STANDARD

Chords:  $G$ ,  $E\flat 7$ ,  $G$ ,  $E7$ ,  $E7$

Bass staff chords:  $Gma7$ ,  $Gma6$ ,  $B\flat m7$ ,  $B\flat m6$ ,  $Gma7$ ,  $Gma6$ ,  $Bm7$ ,  $Bm6$ ,  $E11$ ,  $E7^{b5}$

Chords:  $A\flat m$ ,  $E7$ ,  $A\flat m$ ,  $E\flat 7$ ,  $D7$ ,  $D7$

Bass staff chords:  $A\flat m7$ ,  $A\flat m6$ ,  $E11$ ,  $E7^{b5}$ ,  $A\flat m7$ ,  $A\flat m6$ ,  $B\flat m7$ ,  $B\flat m6$ ,  $A\flat m7$ ,  $A\flat m6$ ,  $A\flat m7$ ,  $D13^{b5b9}$



32

9

9

9

G Gm Gm F Fm

Gma7 Gma6 Gm7 Gm6 Gm7 C13<sup>b5b9</sup> Fma7 Fma6 Fm7 Fm6

E<sup>b</sup> D7 Gm G D7

E<sup>b</sup>ma7 E<sup>b</sup>ma<sup>6</sup> D11 D7<sup>b5</sup> Gm7 Gm6 Gma7 Gma6 Am7 Am6 Am7 D13<sup>b5b9</sup>

10

F7 B<sup>b</sup>7

Cm7 Cm6 Fm7 B<sup>b</sup>13

E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> C7

B<sup>b</sup>m7 B<sup>b</sup>m6 B<sup>b</sup>m7 E<sup>b</sup>13<sup>b5b9</sup> A<sup>b</sup>ma7 A<sup>b</sup>13 D<sup>b</sup>ma6 Ddim E<sup>b</sup>ma6 D<sup>b</sup>ma<sup>6</sup> C7<sup>#5b9</sup> C7

11

F Cm D7 G7 C7 C7 F F7

Fma7 B<sup>b</sup>m7 Am7 Am6 Dm7 G13 Gm7 Gm6 Gm7 C13<sup>b5b9</sup> Fma7 Fma<sup>6</sup> Cm7 Cm6

B<sup>b</sup> B<sup>b</sup>m D7 G7 C7 C7

B<sup>b</sup>ma7 B<sup>b</sup>ma6 B<sup>b</sup>m7 B<sup>b</sup>m6 Am7 Am6 Dm7 G13 Gm7 Gm6 Gm7 C13<sup>b5b9</sup>

## PART TWO

Now that you know how to use chords, let's go into the most important study which is solo work. This is where guitarists have the most trouble. Solo work is really very simple if you know how to do it. Of course, I know it seems impossible to stand up and take a solo if you're not familiar with the rudiments of the idea,

But before we go into this I want to make a few points clear to you, and you should always keep this in mind. It is impossible for anyone to teach you how to feel music, that is, to stand up and play solos one after another. This has to come from your soul. Now, in order to develop a soul for music, these are the things you must do constantly. Practice playing your guitar with records, listen to solos by horn players, learn to steal solos from records. Anything that you hear another musician play, try to play it yourself. Strum the chords to any song that you like and hum ideas, - then apply the ideas to the guitar. This will be hard to do at first and some of it may sound silly, but if you keep doing this for long enough you will

develop an ear for music, and once you have an ear you'll be stealing solos from everybody and building your own ideas around them. You will develop a beautiful soul for music which will in time enable you to play anything you want to at will.

Another very important thing for you to do is to hang around jam sessions. Do as much sitting with other musicians as possible. Doing this will help to develop an ear for music and it also helps with your timing. If you know another guitarist get together as much as possible with him, - let him strum chords for you while you take solos, and you do likewise for him.

In PART TWO of this book I have set down all the material that is necessary to make you a solo guitarist. So, follow my instructions to the letter, and remember everything that I have told you.

Also, give each Lesson at least two hours study a day!

I know that you are eager to run right through this material, but remember, if you rush these lessons you won't know any more when you finish the book than you did when you started. So let's just take our time and do each lesson as I tell you.

First, we have exercises from Lesson 24 to 30. Each one is as important to you as eating and sleeping, because within these 28 exercises lies the key to solo work. So you are to live with them for the rest of your life. I know you can't learn them within the few weeks that I have set them in. It took years for me myself to master them. So every time you pick up your instrument you should go over each exercise.

Remember, don't rush! Go into this section of the

book very slowly. Take each exercise and practice it as slowly as possible. Only increase the tempo when you can play it relaxed at a slow tempo. Remember, if you can't play an exercise slowly, you surely can't play it fast.

Every exercise and solo in this book is to be played with an up and down stroke. In order to play with an up and down stroke you must start right now by using no other style. Anything that you play from now on, you are to use up and down strokes.

You are to learn the name of these exercises by heart from one end of the guitar to the other. This will not only make you more familiar with your instrument, but each of these runs will play a very important part in your solo work.

## TIME VALUES AND EXERCISES

(In The Key Of C, 1st Position)

'0' indicates an open string.

's' is the string number.

Smaller numerals above the noteheads denote the fingering.

### Ex.1



2

3

4

## LESSON 25

### WRIST DEVELOPMENT (With Up And Down Strokes)

5

16th NOTES

6

QUARTER and 16th NOTES

7

8th and 32nd NOTES

\* Practice all exercises with down and up strokes first.—[ ^ V ^ V ^ V ]  
then reverse to up and down.—[ V ^ V ^ V ^ ]

## LESSON 26

## SCALES AND EXERCISES

(In The Key Of A Minor)

8

## HARMONIC MINOR SCALE



9

## MELODIC MINOR SCALE



10

## MORE WRIST DEVELOPMENT

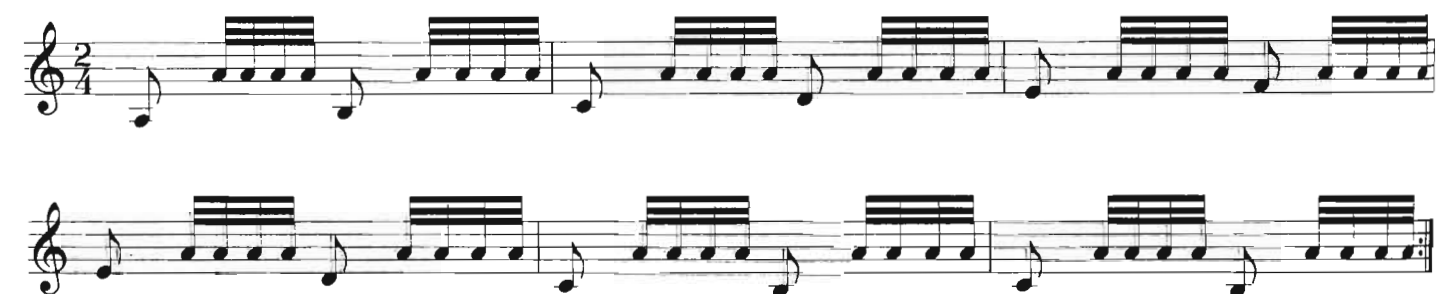


11



12

## FASTER



## SCALE RUNS (In F Position)

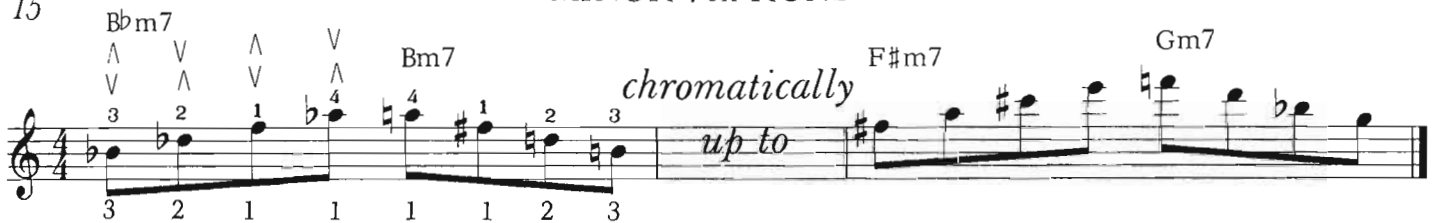
13

SCALE RUNS (In D $\flat$  Position)

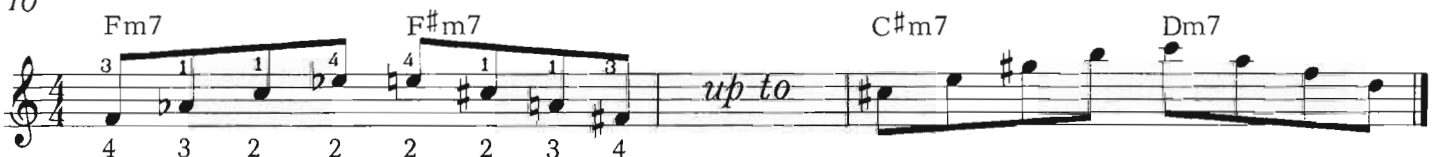
14

LESSON 28  
MINOR 7th RUNS

15



16



\* You are to use the same fingering up and down the fingerboard.

17  $E\flat m7$   $Em7$   $Bm7$   $Cm7$

up to

18  $B\flat m7$   $Bm7$   $F\sharp m7$   $Gm7$

up to

## LESSON 29

### DOMINANT 7th AND 9th RUNS

19  $F9$   $F\sharp 9$   $D9$   $E\flat 9$

up to

20  $F7$   $F\sharp 7$   $D7$   $E\flat 7$

up to

21  $D\flat 7$   $D7$   $B\flat 7$   $B7$

up to

22  $F7$   $F\sharp 7$   $D7$   $E\flat 7$

up to

23  $F7\flat 9$   $E\flat 7\flat 9$

up to

[ Use the same fingering going up and down the fingerboard.]



# LESSON 30

## DIMINISHED RUNS

Abdim      Adim      Edim      Fdim

s. 1 1 2 3 3 2 1 1

Fdim      F#dim      Bdim      Cdim

4 3 3 2 2 3 3 4

Ebdim      Cdim

4 4 4 4 3 2 2 1

6

Gdim [going up the fingerboard]

6 6 5 5 6 5 5 4 5 5 4 4 5 4 4 3 4 4 3 3 4 3 3 2 3 3 2 1 3 2 1 1

Gdim [coming down the fingerboard]

LESSON 31

Now that you have your key runs in your head, - of course, I know that you haven't mastered them yet, but you should at least know where to find any run, that I tell you to. And if you can't find these runs every place on your guitar, you're not ready for this lesson.

The Blues play a very important part in modern jazz, so we are going to start our solo work with blues patterns.

The keys that the blues are played in mostly are:- F, G, Ab, Bb and C. So these are the keys that you are to concentrate on for now. These simple patterns that I have written out in the next few lessons are to be transposed to all five of these keys. Now I am using these runs just as they were in the exercise, so all you have to do is to find the right one.

BLUES No. 1

Bounce

Em7 RUN

s. 4 4 3 2 3 2 3 2

Gm7 RUN

4 3 2 2 2 2 2 2

Am7 RUN

4 3 2 2 2 3 4 3 2 2 2 3

BLUES No. 2

Bounce

Em7 RUN

2 3 4 4 4 3 2 3 2

G7 RUN

3 3

Gm RUN

2 3 4 3 2 3

Am7 RUN

3 3 1 1 1 1 3

Cm7 RUN

3 2 1 1 1 2

Bm7 RUN

3 2 1 1 1 2

## BLUES No. 3

### Bounce

The musical notation for 'Bounce' is written on a single staff in 4/4 time. It consists of three runs, each with fingerings and slurs indicated below the notes.

- Em7 RUN:** The first run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 2, 3, 2, 1. The second run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 2, 3, 2, 1. The third run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 2, 3, 2, 1.
- C7 RUN:** The first run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 1, 2, 1, 4. The second run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 1, 2, 1, 4. The third run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 1, 2, 1, 4.
- D9 RUN:** The first run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 3, 2, 2, 1. The second run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 3, 2, 2, 1. The third run starts with a slur over the first four notes (G4, A4, B4, C5) and is fingered 3, 2, 2, 1.

## LESSON 32

In this Lesson we are going to analyse Lesson No. 31.

I know that a lot of things were done in this Lesson that you don't quite understand, so I want you to review Lesson No. 31 and No. 32 over and over again as time goes by, because anything that you don't understand now will become clear as you go farther in the book.

Blues No. 1:-

In blues No. 1, for the first four bars I'm using an Emi7 run. You know that the chord for these four bars are G major for three and G7 for one. But Emi7 and Gma6 are the same (relatives), so it can be used as a major run (See Lesson 19). The same rule that applies to chords applies to runs. In the fifth and sixth bars we're using a Gmi7 run. You know of course, that a Gmi7 run can be used

against a C7 chord (See Lesson No. 12). The seventh and eighth bars go back to Emi7.

Now we have one Bar of Ami7 and one bar of Gmi7 in our ninth and tenth measure. In Blues progression sometimes at the ninth and tenth bar we use the V7 for one bar (which is D7 in the key of G major), and the IV7 for one bar (which is C7 in the key of G major), this allows you to use an Ami7 run for one bar and a Gmi7 run for one bar.

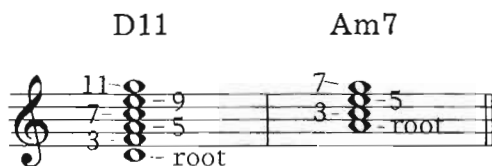
A good way to get a better understanding of this is to play the chord progressions to the Blues, and when you get to the ninth and tenth bars, play one bar of Ami7, Ami6, and one bar of Gmi7, Gmi6 - (That's in the key of G major). Keep practicing this progression. Learn to recognize it when you hear it. The last two bars go back to Emi7.

### Blues No. 2

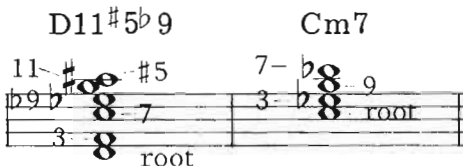
Now in Blues No. 2 we start out using our Emi7 run again for the first three bars and at the fourth bar we use a G9th run which is good because there is a G7 chord. The 5th and 6th bars back to Gmi7 run, 7th and 8th bars back to Emi7 run. Now we come to the last four bars. In the 9th and 10th bars we have two bars of D7, but I'm using an Ami7 run for one bar and a Cmi7 run for one bar. Now this is something that can be done in any song blues, ballad, or bounce tune. Go back to Lesson No. 16. Now look at Dom. to Maj. chord connections. Notice that when connecting a dominant

chord to a major the dominant in most of the time altered, (G7#5b9 to Cma or G13b5b9 to Cma). By altering chords like this they blend together perfectly. This same thing applies to solo work. Whenever you have one or two bars of D7 going into G major, you may use an Ami7 run to a Cmi7 run which will blend right into a G major run. In the last two bars we have a Bmi7 run which is a relative to Gma7. Bmi7 and Gma7 are such close relatives that one can be used for the other at any time. (See examples A, B, and C).

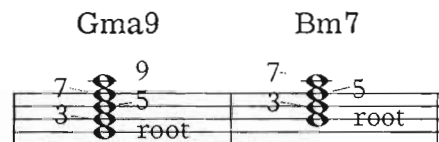
### Ex. A



### B



### C



Example A shows a D 11th and an A minor 7th is only the upper four tones of the D 11th chord.

Example B shows a D 7th#5b9 and a C minor 7th chord. Here again the upper four tones are also identical.

Example C shows a G major 9th and a B minor 7th chord, again the B minor 7th chord is only the

upper four tones of the G major 9th.

In other words all of these so called substitute chords are only fragments of the chord in common whether it be Major, Minor, Dominant, or Altered.

I would like for you to stay with lessons No. 31, 32 and 33 for at least a month.

### Blues No. 3

Now in Blues No. 3 the first eight bars are like the other's. The 9th and 10th bars have the same idea as in Blues No. 1, and in the last two bars we have what I call a riff run. Riffs can be used any place, but we're not ready to go into riffs yet, so you just accept it for what it is now.

This Lesson is the most important one in this section, because all of those that are to follow will be

based on this one. Of course, as you go further in the book things will become more clear to you.

But I want you to go over this Lesson at least three or four times a week, every week. All of this material is in G major and it should be transposed to the keys of: A $\flat$ , B $\flat$ , C, D $\flat$ , E $\flat$  and F major. The best thing to do is to set aside a whole day for each key.

In this Lesson you are going to work out some ideas for yourself. I want you to take the same runs that we have in Blues No. 1, 2 and 3. Then change them around in as many different ways as you can possibly think of, just as I have done.

You should be able to make up at least three more solos for each one of these blue examples. Remember how to use every trick that's possible. There are many, many ways to switch these runs around. The harder you work on it the easier it

becomes, and that's when you start getting ideas.

I'd rather you work out all your ideas in G major first, then transpose them to all of the other keys.

I hope that you are following my instructions as accurately as possible, because I'm not going to take time to explain every little thing as we go further on in the book.

## LESSON 34

We will work out some new runs this week which are also taken from your runs in Lesson 28 to 30.

As you practice these runs take notice to how closely related they are to those that we've been

working with.

As you can see, these runs are to be played chromatically all the way up the finger board and back down again.

### MAJOR, MINOR AND DOMINANT RUNS

*Run 1*

Gma7 RUN      Abma7 RUN      Ebma7 RUN

s. 3 3 2 1 1 1 1

*2*

D♭ma7 RUN      Dma7 RUN      B♭ma7 RUN

4 4 3 2 2 2 2

Fm7 RUN

F#m7 RUN

Dm7 RUN



Fm7 RUN

F#m RUN

Dm RUN



Ab7#9 RUN

A7#9 RUN

F7#9 RUN



D7b9 RUN

Eb7b9 RUN

Bb7b9 RUN



Now you have a lot of runs to work with, but you don't know how to connect them, so in this Lesson I have worked out some of the most important run connections.

As we go on studying these connections will keep appearing from time to time, so work them out as they are, then work them out chromatically, all the way up and down the finger board.

Notice that over the top of each run I have the chords (like D7 to G major), and below I have the

runs that can always be used against these chord progressions.

After you've learned the connections by heart, practice strumming the chords and humming the runs to yourself. By doing this, you can hear just how these runs sound against the chord progressions. Then take the same runs and try to make new ideas.

All you have to do is to use different tempos, and timings, and you will get new effects.

### RUN CONNECTIONS (Dominant To Major Runs In G Major)

Diagram illustrating Run Connections for Dominant To Major Runs in G Major. The diagram shows two systems of runs, each with a D7 chord above and a Gma chord below, connected by a "to" label.

**System 1:**

- Am RUN:** Treble clef, G major key signature. Notes: G4 (2), A4 (3), B4 (1), C5 (1), D5 (4), E5 (3), F#5 (1). Fingering: s. 4 4 3 2 2 1 1.
- \* Cm RUN:** Treble clef, G major key signature. Notes: G4 (1), A4 (3), B4 (2), C5 (1), D5 (4), E5 (2), F#5 (1), G5 (3). Fingering: 1 3 2 1 2 2 2 3.
- Gma RUN:** Bass clef, G major key signature. Notes: G3 (2), A3 (3), B3 (2), C4 (1), D4 (4), E4 (3), F#4 (1), G4 (2), A4 (4), B4 (2), C5 (1), D5 (1). Fingering: 3 3 2 1 1 1 1 2.

**System 2:**

- Am RUN:** Treble clef, G major key signature. Notes: G4 (3), A4 (1), B4 (1), C5 (4), D5 (3), E5 (1). Fingering: 4 3 2 2 1 1.
- \* Cm RUN:** Treble clef, G major key signature. Notes: G4 (1), A4 (3), B4 (2), C5 (1), D5 (3), E5 (2), F#5 (1), G5 (3). Fingering: 1 3 2 1 3 2.
- Gma RUN:** Bass clef, G major key signature. Notes: G3 (1), A3 (3), B3 (2), C4 (3), D4 (1), E4 (3), F#4 (1), G4 (4), A4 (2), B4 (1), C5 (1), D5 (1). Fingering: 2 2 3 3 2 2 1 1 1.

Diagram illustrating Run Connections for Dominant To Major Runs in G Major. The diagram shows two systems of runs, each with a D7 chord above and a Gma chord below, connected by a "to" label.

**System 1:**

- Am7 RUN:** Treble clef, G major key signature. Notes: G4 (2), A4 (3), B4 (4), C5 (1), D5 (2), E5 (3), F#5 (1). Fingering: 2 3 4 4 2 3.
- D7#9 RUN:** Treble clef, G major key signature. Notes: G4 (2), A4 (3), B4 (4), C5 (1), D5 (4), E5 (2), F#5 (1), G5 (4). Fingering: 2 3 4 4 3 3 3 4.
- Gma RUN:** Bass clef, G major key signature. Notes: G3 (2), A3 (3), B3 (1), C4 (1), D4 (4), E4 (1), F#4 (2), G4 (1), A4 (2), B4 (1), C5 (1), D5 (1). Fingering: 4 4 3 2 2 2 2 2.

**System 2:**

- Am7 RUN:** Treble clef, G major key signature. Notes: G4 (1), A4 (3), B4 (4), C5 (1), D5 (3), E5 (1), F#5 (4), G5 (3). Fingering: 4 4 4 3 3 3 4 4.
- D7#9 RUN:** Treble clef, G major key signature. Notes: G4 (1), A4 (3), B4 (4), C5 (1), D5 (4), E5 (2), F#5 (1), G5 (4). Fingering: 4 4 4 3 3 3 3 4.
- Gma RUN:** Bass clef, G major key signature. Notes: G3 (2), A3 (3), B3 (1), C4 (1), D4 (4), E4 (1), F#4 (2), G4 (1), A4 (2), B4 (1), C5 (1), D5 (1). Fingering: 4 4 3 2 2 2 2 2 1 1.

\* See Lesson 32. [Ex. B]

D7 RUN      D7      to      Gma RUN      Gma

Treble staff: 3 1 3 1 1 1 3 1 3 1 2 3 2 1 2 1 2  
 Bass staff: 2 2 1 1 2 2 3 2 3 3 2 1 1 1 2

D7 RUN      D7      to      Gma RUN      Gma

Treble staff: 4 4 4 3 1 4 3 1 4 3 2 4 2 3 2 1 4 1 2 1 4 1 2  
 Bass staff: 3 3 3 3 3 4 4 3 3 2 2 3 3 3 2 1 1 1 1 1 1 1 1

## LESSON 36

In Lesson No. 35 we worked out run connections.

In this Lesson we put these connections to work. I have written out a Blues solo using most of the runs that we were working with.

This solo is in the key of G major, and should be played between the 7th and 12th frets on your

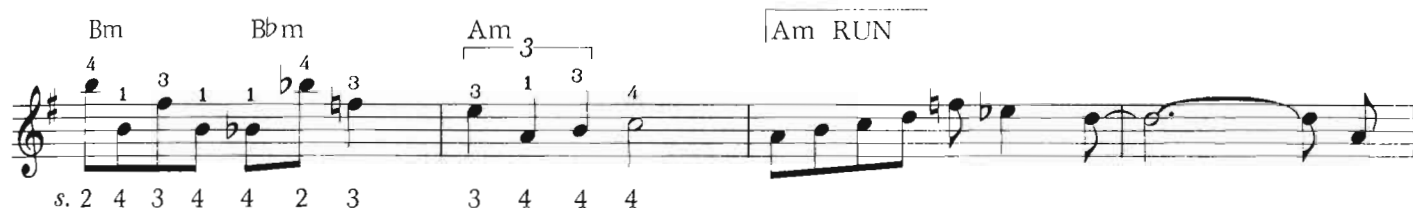
guitar. With this information you should very easily find the proper fingering.

After you work this solo out in G major, transpose it to the keys of D, E $\flat$ , F, A $\flat$  and B $\flat$ . In each of these keys you are to use the same fingering. You only change the position.



# BLUES SOLO

## Bounce



## LESSON 37

By now you should know every one of these runs in all keys, and the same is true for the solos.

If you have followed my instructions to the letter, you should have a good knowledge of your instrument from the first up to the 12th fret. If you haven't advanced this far, the best thing to do is to go back to Lesson 24 and start all over again.

We have done a lot with Blues progressions up to this point (of course, there is a lot more to be done later on in the book), so we will close this study for a while and go into something else.

But first, we will work out one more study in Blues. In this solo we have four choruses of the Blues. I'm writing out the first chorus and in the next three choruses, I'm leaving it up to you to

fill in some of the runs.

If you will notice I've written two or three bars, and in some places the bars are blank. This of course is where you fill in. Over these blank bars I have written the type of run I'd like for you to use, so all you have to do is fill them in.

Don't use these runs just as I have written them. Change them around in as many ways as you can. Keep striving for new ideas.

Another thing - when you work this solo out in G major, transpose it to: F, A $\flat$ , B $\flat$ , and C. Above all, don't just throw the runs together. Make sure that they blend together as well as those that I have written.

## BOUNCE BLUES

Gma RIFF RUN



G7 RUN



Gmi RUN



RIFF

G#dim RUN



Cm7 RUN



The musical notation shows two sections of the exercise. The first section, labeled 'Gm RUN', consists of two measures of music in G minor. The second section, labeled 'G#dim RUN', consists of two measures of music in G# diminished. The notation is written on a single staff with a treble clef and a key signature of one flat.

Gma RIFF

Gma RIFF

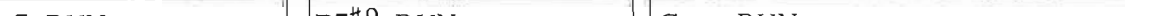
G#dim RUN



PLAY FOUR BAR BLUES IDEA

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. This is followed by a quarter note C5, a half note D5, and a quarter note E5. The melody then descends with a quarter note D5, a half note C5, and a quarter note B4. The system concludes with a quarter note A4, a half note G4, and a quarter note F#4.

Am7 RUN      D7#9 RUN      Gma RUN



## LESSON 38

So we have worked with Blues progressions and made solos from them.

Now we will work with Vamp changes. But before we go into that let's analyse Lesson 37. You know about everything in this Lesson except the "Riff Runs". Riff runs can be used in almost any song if you know where to use them. In some songs you can use them almost any place in the song, while in others there are given places.

In Lesson 37 I have placed them in the best places to get the effect that I want you to get. Riff Runs

are only ideas put together and forced against the chord. They don't have to be true to the chord.

Take the first three bars of Lesson No. 37. You know that the chords there are all G major but I'm using here a riff which has tones in it that are not Major at all, yet it fits against the chords. We are going to do a lot of work with riff runs from here on out, so anything that you don't understand now about riffs will come as we go on.

In this Lesson I have written out a few riffs that we will be using in the next few lessons.

## RIFF RUNS IN G MAJOR

**1 Bounce**

**2**

**3**

**4**

[illegible]

6

3 1 3 2 1 1 A

2 1 2 1 2

2 4 3 3

10

1 4 2 1 2 1 4 2 1 3 4 3 1 4 3 1 3 1

1 2 3 4 3

11

2 1 3 1

2 3 3 2

2 4 1 2

2 2 1

12

3 3 2 2 1 3 3 2 2 2 3

## LESSON 39

Now we are back to the Vamps again. You know that you studied Vamp chord progressions in Lessons No. 13 and 14.

So now, you're going to fit solos against the chord progressions. This is where riffs get the most use. The chord changes in Vamps move a little too fast for us to use chord runs, so we have to run ideas which is where riffs come in.

In this Lesson I am going to write out a few 8 bar Vamp solos in G major, and I'm only using the riffs that you had in Lesson No. 38. This is what I want you to do. Learn them all by heart, keep practicing them until you can sing them as you play them. Once you can sing them to yourself, try playing the chord progressions and singing the riffs together. Play the progressions as I have written them out in Lesson No. 14, as you sing the

riffs. Keep doing this every day until you can feel yourself getting in a groove with these riffs. If you do this continually they will become part of you, and you will begin to feel them, and know where to use them. This will also develop the ear. After you have done this for a few days try making up new ideas from these. Try singing new ideas as you play the chord progressions.

I'm not putting the fingering under these notes, because you should know exactly where to find, and how to finger these riffs.

After you have worked these 8 bar Vamps out in G major, you are to do the same in the keys of: F, A $\flat$ , B $\flat$ , C, D $\flat$  and E .

Remember, you are not to rush through this material. Take your time and do it all right.

## VAMP RIFFS

## Bounce

1

Gma7 Gma6 Am7 Am6 Bm7 Bbm7 Am7 D13 $\flat$ 9

Gma7 G13 Cma6 C $\sharp$ dim Dma6 Em7 Am7 D13 $\flat$ 5 $\flat$ 9

2

Gma7 Eb7 D11 Eb7 Gma6 D13 $\flat$ 9

Gma6 Eb7 D11 Eb7 Gma6 D13 $\flat$ 9

3

Gma7 Gma6 Am7 Am6 Bm7 Bbm7 Am7 D13<sup>b5b9</sup>

Gma7 G13 Cma6 C#dim Dma6 Em7 Am7 D13<sup>b5b9</sup>

4

Gma6 C#dim Cma6 C#dim Gma7 C#dim Cma6 C#dim

Gma6 G13 Cma6 C#dim Dma6 Em7 Am7 D13<sup>b5b9</sup>

5

Gma6 C#dim Cma6 / C#dim / Gma6 D13<sup>b9</sup>

Gma6 C#dim Cma6 C#dim Gma6 D13<sup>b9</sup>

6

Gma6 C#dim Cma6 C#dim Gma6 C#dim Cma6 C#dim

Gma7 G13 Cma6 C#dim Dma6 Em7 Am7 D7<sup>#5b9</sup>

## LESSON 40

Now we are back to bridges (See Lesson No. 15).

We're going to work out solos or chord runs to fit those bridges we had in Lesson No. 15. These are the most used in Vamps and modern Jazz tunes. This will be easy for you because you can run your chords.

Go back to Lesson No. 29! Here you have dominant chord runs that can be worked right into these bridges. We can't use them as they are, but if we build around them and create a few ideas we can come up with some nice solos.

I have worked out six 8 bar solos in this Lesson. You are to learn them as they are first, and then

work out new ones from them.

In Lesson No. 15 those bridges are for the key of C major, but I'm writing these solos out for the key of G major, because that's the key that we have been doing all of our solo work in.

By the way, that run at the end of each 8 bar bridges is going into a G major chord; that's why the last two bars are written like they are.

If you can't find the fingering and the strings that these solos are written for, you are not ready for this Lesson. You should go back to Lesson No. 24 and start all over again.

## BRIDGES In The Key Of G Major

## Bounce

1

B7 B7 RUN E7 Bm RUN

2

A7 A7 RUN D7 Am RUN D7 Cm RUN

A7 A7 RUN D7 Am RUN D7 D7#9 RUN



3

G7 Dm RUN G7 Fm RUN C Cma RIFF C

A7 A7 RUN D7 Am RUN D7

4

G7 G7 RUN G7 D7

A7 A7 RUN D7 D7 RIFF D7

5

B7 B7 RUN Em Em RUN Em

A7 Em RUN A7 D7 Am RUN D7 D7#9 RUN

6

B7 B7 RUN B7 Em Em RUN Em

A7 Em RUN A7 D7 D7 RIFF D7

## LESSON 41

This Lesson is going to require a lot of practicing and writing on your part!

First, I want you to practice those riffs in Lesson No. 38 chromatically all the way up and down the fingerboard. Then you are to write them out in the keys of: F, A $\flat$ , B $\flat$ , C, D $\flat$ , and E $\flat$ . This must be done to have a record of these riffs in all of the Jazz keys. (We are going to leave the key of G major soon and if you have these riffs written out in all of the other keys, you won't have any trouble). This is going to call for a lot of transposing, but if you have followed my instructions up to this point, you should not have any difficulty. I would like for you to stay on Lessons No. 38 to 42 for about two months. I want you to play these riffs in any key without any difficulty, and know the fingering and timing. Also to make up new ideas from those that you have.

Don't forget what I have told you in Part 2 of this book. Use every trick you can think of to get new ideas.

You can see that I have set aside two positions for each key. In Lesson No. 38, you have six riff runs in one position and six in still another position. The first six are in what is known as the 3rd position, because your first finger falls behind the 3rd fret on your Guitar. The 2nd six are in the 7th position, because your first finger falls behind the 7th fret on your Guitar. In other words, the fret

that your first finger falls behind is the position that you are in. In the key of G major, the 3rd and 7th positions are the most important in that key. In the key of A $\flat$  major it would be the 4th and 8th positions, in B $\flat$  major the 6th and 10th positions and so on. Now, when we get to the key of C major, we can use the 8th position, but we can't use the 12th position, because it is too far up on the fingerboard. So, this means that in the key of C major we only have one position for riff runs which is the 8th position. The key of D $\flat$ , and E $\flat$  are O.K. because we can get both positions. In D $\flat$  at the 1st and 9th positions and in E $\flat$  major at the 3rd and 11th positions.

When you write out those riffs in Lesson 38 don't forget to write them in the position that I have suggested.

Now you know two positions for each key and you should be able to play these riffs in both positions in all keys. As we go on with our studying you will find that these are the two most important positions, for solo work in each key. There are other positions that we will work with, but they are not as important. So we will concentrate on these for now.

Just as it was with chords it is also with solo work. Having set positions to take solos from makes things so much easier. You always know where to start and end your solos at.

## LESSON 42

I know that these bridge solos in Lesson No. 40 were pretty technical, but remember, - all of this material is to be played with an up and down stroke, right from Lesson No. 24 up to this point. If you have any difficulty with your technique, go back to Lesson No. 24 and study it. Remember what I said about up and down strokes. If some of these runs have too many notes in them for you break them down, use less notes, and play them a little slower.

Let us analyse Lesson No. 40. You will notice that in some places where we have dominant chords I am using minor runs. You know that the 5th of a dominant chord can be substituted in the dominant place, because they are closely related, (See Lessons No. 12 and 32). In bridge No. 1 of Lesson No. 40 the 3rd and 4th bars are E7th, but we are using another Bmi run at this point. In still other places I'm using riff runs which you are familiar with, and the last two bars of each bridge you worked with in run connections (Lesson No. 35), so you should understand what I have done well enough to go into deeper study.

Now you have three different bridges with two

solos for each. I want you to make up two more solos for each bridge . . . Using the same runs that I've used; that is, where I have 7th runs you are to use 7th runs. Where I have minor runs you use minor runs. The same holds true for the riffs. I want you to duplicate each bar with the same kind of run. But! You have to change them around. Take each run and play it in as many ways as you can to get a different sound - do as much as you can to get a new effect. One good way to do this is to learn all of the solos by heart. Then sing them as you play the chords. This will help you to feel the run, and also give you a better idea of what they sound like against the chords (See Lesson No. 39).

After you have done this, you are to transpose all of them to the keys of: F, A $\flat$ , and B $\flat$  major. These are the keys that they are used in most.

In fact, as you continue to play Jazz you will find that most of your jump tunes such as "The Blues, Vamps, and Novelty tunes" that employ this type of bridge are in the keys of: F, G, A $\flat$ , B $\flat$ , and C major. Don't leave this Lesson until you have done all of this work.

# LESSON 43

Now we are up to what we call Rhythm changes.

Rhythm changes are pretty much the same as Vamps. The only difference is this, when a musician says let's play some rhythm changes they are always in B $\flat$  major (concert).

I can go so far as to say that every Jazz musician ever to have a name, has recorded these changes over and over again, and every musician that has ever owned an instrument has played them hundreds of times. So you can see just how important rhythm changes are.

In this Lesson I have written out the chord changes that are best in most cases (at least, the ones that I

use the most), and a solo. Work out the chord progressions first, then analyse the solo. In the solo I am using the riffs that we had in Lesson No. 38.

Notice that I have four bars of written-out solos, and four blank bars. You are to fill in the blank bars with a riff, (like you did in Lesson No. 37). You can use the riffs that we had in Lesson No. 38, or you can make up new ones. Just make sure that they blend together smoothly like those that I have written out.

After you have worked out riffs for the whole solo, try some more riffs in these same places. Make up at least four riffs for each blank space that I have in this solo.

## RHYTHM CHANGES

12 27 30

B $\flat$ ma6 G $\flat$ 7 F11 G $\flat$ 7 B $\flat$ ma6 G $\flat$ 7 F11 G $\flat$ 7 B $\flat$ ma6 D $\flat$ m7

1 2

Cm7 F13 $\flat$ 5 $\flat$ 9 B $\flat$ ma6 G $\flat$ 7 F11 F13 $\flat$ 9 (11) B $\flat$ ma6 F13 $\flat$ 9 B $\flat$ ma6

23 21 5 10 23

D13 D13 D13 $\sharp$ 5 $\flat$ 9 Dm6 G13 C13 C13 C13 $\sharp$ 5 $\flat$ 9

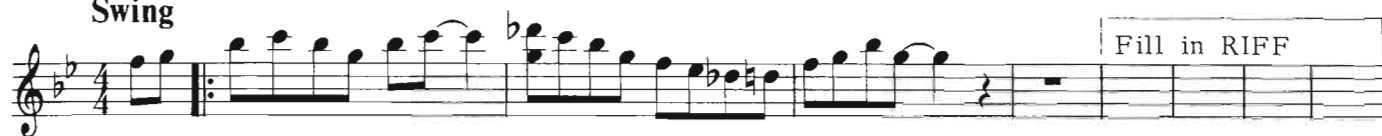
gliss

11

Cm6 F13 $\flat$ 9 B $\flat$ ma6 G $\flat$ 7 F11 G $\flat$ 7 B $\flat$ ma6 G $\flat$ 7

F11 G $\flat$ 7 B $\flat$ ma6 D $\flat$ m7 Cm7 F13 $\flat$ 5 $\flat$ 9 B $\flat$ ma6 F13 $\flat$ 9 B $\flat$ ma6

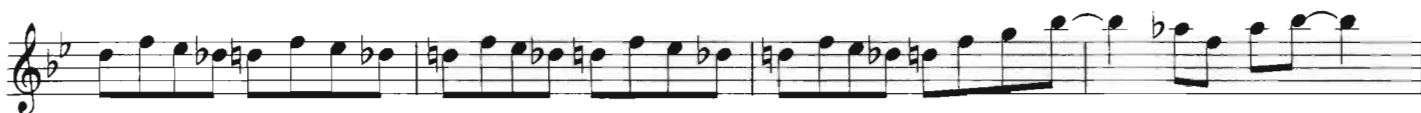
## Swing



[ 2nd 8 bars ]



[ Bridge ]

last 8 bars  
Fill in RIFF

Fill in RIFF



Fill in RIFF



[ Bridge ]

Fill in SOLO

C7 C7 F7 F7



## LESSON 44

Well, you should be coming along nicely by now.

If you have followed my instructions to the letter you've been studying in this book almost a year now, and I know that you have gained a lot of musical knowledge. Ideas should be coming to you much easier now than they were before you started this study.

We are going to work out one more study in rhythm changes, then we will leave them for good. You are going to take all of your riffs in Lesson No. 39, and all of your bridges in Lesson No. 40, plus all of the new ideas that you have worked

out from them, - then you are to make up six rhythm solos using each of these bridges in Lesson No. 40. This will give you three different types of rhythm solos, which will be of great benefit to you as you advance further.

Write them out on manuscript paper for future references. By continually writing out this material like this, you gain a wider musical knowledge, and it helps your reading ability tremendously.

After you have written them out in B $\flat$  major, transpose them to the keys of: F, G, A $\flat$  and C major.

## LESSON 45

Well, we have worked with vamps, bridges, the Blues, and you know how to use runs in all keys.

Now we are coming to what I call the grand finish. These last few lessons are going to deal with everything that you have learned, throughout the course.

In this Lesson I have written out solo sketches for those 8 bar sequences in Lesson No. 23. If you will remember I told you that these were some of the most used chord progressions in modern Jazz. So I am giving you a few ideas on how to build solos around them.

I have arranged them just as they were in Lesson

No. 23, 8 bar solos for each sequence from 1, up to No. 7. Work out each solo to itself. Then analyse it, take close notice as to how I connect my runs.

Every run connection that appears here has been used at one time or another in your studies, so you should have no trouble finding the right fingering for them.

Just take your time and work out each sequence slowly. After you have done this, make up at least two 8 bar solos for each sequence, then transpose them to all of the other keys, just as you did in Lesson No. 23.

1

C7 RUN

Fm RUN

G7 RUN

Em7 RUN

2

Gb RUN

Gb m RUN

Db RIFF

Eb7 RIFF

Eb m RUN

Db RIFF

3

C7 RUN

Bb7 RUN

Eb RIFF

4

Gm RUN

Fma RIFF

5

Gm RIFF

Dm RIFF

6

Eb7 RUN

Ab RUN

Bbm RUN

Dbm RUN

Ab RIFF

7

Bb RIFF

C7 RUN

F7 RUN

Bbma RUN

# LESSON 46

We are still working with those sequences in Lesson No. 23. Only this time we will work out solos for the 16 bar sequences (No. 8 to 11).

No. 45. Work out each solo, analyse it. Then make up two more solos for each sequence, and transpose them to all of the other keys.

This is to be done the same way as you did Lesson

8

Gma RUN

Bbm RUN

Gma RIFF

Bm RUN

Am RUN

Bm RUN

Am RUN

Bbm RUN

Am RUN

9

Gma RIFF

Gm RUN

Fma RIFF

Fm RUN

Ebm RUN

Am RUN

Gm RUN

Gma RIFF



10 F7 RUN

Bb7 RUN

Eb7 RUN

Ab RIFF C7 RUN

11 F RUN Am RUN G7 RUN

Gm RUN F7 RUN

Bb RUN Bbm RUN F RIFF

G7 RUN Gm RUN

## LESSON 47

Before we go into this study, let's go back to Lesson N. 45 and 46.

If you will notice, a lot of places in those solos I am using riffs, while the chord changes for these measures are completely foreign to the riff itself (See Lesson No. 38). But I have forced the riffs against the progressions.

In order to get a better understanding of this, study the riffs in each solo, then the chord progressions for those measures. Then sing the riffs while you play the chord progressions. This way you can hear just how the riffs sound against the chords. Now, in your solos that you made for the sequences, I want you to fit in riffs every place that I have them. See how many of your riffs you can force in, at these places. Try to fit in all of

your riffs from Lesson No. 38.

I am introducing a new position for solo work. This position is to be used for the keys of: A $\flat$ , B $\flat$ , C, D $\flat$ , and E $\flat$  major (it can be used for F, and G major but it is a little out of range). I have written out a few riffs in this new position to show where to find it. But in order to really get that position under your fingers, I want you to take all of your riffs in Lesson No. 38 and transpose them to this key. Then work them out in this position. After you have done this, work them out in all of the other keys.

These riffs are in the key of B $\flat$  major and this position extends from the 3rd to the 6th frets on your guitar.

### RIFFS IN B $\flat$ MAJOR (In The 3rd Position)

1

2

3

4

5

6

In this Lesson I am introducing the groove riff.

When you go through this solo that I have written out, you will find that the first and the last courses are the same. This is known as a groove riff. Groove riffs are repeated consecutively.

If you will notice, in the first and last 12 bars I am using the same run over and over again. That's the way this type of riff is used. No doubt you've heard Jazz combos play riffs like this many times before they went into their solo. You usually start and end a song with groove riffs. These kind of riffs are only used against Blues and vamp changes (progression).

This solo is in the key of B $\flat$  major and it employs some of the riffs in Lesson No. 47, along with a few new ones. Now the tricky part about this solo is that it's all done in the 3rd position on your Guitar (between the 3rd and 6th frets).

Another thing is that most of all the runs that I am using are riff runs. Take close notice to how I force the riffs against the chord progressions. I would like for you to practice this solo until you can sing it by heart. Then when you can sing it, play the chord progressions as you sing, so you can hear how the riffs sound against the chords.

## BLUES

### GROOVE RIFFS

(In B $\flat$  Major)

#### Bounce

The musical notation for the 'Bounce' groove riff is presented in three lines of music, all in the key of B $\flat$  major (two flats) and 4/4 time. The first line begins with a treble clef and a key signature of two flats. It features a repeat sign after the first two measures. Above the staff, the chords B $\flat$  and B $\flat$ 7 are indicated. The second line continues the riff, with Eb7 and B $\flat$  chords marked above. The third line concludes the riff, with F7, Eb7, B $\flat$ , and F7 chords marked above. The notation includes various note values, rests, and accidentals, with some notes beamed together to indicate specific rhythmic patterns.



This Lesson is to be worked out the same way as you did last week's lesson.

Your chords are E7, Ami, and Gmi, and the song is in the key of A minor. I am using the same melody (Dark Eyes), because it is easy to build solos around.

Every note in this solo is between the 7th and 11th

frets on your guitar (the 7th position). You are not to leave this position to play any part of this solo. Other than that, just follow the same rules of Lesson No. 50.

After you have worked out and analysed this solo, make up a four course solo, using these same ideas, and in this same position. Then transpose both this and your solo to the keys of: B♭mi, Fmi, and Gmi.

## BUILDING AROUND THE MELODY (Cont.)

("DARK EYES" In A Minor)

Slow bounce

The musical notation is written on six staves in treble clef, with a key signature of one sharp (F#). The tempo is marked "Slow bounce". The melody is built around the chords E7, Ami, and Dmi. The first staff starts with a double bar line and a repeat sign, followed by a measure with an E7 chord. The second staff continues the melody with E7 and Ami chords. The third staff includes a Dmi chord. The fourth staff ends with "[etc.]". The fifth and sixth staves continue the melodic pattern.

This image displays a page of musical notation, likely a score for a single melodic line. It consists of ten staves, each containing a measure of music. The notation is written in treble clef and includes various note values, rests, and accidentals. The key signature is one sharp (F#). The music is organized into measures by vertical bar lines. Some measures contain triplets, indicated by a bracket and the number '3'. The notation is written on a five-line staff for each measure.

In this your last Lesson, I have written out six examples on how to build around a melody. Each of these examples is in a different key, and there are two four-bar phrases to each one. The four-bar phrases at the top of each example give you the melody and the chord progressions. The phrase at the bottom gives you the solo built around the melody.

I have also used different types of melodies and chord progressions for each one. This is done to give you an idea on how to build solos around melodies with various types of chord progressions. Now you are to learn the melody to each example first. Keep strumming the chords and humming the melody until you know it by heart. Then practice the solo. All of the runs in these solos are those that you have had before in other lessons, only the timing is a little different. So you should be able to find them without difficulty.

After you have practiced each of these examples you will notice that the melody can be heard in every solo, even though it is not there. Now to build solos around melodies like this is not an easy thing to do. You will have to work very hard. What

you have to do is learn to make up patterns.

Let's go back to Lessons No. 50 and 51. Here in the course each of these solos I have set a different solo pattern, and I keep that pattern going throughout the solo. Now go over each solo with the thought of patterns in mind. You can see that although the runs are different from one another, they follow the same pattern. Now look at this week's Lesson. Take Example No. 1; in the first bar of the solo we have one quarter note, four sixteenth notes and three quarter triplets (lazy triplets). In the second bar you have the same identical timing, only the run is different. In the 3rd and 4th bars we are still using the same pattern with a different run, of course. Everything in the solo followed the pattern that I set at the beginning. Look at the rest of your examples. Notice how the first measure sets the pattern for all of the measures to follow. This is what we call solo patterns. After you have studied this Lesson and learned each solo, you are to make up two solo patterns for each example. Then transpose every example to all of the other keys. When you come across chord progressions similar to these, you will always have them to refer to for solo patterns.

## SOLO PATTERNS

The musical notation for Solo Patterns, Example No. 1, is presented in two staves. The top staff shows the melody and chord progressions for four measures: C, Am, Dm, and G7. The bottom staff shows the solo built around the melody, featuring various runs and triplets. The solo pattern is defined by the first measure: one quarter note, four sixteenth notes, and three quarter triplets. The solo continues for four measures, maintaining the same timing and pattern throughout.

$B\flat$   $B\flat ma7$   $Cm7$   $Cm6$   $Cm7$   $Cm6$   $Cm7$   $Cm6$

$Gma7$   $Gma6$   $Gma7$   $Gma6$   $Bm7$   $B\flat m7$   $Am7$   $Am6$

$G7$   $C7$   $F$   $D7$

$E\flat$   $E\flat dim$   $Fm$   $Ddim$

$E\flat m$   $B\flat 7$   $E\flat m$   $A\flat 7$   $D\flat ma7$   $E\flat m$   $Fm$   $B\flat 7$