



D^bmaj⁷ D^bm⁷ Cm⁷ Bdim⁷

3 5 7 9 9 7 3 5 7 9 9 7 3 5 7 9 9 7 3 5 7 R R 7

10 9 8 11 11 8 9 9 7 11 11 7 8 8 6 10 10 6 7 6 4 7 7 4

b13 D13

E^b Major

9 VIm⁷ IIm⁷ V⁷ Imaj⁷

G Major

13 IVmaj⁷ IIm⁷ V⁷ Imaj⁷

17 IIm⁷ V⁷ Imaj⁷

E Major **F Minor**

21 IIm^{7b5} V^{7alt} Imaj⁷ IIm^{7b5} V^{7alt}

A^b Major

25 VIm⁷ IIm⁷ V⁷ Imaj⁷

29 IVmaj⁷ IVm⁷ IIm⁷ ^bIIIIdim⁷

F Minor

33 IIm⁷ V⁷ Imaj⁷ IIm^{7b5} V^{7alt}

T 6 8 8 3 5 6 4 3 11 9
 A 8 7 8 5 5 5 4 6 10 10
 B 8 8 5 5 6 6 6 9 9

21 Cm⁹ F⁹ B^bm⁹ E^b9

T 8 10 8 8 6 6 6 6 8 6
 A 8 8 8 7 6 6 6 6 8 6
 B 8 8 7 6 6 5 5 5 8 6

25 A^bmaj⁷ Fm⁷b⁵ B^b(b⁹) E^bmaj⁷ Gm⁹ C¹³

Jazz Guitar Scales: Guitar Modes

Jazz scales are not really different from scales in other music, it's only the way that they are used that makes the difference in sound and feel. The **modes** as we know and use today were formalized around 1675 and as far as I know there were not so many jazzers around back then.

29 E^bmaj⁷ D⁷(b⁹(b¹³)) Gm⁹ C⁷(b⁹(b¹³)) Fm⁹ B^b E^b6

You probably have all played **modes** before, but maybe without realizing you were playing them. Can you play a **major scale**? Then you know the first mode, the Ionian.

Let's have a look at the other 6.

Take for example the **C major scale**. The major scale contains no sharps or flats and is the first of the modes : the **Ionian mode**.

Another scale most beginning guitarist will know is the **natural minor scale**. This one

is in fact the 6th mode, the **Aeolian mode**. On this page we'll be exploring the modes of **C major**.

Let's have a look at the C major scale :

33 C Major Scale C D E F G A B

The major scale is also the first mode: the **Ionian mode**. The guitar scale formula for the Ionian mode is: 1 2 3 4 5 6 7

Now if we start de C major the second note we get the next mode, the Dorian mode :

D Dorian Mode	D E F G A B C
	1 2 b3 4 5 6 b7

The guitar scale formula for the Dorian mode is : 1 2 b3 4 5 6 b7

the 3rd and 7th note are a half step behind compared to the Ionian scale.

Each mode has its own unique sound. This sound depends on how the intervals are mapped across the scale.

Let's compare the Ionian and the Dorian mode note per note :

Between notes	Interval for Ionian in half steps	Interval for Dorian in half steps
1 - 2	C-D 2	D-E 2

2 - 3	D-E 2	E-F 1
3 - 4	E-F 1	F-G 2
4 - 5	F-G 2	G-A 2
5 - 6	G-A 2	A-B 2
6 - 7	A-B 2	B-C 1
7 - 8	B-C 1	C-D 2

Interval structure for (in half steps) :

-Ionian : 2 2 1 2 2 2 1
 -Dorian : 2 1 2 2 2 1 2

So we can conclude that the notes in both scales are the same (without accidentals) and that it's the placement of the half steps that determine the kind of mode.

Now if we build a chord on the first note of the Ionian scale we get a Cmaj7 (if you don't know how to build chords then have a look at the [jazz guitar chord theory tutorial](#)) :

C E G B
1 3 5 7

If we build a chord on the first note of the Dorian scale we get a Dmin7 :

D F A C
1 b3 5 b7

Here are the 7 modes for C major, their guitar scale formulas and corresponding chord :

I	Ionian	1 2 3 4 5 6 7	C D E F G A B	Cmaj7
II	Dorian	1 2 b3 4 5 6 b7	D E F G A B C	Dm7
III	Phrygian	1 b2 b3 4 5 b6 b7	E F G A B C D	Em7
IV	Lydian	1 2 3 #4 5 6 7	F G A B C D E	Fmaj7
V	Myxolydian	1 2 3 4 5 6 b7	G A B C D E F	G7
VI	Aeolian	1 2 b3 4 5 b6 b7	A B C D E F G	Am7
VII	Locrian	1 b2 b3 4 b5 b6 b7	B C D E F G A	Bm7b5

Here's a mnemonic trick to help you remember the names of the modes:

I Don't Play Like My Aunt Lucy.

Guitar Scale Lesson : Mode Charts

In [guitar modes part 1](#) we talked about the **theory** behind modes.

In part 2 the scale charts show you how modes are played **on the guitar**. Use all of your senses when learning guitar scales: use your ears (most important), your eyes (recognize the pattern on the fretboard), your intellect (memorize the **guitar scale formulas**) and the feeling in your fingers.

The number under the fret board represents the **fret number**.

G

: represents the root or 1 of the guitar scale. The letter inside the box is the note name.

D

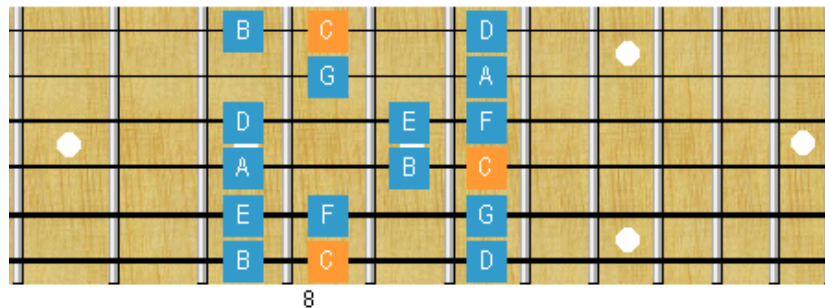
: represents a guitar scale note.

1. C Ionian Scale

! Formula : 1 2 3 4 5 6 7

! Related chord : Cmaj7

! Use : on major chords

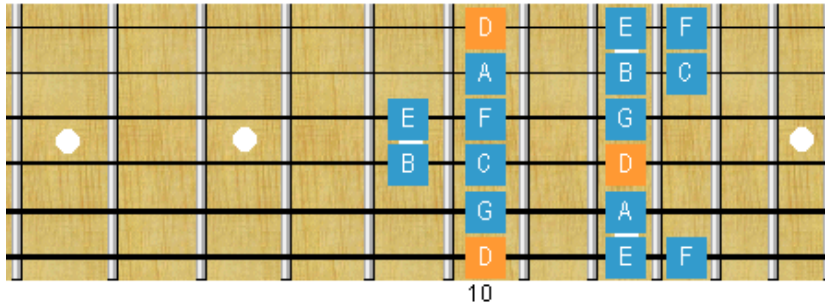


2. D Dorian Scale

! Formula : 1 2 b3 4 5 6 b7

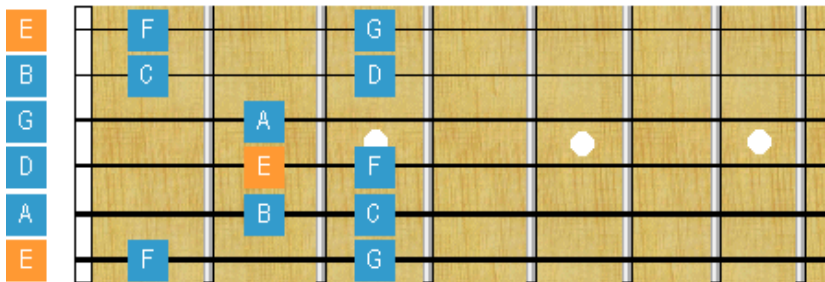
! Related chord : Dm7

! Use : on minor chords



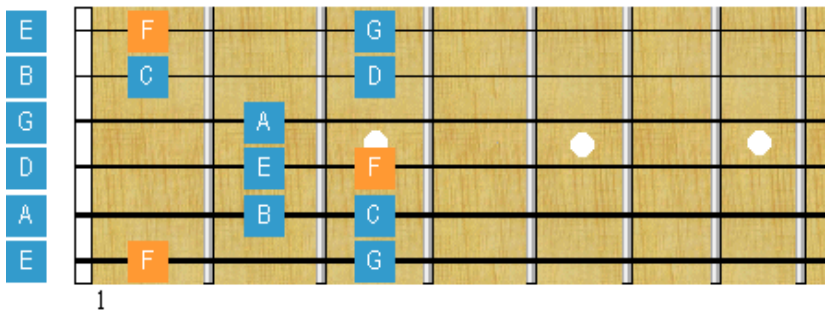
3. E Phrygian Scale

- ! Formula : 1 b2 b3 4 5 b6 b7
- ! Related chord : Em7
- ! Use : on minor chords (this one has a Spanish flavor and is one of the guitar scales frequently used in flamenco)



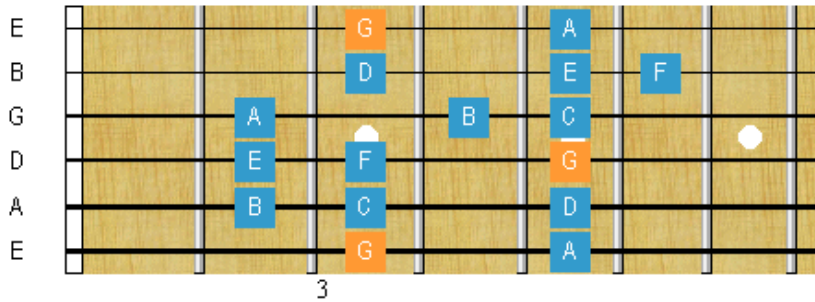
4. F Lydian Scale

- ! Formula : 1 2 3 #4 5 6 7
- ! Related chord : Fmaj7
- ! Use : on major chords



5. G Mixolydian Scale

- ! Formula : 1 2 3 4 5 6 b7
- ! Related chord : G7
- ! Use : on dominant chords (one of the blues guitar scales)

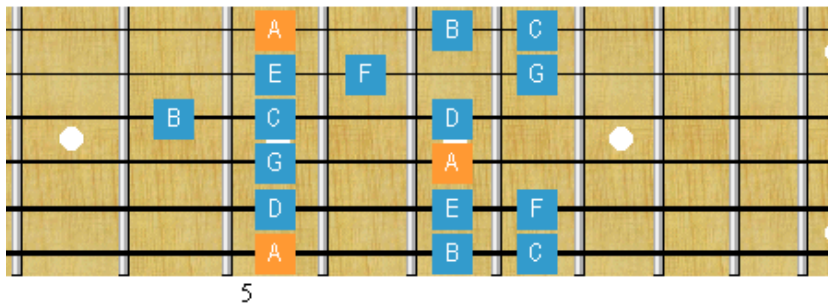


6. A Aeolian Scale

! Formula : 1 2 b3 4 5 b6 b7

! Related chord : Am7

! Use : on minor chords

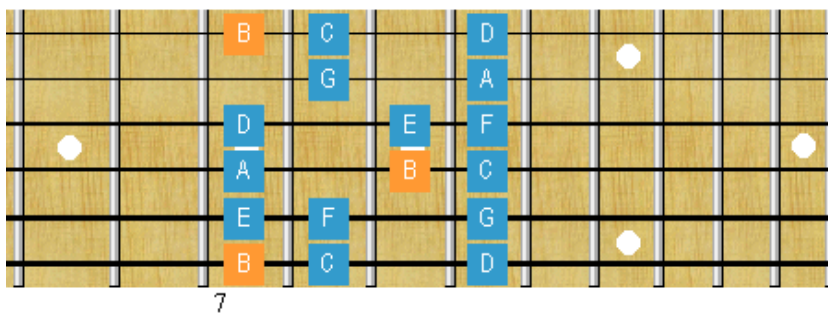


7. B Locrian Scale

! Formula : 1 b2 b3 4 b5 b6 b7

! Related chord : Bm7b5

! Use : on half diminished chords



The Bebop Scale

David Baker was the first one to come up with the term '**Bebop Scale**' in his book 'How to Play Bebop', describing a technique **Charlie Parker** and **C°** used to make those long,

never ending bebop lines. Today it's almost unthinkable for a jazz musician to not at least speak a bit of the bebop language and the bebop scale is a good place to get you started.

The Bebop Scale is a **Mixolydian Scale** with a **descending chromatic note between the root and the b7**

G Mixolydian (reversed)	G F E D C B A
G Bebop	G Gb F E D C B A

This G Mixolydian scale is the V of the **C major** scale. The G Bebop Scale can be played on most chords that are diatonic to the key of C major, but not on the C major chord itself because the F is an avoid note for the C major chord.

The Bebop Scale is a **dominant scale** and has the same function in a key as the Mixolydian scale. It can be played on the **dominant** and the **sub dominant**. Our example, the G Bebop Scale, is the dominant of C Major and can be played over G7 and Dm7, giving us a great tool to play over **II V I progressions**.

You can also play the bebop scale on [half-diminished chords](#). The G bebop scale can be played over a Bm7b5 chord.

The Bebop Scale works best **descending**.

The advantages of the Bebop Scale :

- ! Adds some **chromatics**.
- ! When you start the bebop scale on the beat and on the 1,3,5 or b7, there are nothing but **chord tones on the beats** and tensions on the off beats. This is an effective way to make **long phrases**. Don't start the bebop scale on offbeat's or tensions. Always start on downbeats and on chord tones.

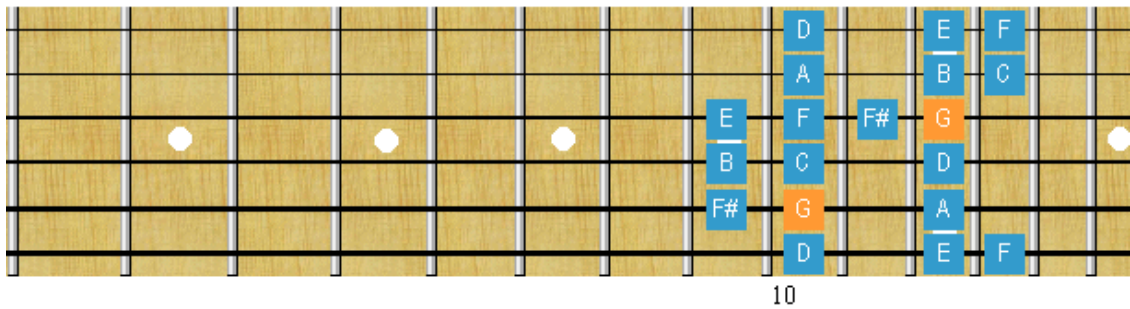
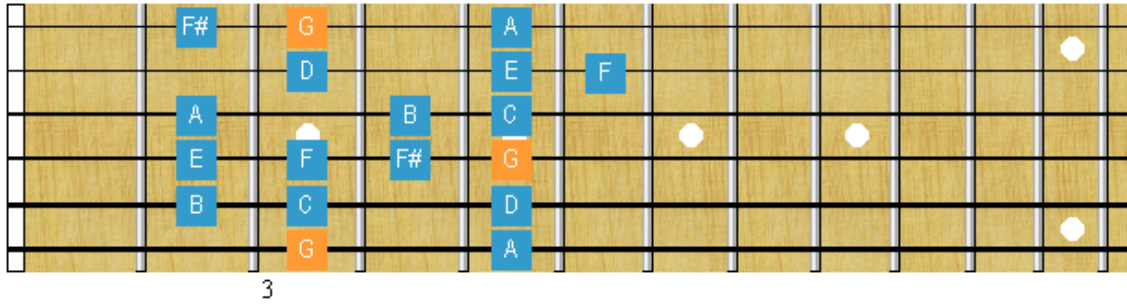
Here is the G Bebop Scale on the fret board :

G

: represents the root or 1 of the guitar scale. The letter inside the box is the note name.

D

: represents a guitar scale note.



These two positions are the **basic positions** and are the best to get you started. Needless to say you can play the bebop scale in any position you want.

Some examples of the bebop scale in action

F7

TAB: 13 12 11 10 8 11 10 8 10 9 8 7 5 8 7 5 8 7 6 5 3 6 5 3 1

G7 Dm7 Cmaj7 G7

TAB: 8 7 6 5 5 7 8

BEBOP SCALE

More Bebop here:

- ▶ [Joe Pass Guitar Licks](#)
- ▶ [Billie's Bounce Guitar Tabs](#)
- ▶ [Introduction to Bebop Guitar](#)

Chord Substitution | Lydian Dominant Scale

A very common **chord substitution** in jazz is the tritone substitution.

Tritone = #4 (or b5) interval

A **tritone substitution** is the use of a dominant chord that is 6 half steps higher or lower from the original dominant chord. Tritone substitutes are useful for both chordal playing and single note improvisation.

Take for example the G7 chord: G **B** D **F**

The 2 most important notes of this chord are the 3 (**B**) and the b7 (**F**) (if you didn't know this already I suggest you read the [guitar chord tutorial](#) first).

The 3 and the b7 of a dominant chord are a tritone apart. A tritone is a symmetrical interval, it is precisely in the middle of the chromatic scale. This being the case we change the 3 for the b7 and the b7 for the 3 and fill in the 1 and 5 to get a new dominant chord.

This chord would be Db7: Db **F** Ab **B** (more precisely: Db **F** Ab **Cb**)

So compared to the G7 chord the **B** and **F** changed places. Knowing that the **F** is the 3 and the **B** is the b7, it's easy to fill in the 1 and 5 (again if you don't agree with me about this being easy, read the [guitar chord tutorial](#) first).

The 1 is Db and the 5 is Ab. Relative to the G7 this is a b5 and a b9, so this means that the Db7 can substitute an **altered** G7 chord.

What scale would you play on the Db7. The first dominant scale that comes to mind is the mixolydian scale (if this scale sounds like Chinese to you, read the tutorial about [guitar scales](#)). Problem here is the 4 of the Db mixolydian scale: the Gb or F#. This note is the major 7 of G, while we need a b7 for G dominant.

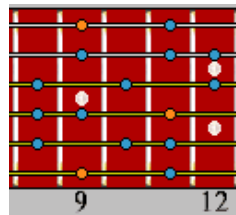
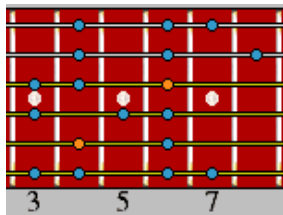
The solution: raise the 4 (F#) with a half step to the #4 (G).

A mixolydian scale with a #4 is called a '**lydian dominant**' scale. It's actually the 4th degree of an Ab melodic scale or the 5th degree of a G altered scale.

Db Lydian Dominant	Db	Eb	F	G	Ab	Bb	Cb
	1	2	3	#4	5	6	b7
Relative to G (G altered scale)	b5	b13	b7	1	b9	#9	3

In the diagram above you can see that Db lydian dominant = G altered = Ab melodic.

Here's the **lydian dominant** scale on the guitar neck:



The orange dots are the chord roots. If you have troubles finding the other positions of this guitar scale, try the [guitar scale finder](#).

Here are some lydian dominant ideas:

The **major pentatonic scale** consists of the 1, 2, 3, 5 and 6 of the **major scale**.
So C major pentatonic would consist of the following notes :

C Major Pentatonic Scale	C D E G A
--------------------------	-----------

The **minor pentatonic scale** consists of the 1, 3, 4, 5 and 7 of the **natural minor scale** (the aeolian scale).

So A minor pentatonic would consist of the following notes:

A Minor Pentatonic Scale	A C D E G
--------------------------	-----------

You might notice that the **C major pentatonic scale** and the **A minor pentatonic scale** have exactly the **same notes**, just like the C major scale (ionian mode) and the A natural minor scale (aeolian mode) have the same notes. If you're not sure what **modes** are, you might want to check this other lesson: [The Modes](#).

Some **advantages** of the pentatonic scale:

- ! the **fingering** on the guitar fret board is **simple**.
- ! the pentatonic scale works well with techniques like **pull offs** and **hammer ons**.
- ! because the pentatonic scale has only 5 notes, it's **quicker** to change from lower to higher positions on the fret board (or reverse).
- ! the pentatonic scale can bring some **variety** in your sound, that is if you **don't overuse** it.

So, **how** do we **use the pentatonic scale**?

The obvious way of using pentatonic scales is playing them on modal tunes or on a blues, but they are also very useful to **play over chord changes**.

Here follows a list of **what pentatonic scale** you can play on **what chord**:

I'll do the first one with you so you can see how the list works:

The first entry in the list shows you which pentatonic scales you can use on major chords.

'I' means you can use the major pentatonic scale built on the root of the chord, which is pretty obvious.

'V' means you can use the major pentatonic scale built on the 5th note (compared to the root of the chord). So in case of a C major chord the pentatonic scales to use would be the

G major pentatonic scale: G A B D E (5 6 7 9 3).

Chord Type	Chord Tensions	Major Pentatonic Scale	Note Functions
------------	----------------	------------------------	----------------

Major	6,9	I	1 9 3 5 6
		V	5 6 7 9 3
	9,#11	II	9 3 #11 6 7
Minor	6,9,11	bIII	b3 11 5 b7 1
		IV	11 5 6 1 9
		bVII	b7 1 9 11 5
minor/major	6,9	IV	11 5 6 1 9
Dominant	9,13	I	1 9 3 5 13
	b9,#9,b5,b13	bV	b5 b13 b7 b9 #9
Sus 4	9,13	IV	4 5 13 1 9
		bVII	b7 1 9 4 5
Half Diminished	b6,11	bVI	b6 b7 1 b3 11

The Altered Scale for Guitar

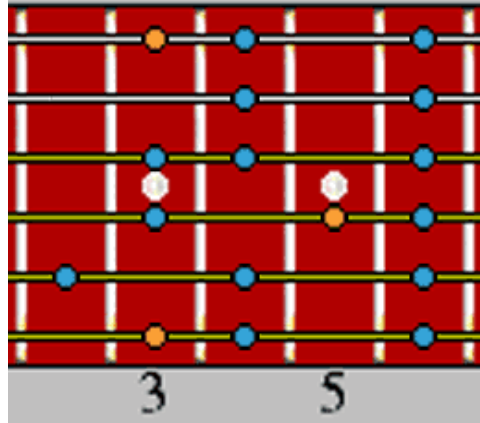
The **altered scale** can be used to play over **dominant chords** that have altered tensions (b9, #9,b5,b13). Most of the time that would be dominant chords that go to a minor chord.

The altered scale is the 7th mode of the melodic minor scale, so the G altered scale has the same notes as the Ab melodic minor scale. It is also relative to the [lydian dominant scale](#) (the 4th mode of the melodic minor scale).

altered scale = melodic minor scale up half a step

G altered scale	G	Ab	A#	B	Db	Eb	F
	1	b9	#9	3	b5	b13	b7

Here's the scale chart for **G altered**:



The orange dots are the chord roots. If you have troubles finding the other positions of this guitar scale, try the [guitar scale finder](#).

Have a look at the following guitar tabs for some altered scale ideas:

D_M^{7b9}
 G^7_{ALT}
 C_M^7

In the following example I use 2 major triads that are found in the altered scale. In case of the G altered scale those triads are Db (Db F Ab) and Eb (Eb G Bb), so triads build on the b5 and the b13 of the altered scale:

D_M^{7b9}
 G^7_{ALT}
 C_M^7

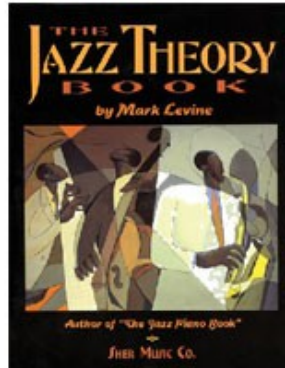
I told you that the altered scale is mostly used on dominant chords going to minor chords. You can also use the altered scale on dominants going to major chords, just look out for a clash with the one who's doing the comping behind you (if he's good, he listens to you and plays altered tensions in his voicings).

Dm7
G7ALT
Dm7

Chromatics: Turning Scales Into Jazz

*A guest lesson by **Matthew Warnock**, audio by **Dirk Laukens**.*

The Jazz Bible



Click [here](#) for more information...

In this article we are going to take a look at how we can take all of the scales and arpeggios we have learned over the years and turn them into "jazzy" sounding phrases. This is a big obstacle and one that not everyone will get over. Hopefully by working through this material we will be able to use simple and comfortable material to hip up our lines.

For the purposes of keeping things simple all of the examples in this article will be written over top of a iim7 - V7 - I - VI7b9 chord progression in the key of C major:

|Dm7 |G7 |Cmaj7 |A7b9 |

Example 1

We will now take a look at four different ways to add chromatic notes to the major scale. All of these riffs will be two beats (four eighth notes) long in order to get them under our fingers quickly and transpose them easily.

The first bar of this example uses what is normally referred to as the dominant [bebop scale](#), played over a major chord. It is normally used over a dominant chord, G7 in this key, but it can also be used over any chord in the parent key, C major.

The second bar outlines a very common chromatic passage. This is where we start on the third, in this case E, of the major scale and then play #1, 2 and back to 3. Think of it as starting on the third and playing back to the third using a chromatic approach to the 2nd note, D, of the scale.

The third and fourth bar are the same chromatic idea applied to two different scale tones. The best way to approach these licks is to think of it as connecting the two half steps within the major scale. The first connects the 4th note, F, of the scale to the 3rd note, E, by way of two chromatic approaches from below E. The last example is the same concept, only this time applied to the root, C and the 7th, B.

The image shows a musical exercise in C major. The top staff is in treble clef with a 4/4 time signature. It contains four measures of music with fingerings: 5 b5 4 5, 3 #1 2 3, 4 2 #2 3, and 1 6 #6 7. The bottom staff is a guitar TAB with fret numbers: 3-2-1-3, 5-2-3-5, 6-3-4-5, and 5-2-3-4.

Once you have these under your fingers in the key of C we are ready to move on to example 3. You can practice punching them into scale fingerings you already know, or treating them as separate entities and thinking of them as individual units that you can move around to different chords.

Example 2

Here we have a bebop sounding line written in the key of C major using the patterns outlined above. In the first bar there are the 1st and 2nd line (from example 1), the second bar has the 3rd and 4th line, the third bar has the 1st and 2nd lines and the last bar has the 3rd line. We might notice that the line sounds like an exercise, and it should. At this point we are trying to get these shapes under our fingers and these sounds into our ears. Once you have them down it will be easier to develop more creative and musical lines.

Dm7 (Ab7) G7 (Db7) Cmaj7 A7b9

The musical notation for Example 5 consists of a treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3. Below the staff are three guitar strings (T, A, B) with fret numbers: T: 8-7-6-8-7-4-5-6 | 3-4-5 | 6-5-4-6 | 5-2-3-4 | 5-4-3-5 | 3-0-1-2; A: | | | | | |; B: | | | | | |.

Example 5

We are now at the limit of adding chromatic approach chords with the Bb7 resolving to the A7b9. Once we have these substitutions under your fingers and in our ears we can choose which ones we want to use and when we want to use them. Remember just because we know all of these cool harmonies does not mean that we have to saturate our lines with them. The biggest lesson to learn is that "out" lines only work when they are played after or in between "in" lines that give them their contrast.

Dm7 (Ab7) G7 (Db7) Cmaj7 (Bb7) A7b9

The musical notation for Example 6 consists of a treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody is: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb3, Ab3, G3, F3, Eb3, D3, C3. Below the staff are three guitar strings (T, A, B) with fret numbers: T: 8-7-6-8-7-4-5-6 | 3-4-5 | 6-5-4-6 | 5-2-3-4-3-2-1-3 | 2-1-0-2; A: | | | | | |; B: | | | | | |.

Example 6

Since the first four two note ideas have been highly chromatic and mostly descending in nature we can now look at three ways to play ascending and more "inside" the scale/chords. As was mentioned above, playing out only works if we define what is in, so these three ideas are great ways to outline the harmony and help "setup" our outside ideas.

The first idea is what is commonly referred to as "1235", where each chord is outlined using the 1st , 2nd , 3rd and 5th note of the scale or mode that corresponds to it.

The second idea is the arpeggio, 1357, on each chord in the progression, and the last idea is the arpeggio with a chromatic approach tone below the root. Though these ideas have been written out over the chords in the progression, they can be used over any chord in the key we are playing in. So for example in this progression, in the key of C, we can outline Cmaj7, Dm7, Em7, Fmaj7, G7, Am7 and Bm7b5, all of the chords found in the key of C major.

Dm7 G7 Cmaj7 A7b9 Dm7 G7 Cmaj7 A7b9
 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 3 5 7 1 3 5 7 1 3 5 7 1 3 5 7

Dm7 G7 Cmaj7 A7b9

Example 7

We will now apply these three ideas to our chord progression. In this example we start out with a mixture of the new and old ideas. Notice how each bar starts off sounding inside on the first two beats and then is led into a more chromatic sound in the last half of the bar before resolving on the downbeat of the following bar. This helps create a tension and release element to the line and makes the major scale that we are basing our lines off of sound much more in the jazz idiom.

Dm7 G7 Cmaj7 A7b9

Listen:

Example 8

In the next line we will add the chromatic approach chord leading into the Cmaj7 chord in bar 3. This idea is similar to what we have already done but notice how the arpeggio in the first half of the 2nd bar really sets up the substitution nicely.

Example 8 musical notation showing a 4-measure phrase in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Dm7, G7, (Db7), Cmaj7, and A7b9. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers.

Example 9

Here we are adding a chromatic approach, Ab7, to the G7 chord in bar 2.

Example 9 musical notation showing a 4-measure phrase in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Dm7, (Ab7), G7, (Db7), Cmaj7, and A7b9. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers.

Example 10

In this last example we are adding the Bb7 resolving to the A7b9 in bar four. As before, now that we have all of the chord substitutions added we can choose which ones we would like to play at any given time. Sometimes a really simple, well placed "outside" lick is much more effective than a longer more complex line that weaves in and out against the harmony.

Tune Down

Em7 A7 Dmaj7 (Eb7)

0-3-0 2-5-8-10-9-8-10 7-7-4-5-7-5 4-1-2-3

1-2-0 2 6

Dm7 G7 (Ab7) Cmaj7 (Db7) (Db7)

2-1-3-0 0-2 0-3 1-3 1-4 5 4 9 8-7-9 11-8-9-11

Cm7 (Gb7) F7 (B7) Bbmaj7

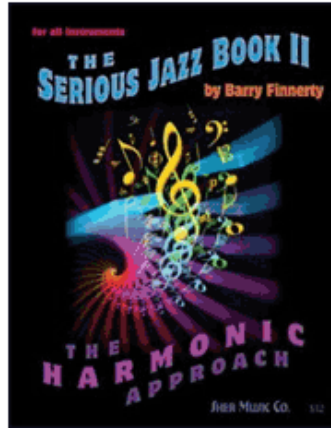
8-9-10-11-8-9-11 10 10-8 10-9-8-7-9 8-5-6-7 5 5 8

Em7 (Gb7) F7 (B7) Bbmaj7 (B7)

7-10-9-6 7 9 8-5-6-7-8-5-6-8 7-10-7 7-6 8-9 6 5 7

Chromatic Guitar Scale Exercise

The Serious Jazz Book II will help you play better and more creative jazz guitar solos...



[Click Here](#)

In this short guitar lesson I'll show you an exercise that combines scales and chromatic notes. There are many ways to practice guitar scales, this is a particular good one because the chromatic notes give the scale a jazzy sound. This is a powerful exercise, use the same principle on other scales and positions.

The example given uses the B Dorian mode.

Here is what happens:

- ! On the 1st note of the scale I play an interval, the 3rd.
- ! I approach the 2nd note chromatically
- ! I play a 3rd on the 3rd note.
- ! I approach the 4th note chromatically.
- ! ...

Most of the time the chromatic notes come from below the target note, sometimes from above.

Here's the mp3 for this scale exercise:

Listen:

And here are the guitar tabs:

Bm7

Modes Of The Melodic Minor Scale

This **guitar scale lesson** is about the modes of the **melodic minor scale**. If this is the first you hear about modes, you'd better learn about the [modes of the major scale](#) first.



The Serious Jazz Practice Book A unique book that teaches how to learn scales & chords.

[Click for more information ...](#)

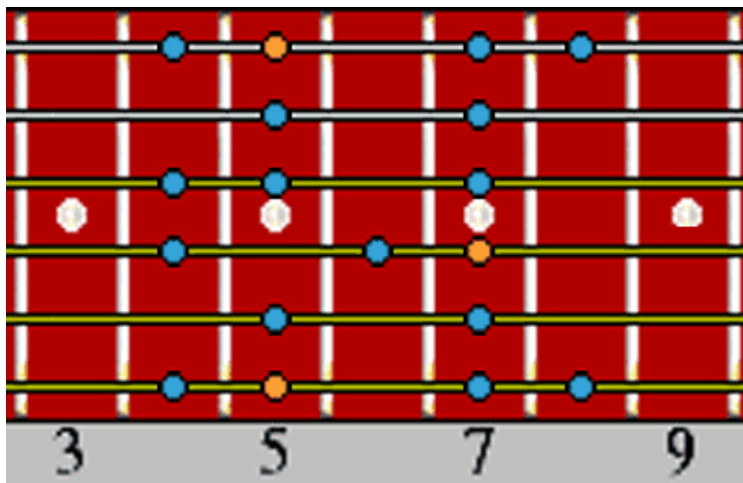
All the modes on this page have the A root, so you can hear the difference between the scales.

1) A Melodic Minor

Aka: Jazz Minor Scale

Use: on min/maj chords

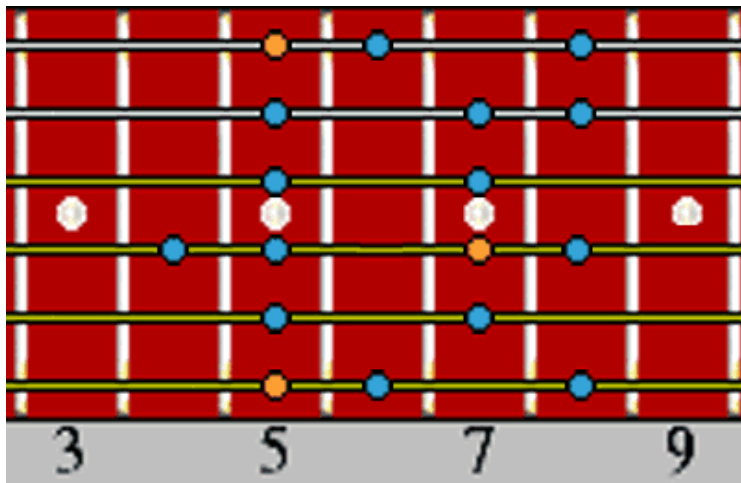
Notes	A B C D E F# G#
Scale Formula	1 2 b3 4 5 6 7



2) A Dorian b2

Use: on b9sus4 chords

Notes	A B \flat C D E F \sharp G
Scale Formula	1 b2 b3 4 5 6 b7

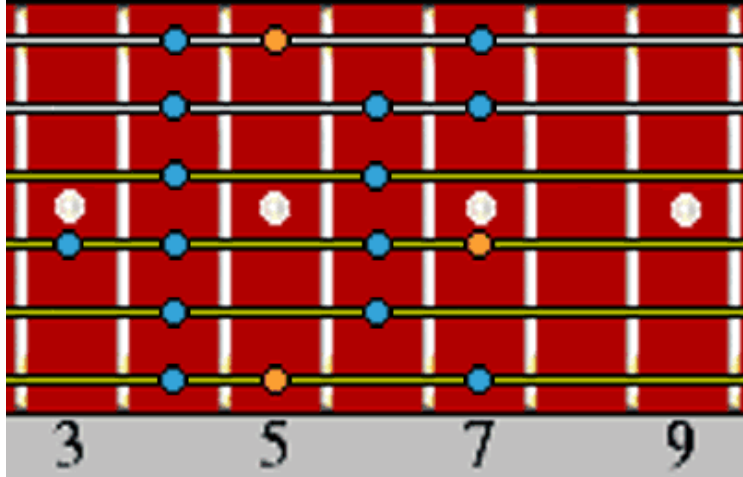


3) A Lydian #5

Aka: Lydian augmented scale

Use: on maj7#5 chords

Notes	A B C \sharp D \sharp E \sharp F \sharp G \sharp
Scale Formula	1 2 3 #4 #5 6 7

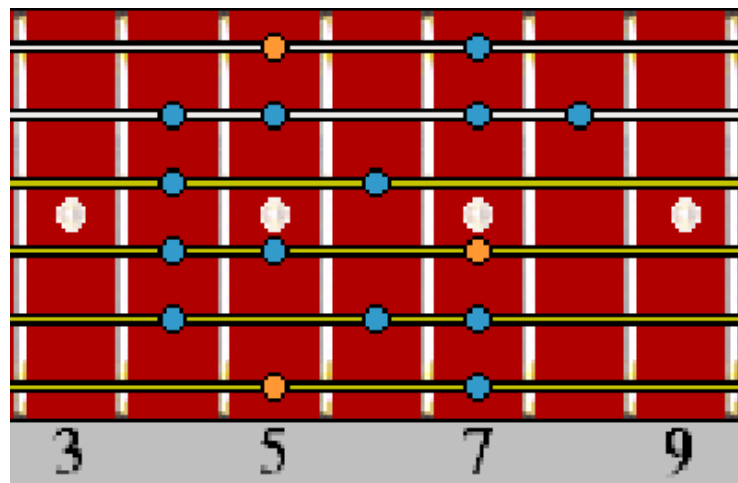


4) A Lydian Dominant

Aka: Lydian b7, Overtone scale

Use: on 7(#11) chords, also see [Tritone Chord Substitution](#)

Notes	A B C# D# E F# G
Scale Formula	1 2 3 #4 5 6 b7

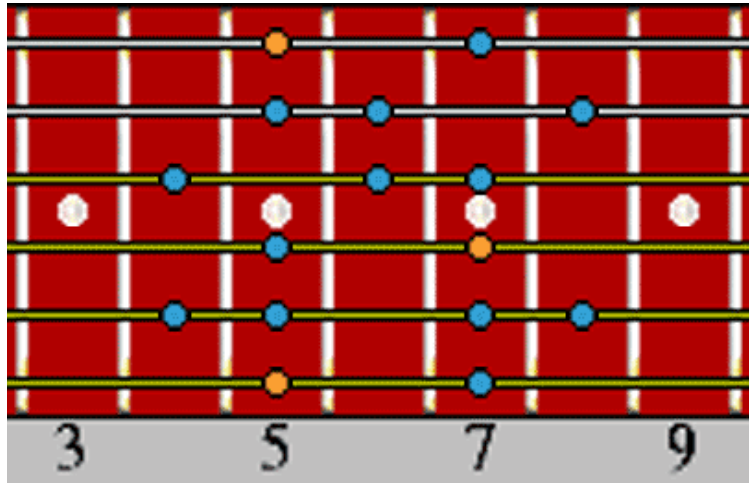


5) A Mixolydian b6

Aka: Mixolydian b13 scale, Hindu scale

Use: on dom7b13 chords

Notes	A B C# D E F G
Scale Formula	1 2 3 4 5 b6 b7

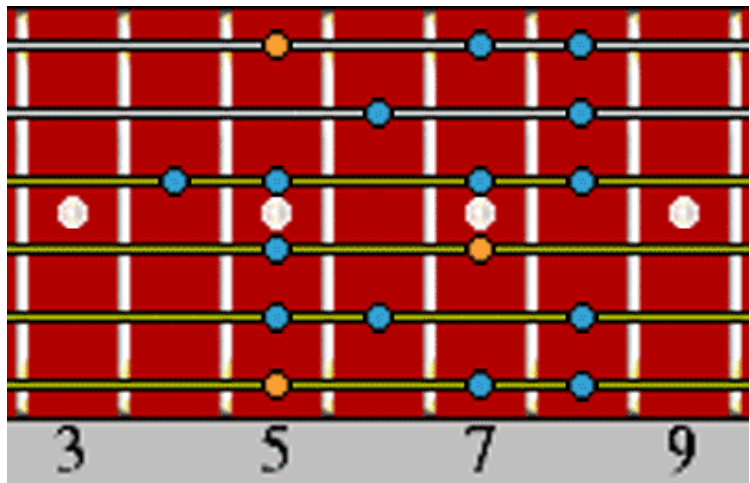


6) A Aeolian b5

Aka: Locrian #2 scale

Use: on m7b5 chords. Also see [Half Diminished Chords](#)

Notes	A B C D Eb F G
Scale Formula	1 2 b3 4 b5 b6 b7

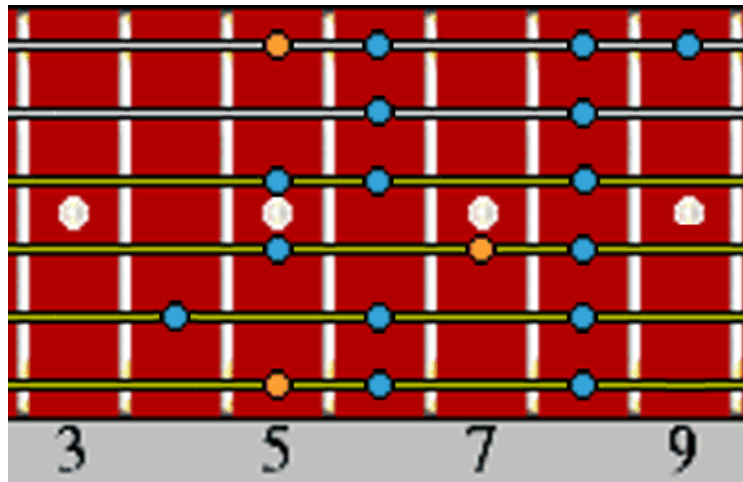


7) A Altered Scale

Aka: Super Locrian scale, Locrian b4 scale, Diminished Wholetone

Use: on dominant chords with altered tensions, also see [The Altered Scale](#)

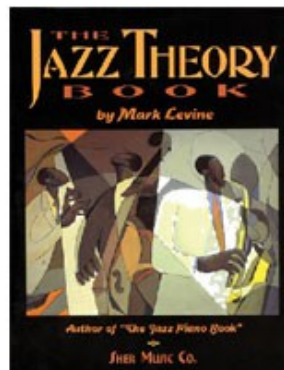
Notes	A Bb C Db Eb F G
Scale Formula	1 b2 b3 b4 b5 b6 b7



Jazz Guitar Scales For The Minor Blues

A guitar lesson by Matthew Warnock

The Jazz Bible



Click [here](#) for more information...

In part 1 of this jazz guitar lesson we talked about [minor blues chord progressions](#). In part 2 we'll talk about the guitar scales you can use to improvise over a minor blues.

These scales are not meant to be a conclusive summary of all the scales one can use over these chords. Instead they are merely a starting point to allow us to outline the different chords found in the standard minor blues chord progression, without moving your hands all over the neck.



Questions or feedback about this guitar lesson? Click here: [Minor Blues @ The Jazz Guitar Forum](#)

Bars 1-3 and 7-8

This example contains a common fingering for the C melodic minor scale (1 2 b3 4 5 6 7), and for our purposes will be used over the Cm7 chord found in bars 1-3 of the basic minor blues progression.

Though some instructional books advise us to use the Dorian mode over m7 chords within a jazz context, the melodic minor scale is preferred by many jazz musicians when outlining a tonic minor chord. Since the scale contains a raised seventh, there is always a touch of the V7, G7, chord heard within this scale, which allows us to have a sense of tension and release within our lines without using subs or alternative scales/modes.

Cm7

Bar 4

The following scale can be used to outline the C7alt chord found in bar four of the minor blues progression. This scale is often referred to as [the altered scale](#) (1 b9 #9 3 b5 #5 b7), as it outlines all of the alterations that a dominant seventh chord can take.

Since the altered scale is built off of the seventh mode of the melodic minor scale, we can simply take the C melodic minor scale from the first example and shift it up by one fret to Db, which outlines the C altered scale. This allows us to play the first four bars of a minor blues while only moving our fretting hand up by one fret.

C altered scale = Db melodic minor scale

C⁷alt

Bars 5-6

We can now move onto bar five of the minor blues, the Fm7 chord, while keeping our fretting hand centered on the eighth fret. Here we can use the F Dorian scale (1 2 b3 4 5 6 b7) over the Fm7 chord.

The use of the Dorian scale instead of the F melodic minor scale helps to keep the Fm7 chord linked to the tonic key of C minor. Since F Dorian contains an Eb, the seventh in F and the third in C, instead of the E natural found in the F melodic minor scale, it is more closely related to the tonic key and therefore is the preferential scale for this chord.

Fm⁷

Bars 9-10

For bars nine and ten we can use the G altered (= Ab melodic minor) scale to outline the minor ii-V progression. Notice that even though this scale is lower on the neck than the previous three had been, it uses the same fingering that was found in the C and Db melodic minor scales that were used over the Cm7 and C⁷alt chords.

Dm⁷b⁵ G⁷alt

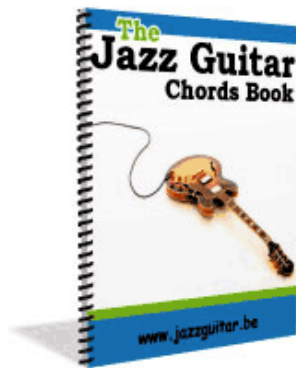
Bars 11-12

The last scale we will examine is the C melodic minor scale starting on the third fret of the fifth string, which is in the same position as the G altered scale listed above. This

scale can be used for the Cm7 chord in bar 11 as it is in close proximity to the G altered scale which allows for a smooth transition between these two bars.

Cm7

Exotic Guitar Scales



FREE!

Learn how jazz guitar chords really work + all chord charts in one free ebook...

Click [Here](#) to download your free copy...

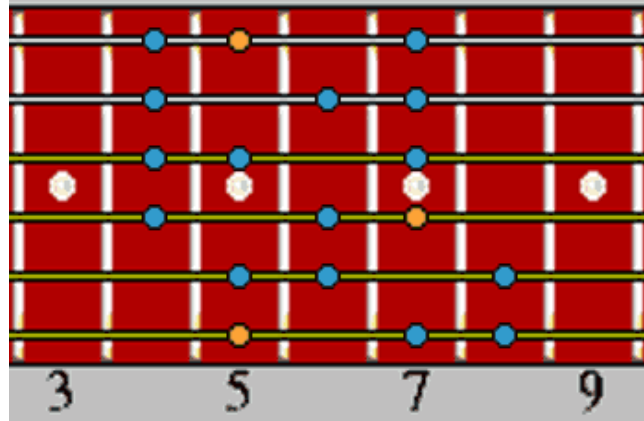
Exotic guitar scales are good to add some new flavors to your music. Below is a selection of scales from different parts of the world. Each scale is in the key of A and comes with scale formulas and charts.



Arabian Guitar Scale

This Arabian scale is an octatonic minor scale (it has 8 notes). It is the same scale as the diminished scale.

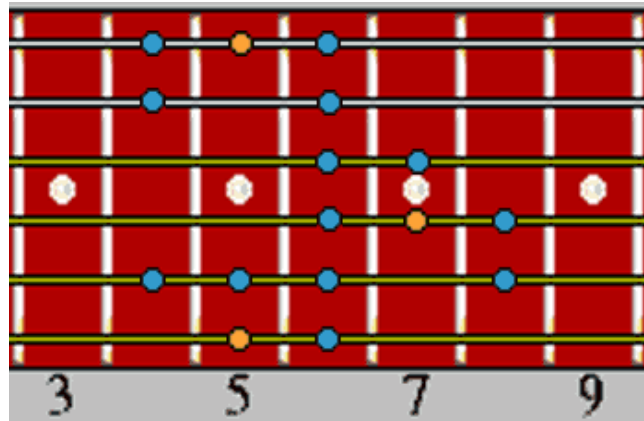
Formula	1 2 b3 4 #4 #5 6 7
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➤ **Persian Guitar Scale**

Major scale.

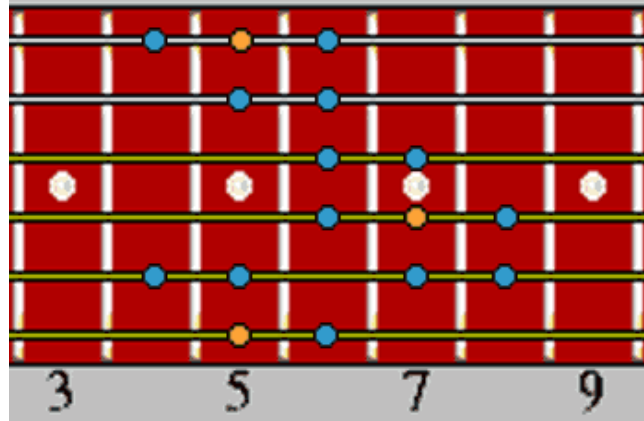
Formula	1 b2 3 4 b5 b6 7
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➤ **Byzantine Guitar Scale**

Major Scale.

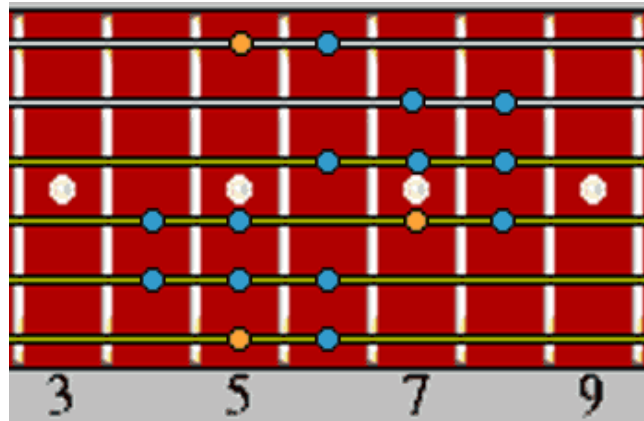
Formula	1 b2 3 4 5 b6 7
---------	-----------------



➤ Oriental Guitar Scale

Dominant scale.

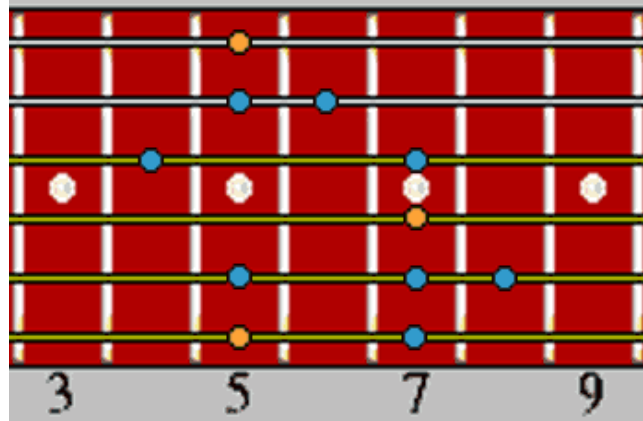
Formula	1 b2 3 4 b5 6 b7
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➤ Japanese Guitar Scale

This Japanese scale is pentatonic. It's neither major or minor, the 3rd is not included.

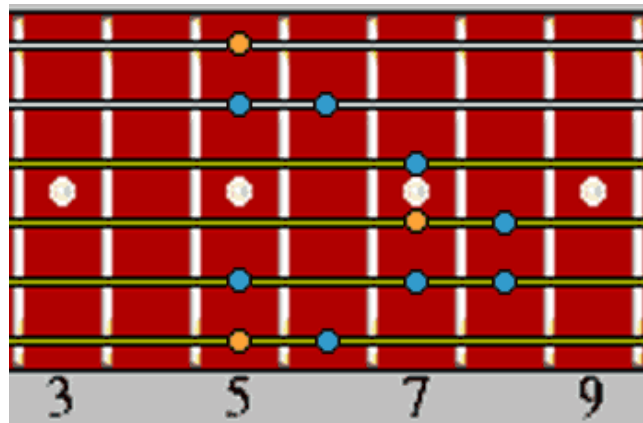
Formula	1 2 4 5 b6
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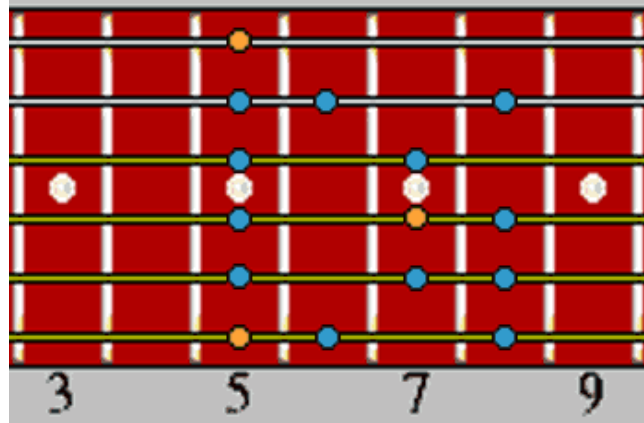
Indian Guitar Scale

This Indian music scale is called the Asavari scale or raga Asavari. A raga is something between a scale and a composition, it is richer than a scale, but not as fixed as a composition. It is more like a tonal framework for improvisation and composition, just as chord changes and standards are for a jazz musician. Besides a particular scale, ragas also have a specific melodic movement, hierarchy in tones and specific intonation, ornamentation, strength and duration. I'm not going into all the specifics of this raga, I'll only tell you that it is played differently ascending and descending. Descending, this scale is the same as the Phrygian scale, ascending it's the Phrygian scale minus the $b3$ and $b7$.

Formula Ascending	1 b2 4 5 b6
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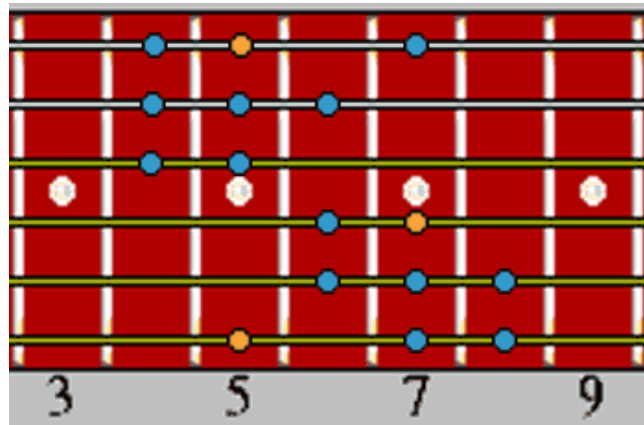
Formula Descending	1 b7 b6 5 4 b3 b2
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➤ **Gypsy Guitar Scale**

This scale is the Hungarian gypsy scale (minor). Check the second [Django Reinhardt lick](#) for an example.

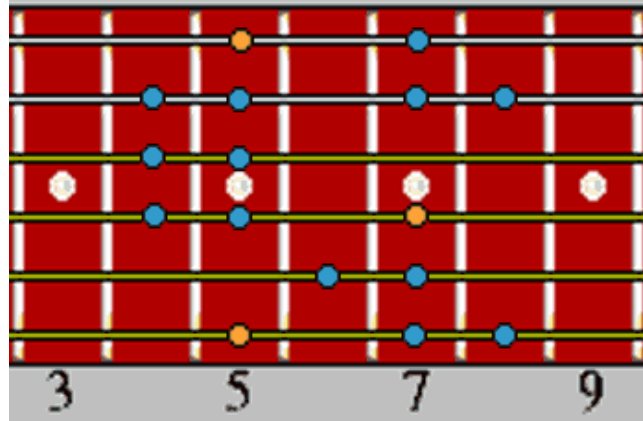
Formula	1 2 b3 #4 5 b6 7
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➤ **Romanian Guitar Scale**

Minor Scale.

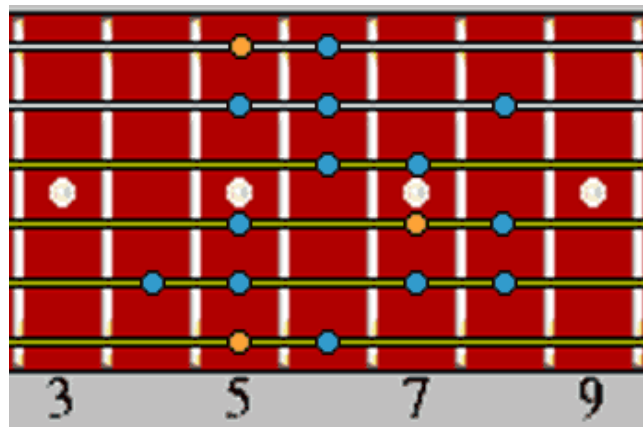
Formula	1 2 b3 #4 5 6 b7
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➤ Jewish Guitar Scale

A dominant scale that's also known as the Spanish gypsy scale. The Jewish scale is an inversion of the harmonic minor scale (on the 5th note): E Jewish = A harmonic minor.

Formula	1 b2 3 4 5 b6 b7
---------	------------------



Origin	Guitar Scale Formulas	Type
Arabian	1 2 b3 4 #4 #5 6 7	minor
Gypsy	1 2 b3 #4 5 b6 7	minor
Romanian	1 2 b3 #4 5 6 b7	minor

Indian	1 b2 4 5 b6	neutral
	1 b2 b3 4 5 b6 b7	minor
Persian	1 b2 3 4 b5 b6 7	major
Byzantine	1 b2 3 4 5 b6 7	major
Oriental	1 b2 3 4 b5 6 b7	dominant
Jewish	1 b2 3 4 5 b6 b7	dominant
Japanese	1 2 4 5 b6	neutral

Advanced Guitar Scales: Horizontal Playing

In this lesson on **guitar scales** we'll talk about **horizontal playing**.

When we first start learning guitar scales, we usually play the scale vertical on the neck, from the lowest to the highest note in a particular position. This is a necessary step, but don't limit yourself to that because it's hard to see the connection between the different positions that way.

Playing horizontally is a more advanced method of playing guitar scales and means we start left on the guitar neck and advance to the right or the other way round. This can be done on two adjacent strings or three or four or with a skipped string, the possibilities go as far as your imagination goes. I'll help you on your way with some examples.

In this guide we work with the C major scale, but remember that C major has the same notes as D Dorian, E phrygian, and so on (if you have a problem remembering this, check out this tutorial on [modes](#)).

Playing Guitar Scales on One String

This is a very good **ear training** exercise. Think like a sitar player and play all guitar scales on any of the 6 strings. Don't think about where to place your fingers too much, but pick a scale and work with your ears. This simple example is the major scale played on the high e string. Also try other strings, other modes, the altered scale, diminished scale, ...

♩ C^{MAJ7}

0 1 3 5 7 9 11 12

Playing Guitar Scales on Two Adjacent Strings

This first example shows you how to play the scale of C major on the top two strings:

C_{MAJ}^7

The image shows a musical score for a C major scale on strings 1 and 2 in 4/4 time. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar tablature with strings labeled T, A, and E. The scale is played in two measures. The first measure contains notes on string 1 (1, 3, 3, 5, 5, 6, 7) and string 2 (0). The second measure contains notes on string 1 (0, 10, 10, 12, 12) and string 2 (13).

The next scales tab shows the major scale on strings 2 and 3:

C_{MAJ}^7

The image shows a musical score for a C major scale on strings 2 and 3 in 4/4 time. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar tablature with strings labeled T, A, and E. The scale is played in two measures. The first measure contains notes on string 2 (1, 2, 3, 4, 5, 5, 6, 7) and string 3 (0). The second measure contains notes on string 2 (0, 9, 10, 10, 12, 12) and string 3 (12).

I'm not going to give you the tabs for the other strings, you can figure that out yourself. The examples I showed you are very straightforward, use your imagination to make these exercises a little more exciting. Here's an example of the same technique, but with some variations:

C_{MAJ}^7

The image shows a musical score for a C major scale with variations on strings 1 and 2 in 4/4 time. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar tablature with strings labeled T, A, and E. The scale is played in two measures. The first measure contains notes on string 1 (13, 12, 10, 12, 10, 0, 7, 0) and string 2 (0). The second measure contains notes on string 1 (6, 5, 3, 5, 3, 1, 1) and string 2 (0).

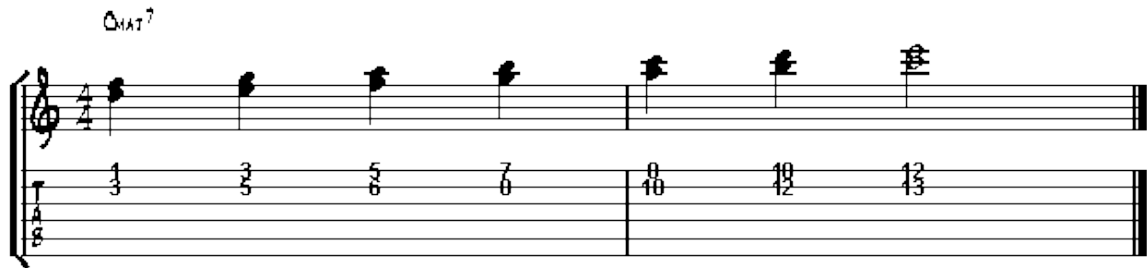
Instead of using adjacent strings, you can also skip a string:

C_{MAJ}^7

The image shows a musical score for a C major scale skipping a string on strings 1 and 3 in 4/4 time. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar tablature with strings labeled T, A, and E. The scale is played in two measures. The first measure contains notes on string 1 (1, 3, 5, 7) and string 3 (2, 5, 7). The second measure contains notes on string 1 (0, 10, 12) and string 3 (9, 10, 12).

Instead of playing the scales melodically (note by note) you can also play them harmonically (the notes together, like a chord):

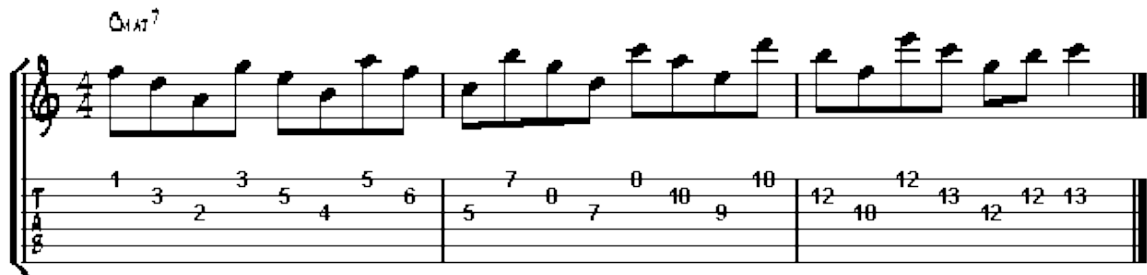
Chord 7



Playing Guitar Scales on Three Adjacent Strings

Same principle as above, but now we use three strings instead of two:

Chord 7

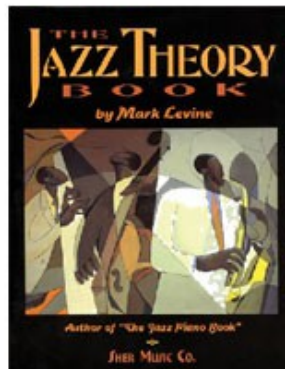


Try to use this technique on all guitar scales you know and you and your fingers will have a much better understanding of the fretboard.

Dissonance, Resolution & Note Enclosure

A guitar improvisation lesson by Matthew Hart

The Jazz Bible



Click [here](#) for more information...

Dissonance is the use of notes that fall outside of the key signature of the tune. In turn, **resolution** is the return to consonance, to bring the melody back home. Consonant phrases can sound very good, in small doses, but quickly become tedious over the length of an entire solo.

The **contrast** between dissonance and consonance, used at opportune moments in a solo, is what keeps both yourself and the listener interested. Lets take a look at some phrases, over the same chord progression, but this time take advantage of dissonance.



Dissonance and Resolution

All examples in this guitar lesson are played over a II V I in G major:

II V I I
| Am7 | D9 | Gmaj7 | Gmaj7 |

Here's the backing track:

You can also download the backing track [here](#).

Phrase 1

Bar 1 has no dissonance, as indicated by the absence of accidentals. However, when we hit beat one of **bar two** we are playing a B flat, which is not in the key of G. This tone is dissonant and creates tension in the melody. The last eighth note in bar two is F natural, this tone is also dissonant. The F natural appears to want to *resolve* to F sharp, which it does on the first beat of bar three.

Even though we are using notes outside the key signature, it still sounds good, but why? The reason it works, is due to **chord substitution**. We won't go into any depth on chord substitution here, as it is a huge topic in itself, but we can have a look at what substitute chords are being implied by this phrase.

Bar one starts on a non-chordal tone, relative to Am7. The note B is not part of the Am7 chord, but it sounds good because it implies an **Am9** chord. In beat three we hit the minor third of Am9 (C), and move up to B again in the final note of bar one. This re-enforces the sound of the implied Am9.

The first note in **bar two** is a B flat, implying the D9 chord has been substituted for a D9#5 chord. The B flat is quickly resolved to the ninth (E) to release that tension. Holding a dissonant note for too long can often sound *incorrect* or *unpleasant*!

The **best place** to use dissonance in a chord progression is the **dominant chord**. This is because the dominant is the least stable chord and naturally wants to resolve.

If you hit a wrong note, then make it right by what you play afterwards...

- Joe Pass

The final note in bar two (F natural) is the up-beat of a note enclosure, which we will look at in more depth later in this article.

Phrase 2

The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody consists of the following notes: Bar 1 (beats 1-4): G4, A4, Bb4, C5. Bar 2 (beats 1-4): D5, E5, F5, G5. Bar 3 (beats 1-4): G5, F#5, E5, D5. Bar 4 (beats 1-4): C5, B4, A4, G4. Below the staff is a guitar fretboard diagram with three strings labeled T, A, and B. The fingerings are: Bar 1: T (4), A (5), B (6); Bar 2: T (5), A (6), B (7); Bar 3: T (8), A (7), B (5); Bar 4: T (8), A (6), B (7).

There is an A flat on **bar 1** (beat 2), implying the substitute chord of AmMaj7. The note A flat is the major seventh. On **bar 2** (beat 1) we play an F natural to imply a D7#9. On the 'and' of beat 3, we repeat the F natural before resolving it to F sharp, in the form of a Note Enclosure.



Note Enclosure

As mentioned above, phrase 1 and 2 both utilize the note enclosure concept.

A note enclosure is a grouping of three tones, usually including a dissonant tone, that resolves to a tone between its two preceding tones.

Sounds confusing, so lets look at some basic examples in G Ionian:

The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody consists of two bars. Bar 1: G4, A4, Bb4, C5. Bar 2: D5, E5, F5, G5. Below the staff is a guitar fretboard diagram with three strings labeled T, A, and B. The fingerings are: Bar 1: T (5), A (3), B (4); Bar 2: T (5), A (3), B (4).

In **bar 1**, we enclose the note B between C and B flat. The chromatic tone B flat, is played on the up-beat, the 'and' of the pulse.

In **bar 2**, we enclose F natural between G and F sharp. Both examples fit perfectly over the Gmaj7 chord, because they resolve to the chord tones. Note that because the

dissonant (chromatic) tones are on the up-beat, there is no chord substitution implied, but it does add flavor to a phrase.

This is the simplest form of note enclosure, using only a three fret range, making it **easy to play** without much thought.

Here is a **handy trick** for guitar that makes this type of note enclosure easy to use:

Anywhere a scale has two notes that are one fret apart, the lower tone can be enclosed by one fret above, and one fret below. So looking at bar one in the example, the notes B and C, of the G Ionian mode, are one fret apart. The lower tone B can then be enclosed between C (one fret above) and B flat (one fret below). The sequence of notes is then C, B flat, B.

Note Enclosure Exercise 1

The following exercise is good practice for this type of note enclosure, and unlocks its full potential. Practice groupings based on the two examples above, adding a 4th note, within the key signature, to the end of the note enclosure.

Here are some examples to get you started:

The image shows three measures of music on a treble clef staff in G major (one sharp). The notes are G4, A4, B4, C5, B4, A4, G4. The first measure shows a note enclosure on B4, with notes C5 and Bb4. The second measure shows a note enclosure on C5, with notes D5 and Bb4. The third measure shows a note enclosure on A4, with notes B4 and G#4. Below the staff are three lines of guitar fretting: 5 3 4 2, 5 3 4 5, and 5 3 4 3.

Practice ending on different notes of the scale, especially the **chord tones** of the progression. Also try playing the same groupings at other parts of the fretboard. As with the consonance exercise you will eventually be able to link these small groupings together to create some basic bebop phrases.

Here is a phrase exclusively using this type of note enclosure concept, over the G Ionian II V I progression:

The image shows a musical phrase in G major, 4/4 time, over a II V I progression. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure shows a note enclosure on B4, with notes C5 and Bb4. The second measure shows a note enclosure on C5, with notes D5 and Bb4. The third measure shows a note enclosure on A4, with notes B4 and G#4. Below the staff are three lines of guitar fretting: T 13 11 12 10, A 12 10 11 10 12 11 9, B 12 10 8 9.

Note Enclosure 2: Implying Substitute Chords

The following examples show another form of note enclosure that is used to imply **substitute chords**. The dissonant tone is played on the down-beat.

Take a look at the following groupings:

Bars 3 and 4 are the same as **bars 1 and 2**, but played an octave higher in the A Dorian position.

Playing **bar 1** over an Am7 chord implies the substitute chord of AmMaj7.

Bar 2, when played over an Am7 chord implies the substitute chord of Am7b5.

These implied substitutions create a very effective dissonance over the Am7. The groupings can be played starting on any **down-beat**, or for more variety, any **up-beat**. Playing them on an up-beat creates far less tension much like the previous forms of note enclosure. The following phrase uses this form of note enclosure exclusively.

Bar 1 implies AmMaj7 and **bar 2** implies D7#11 for two beats, followed by D7b9 for two beats.

Note Enclosure Combinations

Once you are comfortable with both types of note enclosure you'll have a huge improvisational vocabulary to play with.

Let's take a look at the note enclosure forms combined into a single phrase:

The two note lead-in to **bar 1** is our first form of note enclosure.

Bars 2 and 3 use the second form and you'll notice they are identical to the previous example above.

In **bar 4** we play two more note enclosures based on the first form.

As you can hear, the combination of the forms can produce a much more diverse and interesting phrase!

See also: [Chromatics: Turning Scales Into Jazz](#)

Guitar Scales: The Suspended Sound

This guitar scale lesson teaches you how to use a part of [the pentatonic scale](#) to create new sounds.

More about guitar scales:

[The Church Modes](#)

[The Lydian Dominant Scale](#)

[More...](#)

Sometimes it's difficult for an improvising musician to bring variety into his solos. We need to learn as many improvisation techniques, scales and arpeggios as possible so we can bring new sounds into our improvisations. A way to find new sounds is to **take something you already know and use it in a different way.**

In this example we'll have a look at a scale everyone knows: the pentatonic scale.

The **minor pentatonic scale** has 5 notes: 1 b3 4 5 b7

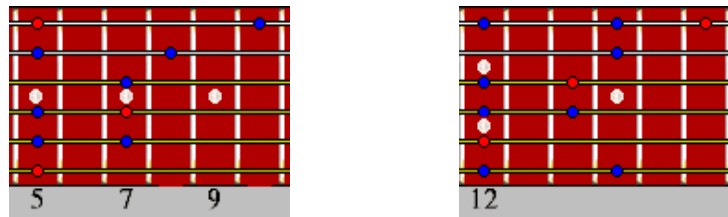
The most obvious way to use this scale is to play it on a chord with the same root (for

example A minor pentatonic over an Am chord). We all know this sound in and out. It has been used like this for ages in blues, rock, pop and lots of other musical styles.

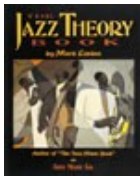
Now try to **take away the b3** and play the remaining scale over a minor chord with the same root. Sounds completely different, doesn't it? The remaining notes are the notes of a **sus chord**. Because you don't play the b3 the suspended sound becomes more prominent.

Sometimes it's not what you play, but what you don't play

Here are the **guitar scale diagrams** in 2 positions:



Jazz Guitar 101: Arpeggios



[The Jazz Theory Book](#) The most comprehensive jazz theory book ever published.

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If you have questions, remarks or other feedback about this tutorial, [discuss it at our jazz guitar forum](#).

This is the first lesson in a series of jazz guitar beginner lessons. I'll be covering all the basic building blocks needed to play jazz guitar, a jazz guitar 101. In this tutorial we'll be covering how arpeggios are used in jazz guitar music and **how to play arpeggios on a guitar**.

An arpeggio is a broken chord, where the notes of the chord are played in succession.

Arpeggios are a good base for improvisation over chord progressions. By playing the chord tones in your guitar solo you reflect the harmony of the tune in your solo, something that makes your improvisation **interesting to listen to**.

It's important that you know every arpeggio in **all positions** of the guitar neck. This can be a bit daunting in the beginning, but with regular practice you can play any arpeggio without thinking. In this tutorial we'll be starting with some basic positions, no need to learn them all at once.

All arpeggios are of the **movable** type, I'll explain you at the end of this page what that means.

1) 2 5 1 Position A

We're going to learn the basic arpeggios by looking at some common **chord progressions**. The most common chord progression in jazz is the 2 5 1. In this example we'll be working in the key of **G major**:

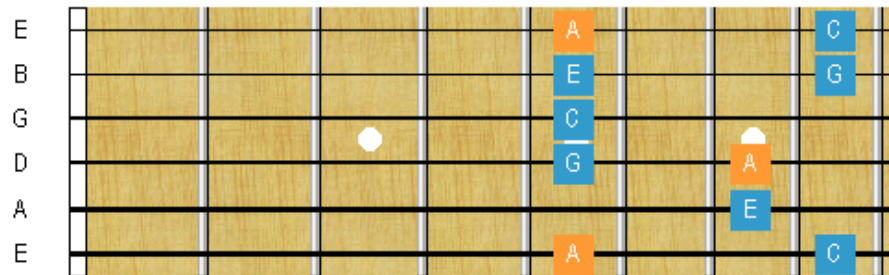
|Am7 |D7 |Gmaj7 |% |
 |II |V |I | |

To play over this kind of chord progression, we'll need 3 kinds of arpeggios: minor, dominant and major. Here's the arpeggio for the **Am7 chord**:

Am7	A C E G
	1 b3 5 b7

G : represents the root or 1 of the guitar chord. The letter inside the box is the note name.

D : blue squares represent a chord tone other than the 1.



To practice this minor arpeggio, play it like this until it jumps out of your fingers without having to think about it:

Am7

You can also practice it by first playing the chord and then the arpeggio, a good exercise for your ears:

Am7

We go on to the **D7** chord:

D7	D F# A C
	1 3 5 b7

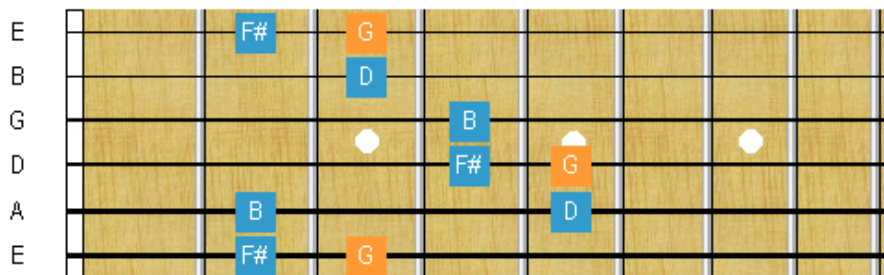
Start by practicing this dominant arpeggio like this:

D7

Like the minor arpeggio examples, you can also play the chord before the arpeggio as an exercise.

And then we arrive at the **Gmaj7** chord:

Gmaj7	G B D F#
	1 3 5 7



Practice this major arpeggio the way we did for the minor and dominant arpeggio (start on the root).

Ok, we know the basic positions for the arpeggios, now we're going to **combine** them:

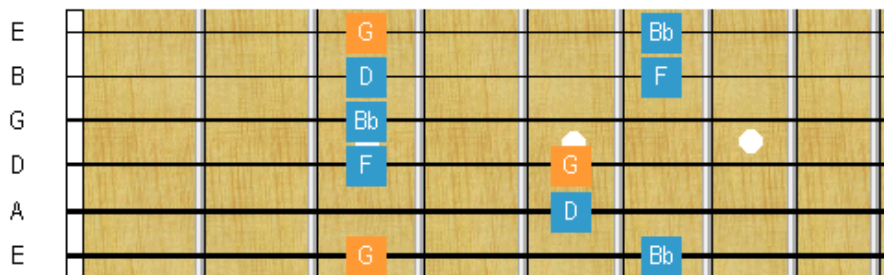
Am7 D7 Gmaj7

This is an example of how you can combine the arpeggios. It's **not very musical** at this point, but being able to play them like this is a **necessary step in the learning process**. Let's have a look at another example, starting from a different place:

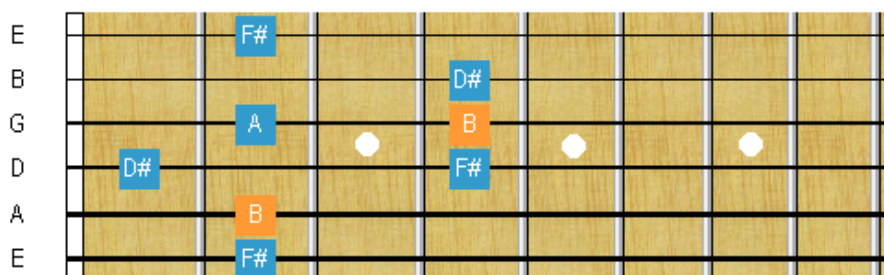
Am7 D7 Gmaj7

Now **start improvising** over these chord changes using only these arpeggios. You can start on any note you want or use any rhythm you want, although for educational purposes it's better to play a long stream of 8-notes like in the examples. To make sure you change chords at the right place you can use software like Band in a Box (or you can do the hard work yourself and record the changes with a metronome).

Good to know: all arpeggios are movable. If you know the arpeggio for Am7 you can use that same 'shape' to find the arpeggios for other minor chords. Let's say you want to find the arpeggio for Gm7. All we have to do is slide the arpeggio for Am7 2 frets down. So instead of starting on the 5th fret in case of Am7, we start on the 3rd fret for Gm7. This is the result:



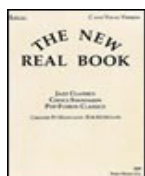
You move the root to the appropriate note on the string and play the shape from there. Another example: we know the arpeggio shape for D7, so it's easy to find B7:



Good, we just touched the very basics of arpeggios, of course there are other chord types, positions and techniques. Stay tuned for a next episode coming soon!

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Jazz Guitar 101 Part 2: Arpeggio Shapes



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For this second part of Arpeggio 101, I listed the **arpeggio shapes for the main chord types**: major, minor, dominant, m7b5 and diminished. Memorizing these arpeggio shapes can be a bit of a hassle, but it's important that you know them. Don't try to learn them all at once, give yourself the time and take it easy.



The arpeggios on this page are compulsory knowledge for every jazz guitarist.

In the following list I give you the arpeggios for specific chords, e.g. Am7, but remember that the shapes are movable (if this is not clear to you, read the end of [Arpeggio 101 Part 1](#)).

1) Arpeggio Shapes for Major Chords

G

: represents the **root** or 1 of the guitar chord. The letter inside the box is the note name.

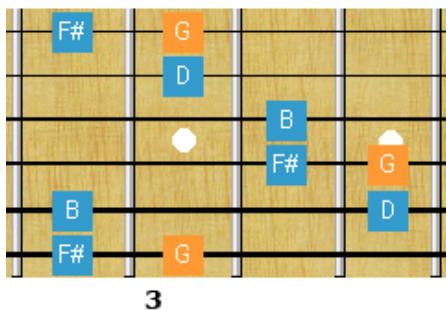
D

: blue squares represent a **chord tone** other than the 1.

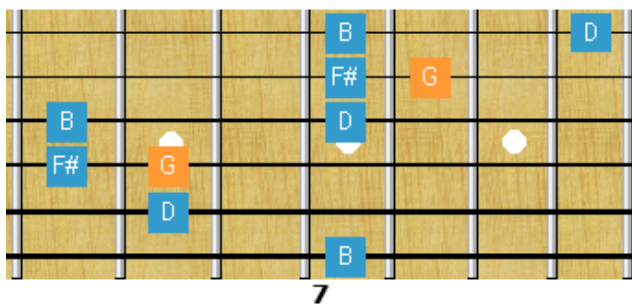
The number under the arpeggio diagrams is the **fret number**.

Chord: Gmaj7

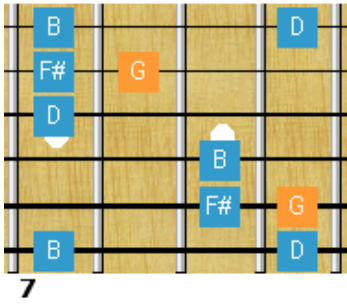
Starting on the **root** or the 7:



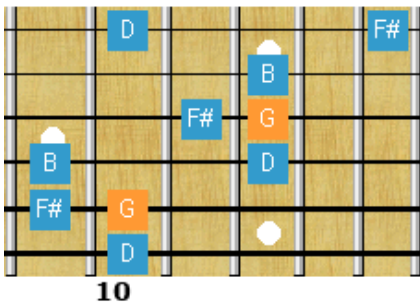
Starting on the **3rd**:



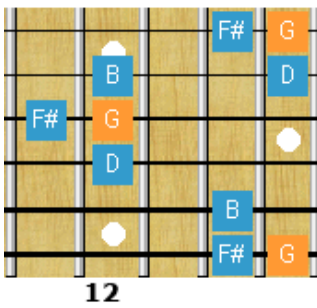
Also starting on the **3rd**, but going in another direction:



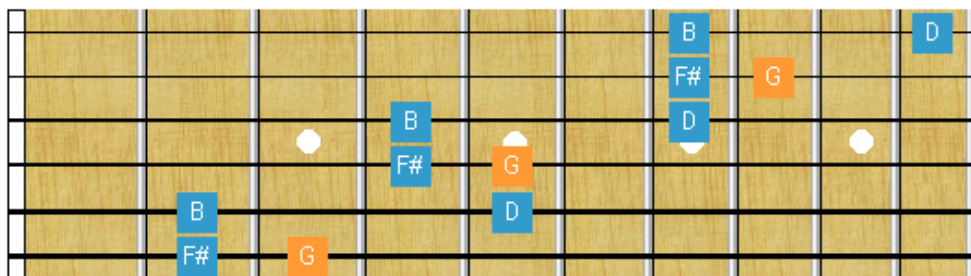
Starting on the **5th**:

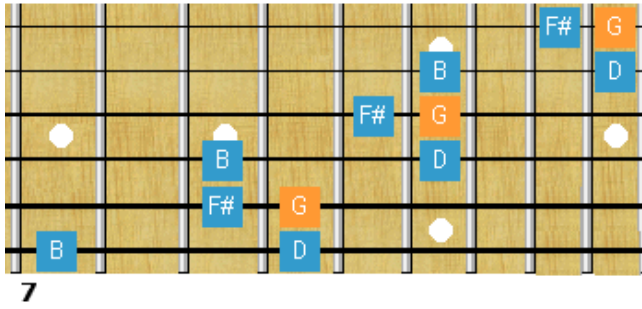


Starting on the **7** or the **root**:



And here are two additional diagrams, where I play **2 notes per string**. These patterns fall very convenient on the fretboard:

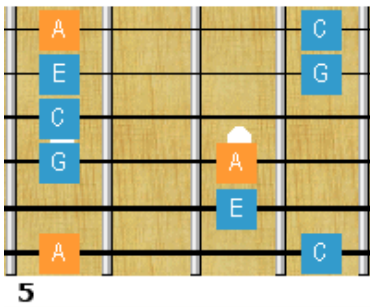




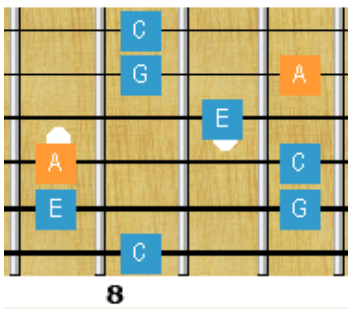
2) Arpeggio Shapes for Minor Chords

Chord: Am7

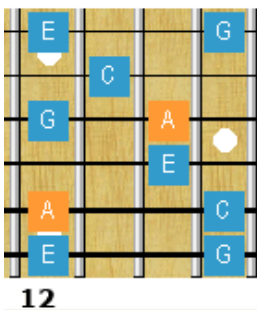
Starting on the **root**:

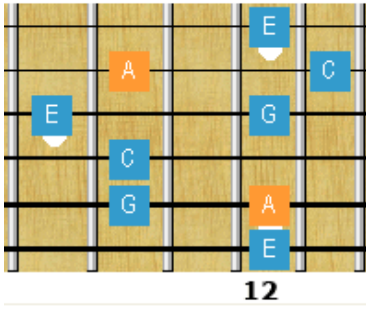


Starting on the **3rd**:

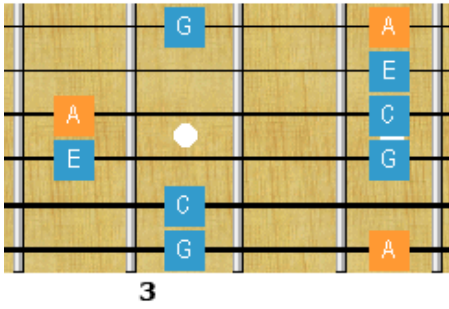


Starting on the **5th** in two directions:

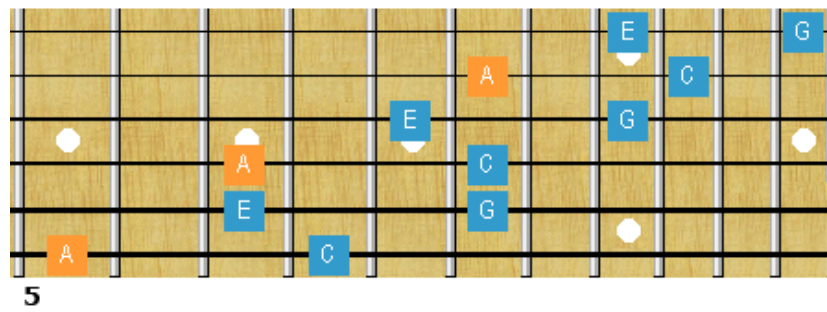
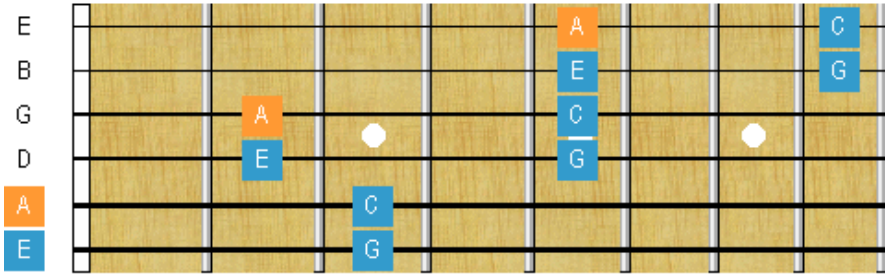




Starting on the **b7**:



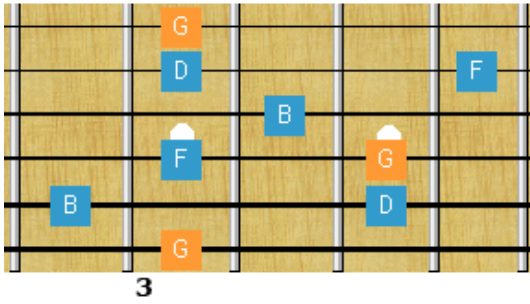
And here are 2 additional **2 notes/string** shapes:



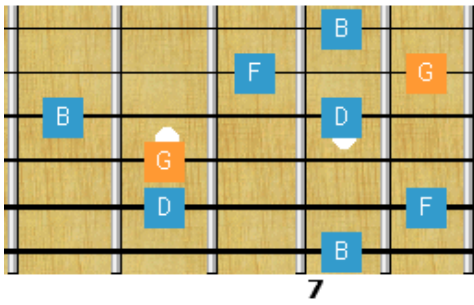
3) Arpeggio Shapes for Dominant Chords

Chord: G7

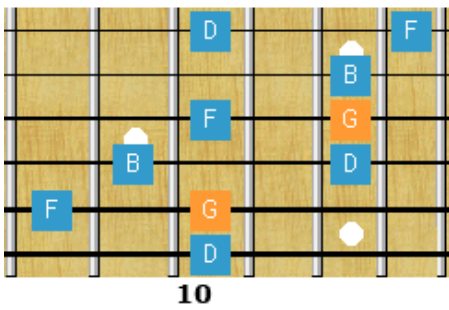
Starting from the **root**:



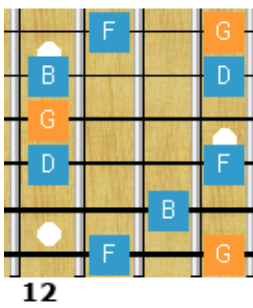
From the **3rd**:



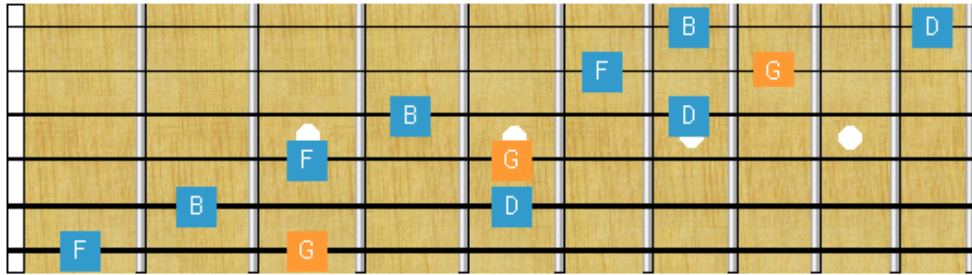
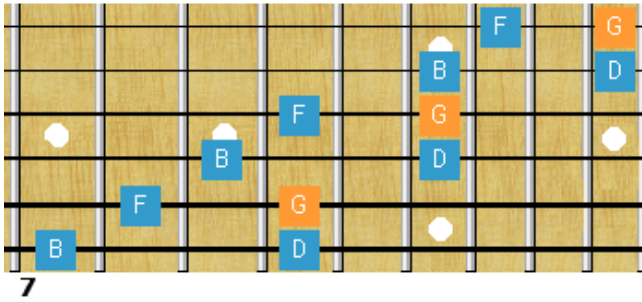
From the **5th**:



From the **b7**:



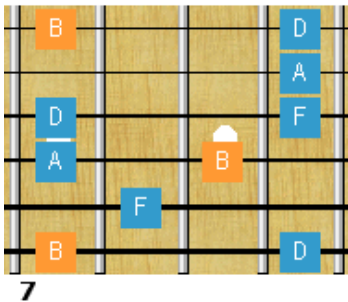
And 2 additional **2 notes/string** diagrams:



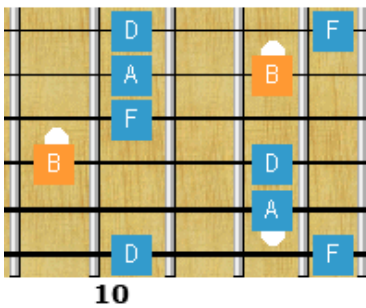
4) Arpeggio Shapes for Half Diminished Chords

Chord: Bm7b5

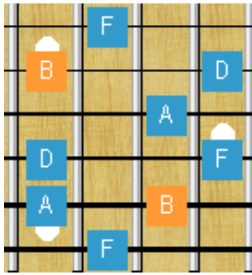
Starting from the **root**:



From the **b3**:

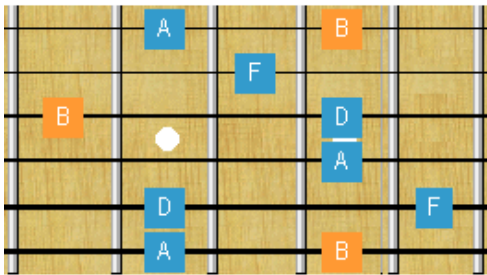


From the **b5**:



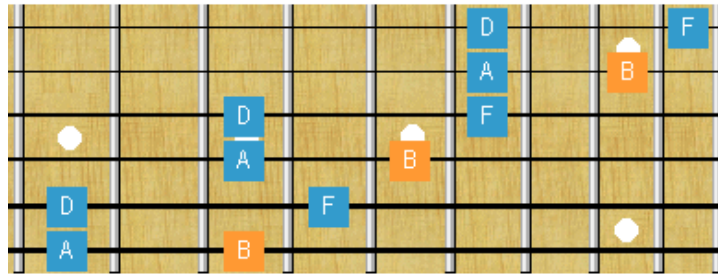
12

From the **b7**:

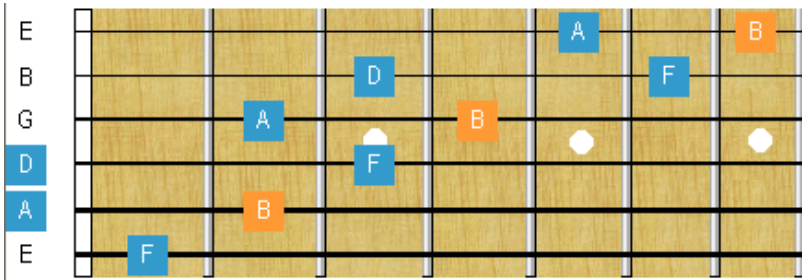


5

And the two additional **2 notes/string** diagrams:



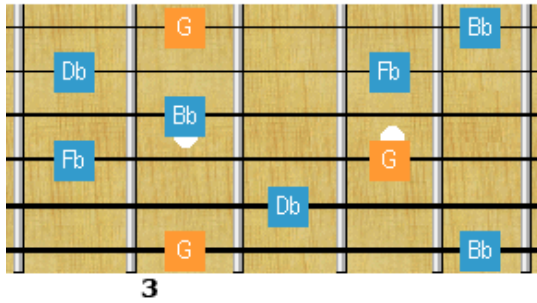
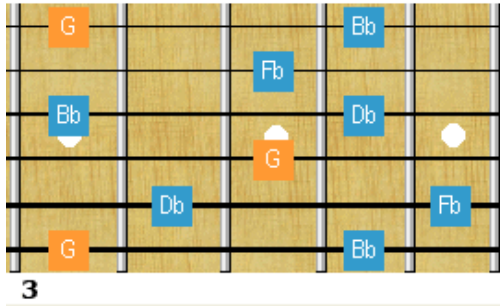
5



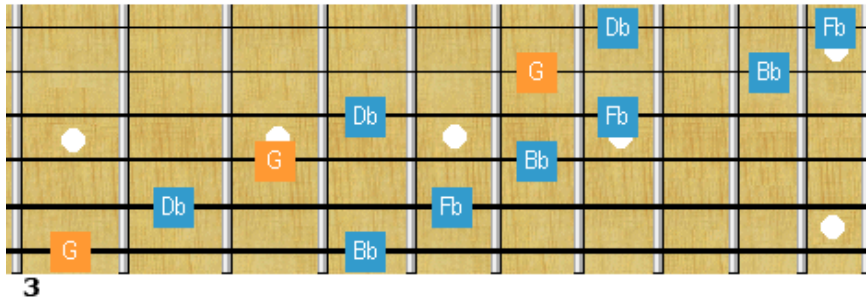
5) Arpeggio Shapes for Diminished Chords

There are only 2 shapes (+ the additional 2 notes/string shape) for diminished chords, that is because diminished arpeggios are **symmetrical**: they are built exclusively with minor third intervals. You can move these arpeggios **3 frets up and down the neck** and you will still play the good notes. This means $G^{\circ}7 = Bb^{\circ}7 = Db^{\circ}7 = E^{\circ}7$, so you can start this arpeggio on the 3rd, the 6th, the 9th or the 12th fret and you'll be playing the same chord.

Chord: $G^{\circ}7$ (= $Bb^{\circ}7$ = $Db^{\circ}7$ = $E^{\circ}7$)



And here's the **2 notes/string** shape:



The Never Ending Jazz Guitar Lick

This guitar lick is a good exercise to get some common chromatic patterns into your fingers. It's a good idea to create and study licks like this one for all scales and on all places of the fretboard. Such exercises deepen your knowledge of the fretboard.

Here's the audio:

Normal Tempo:

Slow Tempo:

Here are the **guitar tabs**:

Bm7

The first system of notation shows a melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The fretboard diagram below it shows fingerings: 10-9-8-7-10-9-8-7-6, 9-7-10-9-8-7-6-5-7, 4-7-6-7-9-6, 9-8-7-9, 7-10-9-10. Dynamics include 'p' (piano) and 's' (sforzando). The second system starts with a measure marked '5' and shows a continuation of the lick with fingerings 12-9-12-11-10-9-12-9-10 and a 'p' dynamic.

The end note of the lick is the same as the beginning note, so you can play it in loop (like I do in the audio of the slow version).

Here's another never ending guitar lick, it's the solo break of **Pat Metheny's** "Third Wind" (from the album [Still Life \(Talking\)](#)). The lick is full of chromatism and pentatonic scales. More [Pat Metheny Licks...](#)

F7sus4

The first system of notation shows a melodic line in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The fretboard diagram below it shows fingerings: 6-7-8, 6-9-7-6-5, 7-8-9, 6-8-7-6-7, 5-6-4-5-3, 5-6-3-4, 4-3-4, 2-4-5, 2. Dynamics include 'p' (piano) and 'H' (harmonic). The second system starts with a measure marked '3' and shows a continuation of the lick with fingerings: 3-3-2-5-3, 5-3-5, 4-6-4, 6-7-5-8, 6-7-8, 6-9-8-7, 8-9-6, 9-6-7-5-5. Dynamics include 'p' (piano) and 'H' (harmonic).

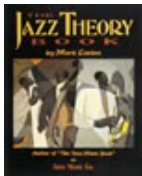
And yet another never ending lick (by **Pat Martino**), mostly in the Dorian mode. More [Pat Martino Licks...](#)

Am⁷

TAB
5 7 8 5 6 7 7 | 4 5 7 4 7 4 5 5 | 8 7 6 8 5 8 7 5 | 7 4 5 5 4 5 4 | 7 5 7 5 7

Learn more about **chromatic playing** in this guitar lesson: [Chromatics: Turning Scales Into Jazz](#)

Voice Leading



The Jazz Theory Book The most comprehensive jazz theory book ever published. 522 Pages of pure genius.

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When comping you want your chords to flow smoothly from one to another, instead of bouncing around on the guitar neck. Each note of a chord is a voice. Voice leading is moving individual chord voices smoothly from one chord to the next. Voice leading is not only useful in comping though. In single note improvisations voice leading can function as a skeleton on which you can base your lines on.

Let's have a look at some examples for voice leading in 2 5 1 chord progressions. The first one is a possible voice leading for a 2 5 1 progression in C major.

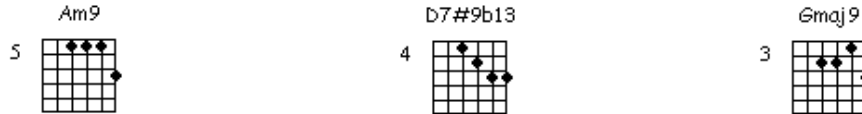
Dm⁷ G⁷ Cmaj⁷ C⁶

TAB
6 5 | 4 6 | 5 4 | 2

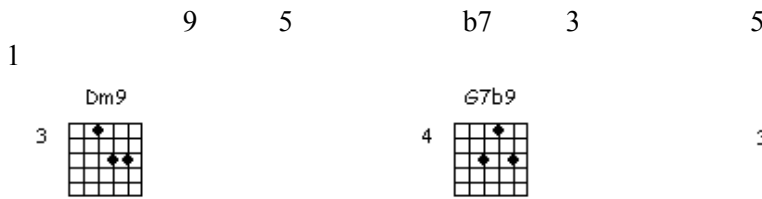
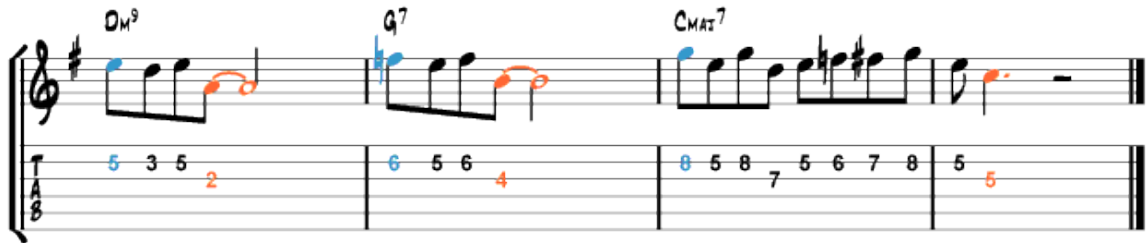
b3 b7 3 b7 3 7 6

There are 2 voices in this example: the blue one and the orange one. The blue voice starts on the b3 of Dm⁷, becomes the b7 of G⁷ and goes to the 3 of Cmaj⁷. The orange voice starts on the b7 of Dm⁷, goes to the 3 of G⁷, becomes the 7 of Cmaj⁷ and goes to the 6 of C⁶.

Fill this example in with some other chord tones and a bit of chromatism and you get this:



All examples until now had a descending voice leading. Of course you can also make an ascending voice leading. The following example is in C major again and has 2 voices.



Voice leading gives your improvisations more character, it's like your lines go somewhere and have a story. Now try to find some lines of your own.



[Return to Jazz Guitar Lessons](#)

Guitar Patterns for Major Chords

[On this page you'll find guitar patterns that work on major chords.](#)
[They are written in both guitar tablature and standard note script.](#)
[Try them in different keys and fret board positions.](#)

[«« Return to the jazz guitar patterns index page](#)

<MAP name="boxmap-p8"><AREA shape="RECT" coords="14, 200, 103, 207" href="http://rcm.amazon.com/e/cm/privacy-policy.html?o=1" ><AREA coords="0,0,10000,10000" href="http://www.amazon.com/exec/obidos/redirect-home/jazzguitartk-20" ></MAP>

1) The first pattern starts with a chromatic approach of the 3rd. It ends on the 6th of C major.

2) This pattern starts with a chromatic approach of the tonic and follows with a C major triad arpeggio.

3) Here an E minor 7 arpeggio is used as a substitute for Cmaj7. The b7 of the Em chord sounds as a 9 for the Cmaj7 chord.

4) A chromatic line from the 3 to the 5 via the 6.

Cmaj⁷

5) A lot of chromatism around a Cmaj6 arpeggio.

Cmaj⁷

6) Pattern on an Em triad.

Cmaj⁷

Minor Guitar Patterns

On this page you'll find **guitar patterns** that you can play over minor chords. They are written in both **guitar tablature** and standard note script. Try them in different keys and fret board positions.

«« [Return to the jazz guitar patterns index page](#)

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1) From the tonic to the 3 and back. Sounds good on fast tempos.

Dm⁷

T
A
B 7 8 5 6 5 8 7

2) A pattern with the notes of an F major triad.

Dm⁷

T
A
B 5 6 8 5 5

3) A Django Reinhardt kind of pattern.

Dm⁷

T
A
B 8 5 6 7 6 5

5) A pattern in the D minor pentatonic scale.

Musical notation for a D minor pentatonic scale pattern. The top staff is a treble clef with a 7/8 time signature. The notes are D4, E4, F4, G4, A4, B4. The bottom staff is a guitar tablature with fret numbers 7, 6, 8, 5, 5, 8, 6, 7, 6, 8, 7. A 'Dm7' chord symbol is placed above the staff.

4) A Pat Metheny kind of pattern (A minor Dorian scale).

Musical notation for an A minor Dorian scale pattern. The top staff is a treble clef with a 7/8 time signature. The notes are A4, B4, C5, D5, E5, F5, G5, A5. The bottom staff is a guitar tablature with fret numbers 8, 7, 6, 7, 5, 8, 7, 5. An 'Am7' chord symbol is placed above the staff.

Dominant Guitar Patterns

On this page you'll find **guitar patterns** that you can play on dominant chords. They are written in both **guitar tablature** and standard note script. Try them in different keys and fret board positions.

«« [Return to the jazz guitar patterns index page](#)

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1) A pattern in fifths.

G⁷ Cmaj⁷

T
A
B

5 2 4 3 5 2

2) A chromatic jazz cliché. Also works for Dm7.

G⁷ Dm⁷ G⁷ Cmaj⁷

T
A
B

8 7 6 5 5 7 8

BEBOP SCALE

3) A G altered pattern.

G⁷alt Cmaj⁷ or Cm⁷

T
A
B

4 4 3 6 5

4) A Thelonious Monk kind of lick, with emphasis on the tri tone.

G⁷

T
A
B

5) Pattern on the G7 arpeggio.

G⁷

T
A
B

6) The Bebop scale in action.

F⁷

T
A
B

7) Another jazz cliché.

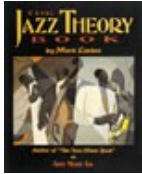
8) Yet another cliché around a G triad.

Half Diminished Patterns

On this page you'll find **guitar patterns** that work well on half diminished chords (m7b5). They are written in both **guitar tablature** and standard note script. Try the patterns in different keys and fret board positions.

1) Pattern based on Fm triad.

Jazz Guitar Lesson : Triads over Minor Chords



[The Jazz Theory Book](#) All you need to know about jazz theory in 1 book. 522 pages of pure genius.

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A nice way to improvise over **minor chords** is to alternate between the I minor triad and the II minor triad. The II minor triad has all the **tensions** of the **minor chord** and therefore creates interest.

For example : playing over Dm7 we would alternate between a D minor triad and an E minor triad :

D minor triad	D F A
	1 b3 5
E minor triad	E G B
	9 11 6

These 2 triads together form the **D Dorian scale**.

Some examples of playing **triads** over **minor chords** :

Dm7

5 3 2 4 5 2 3 2 | 3 5 4 5 2 3 1 3 | 5 4 5

Dm7

1 3 2 3 5 4 5 6 7 7 8 9 | 8 10 10 12 12 10

Instead of triads you could also use **seventh chords** :

D minor 7 chord	D F A C
	1 b3 5 b7
E minor 7 chord	E G B D
	9 11 6 1

In the following example we use a Dm7 and an Em7 arpeggio. The fingering is a little harder.

The image shows a musical exercise on a guitar. The top staff is a treble clef with a 7/8 time signature. It starts with a Dm7 chord and then plays a series of arpeggios. The notes are: D4, F4, A4, C5, D5, F5, A5, C6, D6, F6, A6, C7, D7, F7, A7, C8. The bottom staff shows the guitar fretboard with fingerings: 12, 16, 15, 10, 14, 13, 10, 13, 8, 7, 10, 5, 6, 8, 5, 3, 7, 3, 1, 5. The fretboard is labeled with T, A, B strings and H for natural harmonics.

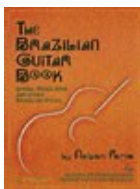
To find out more about triads, have a look at this other guitar lesson: [upper structure triads](#)

Latin Guitar



The Latin Real Book - C Edition Fake Book (spiral bound). With melody and chord names. Latin Jazz and Latin. 572 pages. Published by Sher Music Co.

[See more info...](#)



The Brazilian Guitar Book How to play authentic accompaniments in all the main Brazilian styles.

[See more info...](#)

This is a short introduction to Latin guitar. We'll have a look at two guitar techniques used in Latin music and a rhythmic pattern called the **clave**. The first technique is a

guitar chord pattern in combination with a bass line, the second technique is called a **montuno**, a frequently used accompaniment technique in Latin music.

Download the Sibelius files for this tutorial:



[The Sibelius Scores](#)

[More about Sibelius...](#)

Bossa Nova Chord Patterns

Bossa Nova and **samba** have a very typical bass line and chord rhythm. The bass line is played on the beat, while the chords are played mostly on the off beats.

Here's a first guitar chord pattern that's used frequently in bossa and samba. Play the pattern **finger style** and **legato** (let the notes flow into each other so the pattern doesn't sound 'broken'). The chord I used in this example is a Dm9, but you can of course use any chord you like.

The image shows a musical score for a guitar chord pattern. The top staff is a treble clef staff with a Dm9 chord symbol above it. The bottom staff is a bass clef staff showing a pattern of alternating 1st and 5th frets. The chord pattern is played on the off-beats.

The bass line switches between the 1 and the 5. This bass line can be used for every chord except for half diminished and diminished chords. Those chords have a b5, so play the b5 in the bass instead of the 5.

Here's the same chord pattern but with the root of the Dm on the E string:

The image shows a musical score for a guitar chord pattern. The top staff is a treble clef staff with a Dm9 chord symbol above it. The bottom staff is a bass clef staff showing a pattern of alternating 10th and 12th frets. The chord pattern is played on the off-beats.

Here's another chord pattern usable in latin music. This pattern alternates between a m9 and m6 chord (b7 to 6):

Dm^9 $Dm^{6(9)}$ Dm^9 $Dm^{6(9)}$

Montuno

A montuno is another accompaniment technique used in latin music. It is usually played by the piano, but can be adapted to the guitar. You can define a montuno as *a repeated pattern of notes or chords with syncopated moving inner voices and a differently syncopating bassline*. Montuno's are typically 1, 2 or 4 bars in length. They can also be used as a vehicle for improvisation.

Here's an example of a montuno adapted for the guitar:

Gm^7 C^7

This montuno goes from Gm^7 to C^7 (II V). The two lowest voices contain the guide tones of the chord progression. Let every note sound as long as possible and don't play laid back, but don't rush it either (the anticipations ask for a steady timing).

The Clave

The clave is a two measure long **rhythmic pattern** and forms the rhythmic **foundation of latin music**. Latin musicians don't think '1 2 3 4' like we do, they have the clave as a reference for their music. The clave is often played by two wooden sticks, called the claves and functions as a time keeper. The clave is not always played, but it is always implied throughout the music.

There are 2 types of claves: the **son clave** and the **rumba clave**. A clave has a weak bar (the one with 2 notes) and a strong bar (the one with 3 notes).

Son Clave

2-3 son clave:

3-2 son clave:



Rumba Clave

2-3 rumba clave



3-2 rumba clave



Bebop Basics for Guitar

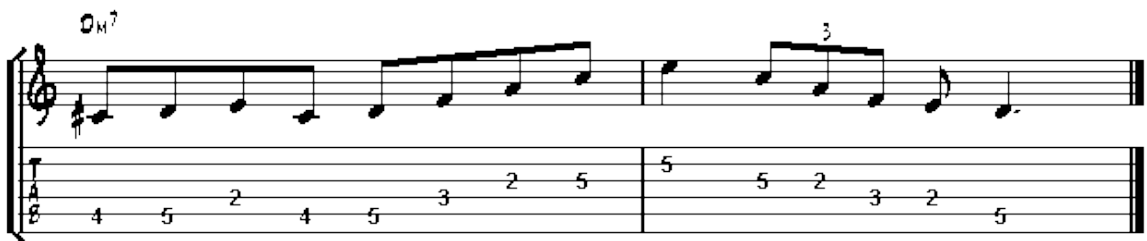
In the early 1940s a new jazz style emerged from the displeasure some jazz musicians had with the commercialism of swing music. People like alto saxophonist Charlie Parker, trumpet player Dizzy Gillespie, pianist Thelonious Monk and other young jazz players reacted against the big dance bands by playing a kind of music characterized by advanced harmonies, frantic tempos, rhythmic intricacies and long improvisations. They were more interested in developing the technical aspects of music and increasing its aesthetic qualities, rather than enlarging their audience and wallets.

There is much to be learned out of bebop today. Every jazz musician should be familiar with its language and techniques. In this tutorial we'll have a look at some licks and techniques that are typical for bebop.

Outlining the Harmony

Before bebop improvisations were particularly based on the melody of a tune. A bebop improvisation is based on the chordal harmony of a tune with little or no reference to the original melody. A bebop improviser should be able to outline a tune's harmony in his solos. When you listen to a bebop improvisation and you would take away the accompaniment, you can still hear the chords of the standard in the improvised lines. A way of doing this is by putting emphasis on the chord tones. To be able to do this you should know your chord arpeggios very well in all positions on the neck. Another thing that can help you outline the harmony is [voice leading](#).

Here's a bebop cliché based on a Dm9 arpeggio



Chromatics

Chromatism can be defined as *melodic or harmonic use of half steps other than those that are in the diatonic scale*. A wider definition would be *motion in half steps*.

Chromatic playing is approaching a note a half step up or a half step down from that note. The following transcription is a good example of chromatic playing. It is an excerpt of a Dizzy Gillespie theme called [Groovin' High](#).

Musical notation for the beginning of "Groovin' High" by Dizzy Gillespie. The key signature is one sharp (F#) and the time signature is 4/4. The notation shows a melodic line in the treble clef and a guitar fretboard diagram in the bass clef. The melodic line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The guitar fretboard diagram shows the following fret numbers: 7, 7, 5, 4, 7, 6, 7, 5, 3, 4. Chord symbols above the staff are Am7, D7, Am7, and D7.

Another use of chromatism is transposing a motif chromatically like in the following example. This Charlie Parker lick uses a chromatic descending minor 7 arpeggio.

Musical notation for a Charlie Parker lick. The key signature is one sharp (F#) and the time signature is 4/4. The notation shows a melodic line in the treble clef and a guitar fretboard diagram in the bass clef. The melodic line starts with a quarter note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, G3, and F3. The guitar fretboard diagram shows the following fret numbers: 0, 5, 5, 7, 4, 4, 6, 6, 3, 3, 5, 2, 5, 5, 4, 3. Chord symbols above the staff are Am7, Abm7, Gm7, C7, and F#m7.

[More Charlie Parker licks](#)

The Bebop Scale

The bebop scale is created by adding either a major 7 to a Mixolydian scale or a major 3 to a Dorian scale.

[More about the bebop scale.](#)

Use of the b5

Compared to earlier forms of jazz, bebop uses a lot of dissonant harmonies. The flat 5 interval made its entry and created great controversy at that time. The b5 doesn't sound particularly strange to our modern ears, but in the 1940s it was a break from tradition.

An example of the use of the b5 is in the intro of Shaw 'Nuff. You can listen to it at the Amazon page here: [Yardbird Suite: The Ultimate Charlie Parker](#). Scroll down on the page and go to the 5th song of disc 1. The b5 is in bar 22, just before the piano break (0.18).

The Line Cliche

Another frequently returning cliché in bebop is the line cliché. The line cliché is a chromatic descending line going from the 1 of a minor chord to the 6 of that chord. On an F minor chord this would be: f --> e --> eb --> d. This results in the following chords: Fm Fm/maj7 Fm7 Fm6.

Here's an example of the line cliché. It's the first 4 bars of [In Walked Bud](#), composed by [Thelonious Monk](#), a brilliant and very eccentric piano player and one of the pioneers of bebop.

The image shows the first four bars of the jazz standard "In Walked Bud" by Thelonious Monk. The notation is in G minor (three flats). The top staff is the treble clef, and the bottom staff is the bass clef. Above the treble staff, the chords are labeled: Fm, Fm/maj7, Fm7, Gb7, and Eb7. The bass staff shows the fret numbers for the left hand: 10, 10, 9, 9, 8, 8, 7, 6, 4. The line cliché is clearly visible as a descending chromatic line in the treble staff: F (1), E (2), Eb (3), D (4).

Another very well known song that uses the line cliché is Stairway to Heaven from Led Zeppelin.

The image shows the first four bars of the rock song "Stairway to Heaven" by Led Zeppelin. The notation is in A minor (no sharps or flats). The top staff is the treble clef, and the bottom staff is the bass clef. Above the treble staff, the chords are labeled: Am, Am/maj9, Am7, and D\F#. The bass staff shows the fret numbers for the left hand: 7, 5, 5, 5, 7, 5, 5, 7, 8, 5, 5, 8, 2, 3, 2. The line cliché is clearly visible as a descending chromatic line in the treble staff: A (1), G (2), F (3), E (4).

More Bebop here:

[Herb Ellis Guitar Licks](#)

[Joe Pass Guitar Licks](#)

[Billie's Bounce for Guitar](#)

[The Bebop Scale](#)

Rhythm Changes

In 1930 **George Gershwin** wrote a song called "*I Got Rhythm*". Since then countless jazz compositions have been made that use the chord progression of that tune in one of its many modifications. The chord progression is known as *Rhythm Changes*.

Rhythm changes started to be popular in the swing era, but got even more popular in the [bebop](#) era. Lots of new themes were written over this chord progression (a new theme makes a new tune, so no royalties had to be paid to Gershwin). Compositions like this are called *contrafact* or *heads*.

Here are some examples of Rhythm Changes:

- ! Anthropology, Moose the Mooche ([Charlie Parker](#))
- ! The Flintstones (Hoyt Curtin)
- ! No Moe, Oleo ([Sonny Rollins](#))
- ! Rhythm-a-ning (Thelonious Monk)
- ! Salt Peanuts, Shaw Nuff (Dizzy Gillespie)
- ! Seven Come Eleven ([Charlie Christian](#))
- ! The Theme ([Miles Davis](#))
- ! Suspense ([Mike Stern](#))
- ! Duke (Ulf Wakenius)
- ! Unchanged Rhythm ([Joe Diorio](#))

Rhythm Changes are a 32-bar chord progression in the AABA form. They can be quite daunting to improvise over because they are played very fast most of the time. Here's the basic progression:

```
|Bb  Gm7 |Cm7  F7  |Bb  Gm7 |Cm7  F7  |
|Bb  Bb7 |Eb  Ebm |Bb  Gm7 |Cm7  F7  |
```

```
|Bb  Gm7 |Cm7  F7  |Bb  Gm7 |Cm7  F7  |
|Bb  Bb7 |Eb  Ebm |Bb  F7  |Bb      |
```

```
|D7      |          |G7      |          |
|C7      |          |F7      |          |
```

```
|Bb  Gm7 |Cm7  F7  |Bb  Gm7 |Cm7  F7  |
|Bb  Bb7 |Eb  Ebm |Bb  F7  |Bb      |
```

The basic building block of the A part of a rhythm changes is a simple diatonic I - VI - II - V progression. In bar 5 the Bb7 introduces the IV in the 6th bar. The IV changes to a IVm.

Chances are that the tempo in which you are playing *Rhythm Changes* is very high, so you may want to keep it basic. Here's how to keep it basic on the A part:

- ! Bb major scale
- ! [F bebop scale](#)
- ! D minor pentatonic
- ! Arpeggio's
- ! [Guide tone lines](#)

Make sure you outline the harmony in the 5th and 6th bar. Important notes are the b7 of Bb7 and the b3 of the Ebm. There's a chromatic guide tone line going from the Bb to the

Ebm that outlines what is happening harmonically (the orange notes in the following example):

Bb Bb7 Eb Ebm Bb

Here's a variation of the A part that was popular in the swing era:

|Bb B°7 |Cm7 C#°7 |Dm7 G7 |Cm7 F7 |
 |Bb Bb7/D |Eb E°7 |Bb/F G7#5 |Cm7 F7 |

Here's what happens:

- ! The Gm7 in bar 1, 3 and 7 is substituted by G7
- ! Bar 1: the G7 is substituted by B°7 (=G7b9) to get the chromatic line to Cm7
- ! Bar 3: the Dm7 is the II of G7
- ! Bar 2: the C#°7 is in fact A7b9 (the V of II) and continues the chromatic line initiated in bar 1

Here's an example of a line that you can play over these changes. The chromatics are in orange (I love orange):

Bb B°7 Cm7 C#°7 Dm7 ...

The following variation of the A part became popular in the bebop era and is the version that is used the most often today:

|Bb G7b9 |Cm7 F7b9 |Dm7 G7b9 |Cm7 F7b9 |
 |Fm7 Bb7b9 |Ebmaj7 Ab7#11 |Dm7 G7b9 |Cm7 F7b9 |

- ! The diminished chords of the previous version are changed for the chords they were substitutes for, the dominants.
- ! The dominants are all altered or b9
- ! There's more movement in the 5th bar where the V of the IV gets its II (sounds like a soap)
- ! The Ab7#11 in bar 6 is the tritone substitute for D7, the V of G7 in bar 7.

Here's an example voice leading for bars 5-8:

Fm7 Bb7 Ebmaj7 Ab7#11 Dm7 G7b9 Cm7 F7b9 Bbmaj7

Now the B-part of the Rhythm Changes. The bridge is build out of **secondary dominants** (=dominant of the dominant) . The tonality is Bb major, so the primary dominant is F7, the chord in the last 2 bars of the bridge. Let's start back cycling from there: the dominant of F7 is C7, the dominant of C7 is G7 and that of G7 is D7, the first chord of the bridge. So if we sum that up, we come to this:

D7	G7		
C7	F7		

The obvious scales to play are:

- ! D7: D Mixolydian
- ! G7: G Mixolydian/ G altered
- ! C7: C Mixolydian
- ! F7: F Mixolydian/ F altered

In the bebop era they put the II in front of the V and we get what we call a **back cycle**:

Am	D7	Dm7	G7	
Gm7	C7	Cm7	F7	

Here's an example of what you can play over this chord progression (sorry guys and girls, it seems that I am in chromatic-descending-guide-tone-lines mood):

The image shows a musical score for guitar, consisting of three systems of music. Each system includes a treble clef staff with notes and a guitar-specific staff with fret numbers. Chord diagrams are placed above the treble staff.

- System 1:** Chords: Am7, D7, Dm7, G13, G7b13. Fretboard positions: 8, 7, 5, 5, 8 | 7, 5, 7, 5, 4, 5 | 5, 7, 6, 5, 7, 7, 4 | 5, 4, 5, 2, 3.
- System 2:** Chords: Gm7, C7b9, Cm7, F7b9. Fretboard positions: 3, 2, 6, 2, 3, 2 | 6, 3, 6, 6, 3, 2, 6 | 6, 6, 6, 6, 4, 6, 3 | 2, 3, 4, 1, 2, 1, 1, 4.
- System 3:** Chord: Bb. Fretboard position: 3.

In bar 6 I use an F minor harmonic scale.

Of course we can also use the tritone substitution for all the dominants. Then we get a chromatic bridge like this:

D7		Db7		
C7		B7		

And we can have more fun by adding the II:

Am7	D7	Abm7	Db7	
Gm7	C7	F#m7	B7	

Enjoy!

Wes-Style Chord Solos

*Understanding Wes Montgomery's Approach to Improvised Chordal Lines by **Jim Bastian***



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! Wes Montgomery Licks

Thinking about adding **improvised Wes Montgomery-style chord lines** to your arsenal? Technically, when considering the material that a performer plays, there are no mysteries: we can analyze, understand, transcribe, and explain everything. What is not so easy to get a grasp on is the part of the performance that has to do with creative flow, evolved personal style, and those things that spring forth from the spiritual well.

We might think of Wes Montgomery's improvisation style as being concerned with "unit structure" or "**constructionism**". Essentially, melodic pieces are linked together in phrases, creating a chain which builds in excitement and tells a kind of story.

Some of these **melodic fragments** stand alone and are not developed, but are rather simply melodic statements. Other fragments may be repeated, built on, and developed. Still other phrases make use of the blues vocabulary and are riff-style in nature, possibly with or without further development.

This is part of the constructionist approach: one establishes a **personal vocabulary** and draws/improvises phrases from that, in a fashion where these phrases, statements, riffs, and motifs are all threaded together in a cohesive way and fit the underlying chord changes of the song.

-

Example 1 demonstrates a favored Wes device: the parallel movement of a diminished form, in the execution of the blues scale sound. It resolves to its tonic (F7).

-

1.

B° B^b° A^b° B^b° A^b° B^b9 F¹³

6 5 3 5 3 5 6

b^b a^b g f e^b d f

-

When it comes to the chord lines technique, I have found it can only be learned through years of **transcribing chord patterns** from those who did it successfully (especially Wes, Cal Collins, Barney Kessel). Practice playing chord line patterns over and over in as many keys as possible and the art of linking the stock patterns together over standard tunes. It is one of the most advanced of jazz guitar techniques, and requires a lot of study in order to arrive at a functional vocabulary that also embodies the player's personal style.

Example 2 below shows how the tonal centers can be used for stringing together phrases drawn from major and dominant 7 tonalities. Broadly speaking, when you practice for this technique, you practice and memorize phrases that fit various harmonic situations:

- ! Phrases that are tonic I (major) in nature.
- ! Phrases that are dominant 7 in nature (an area that includes interchangeable ii and V chords).

- ! Phrases that are tonic i (minor) in nature.
- ! Phrases that employ the blues tonality.
- ! Phrases that fit diminished areas.

On a tune such as *Days of Wine and Roses*, you can approach the changes as demonstrated in example 2:

- ! Over the first Fmaj7 chord, you can apply a variation of stock phrases that have a tonic I function.
- ! The Eb7 provides an opportunity to apply variations of standard dominant 7 patterns.
- ! The following D7 provides two entire measures and can be a sequence (the Eb7 pattern played down a half step). Or, the D7 space provides plenty of room to improvise afresh with the many stock phrases (in variation form) that have been pre-learned which fit over dominant 7 chords

In order to spontaneously execute this technique, a player MUST have a methodology for creating a line of chords. Otherwise, the player has only a concept for comping, but not creating a line. The technique is all about how a line of chords is constructed and then how the chord lines are connected over changing tonal centers!

2.

The image displays two rows of handwritten musical notation. The first row shows nine guitar chord diagrams with their names: Fmaj7, Fmaj9, E6, F6, F6, Bbm9, Eb9, Eb9, and Eb7. Below these diagrams is a musical staff with notes and accidentals. Arrows point from the chord diagrams to the notes on the staff. The second row shows eight guitar chord diagrams with their names: D9, D7b5, E9, Eb9, D9, Am7, Am7, Db7, and D7. Below these diagrams is another musical staff with notes and accidentals. Arrows point from the chord diagrams to the notes on the staff.

Example 3 shows a typical pattern that has a ii-V function. It can also be used as a C Dorian type of center. This is exemplary of a line that blends the ii and V chords.

3.

Example 4 demonstrates a line that can function as a D dominant 7, but using chromaticism (alternating between Eb7 and D7).

4.

It's a daunting task to develop this vocabulary of chord lines, that is why so few players are versed in the technique! The best place to start is in the keeping of a **musical journal**.

Over many years I have found the following to be helpful, with all the work kept in a notebook that I continually use for **daily practice**:

- ! Transcribing the chord lines of the masters (this can be entire solos, or select phrases).
- ! Turning bebop lines into chord lines.
- ! Practicing chord lines in their application in the broad areas of tonic (especially major7 and minor7), dominant (the broad area of ii-V functions); diminished, and blues phrases.
- ! Practicing linking these phrases together over standard tunes.
- ! Writing out entire chord solos.
- ! Singing everything that I practice.
- ! Practicing repetitively the phrases I am trying to incorporate into my improvisational vocabulary.

The work is worth the effort. Playing lines of improvised chords adds a whole new, and exciting, dimension to your playing....and we collectively advance the craft of jazz guitar!

Jim Bastian is a full-time performer, career jazz educator, and vintage guitar enthusiast. He has written 10 jazz study books, including "How to Play Chordal Bebop Lines, for Guitar" (three volume set), "The Boss Guitar of Wes Montgomery" (in two volumes), "Sixteen Artist Jazz Guitar Solos", "The trumpet Artistry of Chet Baker", and "Chet Baker's Greatest Scat Solos". Visit Jim at www.jimbastian.com



For questions and feedback, go here: [Jazz Guitar Forum](#)

Gypsy Jazz Guitar: Melody & Improvisation

A Gypsy Jazz Guitar Lesson by Steve MacReady

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This lesson is an introduction on how to play **gypsy jazz guitar**. This style is most associated with the gypsy guitarist [Django Reinhardt](#), who found fame in the 1930's playing his own unique style of swing music alongside the violinist **Stephane Grappelli**.

Other **gypsy jazz guitarists** include [Bireli Lagrene](#), Diz Disley and Ian Cruikshank - I strongly recommend Cruikshank's book '[The Guitar Style of Django Reinhardt and the Gypsies](#)' for any one interested in this style.

Because this is Jazz music, there is **not one definitive scale** or one distinctive mode that characterizes the Gypsy Jazz sound, however a good knowledge of [arpeggios](#) is a useful way to start and a great way to enter into the spirit of this style.



Questions or feedback? Discuss it at the [Jazz Guitar Forum...](#)

Arpeggios

Arpeggios are the bread and butter of gypsy jazz guitar. Django would often use triads, here are 2 examples:

Ex.1: (Chicago): this first example is an Fmaj7 arpeggio that starts on the 7. Note that while descending, the 7 is no longer played, only the F triad.

F major

The image shows a musical score for an F major arpeggio. The top staff is a treble clef with a 4/4 time signature. The melody starts on the 7th fret (F), moves up to the 9th fret (A), then the 10th fret (C), and then the 12th fret (F). The bottom staff is guitar tablature with fret numbers: 12, 13, 10, 10, 10, 10, 10, 13, 12, 12, 12.

Listen:

Ex. 2: (Nuages): Here's an example from Django's famous composition Nuages. It starts with a simple C triad that is repeated half a tone higher.

C Db C

The image shows a musical score for the Nuages arpeggio. The top staff is a treble clef with a 4/4 time signature. The melody starts on the 8th fret (C), moves up to the 9th fret (C#), then the 10th fret (D), and then the 11th fret (D#). The bottom staff is guitar tablature with fret numbers: 8, 8, 9, 10, 10, 10, 8, 9, 11, 11, 10, 9, 9, 8.

Listen:

In this video Django Reinhardt plays Nuages on electric (!) guitar:

It is not true that in order to create complex melodic lines you have to know your scales. I wouldn't ever put anyone off learning scales – but equally Django Reinhardt often used nothing more than **simple arpeggios to create long, melodic lines**.

In the Gypsy jazz style, chords can move pretty quickly, often two chords to a bar. This easily allows melodic lines to be formed, provided you know your arpeggios well. Below are two examples of beautifully developed lines, completely based on arpeggios!

Ex.3: (Nuages): from an F triad to a Bbm triad and back.

F Bbm F

The musical notation consists of two staves. The top staff is a treble clef staff with a 7/8 time signature. It contains a melodic line of notes: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bottom staff is a guitar fretboard diagram with six strings. The fret numbers are: 10 (1st string), 13 (2nd string), 13 (3rd string), 14 (4th string), 11 (5th string), 10 (6th string), 11 (1st string), 10 (2nd string).

Listen:

Ex.4: (I can't Give You Anything But Love): starts with an Em7 arpeggio, to a Bdim7 arpeggio over A7 and resolves to the b7 of Dm. Recognize the Fmaj7 chord shape played over Dm. Bar 3 opens with a D triad, the b7 is introduced on beat 3 before going to an Ebdim arpeggio and resolving to the 3 of G.

Em7 A7 (b9) Dm9

3

9 8 7 10 9 11 8 9 9 8 9 8 10 9 10 10

D7 D7 (b9) G

10 10 10 10 8 10 7 8 10 7 10 9

Listen:

Very often Django will **combine arpeggios with the odd scale note**: one very common lick, and an example of this type arpeggio/scale combination, is a minor run that that can be played in any key and really evokes the ‘Gypsy sound’ when played fluently:

Ex.5: Run in E minor: an E minor arpeggio with added 9

Listen:

Ex. 6: Run in D minor: same as the previous example, but in D

Listen:



Tricks & Licks

Django had **limited use of his left hand** (it was badly burnt in a fire) and he developed a unique way of playing chords runs and solos. Conventional technique was not an option to him and so he invented many tricks that have now become standard guitar techniques both within and outside the Gypsy Jazz style.

Quite simply, long flowing lines based on scales and modes are not a feature of Django's style. His left hand style is very 'choppy' and full of staccato notes at faster tempos; but this is balanced by an **amazingly agile right hand** and Django was able to create wonderful effects as a result. Some typical Django patterns and tricks are shown below.

Ex.7: Diminished Run: this guitar lick can be played over D7, F7, Ab7 or B7. The first note of each chord is picked with an up stroke. The following notes are swept downwards creating a lovely rippling effect. The right hand needs to be very accurate while the left hand merely keeps the same shape throughout.

D7

Musical notation for a D7 chord lick in 4/4 time. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes: F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, B5. The bottom staff is a guitar TAB with fret numbers: 2, 1, 2, 5, 4, 5, 8, 7, 8, 11, 10, 11.

Listen:

Ex.8: Chromatic Scale: Only two fingers are used for this chromatic scale. Finger one on the F, and the second finger for all the rest of the notes. When played accurately this lick instantly evokes the Gypsy style. It is tricky at first but well worth the effort. The key is to synchronize the picking right hand with the notes on the fret-board as you slide up the neck.

Musical notation for a chromatic scale lick in 4/4 time. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes: F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, B5. The bottom staff is a guitar TAB with fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Listen:

Ex.9: Dominant Chord Lick with two fingers: This lick is a humorous little tailpiece to a chord progression. For the most part it uses a distance of only two frets and only fingers one and two are needed. Typical Django.

D13 G

6 7 8

Listen:

There is **more Django Reinhardt** out there:

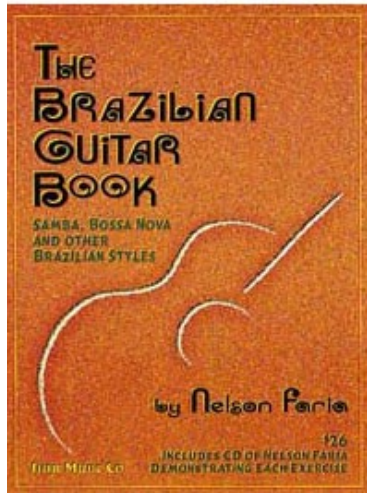
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Introduction to Indian Classical Music for Guitar

A Guitar Lesson by Prakash Harry



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This article gives an introduction to the **Indian Music** system and its core elements and provides insight into applying its grammar and technique on guitar. Classical Indian music and jazz may sound very different but at least one factor is very important to both styles of music: **improvisation**.



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The Indian Music System - Introduction

The Indian music system's origins date back to the **Vedic period** (2000-6000 years ago). In this period, several literary texts and verses (Vedas) were sung in musical patterns which formed the base of the Indian music system.

In later years (14th -15th Century AD), Indian music got broadly classified into **two classical forms of music**:

- ! Hindustani music (North India)
- ! Carnatic music (South India)

This divide was mainly due to the **difference in styles**. following the Persian/Mughal invasion of Northern India, which brought a lot of influence into Hindustani Music. Though Hindustani and Carnatic Music share a lot of common aspects (phrasing techniques, similar ragas, etc.), each one has a distinct structure of its own. These systems have continued to live over the centuries and are still performed with traditional expertise, and at times also incorporating modern music elements into them.



Guitar Tuning: Western vs Indian Tuning

Although all examples of ragas discussed in this article will relate to the standard western tuning, this tuning is not the ideal guitar tuning for Indian music.

The ideal guitar tuning for classical Indian Music has alternate strings tuned to the tonic and the dominant (perfect 5th) notes. The Tonic is normally taken as D or E due to feasibility issues on the Guitar.

These 2 tunings are typical for Indian music:

1. D
A
D
A
D
X

2. B
E
B
E
B
E

In the first tuning, the first (highest) string on the guitar is omitted.

The reason to use this tuning is because the tonic and the dominant notes are the least complex to play in a system that involves playing defined microtonal slides called 'Gamakas'. **Gamakas** are the main phrasing technique in Indian Music and it explains how different notes are phrased relative to each other for different ragas.



What Are Ragas and How are They Different From Scales?

Ragas form the basis of the Classical Indian Music system.

A raga maybe defined as a **specific collection of notes (semitonal values), played together with a specific grammar of Gamakas (microtonal slides)**.

Ragas and **scales** are quite **common at the top level**. In effect, both ragas and scales are merely a specific collection of musical notes played in a specific order, in ascent and descent. However the grammar of the Gamakas and its phrasing brings a completely different identity/texture to a raga and it cannot be musically compared to its equivalent scale, played as a collection of plain notes.

The raga therefore, is purely dependent on the specific Gamakas phrasing applied to it (which differs for each raga), in the absence of which it is merely a collection of notes aka a scale.



The Indian Equivalent for the 12 Semitones

The following table relates the 12 semitone savailable to us in the Western tuning system to its Indian equivalent name references (**Swaras**).

Before reading the table, you need to understand that Indian music notes are not absolute values like their western counterparts. They are all relative to the tonic note

(**Shadjam**), which is fixed to a reference value namely C or D or any other semitonal value.

Here we assume our tonic to be D, for easy reference while playing. (in the video more below we also use the tonic D as Shadjam).

Table 1

Semitones	Indian Swara	Equivalent Tone Value
D (tonic)	S - Shadjam (Sa)	
D#	R1 - Suddha Rishabham (Ri1)	
E	R2 - Chatusruthi Rishabham (Ri2)	G1 - Suddha Gandharam (Ga1)
F	R3 - Shatsruthi Rishabham (Ri3)	G2 - Sadharana Gandharam (Ga2)
F#	G3 - Anthara Gandharam (Ga3)	
G	M1 - Suddha Madhyamam (Ma1)	
G#	M2 - Prati Madhyamam (Ma2)	
A (dominant/perfect 5th)	P - Panchamam (Pa)	
A#	D1 - Suddha Dhaivatham (Da1)	
B	D2 - Chatusruthi Dhaivatham (Da2)	N1 - Suddha Nishadham (Ni1)
C	D3 - Shatsruthi Dhaivatham (Da3)	N2 - Kaisiki Nishadham (Ni2)
C#	N3 - Kakali Nishadham (Ni3)	

This table classifies, the 12 semitones of the Western tuning system, to relative Indian Swara names.

The **basic seven notes** are Sa, Ri, Ga, Ma, Pa, Da, Ni with variations:

Sa – 1 Ri – 3 Ga – 3 Ma – 2 Pa – 1 Da – 3
Ni – 3

The manner in which they are named as (Ri/Ga) and (Da/Ni) for same values, depends on the relative notes occurring in the raga, and differs from case to case. *(To be discussed in detail in later articles)*



Melody vs. Harmony

The beauty of the Indian Music system lies in its complex melodic structure, brought out with the well defined phrasing technique of Gamakas.

In Western music scales are built with a strong foundation in harmony. Carnatic music focuses on permutation of all available semitonal values (swaras). This gives rise to the foundation of the family of ragas, called the **Melakartha System** (in Carnatic Music).

The Melakartha system is a set of **72 parent ragas**. Each of these ragas contain all seven notes (swaras) of the octave in both ascending and descending order. These 72 ragas (parent) along with their derived ragas (child) exhaust all possible melodic combinations available to us through all music forms across the world.

That brings to light the **depth in melodic structure** in Carnatic Music. Hence it is important to understand that melody and phrasing of Carnatic music is very complex compared to the Western music system, which in turn shows its complexity in harmony of musical notes.



How to Play Pentatonic Scales - Indian Style (Carnatic)

In this section we explore the possibility of playing the well known pentatonic scales, as equivalent Carnatic ragas. The Ragas we will take for reference are **Suddha Dhanyasi** and **Mohanam**.

The swaras for **Suddha Dhanyasi** are (see Table 1 above; the Western equivalent note is between parenthesis). You'll notice the notes of the Suddha Dhanyasi are the same as those of the **minor pentatonic scale** (of D in this case):

Sa (D) Ga2 (F) Ma1 (G) Pa (A) Ni2 (C)

The *video lesson* shows how to play the runs in the ascent and descent, and some basic phrasing and improvisation for **Suddha Dhanyasi & Mohanam**. Try the phrase improvisation demonstrated on the lesson, after playing the notated ascent-descent run.



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Below you can find the notation for these ragas. The tabs demonstrate the ascent and descent playing for *Suddha Dhanyasi & Mohanam* in order.

- ! The notes in **ALL CAPS** are the syllable of the swara played
- ! The **bold-italic** notes are the notes to be plucked (on right hand)
- ! The **arrows** depict the slide flow of notes from one to another (without plucking the string)
- ! A **point** after a swara means one octave higher: Sa.

Let me give you the first line (ascent) in the notation below as an example:

- ! *Play an open D on the 4th string*
- ! *Then strike the open D again, and slide all the way up to G and come back to F on the same string, all in one flow, without plucking any more notes*
- ! *Strike G and A on the same string*
- ! *Now, Strike A on the open-G 3rd string, and slide all the way up to D and come back to C on the same string*
- ! *Strike D on 3rd string again*

Similarly try the descent approach, applying the similar technique..

Suddha Dhanyasi Raga

Ascent

Carnatic Notation:

SA | **Sa** -> Ma -> GA | **MA** | **PA** | **Pa** -> Sa. -> NI |
SA |

Western Notation:

D | **d** -> g -> F | **G** | **A** | **a** -> d -> C |
D |

Descent

SA. | **Sa** -> NI | **PA** | **MA** | **Ma** -> GA | **Ga** ->
SA |

D | **d** -> C | **A** | **G** | **g** -> F | **f** ->
D |

Now, try the ascent-descent run for *Mohanam* Raga, applying the similar technique.

Mohanam Raga

Ascent

SA | **Sa** -> Ga -> RI | **GA** | **PA** | **Pa** -> Sa. ->
DA | **SA.** |

D | **d** -> f# -> E | **F#** | **A** | **a** -> d ->
B | **D** |

Descent

SA. | **Sa.** -> DA | **PA** | **GA** | **Ga** -> RI | **Ga 3** -> Ri -> Ga2 -
> SA |

D | **d** -> B | **A** | **F#** | **f#** -> E | **f #** -> e -> f -
> D |

Jazz Blues Guitar

One of the origins of jazz music is the blues and you can clearly hear that influence in jazz today. In this lesson we'll have a look at **the bluesy side of jazz.**

Blues Scales & the Blue Note

The scales that are used the most in blues music are the **Mixolydian scale** and the **pentatonic scale**, both enhanced with **blue notes**. Blue Notes are a drop of pitch of the 3, 5 and 7 of a major scale. Most of the time when someone refers to the blues scale they mean the **pentatonic minor scale with a b5 (blue note).**

Most of the blues' harmony consists of **dominant chords**. Why is it that playing a minor scale over a dominant chord sounds so good? Because the b3 of the pentatonic scale is a blue note to the dominant chord and the tension of the b3 of the scale against the natural 3 of the chord creates the typical blues sound. You can use this tension in your solos by playing with the contrast between the blue note and the natural 3.

Some techniques to do this:

- ! hammer on or slide from the b3 to the natural 3
- ! mix the Mixolydian scale with the blues scale



Blues Scales Create meaningful jazz solos.

[See more info...](#)

Here's an example of mixing scales:

[The first part uses the C Mixolydian scale \(with a natural 3\), the second half of the second bar uses the C minor pentatonic scale \(with a flat 3\).](#)

[Here's another blues lick. It uses a blues scale in G.](#)

[For more examples of the blues scale, listen to recordings of blues guitarists like Stevie Ray Vaughan or BB King. For examples of the blues scale in jazz, check out jazz guitarists like George Benson or Kenny Burrell.](#)

[There are some other ways you can use the blues scale. Have a look at the following guitar tabs:](#)

[These are the first eight bars of a blues chord progression in F. The traditional way to use the blues scale would be using the F blues scale on the F7 chord, but instead I play the D blues scale on the F7 chord.](#)

Functions of the D blues scale on F7: 13, 1, 9, b3, 3 and 5.

You see there is both the blue note and the natural third in it.

On the Bb7 I use the F blues scale.

Functions of the F blues scale on Bb7: 5, b7, 1, b9, 9 and 11.

Look out for the b9, don't stop on the flat 9, resolve it into the 9 or the 1.

Something similar happens in this lick:

The image shows a musical notation for a blues lick on the F7 chord. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and accidentals. The bass staff contains a walking bass line with fingerings indicated by numbers 1-5. The key signature is one flat (Bb), and the time signature is 4/4. The lick is marked with 'F7' above the first staff.

It starts with an F arpeggio, followed by a Dm7 arpeggio in bar 2. Note that the b7 of F7 is delayed until the last bar. Doing so creates variation and is a good technique to announce the chord change to Bb7.

More alternative uses of the pentatonic scale

Blues Chords & Chord Progressions

The majority of blues chords are dominant 7 chords. More about chords.

The foundation of chord progressions used in blues is the 12 bar blues with it's many varieties. More on blues chord progressions.

Walking bass is a frequently used bass guitar technique in blues. Here's a lesson on fingerstyle walking bass.

Double Stops

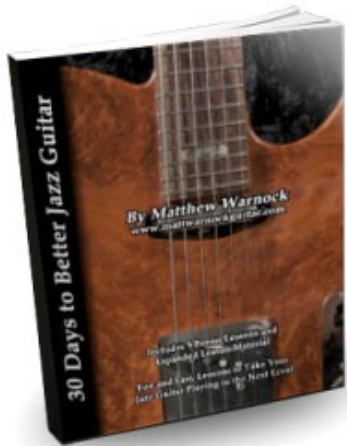
A technique used a lot in blues are double stops: playing 2 notes simultaneously.

Here's an example:

[Have a look here for books about jazz blues.](#)

Expand Your Jazz Blues Soloing With 1 Simple Shape

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When learning **how to play Jazz Blues** on the guitar, one of the first steps is to be able to improvise over Dominant 7th chords using at least a few different scales and arpeggios to keep things interesting as you build up your improvisational vocabulary.

One of my favorite ways to do this is to explore **a very particular chord shape**, a 7th chord with a 5th string root, that sits nicely on the neck and that contains all of the scales and arpeggios you need to outline 7th chords in different keys all across the fretboard.

In this lesson, you'll bring these sounds into your practice routine and out into the jam room as you explore the arpeggios, Major Blues, Mixolydian and Bebop Scales that fit within this chord shape, as well as **3 classic sounding licks** that are built from these melodic devices.

So grab your axe, turn up your amp, **pour your favorite beverage** and dig in to these concepts as you expand your Jazz Blues soloing vocabulary.



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Dominant 7th Chord Shape

To begin, we'll look at the **chord shape** that will underline the scales, arpeggios and licks that we will work through during this lesson.

The **first two bars** in the example below show the open position chords that the moveable shape is derived from. In the first bar you can see an open-position C major chord, and in bar 2 you can see the open-position C7 chord that comes from that C major shape.

We will focus on **F7** in this lesson to keep things simple, but you can play this chord on any fret and in any key across the neck of the guitar, the lowest note of the shape tells you the name of the chord that you playing such as C7, F7, Bb7 etc.

In the **third bar** I have written out the plain F major chord followed by the F7 chord in **bar 4** to show you the same building blocks as you saw in the first two bars with the C and C7 chords.

	C	C7	F	F7
	X 0 0 0	X 0 0 0	X 0 0 0	X 0 0 0
	2 3 3	2 3 3	1 2 3	1 2 3
	3 3 3	3 3 3	4 5 6	4 5 6
			7 7 7	7 7 7
			8 8 8	8 8 8



Dominant 7th Arpeggio Shape

The **first melodic device** we'll check out is the 4-note arpeggio that is built around our chord shape, which in this key is F7 (F A C Eb).

Try playing the chord, then running up and down the arpeggio, then playing the chord again to see how the two fit together, doing so **in all 12 keys** across the neck to get a good fretboard workout as well as learn the arpeggio at the same time.

The goal is to not only **see the relationship between the arpeggio and the chord**, but to also be able to improvise and create music with the arpeggio in different keys across the neck.

F7

The diagram shows an F7 chord shape on a guitar fretboard. The notes are F (1st fret, 2nd string), C (3rd fret, 4th string), G (3rd fret, 5th string), and Ab (4th fret, 6th string). The musical notation shows the arpeggio shape in the treble clef: F4 (quarter), C5 (quarter), G5 (quarter), and Ab5 (quarter). The bass clef shows the fretting: 8 (open), 7 (1st fret), 5 (3rd fret), 8 (3rd fret), 6 (4th fret), 5 (4th fret), 8 (5th fret).

One trick that I like to do with this arpeggio shape is **add in the b3** to the arpeggio, bringing in a bit of a blues flavor.

In the key of F, the b3 is the Ab. Adding this note to your arpeggio shape will make your lines **more bluesy**, and you can use that extra note to slide, hammer or pull-off into the next note in the scale, giving you added textures that you can bring to your jazz blues lines.

F7

The diagram shows an F7 chord shape on a guitar fretboard. The notes are F (1st fret, 2nd string), C (3rd fret, 4th string), G (3rd fret, 5th string), and Ab (4th fret, 6th string). The musical notation shows the Major Blues Scale in the treble clef: F4 (quarter), G4 (quarter), Ab4 (quarter), C5 (quarter), G5 (quarter), F5 (quarter), and Ab5 (quarter). The bass clef shows the fretting: 8 (open), 6 (1st fret), 7 (1st fret), 5 (3rd fret), 8 (3rd fret), 6 (4th fret), 4 (4th fret), 5 (4th fret), 8 (5th fret).



Major Blues Scale Shape

The **second melodic device** we will check out within this F7 chord shape is the Major Blues Scale:

F G Ab A C D

Again, learn the position along with the chord shape, and the arpeggio shape since you already have that down, and then once you've worked on the technical side of this scale and memorized it; **improvise with it** in different keys and progression across the neck.

Feel free to mix in the arpeggio as well as the chord itself when you are soloing with the Major Blues Scale, adding extra layers of melodic and harmonic texture to your lines.

F7

➤ **Mixolydian Mode Shape**

Now we'll check out the **Mixolydian mode**, the fifth mode of the major scale, built around this F7 shape.

This is a **seven-note scale** that contains the following notes:

F G A Bb C D Eb

Once you can play this scale from **memory**, put on a backing track and use this new scale to improvise over vamps and common chord changes, mixing in the arpeggio and Major Blues Scale when you feel ready.

F7



➤ **Dominant Bebop Scale Shape**

We can also expand the Mixolydian Mode by **adding in one extra note**, the major 7th interval or E natural in this key, to produce the Dominant Bebop Scale. This scale also fits nicely under the F7 chord shape we are working with in this lesson.

One **word of caution**: avoid resting or sitting on the E natural note in your lines. That note is great for passing from the Eb to F and vice-versa, but it will sound fairly harsh if you stop on that note during your solos.

So, use the note as much as your ears are comfortable with, but for now I would say **avoid stopping and sitting on that note** as you don't want to create too much tension that it takes away from the overall effectiveness of your lines.

F7

➤ 3 F7 Licks For Further Study

To finish this lesson, I've written out **three examples** of lines that you can use built from the F7 chord shape used throughout the article.

This **first lick** comes from the Major Blues Scale and is a classic jazz lick that I'm sure you'll recognize from the solos of some of your favorite jazz guitarists.

Again, learn all of these licks over the F7 chord. Then take them around the neck. Once you have them memorized, improvise with them over vamps and common changes, mixing the licks with the scales and arpeggios we studied in this lesson.


F7




Listen:

The **second lick** mixes brings in some more chromatic notes and Bebop vocabulary, especially in the first half of the first bar and the first half of the second bar. Those two sections are common patterns used by Bebop and Post-Bop jazz guitarists in many different contexts, so if you like those sounds it would be worth taking those patterns out of the larger lick and working them into your playing on their own.

F7





Listen:


The **third lick** uses a variation of the “Honeysuckle Rose” melody in the first bar, followed by the F Dominant Bebop Scale and a Bebop pattern to finish the line. The first six notes of the first bar are again a common Bebop and Post-Bop pattern that would be worth exploring further on their own, out of the context of this larger line as a whole.

12

F7



The diagram shows an F7 chord shape on a guitar fretboard. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (index), 6th fret (middle), 7th fret (ring), 8th fret (pinky). The 1st and 6th strings are muted (marked with 'x').



The musical notation shows a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a variation of the 'Honeysuckle Rose' melody. The bass line includes fingerings: 8-7-6, 7-6-5, 8-5, 6-6-5, 7-8-5, 8-6, 7-8-7-6.

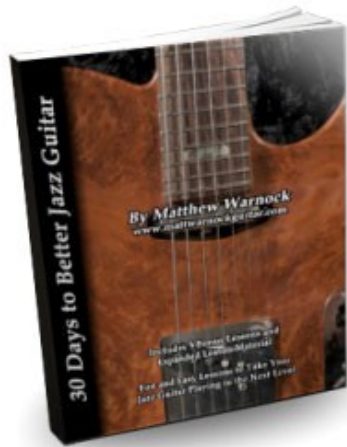
Listen:

Now that you have checked out all the different scales and arpeggios that you can explore within this one chord shape, you can see why it's an **important device** to have under your fingers and why many jazz guitarists use it in their soloing and melody playing.

What do you think of this shape and how does it work for you? **Join in on the discussion** for this lesson and [Head on over to the Jazz Guitar Forum...](#)

Jazz Blues Tritone Substitutions

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When learning **how to play Jazz Blues guitar**, it is not only essential to learn how to navigate the standard changes, but also to check out some of the common subs used by legendary players such as Joe Pass, Wes Montgomery and others.

One of the most common subs is adding in a **tritone substitution** to bar four of the Jazz Blues form. This chord not only creates a level of tension in your comping and soloing, it also flows smoothly from the I7 chord in bar three and resolves nicely to the IV7 chord in bar five, giving you an “inside-outside-inside” sound in your jazz guitar playing when using this sub.

In this lesson you’ll explore the background behind adding this substitution to the Jazz Blues form, as well as check out **how to apply this technique** to your comping and soloing when you take it to the woodshed, jam room or band stand.

All of the examples below are written out over a Jazz Blues progression in the **key of F**. To make sure you get a well-rounded approach to this topic, be sure to take these subs, chord shapes and licks into as many other keys as you can when working these ideas in the woodshed.



Questions or feedback? Head on over to the [Jazz Guitar Forum...](#)



Jazz Blues: The First 4 Bars

Before we dig into the different subs presented in this lesson, **let’s review the first four bars of a Jazz Blues chord progression** in case these changes are new to you or it’s been a while since you’ve worked on them.

The standard Jazz Blues chord progression has **three chords** played within the span of the first four bars as shown in the example below:



Jazz Blues: The First 4 Bars With Tritone Subs

Now you can spice things up a bit by adding in a **tritone substitution into bar 4**, as you can see with the B7 chord in the example below.

The B7 is called the “Tritone Substitution” of F7 because **both chords share the same tritone interval**.

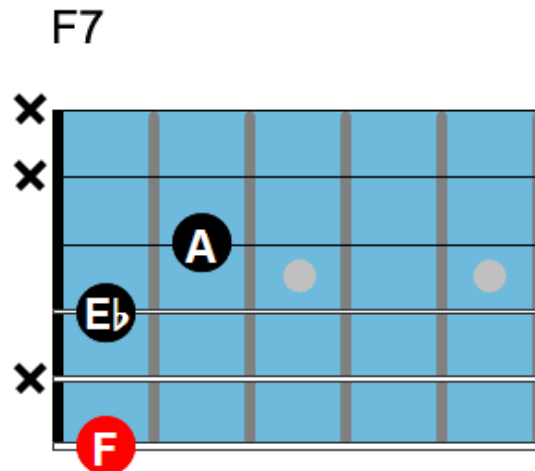
Tritone = #4 interval

- ! The 3rd and 7th of **F7**: A and Eb
- ! The 7th and 3rd of **B7**: A and D# (=Eb)

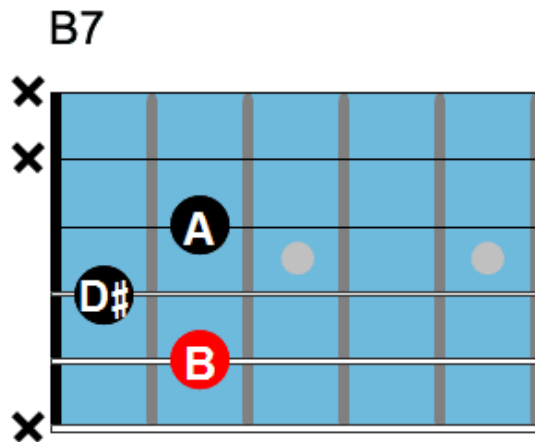
Like you can see, the notes are **the same** and the interval between both of these notes is a tritone.

Let's see how this works on the guitar:

- ! Grab the notes **A** (2nd fret 3rd string) and **Eb** (1st fret 4th string) and play the root **F** (1st fret 6th string). It will sound like an F7 chord:



- ! Then, keep the top two notes where they are and simply **move the F to a B** (2nd fret 5th string) and now that chord will sound like a B7:



Pretty cool right!

You can **use this B7 in bar four of a blues** because the B7 resolves down by a half-step to the Bb7 chord in bar 5 of the blues:

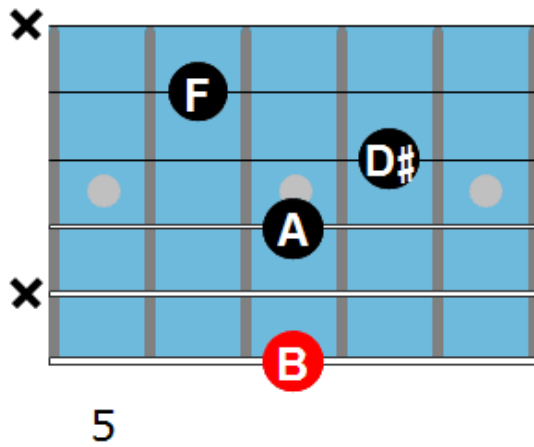


Now that we've explored the why's and how's, **let's apply this technique** to a comping and soloing situation over a Jazz Blues in F progression.

➤ Comping Example

You can use any 7th based chord when applying a tritone sub to the fourth bar of a Jazz Blues, depending on the context and musical situation you are in. But, one chord that a lot of players like to use when applying a tritone sub is the **7#11 sound**:

B7#11



Notice that the **#11 interval** of the tritone sub (F or E# to be more exact) is the same note as the root of the I7 chord (F7 in this key).

This #11 interval provides a **further connection to the I7 chord**, along with the 3rd and 7th as we saw earlier, helping you to step “outside” of the written chord changes, but still maintain ties to the tonic key of the tune.

Listen to the Audio for the Tritone Sub Comping Example:

F9 Bb13 F9 B7(#11)

5

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

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



Lick Example

You can also apply the tritone substitution to your **soling** to create a level of tension that is then resolved when you arrive at the IV7 chord in bar five.

There are two things to **keep in mind** in order to apply this technique in a smooth and pleasing sounding manner:

- ! The first thing to keep in mind is that arpeggios and **arpeggio based lines** are usually a good way to go when first learning how to apply the tritone sub to your solos. Arpeggios help to outline the chord changes in a very definitive way, and so they can really bring the sound of the tritone sub to the forefront of your lines.
- ! The second thing to keep in mind is that you will **need to resolve** your tritone sub line in the next bar of the tune to make it sound convincing to the listener.

If you keep this in your mind as you are working these changes in the practice room, then you will be able to move from an “**inside**” sound in bar **3**, to an “**outside**” sound in bar **4**, before resolving to an “**inside**” sound in bar **5** in a smooth, and easy to follow manner.

Check out the lick below as an example of how to apply the tritone sub to a single-note line.

Once you’ve worked this line in the practice room, try and come up with some of **your own licks** and phrases that use this technique. It’s better to work with a **backing track** on this approach as it will allow you to familiarize your ears with the sound of the tritone sub approach in your solos.

To learn more about building and playing licks such as this one, check out the article [“Expand Your Jazz Blues Soling With 1 Simple Shape.”](#)

Listen to the Audio for the Tritone Sub Lick Example:

The image shows a musical notation example for a tritone substitution lick. It consists of a single staff with a treble clef and a 7/8 time signature. Above the staff, five chords are indicated: F7, Bb7, F7, B7, and Bb7. The melody consists of five measures. The first measure is F7, the second is Bb7, the third is F7, the fourth is B7, and the fifth is Bb7. Below the staff, a guitar fretboard diagram shows the fingerings for each measure. Measure 1 (F7): 3, 3, 3, 1-2, 3. Measure 2 (Bb7): 3, 4, 3, 2-3, 3. Measure 3 (F7): 3, 3, 3, 1-2, 3-2. Measure 4 (B7): 1-4, 2-2, 4-1-2, 3. Measure 5 (Bb7): (no fingering shown).

Adding the tritone sub to bar four of a Jazz Blues Chord progression is not only a **great way to step outside of the given chord changes**, adding some tension and release to your comping/soloing along the way, but it is a fun and relatively easy way to bring a sub used by such great players as Joe Pass and Wes Montgomery into your jazz guitar playing today.

If you liked this lesson or have any **questions** regarding this material, join us over at the [Forum Thread about Jazz Blues...](#)

Guitar Technique & Warm Up

String Skipping Exercises

The following set of exercises train your picking abilities.

...

This is one of bass player John Patitucci (if I remember it well). Happy skipping!

The next exercise uses the G major scale. It speaks for itself that you can use all guitar scales. Oh, when you reached the last note on the tab, don't stop, but go back (I admit I was a bit lazy).

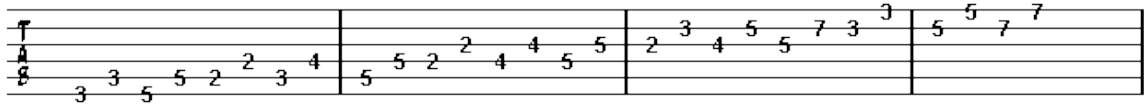
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Intervallic Guitar Scales

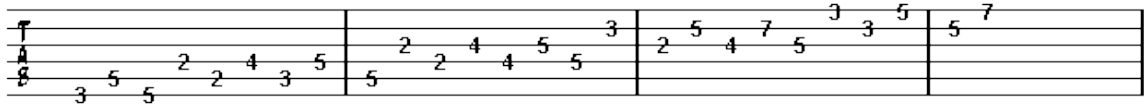
The next set of exercises run through the G Ionian scale in different intervals. Try this exercise with all guitar scales you can think of.

In thirds:

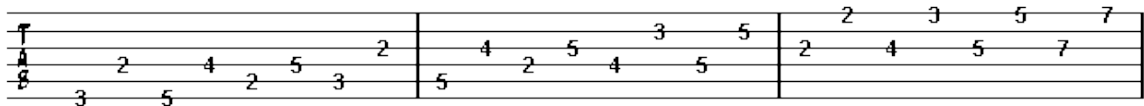
In fourths:



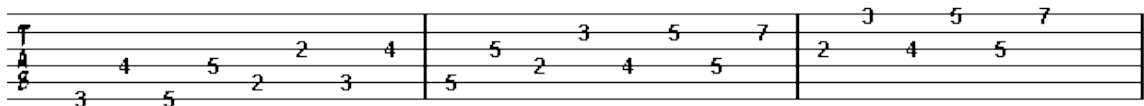
In fifths:



In sixths:



In sevenths:

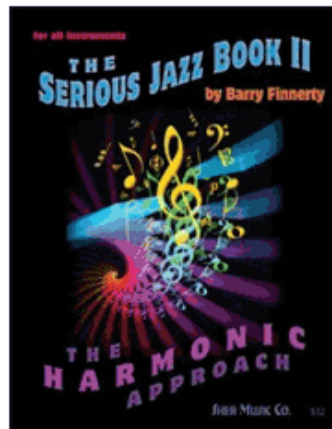


Guitar Technique: Finger Stretching Exercises

A guitar technique lesson by Jochen D'hondt

The Serious Jazz Book II will help you play

better and more creative jazz guitar solos...



[Click Here](#)

Here are some **finger stretching exercises** that will improve the reach and fluidity of your fingers.

Every guitarist, especially jazz guitarists, runs into chords or scales every now and then that take his fingers stretching ability to the limit. The exercises below will help you

develop your stretching ability. If you practice them regularly, you will be able to stretch your fingers much further than you do now.

A word of **warning** and some advice before we get started:

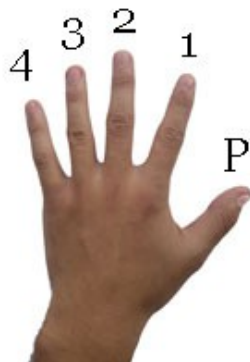
- ! Before attempting these exercises please **warm up** with some simple chromatic exercises like the first exercise in this lesson: [Guitar Warm-Ups](#)
- ! Start at an **easy tempo** and gradually increase speed.
- ! If at any time during the exercise you start to feel **pain** in your hand (fingers, wrist, ...), stop doing the exercise and try a more simple one. The purpose of exercises like these is to stretch your fingers, not to damage them.
- ! Don't practice these stretches **too long** at one time.
- ! Practice with a **metronome**.

I will start all the exercises on the high E string but it's free to **choose on which string you start**.

I also start from the 12th fret going up, but **if this is too easy for you and you want the exercises to be harder**, just **move down on the neck** (start on the 5th fret for example). The space between the frets increases as you move down the neck, so the closer you are to the nut, the harder it will be.

Make sure you **keep your first finger fretted** at all time, else there won't be a lot of stretching.

Finger Naming



Exercise One: stretching space between fingers 1 & 2

Musical notation for Exercise One. It features a treble clef and a 4/4 time signature. The notation shows a sequence of notes on a single string (labeled 'Gtr I') starting at the 12th fret. The notes are: a quarter note at the 12th fret, a quarter note at the 14th fret, a quarter note at the 15th fret, and a quarter note at the 16th fret. Below the staff, the fret numbers 12, 14, 15, and 16 are written under their respective notes. The letters T, A, and B are written on the bottom three lines of the staff.

Exercise Two: stretching space between fingers 2 & 3

Gtr I
T 12 13 15 16
A
B

Exercise Three: stretching space between fingers 3 & 4

Gtr I
T 12 13 14 16
A
B

Exercise Four: stretching space between all fingers

Gtr I
T 12 14 16 18
A
B

Exercise Five: diagonal stretching

I'll give you the exercise for stretching diagonally between **fingers 1 & 2**. By now you get the idea and it's up to you to work this exercise out for stretching the other fingers.

Gtr I
T 12 14 15 16
A
B

Again, if these exercises are too easy for you try playing them closer to the nut (for example starting on the 5th or 1st fret). There are many variations to these exercises, try finding some of your own.

That was it for my first lesson for jazzguitar.be, I hope you enjoyed it and see you next time!

- Jochen D'hondt

Guitar Technique: Bach Classical Guitar



[From Bach to Bebop](#) A revolutionary breakthrough in jazz education.

[More information...](#)

An excellent way to improve your guitar technique is playing some of the compositions of **Bach**. **Classical guitar** has a different approach to guitar technique in comparison with jazz guitar and it's a good thing for every guitarist to play some classical guitar studies from time to time.

I arranged for you the presto part of **Bach's sonata for solo violin no.1 in G minor** (with tablature).

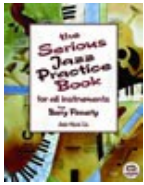
Play the composition with a pick and make sure every note sounds clear. If some positions don't work for you, try to find another way to play that certain passage.

Once you're familiar with the notes and positions, put some **dynamics** into the music. Try to speed up the overall tempo and put some accelerandos and rallentandos at the appropriate places.

Recommended listening: ["Essential Guitar: 33 Guitar Masterpieces"](#)

Timing Exercise: Fun With a Metronome

Timing is one of the most important factors of playing music. Without precise timing your music lacks energy and clarity.



[The Serious Jazz Practice Book](#) A unique and comprehensive approach to learn scales & chords.

[Click for more information ...](#)

One essential thing you need for practicing your timing is a **metronome**. Metronomes come in all kinds and shapes. I've used a model like [this](#) for 15 years now (my mum gave it to me as a Christmas gift). There are also digital ones like this [Seiko metronome](#).

For this timing exercise we need:

- ! 1 metronome
- ! 1 guitar
- ! 1 bebop theme (for this exercise I take [Billie's Bounce](#))

1. Warming up exercise: set the metronome at 150 and play the theme. When you can play it without mistakes and tension in your fingers and arms, drive up the speed by 5. Continue to do this until you're at a speed that's not comfortable for you to play anymore. Do this everyday and you'll see a huge improvement in your guitar technique.
2. Set the metronome speed to 80. Now the clicks of the metronome are the first and the third beat of a bar, so we're actually playing at a speed of 160. Have a look at the tablature:

Metronome: x x x x x x

T
A
B
E

3. Let's make the feel a bit more jazzy: metronome still at 80, but now the clicks are the 2nd and the 4th beat of a bar:

Metronome: x x x x x x

ho

T
A
B 10 9-10 10 9-10 10 12 10 12 10 10 12 10 10 12 10 12

This is a bit more difficult, especially with anticipations like the 4th beat of the first bar.

4. Now set the tempo to 50. Every click is the 1 of a bar, so we're actually playing at a tempo of 200. This is not very easy, first try to find the beats in your head before you attempt playing your guitar.

Metronome: x x x

ho

T
A
B 10 9-10 10 9-10 10 12 10 12 10 10 12 10 10 12 10 12

5. Let's make it even more difficult: every click of the metronome is the 2nd beat of a bar:

Metronome: x x x

ho

T
A
B 10 9-10 10 9-10 10 12 10 12 10 10 12 10 10 12 10 12

6. Every click is the 3rd beat:

Metronome: x x x

ho

T
A
B 10 9-10 10 9-10 10 12 10 12 10 10 12 10 10 12 10 12

7. Every click is the 4th beat (this is hard):

Metronome: x x x

T
A
B

Try this with different themes and gradually increase the tempo. Freaks can try this exercise: every click is the second quaver of the first, second, third or fourth beat.

How To Improvise Over Major Chords

[In this guitar lesson we'll have a look at the guitar scales, arpeggios and substitutions we can use to improvise over major guitar chords.](#)



[Do you have questions or feedback about this tutorial? Join the Discussion at the Forum.](#)

[Here's a play-along track in C major for you to test and practice the scales and arpeggios suggested below. I used **Band in a Box** to create this track, a piece of software you can use to create play-along tracks in real time by entering chord symbols with your computer keyboard. Click here to learn more about about Band in a Box 2010...](#)

Cmaj7 Play Along Track:

[We use a Cmajor chord for all examples.](#)

[Major 7 Chords](#)

[1\) The C Major Scale](#)

[The major scale \(aka the **Ionian mode**\) is the obvious choice of scale to play over a major chord. **Beginners** might want to read this music theory lesson: \[How to Construct Major Scales\]\(#\)](#)

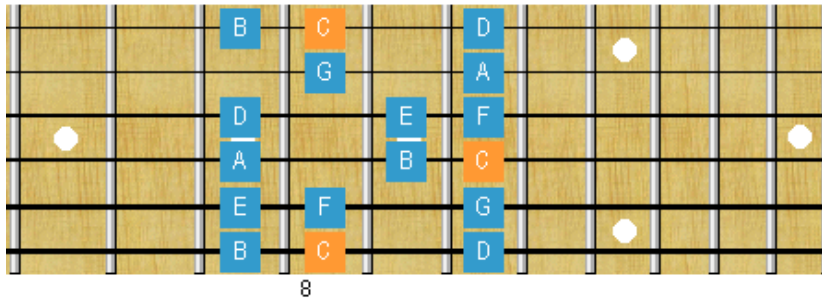
[The Ionian mode is played over I chords, in II V I chord progressions for example.](#)

[Something to look out for when using the major scale: the 11 \(F in C major\) is a so called **avoid note** for major chords because it is one half step above a chord note \(the 3 or e\). This does not mean you can not play this note, but is rather disharmonic when you keep hanging on it or use it as a target note.](#)

[Over the Cmaj7 we play the C Ionian scale:](#)

C Ionian	C	D	E	F	G	A	B
Over Cmaj7	1	9	3	11	5	6	7

Here's the **C Ionian mode** in its root position on the guitar neck:



Here's a **Metheny-esque example**:

Cmaj7

Listen:

-

2) The Major Bebop Scale

The major bebop scale is a major scale with a **chromatic passing tone** between the 6 and 5 (b6). [Learn more about the Bebop Scale...](#)

C Major Bebop Scale	B	A	A ^b	G	F	E	D	C
Over Cmaj	7	6	b6	5	11	3	9	1

-

3) The Cmaj7 Arpeggio

An obvious option as well: the C major arpeggio (C E G B). [Here's a guitar lesson about Basic Arpeggio Shapes.](#)

-

4) The Em7 Arpeggio

An Em7 arpeggio over C major gives us the **9 sound**.

Em7 Arpeggio	E G B D
Over Cmaj7	3 5 7 9

In this example I play an Em7 arpeggio with some chromatic notes:

Cmaj7

Listen:

5) Guitar Chord Shapes

An effective way to outline the harmony of a song is by playing single note lines that follow the shape of a **guitar voicing**. Play the voicing like you would play an arpeggio, **fret one note at a time** (do not let ring).

The following **guitar lick** uses the outlines of these basic chord voicings:

Cmaj7

Listen:



Band in a Box is the most significant contribution to jazz education since Jamey Aebersold records - *Down Beat Magazine*
[Click here for more information](#) about how Band in a Box 2010 can help you learn how to improvise over chord changes...

➤ Major 6 Chords

6) The C Major Pentatonic Scale

The C major (=A minor) pentatonic scale is the C major scale minus 2 notes (11 and 7). The 11 is gone, which might be a good thing because it is an avoid note. The 7 is omitted as well, which gives this scale a bit more **basic and less colorful sound**. Such a sound can be effective for major chords with a strong tonic function (like ending chords) or for traditional jazz styles like **Dixieland**.

C Major Pentatonic	C D E G A
Over Cmaj7	1 9 3 5 6

7) The E Minor Pentatonic Scale

The E minor (=G major) pentatonic scale has every note of the C major scale minus the 1 and 11, the least important notes of a chord.

E Minor Pentatonic	E G A B D
Over Cmaj7	3 5 6 7 9

An example:

Cmaj7

Listen:

-

8) The Am7 Arpeggio

The Am7 arpeggio gives us the C triad + the 6.

Am7 Arpeggio	A C E G
Over Cmaj7	6 1 3 5

-



Major #11 Chords

9) The Lydian Scale

The Lydian scale is the 4th degree of the modes and is played over major chords that have a **IV function**. Its only difference with the normal major scale is the **#11**. Because the 11 is raised a half tone, there is **no avoid note** in the Lydian scale.

C Lydian Scale	C D E F# G A B
Over Cmaj7	1 9 3 #11 5 6 7

-

10) B Minor Pentatonic Scale

The B minor (=D major) pentatonic scale works well over major #11 chords. It has the 3 and 7 + **all the tensions**. You can also use the B minor **blues scale**.

B Minor Pentatonic	B D E F# A
Over Cmaj7	7 9 3 #11 6

In this example I start with a **blues lick** and end with a **F#m7b5 arpeggio** (see point 13):

Cmaj9#11

Listen:

-

11) Gmaj7 Arpeggio

[The Gmaj7 is a good choice to play over Cmaj7#11.](#)

Gmaj7 Arpeggio	G B D F#
Over Cmaj7	5 7 9 #11

[Here are the guitar tabs and mp3:](#)

Cmaj9#11

Listen:

-

12) D7 Arpeggio

[A D7 arpeggio works well as well:](#)

D7 Arpeggio	D F# A C
Over Cmaj7	9 #11 6 1

-

13) F#m7b5 Arpeggio

[A F#m7b5 arpeggio sounds nice. I use it in the example of point 10.](#)

F#m7b5 Arpeggio	F# A C E
Over Cmaj7	#11 6 1 3

-

14) Bm7 Arpeggio

A Bm7 is good for ad lib phrases on ending chords because it contains the 6, 9 and #11, all popular tensions for end voicings. More about Jazz Endings...

Bm7 Arpeggio	B D F# A
Over Cmaj7	7 9 #11 6

-

Do you have more ideas? If you do, let us know here...

Related Links:

- ! [13 Ways to Improvise Over Minor Chords](#)
- ! [13 Ways to Imporvise Over Half Diminished Chords](#)

Playing Over Minor Guitar Chords



If you have questions, remarks or other feedback about this tutorial, [discuss it at our jazz guitar forum](#).

Here are two **backing tracks** that you can use with this lesson. The first backing track is a Band in a Box combo playing Dm7, the second one is the same combo playing II V I in C major.

Dm7 Backing Track:

II V I in C Major:

In this tutorial we'll have a look at the guitar scales, arpeggios and substitutions we can use to improvise over **minor guitar chords**, so we can make our guitar solos more interesting. Unless specified, we take a **Dm chord** as example. Here's a **roundup**:

1) The Dorian Scale

The 3 minor diatonic scales (Dorian, Phrygian, Aeolian) are the obvious choice for playing over minor chords. Which of the 3 scales you play depends on the **harmonic setting** and the function of the chords you are playing over.

The **Dorian mode is played over II chords**, like in a **II V I** chord progression.

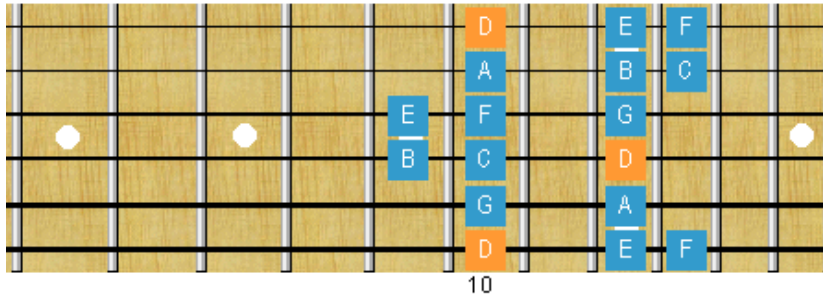
We'll take a 2 5 1 in C major as an example:

|Dm7 |G7 |Cmaj7 |% |
 |II |V |I | |

Over the Dm7 we play the D Dorian scale:

D Dorian	D E F G A B C
Over Dm7	1 9 b3 11 5 6 b7

Here's the scale chart for **D Dorian mode** in its root position:



The Dorian scale is also used to play over minor chords in **modal tunes**, like [So What](#).

2) The Phrygian Scale

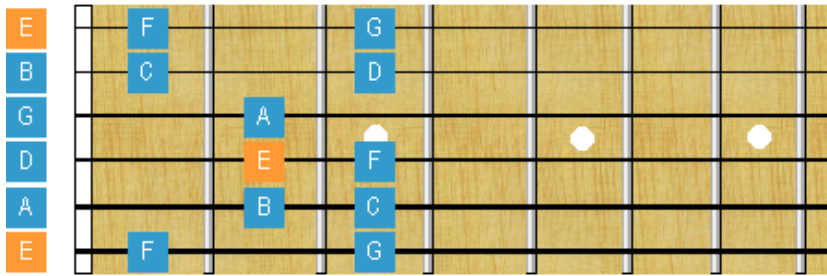
The Phrygian scale is used to play over minor chords that have the function of a **III** in a harmony. An example is the 3rd bar of a [Rhythm Changes](#):

|Cmaj7 Am7 |Dm7 G7 |Em7 A7 |Dm7 G7 |
 |I VI |II V |III VI7 |II V |

On the Em7 in the 3rd bar we can play the E Phrygian mode. As a side note I want to point out that although you theoretically play the Phrygian mode on the Em7 in a rhythm changes, you don't think about the Phrygian mode, just think C major (did that make sense, if not, give me a shout).

E Phrygian Scale	E F G A B C D
Over Em7	1 b9 b3 11 5 b6 b7

The E Phrygian scale in its root position:

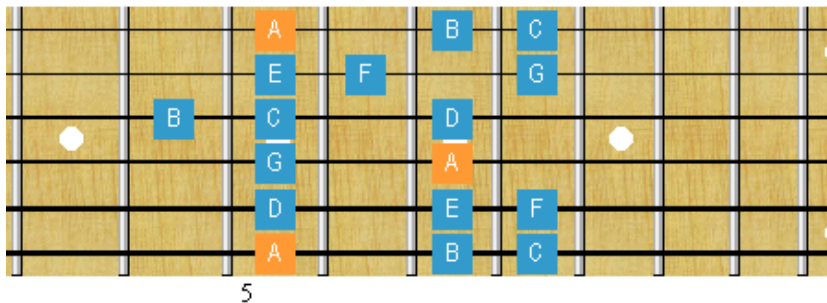


3) The Aeolian Scale

The Aeolian scale (aka relative minor scale) is used to play over minor chords that have a **VI function** or a **I function** in minor. An example of a VI is the second chord in a rhythm changes.

A Aeolian Mode	A B C D E F G
Over Am7	1 9 b3 11 5 b6 b7

The chart for the A Aeolian scale in root position:



4) D Minor Pentatonic Scale or Blues Scale

It can't get more obvious, very useful, also in a jazz context.

D Minor Pentatonic	D F G A C
Over Dm7	1 b3 11 5 b7

5) A Minor Pentatonic Scale or Blues Scale

The A minor pentatonic scale sounds very nice over Dm7

A Minor Pentatonic	A C D E G
Over Dm7	5 b7 1 9 11

6) E minor Pentatonic Scale

The E minor pentatonic works nice if you alternate it with D minor pentatonic (on modal tunes). It creates a tension/release kind of thing (see point 10 on this page)

E Minor Pentatonic	E G A B D
Over Dm7	9 11 5 6 1

7) D Minor Arpeggio

Surprisingly the Dm7 arpeggio works very well over Dm7. See also: [Arpeggio 101](#)

8) Fmaj7 Arpeggio

An Fmaj7 arpeggio over Dm adds the 9: nice sound.

Fmaj7 Arpeggio	F A C E
Over Dm7	b3 5 b7 9

9) Am7 Arpeggio

One step further is Am7, it adds the 11 to the sound.

Am7 Arpeggio	A C E G
Over Dm7	5 b7 9 11

10) Em7 Arpeggio

Em7 sounds a little more distant over Dm, but works fine if you alternate it with a Dm arpeggio.

D F A C + E G B D = D Dorian Scale

Examples: [Triads Over Minor Chords](#)

Em7 Arpeggio	E G B D
Over Dm7	9 11 6 1

--	--

11) Dm6 or Bm7b5 Arpeggio

Emphasizing the **6** of a minor chord works nice if the minor chord has a **tonic function** and not a sub-tonic function (like in a II V). In other words, the minor chord should be the I, not the II. In other words, the minor chord should not be followed by the V (Dm7 should not be followed by G7).

Example of a minor chord with a tonic function:

|Dm7 |Em7b5 A7 |
|Im7 |IIIm7b5 V |

12) G7 Arpeggio

G7 sounds ok over Dm, especially when it has the tonic function. If you use it in a 2 5 1, you can make the b (6) on Dm7 go to #9 and b9 on G7, to the 5 of Cmaj7.

G7 Arpeggio	G B D F
Over Dm7	11 6 1 b3

13) The Line Cliché

In tunes where the minor chord spans a couple of bars, like in a **minor blues**, you can use this little device called the line cliché. This technique is as old as the street and is frequently used by **gypsy jazz** guitarists. The line cliché is a descending line going chromatically from the 1 of a minor chord to its 6:

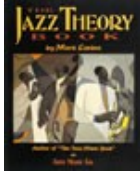
1 » 7 » b7 » 6
d » c# » c » b

The musical notation illustrates the line cliché technique. The first system shows a melodic line in D minor over four bars: Dm, Dm/maj7, Dm7, and Dm6. The guitar fretboard is shown below with fingerings: 7-5-6-6, 5-6-8, 5-5-6-4, and 5-3-6. The second system shows a single bar for Gm7 with a fretboard showing a 3 on the A string.

There's another example of the line cliché in this tutorial about [Bebop](#).

Do you have more ideas? If you do, [let us know here...](#)

Playing Over Half Diminished Chords



[The Jazz Theory Book](#) The most comprehensive jazz theory book ever published.

[See more info...](#)

According to the mails I get, a lot of people seem to be having problems playing over **half diminished guitar chords** (m7b5). The half diminished chord is used most often as the II of the natural minor scale in minor II V Is.

Here's a **roundup** of the most obvious tools to play over a m7b5 chord:

1) The Locrian Scale

The **locrian scale** is the most obvious scale to play over a half-diminished chord. The locrian mode is the 7th degree of the major scale and the second degree of the natural minor scale.

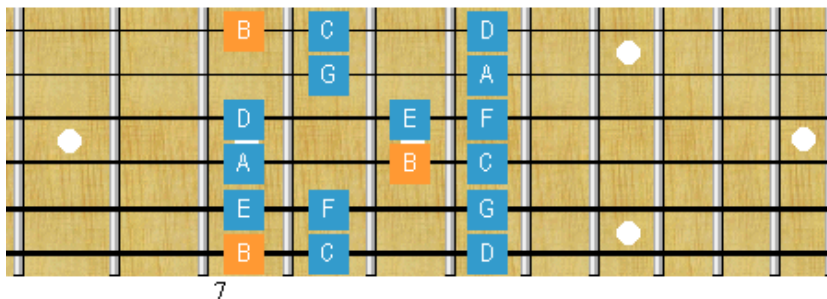
We'll take a 2 5 1 in A minor as an example:

|Bm7b5 |E7 |Am7 |% |
|IIm7b5 |V |Im7 | | |

Over the Bm7b we play the B Locrian scale:

B Locrian Scale	B C D E F G A
	1 b9 b3 11 b5 b13 b7

Here's the scale chart for **B Locrian** in its basic position:



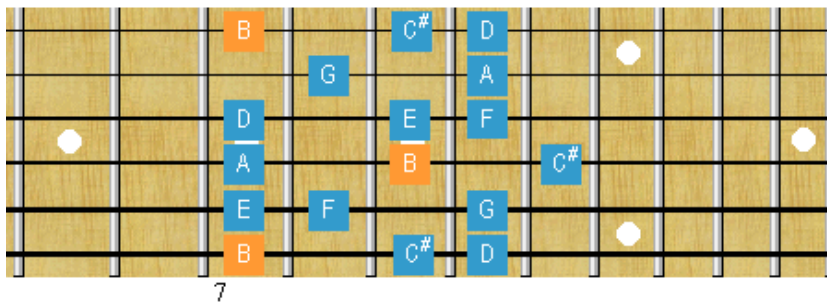
For the next chord, the E7, we have got to change a note in the scale: the g becomes a g#. This scale is called **A harmonic minor**. On Am7 you can play the notes from the B Locrian scale again, over Am7 they become the **A Aeolian scale** (more about [the modes](#)).

This is the **most basic solution** for playing over m7b5 chords, but it has a problem: the C (b2) is a **'handle-with-care' note** because it is a half tone above a chord note (the root). Some like that note, some don't. We can take care of that by either avoiding this note or by raising it with a half step, what brings us to the following scale.

2) D Melodic Minor

When we raise the C from the Locrian scale with a half step, we get the 6th degree of the D **melodic minor scale**. We call this the **B Locrian #2 scale** or **B Aeolian b5** (more about the melodic minor modes here: [The Melodic Minor Scale](#)).

B Locrian #2 Scale	B C# D E F G A
Over Bm7b5	1 9 b3 11 b5 b13 b7



This solves the 'handle-with-care' note problem.

3) A Harmonic Scale

The piano player **Bud Powell** frequently used harmonic scales to play over half-diminished chords. Over Bm7b5 you can play the A harmonic scale. You can continue playing A harmonic on the E7 as well.

A Harmonic	A B C D E F G#
Over Bm7b5	b7 1 b9 b3 11 b5 13

A Harmonic	A B C D E F G#
Over E7	11 5 b13 b7 1 b9 3

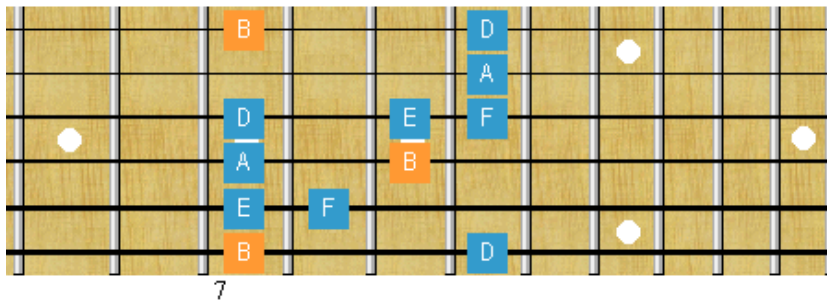
4) E minor Pentatonic Scale

You can play the E minor pentatonic scale over Bm7b5:

E Minor Pentatonic	E G A B D
Over Bm7b5	11 b13 b7 1 b3

5) B Minor Pentatonic Scale With a b5

This is also a nice one: the minor pentatonic scale (more about [pentatonic scales](#)), but with a **b5 instead of a natural 5**. You can also look at it as a **B blues scale without the natural 5**. In root position it looks like this:



6) The G Bebop Scale

The G bebop scale is diatonic to the key of C major, so can be played over Bm7b5.

G Bebop	G Gb F E D C B A
Over Bm7b5	b13 5 b5 11 b3 b9 1 b7

More about [the bebop scale](#).

7) Bm7b5 or Dm6 Arpeggio

Playing the Bm7b5 arpeggio is also a solution of course, but not a very colorful one. You can also play a Dm6 arpeggio, it has the same notes but might be easier to visualize.

We can make these arpeggios a bit more interesting by adding the E, the 11 of Bm7b5 and a **very nice tension** to that chord. Here are the tabs for this pattern in the 5th position:

Bm7b5

8) Dm7 Arpeggio / Relative Major 251

You can play a Dm7 arpeggio over Bm7b5:

Dm7 Arpeggio	D F A C
Over Bm7b5	b3 b5 b7 b9

This leads to something **interesting**: if we substitute the E7 in the following bar of a 251 with G7 and the Am7 with a Cmaj7, we get a major 2 5 1. So we can play a major 2 5 1 over its relative minor 2 5 1, if we stick to the chord tones (that would be Dm7,G7,Cmaj7 on Bm7b5,E7,Am7)

G7 Arpeggio	G B D F
Over E7	#9 5 b7 b9

CMaj Arpeggio	C E G B
Over Am7	b3 5 b7 9

Here's an example:

Bm7b5 E7alt

Am9

9) G7 Arpeggio

We can play G7 over Bm7b5:

G7 Arpeggio	G B D F
Over Bm7b5	b13 1 b3 b5

10) Fmaj7 Arpeggio

We can play Fmaj7 over Bm7b5:

Fmaj7 Arpeggio	F A C E
Over Bm7b5	b5 b7 b9 11

11) Em7 Arpeggio

We can play Em7 over Bm7b5:

Em7 Arpeggio	E G B D
Over Bm7b5	11 b13 b3 b5

Bm7b5 E7alt

Am

12) Dm/maj7 Arpeggio

You can play a Dm/maj7 arpeggio over Bm7b5, it has the natural 9 in it and it's an easy to play arpeggio. This chord is the first chord of the D melodic minor scale.

Dm/maj7 Arpeggio	D F A C#
Over Bm7b5	b3 b5 b7 9

13) Fmaj7#5 Arpeggio

You can play an Fmaj7#5 arpeggio over Bm7b5, the augmented 5 is the natural 9 for Bm7b5. The Fmaj7#5 is the third degree of the D melodic minor scale.

Fmaj7#5 Arpeggio	F A C# E
Over Bm7b5	b5 b7 9 11

Do you have more ideas? Let me know if you do...

Jazz Guitar Chords

What makes a guitar chord a **jazz guitar chord**?

Most people define **jazz guitar chords** as **seventh chords** with or without **tensions** as opposed to more basic chords like triads.

Are you new to jazz guitar chords?

[Beginning and intermediate jazz guitar players download this free ebook...](#)

The ebook contains the most important **guitar chord charts** and explains you **how jazz guitar chords work**. The guitar chords chart shows you all the basic chords you need to get started playing jazz guitar.



Introduction To Jazz Guitar Chords: Theory, Chord Dictionary, Chord Finder & Charts



[Jazz Guitar Chord Theory](#)

This music theory lesson teaches you how **jazz guitar chords** are built and how you can find your own. I can hear you thinking "I just want to play...", but this is a very important lesson that will save you a lot of time and give you a deeper understanding about guitar chords.

- Part 1:** [Basic Guitar Chord Theory](#)
- Part 2:** [Constructing Jazz Chords](#)
- Part 3:** [Chord Tensions](#)
- Part 4:** [Chord Construction System 2](#)
- Part 5:** [How to Play Guitar Chords](#)
- Part 6:** [Solutions to the Exercises](#)



[Basic Jazz Guitar Chords](#)

Here you can find the **basic guitar chord charts** for major, minor, dominant, diminished, shell & other guitar chords. You'll learn all jazz guitar chords that every jazz guitar player should know.



[Advanced Jazz Guitar Chords](#)

Here you'll find the chord charts for **more complicated jazz guitar chords** and voicings.



[Guitar Chord Finder](#)

Very comprehensive **guitar chord finder** you can use to find chords by name or by inputting notes on the guitar neck. Please allow some time to load...



[Chord & Neck Chart](#)

2 charts that will help you in constructing your own chord voicings. The 1st chord chart tells you the notes of a certain type of chord, the 2nd chart lets you see where the notes lie on the guitar neck.



[Guitar Chord Charts](#)

An eBook for beginning and intermediate jazz guitar players with music theory and chord dictionary. Learn how guitar chords really work!



More Types Of Jazz Guitar Chords



[Drop 2 Chords](#)

Here you'll learn what **drop 2 chords** and **voicings** are and how you can build them.



[Jazz Guitar Chord Inversions](#)

Here you'll learn what chord inversions are. We'll have a look at a certain kind of basic chord voicings (I call them Bach chords) that make it easier for you to memorize more complicated guitar chord inversions.



[Chord Turnarounds](#)

In this jazz theory lesson you'll learn **all common turnarounds** used in jazz.



[Quartal Guitar Chords](#)

Learn how to play quartal voicings on guitar. These kind of chords, pioneered by McCoy Tyner, are very useful in modal tunes.



[Steely Dan Chords](#)

A short lesson about the **mu major chord**, characteristic for Steely Dan's signature sound.



[Tritone Chord Substitution](#)

Tritone substitution is a very common chord substitution in jazz music. Learn the theory and play some examples.



Chord Progressions



[Jazz Chord Progressions](#)

Here you'll find a list of the **most popular chord progressions in jazz**, the **songs** that use them and the **guitar players** who play them.



[20 Ways To Comp a II V I](#)

In this lesson you'll learn 20 ways to comp over a **II V I VI chord progression**, the most frequently used chord progression in jazz.



[Blues Chord Progressions & Variations](#)

An overview of the most popular variations of the **12 bar blues** chord progression, going from the basic original blues to the Charlie Parker blues.



[Minor Blues Chord Progressions & Variations](#)

In this guitar lesson you'll learn the most common variations for the minor blues chord progression. We start with the basic minor blues and add substitutions step-by-step...



[Rhythm Changes](#)

A guide to **Rhythm Changes** for guitar players. You'll learn more about the chord progressions and techniques you can use to play these popular and fast standards. With examples...



[How To Play Jazz Chords / Comping](#)



[There Will Never Be Another You](#)

This **video guitar lesson** teaches you how to comp on the jazz standard *There Will Never Be Another You*.



[Coltrane Changes: Comping Over Giant Steps](#)

In this guitar lesson you'll learn **how to play the chords** of giant steps in a creative way. We'll also have a look at the harmonization of the **melody**.



[Jazz Guitar Comping](#)

In this guitar lesson you'll learn a method of comping that is similar to how piano players play chords.



Fingerstyle Guitar



[How to Play Walking Bass Guitar | Basic](#)

In this guitar lesson you'll learn to walk on your guitar. Playing chords and walking bass at the same time is fun and very useful when accompanying in duos. This tutorial shows you step by step how to play walking bass guitar.



[How to Play Fingerstyle Walking Bass](#)

This guitar lesson continues from the previous lesson about walking bass guitar. This one is a bit more advanced, with different rhythms and chord voicings.



[Classical Right Hand Techniques For Jazz Guitar](#)

Learn how to apply classical right hand techniques in a jazz context. Playing fingerstyle enables you to produce sounds reminiscent of a piano player.



[Wes Montgomery-Style Chord Lines](#)

Learn how to play chord improvisations in the style of Wes Montgomery.



Standards Chord Analysis



[All The Things You Are: Chord Analysis](#)

This music theory lesson with practical guitar examples will teach you how the famous jazz standard *All The Things You Are* is harmonically built.

Stella By Starlight Melody

In this **video guitar lesson** I show you how you can play the theme of **Stella by Starlight** (written by Viktor Young) in a typical trio situation (drums + bass + guitar). In a guitar trio there is no one to play the chords except you, but since you are also the one to play the theme (most of the time), you'll have to combine playing chords and melody notes.

Playing in a guitar trio requires a different technique compared to playing in a quartet or duo. The guitarist is the one who needs to play the harmony since there is nobody else to do it for you. One thing you do not need to play are the bass notes, we have the bass player to play those.

When playing a **duet** (with a singer or saxophone player for example) it also becomes your responsibility to play the bass. When playing with other harmonic instruments on the other hand (**piano** for example), there's no need for you to play chords, the piano will do plenty of them. I usually stick to single notes or octaves when playing with a piano, when you both start to play chords there's too much going on in my opinion.

Some people will not agree with me, but I think it is important to play the theme more or less **like it is written**. I don't like it when I hear a band playing a jazz standard and I can barely recognize the theme. That doesn't mean that you can't play embellishments and rhythmic variations here and there to make a melody more alive, but I don't like it when it's overdone.

Another thing to watch out for in a trio is the **chords getting in the way of the melody**, volume-wise and energy-wise. When playing a melody, the melody notes are the most important, not the chords. The chords are there to support the theme rhythmically and harmonically. You can make the sound of your trio more transparent by making a clear distinction between melody and accompaniment (although you are the one playing both of them). It's a fine balance though, and not always easy to find.

I use **hybrid picking** (a combination of finger picking and flat picking) when I combine single note lines with chords because I don't like the sound of single notes played with the fingers. They miss the clarity and attack of notes played with a pick in my opinion (Wes Montgomery is an exception here). For comping on the other hand I use finger picking because that sounds more in-the-back.



For questions and feedback about this lesson and the discussion about playing in a trio, go here: [The Jazz Guitar Forum](#).

Here's **the video**:

Here's the **Band in a Box file** for the backing track (you need Band in a Box to open this file): [Stella by Starlight](#)

For those of you that don't have Band in a Box yet, here's an mp3 of the **backing track**:

You can download the audio of the video as an **mp3** here (right click with your mouse and select Save Target As...): [Stella by Starlight Mp3](#)

Here are the **guitar tabs** for Stella By Starlight (to print the tablature, download this .pdf file: [Stella By Starlight](#)).

Some clarification about what I'm playing in this video (I omitted the obvious):

- ! **Bar 1:** I really like the sound of an 11 over a m7b5 chord. You can obtain this sound in your solo's by playing a Bbmaj7 or Am7 arpeggio (over Em7b5). More about playing over m7b5 guitar chords.
- ! **Bar 9 and 13:** the first note of the melody in these two bars is the 4 of the major chord, a note that is sometimes called an avoid note. Here it resolves into the 3 and serves as a delay for that note.
- ! **Bar 17:** the two note slide here is something Jaco Pastorius used frequently.
- ! **Bar 21:** the Ab7(#11) is a lydian dominant chord.
- ! **Bar 24:** I play the #11 of Bbmaj7 here.
- ! **Bar 31:** sorry for the end guys, just following Band in a Box.
- ! **Bar 34:** the C triad over Bb is a Bb6/9(#11).

Comping: There Will Never Be Another You

In this **video guitar lesson** we'll be talking about **jazz guitar comping**.

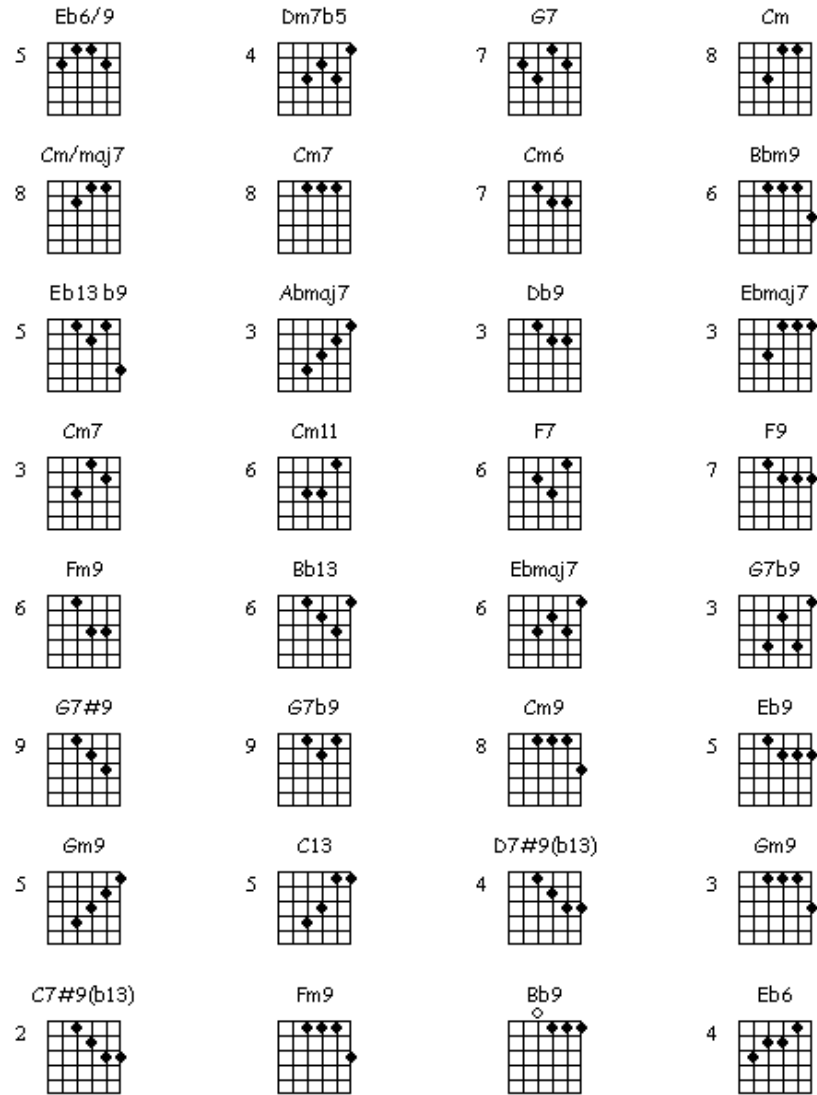
Comping is improvising chords to support a soloist rhythmically and harmonically.

We'll be using the jazz standard ***There Will Never Be Another You*** for this lesson. First have a look at this video of me playing the lesson. The guitar tabs, chord charts and explanation are below.

Here's an mp3 of the **backing track**, so you can practice this lesson:

You can download the audio of the video as an **mp3** here (right click with your mouse and select Save Target As...): [There Will Never Be Another You Mp3](#)

Here's the **guitar chord chart** with the voicings used in this comping study. Most of them are pretty basic, but I omitted the bass note a lot of times so they might look a bit different:



www.jazzguitar.be

And here are the **guitar tabs** for There Will Never Be Another You (to print the tablature, download this .pdf file: [There Will Never Be Another You](#)).

Comping Study: There Will Never Be Another You

www.jazzguitar.be

Chords: Eb9, Dm7b5, G7

T	6	6	6	6	5	7	8
A	5	5	5	5	5	9	8
B	6	5	5	5	6	8	8

Chords: Cm, Cm/maj7, Cm7, Cm6, Bbm9, Eb13(b9)

T	8	8	8	8	8	8	8
A	8	8	8	8	6	5	5
B	10	9	8	7	6	6	5

Chords: Abmaj7, Db9#11, Ebmaj7, Cm7, Cm11

T	3	4	4	3	4	6	6
A	4	5	4	3	3	3	3
B	6	6	3	5	5	5	8

Chords: F7, F9, Fm9, Bb13

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

Chords: Ebmaj7, Dm7b5, G7b9, G7#9, G7b9

T	6	8	3	5	6	4	3	11	9
A	8	7	5	5	5	6	6	10	10
B	7	7	5	5	5	4	4	10	10

Some clarification about what I'm playing in this comping study (I omitted the obvious):

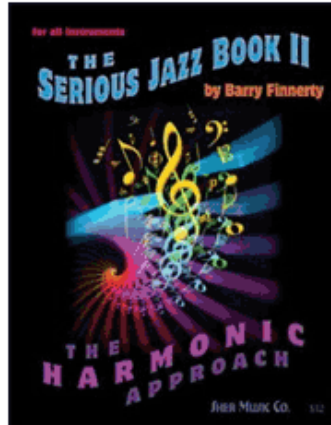
- ! **Bar 3-4:** I omit the bass note in these voicings (and most other voicings in this comping lesson). The 1 and the 5 are the least important notes of a chord (when you're playing with a bass instrument). 3 and 7 are the most important notes and tensions make a voicing interesting. This doesn't mean you always have to play tensions, basic chord voicings like the ones in this II V work as well. Find a good balance. Single note lines work good as well, but keep it basic (unless you are filling the gaps in a theme, then you can play a bit more active lines).
- ! **Bar 5-6:** the lead sheet says Cm7 for these two bars. Something you can do to make that 1 chord a bit more interesting is using the line cliché. The line cliché is a chromatic line going from the 1 of a chord to the 6 and is used quite often in [bebop](#) and [Latin music](#).
- ! **Bar 6:** I play the Bbm 1 beat early (on the 4). This is called **anticipation** and can be used to give a tune a bit more drive. You can anticipate a quarter note or a quaver (like the end of bar 13).
- ! **Bar 11:** this is a basic Gm voicing. Gm is the first substitute for Ebmaj7. It would have been nicer if I had played a Gm7, so the 9 of Ebmaj7 would be in the voicing.
- ! **Bar 20:** this is a very useful cliché, going from the #9 to the b9 of the dominant chord to the 5 of the target chord.
- ! **Bar 28:** this basic Bbmaj7 chord voicing is the first substitute for Gm9. The next voicing, Bbmaj7#11 is a substitute for C 13.
- ! **Bar 28-31:** delaying and anticipating create more interest compared to just playing on the beat.
- ! **Bar 32:** I play a 6 chord here because it's the end of the chorus. A 6 chord is more stable than a maj7 chord, it's better to play a 6 when a chord requires a tonic sound.

<http://www.jazzguitar.be/anotheryou.html>

Giant Steps: Comping and Chord Melody

*A jazz guitar chord lesson written by **Matthew Warnock***

The Serious Jazz Book II will help you play better and more creative jazz guitar solos...



[Click Here](#)



Questions or feedback about this guitar lesson? Click here: [Giant Steps @ The Jazz Guitar Forum](#)

In [Giant Steps Part 1](#) we had a look at some simple melodic ideas that we can use to outline the Coltrane Matrix. Now we will look at some **harmonic ideas** to outline these same changes. We are going to take a look at two ways (3rds and 7ths and 3 to 7 triads) to outline the changes to Giant Steps that are both easy to apply and that will sound hip in any situation.

1) Thirds and Sevenths

The first harmonic idea that we will use over the matrix are the **3rd and 7th of each chord**. By using only the third and seventh of each chord we allow ourselves to move quickly through the changes while outlining the harmony at the same time.

Even though we do not have a root in our voicings, these two note chords outline the harmonic function of each chord.

- ! The **3rd** will tell us whether the chord is **major or minor**
- ! The 7th will tell us whether the chord is **major, dominant or minor seventh**

If you have never used these voicings before try playing them without any accompaniment and hear how the changes are outlined without the root being present. These voicings are similar to what a **piano player** would put in their left hand when comping through a tune. As we get used to these new voicings we will start to add notes on top of the 3rds and 7ths that will be similar to what a pianist would put in their right hands when comping.

Example 1

In this example the 3rds and 7ths are used beginning with the **3rd as the lowest note** of the first chord, Bmaj7. Notice how the voice leading allows us to stay in one position,

even though we are navigating through three different keys. Staying in one position will allow us to quickly move between each chord even at fast tempos.

As you have probably already noticed there is **no 7th in the first chord voicing**, Bmaj7. In order to **avoid a perfect fifth** interval, which tends to sound out of place in certain situations, we are using the 6th instead. The 6th is a common substitute for the 7th in a major seventh chord and it allows us to use a perfect fourth interval instead of a perfect fifth.

Example 1 shows a sequence of five chords: Bmaj7, D7, Gmaj7, Bb7, and Ebmaj7. The guitar fretboard diagrams below the staff show the following fret numbers for strings T, A, and B:

Chord	T	A	B
Bmaj7		6	6
D7		5	4
Gmaj7		4	4
Bb7		6	5
Ebmaj7		5	5

Example 2

In this example the first chord, Bmaj7, has the **seventh as the lowest note**. Notice how we are using the 6th, E, instead of the 7th over the Gmaj7 chord to avoid the perfect fifth interval.

For the purposes of this article we will only look at these two positions, but if you find that these chords come easy to you, and you want to explore them further, try starting with the seventh of Bmaj7 on the fifth string, or the third of Bmaj7 on the fourth string. This will give you two more areas of the neck where you can outline these changes, which in turn allows you to cover the entire neck at any given time.

Example 2 shows a sequence of five chords: Bmaj7, D7, Gmaj7, Bb7, and Ebmaj7. The guitar fretboard diagrams below the staff show the following fret numbers for strings T, A, and B:

Chord	T	A	B
Bmaj7		8	8
D7		11	10
Gmaj7		9	9
Bb7		12	11
Ebmaj7		10	10

Example 3

Now that we have a handle on the 3rds and 7ths by themselves we can **add a third note** to our chord above each grip.

In this example we will begin by adding the **9th** to the Bmaj7 chord and the D7 chord. Notice how the 9th of D7, E, is also the 6th of Gmaj7, and the 9th of Bb7, C, is the 6th of Ebmaj7. Even though we are using the same note over two different chords the quality of that note changes when the thirds and sevenths change underneath it. So, we are now getting twice the mileage out of one note by keeping it as a common tone

between the two chords. Players like [Lenny Breau](#), **Ted Greene** and **Ed Bickert** were masters at this technique of using common tones on top of 3rd and 7th voicings.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	6	5	5	5	5
A	6	5	4	6	5
B	6	4	4	5	5

Example 4

Now we will start by adding the **6th** to the Bmaj7 chord, and the **13th** to the D7 chord. Instead of keeping this note for two chords as in the previous example, we will now voice-lead the line down by whole steps through the progression. The 13th of D7, B, leads down to the 9th of Gmaj7, A, which then leads down to the 13th of Bb7, G, before finally settling on the 9th, F, of Ebmaj7.

Using a moving line on top of 3rd and 7th voicings gives our comping a sense of **melody** that is often missing when we use other chords such as drop 2 and drop 3's. This approach really helps when interacting with a soloist as the moving line can feed ideas to the lead player and vice versa.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	9	12	10	12	10
A	8	11	9	12	10
B	8	10	9	11	10

Example 5

In this example we will add a **fourth note** to our first group of chords that will help give our voicings some added thickness. Notice how the upper line uses a mixture of leaps and steps to create a melodic idea throughout the phrase. The use of the C# on the Gmaj7 chord adds a Lydian flavor to the chord that can be used to inspire our soloist to explore more tonal colors in their blowing.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	9	12	9	13	11
A	8	11	9	12	10
B	8	10	9	12	10
				11	10

Example 6

In the final example using 3rd and 7th voicings we will add a fourth note to our second group of chords. This melodic line makes use of three **#11 tones**, over Bmaj7, D7 and Bb7. Again, this gives our comping a Lydian and [Lydian Dominant](#) flavor that can be used to color our chords and inspire our soloists to use different modes in their lines.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	6	4	5	5	6
A	6	5	5	5	5
B	6	4	4	6	5
	6			5	5

2) Three to Seven Triads

The next chord type that we will apply to the Coltrane Matrix is called the 3 to 7 triad. These are triads that are built off of the 3rd, 5th, and 7th of each chord. By playing triads off of the third of each chord we can use a simple structure that we already know, in a new situation to create fresh and interesting comping patterns.

Notice the types of triads for each chord:

- ! **Major seventh chords:** the 3 to 7 triad is a minor chord.
- ! **Dominant seventh chords:** a diminished triad.
- ! **Minor seventh chords** the 3 to 7 triad is major.

Example 1

Here the progression is voice lead beginning with a root position triad on the first chord.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	11	10	7	6	3
A	11	11	7	7	3
B	13	10	9	6	5

Example 2

Now we will begin our comping pattern with a first inversion D# minor triad over the Bmaj7 chord.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	4	1			
A	3	2	4	1	
B	4	4	4	3	5
			5	5	6

Example 3

And finally we will begin our progression with the second inversion D# minor triad over the Bmaj7 chord.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	7	7	3	3	
A	8	5	4	1	3
B	8	7	4	3	5
					5

After you get these particular voicings under your fingers try playing them on **different string sets**, and if you want to sound really modern try spreading them out over four strings with a skip between the first and second, or second and third note of each triad (see example 4 in the next section to see **spread triads** in action).

3) Melody Harmonization

Now that we have looked at different ways to comp through the changes of the first four bars of Giant Steps we can apply these voicings to a **chord melody** over the same section of the tune.

Example 1

In this example we are using 3rd and 7th voicings with the melody note added on top.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	14	10	12	12	11
A	13	11	9	12	10
B	13	10	9	11	10

Example 2

Now we will invert the voicings so the 7th (or 6th on the Bmaj7 chord) is the lowest note of each chord.

	Bmaj7	D7	Gmaj7	Bb7	Ebmaj7
T	7	3	4	5	3
A	6	5	4	5	5
B	6	4	4	4	5

Example 3

In the following example we can apply our 3 to 7 triads to each melody note.

In this case we will start the progression with a second inversion triad since the fifth, F#, is the melody note. The only change we have to make to our triads is during the Bb7 chord. Since the 13th, G, is the melody note we can't use our 3 to 7 voicing in this situation. Instead we can use a G minor triad, which is built off of the 13th of the Bb7 chord. This will allow us to keep the G on top of the chord, as well as give use the third, D, and the root, Bb, in our voicing. Using a minor triad built from the 13th of a dominant chord, or the 6th of a major7 chord, is a common triad substitution.

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T	7	3	4		3
A	8	4	4	5	5
B	8	4	5	5	5

Example 4

Here is an example of the **spread triads** discussed earlier. Notice how they have a “modern” sound to them, but still maintain the familiar sound of the triad.

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T	14	10	7	3	6
A	15	11	7	3	7
B	13	9	9	5	5

Now that we have explored some of the possibilities of these voicings over the first four bars of Giant Steps try applying them to the entire tune. You will find that by using **simple chord voicings** we can focus on rhythm, time and feel, while outlining the changes, instead of worrying about jumping around the neck or grabbing a big grip on the next chord.

Jazz Guitar Comping: How to Comp Like a Piano Player

*A jazz guitar lesson by **Matthew Warnock***



Do you have **questions** or **feedback** about this guitar lesson? [Join the Discussion at the Forum](#)

In this article we will be discussing a method of comping that is little used in the guitar world but that is used all the time by jazz pianists. Piano comping, or 3rd and 7th comping as it is sometimes known has been used by several famous guitarists such as Ed Bickert, Ted Greene, [Kurt Rosenwinkel](#) and most notably [Lenny Breau](#). The method itself is rather simple, just find the 3rd and 7th of the chord we would like to comp and those two notes are the basis for the voicings that we will use.

In the first example I have laid out all of the 3rds and 7ths for the chords in an F blues. These shapes are based around the sixth fret and notice how little movement there is between chords. This is one of the reasons that these chords are so ideal for guitar, one does not have to jump around a lot to comp through a tune or progression.

Example 1

System 1: F7, Bb7, F7

System 2: Bb7, F7, D7b9

System 3: Gm7, C7, F7, D7b9, Gm7, C7

In example 2 we have taken the 3rds and 7ths of each chord, from the above example, and added a simple Charleston rhythm to them. This exercise may seem simple to some of us, so if you would like to push yourself further you can change the rhythm to make it more difficult.

One way to do this is to "push" the Charleston rhythm around the bar. For example, the original rhythm falls on 1 and the & of beat 2. What one can do to make it more difficult is start the same rhythm but a beat later, so the & of 1 and 3, then a beat later, 2 and the & of 3, and a beat later, the & of 2 and beat 4, and finally 3 and the & of beat 4. This is a great way of taking an easy rhythm and making it sound more hip by displacing it around the bar.

Example 2

The image shows three systems of guitar comping notation in 4/4 time. Each system consists of a treble clef staff with a melodic line and a guitar tablature staff with fret numbers. Chord changes are indicated above the staff.

System 1: Chords: F7, Bb7, F7. Fret numbers: (7,6), (7,6), (6,5), (6,5), (7,6), (7,6), (7,6), (7,6).

System 2: Chords: Bb7, F7, D7b9. Fret numbers: (6,5), (6,5), (6,5), (6,5), (7,6), (7,6), (10,9), (10,9).

System 3: Chords: Gm7, C7, F7, D7b9, Gm7, C7. Fret numbers: (8,8), (8,8), (8,7), (8,7), (7,6), (10,9), (8,8), (8,7).

Now that we are getting the hang of comping using only the 3rds and 7ths let's take this method one step further. In the next example we will start adding a simple melodic line in between our comping. So every second bar (1-3-5-7-9-11) will contain the melodic phrase, and the other bars (2-4-6-8-10-12) will contain comping based on the chords from the previous example.

Notice how the melodic line changes slightly to accommodate the different chords, the A moves to Ab on the Bb7 chord and the G moves to F# on the D7b9 chord. Once you get this exercise under your fingers you can try using a different melodic idea, or switching between two ideas throughout the chorus.

You can also add different rhythms to the comping bars, like the ones mentioned in the description of Example 2. It is often surprising how far we can stretch one or two ideas using this method because the comping helps to break up our ideas and gives us, and our listeners, time to digest what we've just played.

Example 3

The image shows three systems of guitar music notation. Each system consists of a treble clef staff with a melodic line and a bass clef staff with a guitar tablature line. The first system has four measures with chords F7, Bb7, F7, and Bb7. The second system has four measures with chords Bb7, F7, F7, and D7b9. The third system has six measures with chords Gm7, C7, F7, D7b9, Gm7, and C7. The tablature includes fret numbers and string indicators (T, A, B).

Now that we have worked on separating the comping and blowing we can start putting them together. In Example 4 we will take the Charleston rhythm and add it to the melodic line from Example 3. The key to this method of playing is the use of the right hand.

There are several ways to do this, the first is to use fingers only, similar to what Lenny Breau did, or we can use "hybrid" picking which is fingers and pick at the same time. When doing this we use our pick to play the lowest note, then our middle finger to play the second lowest note, while our ring and pinky fingers play the melodic line.

The last way to approach this technique is to strum the chords, which is what Ed Bickert and Kurt Rosenwinkel do. The strumming method is a little harder because we have to mute the strings we aren't using in order to avoid the open strings ringing into our chords. Try using all three methods and see which one feels the most comfortable.

Example 4

The image shows three systems of guitar tablature, each with a treble clef staff above and two tablature staves (T and B) below. Chord symbols are placed above the treble staff.

- System 1:** Chords: F7, Bb7, F7. Tablature: T (10-8, 10-8), B (7-7, 7-7, 6-6, 7-7, 7-7, 6-6).
- System 2:** Chords: Bb7, F7, D7b9. Tablature: T (10-8, 9-8), B (6-6, 6-6, 6-6, 5-5, 6-6, 7-7, 7-7, 7-7, 10-10, 9-9).
- System 3:** Chords: Gm7, C7, F7, D7b9, Gm7, C7. Tablature: T (10-8, 10-8), B (8-8, 8-8, 8-8, 8-8, 7-7, 7-7, 7-7, 7-7, 10-10, 10-7, 8-8, 8-7).

Now we will look at a technique used by pianist Bill Evans as well as guitarist Lenny Breau. Instead of having a "separate" comping pattern under our melodic line with will comp "in sync" with our line. So each beat of the line, beat 2, 2&, 3 and the & of 3, will have a chord accompanying each note.

This is a great method for building chord solos and chord melodies because we can have a moving line going but we are not jumping all over the neck and thinking of a million different voicing's to match these notes.

One thing I tell my students when they are learning this technique is to listen to pianists comping and soloing, and pay attention to their left hands. It amazes everyone when they hear the pianist's hand barely moving and staying put for each chord most of the time. This is a great way to make a mountain out of a mole hill in a very good way!

Example 6

This method can be applied to any ii-V chord progression, the ii chord can be minor or dominant, the only case where one has to watch when using this technique is when playing with a piano player, as sometimes it would clash with what the pianist is playing.

Example 7

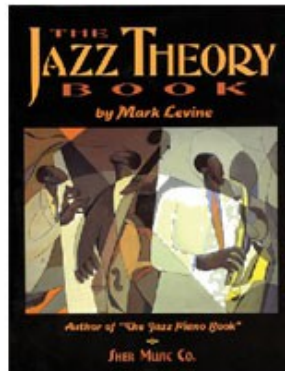
F7 Bb7 D7b9 Gm7 C7

T	1	8	2	1	7	1	12	1	7	4	5	11	3	3	10	2	3	9
A																		
B	0	7	1	13	0	6	3	4	4	10	3	3	9	2	2	8	1	8

Walking Bass: How to Make 1 Guitar Sound Like 2

By *Matthew Warnock*

The Jazz Bible



Click [here](#) for more information...

In this article we will take a look at a concept that is becoming more and more in demand these days: combining chord comping with a walking bass line. As club and restaurant owners are cutting budgets, one way to keep our gig as a guitar player is to slim down the ensemble to a duo or solo situation. Being able to walk a bass line and comp the chords to a tune at the same time is an invaluable skill to have and one that will allow us to work in situations where other guitarists cannot.

Step 1: Playing the Roots

The first step in learning how to walk a bass line is being able to play the roots to each chord on the lowest two strings, A and E, of the guitar. In example 1 the roots of each chord on an [F blues](#) are written out on the lowest two strings. Feel free to refer back to example 1 if you get stuck on a fingering later on.

The image displays three systems of guitar tablature for playing the roots of various chords. Each system includes a treble clef staff with a 4/4 time signature and a corresponding six-line tablature staff. The first system shows chords F7, Bb7, and F7 with roots on the A and E strings. The second system shows chords Bb7, Bdim7, F7, and D7b9 with roots on the A and E strings. The third system shows chords Gm7, C7, F7, D7b9, Gm7, and C7 with roots on the A and E strings.

Step 2: Approach Tones

In the next step we will add an "approach tone" to each root. An approach tone is a note that leads us into the next root by either a half-step (one fret) above or below the next root.

An example of this would be if we are going to an F7 chord the two approach tones would be E (below) or F# (above).

This allows us to add a sense of [voice leading](#) to our bass line and immediately brings it into the jazz idiom, as [chromatic tones](#) are very common in jazz. We are now playing what bass players refer to as "half time", where the half note is the rhythmic focus of the line.

The image displays three systems of musical notation for guitar, each consisting of a treble clef staff and a bass staff. The first system shows chords F7, Bb7, and F7 with bass notes 1-5, 6-0, and 1-3-1-5. The second system shows chords Bb7, Bdim7, F7, and D7b9 with bass notes 6-8, 7-7, 8-6, and 5-4. The third system shows chords Gm7, C7, F7, D7b9, Gm7, and C7 with bass notes 3-4, 3-0, 1-4-5-4, and 3-4-3-0.

Notice that we now have a rhythmic change in the last two bars. Because the chords move twice as fast in these two bars we have to use quarter notes when adding our approach tones. This leads us nicely into step 3 which will deal with what bass players refer to as "walking time", where the quarter note is now the focus of the line.

Step 3: Walking the Bass

Now that we have introduced a quarter note pulse in the last two measures of example 2 we can now "walk" a bass line through the entire blues progression. When adding the extra notes there are two things to keep in mind.

The first is that the last note before a chord change should be our approach tone, now written as a quarter note, and the second is that we can use any note from the scale or [arpeggio](#) to fill in the remaining quarter notes.

One thing to notice is the use of the Ab in the first bar over top of the F7 chord. This note can be seen from two angles, the first is that it belongs to the F blues scale and the second being that it chromatically connects G to A, our approach tone. Again we see an example where chromatic notes are added to the line to make it more "hip".

F7 Bb7 F7
 1-3-4-5 6-8-6-0 1-3-0-0 1-3-4-5

5 Bb7 Bdim7 F7 D7b9
 6-8-5-6 7-8-7-7 8-8-8-6 5-3-5-4

9 Gm7 C7 F7 D7b9 Gm7 C7
 3-0-1-2 3-1-3-0 1-4-5-4 3-4-3-0

Step 4: The Chords

Now that we can play through a bass line in both half and walking time we are ready to add some chord voicings on top of our line. The next step then, is to find some easy to grab voicings that sit on top of the root of each chord. Of course there are many voicing's out there that will fit over these chords but for our purposes we will look at two basic shapes, the 6432 and 5432 string group shapes.

	F7	Bb7	F7	
T	1	6	1	1
A	2	7	2	2
B	1	6	1	1
	1	6	1	1

5	Bb7	Bdim7	F7	D7b9
T	6	6	8	4
A	7	7	8	5
B	6	6	7	4
	6	7	8	5

9	Gm7	C7	F7	D7b9	Gm7	C7
T	3	3	1	4	3	3
A	3	3	2	5	3	3
B	3	2	1	4	3	2
	3	3	1	5	3	3

Step 5: Combining Walking and Comping

Now that we have the bass line and the chords under our fingers it is time to bring them both together. For now we will only put the chords on the first beat of each new chord or new bar. Once you get a handle on this concept feel free to add the voicing's to any beat and to add inversions and chord substitutions as you see fit.

The voicings will appear on the "and" of the first beat. This is a common rhythmic choice for guitarists who walk and comp at the same time, but again once you have this idea down feel free to put the chord in any part of the bar.

The image shows three systems of guitar tablature, each with a treble clef staff above and a six-string staff below. The first system (measures 1-4) features chords F7, Bb7, and F7. The second system (measures 5-8) features chords Bb7, Bdim7, F7, and D7b9. The third system (measures 9-12) features chords Gm7, C7, F7, D7b9, Gm7, and C7. Each measure contains a melodic line in the treble staff and a corresponding fingering in the bass staff. Approach chords are indicated by the chord names in parentheses above the notes.

Step 6: Adding Approach Chords

The final step is to add chord voicings on top of our approach tones. This will add some harmonic sophistication to the line while at the same time filling out more of the sonic space with a voicing. The chords written in parentheses are the names of each of the approach chords. You will notice that each approach chord is the exact same voicing as the next chord only one fret lower or higher. This will help out when fingering these chords.

The image displays three systems of musical notation for walking bass, each consisting of a treble clef staff with a melody line and a bass staff with a bass line and chord voicings. The first system covers measures 1-4 with chords F7, (A7), Bb7, (E7), F7, and (A7). The second system covers measures 5-8 with chords Bb7, Bdim7, (E7), F7, (E7b9), D7b9, and (Abm7). The third system covers measures 9-12 with chords Gm7, (B7), C7, (E7), F7, D7b9, Gm7, and C7. Fingerings are indicated by numbers 1-5 on the strings and letters T, A, B for the thumb, index, and middle fingers.

Now we are ready to take these same steps and apply them to any jazz tune, be it a blues based tune or standard 32 bar tune. You might want to try writing out the steps, as above, when first applying them to other tunes, and once you are proficient at writing them out try and walk/comp on the fly.

Being able to create bass lines and fill them in with chords on the spot is a great skill to have and will definitely make one more desirable in a solo, duo or trio (no bass) situation.

Here's another example of a [Blues Walking Bass](#), with a different comping rhythm and other chord voicings...

Fingerstyle Walking Bass



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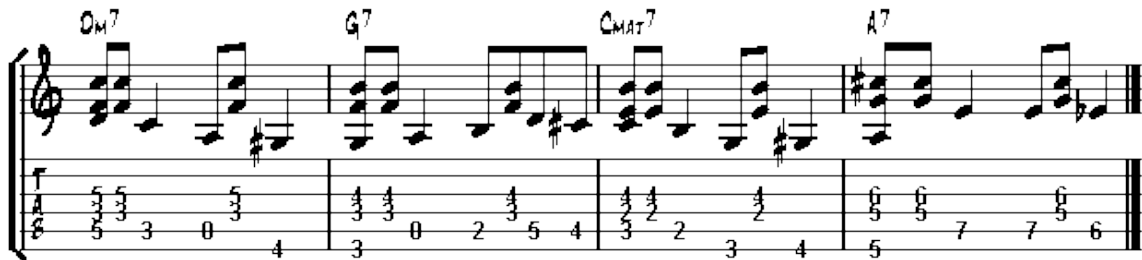
 [Click Here](#)

Walking bass is a technique used by bass players in jazz music. Most notes of a walking bass line have the duration of 1 quarter note. The function of a walking bass is to outline the harmony and keep the time together.

While *walking bass* in a combo is usually played by the bass player it also comes in handy for guitarists in a **solo** or **duo** situation. The difficulty lies in the combination of 2 things: chord accompaniment and keeping the bass going. This kind of walking bass guitar lines have to be played **fingerstyle** (**guitar tablature** below).

The first example is a **walking bass line** with chords for a II V I VI progression. I used [shell chords](#) because they are easier to fret in combination with the walking bass line. Play the bass notes with your thumb and the chords with the first and second finger. First learn to play the pattern error free, then try to add some variations and gradually speed up. Try to add some ghost notes as well.

Here's the **fingerstyle guitar tablature**:



The image shows a musical score for a walking bass line with chords and guitar tablature. The score is written in 4/4 time and consists of four measures. The chords are Dm7, G7, Cm7, and A7. The bass line is a simple walking bass line. The guitar tablature is written below the staff and shows the fret numbers for each string.

This second example uses the same bass line, but with **tensions** added to the chords for a bit more color. Experiment with other top notes to get a different voice leading.

Musical notation for a 12-bar blues progression in G major. The first system shows measures 1-4 with chords Dm^9 , G^{13} , Cm^7 , and Cm^9 . The second system shows measures 5-8 with chords A^7 and A^7b^{13} . The bass line uses a fingerstyle pattern of 3 0 4, 3 0 2 5 4, 3 2 3 4, and 5 7 7 6.

In the last example I show you this **fingerstyle guitar technique** applied on a standard **12 bar blues progression**.

Here's the **fingerstyle blues guitar tablature**:

Fingerstyle blues guitar tablature for a 12-bar blues progression in F major. The first system shows measures 1-4 with chords F^9 , G^b7 , F^9 , Cm^7 , and F^9 . The second system shows measures 5-8 with chords G^b^{13} , $Bdim^7$, F^9 , A^m7 , and $D^7\#9$. The third system shows measures 9-12 with chords G^m7 , C^9 , F^{13} , $D^7\#9$, G^m7 , and C^9 . The bass line uses a fingerstyle pattern of 0 0 6 5 9, 7 6 5 6 7, 0 0 0 7, 0 0 7 0 7, 6 5 0 6, 7 5 6 7, 0 0 0 7 6 5, 6 4, 3 5 6 2, 3 3 2, 1 4 4, 3 4 0.

Blues Guitar Licks : Robben Ford



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Robben Ford is in the first place known for his **blues guitar** playing and singing, but he has known a diversion from the genre in his early 20's. At that time he got discovered by **Tom Scott** who invited him to join his fusion band 'L.A. Express', the backing band for **Joni Mitchell's** '[Court and Spark](#)' tour. Robben Ford eventually played on two of Joni's albums : '[Miles of Isles](#)' and '[The Hissing of Summer Lawns](#)'.

From 1977 to 1983 he played with '[The Yellowjackets](#)' from which he was a founding member.

In 1986 Robben Ford toured with **Miles Davis** ('[The Complete Miles Davis at Montreux](#)').

Recommended listening : '[Sunrise](#)'

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Minor Lick

1) This lick is king of bluesy and uses the A minor blues scale. Play it over A minor or A7 blues.

The image shows a musical score for a guitar lick. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The chord is labeled Am7. The melody consists of four measures: the first measure has a quarter rest followed by a quarter note B-flat; the second measure has a quarter note B-flat, a quarter note C, and a quarter note D; the third measure has a quarter note E, a quarter note F, and a quarter note G; the fourth measure has a quarter note A, a quarter note G, and a quarter note F. The bottom staff shows the fretboard with fingerings: Measure 1: 4; Measure 2: 4, 3, 5, 3, 5, 2, 5; Measure 3: 5, 2, 5, 2, 5, 2, 3; Measure 4: 5, 3, 3.

Dominant Lick

2) This is a dominant lick that uses the G minor blues scale. Notice the alternation between the flat and the natural third. The flat third gives us a bluesy sound on a dominant chord.

The image shows a musical score for a guitar lick. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The chord is labeled G7. The melody consists of four measures: the first measure has a quarter note G, a quarter note A, a quarter note B-flat, and a quarter note C; the second measure has a quarter note D, a quarter note E, a quarter note F, and a quarter note G; the third measure has a quarter note A, a quarter note B-flat, a quarter note C, and a quarter note D; the fourth measure has a quarter note E, a quarter note F, and a quarter note G. The bottom staff shows the fretboard with fingerings: Measure 1: 10, 9, 8, 11, 8; Measure 2: 10, 7, 11, 5; Measure 3: 10, 8, 10, 7, 8, 9, 8, 10; Measure 4: 8, 10.

Jazz Blues Guitar

One of the origins of jazz music is the blues and you can clearly hear that influence in jazz today. In this lesson we'll have a look at **the bluesy side of jazz**.

Blues Scales & the Blue Note

The scales that are used the most in blues music are the **Mixolydian scale** and the **pentatonic scale**, both enhanced with **blue notes**. Blue Notes are a drop of pitch of the 3, 5 and 7 of a major scale. Most of the time when someone refers to the blues scale they mean the *pentatonic minor scale with a b5 (blue note)*.

Most of the blues' harmony consists of **dominant chords**. Why is it that playing a minor scale over a dominant chord sounds so good? Because the b3 of the pentatonic scale is a blue note to the dominant chord and the tension of the b3 of the scale against the natural 3 of the chord creates the typical blues sound. You can use this tension in your solos by playing with the contrast between the blue note and the natural 3.

Some techniques to do this:

- ! hammer on or slide from the b3 to the natural 3
- ! mix the Mixolydian scale with the blues scale



Blues Scales Create meaningful jazz solos.

[See more info...](#)

Here's an example of mixing scales:

The first part uses the C Mixolydian scale (with a natural 3), the second half of the second bar uses the C minor pentatonic scale (with a flat 3).

Here's another blues lick. It uses a blues scale in G.

For more examples of the blues scale, listen to recordings of blues guitarists like Stevie Ray Vaughan or BB King. For examples of the blues scale in jazz, check out jazz guitarists like George Benson or Kenny Burrell.

There are some other ways you can use the blues scale. Have a look at the following guitar tabs:

The image shows two systems of musical notation. The first system contains four bars of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The bottom staff is a guitar fretboard diagram with strings labeled T, A, and B. The first bar is labeled with an F7 chord. The second system contains three bars of music. The top staff continues the melody. The bottom staff shows the fretboard diagram. The second bar of this system is labeled with a Bb7 chord, and the third bar is labeled with an F7 chord.

These are the first eight bars of a blues chord progression in F. The traditional way to use the blues scale would be using the F blues scale on the F7 chord, but instead I play the D blues scale on the F7 chord.

Functions of the D blues scale on F7: 13, 1, 9, b3, 3 and 5.

You see there is both the blue note and the natural third in it.

On the Bb7 I use the F blues scale.

Functions of the F blues scale on Bb7: 5, b7, 1, b9, 9 and 11.

Look out for the b9, don't stop on the flat 9, resolve it into the 9 or the 1.

Something similar happens in this lick:

The image shows a single system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The bottom staff is a guitar fretboard diagram with strings labeled T, A, and B. The first bar is labeled with an F7 chord. The lick consists of three bars of music.

It starts with an F arpeggio, followed by a Dm7 arpeggio in bar 2. Note that the b7 of F7 is delayed until the last bar. Doing so creates variation and is a good technique to announce the chord change to Bb7.

More alternative uses of the pentatonic scale

Blues Chords & Chord Progressions

The majority of blues chords are dominant 7 chords. More about chords.

The foundation of chord progressions used in blues is the 12 bar blues with it's many varieties. More on blues chord progressions.

Walking bass is a frequently used bass guitar technique in blues. Here's a lesson on fingerstyle walking bass.

Double Stops

A technique used a lot in blues are double stops: playing 2 notes simultaneously.

Here's an example:



The image shows a musical score for a blues piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with a 07 chord marking above the first measure and a triplet of eighth notes in the final measure. The bass staff shows a walking bass line with double stops indicated by numbers 7, 5, 7, 5, 7, 5, 7, 5, 4, 3, 4, 5. A 'LET RING' instruction is placed below the final measure of the bass staff.

Have a look here for books about jazz blues.

Applying Classical Right Hand Techniques to Jazz Guitar

by Matthew Warnock and Marc Sandroff

The growing interest in fingerstyle and right hand classical guitar techniques are shifting the harmonic palette of modern jazz guitarists. Following the lead of guitarists in other genres, many jazz guitarists have used their right hand fingers alongside their pick. Whereas pick style players are more closely related to the saxophone and trumpet with their intricate use of single line melodies, finger style players tend to approach the guitar in a more pianistic and/or orchestral manner.

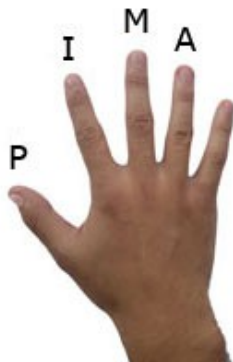
The ability to use your right hand within a jazz context will help to expand you harmonic possibilities. Textures can be altered within the context of a single bar and the possibilities for chord melody playing are greatly expanded. Several legendary jazz players have solely used their right hands throughout their careers, such as Gene Bertoncini and Ted Greene, while others switch between a pick and their fingers like John Stowell and Lenny Breau (who used a thumb pick). Either way, one's ability to have a fundamental understanding of right hand technique can only help to push their playing to new and exciting levels.

Within the context of this article we will take a look at how classical guitarists approach right hand technique and how these techniques can be applied to jazz guitar.

performance.

-

Example 1



Classical guitarists label their right hand fingers to help them navigate through difficult passages. Since classical guitarists do not normally use their pinky finger, there are four different letters used for the right hand fingers: P = Thumb, I = Index, M = Middle and A = Ring.

When playing arpeggiated passages, classical guitarists tend to use their thumb to play the 6th, 5th, and 4th strings, while the index plays the third, the middle the second and the ring the first. Here is how the right hand fingers line up to the open strings of the guitar.

-

Musical notation for Example 1. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. It shows a sequence of notes: a half note on the 6th string (labeled 'P'), a quarter note on the 5th string (labeled 'P'), a quarter note on the 4th string (labeled 'P'), a quarter note on the 3rd string (labeled 'I'), a quarter note on the 2nd string (labeled 'M'), and a quarter note on the 1st string (labeled 'A'). The bottom staff is a guitar tablature with strings labeled T (top), A, and B (bottom). It shows fret numbers: 0 for the 6th string, 0 for the 5th string, 0 for the 4th string, 0 for the 3rd string, 0 for the 2nd string, and 0 for the 1st string.

-

Example 2

Now let us take this right hand approach and apply it to a simply I-V7 (C-G7) chord progression. This chord progression is often used in classical right hand exercises, as they are the basis for Mauro Giuliani's book on right hand exercises, which is a staple of the classical guitarist's technical workout.

-

Musical notation for Example 2. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. It shows a sequence of notes: a half note on the 6th string (labeled 'P'), a quarter note on the 5th string (labeled 'P'), a quarter note on the 4th string (labeled 'I'), a quarter note on the 3rd string (labeled 'M'), a quarter note on the 2nd string (labeled 'A'), a quarter note on the 1st string (labeled 'M'), a quarter note on the 6th string (labeled 'I'), a quarter note on the 5th string (labeled 'P'), a quarter note on the 4th string (labeled 'P'), a quarter note on the 3rd string (labeled 'I'), a quarter note on the 2nd string (labeled 'M'), a quarter note on the 1st string (labeled 'A'), a quarter note on the 6th string (labeled 'M'), a quarter note on the 5th string (labeled 'I'), a quarter note on the 4th string (labeled 'P'), and a quarter note on the 3rd string (labeled 'P'). The bottom staff is a guitar tablature with strings labeled T (top), A, and B (bottom). It shows fret numbers: 3 for the 6th string, 2 for the 5th string, 0 for the 4th string, 0 for the 3rd string, 0 for the 2nd string, 0 for the 1st string, 2 for the 6th string, 0 for the 5th string, 0 for the 4th string, 1 for the 3rd string, 0 for the 2nd string, 0 for the 1st string, 0 for the 6th string, 0 for the 5th string, 0 for the 4th string, and 2 for the 3rd string.

-
Example 3

In this example we will alter the previous pattern to give us a more interesting arpeggio passage. Notice how the eight 8th notes are divided into three groups (3+3+2). This is a common way to divide eighth notes within a bar that helps give a sense of $\frac{3}{4}$ within a $\frac{4}{4}$ context. Notice how the pattern brings out the feeling of 1-2-3, 1-2-3, 1-2, a common feel in pop, rock, jazz and classical music.

-

P P I P I M A M P P I P I M A I

T 3 2 0 2 0 0 0 0 | 2 0 0 0 0 0 1 0

A B

-
Example 4

Since the previous examples have all dealt with ascending arpeggios, we will now look at how this approach can be applied to descending arpeggios. This “staircase” pattern is found throughout classical guitar literature.

For the purposes of this example we will only look at the 1-2-3-4 and 2-3-4-5 descending string pattern, though once you get the hang of this exercise feel free to also use the 3-4-5-6 pattern on the G7 chord with the G added on the 6th string to complete the chord.

-

A M I P I M P P A M I P M I P P

T 0 0 0 2 0 0 2 3 | 1 0 0 0 0 0 0 2

A B

-
Example 5

This next example will mix descending and ascending arpeggios, though now we have a triplet rhythmic pattern driving the exercise. Feel free to experiment with triplets and sixteenth notes with any of these exercises. We can also mix rhythms within a bar, which helps to create interest with the right hand while the left hand remains static.

-

M I P M I P M I P P I M M I P M I P M I P P I M

0 0 0 0 2 0 2 3 2 0 0 | 1 3 0 3 0 0 0 0 0 0 1

Example 6

This next example shows how these right hand techniques can be applied to a common chord progression. Here we have taken right hand patterns from the above examples and applied them to the first eight bars of a popular jazz tune that we will call *All the Things You Ain't*. Once you get the hang of this concept try mixing in different right hand rhythms, triples, sixteenth notes etc, and added rests and longer note values to create more interest within the phrase.

Fm7 Bbm7 Eb7 Abmaj7

p p i m a m i p p i m a m i p p p p i m a m i p p i m a m i p p

8 10 8 9 8 9 8 10 | 8 10 9 9 10 8 8 | 6 8 6 8 6 8 6 8 | 6 8 8 8 8 6 6

Dbmaj7 G7 Db7 Cmaj7

p p i m a m i p p i m a p p m i p p i m p i m a p i m a p i m a

4 6 5 6 4 6 5 6 | 5 7 6 7 | 4 6 4 6 | 3 5 4 5 0 2 1 1 | 2 4 3 3 0 2 1 1

Example 7

Another approach classical guitarists use when playing chords is the two at a time concept. Here we will divide a four note chord into two groups of two notes each by playing the first and third notes followed by the second and fourth notes each chord together. This approach is reminiscent of the ballad piano style of Bill Evans and can be heard in the playing of guitarists like John Stowell, Lenny Breau and Sid Jacobs.

Example 8

Here is another right hand pattern that we can apply to our ii-V-I-VI progression. We are now playing the outer two notes followed by the inner two notes. This is a great way to bring out the melody in a tune as the large interval below the melody note creates an accent that is clearly heard by the listener.

Example 9

The last two note example has our right hand playing the lower two and the upper two notes together. This is a great way to comp behind a horn player or singer, as the smaller intervals provide a more percussive sound than the larger intervals heard in earlier examples.

Example 10

In this example we will take the two at a time approach and apply it to our standard chord progression from example six. Notice that this approach is more suited for slower tempos, whereas the one at a time right hand patterns can be played over faster tempo tunes.

Fm7 Bbm7 Eb7 Abmaj7

a m cont'd....
p i

T 3 4 3 4 | 4 6 4 6 | 3 6 3 6 | 3 4 3 4
B 6 5 6 5 | 8 6 8 6 | 8 6 8 6 | 6 5 6 5

Dbmaj7 Dm7 G7b9 Cmaj7

T 4 5 4 5 | 0 2 0 0 | 3 3 5 5 | 7 6 5 5
B 8 6 8 6 | 3 2 3 0 | 2 2 3 4 | 5 6 3 5

The right hand techniques commonly used by classical and finger style players can be a valuable asset to a jazz guitarist. It enables you to open up the guitar, expanding it beyond playing chord grips or relying solely on single lines, to produce a sound that is more reminiscent of a piano player.

When the situation is right using ones fingers can allow the guitar to emulate a keyboard, both in its texture and accompaniment patterns. This can be a very simple means of separating oneself from the crowd of plectrum guitar players as the expanded right hand variety allows for many new solo and chordal possibilities.

Using our right hand fingers allows us to more easily develop chord melody sections and even gives us the opportunity to comp for ourselves during melody and solo sections. As well, the ability to change timbres from a pick to ones fingers allows for a larger palette when playing behind a soloist that can help push that soloist to new and exciting heights.

Developing ones right hand and learning the harmonic possibilities that it supports can nicely complement a traditional pick style approach: who says both can't live in perfect harmony?

Fingerstyle Players and Essential Albums:

Jazz Fingerstyle

Gene Bertoncini – *Body and Soul*

George Van Eps – *Legends of Jazz Guitar*

Ben Monder – *Dust*

Ralph Towner – *Anthem*

Ted Greene – *Solo Guitar*

Lenny Breau – *The Hallmark Sessions*

[Martin Taylor – Solo](#)

[Fingerstyle Guitar](#)

[Tommy Emmanuel – Center Stage](#)

[Muriel Anderson – Hometown Live!](#)

[Alex De Grassi – The Water Garden](#)

[Chet Atkins – A Master And His Music](#)

[Leo Kottke – The Best of Leo Kottke](#)

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[Classical](#)

[Andrew York – Perfect Sky](#)

[David Russell – Air on a G String](#)

[Sergio Assad – Sergio and Odair Assad GHA](#)

[Dusan Bogdanovic – Mysterious Habitats](#)

Wes-Style Chord Solos

*Understanding Wes Montgomery's Approach to Improvised Chordal Lines by **Jim Bastian***



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Thinking about adding **improvised Wes Montgomery-style chord lines** to your arsenal? Technically, when considering the material that a performer plays, there are no mysteries: we can analyze, understand, transcribe, and explain everything. What is not so easy to get a grasp on is the part of the performance that has to do with creative flow, evolved personal style, and those things that spring forth from the spiritual well.

We might think of Wes Montgomery's improvisation style as being concerned with "unit structure" or "**constructionism**". Essentially, melodic pieces are linked together in phrases, creating a chain which builds in excitement and tells a kind of story.

Some of these **melodic fragments** stand alone and are not developed, but are rather simply melodic statements. Other fragments may be repeated, built on, and developed. Still other phrases make use of the blues vocabulary and are riff-style in nature, possibly with or without further development.

This is part of the constructionist approach: one establishes a **personal vocabulary** and draws/improvises phrases from that, in a fashion where these phrases, statements, riffs and motifs are all threaded together in a cohesive way and fit the underlying chord changes of the song.

Example 1 demonstrates a favored Wes device: the parallel movement of a diminished form, in the execution of the blues scale sound. It resolves to its tonic (F7).

1.

B^b B^{bb} A^b B^{bb} A^b B^{bb9} F⁷

When it comes to the chord lines technique, I have found it can only be learned through years of **transcribing chord patterns** from those who did it successfully (especially Wes, Cal Collins, Barney Kessel). Practice playing chord line patterns over and over in as many keys as possible and the art of linking the stock patterns together over standard tunes. It is one of the most advanced of jazz guitar techniques, and requires a lot of study in order to arrive at a functional vocabulary that also embodies the player's personal style.

Example 2 below shows how the tonal centers can be used for stringing together phrases drawn from major and dominant 7 tonalities. Broadly speaking, when you practice for this technique, you practice and memorize phrases that fit various harmonic situations:

- ! Phrases that are tonic I (major) in nature.
- ! Phrases that are dominant 7 in nature (an area that includes interchangeable ii and V chords).
- ! Phrases that are tonic i (minor) in nature.
- ! Phrases that employ the blues tonality.
- ! Phrases that fit diminished areas.

On a tune such as *Days of Wine and Roses*, you can approach the changes as demonstrated in example 2:

- ! Over the first Fmaj7 chord, you can apply a variation of stock phrases that have a tonic I function.
- ! The Eb7 provides an opportunity to apply variations of standard dominant 7 patterns.
- ! The following D7 provides two entire measures and can be a sequence (the Eb7 pattern played down a half step). Or, the D7 space provides plenty of room to improvise afresh with the many stock phrases (in variation form) that have been pre-learned which fit over dominant 7 chords

In order to spontaneously execute this technique, a player MUST have a methodology for creating a line of chords. Otherwise, the player has only a concept for comping, but not creating a line. The technique is all about how a line of chords is constructed and then how the chord lines are connected over changing tonal centers!

2.

The image shows two systems of handwritten musical notation. The first system consists of two rows. The top row contains eight chord diagrams labeled: Fmaj7, Fmaj9, E6, F6, F6, Bbmi9, Eb9, and Eb9. Below these diagrams is a single staff of music with notes and stems. Arrows point from the chord diagrams to the notes on the staff. The second system also consists of two rows. The top row contains ten chord diagrams labeled: D9, D7b5, E9, Eb9, D9, Ami7, Ami7, Db7, and D7. Below these diagrams is another staff of music with notes and stems. Arrows point from the chord diagrams to the notes on the staff.

Example 3 shows a typical pattern that has a ii-V function. It can also be used as a C Dorian type of center. This is exemplary of a line that blends the ii and V chords.

3.

Example 4 demonstrates a line that can function as a D dominant 7, but using chromaticism (alternating between Eb7 and D7).

4.

It's a daunting task to develop this vocabulary of chord lines, that is why so few players are versed in the technique! The best place to start is in the keeping of a **musical journal**.

Over many years I have found the following to be helpful, with all the work kept in a notebook that I continually use for **daily practice**:

- ! Transcribing the chord lines of the masters (this can be entire solos, or select phrases).
- ! Turning bebop lines into chord lines.
- ! Practicing chord lines in their application in the broad areas of tonic (especially major7 and minor7), dominant (the broad area of ii-V functions); diminished, and blues phrases.

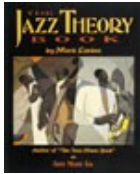
- ! [Practicing linking these phrases together over standard tunes.](#)
- ! [Writing out entire chord solos.](#)
- ! [Singing everything that I practice.](#)
- ! [Practicing repetitively the phrases I am trying to incorporate into my improvisational vocabulary.](#)

[The work is worth the effort. Playing lines of improvised chords adds a whole new, and exciting, dimension to your playing....and we collectively advance the craft of jazz guitar!](#)

[Jim Bastian is a full-time performer, career jazz educator, and vintage guitar enthusiast. He has written 10 jazz study books, including "How to Play Chordal Bebop Lines, for Guitar" \(three volume set\), "The Boss Guitar of Wes Montgomery" \(in two volumes\), "Sixteen Artist Jazz Guitar Solos", "The trumpet Artistry of Chet Baker", and "Chet Baker's Greatest Scat Solos". Visit Jim at \[www.jimbastian.com\]\(http://www.jimbastian.com\)](#)

All The Things You Are

A Harmonic Analysis by Dr. Matthew Warnock



[The Jazz Theory Book](#) The most comprehensive jazz theory book ever published.

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All the Things You Are is one the most commonly played jazz standards and is often one of the first tunes called at any jazz jam session. Because of the tune's popularity many guitarists learn to play *ATTYA* at a fairly early stage in their development.

What most guitarists fail to realize is that the piece actually has a fairly intricate harmonic structure that can pose quite a few problems for the novice improviser or comper. By understanding the relationship between each section of the tune, and the chords within those sections, we can develop a greater appreciation for the overall formation of the harmony, which will allow us to better navigate the changes in both a solo and chordal fashion.

Key Centers

All the Things You Are can be divided into four sections, with the first two being sub-sections of one larger section:

- ! A: The first section of the tune contains bars one to eight and is labeled *A*.
- ! *A'*: This is followed by another eight bar phrase that we will label *A'*. The ' symbol is used to differentiate this section from the first, as they are both very similar, but as we will see they are in different keys, which makes them somewhat different. These first two sections can also be thought of as the first "half" of the tune, and in classical music they would be called the "exposition."
- ! *B*: The third section contains bars seventeen to bar twenty-four and will be labeled *B*. The *B* section is the "contrasting" section as it uses different keys and a different melody line than the other three sections. In classical music this section would be called the "development" section.
- ! *A''*: The last section of the tune is similar to the first, though just a bit different, so we will label it *A''*. This section is used to "wrap" up the first two sections by restating the melody line in bars twenty-five through twenty-nine, before presenting new material that leads to the final cadence in bars thirty-three through thirty-five. In classical music this section would be called the "recapitulation."

The A Section: Bars 1-8

There are two key centers found within the first eight bars of the tune, *Ab* and *C*:

- ! The first five bars contains a 6-2-5-1-4 progression in the key of *Ab*...
- ! that moves into a 2-5-1 progression in the key of *C*.

Notice how the composer links the two keys with the half-step movement between the *Dbmaj7* chord in bar five and the *Dm7* chord in bar six. Even though these chords are in two different keys, the fact that they are a half-step apart makes for a smooth modulation.

The A' Section: Bars 9-16

The next eight bars have a similar key structure as the first eight, though this time the two keys being used are *Eb* and *G*:

- ! The first five bars of this section is a 6-2-5-1-4 progression in the key of *Eb*...
- ! that leads to a 2-5-1 progression in the key of *G* to finish the section. This is the same chord progression we saw in the first eight bars, only now it has been transposed down by the interval of a perfect fourth.

Thinking of the second eight bars as a transposed version of the first eight will allow you to develop motivic ideas over the first half of the tune. Anything you play over the first eight bars can be played over the second eight bars, just a fourth lower, or a fifth higher depending on how you want to think about it. See Fig 1 for an example of how this could be done. Notice how the fingering and the intervals are the same between the two lines, the second motive has just been moved up the neck to fit the new key center.

Fig. 1

Bars 1-4

Chords: Fm7, Bbm7, Eb7, Abmaj7

Fingerings (T, A, B):

R 9 3 4 5	3 4 3 2 1 2 1 7	3 2 4 3	9 R 3 2
3 5 6 3 5	6 4 6 5 3 5 3 6	5 3 6 5	3 6 5 3

Bars 9-12

Chords: Cm7, Fm7, Bb7, Ebmaj7

Fingerings (T, A, B):

R 2 3 4 5	3 4 3 2 1 2 1 7	3 2 4 3	9 R 3 2
10 12 13 10 12	13 11 13 12 10 12 10 13	12 10 13 12	10 13 12 10

The B Section: Bars 17-24

Bars seventeen through twenty-four are often referred to as the “bridge” section of *All The Things You Are*, since the melody line has changed and we are now dealing with two new key centers.

- ! The first four bars of the bridge are a 2-5-1 progression in the key of G, which is followed by...
- ! a 2-5-1 progression in the next three bars in the key of E. This section is similar to the first half of the tune as it is made up of a chord progression in one key, G, which is then repeated in a new key, E.
- ! The bridge finishes with a short 2-5 in the key of F minor, which leads us into the final section of the tune. These two chords, Gm7b5 and C7alt, are two of the most important chords in the tune, and are often the ones that can really tell an audience if you are “skating” the changes or not.

The A' Section: Bars 25-36

- ! The first five bars of this section repeat the same progression from bars 1-5 of the A section, before moving on to new material in bar 30...
- ! The second four bars of this section, 29-32, contain an idiomatic jazz progression that is commonly found throughout the jazz standard literature, IVmaj7-IVm7-IIIIm7-bIIIdim7. The progression starts with a IVmaj7 chord in bar 29, which then becomes a IVm7 chord, before moving down to IIIIm7 and finishing on a bIIIdim7 chord.

The bIIIdim7, Bdiim7, chord then resolves down to the Bbm7, IIIm7, chord in bar 33. Being able to convincingly comp and solo through this section of the tune will not only

help you with AATYA, but will give you a leg up on other tunes that contain this, or fragments of this, progression.

- ! After the descending section the tune finishes with a 2-5-1 in the tonic key of Ab.
- ! Again, the last bar of this section contains a short 2-5 in F minor, as we saw at the end of the bridge. This is used to turn the tune around to the first chord at the top of the form, Fm7.

All The Things You Are

Kern/Hammerstein II
www.jazzguitar.be

Ab Major

1 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷

5 **C Major**

6 D^bmaj⁷ Dm⁷ G⁷ Cmaj⁷

9 **Eb Major**

10 Cm⁷ Fm⁷ B^b7 E^bmaj⁷

13 **G Major**

14 A^bmaj⁷ Am⁷ D⁷ Gmaj⁷

17 Am⁷ D⁷ Gmaj⁷

21 **E Major** **F Minor**

22 F[#]m⁷b⁵ B⁷alt Emaj⁷ Gm⁷b⁵ C⁷alt

25 **Ab Major**

26 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷

29 D^bmaj⁷ D^bm⁷ Cm⁷ Bdim⁷

33 **F Minor**

34 B^bm⁷ E^b7 A^bmaj⁷ Gm⁷b⁵ C⁷alt

Roman Numerals

Below is a Roman numeral analysis of *All The Things You Are*. Notice how similar each section is to the other sections of the tune. If we take out the key centers, the first eight bars have exactly the same numbers as the second eight (6-2-5-1-4-2-5-1). As well, the first three bars of the bridge have the same numerals as the second half of the bridge, and the last A section starts with the same numerals as the first A section.

Knowing the Roman numerals will not only help us to understand the harmonic structure of *AATYA*, but it will help us to transpose this tune into other keys. It can also give us an idea of how important certain progressions are in the jazz idiom, such as 2-5-1, which occurs ten times during the thirty-six bars of *ATTYA*.

If you are having trouble remembering the Roman numerals to this, or any tune, try saying them out loud as you are practicing the piece. Don't worry about the quality of the chord, m7 maj7 etc, just focus on remembering the numbers. For example, if you are blowing over the first eight bars, in your head, or out loud, you could be saying, "six, two, five, one, four, two, five, one". This will make it much easier to transpose this song into a different key if the need ever arises.

All The Things You Are

Kern/Hammerstein II
www.jazzguitar.be

Ab Major

VIm⁷ IIm⁷ V⁷ Imaj⁷

5 **C Major**

IVmaj⁷ IIm⁷ V⁷ Imaj⁷

9 **Eb Major**

VIm⁷ IIm⁷ V⁷ Imaj⁷

13 **G Major**

IVmaj⁷ IIm⁷ V⁷ Imaj⁷

17 IIm⁷ V⁷ Imaj⁷

21 **E Major** **F Minor**

IIm^{7b5} V^{7alt} Imaj⁷ IIm^{7b5} V^{7alt}

25 **Ab Major**

VIm⁷ IIm⁷ V⁷ Imaj⁷

29 IVmaj⁷ IVm⁷ IIm⁷ ^bIIIIdim⁷

33 **F Minor**

IIm⁷ V⁷ Imaj⁷ IIm^{7b5} V^{7alt}

Improv Pointers

When I teach this song to younger or less experienced players they usually have trouble navigating through bars 29-32, the descending chord section. Most of these players try and navigate through the changes using big, bulky two-octave scales and arpeggios which cause them to be late on the next chord, or not get there at all. Instead of trying to work out larger groupings of notes over this section, I've found that it can be beneficial to pick a short four to six note motive to base ideas of during this section.

In the first example we have a motive built of the one-octave [arpeggio](#) for each chord. I've switched up the rhythm a bit to avoid running eighth notes, but have kept the same rhythm over each chord to make give the line a sense of melodic and rhythmic continuity.

The first example shows a four-measure descending chord section in 4/4 time. The chords are D^bmaj⁷, D^bm⁷, Cm⁷, and Bdim⁷. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers.

In the second example I have kept the same rhythm but instead of using the R 3 5 7 arpeggio, the line is based off of the 3 5 7 9 arpeggio of each chord. This type of arpeggio comes in handy when playing with a bass player or another comping instrument, as the root is already being heard and therefore we do not have to reiterate it in our lines. Since the 9th is not a commonly used interval over a diminished chord the root is being used over the Bdim⁷ chord in bar 32. In that bar, instead of 3 5 7 9, the motive uses the intervals 3 5 7 8, which better fits the diminished quality of the chord.

The second example shows a four-measure descending chord section in 4/4 time. The chords are D^bmaj⁷, D^bm⁷, Cm⁷, and Bdim⁷. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers.

Now that you have a better understanding of the harmonic layout of *All the Things You Are*, try and analyze other jazz standards in a similar fashion. Being able to quickly recognize key centers, and short excursions outside of the main key areas, will make sight reading any tune a breeze. Try writing out the key and Roman numeral analysis for one of your favorite standards, then once you feel confident enough, try calling out the names of the chords and their function without writing them down. Having an

understanding of any tunes harmony will make your solos have a deeper connection to the tune.

Jazz Guitar Licks

Here's a collection of transcribed **jazz guitar licks**, **guitar riffs** and **patterns**. The transcriptions are written in **guitar tabs** and standard notation.

- ! **Guitar Licks** are musical phrases, parts of a melody or an improvised solo.
- ! **Riffs** are short melodic phrases that are often repeated (in a solo or as accompaniment). The most well known **guitar riff** is probably Deep Purple's 'Smoke on the Water'.
- ! **Patterns** are even shorter musical phrases.

You can compare licks, riffs and patterns to **paragraphs**, **sentences** and **words** of a conversation. So be careful how you use the licks, you don't want to sound like someone else or talk nonsense. Just copying the licks is not the way to go because you'll sound unnatural. Use the material in a **creative** way. Try to understand the **thinking** behind a lick and incorporate the concept in your improvisations rather than just copying the lick.

Play with the different aspects of a lick: try changing the **rhythm**, the **tonality** or the **position**. You'll learn more and it makes it easier for you to get a lick in your fingers.



[Play What You Hear](#)

The most effective and innovative guitar training program I have ever seen. Learn to play jazz guitar the right way...



[Al Di Meola Licks](#)

Al Di Meola is a fusion guitarist who mixes jazz with Latin and flamenco. He is known for his technical mastery and his extremely fast guitar solos. His picking technique is very staccato, he picks almost every note and only sporadically uses hammer ons or pull offs.



[Baden Powell Licks](#)

Baden Powell de Aquino is an acoustic guitar player from Brazil and one of the key figures of the bossa nova music. His playing style is a mix of a classical guitar technique with jazz harmonies and a Latin right hand technique.



[Bill Frisell Licks](#)

Bill Frisell is a jazz guitar player with a unique sound and guitar technique. His music is a mix of jazz, country, folk and classical music. He uses guitar effects quite a lot, especially delay, distortion and a volume pedal.



[Bireli Lagrène Licks](#)

Biréli Lagrène is a guitarist from France who started as a manouche jazz guitar player (gypsy jazz) and sounded like a copy of Django Reinhardt. Later he explored other playing styles and ventured into jazz fusion with Jaco Pastorius.



[Barney Kessel Licks](#)

Barney Kessel was a great bebop guitar player and one of the busiest session guitarists of the 1960s (you can hear him on hundreds of famous pop albums). His most popular works are in a trio setting, "The Poll Winners" being his most popular album.



[Charlie Christian Guitar Licks](#)

Charlie Christian was the first electric guitarist. He started by playing in swing bands and became one of the key figures of the bebop and modern jazz. He had a lot of influence on jazz guitar players and other musicians (such as Charlie Parker, Thelonious Monk and Dizzy Gillespie) as well.



[Charlie Parker for Guitar](#)

Charlie Parker, aka Bird, was a saxophone player and composer and one of the greatest and most influential jazz musicians of all time. He is one of the founders of the bebop. His playing style is very interesting material for jazz guitarists.



[Chuck Loeb Licks](#)

Chuck Loeb is one of the top producers of smooth jazz music. He studied under Jim Hall and Pat Metheny and played in the Stan Getz's band and Steps Ahead. He also played with Gary Burton and Larry Coryell.



[Django Reinhardt Guitar Licks](#)

Django Reinhardt was born in Belgium and already played professionally when he was 12. Loosing 2 fingers of his left hand didn't stop him from becoming the world's most famous gypsy jazz guitar player.



[Emily Remler Licks](#)

Emily Remler was one of the few female jazz guitar players around, but unfortunately died too soon at the age of 24. Her style of guitar playing was very much influenced by Wes Montgomery.



[Fingerstyle Guitar](#)

Here are some short solo arrangements for fingerstyle jazz guitar, including Nardis, The Shadow of Your Smile and a jazz blues. Ideal for those times when aunt Betty asks you to "play something"...



[Frank Gambale Licks](#)

Frank Gambale is known for his speed. He is the master of shred guitar and sweep picking. His excellent technique enables him to produce very fast guitar solos.



[Gabor Szabo Licks](#)

Gabor Szabo is an Hungarian acoustic guitarist who's had a great influence on Carlos Santana. He played many styles of music, like pop, rock, manouche , jazz and Indian music.



[George Benson Guitar Licks](#)

George Benson is the master of smooth jazz guitar. Many people don't realize how good he plays the guitar, knowing him only as a soul singer. His chops and swing feel are amazing, as well as his musical ideas...



[Herb Ellis Licks](#)

Herb Ellis is a bebop guitar player with a big influence from Charlie Christian. His fame started when he joined the Oscar Peterson Trio. Check out this great II V lick from the jazz standard "Look For The Silver Lining".



[Jim Hall Licks](#)

Jim Hall is a jazz guitarist with a very intimate tone. He is a big influence on many jazz players, including Pat Metheny and Bill Frisell. Speed is not his thing, but beautiful melodies and advanced harmonies certainly are!



[Jimmy Bruno Guitar Licks](#)

Jimmy Bruno is a hard bop guitar player, inspired by Joe Pass and Kenny Burrell. Besides being an excellent musician, he's also an excellent teacher.



[Jimmy Raney Licks](#)

Jimmy Raney was a bebop influenced guitar player with a cool jazz tone. His most famous work was with Stan Getz and his son Doug Raney.



[Joe Diorio Licks](#)

Joe Diorio used to be a very busy studio guitarist in the 70s who later focused his attention on guitar education, teaching at the GIT and writing guitar instructional books.



[Joe Pass Licks](#)

Joe Pass was the master of solo jazz guitar. He started playing professionally when he was 14, but unfortunately got on the wrong track and became a heroin addict. Luckily he recovered and became one of the most famous jazz guitar players.



[John Abercrombie Licks](#)

John Abercrombie is a subtle and lyrical jazz guitarist, who is at his best in trio or duo settings. Check out these 2 minor licks...



[John Coltrane for Guitar](#)

John Coltrane was a saxophone player and one of the most important figures in jazz music. In his short career he played with people like Miles Davis, Thelonious Monk and Ornette Coleman.



[John McLaughlin Guitar Licks](#)

John McLaughlin is an acoustic guitarist who blends jazz, rock and Indian music. He was the guitarist of the Mahavishnu Orchestra and also played with Miles Davis. John McLaughlin has a very impressive guitar technique.



[John Scofield Licks](#)

John Scofield is arguably one of the big 3 of modern jazz guitarists. He played with big names like Chet Baker and Miles Davis. Scofield has a very personal style and sound and some interesting techniques...



[Kenny Burrell Licks](#)

Duke Ellington once called Kenny Burrell his favorite guitar player, so, what more is there to say? His style has blues, latin and bebop influences, a blend that makes him a master of smooth jazz guitar.



[Kevin Eubanks Guitar Licks](#)

Kevin Eubanks is widely known as the leader of Jay Leno's Tonight Show Band. He usually plays acoustic and has a special interest for odd meters.



[Kurt Rosenwinkel Licks](#)

Kurt Rosenwinkel is one of the most respected jazz guitarists of the East Coast. He played with jazz greats like Paul Motun and Joe Henderson.



[Larry Carlton Guitar Licks](#)

Larry Carlton is a very successful studio musician. He played on many famous albums from people and bands like Joni Mitchell, Steely Dan, Michael Jackson, Lee Ritenour and many more. He is influenced by Wes Montgomery, Joe Pass and B.B. King.



[Larry Coryell Licks](#)

Larry Coryell is a man with a very impressive guitar technique and a very eclectic style of music.



[Lee Ritenour Licks](#)

Lee Ritenour is a popular studio and session guitarist with an impressive solo career. He is the pioneer of the style called smooth jazz (a mixture of pop jazz and latin).



[Lenny Breau Licks](#)

Lenny Breau was an outstanding fingerpicking guitarist. He was very good at simultaneously playing single note lines and chord accompaniment. He's big influence on many finger picking jazz guitarists.



[Les Paul Guitar Licks](#)

Les Paul is a famous guitar builder and player, developer of the Gibson Les Paul guitar and the first 8-track recorder.



[Mike Stern Licks](#)

Mike Stern is another one of those guitarists that were discovered by Miles Davis. He's a versatile jazz/fusion player with a very personal sound.



[Miles Davis Licks for Guitar](#)

Miles Davis was a trumpet player on top of almost every important innovation in jazz. Here's the theme of So What, a famous modal composition.



[Pat Martino Licks](#)

Pat Martino learned how to play superb jazz guitar twice. He forgot how to play guitar after brain surgery, but that didn't stop him from being an innovative jazz guitarist with an impressive technique.



[Pat Metheny Licks](#)

Pat Metheny must be one of the most versatile musicians alive. His technique and timing are incredible and he seems to master every style. Here are 6 Pat Metheny licks for you...



[Ralph Towner Licks](#)

Ralph Towner is one of the few guitarists specialized in acoustic guitar. The music styles he plays go from jazz to classical to folk and world.



[Robben Ford Jazz Licks](#)

Robben is a well known blues guitarist, but he has a jazzy side as well. He toured with Miles Davis, Joni Mitchell and the Yellowjackets.



[Scott Henderson Guitar Licks](#)

Scott Henderson is a blues and fusion guitar player best known for his work with the band Tribal Tech.



[Steve Khan](#)

Steve Khan is a producer and jazz guitarist who gained his initial reputation as a fusion guitar player.



[Steve Masakowski Licks](#)

Steve Masakowski is a jazz guitar player from New Orleans and the inventor of the key-tar, a guitar synth.



[Stevie Ray Vaughan Licks](#)

Stevie Ray Vaughan was an incredible blues guitar player, who was taken from us way too soon. This guitar lick shows the jazzy side of SRV.



[Stochelo Rosenberg Gypsy Guitar](#)

Stochelo Rosenberg is a gypsy jazz guitar player and lead guitarist of the Rosenberg trio.



[Tal Farlow Licks](#)

Tal Farlow was a bebop player who was as famous for his reluctance to perform as for his great guitar playing. Here are 2 II V I guitar licks for you...



[Wes Montgomery Licks](#)

Wes Montgomery is without any doubt the most influential jazz guitarist ever, and it is easy to hear why. Here are 8 guitar licks in the style of Wes Montgomery for you...



[The Never Ending Jazz Guitar Lick](#)

Here's a guitar lick that is a good exercise to learn common chromatic patterns in the Dorian scale.



[Jazz Guitar Patterns](#)

Guitar Patterns are small melodic or rhythmic building blocks for your guitar solos. They are easy to memorize and very useable in your improvisations.



[Various Jazz Guitar Licks](#)

Here are a bunch of jazz guitar licks for various chord progressions and chords (with guitar tabs).

Jazz Guitar Solo Transcriptions

Here you'll find a collection of transcribed **jazz guitar solos**. Some transcriptions are written in standard notation, some in both **guitar tablature** and **note script**. Don't just copy the solos, but use them to discover the way the musician in question thinks.

Try to find the **concepts** used in the **guitar solo** and give these concepts a place in your own **improvisation**. A studied solo is easy to forget after some time. Learning how other (more advanced) musicians think on the other hand will be a lot more beneficial for your **guitar playing**.



[John Scofield Transcriptions](#)

- 1) Guitar solo transcription of 'So You Say'



[Pat Metheny Transcriptions](#)

- 1) Guitar solo transcription of 'Falling Grace'
- 2) Guitar solo transcription of 'Waltz for Ruth'
- 3) Transcription of the outro solo of 'Two for the Road'



[Wes Montgomery Transcriptions](#)

Jazz Guitar Sheet Music

welcome to the **jazz guitar sheet music** page, a collection of transcriptions of jazz **themes**. Some pages are written in standard notation, some have both **guitar tabs** and **note script**.



[Charlie Byrd Sheet Music](#)

'Bamba Samba' theme with guitar tabs.



[Charlie Parker Sheet Music](#)

The head of 'Billie's Bounce' with guitar tablature.



[Pat Metheny Sheet Music](#)

The head of 'Two for the Road' with or without guitar tablature



[Scott Henderson](#)

Guitar tabs for 'Dolemite', written by Scott Henderson.



[Autumn Leaves in 5/4](#)

Guitar tabs and chords for the jazz standard 'Autumn Leaves', arranged in 5/4.



[Bluesette](#)

Guitar tabs and chords for Toots Thielemans' big hit 'Bluesette'.



[Fingerstyle Guitar](#)

Sheet music for fingerstyle solo guitar.



[Take Five](#)

Guitar tabs and chords for Paul Desmond's jazz hit 'Take Five'.



[Sonny Rollins: Pent Up House](#)

Guitar tabs and chords for Sonny Rollins' original 'Pent Up House'.



[Jaco Pastorius : The Chicken](#)

Sheet music with guitar tabs, chords and bass line for The Chicken, written by Pee Wee Ellis, as played by Jaco Pastorius.

Jazz Guitar Links & Downloads

The **internet** can be a wonderful **resource** for **guitarists**, if you know where to look. On the following pages you can find links to **web sites** that I found **useful** or **interesting**. I only include **quality** pages that have a high **relevancy** to **jazz guitar** or **music education**.



[Free Downloads & Resources](#)

[Guitar chord charts, blank music sheets, the Real Book for Band in a Box, the jazz guitar birthday page, ...](#)



[Jazz Guitar Lessons, Licks & Transcriptions](#)

[Links to web sites with free jazz guitar lessons, licks and transcriptions.](#)



[The Jazz Guitarists](#)

[Links to free web sites about jazz guitarists.](#)



[Jazz Guitar Forums, Blogs & Newsgroups](#)

[Links to forums, blogs and newsgroups related to jazz guitar.](#)



[Transcriptions \(non-guitar\)](#)

[Links to free web sites with jazz solo transcriptions of instruments other than the guitar \(sax transcriptions, trumpet transcriptions, piano transcriptions, bass guitar transcriptions\).](#)



[Guitar Lessons \(non-jazz\)](#)

[Links to web sites with free guitar lessons & licks \(blues guitar, rock guitar, pop guitar, classical guitar, flamenco guitar, ...\)](#)



[Guitar & Jazz Guitar for Beginners](#)

[Links to free web sites that are of interest to beginning guitar players.](#)



[Music Theory](#)

[Links to free web sites about music theory.](#)



[Miscellaneous Links](#)

[Links to other web sites of interest.](#)