

THE BEGINNER'S GUIDE TO

JAZZ GUITAR



Step-by-step instructions with
audio & guitar tabs



JAZZGUITAR.BE

Contents

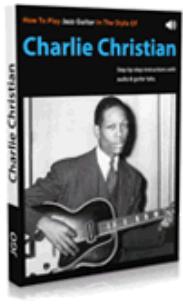
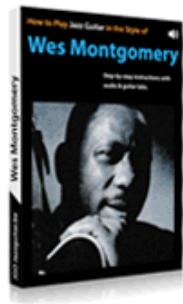
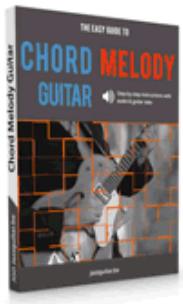
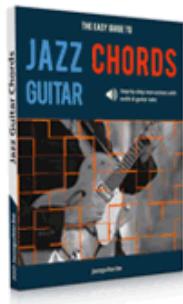
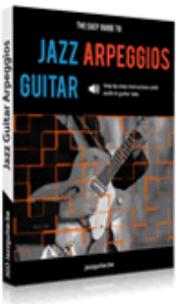
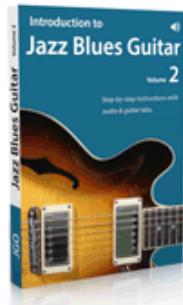
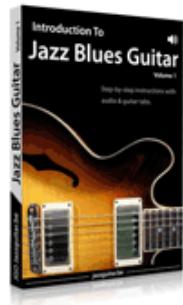
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Foreword

Welcome to **The Beginner's Guide to Jazz Guitar**, great to have you here!

Learning how to play jazz guitar means working on tunes, learning vocabulary, and studying techniques such as chords, scales and arpeggios.

It also means working on time, groove, rhythm, ear training, and other essential performance skills.

While these skills and techniques are essential to learning to play jazz guitar, they can be intimidating or overwhelming to study on your own.

This is where *The Beginner's Guide to Jazz Guitar* comes in...

This book is designed to introduce you to all of the essential elements needed to learn to play over your favorite jazz standards with confidence.

So, enjoy this material, explore the various elements that make up jazz guitar performance, and have fun with these exercises in the woodshed!

Cheers,
Dirk & Matt



About the audio in this eBook: if you are connected to the internet while working in your ebook, all you have to do is click the link of each audio example to play it. If you are not connected, you'll have to download the audio files first [here](#).

Chapter 1 - Jazz Guitar Chords

The most important element of learning and playing jazz guitar is comping - playing chords behind melodies and soloists in a group setting.

While soloing is what most of us want to spend our time on in the practice room, on the bandstand guitarists spend the majority of the time playing chords. Because of this, it's essential to study jazz chords, progressions, and comping phrases in the woodshed.

Having a strong command of chords and comping allows you to fully participate on any jam or gig as a jazz guitarist.

The material in this chapter sets you on that pathway in the practice room. By studying this material, you build a harmonic foundation that brings authentic jazz comping skills and vocabulary to your playing.

So, grab your guitar, turn up your favorite amp, and dig into these essential jazz chords and harmonic concepts.

"I don't know that many chords. I'd be loaded if I knew that many. But that's not my aim. My aim is to move from one vein to the other without any trouble. The biggest thing to me is keeping a feeling, regardless what you play. So many cats lose their feeling at various times, not through the whole tune, but at various times, and it causes them to have to build up and drop down, and you can feel it." - Wes Montgomery

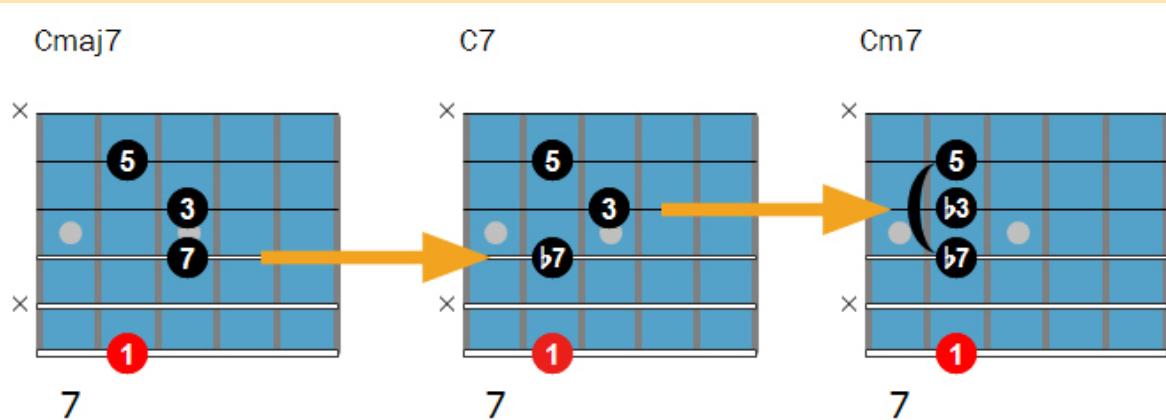
17 Essential Jazz Guitar Chords For Beginners

The 17 chord shapes shown on the following pages are essential knowledge for every beginning jazz guitarist to get started. The chords you'll learn here are maj7, dominant 7, minor 7, half diminished 7 and diminished 7.

A red dot **1** represents the root (aka 1 or bass note) of the chord. The root is the note that gives the chord the first part of its name (C or A for example). On this chart, all bass notes are C. By moving the chord shapes up or down the guitar neck you get other chords of the same type (you'll learn how a bit further, in the chapter about transposing chords).

The numbers (**3** **5** **7**) inside the note markers are chord tones. These chord tones give the chord the second part of its name (maj7 or min7 for example). If this is new to you, you should make it easier on yourself and [learn basic chord theory](#).

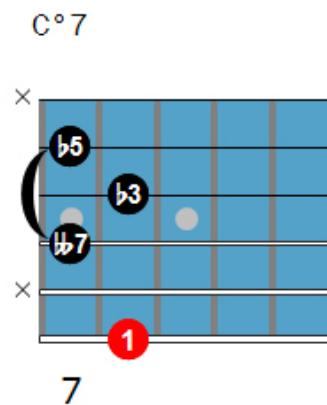
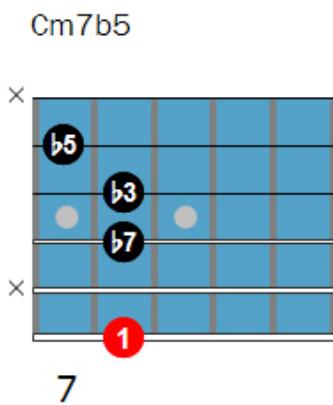
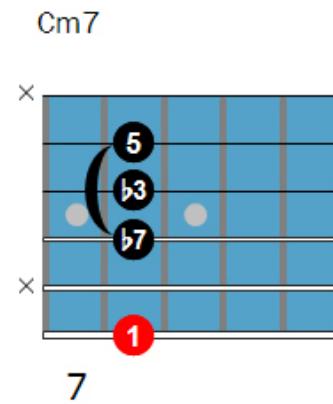
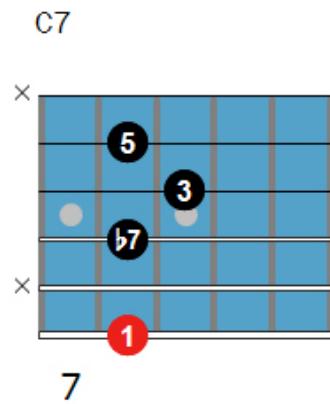
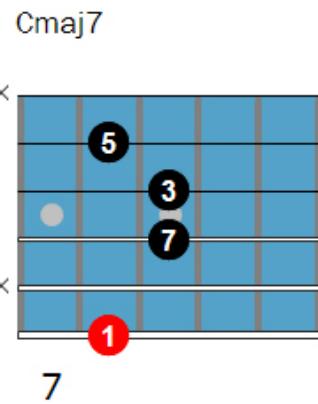
Notice how each chord only changes one note to the next. This can help you memorize the chords, and relate them to one another. For example: Maj7 and 7th only have one note difference, as well as 7th and m7:



Chords with the Root on String 6

The following 5 chords have their **bass note** on the lowest string (the low E string). The strings marked with an x are not played. The **bass note** is played with the thumb of the right hand, the **other chord tones** are simultaneously played with fingers 1, 2 and 3 (index, middle finger and ring finger).

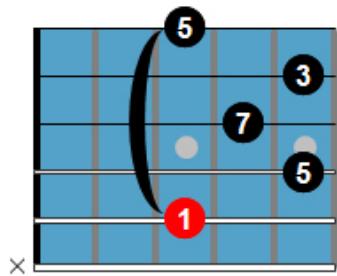
Learn to play these 5 chords so that all chord tones ring freely. Further in this chapter you'll learn how you can practice these chords further.



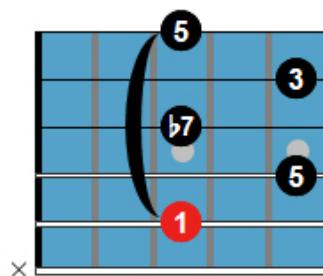
Chords with the Root on String 5

The following chords have their **bass note** on the 5th string (the A string).

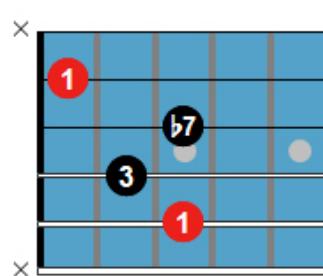
Cmaj7



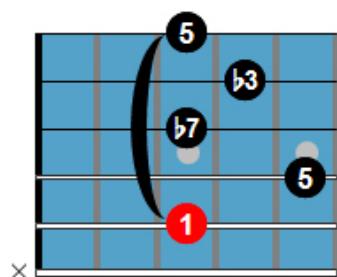
C7



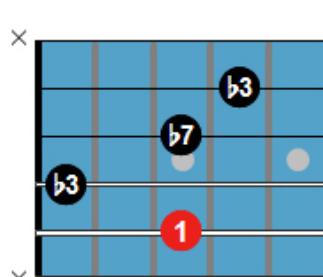
C7



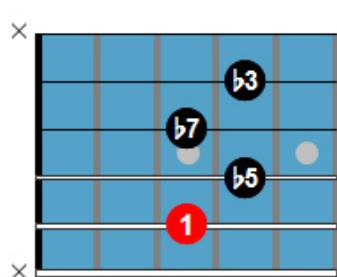
Cm7



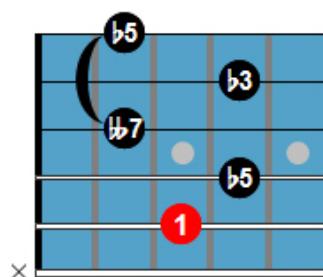
Cm7



Cm7b5



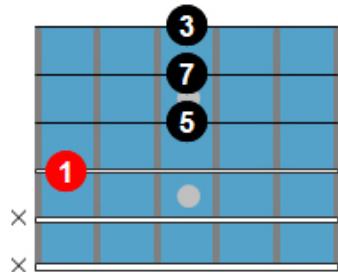
C°7



Chords with the Root on String 4

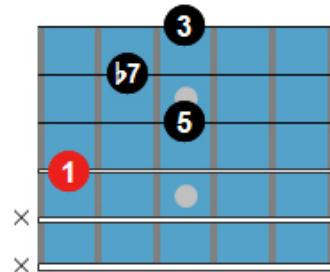
The following chords are chords with the **root** on the 4th string (the D string).

Cmaj7



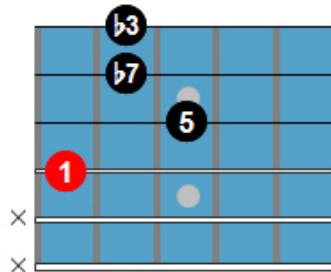
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C7



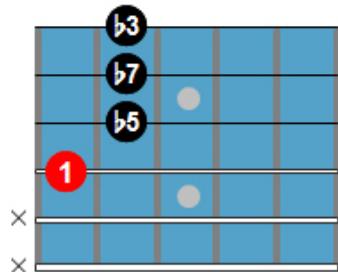
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Cm7



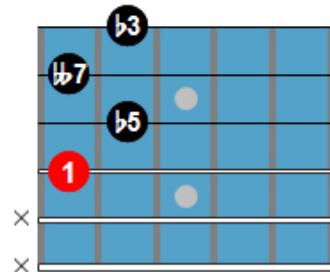
10

Cm7b5



10

C°7



10

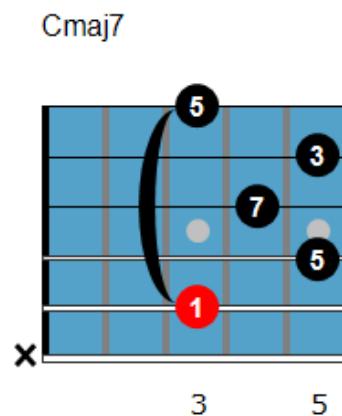
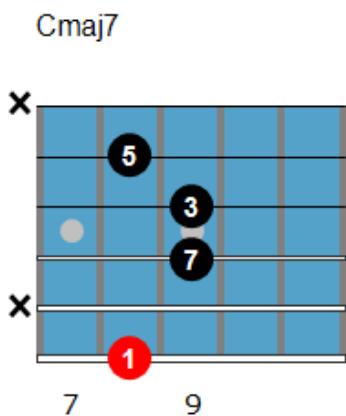
How to Transpose Guitar Chords

Learning chord shapes is one part of jazz comping, the other is begin able to play those shapes in **any key**. When doing so, you don't have to learn new chords, you just have to recognize where the root of the chord is and move it to the note you need.

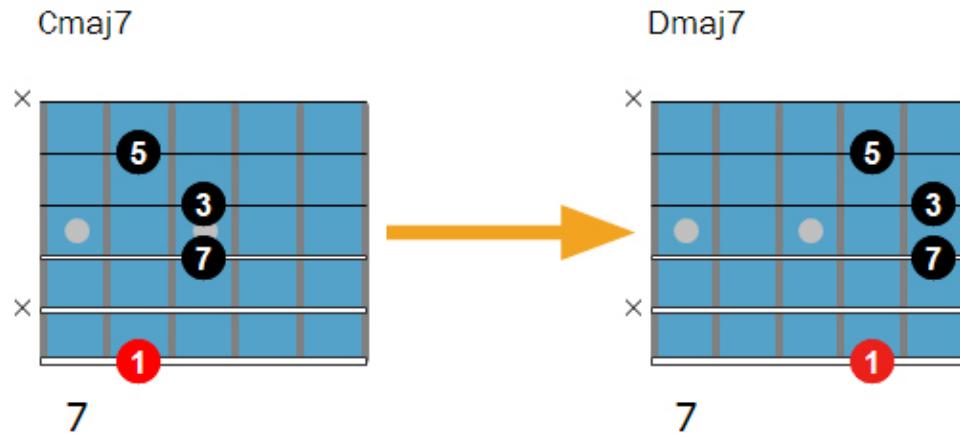
To begin, here are two **Cmaj7** chord shapes with the root highlighted in red. Whatever fret that **red note** is on is the root of the chord you're playing.

Play these **two chord shapes** and focus on seeing that root note as the name of the chord you're on. You can even say the root and/or chord name as you play it, such as "C" or "Cmaj7".

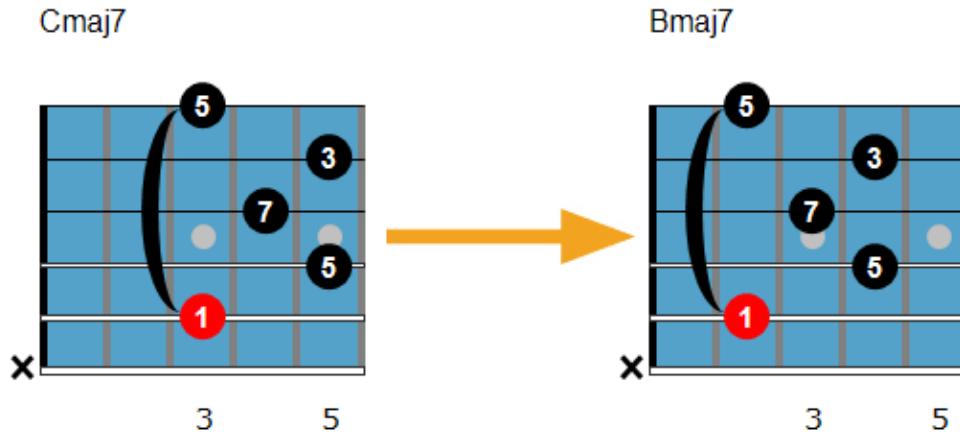
This sets you up to **transpose chords** in the next example:



You can now take those Cmaj7 chords and play them in **different keys**. In this example we'll transpose the Cmaj7 to Dmaj7 by moving the chord shape of the Cmaj7 2 frets higher:



In the next example we'll transpose the second voicing of the **Cmaj7 to Bmaj7** by moving the chord shape of the Cmaj7 1 fret lower:



After you can transpose these chords, repeat the exercise with 7th, m7b5, and any other jazz chords you're studying.

Remember: the **red note** (in this case the lowest note), tells you what the name of the chord is when played on the guitar.

Your First Jazz Chord Progression

With chords under your fingers, you're ready to learn your first jazz chord progression: ii V I vi (if you're not sure what these Roman numerals mean, [click here to learn more](#) about them in the appendix of this ebook).

These chords, or variations of these chords, are found in countless **jazz standards** and are essential knowledge for anyone learning jazz guitar.

The progression is taken from the [major scale](#), where four of the seven chords are extracted and arranged to form this progression.

Here are the chords in the key of **C major**, with the ii V I vi chords in bold so you can see where they lay in the key.

Audio Example 1

[Click here to play audio example 1](#)

A musical score for a C major jazz chord progression. The top staff uses a treble clef and shows chords: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bm7(b5), and Cmaj7. The bottom staff uses a bass clef and shows chords: Imaj7, iim7, iiim7, IVm7, V7, vim7, viim7b5, and Imaj7. Fingerings are indicated below the bass staff: T5, A5, B3, 5, 6, 5, 8, 7, 10, 9, 10, 12, 10, 13, 12, 3, 3, 2, 3, 5, 4, 3.

To build the **ii V I vi** chord progression, you take those highlighted chords from the previous example and play this in them in the following order:

Dm7	G7	Cmaj7	Am7
ii	V	I	vi

Audio Example 2

[Click here to play audio example 2](#)

The image shows a musical staff with four chords: Dm7, G7, Cmaj7, and Am7. Below the staff is a guitar neck diagram with the following fingerings: iim7 (index finger on 6th string), V7 (index finger on 3rd string), Imaj7 (index finger on 5th string), and vim7 (index finger on 5th string).

Work these shapes with a **plain rhythm** at first, and then add in rhythms as you move to the next section in this chapter.

For a further challenge, transpose these chords to other keys. Here are four keys/progressions to get you started. **Can you play these shapes?**

- Am7 – D7 – Gmaj7 – Em7
- Em7 – A7 – Dmaj7 – Bm7
- Cm7 – F7 – Bbmaj7 – Gm7
- Gm7 – C7 – Fmaj7 – Dm7

Here are the same chords, but moved to **another position** on the fretboard.

After you can play these shapes, **move between** this and the previous example as you take these essential chords around the fretboard.

Audio Example 3

[Click here to play audio example 3](#)

The image shows four guitar chord diagrams in standard tuning (E-A-D-G-B-E). Each diagram includes a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C').

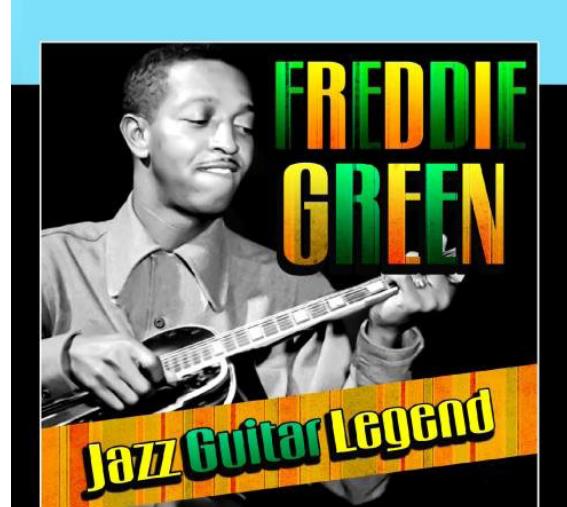
- Dm7:** The bass string (E) is muted (x). Fret 10 is played on the A string, 10 on the D string, and 10 on the G string. The B string is muted (x).
- G7:** The bass string (E) is muted (x). Fret 12 is played on the A string, 12 on the D string, and 10 on the G string. The B string is muted (x).
- Cmaj7:** The bass string (E) is muted (x). Fret 8 is played on the A string, 9 on the D string, and 8 on the G string. The B string is muted (x).
- Am7:** The bass string (E) is muted (x). Fret 13 is played on the A string, 12 on the D string, and 12 on the G string. The B string is muted (x).

"Sometimes you have to play a long time to be able to play like yourself." - Miles Davis

Essential Jazz Comping Rhythms

Now that you know a **jazz chord progression**, you can study some classic jazz rhythms with those same chords.

The first rhythm (steady quarter notes aka four to the bar), is often called the **Freddie Green rhythm**, named after Count Basie's guitarist. When playing this rhythm, accenting the **2nd and 4th notes** of each bar gives you a swing feel that emulates Green's driving pulse.



Audio Example 4

[Click here to play audio example 4](#)

Sheet music and tablature for a jazz comping rhythm. The music consists of four measures of a Dm7 - G7 - Cmaj7 - Am7 chord progression. The tablature shows a bass line with alternating eighth-note patterns (6, 5) and (3, 3) across the strings. The bass line starts on the T (Top) string and moves down to the B string at the end of each measure.

The second rhythm places chords on **beats 1 and 3** of each bar, as you remove chords from beats 2 and 4 of the previous rhythm example.

Go slow, count, and make sure you cut the chords off so they don't ring over on beats 2 and 4, which is important to maintaining the **swing feel** with this rhythm.

Audio Example 5

[Click here to play audio example 5](#)

Musical notation for a guitar part. The top staff shows a treble clef, a key signature of D major (one sharp), and a common time signature. It features four measures of chords: Dm7, G7, Cmaj7, and Am7. The bottom staff shows a standard six-string guitar neck with fret numbers indicating the fingerings: measure 1 (Dm7) has fingers 6 and 5 on the 3rd string; measure 2 (G7) has fingers 3 and 2 on the 3rd string; measure 3 (Cmaj7) has fingers 5 and 4 on the 3rd string; measure 4 (Am7) has fingers 5 and 4 on the 3rd string. The strings are labeled T, A, D, G, B, E from top to bottom.

You now take the first and third beats out of each bar as you play chords on **beats 2 and 4** in each measure.

When doing so, you line up with the **hi-hat** on the drum kit, bringing a heavier swing to your comping in the process.

Audio Example 6

[Click here to play audio example 6](#)

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure contains a Dm7 chord, indicated by a symbol with a 'D' and a 'm7'. The second measure contains a G7 chord, indicated by a symbol with a 'G' and a '7'. The third measure contains a Cmaj7 chord, indicated by a symbol with a 'C' and a 'maj7'. The fourth measure contains an Am7 chord, indicated by a symbol with an 'A' and a 'm7'. The bottom staff is a bass staff with four measures. The first measure shows a bass note on the 5th string (T) and a 6th string (A). The second measure shows a bass note on the 3rd string (T) and a 4th string (A). The third measure shows a bass note on the 5th string (T) and a 3rd string (A). The fourth measure shows a bass note on the 5th string (T) and a 3rd string (A).

You now explore a syncopated rhythm by playing chords on the **& of 1 and 3** in each bar.

Syncopation is a musical term which refers to playing on the **up-beat**.
The up-beat occurs between down-beats. If you count:

1 & 2 & 3 & 4 &

The numbers are the down-beats and the '&'s' are on the up-beats.

Though it sounds cool, it's hard to play syncopated rhythms and not **rush the time**. Because of this, work with a **metronome** and go slow until you're ready to speed this pattern.

Audio Example 7

[Click here to play audio example 7](#)

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure has a chord label 'Dm7' above it. The second measure has a chord label 'G7' above it. The third measure has a chord label 'Cmaj7' above it. The fourth measure has a chord label 'Am7' above it. The bottom staff is a bass staff with five horizontal lines. It shows fingerings for each note: the first note is '5', the second is '5', the third is '3', the fourth is '3', and the fifth is '5'. The bass staff also has measure lines and a repeat sign at the end of the fourth measure.

The next rhythm places chords on the **& of 2 and 4** in each bar. This technique is called “**anticipation**,” and is an essential jazz rhythmic concept.

Anticipation is placing the chord from the next bar on the & of 4 in the bar you’re on (such as the G7 on the & of 4 in bar 1).

Audio Example 8

[Click here to play audio example 8](#)

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure has a Dm7 chord, the second a G7 chord, the third a Cmaj7 chord, and the fourth an Am7 chord. The bottom staff is a bass staff with four measures. The first measure shows a 6 over 5, the second a 3 over 5, the third a 5 over 3, and the fourth a 5 over 5. The bass staff has three ledger lines below the staff, labeled T, A, and B.

The final rhythm is called the **Charleston**, as it's named after the famous dance from the early 1900s.

In this **rhythm**, you play a chord on beat one of each bar, followed by a chord on the & of 2 in each bar.

Count as you learn this rhythm and work with a **slow metronome** until it's comfortable.

Audio Example 9

[Click here to play audio example 9](#)

The musical notation is divided into four measures. Each measure starts with a vertical bar line. The first measure contains a bass note with a vertical stem and a horizontal bar extending to the right. Above this note is the label 'T'. The second measure contains a bass note with a vertical stem and a horizontal bar extending to the right. Above this note is the label 'A'. The third measure contains a bass note with a vertical stem and a horizontal bar extending to the right. Above this note is the label 'B'. The fourth measure contains a bass note with a vertical stem and a horizontal bar extending to the right. The top staff shows chords: Dm7, G7, Cmaj7, and Am7. The bottom staff shows a bass line with fingers 6, 6, 3, 3, 5, 5, 5, 5. The bass line is marked with T, A, and B below the staff.

Autumn Leaves Comping Study

To finalize this chapter about chords, you'll learn a chord study that uses **shapes** and rhythms from this section.

Go slow, learn each **four-bar phrase** one at a time, and then put everything together from there as you learn the whole tune.

After you can play these chords and rhythms, **change the rhythms**, as you expand this exercise in the woodshed.

Here's a **backing track** that you can use to practice this chord study.

Backing Track 1

[Click here to play backing track 1](#)



Audio Example 10

[Click here to play audio example 10](#)

Am⁷ **D⁷** **Gmaj7** **Cmaj7**

F#m^{7(b5)} **B⁷ALT.** **Em⁷**

F#m^{7(b5)} **B⁷ALT.** **Em⁷**

Am⁷ **D⁷** **Gmaj⁷** **Cmaj⁷**

T A B
5 5 5 | 5 5 5 | 4 4 3 | 4 3 3 | 5 5 3 | 4 4 3 |

F#m^{7(b5)} **B⁷ALT.** **E^{m7}** **A⁷** **D^{m7}** **G⁷**

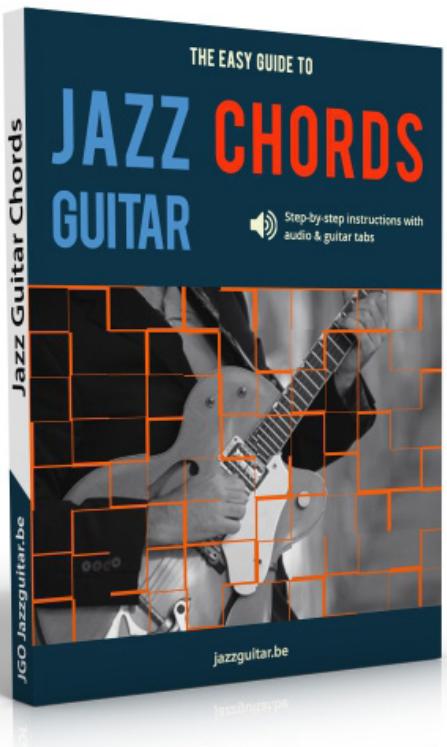
T A B
10 10 9 | 8 8 7 | 8 5 7 | 5 5 5 | 6 3 5 | 3 3 3 |

Cmaj⁷ **F#m^{7(b5)}** **B⁷ALT.** **E^{m7}**

T A B
5 5 3 | 4 4 3 | 10 10 7 | 8 8 7 7 7 7 | 8 8 7 7 7 7 | 8 8 7 7 7 7 |

The Easy Guide To Jazz Guitar Chords eBook

Now you have learned the basics of jazz guitar chords. If you want to progress and learn more about how chords are used in jazz, check out our step-by-step eBook [The Easy Guide to Jazz Guitar Chords](#).



Jazz guitarists love to play chords. They sound cool on the instrument, are full of colorful extensions, and **it's most of what you** do when playing in a jazz combo.

Covering **every essential jazz guitar chord type**, in both technical and musical situations, the material in this eBook will take you from day 1 of jazz guitar to comping over standards in no time.

When you buy *The Easy Guide to Jazz Guitar Chords*, you get:

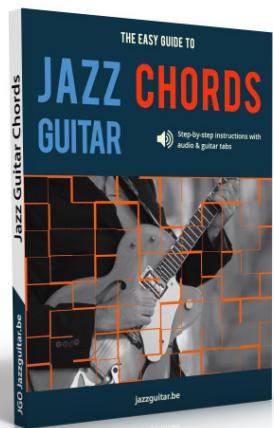
- 330 pages of text, musical examples, and backing tracks for efficient at home study.
- 226 audio examples with guitar tabs/notation or chord diagrams.
- Practical, musical examples for each chord concept presented in the book.
- 28 Slow and fast backing tracks for each chord progression and standard studied in the eBook.
- A chord dictionary with bonus harmonic exercises to take your chord playing to the next level.
- Picking hand variations and exercises to develop both hands in the practice room.

Timothy



I have several of Matt and Dirk's books and what I appreciate about all of them is that everything I need is right in front of me; audio tracks, tab and written content. This kind of organized presentation is invaluable. Jazz guitar is a very complex subject and these books are an excellent roadmap....all I need to do is practice!

➡ [Click Here](#) to download your copy of *The Easy Guide to Jazz Guitar Chords*.



Chapter 2 - Playing Jazz Standards

Besides learning techniques like scales, chords, and arpeggios, learning jazz standards is essential for every jazz guitarist. These are the songs that you use to communicate with other musicians, and they get you playing music rather than just concepts.

To begin this section, we'll listen to 10 beginner standards. After that you'll learn how to play the melody and chord melody to Autumn Leaves.

10 Beginner Jazz Standards

To begin, here are **10 essential tunes** for beginning jazz guitarists to know.

When learning these songs, you want to learn the melody, chords, and soloing, so you can function in a jam situation.

Don't worry about learning all 10 at once, it's better to have one that you can jam with other people, rather than have parts of several tunes under your fingers.

Lastly, you can learn these songs from a **Real Book**, but make sure to listen to recorded versions by famous jazz musicians of these same songs.

This introduces these songs and their **interpretation** to your ears, making it easier to learn when you take the chords, melody, and soloing to the fretboard.

Birks' Works (Dizzy Gillespie)

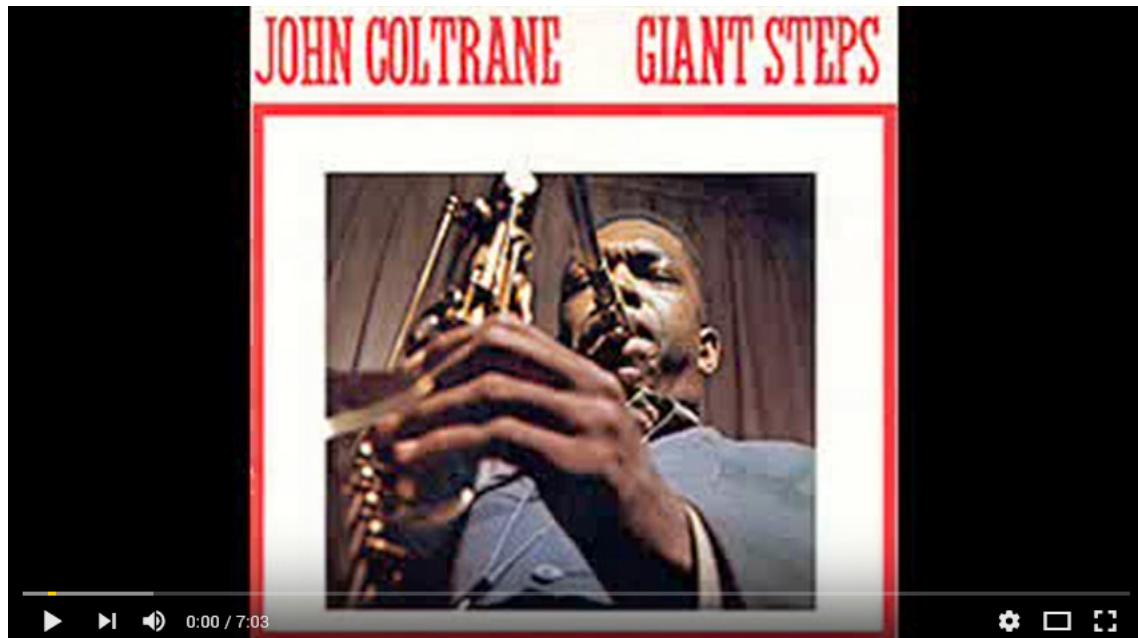


Built with an AAB melodic structure, Birks' Works is one of the most played and easily recognizable minor blues tunes in the jazz repertoire. Written and originally recorded by **Dizzy Gillespie**, this tune can be played in any key on any given gig or jam session, as it has an easily transposable melody.

As with any minor blues head, the turnaround for Birks' Works has a few **common variations** that you will run into on a jam session. These variations include bVI-V-I, ii-V-I, or even biii-bVI/ii V/I.

Whichever variations you encounter, one thing's for sure, Birks' Works is an essential minor blues tune for any jazz guitarist to learn and call on jam sessions.

Mr. P.C. (John Coltrane)



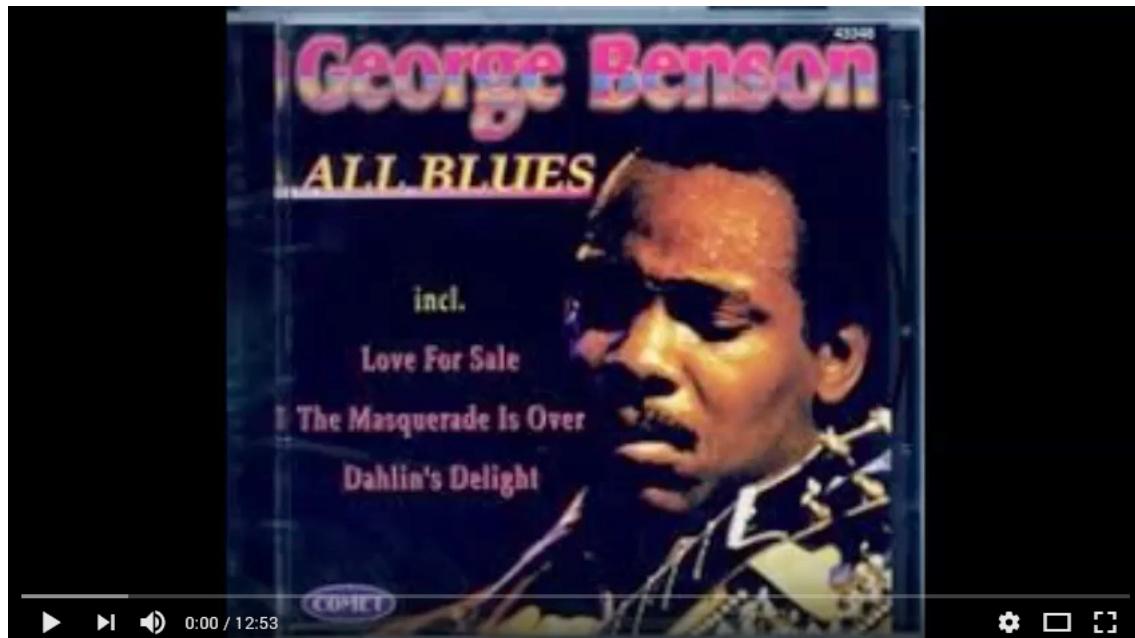
Named after Coltrane's bassist **Paul Chambers**, Mr. P.C. is a commonly called jam session and gig minor blues tune in the key of C minor, at least normally. Because the tune is a riff based tune, where the original lick is first played in the tonic key and then over the ivm7 chord, Mr. P.C. is often called in different keys.

Though the progression is straightforward, and the melody isn't too difficult to get under your fingers, the tempo is usually a challenge with this tune. **Often played at 200 or more bpm**, even reaching close to 300 by some players, this tune can challenge your chops and focus as you burn over a fast-paced minor blues tune.

Make sure to **memorize** these melodies, even just one if that's all you have time for right now, so that you can recall that melody on the spot in a jam session.

Because each melody fits over a minor jazz blues form, start by **listening** to each tune and then start with the one that attracts your attention the most.

All Blues (Miles Davis)



You know that learning the blues is important to learn jazz, but it's also important to learn a blues with a twist, such as the Miles Davis tune All Blues.

This tune features an **interesting chord progression**, with the bVII7 chord used in the last turnaround.

As well, All Blues is played in **6/8 time** (sometimes written in 3/4 or 6/4 time depending on the lead sheet).

Because of this, make sure you jam along with the original recording to ensure that you're lining up the groove correctly with the intended rhythmic feel.

All Blues is a tough blues tune to play, but it's a fun challenge that will entertain you and enrich your playing over a non-standard blues form.

Summertime (George Gershwin)



One of the **most popular jazz songs** of all time, Summertime has a memorable melody that many players have heard prior to studying jazz.

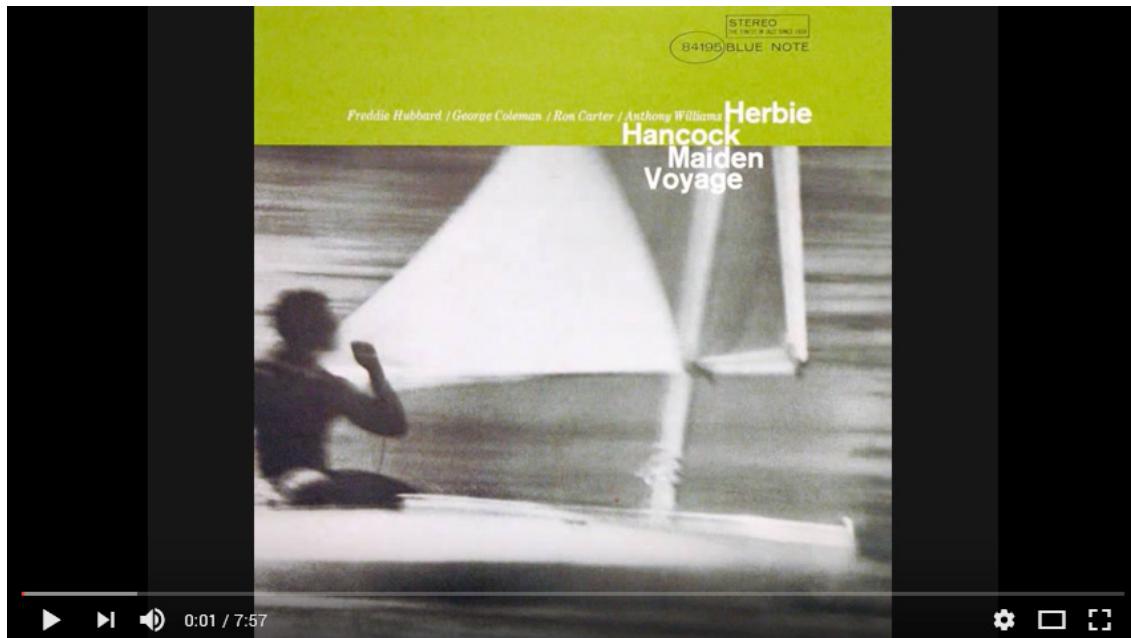
It also acts as a nice introduction to **common minor key progressions**, such as ii V I in minor and the ii V I to the ivm7 chord, both found in this tune.

You also work on mixing tonic minor and major sounds in the second half of the tune, another common jazz harmonic technique.

Lastly, for beginner jazz guitarists, you can use the minor pentatonic or minor blues scale to solo over this entire progression. This makes it a great “bridge” tune for those coming from a rock and blues background and who are now studying jazz in their practice routine.

➡ [Click here to learn a chord study over Summertime](#)

Maiden Voyage (Herbie Hancock)



As you work on **changing keys** in your playing (a tough step for any beginner jazz guitarist), Maiden Voyage is a great tune to work on.

It also contains a fun and challenging **rhythmic pattern** to get down, and 7sus chords or slash chords (depending on the lead sheet you use).

Either way, the chords are **modal** in nature, and move around to four different keys as you navigate this 32-bar form.

A fun study in modal jazz, Dorian modes, rhythmic control, and key changes that challenges you in the woodshed and adds to your jam session set list.

➡ [Click here to learn a chord study over Maiden Voyage](#)

Watermelon Man (Herbie Hancock)



A **16-bar blues**, Watermelon Man will challenge your ability to keep track of the progression as you solo over a I-IV-V progression.

For an added challenge in the woodshed, learn the **piano riff** that Herbie made famous with this song.

Piano riffs don't always sit well on guitar, but this line sits nicely on the guitar, and allows you to jam the tune with an authentic sound in jam sessions.

The chords are fairly easy to navigate, compared to other jazz tunes in the repertoire, but the form and groove are engaging and challenging for beginners.

➡ [Click here to learn a chord melody version of Watermelon Man](#)

Take The A Train (Billy Strayhorn)



Besides being a classic vocal and instrumental jazz track, Take the A Train introduces you to **essential chords and soloing concepts** on guitar.

There's the **II7 chord** (D7 in the key of C major), that appears in the first half of each A section, and the bridge moves to the IV chord.

Both of these harmonic concepts are found in countless other tunes, so learning A Train sets you up to nail other tunes in your playing as well.

The melody is mostly based on chord tones and arpeggio shapes, providing you ideas tied to the melody when it comes time to solo.

It's also played at a wide variety of tempos, providing unique challenges as you explore various grooves and bpm's with this tune in the woodshed.

➡ [Click here to learn a chord study over Take the A Train](#)

Satin Doll (Duke Ellington/Billy Strayhorn)



One of the **most popular jam session tunes**, Satin Doll provides ii V progressions to navigate when soloing over these fun changes.

Moving in non-traditional ways, these **ii V progressions** move quickly so require a solid knowledge of ii V material to outline the progression.

As well as challenging your soloing chops, this tune is ripe for a chord melody arrangement as the melody sits well on the fretboard below chord shapes.

If you're looking for inspiration, the Wes Montgomery version of this song is essential listening for any jazz guitarist.

➡ [Click here to learn a chord melody version of Satin Doll](#)

Blue Bossa (Kenny Dorham)



The only bossa tune on this list, Blue Bossa introduces you to **Brazilian jazz comping** and rhythmic concepts on guitar.

As well, there's a tricky **key change** in the middle of the tune, where it shifts from Cm to Db major, then back again for the final four bars.

Because it's a bossa groove, you need to spend time on syncopation in both your soloing and comping.

Working on syncopation in your chords and lines not only prepares you to jam this tune, it prepares you for many other jazz jam situations as well.

Although Blue Bossa wasn't written by a Brazilian, but it's one of the most commonly jammed bossa tunes in the jazz catalogue. Therefore it's an essential tune to have under your fingers.

➡ [Click here to learn the chords of Blue Bossa](#)

Autumn Leaves (Joseph Kosma)



A definite **must-know standard**, Autumn Leaves is one of the most commonly called tunes at jazz jam sessions.

It can be played in **Em or Gm**, and therefore is an introduction to tunes that are commonly played in more than one key, forcing you to learn it in both keys.

There are also major ii V I's and minor ii V I's to navigate in your comping and soloing, and the melody line is ripe for a chord melody arrangement.

Besides all of this technique material, Autumn Leaves is just a fun tune to play.

It's challenging, can be played at many different tempos, and sounds great in many ensemble settings.

Because of this, Autumn Leaves should be one of the first jazz songs that you learn and study in the practice room.

Autumn Leaves Melody

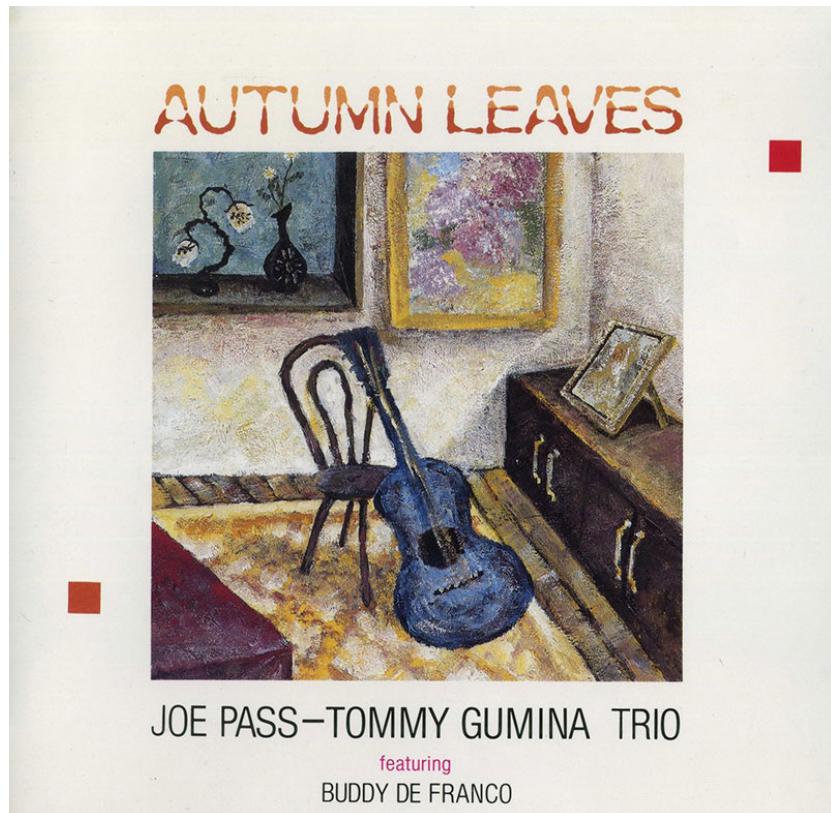
To get you started with these songs, here is the **melody** to Autumn Leaves.

Learn the melody as written, playing it along with the **audio example**.

From there, play it along with the **backing track** and you work on memorizing this important jazz standard.

Backing Track 2

[Click here to play backing track 2](#)



Audio Example 11

[Click here to play audio example 11](#)

A^m7 *D7* *Gmaj7* *Cmaj7*

T 9 7 8 | 8 | 7 9 7 | 7 | 10 7 9 | .

1.

F#m7(b5) *B7_{ALT.}* *E^m7*

T 10 | 9 6 8 | 8 | 9 7 8 | .

2.

E^m7 *F#m7(b5)* *B7_{ALT.}* *E^m7*

T 7 10 8 | 9 | 8 9 | 7 7 | 7 9 7 8 | .

A^m7 **D⁷** **G^{maj7}** **C^{maj7}**

T 8 7 8 | 10 | 10 8 | 7 | 6 7 |

A | | | | |

B | | | | |

F#^m7(b5) **B⁷_{ALT.}** **E^m7** **A⁷** **D^m7** **G⁷**

T 8 8 | 10 10 | 7 | 8 | 7 7 | 9 |

A | | | | |

B | | | | |

C^{maj7} **F#^m7(b5)** **B⁷_{ALT.}** **E^m7**

T 10 | 8 | 7 | 8 | 9 |

A | | | | |

B | | | | |

Autumn Leaves Chord Melody

To finish your intro to jazz standards, here's an easy **chord melody** for Autumn Leaves.

Go slow with this **arrangement**, as it takes to get under your fingers.

The melody has been moved to mostly the top **2 strings**, compared to the whole fretboard in the single-note example. This is to accommodate the chords played below the melody line in this arrangement.

Backing Track 3

[Click here to play backing track 3](#)

Audio Example 12

[Click here to play audio example 12](#)

A^m7 **D7** **Gmaj7** **Cmaj7**

T 5 - 7 - 8 ||: 8 :|| 3 - 5 - 7 ||: 7 :|| 1 - 3 - 5

1.

F#m7(b5) **B7_{ALT.}** **E^m7**

T 5 - 5 - . ||: 0 - 2 - 4 :|| ||: 3 - 2 - . :|| 5 - 7 - 8 - .

2.

E^m7 **F#m7(b5)** **B7_{ALT.}** **E^m7**

T 2 - 5 - 3 - . ||: 3 - 2 - . :|| 4 - 0 - . ||: 2 - 0 - 2 - . :|| 2 - 0 - 2 - . ||: 3 - 2 - . :||

Am⁷ **D⁷** **Gmaj⁷** **Cmaj⁷**

The musical staff shows a treble clef and a key signature of one sharp. The guitar tab below shows the strings T (top), A, and B. The tab indicates fingerings: 3-2-3 for Am7, 5 for D7, 10-10-8-7 for Gmaj7, and 6-7 for Cmaj7.

F#m^{7(b5)} **B⁷ ALT.** **Em⁷** **A⁷** **Dm⁷** **G⁷**

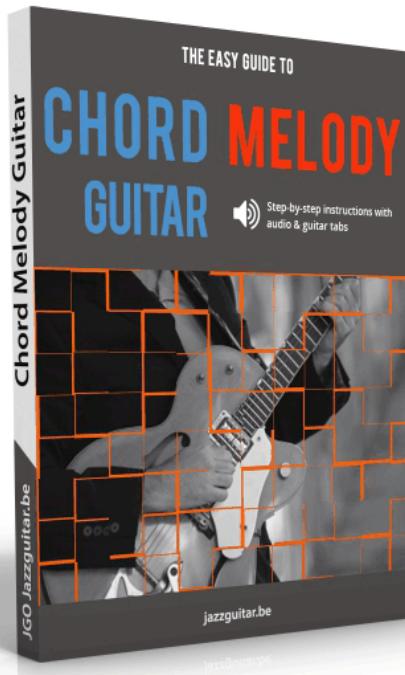
The musical staff shows a treble clef and a key signature of one sharp. The guitar tab below shows the strings T, A, and B. The tab indicates fingerings: 8-8-5-5 for F#m7(b5), 2 for B7 ALT., 8-7 for Em7, 7 for A7, 5 for Dm7, and 5 for G7.

Cmaj⁷ **F#m^{7(b5)}** **B⁷ ALT.** **Em⁷**

The musical staff shows a treble clef and a key signature of one sharp. The guitar tab below shows the strings T, A, and B. The tab indicates fingerings: 5 for Cmaj7, 3 for F#m7(b5), 2 for B7 ALT., and 0 for Em7.

The Easy Guide To Chord Melody eBook

Do you listen to players such as Joe Pass, George Benson, and Barney Kessel and wonder how they get that smooth, sophisticated sound with their chord melodies and chord solos? Learn how to get that sound with our step-by-step eBook [The Easy Guide to Chord Melody](#).



Joe Pass once said:

“Guitarists should be able to pick up the guitar and play music on it for an hour, without a rhythm section or anything.”

Playing bass, chords and melody at the same time (aka chord melody) is not an easy thing to do. It sounds easy enough when you hear Joe Pass or Barney Kessel do it, but getting that smooth sound doesn't come by itself...

Learning how to play chord melody requires a **step-by-step plan** and that's where The Easy Guide to Chord Melody comes in.

When you buy The Easy Guide to Chord Melody, you get:

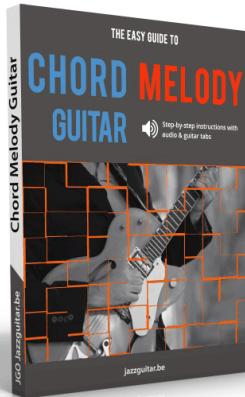
- 7 chapters (356 pages) that break down essential chord melody and chord soloing concepts.
- Over 300 musical examples in TAB, audio, diagrams, photos, and notation.
- 14 backing tracks, so you can apply each concept to a musical situation
- Chord melody arrangements from beginner to advanced levels
- Chord soloing studies for beginner, intermediate, and advanced players.
- Comping studies for duo, trio, and solo jazz guitar.

Dallas Selman



I have a vast collection of chord melody instruction books and videos – this is the best by far!

➡ [Click Here](#) to download your copy of *The Easy Guide to Jazz Guitar Arpeggios*.



Chapter 3 - Jazz Guitar Arpeggios

In this section of the eBook you'll learn how to play arpeggios, how to use arpeggios to improvise over chord changes and jazz standards, as well as the music theory involved. Just like scales, arpeggios are an essential building block of the jazz player's vocabulary and give your solos that instant "jazzy" flavor (if done right). That's why understanding, practicing and mastering arpeggios is a necessity for all jazz guitarists.

Arpeggios, What Are They and How Do They Work?

Here is the **definition** of the word *arpeggio*:

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

Arpeggios are used in **all genres** of music, such as jazz, blues and rock. In jazz (and metal) arpeggios are used differently compared to other genres of music.

In **pop and classical music** for example, an arpeggio on guitar is usually used for accompaniment. Instead of playing or strumming the notes of a chord simultaneously, the individual notes of the chord are played in succession by applying a finger picking pattern, usually on acoustic guitar.

Here's an example of how an **Am arpeggio** can be used in pop music. The base of this arpeggio is a basic Am chord shape and the notes of the chord are not muted after they are played, but ring together.

The image shows a musical staff for a guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff. The top staff has a single note on the A string. The bottom staff has a note on the A string at the 0 fret, a note on the D string at the 2 fret, a note on the G string at the 2 fret, and a note on the B string at the 0 fret. The strings are labeled T, A, D, G, B from left to right. The notes are connected by vertical stems.

In **jazz** (and blues, metal, etc), arpeggios are used for **soloing** instead of accompaniment. In contrast to arpeggios used in other genres of music, the notes of a jazz guitar arpeggio are usually played with a plectrum (unless you play fingerstyle) and muted after they are played, so they don't ring together. Another contrast is that these arpeggios are not based on a chord shape.

Here's an example of how an **Am arpeggio** would be played in jazz:

The image shows a musical staff for a guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff. The top staff has a single note on the A string. The bottom staff has a note on the A string at the 5 fret, a note on the D string at the 8 fret, a note on the G string at the 7 fret, and a note on the B string at the 5 fret. The strings are labeled T, A, D, G, B from left to right. The notes are connected by vertical stems.

In this tutorial we will be focusing on the **jazz-type of arpeggios**.

What Are Arpeggios Used For?

Arpeggios are a great tool to **improvise** over chord progressions and jazz standards:

- Playing the chord tones in your guitar solo will outline the harmony of the tune. This gives your improvisation a sense of direction, making it more interesting to listen to.
- Arpeggios make it easier to improvise a nice **voice leading**, making your solos more melodic.
- You can use arpeggios to add color and complexity to your solos by using substitutions.

How To Start Using Arpeggios

Now, which arpeggios should you learn?

Every jazz guitarist needs to know how to play the arpeggios of all chord types in all positions of the guitar neck.

This may not seem a simple task, but with a good practice routine, you will be able to **play all arpeggios without thinking** in a relative short period of time.

So, before learning how to use arpeggios in guitar solos, let's get started by learning **the basic positions**.

Basic Shapes: Minor, Dominant and Major

We're going to learn the **basic arpeggio shapes** (aka grips) by looking at the most common chord progression in jazz, the 2 5 1 (II V I).

In this example we'll be working with a **2 5 1 progression** in the key of G major:

Am7	D7	Gmaj7	%
II	V	I	

To play over this kind of chord progression, you need 3 types of arpeggios: minor, dominant and major.

The Minor Arpeggio

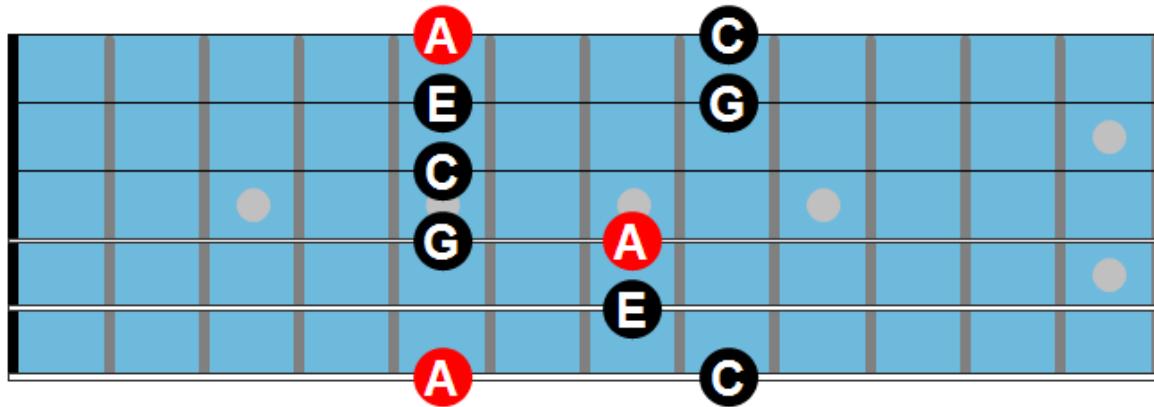
These are the **notes of the Am7 chord**:

Am7 arpeggio	A	C	E	G
	1	b3	5	b7

Here is the guitar arpeggio **shape for the Am7 chord:**

C red dots represent the root or 1 of the guitar chord. The letter inside the box is the note name.

D black dots represent the other chord notes.



Am7 Arpeggio Exercise #1: practice the A minor arpeggio as notated on the tabs below (until it flows naturally):

Audio Example 13

[Click here to play audio example 13](#)

Am⁷

Am7 Arpeggio Exercise #2: you can also practice arpeggios by playing the chord before the arpeggio, a good exercise for your ears.

Audio Example 14

[Click here to play audio example 14](#)

A musical score for a guitar or bass part. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The chord Am7 is indicated at the beginning. The melody consists of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a bass line with sustained notes and eighth-note chords. The bass line starts with two eighth-note pairs (5-5), followed by a single eighth note (7), then a bass line with a 5-7-5 pattern, and finally a bass line with a 5-5 pattern.

Here are 2 arpeggio patterns that are a little more **technically advanced**, practicing these is optional, but a good exercise to get the arpeggio shapes under your fingers. I've written out these patterns for Am7 only, but you can use the same pattern on all arpeggios, including the dominant and major arpeggios that follow.

Am7 Arpeggio Pattern #1: This first pattern plays the arpeggio in 5th and 4th intervals, achieved by skipping notes:

Audio Example 15

[Click here to play audio example 15](#)

Am⁷

The musical notation consists of two staves. The top staff is a treble clef staff with eight measures. The bottom staff is a bass clef staff with four measures. Above the staffs, the chord name "Am⁷" is written. The treble staff has eighth-note patterns: measure 1 (down-up), measure 2 (up-down), measure 3 (up-down), measure 4 (up-down), measure 5 (up-down), measure 6 (up-down), measure 7 (up-down), measure 8 (up-down). The bass staff has fingerings below the notes: measure 1 (5, 7), measure 2 (5, 7, 8), measure 3 (5, 8), measure 4 (5, 8).

Am7 Arpeggio Pattern #2: this pattern divides the arpeggio in groups of 3 notes:

Audio Example 16

[Click here to play audio example 16](#)

Am7

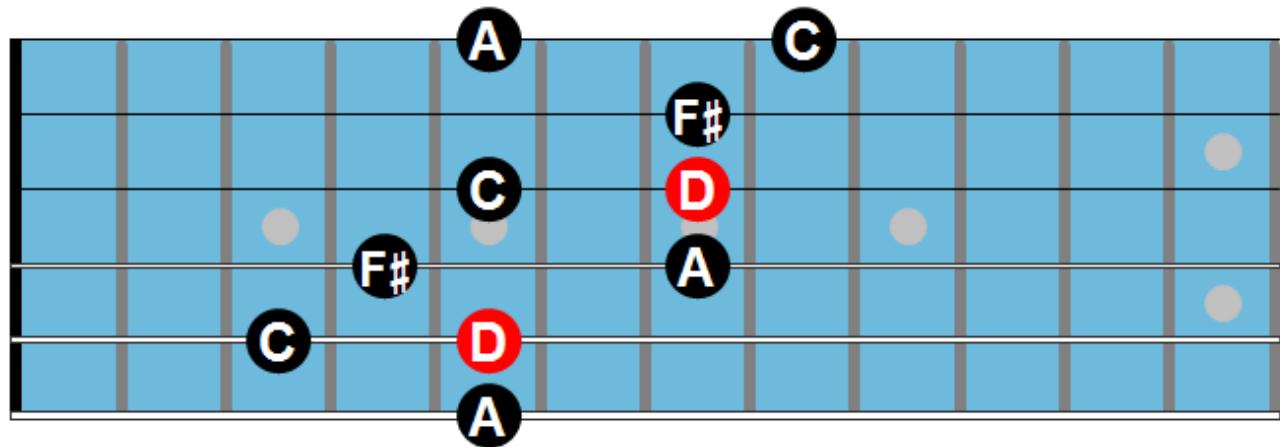
5 8 7 8 5 7 5 7 5 7 5 | 7 5 5 5 5 8 5 8 5 8 5 8

5 8 5 8 5 5 5 7 5 7 5 | 7 5 7 5 7 8 7 8 5

The Dominant Arpeggio

Let's get on to the notes and formula of the **D7 chord**:

D7 arpeggio	D	F#	A	C
	1	3	5	b7



D7 Arpeggio Exercise #1: get this dominant arpeggio in your fingers by practicing like you did for the Am7 chord:

Audio Example 17

[Click here to play audio example 17](#)

D7

D7 Arpeggio Exercise #2: Similar to the minor arpeggio examples, you can also play the chord before the arpeggio:

Audio Example 18

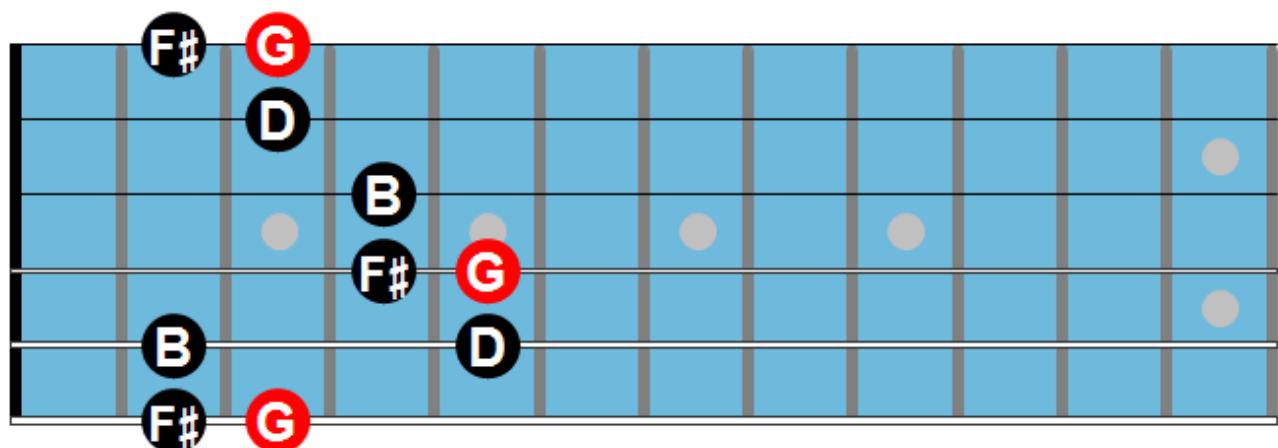
[Click here to play audio example 18](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a D7 chord at the beginning, followed by a bass line consisting of eighth-note patterns: 3-5, 5-7, 5-8; 5-7, 5-8, 5; 7, 7-5, 7-4; 5-3, 5. The bottom staff is a bass staff with a key signature of one sharp (F#). It also features a bass line consisting of eighth-note patterns: 3-5, 5-7, 5-8; 5-7, 5-8, 5; 7, 7-5, 7-4; 5-3, 5.

The Major Arpeggio

And then we arrive at the last chord of the chord progression, the **Gmaj7 chord**:

Gmaj7 arpeggio	G	B	D	F#
	1	3	5	7



Gmaj7 Arpeggio Exercise #1: practice this major arpeggio the way we did for the minor and dominant arpeggio:

Audio Example 19

[Click here to play audio example 19](#)

Gmaj7

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains three measures of eighth-note chords: a G major chord (B-D-G), a C major chord (E-G-C), and a D major chord (A-C-F#). The bottom staff is a bass staff with a G major chord (D-F#-B). Below the bass staff is a guitar neck diagram. The first measure shows fingers 3, 2, and 5 on the 6th, 5th, and 4th strings respectively. The second measure shows fingers 3 and 2 on the 6th and 5th strings. The third measure shows fingers 5 and 4 on the 6th and 4th strings.

Gmaj7 Arpeggio Exercise #2: with the Gmaj7 chord in front of the arpeggio:

Audio Example 20

[Click here to play audio example 20](#)

Gmaj7

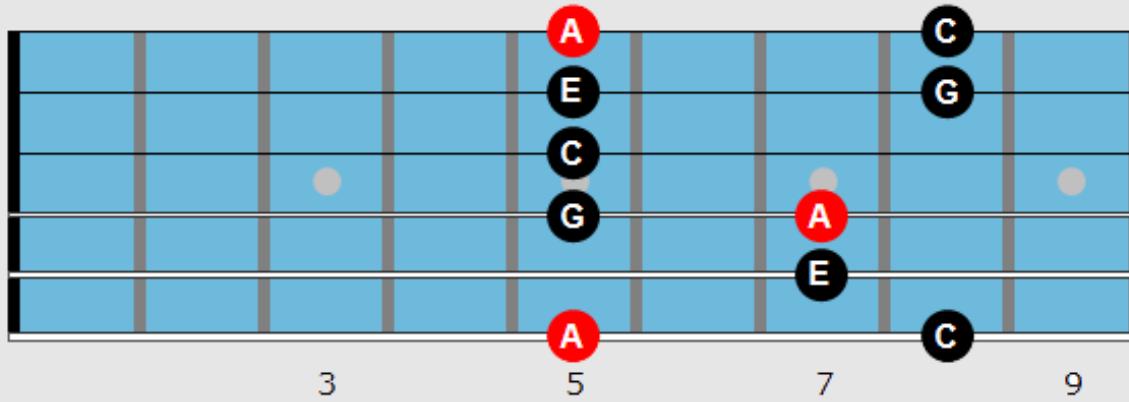
The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains three measures of eighth-note chords: a G major chord (B-D-G), a C major chord (E-G-C), and a D major chord (A-C-F#). The bottom staff is a bass staff with a G major chord (D-F#-B). Below the bass staff is a guitar neck diagram. The first measure shows fingers 3 and 4 on the 6th and 5th strings. The second measure shows fingers 3, 2, and 5 on the 6th, 5th, and 4th strings. The third measure shows fingers 3, 4, and 5 on the 6th, 4th, and 3rd strings.

Movable Shapes

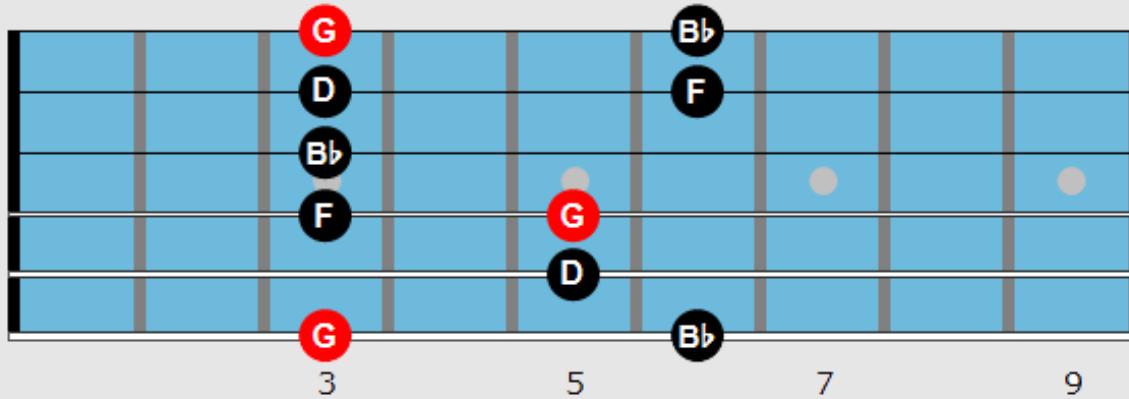
One thing you need to know: just like chords, all arpeggio shapes are movable. If you know the arpeggio for Am7 you can use that same 'shape' to find the arpeggios for other minor chords.

For example: let's say you want to find the arpeggio for Gm7. All we have to do is slide the Am7 arpeggio shape 2 frets down. Instead of starting on the 5th fret (in case of Am7), we start on the 3rd fret for Gm7. You move the root of the arpeggio and play the shape from there, like this:

Am7 Arpeggio



Gm7 Arpeggio



Combining The 3 Basic Arpeggio Shapes

We know the basic positions for the arpeggios, now we're going to **combine** them so the arpeggios follow the 251 chord progression.

Exercise #1 - Ascending

The first thing we'll practice is playing the arpeggios **ascending**, starting from the root. This exercise is not very musical and you will never use them like this for improvisation, but it's a necessary step in learning how to play arpeggios.

Audio Example 21

[Click here to play audio example 21](#)

The musical score consists of two staves. The top staff is a treble clef staff with three chords: Am7, D7, and Gmaj7. The bottom staff is a bass staff with a 5-line tablature. The tablature shows fingerings for each note: 5-8, 5-7, 5, 5-8; 5, 4-7, 5-7, 7, 5-8; 3, 2-5, 4-5, 4, 3, 2; 3-2, 3, 4, 5-4, 5-2.

Exercise #2 - Descending

Next, we'll play the arpeggios **descending**:

Audio Example 22

[Click here to play audio example 22](#)

Exercise #3 - Alternating

The next step is **alternating the arpeggios**. We do this by playing the first arpeggio (Am7) for 1 bar and then switch to the nearest note of the second arpeggio (D7) in the second bar. The same happens when we switch to the third arpeggio (Gmaj7).

Audio Example 23

[Click here to play audio example 23](#)

Exercise #4 - Alternating Variation

Let's have a look at another alternating example, starting from a **different location** of the guitar neck. Instead of starting the Am7 arpeggio on the low E-string, we will start it on the high E-string:

Audio Example 24

[Click here to play audio example 24](#)

The musical score consists of three measures. The first measure shows an Am7 chord with fingerings: 5-8-5, 8-5, 5. The second measure shows a D7 chord with fingerings: 7-5, 4-7, 5-7, 7, 5. The third measure shows a Gmaj7 chord with fingerings: 4, 5-4, 5-2, 3-2-3. The strings are labeled A and E.

When you've got these basic arpeggio shapes under your fingers, the following (important) step is to **start improvising** using these shapes. Practicing arpeggios starting from the root in streams of 1/8 notes is an important step in the learning process, but not very musical. Once you got this step under your fingers, it's important to get creative so you don't end up sounding like a robot on stage...

Arpeggios can be started on any note and played in any order. You can mix notes, skip notes and use any rhythm you can think of. Be creative!

Arpeggio Lick #1

Here's an **example**, using the same arpeggio shapes over the same 251 chord progression, but with a variety in rhythm and note order:

Audio Example 25

[Click here to play audio example 25](#)

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It shows three chords: A major 7th (A, C#, E, G#), D major 7th (D, F#, A, C#), and G major 7th (G, B, D, F#). The bottom staff is for the guitar, using a standard staff with a bass clef. It shows a bass line with various notes and rests, corresponding to the chords above. Fingerings are indicated above the guitar notes: 5-7, 5-8, 8-5, 8; 7-7, 7-7, 5-5, 7-4; 5; 4-5, 4; 3-2, 2-3, 2; 4, 3.

Now start to **improvise yourself**, using only the basic shapes you learned so far. Use the backing track to make sure you make the arpeggio change at the right time.

Arpeggio Charts

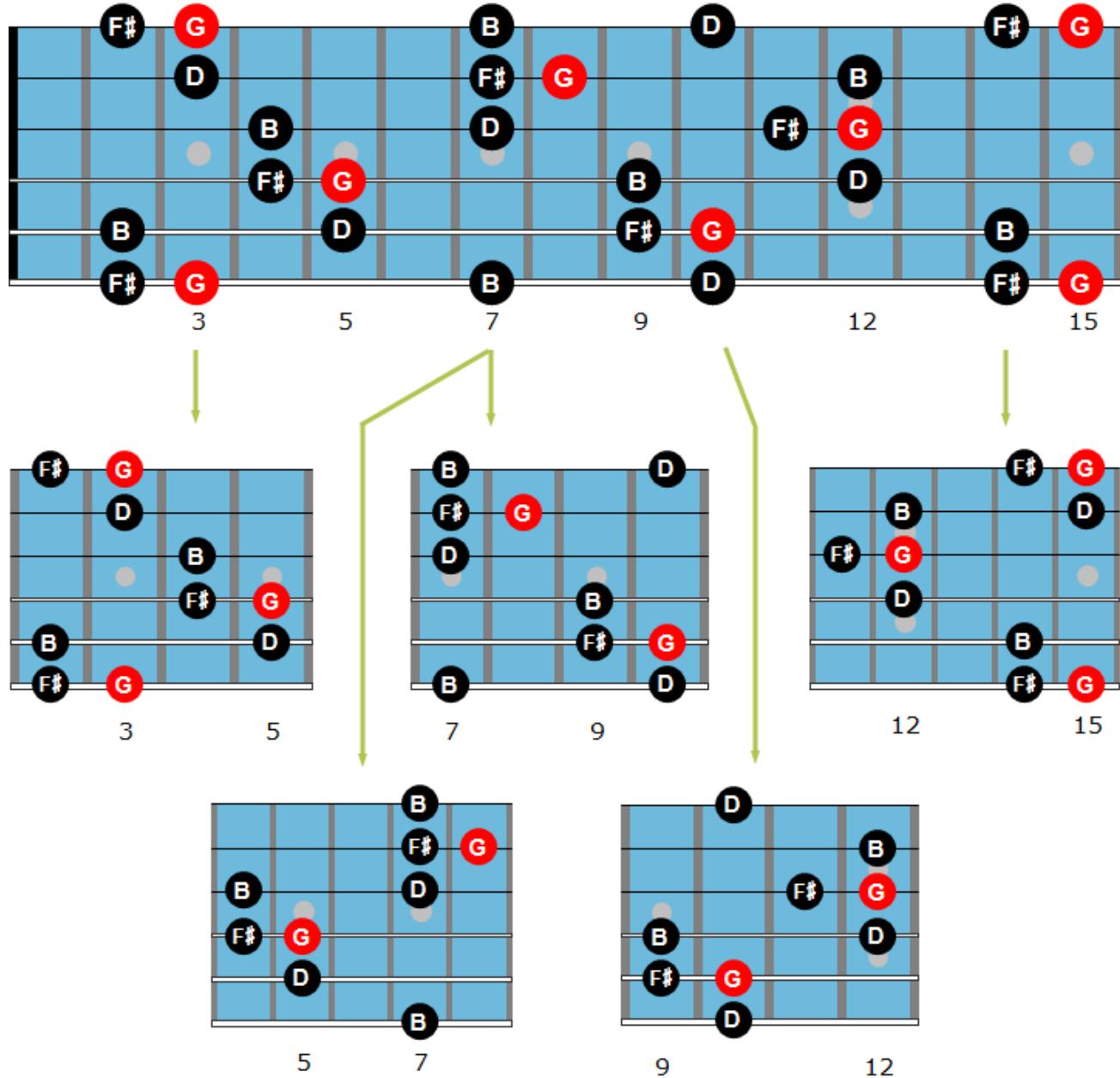
So far in this tutorial we worked with arpeggio shapes that have their **root on the E-string (Am7 and Gmaj7)** or **on the A-string (D7)**. There are of course a lot of other positions these arpeggios can be played in.

The following charts in the list below are an **overview of arpeggio positions** for the most common chord types.

The **big diagram** shows all the notes of the arpeggio over the entire neck. The **smaller diagrams** beneath show the individual arpeggio grips.

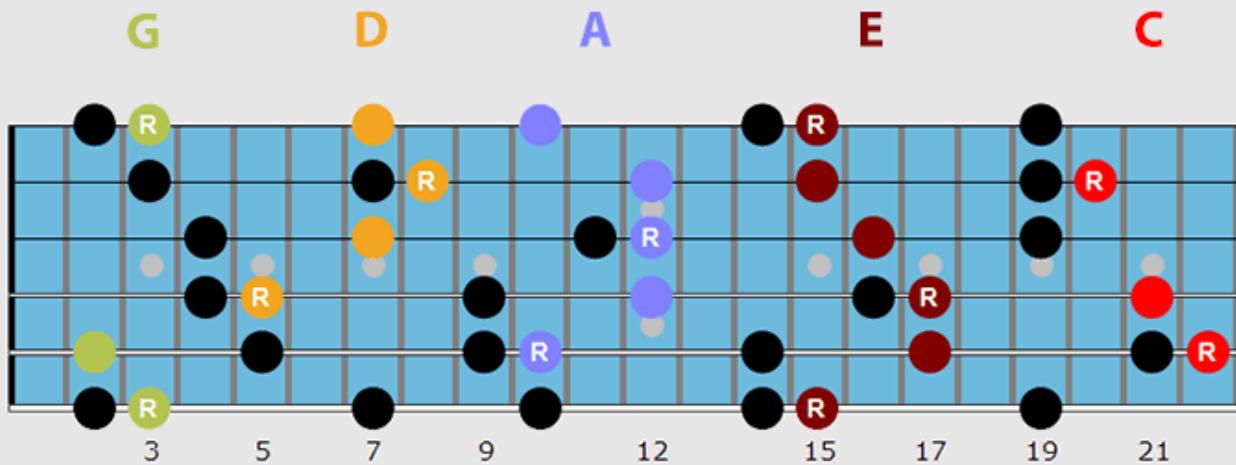
All 22 grips below need to be memorized and practiced so you can play them fluently and without hesitation...

Major Arpeggios (Gmaj7)

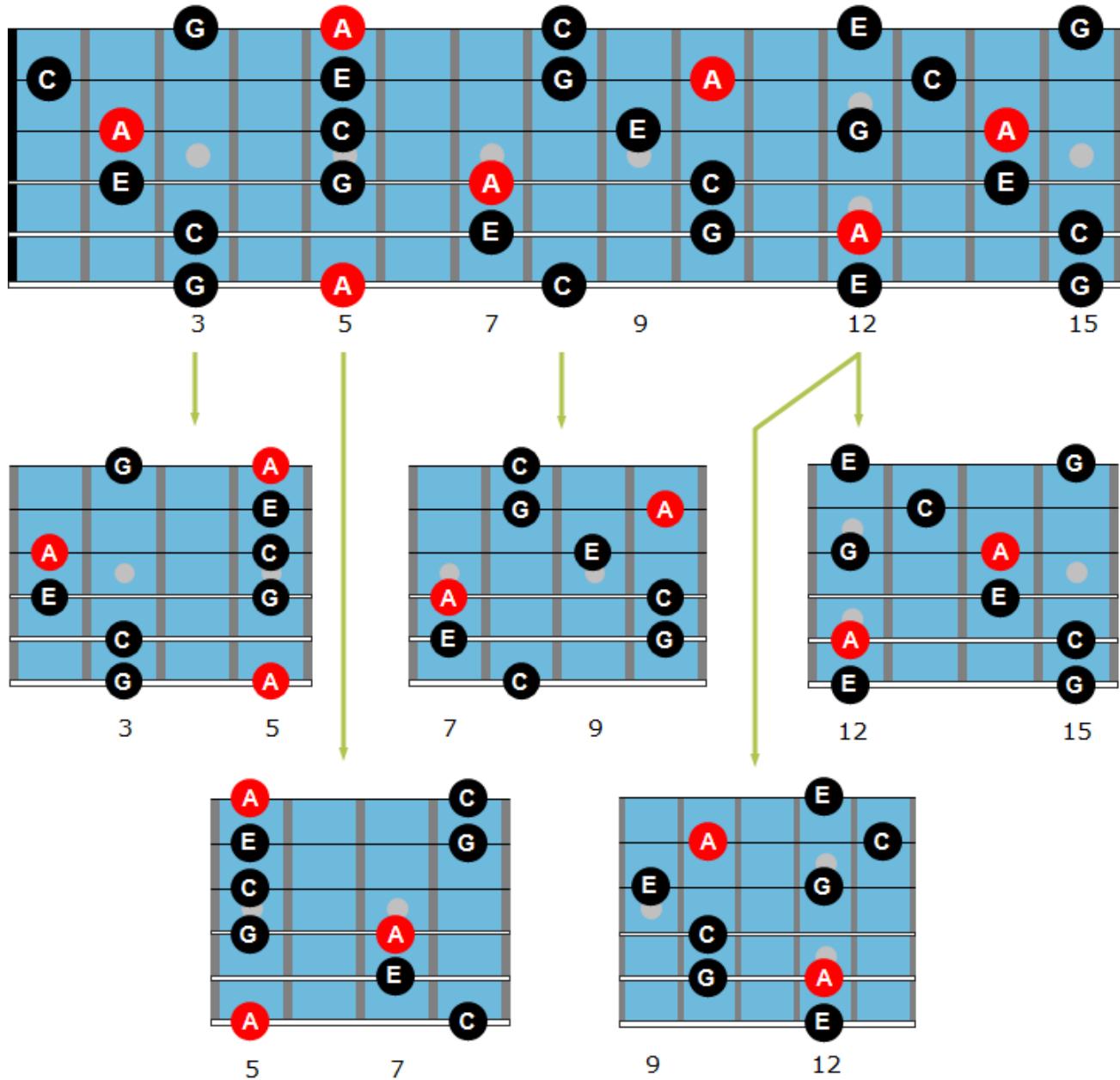


C A G E D

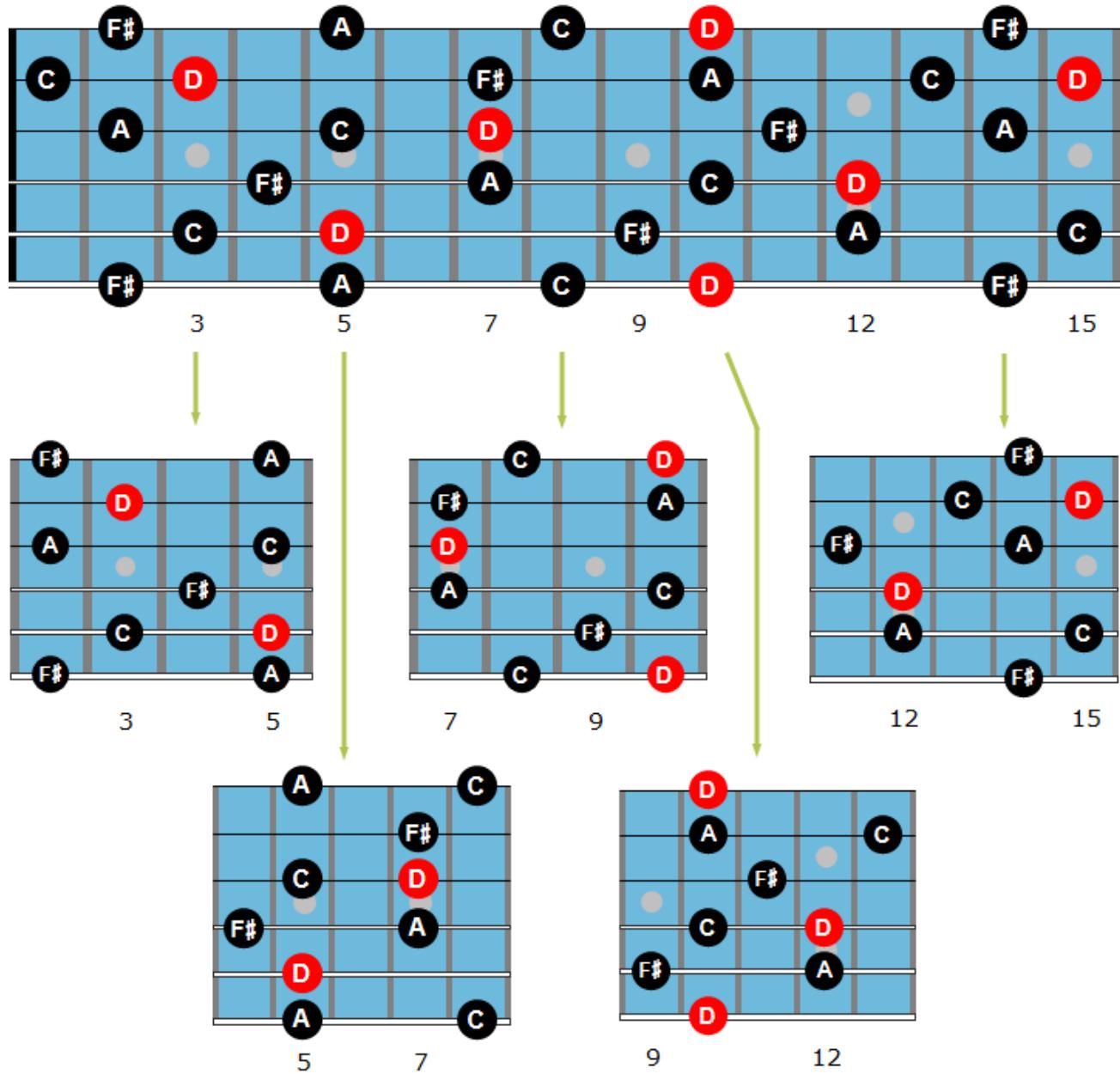
Those of you familiar with the CAGED system, will recognize that the 5 Gmaj7 arpeggio shapes above correspond with the 5 basic chord shapes (C A G E D):



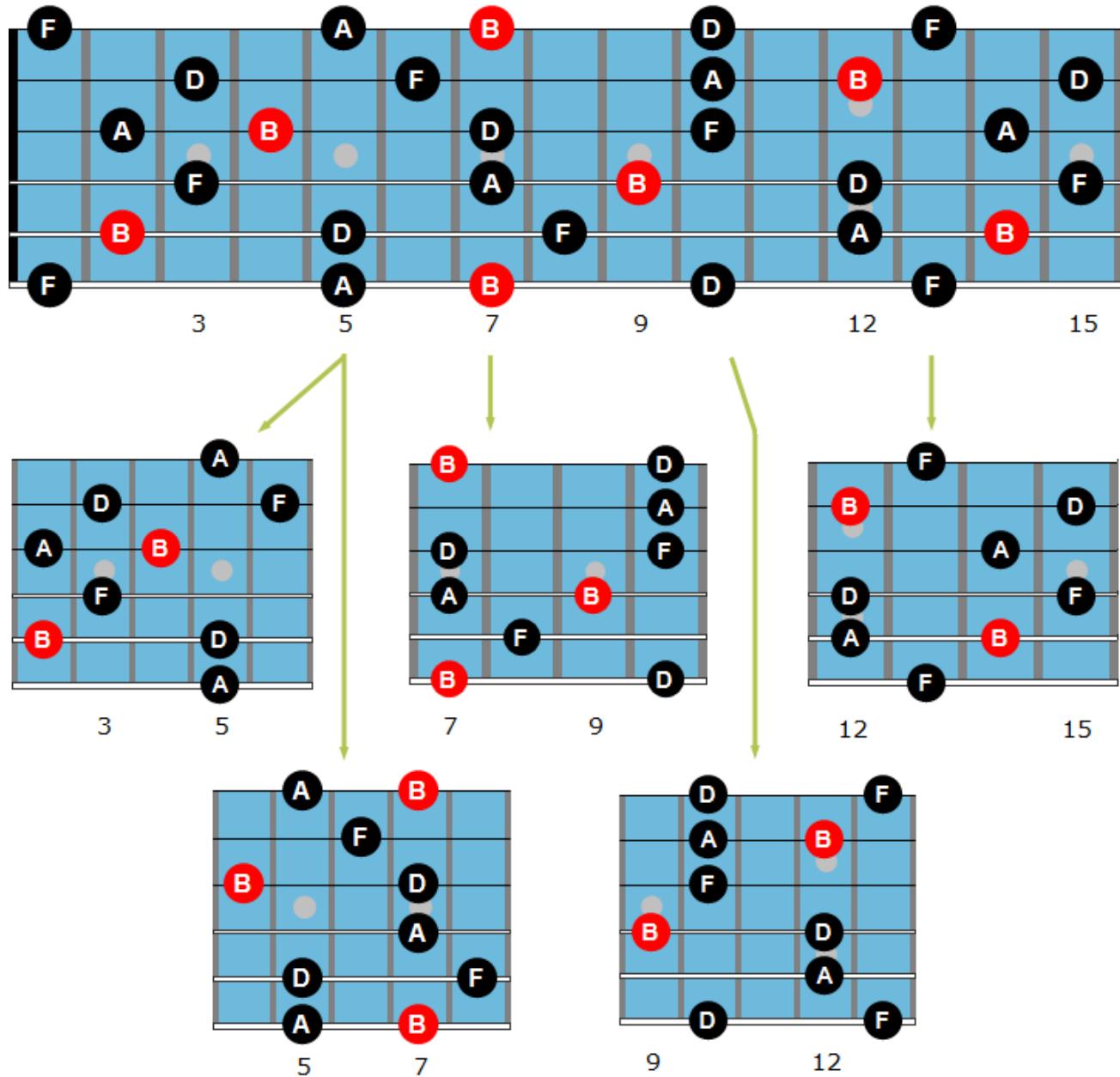
Minor Arpeggios (Am7)



Dominant Arpeggios (D7)

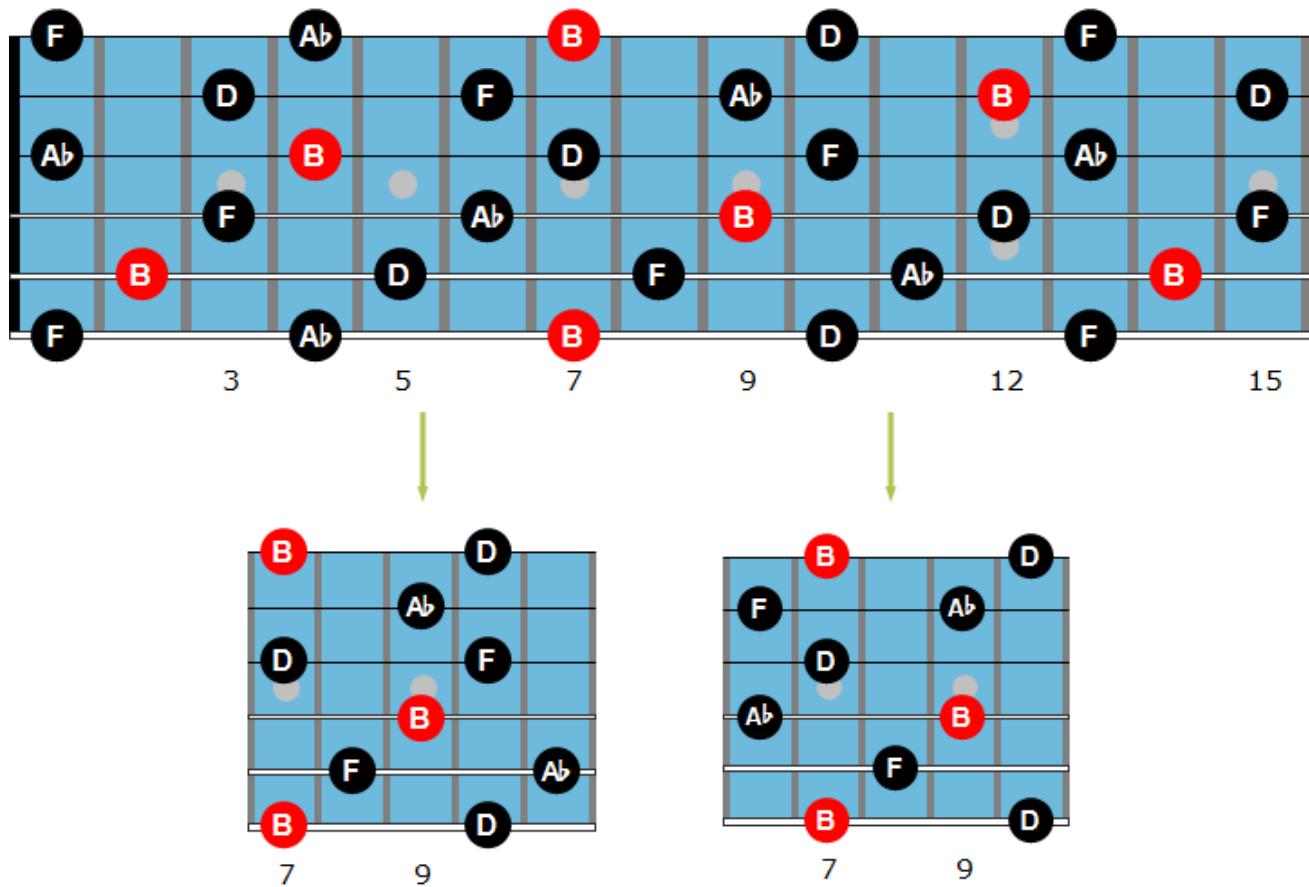


Half-Diminished Arpeggios (Bm7b5)



Diminished Arpeggios ($B^{\circ}7 = D^{\circ}7 = F^{\circ}7 = Ab^{\circ}7$)

You only need to learn 2 grips for diminished chords because diminished chords are **symmetrical** (learn more about diminished chords [here](#)).



Arpeggios of the C Major Scale

A good exercise to practice the arpeggio shapes above is to play the **arpeggios of the chords of the C major scale in 1 position**.

Here are the **diatonic chords in the key of C** (if you're not sure where these chords come from, have a look at our [Chord Theory Tutorial](#)):

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
I	II	III	IV	V	VI	VII

C Major Scale Arpeggios Exercise #1

In this exercise we play every chord arpeggio for the length of 1 bar, while staying in the **7th position** (more about [guitar positions](#)).

Audio Example 26

[Click here to play audio example 26](#)

The tablature consists of two staves. The top staff is a standard musical staff with a treble clef, showing four measures of arpeggios. The bottom staff is a guitar neck diagram with six strings labeled T (top) and B (bottom). Fingerings are indicated below the strings: measure 1 (Cmaj7) has 9-10-8-7; measure 2 (Dm7) has 10-7-10-7-8; measure 3 (Em7) has 7-10-9-7-9; measure 4 (Fmaj7) has 10-9-10-7-8-7. The bottom staff has a measure number '5' at the beginning of the second measure, indicating it continues from the previous page.

C Major Scale Arpeggios Exercise #2

This is the same exercise as above, but this time starting in **2nd position**:

Audio Example 27

[Click here to play audio example 27](#)

The sheet music displays two staves of musical notation. The top staff starts with a treble clef, a key signature of one sharp (F#), and common time (C). It features four measures of arpeggios for the chords Cmaj7, Dm7, Em7, and Fmaj7. The bottom staff starts with a bass clef, a key signature of one sharp (F#), and common time (C). It features four measures of arpeggios for the chords G7, Am7, Bm7(b5), and Cmaj7. Both staves include fingerings below the strings to guide the player's hand placement.

Learn this exercise in **all positions**, so you don't have blind spots on the guitar neck.

Spicing It Up - Approach Notes

Arpeggios relate directly to the chord you're soloing over, but they can sound a bit plain, as they offer nothing new to that chord. To help you avoid this in your solos, you'll have a look at some common **chromatic techniques** over arpeggios.

The first arpeggio concept is called approach notes, where you approach any note in an arpeggio by one fret below. When doing so, you create a tension and release sound in your lines.

The only rule is that you **can't resolve to the chromatic notes**. So, if you play an approach note, you then have to play a chord tone afterwards.

Here's an example of this technique in action, as you approach each note in an **Am7 arpeggio** from a fret below. The **approach notes are in blue** so you can easily see them on the fretboard. After you've worked this exercise over Am7, take it to other keys and arpeggio types in your solos:

Audio Example 28

[Click here to play audio example 28](#)

The musical notation illustrates an Am7 arpeggio exercise. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff showing a guitar neck. The guitar neck has six strings labeled T (Treble), A, B, G, D, and B. Fret numbers 4, 5, 7, 8 are marked on the strings. Blue numbers 4, 5, 6, 7 are placed above the strings, indicating the approach notes for the Am7 arpeggio (4, 5, 6, 7). The Am7 arpeggio itself is shown as 4-5-7-8.

Here's the **reverse** of the previous exercise as you now descend an Am7 arpeggio with approach notes.

Audio Example 29

[Click here to play audio example 29](#)

Am⁷

Here's a lick that uses arpeggios and approach notes as you bring this concept to a **musical** situation. Learn this lick in the given key, then take it to other keys if you can. From there, write out a few licks of your own over this progression.

Audio Example 30

[Click here to play audio example 30](#)

Spicing It Up: Enclosures

The next bebop technique uses two chromatic notes for each arpeggio note, as you **encircle** chord tones in your lines.

When playing enclosures, you play one fret above, then one fret below, then the chord tone.

There are a number of enclosures that you can use in your solos, but this is the best one to start with as it's the most commonly used.

Here's an example of an enclosure as applied at an **Am7 arpeggio**, ascending a two-octave version of that arpeggio. Work this exercise with a metronome in as many keys as you can, and then take it to other arpeggio shapes.

Audio Example 31

[Click here to play audio example 31](#)

Am7

T
A
B

6-4-5-9-7-8 8-6-7 6-4-5 8-6-7 6-4-5 6-4-5-9-7-8 6-4-5-9-7-8

The next exercise **reverses** the previous one, as you now descend an Am7 arpeggio with enclosures.

Audio Example 32

[Click here to play audio example 32](#)

Am7

9-7-8-6-4-5 9-7-8-6-4-5 6-4-5 8-6-7 6-4-5 8-6-7 9-7-8-6-4-5

Here's a lick that uses **arpeggio enclosures** over a ii V I vi progression in G major. After you learn this lick, write out 2-3 of your own that use arpeggios and enclosures in its construction.

Audio Example 33

[Click here to play audio example 33](#)

Am7 D7 Gmaj7 Em7

5-8 8-6 7 5 4-3-4-7-5-3-4 8-9-8-7-10-7

Autumn Leaves Arpeggio Study

To complete our arpeggio tutorial, we will learn how to use arpeggios in a song. To get you started applying arpeggios over chord changes, here is a **solo** over Autumn Leaves that uses arpeggios and concepts from this section.

Work the solo **one phrase at a time** until you can put everything together to form the solo as a whole. From there, you can play it along with the audio example, as well as solo over the backing track as you create your own arpeggio solos over this tune.

[Audio Example 34](#)

[Backing Track 2](#)

[Click here to play audio example 34](#)

[Click here to play backing track 2](#)

A^m7

D7

Gmaj7

Cmaj7

T 5-8-8-6 | 7-8-6-7-5 | 4-3-4-7-5-3-4 | 4-5-5-8-7-8

A 6-7 | | |

B | | |

F#m7(b5)

B7_{ALT.}

E^m7

T 5-5 | 4-7-6-7-7-7 | 8-5-7-4 | 6-4-5-4-5-3

A 5-3-4-7 | | |

B | | |

F#m7(b5)

B7_{ALT.}

E^m7

T | | |

A 8-9-7-10 | 9-8-7-10-8-9 | 9-10 | 6-7-10-9-7-9

B 8-9 | | |

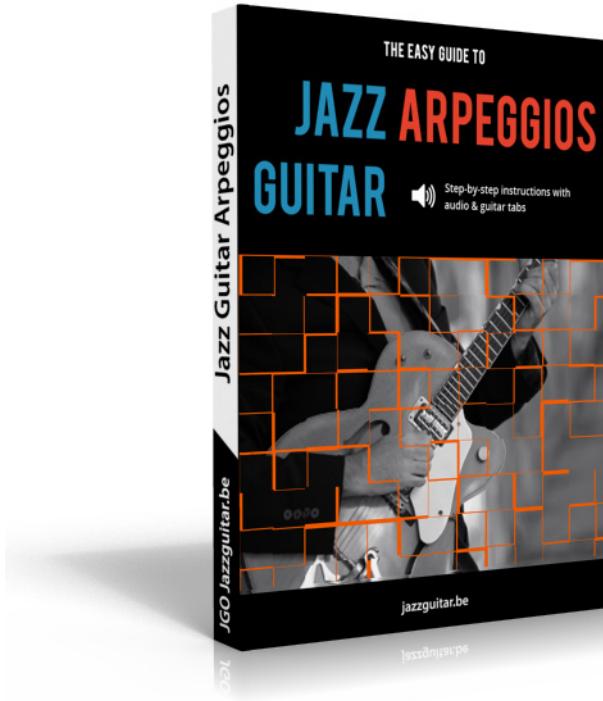
A^m7 **D7** **G^{maj7}** **C^{maj7}**

F#^m7(b5) **B7_{ALT.}** **E^m7** **A7** **D^m7** **G7**

C^{maj7} **F#^m7(b5)** **B7_{ALT.}** **E^m7**

The Easy Guide To Jazz Guitar Arpeggios eBook

Now you have learned the basics of arpeggios. If you want to progress and learn more about how to use arpeggios in your soloing, check out our step-by-step eBook, [The Easy Guide to Jazz Guitar Arpeggios](#).



A big part of learning how to play jazz guitar is learning to **"play the changes"**. While learning scales is one avenue to explore playing changes, the most direct way to outline any chord in your soloing is to use arpeggios in your lines.

The Easy Guide to Jazz Guitar Arpeggios is a **step-by-step approach** that teaches you the fingerings, knowledge, exercises, and common phrases you need to confidently solo over any set of jazz chord changes.

When you buy *The Easy Guide to Jazz Guitar Arpeggios*, you get:

- 15 Chapters (182 pages) of must-know jazz arpeggio concepts and applications, explained step-by-step.
- Easy to follow concepts with hundreds of fretboard diagrams and tab/notation examples.
- Over 100 audio examples and backing tracks.
- Sample solos over common jazz tunes to amp up your studies.
- Practice pointers to help you get the most out of your time in the practice room.
- Everything you need to master jazz guitar arpeggios.

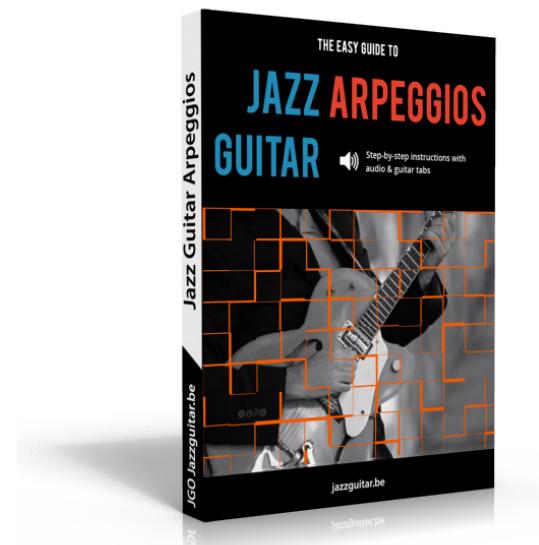
By



This ebook is the most interesting approach to arpeggios I have ever seen.. some of the things we come to accidentally here and there, but it's all here.. I like that you distinguished the classical 'arpeggio' to the jazz arpeggio.. I knew there was a difference, but never made the connection.. Opens up new ideas, and shows how to blend closed and open arpeggios.. simply brilliant Matt & Dirk.. brilliant..

Thank you! exactly what I needed.. got a whole new approach to my practice routine now. john petrucci warmups and these.. awesome..

[Click Here](#) to download your copy of *The Easy Guide to Jazz Guitar Arpeggios*.



Chapter 4 - Jazz Guitar Scales

Moving on to another essential soloing technique: scales. The scales we'll be looking at are going to be applied to Autumn leaves, and therefore are the scales needed to solo over the changes to this tune. These aren't all the scales you need to be a great jazz guitarist, but they are part of a foundation needed to move to the next level in your solos.

Start by working each scale on its own, then learn the **sample solo** at the end of this section to take these scales to a musical situation over Autumn Leaves.

The Major Blues Scale

The first scale is used to solo over the first four bars of Autumn Leaves, Am7-D7-Gmaj7-Cmaj7, as all chords are in the **key of G major**.

This scale has **six notes**, and is built with the following interval pattern:

G Major Blues Scale	G	A	Bb	B	D	E
	1	2	b3	3	5	6

The b3 is the “**blue**” note in this scale, as it gives the scale its bluesy sound.

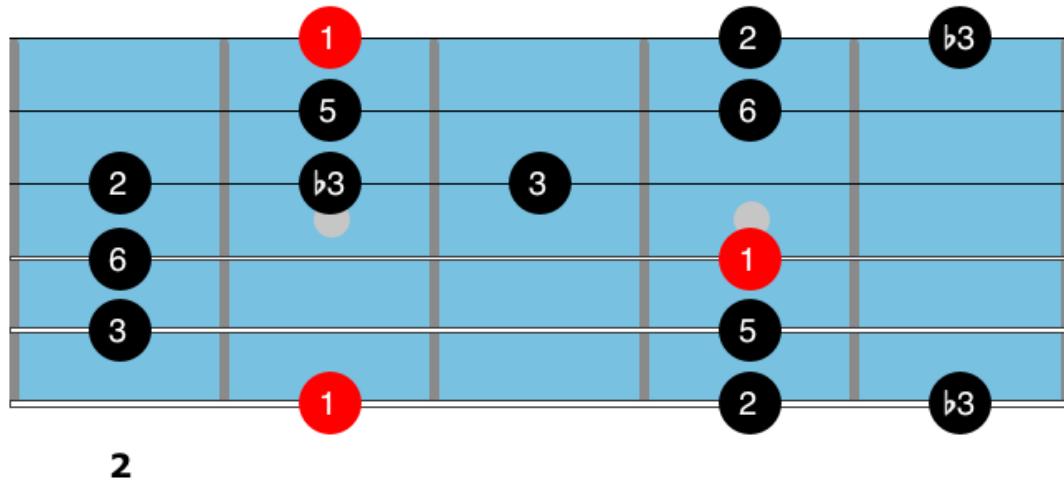
You can use this scale to solo over any progression in a major key, such as Autumn Leaves, or over individual **7th and maj7** chords. Because there is not 7th in this scale, it can be applied to both G7 and Gmaj7 chords. Pretty **cool** right?

Here are **two fingerings** to get you started:

Audio Example 35

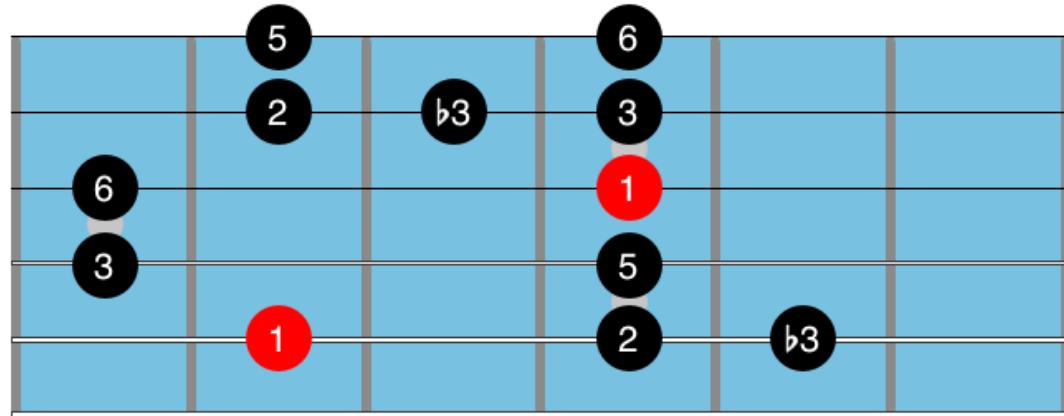
[Click here to play audio example 35](#)

G Major Blues



2

G Major Blues



9

After you have one or both of these fingerings down, put on this backing track and solo over this Gmaj7 chord with the G major blues scale.

This gets the sound of this scale into your solos in a musical situation.

Backing Track 4

[Click here to play backing track 4](#)

The Natural Minor Scale

The next scale is used to solo over the **F#m7b5 chord** in Autumn Leaves.

Because minor ii V I's (like F#m7b5-B7alt-Em7 in Autumn Leaves), use different scales over each of the 3 chords, it's best to keep them to one root note. To do this, you play three scales with the same E root over those three chords, beginning with E natural minor over F#m7b5.

This scale is the **6th mode** of the major scale, and is also called the Aeolian mode:

E Natural Minor (=Aeolian)	E	F#	G	A	B	C	D
	1	2	b3	4	5	b6	b7

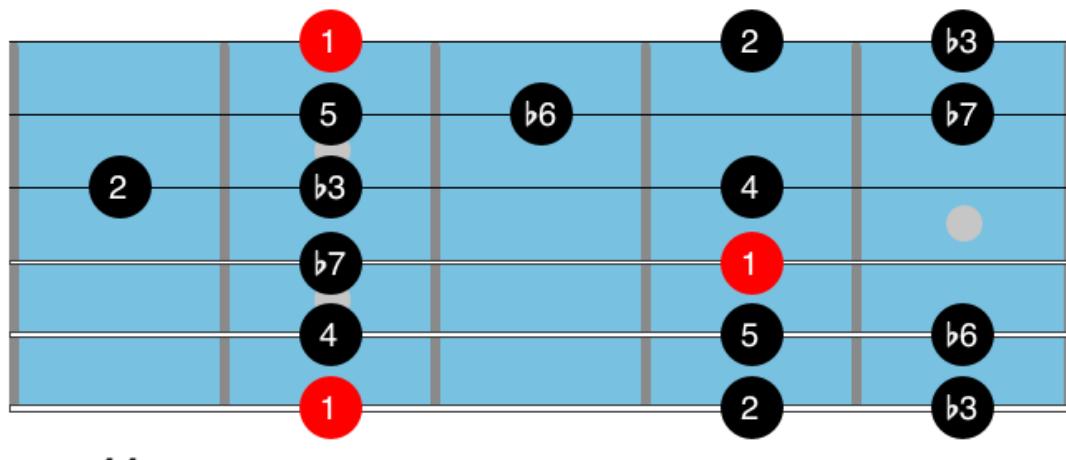
➡ [Click here to learn more about Guitar Modes](#)

To begin, here are **two fingerings** to learn for this scale:

Audio Example 36

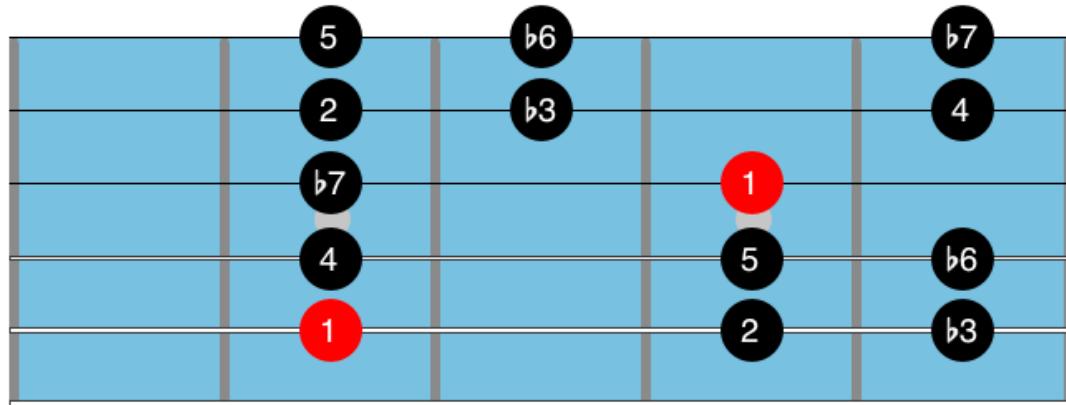
[Click here to play audio example 36](#)

E Natural Minor



11

E Natural Minor



6

After you have one or both of these fingerings down, put on this backing track and solo over this F#m7b5 chord with the E natural minor scale.

This gets the sound of this scale into your solos in a musical situation.

Backing Track 5

[Click here to play backing track 5](#)

The Harmonic Minor Scale

When soloing over the **V7alt chord** (the B7alt chord in Autumn Leaves) in a minor ii V I, you use the tonic harmonic minor scale.

Here are the notes of the harmonic minor scale. Note that the only difference with the natural minor scale is the **natural 7** instead of a flat 7:

E Harmonic Minor Scale	E	F#	G	A	B	C	D#
	1	2	b3	4	5	b6	7

When playing the E harmonic minor scale over B7alt, you create a **V7(b9,b13)** sound:

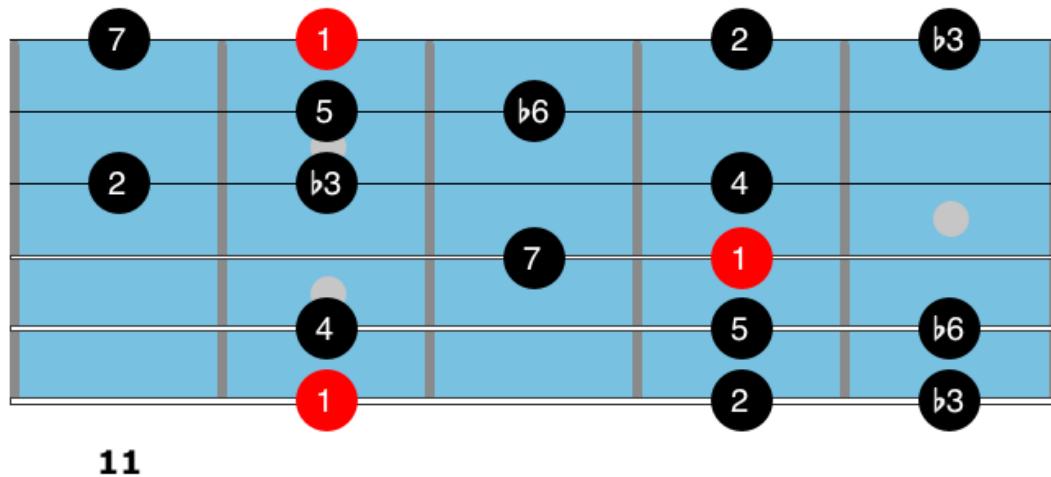
E Harmonic Minor Scale	E	F#	G	A	B	C	D#
Played over B7alt	11	5	b13	b7	1	b9	3

Here are two fingerings to get you started:

Audio Example 37

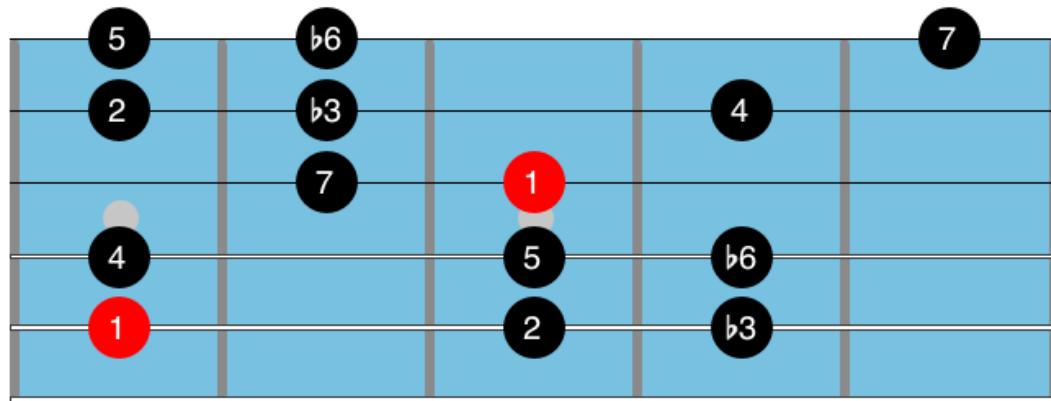
[Click here to play audio example 37](#)

E Harmonic Minor



11

E Harmonic Minor



7

After you have one or both of these fingerings down, put on this backing track and solo over this B7alt chord with the E harmonic minor scale.

This gets the sound of this scale into your solos in a musical situation.

Backing Track 6

[Click here to play backing track 6](#)

The Melodic Minor Scale

The final scale is used to solo over the I^m7 chord in a minor ii V I, **melodic minor**.

This scale has a raised 7th interval, which creates **tension** over m7 chords in your solos:

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

Because of this tension, experiment with this scale in your solos to determine where you want to use that **raised 7th** in your lines.

A good place to start, is listening to **Grant Green's solo over So What**, where he uses melodic minor in many lines over m7 chords:

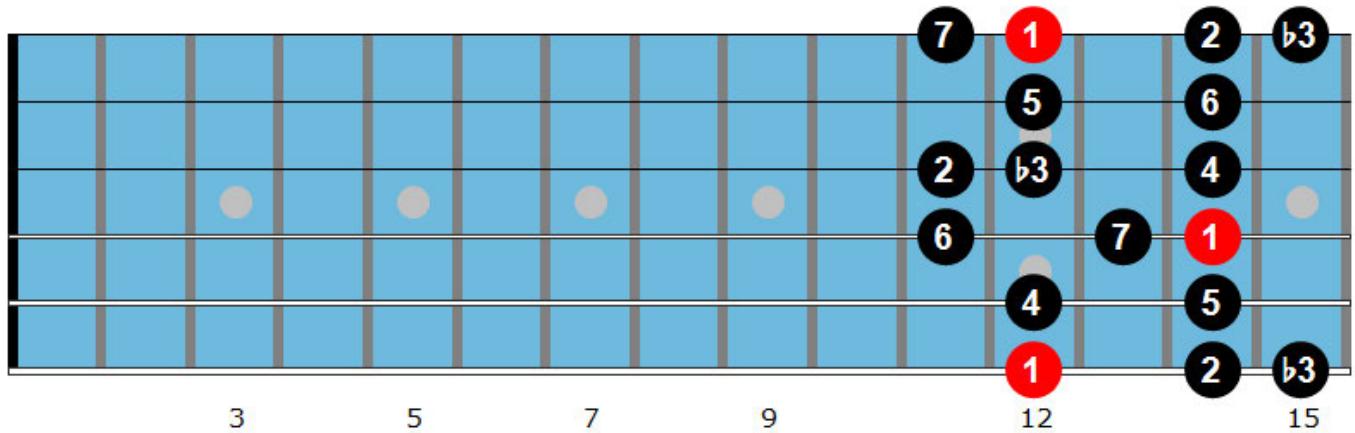


Here are **two fingerings** to get you started with the melodic minor scale:

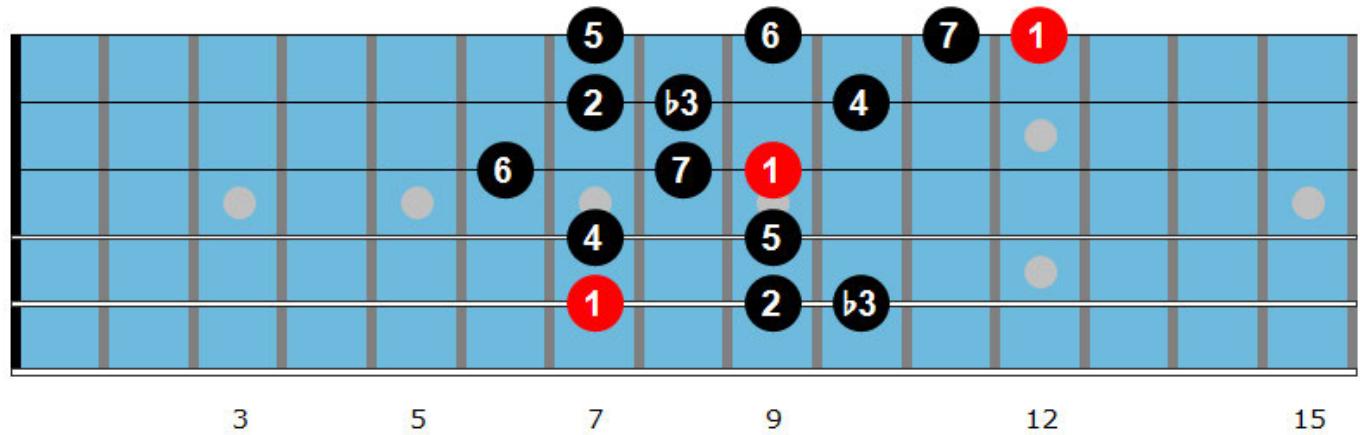
Audio Example 38

[Click here to play audio example 38](#)

E Melodic Minor



E Melodic Minor



After you have one or both of these fingerings down, put on this backing track and solo over this Em7 chord with the E melodic minor scale.

This gets the sound of this scale into your solos in a musical situation.

Backing Track 7

[Click here to play backing track 7](#)

Autumn Leaves Scale Solo

To get you started with applying scales to a **soloing situation**, here is a solo over Autumn Leaves that uses scales from this section.

Work the solo one phrase at a time until you can put **everything together** to form the solo as a whole.

From there, you can play it along with the audio example, as well as solo over the backing track as you create your own **scale solos** over this tune.

Backing Track 8

[Click here to play backing track 8](#)

Audio Example 39

[Click here to play audio example 39](#)

Am⁷ **D⁷** **Gmaj⁷** **Cmaj⁷**

T 3-4 3-5 3 | 5-3-5 3-4 3 | 4-4 3-4 3-4 | 2-5 4

F#m^{7(b5)} **B⁷ ALT.** **Em⁷**

T 5 7-5 7 | 4-7 8-7 5 | 8-5-4 4 | 4 5 4 5-2

Am⁷ **D⁷** **Gmaj⁷** **Cmaj⁷**

T 4 3-5 3-5 6-5 | 5-4 3 3 | 4-3-4 3-5 4 3 | 4 3-5 3-6-5

F#m7(b5)

B7 ALT.

E m7

T
A
B

10-7-9 7-10-7 9 | 7-7-7 8-7 8 9 7 9 | 10 9 6 9

F#m7(b5)

B7 ALT.

E m7

T
A
B

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

A m7

D7

G maj7

C maj7

T
A
B

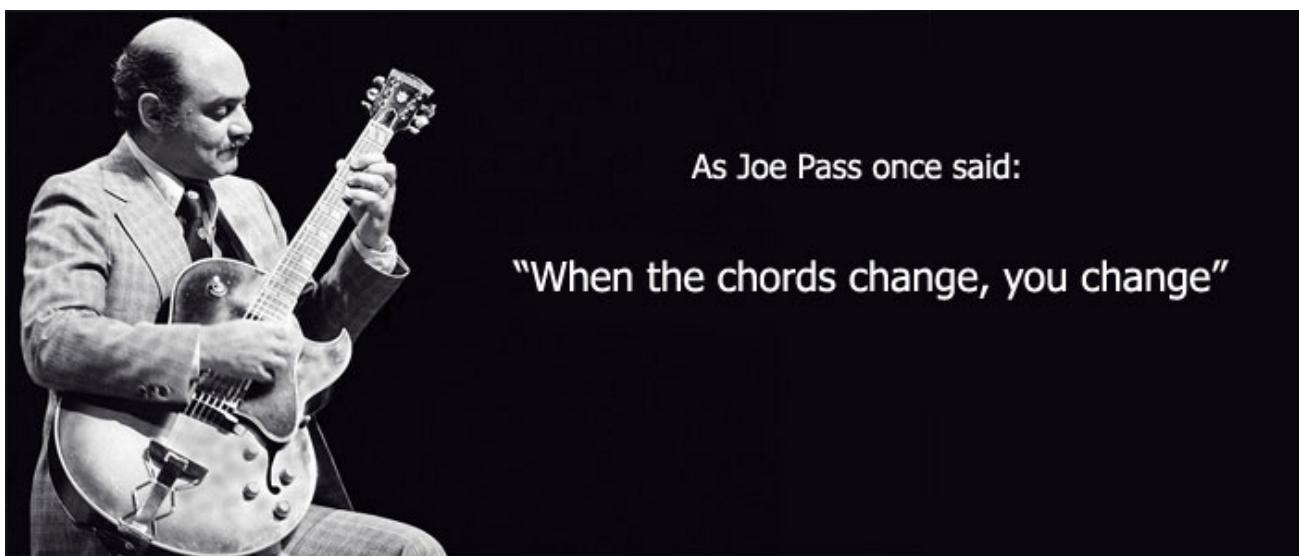
1-2-4 3-5 2 4-3-3-4 3 | 4-4 5 4-3-4 3 | 2-5 4

F#m7(b5) **B7_{ALT.}** **Em7** **A7** **Dm7** **G7**

2	5	3	5	4	5	4	5	3	2	5	5	3	5	2	5	4	3
T																	
A																	
B																	

Cmaj7 **F#m7(b5)** **B7_{ALT.}** **Em7**

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



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Chapter 5 - Jazz Guitar Licks

One of the fastest ways to bring a jazz sound to your solos is to study vocabulary, which means licks, lines, and phrases from famous recordings. While working on vocabulary is essential learning for any jazz guitarist, playing licks note-for-note in your solos can get you labeled as a “line player.”

This is someone who learns licks as played and then parrots them in their solos back to back. Not a sound you should be going for in your solos...

But, while you want to avoid being a line player, you need to have jazz vocabulary at the heart of your solos to bring an authentic jazz sound to your playing.

To do this, you learn lines, break them down into concepts, and then use those concepts to build exercises and further vocabulary in your playing.

This chapter shows you how to do that...

Each lick is presented as a whole, but **the concepts** within these licks are broken down so you understand how each line is built.

From there, you can take those concepts and use them to build your own lines when soloing over jazz tunes on the bandstand.

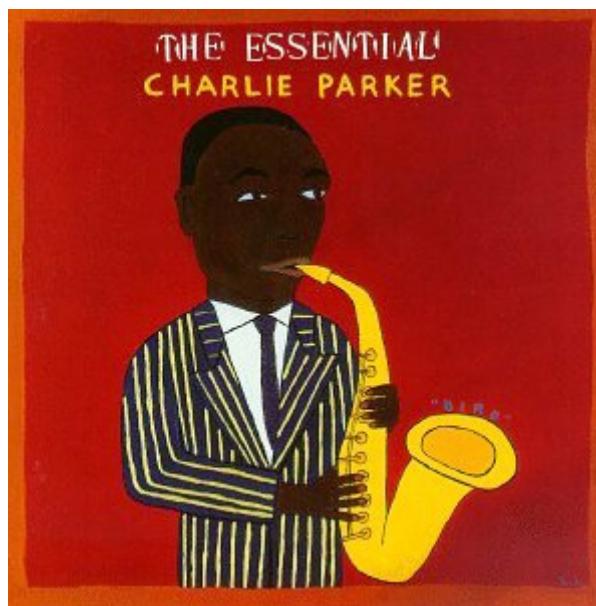
Make sure to work each lick in this section as well as dig into the concepts behind each lick to get the most out of the material in this chapter.

10 Classic Bebop Licks

Though it lasted less than a decade, the **bebop era** has had a lasting influence on subsequent generations of jazz improvisers. Players such as Charlie Parker, Dizzy Gillespie, Clifford Brown, Bud Powell, and others brought fresh levels of excitement to their extended solos, ushering in a new era of jazz improvisation.

While many guitarists fall in love with the bebop sound, learning how to play in the bebop style can seem intimidating, but it doesn't have to be. By studying **classic licks**, and the concepts that are used to build those lines, you'll be able to bring a bebop vibe to your own jazz solos.

In this section, you'll learn **10 bebop licks**, as well as the important concepts behind each lick, so that you can build your vocabulary and expand your theory knowledge at the same time.



Bebop Lick 1 - Charlie Parker

The first bebop lick is from the Charlie Parker songbook, and is one of the most **popular jazz licks** of all time. This lick is so famous that if you learn just one bebop lick, it's this one.

The lick is played over the first four bars of a **jazz blues chord progression**, and features scale tones plus a few chromatic notes. These chromatic notes are known as blue notes (b3 and b5) and come from the **blues scale**, which gives the lick its bluesy vibe.

Audio Example 40

[Click here to play audio example 40](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#7). Above the staff, the chord symbol "F7" is written. The bottom staff is a bass clef staff with two labels: "T" on the top line and "B" on the second line. The bass line is indicated by vertical stems pointing down. The notation includes various note heads (circles, crosses, etc.) and rests. Fingerings are shown below the bass line: "5" over a note, "6" and "8" over a note, "4-5" and "6-7" over a note, "8-5" and "6-8-6-5" over a note, "6" and "7-5" over a note, and "810-8-6" and "8-6" over a note. Measures are separated by vertical bar lines.

Bebop Lick 2 - Dizzy Gillespie

In this **Dizzy Gillespie** inspired lick, you'll see a delayed resolution over the **Imaj7** chord in the third bar of the phrase. The **F7** chord (specifically **F7b9**), is played over the first beat of the third bar, before resolving to the **Bbmaj7** chord on the second beat of that bar.

As well, notice the **Cm triad** that outlines the first half of the first bar.

Though **arpeggios** are mostly used in jazz to outline chords, **swing and bebop** era players often used the 1-3-5 triad to outline the underlying chord. When working on soloing over bebop changes, don't forget to spend some time on triads, they'll come in handy as you use them over bebop tunes.

Audio Example 41

[Click here to play audio example 41](#)

Bebop Lick 3 - Clifford Brown

Here's a lick from Clifford Brown that outlines a [ii V I progression](#) in the key of D major.

The repetitive **triplet pattern** in the first two bars is characteristic of Clifford's playing, and the bebop era in general.

As well, notice the four notes played over Dmaj7, which when combined are a popular **bebop pattern** in their own right. Take that last phrase (G-E-F-F#), and practice applying it to other musical situations.

Audio Example 42

[Click here to play audio example 42](#)

The musical score displays a treble clef staff above a bass staff. The treble staff features a lick starting on E minor 7 (E, G, B, D), followed by A7 (A, C#, E, G), and concluding with D major 7 (D, F#, A, C#). The bass staff illustrates a harmonic progression with the following notes: T 6, 5-7-5, 6-7, 7-8-7, 8, 9, 8-10-8, 9-11, 10-12-10, 11, 12-9-10-11.

Bebop Lick 4 - Clifford Brown

Another Clifford Brown lick, here you'll see the phrygian dominant scale being used to solo over the A7alt chord.

The scale actually begins in the second half of the first bar, on the note A, and uses the **fifth mode of harmonic minor** to create a typical bebop run over the next 6 beats. When soloing in the bebop style, the phrygian dominant scale is a first-choice sound when improvising over V7 and V7alt chords in your lines.

Audio Example 43

[Click here to play audio example 43](#)

The musical score displays a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The top staff contains a sixteenth-note bebop run starting on A. The bottom staff contains a bass clef and a 4/4 time signature. Below the staff are two sets of tablature: T (top string) and B (bottom string). The tablature shows fingerings: T-A-8, 7-9, 8-10-11-10-9; B-8. The lick concludes with a Dm7 chord.

Bebop Lick 5 - John Coltrane

A short ii V I lick, this phrase comes from [John Coltrane](#), and uses **diatonic notes** in the bebop style.

When playing over bebop tunes, you don't always have to use chromatic notes to outline the changes. Sometimes a carefully played **diatonic run**, such as this, is exactly what the tune needs at that moment in time.

Having a handful of diatonic lines in your vocabulary will ensure you're able to mix them in comfortably with the **chromatic lines** in your repertoire.

Audio Example 44

[Click here to play audio example 44](#)

The musical notation consists of two staves. The top staff is in treble clef and 4/4 time, showing a sequence of chords: Cm7, F7, and Bbmaj7. The bottom staff is in bass clef, showing a continuous bass line with note heads labeled with numbers: 6, 5, 6, 5, 6, 8, 8, 5, 5, 8, 5, 7, and 6. This indicates a specific bass pattern or groove that complements the diatonic run in the upper staff.

Bebop Lick 6 - ii V I

Another short **ii V I lick**, this line has been played by countless jazz musicians over the year. Because of its popularity, it's another must-know bebop lick to add to your soloing vocabulary.

The lick starts with a **leading tone** (B), before running up the iim7 arpeggio.

Then, the line ends with the same **four-note pattern** that you saw at the end of the Clifford Brown line. Here, the lick starts on the root of the key (Bb) and the runs chromatically up to the 7th (A).

Audio Example 45

[Click here to play audio example 45](#)

The musical notation consists of two staves. The top staff is in treble clef, 4/4 time, and a key signature of one sharp (F#). It shows a descending line from Cm7 to F7, followed by an ascending line through Bb major 7th. The bottom staff is in bass clef, 4/4 time, and a key signature of one sharp (F#). It provides a harmonic chart with notes A, B, 9, 10, 8, 11, 8, 9, 10.

Bebop Lick 7 - minor ii V I

Here's a classic minor ii V I bebop lick that uses an **F#dim7 arpeggio** over the D7alt chord.

When playing a dim7 arpeggio from the 3rd of any 7th chord, you'll outline the 3-5-b7-b9 intervals of that chord:

F#dim7 arpeggio	F#	A	C	Eb
Played over D7alt	3	5	b7	b9

This is called a **3 to 9 arpeggio**, an essential learning for any bebop guitarist.

Audio Example 46

[Click here to play audio example 46](#)

The musical notation consists of two parts. The top part shows a treble clef staff with a 4/4 time signature. It features three chords: Am7(b5), D7ALT., and Gm7. The bottom part shows a guitar neck diagram with six strings and a neck position indicator. Fingerings are indicated below the strings: T10, A11, B10, A8, G7, B7, D10, A8, E7.

Bebop Lick 8 - Joe Pass

In this bebop lick in the style of Joe Pass, there's a tritone substitution being used to outline the V7 chord in bar two of the phrase.

When soloing over ii V I changes, you can use the progression ii bII7 I to bring a [tritone substitution](#) sound into your solos.

The basic application of a tritone sub is to take any 7th chord you see and play another 7th chord that occurs a tritone (#4 aka b5) away from that initial chord.

For example: playing F#7 over C7. The reason that this sub works is that 7th chords with a bass note a tritone apart share the same 3rd and 7th:

C7 (original chord)	C	E	G	Bb
F#7 (tritone sub)	F#	A#	C#	E

As you can see:

- The 3rd of C7 (E) is the same as the b7 of F#7 (E).
- The b7 of C7 (Bb) is the same as the 3rd of F#7 (A#=Bb).

This is glue that holds the two tritone sub chords together.

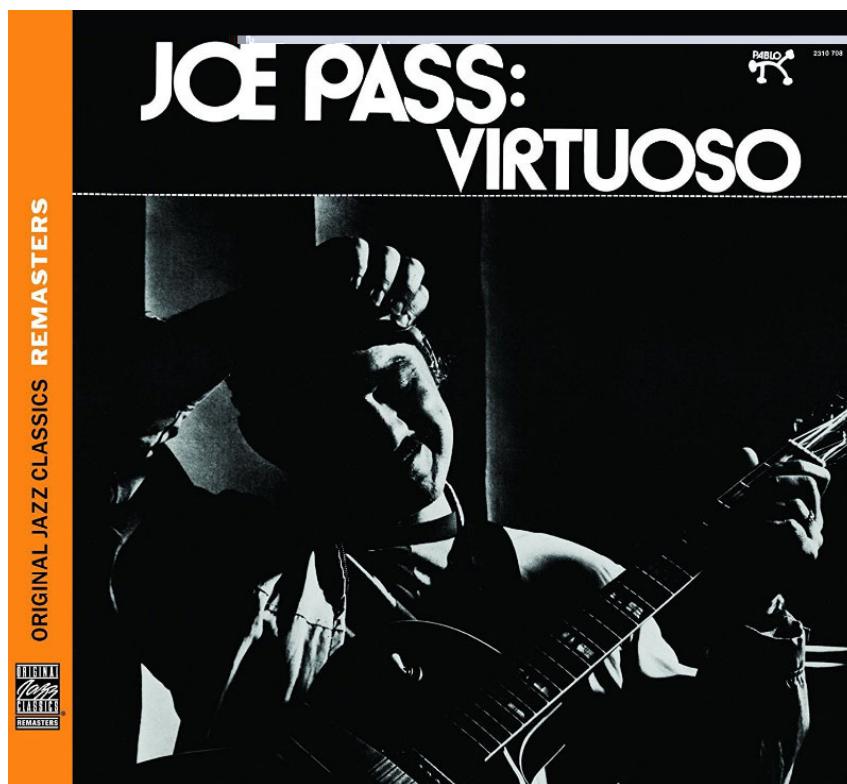
Tritone subs create **added tension** to the V7 chord in your lines, tension that you'll resolve into the next bar of the lick. Letting tension hang can cause your line to sound like a mistake, but if you resolve that tension properly, this can be an effective improvisational tool.

Audio Example 47

[Click here to play audio example 47](#)

Gm7 C7 Fmaj7

The sheet music consists of two staves. The top staff is a piano-style staff with three chords: Gm7, C7, and Fmaj7. The bottom staff is a guitar tab with six strings labeled T, A, G, D, B, and E. Fingerings are indicated below the strings: 13-12-10, 13-11-10, 12; 11-9, 11; 9, 8; 11-9, 8; 7-10, 9.



Bebop Licks 9 - Charlie Parker

In this Charlie Parker lick, you're outlining a iii VI ii V I chord progression in the key of F major.

- Notice the **b9** being used to create tension over the D7 chord, which is a common bebop technique.
- As well, the jump from the **C to A over C7** is characteristic of the bebop sound. Larger leaps can be found in the playing of Dizzy Gillespie, Charlie Parker, Clifford Brown, and other great bebop soloists, and it's something you can add to your playing as well.

Audio Example 48

[Click here to play audio example 48](#)

The musical score consists of two staves. The top staff is a treble clef staff with five measures of music. The chords are labeled above the staff: Am7, D7(b9), Gm7, C7, and Fmaj7. The bottom staff is a bass clef staff with six measures of music. The bass notes are labeled below the staff: 6-8-6-5, 8-7, 8-5-6, 7, 8-5-7, 5, 5-6, 8-5-8-6, 7, 8-7, 8-7. The bass staff has 'T' and 'B' labels at the top, likely indicating the top and bottom strings of a double bass or similar instrument.

Bebop Lick 10 - Minor ii V I

This final bebop lick outlines a **minor ii V I** chord progression.

Again, there's an **F#dim7 arpeggio** outlining the V7alt chord as well as a **major 7 interval** leading to the tonic in the second bar.

The major 7th, either in an arpeggio or from the [melodic minor scale](#), was a popular note choice over minor chords in the bebop era. Because of this, adding the **raised 7th** to your minor soloing lines can help bring out a bebop sound in your playing.

Audio Example 49

[Click here to play audio example 49](#)

The sheet music displays a treble clef and 4/4 time. It features three chords: Am7(65), D7ALT., and Gm7. Below the treble clef staff, a bass clef and 4/4 time are shown. An F#dim7 arpeggio is outlined under the bass staff. Fingerings are provided for the bass line: 5-3-2-4 for the first measure, 4-2-5-4 for the second, and 3-3-5-4-5 for the third.

Jazz Blues Licks

Learning to play jazz guitar means learning how to tackle the jazz blues form, jazz blues phrases and bringing a bit of bluesy flavor to your improvisations over standard tunes as well.

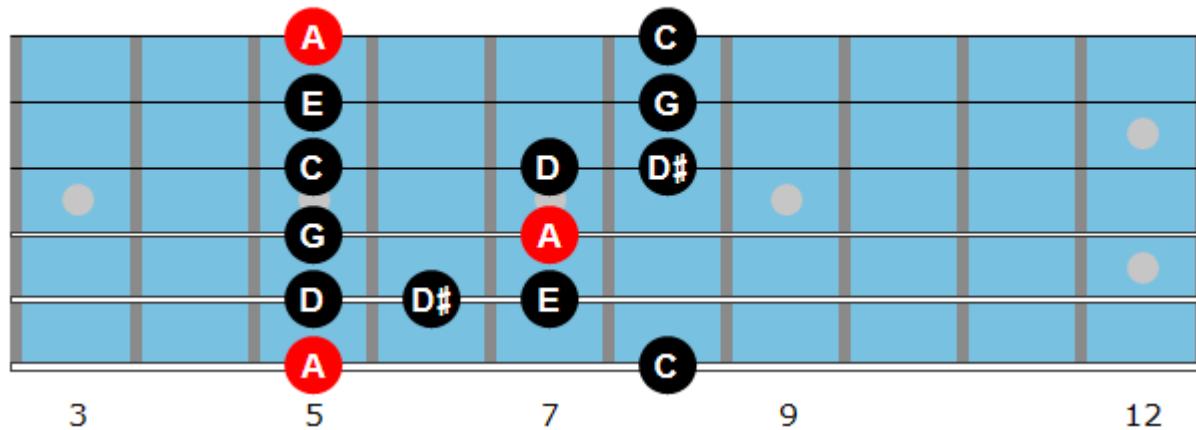
While you may be familiar with how to apply the blues scale and get a blues sound in your rock and blues solos, bringing out **the bluesy side of jazz might seem a bit tougher**, as jazz guitarists often branch out beyond the minor blues scale in their jazz blues soloing ideas.

In this lesson, you'll learn **5 different ways to bring out a bluesy sound** playing over dominant 7th chords. Each of these techniques can then be worked further in the woodshed and applied to a variety of musical situations.

Jazz Blues Lick 1

The first jazz blues lick in this lesson uses the **A Minor Blues Scale** to create an ascending and then descending line over an A7 chord.

A Minor Blues Scale



Used in rock and blues, the minor pentatonic scale is also a staple of the jazz guitar sound, we just use it with **less bends** and with a bit of jazz flavor added to it. This lick will give you a taste of how jazz guitarists use this common scale to create jazz blues licks and solos on guitar.

Audio Example 50

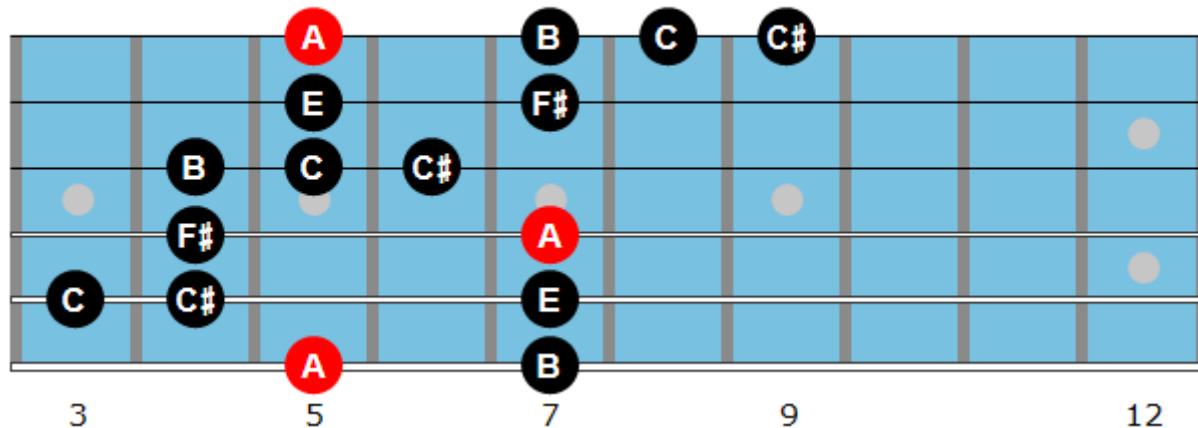
[Click here to play audio example 50](#)

A⁷

Jazz Blues Lick 2

We also use the **major blues scale** to create bluesy phrases over **jazz chord progressions**.

A Major Blues Scale



This lick uses the A major blues scale to create a line over an A7 chord, with the b7 (G) thrown in at the top for good measure. Notice the **slides and slurs** in this lick, which can be just as important when getting a jazz sound over the blues as the notes themselves.

Audio Example 51

[Click here to play audio example 51](#)

The musical notation shows a treble clef staff with an A7 chord above it. The bass staff below shows the notes T, A, B with slide markings: 7 → 5 → 6, 5 → 7, 7 → 5, 7 → 56.

Jazz Blues Lick 3

Besides playing single-note soloing ideas in a jazz blues context, you can also expand your soloing by exploring **double stops**.

A double stop means playing 2 notes at once.

This phrase is built from the **A mixolydian mode**, the mode most associated with the dominant 7th chord sound, and uses double stops on top of an A pedal. This technique, playing double stops on top of a root note, is common practice and so is worth exploring further.

Audio Example 52

[Click here to play audio example 52](#)

The musical notation consists of two staves. The top staff is in treble clef and 4/4 time, with an A7 chord indicated above the staff. The bottom staff is in bass clef and 4/4 time, with an A note indicated below the staff. The treble staff contains sixteenth-note patterns, and the bass staff contains eighth-note patterns. The bass staff has a tablature below it, showing fingerings: 1, 7, 7, 5, 7, 8, 7, 7, 5, 7.

Jazz Blues Lick 4

If you are a fan of [Wes Montgomery](#), George Benson or Kenny Burrell, then you are probably familiar with their **legendary chord solos** in the jazz blues style.

This jazz blues lick explores **adding notes on top of the 3rd and 7th of each chord** in order to build a smooth and funky sounding chord lick. The toughest part of this lick is to get the notes on top of the chords to ring over the lower notes for their full duration, so take your time and work each bar separately before bringing them all together.

Audio Example 53

[Click here to play audio example 53](#)

Jazz Blues Lick 5

Here's an example of a **modern jazz approach** to the jazz blues sound. Using a technique called **side stepping**.

This lick is built by playing the A minor pentatonic in bar one, the Bb minor pentatonic in bar two, before resolving back to the A minor pentatonic in bar three.

Playing between two minor pentatonic scales over a 7th chord, **a 1/2 step apart**, is a fun and cool way to bring a modern vibe to your jazz blues solos. If you are a fan of modern jazz, you should take this approach further in your practicing as it is a key component to the modern jazz vocabulary.

Audio Example 54

[Click here to play audio example 54](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). An 'A7' chord is indicated above the staff. The bottom staff is a bass clef staff with a key signature of one sharp (F#). The bass line follows a 12-bar blues progression. The first measure starts on the tonic (A), with notes 8 and 5. The second measure starts on the dominant (E), with notes 9 and 6. The third measure starts on the subdominant (D), with notes 8 and 6. The fourth measure returns to the tonic (A), with notes 8 and 6. The fifth measure starts on the dominant (E), with notes 7 and 5. The sixth measure starts on the subdominant (D), with notes 7 and 5. The seventh measure returns to the tonic (A), with notes 7 and 5. The eighth measure starts on the dominant (E), with notes 7 and 5. The ninth measure starts on the subdominant (D), with notes 7 and 5. The tenth measure returns to the tonic (A), with notes 7 and 5. The eleventh measure starts on the dominant (E), with notes 7 and 5. The twelfth measure starts on the subdominant (D), with notes 7 and 5.

Charlie Christian Licks

Charlie Christian was the **first successful electric guitarist** and although he played in swing bands mostly, he was very much influenced by bebop players.

He was a student of **Eddie Durham** - a jazz guitarist who invented the amplified guitar - and was one of the first guitarist who played amplified. Electric guitar opened up a range of possibilities because guitarists could concentrate on other things besides volume.

Unfortunately Charlie Christian died at the early age of 25 after contracting tuberculosis.

- ➡ **Recommended listening:** [Charlie Christian: the Genius of the Electric Guitar](#)
- ➡ **Biography:** [Charlie Christian Biography](#)
- ➡ **Gear:** [Charlie Christian's Guitar Gear](#)



Charlie Christian Lick 1

This typical Charlie Christian lick is played over A7. The first 4 notes form a **C#m7b5 chord shape**, a common substitute for the A7 chord. It gives us the 3, 5, b7 and 9 of A7:

C#m7b5	C#	E	G	B
Played over A7	3	5	b7	9

Licks like these are nice to play on a B section of a [rhythm changes](#).

Audio Example 55

[Click here to play audio example 55](#)

A7

T A 5 4 5 5 6 5 7 8 7 5 7 6 5 8

B 4

Charlie Christian Lick 2

In this classic Christian sounding lick, the **major blues scale** is being used to outline an A7 chord, producing a bluesy, swing-sounding lick.

Using the major blues scale (the major pentatonic scale with an added b3) is a great way to bring a Christian and swing sound to your lines, so feel free to explore this idea further as you take it past the context of this single lick in your practice routine.

Audio Example 56

[Click here to play audio example 56](#)

The musical notation consists of two staves. The top staff is for the upper voice, starting with an A7 chord. It then moves through several chords: D7, E7, F#7, G7, and back to A7. The bottom staff is for the bass, showing a continuous line of notes labeled 5, 6, 5, 7, 5. The bass staff has a bass clef and 4/4 time.

Charlie Christian Lick 3

Here you see an **enclosure** over the 3rd of the underlying A7 chord, where D and C are being used to enclose the note C. This type of tension and release line (aka enclosure) is something that can be found in many of Charlie's and other solos from the Swing era.

Enclosures have been used by just about every great jazz soloist over the past 80 or so years, and so it is an important concept to have under your fingers and in your ears as you advance your jazz guitar skills.

Audio Example 57

[Click here to play audio example 57](#)

A7

T-3 1-2 2 4-2 5 2 4 2-2

A
B

Charlie Christian Lick 4

This Charlie Christian inspired lick looks at the use of a **lower neighbor tone** in the first bar to highlight the large leap between the 9th (A) and the 13th (E) of the G7 chord.

By landing on a chromatic note after a leap, before resolving it to a chord tone on the next note, you can bring a strong focus to both the leap and the resolution point in your lines, something that Charlie and other swing musicians liked to do in their solos.

Audio Example 58

[Click here to play audio example 58](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a G7 chord indicated above it. The bottom staff is a bass clef staff with a Cmaj7 chord indicated above it. The treble staff contains sixteenth-note patterns. The bass staff shows fingerings: 3, 4, 5, 3, 6, 5, 3, 4, 5, 5.

Charlie Christian Lick 5

This Charlie Christian lick uses an idiomatic riff that runs from the b3 to the 3 to the 5th of the underlying chord, in this case G7 and Cmaj7. Mixing the **blue note** (b3) with the diatonic 3rd and 5th of any chord is something that Charlie and many other Swing artists like to do in their soloing lines and phrases.

There is no bigger name in jazz guitar than Charlie Christian, and if you study the licks of only one player, Charlie's are it.

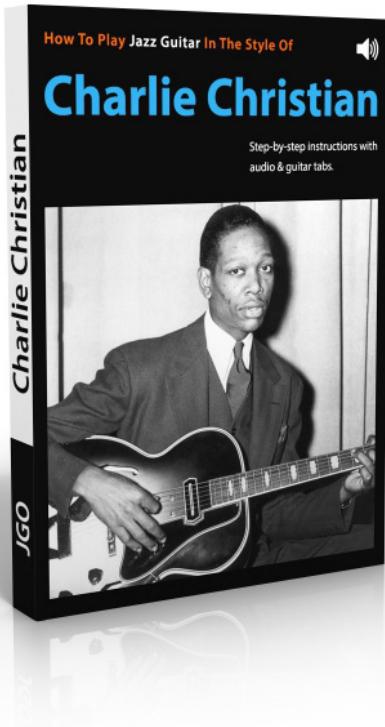
Audio Example 59

[Click here to play audio example 59](#)

The musical notation consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (C-clef). Both staves are in 4/4 time. The top staff starts with a G7 chord, indicated by a G7 above the staff. The bass staff starts with a C major chord, indicated by a Cmaj7 above the staff. The notation includes various note heads and stems, with some notes grouped by vertical lines and others by diagonal lines. The bass staff has labels T, A, and B under the first three strings respectively.

How to Play in the Style of Charlie Christian eBook

Because of his electrifying solos, innovative performances, and groundbreaking concepts, Charlie Christian is one of the most popular guitarists to study when learning jazz guitar. In this eBook, you'll break down and learn the concepts behind Christian's solos, dozens of lines in his playing style, and full solos over Christian's favorite jazz standards: [How to Play in the Style of Charlie Christian](#).



By working on the material in this eBook, you'll not only get classic Christian lines under your fingers, you'll **understand the concepts** behind his playing, so you can apply those ideas to any musical situation.comping over standards in no time.

When you buy *How to Play in the Style of Charlie Christian*, you get:

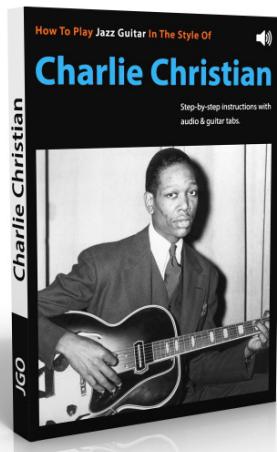
- Detailed explanation of Charlie's favorite soloing concepts laid out in easy to follow and understand language.
- More than 100 musical examples with audio, tab and notation to make it easy to learn Christian's go to soloing concepts and techniques.
- Backing tracks, so you can practice the material in a real life manner.
- Tips on how to practice and take each Charlie Christian soloing concept further in the practice room.
- Enough concepts and material to keep any guitarist busy for months, or even years.

Jeff



This book breaks down the playing style of the father of jazz guitar. Each concept is easy to understand, and more importantly, easy to directly apply to my playing. I love the way the book includes techniques like scales and chords, but also licks and full solos that get Charlie's sound in my playing. A must have book for any jazz guitarist.

➡ [Click Here](#) to download your copy of *How to Play Like Charlie Christian*.



Joe Pass Licks

Joe Pass started playing guitar when he was 9 and he was already playing at weddings when he was 14. In his 20's he moved to New York, where he could listen to some of the best jazz musicians of that time.

Joe Pass got captured by the sound of **bebop**, but unfortunately he also picked up a habit well known to jazz musicians of that time : heroin.

The next decade was wasted for Joe Pass, spending time in jails, until he entered Synanon, a **drug rehabilitation center**. In the center he formed a band with other patients and recorded the album [Sounds of Synanon](#), which was very well received by the jazz critics.

After 3 years in the center he was cured of his addiction and he could move on with his musical career. He started playing in Los Angeles and got involved in the studio scene. In 1973 he recorded Virtuoso an album that made him famous for **solo jazz guitar playing**.

Joe Pass died from cancer in 1994.

➡ **Recommended listening:** [Guitar Virtuoso](#)

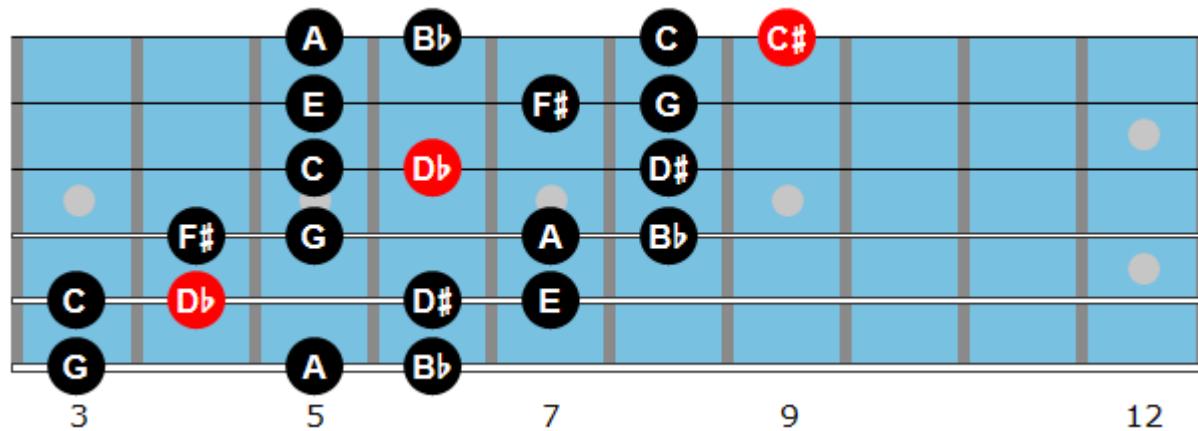
➡ **Gear:** [Joe Pass' Guitar Gear](#)

➡ **Lesson:** [Joe Pass Chords](#)

Joe Pass Lick 1

In this lick, a **D_b diminished scale** is played over the C7 chord. To create a diminished scale, alternate between whole steps and half steps from the root on. Here are the notes of the D_b diminished scale and how it sounds over C7:

Db Diminished Scale	Db	D#	E	F#	G	A	Bb	C
Played over C7	b9	#9	3	b5	5	13	b7	1



The diminished scale is a symmetrical scale, what means that it comes back every minor third: D_b diminished is the same as E diminished is the same as G diminished is the same as B_b diminished.

A great way to create tension on the dominant chord: play a diminished scale that is a half step higher compared to the root of the dominant chord.

Audio Example 60

[Click here to play audio example 60](#)

The sheet music shows three chords: Gm7, C7, and Fmaj7. Below the chords is a guitar neck diagram with the following fingerings: 7, 8, 5, 6, 8, 7, 5, 7, 6, 5, 5, 5, 5.

Joe Pass Lick 2

Here, a **D minor triad** arpeggio with an added 9 is played over the Bm7b5 chord, resulting in the following sounds : b3, 4, b5, b7.

On the E7 an **A harmonic minor** scale is played..

Audio Example 61

[Click here to play audio example 61](#)

The sheet music shows three chords: Bm7b5, E7 Alt., and Am7. Below the chords is a guitar neck diagram with the following fingerings: 12, 10, 10, 10, 9, 12, 9, 3, 10, 12, 10, 9, 12, 11, 10, 9, 12, 10, 10.

Joe Pass Lick 3

A nice ii V I lick starting with a **pattern** and then going to a **Bbm7 arpeggio** over the Db7 (sounds like Db13).

Audio Example 62

[Click here to play audio example 62](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It features five measures of guitar tablature. Above the first measure is a treble clef, above the second is a Bbm7 chord, above the third is an Eb7 chord, above the fourth is an Abm7 chord, above the fifth is a Db7 chord, and above the sixth is a Gbmaj7 chord. The bottom staff is a bass staff with a 4/4 time signature, showing the notes and fingerings for a bass line that complements the guitar lick.

"Wes Montgomery was the last guitar innovator, there hasn't been anything really new since then. To me there have only been three real innovators on the guitar - Wes, Charlie Christian and Django Reinhardt." - Joe Pass

Joe Pass Lick 4

In this Joe Pass inspired **chord lick**, you can hear many of the idiomatic sounds that make up many of Joe's solo guitar licks and phrases.

For this lick, try breaking it down into the mini phrases that make up each bar, that way you will be able to extract these ideas and use them in different combinations when coming up with your own solo jazz guitar lines.

Audio Example 63

[Click here to play audio example 63](#)

The sheet music displays three bars of a jazz guitar lick. The top staff shows the treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The first bar is labeled **Bm7**. It consists of a power chord (B, D, G) followed by a sixteenth-note run. The second bar is labeled **E7** and features a power chord (E, G, B, D) followed by a sixteenth-note run. The third bar is labeled **Amaj7** and shows a power chord (A, C#, E) followed by a sixteenth-note run. The bottom staff shows the bass strings (T, A, B) with fingerings: 7, 9, 12; 11, 10; 9, 11; 10, 11. The next bar shows 7, 9, 10, 12; 9, 8, 7; 7, 6. The final bar shows 5, 4; 8, 7.

Joe Pass Lick 5

The last lick that we'll look at uses a **favorite rhythm** from Joe's solo guitar work, you can hear a similar idea during his version of *Have You Met Miss Jones*. The idea is that you break up the chord into the bass note and the top 3 notes of the shape, alternating back and forth until you get to the chromatic approach notes in the last two 8th notes of each bar. Try accenting the chords only, not the bass notes, to bring an added Joe sound to the mix with this line.

Joe Pass was a true legend and probably the **best all around jazz guitarist** who ever lived. Learning his lines can help you get into the ears, hands and thought process of this legendary player.

Audio Example 64

[Click here to play audio example 64](#)

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure is labeled **Bm⁷**, the second **E⁷**, the third **Amaj⁷**, and the fourth **F⁷_{ALT.}**. The bottom staff is a bass staff with four measures. The first measure has fingerings 7-7 over 5-6. The second measure has fingerings 7-7 over 7-7. The third measure has fingerings 5-5 over 4-4. The fourth measure has fingerings 7-8 over 9-9. Below the bass staff are the fingerings: 7, 7, 5-6, 7-7; 8-8, 8-8, 7-6, 6-6; 5-5, 5-5, 4-4, 4-4; 10-10, 10-10, 9-8, 8-8; 5-6.

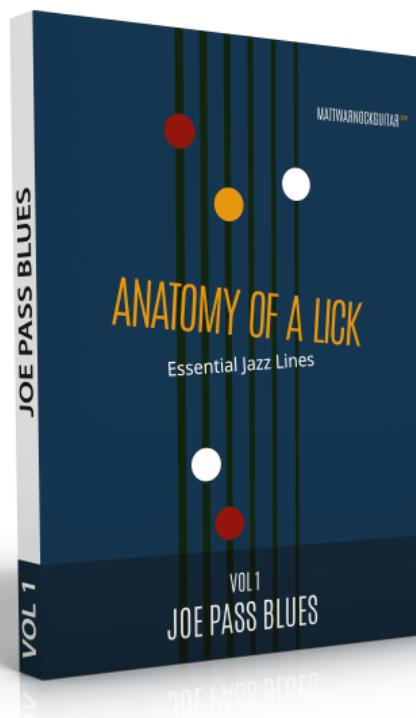
Anatomy of a Lick - Essential Jazz Lines

One of the most important aspects of a successful practice routine is studying classic jazz lines and phrases. While learning licks will get those lines under your fingers, many books fall flat but stopping there with their explanation of jazz phrases.

To get the most out of your jazz vocabulary study, you need to understand not only what notes are being played, but why they sound the way they do.

The Essential Jazz Lines book series teaches you just that, classic licks and every concept used to build those lines on the guitar:

[Anatomy of a Lick - Essential Jazz Guitar Lines](#)



When you buy *Anatomy of a Lick - Essential Jazz Lines*, you get:

- 6 eBooks in PDF format (250 pages in total)
 - Volume 1 - *Joe Pass Blues*
 - Volume 2 - *Wes Montgomery ii VI*
 - Volume 3 - *Barney Kessel Bebop*
 - Volume 4 - *Pat Martino Minor ii V i*
 - Volume 5 - *George Benson Modal*
 - Volume 6 - *Pat Metheny Outside*
- All material presented in tab, notation, and audio.
- Backing tracks for easy and engaging study.
- Easy to follow theory for each concept.
- Practice guides on how to learn and apply each lick.
- More than enough material to keep you practicing for months.

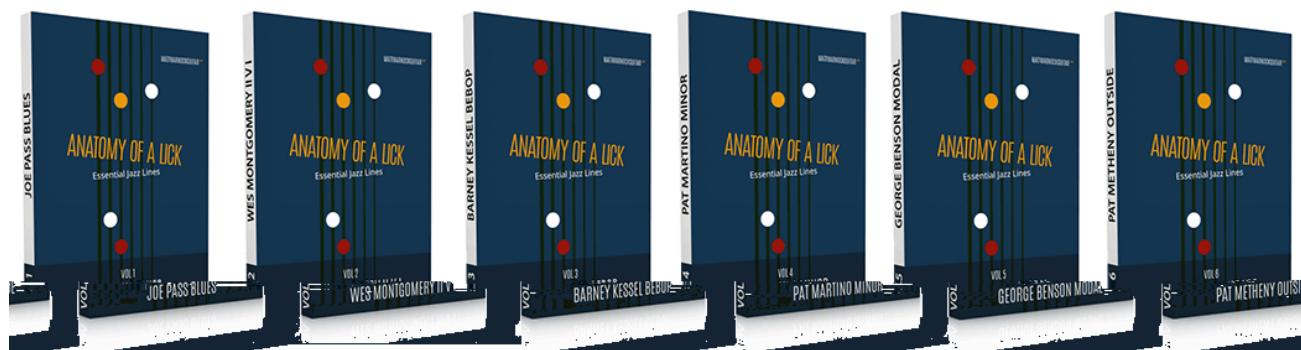
Bill Chalmers



I have purchased all six of these books (anatomy of a lick). They contain excellent material. I eagerly await the next volume becoming available.

Many thanks to Matt for his work in putting these together.

 [Click Here to download your copy of *How to Play Like Wes Montgomery*.](#)



Kenny Burrell Licks

Kenny Burrell has been a high in demand guitarist during all his career (he was **Duke Ellington's** favorite guitar player). Some of the jazz giants he played with : Dizzy Gillespie, Sonny Rollins, Quincy Jones, John Coltrane, Jimmy Smith, Stan Getz, Billie Holiday, ...

His most famous record is **Midnight Blue** with the Latin flavored hit *Chitlins Con Carne*, later covered by blues giant Stevie Ray Vaughan.

If you are a fan of jazz blues, **Bebop lines** and solid groove, then Kenny Burrell is the right player for you.

➡ Recommended listening: [Midnight Blue](#)



Kenny Burrell Lick 1

This first lick in the style of Kenny Burrell is a nice way to change position on the fret board.

Audio Example 65

[Click here to play audio example 65](#)

The musical example consists of two staves. The top staff is a treble clef staff with three chords indicated above the staff: **Dm7**, **G7**, and **Cmaj7**. The bottom staff is a bass staff with five horizontal lines. Fingerings are written above the bass staff corresponding to the notes: 5-4, 3, 5-4, 5-7-6-5, and 8, 7-10. The bass staff also has letter labels T, A, and B at the beginning.

Kenny Burrell Lick 2

This second lick starts with a G pentatonic scale, advances to a Dm9 arpeggio and resolves in the 3 of Cmaj7.

Audio Example 66

[Click here to play audio example 66](#)

The musical notation consists of two staves. The top staff is a treble clef staff with three measures. The first measure is labeled **Dm7**, the second **G7**, and the third **Cmaj7**. The bottom staff is a bass clef staff with four measures. The first measure has fingerings 13, 10, 13-11, 12. The second measure has fingerings 10, 10-9, 12. The third measure has fingerings 12-10, 12. The fourth measure has fingerings 8-9. The bass staff also features vertical tick marks indicating pitch positions.

Kenny Burrell Lick 3

This is a bluesy lick in the Eb blues pentatonic scale.

Audio Example 67

[Click here to play audio example 67](#)

The musical notation consists of two staves. The top staff is a treble clef staff showing a chord progression. The first note is a quarter note with a sharp sign above it, followed by a eighth note with a sharp sign above it, then a quarter note with a sharp sign above it, and finally a eighth note with a sharp sign above it. The second staff is a bass clef staff with three horizontal lines representing the strings of a guitar. The notes are labeled with numbers: 10, 8, 6, 7, and 8. The note 10 is on the top line, 8 is on the middle line, 6 is on the bottom line, 7 is on the middle line, and 8 is on the top line. There are also some curved lines connecting the notes 6 and 7, and 7 and 8.

Kenny Burrell Lick 4

A fun and classic sounding Kenny Burrell lick that is based on the Eb Major Pentatonic Scale, used over an Eb7 chord.

Audio Example 68

[Click here to play audio example 68](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It shows a B-flat seventh chord (Eb7) followed by a melodic line consisting of a B-flat note, a rest, a sharp note, a B-flat note, a C note, a D note, and a rest. The bottom staff is a bass staff with four horizontal lines labeled T, A, B from top to bottom. It shows a bass line with notes corresponding to the treble staff: a B-flat note (labeled 6), a D note (labeled 4), an E note (labeled 5), a C note (labeled 3), a D note (labeled 5), a rest, a C note (labeled 4), and a C note (labeled 4).

Kenny Burrell Lick 5

Here you are using the Eb Minor Blues scale to solo over an Eb7 chord in a style very reminiscent of Kenny's '60s recordings.

Audio Example 69

[Click here to play audio example 69](#)

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of Eb. Above the staff, the chord "Eb7" is written. The bottom staff is a bass staff with a key signature of Eb. Below the bass staff, there are two sets of numbers indicating a 12-bar blues progression: 1-4, 1-2, 3, 2, 3; 2, 1, 4, 1-4, 1, 4, 1. The notation shows sixteenth-note patterns on the treble staff.

Pat Metheny Licks

Pat Metheny's **versatility** is almost beyond compare to other musicians. It seems like he masters every style and succeeds in blending styles in a natural and elegant way.

His musical diversity shows if you have a look at some of the people he played with: from Steve Reich to Ornette Coleman to Jim Hall to David Bowie to Noa to Herbie Hancock to ...

Pat Metheny manages to combine virtuosity with accessibility, resulting in music that is pleasing for 2 kinds of audiences, hence his popularity.

- ➡ **Recommended Listening:** [Beyond the Missouri Sky](#)
- ➡ **Gear:** [Pat Metheny's Guitars, Amps & Effects](#)



Pat Metheny Lick 1

This typical Pat Metheny lick contains a number of **3rd intervals**, both diatonic and chromatic.

Pat is a fan of playing **chromatic thirds**, both ascending and descending, which you can see at the end of the lick in this example.

If you are looking to get a **Metheny vibe** into your solos, try taking those last few chromatic 3rds out of this lick and apply them to other musical situations in your playing.

Audio Example 70

[Click here to play audio example 70](#)

E^m7

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with three horizontal lines. Fingerings 'A' and 'B' are placed above certain notes in the bass staff. Below the bass staff, a sequence of numbers (8, 10, 7, 9, 10, 9, 8, 11, 10, 9, 8, 10, 7, 9, 7, 9, 7, 9, 6, 8, 5, 7, 4, 5) is written under the corresponding notes.

Pat Metheny Lick 2

One of the elements of Pat's playing that stands out is his fluid, **legato playing**, which you can see and hear in the next example.

Though many of us associate three-note-per-string scales with Rock and Metal, Pat translates these **scale shapes** to the jazz idiom as he uses two hammer-ons per string to build a highly fluid line over a Dm7 chord.

If you like this approach, go back and work on three-note-per-string scales and add **as many slurs per string** as you can in order to digest this side of Pat's soloing vocabulary.

Audio Example 71

[Click here to play audio example 71](#)

Dm7

4

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

Pat Metheny Lick 3

Here you are stepping outside and using **non-diatonic triads** to build tension over a maj7 chord, in this case Cmaj7.

Notice how there are some diatonic notes in each triad, and some **tension-building notes**, which eventually resolve to the note A, the 6th, on the last note of the line.

Experimenting with non-diatonic triads over maj7 chords is tricky to get right, but it's something you can work on in order to get that "**tension-release**" sound into your playing that makes Pat's soloing so interesting from a melodic standpoint.

Audio Example 72

[Click here to play audio example 72](#)

The musical score and tablature for Pat Metheny Lick 3 are shown. The score is in 4/4 time, G major (one sharp). The melody is played on the top string (T) of the guitar. The harmonic progression is indicated below the score: G+ - F#m - Em - F#m. The tablature shows the fingerings for each note: 4, 4, 5, 7, 6, 7, 8, 9, 9, 11, 10, 11.

Pat Metheny Lick 4

This phrase uses string crossing to build a semi-legato line that mixes **hammers** with **plucked notes** in a cool sounding and effective manner.

This technique can be a bit tricky to get under your fingers at first, so go slow, **use a metronome** and really nail that string crossing before raising the tempo and getting the whole phrase up to speed.

Audio Example 73

[Click here to play audio example 73](#)

The sheet music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various note heads and stems. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It shows the fingerings for a guitar part, with the strings labeled T (Top), A, and B (Bottom). The fingerings are: T3, A5, B2; T3, A5, B2; T3, A5, B2; T3, A5, B2; T2, A4, B5; T2, A4, B5; T3, A5, B3; T5, A6, B3; T5, A6, B5. The music is divided into measures by vertical bar lines.

Pat Metheny Lick 5

The final lick is a minor ii-V-I in C that uses a G triad over G7alt, as well as the **melodic minor scale** over Cm7.

Sometimes something as simple as a root-triad is the best way to go in your soloing, so don't forget to check out these **simple approaches** as well as the more complex concepts in your studies.

Audio Example 74

[Click here to play audio example 74](#)

D_m7**(b5)** G₇_{ALT.} C_m7

T 6 5 4 5 3 4 5 C MM

A 5 4 5 3 4

B

If you are a fan of Pat Metheny's playing style, then studying and applying these five classic Metheny phrases to your playing is a great way to dig into the thought process of one of the **greatest improvisers** in jazz history.

Wes Montgomery Licks

There is no doubt that Wes Montgomery was one of **the most legendary players of all time**. In fact, when you say the words “jazz guitar,” many people immediately associate the genre with “The Thumb”, as he was affectionately known.

Beginning his career by learning and performing **note-by-note transcriptions of Charlie Christian solos**, Wes quickly moved on to become one of the most influential guitarists from his, or any, era. His influence can be heard in the playing of great guitarists such as *Pat Martino, George Benson, Pat Metheny* and *Emily Remler*, just to name a few. You would be hard pressed to find any jazz guitarist that wasn’t influenced by Wes’ playing at one point or another in their development.

Since Wes was such a powerhouse in the jazz guitar world, it is a good idea to spend some time **studying his licks, phrases, and improvisational concepts**, which is what this lesson is designed to do. So, grab your favorite axe (an L-5 if you have one handy) and begin exploring these commonly used phrases and improvisational concepts taken from the playing of one of the greatest jazzers of all time, Wes Montgomery.

- ➡ **Recommended listening:** [Smokin' at the Half Note \(live\)](#)
- ➡ **Gear:** [Wes Montgomery's Guitar Gear](#)

Wes Montgomery - II V I Licks

The first lick starts with a **series of arpeggio's**. The first 4 notes make a Dm7 arpeggio, followed by a Cmaj7 arpeggio, then again a Dm7. The Cmaj7 arpeggio in the first bar contains all the tensions of Dm7 plus the b7: C (b7), E(9), G (11), B (13). The Last bar is build around a C triad arpeggio.

Cmaj7 Arpeggio	C	E	G	B
	R	3	5	7
Played over Dm7	b7	9	11	13

Audio Example 75

[Click here to play audio example 75](#)

The musical notation shows a guitar lick in 4/4 time. The first bar is labeled **Dm7** and features an arpeggio pattern: 8-5, 6-7, 3-5, 5. The second bar is labeled **G7** and features an arpeggio pattern: 5-6, 3-5, 4. The third bar is labeled **Cmaj7** and features an arpeggio pattern: 5-5, 5-3, 2-3. The bass line is indicated below the staff with letters A and B.

The next lick is played over a ii V I in G major. The second half of the first bar consists of a chromatic line that is also **used a lot by Pat Metheny**, outlining a D7b9.

Audio Example 76

[Click here to play audio example 76](#)

Sheet music for Audio Example 76. The top staff shows a melodic line with fingerings: R 5 #7 5 b7 5 6 b9. The bottom staff shows a guitar tab with fingerings: 6 5 5 7 7 6 7 5 8 | 4 7 5 7 8 7 10 10 7. The chords are labeled Am7, D7, and Gmaj7 above the staff.

This next lick has a **nice voice leading** between the b7 of D7 and 3rd of Gmaj7.

Audio Example 77

[Click here to play audio example 77](#)

Sheet music for Audio Example 77. The top staff shows a melodic line with fingerings: P.T. b13 b9 b7 3. The bottom staff shows a guitar tab with fingerings: 5 7 8 5 6 7 7 6 5 5 8 7 6 8 7 5 4 5 3 5 2. The chords are labeled Am7, D7, and Gmaj7 above the staff.

This one's a **blues cliche**, though in the hands of a master like Wes any cliche sounded good.

Audio Example 78

[Click here to play audio example 78](#)

The sheet music shows a blues lick over a ii V I progression in C major. The chords are Gm7, C7, and Fmaj7. The melody consists of a bass line and a treble line. The bass line has notes at 8, 7, 10, 7, 9, 10, 11, 12, 13, 10, 9, 10, 10, 9, 8, 10, 6, 7, 10. The treble line features a chromatic line from 10 down to 9, 8, and 7, delayed by the Dm arpeggio.

This lick over a ii V I in C major has a **nice chromatic line** in the second bar, delayed by the Dm arpeggio.

Audio Example 79

[Click here to play audio example 79](#)

The sheet music shows a blues lick over a ii V I progression in C major. The chords are Dm7, G7, and Cmaj7. The melody consists of a bass line and a treble line. The bass line has notes at 5, 3, 6, 5, 3, 5, 4, 3, 5, 3, 2, 5, 3, 2. The treble line features a chromatic line from 5 down to 4, 3, 2, 5, 3, 2.

This one speaks for itself:

Audio Example 80

[Click here to play audio example 80](#)

A musical score for guitar. The top staff shows a treble clef and three chords: Dm7, G7, and Cmaj7. The bottom staff shows a standard guitar neck with fingerings: A string 5, D string 3, G string 4, B string 3, E string 6, and A string 5. A brace indicates the strings for the A and B strings.

"The man who has meant the most to me in recent years is Wes Montgomery. I'd heard him talked about a lot quite a while ago, and then he made his first record... He really impressed me. Since Charlie Christian, the only completely original soloist is Wes."

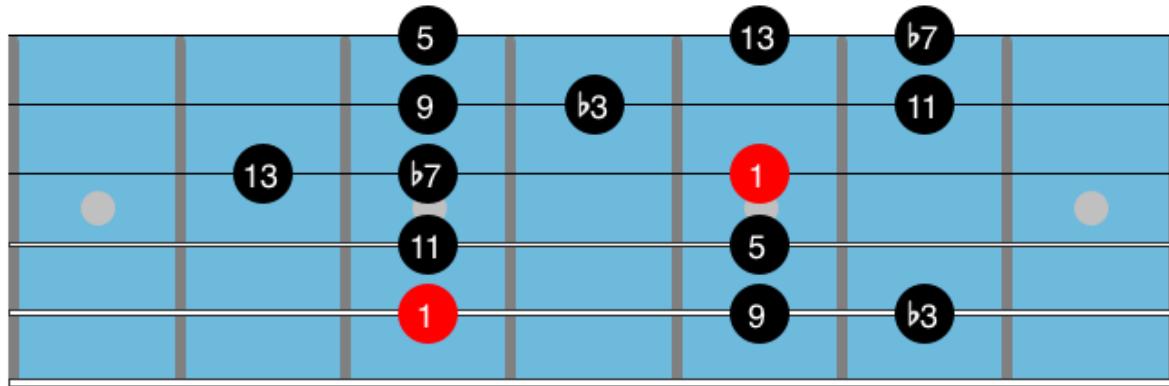
- Freddie Green

Wes Montgomery - Minor Lick

This minor lick is in the **D Dorian scale** with some added chromatics. Here is a sample D Dorian fingering to get you started if this scale is new to you:

Audio Example 81

[Click here to play audio example 81](#)



Audio Example 82

[Click here to play audio example 82](#)

Wes Montgomery - Dominant Lick

A bluesy lick over G7 with **double stops** (playing 2 notes at once).

Audio Example 83

[Click here to play audio example 83](#)

The musical notation consists of two staves. The top staff is for the treble clef, showing a G7 chord and a sixteenth-note melodic line. The bottom staff is for the bass clef, showing a G7 chord and a bass line with fingerings: 5, 2, 5, 3/4, 5, 3, 3/4, 5, 2, 5, 2, 5.

"The greatest of us all is unquestionably Wes Montgomery" - Barney Kessel

Wes Montgomery - Octave Licks

This first octave lick is a bluesy line over an A7 chord, mixing the major 3rd (C#) with the blue note (C) to get that **classic Wes sound**.

Audio Example 84

[Click here to play audio example 84](#)

The sheet music displays a treble clef and an A7 chord at the top. Below it is a guitar neck diagram with three sets of strings (T, A, B) and six frets. The fingerings for the first set of strings are 9, 9, 10. For the second set, they are 8, 5, 10. For the third set, they are 10, 11-10-8, 5, 10. The strings are labeled T, A, B from left to right.

Another approach Wes liked to use with octaves was to **run a rhythm across a ii V I phrase**, which you can hear and see in the next example.

Audio Example 85

[Click here to play audio example 85](#)

The sheet music shows a progression of chords: Am7, D7, and Gmaj7. Below the chords is a guitar neck diagram with three sets of strings (T, A, B) and six frets. The fingerings for the first set of strings are 8-10-12, 12. For the second set, they are 10-12-13, 12. For the third set, they are 11-12-14, 5. The strings are labeled T, A, B from left to right.

"Playing octaves was just a coincidence. I used to have headaches every time I played octaves, because it was extra strain, but the minute I'd quit I'd be all right. But now I don't have headaches when I play octaves." - Wes Montgomery

Wes Montgomery - Chord Licks

This first Wes chord lick uses a number of **Bb7 inversions** (including 9ths), as well as a chromatic approach chord to finish the lick in typical Wes style.

Audio Example 86

[Click here to play audio example 86](#)

The musical score consists of two staves. The top staff is for a treble clef instrument, showing a series of chords. The bottom staff is for a guitar, showing the fingerings for each chord. The chords are labeled with Roman numerals: I, VI, II, V, IV, III, II. The guitar staff also shows the strings and frets for each note.

Here is a bluesy chord lick that uses a Bdim7 chord to **create a Bb7b9 sound** over the given chord change.

Bdim7 Chord	B	D	F	Ab
	1	b3	b5	bb7
Played over Bb7	b9	3	5	b7

Audio Example 87

[Click here to play audio example 87](#)

Wes Style Blues Solo

To help you take these licks from the technical side of your practice routine to the musical, here is a sample **solo over a Bb Blues** that uses licks from this lesson in its construction.

Here is a **backing track** that you can use to practice this solo, as well as all the licks in this lesson, as you take these ideas further.

Backing Track 9

[Click here to play backing track 9](#)

And here is the solo to practice. Go slow at first, **learning each 4 bar phrase**, as you learn the entire solo build in a typical “three tier” approach that was characteristic of Wes’ playing.

Audio Example 88

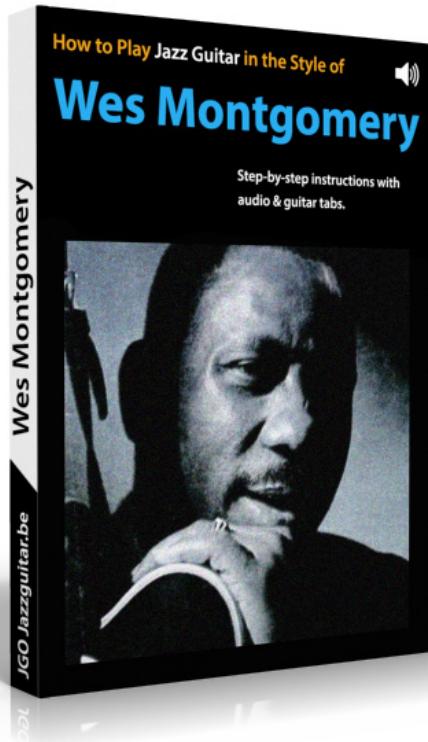
[Click here to play audio example 88](#)

The musical score consists of three staves of music for guitar, arranged vertically. The top staff shows a melodic line with various notes and rests, with chords labeled above it: B♭7, E♭7, and B♭7. The middle staff shows a harmonic progression with chords labeled below the staff: A 5 7 8 - 6 4 | 5 8 6 6 5 | 8 5 8 6 7 8 6 | 8 5 8 5 8. The bottom staff shows a harmonic progression with chords labeled below the staff: A 8 8 8 | 7 7 8 | 11 9 8 6 12 | 12 11 9 12. Fingerings are indicated on the strings throughout the score.

How to Play in the Style of Wes Montgomery

Wes Montgomery is considered by many guitar players to be the greatest jazz guitarist ever. He is also often cited as the most influential jazz guitarist since Charlie Christian and inspired countless guitarists to pick up the instrument.

Now, you too can be inspired by Wes Montgomery's playing as you learn how to play lines, octaves, chords and tunes in the style of "The Thumb": [How to Play in the Style of Wes Montgomery](#)



When you buy *How to Play in the Style of Wes Montgomery*, you get:

- 5 Chapters (196 pages) packed with essential Wes Montgomery lines, chords, octaves and theoretical concepts.
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- 158 audio examples to get these concepts in your ears and fingers.
- All examples in tab and notation for easy comprehension of the material.
- Backing tracks to help you apply this material to your own solos and comping.
- Enough studying material to keep you busy for years.
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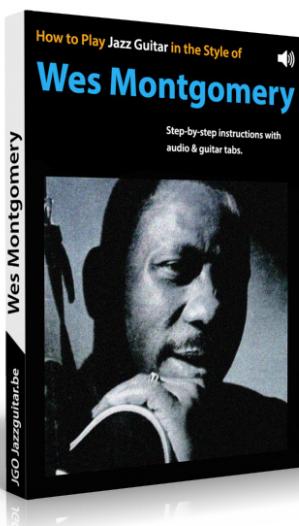
Tony



Great resource material on the the greatest Jazz guitarist in my book. Excellent examples and explanations. Not just a book on licks. Theory and application is top notch.

WELL DONE!!!!

➡ [Click Here](#) to download your copy of *How to Play Like Wes Montgomery*.



Chapter 6 - Jazz Blues

The blues originated in the USA and evolved from African, European and Latin influences. Blues had a very big influence on jazz and nowadays every jazz musician has some blues in his repertoire.

The blues is found in the solos of every great jazz guitarist, its harmony is the basis for countless comping patterns, and the blues form is a favorite of jazz composers. Because of this, studying jazz blues is essential for any guitarist exploring jazz.

Speaking of jams, jazz blues is the most commonly called type of tune in jazz jam sessions, at least the ones I've been at.

So, having a strong understanding of the progression, harmony, form, and soloing concepts of jazz blues prepares you to nail that tune at your next jam session.

Besides all of this, playing jazz blues is just plain fun.

It's a **challenging form and progression**, but one that leads to hours of enjoyment in the woodshed as you explore this popular musical form.

Check out the material in this section, it'll prepare you to jam on a jazz blues tune with confidence and authenticity the next time its called on a gig or jam session.

Blues Chord Progressions & Variations

We all know the chord progression for a typical blues, but there are so many variations that it's hard to know them all. There are many **many different sets of blues progressions**, going from the basic original blues to more modern variations like the changes played by Charlie Parker. The foundation however stays the 12 bar blues with a set of 3 chord changes.

Blues Characteristics

Before we dive into the theory behind each of the 6 jazz blues progressions in this lesson, here are some characteristics of the blues:

- Most blues chord progressions are **12 bars** long, although there are also 8, 14, 16, 24 or more bar blues changes. There are many different 12 bar blues forms though.
- The tonic chord of a blues is a **dominant 7 chord**, a fact that doesn't fit very well in traditional music theory.
- The blues is not only about chord changes and scales, but is also about a certain sound, a feeling. Responsible for that sound are the **blue notes**: a lowered 3rd note and a lowered 5th note.
- The 3 basic chords of a blues are all dominant 7 chords.

Now that you've looked at some blues background, let's take them to the fretboard in the next section.

In the audio files and written examples below you will hear and see **common comping patterns** over each of these 12-bar progressions. To keep things practical, the chord voicings on the chart are written as you would see them on a lead sheet, G7, Dm7, Cmaj7 etc.

But, as in any jazz comping situation, those chords can be **embellished** with 9ths, 13ths, 6ths, and other color tones. So, if you hear or see a G13 chord and it's written as G7, that's a common approach to comping over lead sheet jazz-blues chord changes, and it is something you can explore further.

Basic Blues

To begin, let's take a look at how the **basic blues changes** look from a chord name standpoint:

Basic Blues (aka I-IV-V Blues)			
F7			
Bb7		F7	
C7	Bb7	F7	

Let's move on to looking at these chords from a lead sheet standpoint. Notice how these changes use only three chords, the I7, IV7 and V7 chords. Because of this, they are often referred to as **I-IV-V blues chord changes**.

Listen to an **example** of these changes in the audio file below. If you already have a few 7th chords under your fingers, then try jamming along with the changes over the backing track, or on your own at first if you need some practice to get the tempo worked out.

Audio Example 89

[Click here to play audio example 89](#)

The musical score consists of three staves, each starting with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of F7 chords. The second staff contains two measures of Bb7 chords and two measures of F7 chords. The third staff contains three measures of C7 chords, followed by two measures of Bb7 chords, and then three measures of F7 chords. Below each staff, there are horizontal lines labeled I7, IV7, and V7 respectively, indicating the harmonic progression.

To help you get started with taking these chords onto the fretboard, here is a **chord study** you can learn and apply to your own playing over the basic blues changes. To keep things simple, this study is written in a basic riff style, where a short chord riff is played over each change in the progression.

Audio Example 90

[Click here to play audio example 90](#)

Musical score for F7 chord progression:

Chord Progression: F7 - B7 - E7 - A7

Hand Drumming Pattern:

T	1	1	3	1
A	1	1	1	1
B	1	1	1	1

Musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff is for treble clef instruments and includes measures for B-flat major 7th chords and F major 7th chords. The bottom staff is for bass clef instruments and includes measures for 6/6 time signatures. The lyrics "T A B" are written below the bass staff.

The musical score consists of two staves. The top staff is a treble clef staff with four measures. The first measure contains a C7 chord (C, E, G, B). The second measure contains a Bb7 chord (Bb, D, F, Ab). The third measure contains an F7 chord (F, A, C, E). The fourth measure contains an F7 chord (F, A, C, E). The bottom staff is a bass staff with four measures. The first measure contains a T8 bass note. The second measure contains an A8 bass note. The third measure contains a B8 bass note. The fourth measure contains a B8 bass note.

1930's Blues Changes

Moving on to the next blues form, you will now add a **IV7 chord in bar 2** of the blues, as well as a II7-V7 turnaround in the last four bars. Here is how those chords look in the **key of F**:

1930s Blues Changes (aka Quick Change Blues)			
F7	Bb7	F7	
Bb7		F7	
G7	C7	F7	C7

Because there is a quick move to the IV7 chord and back to the tonic in the first three bars, this chord progression is often referred to as a **quick change blues** progression.

Audio Example 91

[Click here to play audio example 91](#)

The musical staff illustrates the blues progression in F major. The chords are:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: IV7 (G7), C7, F7, C7

The first three measures are labeled "I7" under them, while the last measure is labeled "V7" under it.

Now that you have your head around these quick-change chords, here is a chord study written out over a quick-change **blues in F** progression. Start by learning the chords **on your own slowly**, then play along with the given audio, and finally take them to a backing track on your own.

Audio Example 92

[Click here to play audio example 92](#)

The image displays three staves of musical notation for guitar, arranged vertically. Each staff consists of a treble clef staff above a six-string guitar neck diagram below it. The notation is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific fingers are numbered on the strings to show the fingering for each chord. The progression follows a blues pattern: F7, Bb7, F7, Bb7, F7, G7, C7, F7, C7.

Chord Progression:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: Bb7
- Measure 5: F7
- Measure 6: G7
- Measure 7: C7
- Measure 8: F7
- Measure 9: C7

Fingering Examples:

- Measure 1:** F7 (Finger 1 on 6th string, 3rd string open)
- Measure 2:** Bb7 (Finger 1 on 6th string, 5th string open)
- Measure 3:** F7 (Finger 1 on 6th string, 3rd string open)
- Measure 4:** Bb7 (Finger 1 on 6th string, 5th string open)
- Measure 5:** F7 (Finger 1 on 6th string, 3rd string open)
- Measure 6:** G7 (Finger 10 on 6th string, Finger 10 on 5th string, Finger 10 on 4th string, 3rd string open)
- Measure 7:** C7 (Finger 10 on 6th string, Finger 10 on 5th string, Finger 10 on 4th string, Finger 8 on 3rd string)
- Measure 8:** F7 (Finger 10 on 6th string, Finger 10 on 5th string, Finger 10 on 4th string, Finger 8 on 3rd string)
- Measure 9:** C7 (Finger 10 on 6th string, Finger 10 on 5th string, Finger 10 on 4th string, Finger 8 on 3rd string)

Count Basie Blues

One of the innovations **Count Basie** brought to the blues, or at least popularized, is the use of the #IVdim7 chord in bars two and 6 of a jazz blues progression.

You will also see in the examples below that there is a iim7-V7/IV in bar 4 of the tune, as well as a **VI7b9 chord in bar 8**, both now commonly used ideas that were popularized by the Basie Band.

Here is how those changes look in the **key of F**:

Count Basie Blues Changes					
F7	Bb7	Bdim	F7	Cm7	F7
Bb7	Bdim		F7	D7b9	
Gm7	C7		F7		

Notice that the II7 chord from the previous section is now a iim7 chord, constructing a **ii-V progression** in bars 9 and 10 of the blues, another commonly used change in the modern jazz world.

Here is how those changes look on a lead sheet and sound in the audio example to give you a further look into these **fun and commonly used** blues changes.

Audio Example 93

[Click here to play audio example 93](#)

The image shows three horizontal musical staves, each consisting of five lines and four spaces. The top staff begins with a treble clef and a '4' time signature. It features six chords: F7, Bb7, B07, F7, Cm7, and F7. Below each chord is its corresponding inversion: I7, IV7, #IVdim7, I7, iim7/IV, and V7/IV. The middle staff begins with a treble clef and shows chords Bb7, B07, F7, and D7b9. The bottom staff begins with a treble clef and shows chords Gm7, C7, and F7. Below each chord is its corresponding inversion: iim7, V7, and I7.

To help you take these changes further in your studies, here is a chord study written in the Key of F that uses **Basie blues** chords Try these chords out with the audio below, and then apply them to other jazz blues jams or practice routines.

Audio Example 94

[Click here to play audio example 94](#)

The image shows three staves of musical notation for guitar, illustrating a blues progression in the Key of F. The notation includes chord symbols above the staff and fingerings (numbers 1-10) below the strings. The progression consists of four measures of F7, followed by a bar line, then four measures of Bb7, another bar line, and four measures of G7. This is followed by a section starting with D7(b9), then Bb7, G7, and F7. The final section starts with Gm7, then C7, and ends with F7. Fingerings are provided for the guitar strings (A, B, E) across all staves.

Chord progression: F7 - Bb7 - G7 - F7 - D7(b9) - Bb7 - G7 - F7 - Gm7 - C7 - F7

Fingerings (approximate):

- Measure 1: 7, 8, 8, 8, 8, 8
- Measure 2: 8, 8, 8, 8, 8, 8
- Measure 3: 7, 6, 6, 6, 6, 6
- Measure 4: 7, 6, 6, 6, 6, 6
- Measure 5: 8, 8, 8, 8
- Measure 6: 10, 10, 10, 10
- Measure 7: 7, 6, 6, 6, 6, 6
- Measure 8: 7, 6, 6, 6, 6, 6
- Measure 9: 8, 8, 8, 8
- Measure 10: 10, 10, 10, 10
- Measure 11: 8, 8, 8, 8
- Measure 12: 10, 10, 10, 10
- Measure 13: 8, 8, 8, 8
- Measure 14: 9, 8, 8, 8
- Measure 15: 8, 8, 8, 8
- Measure 16: 8, 8, 8, 8

Bebop Blues

Getting into the bebop era with these changes, you will notice a ii-V of the iim7 chord in bar 8, as well as a **iii-VI-ii-V progression** in the last bar of the tune, which showcases the bebopper's love of ii-V's and fast moving changes.

Here is how the **bebop blues** changes look in the key of F:

Bebop Blues Changes					
F7	Bb7	F7	Cm7	F7	
Bb7	Bdim	F7	Am7b5	D7b9	
Gm7	C7	Am7	D7	Gm7	C7

To get these changes into your ears, here is an audio example and lead sheet for the bebop blues that you can check out, and use to **begin practicing** these important blues changes.

Audio Example 95

[Click here to play audio example 95](#)

The lead sheet shows the following chords and labels:

- Staff 1: F7, Bb7, F7, Cm7, F7
- Staff 2: IV7, #IVdim7, I7, iim7b5/ii, V7b9/ii
- Staff 3: iim7, V7, iiim7, VI7b9, iim7, V7

You can also learn the following **chord study** in order to begin applying these bebop blues changes to your studies:

Audio Example 96

[Click here to play audio example 96](#)

The image displays three staves of musical notation for a guitar chord study. The notation includes chord symbols above the staff and fingerings below the staff.

- Top Staff:** Chords F7, Bb7, F7, Cm7, F7. Fingerings: 5, 4, 3; 6, 7, 10; 5, 4, 3; 8, 7, 6.
- Middle Staff:** Chords Bb7, Bb7, F7, Am7(b5), D7(b9). Fingerings: 8, 7, 6; 6, 7, 6, 3, 4, 4; 5, 4, 3; 8, 7, 6.
- Bottom Staff:** Chords Gm7, C7, Am7, D7(b9), Gm7, C7. Fingerings: 10, 8; 10, 9, 8; 7, 5, 4, 3; 5, 3, 2.

Tritone Substitution Blues

You can also apply tritone substitutions to various bars in the jazz blues progression, as you can see in the following examples:

- **Bar 6:** the Bb7 is replaced with a tritone ii-V (Bm7-E7).
- **Bar 6 and 7:** there are four descending 7th chords in bars 7 and 8, with the E7 and Eb7 being used to connect F7 and D7b9 chromatically.
- **Bar 10:** there is a tritone approach chord added to the Am7, Bb7 in place of E7 (the V7 of Am7).

Tritone Sub Blues					
F7	Bb7		F7	Cm7	F7
Bb7	Bm7	E7	F7	Eb7	D7b9
Gm7	C7	Bb7	Am7	D7	Gm7

To get this chord substitution under your fingers and into your ears, here is a lead sheet and audio example for the **Blues in F** using the tritone subs and chromatic 7th chords mentioned above.

Audio Example 97

[Click here to play audio example 97](#)

Next is a one-chorus chord study you can learn to take these changes directly to your playing in a **jazz blues context**.

To help hear the effect the tritone subs have on a blues progression, try playing the previous bebop blues changes once, the chord study if you can, followed by this chord study. Often times **hearing the difference** between chord progressions will be the key element when learning a new jazz blues chord progression.

Audio Example 98

[Click here to play audio example 98](#)

The image displays three staves of musical notation. The top staff shows a sequence of chords: F7, B♭7, F7, Cm7, and F7. The middle staff shows a sequence of bass notes: 8, 8, 6, 6, 8, 8, 8, 8. The bottom staff shows a sequence of chords: B♭7, Bm7, E7, F7, E7, Eb7, and D7. The notation uses Roman numerals and bass clef.

Chord Progressions:

- Top Staff: F7, B♭7, F7, Cm7, F7
- Middle Staff: 8, 8, 6, 6, 8, 8, 8, 8
- Bottom Staff: B♭7, Bm7, E7, F7, E7, Eb7, D7

Bass Notes:

- Top Staff: 8, 8, 6, 6, 8, 8, 8, 8
- Middle Staff: 6, 6, 7, 6, 8, 7, 6, 5
- Bottom Staff: 10, 10, 10, 8, 8, 7, 5, 6, 5

Bird Blues

The last blues progression we'll look into is named after [Charlie Parker](#), called Bird blues, and is found in one of most famous compositions **Blues for Alice**.

Reflecting the bebop love of ii-V's, this progression is full of various ii-V progressions in a number of different keys.

A Bird blues starts and ends with an Fmaj7 chord, which is odd for a blues progression.

Here is how those changes look in the **key of F**:

Bird Blues Changes						
Fmaj7	Em7b5	A7b9	Dm7	G7	Cm7	F7
Bb7	Bbm7	Eb7	Am7	D7	Abm7	Db7
Gm7	C7		F	D7	Gm7	C7

To get these changes into your ears, and understand how they look on paper, here is an audio example and lead sheet for **Bird Blues in F**.

Audio Example 99

[Click here to play audio example 99](#)

The lead sheet consists of three staves of music in common time (indicated by the '4' in the top left corner of each staff). The first staff starts with **Fmaj7**, followed by **E^bm7(b5)**, **A^b7(b9)**, **Dm7**, **G7**, **Cm7**, and **F7**. The lyrics below these chords are: **IImaj7**, **iim7b5**, **V7b9** of **iiim7/IV**, **VI7/IV**, **iim7/IV**, and **V7/IV**. The second staff starts with **B^b7**, followed by **B^bm7**, **E^b7**, **Am7**, **D7**, **Abm7**, and **D^b7**. The lyrics below these chords are: **IV7**, **ivm7**, **bVII7**, **iiim7**, **VI7**, **biim7**, and **bVI7**. The third staff starts with **Gm7**, followed by **C7**, **Fmaj7**, **D7(b9)**, **Gm7**, and **C7**. The lyrics below these chords are: **iim7**, **V7**, **Imaj7**, **VI7b9**, **iim7**, and **V7**.

Here is a chord study written out over a **Bird blues in F** that you can use to get these changes under your fingers:

Audio Example 100

[Click here to play audio example 100](#)

The image displays three staves of musical notation for guitar, specifically for a "Bird blues in F" study. Each staff consists of a treble clef staff above a six-string guitar neck diagram.

Staff 1 (Top): Contains chords Fmaj7, Em7(b5), A7(b9), Dm7, G7, Cm7, and F7. The guitar neck shows fingerings: 10, 9, 8, 8; 10, 10, 9; 8, 8, 8, 7.

Staff 2 (Middle): Contains chords Bb7, Bbm7, Eb7, Am7, D7, Abm7, and Db7. The guitar neck shows fingerings: 6, 6; 5, 5; 5, 5; 4, 4, 3, 3.

Staff 3 (Bottom): Contains chords Gm7, C7, Fmaj7, D7(b9), Gm7, and C7. The guitar neck shows fingerings: 3, 3; 3, 3; 3, 4; 6, 5.

Jazz Blues - Comping Exercise for a Blues in G

The next comping study adds some more variation and embellishments to your blues comping.

Audio Example 101

[Click here to play audio example 101](#)

Chords and Fingerings:

- Top Staff: G¹³, C⁹, G¹³, D⁹
- Bottom Staff: 5-5-5-5, 3-3-3; 3-3-3, 2-2-2; 5-3; 5-4-5-4
- Second Section Chords: C⁹, C^{#107}, G¹³, F⁷⁽⁹⁾, E⁷⁽⁹⁾, G¹⁰⁷
- Second Section Bass Line: 3-3, 2-3, 2-3, 5-4-9, 8-7, 8-6

Am^9 G^{13}/F Bb^{13} A^{13} Ab^{13}

9

Piano chords: Am^9 , G^{13}/F , Bb^{13} , A^{13} , Ab^{13} .
Guitar tablature (bottom staff):
 - Measure 9: 7, 5, 5 | 8, 9, 9 | 7, 9 | 8, 9 | 6, 8 | 7, 5 | 4, 6 | 3, 5
 - Measure 10: 5, 5 | 10, 10 | 10 | 9, 6 | 8 | 5, 5 | 4, 4 | 3, 3
 - Measure 11: 5, 5 | 10, 10 | 10 | 9, 6 | 8 | 5, 5 | 4, 4 | 3, 3
 - Measure 12: 5, 5 | 10, 10 | 10 | 9, 6 | 8 | 5, 5 | 4, 4 | 3, 3

 G^{13} C^9 $C\#^{07}$ G^{13} $F\#^{13} \quad G^{13} \quad B^{07}$

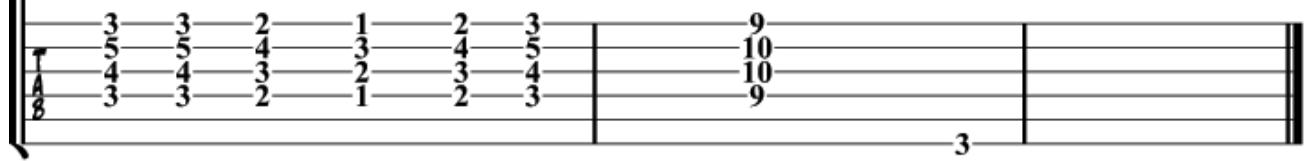
13

Piano chords: G^{13} , C^9 , $C\#^{07}$, G^{13} , $F\#^{13}$, G^{13} , B^{07} .
Guitar tablature (bottom staff):
 - Measure 13: 5, 5 | 8, 8 | 8, 8 | 5, 5 | 5, 5 | 3, 3 | 5, 4 | 3, 3 | 6, 7
 - Measure 14: 4, 3 | 7, 7 | 6, 6 | 4, 4 | 4, 4 | 3, 3 | 4, 3 | 2, 3 | 7, 6
 - Measure 15: 5, 5 | 8, 8 | 8, 8 | 5, 5 | 5, 5 | 3, 3 | 5, 4 | 3, 3 | 6, 7
 - Measure 16: 4, 3 | 7, 7 | 6, 6 | 4, 4 | 4, 4 | 3, 3 | 4, 3 | 2, 3 | 7, 6

 C^{13} $C\#^{07}$ G^9/D $G\flat^9/D\flat$ F^9/C E^9

17

Piano chords: C^{13} , $C\#^{07}$, G^9/D , $G\flat^9/D\flat$, F^9/C , E^9 .
Guitar tablature (bottom staff):
 - Measure 17: 8, 8 | 10, 10 | 9, 9 | 8, 8 | 7, 7
 - Measure 18: 8, 8 | 9, 9 | 6, 6 | 8, 8 | 5, 5
 - Measure 19: 10, 10 | 10, 10 | 9, 9 | 9, 9 | 8, 8 | 7, 7
 - Measure 20: 10, 10 | 10, 10 | 9, 9 | 9, 9 | 8, 8 | 7, 7 | 6, 6

Am⁷ E⁰⁷ Am⁷ Am⁹ D⁹G¹³ B_b¹³A¹³Ab¹³G¹³B_b¹³A¹³Ab¹³G¹³B_b¹³A¹³Ab¹³G¹³G_b¹³F¹³F#¹³G¹³G⁹⁽⁴¹¹⁾

Here's a backing track you can use to practice:

Backing Track 10

[Click here to play backing track 10](#)

The chords are pretty straightforward, some remarks though:

- Bar 5-6: there's some contrary motion going on here. The bass goes from c to c# (upward motion), while the d of C9 goes to the c# (downward motion) of C#°7. Contrary motion in voice leading sounds nice.
- Bar 8: B°7 is the same chord as E7(b9), so the voice leading goes from #9 to b9 to the 5 of Am7.
- Bar 10: Sus chords are a nice way to delay and bring extra motion to dominant chords.
- Bar 11: G13/F is the 3rd inversion of G13, a very useful voicing.
- Bar 11-12: the first 3 chords are on the beat, while the last 2 chords are off the beat. This brings a feeling of forward motion to the comping.
- Bar 14: this is a common Em7b5 voicing (=C9), followed by a E°7 (=C#°7).
- Bar 16: some chromatic slides going on here.
- Bar 21-22: a Wes Montgomery style chord lick.
- Bar 25: the turnaround is repeated twice as a coda.
- Bar 30: the bass note g is played by tapping the note on the fret board with the index finger of the right hand.

➡ To learn how to comp over a jazz blues, check out our eBooks [Introduction to Jazz Blues Guitar Volume 1 & 2](#)

Jazz Blues - Wes Montgomery Blues Solo

Next you will learn to play a jazz guitar solo in the style of Wes Montgomery. The solo is over a **jazz blues in F** and is full of classic Wes licks and ideas that you can apply to your own playing.

Here's the video:



Audio only:

Audio Example 102

[Click here to play audio example 102](#)

The music notation and backing track:

Backing Track 11

[Click here to play backing track 11](#)

The musical score consists of three staves, each with a treble clef and a key signature of one flat (F#). The top staff is for the piano, showing chords and bass notes. The middle staff is for the guitar, with fingerings indicated above the strings. The bottom staff is also for the guitar, with fingerings indicated below the strings.

Measure 1: F7, Bb7, F7. Chords: T 10-9-11, A 8-8, B 6-7. Fingerings: T 10, A 8, B 7.

Measure 2: Bb7. Chords: T 8-8, A 7-6, B 10-11. Fingerings: T 8, A 7, B 6.

Measure 3: F7. Chords: T 9-11-10-11-9-10, A 8-10, B 10-10. Fingerings: T 9, A 10, B 10.

Measure 4: F7. Chords: T 11-11-10-10, A 10-10, B 8-10. Fingerings: T 11, A 10, B 8.

Measure 5: Bb7. Chords: T 9-11-13, A 12-11-9-11-9-11-9, B 10-8. Fingerings: T 9, A 13, B 10.

Measure 6: F7. Chords: T 10-8, A 10-8, B 10-9. Fingerings: T 10, A 8, B 9.

Measure 7: Am7, D7(b9). Chords: T 5-5, A 5-4, B 5-4. Fingerings: T 5, A 4, B 4.

Measure 8: Gm7. Chords: T 3-3, A 5-4, B 5-3. Fingerings: T 3, A 3, B 3.

Measure 9: C7(b9). Chords: T 5-3-5-6, A 2-5, B 5-3-6. Fingerings: T 5, A 3, B 5.

Measure 10: F7. Chords: T 3-8, A 5-6, B 5-5. Fingerings: T 3, A 8, B 5.

Measure 11: D7. Chords: T 5-6, A 5-5, B 5-5. Fingerings: T 5, A 6, B 5.

Measure 12: Gm7. Chords: T 5-8-7, A 6-5, B 8-6. Fingerings: T 5, A 8, B 6.

Measure 13: C13. Chords: T 5-6-5, A 8-6, B 8-6. Fingerings: T 5, A 6, B 6.

F¹³ **B♭7** **F7** **F7_{ALT.}**

T 8 A 10 B 8

8-10 8-10 8-10-13-10

10-10 8-8

9-7 10-9-7

B♭9 **F9** **Am7** **D7**flat**9**

T 6 A 8 B 6

6-8-6-8 6-8-11-8 8-8

5-6-5 8-7 8-7-5

Gm7 **C7_{ALT.}** **F7** **D7** **Gm7** **C7**

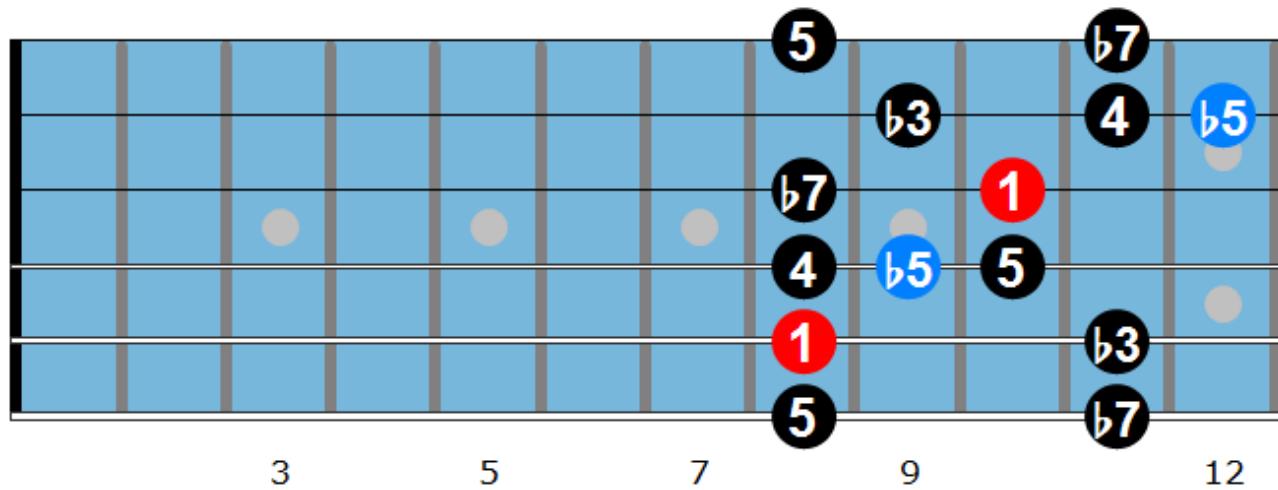
T 8 A 4 B 5

8-4-5-7-8-5 7-6-9-7-6-6-5-8

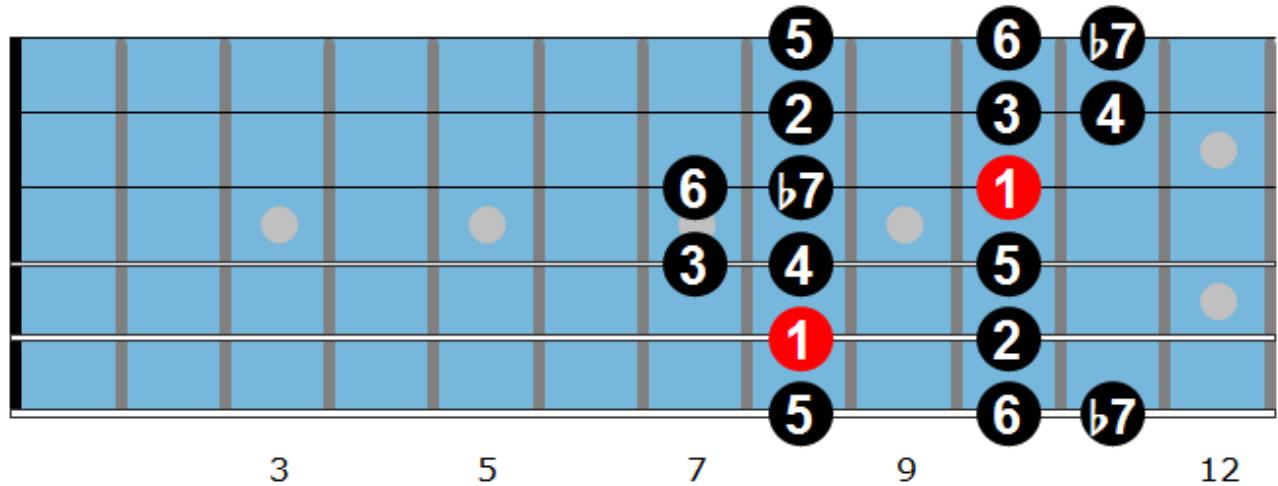
7-5-5-5

The first 8 bars use the F minor pentatonic scale, mixed with the major 3rd (bar 3). Mixing b3 and 3 is often used by jazz musicians to create a bluesy sound. One way to do this is mixing the F minor blues scale with the F Mixolydian scale. The **blue colored notes** in the F minor blues scale are “blue notes” (used in bar 6).

F Minor Blues Scale

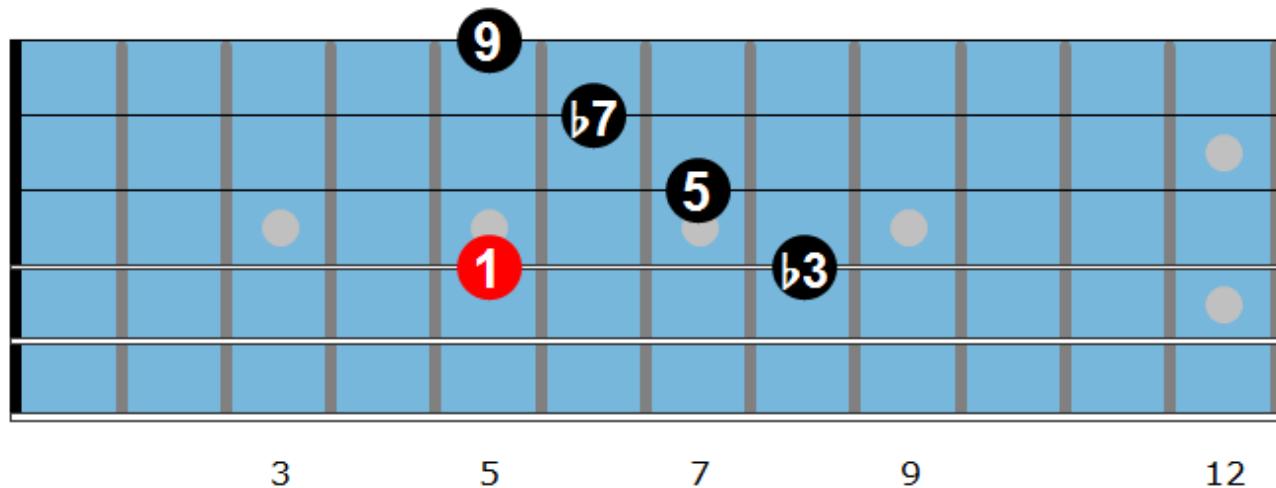


F Mixolydian Scale



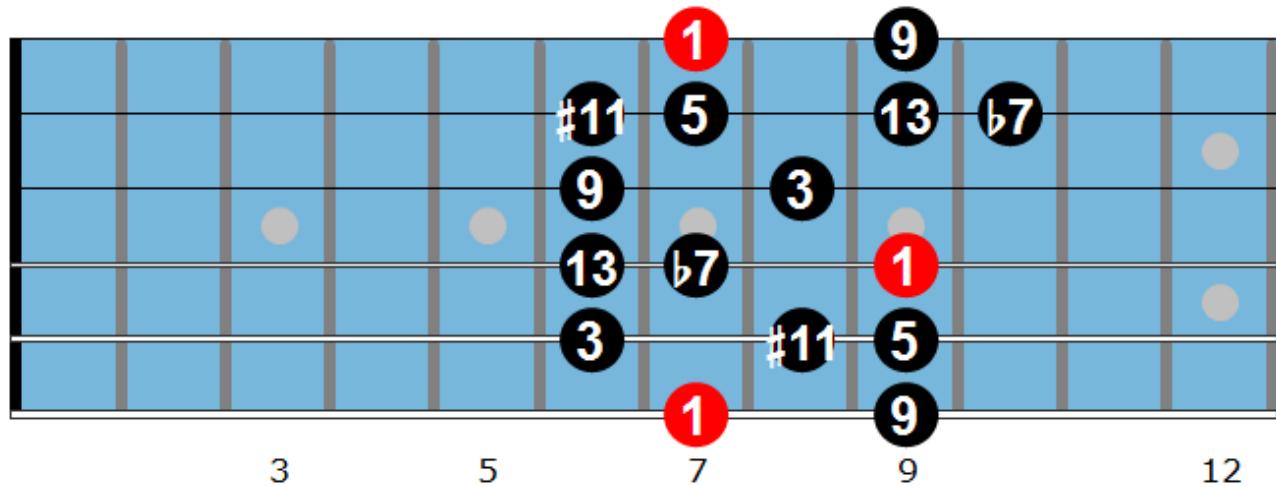
In bar 12, a Gm9 arpeggio is used. You could also use a Bbmaj7 arpeggio to achieve the same sound:

G Minor 9 Arpeggio



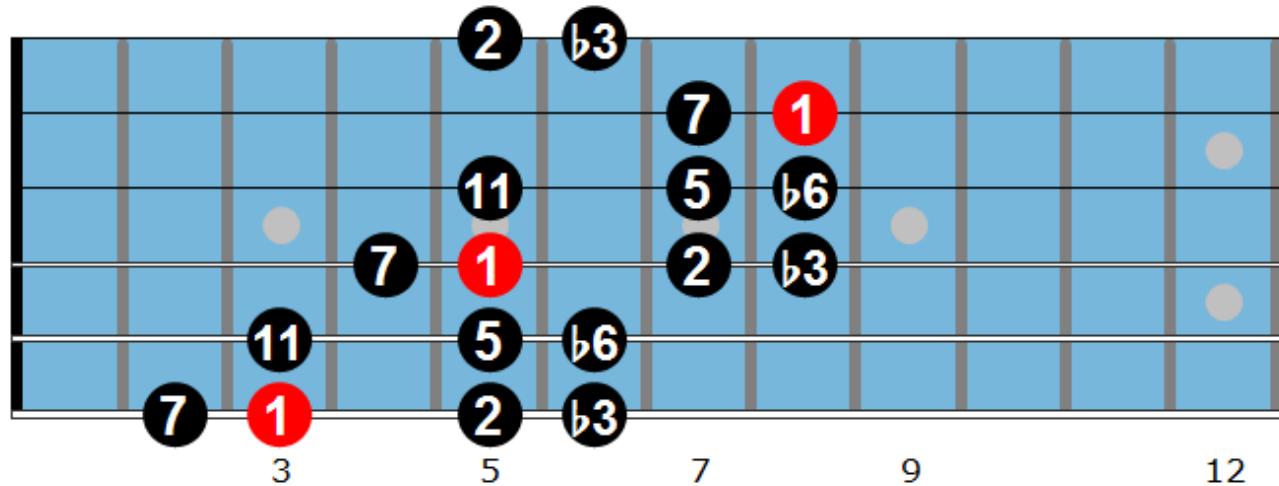
Bar 16 uses the B Lydian Dominant scale (= F Altered scale). B7 is the tritone substitute of F7 and creates an altered sound over F.

B Lydian Dominant Scale



The classic lick in bar 20 uses the G Harmonic Minor scale over D7, creating a 7b9 sound:

G Harmonic Minor Scale



- ➡ If you want to learn more about how to apply Wes Montgomery's style to your own playing, check out our ebook [How to Play in the Style of Wes Montgomery](#)

Jazz Blues - Kenny Burrell Minor Blues Solo

In this section you'll be playing a Kenny Burrell inspired solo over a **minor blues**. The blues forms we looked at until now are all of the major kind. As the name implies, minor blues forms are in the minor key and have a different chord progression compared to the major blues. The details of the minor blues are beyond the scope of this eBook. To learn all the fine details of the minor blues, check out our eBook [Introduction to Jazz Blues Guitar Volume 2](#).

One of the albums that many guitarists check out when first exploring the jazz genre is Kenny Burrell's *Midnight Blue* record. As well, since it was covered by **Stevie Ray Vaughan**, a lot of players are drawn to the classic tune "Chitlins Con Carne."

When learning **how to play in the style of Kenny Burrell**, especially like a tune such as Chitlins, one of the key elements to explore is mixing chords and single-lines during each phrase of an improvised chorus, which you can hear during the melody section of Chitlins especially.

To help you get that cool-sounding Kenny Burrell chord/single-note sound in your jazz guitar soloing ideas, this lesson will explore a sample solo written out of an **A minor blues chord progression** that is inspired by Kenny's playing on *Midnight Blue* and "Chitlins Con Carne."

The single notes in the solo are all based on the **A minor blues scale**, and the chords used are typical, three-note shapes that many jazz guitarists use in this type of soloing/comping situation, including Kenny.

So, grab your axe and let's dig into some smooth sounding cool jazz in the style of Kenny Burrell.

Kenny Burrell Minor Blues Backing Track

Here is a short backing track that you can use to practice the solo in this lesson, as well as work on improvising over the minor blues chord progression in the woodshed.

Backing Track 12

[Click here to play backing track 12](#)

Practicing This Solo

Learning a solo from memory is a great way to digest the material in that improvisation, but there are also other exercises that you can use to continue your study of this material. Here are **3 ways** that you can continue your study of this Kenny Burrell Minor Blues Solo:

1. Play the solo with a backing track over the first chorus. During the second chorus you improvise the single lines but keep the chords as is. Continue this alteration throughout the backing track.
2. Write out your own Kenny Burrell inspired solo over an A minor blues progression, using the blues scale for the single notes, and small, three-note chords for the comping sections of the solo.
3. Practice singing an improvised single-line where you see the single-notes in the solo above, then comp the chords on the guitar where they land. This is a great way to connect your ears and voice to your fretboard while working on a minor blues at the same time.

Audio Example 103

[Click here to play audio example 103](#)

Am⁷ **A⁷ALT.**

Dm⁷ **Am⁷**

Bm^{7(b5)} **E⁷ALT.** **Am⁷** **E⁷ALT.**

Jazz Blues - Joe Pass

Here is another example of a jazz blues solo (over a blues in G), this time in the style of Joe Pass. In this example he mixes the minor and major pentatonic scales.

Audio Example 104

[Click here to play audio example 104](#)

The musical score consists of two staves of sheet music. The top staff is for a melodic instrument like a guitar or flute, and the bottom staff is for a harmonic instrument like a piano or organ. The music is in 4/4 time. The first section starts with a G7 chord. The melody features eighth-note patterns and sixteenth-note runs. The harmonic progression includes a C7 chord, followed by a G7 chord, then a Bm7 chord, and finally an E7 chord. The harmonic staff shows various chords being played, such as 8-8, 10, 12, 9, 7, 6-7, and 10. Measure numbers 1 through 12 are indicated below the harmonic staff.

The image shows two staves of guitar sheet music. The top staff is for lead guitar, featuring a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '4'). It includes five measures of chords: Am7, D7, G7, E7, and Am7, followed by a repeat sign. The bottom staff is for rhythm guitar, showing a bass clef and a time signature of half time (indicated by a '2'). It provides a harmonic foundation with chords D7, G7, E7, and D7. Fret numbers are indicated above the strings for specific notes.

8

Am⁷ D⁷ G⁷ E⁷ Am⁷ D⁷

12-13 10 12 | 10 12-13 10 12 | 12 9 12 | 12 6 8 6 7 5 8 | 5 6 5 8 5 8 8 5

G⁷

12

5

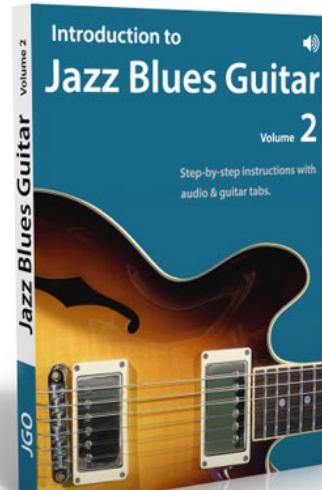
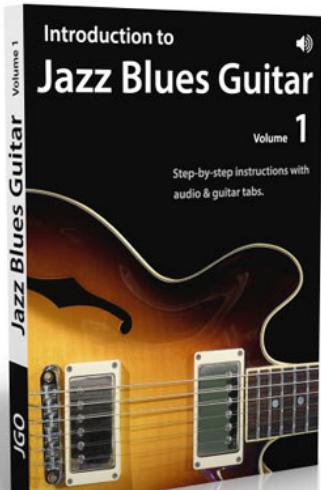
Backing Track 13

[Click here to play backing track 13](#)

Introduction to Jazz Blues Guitar Volume 1 & 2

With the Jazz Blues Guitar Volume 1 and 2 eBooks, you get everything you need to take you from day 1 of jazz blues study all the way to an advanced level of performance.

If you want to take your jazz blues comping and soloing to the next level, or just raise your overall jazz guitar game, then these two eBooks are just what you need: [Introduction to Jazz Blues Guitar Volume 1 & 2](#).



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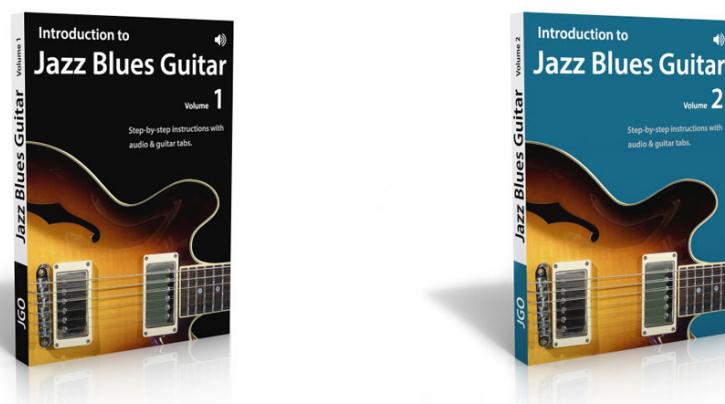
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- Much more...

jack fairbanks



Anyone familiar with the present cost of guitar lessons will appreciate the wide swath of coverage offered in these two volumes. The material offers vast time-saving techniques for learning. Pick up the important stuff, like which notes to leave out of extended chords, why arpeggios are so important for learning the fretboard, etc. etc. Well worth the price of admission, and presented clearly, with few ambiguities. You need only the most basic knowledge of theory to really capitalize on the progression from simple ideas to fairly esoteric nuance. Highly recommended !

[Click Here](#) to download your copy of *Introduction to Jazz Blues Guitar*.



Appendix

The Roman Numeral System

When talking about chord function in jazz we use Roman Numerals to label each chord in a given key. We do this to differentiate chord numbers from scale numbers (which are written with Arabic numerals such as 1, 2 and 3).

The symbols used are from I to VII. Here is an how all of the Roman Numerals for the chords in a major scale would be written:

C Major Diatonic Chords	Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
Roman Notation	Imaj7	iim7	iiim7	IVmaj7	V7	vim7	viim7b5

- **Capital Roman Numerals** (Imaj7, IVmaj7, V7): are used to indicate Major and Dominant chords.
- **Small Roman Numerals** (iim7, iiim7, vim7, viim7b5): are used to indicate Minor and Diminished/Half-Diminished chords.

The good thing about the Roman numeral system is that we can talk and write about chord progressions, **regardless of any key**. We can talk for example about a I vi ii V:

Roman Numerals	Imaj7	vim7	iim7	V7
In C Major	Cmaj7	Am7	Dm7	G7
In G Major	Gmaj7	Em7	Am7	D7

If the chord appears **outside of the basic key center** (a tritone substitution for example) b's and #'s are used to indicate these chords.

Here is how a tritone sub 2 5 chord progression would look like in Roman Numerals:

In C Major	Dm7	Db7	Cmaj7
Roman Notation	iim7	bII7	I maj7

➡ [Click here to return to Your First Jazz Progression](#)

Further Resources

► **The Jazz Guitar Online Forum:** the JGO forum is the place where you can get your jazz guitar related questions answered and engage in friendly discussion. At the time of writing there are 50,565 members, with over 622,000 replies.

[Click here to become a member!](#)

The screenshot shows the homepage of the JazzGuitarOnline forum. At the top, there's a navigation bar with links for HOME, eSTORE, BLOG, LESSONS, and FREE eBook. Below the navigation is a search bar and a login area. The main content area is titled "Welcome to the Jazz Guitar Forum!" and includes a registration call-to-action: "Registration is fast, simple and free. Click here to join us today!". The page displays two columns of forum threads. The left column is titled "Hangout" and the right column is titled "The Jazz Guitar Forum". Each thread includes a thumbnail, the title, a brief description, the last post, and the posting user. At the bottom of the page, there are sections for "Mark Forums Read", "What's Going On?", and "Get in Touch". The "What's Going On?" section shows statistics: 50,565 Forum Members, 32,695 Open Threads, and 622,186 Written Replies. The "Get in Touch" section includes links for Contact Us, JazzGuitarOnline eBooks, How To Get A Jazz Guitar Tone?, Privacy Policy, and social media links for Facebook, Twitter, YouTube, and Google+. The footer contains a copyright notice: "Copyright © 2017 - JazzGuitarOnline - All rights reserved."

➡ **The Jazz Guitar Blog:** the JGO blog is the place where we publish our new lessons (usually on a weekly basis).

Here's a **top 15** of the most popular posts:

1. [Popular Jazz Guitars](#)
2. [Popular Jazz Guitar Amps](#)
3. [Playing Chord Melody Jazz Guitar](#)
4. [Bluesy Melody: Full Count \(Chuck D'Aloia\)](#)
5. [5 Jazzy Pentatonic Scale Patterns](#)
6. [Georgia on my Mind Guitar Chords](#)
7. [Summertime Guitar Chord Study](#)
8. [Misty Comping Study](#)
9. [5 Essential ii V I Jazz Guitar Licks](#)
10. [Shell Jazz Guitar Chords \(For Beginners\)](#)
11. [Take The A Train Chord Study](#)
12. [Gypsy Jazz Guitar - Rhythm & Chord Progressions](#)
13. [Gypsy Jazz Guitar - Introduction to Arpeggios & Picking](#)
14. [Chord Melody Made Easy](#)
15. [Misty Arpeggio Study](#)

- ➡ **The Jazz Guitar eBook Store:** the JGO eBook Store is the place where you'll find all our eBooks in one place.

[Click here to visit the eBook Store...](#)

Here's a list with all our eBooks:

1. [Introduction to Jazz Blues Guitar Volume 1](#)
2. [Introduction to Jazz Blues Guitar Volume 2](#)
3. [The Easy Guide to Jazz Guitar Arpeggios](#)
4. [The Easy Guide to Jazz Guitar Chords](#)
5. [The Easy Guide to Chord Melody](#)
6. [How to Play in the Style of Wes Montgomery](#)
7. [How to Play in the Style of Charlie Christian](#)
8. [Anatomy of a Lick - Essential Jazz Guitar Lines](#)
9. [30 Days to Better Jazz Guitar](#)
10. [The Jazz Guitar Practice Guide](#)
11. [Modern Time - Guide to Jazz Guitar Rhythm](#)
12. [Jazz Guitar Premium Volume 1 \(10 Lessons\)](#)
13. [Jazz Guitar Premium Volume 2 \(10 Lessons\)](#)



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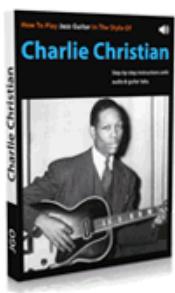
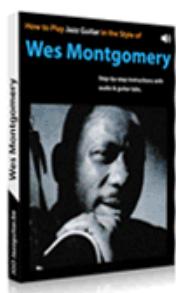
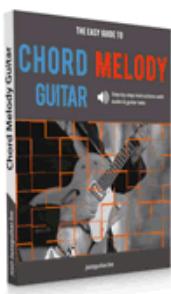
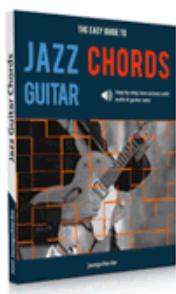
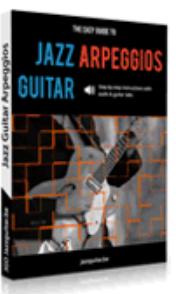
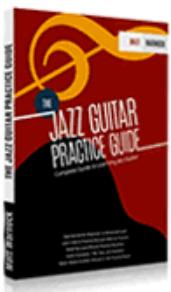
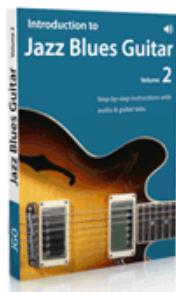
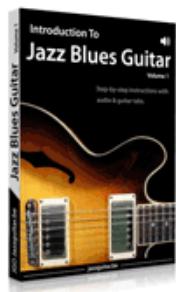


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