

# Tom Guetam

#### by Don Mock

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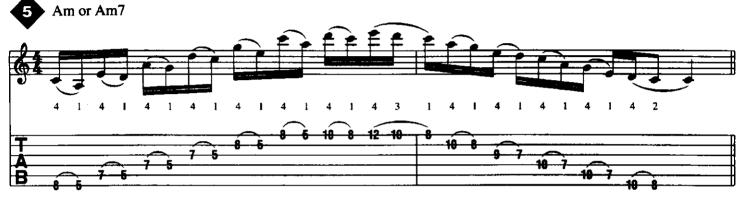


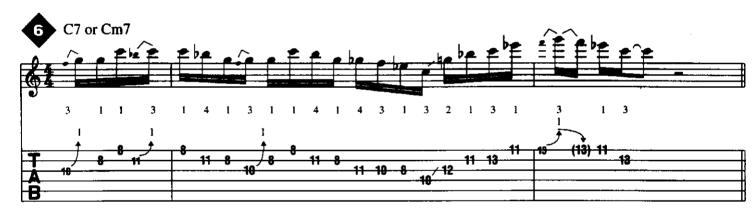
### **ROCK-BLUES**

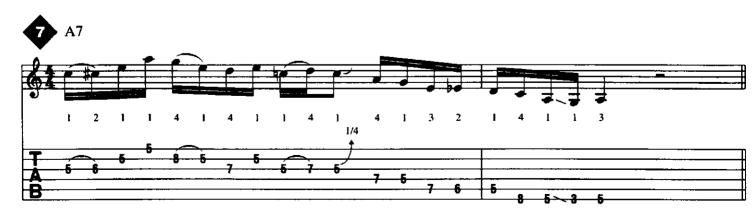




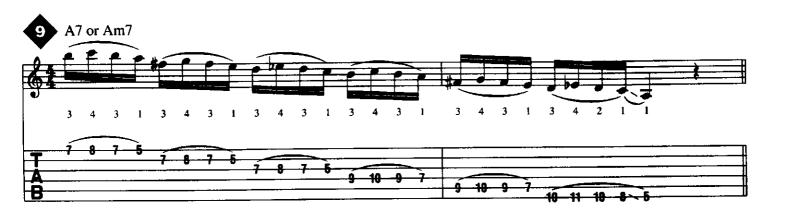
I use my fourth finger, instead of third, to get more snap in the pull-offs.











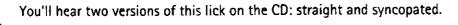




#### COUNTRY

Notice that moving any good country lick up a minor 3rd (three frets) should give you a good blues lick, and vice versa.







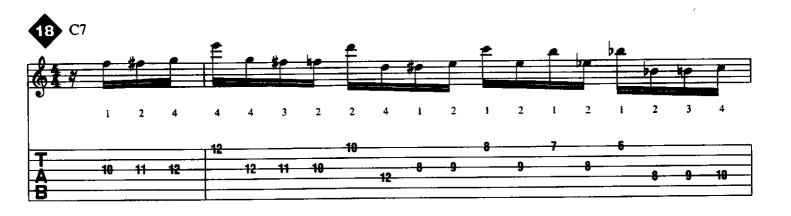








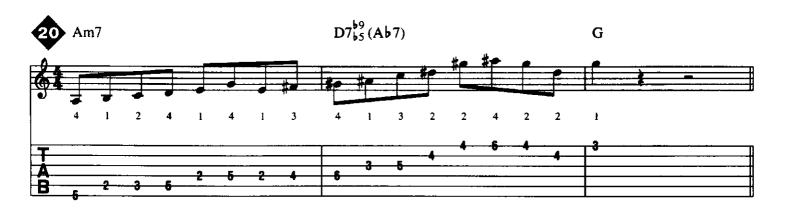


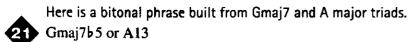




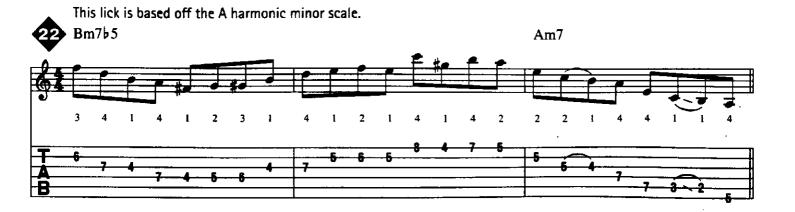
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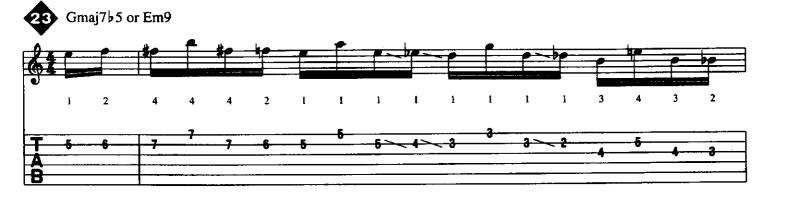




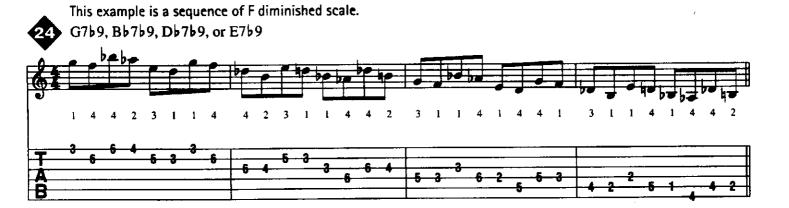










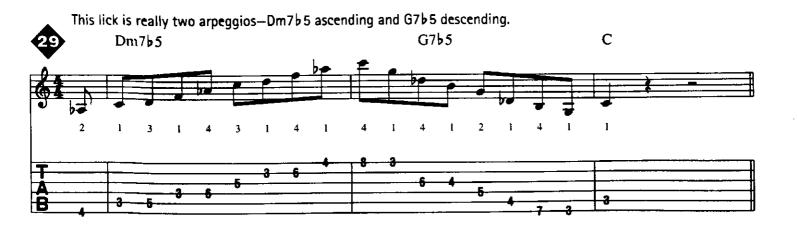


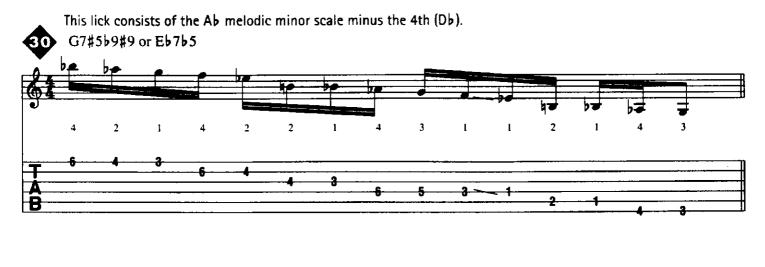


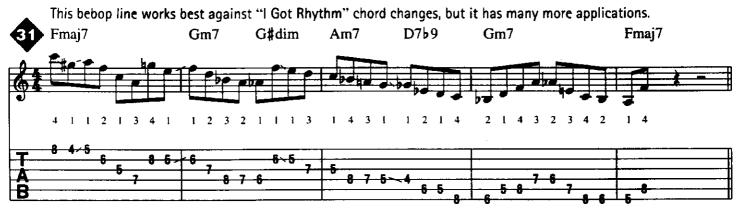


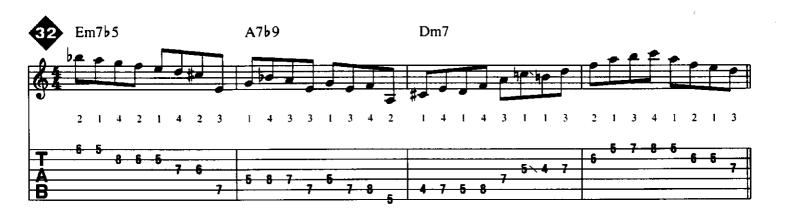


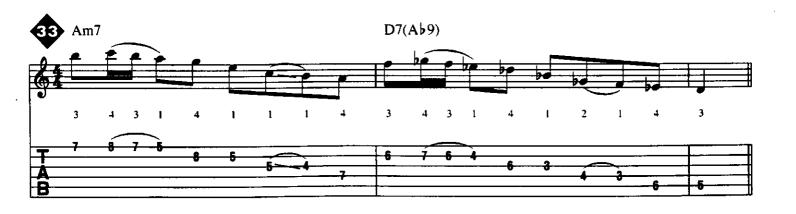


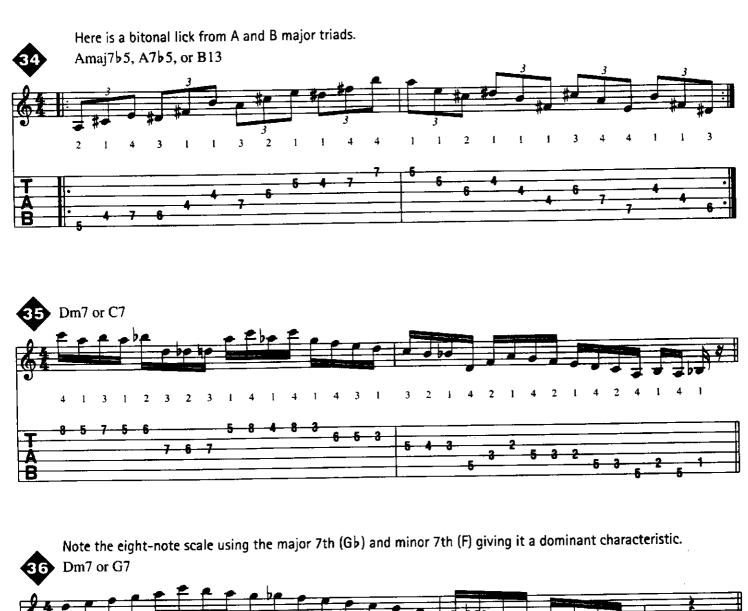








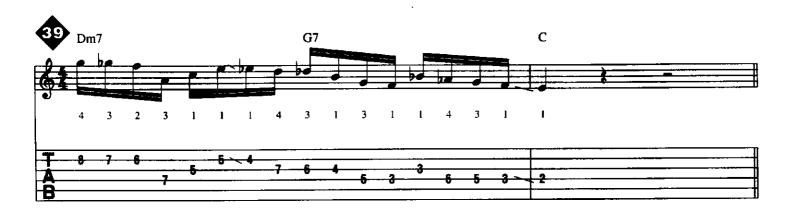


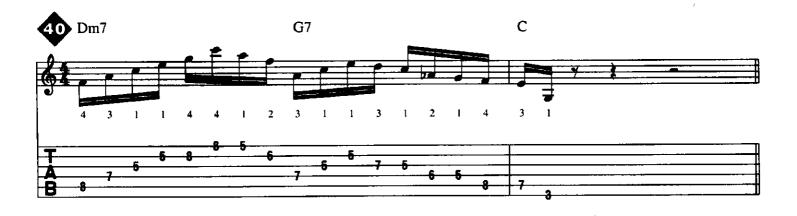


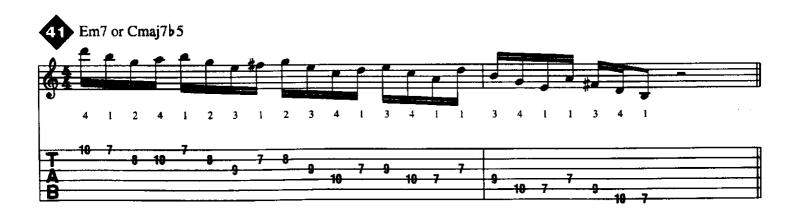






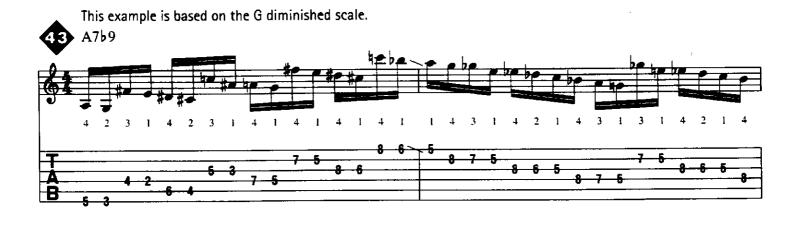






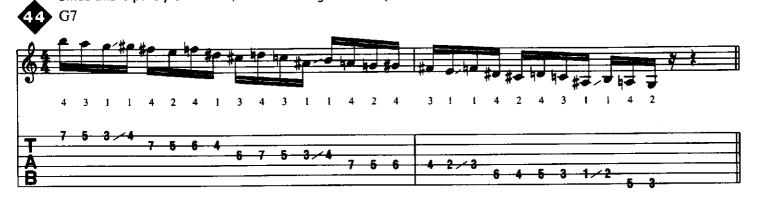




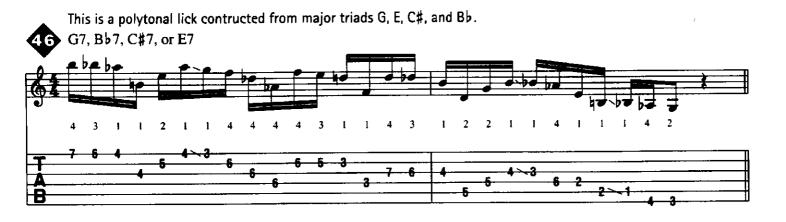




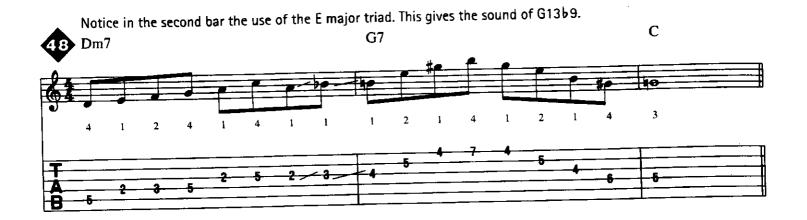
This lick consists of groups of three whole steps moving down in minor 3rds. Since this is purely chromatic, it will work against many chords.













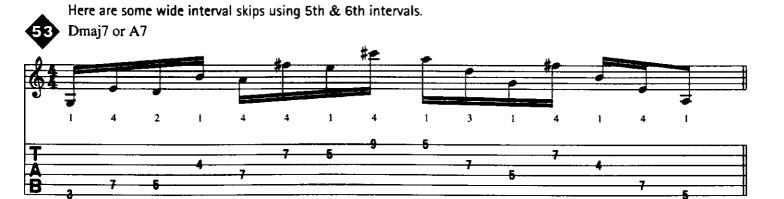


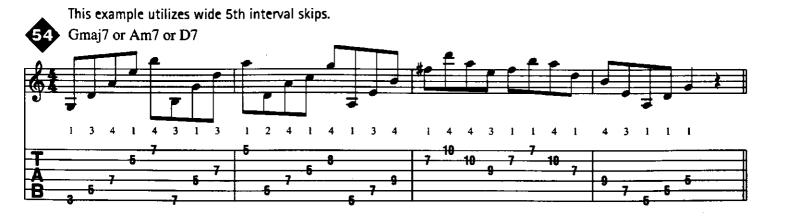
#### MODERN

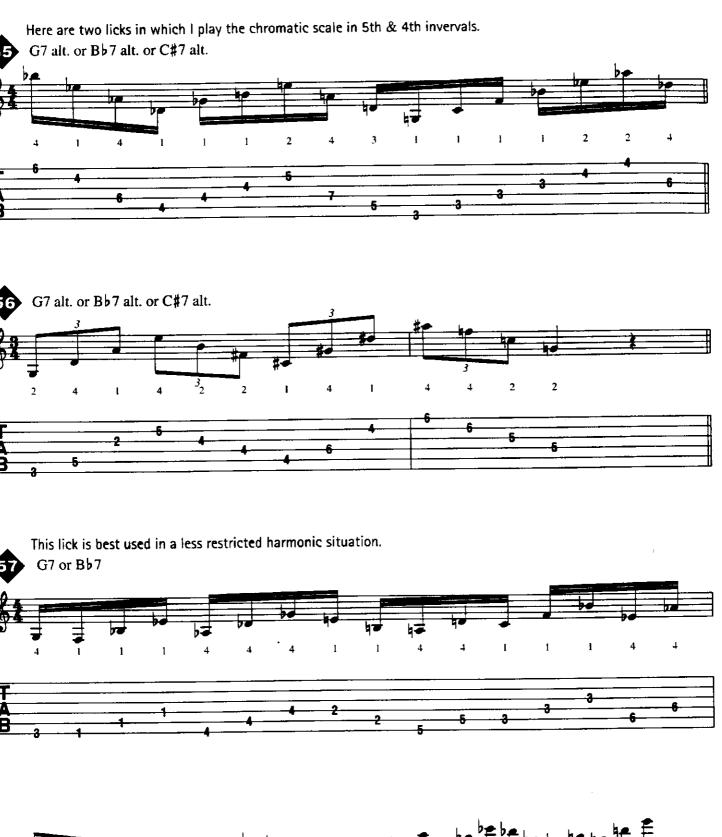
These licks include "outside" notes for a "tension and resolution" effect.



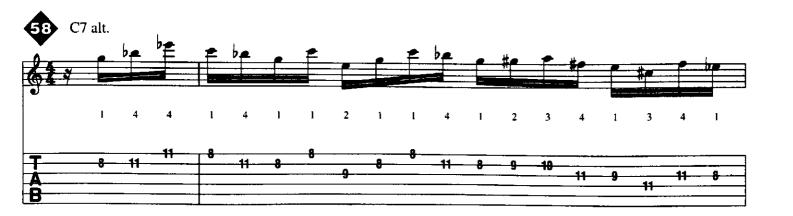






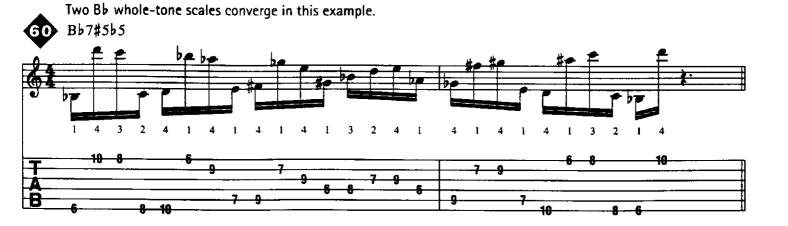




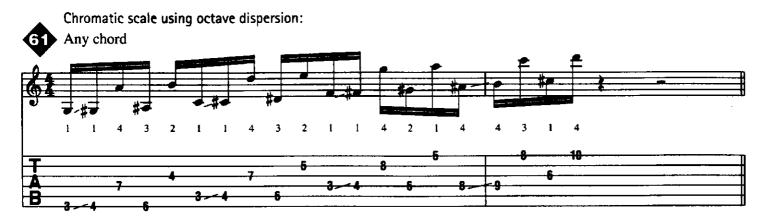




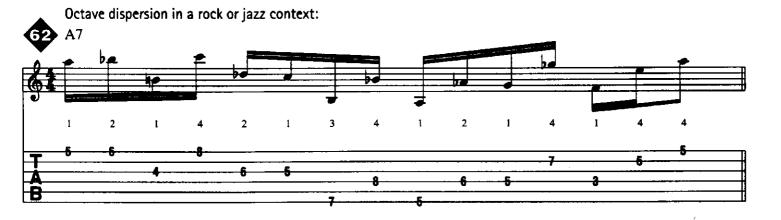




The following licks are derived from a system called "octave dispersion" where notes of a scale or melody are distributed to different octaves.



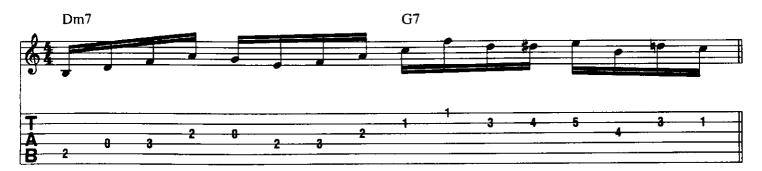
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#### **MELODIC AND RHYTHMIC VARIATIONS**

By altering certain notes, we can place a lick into new harmonic situations. Changing a few notes of the phrase may change the color or sound, but it shouldn't interrupt the flow, momentum, or excitement of the lick. Here is the basic lick from which the following examples are derived.



This one lick has so many possible variations that it isn't practical to show them all, but I would like to demonstrate a few of the common ones. I usually use the lick itself over Dm7, G7, or a ii-V progression (Dm7-G7). It also works well over Bm7b5 or a minor ii-V (Bm7b5-E7b9), and in other diatonic situations like Am7 and Em7. Remember that the lick is in the key of C, so experiment with playing the line against all chords in that key.

Example 1: In this example, I raised all the F notes to F‡. This has more or less put the lick into the key of G. By experimenting, I found that the new lick also worked well against D7 or Gmaj7. If you experiment, I'm sure you will find other uses.



Example 2: Here I lowered all the B notes to Bb. Now the lick is in F. Once again, I experimented with it against lots of situations and decided it worked best over Gm7 or C7. Keep looking for more places!



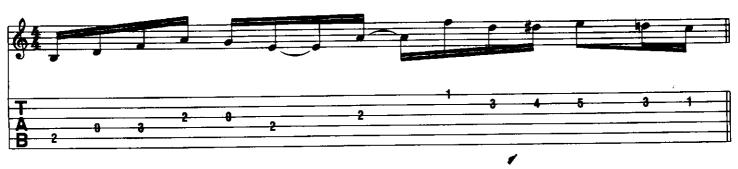
Example 3: By lowering the A notes to Ab. we come up with a Dm7b5 or G7b9 lick.



Example 4: Flat the D notes and you end up with an altered lick that sounds good over G7 (#5,#11). Try it on B7 and some other altered dominant situations.



Example 5: By eliminating notes or extending others, we can create rhythmic variations of our basic lick. In this example, I dropped the seventh, ninth, and fourteenth notes. This does not change the harmony, but simply puts space in the lick.



Example 6: This time I chopped a few opening and closing notes, again to give some breathing room.

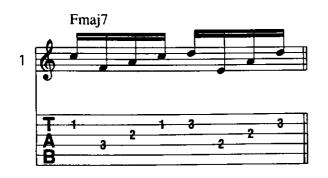


Example 7: All that was done here was to move the lick over to the left by one note. This gives a different view of the lick. The accents are now in different places, yet the original harmony hasn't been affected. I added an extra note at the end to make up for the lost one. Keep in mind that you can move the lick to the left or right even more than by just one note. Remember that you are limited only by your imagination!



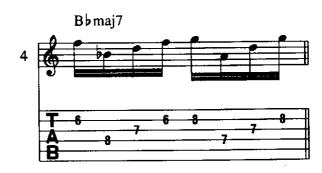
### DIATONIC EMBELLISHMENTS

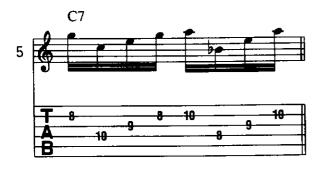
This page shows examples of an eight-note lick being played diatonically through all the degrees of a key. Here I've taken a phrase for Fmaj7 and moved it up to the next chord in the key (Gm7), arranging the notes to correspond to that chord. The same is true with the Am7, Bbmaj7, C7, Dm7, and Em7b5. So, this is essentially a way to turn one lick into seven.

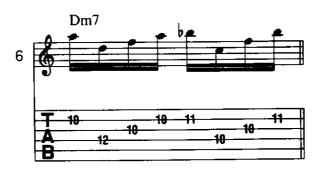


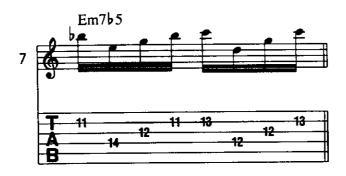






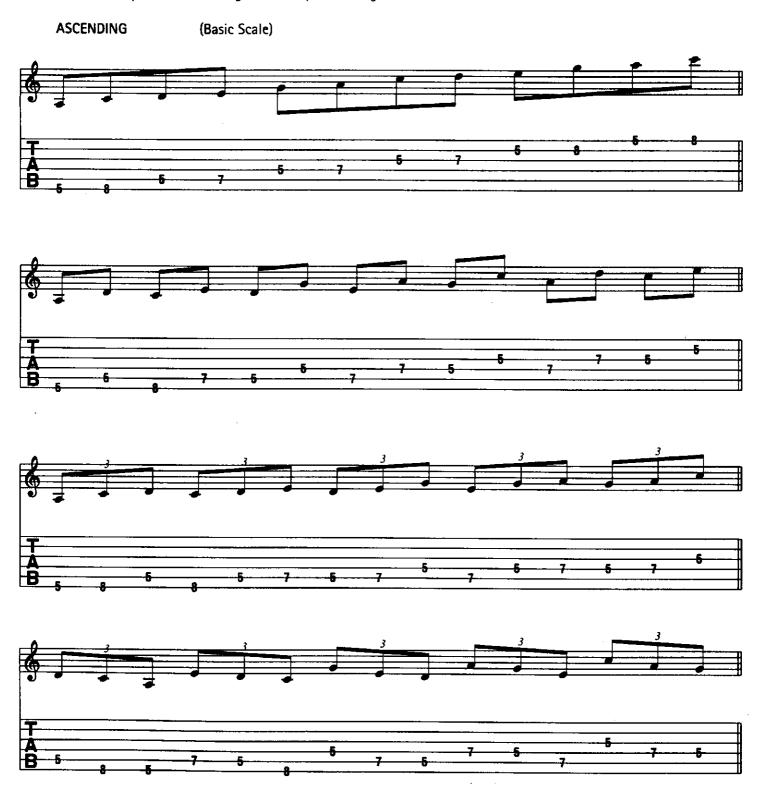


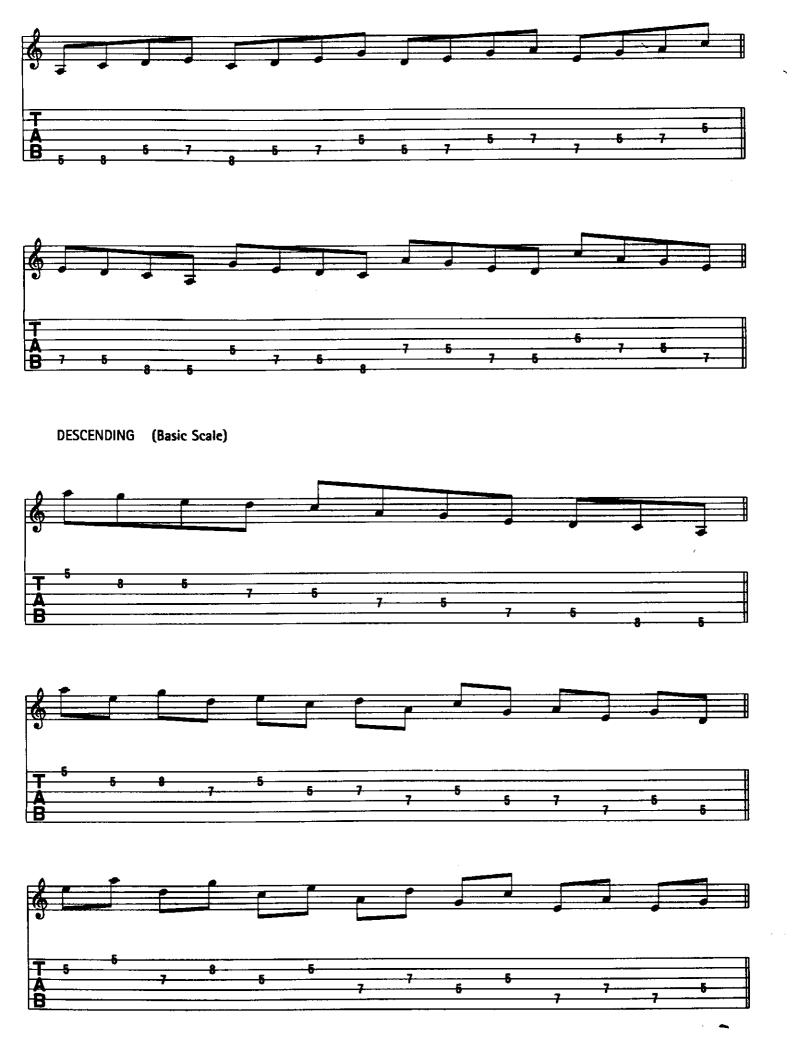


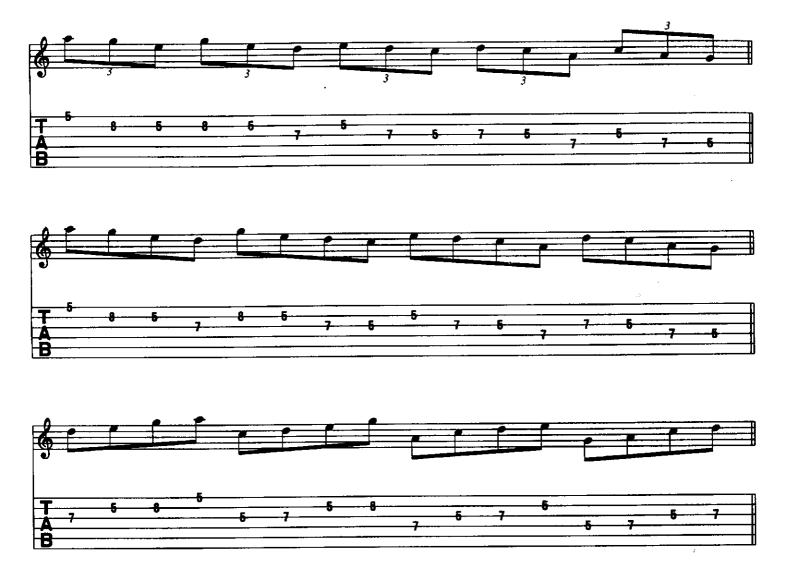


## SEQUENCES

The more mathematically ambitious player will find this section exciting. This concept involves a more mechanical approach to improvising and technique building by assigning a number to each tone of a scale or arpeggio, then sequencing. In the examples below, I have used the C Major pentatonic scale (or Am pentatonic—blues) and have shown some of the possible sequences. Some sequences may be melodically strong enough to stand on their own, while others may best be used for smooth octave transitions or connecting more melodic phrases. Since learning sequences is more of a mental than physical process, it would be greatly beneficial to practice visualizing them away from the guitar.







Play some of these sequences with the pentatonic and other scales:

```
etc.
                                 etc.
                                  6
                                      etc.
                                  etc.
            5
                2
                                          6
    3
                                 3
                                                   etc.
            6
                                                   etc.
                                      11 10
                                                   etc.
                         3
3
                                                   etc.
                                 5
                                                   5
                                                       6
                                          3
                                                           7
                                                                etc.
                    3
                                 6
                         10 5
                                          etc.
1
                 6
                     3
                         7
                                  8
                                      5
                                          etc.
5
                         3
                                  etc.
```

Try writing some of your own sequences.

#### IMPROVISING WITH INTERVALS

An interval is the distance between any two notes. For example, C up to E is a major 3rd, Ab down to F is a minor 3rd, B up to G# is a major 6th, etc. For the most success with this section, a strong knowledge of intervals and their fingerings is suggested. If you are weak in this area, I recommend that you seek out assistance.

By placing different intervals above or below scale tones, the improviser can create many new and interesting ideas. I use two approaches to the interval concept: One we will call diatonic or inside intervals, the other parallel or outside intervals.

Parallel playing is the simplest with which to start. Take any scale, then simply place any interval (3rd, 4th, 5th, etc.) above or below each note of the scale. Here is a C major scale with alternating parallel 4th intervals.



Notice Bb and F\$ in the above example. These *outside* notes are created by the parallel interval system. Other intervals such as thirds, sixths, and sevenths may create as many as four outside notes. It is totally up to the player whether he or she enjoys the dissonance created.

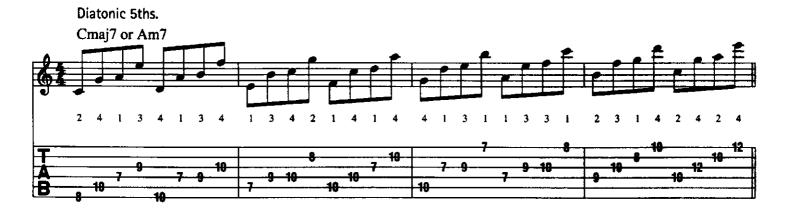
Diatonic or *inside* intervals are constructed the same way as the parallel system, except compensations are made to keep all notes diatonic to the particular key or scale. Here is the C major scale with Parallel and Diatonic Intervals showing the notes which had to be corrected to stay diatonic.



Parallel 4ths. The following lines are built from interval ideas.







Diatonic 5ths-note the Am7 and Em7 chords outlined by this lick.



Diatonic 5ths-note the Cmaj7 and Fmaj7 chords outlined by this lick.



This is a diminished arpeggio moving down in parallel flat 5ths. B769 This lick is made up of augmented triads moving up in flat 5ths. G7#5 i This consists of major 7ths moving up in minor 3rds. F7b9 Here is the pentatonic scale in 5ths. Gmaj7 or G7 or Em7 This is also a G pentatonic scale in 5th intervals. Gmaj7 or Em7 

#### **MOVEABLE SHAPES**

One of my favorite concepts for improvising (especially for "outside" or atonal playing) is the use of moveable shapes. This can enable the player to build unlimited lines and actually devise long phrases on the spot. The system depends on the theory that "the listener will like what he hears because he recognizes it." For example, if you were to play a four-note phrase and then follow it with the same phrase transposed to another key, it would have a sense of correctness or completeness even though the notes may go out of key. The ear will track and will usually be satisfied with anything that is sequential or in some organized, orderly fashion. Here is an example of shape #1 moving up in \$5 intervals.



Note the "fingering" shape was compensated when we reached the B string in order to keep the "melodic" shape the same.

So here are the shapes. Try moving them up intervals first—minor thirds or whole steps, for example. It would be a good idea to analyze these new lines. You may find some that are purely diatonic (all notes remaining in a key) or some that result in diminished or augmented, etc. Be sure to make up your own shapes.

Remember, for every four-note shape, there are twenty-four possibilities of rearranging the order of the notes.





















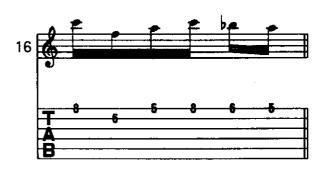
















#### NOTE FROM THE AUTHOR

I hope this book has given you some new licks and ideas to work with, and has inspired you to compose and seek out some others. There is a vast library of information available, such as records, tapes, live performances, and written materials. Remember that a good musical vocabulary will enhance your writing of tunes as well as your improvising. Don't get hung up on just guitarists; listen and learn from all instrumentalists. One of the greatest goals a guitarist can strive for is to let the music dictate the fingerings and to free himself from established patterns. Always try to play musically and with professionalism and taste. Have a good time.

