



**Guitar Ramen
Presents**

**Crash Course
in
Jazz Rhythm
Guitar**

**For Small Group to Big Band
Ensemble**

Jon Garner



**Everything
you need to know
to start playing rhythm guitar
in swing jazz.**

How to Simplify

Be Efficient

Make it Easy

G

Praise for

Crash Course in Jazz Rhythm Guitar for Small Group to Big Band Ensemble

"I wish I had this when I was first starting off! These are really good exercises! Nice, simple explanations. This is a wonderful tool for students trying to dip their feet into the jazz idiom. Very unique in that it gets rid of the excess blubber that usually plagues other jazz guitar books. This is a jazz essentialist book!"

- Nate Burns, NYC based touring guitarist.

"I especially like the practical advice about simplifying in complicated or difficult song sections. Getting permission to 'cheat' and knowing it will work fine is a big deal ...the book becomes very useful as a practical framework of the fretboard in the end. I found the book entertaining, practical and look forward to the next!"

- Jeff Bertino, Musician, Poway Folk Circle Founder, and gratefully retired computer engineer.

"I think this is an excellent book, clearly a reflection of your knowledge and deep understanding, not only as a player, but as a teacher, too. Great job!"

- Jonathan Harnum, Author of *The Practice of Practice*, *Practice Like This*, and *Basic Music Theory* (Sol Ut Press.)

"I picked up so many practical and useful techniques from you. You truly are an amazing teacher. You put our lessons and your teaching style in book form. It's great!"

- Kevin Schwartz, San Diego based touring guitarist.

**Crash Course
In
Jazz Rhythm Guitar**

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to
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Jon Garner

**Guitar Ramen Press
2016**

Dedicated to Joseph Garner

I can't believe you enjoyed hearing the endless scales coming from my room, but you said you missed them. You, too, are missed. Thank you for nothing but unwavering belief and support.

Acknowledgments

This book could not have been possible without the amazing feedback and editorial skills of my students and colleagues. They age from 10-60 and they made this a much better book. (12 year olds won't let you miss a comma, and they relish finding your mistakes. Great proofreaders!)

So, special thanks to, in alphabetical order, Jeff Bertino, Nate Burns, Luke Forster, Jon Harnum, Noah Lerner, Matthew Rierdan, Kevin Schwartz, Adam Tassos, and Kayden Williamson and the whole crew at San Diego School for the Creative and Performing Arts.

A special thanks to my wife, Lorelei, for her amazing patience, astute proofreading, and sage suggestions while editing this book.

Another special thanks to my parents, who never wanted us to be anything other than happy.

Thank you!!!!

Table of Contents

I am debating whether to have a Table of Contents.

The contents themselves are awesome, so there's that.

The book itself is carefully designed to take you from point A to point B. Each page building off the previous page.

So, no real reason to give you a “jump around and skip things tool,” which a Table of Contents can be.

So, yup, no TOC.

Just know,

the

Contents

are

Rad.

Table of Contents / Index

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“I fear not the man who has practiced 10,000 kicks once, but I fear the man who has practiced one kick 10,000 times.”

-Bruce Lee

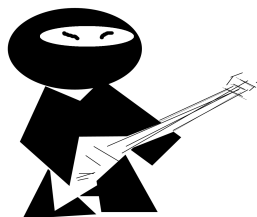
Introduction

This book has been called an "essentialist" book. It is not intended to teach you everything there is to know about jazz guitar. It's a crash course designed to get you up to speed, simply and efficiently. It's bare bones, but that can often do the trick. Hmmmm. Not quite bare bones, but slim, or lacking excess blubber.

You will learn the fundamentals of 3-note chords and the "rooting" system that every jazz guitarist needs to know. The "rooting" system will teach you the fretboard. 3-note chords will give you a solid foundation that will be built upon in future books. After this book you be prepared to learn altered chords, high voicings, chord melody style, 3/7 comping, improvisation, sight-reading, advanced rhythms, styles, walking chords, and much, much more.

If you already play jazz guitar, then you absolutely must have 3-note chords in your bag of tricks. Absolutely. In many, many situations, they are the best choice.

The Crash Course way, the G way, is to learn the essential. Then use the essential wisely. To simplify. To get a lot from a little. Simplicity brings speed, beauty and ease.



As a guitarist in a big band, swing band, small combo, or even a duo backing up a singer, your primary job will be playing chords. With that in mind, this crash course is set up to get you playing chords with a jazz sound and jazz style very quickly.

The system we are going to learn is called shell-voicings or, as I learned them, Freddie Green chords. Freddie Green was the legendary rhythm guitarist in the Count Basie Big Band. He drove that huge band with a pumping beat and these 3 note voicings. These voicings work in a variety of styles, but really seem most at home in jazz, swing, western swing, and gypsy jazz.

After you master all the material in this course, you can expand your knowledge in further courses. There is a lot to know, but we don't have to know it all to get started playing jazz and swing music. We just have to jump right in. So, let's go!

Soon, you'll be a lean, mean, strumming machine.
Let's get crackin'!

Why Learn 3-Note Chords (3-Note Voicings)?

Not sure if you need to know 3-Note Chords? You do.

3-note voicings form the backbone of this beautiful system. They create the foundation and the framework for the rest of the Crash Course Method.

What this course covers

In this course you will learn the following:

- 3-note shell voicings (3 Note Chords)
- How and where to play them on the neck
- How to read lead sheets and chord charts
- How to “comp” or strum the chords properly
- How to read Big Band charts (Fancy Pants)
- How to simplify charts for real world playing
- Alternate rhythms for comping
- Many standard progressions including, 12 Bar Blues, Jazz Blues, Minor Blues, Rhythm Changes and more.
- Lots of Practice Tunes!

What is in the rest of the Crash Course Method?

Reading Advanced Rhythms / Improvisation / Sight-reading Melodies
Theory / Drop-2 Voicings / Extended Harmony / Styles
Walking Chords / Walking Bass

What you need to know already.

Almost nothing.

Let's Go!

How to Use this Book

Don't Skip this Page. Yes, you.

This book gives you all the information you need to play basic jazz rhythm guitar. It is for students of all backgrounds. Many know how to read music, many do not. This book assumes you got your guitar last week and goes from there. If you come across parts or sections you already know, smile and pat yourself on the back. Well done! You should still read the section, though, at least quickly, to make sure there are no gaps in our communication. Ok? Cool. Enjoy.

The Chords are shown in a specific order, based on a balance between ease and how common the chord and progression. I start with the chords and progressions you are likely to see first and develop from there.

The Appendices contain all the chords, fingerings, terms, tricks and tip sheets. Quiz Answers at the end of the book.

It might be good to print or copy a couple of those pages and have them handy, especially the Chord List and Sub-Ignore pages. These and much more are also available for download at <http://crashcourseinjazzguitar.com>

Finally, this book is meant to be experienced. It's how we learn best. Play every new chord you learn. Practice every tune.

This is a work in progress. So, your feedback is greatly appreciated.

crashcourseinjazzguitar@gmail.com

Thanks!
~jon g

***Playalongs, videos,
examples,
and much more
for free at
crashcourseinjazzguitar.com***

There aren't a lot of long pages of pure reading in this book, with the exception of the first few pages. There was just no other way. Please read them, they are crucial. After these, the rest of book will have you playing lots of fun tunes!

Note to Instructors

What is the best way to teach this method?

I highly recommend that you first go through the book yourself.

Each student will be different, as you already know. How much they can handle at a time is up to your observation and wisdom.

That said, I feel it is crucial that the student be proficient at playing roots on string 6 and 5 before proceeding. This is the foundation of the system. It may be good practice to have the student play roots-only before every practice tune, until they have proven mastery of this skill.

Other ideas:

Register at crashcourseinjazzguitar.com for access to material and play-alongs.

Demonstrate the “feel” of the swing downstrum.

Play melodies over the tunes as they comp. Makes it more fun (for everyone) and more real.

Make sure all quizzes are done and reviewed.

Make sure they create their own chord-reference sheet. It greatly assists in memorizing the chords. That said, make sure they are memorizing the chords and don't let them use the chord-reference sheet all the time. It can become a crutch.

We are striving for command of 3—note chord vocabulary, ability to read charts, and a good strong time-feel.

Thanks and let me know what you think.

Much appreciated.

Jon Garner
Gman

crashcourseinjazzguitar@gmail.com
crashcourseinjazzguitar.com

Chapter One

The Basics

Terms
Diagrams
Practice

Tuning

Standard tuning applies.

Thickest String

⑥

E

⑤

A

④

D

③

G

②

B

①

e

If you don't already have a tuner, a quick google search will offer you dozens of good online tuners.

And, get yourself a tuner. The cheapest Snark works great.

Thinnest String

Chords

So, what is a chord?

A chord is a group of notes played together. For our purposes it can be 2 or more notes. (Heck, in a pinch even one note will do.)

The chord is also known as the "Harmony," the background for the melody. The melody is the part that is often played by the horn or singer. Anybody can play the melody though. It's the single note part that regular people remember.

A chord name has two bits of information we need, the "Root" and the "Type." The Root tells us where to play the chord. The Type tells us what kind of chord to play. So, the bits we need are Root and Type.

The Root is the first part of the chord name. It will be a letter. It is often the bass note, the lowest sounding tone.

The Type is the chord quality, Major, Minor, Dominant, Diminished, Augmented, etc....

Major is the default type. If you just see a letter standing alone, it is major.

Sounds like gobblygook, but it will be easy soon.

Let's look at a chord name.

C Ma7.

C=Root. We'll place the chord on a "C" note.

Ma7=Type. We'll play a Major 7th type of chord.

Let's try another.

D

D=Root. (R)

?=Type Nothing is listed on the "type" side of the name! Well, Major is the default type. So if you just see a letter, in this case D, that means D Major.

It's just the way it goes. :)

A Sharp (#) or a Flat (b) after the Root name (letter) is applied to that letter. For Example. Gb (G-flat) means to flat the G. (Sharps and Flats explained very soon.)

Another example, Gb7. The "b" is applied to the G, not the 7.

C#m. A C-sharp minor chord. The Sharp is applied to the C, not the minor symbol. Ok? Onward.

Chords Part 2

Think of a chord like a pizza. It has two main parts, the crust and the topping.

The pizza pie, the dough, the crust, is the root. The toppings are the type.

You can have many types of toppings, pepperoni, veggie, hawaiian, even anchovies. The toppings change, but they are all still called a pizza. The foundation did not change.

So, C Major, C Minor, C7, C diminished7, all have different flavors, but are all still C pizzas, I mean, chords.

There are many types of chords and many ways to indicate type. We'll cover most, if not, all of them, but bit by bit.

Types of chord include Major, Minor, Augmented, Diminished, Dominant, and more.

With a C root, this could look like C, Cm, C+, Cdim, C7.

That looks like a lot of stuff to learn, but don't worry, all these chords are really just slight variations of each other.

What you need to know

A chord name has two bits of information.

Root:Type

Any chord you see, you ask, where do I put it (root), what voicing or shape do I put there (type.)

Root:Type

Quiz - Chord Basics

1. What is a Chord? _____
2. What is another name for a chord? _____
3. What is the Melody? _____

4. What are the bits of info we need from a chord name?
_____ and _____
5. Name five basic chord types: _____, _____, _____,
_____, _____.
6. Which is the default type? _____
7. What is this "#"? _____
8. What is this "b"? _____
9. What bits do we need from the chord name again? (This is the most important thing to know right now.)
_____ and _____
10. C Ma7. What is the Root? _____ Type? _____

Do all quizzes. It will pay off big time.

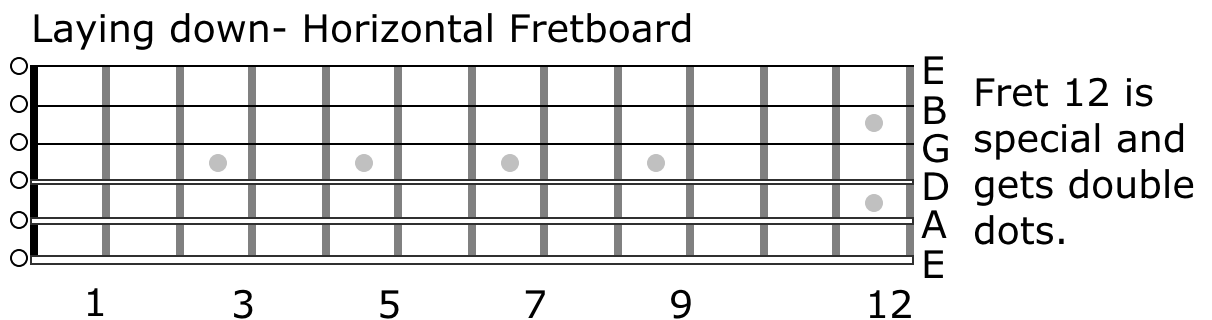
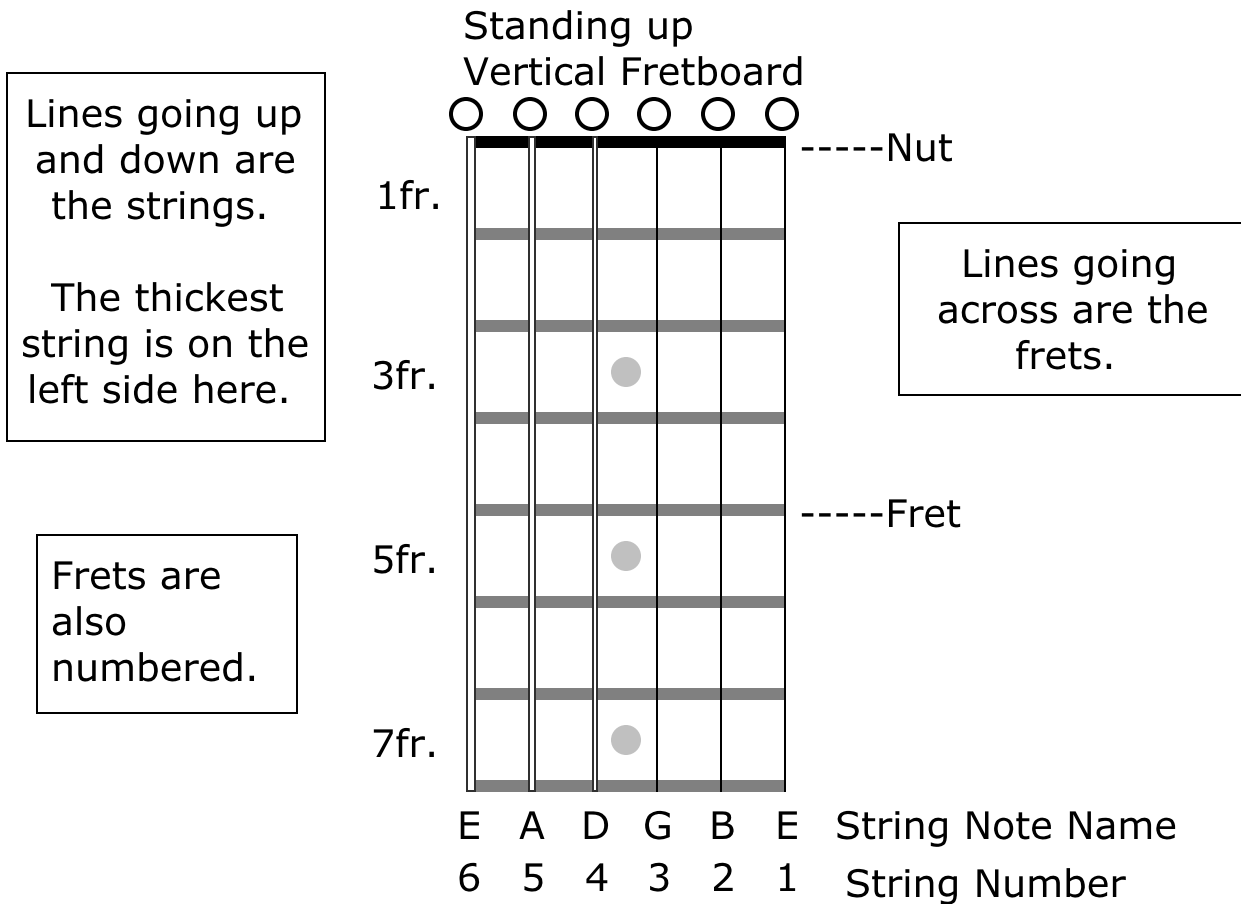
Answers are in the back of the book.

Don't cheat. Try your best and right or wrong, you'll feel proud. Right?

How to Read a Fretboard Diagram

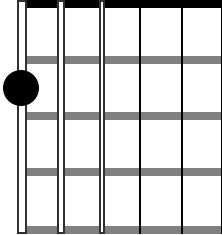
The guitar is all about shapes, so we use pictures a lot to show things on the guitar. The main graphic we use is called a fretboard diagram.

It can either be standing up vertically, or laying on it's side, horizontally.

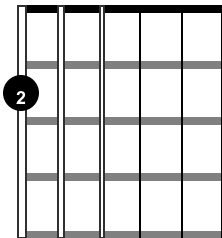


In the horizontal fretboard, the lines going left to right are the strings. Lines going up and down are the frets. The thickest string on the bottom, and thinnest on the top.

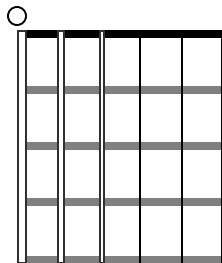
How to Read Fretboard Diagrams Pt. 2



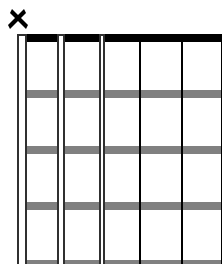
To indicate where to place your finger on fretboard, we'll draw a dot.
This dot shows String 6, Fret 2.



To indicate which finger to use, we will put the finger number inside the dot.
String 6, Fret 2, Finger 2.



To indicate an open string, we use an "o" above the string. Open means just play string, no fretted note. String 6 open.



To indicate a string that is not played or is muted, we will use an "x". String 6 skipped or muted.

The Musical Alphabet and Notes on Strings 6 and 5

We must know the note names up and down Strings 6 and 5. This is how we know where to play our chord.

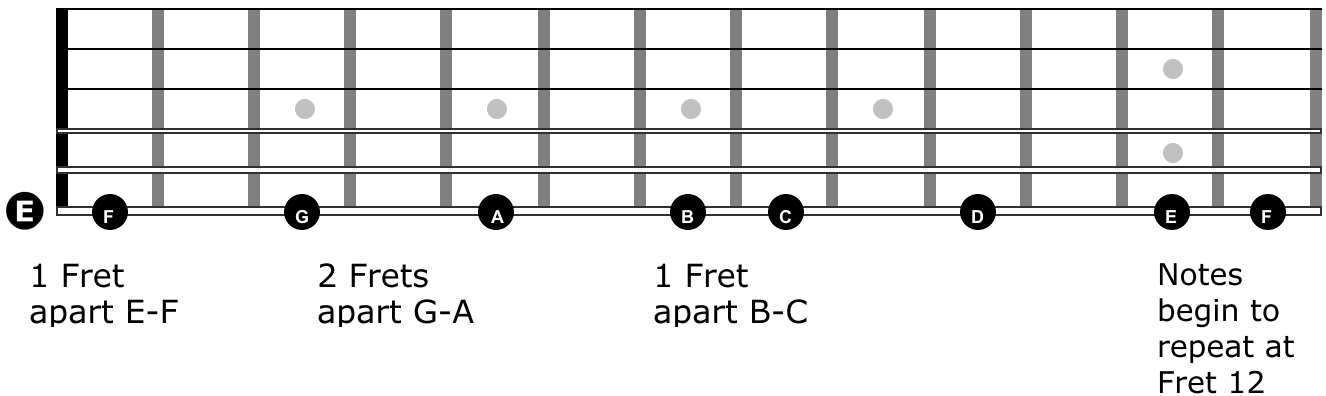
Don't worry, it's easy. I have a trick.

The notes of the Musical Alphabet are A B C D E F G, then they repeat. So, A B C D E F G A B C D E F G etc.. These are called the "natural notes."

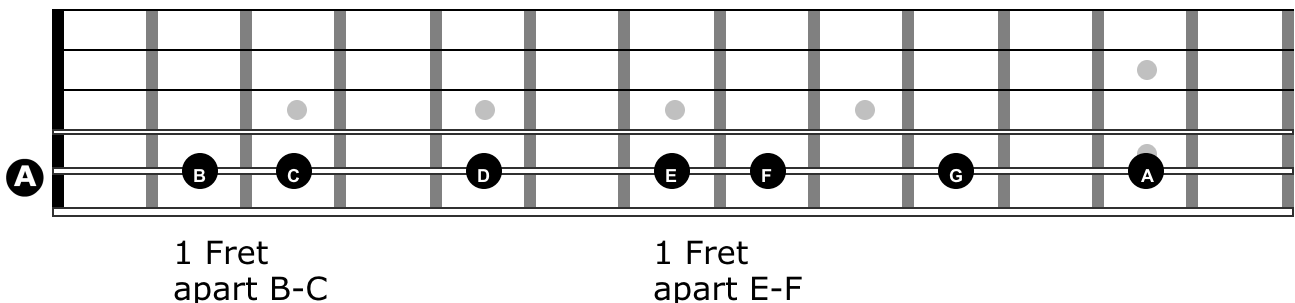
On the guitar, it works like this.

Notes B-C and E-F are one fret apart. All other notes are two frets apart. Let's look at our low E string, String 6.

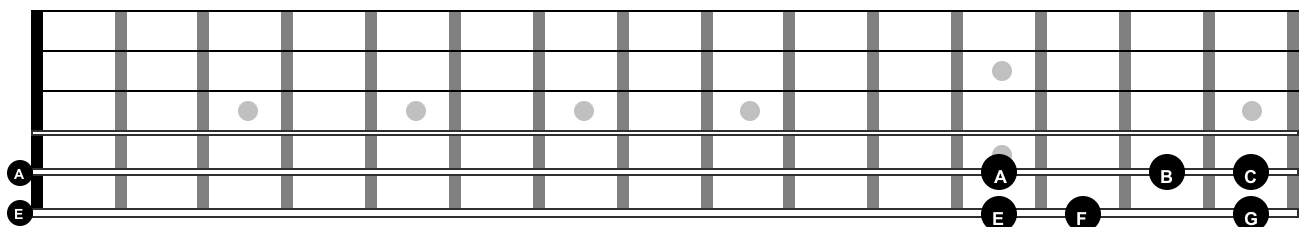
Notes on String 6



Notes on String 5



Fret 12 is same note as Open string. Notes then begin to repeat.



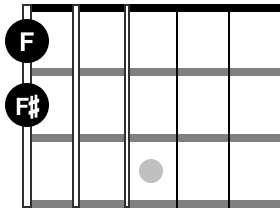
Easy peasy!

Sharps and Flats

Sometimes, a natural note needs to be raised or lowered. We use Sharps (#) and Flats (b) to accomplish this.

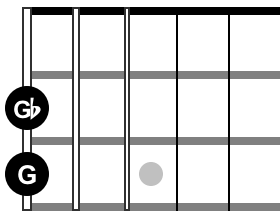
If you see "#", say "sharp." If you see "b", say "flat."

Sharp



A Sharp (#) raises the note one fret.
F to F-sharp.

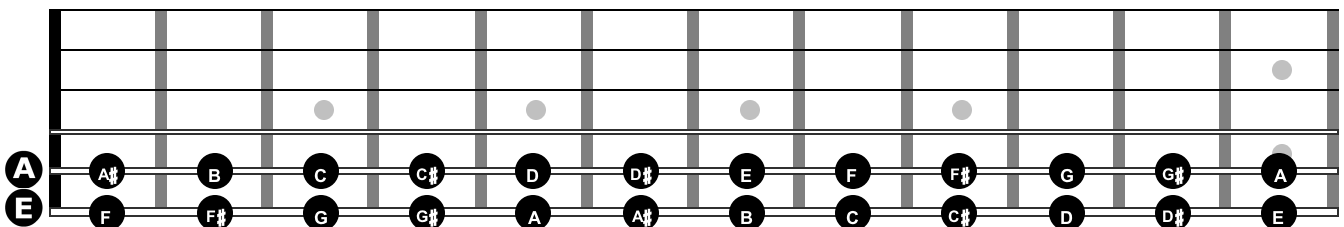
Flat



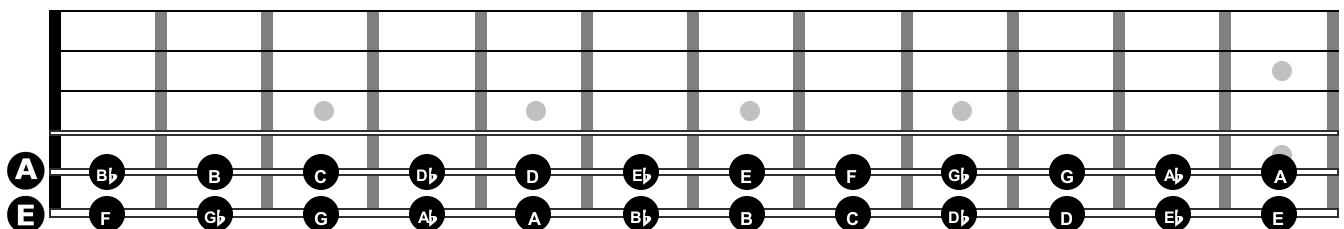
A Flat (b) lowers the note one fret.
G to G-flat.

Notice that F# and Gb are the same note. A#=Bb. D#=Eb. Any sharp can be renamed as a flat, and vice versa. It happens, no big deal. Why do we have sharps and flats? Keys. Do we care right now? Nope.

All notes on Strings 6 and 5 - Sharps



All notes on Strings 6 and 5 - Flats



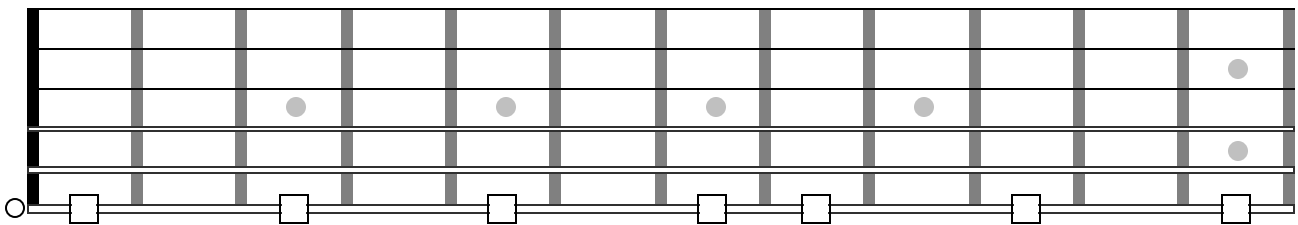
Practice for Notes on Strings 6 - Roots Only

This whole system depends upon being able to quickly locate any note on both strings 6 and 5.

Use the following exercises to strengthen your skill.

Create your own for even more practice. You can also open up a fake book if you have one, and just play roots through any tune. If you don't know what a fake book is, then you don't have one. No worries.

Write in the Natural Notes on String Six Start with Open E



String 6 - Play Roots Only - Play 4 notes per box.

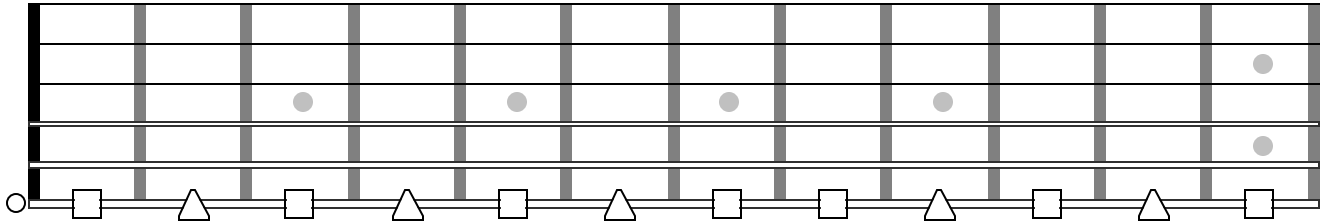
E0=Open E E12=E Fret12 Each box is also called a "Measure."

E0	F	G	A	B	C
G	B	D	C	B	A
A	B	C	A	D	C
D	A	G	C	B	F
F	E0	C	B	A	E12
D	E12	B	D	C	B
F	G	B	C	A	D
B	A	A	G	C	B
E12	E0	E0	C	B	A
B	C	G	C	B	F

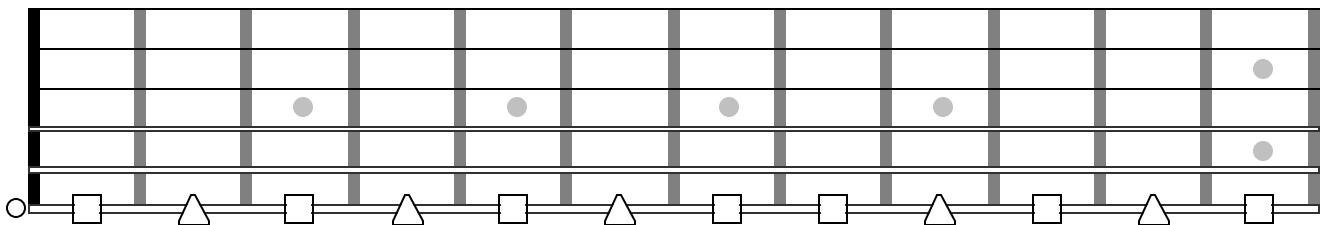
Practice for String 6 - Roots Only Sharps and Flats

Hint Hint:
 = Natural Note
 = Sharp/Flat Note

**Write in the Natural and Sharp Notes on String 6
Start with Natural Notes**



Write in the Natural and Flat Notes on String 6

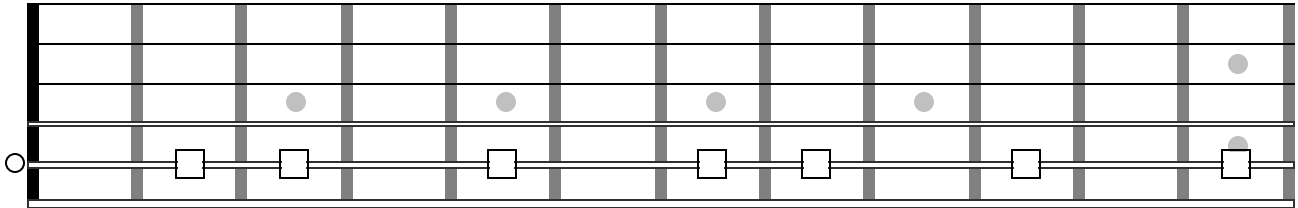


String 6 - Play Roots Only - 4 notes per measure.

E0	B	Bb	A	Bb	C
E12	Eb	D	C	Eb	D
C	F	A	Bb	A	Ab
F	F#	G	G#	A	A#
E12	Eb	D	Db	C	C#
D	E	B	Bb	A	Bb
C	Bb	Eb	D	C	Eb
G	G#	F	A	Bb	A
B	Bb	F#	G	G#	A
D	D#	Eb	D	Db	C

Practice for Notes on Strings 5 - Roots Only

Write in the Natural Notes on String 5



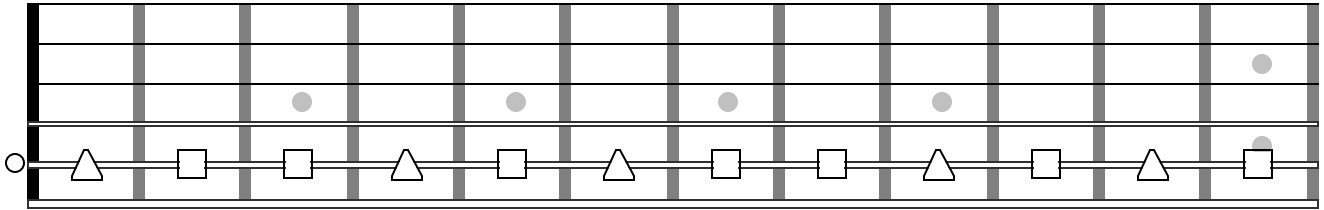
String 5- Play Roots Only - 4 notes per measure.

A0=Open A A12=Afret12

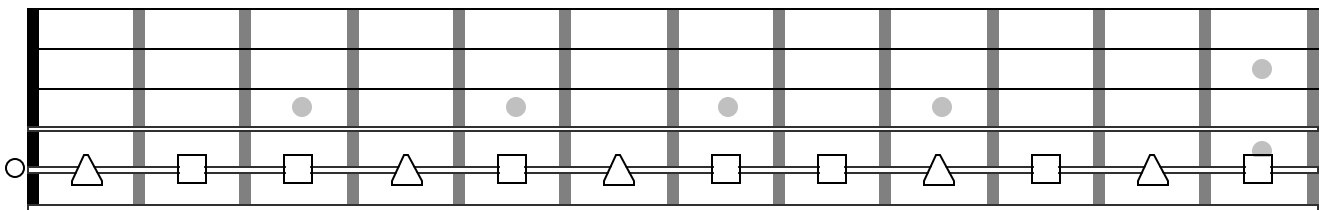
A0	B	C	D	E	F
C	D	E	F	G	A 12
E	A0	B	F	C	D
A0	A12	G	F	B	C
G	C	D	G	F	G
E	F	G	A12	C	D
G	A0	B	C	F	B
E	D	G	A12	A0	C
E	D	C	B	F	D
E	F	C	A0	G	B

Practice for String 5 - Roots Only Sharps and Flats

Write in the Natural and Sharp Notes on String Five



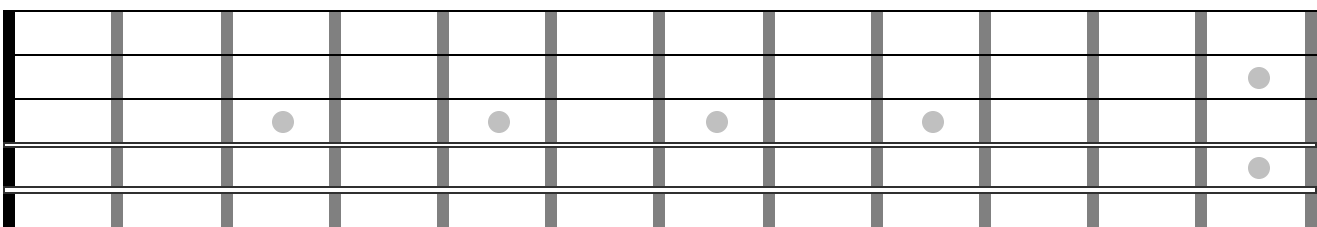
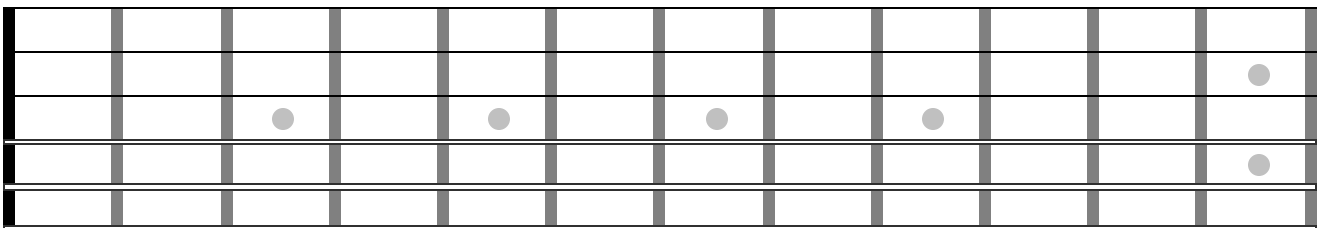
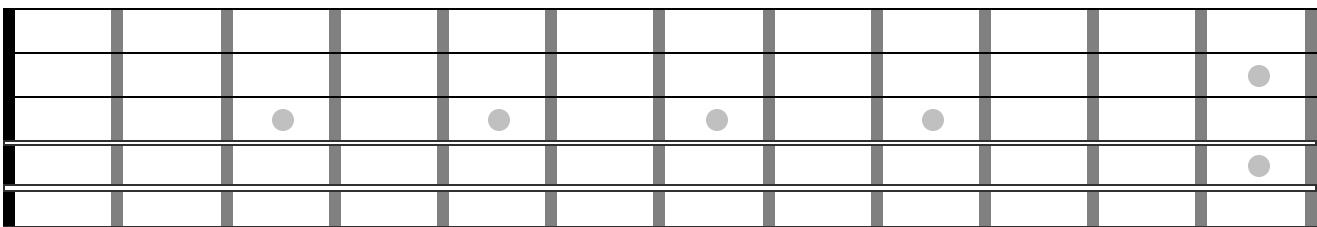
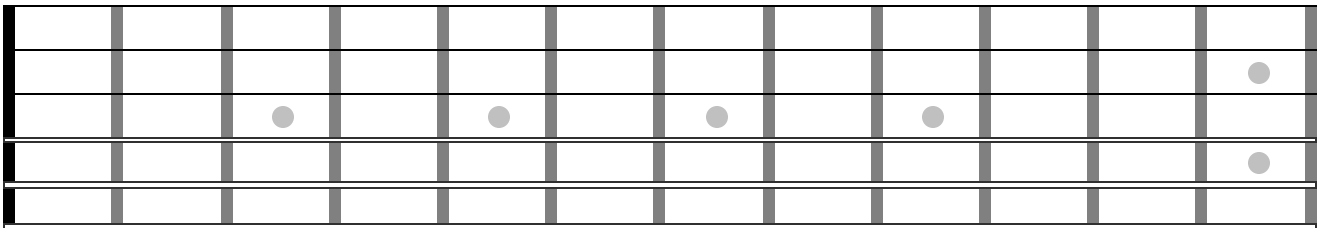
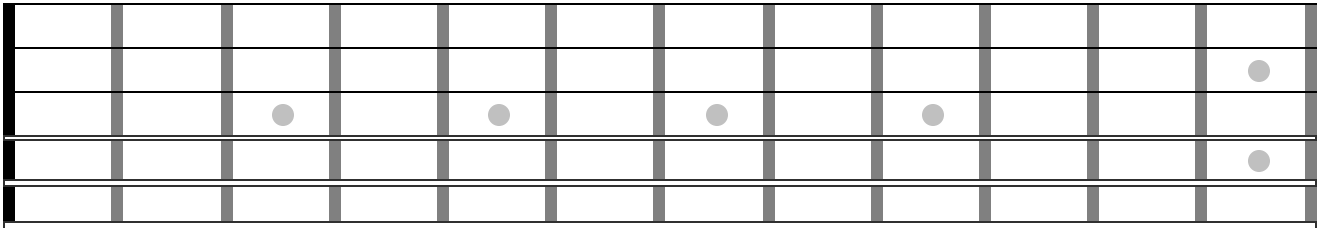
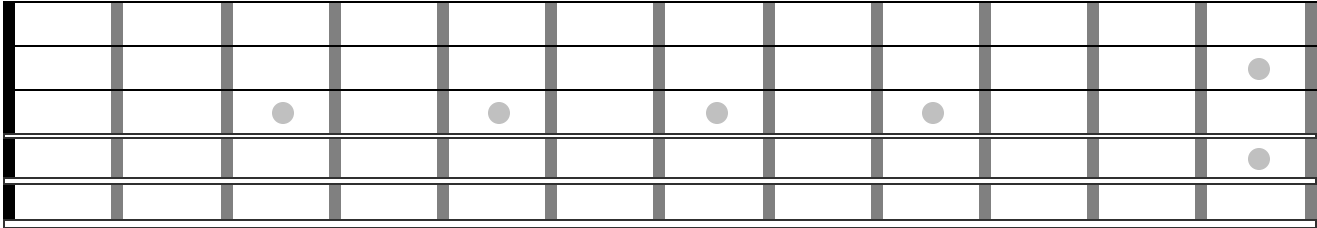
Write in the Natural and Flat Notes on String Five



String 5 - Play Roots Only - 4 notes per measure.

A0	B	Bb	C	D	Db
F	Eb	G	Gb	Eb	Bb
A12	Ab	G	C	C#	F
F	E	Eb	D	Db	C
D	E	F	F#	G	A12
E	Eb	F	Eb	G	Gb
C	D	A12	Ab	G	C
F#	E	F	E	Eb	D
B	Bb	E	Eb	D	Db
C#	D	E	F	F#	G

Practice Writing In Natural Notes on String 6 and 5
Writing it down really helps memorizing quickly.



Chapter Two

Chords and Tunes

Part One

How to Read Chord Diagrams and Apply to Roots

This is pretty easy once you get it, but may be a little confusing at first. So go slow here and the rest of this book will be much easier.

We will look at a G Maj7 Voicing first.

A "Voicing" is just a particular arrangement of the notes in a chord.

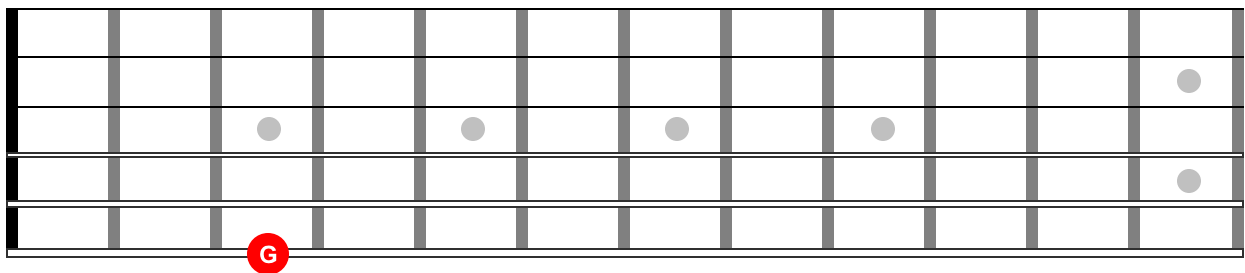
Let's begin with a G Ma7 Chord.

G is the root. Ma 7 is the type.

The steps you should go through are simple:

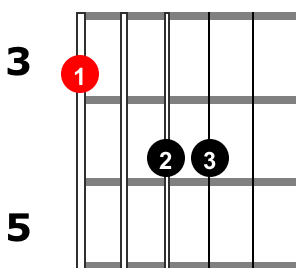
1. Find the root.
2. Plug in the chord.

Let's find the root on string 6.



Now, we need a Ma 7 voicing, that has the root on String 6. The diagram below is exactly that.

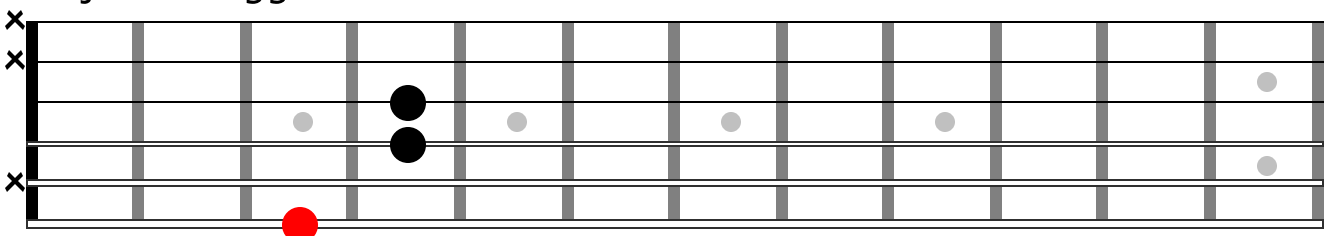
Ma 7



The Shaded dot is the Root of the voicing and can be placed on any note name. This is what I mean by "plugging in the chord."

Root=G Type=Ma7

Major 7 Plugged into G Root



These chords are "moveable" and can be placed on any root.

Chord Charts

We will start with a simple way to read our chord progression. A chord progression is just one chord followed by another chord. Chord progressions are the framework of a song.

We will put each chord name in a box, like this: | C |

Each one of these boxes is called a "measure." It measures out the beats.

Most often, there are four beats in each measure. It can change, but, again, we'll get to that later. So, just count 1-2-3-4 for each measure.

A simple progression: | C | F | C | G |

Play Root C (Note only, not chord) for 4 beats, followed by Root F for 4 beats, followed by Root C for 4 beats, and finally Root G for 4 beats.

We number the measures. The first measure is called measure 1! Second measure is measure 2! Why? Because we're geniuses.

How to Strum

We will strum down four times per measure, one strum for each beat. We will work up to an authentic swing rhythm feel very soon. Only let the notes that are in the chord voicing ring. This is very important, I'll say it again. Only let the notes that are in the chord voicing ring. (The notes you are pressing down.)

How do we do that?

Mute out any other string that is not part of the chord by slightly angling the fingers on your fretting hand, so that they touch the other strings lightly, but do not press them to the fretboard. This will ensure a good tone.

Another way to say this is that only 3 notes will be ringing every time you hit a chord. All the other strings will be deadened (muted) by angling the fingers of the fretting hand. This may be tricky at first, but will become natural in no time.

12-Bar Blues

Let's review "finding the Roots" one more time. (On the bottom half of the page we'll learn our first chord and then plug it into the Roots.) Below is your first chord progression. Ignore the "7" at first, you don't know what it is yet. You will, by the end of this page.

In this first exercise, play roots only. Read left to right. When you reach the end of the line, go the next line, and so on. Play four notes per measure.

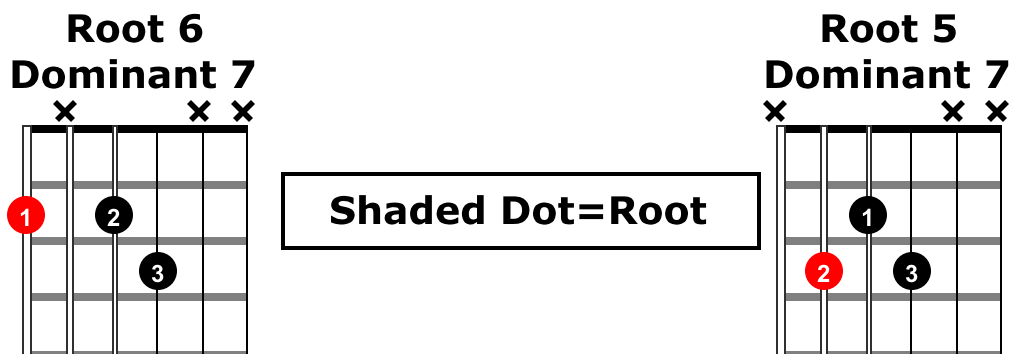
- Play all Roots on String 6 (6) Only. Go.
- Play all Roots on String 5 (5) Only. Go.

C7	**F7**	**C7**	**C7**
F7	**F7**	**C7**	**C7**
G7	**F7**	**C7**	**C7**

Dominant 7 Chord

Now, we plug in chords. Our first chord type is called a Dominant 7. Any chord can be played many ways. We are using 3-note voicings. A "voicing" is just one version of a chord. These voicings are "moveable" and can be played anywhere on the neck.

A Dominant 7 chord is indicated by just the number 7 after the Root name.



Now, play the 12-bar blues from above again. This time, plug in the Dominant 7 chords. 4 strums per measure. See steps below.

- Play all Root 6 voicing. Moving the chord voicing up and down (6)
- Play all Root 5 voicing. Moving the voicing up and down (5)

The next page shows the correct chords and positions.

12 Bar Blues - Dom7 Answers

Root String 6 C Blues Dom7 Voicings

C7

Fretboard diagram for C7 chord on the 6th string. The root string (6th) has a red circle 'C' at the 1st fret. The 5th string has a black circle 'E' at the 2nd fret. The 4th string has a black circle 'Bb' at the 3rd fret. The 3rd string has a grey dot at the 4th fret. The 2nd string has a grey dot at the 5th fret. The 1st string has a grey dot at the 6th fret.

F7

Fretboard diagram for F7 chord on the 6th string. The root string (6th) has a red circle 'F' at the 1st fret. The 5th string has a black circle 'Eb' at the 1st fret. The 4th string has a black circle 'A' at the 2nd fret. The 3rd string has a grey dot at the 3rd fret. The 2nd string has a grey dot at the 4th fret. The 1st string has a grey dot at the 5th fret.

G7

Fretboard diagram for G7 chord on the 6th string. The root string (6th) has a red circle 'G' at the 3rd fret. The 5th string has a black circle 'F' at the 3rd fret. The 4th string has a black circle 'B' at the 4th fret. The 3rd string has a grey dot at the 5th fret. The 2nd string has a grey dot at the 6th fret. The 1st string has a grey dot at the 7th fret.

Root String 5 C Blues Dom7 Voicings

C7

Fretboard diagram for C7 chord on the 5th string. The root string (5th) has a red circle 'C' at the 3rd fret. The 4th string has a black circle 'E' at the 3rd fret. The 3rd string has a black circle 'Bb' at the 4th fret. The 2nd string has a grey dot at the 5th fret. The 1st string has a grey dot at the 6th fret.

F7

Fretboard diagram for F7 chord on the 5th string. The root string (5th) has a red circle 'F' at the 3rd fret. The 4th string has a black circle 'A' at the 3rd fret. The 3rd string has a black circle 'D#' at the 4th fret. The 2nd string has a grey dot at the 5th fret. The 1st string has a grey dot at the 6th fret.

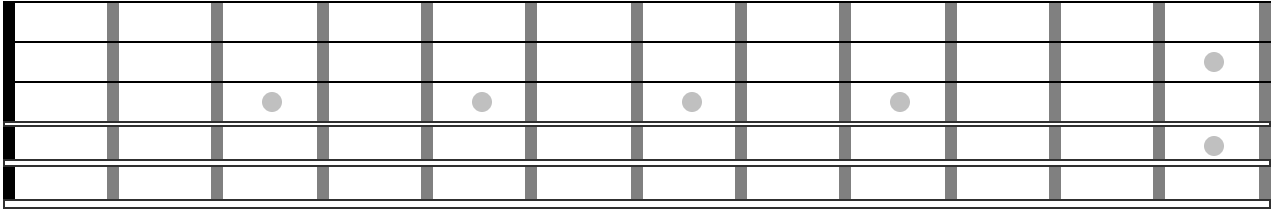
G7

Fretboard diagram for G7 chord on the 5th string. The root string (5th) has a red circle 'G' at the 5th fret. The 4th string has a black circle 'B' at the 5th fret. The 3rd string has a black circle 'F' at the 6th fret. The 2nd string has a grey dot at the 7th fret. The 1st string has a grey dot at the 8th fret.

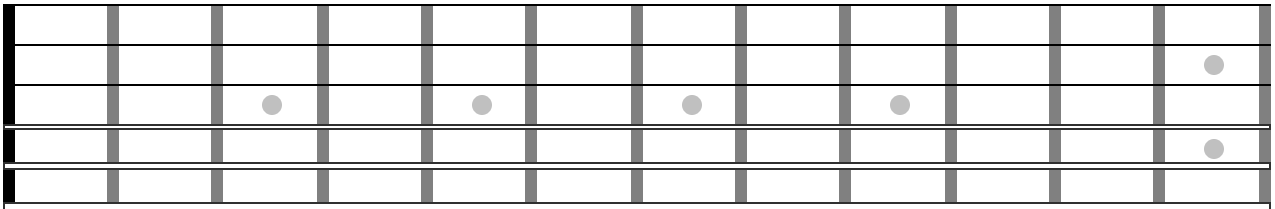
Quiz - Dominant 7 Chord Voicings

Write in the correct chord voicing, rooted on the 6th or 5th string, on the root (letter name) given.

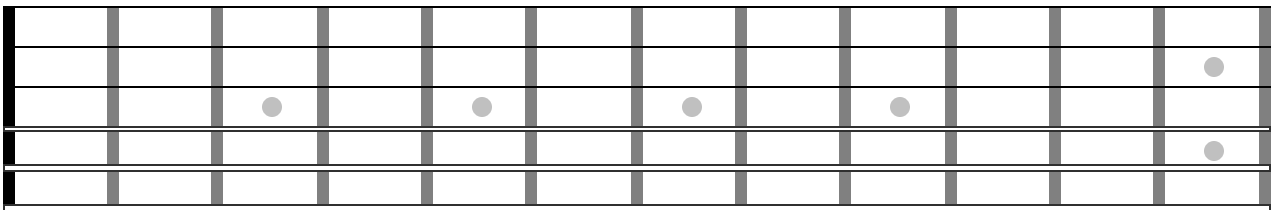
C7 - Root 6



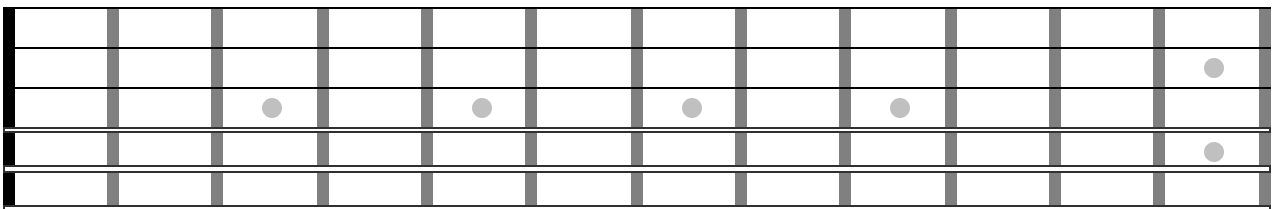
C7 - Root 5



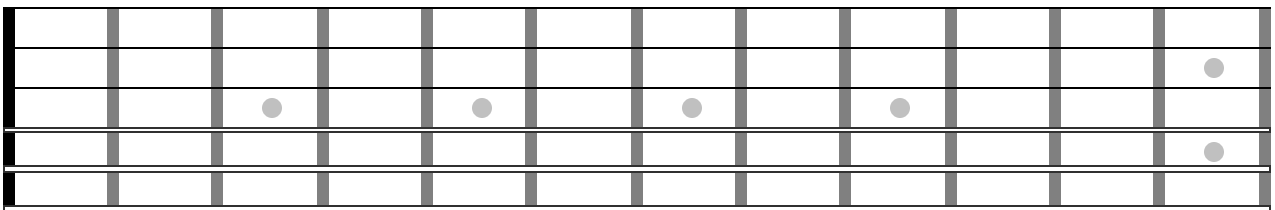
G7 - Root 6



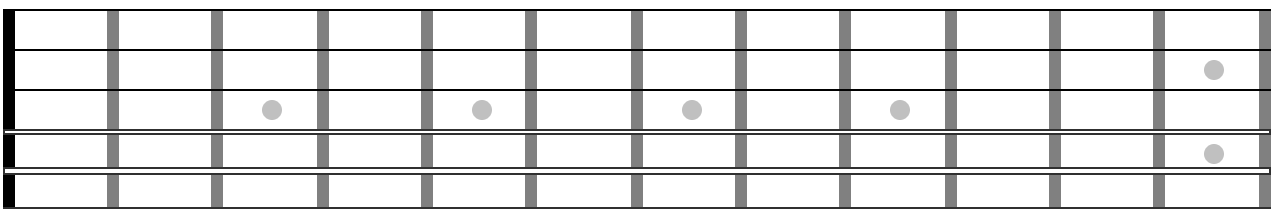
G7 - Root 5



F7 - Root 6



F7 - Root 5



This is a "Great Idea" Moment

Brought to you by the G.

It is a great idea to make your own chord sheet. Whenever you learn a new chord, add it to your chord sheet and have that paper with you as you progress. It's a handy reference.

By writing the chords yourself, you'll memorize them more quickly.

The thing about great ideas is that they only work if you do them.

So, do it. Copy or print out the next page, and write down your Dom7 chord voicings. Root 6 and Root 5.

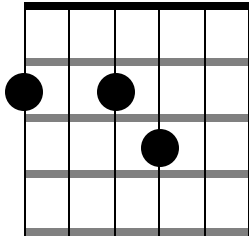
More blank fretboard diagrams are available at <http://crashcourseinjazzguitar.com>
There is an additional copy in the back of book.

So, yup. Go ahead and do it. ;)

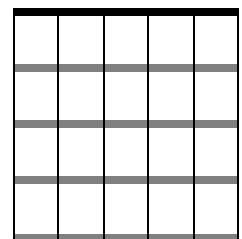
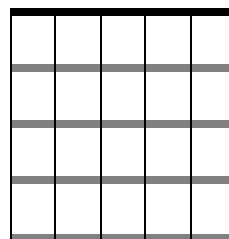
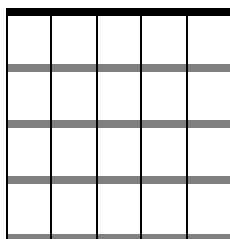
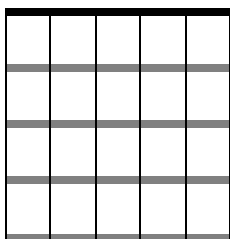
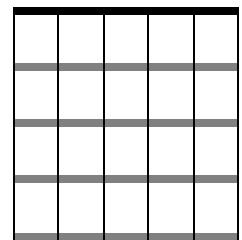
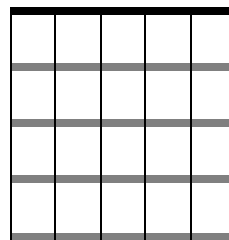
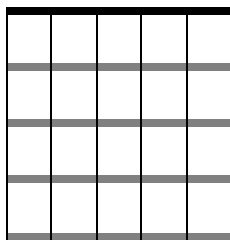
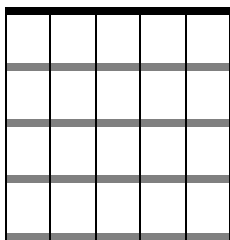
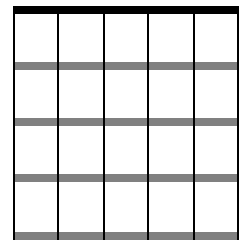
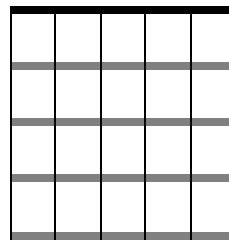
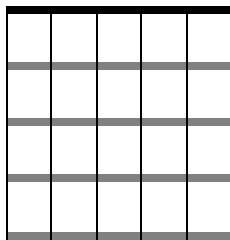
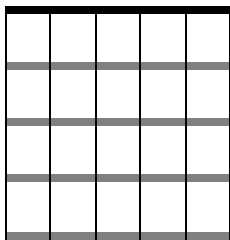
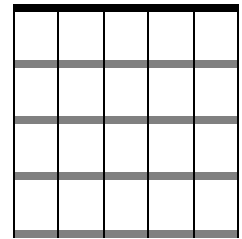
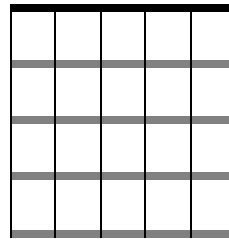
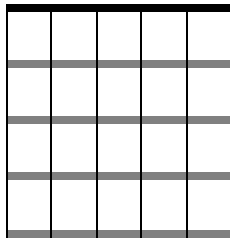
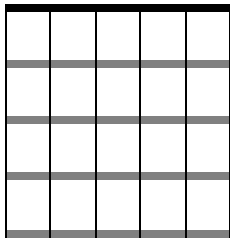
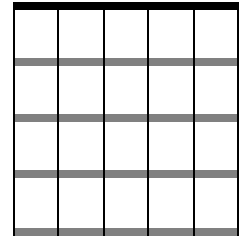
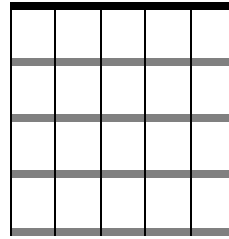
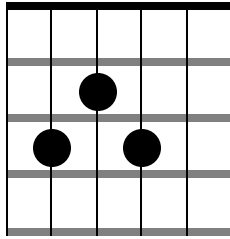
Like now.

**So far, your chord reference sheet should look something like this.
You can add finger numbers or not, as there are many possible fingerings.**

7



7



Swing Rhythm

Let's get a little slicker with the strum. We will still strum our chord with a downstroke, four times per measure or bar.

After each strum, release pressure on the strings. Don't lift your fingers off the strings, but release your grip and the strings will come off the fretboard. This will cause the strings to stop ringing and be short punchy chords.

This is what we want:

Beats	1	2	3	4
Before	—	—	—	—
Now

Don't change speed, keep a steady tempo, just make them short punchy chords.

Practice the new rhythm on our C 12-Bar Blues.

Use our Dominant 7 (7) chord voicings.

All Root 6, then all Root 5.

C7	**F7**	**C7**	**C7**
F7	**F7**	**C7**	**C7**
G7	**F7**	**C7**	**C7**

Mix and Match

Now, we'll combine string roots to make it easier. By combining string roots, the chords will now be closer to each other on the neck.

The Number in the Circle indicates which string to play the root on.
Either String 6 (6) or String 5 (5)

Practice each progression two ways:

1. Roots only
2. Plug in Dominant 7 voicings

C 12-Bar Blues - C Root 5

	C7 ⁵		F7 ⁶		C7 ⁵		C7 ⁵	
	F7 ⁶		F7 ⁶		C7 ⁵		C7 ⁵	
	G7 ⁶		F7 ⁶		C7 ⁵		C7 ⁵	

C 12-Bar Blues - C Root 6

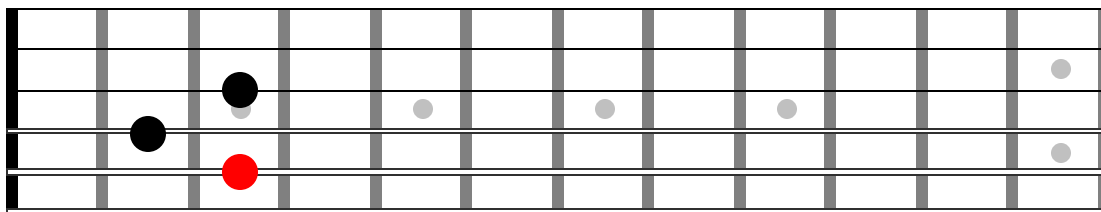
	C7 ⁶		F7 ⁵		C7 ⁶		C7 ⁶	
	F7 ⁵		F7 ⁵		C7 ⁶		C7 ⁶	
	G7 ⁵		F7 ⁵		C7 ⁶		C7 ⁶	

Once you're comfortable with each of these, you can jump back and forth between both positions at any point.

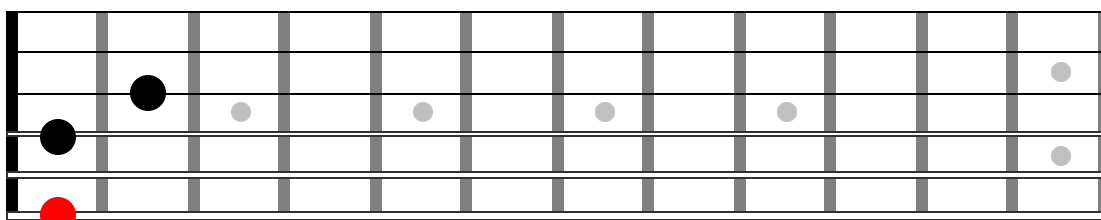
Mix and Match Answer Sheet

C 12-Bar Blues (C7 Root 5)

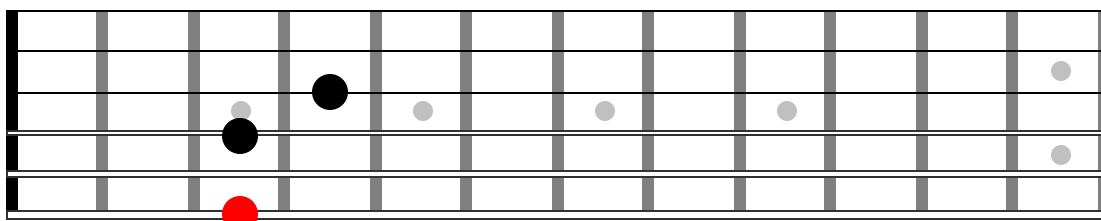
C7



F7

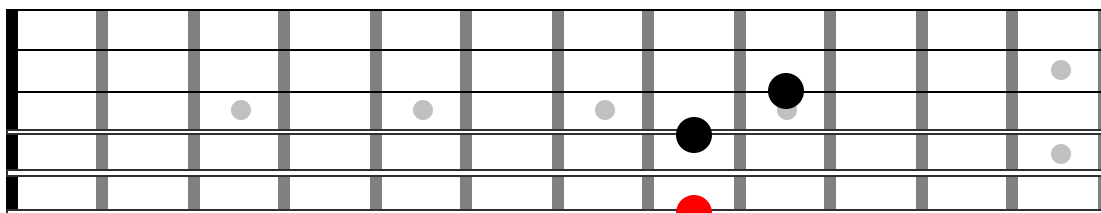


G7

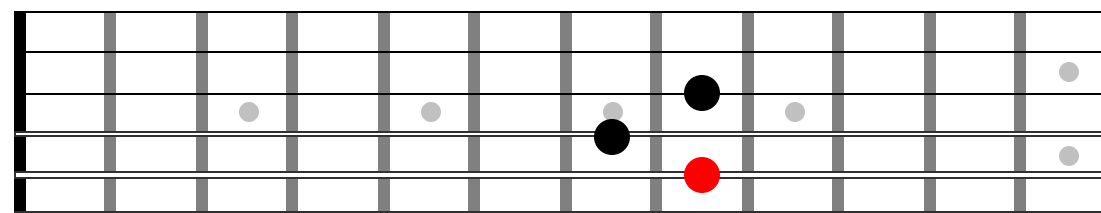


C 12-Bar Blues (C7 Root 6)

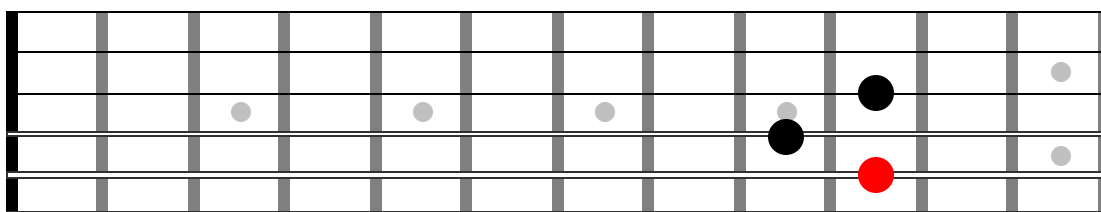
C7



F7



G7



12-Bar Blues in Other Keys

Soon, we'll play the 12-Bar Blues in other keys.

A "Key" is just a collection of notes, arranged at a specific distance from each other.

Why do we have different keys?

Lot's of reasons, but the end result is that we can start and end songs on different notes. Some instruments work better in other keys, or it's just easier for them to play. Vocalists definitely have their favorite keys. Guitarists don't care. We have frets!

(This is a very, very basic definition of keys. Very. So, don't go bragging that you are the key-master. It's basic. But, also, kinda true.)

On the following pages, we will play blues in other common keys.

I guess, just for fun, and to fill out this page, I'll tell you more about keys.

Have you ever heard of Do-Re-Mi-Fa-Sol-La-Ti-Do?

That's called solfege and those sounds represent the notes of the Scale, which make up the Key.

If we put "Do" on the note C, then we are in the key of C.

If we put "Do" on the note Bb, then we are in the key of Bb.

We also give them numbers. Do=1, Re=2, Mi=3, Fa=4, Sol=5, La=6, Ti=7, Do=8(octave)(oct, eighth note, get it?)

These notes are a certain distance apart from each other, called whole and half steps. On guitar, a whole step is 2 frets, and a half step is 1 fret.

Wait a second, this is getting too involved. Stay on target (I say to myself).

I'll put a complete description of all this in the Appendix E.

Don't go there now. Stay on target. Focus, grasshopper. ;)

Before we begin playing in other keys, we're going to introduce one more thing. The staff! No, not the people that work here, but another way to write down music.

Thanks for checking out the book. This is just the beginning!

3-note Chords are the way! They are the foundation of really solid jazz guitar playing.

Learning jazz guitar doesn't have to be intimidating or too complex. It's supposed to be fun and extremely rewarding. (Note Reading Not Required!)

[Head on over to Amazon](#) and order the book and you'll learn:

- All the major chords types used in jazz guitar.
- How to simplify chord progressions and make it easy.
- How to read lead sheets.
- How to read big band charts.
- All notes on string 6 and 5 and how to find them easily. Including sharps and flats.
- The easy formula to learn all the notes on the guitar.
- Have access to a ll the playalongs and supplemental materials.
- Have developed good time and a good rhythmic pulse. (The Playalongs really, really help with this.)
- Be able to join a supportive community of jazz guitarists.
- Formed a solid foundation to build the rest of your jazz vocabulary upon.

CRASH COURSE IN JAZZ RHYTHM GUITAR IS FOR:

- Students of any age or background. (Note Reading Not Required.)
- Guitar Teachers that want to help their students pass the audition and get in the big band at school.
- Guitarists coming over from other styles.
- Singer-songwriters that want a really cool sound to add to their mix.
- Instrumentalists looking to accompany other players or singers. It's the perfect mix of bass note and chord quality. Punchy, full, yet nimble.
- Swing jazzers, Gypsy jazzers, Western-swingers, post-modern jukebox lovers.
- Fans of Count Basie, Benny Goodman, Freddie Greene, Django Reinhardt, or Bob Wils.

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