

REAL EASY JAZZ GUITAR

WITH CLAY MOORE

TRANSCRIPTIONS IN MUSIC NOTATION AND TABLATURE FOR ALL TEN SONGS!



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Forward

Greetings, fellow jazz guitar enthusiast,

Thanks for purchasing the **Real Easy Jazz Guitar** course. When Claude Johnson first contacted me about this project I was very excited, because I had already been thinking about a course like this for some time, based on simple, easy-to-play versions of the standards that working jazz musicians play. In each of the ten songs/lessons you'll not only be learning the basic chords, scales, and arpeggios needed for those songs, but the basic tools you can use *any* jazz setting, from playing solo to playing in full on jazz orchestra. You'll also learn how to decode seemingly complicated chord progressions, reducing them into simple, easy to understand chunks.

Claude's idea of combining the course with *The New Real Book* was a stroke of genius, a win-win for everyone. Chuck Sher's *New Real Book* series set a standard for jazz books that everyone else has scrambled to emulate, leaving the old inaccurate, illegal fakebooks in the dust. As you master the material in the **Real Easy Jazz Guitar** course you'll have the skills to keep learning and progressing from *The New Real Book* for years to come.

Of course no one can do it alone, and special thanks go out to Derek Lau , Dylan Stern, and Elias Swinehart, the crew who worked so hard during the filming and editing of this course, to Claude for his vision, creativity, good hosting, and stamina, and to my good friends Harry "Jack" Rudy and Bob Beach, who took time from their busy schedules to hang out with an old pal from out of town.

Musically yours,

Clay Moore

CHAPTER ONE - BASIC CONCEPTS: THE 7 CHORDS IN ANY KEY

Like I said in the video, you have to walk before you run, so before we get to our first song we need to learn some chords, scales, and arpeggios. The lesson below is about the 7 chords in the key of C major. In traditional music theory those chords are:

- C major
- D minor
- E minor
- F major
- G major or G7
- A minor
- B diminished

In jazz we routinely use 7th chords instead of the basic triads above, so the list becomes:

- C major7
- D minor7
- E minor7
- F major7
- G7
- A minor7
- B minor7 flat 5, a.k.a. B half diminished7

These chord names are shortened to make them easier and quicker to read, so the new and improved list is:

- Cmaj7
- Dm7
- Em7
- Fmaj7
- G7
- Am7
- Bm7b5

In the exercise that follows, we will learn these 7 chords in the key of C major in the 7th position*, along with a two octave C major scale, scales for each chord, and the accompanying arpeggios. Learn these fingerings, names, and sounds until you can play them in your sleep.

*7th position means your first finger on your fretting hand is at the 7th fret.

CHORDS, SCALES, AND ARPEGGIOS IN C MAJOR, 7TH POSITION

JAZZ GUITAR **C^{MA7}** **C MAJOR SCALE** **C^{MA7} ARPEGGIO**

JAZZ GUITAR

Diagram showing fret positions for the C Major scale and C Major 7 arpeggio in 7th position. The scale is played in two directions: ascending (8-10-7-8-10-7-9-10) and descending (8-10-7-8-10-7-9-10). The arpeggio is played in two directions: ascending (8-7-10-9-10-9-10-7) and descending (8-7-10-9-10-9-10-7).

J. GTR. **5 D^{M7}** **D DORIAN SCALE** **D^{M7} ARPEGGIO**

J. GTR.

Diagram showing fret positions for the D Dorian scale and D Major 7 arpeggio in 5th position. The scale is played in two directions: ascending (10-7-8-10-7-9-10-7) and descending (10-7-8-10-7-9-10-7). The arpeggio is played in two directions: ascending (10-8-7-10-7-10-7-8) and descending (10-8-7-10-7-10-7-8).

J. GTR. **9 E^{M7}** **E PHRYGIAN SCALE** **E^{M7} ARPEGGIO**

J. GTR.

Diagram showing fret positions for the E Phrygian scale and E Major 7 arpeggio in 9th position. The scale is played in two directions: ascending (7-8-10-7-9-10-7-9) and descending (7-8-10-7-9-10-7-9). The arpeggio is played in two directions: ascending (7-10-9-7-9-7-9-10) and descending (7-10-9-7-9-7-9-10).

J. GTR. **13 F^{MA7}** **F LYDIAN SCALE** **F^{MA7} ARPEGGIO**

J. GTR.

Diagram showing fret positions for the F Lydian scale and F Major 7 arpeggio in 13th position. The scale is played in two directions: ascending (8-10-7-9-10-7-9-10) and descending (8-10-7-9-10-7-9-10). The arpeggio is played in two directions: ascending (8-7-10-9-10-9-10-7) and descending (8-7-10-9-10-9-10-7).

J. GTR. **17 G⁷** **G MIXOLYDIAN SCALE** **G⁷ ARPEGGIO**

J. GTR.

Diagram showing fret positions for the G Mixolydian scale and G Major 7 arpeggio in 17th position. The scale is played in two directions: ascending (10-7-9-10-7-9-10-8) and descending (10-7-9-10-7-9-10-8). The arpeggio is played in two directions: ascending (10-9-7-10-8-10-7-9) and descending (10-9-7-10-8-10-7-9).

21 A_m7 A AEOLIAN SCALE A_m7 ARPEGGIO

J. GTR.

J. GTR.

25 B_m7^b5 B LOCRIAN SCALE B_m7^b5 ARPEGGIO

J. GTR.

J. GTR.

Side note:

Chords in any major key can be named by their letter name, as in C_{maj7} , A_m7 , etc., and by their number in the scale, using Roman numerals. In the key of C major, C_{maj7} is also known as the I chord, A_m7 as the vi chord, and so on, using upper case numerals for major7 and 7th chords, and lower case numerals for minors and minor7 flat fives. In C it would look like this:

- The I chord is C_{maj7}
- The ii chord is D_m7
- The iii chord is E_m7
- The IV chord is F_{maj7}
- The V chord is $G7$
- The vi chord is A_m7
- The vii chord is B_m7^b5

From this specific example in C major we learn a general rule, the I chord in any major key is $maj7$, the ii is $m7$, and so on. In the key of A_b , for example, the chords become:

- The I chord is A_b_{m7}
- The ii chord is B_b_{m7}
- The iii chord is C_m7
- The IV chord is D_b_{maj7}
- The V chord is E_b7
- The vi chord is F_m7
- The vii chord is G_m7^b5

You'll want to make it a long term project to know these basic chords backwards and forwards in every key.

CHAPTER ONE ADDENDUM – DECODING COMPLEX JAZZ CHORDS

It's easy to get confused by all the crazy sounding names for jazz chords, such as Bmaj9#11, Fm6/9, or Db13b9. But fear not, the vast majority of jazz chords can be reduced to just three types:

- Major chords
- Minor chords
- Dominant 7th chord, a.k.a. 7

If a chord has M, MA, maj, or a triangle after the letter, it's a major-type chord, and we can use the maj7. Bmaj9#11 then becomes Bmaj7.

If a chord has MI, m, min, or a minus sign (–) after the letter, it's a minor chord, and we can usually substitute the m7. Fm6/9 becomes Fm7.

If a chord has a number 7 or larger after the letter it's a 7th chord, also called a dominant 7th. Db13b9 is D7.

CHAPTER TWO – DEARLY BELOVED

This is a perfect song to get started with, because it's extremely easy, but changes keys briefly twice during the progression, giving you a chance to get your feet wet soloing with your newly-learned scales and arpeggios. Almost all jazz songs move around to different keys, so by analyzing this simple progression you'll learn how to figure out much more complicated ones with ease. Here's how we do it.

In any major key there are two maj7 chords, three m7 chords, but only one 7th chord, which is the V chord. In the key of C major the V chord is G7. Dearly Beloved starts out in C major with the chords Dm7, G7, and Cmaj7* (the written chord in The New Real Book is C6. Use Cmaj7, and we'll explain later). In measures 15 and 16, however, the chords are Ebm7 and Ab7, neither of which is one of the 7 chords we learned in the key of C. But we know 7th chords are V chords, so Ab7 is the V chord in Db major (count backwards. Ab, Gb, F, Eb, Db). Now we can easily see that Ebm7 is the ii chord in Db, so for those two measures we're in the key of Db. Move your C major scale fingering from the 7th to the 8th fret and you're good to go.

For the rest of the song the chords move between Dm7, G7, and C, except for measures 27 and 28, where the chord is D13. D13 is a 7th chord with some extra notes, which are not necessary right now. Instead we'll play D7, which is the V chord in G major (D, C, B, A, G). Our major scale fingering moves to the 2nd fret, and we're in G for those two measures, then back to 7th fret in measure 29. That's all the analysis you need!

Quick road map:

Measures 1-14 in C major
Measures 15-16 in Db major
Measures 17-26 in C major
Measures 27-28 in G major
Measures 29-32 in C major

Tip:

Check out guitarist Wes Montgomery's great recording of Dearly Beloved, which he plays in the key of G major.

*C6, also known as Cmaj6, is a major-type chord very similar in sound and usage to the Cmaj7. You often see the maj6 chord in songbooks when the melody note is the same letter name as the chord root, but the maj7 chord works just fine as well.

The music on the next two pages is the transcription of the melody and solo as played on the DVD.

DEARLY BELOVED MELODY AND SOLO

Musical notation system 1 (Measures 1-6). Treble clef, 4/4 time. Chords: Dm^7 , G^7 . Bass clef with fingerings: 8, 7, 9, 10, 8, 10, 7, 8, 10, 10, 10, 10, 8, 10, 7, 9, 10, 8, 10, 7.

Musical notation system 2 (Measures 7-13). Treble clef, 4/4 time. Chords: Dm^7 , G^7 , $Cmaj^7$, Dm^7 , G^7 . Bass clef with fingerings: 7, 8, 7, 10, 10, 10, 8, 10, 8, 8, 8, 10, 8, 8, 10, 10, 10, 10, 8, 7, 10.

Musical notation system 3 (Measures 14-19). Treble clef, 4/4 time. Chords: Ebm^7 , Ab^7 , Ebm^7 , Ab^7 . Bass clef with fingerings: 10, 9, 8, 7, 11, 8, 11, 10, 11, 9, 11, 10, 11, 11, 7, 7, 9, 10, 8, 8, 10, 8, 7, 8, 10.

Musical notation system 4 (Measures 20-25). Treble clef, 4/4 time. Chords: Dm^7 , Dm^7 , G^7 . Bass clef with fingerings: 10, 10, 10, 10, 8, 7, 9, 10, 8, 10, 8, 11, 7, 7, 8, 7, 10, 10, 10, 8, 10, 8, 10, 10, 10, 10, 8, 10, 8.

Musical notation system 5 (Measures 26-31). Treble clef, 4/4 time. Chords: $Cmaj^7$, D^7 . Bass clef with fingerings: 8, 8, 8, 8, 9, 9, 9, 9, 7, 7, 3, 3, 7, 8, 7, 7, 9, 10, 8, 9, 9, 7, 9, 10, 10, 8, 9, 10, 9, 7.

Musical notation system 6 (Measures 32-37). Treble clef, 4/4 time. Chords: Dm^7 , G^7 . Bass clef with fingerings: 8, 10, 7, 8, 8, 10, 8, 7, 10, 8, 10, 8, 9, 10, 7, 8, 7, 10, 9, 10, 9, 10, 7, 7, 7, 7, 7, 10, 7, 9, 9, 9, 9.

37

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

42

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

47

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

52

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

57

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

61

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

♩ = 140

DEARLY BELOVED COMPING

JAZZ GUITAR

Chords: DM^7 , G^7 , $C\#M^7$, DM^7 , G^7

JAZZ GUITAR

J. GTR.

Chords: $C\#M^7$, DM^7 , $C\#M^7$, DM^7 , G^7 , DM^7 , G^7

J. GTR.

J. GTR.

Chords: CMA^7 , BMA^7 , CMA^7 , BMA^7 , CMA^7 , DM^7 , G^7

J. GTR.

J. GTR.

Chords: CMA^7 , BMA^7 , CMA^7 , DM^7 , Ebm^7 , Ab^7 , Ebm^7 , Ab^7 , Ebm^7

J. GTR.

J. GTR.

Chords: DM^7 , G^7 , DM^7 , G^7 , DM^7 , G^7

J. GTR.

J. GTR.

Chords: DM^7 , $F\#^7$, G^7 , CMA^7 , D^7

J. GTR.

28 C#7 D7 C#7 D7 Dm7 G7 Cmaj7

J. GTR.

J. GTR.

T	2	3	2	3	10	10-10	8	8
A	4	5	4	5	10	10-10	10	9
B	3	4	3	4	10	10-10	9	9
	4	5	4	5	10	10-10	10	8

Detailed description: The image shows a guitar score for two systems. The first system is in treble clef and contains measures 28-31. Measure 28 has a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a sequence of chords: C#7, D7, C#7, D7, Dm7, G7, and Cmaj7. The notes are: C#7 (F#, C#, G), D7 (F#, C#, G, A), C#7 (F#, C#, G), D7 (F#, C#, G, A), Dm7 (F#, C#, G, A), G7 (F#, C#, G, D), and Cmaj7 (F#, C#, G, C). The second system is a tablature for the same measures. It shows fret numbers for the strings T, A, B, and 4. Measure 28: T (2, 3), A (4, 5), B (3, 4), 4 (4, 5). Measure 29: T (2, 3), A (4, 5), B (3, 4), 4 (4, 5). Measure 30: T (10), A (10), B (10), 4 (10). Measure 31: T (8), A (10), B (9), 4 (10). Measure 32: T (8), A (9), B (9), 4 (8).

CHAPTER THREE - AUTUMN LEAVES

Next we're going to tackle a very well-known standard called Autumn Leaves. This song has been recorded countless times by such artists as Joe Pass, Wynton Marsalis, Kenny Burrell, Chick Corea, and Miles Davis. Two of my favorite versions include Nat King Cole's beautiful ballad rendition with strings, and Cannonball Adderly's recording on his album called *Somethin' Else*.

Autumn Leaves is fairly simple to play and improvise on, because even though it changes chords frequently it centers on the key of Bb major and its relative minor key of G minor. Cannonball's recording is in the same key as *The New Real Book*, but he uses simpler changes, staying on Bbmaj7 in measure 24 instead of changing to Ebmaj7, and omitting the C9, Fm7, and Bb7 in measures 27 and 28, staying on Gm. I've based the **Real Easy Jazz Guitar** version on Cannonball's changes.

As far as analyzing the progression, the only chord that deviates from the diatonic chords (in the key) in Bb is the D7, which acts as a V chord going to Gm. When you improvise you can add that F# note to the Bb/Gm scale when you're on the D7 - it makes a nice sound.

The chords below are all the ones you'll need to play Autumn Leaves, including two ways to play both the D7 and Gm7 chords.

The image displays musical notation for the chords of Autumn Leaves, organized into two systems. Each system includes a staff for 'JAZZ GUITAR' or 'J. GTR.' and a corresponding guitar fretboard diagram.

System 1 (Measures 1-4):

- Measure 1:** Chord Cm7. Fretboard diagram shows the 4th fret on the 2nd string (C), 4th fret on the 3rd string (Eb), and 4th fret on the 5th string (G).
- Measure 2:** Chord F7. Fretboard diagram shows the 1st fret on the 2nd string (F), 1st fret on the 3rd string (Ab), and 1st fret on the 5th string (C).
- Measure 3:** Chord Bbmaj7. Fretboard diagram shows the 6th fret on the 2nd string (Bb), 7th fret on the 3rd string (D), and 6th fret on the 5th string (F).
- Measure 4:** Chord Ebmaj7. Fretboard diagram shows the 8th fret on the 2nd string (Eb), 9th fret on the 3rd string (G), and 8th fret on the 5th string (Bb).

System 2 (Measures 5-8):

- Measure 5:** Chord Am7b5. Fretboard diagram shows the 5th fret on the 2nd string (A), 5th fret on the 3rd string (Cb), and 5th fret on the 5th string (E).
- Measure 6:** Chord D7. Fretboard diagram shows the 7th fret on the 2nd string (D), 7th fret on the 3rd string (F#), and 7th fret on the 5th string (A).
- Measure 7:** Chord D7 (alternative). Fretboard diagram shows the 7th fret on the 2nd string (D), 7th fret on the 3rd string (F#), and 7th fret on the 5th string (A).
- Measure 8:** Chord Gm7. Fretboard diagram shows the 6th fret on the 2nd string (G), 6th fret on the 3rd string (Bb), and 6th fret on the 5th string (D).
- Measure 9:** Chord Gm7. Fretboard diagram shows the 3rd fret on the 2nd string (G), 3rd fret on the 3rd string (Bb), and 3rd fret on the 5th string (D).

The following three pages is Autumn Leaves from the DVD, with an improvised solo.

AUTUMN LEAVES

♩ = 120

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

35

J. GTR.

J. GTR.

40

J. GTR.

J. GTR.

44

J. GTR.

J. GTR.

49

J. GTR.

J. GTR.

53

J. GTR.

J. GTR.

57

J. GTR.

J. GTR.

61

J. GTR.

J. GTR.

Next is a comping example using the basic chords. Note the varied rhythms and embellishments used.

♩ = 120

AUTUMN LEAVES COMP

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

21 Cm7 F7 E7 F7 Am7 Bbm7 Dm7 Ebm7 Bbm7 Am7b5 Eb7

26 D7 Gm7 F#m7 Gm7 Gm7 F#m7 Gm7

29 Ebm7 D7 Gm7 F#m7 Gm7

The next two pages of music is a solo exercise, playing the scales in Bb/Gm, starting with the root of each chord and playing in 8th notes up to the octave. Once you get the hang of this type of drill you can create all kinds of variations, such as playing the scales backwards, or play one scale going up and the next coming down.

AUTUMN LEAVES SOLO EXERCISE

JAZZ GUITAR

CM7 F7 BbMA7 EbMA7

JAZZ GUITAR

J. GTR.

Am7b5 D7 Gm7

J. GTR.

J. GTR.

CM7 F7 BbMA7 EbMA7

J. GTR.

J. GTR.

Am7b5 D7 Gm7

J. GTR.

J. GTR.

Am7b5 D7 Gm7

J. GTR.

J. GTR.

CM7 F7 BbMA7

J. GTR.

25 Am7b5 D7 Gm7

J. GTR.

J. GTR.

29 Ebmaj7 D7 Gm7

J. GTR.

J. GTR.

OTHER SCALE POSSIBILITIES FOR D7

33 D PHEGYIAN DOMINANT (G HARMONIC MINOR FROM D) D MIXOLYDIAN MODE (G MAJOR SCALE FROM D)

J. GTR.

J. GTR.

CHAPTER FOUR - BLUE BOSSA

Blue Bossa was written by Texas trumpeter Kenny Dorham, which he first recorded on Joe Henderson's debut album, *Page One*. The title refers to the Brazilian style of music known as bossa nova, which means "new thing" in Portuguese. During the 1960s many North American musicians became interested in this beautiful music, with its lilting rhythms and jazz harmonies.

Blue Bossa uses two keys, C minor for eight measures, Db major for four measures, and back to C minor for four measures. We'll be using a new scale position for these keys, which we'll start with below.

CHORDS AND SCALES IN E FLAT MAJOR, C MINOR

SCALE IN 10TH POSITION SAME SCALE AND FINGERING, IN 5TH POSITION

The first system shows the E-flat major/C minor scale in 10th position on the top staff and its fingering on the bottom staff. The second system shows the same scale and fingering moved to the 5th position.

5 FULL SCALE IN 5TH POSITION WITH NOTES ABOVE AND BELOW THE ROOTS

The second system shows the full scale in 5th position on the top staff and its fingering on the bottom staff, including notes above and below the roots.

DIATONIC 7TH CHORDS IN E FLAT, C MINOR, 5TH POSITION

The third system shows the diatonic 7th chords in 5th position on the top staff and their fingering on the bottom staff. The chords are: Ebmaj7, Fm7, Gm7, Abmaj7, Bb7 or Bb7, Cm7, Dm7b9, and Ebmaj7.

The same scale moved from the 5th fret to the 3rd fret gives us our Db major scale and chords.

Next we'll move on to the DVD recorded version with the improvised solo and comping. You'll notice I played a lot of double-time runs, but it certainly isn't necessary for a good solo. Listen to *Page One* and check out how Kenny Dorham stays mostly to the melody for his solo.

BLUE BOSSA MELODY AND IMPROVISED SOLO

JAZZ GUITAR

JAZZ GUITAR

5

J. GTR.

J. GTR.

9

J. GTR.

J. GTR.

14

J. GTR.

J. GTR.

19

J. GTR.

J. GTR.

24

J. GTR.

J. GTR.

28

J. GTR.

J. GTR.

32

J. GTR.

J. GTR.

36

J. GTR.

J. GTR.

39

J. GTR.

J. GTR.

43

J. GTR.

J. GTR.

47

J. GTR.

J. GTR.

51

J. GTR.

J. GTR.

55

J. GTR.

J. GTR.

59

J. GTR.

J. GTR.

62

J. GTR.

J. GTR.

The next page is a basic bossa nove rhythm you can use for comping. Once you master this you'll want to get ahold of some genuine Brazilian music, such as Antonio Carlos Jobim, Baden Powell, and Bola Sete, and copy what they do.

BLUE BOSSA COMPING PATTERN

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

5

9

13

Chords: Cm7, Fm7, Dm7b5, G7, Ebm7, Ab7, Dbmaj7, Cm7, Dm7b5, G7.

Our final example for Blue Bossa is the simplified melody and a solo exercise similar to the one we learned for Autumn Leaves.

BLUE BOSSA MELODY AND SOLO EXERCISE

JAZZ GUITAR

JAZZ GUITAR

6

J. GTR.

J. GTR.

12

J. GTR.

J. GTR.

17

J. GTR.

J. GTR.

21

J. GTR.

J. GTR.

25

J. GTR.

J. GTR.

29

J. GTR.

J. GTR.

CHAPTER FIVE - HERE'S THAT RAINY DAY

Here's That Rainy Day gives us the opportunity to learn a full chord melody, using the chords we've learned from our two major scale forms. When you're learning these it's best to follow Joe Pass's advice and *not worry about putting it into tempo right away*. The most important thing about chord melody is stating the melody clearly and with good expression, so practice playing *rubato* (no steady or fixed tempo) until you can play it smoothly in your sleep. *Then*, and only then will you want to begin putting it into a *slow* tempo.

Here's That Rainy Day also takes a leap forward from the soloing we've been doing in one of two keys, moving through G major, Eb major, Bb major, and a couple of temporary trips into C and D major. Note that the Dm7 to G7 in measure 8 takes you into a Cm7 chord - the ii chord in Bb - and in measure 16 into Cmaj7. The A7 chord in measure 20 doesn't resolve into D, but you still will want to solo using the D major or A mixolydian (same notes, different ways of looking at them).

RAINY DAY SIMPLE CHORD MELODY

Chords: G_{MA7}^7 Bb^7 Eb_{MA7}^7 G_{MA7}^7 A_{bMA7}^7 A_{M7}^{ADD11} D^7 E_{b07}

JAZZ GUITAR

JAZZ GUITAR

Chords: G_{MA7}^7 E_{M7}^7 E_{bM7}^7 D_{M7}^7 G^7 C_{M7}^7 F^7 B_{bMA7}^7 E_{bMA7}^7

J. GTR.

J. GTR.

Chords: A_{M7}^7 D^7 G_{MA7}^7 E_{M7}^7 A_{M7}^7 D^7 G_{MA7}^7 Bb^7

J. GTR.

J. GTR.

Chords: E_{bMA7}^7 G_{MA7}^7 A_{bMA7}^7 A_{M7}^{ADD11} D^7 E_{b07} G_{MA7}^7 E_{M7}^7 E_{bM7}^7 D_{M7}^7 G^7 C_{M7}^7

J. GTR.

J. GTR.

Chords: D^9 B_{M7}^7 A^7 A_{M7}^{ADD11} D^7 E_{b07} G_{MA7}^7 E_{M7}^7 A_{M7}^7 D^7 G_{MA7}^7

J. GTR.

J. GTR.

CHAPTER SIX - GEE BABY, AIN'T I GOOD TO YOU

This tune isn't as well-known as some of the others we've covered so far, but it's another opportunity for us to learn a chord melody with a bluesy flavor. Along the way we'll get to learn some new chords and apply some familiar ones in new ways.

One chordal concept that you can begin to apply is *substitute* chords. A substitute chord is one used in place of another. One simple way to get started is to use chords we already know in the major keys, by substituting a chord a *3rd higher or lower than your original chord*.

For Cmaj7 substitute Em7 (3rd higher) or Am7 (3rd lower). Em7 for Cmaj7 gives us a Cmaj9 sound. Am7 gives us a C6 sound. Hint: use voicings that have the roots on higher pitched strings.

In this song we use Cm7b5 for Ab7 (Ab9) and Em7b5 for C7 (C9). Cool trick, yes?

Another note. I've written the time signature as 12/8 instead of 4/4. 12/8 gives us that triplet drenched sound of slow blues, without having to read (and write!) all those cumbersome triplets. You can still count it in as a slow 4/4, but also hear the underlying **1 2 3, 4 5 6, 7 8 9, 10 11 12**.

GEE BABY SIMPLE CHORD MELODY

♩ = 50

A C7 Ab7 G7 Db9 B9 C9 B9* Ab/Bb

JAZZ GUITAR

JAZZ GUITAR

Eb6 G7 Ab7 A7 Bb7 B7 C7 Ab7

J. GTR.

J. GTR.

G7 Db9 B9 C9 B9* Ab/Bb Db6/Ab D6/A Eb6/Bb Eb7#9

J. GTR.

J. GTR.

B Ab7 A07 Eb6/Bb EbMA7 Eb9 Ab7 A07

J. GTR.

J. GTR.

C

J. GTR. 12 $Ab7b5$ $G7$ $Ab7$ $A7$ $Bb7$ $B7$ $C7$ $Ab7$ $G7$ $Db9$ $B9$ $C9$

J. GTR.

J. GTR. 15 $B9*$ Ab/Bb Db^b/Ab D^b/A Eb^b/Bb

J. GTR.

J. GTR. 17 Db^b/Ab D^b/A Eb^b/Bb Db^b/Ab D^b/A Eb^b/Bb Db^b/Ab D^b/A Eb^b/Bb

J. GTR.

The next example is a solo exercise using mostly arpeggios on each of the chords. On a song such as this, where you're changing chords every couple of beats you'll want to get really comfortable with outlining the notes in those chords, and that means arpeggios!

GEE BABY ARPEGGIO SOLOING

JAZZ GUITAR

JAZZ GUITAR

12/8

C7 Ab7 G7 C7 F7 Bb7

J. GTR.

J. GTR.

4

Eb G7 C7 Ab9 G7 C7

J. GTR.

J. GTR.

7

F7 Bb7 Eb Ab Ab6 A07

J. GTR.

J. GTR.

10

Eb Bbm7 Eb7b9 Ab7 A07 Ab7 G7

J. GTR.

J. GTR.

13

C7 Ab9 G7 C7

J. GTR.

J. GTR.

15

F7 Bb7 Eb

CHAPTER SEVEN - SANDU

There's saying that all jazz comes from the song I Got Rhythm and the blues. Sandu is a blues written and recorded by the fantastic trumpeter Clifford Brown. It's a catchy little melody and offers some challenges to us that we've not seen yet in this course. In order to emulate the trumpet and saxophone type phrasing you have to pay strict attention to the fingerings in the tab. Blues in jazz is the most versatile music, because you can play as simply as you want, using the notes of the blues scale, or as complex as you dare, with altered dominant chords and exotic scales.

SANDU

CLIFFORD BROWN

♩ = 126

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

26

J. GTR.

J. GTR.

30

J. GTR.

J. GTR.

34

J. GTR.

J. GTR.

37

J. GTR.

J. GTR.

40

J. GTR.

J. GTR.

43

J. GTR.

J. GTR.

44

J. GTR.

J. GTR.

46

J. GTR.

J. GTR.

Next up is the transcription of the comping example.

SANDU COMPING

JAZZ GUITAR

Chords: D^9 Eb^9 Ab^9 D^9 Eb^9 D^9 Eb^9 F^9 Gb^9 G^9

JAZZ GUITAR

J. GTR.

Chords: Ab^9 A^7 Eb^9 Eb^{13} Eb^9 C^7 Em^7 Fm^7 A^{13}

J. GTR.

J. GTR.

Chords: Ab^{13} Ab^7 Eb^7 $C^7\#5$ Fm^9 $B^7\#5$ D^9 Eb^9 Ab^{13} A^{13}

J. GTR.

J. GTR.

Chords: Ab^{13} Ab^7 D^9 Eb^9 Eb^{13} Eb^9 CM^{11} Bm^{11} Bbm^{11} A^{13} Ab^{13}

J. GTR.

J. GTR.

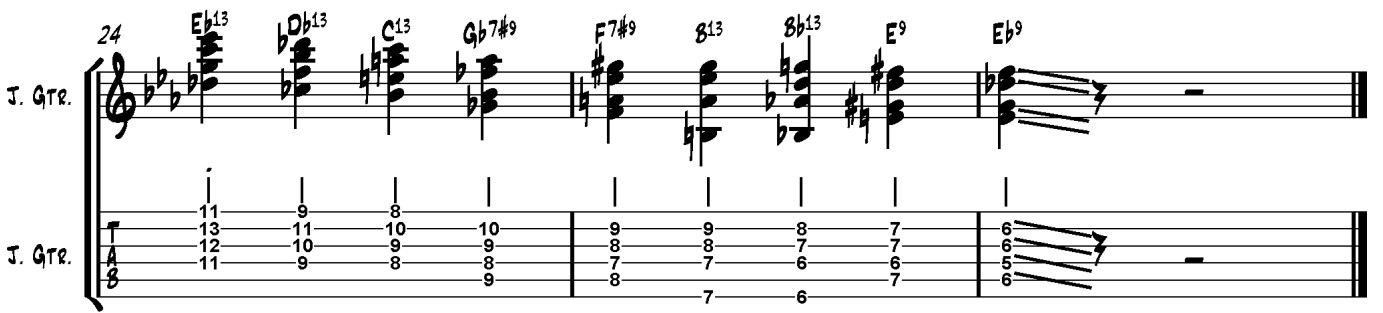
Chords: Ab^{13}/A D^9 Eb^9 Eb^{13} Eb^9 D^9 Eb^9 D^9 Db^9 C^9 $C^7\#5^9$

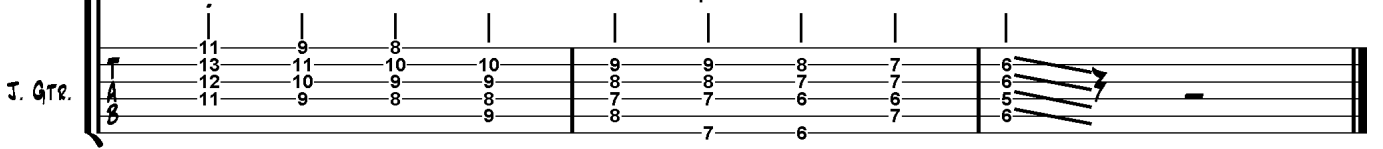
J. GTR.

J. GTR.

Chords: Fm^7 B^{13} Ab^{13} B^{13} B^{13} C^{13} Db^{13} D^{13}

J. GTR.

J. GTR. 

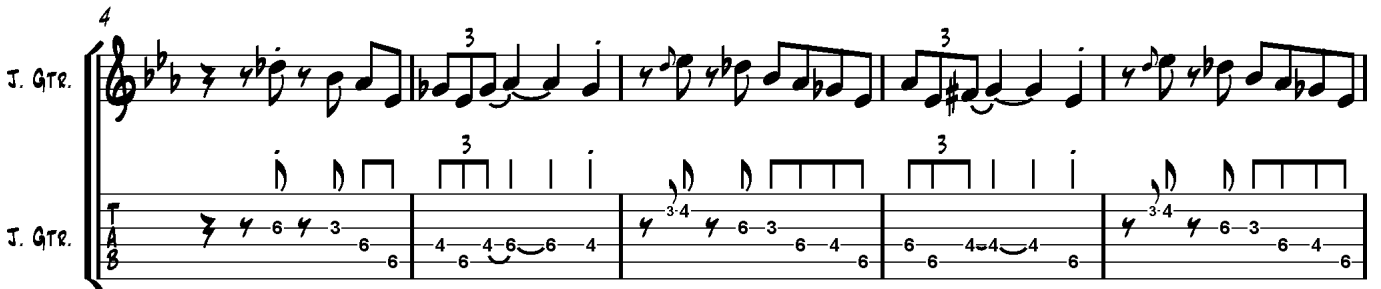
J. GTR. 


And last here's how to play Sandu in both low and high octaves, a cool variation.

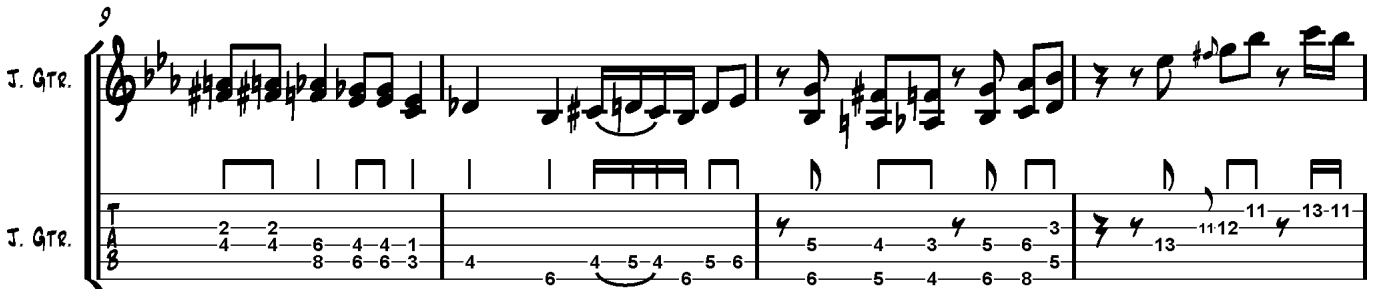
SANDU MELODY, LOW AND HIGH OCTAVES

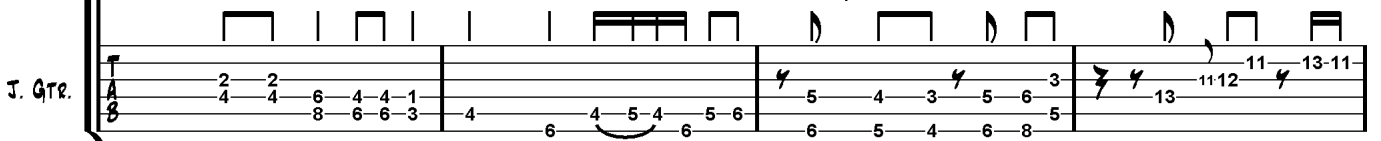
JAZZ GUITAR 

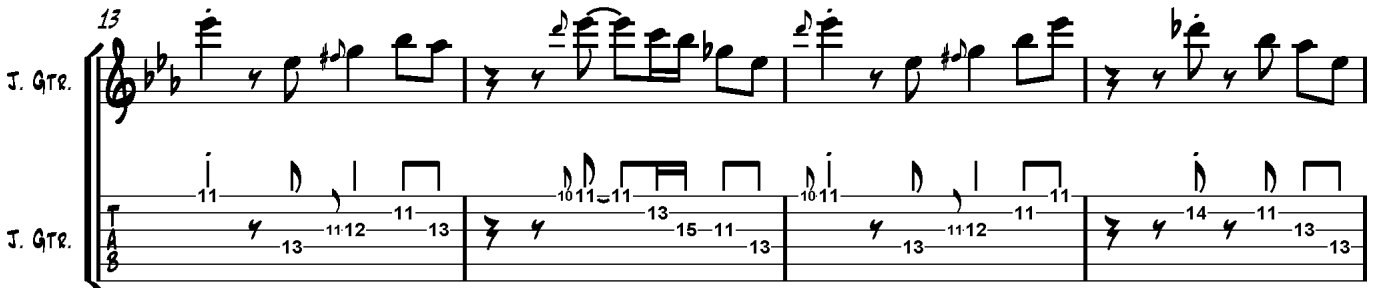
JAZZ GUITAR 

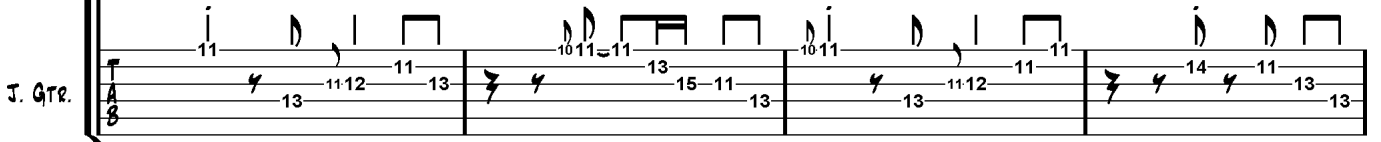
J. GTR. 

J. GTR. 

J. GTR. 

J. GTR. 

J. GTR. 

J. GTR. 

17

J. GTR.

J. GTR.

21

J. GTR.

J. GTR.

CHAPTER EIGHT - TENDERLY

Tenderly is a beautiful standard that can be played as a ballad, swing, or bossa nova. Hey, this is a good time to mention that you can do that! It's a good idea to practice all your tunes in a variety of keys and rhythmic feels. And be sure you know the melodies by themselves, not just as chord melodies, and practice comping and soloing on all the tunes. Jazz is all about being versatile in how you approach material.

The first page that follows is a simple chord melody version, suitable for a rubato solo piece or with a group. Following that is a bit more embellished version with an improvised solo.

TENDERLY CHORD MELODY

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

TENDERLY SOLO AND COMP

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

31

J. GTR.

J. GTR.

4 4 4 4 8 9 8 6 8 8 10 6 8 6 4 7 8 7 5 5 13 11 14

35

J. GTR.

J. GTR.

11 9 11 13 14 13 11 13 11 13 11 13 11 10 8 8 5 6 5 6 5 8 8 8

38

J. GTR.

J. GTR.

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

42

J. GTR.

J. GTR.

4 6 4 6 4 3 5 3 6 4 3 3 4 2 4 6 2 4 6 7 6 4 3 6 3 4 5 4 3 6 8 11 8 6

46

J. GTR.

J. GTR.

8 10 10 8 10 7 10 8 10 10 8 7 8 5 6 5 8 8 5 6 8 5 6 5 7 8 6 5 4

48

J. GTR.

J. GTR.

7 6 9 7 6 7 7 6 6 9 7 8 7 10 8 9 10 11 11 11 10 9 10 9 10 9 10 9 11 13 10 6 8 9 10 10

3

51

J. GTR.

J. GTR.

53

J. GTR.

J. GTR.

56

J. GTR.

J. GTR.

59

J. GTR.

J. GTR.

62

J. GTR.

J. GTR.

66

J. GTR.

J. GTR.

71

J. GTR.

J. GTR.

T 8 7 8 14 15 11 11 4 4 8 6 3 4 4 4
A 7 6 7 14 15 12 12 4 4 7 7 3 4 4 4
S 6 5 6 12 13 12 12 4 4 6 6 3 4 4 4

76

J. GTR.

J. GTR.

T 3 3 6 4 4 8 8 10 8 6 6 7 8 8 9
A 1 4 4 3 3 8 8 8 8 8 8 8 7 8 7 9
S 1 3 3 3 3 7 7 7 7 8 8 8 7 6 6 7

81

J. GTR.

J. GTR.

T 8 8 8 8 7 6 6 6 6 6 6 7 9 7 6 6 6 6 7 8 8 8 8
A 7 7 7 7 5 5 5 5 5 5 5 6 6 6 5 5 5 5 5 6 6 6 6
S 6 6 6 6 5 4 4 4 4 4 4 6 6 6 4 4 4 4 4 5 6 6 6 6

86

J. GTR.

J. GTR.

T 6 4 4 4 7 8 8 8 10 11 8 4 6 4 7
A 4 4 4 4 6 7 8 8 9 10 8 4 4 4 7
S 4 4 4 4 5 6 6 6 9 10 6 4 4 4 5

90

J. GTR.

J. GTR.

T 8 8 7 8 7 8 8 10 10 10 8 8
A 7 7 9 10 9 10 8 8 8 8 8 7
S 6 6 8 9 8 9 8 8 8 8 8 8

93

J. GTR.

J. GTR.

T 11 9 9 11 9 8 6 4 7 8 7 8 8 6 7
A 12 8 10 10 10 6 6 5 7 8 5 7 7 5 6
S 10 8 8 8 8 6 6 5 5 8 5 6 6 5 6

CHAPTER NINE - ST. THOMAS

St. Thomas was written and recorded by Sonny Rollins, and it is a perennial jam session favorite. Rollins' version is taken at a medium tempo, but it often is played much faster, which can make it a bit more difficult to solo on. Fortunately the changes are fairly simple and you can get by with using the C major or even C major pentatonic scale.

You'll want to start with learning the melody slowly, with good time and articulation.

ST THOMAS MELODY

$\text{♩} = 80$

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

7

12

On the following pages is the transcription of the DVD version. Notice that I'm embellishing the melody and playing with a somewhat staccato (short note duration) feel.

ST THOMAS

♩ = 80

JAZZ GUITAR

JAZZ GUITAR

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

6

J. GTR.

J. GTR.

5 5 2 2 3 | 5 5 4 5 | 5 5 7 9 10 12 | 5 5 7 10 9 7

12

J. GTR.

J. GTR.

10 10 9 9 9 7 7 | 5 7 5 7 | 5 5 4 5 | 5 4 2 5 3 2 5

17

J. GTR.

J. GTR.

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

22

J. GTR.

J. GTR.

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

28

J. GTR.

J. GTR.

7 7 | 8 9 8 9 7 7 | 5 7 7 | 5 5 4 5 | 4 5 7 5 4 7 5 8

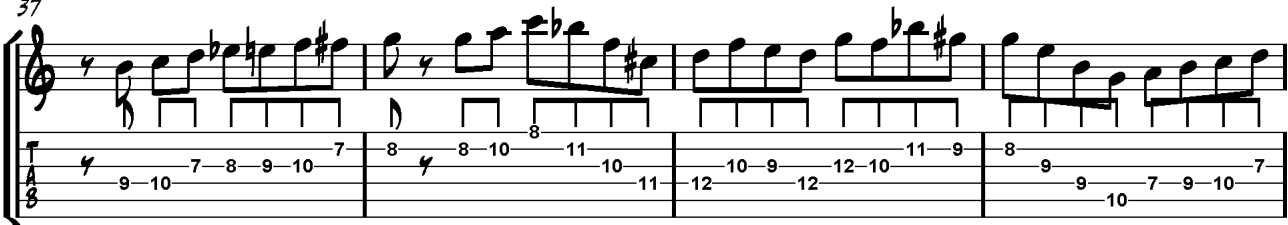
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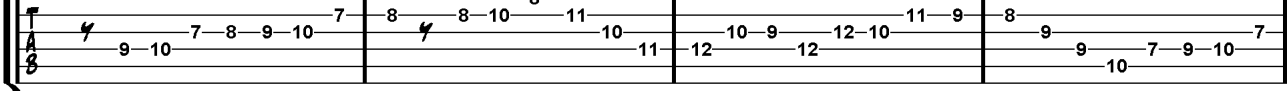
J. GTR.

J. GTR.

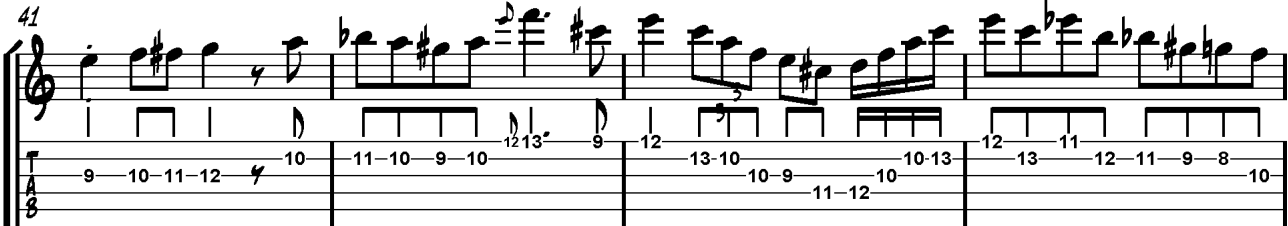
7 5 7 9 10 | 7 9 8 7 | 6 5 8 6 5 8 7 5 | 6 5 6 5 7 9 8 7 | 5 4 7 5 4 7


37

J. GTR. 

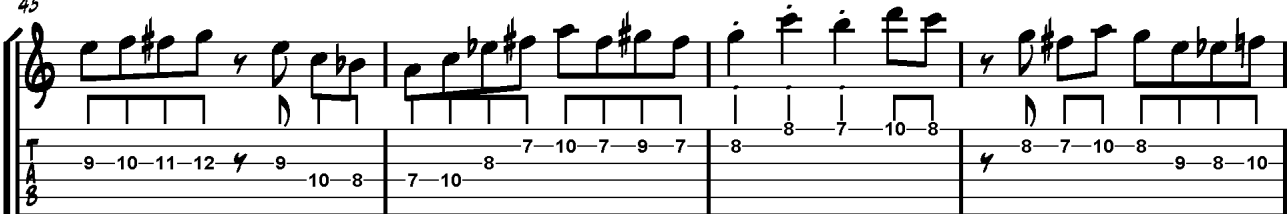
J. GTR. 

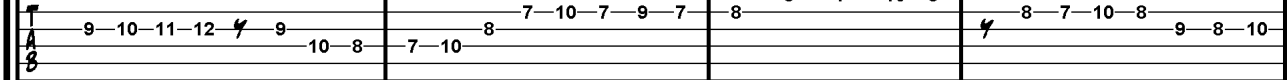
41

J. GTR. 

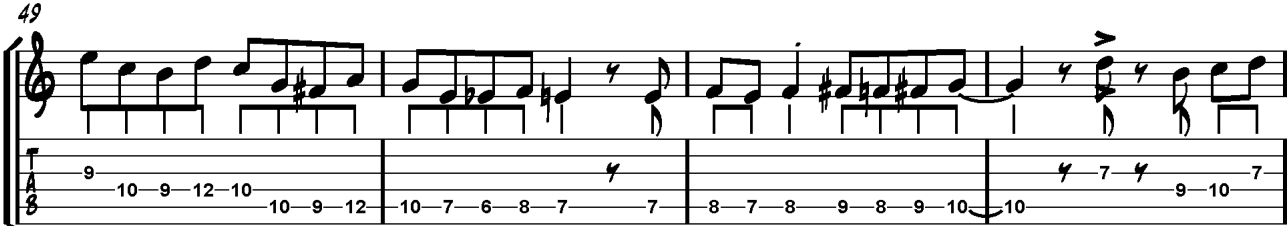
J. GTR. 

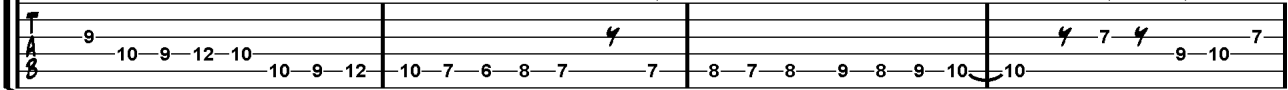
45

J. GTR. 

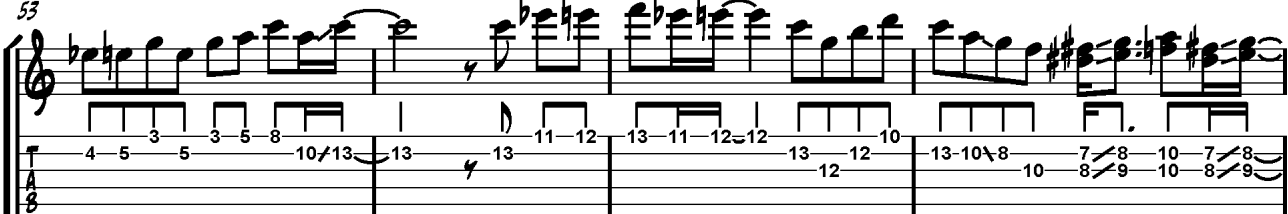
J. GTR. 

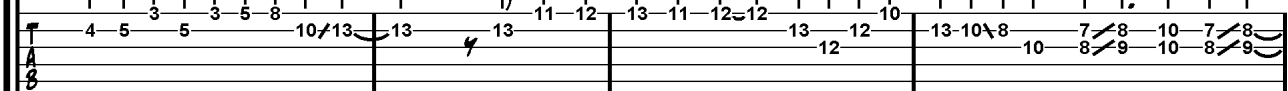
49

J. GTR. 


J. GTR. 

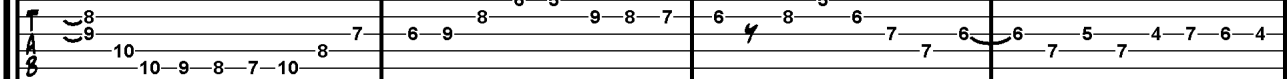
53

J. GTR. 

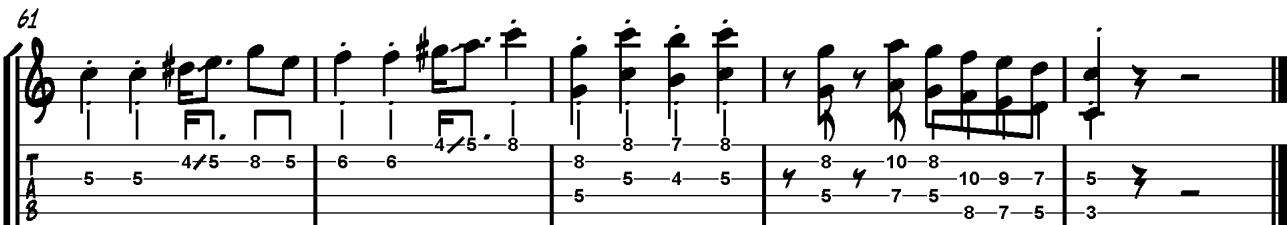
J. GTR. 

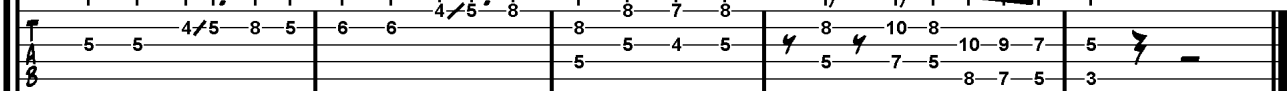
57

J. GTR. 

J. GTR. 

61

J. GTR. 

J. GTR. 

Last we have a simpler solo, using some motifs and chord tones.

ST THOMAS ALTERNATE SOLO

♩ = 80

JAZZ GUITAR

JAZZ GUITAR

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

5

J. GTR.

J. GTR.

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

11

J. GTR.

J. GTR.

3 3 5 5 4 | 4 5 4 | 5 3 | 2 6 | 5 3 2 5 3 | 3 5 2 3 5 2 3

17

J. GTR.

J. GTR.

5 5 5 5 | 5 2 2 5 | 5 3 2 5 3 | 3 3 3 | 5 5 5 5 5 5

22

J. GTR.

J. GTR.

5 2 5 3 | 2 5 3 2 5 | 3 3 3 3 | 3 3 4 | 6 6 6 6

27

J. GTR.

J. GTR.

7 7 5 | 4 2 5 4 3 | 6 2 2 5 5 | 3 2 4 2 | 5 5 4 5

CHAPTER 10 - SATIN DOLL

Satin Doll was one of the first chord melody songs I taught myself after playing guitar for a little over two years. It's a fairly easy tune to play chord melody style, and the only reason I'm putting it here toward the end is it changes keys a number of times, making it a bit more of a challenge to improvise over. However, if you've been diligently learning and applying what we've covered so far you should have no problems! Let's do a quick breakdown:

Measures 1 and 2 are Dm7 to G7, ii V in the key of C.

Measures 3 and 4 are Em7 to A7, ii V in the key of D

Measures 5 and 6 are D7, V in the key of G

Measures 7 and 8 are Db9 (Db7), V in the key of Gb*

The first 8 measures repeats.

Measures 17-20 (letter B) are Gm7 to C7 2x, then Fmaj7, ii V I in the key of F.

Measures 21 and 22 are Am7 D7, a ii V in the key of G.

Measures 23 and 24 are G7, the V in the key of C

Letter C is the same as the first 8 measures.

The transcription that follows is from the DVD, to give you some soloing ideas, then a few measures of the comping. By now you should have a pretty good idea of how comping works from all our previous examples, and you can make up your own variations.

*The Db9 or Db7 is substituting for G7 moving back to a C chord. This is called a **tritone substitution**. **When you have a V chord resolving to a I chord you can replace the V with a chord that is a 1/2 step (1 fret) above the I.**

Example: Dm7 G7 Cmaj7 can become Dm7 Db7 Cmaj7. This works great no matter what type of chord the "I" is - could be Cmaj7, C7, Cm7, even Cm7b5.

SATIN DOLL

SWING

JAZZ GUITAR

JAZZ GUITAR

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

J. GTR.

5

10

13

17

21

26

J. GTR.

J. GTR.

A 10 10 8 10 11 12 10 12 10 12 12 12 10 12 10 10 13 10

B 10 10 10 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

30

J. GTR.

J. GTR.

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

B 9 11 11 11 11 8 8 9 10 11 12 9 10 9 12 11 12 11 9 9 11 12 10 11 12 10 12 9 10

34

J. GTR.

J. GTR.

A 7 10 8 9 7 7 9 10 11 12 9 10 9 12 11 12 11 9 9 11 12 10 11 12 10 12 9 10

B 9 11 11 11 11 8 8 9 10 11 12 9 10 9 12 11 12 11 9 9 11 12 10 11 12 10 12 9 10

38

J. GTR.

J. GTR.

A 9 8 11 9 8 8 11 8 9 10 9 12 13 12 10 12 9 12 10 8 9 10 9 7 7 7 9 10 7

B 9 8 11 10 11 9 10 11 8 9 10 9 12 13 12 10 12 9 12 10 8 9 10 9 7 7 7 9 10 7

41

J. GTR.

J. GTR.

A 9 9 10 10 12 12 8 12 8 10 8 12 10 9 10 12 10 11 10 11 7 7 7 9 9 9 9 11 12 11 10 9 10

B 10 10 12 12 8 12 8 10 8 12 10 9 10 12 10 11 10 11 7 7 7 9 9 9 9 10 10 12 10 12 9 10

45

J. GTR.

J. GTR.

A 10 12 13 10 12 13 12 10 10 11 10 9 10 9 10 8 9 7 8 7 8 8 9 10

B 11 10 12 13 10 12 13 12 10 12 10 11 10 9 10 11 9 9 11 10 10 8 9 7 9 10 7 9 8 8 9 10

48

J. GTR.

J. GTR.

9 10-7 8-7-8 7-10 8-9 7-7 7 10-7-8 7-10 10-13-10 11-13-10 8 10-9 10-7 8-7-8-7 10

51

J. GTR.

J. GTR.

54

J. GTR.

J. GTR.

9 10-9 11-12 10 9-12-11 10-13 12-10 13-10-11 12 10-12 12 10 12-8-10 10 9 12-11-10-9 8-9

57

J. GTR.

J. GTR.

10-6 7 7 10-7-10-8 9 7-9 10-11 12 12-9 12-11 9 12 12-9-11 12 9 10-9 12

61

J. GTR.

J. GTR.

10 13 12-10 9 11-12 9 11-10-9 10 8 9 9 9 9 7 7 9 9 9

65

J. GTR.

J. GTR.

10 10 8-8 9 10 9 10 8-8 11 12 11 12 10 10 11 10 10 9 9 11 12 11 12 12 12 11 11 11 11 10 10 10 10 11 12 11 12 12 12 11 11

68

J. GTR.

J. GTR.

T	12	12	12	10	10	10	10	13	13	11	11	9	11	9	11
A	12	12	12	12	12	11	11	11	11	10	10	10	10	10	10
S	12	12	12	11	11	10	10	10	10	9	9	9	9	9	9
B	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11
E				10	10	10	10	10	10	9	9	9	9	9	9

CHAPTER 11 - LITTLE SUNFLOWER

Our last song is something different than all the others, a modal song written and recorded by vibraphonist Milt Jackson, which also featured the signature trumpet sound of Freddie Hubbard. This is another song that gets played a lot at jam sessions, but the form is often played incorrectly because of it being written out wrong in the old illegal Real Book, so you'll want to make sure everyone is on the same page if you call it.

Modal jazz usually means staying on a particular chord for a long time and using the modal scale of that chord to improvise with. With Little Sunflower you'll spend most of your time playing on Dm7, which is played as the D dorian mode. D dorian has the same notes as C major - known as the parent key - and all the notes in that scale sound good over Dm7. The other two chords are Ebmaj7 and Dmaj7, two sections of four measures each. You can use major scales for these chords, but it sounds hipper to use the Eb and D lydian modes. Eb lydian has the same notes as Bb major, and D lydian the same notes as A major. You may have to get used to the sound of the raised 4th degree in that scale, but when you do I think you'll find it's a very pretty note.

Since all the notes in D dorian sound good over Dm7 we're using the chord triads from the C major/D dorian scale to harmonize the melody. The solo that follows is pretty involved, but you don't have to learn it all right away to get some cool things happening. Try taking one lick and messing with it. Another thing that's fun to do with modal tunes are patterns and sequences, things like scales in 3rds.

LITTLE SUNFLOWER

♩ = 110

JAZZ GUITAR

JAZZ GUITAR

5 7 7 8 8 8 8-10 10 12 12 12 10 8 7 3 5 5
6 8 8 10 10 10 10-12 12 13 13 13 12-10 8 5 6 6
5 7 7 9 9 9 9-10 10 12 12 12 10 9 7 4 5 5

6

J. GTR.

J. GTR.

5 5 5 5 5 5 6 5 5 5 5 5 5 7 8 8 8 10 10 10
5 5 5 5 5 5 4 5 5 5 5 5 5 5 7 7 7 9 9 9
5 5 5 5 5 5 6 5 5 5 5 5 5 5 7 7 7 9 9 9

11

J. GTR.

J. GTR.

8 10 10 12 12 12 10 8 7 3 5 5 5 5 5 5 5 5 5 5
10 12 12 13 13 13 12 10 8 5 6 6 6 6 6 6 6 6 6 6
9 10 10 12 12 12 10 9 7 4 5 5 5 5 5 5 5 5 5 5

16

J. GTR.

J. GTR.

5 6 5 6 8 7 4 4 4 4 4 4 4 3 4 6 3 6 5 7 7 7
5 5 3 8 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
5 5 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

22

J. GTR.

J. GTR.

13 14 10 7 5 2 2 5 6 5 6 8 4 4 4
7 13 14 11 6 7 5 2 2 5 6 5 6 8 4 4
7 13 14 11 6 7 5 2 2 5 6 5 6 8 4 4
5 11 12 10 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

26

J. GTR.

J. GTR.

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

30

J. GTR.

J. GTR.

34

J. GTR.

J. GTR.

40

J. GTR.

J. GTR.

45

J. GTR.

J. GTR.

51

J. GTR.

J. GTR.

55

J. GTR.

J. GTR.

59

J. GTR.

J. GTR.

2 5-2 5-3-3 5 2-4-5-4-2 5 2 3-2 4 5 3 2-5-2-3-4 3-5-6 2-5-3-5-6 3

Detailed description: This system covers measures 59 to 61. The top staff is a single melodic line in treble clef. The bottom staff shows a complex guitar accompaniment with various rhythmic patterns and fingerings. Measure 59 starts with a quarter rest, followed by eighth notes in measure 60 and sixteenth notes in measure 61. The guitar part features a mix of eighth and sixteenth notes with specific fingerings like 2-5-2, 5-3-3, and 5.

62

J. GTR.

J. GTR.

4-5-6-7-8-5 6 7-8-5 5 7-5-4 6-7 4 5 3 4 5 6 4 5 5-2 3-2 4-5 2-3-5 2-2-2-2 2-4-5 3-5

Detailed description: This system covers measures 62 to 64. The top staff continues the melodic line with a key signature change to one sharp (F#) in measure 62. The guitar part is highly rhythmic, featuring many sixteenth-note patterns. Measure 62 has a triplet of eighth notes (4-5-6). Measure 64 ends with a triplet of eighth notes (2-4-5).

65

J. GTR.

J. GTR.

6 3 3 6 3 3 8-6 7 11-8 10 15-11 12 11-13-15 11-13-15-13-11-10 13

Detailed description: This system covers measures 65 to 67. The top staff features melodic lines with some slurs and a key signature change to one flat (Bb) in measure 65. The guitar part includes a double bar line in measure 66. Measure 65 has a triplet of eighth notes (6-3-3). Measure 67 has a triplet of eighth notes (11-13-15).

68

J. GTR.

J. GTR.

11 12 12 10-12-13 10-12 11 10-13-10 11 12 11 10-14 10-14-12-10-9 10 11 12-11-9-7 9

Detailed description: This system covers measures 68 to 70. The top staff continues the melodic line with a key signature change to two sharps (D major) in measure 68. The guitar part features a mix of eighth and sixteenth notes. Measure 68 has a triplet of eighth notes (11-12-12). Measure 70 has a triplet of eighth notes (12-11-9).

70

J. GTR.

J. GTR.

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

Detailed description: This system covers measures 71 to 72. The top staff continues the melodic line with a key signature change to two flats (Bb major) in measure 71. The guitar part features a mix of eighth and sixteenth notes. Measure 71 has a triplet of eighth notes (9-7-6). Measure 72 has a triplet of eighth notes (7-5-4).

72

J. GTR.

J. GTR.

4 5 4 5 1 2 1 2 3 2 3 6 5 6 6 5 6 10 6 6 8 6

Detailed description: This system covers measures 73 to 75. The top staff continues the melodic line with a key signature change to three flats (Eb major) in measure 73. The guitar part features a mix of eighth and sixteenth notes. Measure 73 has a triplet of eighth notes (4-5-4). Measure 75 has a triplet of eighth notes (6-8-6).

75

J. GTR.

J. GTR.

5/6 5/6 8 8-5-6 5-8 7-8 7 9-10 7-8-10 8-10-11 8-10-11-10-8 11-10-8 7 9 7 5 5 2 5 2 4

78

J. GTR.

J. GTR.

4/6 5 4/5 4 4 2 4 4 2 4 4 2 4 2 4 5 2 5 2 4 2 4 2

80

J. GTR.

J. GTR.

4/6 5 7 5 7 7 9 5 7 5 6 7 5 8 5 6 7 5 7 7 5 7 6 6 1/4 1/4 1/4

83

J. GTR.

J. GTR.

8 9 8 6 8 6 8 5 8 7 3 5 6 5 7 5 7 8 7 5 5 8 7 5 8 10 10 10 12 10 12 10 12 13 8-12-15-15-15-12 13 14 15

86

J. GTR.

J. GTR.

14-12-10 12 12 10 9 10 10 8 7 8 7-10 7 10 7/8 8/9 7/8 8/9 7/8 8/9 10 7/8 8/9 10

88

J. GTR.

J. GTR.

7/8 8/9 10 10 9 8 7 10 10 7 10 7 10 7-7 10-7-10-10-7 9 9 9 12 9-9 12-9-12-12-9 10 14

91

J. GTR.

J. GTR.

10 10 14 10 14 14 10 12 12 12 15 15 12 14 14 14 14 15 16 16 17 15 16 17 15 17 14 15 14 14 17 14 15

94

J. GTR.

J. GTR.

16 15 13 17 15 13 12 13 14 15 14 12 11 14 13 11 12 10 12 10 13 13 12 12 10 10 12 10 13 14 13 12 12 10

96

J. GTR.

J. GTR.

12 10 12 10 10 10 10 10 10 10 10 10

Well, we've come to the end of this course. If you have even half as much fun with it as I had making it I'll consider it a success. Keep practicing and swinging!