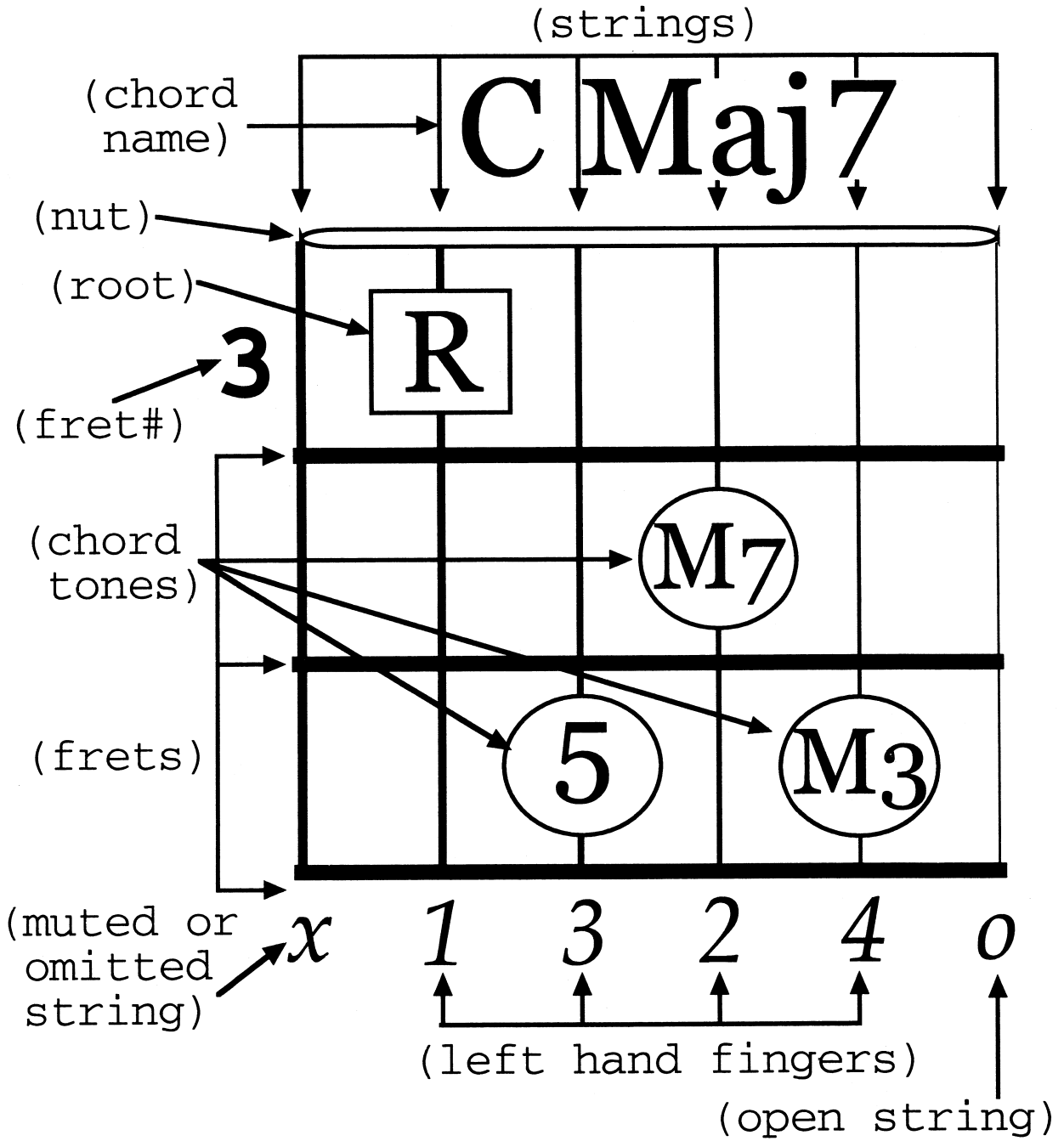


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KEY



CHORD SHAPES PT. 1

6th-String Root Chords ("E" shape)

Chords covered in video lesson

C Maj7

C7

C mi7

C mi7b5(ø7)

C dim7(o7)

C13(7/6)

More Chords from 6th-String Root ("E" Shape)

C6(Maj6)

C Maj7/6(Maj 13)

C mi6

C mi/Maj7

Cmi11(mi7/4) 2 x 3 4 1 x	C7/11(9/sus)* 3 x 4 2 1 x	C7b5(#11) 2 x 3 4 1 x	C7#5(b13) 1 x 2 3 4 x
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* use also for: Gmin7/C, Bb/C

5th-String Root Chords ("A" shape)

Chords covered in video lesson

C Maj7 x 1 3 2 4 x	<div style="border: 2px solid black; border-radius: 50%; width: 150px; height: 150px; display: flex; align-items: center; justify-content: center; margin: 0 auto;"> <div style="text-align: center;"> C7 x 1 3 1 4 x </div> </div> <p>(Don't use! Play C9 instead.)</p>	C mi7 x 1 3 1 2 x
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C mi7b5(o7) x 1 3 2 4 x	Cdim7(o7) x 2 3 1 4 x	<p>(an additional chord)</p> Cmi11(mi7/4) x 1 1 1 2 x
---	---	---

More Chords from 5th-String Root ("A" Shape)

C7w/4

C7b5 (#11)

C mi/Maj7

C7sus4

5th-String Root Chords ("C" shape)

Chords covered in video lesson

C9 (7/9)

(Use instead of previous C7)

Cmi9 (mi7/9)

C Maj9 (Maj7/9)

More Chords from 5th-String Root ("C" Shape)

Cmi/Maj9

C mi6/9

C6/9 (Maj6/9)

C6 (Maj6)

<p>C7</p> <p>x 3 2 4 1 x</p>	<p>C7#9</p> <p>x 2 1 3 4 x</p>	<p>C7b9</p> <p>x 2 1 3 1 x</p>	<p>C7/11 (9/sus) *</p> <p>x 1 1 1 1 x</p>
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*use also for: Gmin7/C, Bb/C

CHORD SHAPES PT. 2

3-Note Chords (strings 6,4,3): 6th String Root

Chords covered in video lesson

<p>C Maj7</p> <p>1 x 3 4 x x</p>	<p>C7</p> <p>1 x 2 3 x x</p>	<p>C6 (Maj6)</p> <p>2 x 1 3 x x</p>
<p>C mi7 (also 07)</p> <p>1 x 2 3 x x</p>	<p>C mi6 (also 07)</p> <p>2 x 1 3 x x</p>	<p>(an additional chord)</p> <p>C7 sus</p> <p>1 x 2 4 x x</p>

3-Note Chords: 5th String assumed Root (5th in the bass)

Chords covered in video lesson

C7

2 x 1 3 x x

Cmi7

2 x 1 3 x x

C Maj7

2 x 1 4 x x

MORE CHORDS FROM THIS BASIC SHAPE

C7 sus

1 x 2 3 x x

C mi7b5(ø7)

2 x 1 4 x x

C dim7(o7)

2 x 1 3 x x

C7b5

1 x 2 3 x x

3-Note Chords: 4th String Root (3rd in the bass)

C Maj (use for C6)

2 x 1 4 x x

C Maj/E

2 x 1 3 x x

C mi/Eb

2 x 1 3 x x

C dim/Eb

2 x 1 3 x x

Top-Four-String Chords: 6th String assumed Root

Chords covered in video lesson

Cmi9 (mi7/9)

C9 (7/9)

C Maj9 (Maj7/9)

MORE CHORDS FROM THIS BASIC SHAPE

C mi7b5 (ø7)

C dim7 (ø7)

C Maj13 (Maj7/6/9)

Cmi/Maj9

How to Handle Dominant Chords

Dominant-7 chords, with their combinations of extensions (9,13) and alterations (#5, b9 etc.) can be confusing. Try this approach: think of them as being variations of one big chord voicing. Look at the diagram to the right; notice that all the color-tones are on the top two strings. Simply keep the 3rd and 7th (on strings 3 and 4) and mix up combinations of tones on strings 1 and 2. (Don't worry about playing the root; it's assumed, which means we know where it is, and how it dictates our overall chord shape, but we can leave it to the bassist to play.) Especially look for the following combinations: 13/9, #5/#9, b9 (w/5). (Note: the 3rd will occasionally be suspended to the 4th or 11th.)

"Big" C7

Top-Four-String Chords: 5th String assumed Root

Chords covered in video lesson

<p>C9 (7/9)</p> <p><i>or: x 1 2 2 2</i></p>	<p>Cmi9 (mi7/9)</p>	<p>C6/9 (Maj6/9)</p>
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MORE CHORDS FROM THIS BASIC SHAPE

<p>Cmi11 (mi9/11)</p>	<p>Cmi7/4 (mi11)</p>	<p>Cmi7b5 (ø7)</p>	<p>C dim7 (ø7)</p>
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More on Dominant Chords

The idea of the “big Dominant chord” works with 5th -string-root chords as well--see the diagram on the right. In particular, look for the 13/9, #5/#9, and the b9 (w/5). Also look for sus4 combinations, like 13/11.

There is a strong relationship between the chord formations on pages 6 and 7: they are basically the same combination of notes, a tritone (Augmented 4th or diminished 5th) apart. Because the interval between the “identity tones” (3rd and b7th) is a tritone, this means that C7 and Gb7 share the same voicings. This may seem confusing at first, but after a while you will see the same chords coming around again and again--but they sometimes have different roots, and therefore different names. Analyze them carefully, and see what you find. Good luck, and happy hunting!

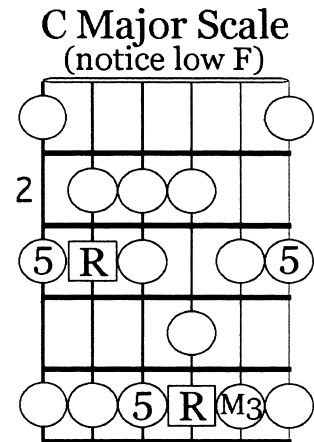
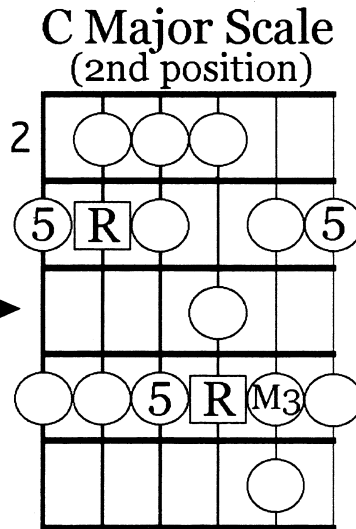
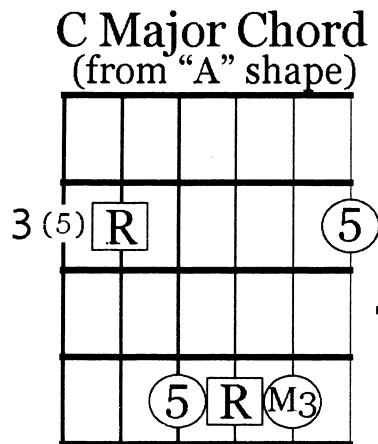
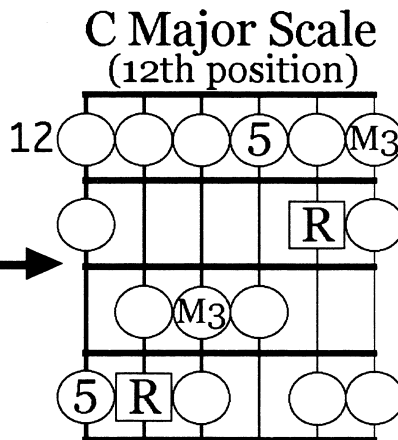
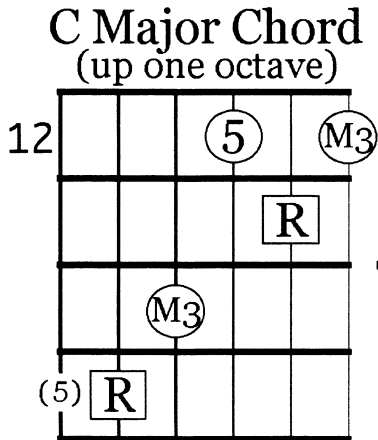
“Big” C7

SCALE SHAPES PT. 1

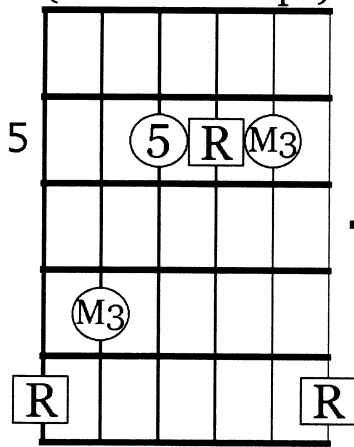
Major Scale Fingerings from Chord Shapes

Fingerings covered in video lesson

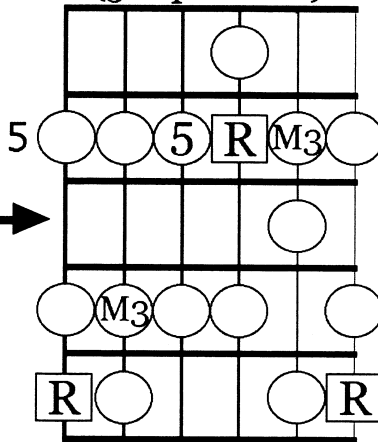
CHORD FORM SCALE FINGERINGS w/stretches instead of shifts



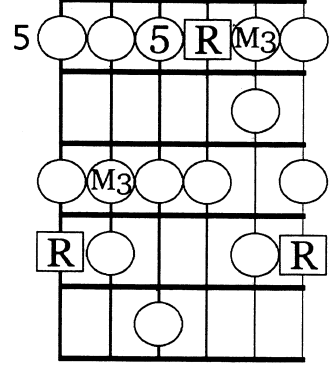
C Major Chord
(from "G" shape)



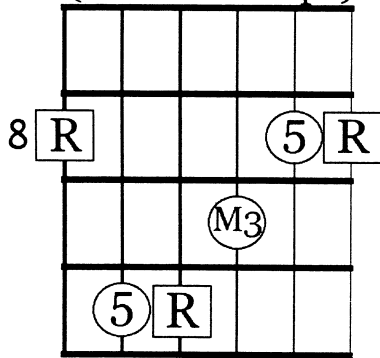
C Major Scale
(5th position)



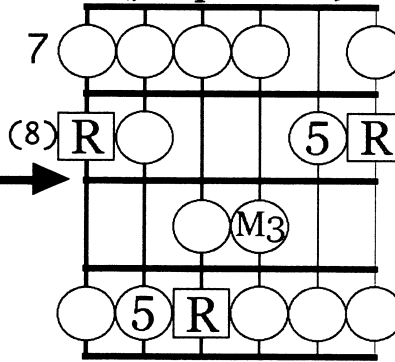
C Major Scale
(5th position)



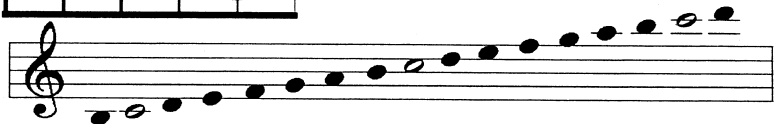
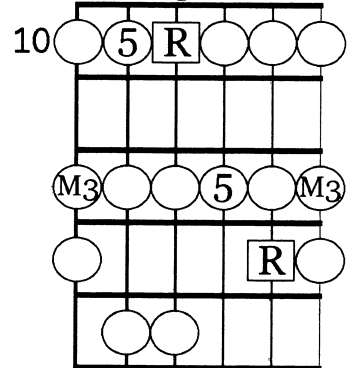
C Major Chord
(from "E" shape)



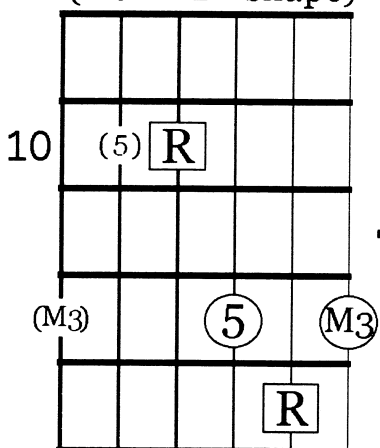
C Major Scale
(7th position)



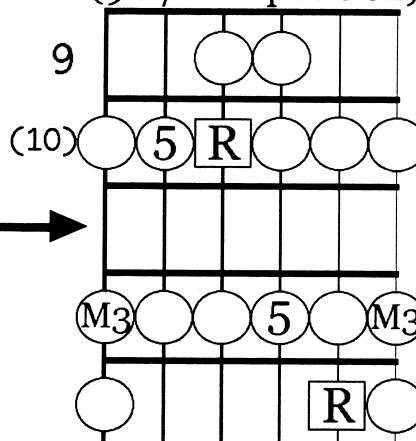
C Major Scale
(10th position)



C Major Chord
(from "D" shape)



C Major Scale
(9th/10th position)



SCALE SHAPES PT. 2

Fingerings for additional scales derived from major scales

C Major Scale (5th position)

A natural minor scale (aeolian mode) (from 6th^o of C Major)

A harmonic minor scale (notice: Maj7)

C Major Scale (2nd position)

G Mixolydian Mode (notice: b7)

G Major Scale (2nd position)

C Major Scale (9th position)

D dorian mode (notice: Major 6)

D natural minor scale (10th Position)

→ ←

Another common minor-type scale

A natural minor scale (aeolian mode) (from 6th^o of C Major)

A blues scale (notice: b5)

→

Scale Formula Review

- Learn **MAJOR SCALES** first: derive fingerings from Major chord-shapes (C-A-G-E-D)
- NATURAL MINOR** (aeolian mode): start on 6th^o of MAJOR SCALE (*relative* minor)
- HARMONIC MINOR**: raise 7th^o of NATURAL MINOR (a *parallel* relationship)
- MIXOLYDIAN MODE**: flat (lower) 7th^o of MAJOR SCALE (a *parallel* relationship)
OR: start on 5th^o of MAJOR SCALE (a *relative* relationship)
- DORIAN MODE**: start on 2nd^o of MAJOR SCALE (a *relative* relationship)
OR: raise 6th^o of NATURAL MINOR SCALE (a *parallel* relationship)
- BLUES SCALE**: start with NATURAL MINOR; eliminate 2nd^o and 6th^o, add *b5*

These are the most important scales for jazz: learn these first!
(Other scales/modes can be added later.)

SELECTED DISCOGRAPHY

Nothing is more important in learning a style of music than listening to it. These recordings form a good introduction to the rich tradition of jazz guitar.

Freddie Green *Count Basie: Compact Jazz* (Verve)

Green was the superb acoustic rhythm guitarist with the Count Basie Orchestra for over 50 years; no guitar solos, just the hardest swinging band in jazz (great songs, too).

Django Reinhardt *The Best of Django Reinhardt* (Blue Note)

A superb introduction to the wonderful Gypsy virtuoso from the '30s and '40s.

Charlie Christian *The Genius of the Electric Guitar* (CBS/Sony)

The first great electric guitar soloist, featured with the King of Swing, clarinetist Benny Goodman, and his orchestra and small groups.

Wes Montgomery *Impressions: The Verve Jazz Sides* (Verve)

This 2-CD set is a solid introduction to possibly the greatest jazz guitarist of all.

Kenny Burrell *Midnight Blue* (Blue Note)

A terrific example of bluesy jazz guitar, from one of the finest (and bluesiest).

Grant Green *Grantstand* (Blue Note)

One of the fathers of "acid jazz": bluesy, funky, swinging--and Hammond organ too.

Joe Pass *Virtuoso* (Pablo)

Groundbreaking unaccompanied performances from one of the true masters.

Jim Hall *Concierto* (CTI/Epic/Legacy)

Rich, dark hues and understated, melodic solos from Hall and guests.

George Benson *Beyond the Blue Horizon* (CTI/Epic/Legacy)

Better known as a singer, Benson is one of the most exciting jazz guitar soloists around.

Pat Martino *Head and Heart* (32 Jazz)

Combines his two great lps, *Live!* and *Consciousness*; amazing lines and chops.

Pat Metheny Group *Still Life (Talking)* (Geffen)

The most important current jazz guitarist, with his Brazilian-flavored group.

John Scofield *Flat Out* (Gramavision)

Post-modern jazz guitar: bebop, blues, New Orleans funk, free jazz--it's all there.

Mike Stern *Standards (and Other Songs)* (Atlantic)

Burning straight-ahead outing from this Miles Davis alumnus.

Bill Frisell *Is That You?* (Elektra/Musician)

Weird (fun) stuff: imagine jazz, Hendrix, Sousa, banjo and Aretha Franklin all at once.

REMEMBER!!!

Don't just listen to guitar players; check out saxophonists (Coleman Hawkins, Lester Young, Charlie Parker, John Coltrane, Sonny Rollins), trumpet players (Louis Armstrong, Dizzy Gillespie, Clifford Brown, Miles Davis, Wynton Marsalis), piano players (Art Tatum, Oscar Peterson, Bill Evans, Herbie Hancock, Chick Corea), vocalists (Ella Fitzgerald, Frank Sinatra, Sarah Vaughn, Billie Holiday) and composer/bandleaders (Duke Ellington, Charles Mingus).

There's more to "jazz guitar" than just "guitar"!

CREDITS

Before I was a teacher I was a student, and benefitted from the wisdom and generosity of many fine instructors to whom I am eternally grateful. Here is just a partial list of these fine teachers with thanks to them and all those who helped me along the way.

Rick Wolfgang
Garry Hagberg
Larry Gookin
Gene Aitken
Fred Hamilton
Richard Bourassa
Duke Miller (RIP)
Paul LaRose (RIP)

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Charlie, Jeff, and Rich at Digital OutPost

This project is dedicated to the memory of Mary Rohr Hynes (1929-1998)