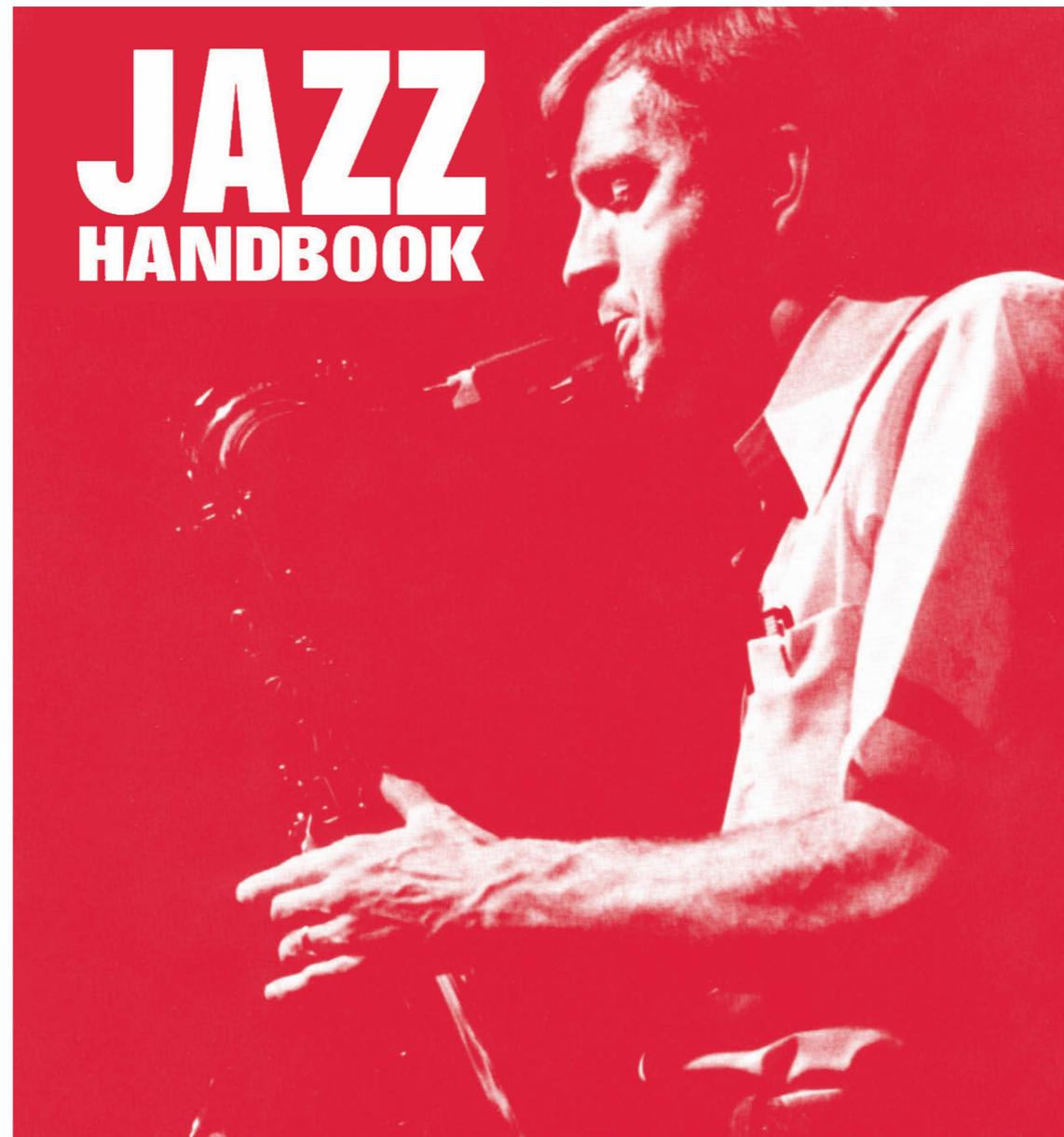


Advanced Guitar Workshop

Jazz Techniques

Presented By
Ron Tegeler

Google: ***Jamie Aebersold Jazz Handbook***



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Structure Of A Jazz Song

- What's The Key?
- What's The Form? (A-B, A-A-B, A-B-A, A-A-B-A, etc.)
- The Form is Sacred!!!
- **Intro** (optional)
 - Play last 4 or 8 bars(measures)
 - Chromatic From Tritone
- **Play Head**(Melody) First Time Through the Song
- **Play Solos** Over Choruses
 - A Chorus is One Time Through the Song
 - Up to Soloist On How Many Choruses to Play
 - Fewer Choruses for Slower Tempos
 - Consider Half of a Chorus For Ballads
 - Fewer Choruses with More Soloists
 - More Choruses for Faster Tempos
 - If You Don't Have Anything to Say, Don't Play Another Chorus
 - Use Eye Contact to Indicate When You Are Finished Soloing
- **Play Head**(Melody) Last Time Through the Song

(1959. JAZZ)

AUTUMN LEAVES

JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on ten staves, with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music is divided into two systems of five staves each. The first system includes a double bar line with a repeat sign and a first ending bracket. The second system includes a double bar line with a repeat sign and a first ending bracket. The score concludes with a double bar line and a repeat sign.

Chord progressions are indicated above the staves:

- Staff 1: A-7, D7, Gmaj7
- Staff 2: Cmaj7, F#-7 b5, 1. B7, E-
- Staff 3: 2. B7, E-
- Staff 4: F#-7 b5, B7 b9, E-
- Staff 5: A-7, D7, Gmaj7
- Staff 6: F#-7 b5, B7 b9, E- Eb, D-7, Db7
- Staff 7: Cmaj7, B7 b9, E-

Basic Chords

- Chords are typically built from the major scale
- You need to refer to scales as numbers:

C	D	E	F	G	A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8	9	10	11	12	13
do	re	mi	fa	so	la	ti	do	...				

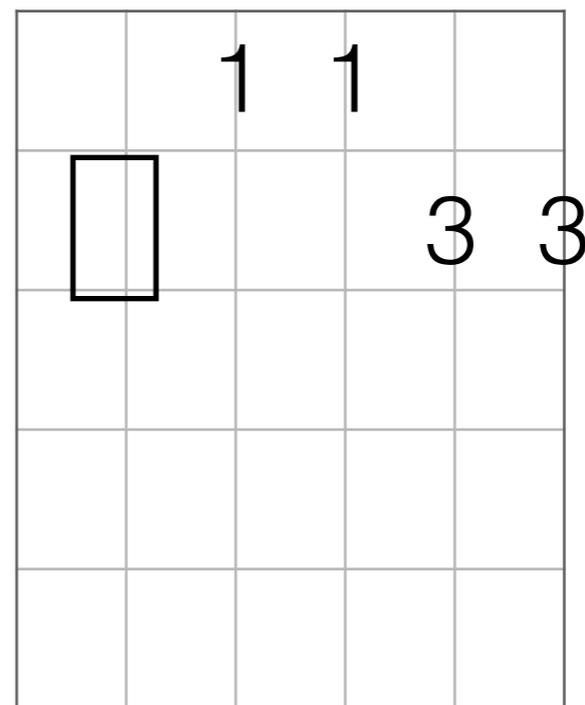
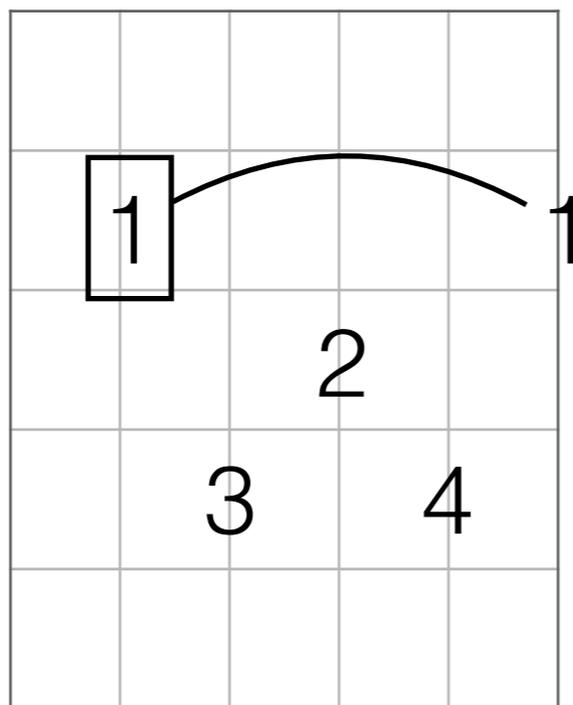
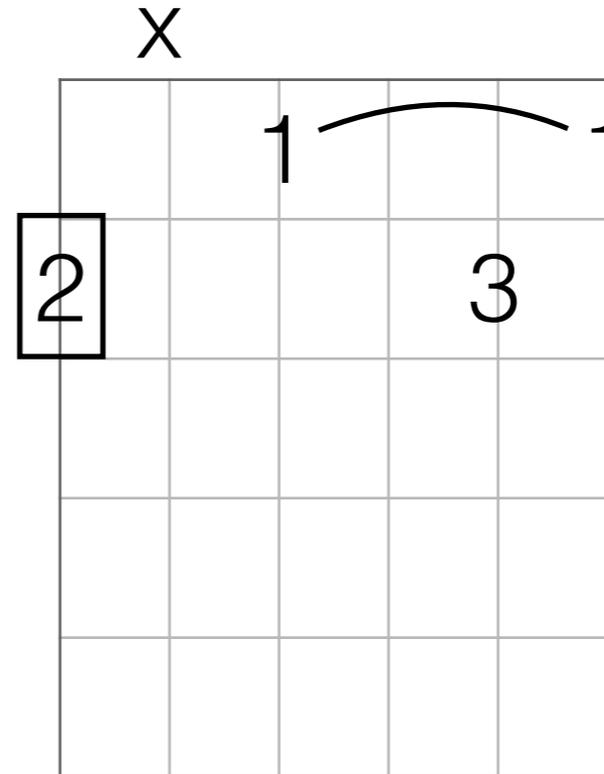
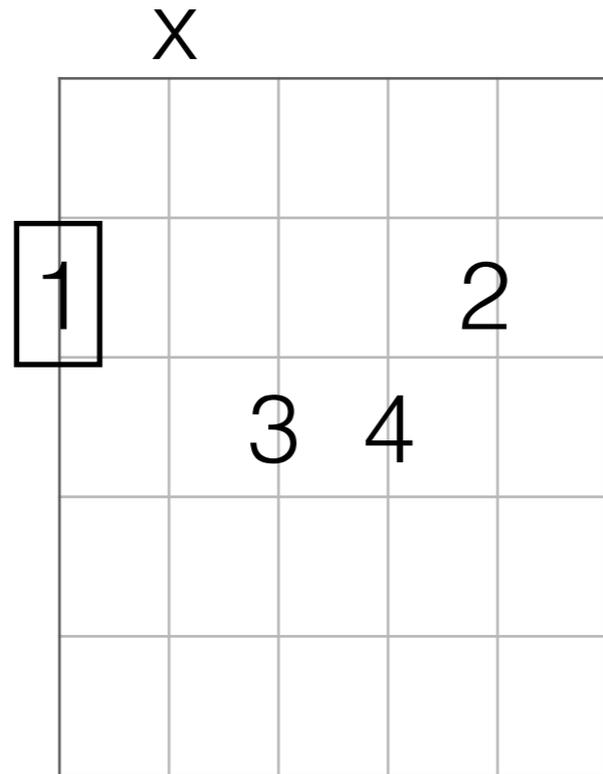
- Basic chords are built using 3 notes:

Major:	1	3	5
Minor:	1	b3	5

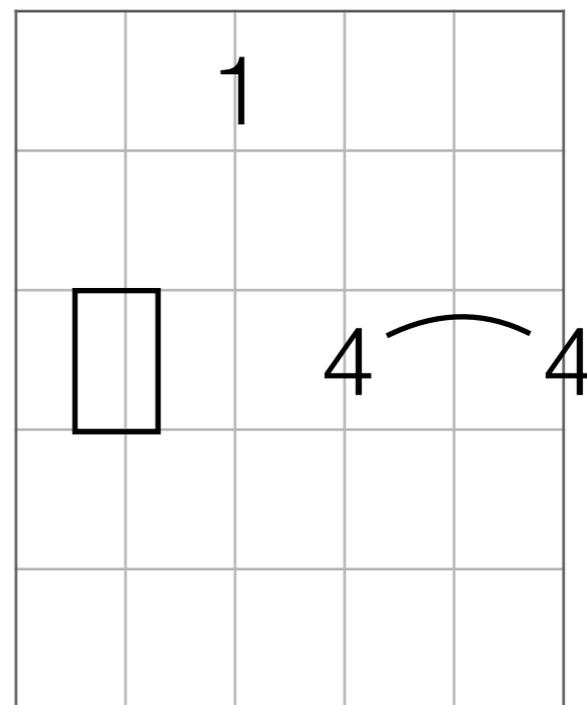
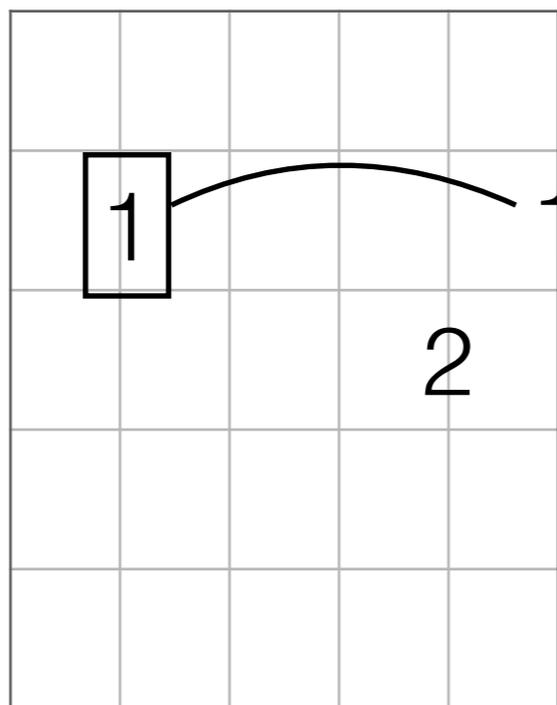
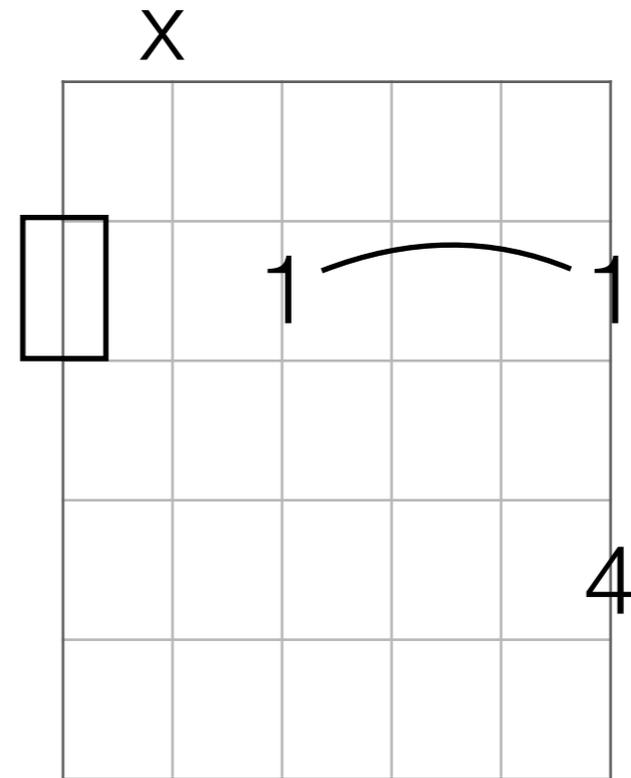
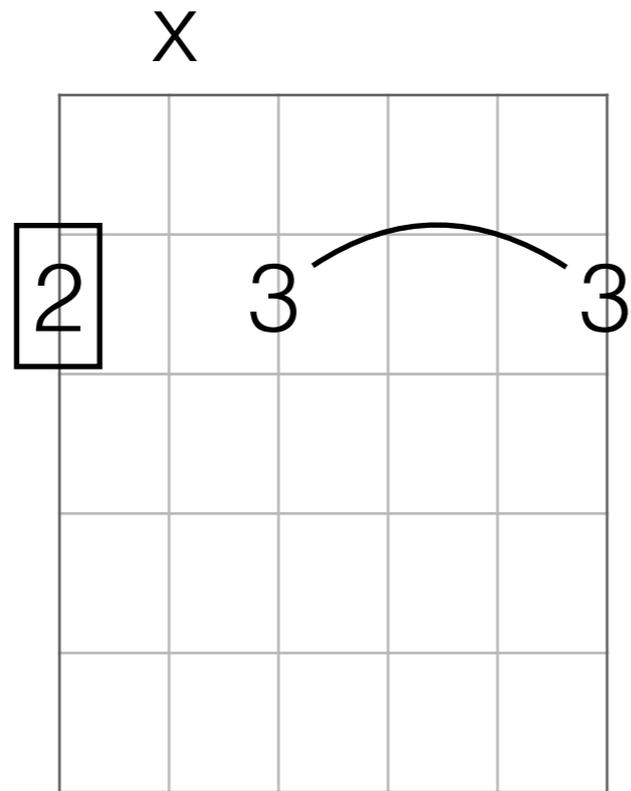
Jazz Chords

- Jazz chords are built using 4 notes
- Split into 3 basic categories
 - 1) Major 7 Chords (1 3 5 7)
 - 2) Minor 7 Chords (1 b3 5 b7)
 - 3) Dominant 7 Chords (1 3 5 b7)
 - a) Half Diminished, Diminished
 - b) Others (Augmented, Sus, Altered)

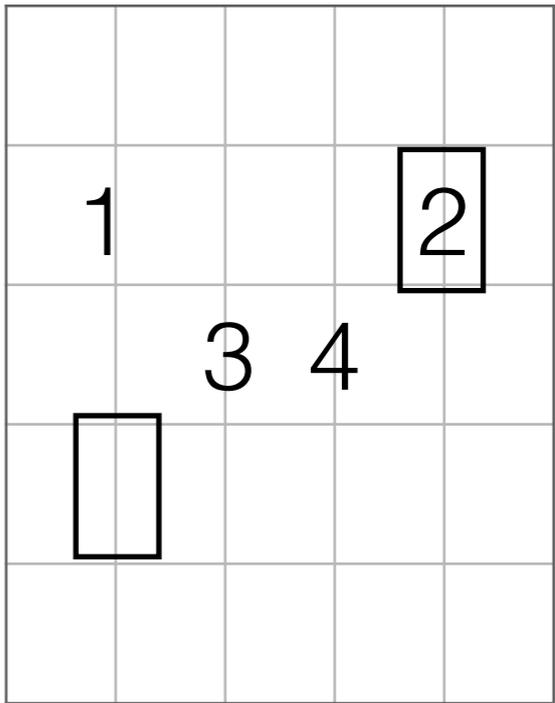
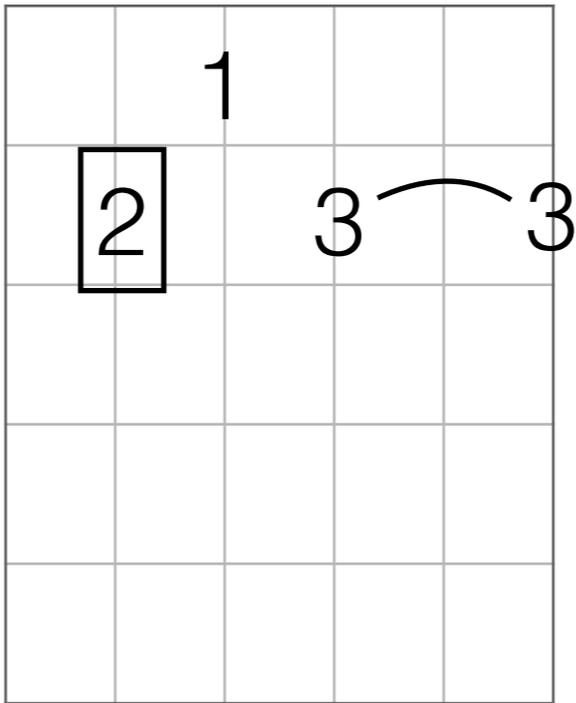
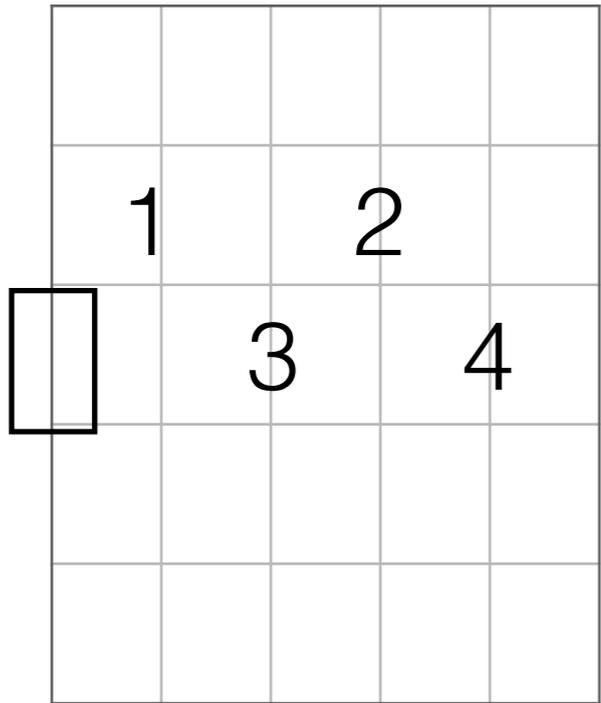
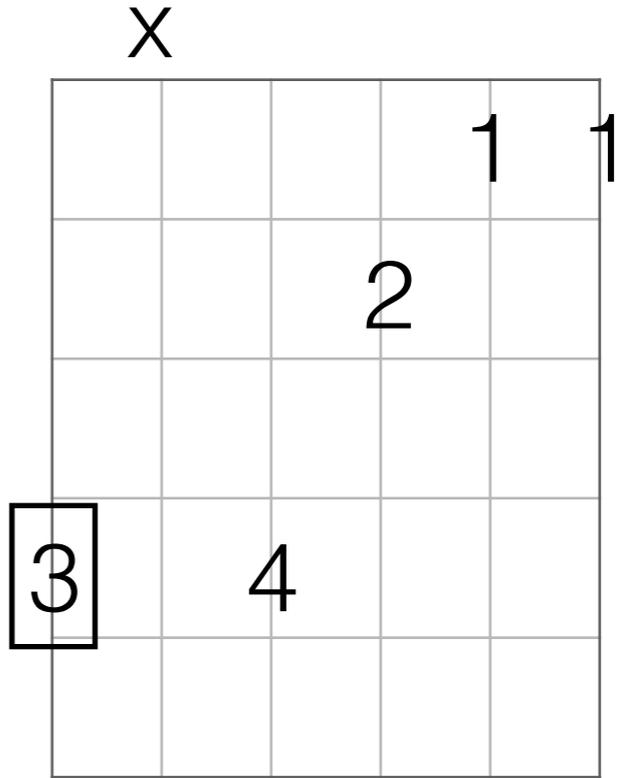
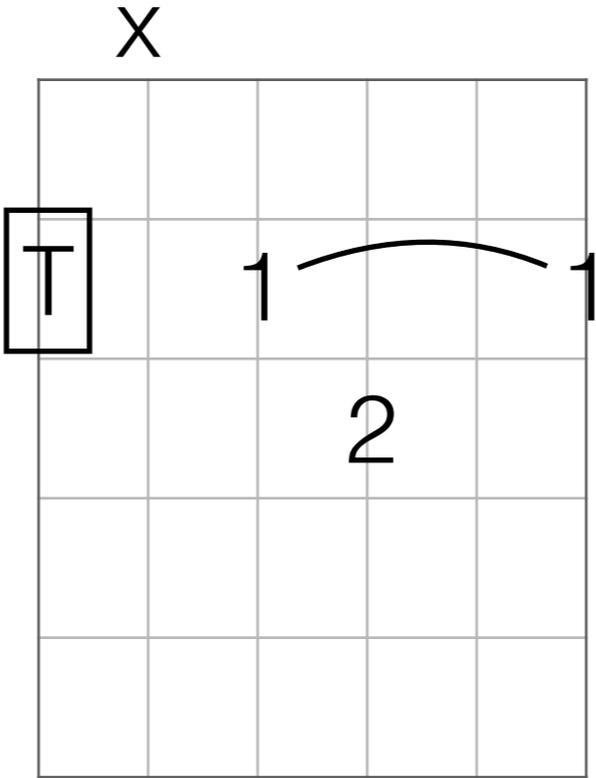
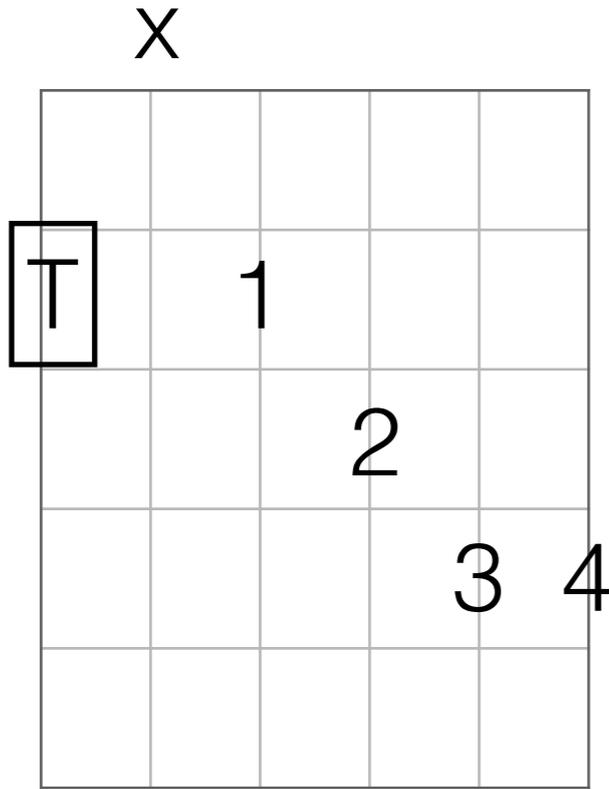
Major 7 Chords (6,maj7,△7,△9)



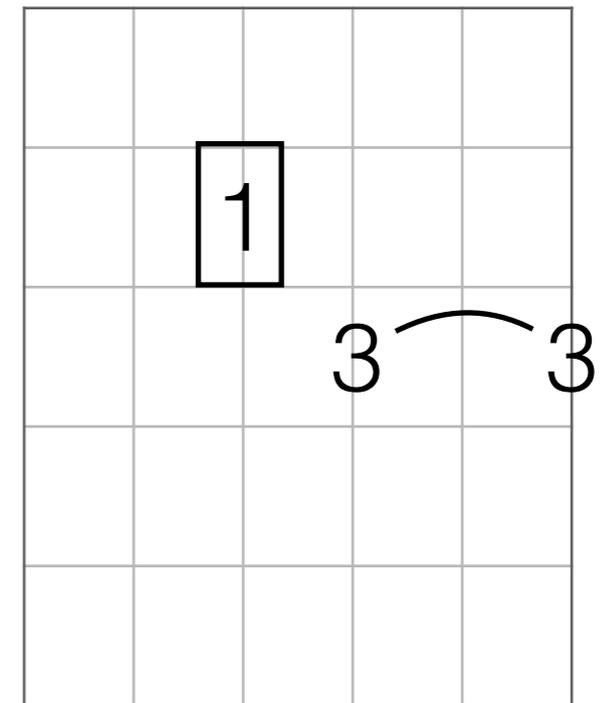
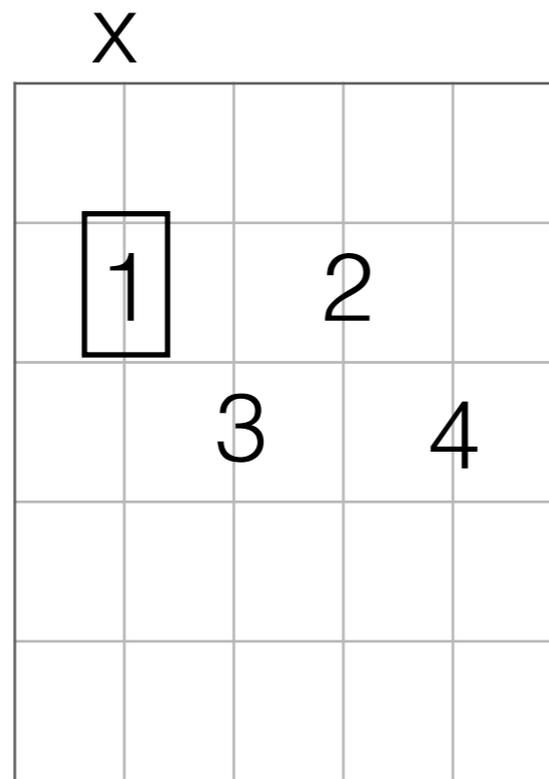
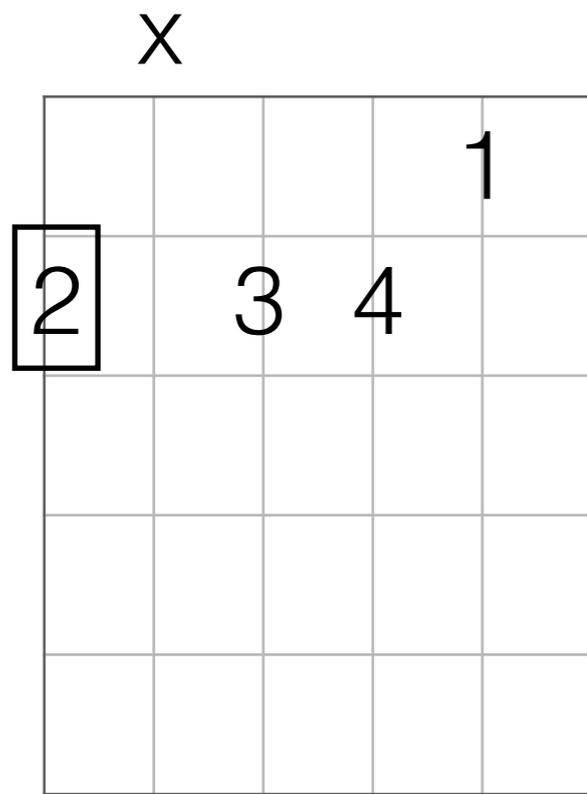
Minor 7 Chords (m6,m7,-7,m9)



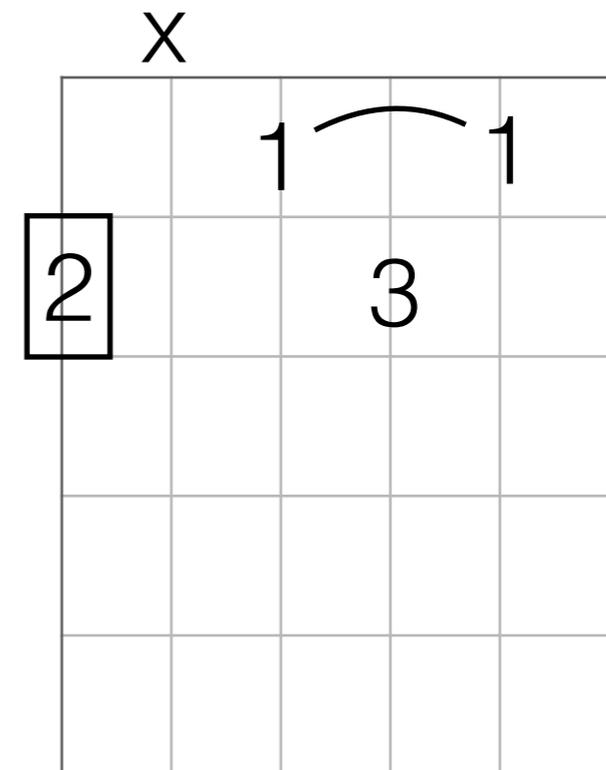
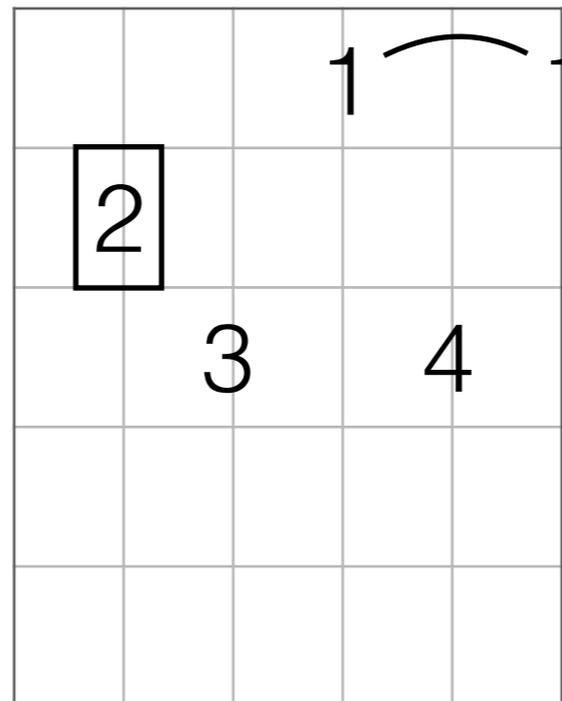
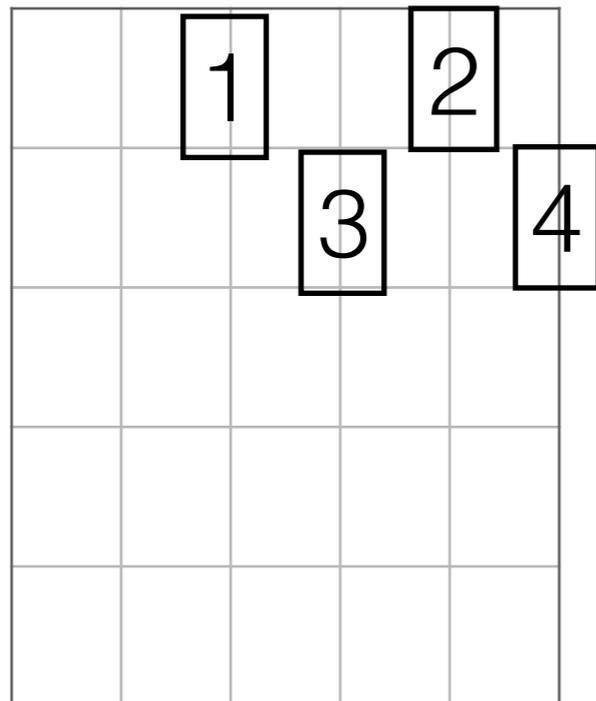
Dominant 7 Chords (7,9,13)



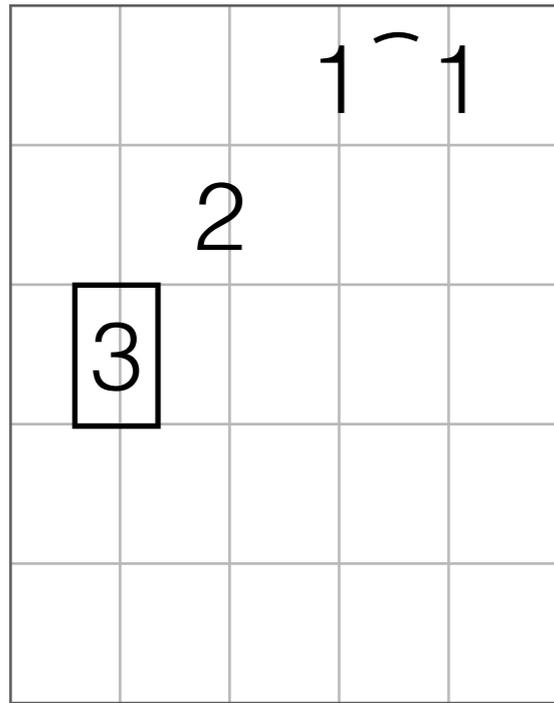
Half Diminish Chords (m7b5, ϕ)



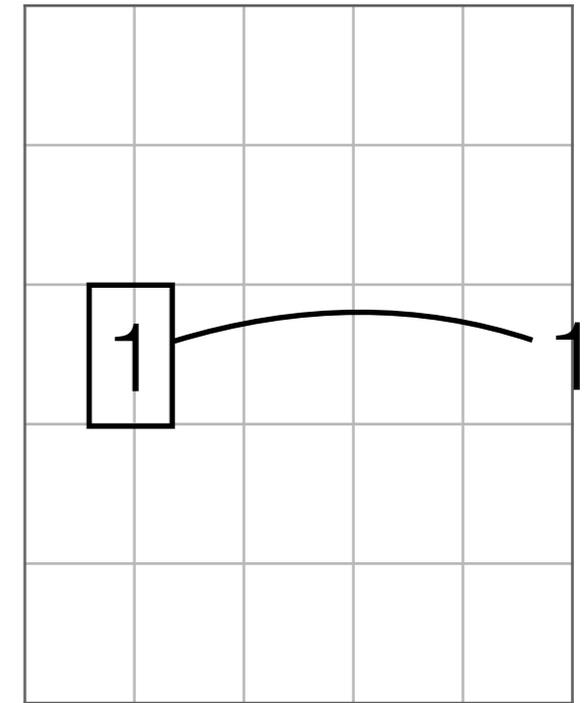
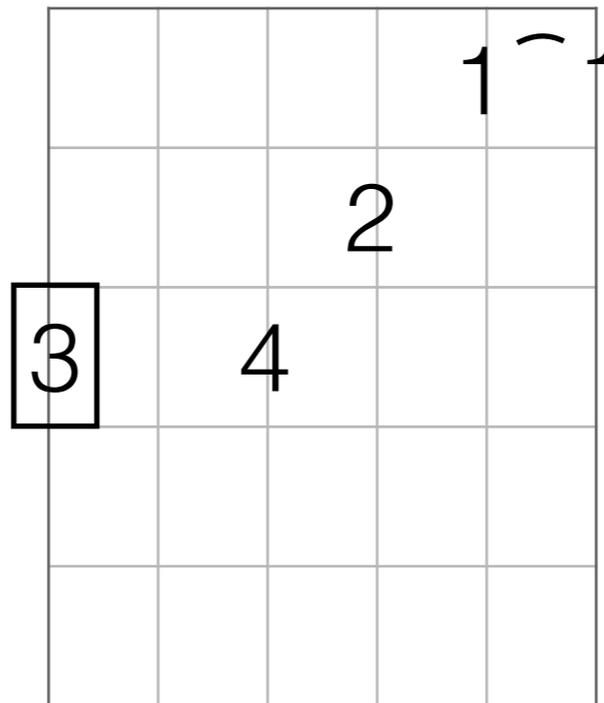
Diminish Chords (dim7, \circ)



Augmented (+)



Suspended (sus)



Common Altered Chords
Sharp(#) or Flat(b) the 5 or 9 note

What Are The Two Most Important Notes In These Chords?

3rd & 7th

Found on the Middle Two Strings

Quartel Harmony (Chords Built on Fourth Intervals)

Notes on Strings 2,3,&4

	O	X	O	X	O	X	O	X	O	X		X
O	X	O	X	O	X	O	X	O	X	O	X	
O	X	O	X	O	X	O	X	O	X	O	X	

Notes on Strings 1,2,&3

	O	X	O	X	O	X	O	X	O	X		X
	O	X	O	X	O	X	O	X	O	X		X
O	X	O	X	O	X	O	X	O	X	O	X	

Search YouTube - "Corey Christiansen Quartel Harmony"

Chord Substitutions

Symbol	Description	Example
I - iii	1 major - 3 minor	Gmaj7 - Bm7
I - vi	1 major - 6 minor	Gmaj7 - Em7
I7 - v	1 dominant - 5 minor	G7 - Dm7
I7 - bV7	1 dominant - b5 dominant (Tri-Tone)	G7 - Db7
I7 - III dim or III m7b5	1 dominant - 3 diminished or 3 half diminished	G7 - Bdim - Bm7b5
i - I7	1 minor - 1 dominant	Gm7 - G7
I - ii - iii - IV - V - vi - viidim	Diatonic (play in order)	Cmaj7 - Dm7 - Em7 - Fmaj7 - Gmaj7 - Am7 - Bdim

Comping

- “Compliment” The Soloist
- Start With The Idea That Playing Nothing Is Perfection, Only Play If It Adds Something To The Overall Groove
- Don’t Overplay, Keep It Simple
- Groove Is Critical, Be Rhythmic
- Use 3rd & 7th Notes
- Use 2 Beat per Measure Stabs
- Use Freddie Green Style on Medium to Slower Swing Tunes
- Use Clave Rhythm on Latin Tunes
- Use Single Notes or Octaves on Sambas

Learning Jazz Tunes

- Listen to the Song Over and Over
- Learn the Melody (Be Able To Sing It)
- Learn the Changes (Play the Triads)
- Use a Real Book for Reference
- Listen To & Transcribe the Masters

Suggested Listening (Jazz Guitarists):

- Wes Montgomery
- Kenny Burrell
- Barney Kessel
- Charlie Christian
- George Benson
- Jim Hall
- Pat Martino
- Joe Pass

Dave Stryker Riff

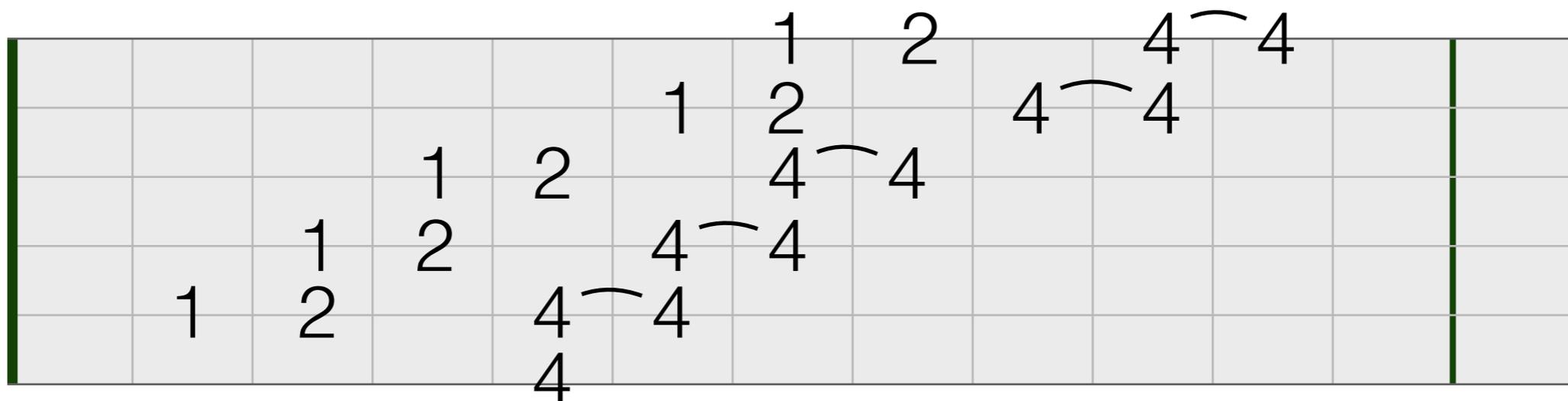
Fingering: 1 2 3 4

	2 ⁵	7	3	6	
				4	
				1	8

- Based on Dorian Minor Scale
- Target with Pinky (4th Finger)
- Can be Expanded into Many Variations

Scales

Major	-	1	2	3	4	5	6	7	8	
Dorian Minor	-		2	3	4	5	6	7	8	9
Dom. 7th	-	1	2	3	4	5	6	b7	8	
Minor Pentatonic	-	1		b3	4	5		b7	8	
Major Pentatonic	-	1	2	3		5	6		8	
Melodic Minor	-	1	2	b3	4	5	6	7	8	
Blues Scale	-	1		b3	4	#4	5	b7	8	
Diminished	-	see diagram								



Improvising Solos

- The Goal - Play What's in Your Head
- Use Appropriate Scale over Chord Being Played
 - Major Scale over Major Chords
 - Dorian Minor over Minor Chords
 - Dorian Minor a 5th Away over Dominant Chords
 - Dorian Minor a b3rd Away over Half Diminished Chord
 - Diminished Scale over Diminished Chord
 - Melodic Minor up a Half Step over Altered Chords
 - Whole-Tone or Diminished Scale over Altered Chords
- Use Chord Substitutions to Find Alternate Scales
- Play Arpeggios over Chords
- Add Enclosures over Arpeggios
- (Wes Style) Play Octaves or Use Chords to Solo
- Check out the Jamie Aebersold Scale Syllabus

2 - 5 - 1

- Look for **2 - 5** or **2 - 5 - 1** in Songs
- You Need Riffs to Play Over 2 - 5 - 1

Example: 2 - 5 - 1 That Resolves to Major Chord

Am7 - D9 - Gmaj7

2 5 1

Minor - Dominant - Major

Example: 2 - 5 - 1 That Resolves to Minor Chord

Am7b5 - D7#9 - Gm7

2 5 1

Half Diminished - Altered - Minor

Questions???