JA22 GUITAR FOR BAND DIRECTORS

How to turn your rocker into a Jazzer in three easy steps!

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Step 1 –Tone

Guitars

- Solid Body
 - Lots of sustain
 - Works well with distortion and other effects
 - Good for modern & fusion jazz
 - Models
 - Fender Stratocaster
 - Gibson Les Paul
- Hollow Body (Archtop)
 - Less sustain
 - More acoustic sound
 - Good for traditional jazz
 - Models
 - Gibson ES-175
 - Ibanez AF105
 - Epiphone Joe Pass Emperor
- Semi-Hollow Body
 - Medium sustain
 - Less feedback than hollow body
 - Very versatile
 - Models
 - Gibson ES-335
 - Ibanez AS103
 - Epiphone Sheraton

Strings

- Roundwound
 - Bright tone
- Flatwound
 - Dark tone
- Gauge
 - .012" or .013"

Picks

- Heavy Plastic
- At least 1mm

Amplifiers

• Tube

- Warm tone, some distortion
- High maintenance
- Solid-State
 - Clean tone, little distortion
- Digital Modeling
 - · Maximum versatility
- Power
 - At least 40 watts
- Models
 - Fender
 - Hot Rod Deluxe
 - Frontman 212R
 - Roland
 - Jazz Chorus 120
 - Cube 80XL

Settings

- Guitar Settings
 - Select neck pickup only
 - Roll back tone control
 - Turn down volume for comping
- Amp Settings
 - Turn down pre/gain/distortion/overdrive as low as possible
 - Start with mid EQ at 5, high and low EQ at 0
 - Add low EQ until the tone starts to get muddy
 - Add a little high EQ to give presence
 - Keep reverb low

Step 2 - Comping

Voicings

- Rock Barre Chords
 - Can be used to play chords with any bass note
 - Often double the root or 5th
- Basic Jazz Voicings
 - Remove doubled notes from barre chords
 - Modify chord tones to get different qualities

- Freddie Green Voicings
 - Start with root, 3rd, and 7th
 - Add extension on the b-string
 - Add extension on the e-string (root may be omitted)

Simplifying Chord Progressions

- Remove all extensions and alterations
 - Amin11 -> Amin7
 - C13(#11) -> C7
- Ignore alternate bass
 - Dmaj7/F# -> Dmaj7
- Remove passing chords

Comping Styles

- Swing Comping
 - Use only down-strokes
 - Left hand mutes each note
 - Slight accent on beat 2 & 4
- Latin Comping
 - Bossa Nova Patterns



- Thumb or pick plays root or alternates root and 5th
- Fingers play other chord tones.
- Comping Behind a Soloist
 - Down-strokes with pick or thumb
 - Fingerstyle
 - Use a mix of short and long durations
 - Fill space left by the soloist
 - · Guitar and piano take turns comping

Step 3 – Improvisation

Scales

- Learn all scales in 5 positions
- Sing scale degrees while playing
- Play scales in 3^{rds}, 4^{ths}, triads, 7th chord arpeggios and other patterns

Articulation

- Avoid string bends
- Slide from a fret below instead
- Don't pick every note
- Use hammer-ons and pull-offs to create a more legato line

Practice Strategies

- Play lines using only one string
- Sing what you play

Double-Stop Techniques

- Hold one note constant on the high E-string while changing notes on the B-string
- Play in 3^{rds} or 6^{ths}
- Play in octaves
 - Three frets apart on upper strings
 - Two frets apart on lower strings

Chord Soloing

• Use chords to punctuate lines

Recommended Listening

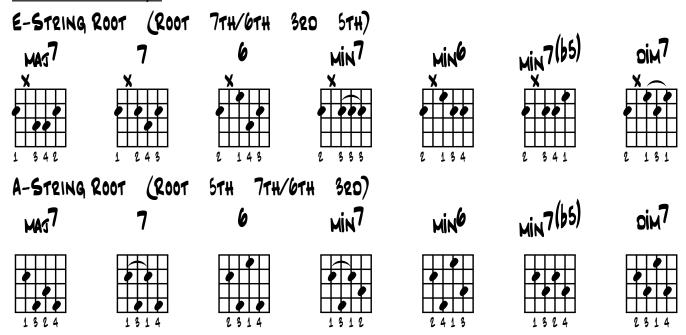
- Swing/Early Jazz
 - <u>Django Reinhardt</u> "Djangology"
 - <u>Charlie Christian</u> "The Genius of the Electric Guitar"
- Bebop/Hard Bop
 - <u>Barney Kessel</u> "The First Four Albums"
 - Wes Montgomery "Smokin' at the Half Note"
 - <u>Joe Pass</u> "Virtuoso"
 - Jim Hall "Live"
 - <u>Kenny Burrell</u> "Midnight Blue"
 - Grant Green "Solid"
 - George Benson "The George Benson Cookbook"
 - Pat Martino "El Hombre"
- Modern
 - <u>Pat Metheny</u> "Question and Answer"
 - John Scofield "This Meets That"
 - <u>Bill Frisell</u> "With Dave Holland and Elvin Jones"
 - Mike Stern "Give and Take"
 - Kurt Rosenwinkel "Deep Song"

Final Thoughts

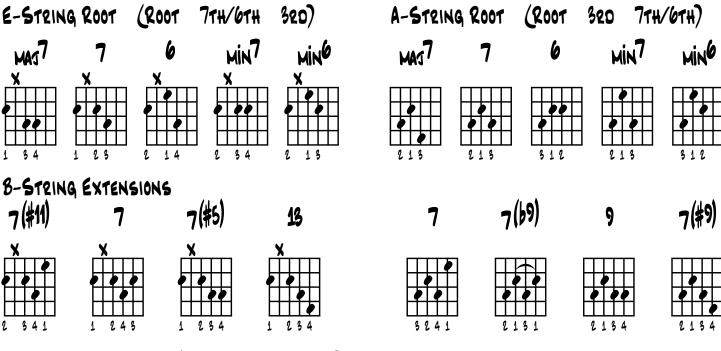
- Repertoire
 - Look for active guitar parts
 - Choose a few "rocker" pieces
- Find a good private teacher
- Guitar doesn't have to be a neglected instrument!

JA22 GUITAR CHORD REFERENCE

BASIC VOICINGS

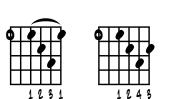


FREDDIE GREEN VOICINGS





13(69)



13





13(#9)







9(#5)



13