

Mel Bay's

101 Jazz Guitar Licks



By Alan deMause



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Mel Bay's **101** **Jazz** **Guitar** **Licks**



By Alan de Mause

Dedication

To my primary teachers of single line improvisation, Jim Hall and Jimmy Raney.

To the memory of Charlie Christian and Charlie Parker.

To my brother Lloyd, whose practicing of piano sonatas and concerti gave my young ears a sense of form, so many years ago.

Acknowledgment to:

Mark Lonergan and Christine Sotmary for help in preparation of the manuscript.

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Bill Bay, encouraging, fair, and patient.

Raves and huzzahs to:

Dewey Dellay, who knows a lot about bass playing and can be heard as my partner on the accompanying recording.

Kent Armstrong, who made the pick-ups for the guitar used on the recording.

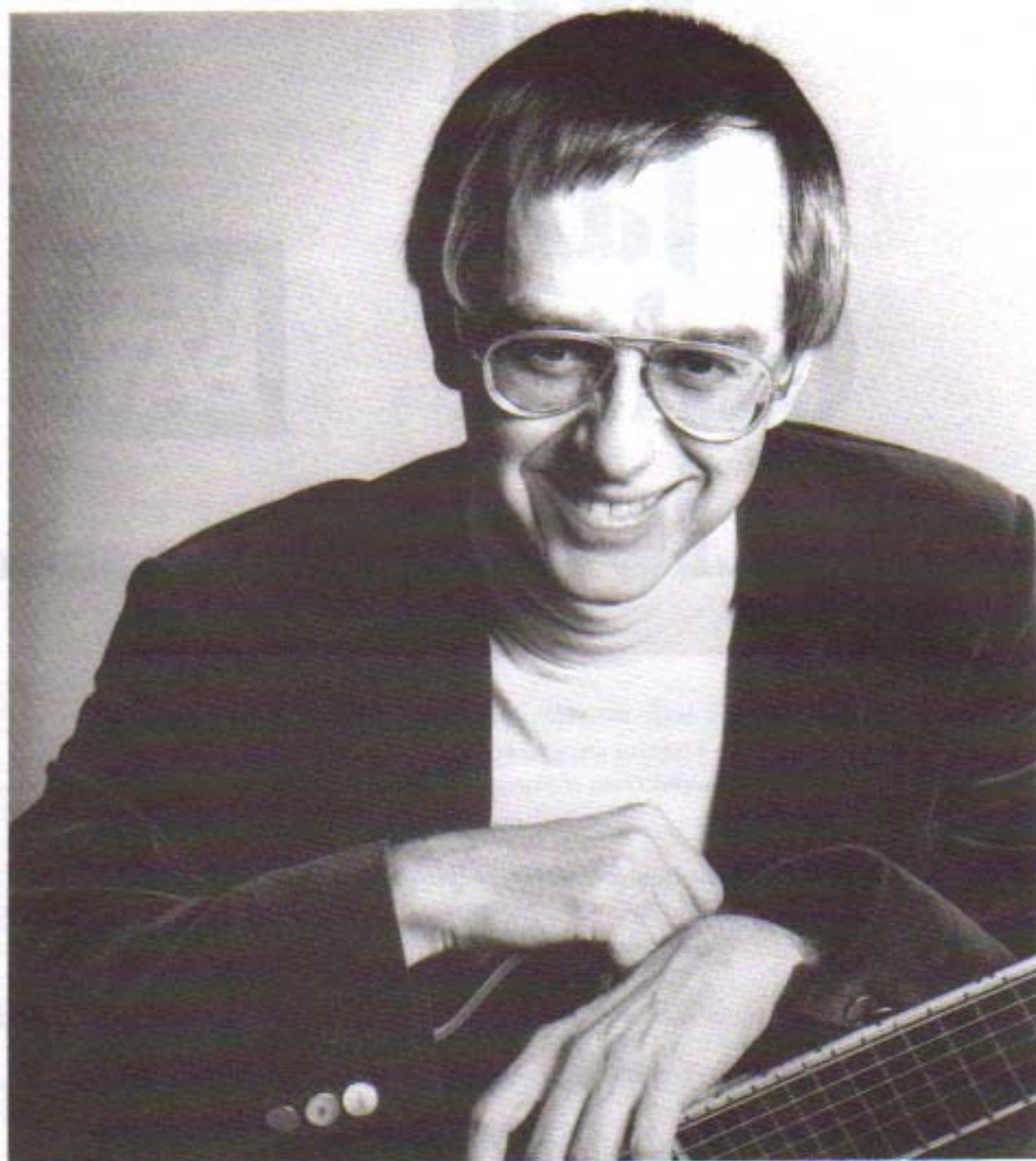
CD CONTENTS

1 Introduction (:28)	14 Licks 38-38 (:34)	27 Licks 76 & 77 (:35)
2 Licks 1 & 2 (:21)	15 Licks 39-41 (:39)	28 Licks 78 & 79 (:30)
3 Licks 3-5 (:53)	16 Licks 42-44 (:26)	29 Licks 80 & 81 (:27)
4 Licks 6-8 (:36)	17 Licks 45-47 (:35)	30 Licks 82 & 83 (:30)
5 Licks 9-12 (:37)	18 Licks 48-50 (:42)	31 Licks 84 & 85 (:33)
6 Licks 13-16 (:49)	19 Licks 51-53 (:31)	32 Licks 86-88 (:46)
7 Licks 17-20 (:58)	20 Licks 54-56 (:33)	33 Licks 89 & 90 (:29)
8 Licks 21 & 22 (:16)	21 Licks 57-59 (:34)	34 Licks 91 & 92 (:36)
9 Licks 23-25 (:46)	22 Licks 60-62 (:27)	35 Licks 93 & 94 (:23)
10 Lick 26 (:25)	23 Licks 63-65 (:32)	36 Licks 95 & 96 (:33)
11 Licks 27 & 28 (:16)	24 Licks 66-69 (:43)	37 Licks 97 & 98 (:25)
12 Licks 29-31 (:36)	25 Licks 70-72 (:32)	38 Licks 99-101 (:48)
13 Licks 32-35 (1:04)	26 Licks 73-75 (:43)	

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About the author

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When not writing, teaching, or playing music, Alan is involved with the Hunger Project, World Runners, and the New York Road Runners Club.

This is the third in a series of books by Alan for Mel Bay Publications Inc.

"Your relationship with your guitar is the same as it is with the rest of your life. Every time you pick up your instrument you meet yourself, and every time you play a note the rest of your life comes with it."

—Alan de Mause

Introduction

Licks can launch a lifetime

"Listen to that lick! How is it done? Can I learn to do it?"

Musicians playing the right licks at the right moments in our lives have probably been the catalyst for more musical careers than any other precipitating event.

All jazz artists in their formative stages study musical models. These models are the licks, phrases, sections, choruses, and the total recorded output of their favorite players. When learning, not only is it alright to copy other players, it is impossible to begin in any other way. To eventually create your own jazz licks you first need to hear, play through, and imitate a lot of existing jazz.

Licks in context of phrases

For our purposes a *lick* will be considered a short melodic fragment. Most often it is only a measure or two in length, with even the longer ones being built up of two or more shorter fragments.

Phrases are the next larger unit, made up of licks. Standard song form is made up of a *series* of four measure phrases. The harmonic structure of these phrases is used to improvise upon.

Since these four measure phrases are so important, it is better to study a shorter lick in the context of a longer four measure phrase than by itself. Licks always end up in phrases anyway. Also, it is nearly impossible to create a phrase by butting and gluing together several short licks. Think of it this way: in learning to speak a foreign language, it is easier to hear how individual words are used in the context of phrases and sentences than it is to learn only individual words and string them together in hopes of forming a sentence. Each lick in this book, then, will actually be a four measure phrase, usually comprised of shorter licks. Sometimes these phrases, or longer licks, will be followed by additional four measure units built on the continuing chord progression of the standard tune from which the first has been taken.

And further . . .

I also stress studying licks set in longer phrases for another reason. This is to help the player in seeing, hearing, and playing jazz lines woven through chord progressions. The beginning jazz guitarist, often having a background in blues or rock, can usually handle pentatonic blues scales in simple harmonic situations by "playing in a key," but has a hard time playing through a more complex, quickly changing set of chords. The problem with "playing in a key" without giving respect to the pattern of resolutions is that the discrete harmonic distinction between chords gets fuzzed over.

So, if an improvised chorus is a stage, the four measure unit is an ideal place to start getting your act together. It's my intention that working with these licks will help you distinguish the differences between chords, anticipate the sound of one chord following another, and eventually play a line of your own through a series of chord progressions. By studying these examples you will see how a line can delineate or spell out the harmonic underpinnings even without accompaniment.

When you are really into it—

When you find licks that become your favorites, they become part of your language. It's hard *not* to use them. And, let's face it, at moments of indecision, they are the musical lifesavers which give a sense of security.

Since you will know them so well, you will be able to use them as beginning statements to be developed. You can avoid using them like a boring comic with a memorized list of one liners by listening to that little voice inside you that says, "If I play this lick one more time, I'll—". Let your licks help your creativity rather than hinder it. Invention is still the name of the game.

The Lick Layout

Accompanying each lick is this information:

- a Roman numerals indicating harmonic analysis (see below).
- b Informal analysis of lick illustrating a particular aspect (see below).
- c Indication of suggested tempo.
- d Name of standard tune whose chord changes have supplied the harmony for the lick. Licks are based on the first four measures of the tune, unless indicated otherwise, as in the musical example below.
- e Standard chord symbols.
- f Position in which lick is played and/or full barres, indicated, e.g., IV, and BIV. Partial barres are indicated by the number of strings to be barred from a possible six, plus the position at which they occur, i.e., 4/6III.
- g Fingering. The symbols "+" and "-" indicate a temporary finger shift out of position. A shift to a higher fret is noted with "+" and a shift to a lower position with "-".
- h Tablature.

29. (a) IV⁺ IV^o / Idom VI dom / Ildom V / I
 (b) sequential, scalar, med/fast (c)

(d) Saint Thomas measures 9-12

a) This is the harmonized scale in C, extended to the seventh degree

I	II	III	IV	V	VI	VII	I ^o
CM7	Dm7	Em7	Fm7	G7	Am7	B ^o 7	CM7

Roman numerals above the licks indicate the basic function of the chords (symbols written directly above each measure in lick) as they relate to the key of the lick. Extended and altered chords are not noted in the Roman numerals just the basic chord.

Chromatic chords not within the key of the lick are named according to their spelling in relation to their lower or upper neighbors. In the lick above, the E^o7 chord, analyzed as #IV^o, is named in relation to the position of the preceding EbM7, which is the IV chord in the key of the lick, B^o.

If you need background information on the building of harmonized scales and the usefulness of the Roman numeral system of analysis, see the books listed in the background information section on page six.

b) **Lick descriptions**

The licks in this book can be analyzed in a number of ways. For each lick I have chosen one or two non-technical, general descriptions, explained below.

scalar: The lick goes up and down hill in a scale-like manner using smaller half step, whole step, and step and a half intervals.

arpeggiated: The lick consists primarily of chord tones, separately articulated.

sustained arpeggiation: The lick consists primarily of chord tones played with the left hand fingers kept in place in the shape of a chord.

sequential: The four measure phrase consists of several shorter licks, similar in shape, intervallic distance, and rhythm.

larger intervals: The distance between many of the notes in this lick is that of a fourth or more.

internal line: The lick follows pivotal notes of an ascending or descending line found within and suggested by the chord progression.

music in two parts: The lick is self-accompanied by a note or notes below the primary line.

c) **Tempo** is indicated by a general description in English. These descriptions along with the traditional Italian counterparts and metronome markings are indicated below.

Very slow (Largo and Larghetto)	m.m. = 40-63
Slow (Adagio)	66-72
Slow/medium (Andante)	76-104
Medium (Moderato)	108-116
Med/fast (Allegro)	120-162
Fast (Presto)	168-192
Very fast (Prestissimo)	200 and above

Getting more mileage from licks

These are suggestions on how to expand on any particular lick in this book.

- a Play the lick using the one fingering illustrated in several keys in different areas of the fingerboard.
- b Play the lick in one key using a variety of fingerings in different areas of the fingerboard.
- c Play the lick in the several keys available in a single position, along with the different fingerings appropriate to the scales of those keys.
- d Play the lick in even or straight time feel, and in swing feel.
- e Play the lick in tempi other than the one indicated.
- f Half time and double time the lick. Be aware of what this does to the frequency of chord changes.
- g If the lick is in 3/4 time, play it 4/4, and vice versa. Add or remove notes as you see fit.
- h Displace the rhythmic of the lick, using the basic intervals as they are.

- i Alter crucial notes to turn major sounds into minor, minor into dominant, etc.
- j Play the lick backward, upside down, upside down and backward.
- k If you are a fingerstyle solo guitarist, accompany the lick with bass notes, chords or any other device you like. In many cases you will need to move the line up an octave, or change keys. Re-finger as necessary.
- l In general, allow your imagination to roam freely. Sit down formally with pencil and paper, or jam on a lick, or free associate, or do whatever works best for you.

Why these licks?

One of my goals in writing these 101 licks has been *variety*. I've used a diversity of chord progressions, for instance, without overemphasizing the ubiquitous II-V-I cadence. Even so, there is much of that sequence internally within the ones I have chosen.

In case you would like to read through sections of this book as daily exercises, I've made a point of mixing keys and tempi.

Another goal has been *accessibility*, so I've kept most of these examples within the first seven positions of the guitar, kept the fingering position-oriented, the tempi reasonable, the music tablature accompanied, the food and drink affordable.

There are some licks which must be played finger style, identified as such, for the growing ranks of jazz finger style players. However, don't let that stop you flat pick players from adapting them to your style.

Background information on licks

If you would like to expand your knowledge of the underpinnings of licks, harmony, scales, modes, arpeggios, etc., here are some excellent books:

Theory

Theory and Harmony for Everyone, by L. Dean Bye

Reading

Guitar Positions Studies, by Roger Filliberto

Developing Melodic Sight Reading Technique, by Tom Bruner

Technique

Building Right Hand Technique, by Bill Bay

The Deluxe Guitar Scale Book, by Mel Bay

Deluxe Guitar Arpeggio Studies, by Al Hendrickson and Art Onzeck

Chords

Rhythm Chord System, by Mel Bay

Jazz Guitar Vol. II, by Ronny Lee

Deluxe Guitar Chord Progressions, by Johnny Rector

Guitar Fingerboard Harmony, by Edward McGuire

Major Seventh Sounds

Improvisation

How to Play Jazz Guitar, by Alan de Mause (Acorn Music Press)
Guitar Power, by Alan de Mause (Amsco Music Publishing Company)
Guitar Improvising, Vols. I and II, by Vincent Bredice
Jazz Guitar Scales, by Vincent Bredice
Jazz Guitar Lines, by Vincent Bredice

Fingerstyle Jazz Guitar

The Art of Solo Jazz Guitar, by Alan de Mause
Jazz Guitar Etudes, by Alan de Mause
Harmonic Mechanisms, Vols. I, II, and III, by George Van Eps

Also very valuable

The Complete Johnny Smith Approach to Guitar, by Johnny Smith
Mel Bay's Jam Book/Tape Series

All of the above books are published by Mel Bay Publications, unless otherwise noted.

TABLE OF CONTENTS

<i>I Major Seventh Sounds</i>	9
<i>II Dominant Seventh Sounds</i>	10
<i>III Minor Seventh Sounds</i>	11
<i>IV Diminished Seventh Sounds</i>	13
<i>V Augmented Sounds</i>	14
<i>VI Varieties of Licks Built on Chord Progressions from Standard Tunes</i>	16
<i>VII Introductions</i>	34
<i>VIII Endings</i>	39

I Major Seventh Sounds

1. I / . / . / . / . / .
 scalar, arpeggiated, med / fast

Can be used with . . .

I'll Remember April

GM7

4 1 3 3 4 1 3 4 1 4 2 1 3 4 1+2 4 1 -3 4 1 4 1 1 4

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

2. I / . / . / \flat III M / . / .
 scalar, very fast

Can be used with . . .

You Stepped Out of a Dream

CM7 \flat B M7
 || 1 \flat

4 1 3 2 4 3 4 4 4 1 3 1 - 1 4 1 2 1 4 3

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

3. I / \flat III M / \flat VIM / \flat III M
 sequential, slow

Can be used with . . .

Here's That Rainy Day

GM7 \flat B M7 \flat E M7 \flat A M7

1 3 2 3 1 3 2 3 1 3 2 3 1 4 1 3 1 4 1 3 1 1 4 1 3 1 3 3 4 1 3 1 4 3 1 2 3 1 4 3 1

3 5 4 5 3 5 4 5 3 6 5 6 3 6 5 3 6 5 3 6 3 5 3 5 3 6 5 3 4 5 3 6 5 3 4 5 3 6 5 3 4 5 3 6 5 3

Can be used with . . .

4. $I^{\flat}VIIIM / I^{\flat}VIIIM / I VI II V / III VI dom$
 sequential, arpeggiated, slow

**Spring Can Really Hang
 You Up the Most**

CM7 $B^{\flat}M7$ CM7 $B^{\flat}M7$ CM7 Am7 Dm7 G7 Em7 A7 $b9$

1 1 1 1 2 3 4 4 1 1 1 4 2 4 2 1 2 3 4 2 4 4 1 3 4 2 3 4 1 3 2 - 1 2 1

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

II Dominant Seventh Sounds

Can be used with . . .

5. $V / \cdot / \cdot / \cdot / \cdot /$
 scalar, fast

Sweet Georgia Brown
 measures 17-20

D7 VII

2 1 4 2 1 3 1 - 1 + 4 1 3 4 3 1 4 1 3 1 3 4 1 3 4 1

8 7 10 8 7 9 7 6 10 7 9 10 9 7 10 7 9 9 10 7 9 10 7 9 10 7

Can be used with . . .

6. $IIdom / \cdot / \cdot / V / \cdot / \cdot /$
 arpeggiated and scalar, fast

Up a Lazy River
 measures 5-8

F7 VI V $B^{\flat}7$

1 2 2 1 - 4 1 4 3 1 2 1 4 3 4 2 4 1 2 1 4 2 4 3 1 4 3 2 1 1 4 2 1

6 7 7 6 8 5 8 7 5 6 5 8 7 8 6 8 5 6 5 8 6 8 7 5 8 7 5 8 7 5 8 7 6 5 5 8 6 5

IV Diminished Seventh Sounds

7. *Idom / VIdom / IIdom / V*
 scalar, arpeggiated, med / fast

Can be used with...
Blues
 measures 7-10

C7 A7 D7 G7

1 2 1 -|+1 2 1 2 1 3 4 3 2 1 3 1 4 2 4 4 1 3 2 1 3 4 2 4 4

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

8. *IIIIdom VIIdom / IIdom V / Idom IVIdom / VIIdom*
 sequential, medium

Can be used with...
Nice Work
If You Can Get It

B7 E7 A7 D7 G7 C7 A7

2 3 3 1 -| 1 1 +4 4 3 2 4 3 4 3 2 1 4 2 1 1 4 2

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

III Minor Seventh Sounds

9. *I / V / I / V / I / V / I / V / temporary key: G minor*
 arpeggiated, larger intervals, med / fast

Can be used with...
I'll Remember April
 measures 8-12

Gm

2 -1 +4 2 1 -1 2 +4 2 2 1 3 4 1 4 2 -1 +4 2 2 2 -1 +4 2 4 2 1 4 2 1 +

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

Can be used with...

G minor Blues

10. I / V / I / Idom
scalar, med/fast

Chords: **Gm7** || **D7** **Gm7** **G7** I III

Fingerings:
 4 4 | 2 4 2 2 | 4 3 4 2 | 1 - | 1 + 4 | 2 4
 1 2 3 4 0 1 + 1 1 4

Bass line:
 5 5 2 3 5 3 2 5 4 4 3 2 5 2 3 5 5 2 3 4 5 0 1 2 3 6

11. IV / IV V / I / ' /
scalar, arpeggiated, med/fast

G minor Blues, cont.

Chords: **Cm7** **D7** || **Gm7**

Fingerings:
 3 3 | 1 2 4 | 1 2 3 1 4 | 3 2 - | 2 1 3 4 | 2 1 3 4 | 4 | 3 1 3 4 2

Bass line:
 5 5 3 4 7 3 4 5 3 6 5 4 2 3 2 4 5 3 2 4 5 5 2 4 2 4 5 3

12. ♭V / Idom / V / I / ' /
music in two parts, scalar, med/fast

G minor Blues, cont.

Chords: **E♭7** **D7** || **Gm**

Fingerings:
 2 3 4 2 4 2 3 4 1 3 + 3 1 4 3 1 1 3 1 - | 1 4 2 3 2 - 1

Bass line:
 4 6 4 0 2 3 4 5 3 6 5 2 3 5 3 2 5 3 4 3 1

16. I #I^o / II #II^o / III Vdom / II V
 arpeggiated, scalar, fast

Can be used with...
I Got Rhythm (orig: B^b)
 alternate chord changes

GM7 G#o7 Am7 A#o7 Bm7 E7 Am7 D7

2 2 3 4 3 1 - 1 + 3 1 3 4 4 2 1 1 4 2 4 3 1 - 1 + 2 1 4 2 2 4 - 1 + 1

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

V Augmented Sounds

Can be used with...
Exercise

17. V #5 / . / . / . / . / . / .
 scalar, arpeggiated, med/fast

A7#5

0 1 2 - 1 + 4 2 2 3 1 4 1 3 2 4 1 + 4 1 - 1 3 1 + 2 4 1 3 2 2 1 + 4

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

18. I / . / . / #V #5 / . / .
 scalar, sequential, fast

Can be used with...
Take the A Train

AbM6 III E7#5 (Bb7b5) 4^{iv} iv

4 1 1 2 4 3 2 1 1 2 4 1 3 4 1 3 1 3 1 4 + 1 1 3 2 1 2 4 2

6 3 3 4 6 6 3 4 6 3 5 6 3 5 3 5 5 6 4 4 1 2 3 2 5 7 5

Can be used with . . .

19. I / III^{dom}#5 / IV / VI^{dom}
music in two parts, sequential, med/fast

Some Day My Prince
Will Come

Musical notation for 'Some Day My Prince Will Come'. The piece is in 3/4 time and features a sequential progression of chords: IV BbM7, D7#5, EbM7, and G7b9. The notation includes a treble clef staff with a key signature of two flats and a bass clef staff with a key signature of one flat. Fingerings are indicated by numbers 1-4 on the treble staff and 1-5 on the bass staff. The bass staff includes a double bar line in the second measure.

Can be used with . . .

20. I I^{#5} / IM6 I^{#5} / I VI / II VI
music in two parts, sequential, very slow

It Never Entered My Mind

Musical notation for 'It Never Entered My Mind'. The piece is in 4/4 time and features a sequential progression of chords: C, C#5, CG, C#5, CM7, Am7, Dm7G7, and CM7. The notation includes a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. Fingerings are indicated by numbers 1-4 on the treble staff and 1-5 on the bass staff. The bass staff includes a double bar line in the second measure.

Four measures' worth of music and beyond

The best solos sound both spontaneous and eternal, as though they had sprung out of Zeus's forehead in one seamless complete creation. When I try to teach a lick for study from one of these solos, I think "I'll just remove the best part right here . . ." and find it loses its luster and doesn't make as much sense out of the larger context.

The players of these solos learned the way you and I did and now they have reached a point where they can hold in their mind's ear larger and larger units—even the whole solo. By "hold" I don't mean pre-planning in detail every note along the way. I mean "hold" the same way you do when you drive a 20 mile trip to work. You don't know exactly what you will be doing ten miles into the trip but you have no concern about it and have full confidence that you will arrive with it having turned out the way you thought it would. It may not seem very magical to you but it *would* to a non-driver who has never gone that route.

With practice you can "drive" through an improvised solo the way you would a car trip. You probably can hold a number of components in your mind already, such as the harmony, scales, arpeggios, physical basics of the fretboard and the feel of the length of a measure or two of improvised music. You already use this knowledge in your craft automatically and without struggling with it. Being able to do this allows you to spend your time working on holding in your mind the components of four measures' worth of improvisation and aim for larger units. When you have mastered larger sections, the four measures will then flash by, cause little worry and be created easily as one measure is now.

Can be used with...

The Song Is You

27. I / I^o / II / V
sequential, fast

FM7 F^o7 Gm7 C7

1 2 1 -1 3 1 +1 3 4 1 4 3 1 2 3 2 -1

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

Can be used with...

The Song Is You, cont.

28. I / #I^o / II / V
scalar, fast

FM7 F#^o7 Gm7 C7

+4 1 3 4 1 1 3 1 4 3 1 4 3 4 3 1 3 4 3 4 -2 -1 +4 2 1 2

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

Can be used with...

Saint Thomas measures 9-12

29. IV #IV^o / Idom VI dom / Ildom V / I
sequential, scalar, med/fast

E^bM7 E^o7 B^b7 G7 C7 F7#5 B^bM7

2 4 2 4 3 4 1 3 1 +2 4 1 1 4 2 2 1 4 1 1 2 +4 3 4 2

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

Can be used with...

S'Wonderful
measures 5-8

30. **II / V / I VI / II V**
scalar, fast

Fm7 **Bb7** **Ebm7** **Cm7** **Fm7** **Bb7**

1 3 4 1 3 2 3 4 1 4 3 2 1 3 1 3 4 1 3 1 1 2 1 1 3 3 4 1 1 2 3

3 5 6 3 5 4 5 6 3 6 5 4 3 6 3 5 6 3 5 3 3 4 3 5 3 6 3 3 4 5

Can be used with...

Lady Be Good

31. **I / IVdom / I / I#P**
arpeggiated, larger intervals, med/fast

Gm7 **C7** **Gm7** **Gm7** **G#o7**

4 3 4 1 2 1 4 2 4 1 4 2-1+4 2 1+4 3 4 4 2 4 3 1 4 1 4 4 3 2 2 1 1

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

Can be used with...

A Day in the Life of a Fool

32. **I / V / I / V**
scalar, med/fast

Am7 **E7** **Am7** **E7**

1 3 4 3 1 +3 +3 2 1 2 +2 +2 1 4 2 1 2 3 4 3 2 1

2 4 5 4 2 4 7 5 4 5 9 7 7 6 7 8 9 8 7 6

Can be used with...
Body and Soul
 measures 9-12

33. II / II #Idom / I II / III #II m
 arpeggiated, slow

E^b_m9
 $D7$
 D^bM7
 E^b_m7
 F_m7
 E_m7

44 4 11 122 24 14 2 3 4 14 13 112 4134 23 414 -12 34

34. II / VII III dom / VI II V / I #II m #V dom
 arpeggiated, scalar, slow

Can be used with...
Body and Soul, cont.

E^b_m7
 $C\phi7$
 $F7\#5$
 B^b_m7
 E^b_m
 A^b7
 D^bM7
 E_m7
 $A7$

2 341 314 314 2234 321 1223 1231 2412 324414 21 1343 3414 31

35. I II / III IV m $bVII$ dom / III VI dom II V / I
 scalar, arpeggiated, slow

Can be used with...
Body and Soul, cont.

$DM7$
 E_m7
 $F\#m7$
 G_m7
 $C7$
 $F\#m7$
 $B7$
 E_m7
 $A7$
 $DM7$

4 13 1143 124-1 +11 1 212 +142 11 43 2341 1232 134 134 0

36. $I^{1\#7} / I m7 / I m6$
internal line, medium

Can be used with...

My Funny Valentine
(orig: C minor)

Am_v Am^{#7} Am7 Am6_{IV}

3 1 3 3 2 2 1 2 3 1 +4-3 1 1 3 1 2 1 2

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

37. $I / III dom / IV \#IV^o / I dom$
scalar, sequential, med/fast

Can be used with...

You're a Sweetheart

Gm7_{II} B7 Cm7 C#o7 Gm7 G7

3 4 2 4 1 3 2 1 3 4-1 +3 3 1 4 1 3 4 2 -3 1 4 1 4 2 +3 4 2

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

38. $I / \flat III \flat V dom / II / V dom$
scalar, arpeggiated, fast

Can be used with...

Four measures 13-16

Fm7_v Abm7_{IV} Db7 Gm7_v C7_{bb9}

1 1 3 3 1 1-4 4 1 3 1 1 3 +1 1 4 4 3 3 2 2 1 4 3 1 2 3 2 4

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

39. II / V / I / I^o
internal line, sequential

Can be used with...

I've Got You Under My Skin

Handwritten musical notation for exercise 39. The treble clef staff shows a melodic line with notes and accidentals. Above the staff are handwritten chord symbols: $Fm7$, $Bb7 \#5$, $EbM7$, and $Eb07$. Below the treble staff are fingerings: 3 4 3 1 3 4 | 2 2 2 - 2 2 2 | 1 3 1 3 1 3 4 | 1 3 4 1. The bass clef staff shows a bass line with notes and fingerings: 0 2 3 4 5 6 | 7 7 7 5 7 7 | 6 0 6 0 6 8 9 | 5 7 8 5.

40. VI / II / V / I
music in two parts, sequential, medium

Can be used with...

Fly Me to the Moon

Handwritten musical notation for exercise 40. The treble clef staff shows a melodic line with notes and accidentals. Above the staff are handwritten chord symbols: $Am7$, $Dm7$, $G7$, and $Cm7$. Below the treble staff are fingerings: 3-1 2+4 -2 4 2 1 | -4 0 -1+3 -2+1 3 1 | 3 -1+2 4 +1-4 2-1 | 4 2+1 3 0 -1. The bass clef staff shows a bass line with notes and fingerings: 7 4 5 7 5 7 5 4 | 6 0 2 5 3 2 5 5 | 5 2 4 5 3 5 4 2 | 5 3 4 0 2.

41. VI / II / V / I / temporary key: A minor
music in two parts, sequential, medium

Fly Me to the Moon, cont.

Handwritten musical notation for exercise 41. The treble clef staff shows a melodic line with notes and accidentals. Above the staff are handwritten chord symbols: $Fm7$, $Bb7$, $E7$, and $Am6$. Below the treble staff are fingerings: 1 3 1 4 3 1 3 | -3 2 4 1 2 4 1 1 | #1 0 1 2 -1 4 1 +1 3 1 4 | 0 3 2 1 4 3. The bass clef staff shows a bass line with notes and fingerings: 3 5 3 6 5 3 5 | 4 3 5 2 3 5 2 2 | 4 2 2 3 4 3 5 | 0 4 3 2 5 4.

Can be used with...
Whispering

42. I / $\dot{\cdot}$ / Vldom / $\dot{\cdot}$ /
scalar, fast

E \flat M7 **D7** **IV**

1 4 2 4 2 4 3 2 4 4 1 3 4 2 3 4 1 3 4 3 2 1 4 3 1 4 3 1 4 1 2

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

Can be used with...
Out of Nowhere

43. I / $\dot{\cdot}$ / \flat III \flat m / \flat VI \flat dom
scalar, fast

G \flat M7 **B \flat m7** **E \flat 7**

3 4 1 2 3 1 4 3 1 4 4 1 3 1 4 2 1-2 1 3 2 3 1+2 4 3 4 1

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

44. I / $\dot{\cdot}$ / III \flat / VI \flat dom
scalar, fast

Out of Nowhere, cont.

G \flat M7 **B \flat 7** **E7**

3 4 1 3 4 2 3 4 4 2 1 4 1 3 2 1-1+1 1+2 4 4 3 2 1 3

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

45. *Idom / IVdom / Idom / ' / sequential, slow / medium*

Can be used with . . .
Blues in C Major

Chords: C7 VII, F7 VI, C7 VII, C7 VII V

Fingerings (Top Staff):
 2 3 3 3 3 4 | 2 4 4 4 1 3 | 2 3 1 4 3 1 3 1 2 3 | 2 1 - 1 3 1 3 4 3 2

Fingerings (Bottom Staff):
 5 5 5 5 8 11 | 5 5 5 5 6 8 | 5 10 11 10 8 | 10 8 9 10 | 8 7 5 7 5 7 8 7 6

46. *VI and II-V in quickly shifting keys sequential, scalar, fast*

Can be used with . . .
Giant Steps

Chords: Bm7 II, D7 III, Gm7, Bb7, Ebm7, Am7 II, D7 III

Fingerings (Top Staff):
 1 + 4 2 1 | 2 3 1 | 3 2 1 | 4 3 1 | 4 3 1 1 4 3 2 | - 2 1 4 4 2 3 1 4 4

Fingerings (Bottom Staff):
 2 4 3 | 4 5 3 | 5 4 3 | 6 5 3 | 3 6 5 4 | 3 2 5 3 4 2 5 5

47. *see above sequential, scalar, fast*

Giant Steps, cont.

Chords: Gm7, Bbm7, Ebm7, F#7 II, Bm7 III, Fm7 III, Bb7

Fingerings (Top Staff):
 2 3 1 4 2 2 | 3 - 1 3 + 1 3 | 1 3 1 1 3 + 1 | 4 2 1 3 1 4

Fingerings (Bottom Staff):
 3 4 2 5 | 3 3 | 4 1 3 2 | 4 2 2 2 4 3 | 6 4 3 5 3 6

48. III Vdom / II V / III Vdom / II V
 music in two parts, med / fast (fingerstyle)

Can be used with...
I Got Rhythm
 (orig: Bb)

Em11 ^{5/6 VII} A7 ^V Dm11 ^{5/6 V} G7 ^{4/III} Em7 ^{4/6 V} A7 Dm7 G7

4 1 4 1 2 3 2 | 3 3 4 1 | 3 2 4 1 3 4 1 | 4 2 4 1 3 2

10 7 8 5 6 7 3 5 6 3 5 6 8 5 8 6 8 5 5 3

49. I Idom / IV^b VII dom / III Vdom / II V
 music in two parts, med / fast (fingerstyle)

I Got Rhythm, cont.

C ^{5/6 V} C7 ^{5/6 VI} F Bb7 ^{BVI} Em7 ^{BV} A7 Dm7 G7b9

3 1 4 2 4 3 2 | 3 1 2 4 1 4 1 2 | 3 1 2 4 2 1 2 3 | 3 3 1-4 0

5 7 8 10 8 7 5 7 9 6 8 7 5 6 8 6 5 6 7 5 7 7 5 0

50. IV / #IV^o / I / Idom
 scalar

Can be used with...
Stormy Weather
 measures 17-20

A^bM7 ^{III} A^o7 ^{IV} E^bM7 ^{III} E^b7

1 4 2 4 1 3 3 3 3 + 4 3 1 3 4 1 2 4 1 4 2 3 4 1 2 4 - 1 + 1 | 4 2 2 1 4 3 1 4 1 4 1 3 1 4 1 3 1 2

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

51. #IV^o / VII^{dom} / III^o / VI^{dom}
 scalar, very fast

Can be used with...
Wouldn't You?

G ϕ 7 C7 F ϕ 7 B \flat 7#9
 V IV III

4 1 2 4 1 4 3 2 1 4 2 4 2-1+3 3 1 2 1 4 1 2 1 4

52. II^o / V / I / I^o.
 sequential, slow/medium

Wouldn't You? cont.

E \flat ϕ 7 A \flat 7#5 D \flat M7
 IV

2 4+4 3 2 4 2 3 1 4 3 2 1-1 2 +4 1 2 4 1 4 2 1 4 4

53. I / \flat VI^{dom} / II / V
 sequential, slow/medium

Can be used with...
Everything I Have Is Yours

C ϕ 7 A \flat 7 D ϕ 7 G7 \flat 9
 V III

1 4 1 3 1 3 1 1 3 1 1 3 1 4 1 4 2 1 4 2 1 3 1 3 1+4 2-1 4 -4 1 4 3 4 3 1

Can be used with...

54. II° / V / VI / III dom
arpeggiated, scalar, med/fast

That Old Feeling
measures 7-10

F ϕ 7 III B \flat 7 (#5) Cm7 G7

55. I VI / VII III dom / VI II dom / Vm Idom
music in two parts, sequential, med/fast

Can be used with...
Confirmation

Fm7 Dm7 E ϕ 7 A7 Dm7 G7 Cm7 F7#5

56. IV dom / III m VI dom / II V / I
music in two parts, arpeggiated, med/fast

Confirmation, cont.

B \flat 7 III-IV Am7 D7 Gm7 C7 Fm7

57. II / III^{dom} / VI / II^{dom}
 sequential, scalar, fast

Can be used with...
Suddenly It's Spring

Cm7^v D7 Gm7^{iv} C7^v

1 4 4 3 3 -1 +3 1 4 1 3 -1 4 1 +1 3 4 1 3 +2

5 6 6 7 7 4 7 5 6 5 7 4 7 4 5 7 6 5 7 7

58. II / V / I / III^o VI^{dom}
 arpeggiated, scalar, fast

Suddenly It's Spring, cont.

Cm7^v F7 BbM7 D7⁹ G7

-2 1 4 3 2 2 4 4 1 2 4 2 3 4 3 2 1 4 3 4 2 3 4 1 2 4 +4 2 3

6 5 6 7 6 6 8 6 5 6 7 7 8 7 6 5 8 7 6 5 6 7 6 5 7 6 5 7 6

59. I^bV^{dom} / II V / III VI / II V
 sequential, scalar, slow/medium

Can be used with...
Girl Talk

Fm7^v B7 Gm7(G7) C7(Eb7) Am7 D7b9 Gm7 (Am7 BbM7) C7

2 1 4 3 3 1 3 1 4 3 2 4 1 3 1 4 2 1 3 2 1 4 3 1 -1 3 2 4 1 4 1 1 1 3 1 2 3 4 1 4

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

Can be used with...

Blue Bossa
measures 5-8

60. II / V / I / I' / I' / key: C minor
arpeggiated, scalar, med/fast

Chords: D^b7, G7^{#5}, Cm7

3 4 3 2 1 4 2 3 1 4 2 2 1 4-4 1 4 1+1 3 4 3 2 1 3 3 2 1 4 1 3

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

Can be used with...

I Got Rhythm
measures 17-24

61. VI / IIdom / II / V / temporary key: C
scalar, fast

Chords: Am7, D7, Dm7, G7

4 1+1 4 1-1+1 1 3 4 2 4 1 3 2 4 1 4 3 4 2 3 4 2 1 4 1 4 2 1 1

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

62. VI / IIdom / II / V
larger intervals, scalar, fast

I Got Rhythm, cont.

Chords: Gm7, C7, Cm7, F7

1 2 3 1 1 1 3 3 3-1 1 2+1 1 3 4 1-1+4 3 2 1 3 1 -1 2-1 4 3

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

Can be used with . . .

63. I / Im / Vm / VI dom
sustained arpeggiation, med / fast (fingerstyle)

The Man I Love

$E^b M7$ III $E^b m7$ IV $B^b m7$ $\frac{4}{6}$ III C7 I

Let notes sustain

1 3 1 4 2 1 4 3 1 2 3 1 4 1 3 2 1 1 2 1 3 1 4 3 2 1 3 2 0 2

3 5 3 6 4 3 6 4 5 6 4 6 4 5 4 3 3 4 3 5 2 4 3 2 1 3 2 0 2

64. IVm6 / V / I IV / III V
sustained arpeggiation, med / fast

The Man I love, cont.

$A^b m6$ I $B^b 7$ $\frac{5}{1}$ (E7) $E^b M7$ $\frac{4}{6}$ III $A^b M7$ Gm Bill $B^b 7$ BI

2 3 1 4 0 4 2 4 3 1 2 1 1 2 0 + 1 4 1 1 4 2 1 3 4 1 1 1 1 1 1 3

2 3 1 3 0 4 2 4 3 1 1 3 2 6 3 3 6 4 6 6 3 3 1 3

Can be used with . . .

65. $b^b I$ dom / I / $b^b I$ dom / I / key: D minor
arpeggiated, scalar, med / fast

A Night in Tunisia

$E^b 7$ V Dm7 $E^b 7$ Dm7

1 2 2 - 1 + 4 2 2 2 3 1 1 1 - 1 + 3 3 4 4 1 2 4 2 1 4 2 1 3 3 4 3 2

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

Can be used with...

66. VI / bV° IV $^{\circ}$ / VI b III $^{\circ}$ dom / II V
music in two parts, internal line

The Man I Love
measures 21-24

Chords: Cm III, Cm7, A ϕ 7, A ϕ 0, Cm7, G b 7, Fm7, B b 7

Can be used with...

67. Idom / \cdot / IVm / \cdot /
arpeggiated, scalar, fast

What Is This Thing Called Love?

Chords: C7, (b9), Fm7

68. II / V / I / \cdot /
scalar, fast

What Is This Thing Called Love?, cont.

Chords: Dm7, IV, G7, Cm7

69. I / \flat III dom / II / V
 music in two parts, scalar, med/fast

Can be used with...
A Foggy Day

$F M7$ $A\flat 7$ $G M7$ $C 7$
 V IV III II

3 1 4 1 2 1 4 2 - 2 4 1 4 3 1 3 - 1 3 1 2 4 2 3 2 4 2
 1 5 7 5 6 5 7 6 5 7 4 6 5 4 5 3 5 3 2 5 3 3 3 5 3

70. I \flat VII / VI dom / II / V
 sequential, med/fast

Can be used with...
Just You, Just Me

$E\flat M7$ $D\flat 7$ $C 7$ $F M7$ $B\flat 7$ (#5)
 III II III

2 3 4 2 3 - 1 2 4 + 4 1 1 4 3 1 4 2 1 2 3 4
 4 5 6 4 5 2 3 5 6 3 3 6 5 3 6 4 3 4 5 6

71. I dom / IV / V / I
 sequential, med/fast

Just Me, Just You, cont.

$E\flat M7$ $E\flat 7$ $A\flat M7$ $B\flat 7$ $E\flat M7$
 III

4 1 3 1 2 - 3 + 4 3 4 1 3 1 4 3 4 3 2 2 1 2 2 1 4 3 + 3 + 3 + 3
 6 3 5 3 4 4 6 5 3 5 3 6 5 6 5 4 4 3 4 5 6 7 8

72. I / IV / V / I Key: F minor
sequential, slow/medium

Can be used with...
Django

Handwritten musical notation for exercise 72. The top staff is in treble clef with a key signature of three flats (F minor). It contains four measures of music with notes and stems. Above the staff are the chords: Fm7, Bbm7, C7, and Fm7. Below the staff are the fingerings: 3 2 1 4, 3 2 1 4, 3 4 2 1, and 0 1 4 2 1. The bottom staff is a bass line with notes and stems, with fingerings: 5 4 3 6, 5 4 3 6, 5 5 4 3, and 0 1 2 5 3 2 1.

73. II III dom / VI^b VII dom / I^b III dom / II^b I dom
arpeggiated, slow

Can be used with...
But Beautiful
measures 27-30

Handwritten musical notation for exercise 73. The top staff is in treble clef with a key signature of one sharp (F# minor). It contains four measures of music with notes and stems. Above the staff are the chords: Am7, B7, Em7, F7, Gm7, Bb7, Am7, and Ab7. Below the staff are the fingerings: 2 2 4 2 1 4 1 1 4 1, 4 2 1 2 1 4 + 2 1 3 3 2 3, 1 4 3 - 1 + 3 1 1 + 3 4, and - 4 1 1 3 2 3 1 1 2 4 4 - 1 + 4 2. The bottom staff is a bass line with notes and stems, with fingerings: 5 5 7 5, 4 7 4 7 4, 7 5 4 5 4 7 6 5 7, 6 7 5 8 7, 5 6 8 9, 8 5 5 7 6 7 5 6 8, and 8 1 8 6.

74. I / VI / II / V
sequential, med/fast

Can be used with...
The Way You Look Tonight

Handwritten musical notation for exercise 74. The top staff is in treble clef with a key signature of two flats (Bb minor). It contains four measures of music with notes and stems. Above the staff are the chords: Ebm7, Cm7 (6), Fm7, and Bb7 (6 9). Below the staff are the fingerings: 4 2 3 4, 2 1 4, 1 3 1 2, and 3 4 + 2 6 4. The bottom staff is a bass line with notes and stems, with fingerings: 6 5 5, 4 3 5, 3 5 3, and 5 6 5 0.

75. *IV / IVm / I / IIdom*
music in two parts, sequential

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, chord symbols are written: C6 (with a VII below it), Cm6 (with a VI below it), G (with a V below it), and A7 (with an IV below it). Below the top staff, fingerings are indicated by numbers 1, 2, 3, 4. The bottom staff is in bass clef and contains four measures of music. Below the bottom staff, fingerings are indicated by numbers 7, 8, 9, 10.

VII Introductions

Introductions to tunes can be as long as eight measures (or more) or as short as a partial measure, so I have varied the length of the examples here. They can be stretched or compressed to fit your needs, just as any of the previous licks can.

Since introductions played by a guitarist in a band are most often expected to be fuller, even unaccompanied, these are denser than single line solo licks.

The harmonies of these introductions are not as standard as the previous licks, and are not meant to match any particular tune. If you like, you can derive a chord function analysis from the standard chord symbols above the music.

Since string players favor sharp keys and wind players favor flat keys, I've included introductions and endings in all major keys. Minor keys occur much less frequently in jazz, and are represented by one example. However, I encourage you to extrapolate more from the major key examples.

76. slow

FM⁶ Em7 Dm11 G13^{b5}

5

77. slow/medium

G F⁶ E7^{b9} Am7 D9

Let notes ring

3 0 0 1 0 2 0 0 1 0 1 3 1 3 0 1 4 2 1 4 2 1 4 2 1 4 2 1 4 1 0 0

78. med/fast

G#^o7 Gm7 F#m7 Fm⁶ Em7 A13

10 11 10 10 10 10 10 8 7 8 9 0 7 5 8 7 5 5

79. medium (fingerstyle)

Chord diagrams: Bm11, E9, AM9, Bm11, G#0

Fingerings: (3) (4) (5) (6) (6) (5) (4) (3) (3) (4) (3) (4)

Fret numbers: 9 10 9 12 11 14 12 | 12 10 12 10 9

80. slow, rubato (fingerstyle)

Chord diagrams: EM6, B#9, E, AM7, B7b9 BVII

Fingerings: (2) 4 2 1 2 4 | 4 4 4 4 4 3 2 4

Fret numbers: 14 0 11 12 14 12 11 12 14 | 10 11 12 12 9 9 7 10

81. very fast

Chord diagrams: Bm6, G#13b9, C#m11, F#13b9, Bm6, D9, C#m11, C#9

Fingerings: 2 4 5 4 2 1 | 2 1

Fret numbers: 6 6 5 4 3 2 | 6 5 4 3 2

82. med / fast (fingerstyle)

Chords: G^bM⁹ A⁹ D^{M7} D^{b9} G^b G^{M7} A^{b7} D^{b11}

83. slow / medium

Chords: G^{M7} F^{M7} E^bM⁷ D^b G^{M7} D^bM⁹ E^bM⁷ F^{M7} A^b11

84. slow / medium

Chords: A^bM⁶ E^b13^{#9} A^bM⁶ E^b13^{#9}

85. slow (fingerstyle)

Fm B \flat 7 Gm7 Cm7 Fm B \flat 7 Cm7 F7 Fm B \flat 7 Fm B \flat 7 Fm7 b5 B \flat 7 b9
 5^I 5^{III} 5^V 5^V 4^{VI} 3^{VII}

86. rubato

F F \flat /F E \flat /F F13b9 B \flat add \flat B \flat 13 E \flat 6 A \flat 9 Gm7 G7#5 Gm7/C C7b9 F11 F7 \flat 5 F7
 5^{VIII} 5^V 5^{III} B^{III} 3^{VII} B^{VII}

87. med/fast (fingerstyle)

F Gm7 G#0 F6 B \flat M9 F7 C13b9
 4^{VIII} 4^{VIII}

88. *slow (D minor)*

VIII Endings

Endings of a tune commonly start in the last or next to the last measure, or are tagged on to the last measure of a song. My examples of endings are meant to enter songs at different points, and so are not all the same length. Like the introductions, they can be condensed, padded, or otherwise altered to fit a particular situation. Also, like the introductions, they are fatter than the single line licks, since it is common for a guitarist to end a song in a full-blown solo style.

All major keys are represented here, plus one minor.

Note:

On the accompanying (optional) cassette I have played all of the Introductions and Endings fingerstyle, but in the text only those which cannot be played with a pick are marked *fingerstyle*.

89. *medium*

90. slow (fingerstyle)

Am7 D9 A7⁹ A13 Am7 D13 D413 D13 Em1 A13⁹ D13 D13⁹ G

BV ⁴/₆ VIII ³/₅ VI ²/₇ VII ³/₅ VI BX

Har. XII R.H.

91. slow (fingerstyle)

Em9 B111 Gm6 D97 DM7

arp. Ritard

92. slow/medium (fingerstyle)

Bm7 E9 A

93. *slow/medium*

E7 IV B7 E

1+1 2 4 2 4 3 4 2 1 4 3 4 2 1 2 3 1 2 2

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

7 0

94. *fast*

C#m9/F# F#13 BM6

5IX 4 3 4 3 4 5VI

5 12 11 11 9 6 3 0

95. *slow*

Gbm7 CM7 Gbm6

5 III

1 1/2 1 4 2 1 3/3 2 4 1 4 2 (5) 4 1 0 1 4 4 4

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

99. medium

Handwritten guitar notation for exercise 99. The piece is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat).

Chord progressions and fingerings are indicated above the staff:

- Measure 1: F13 (fingerings 1, 2, 3, 4, 2, 1), Bbm7 (fingerings 2, 1, 0, 2, 3, 1)
- Measure 2: Cbm7b5 (fingerings 1, 0, 2, 3, 4, 2), Bbm7 (fingerings 1, 0, 2, 3, 4, 2)
- Measure 3: Cbm7b5 (fingerings 2, 0, 2, 3, 4, 2), Bbm7 (fingerings 2, 0, 2, 3, 4, 2)

The bass line consists of eighth notes: 3, 1, 0, 2, 3, 1, 2, 0, 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1.

100. slow

Handwritten guitar notation for exercise 100. The piece is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat).

Chord progressions and fingerings are indicated above the staff:

- Measure 1: Gm13 (fingerings 4, 1, 3, 1, 4, 1, 3, 1)
- Measure 2: C13 (fingerings 4, 1, 2, 1, 4, 1, 3, 2)
- Measure 3: Fm9#4 (fingerings 4, 1, 3, 2)

The bass line consists of eighth notes: 6, 3, 5, 3, 8, 5, 7, 5, 10, 8, 9, 8, 12, 4, 12, 10.

Additional notes: "Let notes sustain" and "R.H." (Right Hand).

101. slow (C minor)

Handwritten guitar notation for exercise 101. The piece is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has three flats (B-flat, E-flat, and A-flat).

Chord progressions and fingerings are indicated above the staff:

- Measure 1: Cm (fingerings 1, 3, 2, 4, 3)
- Measure 2: Ab13 (fingerings 1, 4, 3, 1, 2, 3, 2, 4)
- Measure 3: G7#9 (fingerings 1, 3, 2, 4)
- Measure 4: Cm#9 (fingerings 1, 3, 1, 4)

The bass line consists of eighth notes: 3, 4, 5, 5, 3, 6, 5, 3, 4, 6, 4, 3, 2, 3, 3, 0.

Epilogue

Since there is no end to information, and I imagine that being licked to death is a horrible way to die, I will stop now. Take what you have learned from this book and merge it with what you already play now. Then do some music craft out there in the world!

Alan de Mause

GUITAR BOOKS & VIDEOS

METHODS & STUDY BOOKS

The Acoustic Guitar Answer Book—Book
 Anyone Can Play Classic Guitar—Video
 Anyone Can Play Fingerstyle Guitar—Video
 Anyone Can Play Guitar Vol. 1 & 2—Videos
 Anyone Can Play Note-Reading Guitar—Video
 Anyone Can Play Plectrum Guitar—Video
 Building Guitar Speed—Book
 Building Right Hand Technique—Book
 Children's Classic Guitar Method—Book
 Children's Guitar Method Vol. 1—Book & Tape
 Children's Guitar Method Vol. 2—Book
 Children's Guitar Method Vol. 3—Book
 Classic Guitar Method 1—Book & Tape
 Classic Guitar Method 2—Book
 Classic Guitar Method 3—Book
 Complete Book of Guitar Techniques—Book
 Complete Book of Harmony, Theory & Voicing—Book
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 Complete Method for Modern Guitar—Book
 Complete Richard Pick School of Guitar—Book
 Complete Johnny Smith Approach to Guitar—Book
 Deluxe Fingerstyle Guitar Method Vol. 1 & 2—Books & Tapes
 Deluxe Gospel Guitar Method Vol. 1 & 2—Books
 Deluxe Guitar Appoggio Studies—Book
 Deluxe Guitar Plectrum Studies—Book
 Deluxe Guitar Scale Book—Book
 Easiest Guitar Theory Book—Book
 Easy Way to Tune Guitar—Book A, B & C—Books
 EZ Way to Tune Guitars—Book
 Flamenco Guitar/Basic Techniques—Book
 Flatboard Basics—Book
 Guitar Class Method Vol. 1—Book & Tape
 Guitar Class Method Vol. 2—Book
 Guitar Fingerboard Harmony—Book
 Guitar Handbook—Book & Tape
 Guitar Primer—Book
 Guitar Scales in Tablature—Book
 Guitar Technique—Book
 Guitar Workbook—Book
 Harmonic Mechanisms Vol. 1, 2 & 3—Books
 Learning the Classic Guitar Part 1—Book
 Learning the Classic Guitar Part 2—Book
 Learning the Classic Guitar Part 3—Book & Tape or CD
 Modern Guitar Method 1—Book & Tape
 Modern Guitar Method 1/Spanish—Book
 Modern Guitar Method 2—Book & Tape
 Modern Guitar Method 3—Book & Tape
 Modern Guitar Method 4—Book
 Modern Guitar Method 5—Book
 Modern Guitar Method 6—Book
 Modern Guitar Method 7—Book
 Modern Guitar/Grade One—Book
 Guitar Studies/Grade One—Book
 New Dimensions in Classical Guitar for Children—Book & Tapes
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 Scale Studies & Exercises for Guitar—Book
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 You Can Teach Yourself Blues Guitar—Book & Tape
 You Can Teach Yourself Country Guitar—Book & Tape
 You Can Teach Yourself Folk-Singing Guitar—Book & Tape
 You Can Teach Yourself Rock—Book & Tape
 You Can Teach Yourself Rock Guitar—Book & Tape

COUNTRY, BLUEGRASS & FINGERSTYLE

Anthology of Fingerstyle Guitar—Book, Tape & Video
 Anyone Can Play Country Guitar—Video
 Chet Atkins "Off the Record"—Book
 BackLip Tapes/Off Time & Fiddle Tunes for Guitar & Banjo—Book & Tapes
 Basic Country Blues Guitar Solos—Book
 Basic Country Style Guitar—Book
 Basic Fingerstyle Guitar Method—Tape
 Basic Pick & Strum Guitar—Book
 Beginning Country Guitar Handbook—Book & Tapes
 Best of Country Guitar Solos—Book & Tapes
 Championship Flatpicking Guitar—Book & Tapes
 The Complete Chet Atkins Guitar Method—Book
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Halt, Scotch & Border Melodies for Flatpicking Guitar—Book & Tapes
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