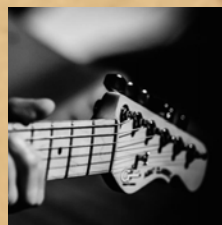


The author....

Wolfgang Kulawik



All you need is....

- scales
- chords
- solos
- patterns



Media files included...

- audio examples
- videos
- backing tracks

Guitar Training

Material for the student of jazz guitar



CONTENTS:

Introduction	7
Basic exercises	9
Technical exercises	10

SCALES:

Practising tips	13
Major scale fingerings	14
Major scale chromatic up and down	15
Diatonic scales position 1	16
Major scale in groups of four	18
Major scale in a II - V - progression	19
Major scale sequencing ideas	21
Major scale diatonic down	23
Major pentatonics	24
Melodic minor pentatonics	27
Melodic minor scale	29
Harmonic minor scale	30
Blues scale	31
Whole tone half tone scale	32
Half tone whole tone scale	33

ARPEGGIOS:

Elementary arpeggios	34
Arpeggios	39
Major arpeggio diagrams and usage	41
Major arpeggio exercises	43

CHORDS:

Chords introduction	46
Chords type 1	47
Chords type 2	49

Chords type 3	50
Chords type 4	53
Chord overview	54
Basic chords notation and tab	55
Block chords introduction	57
Block chords notation and tab	58

VOICINGS:

Voicings introduction	63
Take the A Train - chord melody	64
Take the A Train voicings	65
All the things you are - chord melody	67
Autumn Leaves basic - chords	69
Autumn Leaves comping exercise and voicings	70
Blue in Green - chord melody and voicings	78
Blue Bossa - chord melody and voicings	79
Blues voicings in F7	81
Blues voicings in Bb7	83
Blues voicings (Parker (Bird) blues)	85
Lullaby of Birdland - chord melody	87
Pent up House - voicings	89
Giant Steps - chord melody	91
Girl from Ipanema - chords	92
How high the moon - chord melody and voicings	95
Misty - chord melody	97
One Note Samba - chords	99
Rhythm Changes - voicings	100
Satin Doll - chord melody and voicings	102
Stella by starlight - chord melody	105
Yardbird suite - chord melody	107
Patterns for comping	109
Swing patterns	110

PATTERNS:

II – V – I patterns in Gmajor	113
Patterns and Licks introduction	123

Turnarounds	124
Basic patterns in G major	126
Basic patterns in C major	127
Dorian phrases	128
Altered phrases	130
Altered phrases 2	132
Mixolydian phrases	134
Dorian phrases over two octaves	136
Scofield patterns	138

SOLOS:

Take the A Train solo	140
Autumn Leaves solo	144
Blue Bossa example solo	149
Blue Bossa extended solo	152
Rhythm Changes Solo 1	158
2 Blues in F7	160
2 bebop blues	161
2 blues in F advanced	163
Blues tribute to Wes	165
All Blues solo	168
Satin Doll solo example	170
There will never be another you	172

THEORY and DIAGRAMS:

Scales, interval structure, - chord functions	174
Scale overview	175
Standard chord progressions	176
Articulation and phrasing	177
Substitutions	178
Diagram: scale circle	182
Diagram: chord reinterpretation	184
The principle of drop2 and drop3	185
Diatonic chords in drop2 and drop3 shapes	186
Drop2 and Drop3 chords and inversions	189

empty sheet paper	200
empty tabulature paper	201
Alphabetical index	202

Introduction

This publication is not meant to be a guitar book in the usual way, yet it represents a profound collection of material for jazz-guitarists. There are no excessive explanations, you will find them in hundreds of other books or on guitar websites.

The idea was to provide material for all the topics that are essential for improving improvisational skills and to train them along with suitable standard jazz tunes. That is why this collection consists of two parts:

- Part I gives you the technical basis - scales, arpeggios, chords, rhythmic exercises, articulation exercises
- Part II contains II-V-I patterns, chord voicings, chord solos, single line solos by combining exercises with different jazz standard tunes and chord structures (like Blues or Rhythm Changes)

This more practically-oriented approach does not cover all topics completely. But it gives you all the musical vocabulary that helps you to develop your own style by first imitating and practicing the given phrases, voicings and solos with the aim to integrate them into your own musical language.

Along with this e-book comes a folder with hours of media files. You can listen to each exercise, watch numerous videos with fretboard view and jam along with the backing tracks. Just click on the icons on the pages. For the online videos and audio files an active internet connection is required.

Moreover I have provided bookmarks so you can jump to any page quickly. If you like you can print the pdf document and you will get a complete book. I recommend you contact your local copy shop and let them do that for you.

If you are offline, you can play the media from the "data" folder. This requires a separate media player (like VLC). The media files are named according to the pages of the book.

Please read the instructions that came along with the download on how to use **SoundSlice**, the most interactive music platform along with this book.

Due to copyright reasons you are not allowed to copy parts of this material or to distribute copies of it.

Have fun and keep playing.....

Wolfgang Kulawik

December 2020

Some advice:

The Guitartraining material is not a step by step course, but offers different approaches to your instrument.

1. the technical aspect:

- you have to do daily exercises to improve your left and right hand technique (such as chromatic exercises, scales and arpeggios). This is the basis of all your improvisations. This can be fun when you notice that your technique and your knowledge about scales and arpeggios is getting better through the months. You have to stay concentrated while you're practising, set yourself a specific goal each time you practise, don't let yourself get distracted, don't just "noodle" along.

2. the harmonical aspect

- practise blues voicings - as provided in the book - learn them by heart, use them as "patterns". You won't forget them anymore, but you can always try to put in your own ideas later.

- deepen your knowledge about the underlying interval structure in each chord you are about to play (which fretted note is what interval in the chord). Therefore use the chord diagrams that I have provided in the XL book.

- omit root notes, play chords in a higher fretboard position (as shown in all of the chord exercises), practise the given voicing exercises for the tunes provided in the pdf documents. Don't analyze every single note you are playing, use the voicings as "licks", learn them by heart. Everything will brighten up later.

- try to get away from the chord voicings you already know, break from old routines...

- play melodic lines in your chords, use guide tone lines

- learn the progressions of the tunes by heart, so that you can memorize the chords, play along with the numerous backing tracks.

3. the melodic aspect

- play the blues scale (as it is fundamental for everything that came later..), practise the written blues improvisations, learn them by heart, use the ideas and included patterns for your own improvisations, they will broaden your musical horizon, copy licks and melodies from the great masters, write down any small phrase that you come upon, make up your own collection of "licks"

- practise II-V-I progressions, again practise the patterns provided in the book.

- practise improvisations, try to write your improvisations down (very time consuming at first), learn them by heart, so you are always able to play over chord progressions without thinking which scale or arpeggio goes with what chord.

- repeat phrases in your improvisation, this will make a solo more understandable to the listener

4. the rhythmic aspect and articulation

- listen to the given audio examples and listen to the great masters like Kenny Burrell (very bluesy phrases) or Wes Montgomery (octaves and block chords), play behind the beat, play laid-back lines, when playing chords your guitar is like a four-voice horn section throwing in accents here and there, but always with a melodic line in the top voice. (there are lots of examples in the book and even more in the other available add-ons to the guitartraining).

It all depends on how much time you can afford.....

The major scale:



pos 1:
Gmajor

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

pos 2:
Gmajor

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

pos 3:
Gmajor

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

pos 4:
Cmajor

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



pos 5:
Cmajor

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Diatonic scales in Position 1:



Here is an example how to practice the major scale fingerings. You start on the root of Gmaj7 and play one octave up to the ninth of the chord, then down again. Then you continue to play the same fingering, but start on A, so that you play the A dorian scale. Continue the pattern until you are in Gmaj again.

ionian

Gmaj⁷

dorian

Am⁷

phrygian

Bm⁷

lydian

Cmaj^{7#11}

Instructions for the basic chords and chord exercises:



1. basic chords

Here you will find the basic chords for a standard jazz II-V-I progression.

Always practice only one progression, but don't forget to transpose it into other keys or positions on the fretboard. Example:

Am7 - D7/9 - Gmaj7, transpose by moving a whole step up to: Bm7 - E7/9 - Amaj7 and so forth.....

a) II-V-I in Gmaj7:

Am7 D9 Gmaj7 Am7 D7(#9) D7(b9) Gmaj7

T 5 5 3 5 6 4 3
 A 5 4 4 5 5 5 4
 B 5 5 3 5 5 5 3

Am7(add11) Ab7(#11) Gmaj7 Am7(add11) Ab7(#11) G%

tritone substitution tritone substitution

T 3 3 3 3 3 3
 A 5 5 4 5 5 2
 B 5 4 3 5 4 2

b) II-V-I in Cmaj7:

Dm7 G13 Cmaj7 Dm7 G13 G7(b13) Cmaj9

T 6 5 5 6 5 4 3
 A 5 4 4 5 4 4 4
 B 5 3 3 5 3 3 3

Dm7 Db7 Cmaj7 Dm9 Db7(#9) C%

tritone substitution tritone substitution

T 6 6 5 5 5 3
 A 5 4 4 5 4 2
 B 5 4 3 5 3 2

Blue Boss

in the style of "Blue Bossa"



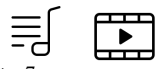
Chords: Cm7, Cm11, Cm7, Cm9, Cm7, Fm7, Fm9, Fm7

Chords: Dm7(b5), G7(#9), G7(b9), Cm7, Cm11, Cm7

Chords: Ebm7, Ab7, Dbmaj7, Db9

Chords: Dm7(b5), G7(#9), Dm7(b5), G7(#9), G7(b9), Cm7, G7(b13)

Blue Bossa - voicings with block chords



Chords: Cm7, Fm7, Dm7(b5), G7(#9), Cm7

T	8	8	10	11	13	11	9	9	11	6	8	9	6	4	6	4	4	4
A	8	8	10	12	10	12	8	8	10	6	8	8	5	4	4	4	3	3
B	8	8	10	10	10	10	8	10	10	6	8	10	5	3	3	3	5	5

Chords: Ebm7, Ab7, Dbmaj7, Dm7(b5), G7(#9), Cm7, G7(b13)

T	6	6	5	4	4	6	8	11	9	8	8	11
A	4	5	5	3	3	5	5	8	8	8	8	8
B	6	4	4	3	3	4	5	6	8	8	8	9

Chords: Cm7, Fm7, Dm7(b5), G7(#9), Cm7

T	4	6	8	11	9	11	6	8	11	9	11	10	10
A	3	3	5	8	8	11	6	8	10	9	10	8	8
B	3	3	5	8	10	10	6	10	10	10	9	8	8

Chords: Ebm7, Ab7, Dbmaj7, Dm7(b5), G7(#9), Cm7, G7(b13)

T	4	6	7	6	4	6	8	8	6	4	3	3	3
A	6	6	8	6	4	5	5	6	5	4	4	3	3
B	4	6	8	4	4	4	6	8	5	3	3	1	1

Blues Voicings in Bb7



1. Bb7 Eb7 Bb7 Eb7

Bb7 G7 Cm7 F7 Bb7 Db7 C7 B7

2. Bb13 Eb9 Bb13 Bb7(b13) Eb9 Eb9

Bb9 G7(#9) Cm7 F7(#9) F7(b9) Bb7 Db7 C7 B7

3. $B\flat^{13}$ $E\flat^9$ $B\flat^{13}$ $B\flat^7(b^{13})$ $E\flat^9$ $E\flat^7(b^9)$

T 6 6 6 6 6 6
A 8 6 8 7 6 5
B 6 5 7 6 5 5

$B\flat^{13}$ $G^7(\sharp^9)$ Cm^7 F^{13} F^9 $B\flat^{13}$ $G^7(\flat^{13})$ C^9 $F^7(\flat^{13})$

T 6 6 8 8 8 6 4 3 2
A 8 4 8 8 8 8 4 3 2
B 6 5 8 7 7 6 3 2 1

Satin Doll voicings



A

Dm⁹ G⁷ Em⁹ A⁷

chords (root omitted throughout chorus)

T	5	3	5	5	5	5	3	3	7	5	7	7	7	7	5	5
A	5	4	3	3	3	3	3	3	7	6	7	7	7	7	6	6
B	3	3	-	3	3	3	3	3	5	5	-	5	5	5	5	5

Am⁹ D⁹ Abm⁹ Db⁹ C^{6/9}

T	5	7	5	6	4	4	4	3	3	3	3	3	2	3	3
A	5	5	5	4	4	4	3	3	3	3	2	2	1	2	3
B	5	4	-	4	3	3	2	2	2	2	2	2	1	2	2

A

Dm⁹ G⁹ Dm⁹ G⁹ Em⁹ A⁹ Em⁹ A⁹

T	12	10	10	12	12	10	10	14	12	12	14	14	12	12
A	10	10	10	10	10	10	10	12	11	11	12	12	12	12
B	10	9	9	10	10	9	9	12	11	11	12	12	11	11

Am⁹ D¹³ Abm⁹ Db¹³ C^{6/9}

T	12	12	11	11	11	10	11	8	8	7	8	8
A	10	10	9	9	9	9	7	7	6	7	7	7
B	10	10	9	9	9	9	7	7	6	7	7	7

B

Gm⁹ Gm⁷ Gm¹¹ C⁹ F^{6/9} F⁶

T 3 5 3 8 8 8 12
A 3 3 7 5 7 10 12
B 3 3 5 5 7 7 10

Am⁹ Am⁷ Am¹¹ Bb⁷ G^{6/9} Em^{7(b5)} A^{7(b13)}

T 5 7 5 8 10 10 10 8 8
A 5 5 8 9 9 10 9 10 6 6
B 5 5 7 7 8 10 9 9 7 5

A

Dm¹¹ G⁹ Dm¹¹ G⁹ Em¹¹ A⁹ Em¹¹ A⁹

T 1 3 1 3 3 5 3 5 3 5 5 5
A 2 2 2 2 2 4 4 4 4 4 4 4
B 3 3 3 3 3 5 5 5 5 5 5 5

Am⁹ Am¹¹ Abm⁹ G^{7(b13)} G^{7(b13)} C^{6/9}

T 7 5 7 10 6 4 4 6 4 3 3 3
A 5 5 5 8 4 4 4 4 4 4 2 3
B 5 5 5 7 4 4 4 4 4 3 2 2

Satin Doll chord melody



A

Chords: Dm7 G7 Dm7 Dm7 G7 Dm7 Em7 A7 Em7 Em7 A7 Em7

5 Am11 Am7 Am11 Abm9 Db9 Db13 C6/9 1. Dm7 Em7(b5) A7(b9) 2. C6/9

Db13 = G7b13#9

B

11 Gm7 C7 Gm7 C7 F6/9

block chords in G minor (see Chapter about block chords for detail)

15 Am7 D7 Am7 D7 Em7 A7 Dm7 G7

block chords in A minor (same sequence as above)

repeat A

Blue Bossa - example solo



Cm⁷ **Fm⁷**

1 2 1 3 1 2 3 1 3

T 3 4 3 5 3 4 5 5 3 5 4

A 4 4

B

Dm^{7b5} **G^{7b9}** **Cm⁷**

1 3 2 4 3 1 3

T 3 5 4 4 6 5 5 3 5 5

A

B

Ebm⁷ **Ab⁷** **Dbmaj⁷**

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

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

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

B 6

Dm^{7b5} **G^{7b9}** **Cm⁷** **G^{7#9}**

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

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

A 5 5 8 6 6 5 8 4 3 6 3 4 6 4 3 6 4 6 3 4 5 3 5 5 5

B 5 8 6 8 6 4 3 6 4 3 6 4 6 3 4 5 3 5 5 5