

1: Video Lesson: All About the Essential ii-V Chord Progression Acoustic Guitar

*Introduction to Jazz Guitar (Guitar: Jazz) [Jane Miller] on www.enganchecubano.com *FREE* shipping on qualifying offers. (Berklee Guide). Start playing jazz guitar! This book will help you understand and master the essential concepts and techniques of jazz.*

Chord progressions are typically indicated by Roman numerals so that they can be thought of and played in any key. Once you know that trick, you can transpose to any key by using the numbers. One of the most common chord progressions in all styles of popular music is the ii-V. In any major key, the ii chord is a minor triad or a minor seventh chord. The V chord is a major triad or a dominant seventh chord. Example 1b uses a D7 chord in place of D. Notice that this makes an easier change between the ii and the V, since your first finger stays in place as a common tone between the Am and D7 chords. The D7 chord sounds a little more interesting than the D, too. Example 2a is a variation on Ex. You can still use open-position chords, even when switching to seventh chords, as in Example 2b. Example 3 shows a mix of triads and seventh chords being used to good effect in the key of C major: In the interest of efficiency, keep your first finger on the first fret when you switch from the Dm to the G7 chord. If you only have played with your fingers, try a flatpick. Be creative with the rhythms and just practice getting used to the feel of the new technique. Take the key of E major, for example, with a ii-V of Fm7-B7. Switching to B7 will be easiest if you use your second, third, and fourth fingers for the F m11 grip. Your first finger should be ready to drop down onto the fourth string while your second finger moves over by one string to play the new bass note, B. Advertisement Another unexpected way to play a fairly easy voicing on the guitar instead of a barre chord is the James Taylor-sounding ii-V in A major shown in Example 5. Notice that you can keep your fourth finger down on the note D string 2, fret 3, for the common-tone advantage when changing to E7. Likewise, keep your third finger on the second-fret C when switching between the A and Amaj7 chords. Example 6 might remind you of Ex. The resolution to the I chord Fmaj7 in bar 3 brings back the use of an open string, this time the high E, which is the major seventh of the Fmaj7 chord. Once you can train your fourth finger to stay on the third fret of the B string when changing between Bm7 and E7 chords as in Ex. Week Three Moveable chords are useful because they allow for playing in any key using grips that you might already know. Not all moveable chords are barre chords, but all barre chords are moveable chords! Example 7 shows that the voicings from Ex. Note the introduction of a fifth-string-rooted ninth chord D9 - a common voicing for the V chord. Happiness is finding economical fretting-hand movements, some ii-V examples of which are shown in Examples 8a-b. Starting on Cm7 with the root C on the fifth string, and then switching to F13 with the root F on the sixth string, you can work your way up the neck in half steps Example 8a or whole steps Example 8b. Make it even jazzier by changing the minor seventh chord to a minor ninth Example 8c, and continue the pattern up the fretboard in half or whole steps. Power chords will be just as effective for committing the bass notes on the fifth and sixth strings to memory. Week Four In the style of Gypsy jazz, Example 9 takes you back to playing the ii chord with its root on the sixth string. This time, the quality of the Am6 instead of an Am7 adds some sophistication to the progression. Notice the subtle change in moving to the D9 when you only need to move the bass note from A to D. Again, these are both moveable chords. Minor keys often use a iim7b5-V7b9 progression as a way to get to the i minor chord. This concept is shown in the key of C minor in Example 10a and G minor in Example 10b. Notice that the G7b9 chord has the same fingering as Ddim7. A nice variation on the minor ii-V is to resolve to a major I chord instead of minor, as in Examples 11a-b. Jane Miller, a guitar professor at Berklee College of Music, has performed and presented master classes around the world. Her latest album of original music, Boats, is available on her website.

2: Introduction To Jazz Guitar Sheet Music by Jane Miller (SKU:) - Stanton's Sheet Music

(Berklee Guide). Start playing jazz guitar! This book will help you understand and master the essential concepts and techniques of jazz, whatever style you may already know. You'll learn jazz theory and harmony through learning and practicing scales, diatonic seventh chords, and harmonic tensions.

Since the third of a chord is the note that indicates major natural third or minor flatted third, suspended chords have an ambiguous sound. This open-ended quality can lend interest and tension to music. Sus chords are also great—and diverse—tools for dressing up otherwise plain progressions. Major triads have three notes: Start with the name of the chord, such as D major, and call that root note 1 D. Try the most common Dsus4 chord, with the fourth as the highest note Example 1. In context, a suspended chord often resolves to the major triad with the same root note. To play the first two bars, start with a basic open-D chord grip and, keeping that shape depressed, add your fourth finger to the fourth-fret G. Similarly, in bar 3, fret an open-A chord with your first, second, and third fingers, and grab the fourth D of the Asus4 chord A D E with your fourth finger, this time on string 2. Use the same fingering trick as you did with the Dsus4 and Asus4 chords: Then, at the bottom of the diagram, label the function of each note, such as 1 5 1 3. That way, you can easily locate the third and replace it with a suspension. With the same method you used for creating sus4 triads, you can construct a D7sus4 chord D G A C —try the typical guitar fingering shown in Example 4. A reworking of Ex. Pay special attention to the E and A chord forms in these examples. All of these fingerings will work with barre chords, making them moveable and easy to transpose to any root. Example 6 uses the E forms for a Bb7sus4-to-Bb7 move and the A forms for an Eb7sus4—Eb7 progression, all with a sixth-fret barre. The sweet spot for any fretted note is close behind the fret; aim for getting your first finger straight across all six strings in this location. And you might already be using a sus2 when you add decorative hammer-ons and pull-offs to a D or A chord. Just as in a sus4 chord, a sus2 replaces the third—this time, as the name indicates, with the second. Move the Asus2 form around the neck freely using a barre and finding the root on the fifth string. Need a C sus2 chord? No problem—use a fourth-fret barre, as shown in Example 8. The Dsus2 form can be moved around as well, by making a half-barre with the root of the chord on the fourth string. To avoid accidentally hitting the open first string E, you can double the open G at the octave on string 1 with your fourth finger, as in bar 2. So, skip your second finger and use your third and fourth fingers to play the chord forms when they begin two frets above the first-finger barre. For instance, barre the third fret with your first finger across strings 5—1 to get the C9sus4 Example This particular voicing, spelled lowest note to highest, is C 1 F 4 Bb b7 D 9. Make an E9sus4 chord by playing a standard Bm7 barre chord at fret 2 and adding the low open E as the bass note. Notice that the ninth, F, does double duty on strings 4 and 1. Example 11 shows both options. A Gsus4 chord presents a problem that can be solved by blocking the fifth string, as notated in Example If you want to play a G7sus4, fret the flatted seventh F on string 4 with your fourth finger and block the first string. One more step makes a jazzy-sounding G9sus4; just add your second finger to string 3, fret 2, giving you the ninth A. This formula gives you another moveable shape: Finally, use your ears and taste to incorporate some suspended chords into your own playing, songwriting, and arranging for guitar. You might take it even further and flatten the ninth, creating a more urgent need for resolution. For example, play A9sus4, turn it into A7b9, and resolve it to either a D major- or D minor-type chord. The voicings in this example are all moveable and therefore easily transposed. Call any dominant chord V and count down to I to land on the home chord. Jane Miller, a professor of guitar at Berklee College of Music, has performed and presented master classes around the world.

3: Video Lesson: Harnessing the Power of Sus Chords – Acoustic Guitar

Edition: Paperback Book & Online Audio, Guitar. Description: Pages. Start playing jazz guitar! This book will help you understand and master the essential concepts and techniques of jazz, whatever style you may already know. You'll learn jazz theory and harmony through learning and practicing scales, diatonic seventh chords, and harmonic tensions.

Since the early s, she has taught guitar at Berklee, and watched her piles of exercises, etudes, and examples grow, piling high. For now, though, I am grateful that she took a few minutes to answer some of my lingering questions about playing jazz guitar. How is playing jazz guitar different from other styles? The biggest difference is the improvised nature of jazz. A player can have a plan in folk or rock and pretty much stick to it, often committing the performance to memory the way a classical player does. Folk and rock might have some leeway there, especially in solos, but jazz players have a lot more freedom of expression within any given tune. Jazz comping is very improvisatory in nature, for example. In playing the chords to support a melody or an improvised solo, we are reacting to what the melody player is doing. The interesting conversationalist will be quick-witted, will know and understand the topic, will leave room for someone else to speak and will be a good listener, and will surprise people, make them laugh or feel something. Some people are a natural at that. Playing jazz is just like that. Just like in conversation, it helps to have a good vocabulary and a feel for the idioms. It helps to be free enough and confident enough to be playful with the language. Jazz guitarists need to learn a big collection of chords and scales. More importantly, jazz guitarists need to understand how to use those chords with tensions and substitutes and in the appropriate contexts. Folk music can be plenty beautiful with a few well-placed chords. Rock music works fine with triads or power chords, and in fact, might sound out of character with seventh chords, which are so prevalent in jazz. There is certainly room for crossover in every direction, but generally our use of language at a party is different from how we have a discussion at work. Are some genres of jazz more guitar-friendly than others? It seems to me that, historically, jazz guitarists have congregated in the mainstream realm. I think mainstream still tips the scale within jazz guitar for popularity, but there are progressive players tearing it up and finding new pathways for creating art all the time. Are some guitars better for jazz than others? Choosing the right instrument is one of the joys of being a musician! Yes, the instrument makes a difference, and every player has his or her own preferences. I have small hands, for example, so a small neck is essential for me. I know other players for whom that is not such a big deal, and their first concern is the tone and wood type. I also have a Guild X with a custom cutaway. Both of those guitars have the perfect neck for me, and they both sound amazing. All of my jazz guitars have been hollow bodies. I used to have a Strat, which of course, is the staple of rock guitars. It was fun and reliable, especially for outdoor shows, but I have learned something about myself: As for acoustic guitars, which are wonderful jazz instruments as well, I prefer spruce tops and rosewood back and sides for a warm tone. I adore Martins, and I also have a small Guild acoustic, which is a blast to play. Stylistically, if you just want to add some texture to a piece by strumming some chords without being too intricate, then a larger bodied acoustic with possibly high action will be okay. But if there are parts to play that involve single note fast lines or demanding chord stretches, then I want the smaller axe with low action. The tradeoff is, lower action provides less projection, while high action will sing out and project more. I just want it to feel comfortable. What are the benefits of playing with a pick vs. I learned finger style first, so that is what is more comfortable for me, but I use a pick sometimes for single note lines or to dig in more for comping a groove-oriented part. Finger style allows me to play skipped strings at the same time, and it allows me to have control over the choice of strings while comping to create moving lines. I learned folk style guitar first when I was a kid, so a lot of those patterns with my thumb and three fingers have stayed with me and have become mixed into my jazz playing, especially bossa nova style. I also feel like I can control bass lines better without a pick and can grab chords at the same time if I want to. Lots of great players do that, though, and really make it work. I like the warm sound of fingers and thumb on the strings versus a pick or even nails. What advice do you have for how to start improvising? Then I really think it begins with scales. I recommend that my students learn patterns within scales so that they are not limited to starting and stopping on the first and last note of any given position. I also

insist on hearing the scale as they practice in the context of the chords that they are matched with. For example, someone learning a C major scale for the first time should really record themselves playing a I VI II V in that key on their iPhone and then practice the scale over that. Suddenly, what was just a dry boring finger exercise is musical. I also suggest learning triads in small forms up and down the neck to use as reference points for soloing. Arpeggios come in handy, too. These are all good places to start, but listening has to happen for any of that to make any sense. How does studying jazz improve your abilities if you still plan to primarily play other styles? One of the cornerstones of jazz guitar is the chord melody solo. If a player can master a song by playing it completely, chords and melody together, then they know that tune thoroughly. They will be better equipped to say something about it in a solo. They will be better equipped to play an interesting break between verses as a performing solo artist, such as a singer songwriter. I think jazz technique can be demanding on the guitar. A metal player, who may have more single line chops that I could ever dream of, could learn more about chords and harmonic structure on the instrument by studying some basic concepts of jazz. Players who mostly play rhythm guitar in a band could benefit from learning some scales and how to use them. Chops that are gained from doing the workouts of scale practice are good for the hands overall, so that will make for an easier time with chord changes. Even if a player is not planning to play jazz, they might learn some good tricks and some useful information about the layout of the instrument if they check out some jazz ideas. Does playing jazz require a lot of knowledge of music theory? Music theory helps, for sure. My thought process on the guitar relies on theory, especially while practicing and writing. Again, like conversation, it does help to study language and understand grammar and such. But they have great ears and they listen. What is the most common mistake you see beginning jazz guitarists make, and what advice do you give them for overcoming it? I see players trying to play too much at once. Like trying to impress with too many big words in one sentence. I get them to think about time more, and phrasing. Do you have any common advice that you give your students that often leads to profound improvement? Something that is relatively easy, but makes a big difference? I have an exercise which is fairly long that I give to my students which gets them playing eighth notes, triplets, and sixteenth notes each for one chorus, then finally a chorus of anything they want. They become super aware of their choices of rhythms after that. Those are both in the book. Besides your guitar, what do you have in your guitar case right now, and why? Extra strings, a tuner with a dead battery, a peg winder, my book, a few of my CDs, a cable, and a few business cards. I realize now that I should have an extra cable in there, and I should probably replace that battery. I think I have some medication in one of my other cases. Please point us to one of your favorite, most inspiring videos on YouTube of any classic jazz performance, by any artist. Well, you could start here and make a day of it with any Wes Montgomery you can find.

4: Lauren Passarelli - Wikipedia

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