

A ROCK GUITARIST'S
Gateway to Jazz

**Play Jazz with Just
six chords**



- Play and write jazz without reading music
- Learn the most useful jazz chords
- Big photos
Big chord diagrams
- Learn how jazz chords fit together by playing with locked patterns

By **GLEN ROSE**

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A Gateway to Jazz...

If you are a rock guitarist who has always been secretly curious about jazz, then this is the book for you! It has been written especially for rock and folk players who want to begin playing jazz to enhance their guitar playing or songwriting skills.

It's no longer necessary for jazz guitar to be the private reserve of a select few players who have studied long years to master the magic chords which produce the cool jazz sound.

This book is a simple, fun, non-theoretical gateway to jazz for all types of guitar players. It offers an easy introduction to the jazz world and requires only minimal technique modifications for reasonably well-trained guitar hands. With a little practice, you will soon be playing jazz guitar, greatly expanding the texture of your musical repertoire.

This book helps demystify jazz guitar. Technical theory has been completely avoided. You don't even have to read music or know music theory to be successful. You will quickly master a simple model that enables you to begin playing jazz immediately.

This system shows you how to use six useful jazz chords which, when used up and down the neck of the guitar, literally sweep you into the world of jazz. You can also apply this system to the rock or folk music you are already playing; or it may lead you to explore other jazz forms. No matter what your application, these concepts are a springboard to understanding the jazz motif and expanding your musical horizons.



Useful Jazz Chords and Patterns

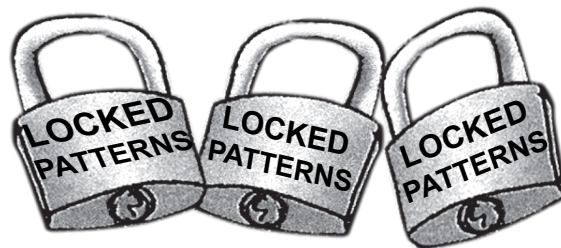
This isn't a study of jazz licks or scales. It's a study of basic jazz guitar chords you can use to accompany yourself or to play with a band, just as you do in rock music.

Just as you don't need a large vocabulary to start speaking a new language, you can explore the world of jazz with just a few basic jazz chords and progressions.

The three basic chords used to play jazz

Most guitar players understand that rock blues is played primarily with just three chords. Something similar happens with jazz. There is an often used sequence of three jazz chords that are the backbone of the jazz sound. These are the chord sequences we study in this book.

PATTERNS AND LOCKS

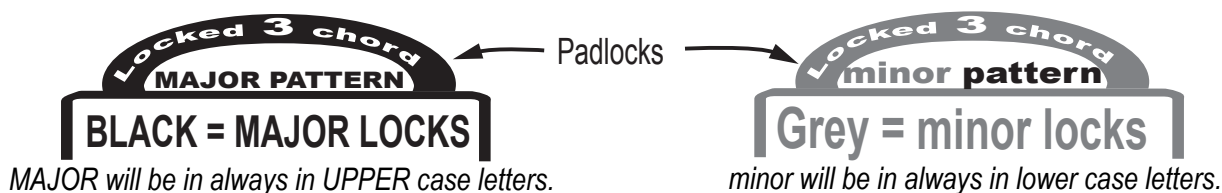


The Secret to Playing Jazz

The secret to playing jazz is in understanding the concept of playing short chord combinations. These vital chord combinations (or progressions) consist of two, three or sometimes four jazz chords locked together as units. This is the essential secret of the jazz sound and what makes jazz standards tick. For the purpose of this book these short, locked chord progressions will be referred to as, "locked jazz patterns," both major and minor. You will see throughout the book that each locked jazz pattern is illustrated within a large padlock (see example below). This is to reinforce the concept that these chords are always to be played together in the order shown. These patterns move around the guitar neck constantly. They are seldom played in the same place twice consecutively in jazz songs. This is the opposite of rock music, where a few chords often get cycled repeatedly before moving to new chords.

Major locks and minor locks:

Throughout the book you will see black and grey locks:



UNLOCKING THE JAZZ CODE...

Jazz songs use many more chords than rock or folk songs. This is a big part of what makes jazz seem so complicated and difficult to a rock player. These chords however are not put together in a random manner. There's a simple logical system.

Most of the time the chords are moving in a few basic, locked chord patterns that move from place to place around the guitar neck. So, although there are many chords in a jazz song, they can be made with just a few repetitive finger shapes moved around as you would bar chords. Getting the hang of these moveable chord shapes and patterns is the key to unlocking the jazz code.



Group **A** Jazz Chord Shapes

There are only six basic chords needed to start playing jazz. You will begin by using one chord shape (finger position) to make each chord, meaning there will be only six different hand shapes to learn. These chord shapes are ones commonly used by jazz players. You may already know a few of them as some are used in rock and

folk music as well. But the secret is not in knowing how to make the chords but knowing how to put them in the right sequence so they produce a jazz sound. You will put the six chord shapes into small groups of two, three and four to make a handful of short, locked jazz patterns. You can use these locked patterns to play and write jazz.



You will learn 6 jazz chord shapes and put them into short, locked jazz patterns.

USE ANY FINGERING YOU ARE COMFORTABLE WITH

If you have played guitar for a long time, then you have developed a comfortable way of fingering your chords. Every hand is different and there are many different sizes of guitar necks. The fingerings shown on the chords in this book are only suggestions. Use whatever fingerings you are comfortable with.

You will play only four strings in each of the chord shapes and they will all have a root note on the bottom. The root note is the note a bass player would play if they were playing with you. In this study it will always be on either the low E or A strings. It is also the guide note that tells you where to make the chord from and what to call it. Throughout the book you will see arrows pointing to the root notes with directions referring to them.

LOCKED 3-CHORD MAJOR PATTERN

The first locked progression on the following page, is the locked 3-chord major jazz pattern. It consists of three chords that are always locked together. Don't think of them individually; get to know them as always being played together in exactly the order you see here. This basic jazz pattern is the backbone of the jazz sound. When you master it you will be well on your way to playing jazz.

No Names Please!

Do Not Try To Name The Chords Yet.

You will notice that there are no chord names listed with the chords on the photos or on the chord diagrams. You will learn them faster this way. Perhaps you already know the names of the chords; but don't start involving that part of your brain which sorts and labels as you start out learning the patterns. It will only slow you down and confuse your learning process. Instead, focus on the finger shapes and hand movements first. Get comfortable with the tactile movement of the three chords in the pattern. Let your fingers get used to playing the chords in this sequence and let your ears get used to the sound. It's the most frequently heard and played sound in jazz. Move the locked pattern to various places around the guitar neck and hear how each new place you play blends with the previous place.

Randomly Start On the Fifth Fret

You will see this direction throughout the book. You can actually begin the locked patterns from any fret on the guitar and will do so when you are playing jazz. The fifth fret is merely an arbitrary starting point from which to learn the locked patterns from.

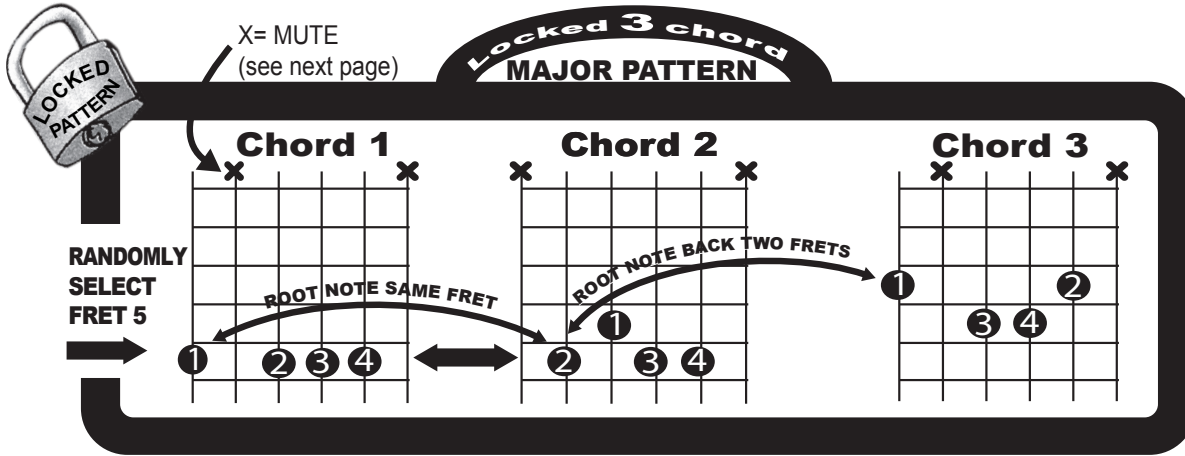
If you have trouble fingering any chord forms on fret five, you can always move them to a higher position where the frets are closer together making them easier to play.

Pro Tip: How to End Songs

Nearly every jazz song ends, or can be ended with the 3-chord major pattern. All's well that end's well.

LOCKED 3-CHORD MAJOR PATTERN

There are no names on the chords below to emphasize the point that, in jazz, you play this locked pattern everywhere on the guitar neck. Randomly select the fifth fret to make the first chord. Then once you get the hang of it, slide the locked 3-chord pattern anywhere on the neck using any rhythm you want. Arrows point to the root notes from which you will build each chord.



Randomly start on fret 5
The first 2 chords are built on the same fret from wherever you begin.

Chord 1
Randomly start on the fifth fret. Make a straight line down the fret using any fingering you want.



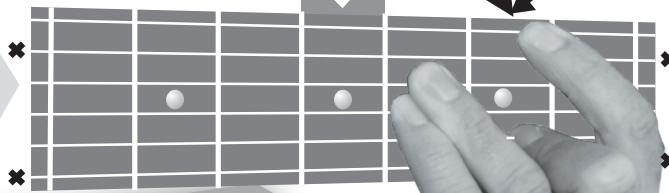
See alternate view photos on next page.

Chord 2
Only two fingers move to make the second chord. The pinky and ring fingers stay where they are.



X= MUTE
Don't play strings marked with an "x".
Play only four strings on each chord.
(see next page)

Chord 3
The third chord begins with the index finger back two frets from wherever you began chord 1.



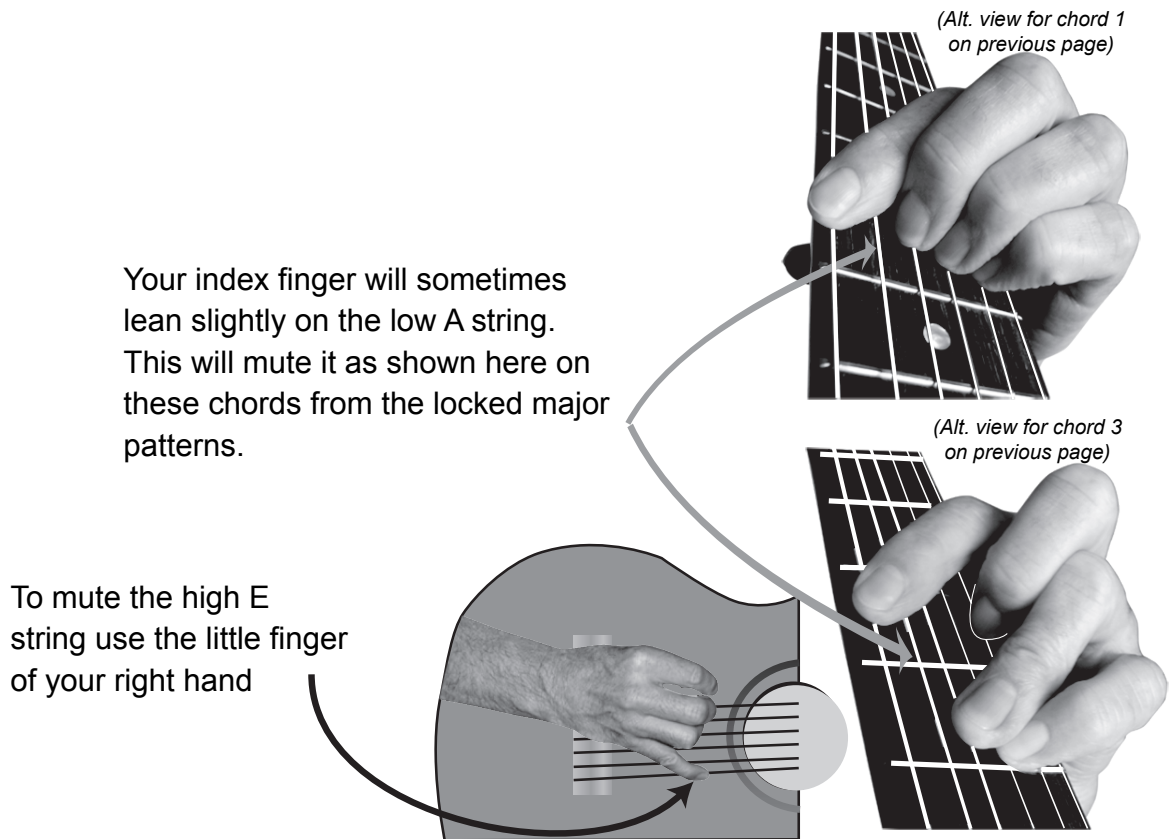
Root note back two frets to make the last chord.

The high E string is muted with the right hand (see next page)

To have some fun jamming over this pattern, see page 40

ONLY PLAY FOUR STRINGS

You will play only four strings when making the chords in this book. This creates a very clean, cool jazz sound. You'll notice that there will always be two strings marked with an "X". Mute these strings. In other words, don't play them. Try plucking, or pulling, the strings if you don't get a clean sound with your guitar pick. This is a common jazz technique.



Your index finger will sometimes lean slightly on the low A string. This will mute it as shown here on these chords from the locked major patterns.

To mute the high E string use the little finger of your right hand

IF YOU CAN'T PLAY ONLY FOUR STRINGS

Old habits are hard to break. One of the most difficult things to do in music is to retrain your fingers to play a chord in a new way after many years of comfortably playing it another way. Your brain synapses, muscle memory and automatic responses want to take you back to what has become instinctive. If you are used to playing some of these chords with more than just four strings, or you are not used to muting, you may well become frustrated trying to change a lifetime of playing habits. But don't worry; if you keep reverting back to your old habits, then just go with that for starters. Don't let it slow you down. But keep in mind that playing the chords using just four strings is your goal.



Pro Tip: Why Play Only Four Strings?

Rock and folk chords are often played using all six strings. Some of the notes get doubled in the chord (played twice). Jazz chords generally don't use doubled notes. Doubling notes isn't wrong, the chords are just more clear if you don't.