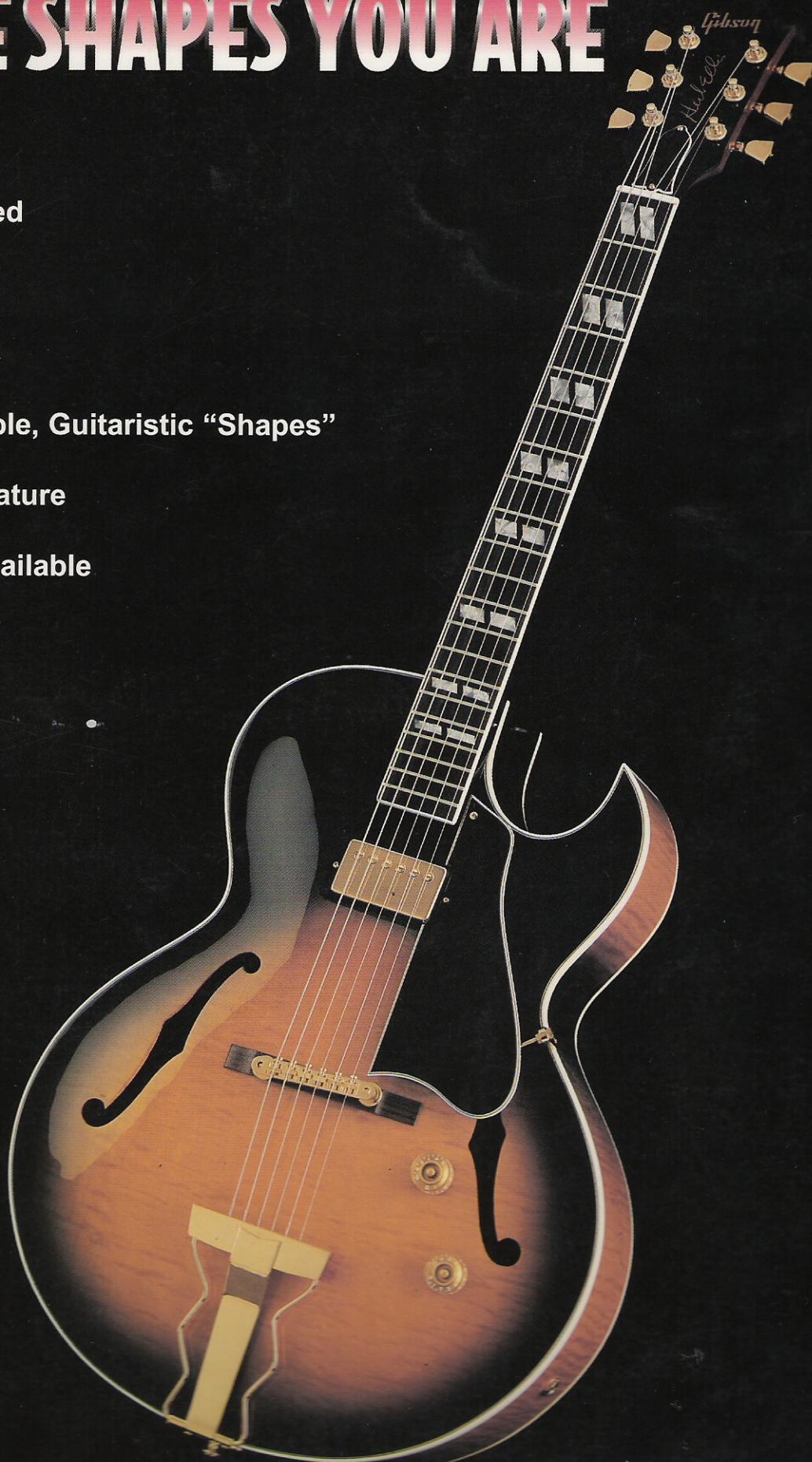


The
Herb Ellis JAZZ
Guitar Method

ALL THE SHAPES YOU ARE



- Recording Included
- Soloing Concepts
- Comping Patterns
- All Based on Simple, Guitaristic "Shapes"
- Notation and Tablature
- Three Volumes Available



Herb Ellis JAZZ Guitar Method

ALL THE SHAPES YOU ARE

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Transcriptions and additional text by
HARRY HESS

Gibson Herb Ellis Model guitar courtesy of
Paul Jankowski at Gibson Guitars

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INTRODUCTION

Welcome to *All The Shapes You Are*. This book is part of THE HERB ELLIS JAZZ GUITAR METHOD, a three book series designed to provide you with the skill to "comp" (accompany) and improvise over any standard progression.

The emphasis of this entire series is on fundamental chord progressions common to all jazz standards. Mastery of the material contained in these books will translate into command of any jazz tune, thereby allowing you to expand your repertoire in significantly less time.

All The Shapes You Are focuses on a chord progression based on the Jerome Kern tune "All The Things You Are". This progression provides an excellent blueprint for numerous standard compositions.

Technical and musical analysis of this pivotal progression is provided in uncomplicated fashion to unlock the door to jazz accompaniment and improvisation.

In addition to *All The Shapes You Are*, I would suggest you refer to my books *Rhythm Shapes* and *Swing Blues* to expand on this concept.

FOREWORD

HERB ELLIS is a consummate musician whose stellar career has spanned over sixty years. He's played with all the jazz greats, from the pivotal Oscar Peterson Trio (piano, bass and guitar) to Ella Fitzgerald.

On the included recording, Herb plays just as he does on the gig. Nothing is held back. Everything is explained thoroughly, providing you with the variety of concepts and options that will bring you the most success.

Great care was taken transcribing the examples to provide not only the notation and tablature but the left hand fingerings as well. We've gone the extra mile for players who know how to benefit from Herb's smooth fingering logic which has been carefully refined from well over a half century of playing experience.

Your dedication and patience to this method will be immeasurably rewarded.

UNIT ONE:

ANALYSIS OF THE CHORD PROGRESSION

THEORY AT A GLANCE

If you do not understand basic major and minor scales and their harmonies then it would be a wise investment to carefully study this first chapter. Any time spent learning and memorizing the basics can save you a great deal of time in the future.

Chords are constructed of three or more notes. To build a C major triad (a three note chord), take the first (root), third and fifth note of the C major scale (C D E F G A B C) and you will have C (root), E (third) and G (fifth). If you flat the third to an Eb, you will have a Cm (minor) chord.

Example 1:

C(major) = C D E F G A B C = C E G

C(major) with a ♭3rd = Cm (C Eb G)

A musical staff consisting of five horizontal lines. On the far left is a treble clef. To its right is a double bass clef. Further along the staff are two sharp symbols (B-flat and A-flat). On the far right is another double bass clef.

The Harmonized Major Scale: Seven different chords can be built from each note of the major scale by stacking 3rds above each scale tone. Jazz players usually harmonize each chord to include the seventh. The following example harmonizes the C major scale to include the seventh.

Example 2:

C D E F G A B C = **C E G B** = **Cmaj7**

D E F G A B C D = **D F A F** = **Dm7**

E F G A B C D E = EG B D = Em7

F G A B C D E F = FACE = Fmaj7

G A B C D E F G = **G B D F** = **G7**

A B C D E F G A = **A C E G** = **Am7**

B C D E F G A B = **B D F A** = **Bm7(b5)***

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(♭5)* Cmaj7

A musical staff with a treble clef at the beginning. The staff has five horizontal lines. There are six measures of music. Each measure starts with a vertical bar line, followed by two pairs of open circles (dots) on each of the five lines of the staff.

Also known as a half-diminished chord.

The chord qualities are maj7, m7, 7 (dominant) and m7(b5) (half-diminished), and they are determined by the arrangement of major and minor 3rds:

maj7	=	major 3rd, minor 3rd, major 3rd
m7	=	minor 3rd, major 3rd, minor 3rd
7	=	major 3rd, minor 3rd, minor 3rd
m7(b5)	=	minor 3rd, minor 3rd, major 3rd

For the sake of transposition and analysis, progressions are described using Roman numerals. The Roman numerals indicate the scale tone from which the chord was built.

Example 3: Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)
Imaj7 IIm7 IIIm7 IVmaj7 V7 VIm7 VIIm7(b5)

Sometimes people use small Roman numerals to indicate minor:

Example 4: Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)
Imaj7 ii7 iii7 IVmaj7 V7 vi7 vii7(b5)

It is very important that you thoroughly memorize the relationship of the chord qualities to the Roman numerals and apply them to all keys. If, at this time, you do not have the harmonization of all keys memorized use the following chart for reference.

Imaj7	IIm7	IIIm7	IVmaj7	V7	VIm7	VIIm7(b5)
Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7(b5)
Gmaj7	Am7	Bm7	Cmaj7	D7	Em7	F#m7(b5)
Dmaj7	Em7	F#m7	Gmaj7	A7	Bm7	C#m7(b5)
Amaj7	Bm7	C#m7	Dmaj7	E7	F#m7	G#m7(b5)
Emaj7	F#m7	G#m7	Amaj7	B7	C#m7	D#m7(b5)
Bmaj7	C#m7	D#m7	Emaj7	F#7	G#m7	A#m7(b5)
F#maj7	G#m7	A#m7	Bmaj7	C#7	D#m7	E#m7(b5)
G#maj7	A#m7	B#m7	C#maj7	D#7	E#m7	Fm7(b5)
D#maj7	E#m7	F#m7	G#maj7	A#7	B#m7	Cm7(b5)
A#maj7	B#m7	Cm7	D#maj7	E#7	F#m7	Gm7(b5)
E#maj7	F#m7	Gm7	A#maj7	B#7	Cm7	Dm7(b5)
B#maj7	Cm7	Dm7	E#maj7	F7	Gm7	Am7(b5)
Fmaj7	Gm7	Am7	B#maj7	C7	Dm7	Em7(b5)

THE II V I PROGRESSION

A reoccurring progression that shows up throughout *All the Shapes You Are*, as well as numerous other standards, is the II - V - I progression. This is an abbreviation of either IIm7 - V7 - Imaj7 in major or IIm7(b5) - V7(alt) - Im7 in minor. In the key of C major, these chords are Dm7 G7 and Cmaj7. In the key of C minor, these chords are Dm7(b5) G7(alt) and Cm7.

Soloing over a II V I Sequence

There are different approaches to soloing over a II - V - I sequence which will be demonstrated throughout the examples in this book. One common approach is to treat all three chords as one tonality using only the notes of the key. When a major scale is played over the II^m7 chord it is often described as Dorian. The same scales played over the V and I chords are Mixolydian and Ionian respectively.

Another approach is to give each chord its own tonality by focusing more on the chord tones of each chord. Example 5 uses chord tones only.

Example 5:

The musical example consists of two parts: a staff of music and a guitar tablature below it. The staff has a treble clef, a '4' indicating time signature, and a key signature of one sharp (F#). The tablature shows the strings (T, A, B) and fret positions (4, 2, 1, 3, 2, 3, 1, 3, 2, 1, 4, 3) corresponding to the notes in the staff. The notes are grouped into three measures, each starting with a note from the previous measure's end. The first measure starts with a Dm7 chord tone (D), followed by G7 (G) and Cmaj7 (C).

Example 6 continues to use chord tones but they are embellished by additional scale tones and chromatic neighbor tones. Notice how you can still hear the progression within the single line even without the chord accompaniment.

Example 6:

This example follows the same structure as Example 5, with a treble clef, '4' time, and one sharp key signature. The tablature shows the strings (T, A, B) and fret positions (4, 1, 2, 4, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 1) for the notes. The first measure starts with a Dm7 chord tone (D), followed by G7 (G) and Cmaj7 (C). The notes are more embellished than in Example 5, including chromatic neighbor tones and additional scale tones.

Example 7 starts with chromatic neighbor tones leading to the minor 3rd of Dm7 followed by scale tones leading to the major 3rd of the G7 chord. The G7 starts with a G7 arpeggio and then utilizes the altered tones b9 and #9 for dissonance which effectively lead to the 3rd of the Cmaj7 chord.

Example 7:

This example uses a treble clef, '4' time, and one sharp key signature. The tablature shows the strings (T, A, B) and fret positions (3, 2, 6, 3, 5, 6, 5, 3, 5, 4, 3, 6, 3, 4, 6, 4, 3, 6, 5, 4, 3, 4, 5, 5, 3, 2, (2)) for the notes. The first measure starts with chromatic neighbor tones (B and A) leading to the minor 3rd of Dm7 (D). The second measure starts with an arpeggiated G7 chord (G, B, D, E, G, B, D) followed by a series of notes including b9 and #9, leading to the 3rd of the Cmaj7 chord (C).

Since the V7 chord is dissonant, you can use more exotic altered scales such as the altered dominant, diminished, whole tone and diminished-whole tone scales as long as you resolve well on a chord tone for the I chord. Remember, the shape system is based on simple, convenient chord shapes, not mastery of all of these scales. It's great to know these scales but don't get hung up practicing them for the rest of your life.

UNIT TWO: ALL THE SHAPES YOU ARE

Do not jump ahead to the following chapters until you have thoroughly analyzed this progression and can play it smoothly. Avoid the common mistake that many inexperienced guitarists make of underestimating the value of the accompaniment as an effective source for building solos. Until you have a strong understanding and feel for the chord progression, you will needlessly struggle to come up with strong solos for it.

It is important to point out that accompanying other soloists properly is a valuable skill that will expand your performance and work opportunities. What player doesn't like to be associated with musicians that compliment his or her own playing? If you are a great soloist but lack the ability to comp effectively, you are not going to impress or motivate many players to call you again.

All The Shapes You Are is a 36 bar chord progression in the key of A♭. Notice the abundance of II - V - I sequences which have been indicated underneath the measures. Some of the II - V progressions fit into one measure, two beats apiece, while others have a full bar each chord. For this reason, you should consciously learn and build II - V licks for either duration.

All II - V - I sequences are major with the exception of the last bar (measure 36) of the progression which is minor.

Memorize the structure of this chord progression, before you start playing the chord progression.

ALL THE SHAPES YOU ARE

UNIT THREE:

HOW TO PLAY THE BACK UP

SUGGESTED FINGERING:

The fingerings above the staff were used on the recording. While these fingerings are all you need to play the progression you should feel free to use other fingerings according to your comfort and chord vocabulary.

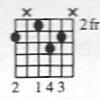
Example 8:

ALL THE SHAPES YOU ARE

The musical score consists of 12 staves of chords, each with a suggested fingering diagram above it. The chords are: Fm7, Bbm7, E9, Amaj7, Abmaj7, Dbmaj7, Dm, G13, C#maj9, Cmaj9, Dm, Ebm, Em, Dm, Cm7, Fm7, B7, Bbm7, Emaj9, Ebmaj9, Amaj7, Abmaj7, Am7, Dbb9, D7b9, G#maj7, Gmaj7, Am7, Bm7, E7#9, Bbm7, Am7, Dbb9, D7b9, Gmaj7.

Fingerings shown above the staves:

- Fm7: 1312, 8fr
- Bbm7: 2333, 6fr
- E9: 2134, 6fr
- Amaj7: 1342, 5fr; 1342, 4fr
- Abmaj7: 1324, 4fr
- Dbmaj7: 2134, 3fr; 1234, 3fr
- Dm: 2143, 4fr; 2134, 3fr
- G13: 2143, 4fr; 2134, 3fr
- C#maj9: 2134, 4fr; 2134, 3fr
- Cmaj9: 2134, 4fr; 2134, 3fr
- Dm: 2134, 4fr; 2134, 3fr
- Ebm: 2134, 4fr; 2134, 5fr
- Em: 2134, 4fr; 2134, 3fr
- Dm: 2134, 4fr; 2134, 3fr
- Cm7: 14121, 3fr
- Fm7: 13121, 8fr
- B7: 1243, 7fr; 1243, 6fr
- Bbm7: 2143, 6fr; 2143, 5fr
- Emaj9: 2143, 6fr; 2143, 5fr
- Ebmaj9: 1342, 5fr
- Amaj7: 1342, 5fr
- Abmaj7: 1342, 4fr
- Am7: 2333, 5fr
- Dbb9: 2131, 3fr; 2131, 4fr
- D7b9: 1342, 3fr; 1342, 4fr
- G#maj7: 2333, 5fr
- Gmaj7: 2333, 7fr
- Am7: 2333, 5fr
- Bm7: 2333, 7fr
- E7#9: 2134, 6fr
- Bbm7: 2333, 6fr; 2333, 5fr
- Am7: 2131, 3fr; 2131, 4fr
- Dbb9: 2131, 3fr
- D7b9: 1342, 3fr
- Gmaj7: 1342, 3fr



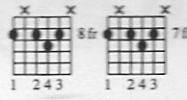
2 1 4 3

G6



1 3 1 2 1

F#m7

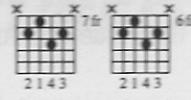


1 2 4 3

C7

1 2 4 3

B7



2 1 4 3

Fmaj9

2 1 4 3

Emaj9



3 2 1 1

Caug



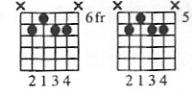
1 3 1 2

Fm7



2 3 3 3

Bbm7



2 1 3 4

E9

2 1 3 4

Eb9



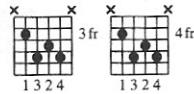
1 3 4 2

Amaj7



1 3 4 2

Abmaj7



1 3 2 4

Cmaj7 Dbmaj7



2 3 3 3

Dbm7



2 1 3 4

Gb9



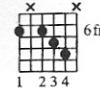
2 3 3 3

Dbm7



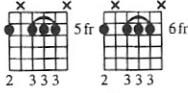
2 3 3 3

Cm7



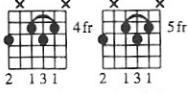
1 2 3 4

Bb13



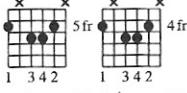
2 3 3 3

Bm7 Bbm7



2 1 3 1

D7b9 Eb7b9



1 3 4 2

Amaj7 Abmaj7



2 3 4 1

Gm7b5



2 1 3 1

C7b9

If you don't know how to read the rhythm figures, try listening to the recording of the previous example while following it in the book and counting out loud with them:

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

The primary rhythm figure is sometimes called the "Charleston" rhythm after the song and dance of the same name. While obvious variations are thrown in to avoid monotony, the "Charleston" rhythm provides a strong rhythmic theme.

Apply this rhythm figure to the following 12-bar blues progression with a relaxed, easy medium tempo.

Example 9:

In addition to the "Charleston" rhythm, you can also play these progressions with a traditional swing feel. You can accomplish this by playing down-strokes, right on the beat, staccato (disconnected) and accenting the second and fourth beat. A common mistake is to chop off the chord too soon. To avoid this, turn your amp volume down and let the chord ring for at least half a beat.

Make a tape of yourself playing several choruses of the progression, at slow, medium and fast tempos. You will use this as a back-up tape to help you apply all of the soloing examples in the following chapters.

SUBSTITUTIONS

Measures 7 and 8 of the progression are actually two bars of Cmaj7 embellished with substitute chords. In the key of C, the Cmaj7, Dm7 and Em7 are the Imaj7, IIIm7 and IIIIm7, respectively. If you compare the notes of a Cmaj7 chord (C, E, G, B) with Em7 (E, G, B, D) you will notice that three out of four of the notes are the same. This actually makes the Em7 the true substitute while the Dm7 and the Ebm7 act as "passing" chords that lead effectively to the Em7. The following Dm7 leads to the Cm7.

In summary, as a formula, substitutes for the Imaj7 can be derived from the harmonized major scale with both the IIIIm7 and the VIIm7 standing out as being the most similar. This type of substitution is referred as diatonic substitution.

Notice the similar substitutions in measures 15 and 16. This time you have two bars of Gmaj7 (Imaj7) followed by the Am7 (IIIm7) which leads to the diatonic substitute Bm7 (IIIIm7). The last chord, the E7(#9), functions as a leading chord (or secondary dominant) to Am7. A secondary dominant is any dominant chord which resolves to a diatonic harmony other than the I chord. Memorize the following progression using the recording. Your goal is to play this progression as close to note for note as possible.

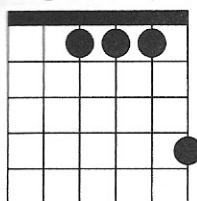
UNIT FOUR: ALL THE SHAPES HERB USED

The "Shape System" relates melodic ideas to basic chord shapes instead of relating them to endless scale patterns, modes and arpeggios. This convenient and simple approach saves the player from the drudgery of practicing scales in all positions, including all of the unnecessary, awkward and impractical fingerings. In addition to being an efficient use of practice time, this system allows the player to sound more natural and musical instead of sounding like somebody playing scales.

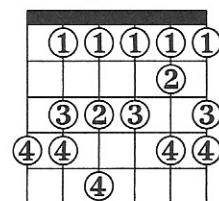
All the shapes are "movable" which means that they can be played in any key by changing their position on the fret board. The keys and positions that were used in the following diagrams were chosen to relate to some of the musical examples in the book.

The following shapes are the shapes used in the series. The main thing that matters is that you visualize these shapes as you're soloing. While it doesn't matter what you call these shapes, they're labeled numerically for convenience and consistency. Feel free to come up with other names for these shapes after you're done with the series.

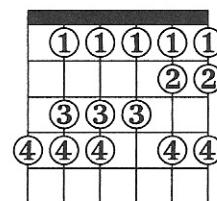
Shape 1 (Major)



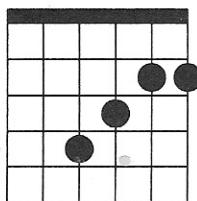
Major scale



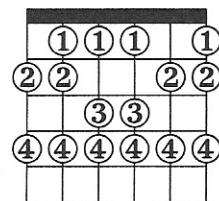
Dominant scale



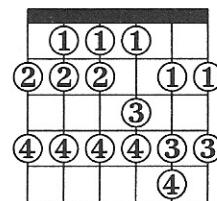
Shape 2 (Major)



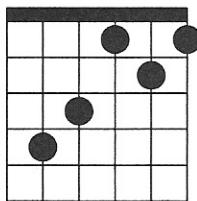
Major scale



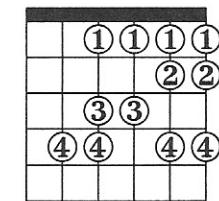
Dominant scale



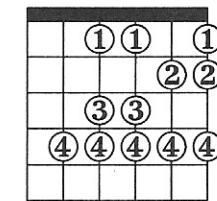
Shape 3 (Major)



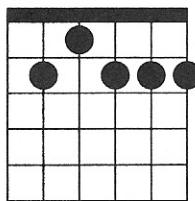
Major scale



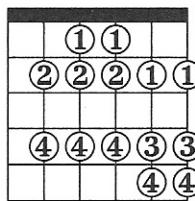
Dominant scale



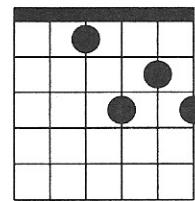
Shape 4 (Dominant)



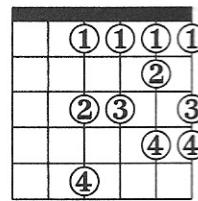
Dominant Scale



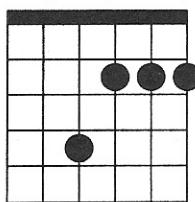
Shape 5



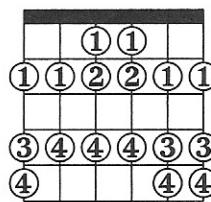
Dominant scale



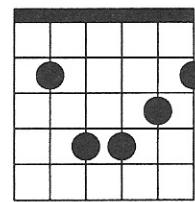
Shape 6 (Minor)



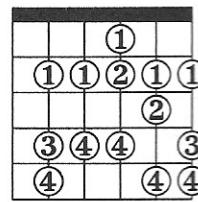
Minor Scale



Shape 7 (Minor)



Minor scale



UNIT FIVE: VAMPS

The next 30 examples result from taking each chord from *All the Shapes You Are* and turning them into single chord vamps. This is a great way to build a vocabulary of licks before putting them together in the song.

Notice that many of the examples are not restricted to notes in the chords or scales, but include notes that are sometimes called chromatics, approach (leading) tones or targeting notes. Targeting is accomplished by approaching a chord tone from one fret below or above, whether those notes are in key or not.

You do not have to dwell on these examples for too long. Play each one a few times and move on. When you have played them all a few times, proceed to the next chapter containing Herb's solo. Your goal is to master the solo note for note before you take the examples to that level. When you return to the examples, analyze them and compare them to the solo.

Example 10: Fm7 — position VIII

T
A
B

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

T
A
B

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

T
A
B

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

Example 11: B♭m7 — position VI

Musical score and tablature for Example 11. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature shows six strings with fingerings below them. The first measure is blank. The second measure starts with a eighth-note rest followed by a sixteenth-note pattern. The third measure begins with a eighth-note rest followed by a sixteenth-note pattern. The fourth measure begins with a eighth-note rest followed by a sixteenth-note pattern. The fifth measure begins with a eighth-note rest followed by a sixteenth-note pattern. The sixth measure begins with a eighth-note rest followed by a sixteenth-note pattern.

Musical score and tablature for Example 11 continued. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature shows six strings with fingerings below them. The first measure starts with a eighth-note rest followed by a sixteenth-note pattern. The second measure starts with a eighth-note rest followed by a sixteenth-note pattern. The third measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fourth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fifth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The sixth measure starts with a eighth-note rest followed by a sixteenth-note pattern.

Example 12: E♭9 — position V

Musical score and tablature for Example 12. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature shows six strings with fingerings below them. The first measure starts with a eighth-note rest followed by a sixteenth-note pattern. The second measure starts with a eighth-note rest followed by a sixteenth-note pattern. The third measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fourth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fifth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The sixth measure starts with a eighth-note rest followed by a sixteenth-note pattern.

Musical score and tablature for Example 12 continued. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature shows six strings with fingerings below them. The first measure starts with a eighth-note rest followed by a sixteenth-note pattern. The second measure starts with a eighth-note rest followed by a sixteenth-note pattern. The third measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fourth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fifth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The sixth measure starts with a eighth-note rest followed by a sixteenth-note pattern.

Musical score and tablature for Example 12 continued. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature shows six strings with fingerings below them. The first measure starts with a eighth-note rest followed by a sixteenth-note pattern. The second measure starts with a eighth-note rest followed by a sixteenth-note pattern. The third measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fourth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The fifth measure starts with a eighth-note rest followed by a sixteenth-note pattern. The sixth measure starts with a eighth-note rest followed by a sixteenth-note pattern.

Example 13: A_b — position IV

TAB

4	4	6	8	4	4	6	8	6	4	6	4	6	4	5	4	6	4	5	4	
1	1	1	3	4	1	1	3	4	1	1	3	1	3	1	2	1	3	1	2	1

Musical Score:

TAB:

T	6	3	6	4	5	4	6	4	8	4	6	4	4	4	(4)	4	4	4	6
A																			
B	3	1	3	1	2	1	3	1	4	1	3	1	1	1	1	1	1	3	3

Example 14: D♭ — position VI

Handwritten musical score and tablature for Example 14, Position VI, measures 1-2. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and a circled '5' above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 3-4. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 5-6. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 7-8. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string. A circled '5' is also shown above the 5th string in the first measure of this section.

Handwritten musical score and tablature for Example 14, Position VI, measures 9-10. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 11-12. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 13-14. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string.

Handwritten musical score and tablature for Example 14, Position VI, measures 15-16. The score shows a treble clef, a key signature of D-flat major (two flats), and a 4/4 time signature. The tablature shows six strings with fingerings and circled '5's above the 5th string. A circled '(6)' is shown above the 6th string in the second measure.

Example 15: G7 — position V

Musical score and TAB for the first measure of Example 15. The score shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The TAB shows a guitar neck with six strings. The first measure consists of two eighth-note pairs per string. The TAB below shows the strings from top to bottom: T (Treble), A, B, G, D, and E. Fingerings are indicated below the strings: 7 5, 8 5, 6 7, 8 5, 6 5, 7 5, 5, 7 6, 5 8, (5) (6), 7 5.

Musical score and TAB for the second measure of Example 15. The score shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The TAB shows a guitar neck with six strings. The second measure consists of two eighth-note pairs per string. The TAB below shows the strings from top to bottom: T (Treble), A, B, G, D, and E. Fingerings are indicated below the strings: 8 7 6, 7 5 4 5, 7 5 6 8 6 5, 7 5 | 4 7, 5 8 7 8 7 5, 8 7.

Musical score and TAB for the third measure of Example 15. The score shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The TAB shows a guitar neck with six strings. The third measure consists of two eighth-note pairs per string. The TAB below shows the strings from top to bottom: T (Treble), A, B, G, D, and E. Fingerings are indicated below the strings: 5, 7 8, 5 7, 5 4 5 7, 6, 5 8 5 6, 7 8 5 6 7.

Musical score and TAB for the fourth measure of Example 15. The score shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The TAB shows a guitar neck with six strings. The fourth measure consists of two eighth-note pairs per string. The TAB below shows the strings from top to bottom: T (Treble), A, B, G, D, and E. Fingerings are indicated below the strings: 8 5 6 5, 7 5, 5 7 5 4 8, 5 8 7 5.

TAB notation for the first measure:

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

TAB notation for the second measure:

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

TAB notation for the third measure:

T	7	5	7	5	7	5
A	1	3	1	3	1	3
B	1	3	1	3	1	3

Example 16: Cmaj7 — position V

TAB notation for the first measure of the continuation:

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

TAB notation for the second measure of the continuation:

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

TAB notation for the third measure of the continuation:

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

TAB notation for the first measure of the final continuation:

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

TAB notation for the second measure of the final continuation:

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

TAB notation for the third measure of the final continuation:

T	5	5	7	5	4	5
A	1	1	1	1	1	1
B	1	1	1	1	1	1

Example 17: Cm7 — position VIII

Musical score and TAB for Example 17, measures 1-2. The music is in 4/4 time, key signature is C minor (one flat). The TAB shows a guitar neck with strings T (top), A, and B. Fingerings are indicated below the strings.

Measure 1:

- String T: 10, 8, 11, 10
- String A: 8, 11, 10
- String B: 3, 1, 1, 4, 3

Measure 2:

- String T: 8, 11, 10
- String A: 1, 4, 3
- String B: 3, 4, 3, 1

Musical score and TAB for Example 17, measures 3-4. The music continues in 4/4 time, key signature is C minor (one flat).

Measure 3:

- String T: 8, 7, 8
- String A: 10, 9, 10
- String B: 3, 1, 1, 1, 3, 2, 3

Measure 4:

- String T: 8, 7, 8
- String A: 10, 9, 10, 10, 9, 10
- String B: 1, 3, 2, 3, 3, 2, 3, 3, 1, 1, 3, 1, 2, 3, 1, 3, 4, 1

Musical score and TAB for Example 17, measures 5-6. The music continues in 4/4 time, key signature is C minor (one flat).

Measure 5:

- String T: (8) 10, 8, 11, 10, 11, 8
- String A: 4, 1, 1, 3, 1
- String B: 3, 4, 1, 4, 1, 1, 3, 1

Measure 6:

- String T: 11, 8, 8, 10
- String A: 1, 3, 1, 1, 1, 3, 1, 1, 1
- String B: 1, 3, 1, 1, 1, 3, 1, 1, 1

Musical score and TAB for Example 17, measures 7-8. The music continues in 4/4 time, key signature is C minor (one flat).

Measure 7:

- String T: 9, 10, 8, 10, 11
- String A: 4, 1, 1, 1, 1, 1, 1, 1
- String B: 2, 3, 1, 3, 4, 4, 1, 1, 1

Measure 8:

- String T: 11, 7, 8, 7, 8
- String A: 8, 10, 8
- String B: 1, 3, 1, 3, 1, 3, 1, 3, 1, 1, 3, 1, 1, 1

Example 18: Fm7 — position VIII

Musical notation and TAB for the first measure of Example 18. The music is in 4/4 time, key signature is F minor (one sharp). The TAB shows a scale-like pattern across the six strings.

Musical Notation:

TAB:

T	8	9	12	9	13	11	10	11	10	8
A	10	9	10	9	12	9	13	11	10	8
B	3	3	2	1	2	4	2	4	3	1

String Numbers: 3 3 2 1 2 4

Musical notation and TAB for the second measure of Example 18. The music continues in 4/4 time, key signature is F minor (one sharp).

Musical Notation:

TAB:

T	9	8	10	9	8	9	8	10	8	9
A	10	10	10	10	9	10	9	10	8	10
B	2	3	1	3	1	1	3	2	1	2

String Numbers: 2 3 1 3 1 1 3 2 1 2 3 4 1 2 3 3 3

Musical notation and TAB for the third measure of Example 18. The music continues in 4/4 time, key signature is F minor (one sharp).

Musical Notation:

TAB:

T	10	11	8	9	10	8	10	8	9	10	9	8	11
A	3	4	1	2	3	3	1	3	2	3	1	2	3
B	1	1	1	1	1	1	1	1	1	1	1	1	4

String Numbers: 3 4 1 2 3 3 1 3 2 3 1 2 3 3 2 1 4

Musical notation and TAB for the fourth measure of Example 18. The music continues in 4/4 time, key signature is F minor (one sharp).

Musical Notation:

TAB:

T	(11)	8	9	8	9	8	9	10	9	10	10	9	10
A	1	2	1	2	1	2	3	2	3	3	2	3	2
B	3	2	3	3	2	3	3	2	3	3	2	1	1

String Numbers: 1 2 1 2 1 2 3 2 3 3 2 3 2 1 1 4 2 1 3

Example 19: B♭7 — position VI

Musical staff showing a melodic line in B-flat major, 4/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

TAB

6	8	9	8	6	8	6	8	6	7	8	5	8	5	7	6	8	6	8	7	8	6	6	7
1	3	4	3	1	3	1	3	1	2	3	1	3	1	2	1	3	1	3	3	2	3	1	1

Musical staff showing a melodic line in B-flat major, 4/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

TAB

6	8	6	6	8	7	6	6	8	6	7	6	6	8	6	7	6	6	8	3	1	3	1	2	3	1	1
3	3	1	1	3	2	1	1	3	1	3	2	1	1	3	1	3	1	2	3	1	2	3	1	1		

Musical staff showing a melodic line in B-flat major, 4/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

TAB

7	6	6	8	9	6	8	9	(9)	8	9	8	6	5	6	5	6	8	6	5	6	7	6	7	8	
2	1	1	3	4	1	3	4		3	4	3	1	1	1		1	1	3	1	1	1	2	1	2	3

Musical staff showing a melodic line in B-flat major, 4/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

TAB

7	8	8	7	8	5	7	8	7	8	7	6	8	6	6	7	6	7	8	1	3	1	2	3	1	1
2	3	3	2	3	1	3	3	3	3	2	1	3	1	1	1	1	1	2	3	1	2	3	1	1	

Example 20: E_b — position VIII

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) on the first note of the treble staff. Measures 12 and 13 continue with eighth-note patterns, including grace notes and slurs. Measure 13 concludes with a forte dynamic (f) on the final note of the treble staff.

Guitar tablature for the first measure of the solo. The top line shows the strings with fingerings: 11, 11, 8, 8. The bottom line shows the frets: 4, 4, 1, 1. The tab indicates a hammer-on from the 4th string at the 11th fret to the 3rd string at the 11th fret.

A musical score for piano, showing two staves. The left staff uses a treble clef and has a key signature of one flat. The right staff uses a bass clef and has a key signature of one flat. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 consists of eighth-note patterns. Measure 12 begins with a sixteenth-note pattern, followed by eighth-note pairs connected by a brace, and concludes with a sixteenth-note pattern.

Fretboard diagram for guitar string 5. The diagram shows the notes and fingerings for a scale pattern across three octaves. Fingerings are indicated above the notes: 5, 8, 7, 8, 11, 10, 11, 10, 8, 11, 9, 8, 9, 8, 10, 8, 7, 10, 9, 8, 10, 7, 8, 10. Slurs are shown as curved lines above groups of notes.

A handwritten musical score for piano, featuring two staves. The left staff uses a treble clef and a key signature of one flat, while the right staff uses a bass clef and a key signature of one sharp. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note G, followed by a half note C, and ends with a half note E.

Handwritten musical notation on a staff with T, A, B labels and a 12th fret marker.

The notation consists of six horizontal lines representing a guitar string. The notes are indicated by vertical strokes and numbers. The first measure starts at the 9th fret, with notes at 11, 8, 10, and 8. The second measure starts at the 11th fret, with notes at 8, 10, 8, 7, and 7. The third measure starts at the 10th fret, with notes at 8, 10, 8, 9, and 10. The fourth measure starts at the 8th fret, with notes at 8, 10, 8, 8, and 8. The fifth measure starts at the 7th fret, with notes at 8, 7, 8, 7, 8, and 8. The sixth measure starts at the 5th fret, with notes at 8, 7, 8, and 8.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a half note in the treble clef, followed by a eighth-note pair in the bass clef. Measure 12 begins with a eighth-note pair in the treble clef, followed by a eighth-note pair in the bass clef. The score includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and performance instructions such as 'riten.' (ritenando) and '3' (a three-count measure). The manuscript is written in black ink on white paper.

Example 21: A♭ — position VIII

Musical notation and TAB for the first measure of Example 21. The music is in A♭ major (three flats) and common time (4/4). The TAB shows the strings (T, A, B) and the frets (4, 3, 1, 2, 1, 4, 1, 2, 4, 1, 1, 2, 1, 2, 1, 2, 4, 1, 1).

Musical notation and TAB for the second measure of Example 21. The TAB shows the strings (T, A, B) and the frets (9, 8, 11, 10, 8, 10, 9, 9, 10, 9, 10, 9, 10, 9, 10, 8, 12).

Musical notation and TAB for the third measure of Example 21. The TAB shows the strings (T, A, B) and the frets (2, 1, 4, 3, 1, 3, 2, 1, 3, 2, 2, 3, 2, 3, 2, 3, 2, 3, 1, 2, 3).

Musical notation and TAB for the fourth measure of Example 21. The TAB shows the strings (T, A, B) and the frets (2, 1, 4, 1, 3, 1, 3, 2, 1, 1, 1, 2, 1, 4, 2, 4, 2, 1, 4, 2, 1, 2, 1, 3, 1, 1).

Musical notation and TAB for the fifth measure of Example 21. The TAB shows the strings (T, A, B) and the frets (4, 3, 1, 4, 3, 4, 1, 3, 4, 4, 2, 2, 1, 4, 1, 2, 3, 1, 2, 3, 1, 1).

Example 22: G — position VII

Example 23: Am7 and D7 — position VII

Musical notation and tablature for Example 24, position VII, measures 1-2.

Notation: Treble clef, key signature of one sharp (F#), common time.

Tablature: T (Top string), A (A string), B (B string). Fingerings: 3, 1, 4, 1, 3, 1, 4, 3; 1, 3, 4, 1, 3, 1, 2, 4, 1, 4, 2, 4, 4, 2, 4, 1, 4.

Handwritten markings: A circled '3' above the 10th fret of the B string, and '3 4' below the 3rd fret of the A string.

Musical notation and tablature for Example 24, position VII, measures 3-4.

Notation: Treble clef, key signature of one sharp (F#), common time.

Tablature: T (Top string), A (A string), B (B string). Fingerings: (10), 8, 9, 7, 9, 7, 9; 10, 7, 7, 10, 7; 8, 9, 7, 9, 8; 10, 9.

Example 24: G — position VII

Musical notation and tablature for Example 24, position VII, measures 5-6.

Notation: Treble clef, key signature of one sharp (F#), common time.

Tablature: T (Top string), A (A string), B (B string). Fingerings: 1, 2, 1, 4, 2, 1, 1, 2, 1, 4, 3, 1, 3, 1, 2, 3, 1, 4, 1, 2, 3, 1, 3, 2.

Musical notation and tablature for Example 24, position VII, measures 7-8.

Notation: Treble clef, key signature of one sharp (F#), common time.

Tablature: T (Top string), A (A string), B (B string). Fingerings: 6, 7, 6, 7, 8, 7, 9, 7; 8, /, 7, 8, 10, (11), 8, 9, 7, 9, 8, 9, 7, 9, 10, 7, 10.

Example 25: B7 — position VII

Sheet music for guitar in B7 position VII, featuring five staves of musical notation and corresponding TAB (Tablature) below each staff.

Staff 1:

TAB 1:

```

T 7 9 10 7 9
A
B
1 3 4 1 3
3 4 3 4 1
3 4 1 3 1
1 4 3 1 1
3 1 2 3 1
1 1 1 1 1
2 1 2 3 2
3 1 1 1 1

```

Staff 2:

TAB 2:

```

T 9 7 9 7 8 7 8
A
B
3 1 3 1 2 1 2
1 1 1 1 1 2 1
2 1 2 3 2 3 1
1 1 1 1 1 1 1

```

Staff 3:

TAB 3:

```

T 7 9 10 8 9 9 7
A
B
1 3 4 2 3 3 1
2 2 1 1 4 1 2
4 2 4 2 1 4 2
1 4 2 1 4 2

```

Staff 4:

TAB 4:

```

T (8) 7 8 7 9 7 8 7 9 7
A
B
1 2 1 3 1 2 1 3 1
2 1 3 4 3 2 1 3
1 2 3 1 2 1 1 4

```

Staff 5:

TAB 5:

```

T (7) 10 10 9 7 9 7 8
A
B
1 4 1 4 4 3 1 3
3 1 2 3 1 2 3 1
1 2 1 3 1 2 1 1

```

Musical score and TAB for Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Continuation of Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Example 26: E — position VII

Musical score and TAB for Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Continuation of Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Continuation of Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Continuation of Example 26, Position VII. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows six strings with fingerings. A circled measure is present.

Example 27: C7(aug5) — position IX

The musical score consists of three staves of music and three corresponding TAB (Tablature) staves. The music is in 4/4 time, with a key signature of four flats. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a harmonic progression. The third staff shows a bass line. Below each staff is a corresponding TAB staff. The TAB staffs show fingerings and string numbers for each note.

Staff 1 (Music):
T 9 9 13 12 13 9
A 9 9 13 12 13 9
B 9 9 10 10

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

Staff 2 (Music):
T 9 9 11 9 11 9 11 9 11 13 9 11 13 9 11 13 9 11 13 9
A 11 10 9 10 9 11 9 11 9 11 13 9 11 13 9 11 13 9 11 13 9
B 3 2 1 3 2 1 3 1 1 3 1 1 3 1 1 3 4 1 3 4 1 3 4 1

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

Staff 3 (Music):
T 9 9 13 12 12 13 13 13 9 13 9 9 9 10 9 10 11

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

Example 28: Fm7 — position VIII

The musical score consists of three staves of music and three corresponding TAB staves. The music is in 4/4 time, with a key signature of one flat. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a harmonic progression. The third staff shows a bass line. Below each staff is a corresponding TAB staff. The TAB staffs show fingerings and string numbers for each note.

Staff 1 (Music):
T 8 9 11 8 9 10 10 9 11 8 9 11 8 9 8 9 8 8 11 9 10 9 10 8

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

Staff 2 (Music):
T 10 8 9 11 8 9 10 10 9 11 8 9 11 8 9 8 9 8 8 11 9 10 9 10 8

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

Example 29: B♭m7 — position VI

The musical score consists of three staves of music and three corresponding TAB staves. The music is in 4/4 time, with a key signature of two flats. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a harmonic progression. The third staff shows a bass line. Below each staff is a corresponding TAB staff. The TAB staffs show fingerings and string numbers for each note.

Staff 1 (Music):
T 6 6 8 9 6 8 6 6 9 6 7 8 6 8 7 6 6 8 6 6 6 6 8 6 9 8 9 6 9

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

Staff 2 (Music):
T 6 6 8 9 6 8 6 6 9 6 7 8 6 8 7 6 6 8 6 6 6 6 8 6 9 8 9 6 9

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

Musical score and tablature for Example 30, E♭9 — position V.

Music Score: Treble clef, key signature of E♭ major (two flats), 4/4 time. The score consists of two measures of music.

Tablature: Six horizontal lines representing the six strings of a guitar. The first line is the top string (E) and the sixth line is the bottom string (B). Numerical values above the strings indicate fingerings: measure 1 shows 8 9 8 9 5 6 5 and 6 5 6 5 6; measure 2 shows 5 6 5 6 5 6. Below the strings are numerical values indicating fret positions: measure 1 shows 3 4 3 4 (with a circled 1 under the 4th string), followed by a series of 1's; measure 2 shows 1 2 3 2 3 2 (with a circled 1 under the 3rd string).

Example 30: E♭9 — position V

Continuation of Example 30, E♭9 — position V.

Music Score: Treble clef, key signature of E♭ major (two flats), 4/4 time. The score consists of three measures of music.

Tablature: Six horizontal lines representing the six strings of a guitar. Numerical values above the strings indicate fingerings: measure 1 shows 5 8 6 8 6 8; measure 2 shows 9 6 8 6 9 6 8 6; measure 3 shows 8 7 6 6 8 6 6 5. Below the strings are numerical values indicating fret positions: measure 1 shows 1 4 1 3 1 3; measure 2 shows 4 1 3 1 4 1 3 1; measure 3 shows 3 2 1 1 3 1 3 1.

Continuation of Example 30, E♭9 — position V.

Music Score: Treble clef, key signature of E♭ major (two flats), 4/4 time. The score consists of four measures of music.

Tablature: Six horizontal lines representing the six strings of a guitar. Numerical values above the strings indicate fingerings: measure 1 shows 5 8 5 6 (with a circled 1 under the 1st string); measure 2 shows (6) 5 6 8 6 8 (with a circled 1 under the 1st string); measure 3 shows (8) 8 6 8 9 (with a circled 1 under the 1st string); measure 4 shows 3 1 3 4. Below the strings are numerical values indicating fret positions: measure 1 shows 1 4 1 1; measure 2 shows 1 1 3 1 3 1; measure 3 shows 3 1 3 4; measure 4 shows 3 1 3 4.

Continuation of Example 30, E♭9 — position V.

Music Score: Treble clef, key signature of E♭ major (two flats), 4/4 time. The score consists of five measures of music.

Tablature: Six horizontal lines representing the six strings of a guitar. Numerical values above the strings indicate fingerings: measure 1 shows 6 5 6 8 9 8 9 8; measure 2 shows 6 8 6 9 6 8 6; measure 3 shows 8 8 6 8 6 8; measure 4 shows 1 1 1 3 4 3 4 3 4; measure 5 shows 1 3 1 4 1 3 1 3 1. Below the strings are numerical values indicating fret positions: measure 1 shows 1 1 1 3 4 3 4 3 4; measure 2 shows 6 8 6 9 6 8 6; measure 3 shows 8 8 6 8 6 8; measure 4 shows 1 1 1 3 4 3 4 3 4; measure 5 shows 1 3 1 4 1 3 1 3 1.

Continuation of Example 30, E♭9 — position V.

Music Score: Treble clef, key signature of E♭ major (two flats), 4/4 time. The score consists of four measures of music.

Tablature: Six horizontal lines representing the six strings of a guitar. Numerical values above the strings indicate fingerings: measure 1 shows (8) 6 6 (with a circled 1 under the 1st string); measure 2 shows 6 6 8 6 6 6; measure 3 shows 6 6 6 6; measure 4 shows 6 5. Below the strings are numerical values indicating fret positions: measure 1 shows 1 1 1 1; measure 2 shows 1 2 3 1 3 1 3 1; measure 3 shows 1 1 1 1; measure 4 shows 1 1 1 1.

Example 31: A_b — position IV

The musical score consists of two parts. The top part is a standard musical notation staff with a treble clef, a key signature of four flats, and sixteenth-note patterns. The bottom part is a tablature for an electric guitar, showing six horizontal lines representing the strings. Above the tablature, the letters 'T', 'A', and 'B' are written vertically, likely indicating the tuning or a specific technique. Numerical values above the tablature indicate the pitch of each note, and below the tablature indicate the duration or rhythm.

Example 32: D_b — position VI

TAB

8	9	6	7	8	6	9	7	9	7	6	8	6	8	9	6
3	4	4	1	2	3	1	4	2	4	2	1	3	1	4	3

The musical score consists of two staves. The top staff is a standard staff with a treble clef, four sharps, and a common time signature. The bottom staff is a TAB staff with six horizontal lines representing the guitar strings. Below each staff is a sequence of numbers indicating fingerings and picking patterns. The first staff starts with a circled '3' under the first note. The second staff starts with a circled '6' under the first note.

Example 33: D♭m6 — position VIII

This section continues the musical example. The top staff shows a continuation of the melodic line. The bottom staff shows the corresponding TAB notation with fingerings and picking patterns. A circled '9' is shown under the first note of the second measure.

This section continues the musical example. The top staff shows a continuation of the melodic line. The bottom staff shows the corresponding TAB notation with fingerings and picking patterns. A circled '9' is shown under the first note of the first measure.

This section concludes the musical example. The top staff shows a final melodic line. The bottom staff shows the corresponding TAB notation with fingerings and picking patterns. A circled '11' is shown under the first note of the first measure.

Example 34: A_b — position VIII

Sheet music and tablature for guitar, 4/4 time, key signature of B-flat major (two flats). The music consists of two parts, each with four measures.

Top Measure:

Sheet music: Treble clef, 4/4 time, B-flat major key signature. Notes include eighth and sixteenth notes.

Tablature: Shows fingerings (e.g., 8, 11, 9, 8) and string numbers (e.g., 1, 4, 2, 1).

Bottom Measure:

Sheet music: Treble clef, 4/4 time, B-flat major key signature. Notes include eighth and sixteenth notes.

Tablature: Shows fingerings (e.g., 1, 3, 1, 2, 1, 4, 1, 3, 1, 2, 1, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 2) and includes circled fingerings (1, 1, 1) and (1, 1).

Example 35: Bdim — position VII

TAB

TAB

TAB

Example 36: B♭m7 — position VI

TAB

6 6 6 6 6 6 6 8 9 8 9 8 6 9 8 6 8 7
1 1 1 1 1 1 1 3 4 3 4 3 1 4 1 3 2

6 6 8 6 5 8 6 8 6 8 3 1 3 1 3 1 3 1 3
1 1 3 1 1 3 1 3 1 1 3 1 3 1 3 1 3 1 3 1 3

Example 37: E♭9 — position VI

TAB

6 8 6 6 8 6 8 8 6 6 6 8 9 8 6 6 9 8 6
1 3 1 1 3 1 1 3 1 3 3 3 1 1 3 4 3 1 3 1 4 3 1 3 2 1 1 3

6 8 6 8 6 8 8 6 6 8 9 8 6 8 6 8 9 8 6 6 8 7 6 6
3 3 1 3 1 3 1 3 1 3 3 3 1 1 3 4 3 1 3 1 3 1 3 3 2 1 1 3 3

Example 38: A♭ – position IV

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four flats, and a 4/4 time signature. The bottom part is a tablature for a six-string guitar, showing the fingerings and string notes for each measure. The tablature is labeled with 'T' (Treble), 'A' (A), and 'B' (B) above the strings.

Example 39: C7(b9) — position VIII

TAB

8	9	8	11	8	11	11	9	8	11	9	8	9	8	10	9	10	11	8	10	8	9	8
1	2	1	4	1	4	4	2	1	4	2	1	2	1	3	2	3	4	1	3	1	2	1

TAB

The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of four flats, and a common time signature. It features a series of eighth and sixteenth note grace notes preceding the main melody notes. The bottom staff is a TABlature staff with six horizontal lines representing the strings of an electric guitar. The TAB shows the fingerings for the notes in the melody, with '3' above the third string and '10' above the fifth string. The TAB also includes a circled '8' over the second string and a circled '9' over the third string.

TAB

9 8 11 9 8 9 8 | 10 8 9 10 8 9 | 10 8 9 10 8 9 | 8 9 11

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

UNIT SIX: HERB'S SOLO

Now we get to the heart of what this series is all about—playing solos out of chord shapes. As you learn the solo you will see the logic, simplicity and beauty of these smooth lines, and how they relate to the chord shapes.

Notice how effectively the shapes weave together. At first it will be a challenge to look at a chord progression, decide which position you want to start, and what positions you want to follow. The shapes will be invaluable while you organize these positions. Make sure you learn the solo note for note, using the correct fingering while visualizing the proper shape. Take your time and analyze each phrase as you learn it.

The chord diagrams above the staff are only there to remind you of the shapes you need to visualize during those sections of the examples. Do not confuse these with accompaniment. They are only a convenience for you to use until you are able to instantly visualize these shapes yourself.

ALL THE SHAPES YOU ARE

Shape 7
Fm7

Shape 6
B♭m7

Shape 2
E♭9

Shape 1
A♭maj7

TAB Fretboard Fingerings:

- 1st string: 10, 9
- 2nd string: 3, 2
- 3rd string: 8, 9, 11, 8, 9, 8
- 4th string: 3, 4, 4, 3
- 5th string: 1, 4, 3, 1
- 6th string: 1, 3, 1, 2
- 7th string: 1, 1
- 8th string: 4, 4
- 9th string: 9, 7
- 10th string: 4, 2

Shape 5
D♭maj7

Dm

G13

Cmaj9

Shape 1
Dm

Em

Dm

TAB Fretboard Fingerings:

- 1st string: 6, 6
- 2nd string: 8, 6
- 3rd string: 6, 8, 6, 7, 5
- 4th string: 2, 4, 2, 3, 1
- 5th string: 4, 2, 3, 1
- 6th string: 1, 4, 3, 1
- 7th string: 1, 4, 3, 1
- 8th string: 3, 1
- 9th string: 10

Shape 7 8fr

Shape 2 6fr

Cm7 Fm7 B♭7

TAB: 8 8 8 11 9 | 8 10 8 9 | 6 8 6 8 | 7

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

Shape 2 4fr

Shape 3 7fr

E♭maj9 A♭maj7 Am7 D7♭9 Gmaj7 Am7

TAB: 8 6 4 6 4 | 5 | 10 8 10 8 7 10 | 9 7 6 7 | 8 7 8 7 10

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

Shape 1 7fr

Shape 3 7fr

Bm7 E7♯9 Am7 D7♭9 Gmaj7

TAB: 9 7 8 9 | 9 | 6 7 10 7 | 10 8 7 8 | 7 10 7 8 9 | 7 9 7

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

G6 F♯m7 B7

TAB: 10 8 7 8 7 10 8 7 | 10 8 7 9 6 7 8 | 10 8 7 10 8 7 10

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

Shape 7
Emaj9
Caug
Fm7
Shape 6
Bbm7

TAB

7 9 9 | 13 12 13 9 | 9 10 | 8 11 8 | 9 11 8 | 9 | 8 9 8 6 | 9 6 8

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

Shape 4
Eb9
Shape 2
Abmaj7
Shape 1
Dbmaj7
Shape 4
Dbm7
Gb9

TAB

6 8 6 | 9 8 7 6 | 6 | 5 | 8 6 | 9 6 | 8 6 / 5 6 | 6 9 | 11 9 11 9 8 | 11 9 9

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

Shape 6
Cm7
Shape 5
Bb13
Shape 2
Bbm7

TAB

8 | 11 | 9 10 | 8 10 | 8 | 11 9 11 9 8 | 10 8 | 10 | 11 8 10 | 9 13 | 11 13

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

Shape 3
Eb7b9
Abmaj7
Shape 2
Gm7b5
C7b9

TAB

11 | 12 9 | 8 | 11 9 10 | 8 | 8 | 9 | 11 9 | 8 | 10 7 8 9 | 10 10 | 8

(1) 2 | 2 1 4 2 3 1 | 4 1 3 2 1 4 | 2 1 4 2 1 3 | 1 3 2 1 3 | 2 3 1 3 | 1

The figure shows a musical score for guitar. At the top, four chord shapes are shown with their names: Shape 7 (Fm7), Shape 6 (B♭m7), Shape 4 (E♭9), and Shape 3 (Ab maj7). Below each shape is a small 'fr' indicating finger placement. The score consists of four measures of music on a staff with a treble clef and a key signature of B-flat major (two flats). The first measure shows a descending eighth-note scale. The second measure contains two eighth-note pairs separated by a bar line. The third measure features a descending eighth-note scale. The fourth measure contains two eighth-note pairs separated by a bar line. Below the staff is a tablature for the guitar strings, labeled TAB. The tablature shows the following notes from left to right: 9, X, 9, X (for the first two strings); 6, 6, 8, 9, 8, 6 (for the next three strings); 9, 6, 8, 6, 8, 7, 6 (for the next three strings); and 8, 11, 8, 11, 9, 8, 10, 8 (for the last three strings). The tablature is aligned with the corresponding notes in the musical staff.

Shape 4 Shape 2 Shape 3

E♭ maj9 A♭ maj7 Am7

D7♭9 Gmaj7 Am7

TAB

Fret numbers: 8, 6, 8, 7, 6, 6 | 4, 5, 6, 6 | 9, 10, 7, 10, 8 | 10, 8, 13, 11 | 10, 13, 11, 12, 8 | 7, 10, 7

Fingerings: 3, 1, 3, 2, 1, 1 | 1, 2, 3, 3 | 3, 4, 1, 4, 2 | 4, 2, 4, 2 | 1, 4, 1, 3, 2, 1, 4, 1 | 2

Bm7 E7#9

Am7

D7b9

Gmaj7

Handwritten musical score and tablature for guitar. The score includes four measures of chords: Bm7, E7#9, Am7, D7b9, and Gmaj7. The tablature shows the strings (T, A, B) and frets (3, 1, 3, 2, 3, 4) for each measure. Handwritten numbers and circled notes are present above the tablature.



G6

F#m7

B7

Handwritten musical score and tablature for guitar. The score includes chords G6, F#m7, and B7. The tablature shows the strings (T, A, B) and frets (1, 2, 3, 3, 4, 1, 2, 4, 2, 1, 4, 2, 1, 2, 1, 3, 2, 3, 4, 3, 1, 4, 3, 1, 1, 2, 3, 2, 1, 1) for each measure. Handwritten numbers and circled notes are present above the tablature.



Emaj9

Caug

Fm7

Bbm7

Handwritten musical score and tablature for guitar. The score includes chords Emaj9, Caug, Fm7, and Bbm7. The tablature shows the strings (T, A, B) and frets (4, 2, 3, 1, 2, 2, 1, 2, 2, 3, 4, 3, 1, 2, 3, 2, 1, 2, 3, 1, 3, 4, 4, 4) for each measure. Handwritten numbers are present above the tablature.



Eb9

Abmaj7

Dbmaj7

Dbm7

Gb9

Handwritten musical score and tablature for guitar. The score includes chords Eb9, Abmaj7, Dbmaj7, Dbm7, and Gb9. The tablature shows the strings (T, A, B) and frets (3, 1, 4, 1, 3, 1, 1, 4, 2, 1, 1, 2, 3, 1, 1, 4, 1, 1, 2, 1, 3, 1, 3, 1, 1, 4, 2, 2, 1, 4) for each measure. Handwritten numbers and circled notes are present above the tablature.



Cm7

B♭13

B♭m7



E♭7b9

Music staff and TAB staff for measures 1-4. Measures 1-3 are in Cm7, B♭13, and B♭m7. Measure 4 starts with E♭7b9. The TAB staff shows fingerings (e.g., 10, 8, 10) and string numbers (e.g., 3, 1, 4, 2, 1, 3).



A♭maj7

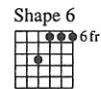


Gm7b5



C7b9

Fm7



B♭m7

Music staff and TAB staff for measures 5-8. Measures 5-7 are in A♭maj7, Gm7b5, and C7b9/Fm7. Measure 8 starts with B♭m7. The TAB staff shows fingerings (e.g., 9, 8, 9, 8, 10, 8, 9, 11, 10, 11, 9, 11, 10, 9, 6, 6, 6, 6, 8, 9, 8) and string numbers (e.g., 2, 1, 2, 1, 3, 1, 2, 1, 4, 1, 2, 4, 2, 1, 4, 2, 3, 2, 1, 1, 1, 1, 1, 1, 3, 4, 3).



E♭9



A♭maj7



Dm



G13

Music staff and TAB staff for measures 9-12. Measures 9-11 are in E♭9, A♭maj7, and D♭maj7. Measure 12 starts with Dm. The TAB staff shows fingerings (e.g., (8), 6, 8, 11, 9, 8, 9, 10, 8, 9, 9, 11, 10, 11, 7, 5, 7, 5, 8, 6, 5, 7) and string numbers (e.g., 1, 1, 4, 2, 1, 2, 3, 1, 2, 1, 3, 1, 2, 3, 1, 2, 3, 1, 3, 1, 4, 2, 1, 3, 1, 3, 1, 2, 1, 3).



Cmaj9

Dm

Em

Dm

Cm7

Music staff and TAB staff for measures 13-16. Measures 13-15 are in Cmaj9, Dm, and Em. Measure 16 starts with Dm. The TAB staff shows fingerings (e.g., 5, 6, 7, 5, 7, 5, 5, 10, 8, 10, 11, 8, 11, 10, 11, 8, 8, 8) and string numbers (e.g., 1, 2, 3, 1, 3, 1, 1, 3, 1, 1, 3, 1, 3, 1, 1, 4, 3, 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1).



Fm7



Bb7



Ebmaj9

Abmaj7

Melody line:

Chord progression:

Fm7 Bb7 Ebmaj9 Abmaj7

TAB notation:

9	8	7	8	7	6		9	8	7	6	6	6	6	8	6	8	6	4	5	4	6	7	9			
2	1	2	2	3	2	1	4	3	2	1	1	4	1	1	3	2	1	3	1	3	1	2	1	3	1	3



Am7

D7b9

Gmaj7

Am7

Bm7

E7#9

Am7

Melody line:

Chord progression:

Am7 D7b9 Gmaj7 Am7 Bm7 E7#9 Am7

TAB notation:

10	8	7	10	8	7		10	8	7	10	7	8	10	7	10	9	10	10	7	10	8					
4	1	4	2	4	2	1	4	2	1	1	1	2	4	1	4	3	4	3	4	1	4	2				



D7b9



Gmaj7

G6

Melody line:

Chord progression:

D7b9 Gmaj7 G6

TAB notation:

7	6	7	8	7	9	7	10	9	7	10	9	7	8	10	7	10	8	6	7							
1	1	1	2	1	3	1	4	3	1	4	1	3	3	1	2	4	1	4	2	1	1					



F#m7

B7

Emaj9

Melody line:

Chord progression:

F#m7 B7 Emaj9

TAB notation:

10	9	8	7	10	8	7	8	7	9	8	9	10	7	9	7	10	9	7	9	10	11	9				
4	3	2	1	4	2	1	3	2	1	3	2	3	4	1	3	1	4	3	1	3	4	4	2			



Caug

Fm7



Eb9

Bbm7

T
A
B

9 9 8 | 9 9 | 9 8 9 11 | 9 | 8 11 10 11 | 11 8 | 11 8
 2 2 1 | 2 2 | 2 1 2 4 | 2 | 1 4 3 | 4 4 1 | 4 1 1



Ab maj7



Db maj7



Db m7

Gb9

T
A
B

9 8 | 9 11 | 8 11 9 | 10 8 10 11 | 9 12 11 12 11 9 8
 2 1 | 2 4 | 1 4 2 3 | 1 3 3 1 | 1 4 3 1 | 1 4 3 1 | 1 1



Cm7

Bb13

Bbm7

T
A
B

11 9 8 | 10 8 | 10 7 10 | 9 7 9 10 9 7 | 9 11 | (11) 9 11 9 8 | 11 10 11
 4 2 1 3 1 4 | 3 1 3 4 3 1 | 4 4 | 2 4 2 1 4 3 4



Ab maj7



Gm7b5



Fm7

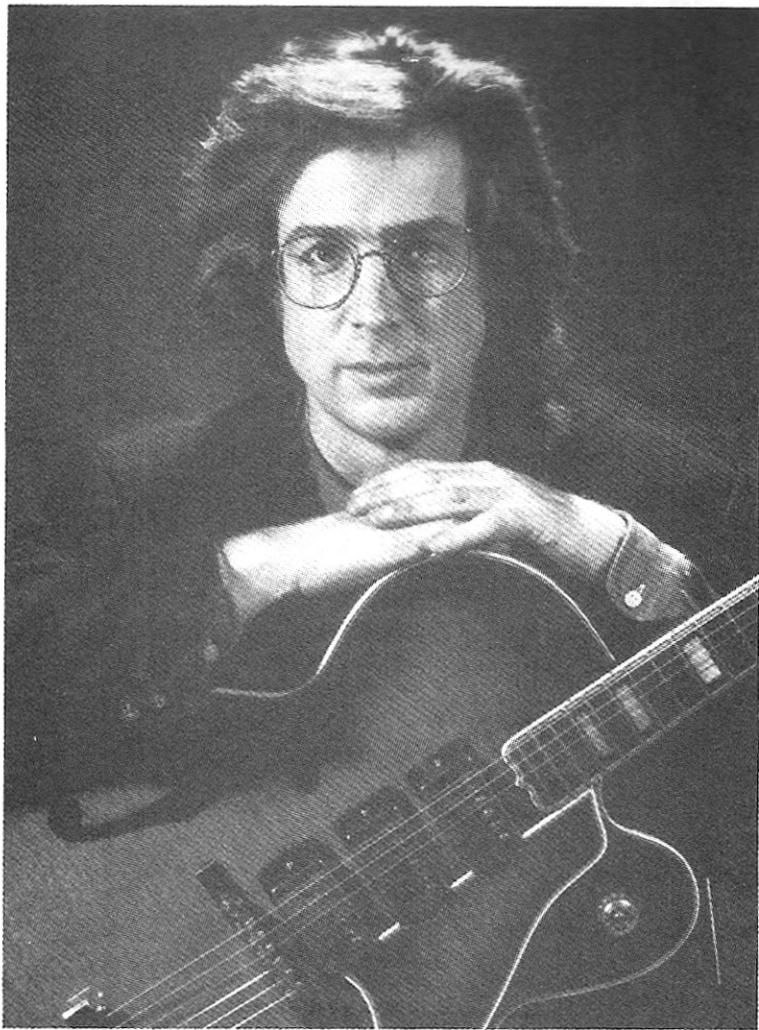
Eb 7b9

C7b9

T
A
B

11 8 | 9 11 9 8 | 9 8 | 11 8 9 8 | 10 8 | 9 8 11 | 8 9 11 9 8 | 11 9
 4 1 2 4 2 1 | 2 3 1 2 1 4 | 1 2 3 1 | 2 1 4 1 2 1 4 2 | 2

Try to resist from doing your own solos until you have mastered these solos and the examples note for note. The idea is to build a foundation of strong jazz lines as quickly as possible without being sidetracked.



Special thanks to Harry Hess for his contribution to this book.



Gibson

Herb Ellis

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