



PRESENTS
JAZZ WORKSHOP SERIES

Guitar Master Class

BY MIKE DANA



—
Fresno City College
—

→ www.jazzeducationabroad.org

✉ mike.dana@fresnocitycollege.edu

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Jazz Guitar Warm-ups

Mike Dana, Fresno City College
mike.dana@fresnocitycollege.edu

TECHNIQUE AND STRETCHING

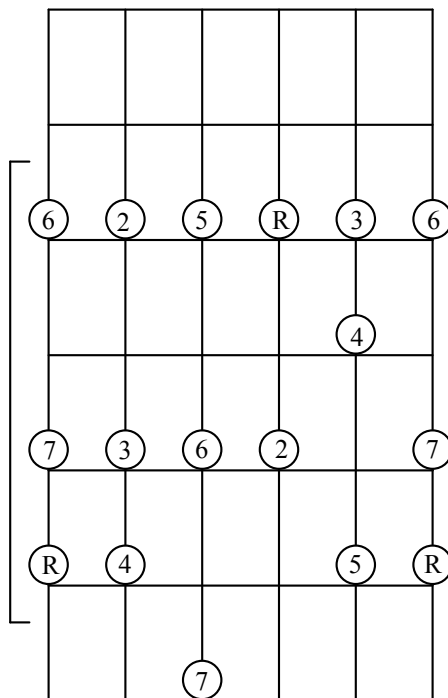
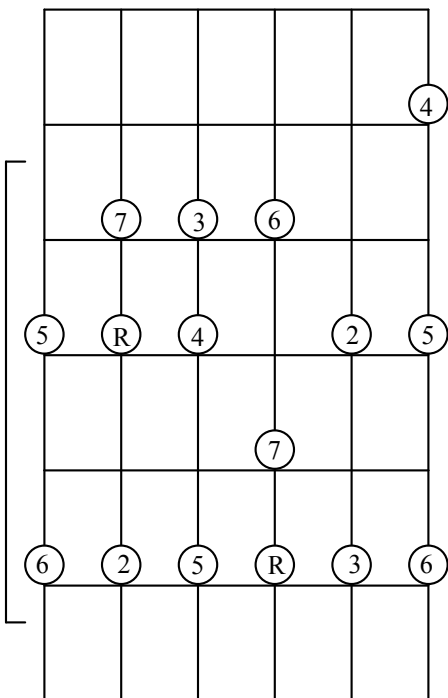
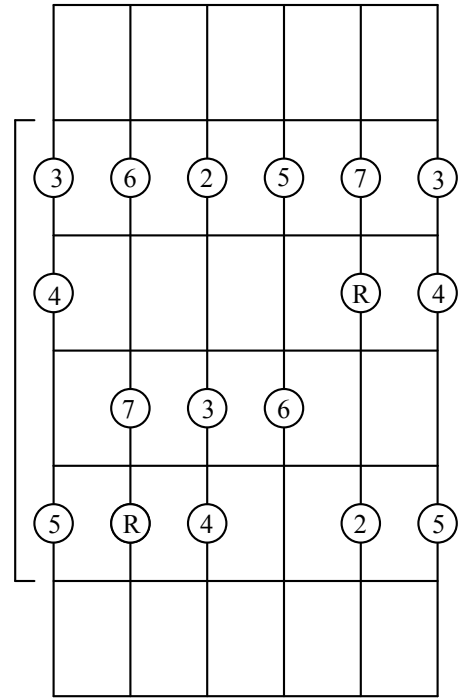
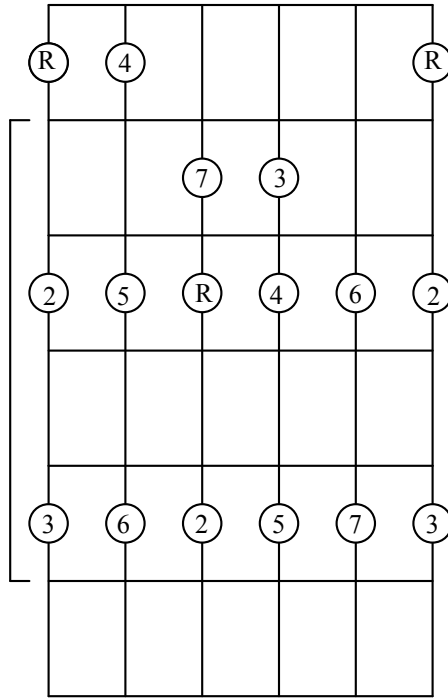
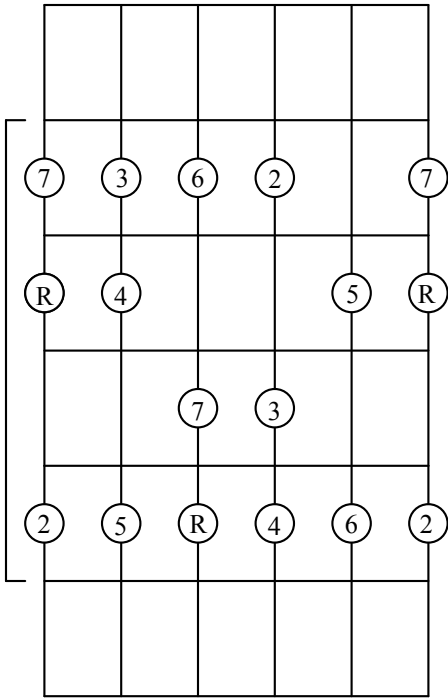
- **The Chain** (*develops correct finger position and placement*)
 - 1 – 2 – 3 – 4 on low E (hold down each finger) then on A, etc. Then backwards from high E.
 - Later on...start on low E, then D, then, A, then G etc. Then backwards from High E to G etc.
- **The Diagonal** (*develops cross/alternate picking. Courtesy of Jerry Hahn*)
 - 1 – 2 – 3 – 4 diagonal shape going up across four strings , reverse direction coming down
 - Then 4 – 3 – 2 – 1, going up across four strings , reverse direction coming down
- **The Caterpillar** (*works on stretching*)
 - Start on a higher position
 - Diagonal major 7 chords shape
 - Lower 1st finger, then 2nd, then 3rd, 4th
 - You're now one fret lower. Continue on down as far as you can.
- **Legato** (*develops LH slurs*)
 - Any string or position that's comfortable
 - 1 – 2 – 3 – 4 – 3 – 2 repeat (it's a 6 note pattern)
 - Vary the picking...
 - pick on 1 only
 - pick on 1 and 4 (I alternate down and up)
 - pick every other note (alternate)

SCALES AND ARPEGGIOS

- General tips
 - ALWAYS follow the Circle of 5ths
 - Cover all ranges of the neck (lower, middle, higher, upper)
 - I do both alternate picking and legato picking (slur from the “and” to the next beat)
 - You don't have to start on the root all the time! Start on, say, 2 (= Dorian)
 - Try starting on 4+ or 1+ sometimes
 - Slow, steady, CLEAN. Use a metronome. Record yourself occasionally, listen back.
 - How you practice = how you play.
- The “Big 3” scales
 - **Major**
 - Includes the modes; Dorian, Phrygian etc.
 - **Jazz minor** [*ascending melodic*]
 - Includes Lydian dominant, altered dom. [*diminished whole-tone, super locrian*], Phrygian nat. 9, Lydian augmented
 - **Diminished** [*Dominant 9-tone*]
- **Arpeggios to focus on from major scale**
 - Major 7, Minor 7, Dominant 7, half diminished 7
- **Arpeggios to focus on from jazz minor scale**
 - Min (MA 7), Min 9 (MA 7), Maj 7 #5

Major Scale and Related Mode Fingerings

Mike Dana, Fresno City College



Major scale starts from R

Dorian starts from 2

Phrygian starts from 3

Lydian starts from 4

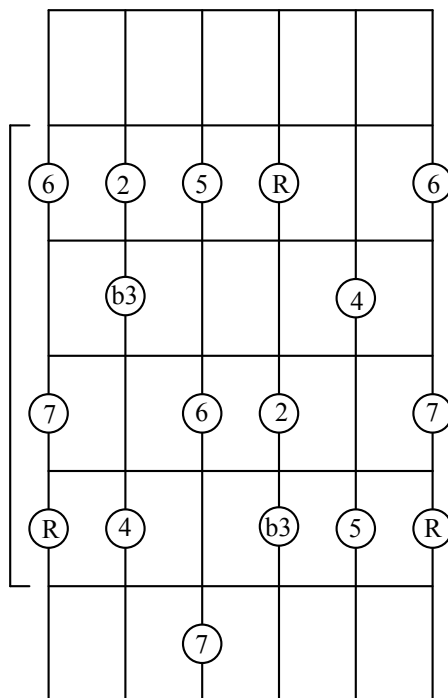
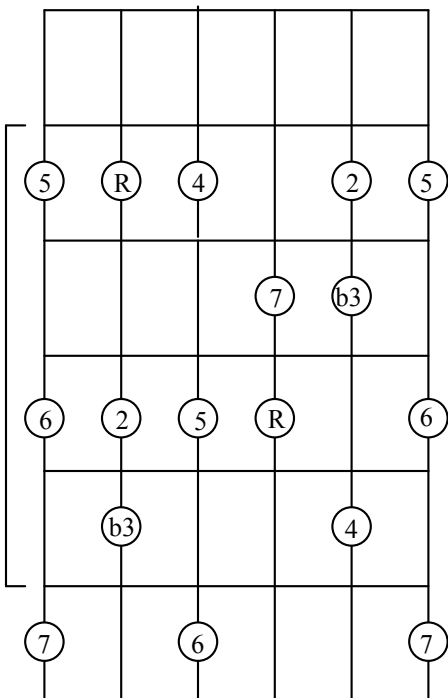
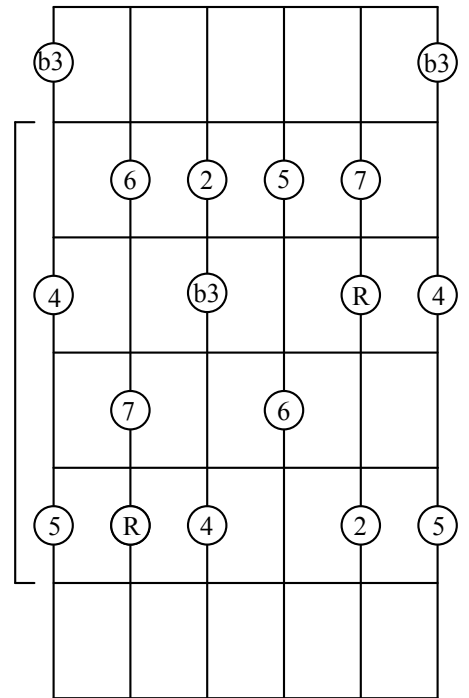
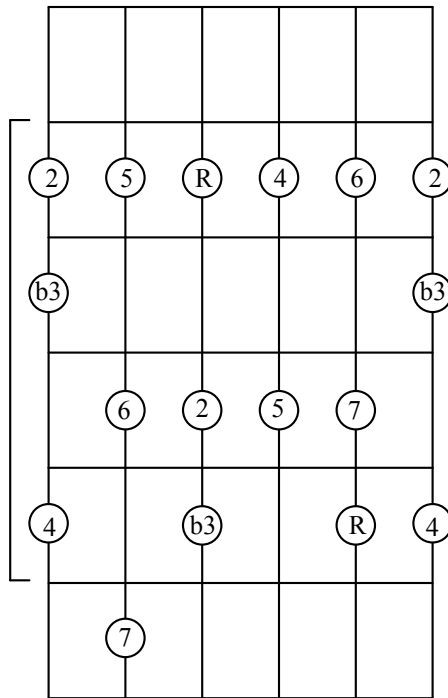
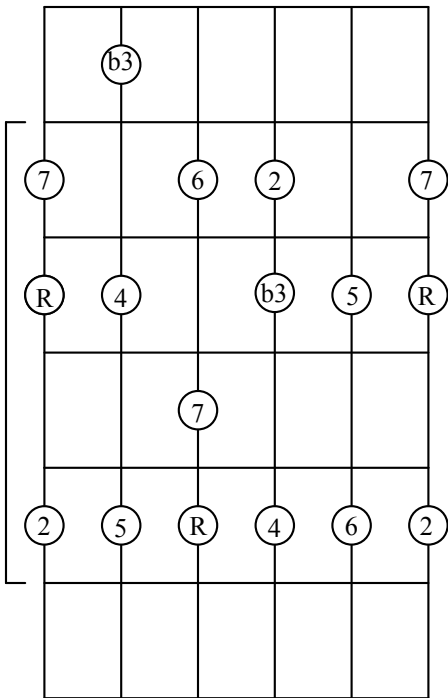
Mixolydian starts from 5

Aeolian starts from 6

Locrian starts from 7

Jazz Minor Scale and Related Mode Fingerings

Mike Dana, Fresno City College



Jazz minor starts from R
Lydian aug. starts from b3
Lydian dom. starts from 4
Locrian nat. 9 starts from 6
Altered dom. starts from 7

The Jazz Minor Scale

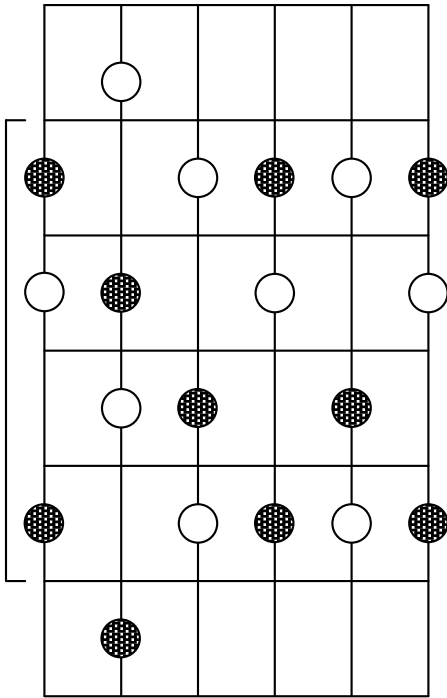
Mike Dana, Jazz Studies Director, Fresno City College
mike.dana@fresnocitycollege.edu

- (aka melodic minor ascending)
- 1 2 b3 4 5 6 7 8 (of the major scale: C D Eb F G A B C)
 - Used for “tonic” minor chords with 6, **maj. 7**, or 9 (or combinations of these)
 - Modes: most useful are
 - **Lydian Dominant**: starts on 4th of the JM scale, used for dom. 7 chords with **9, #11, or 13**
 - IMPROVISERS: Play the JM from the 5th of your dom. 7 chord
 - C13 = G JM, Eb9(#11) = Bb JM etc.
 - **Altered Dominant**: starts on 7th of the JM scale, used for dom. 7 chords with **# and/or b 5 and/or 9**.
 - Aka Super Locrian, diminished whole-tone
 - IMPROVISERS: Play the JM one half step up from your dom. 7 chord
 - C7(b9#5) = Db JM, Eb7(#9b5) = E JM etc.
 - **Locrian natural 9**: starts on 6th of the JM scale, used for **min. 7 b5** (aka **half diminished**) chords
 - IMPROVISERS: Play the JM a minor 3 UP from your min.7(b5) chord
 - Cm7(b5) = Eb JM, Ebm7(b5) = Gb JM etc.
 - **Lydian augmented**: starts on b3 of the JM scale, used for **Maj 7 (#5)** chords
 - IMPROVISERS: Play the JM a minor 3 DOWN from your Maj 7 (#5) chord
 - C Maj 7 (#5) = A JM, Eb Maj7(#5) = C JM etc
 - The JM arpeggios (1 b3 5 7 9) are as cool (maybe even cooler!) than the scales!!!
- **Final thoughts**
 - You really do need a system (doesn't have to be mine though!)
 - Learn to identify the sound/color/feel/vibe of each scale/mode.
 - Work out the arpeggios that go with each scale/mode also.
 - You **MUST** know the relationship between chords and scales.
 - Dig into jazz tunes and find ways to apply these.
 - Think **NOTES**, not just patterns. **VISUALIZE** where the notes are on the staff.
 - I know it seems like a lot, but once you master these, you'll have an excellent jazz vocabulary!

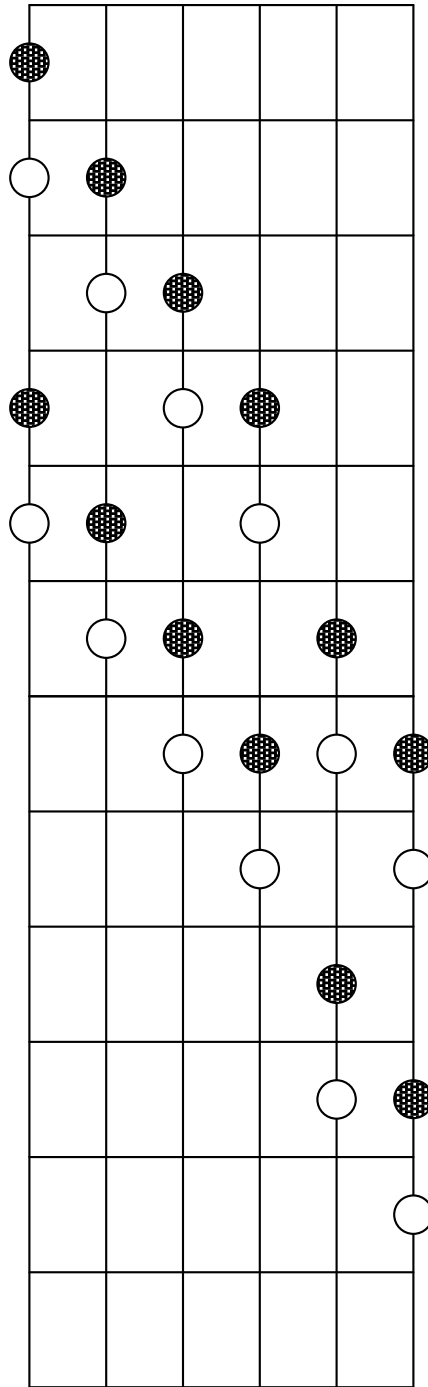
Diminished/Dominant 9-Tone Scale

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In position



Up the neck [LH = 1-1-3-4]



Starting on ○ gives you whole- half steps, for the **diminished** scale.

Use this for dim. 7 chords.

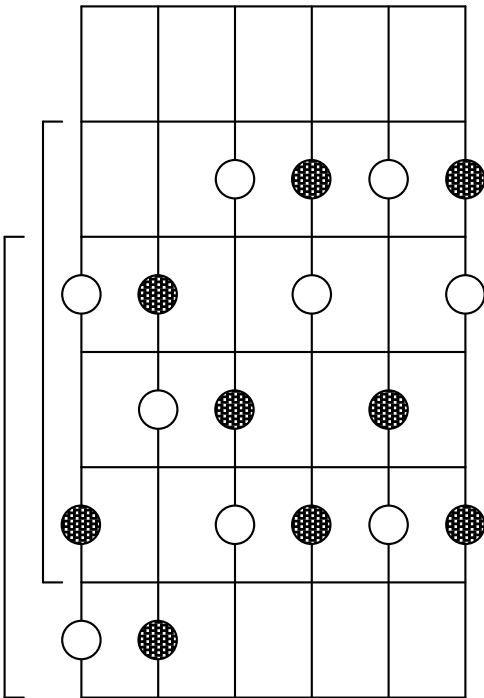
Starting on ● gives you half - whole steps, for the **dominant 9-tone** scale.

Use this for dominant 7 chords that contain **b9, #9, #11, 13**, or any **combination** of these.

ANY ○ can be considered the root of a diminished chord. Likewise, ANY ● can be considered the root of a dominant chord.

This means that, every 3 frets (minor 3rd) the fingering pattern repeats itself. It also means you must memorize which minor 3rds “go together” (see below.)

Some players like this better—only one position shift.



Related minor 3rds

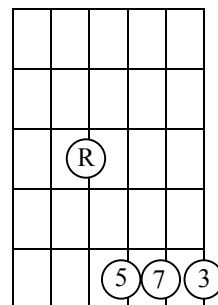
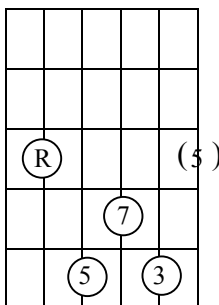
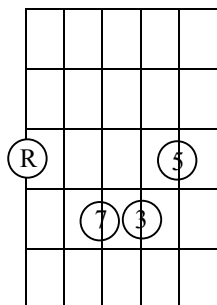
C	E _b	G _b /F _#	A
C _# /D _b	E	G	B _b
D	F	A _b /G _#	B

Essential Jazz Guitar Chords

by Mike Dana, Jazz Studies Director, Fresno City College

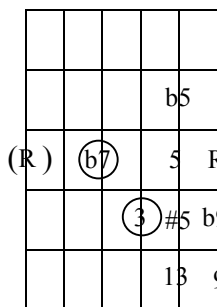
• Basic root position seventh chords

- Major 7 = R 3 5 7
- Major 6 = R 3 5 6 (*whole step lower than 7*)
- Dominant 7 = R 3 5 b7
- Minor 7 = R b3 5 b7
- Minor 6 = R b3 5 6 (*whole step lower than 7*)
- Half-diminished 7 (often written as min 7 b5) = R b3 b5 b7
- Diminished 7 = R b3 b5 bb7 (*same as 6, whole step lower than 7*)
- **PRACTICE:** 3 voicings of each chord type, up & down neck, using circle of 5ths

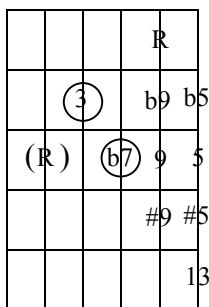


• Dominant 7 chords with extensions and alterations

- MUST have 3 and b7
- Root optional
- Enharmonics (remember the Rule of 7)
 - 2 same as 9, 4 same as 11, 6 same as 13
 - #4 = #11 = b5
 - #5 = b13
 - #9 might seem to be a b3, but it's not
- 3-note voicings are very cool! (*best on 4 – 3 – 2 strings*)
- 4-note “go-togethers”
 - 5 and 9
 - 9 and 13
 - 9 and #11 (b5)
 - #9 and #
- **PRACTICE:** 2-, 3-, and 4-note voicings around circle of 5ths

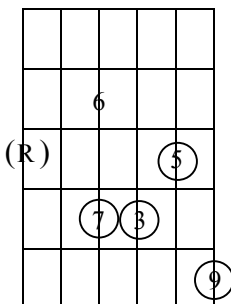
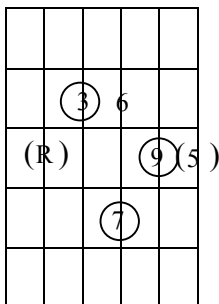


#9



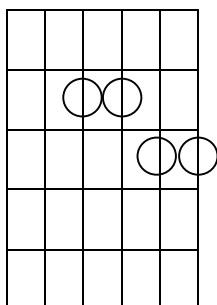
• **Basic 9th chords**

- Major 9 = R 3 5 7 9 (can omit R or 5)
- Major 6/9 = R 3 5 6 9 (6 is whole step lower than 7)
- Dominant 9 = R 3 5 b7 9
- Minor 9 = R b3 5 b7 9
- Minor 6/9 = R b3 5 6 9 (6 is whole step lower than 7)

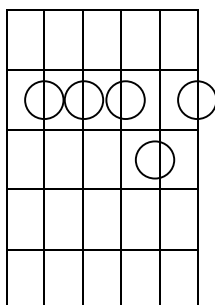


• **Quartal harmony**

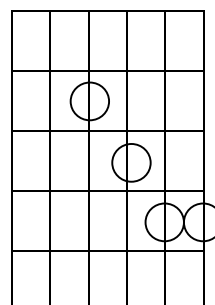
- Chords built mostly from perfect 4ths (sometimes a 3rd or triton added for color)
- Can sound more modern
- “Aliases” (same chord can have different names, different families)
- Barre whenever possible



can be 3 6 9 5
 6 9 5 R
 7 3 6 9
 R 11 b7 b3
 5 R 11 b7



7 3 6 9 #11
 6 9 5 R 3
 5 R 11 b7 9
 3 6 9 5 7
 R 11 b7 b3 5



3 b7 #9 #5
 b3 6 9 5
 R #11 7 3
 b7 3 #5 #9

• **Putting it all together**

- **PRACTICE:** ii – V⁷ – I progressions around the circle of 5ths (Cmi7, F7, Bb etc.)
 - ii can be mi7 or mi9
 - V⁷ should have at least one extension (9 or 13) or alteration (b9, #9, b5, #5)
 - Think about the “go-togethers”
 - I chords can be Ma7, Ma9, 6/9, or one of the quartal chords
 - VOICE LEADING is VERY important, both musically and technically
- **LEARN TUNES.** You’ll have more fun, and you’ll be learning tunes (duh.)
- **LISTEN.** Listen to piano players for comping ideas. And remember that:
 - The top note of your chords will be heard as “the **melody**.”
 - Your chord choices need to **support/enhance** (not dominate) the melody/soloist.
 - Never try to play “too hip for the room.” Tasteful players ALWAYS have gigs!
- **TAKE IT TO THE NEXT LEVEL.** These are only the tip of the chordal iceberg.

GETTING THE MOST OUT OF SEVENTH CHORDS

B^bMA⁷ (4, 3, 2, 1) **B^bMI^(MA7)** (2) **B^bMI⁷** (3) **B^bMI^{7(b5)}** (3) **B^bo^{7(ADD MAJ 7)} *** (4)

GMI⁹
C¹³_{SUS}
E^bMA⁷(#11)

GMI^{9(b5)}
E^b9(#11)
A⁷(^b₂⁹₅)

G^bMA⁹
E^b9_{SUS}

G^b9
C⁷(^b₂⁹₅)

C^{13(b9)}
G^b7(#9)
E^b7(^b₂⁹₁₁)
A^{7(b9)}

FMA⁷ (5, 4, 3, 2) **FMI^(MA7)** (2) **FMI⁷** (3) **FMI^{7(b5)}** (4, 3) **F^o7(ADD MAJ 7) *** (4)

DMI⁹
G¹³_{SUS}
B^bMA⁷(#11)

DMI^{9(b5)}
B^b9(#11)
E⁷(^b₂⁹₅)

D^bMA⁹
B^b9_{SUS}

D^b9
G⁷(^b₂⁹₅)

G^{13(b9)}
D^b7(#9)
B^b7(^b₂⁹₁₁)
E^{7(b9)}

* THESE ARE BASED ON THE DIMINISHED SCALE...THE PATTERNS REPEAT EVERY MINOR 3RD (EVERY 3 FRETS)

HOW CAN YOU APPLY THESE TO THE FIRST 8 BARS OF "STELLA?"

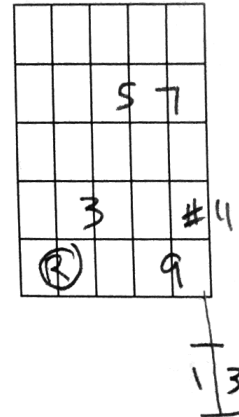
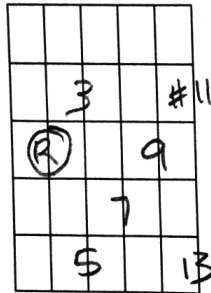
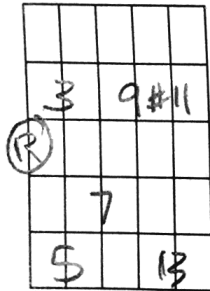
E MI^{7(b5)} A⁷(^b₂⁹₅) C MI⁷ F^{13(b9)} F MA⁷(#5) B^b13 E^bMA⁷ A^b9

OR THE FIRST 8 BARS OF "ALL THE THINGS?"

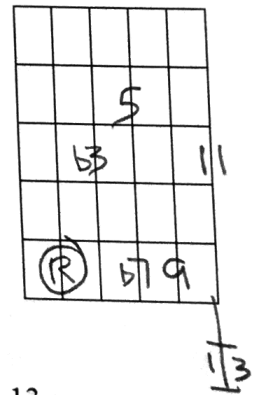
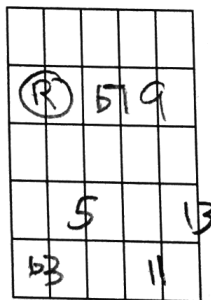
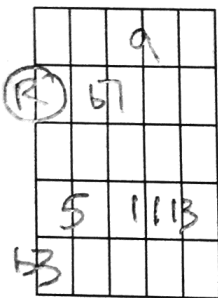
F MI⁷ B^bMI⁷ E^b7 A^bMA⁷ D^bMA⁷ G⁷ C MA⁷

THE "SUPER" ARPEGGIOS
 Thailand Jazz Workshop 2018
 Mike Dana

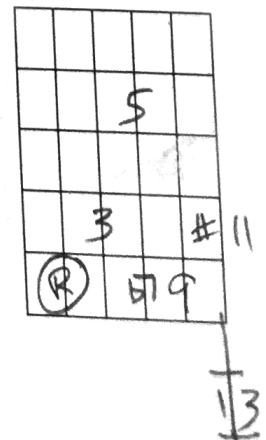
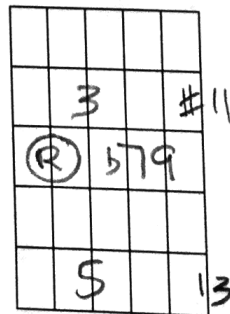
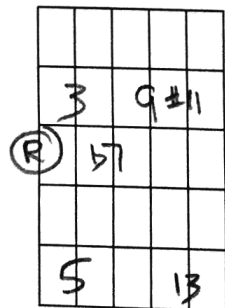
Major (Lydian) 1 3 5 7 9 #11 13



Minor (Dorian) 1 b3 5 b7 9 11 13



Dominant (Lydian dominant) 1 3 5 b7 9 #11 13



A NEW VIEW OF THE MODES

Mike Dana

- A better way to understand modes
 - How most students are taught about modes, and why (*dorian starts on 2...*)
 - A better way: how modes relate to chords (*chord/scale relationships*)
- A new understanding (*essence of major? Minor? Dominant?*)
 - Major modes (Lydian, Ionian: nat 3 & 7)
 - Dominant mode (Mixolydian: b7)
 - Minor modes (Dorian, Aeolian, Phrygian, Locrian: b3 & b7)
- A new way to PRACTICE the modes
 - All 7 modes, from bright to dark, starting on same root
 - Scales
 - Arpeggio (☺ 1 3 5 7 9. ☹ b9)
 - Variations, patterns...mix it up. Find melodies. “Noodle” (*drones are cool!*)
 - Repeat in all 12 keys (*keep a log if you need to. NO Achilles heels!*)
 - How does the Circle of (descending) 5ths relate to all of this?
- In the real world: tunes (*see handout for examples*)
 - Modal tunes
 - Impressions/So What, Milestones, Maiden Voyage*, Cantaloupe Island
 - Modes as “tonal centers”
 - Nardis, Recordame, Beatrice
- “Pro” tricks
 - Dorian is “go-to” minor
 - Aeolian for tonic minor
 - Lydian for non-tonic major
 - ii - V = dorian/mixolydian = “heads/tails”
- THEN what?
 - Look for these progressions in tunes (**analysis**)
 - Recognize them by sound (practice **hearing** them)
 - Write them out, practice in all 12 keys
- How can the Circle of (descending) 5ths assist you in conceptualizing modes?
- What’s next: Practicing modes/arpeggios (*does this look familiar?*)
 - ALWAYS use the circle (for now) and go through all 12 keys
 - Northern vs. southern hemispheres
 - Variations will keep your brain engaged
 - Direction
 - Groupings/patterns
 - Range
 - Starting on note other than root (modes)
 - Rhythmic displacement
- Assignments:
 - Pick 3 modal tunes to learn
 - Pick 3 tunes with modal sections to learn
 - Memorize melody and changes
 - Work out the modal and tonal centers
 - Practice with backup tracks
 - Include these when you practice with your combos, at jam sessions, whenever possible.

Modes as Chord/Scales

1. Every chord has (at least one) scale/mode associated with it...and vice versa
2. Keep focus on the quality of the chord (major, minor, dominant)
 - What are the 3 and 7 doing?
3. What is the function of the chord?
 - Is that Dm7 a vi? Or is it a ii?
 - Is that F Maj7 a I (tonic)? Or is it something else?
4. What are the passing/neighbor/"color" notes doing?
 - Lay off the "hot stove" notes (b2, b6)
5. PRACTICE: in the order below...also arpeggios 1 3 5 7 9 (I don't like the b9 though!)

darker - - - - - brighter	Lydian	Major	#4 (aka #11)	any non-tonic major chord
	Ionian (Major)	Major		Major chords, major tonal center
	Mixolydian	dominant 7	b7	Dominant (sus, "vanilla")
	Dorian	minor	b3 b7	ii chords, any "random" min 7
	Aeolian (nat. minor)	minor	b3 b6 b7	tonic minor, minor tonal center
	Phrygian	minor	b2 b3 b6 b7	
	Locrian	minor*	b2 b3 b5 b6 b7	half dim/mi7 (b5) (<i>my 2nd choice...</i>)

	Mode	ID	Characteristic sound
darker - - - - - brighter	Lydian	#4 (#11, b5)	#4 - 5 or #4 - 6 - 5... the "spacey" major
	Ionian (Major)		the "vanilla" major
	Mixolydian	b7	b7 - 6 - 5 or 4 - 3... the "vanilla" dominant
	Dorian	nat 6	b7 - 6 - 5 or b3 - 2 - 1 the "vanilla" (but go-to!) minor
	Aeolian (nat. minor)	b6 (#5)	b7 - b6 - 5 the darker minor
	Phrygian	b2	b3 - b2 - 1 Middle-Eastern, flamenco-ish
	Locrian	b5	b5 - 4 - b3

MODES AS CHORD/SCALES

The image displays seven modes as chord/scales on a treble clef staff in 4/4 time. Each mode is represented by a scale of notes with fingerings (1, 3, 5, 7) and chord symbols.

- LYDIAN (MAJ)**: Scale: 1, 3, #4 (#11), 5, 7. Chord: #4 (#11).
- IONIAN (MAJ)**: Scale: 1, 3, 5, 7. Chord: none.
- MIXOLYDIAN (DOM)**: Scale: 1, 3, 5, b7. Chord: b7.
- DORIAN (MIN)**: Scale: 1, b3, 5, b7. Chord: b3, b7.
- AEOLIAN (MIN)**: Scale: 1, b3, 5, b7. Chord: MIN (b) 6.
- PHRYGIAN (MIN)**: Scale: 1, b3, 5, b7. Chord: MIN (b) 2/9.
- LOCRIAN (HALF DIM)**: Scale: 1, b3, b5, b7. Chord: none.

MODAL THEORY HANDOUT

MAIDEN VOYAGE

4/4

D⁹SUS F⁹SUS E^{b9}SUS D^bMI⁹ D⁹SUS F⁹SUS

X 4 X 4 X 4 X 4 X 4 X 4

Ami⁷/D Cmi⁷/F B^bmi⁷/E^b Ami⁷/D Cmi⁷/F

CANTALOUPE ISLAND

Fmi⁷ D^{b9} Dmi¹¹ Fmi⁷

X 4 X 4 X 4 X 4

FROM NARDIS

Emi⁷ FMA⁷ Ami⁷ FMA⁷(#11)

RECORDAME

Ami⁷ Cmi⁷ F⁹

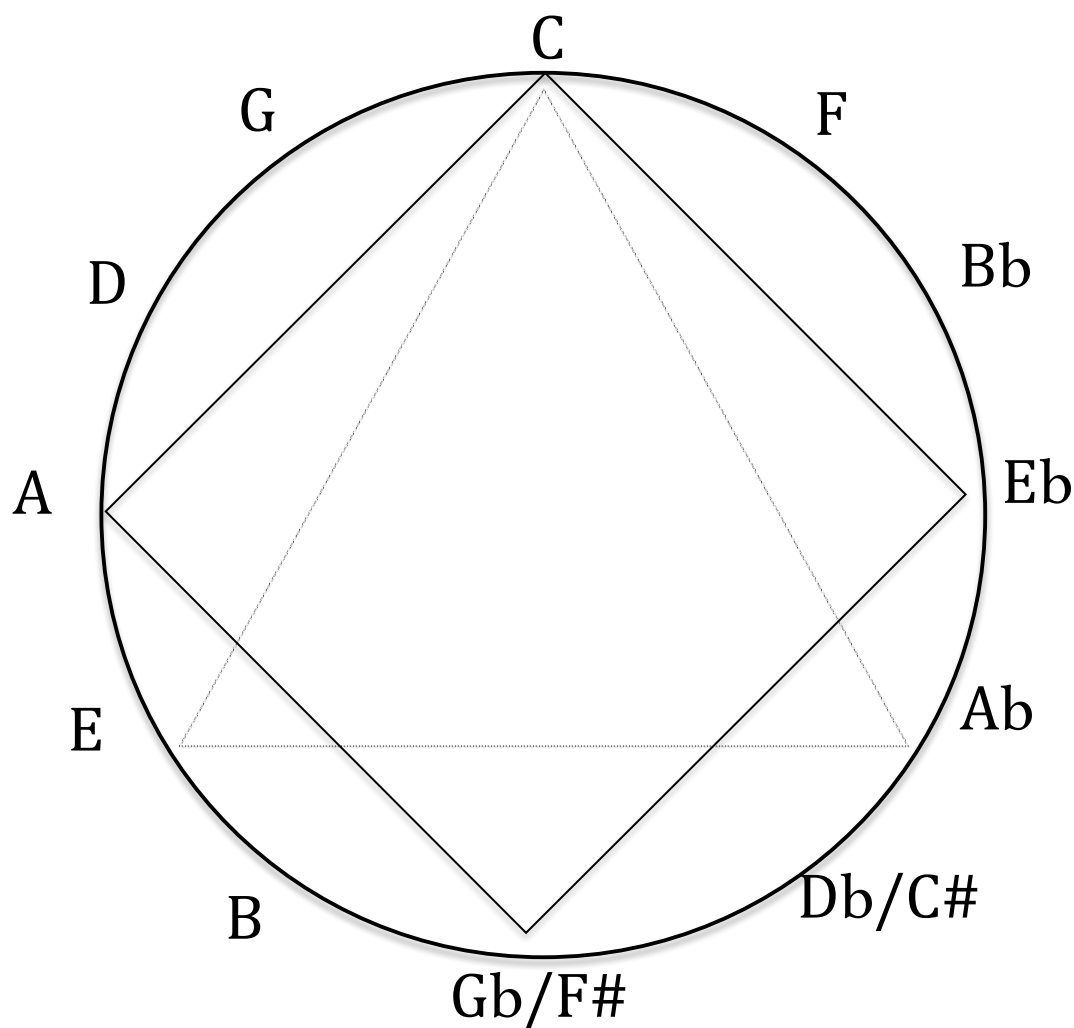
B^bMA⁷ B^bMI⁷E^{b9} A^bMA⁷ A^bMI⁷D^{b9} G^bMA⁷ GMI⁷C⁹ FMA⁷ E⁷(#9)

BEATRICE

FMA⁷ G^bMA⁷(#11) FMA⁷ E^bMA⁷ DMI⁷ E^bMA⁷(#11) DMI⁷ B^bMI⁷

Ami⁷ B^bMA⁷ EMI⁷(b5) A⁷(#5) DMI⁷ GMI⁷ G^bMA⁷(#11) FMI⁷ G^bMA⁷(#11)

The Circle of Descending Fifths*



- *The name issue
 - Series of descending 5ths.
 - C is the dominant (V) of F, F is the V of Bb, etc.
- ii - V⁷ - I progression follow the circle (m7 - dom7 - Maj)
- Time moves forward in a clockwise direction. **So does music.**
 - See “All The Things You Are”, bridge of rhythm changes
- Clockwise to add flats
- Counterclockwise to add sharps
- “Squares” = minor thirds = diminished chords
- “Triangles = major thirds = augmented chords
- “Opposites” = tritones (aug. 4 or dim. 5)
- Transposition: this is a great tool for learning to transpose
- Modes: this will help you keep your modal relationships organized in your head
- I first learned it “the other way” too. People can change. ☺

Diatonic Harmony/Major Tonal Centers

Mike Dana, Fresno City College

	I	ii	iii	IV	V7	vi	viiø7
C	C Ma7	D m7	E m7	F Ma7	G 7	A m7	B ø7
F	F Ma7	G m7	A m7	Bb Ma7	C 7	D m7	Eø7
Bb	Bb Ma7	C m7	D m7	Eb Ma7	F 7	G m7	A ø7
Eb	Eb Ma7	F m7	G m7	Ab Ma7	Bb 7	C m7	D ø7
Ab	Ab Ma7	Bb m7	C m7	Db Ma7	Eb 7	F m7	G ø7
Db	Db Ma7	Eb m7	F m7	Gb Ma7	Ab 7	Bb m7	C ø7
C#	C# Ma7	D# m7	E# m7	F# Ma7	G# 7	A# m7	B# ø7
Gb	Gb Ma7	Ab m7	Bb m7	Cb Ma7	Db 7	Eb m7	F ø7
F#	F# Ma7	G# m7	A# m7	B Ma7	C# 7	D# m7	E# ø7
Cb	Cb Ma7	Db m7	Eb m7	Fb Ma7	Gb 7	Ab m7	Bb ø7
B	B Ma7	C# m7	D# m7	E Ma7	F# 7	G# m7	A# ø7
E	E Ma7	F# m7	G# m7	A Ma7	B 7	C# m7	D# ø7
A	A Ma7	B m7	C# m7	D Ma7	E 7	F# m7	G# ø7
D	D Ma7	E m7	F# m7	G Ma7	A 7	B m7	C# ø7
G	G Ma7	A m7	B m7	C Ma7	D 7	E m7	F# ø7

Using The “Tonal Center” Approach

- **What it means:** when you have several chords from one key (example: ii-V⁷-I, or iii-vi-ii-V⁷) you can use the scale of the “tonal center” (the “I” key) over the entire progression.
 - **Pros:** Easy, less to think about. One size fits all. Solid approach for beginning improvisers.
 - **Cons:** Doesn't always “nail” the individual chord/sound. Can be a little “scale-y” or “floaty.”
- **Use for:** Standards, up-tempo tunes, or tunes with quick chord changes. To create a modal feeling. For smooth jazz (kidding.)
- **Learn these in all keys, and recognize them by ear:**
 - ii-V⁷ (I) maybe the most common jazz progression
 - iii-vi-ii- V⁷ common “turnaround.” Follows circle of 5ths.
 - ii-iii common on modal tunes, vamps, Latin tunes
 - vi-iii also common on modal tunes, vamps, Latin tunes
 - I-vi-ii- (IV) V⁷ lots of standards use this
 - iii-IV for those flamenco-jazz gigs
- **Words of wisdom:** always make sure you know what the “key of the moment” is! (Hint: look for the V⁷.) What is the “current” key signature?
- **More words of wisdom:** Understanding tonal centers is a great start (and it's essential) but it's not the end of the road.

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STELLA BY STARLIGHT

-VICTOR YOUNG

E-7 b5 A7 b9 C-7 F7

F-7 Bb7 Eb maj7 Ab7

Bb maj7 E-7 b5 A7 b9 D-7 Bb-7 Eb7

F maj7 E-7 b5 A7 A-7 b5 D7 b9

G+7 C-7

Ab7 Bb maj7

E-7 b5 A7 b9 D-7 b5 G7 b9

C-7 b5 F7 b9 Bb maj7

MILES DAVIS - "MY FUNNY VALENTINE" "Miles in Concert"

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INVITATION

KAPER/WASHINGTON

Handwritten musical score for "Invitation" by Bill Evans. The score consists of ten staves of music in G major, 4/4 time. Chord changes are indicated above the notes. The key signature has one sharp (F#). The score includes various chord voicings such as C-7, F7, Bb7, Eb-7, Ab7, Db7(b9#11), Bb-7, Gb7, Gb7(alt.), B-7, B-7, E7, E7(alt.), A-7, A-7, D7, D7(alt.), G-7, E-7 b5, Eb7, D7(alt.), G7 alt., B7#11, F7(alt.), Bb7(alt.), and Eb-(maj7).

"THE MASTER - JOHN COLTRANE"

Bill Evans - "Invitation"

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I'LL REMEMBER APRIL

- RAYE-DE AL
JOHNSONE

Handwritten musical score for the song "I'll Remember April" by Raye-de Al Johnson. The score is written on ten staves in G major, 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the top line of each staff, and the chord progression is indicated by chord symbols written below the staff lines. The chords are: Gmaj7, Gb, Gmaj7, Gb, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G, G7b9, C-7, F7, Bbmaj7, G-7, C-7, F7, Bbmaj7, Bb6, A-7, D7, Gmaj7, Gb, F#-7, B7, Emaj7, A-7, D7, Gmaj7, Gb, Gmaj7, Gb, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G.