

DEVELOPING JAZZ LINES FROM ARPEGGIOS

Ted Greene
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iim7b5 - V7alt - i6

or ("Really Learning the Fingerboard via Jazz Lines")

Play these with
jazz feeling

Learn as given, then transpose to the keys of Abm and Cm. Later if you sense the need, transpose to all keys. This goes for everything on this page.

1) **Gm7b5** 2nd position **C7ALT.** 4th position **Fm6** 6th position

Now with some scale tone switching:

1a) **Gm7b5** or Ab **C7ALT.** **Fm6**

alternate fingering: 3 3 1 3 3 3 1 3 3 2 1 4 1 2

Or "Sequence" the "melodic curve" of the V chord here.

1b) Also: **Fm6**

1c)

Or as above [examples #1b & 1c] with fingering adjusted for this new position.

2) **Gm7b5** 6th position **C7ALT.** **Fm6** **Gm7b5** **C7ALT.** **Fm6**

2a) or Ab

3) **Gm7b5** 8th position **C7ALT.** **Fm6**

You add the longer run(s) fingering here

4) **Gm7b5** 10th (9th) position **C7ALT.** **Fm6**

Likewise

"Developing Jazz Lines From Arpeggios" - Ted Greene, 1987 (p.2)

5) **Bm7b5** 3rd position **E7ALT.** **Am6** Preparatory

This is just to get your feet wet again. The nicer sounding stuff starts below. Shoot for a medium jazz groove.

Now with some scale tone stitchings:

5a) **Bm7b5** 3rd position still **E7ALT.** **Am6**

5b) **Am6** Also try: And: 5c) **Am6** or E

Practice each run around the cycle of 4ths (keys of Am, Dm, Gm, etc.) or if time is short, at least in Am, C#m, and Fm.

6) **Bm7b5** 4th position **E7ALT.** 5th position **Am6**

Also try the above [as in examples 5b and 5c] (with the new 5th position fingering of course).

For quicker "changes":

6a) **Bm7b5** **E7ALT.** **Am6** 7) **Bm7b5** 7th position **E7ALT.** **Am6** or F#

7a) **Bm7b5** **E7ALT.** **Am6**

8) **Bm7b5** 8th position **E7ALT.** 9th position **Am6** 8a) **Bm7b5** **E7ALT.** **Am6**

Optional:

9) **Bm7b5** 9th position **E7ALT.** **Am6**

You write this run here if you're going to mess with this optional position.

The truth: There's a lot of work on this page (as there was on the prior one), so take it slowly and memorize as you go -- don't just keep reading off the page. Get the sounds into your fingers and eyes and ears. Ask for help if you need it... Please.

DEVELOPING JAZZ LINES from ARPEGGIOS : II ♯7 I7 ALT. 16 OR ("REALLY LEARNING THE FINGERBOARD VIA JAZZ LINES")

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Jed Johnson

PLAY THESE
w/ JAZZ
FEELING

Learn as given, then transpose to the keys of A♭m + Cm.
Later if you sense the need transpose to all keys.
This goes for everything on this page

NOW WITH
SOME
SCALE/TONE
SWITCHING

②

or "sequence" the "melodic curve" of the I chord here.
or as above with the fingering adjusted for this new position

③

YOU
ADD
THE
LONGER
RUN(S)
FINGERING
HERE

④

← LINE-WISE

P.2 begin w/ Am7b5 E7 Am 8VA Bassa next available pos (2 MIDDLE STR.'s actually)

A series of ten blank musical staves, each consisting of five lines, provided for the student to practice the techniques described in the previous sections.

DEVELOPING JAZZ LINES from ARPEGGIOS : II ♭7 V7 ALT. 16

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Jazz Education

⑤ 2nd position PREPARATORY Bm7b5 E7ALT. Amb

← This is just to get your feet wet again. The nicer sounding stuff starts below. Shoot for a medium-jazzy groove.

Now we'll have some real tone sticking.

⑥ 3rd pos. 5th pos. Bm7b5 E7ALT. Amb ALSO Amb AND Amb

FOR QUICKER CHANGES: 7♭7 E7ALT. Amb

PRACTICE EACH RUN AROUND THE CYCLE of 4ths (keys of Am, Dm, Gm, etc) or if time is short, at least in Am, C#m and Fm.

ALSO TRY THE ABOVE (WITH THE NEW 5th POS. FINGERINGS OF COURSE)

⑦ 4th pos. B♭7 E7ALT. 8th pos. 4th pos. B♭7 E7ALT. oct. 3rd pos. Amb

⑧ 8th pos. B♭7 E7ALT. 9th pos. Amb 10th pos. B♭7 E7ALT. Amb

OPTIONAL ⑨ 9th pos. 10th pos. YOU WRITE THIS RUN HERE IF YOU'RE GOING TO MESS WITH THIS OPTIONAL POSITION

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