

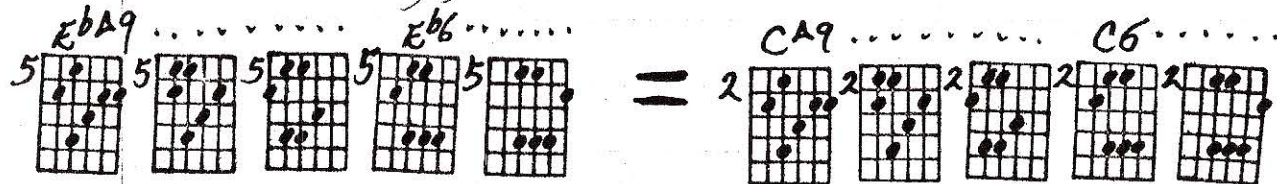
SUGGESTED PRACTICE :

5-27-78

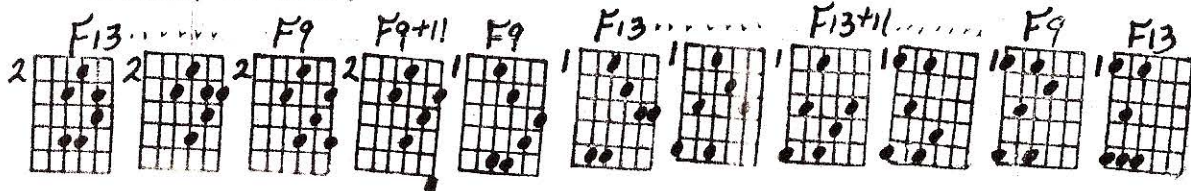
Following soon is a list of progressions which are given for you to practice soloing over, using condensed arpeggios as a visual and musical framework, and staying in one general position at a time ^{as demonstrated} in this chapter. A suggested approach to these progressions might go something like this:

① Take the first progression (C A9 F13) and choose a position you want to start playing the C sounds in..... for now let's say the 2nd position (where you know C Major sounds finger very comfortably).

② Locate the appropriate arpeggio diagrams that would put you in the 2nd position in C. In this case, using the previous reference pages as a guide, the following diagrams which are given in Eb would be the ones which would be in the key of C in the 2nd position (in order to know this you have to familiarize yourself (at least a little) with all the arpeggio diagrams on the previous pages - but, in case you're wondering, you won't be sorry you did);



③ Then locate the F Dom.7 type arpeggios that work over F13, and end up being pretty much in the 1st, 2nd or 3rd positions - in other words, find the F13 sounds in a fingering that puts you close to the fingering of the C Major sounds you are going to use, in this case, 1st of all, the 13, 9, 9+11 and 13+11 arpeggios all work over F13 so now we've narrowed down the field a little as to what specific types of arpeggios you are going to work with. Next, since all the Dom.7 type arpeggios are listed as B7's, not F7's, you, once again, have to figure out which diagrams ^{when played as "F's" (not "B's")} will put you around the 1st few frets where you are going to play the C sounds. In this case, these are some of the possible diagrams that would work:



Of course, you don't have to know or use all of these but you can still learn and use at least a few — that's all that's needed anyway, since the purpose of arpeggios is largely to outline where you are going to play, and a few in one position will do this job as well as a hundred.

- ④ This is what it's all about, what all this material is really for: Make up musical lines that work over the C 4 9 F 13 progression. The arpeggio tones will help give you some idea of the main tones in the general position you are playing in, and you will almost certainly find yourself weaving in other scale tones too, as illustrated in the earlier musical examples throughout this chapter. Experimentation and patience are essential here.
- ⑤ Repeat the same procedure for the same progression in other positions.
- ⑥ Do the same procedure on the other given progressions, in lots of positions.
- ⑦ All ^{the} progressions are listed here in the key of C, but the sound of one key will get boring after a while so transposing them to other keys will help — also you would have to do some of this anyway if you plan to be a musician.
- ⑧ ~~Remember~~ All the chords normally are meant to get 4 beats (1 measure) apiece, but two other things you might try are: a) give each chord 8 beats instead of 4. This really gives you time to stretch out and explore the position you are playing in; b) give each chord 3 or 6 beats apiece, thereby creating the jazzy waltzy feel briefly discussed in Volume 1.
- ⑨ One last thing: put the chords on tape and practice making up your lines, while the chords are going on, because everything you do "right" will sound better, and vice-versa. Also, it will help train you to be able to create in an actual musical situation ~~which is what it's all about~~.

“Suggested Practice”
and
“Progressions for Soloing Over”

Ted Greene
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These pages are the original lesson sheets that Ted used in his book, *Jazz Guitar Single-Note Soloing Vol. II*. It's listed under the topic “Suggested Practice” (page 18) and “Progressions for Soloing Over” (page 19).

We did not provide new notation and redrawn grids for these pages since you can find them in the book. We are posting these simply so you can have a view of their origins.