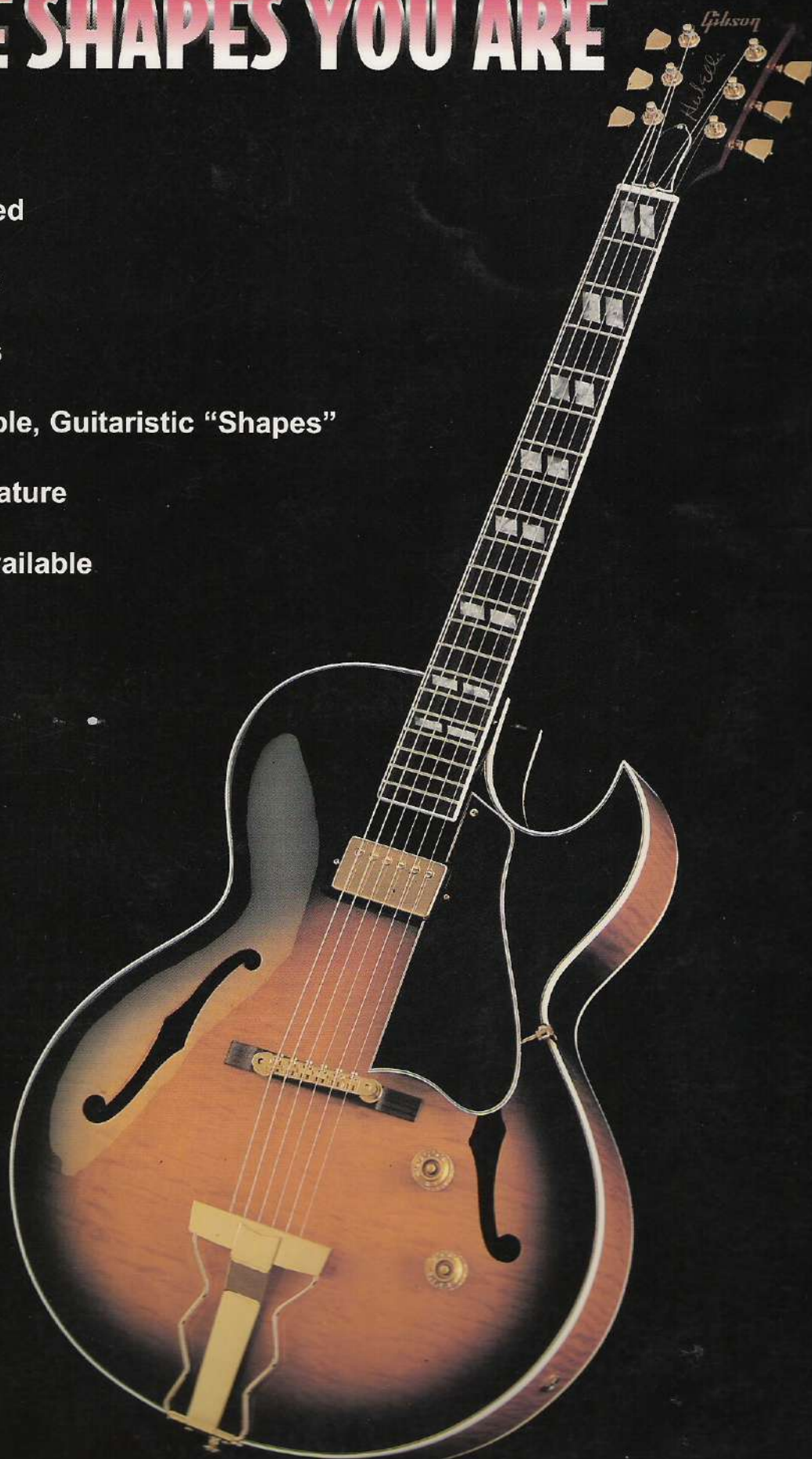


The
Herb Ellis **JAZZ**
Guitar Method
ALL THE SHAPES YOU ARE



- 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

CONTENTS	Page #	CD Track
Introduction	2	1
Foreword	3	
Tuning Notes		2
Unit One: Analysis Of The Chord Progression	4	
Theory at a Glance	4	
Example 1	4	
Example 2	4	
Example 3	5	
Example 4	5	
The II V I Progression	5	
Soloing Over a II V I Sequence	6	
Example 5	6	3
Example 6	6	4
Example 7	6	5
Unit Two: All The Shapes You Are	7	6
Unit Three: How to Play the Back Up	8	
Example 8	8	7
Example 9	10	8
Unit Four: All The Shapes Herb Used	11	
Unit Five: Vamps	12	
Example 10	12	9
Example 11	13	10
Example 12	13	11
Example 13	14	12
Example 14	15	13
Example 15	16	14
Example 16	17	15
Example 17	18	16
Example 18	19	17
Example 19	20	18
Example 20	21	19
Example 21	22	20
Example 22	23	21
Example 23	24	22
Example 24	25	23
Example 25	26	24
Example 26	27	25
Example 27	28	26
Example 28	28	27
Example 29	28	28
Example 30	29	29
Example 31	30	30
Example 32	30	31
Example 33	31	32
Example 34	32	33
Example 35	32	34
Example 36	33	35
Example 37	33	36
Example 38	34	37
Example 39	34	38
Unit Six: Herb's Solo	35	39

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.

Example 4:



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 E $\flat$, you will have a Cm (minor) chord.

Example 1:

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

C major scale C major triad

C(major) with a $\flat$ 3rd = Cm (C E $\flat$ G)

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:

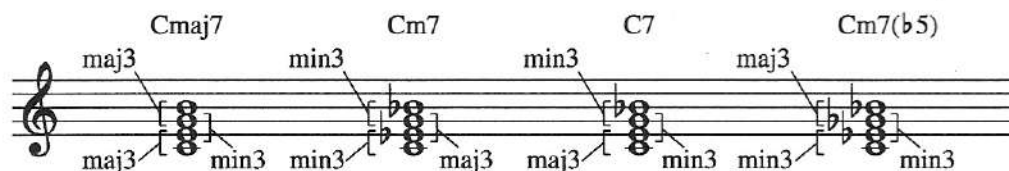
C D E F G A B C = C E G B = Cmaj7
D E F G A B C D = D F A C = Dm7
E F G A B C D E = E G B D = Em7
F G A B C D E F = F A C E = Fmaj7
G A B C D E F G = G B D F = G7
A B C D E F G A = A C E G = Am7
B C D E F G A B = B D F A = Bm7($\flat$ 5)*

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7($\flat$ 5)* Cmaj7

*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 VIIm7 VIIIm7(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	VIIm7	VIIIm7(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)
Gbmaj7	Abm7	Bbm7	Cbmaj7	Db7	Ebm7	Fm7(b5)
Dbmaj7	Ebm7	Fm7	Gbmaj7	Ab7	Bbm7	Cm7(b5)
Abmaj7	Bbm7	Cm7	Dbmaj7	Eb7	Fm7	Gm7(b5)
Ebmaj7	Fm7	Gm7	Abmaj7	Bb7	Cm7	Dm7(b5)
Bbmaj7	Cm7	Dm7	Ebmaj7	F7	Gm7	Am7(b5)
Fmaj7	Gm7	Am7	Bbmaj7	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 IIm7 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:

Example 5 shows a solo line over a II-V-I sequence (Dm7, G7, Cmaj7) using only chord tones. The solo line is written in 4/4 time, and the fretboard diagram below shows the fingerings for each measure.

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:

Example 6 shows a solo line over a II-V-I sequence (Dm7, G7, Cmaj7) using chord tones embellished with additional scale tones and chromatic neighbor tones. The solo line is written in 4/4 time, and the fretboard diagram below shows the fingerings for each measure.

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 $\flat 9$ and $\sharp 9$ for dissonance which effectively lead to the 3rd of the Cmaj7 chord.

Example 7:

Example 7 shows a solo line over a II-V-I sequence (Dm7, G7, Cmaj7) using chromatic neighbor tones and altered scales. The solo line is written in 4/4 time, and the fretboard diagram below shows the fingerings for each measure.

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 $\flat$. 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

The musical score for "All The Shapes You Are" is presented in six systems, each containing six measures. The key signature is A $\flat$ (three flats). The chords and progressions are as follows:

- System 1:**
 - Measure 1: Fm7
 - Measure 2: B $\flat$ m7
 - Measure 3: E $\flat$ 9
 - Measure 4: A $\flat$ maj7
 - Measure 5: D $\flat$ maj7
 - Measure 6: Dm G13
- System 2:**
 - Measure 1: Cmaj9
 - Measure 2: Cm7
 - Measure 3: Fm7
 - Measure 4: B $\flat$ 7
 - Measure 5: E $\flat$ maj9
 - Measure 6: (Empty)
- System 3:**
 - Measure 1: A $\flat$ maj7
 - Measure 2: Am7
 - Measure 3: D7 $\flat$ 9
 - Measure 4: Gmaj7
 - Measure 5: Am7
 - Measure 6: D7 $\flat$ 9
- System 4:**
 - Measure 1: Gmaj7
 - Measure 2: G6
 - Measure 3: F $\sharp$ m7
 - Measure 4: B7
 - Measure 5: Emaj9
 - Measure 6: Caug7
- System 5:**
 - Measure 1: Fm7
 - Measure 2: B $\flat$ m7
 - Measure 3: E $\flat$ 9
 - Measure 4: A $\flat$ maj7
 - Measure 5: D $\flat$ maj7
 - Measure 6: D $\flat$ m7 G $\flat$ 9
- System 6:**
 - Measure 1: Cm7
 - Measure 2: B $\flat$ 13
 - Measure 3: B $\flat$ m7
 - Measure 4: E $\flat$ 7 $\flat$ 9
 - Measure 5: A $\flat$ maj7
 - Measure 6: Gm7 $\flat$ 5 C7 $\flat$ 9

II - V - I progressions are indicated below the measures:

- System 1: ii (Fm7) - V (B $\flat$ 7) - I (E $\flat$ 9) in measures 1-3; ii (D $\flat$ m7) - V (A $\flat$ 7) - I (G13) in measures 5-6.
- System 2: I (C) in measure 1; ii (Fm7) - V (B $\flat$ 7) - I (E $\flat$) in measures 3-5.
- System 3: ii (Am7) - V (D7 $\flat$ 9) - I (Gmaj7) in measures 1-3; ii (Am7) - V (D7 $\flat$ 9) in measures 5-6.
- System 4: I (G) in measure 1; ii (F $\sharp$ m7) - V (B7) - I (Emaj9) in measures 3-5.
- System 5: ii (Fm7) - V (B $\flat$ 7) - I (E $\flat$) in measures 1-3; ii (D $\flat$ m7) - V (A $\flat$ 7) - I (G $\flat$ 9) in measures 5-6.
- System 6: ii (Cm7) - V (B $\flat$ 7) - I (E $\flat$) in measures 1-3; ii (Gm7 $\flat$ 5) - V (C7 $\flat$ 9) in measures 5-6.

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 for "ALL THE SHAPES YOU ARE" is presented in a single system with five staves. Each staff contains a sequence of chords with corresponding guitar diagrams and suggested fingerings. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4.

Staff 1:

- Fm7 (Fingerings: 1 3 1 2, 8fr)
- Bbm7 (Fingerings: 2 3 3 3, 6fr)
- Eb9 (Fingerings: 2 1 3 4, 6fr)
- Amaj7 (Fingerings: 1 3 4 2, 5fr)
- Abmaj7 (Fingerings: 1 3 4 2, 4fr)

Staff 2:

- Dbmaj7 (Fingerings: 1 3 2 4, 4fr)
- Dm (Fingerings: 2 1 3 4, 3fr)
- G13 (Fingerings: 1 2 3 4, 3fr)
- C#maj9 (Fingerings: 2 1 4 3, 4fr)
- Cmaj9 (Fingerings: 2 1 4 3, 4fr)
- Dm (Fingerings: 2 1 3 4, 3fr)
- Ebm (Fingerings: 2 1 3 4, 4fr)
- Em (Fingerings: 2 1 3 4, 5fr)
- Dm (Fingerings: 2 1 3 4, 3fr)

Staff 3:

- Cm7 (Fingerings: 1 4 1 2 1, 3fr)
- Fm7 (Fingerings: 1 3 1 2 1, 8fr)
- B7 (Fingerings: 1 2 4 3, 7fr)
- Bb7 (Fingerings: 1 2 4 3, 6fr)
- Emaj9 (Fingerings: 2 1 4 3, 6fr)
- Ebmaj9 (Fingerings: 2 1 4 3, 5fr)
- Amaj7 (Fingerings: 1 3 4 2, 5fr)

Staff 4:

- Abmaj7 (Fingerings: 1 3 4 2, 4fr)
- Am7 (Fingerings: 2 3 3 3, 5fr)
- Db7b9 (Fingerings: 2 1 3 1, 3fr)
- D7b9 (Fingerings: 2 1 3 1, 4fr)
- G#maj7 (Fingerings: 1 3 4 2, 4fr)
- Gmaj7 (Fingerings: 1 3 4 2, 3fr)
- Am7 (Fingerings: 2 3 3 3, 5fr)
- Bm7 (Fingerings: 2 3 3 3, 7fr)

Staff 5:

- E7#9 (Fingerings: 2 1 3 4, 6fr)
- Bbm7 (Fingerings: 2 3 3 3, 6fr)
- Am7 (Fingerings: 2 3 3 3, 5fr)
- Db7b9 (Fingerings: 2 1 3 1, 3fr)
- D7b9 (Fingerings: 2 1 3 1, 4fr)
- Gmaj7 (Fingerings: 1 3 4 2, 3fr)

G6 F#m7 C7 B7 Fmaj9 Emaj9
 Caug Fm7 Bbm7 E9 Eb9 Amaj7
 Abmaj7 Cmaj7 Dbmaj7 Dbm7 Gb9 Dbm7 Cm7
 Bb13 Bm7 Bbm7 D7b9 Eb7b9 Amaj7 Abmaj7 Gm7b5 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:

Example 9 shows a 12-bar blues progression in 4/4 time. The notation is spread across three staves. Each staff contains four measures. The rhythm is consistent across all measures: a quarter rest, followed by a quarter note, an eighth note, and a dotted quarter note. The chords for each measure are: Staff 1: C9, C#9, C9, F#9; Staff 2: F9, C#9, C9, G#9; Staff 3: G9, F9, C#9, C9, G9.

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 IIIm7, 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 IIIm7 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.

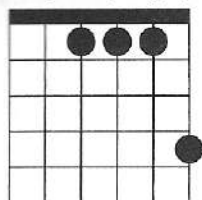
UNIT FOUR: ALL THE SHAPES HERB USED

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.

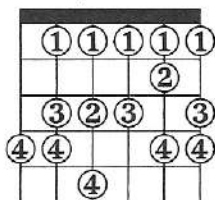
All the shapes are "movable" which means that they can be played in any key by changing their position on the fret board. The keys and positions that were used in the following diagrams were chosen to relate to some of the musical examples in the book.

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.

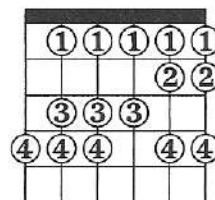
Shape 1 (Major)



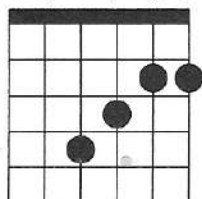
Major scale



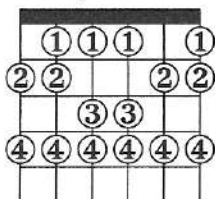
Dominant scale



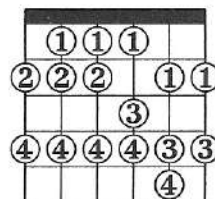
Shape 2 (Major)



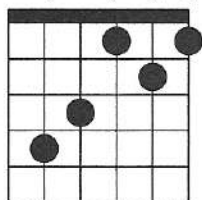
Major scale



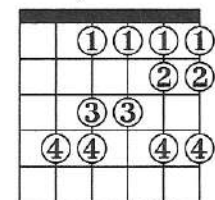
Dominant scale



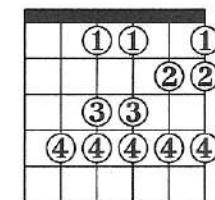
Shape 3 (Major)



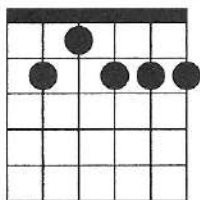
Major scale



Dominant scale



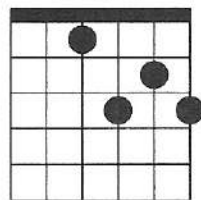
Shape 4 (Dominant)



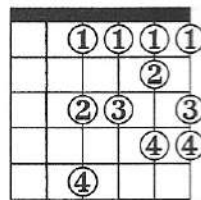
Dominant Scale



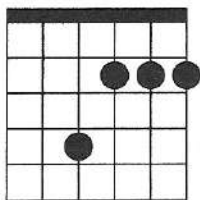
Shape 5



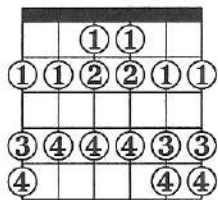
Dominant scale



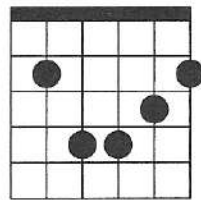
Shape 6 (Minor)



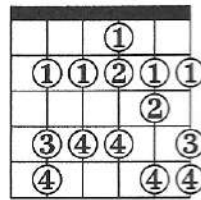
Minor Scale



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

Example 10: Fm7 — position VIII

Example 10: Fm7 — position VIII

Example 10: Fm7 — position VIII

Example 11: B $\flat$ m7 — position VI

Example 12: E $\flat$ 9 — position V

The image displays three systems of guitar tablature for the song "I Wanna Dance with Somebody" by Whitney Houston. Each system consists of a musical staff and a corresponding guitar tab.

System 1: The musical staff is in 4/4 time with a key signature of three flats. The guitar tab includes fret numbers (5, 6, 8, 9) and a sequence of picking patterns: 1 2 4 1 1 3, 1 3 1 4 3 4 3 1 4 1, and 3 1 3 2 1 1 3 1.

System 2: The musical staff continues the melody. The guitar tab includes fret numbers (5, 6, 8, 9) and a sequence of picking patterns: 1 3 1 3 1 1 3, 1 3 1 1 1 3, 4 3 4 3 1 3 1, and 3 2 1 3 2 1 3.

System 3: The musical staff continues the melody. The guitar tab includes fret numbers (7, 6, 8) and a sequence of picking patterns: 2 1 3 2 1 3 2 1, 3 3 1 1 3 3 1, 1 1 3 1 1 1, and 3 1 1 1.

Example 13: A $\flat$ — position IV

First system of musical notation for Example 13, A $\flat$ — position IV. The system includes a treble clef staff with a key signature of three flats and a 4/4 time signature. The melody features eighth and sixteenth notes, with some triplets. Below the staff is a guitar tablature with six lines, labeled T, A, and B. The tablature contains numbers 1-6 representing frets. Fingerings are indicated by numbers 1-4 below the notes.

Second system of musical notation for Example 13, A $\flat$ — position IV. The system continues the melody from the first system. The guitar tablature continues with fret numbers and fingerings.

Third system of musical notation for Example 13, A $\flat$ — position IV. The system continues the melody. The guitar tablature includes a measure with a circled 4, indicating a specific fretting technique.

Fourth system of musical notation for Example 13, A $\flat$ — position IV. The system concludes the piece. The guitar tablature ends with a final measure.

Example 14: D $\flat$ — position VI

First system of musical notation for Example 14, D $\flat$ — position VI. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar tablature (TAB) with fret numbers 9, 6, 8, 6, 9, 6, 8, 6, 5, 6, 6, 9, 8, 6, 9, 6, 8, 6, 8, 8. Fingering numbers 4, 1, 3, 1, 4, 1, 3, 1, 1, 1, 1, 4, 3, 1, 4, 1, 3, 1, 3, 3 are written below the fret numbers. A slur is placed over the 5th fret in the TAB.

Second system of musical notation for Example 14, D $\flat$ — position VI. The system continues the melody from the first system. The TAB includes fret numbers 6, 8, 9, 8, 6, 8, 6, 8, 6, 9, 8, 9, 8, 7, 8, 6, 5, 6, 6, 5, 6, 6, 5, 6. Fingering numbers 1, 3, 4, 3, 1, 3, 1, 3, 1, 4, 3, 4, 3, 2, 3, 1, 1, 1, 1, 1, 1, 1, 1, 1 are written below. A slur is placed over the 5th fret in the TAB.

Third system of musical notation for Example 14, D $\flat$ — position VI. The system continues the melody. The TAB includes fret numbers 9, 8, 9, 9, 8, 9, 8, 6, 9, 7, 6, 7, 6, 8, 6, 9, 6, 7, 8, 8, 5, 6, 6, 8, 6. Fingering numbers 4, 3, 4, 4, 3, 4, 3, 1, 4, 2, 1, 2, 1, 3, 1, 4, 1, 2, 3, 2, 3, 1, 1, 1, 3, 1 are written below. A slur is placed over the 5th fret in the TAB.

Fourth system of musical notation for Example 14, D $\flat$ — position VI. The system continues the melody. The TAB includes fret numbers 8, 6, 5, 6, 6, 6, 7, 8, 9, 9, 9, 6, 7, 6, 8, 6, 6. Fingering numbers 3, 1, 1, 1, 1, 1, 2, 3, 4, 4, 4, 1, 2, 1, 3, 1, 1 are written below. A slur is placed over the 5th fret in the TAB.

Example 15: G7 — position V

First system of musical notation for Example 15: G7 — position V. The staff shows a melody in 4/4 time, key of G major (one sharp). The guitar tablature below shows fret numbers for the strings. Handwritten annotations include a circled '5' and a circled '6' in the third measure of the bass staff.

Second system of musical notation for Example 15: G7 — position V. The staff shows a melody in 4/4 time, key of G major (one sharp). The guitar tablature below shows fret numbers for the strings. Handwritten annotations include a circled '1' and a circled '1' in the second measure of the bass staff, and a circled '1' and a circled '1' in the third measure of the bass staff.

Third system of musical notation for Example 15: G7 — position V. The staff shows a melody in 4/4 time, key of G major (one sharp). The guitar tablature below shows fret numbers for the strings. Handwritten annotations include a circled '1' and a circled '1' in the second measure of the bass staff, and a circled '1' and a circled '1' in the third measure of the bass staff.

Fourth system of musical notation for Example 15: G7 — position V. The staff shows a melody in 4/4 time, key of G major (one sharp). The guitar tablature below shows fret numbers for the strings. Handwritten annotations include a circled '1' and a circled '1' in the second measure of the bass staff, and a circled '1' and a circled '1' in the third measure of the bass staff.

Example 15: Cmaj7 — position VII

Tablature (T/B):

8 7 6 5 7 5 6 | 8 5 6 5 7 5 7 5 | 4 (0) 7 5

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

Example 16: Cmaj7 — position V

Tablature (T/B):

8 | 7 8 8 5 4 5 | 6 7 5 8 6 5 7 | 5 7 5

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

Tablature (T/B):

8 5 7 5 8 7 | 8 8 7 8 5 4 | 5 5 4 5 7 5 6 8 | 5 8 6 5 7 5 4 7

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

Tablature (T/B):

5 6 7 4 5 7 4 | 5 5 6 7 8 5 6 8 6 | 5 5 7 5 7 5 4 5 | 5 5

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

Example 17: Cm7 — position VIII

First system of musical notation for Example 17, Cm7 position VIII. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and sixteenth notes, some beamed together, and rests. Below the staff is a guitar tablature with two lines. The first line contains fret numbers: 10, 8, 8, 11, 10, 8, 8, 11, 10, 10, 11, 10, 8, 11, 8, 10, 8, 11, 8, 8. The second line contains fret numbers: 3, 1, 1, 4, 3, 1, 1, 4, 3, 3, 4, 3, 1, 4, 1, 3, 1, 4, 1, 1, 1.

Second system of musical notation for Example 17, Cm7 position VIII. The system continues the melody. The tablature for the first line contains fret numbers: 8, 7, 8, 10, 9, 10, 8, 7, 8, 10, 9, 10, 9, 7, 8, 10, 8, 8, 10, 8, 9, 10, 8, 10, 11, 8. The second line contains fret numbers: 3, 1, 1, 1, 3, 2, 3, 1, 1, 1, 3, 2, 3, 3, 2, 3, 1, 1, 3, 1, 2, 3, 1, 3, 4, 1. There are circles around the first three '1's in the second line of the first measure and the first '1' in the second measure of the second measure.

Third system of musical notation for Example 17, Cm7 position VIII. The system continues the melody. The tablature for the first line contains fret numbers: (8), 10, 8, 11, 10, 11, 8, 11, 8, 8, 10, 8, 8, 10, 8, 7, 8, 10, 8, 8. The second line contains fret numbers: 3, 1, 4, 3, 4, 1, 4, 1, 1, 3, 1, 1, 3, 1, 1, 1, 1. There is a circle around the first three '1's in the second line of the third measure.

Fourth system of musical notation for Example 17, Cm7 position VIII. The system continues the melody. The tablature for the first line contains fret numbers: 9, 10, 8, 10, 11, 11, 7, 8, 7, 8, 8, 10, 8, 10, 12, 10, 8, 10, 8. The second line contains fret numbers: 2, 3, 1, 3, 4, 4, 1, 1, 1, 1, 1, 3, 1, 3, 3, 3, 1, 3, 1. There is a circle around the first three '3's in the second line of the fourth measure.

Example 18: Fm7 — position VIII

First system of musical notation for Example 18, showing a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and quarter notes with various ties and slurs. Below the staff is a guitar tablature with fret numbers and fingerings.

Tablature: 10 10 9 8 9 12 9 13 11 10 11 10 8 11 9 8 9 8 10 8 10 8

Fingerings: 3 3 2 1 2 4 2 4 4 3 4 3 1 4 2 1 2 1 3 1 3 3 1

Second system of musical notation for Example 18, continuing the melody from the first system. The tablature continues with fret numbers and fingerings.

Tablature: 9 10 8 10 7 8 10 8 9 8 10 9 8 9 8 9 8 10 8 9 10 11 8 9 10 10

Fingerings: 2 3 1 3 1 1 3 1 2 1 3 2 3 2 1 2 1 2 1 2 3 1 2 3 4 1 2 3 3

Third system of musical notation for Example 18, continuing the melody. The tablature includes a circled section with the numbers 1 1 1.

Tablature: 10 11 8 9 10 8 10 8 9 10 8 7 8 10 8 9 10 8 10 9 8 11

Fingerings: 3 4 1 2 3 3 1 3 1 2 3 1 1 1 3 1 2 3 1 3 3 2 1 4

Fourth system of musical notation for Example 18, concluding the piece. The tablature includes fret numbers and fingerings.

Tablature: (11) 8 9 8 9 8 9 10 9 10 10 9 10 10 9 10 9 8 8 (8) 11 9 8 10

Fingerings: 1 2 1 2 1 2 3 2 3 3 2 3 3 2 3 3 2 1 1 4 2 1 3

Example 19: B $\flat$ 7 — position VI

First system of musical notation for Example 19, B $\flat$ 7 position VI. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with two triplet markings (3) over the 10th and 12th measures. Below the staff is a six-string guitar TAB with fret numbers and picking directions (1-3-4-3, 1-3-1-3, 1-2-3-1-3, 1-2-1-3, 1-3-3-2-3-1-1-2).

Second system of musical notation for Example 19, B $\flat$ 7 position VI. The system continues the melody from the first system, featuring eighth and sixteenth notes and rests. The guitar TAB below shows fret numbers and picking directions (3-3, 1-3-1, 1-3-2-1-1-3, 3-1-3-1-2-3-1-3).

Third system of musical notation for Example 19, B $\flat$ 7 position VI. The melody includes eighth and sixteenth notes, with a triplet marking (3) over the 15th measure. The guitar TAB below shows fret numbers and picking directions, with some circled sequences: (9) 8 9 8 6 5 6 and 1 1 3 1 1 1.

Fourth system of musical notation for Example 19, B $\flat$ 7 position VI. The melody concludes with eighth and sixteenth notes, including a triplet marking (3) over the 18th measure. The guitar TAB below shows fret numbers and picking directions, with a circled sequence: 3 3 3 3.

Example 21: A $\flat$ — position VIII

First system of musical notation for Example 21, A $\flat$, position VIII. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar tablature with two lines, T (treble) and B (bass). The tablature includes fret numbers 8, 9, 10, 11 and fingering numbers 1 through 4.

Second system of musical notation for Example 21, A $\flat$, position VIII. The system continues the melody from the first system. The tablature includes fret numbers 8, 9, 10, 11, 12, 13 and fingering numbers 1 through 4, with a 2/3 fingering at the end.

Third system of musical notation for Example 21, A $\flat$, position VIII. The system continues the melody with some slurs. The tablature includes fret numbers 7, 8, 9, 10, 11 and fingering numbers 1 through 4.

Fourth system of musical notation for Example 21, A $\flat$, position VIII. The system continues the melody. The tablature includes fret numbers 8, 9, 10, 11 and fingering numbers 1 through 4. There are some circled annotations in the original image.

Fifth system of musical notation for Example 21, A $\flat$, position VIII. The system continues the melody. The tablature includes fret numbers 8, 9, 10, 11 and fingering numbers 1 through 4.

Example 21: G — position VII

Example 22: G — position VII

Example 22: G — position VII (first system)

Example 22: G — position VII (second system)

Example 22: G — position VII (third system)

Example 22: G — position VII (fourth system)

Example 23: Am7 and D7 — position VII

First system of musical notation for Example 23, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. Below the staff is a guitar tablature (TAB) with two staves. The top TAB staff shows fret numbers: 7, 8, 10, 8, 7, 10, (10), 7, 8, 7, 10, 8, 10, 8, 7, 9, 7, 9, 10, 9, 7, 10, 7. The bottom TAB staff shows fingering numbers: 1, 2, 4, 2, 1, 3, 1, 2, 3, 1, 4, 2, 4, 2, 1, 3, 1, 3, 4, 3, 1, 4, 1.

Second system of musical notation for Example 23. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: 9, 7, 10, 9, 8, 7, 8, 10, 9, 7, 9, 10, 7, 9, 8, 7, 10, 7, 8, 10, 7. The bottom TAB staff shows fingering numbers: 3, 1, 4, 3, 2, 1, 2, 4, 3, 1, 3, 4, 1, 3, 2, 1, 4, 1, 2, 3, 1.

Third system of musical notation for Example 23. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: 9, 7, 9, 10, 9, 7, 10, 7, 9, 9, 10, 7, 9, 7, 7, 7, 8, 7, 10, 7. The bottom TAB staff shows fingering numbers: 3, 1, 3, 4, 3, 1, 4, 1, 3, 1, 3, 4, 1, 3, 1, 1, 1, 2, 1, 4, 1.

Fourth system of musical notation for Example 23. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: 8, 7, 10, 8, 6, 7, 9, 8, 7, 9, 10, 9, 10, 9, 7, 10, 7, 9, 7, 10, 7. The bottom TAB staff shows fingering numbers: 2, 1, 4, 2, 1, 1, 3, 2, 1, 3, 4, 3, 4, 3, 1, 4, 1, 3, 1, 4, 1. The first '1' in the bottom TAB staff is circled.

Handwritten note: 34

Example 24: G — position VII

Example 25: B7 — position VII

First system of musical notation for Example 25, B7 — position VII. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes with some triplets. Below the staff is a six-line TAB staff with fret numbers and a corresponding sequence of picking numbers (1-4) below the TAB lines.

Second system of musical notation for Example 25, B7 — position VII. The system continues the melody from the first system. The TAB staff shows fret numbers and picking numbers. A circled section of the picking numbers (1 1 1 1 1 1) is highlighted.

Third system of musical notation for Example 25, B7 — position VII. The system continues the melody. The TAB staff shows fret numbers and picking numbers.

Fourth system of musical notation for Example 25, B7 — position VII. The system continues the melody. The TAB staff shows fret numbers and picking numbers.

Fifth system of musical notation for Example 25, B7 — position VII. The system continues the melody. The TAB staff shows fret numbers and picking numbers.

First system of musical notation for guitar, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (F#, G#, A) and a quarter note (B). Below the staff is a six-line tablature with fret numbers 9, 6, 8, 7, 9, 9, 7, 9, 7, 11, 10, 11, 7, 7, 9. Fingerings are indicated by numbers 1-4 below the fret numbers.

Second system of musical notation for guitar, continuing the melodic line. The staff shows a triplet of eighth notes (B, C#, D) and a quarter note (E). The tablature continues with fret numbers 9, 9, 7, 8, 9, 7, 8, 7, 9, 9, 7, 10, 11, 7, 6, 9, 7, 9, 9, 7, 8, 7. Fingerings are indicated by numbers 1-4 below the fret numbers.

Example 26: E — position VII

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (F#, G#, A) and a quarter note (B). Below the staff is a six-line tablature with fret numbers 9, 9, 9, 7, 9, 9, 9, 9, 7, 9, 7, 9, 9, 7, 6, 7. Fingerings are indicated by numbers 1-4 below the fret numbers.

Fourth system of musical notation for guitar, continuing the melodic line. The staff shows a triplet of eighth notes (B, C#, D) and a quarter note (E). The tablature continues with fret numbers 7, 9, 7, 10, 8, 9, 7, 8, 9, 8, 9, 9, 7, 9, 9, 9, 9, 9, 9, 9, 9. Fingerings are indicated by numbers 1-4 below the fret numbers.

Fifth system of musical notation for guitar, continuing the melodic line. The staff shows a triplet of eighth notes (B, C#, D) and a quarter note (E). The tablature continues with fret numbers 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 10, 7, 8, 9, 7, 9, 9. Fingerings are indicated by numbers 1-4 below the fret numbers.

Example 27: C7(aug5) — position IX

1 1 3 2 3 1 3 2 3 1 1 1 1 1 2 2

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

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

Example 28: Fm7 — position VIII

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: Bbm7 — position VI

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

8 9 8 9 5 6 5 6 5 6 5 6 5 6 7 8 7 8 7 8 6 6

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

Example 30: E $\flat$ 9 — position V

5 8 6 8 6 8 9 6 8 6 9 6 8 6 8 8 7 6 6 8 6 6

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

5 8 5 6 (6) 5 6 8 6 8 (8) 8 6 8 9

1 4 1 1 1 1 3 1 3 3 1 3 4

6 5 6 8 9 8 9 8 6 8 6 9 6 8 6 8 8 8 6 8 6 8

1 1 1 3 4 3 4 3 1 3 1 4 1 3 1 3 3 1 3 1 3

(8) 6 6 (6) 8 6 8 6 8 6 8 6 6 6 6 6 6 5

1 1 2 3 1 3 1 3 1 3 1 1 1

Example 31: A $\flat$ — position IV

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

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

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

Example 32: D $\flat$ — position VI

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

3

8 5 6 8 6 7 8 9 6 8 9 8 9 6 7 8 6 9 6 7 9 7

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

6 6 8 6 8 9 8 6 8 7 6 8 5 6 (6)

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

Example 33: D $\flat$ m6 — position VIII

8 11 9 9 9 11 12 11 9 12 9 11 9 11 10 9 9 11 9 9

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

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

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

9 11 9 11 11 9 9 12 9 11 9 11 10 9 9 11 9 9

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

Example 34: A $\flat$ — position VIII

Example 34: A $\flat$ — position VIII

First system:

Second system:

Example 35: Bdim — position VII

Example 35: Bdim — position VII

First system:

Second system:

Third system:

Example 36: B $\flat$ m7 — position VI

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

1 1 3 1 1 3 1 3 1 3 1 3 3 1 3 1 3 1 3

4 2 3 1 1 1 1 3 1 1 1

Example 37: E $\flat$ 9 — position VI

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

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

Example 38: A $\flat$ — position IV

Example 38: A $\flat$ — position IV

Tablature: 6 6 5 4 5 4 6 5 4 4 8 4 6 4 8 8 (8) 4 6 4 4 6 4 5 6 5 6

Fingering: 3 3 2 1 3 2 1 3 2 1 1 4 1 3 1 4 4 1 3 1 1 3 1 2 3 2 3

Example 39: C7($\flat$ 9) — position VIII

Example 39: C7($\flat$ 9) — position VIII

Tablature: 8 9 8 11 8 11 11 9 8 11 9 8 9 8 10 9 10 11 8 10 8 9 8

Fingering: 1 2 1 4 1 4 4 2 1 4 2 1 2 1 3 2 3 4 1 3 1 2 1

Example 39: C7($\flat$ 9) — position VIII

Tablature: 8 10 8 9 8 10 8 11 9 8 11 11 9 11 9 8 11

Fingering: 1 3 1 2 1 3 1 4 2 1 4 4 2 4 2 1 4

Example 39: C7($\flat$ 9) — position VIII

Tablature: 9 8 11 9 8 9 8 10 8 9 10 8 9 8 10 8 9 8 8 9 11

Fingering: 2 1 4 2 1 2 1 3 1 2 3 1 2 1 3 1 2 1 1 1 2 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

Chord diagrams and musical notation for "ALL THE SHAPES YOU ARE".

Chord Diagrams:

- Shape 7: Fm7 (8 fr)
- Shape 6: Ebm7 (6 fr)
- Shape 2: Eb9 (4 fr)
- Shape 1: Abmaj7 (6 fr)
- Shape 5: Dbmaj7 (5 fr)
- Shape 1: Dm (5 fr)
- Shape 6: G13 (8 fr)
- Shape 1: Cmaj9 (5 fr)
- Shape 6: Dm (8 fr)
- Shape 1: Em (5 fr)
- Shape 6: Dm (8 fr)

Musical Notation:

The solo is written in 4/4 time. The first staff shows the melody, and the second staff shows the fretboard (TAB) with fingerings.

First Staff:

- Measure 1: Fm7 (8 fr)
- Measure 2: Ebm7 (6 fr)
- Measure 3: Eb9 (4 fr)
- Measure 4: Abmaj7 (6 fr)

Second Staff:

- Measure 1: Dbmaj7 (5 fr)
- Measure 2: Dm (5 fr)
- Measure 3: G13 (8 fr)
- Measure 4: Cmaj9 (5 fr)
- Measure 5: Dm (8 fr)
- Measure 6: Em (5 fr)
- Measure 7: Dm (8 fr)

Fingerings (TAB):

First Staff:

- Measure 1: 10, 9
- Measure 2: 8, 9, 11, 8, 9, 8
- Measure 3: 6, 9, 8, 6, 4, 6, 4, 5
- Measure 4: 4, 4, 9, 7

Second Staff:

- Measure 1: 6, 6, 8, 6
- Measure 2: 6, 8, 6, 7, 5
- Measure 3: 8, 6, 7, 4, 5, 5, 5, 8
- Measure 4: 7, 5, 10

Shape 7 8fr

Shape 2 6fr

Cm7 Fm7 Bb7

TAB

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

Ebmaj9 Abmaj7 Am7 D7b9 Gmaj7 Am7

TAB

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

Shape 1 7fr

Shape 3 7fr

Bm7 E7#9 Am7 D7b9 Gmaj7

TAB

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

G6 F#m7 B7

TAB

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 8fr

Emaj9 Caug Fm7 Bbm7

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

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

Shape 4 5fr Shape 2 4fr Shape 1 6fr Shape 4 8fr

Eb9 Abmaj7 Dbmaj7 Dbm7 Gb9

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 4 2 4 2 1 4 2 2

Shape 6 8fr Shape 5 8fr Shape 2 11fr

Cm7 Bb13 Bbm7

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

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

Shape 3 8fr Shape 2 8fr

Eb7b9 Abmaj7 Gm7b5 C7b9

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

(1/2) 2 1 4 2 3 1 4 1 3 1 2 1 4 2 1 3 1 1 2 3 3 1

Shape 7



Fm7

Shape 6



Bbm7

Shape 4



Eb9

Shape 3



Abmaj7

Musical notation for the first system, showing a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The notation includes a melodic line with a slur over the last two measures and a '5' indicating a fifth fret bend. Below the staff is a tablature (TAB) section with three staves (T, A, B) and a fret number line below that.

TAB fret numbers: 2 2 | 1 1 3 4 | 3 1 | 4 1 3 1 3 1 1 1 | 1 4 1 4 2 1 3 1

Shape 2



Dbmaj7

Shape 3



Dm

G13

Cmaj9

Shape 2



Dm

Em

Dm

Shape 6



Musical notation for the second system, showing a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The notation includes a melodic line with a slur over the last two measures and a '5' indicating a fifth fret bend. Below the staff is a tablature (TAB) section with three staves (T, A, B) and a fret number line below that.

TAB fret numbers: 2 1 2 3 | 2 | 1 1 1 | 1 3 2 3 2 | 1 | 3 3 1

Shape 7



Cm7

Fm7

Shape 2



Bb7

Musical notation for the third system, showing a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The notation includes a melodic line with a slur over the last two measures and a '5' indicating a fifth fret bend. Below the staff is a tablature (TAB) section with three staves (T, A, B) and a fret number line below that.

TAB fret numbers: 1 3 1 3 1 | 3 | 1 3 1 2 | 1 3 1 3 | 2 1 4 | 2 1 2 8 | 1 4 2

Shape 4



Ebmaj9

Shape 2



Abmaj7

Shape 3



Am7

D7b9

Gmaj7

Am7

Musical notation for the fourth system, showing a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The notation includes a melodic line with a slur over the last two measures and a '5' indicating a fifth fret bend. Below the staff is a tablature (TAB) section with three staves (T, A, B) and a fret number line below that.

TAB fret numbers: 3 1 3 2 1 1 | 1 2 3 3 | 3 4 1 4 2 4 2 4 2 | 1 4 1 2 | 3 2 1 4 1

Bm7 E7#9 Am7 D7b9 Gmaj7

TAB

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

G6 F#m7 B7

Shape 2

TAB

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

Emaj9 Caug Fm7 Bbm7

Shape 7

Shape 6

TAB

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

Eb9 Abmaj7 Dbmaj7 Dbm7 Gb9

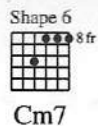
Shape 3

Shape 2

Shape 4

TAB

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



Bb13

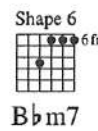
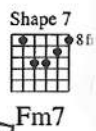
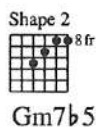
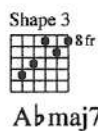
Bbm7



Musical notation for the first system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes eighth and quarter notes, rests, and a triplet. Below the staff is a tablature (TAB) section with two staves (T and B) showing fret numbers and fingerings.

TAB: 10 8 10 8 11 9 8 11 10 10 9 7 8 11 8 11 8

Fingerings: 3 1 3 1 4 2 1 4 3 3 2 3 3 3 1 1 4 1 4 1 4 1



Musical notation for the second system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes eighth and quarter notes, rests, and a triplet. Below the staff is a tablature (TAB) section with two staves (T and B) showing fret numbers and fingerings.

TAB: 9 8 9 8 10 8 9 8 11 8 9 11 9 8 11 9 9 6 6 6 8 9 8

Fingerings: 2 1 2 1 3 1 2 1 4 1 2 4 2 1 4 2 3 2 1 1 1 1 3 4 3



Musical notation for the third system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes eighth and quarter notes, rests, and a triplet. Below the staff is a tablature (TAB) section with two staves (T and B) showing fret numbers and fingerings.

TAB: (8) 6 8 11 9 8 9 10 8 9 9 11 10 11 7 5 7 5 8 6 5 7

Fingerings: 1 1 4 2 1 2 3 1 2 1 3 2 3 3 1 3 1 4 2 1 3



Musical notation for the fourth system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes eighth and quarter notes, rests, and a triplet. Below the staff is a tablature (TAB) section with two staves (T and B) showing fret numbers and fingerings.

TAB: 5 6 7 5 7 5 7 5 5 10 10 8 8 11 10 11 8 8 8 8

Fingerings: 1 2 3 1 3 1 3 1 1 3 3 1 1 4 3 4 1 1 1 1

Shape 7
8frShape 2
6frShape 2
4fr

Fm7

Bb7

Eb maj9

Ab maj7

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

Shape 3
7fr

Am7

D7b9

Gmaj7

Am7

Bm7

E7#9

Am7

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

Shape 1
7frShape 3
7fr

D7b9

Gmaj7

G6

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

Shape 2
7fr

F#m7

B7

Emaj9

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

Shape 7 8fr

Caug Fm7 Bbm7 Eb9

TAB

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

Shape 3 8fr Shape 2 9fr Shape 6 9fr

Abmaj7 Dbmaj7 Dbm7 Gb9

TAB

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

Shape 3 8fr

Cm7 Bb13 Bbm7

TAB

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

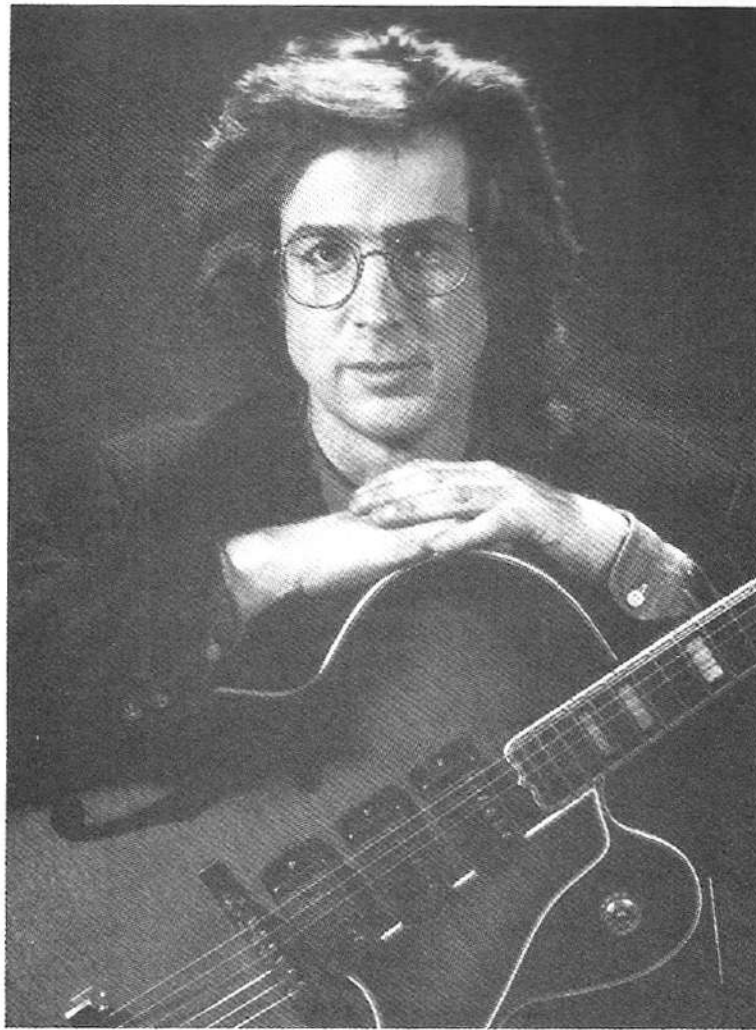
Shape 3 8fr Shape 2 8fr Shape 7 8fr

Eb7b9 Abmaj7 Gm7b5 C7b9 Fm7

TAB

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