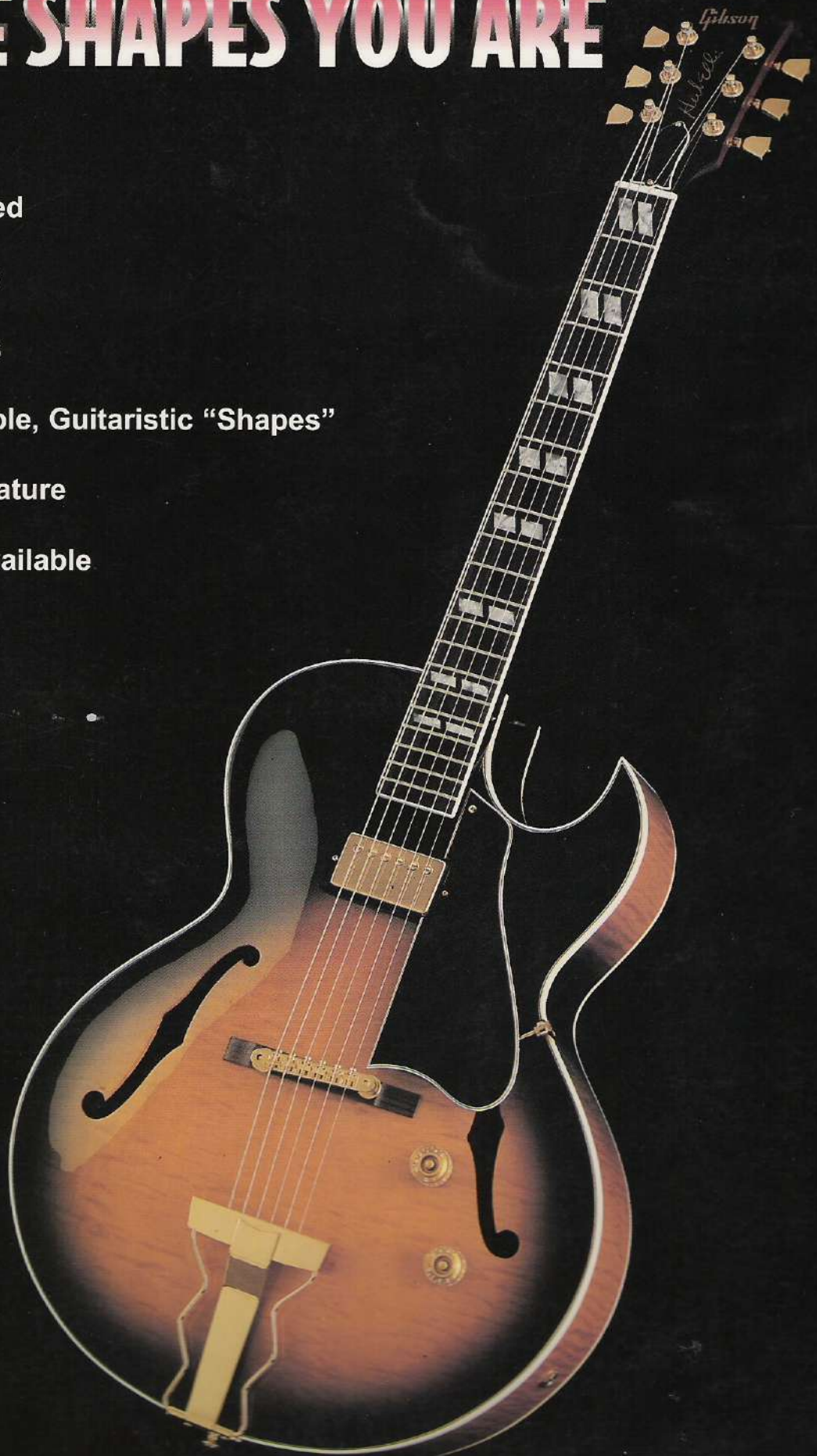
The

Herb Ellis JAZZ Guitar Method

ALL THE SHAPES YOU ARE

RECORDING INCLUDED

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



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Transcriptions and additional text by
HARRY HESS

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Editors: Colgan Bryan, Aaron Stang
Technical Editor: Glyn Dryhurst
Art Design: Joseph Klucar
Engraving: Andrew Parks

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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

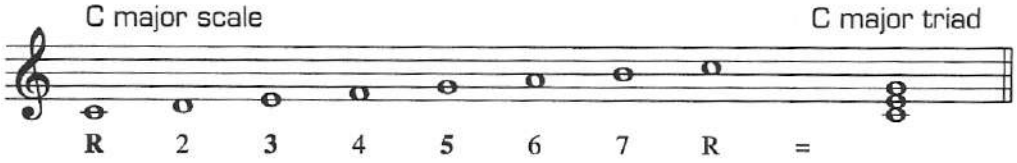
THEORY AT A GLANCE

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.

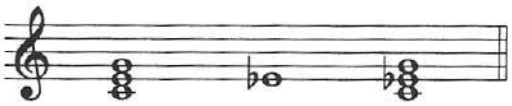
Chords are constructed of three or more notes. To build a C major triad (a three note chord), take the first (root), third and fifth note of the C major scale (C D E F G A B C) and you will have C (root), E (third) and G (fifth). If you flat the third to an E♭, you will have a Cm (minor) chord.

Example 1:

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



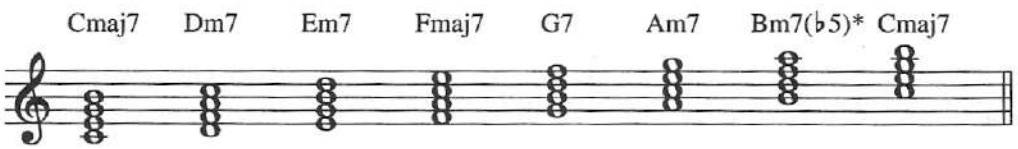
C(major) with a ♭3rd = Cm (C E♭ G)



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:

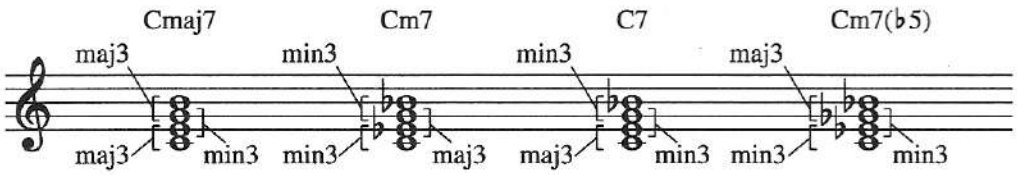
C D **E** F **G** A **B** C = C E G B = Cmaj7
D E **F** G **A** B **C** D = D F A F = Dm7
E F **G** A **B** C **D** E = E G B D = Em7
F G **A** B **C** D **E** F = F A C E = Fmaj7
G A **B** C **D** E **F** G = G B D F = G7
A B **C** D **E** F **G** A = A C E G = Am7
B C **D** E **F** G **A** B = B D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



*Also known as a half-diminished chord.

The chord qualities are maj7, m7, 7 (dominant) and m7(♭5) (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(♭5) = 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(♭5)
Imaj7	IIm7	IIIm7	IVmaj7	V7	VIm7	VIIm7(♭5)

Sometimes people use small Roman numerals to indicate minor:

Example 4:

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7(♭5)
Imaj7	ii7	iii7	IVmaj7	V7	vi7	vii7(♭5)

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(♭5)
Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7(♭5)
Gmaj7	Am7	Bm7	Cmaj7	D7	Em7	F♯m7(♭5)
Dmaj7	Em7	F♯m7	Gmaj7	A7	Bm7	C♯m7(♭5)
Amaj7	Bm7	C♯m7	Dmaj7	E7	F♯m7	G♯m7(♭5)
Emaj7	F♯m7	G♯m7	Amaj7	B7	C♯m7	D♯m7(♭5)
Bmaj7	C♯m7	D♯m7	Emaj7	F♯7	G♯m7	A♯m7(♭5)
F♯maj7	G♯m7	A♯m7	Bmaj7	C♯7	D♯m7	E♯m7(♭5)
G♭maj7	A♭m7	B♭m7	C♭maj7	D♭7	E♭m7	Fm7(♭5)
D♭maj7	E♭m7	Fm7	G♭maj7	A♭7	B♭m7	Cm7(♭5)
A♭maj7	B♭m7	Cm7	D♭maj7	E♭7	Fm7	Gm7(♭5)
E♭maj7	Fm7	Gm7	A♭maj7	B♭7	Cm7	Dm7(♭5)
B♭maj7	Cm7	Dm7	E♭maj7	F7	Gm7	Am7(♭5)
Fmaj7	Gm7	Am7	B♭maj7	C7	Dm7	Em7(♭5)

THE II V I PROGRESSION

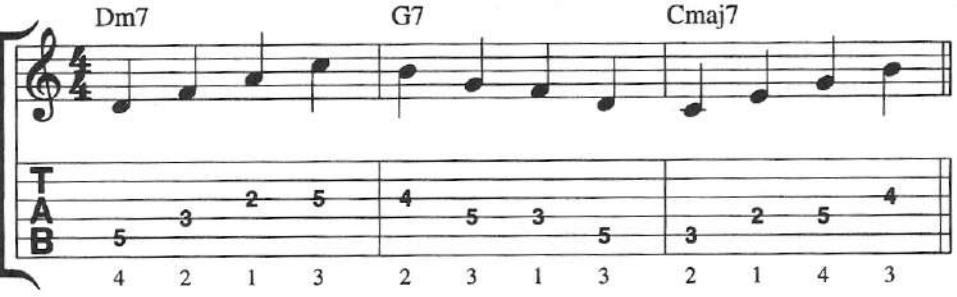
A reoccurring progression that shows up throughout *All the Shapes You Are*, as well as numerous other standards, is the II - V - I progression. This is an abbreviation of either IIm7 - V7 - Imaj7 in major or IIm7(♭5) - V7(alt) - Im7 in minor. In the key of C major, these chords are Dm7 G7 and Cmaj7. In the key of C minor, these chords are Dm7(♭5) 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.

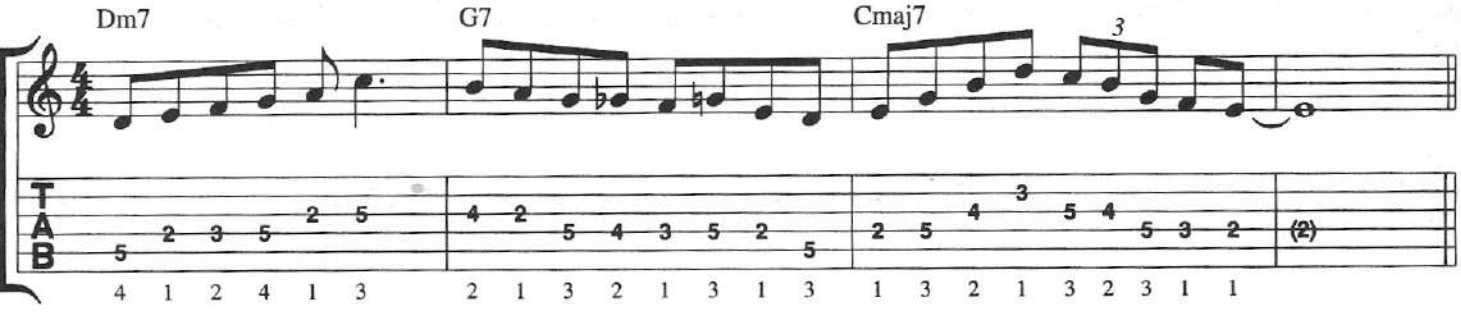
Another approach is to give each chord its own tonality by focusing more on the chord tones of each chord. Example 5 uses chord tones only.

Example 5:



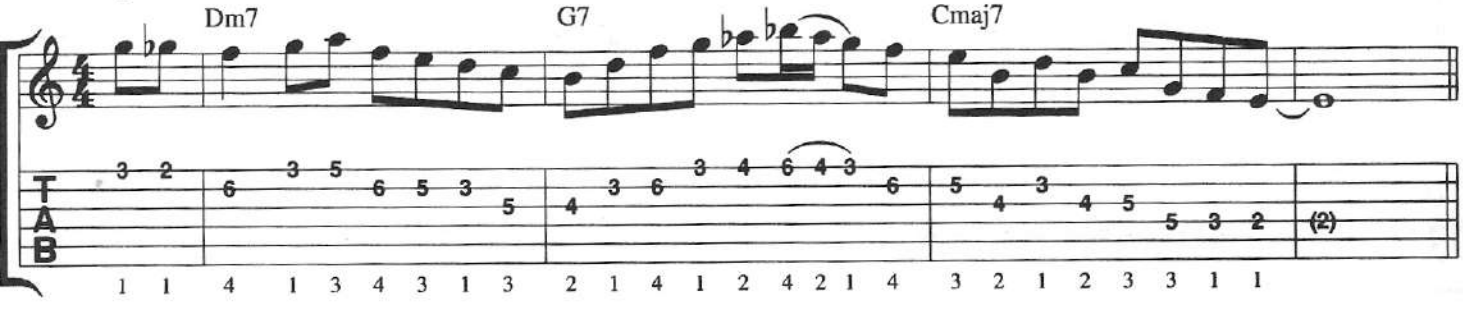
Example 6 continues to use chord tones but they are embellished by additional scale tones and chromatic neighbor tones. Notice how you can still hear the progression within the single line even without the chord accompaniment.

Example 6:



Example 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 ♭9 and ♯9 for dissonance which effectively lead to the 3rd of the Cmaj7 chord.

Example 7:



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.

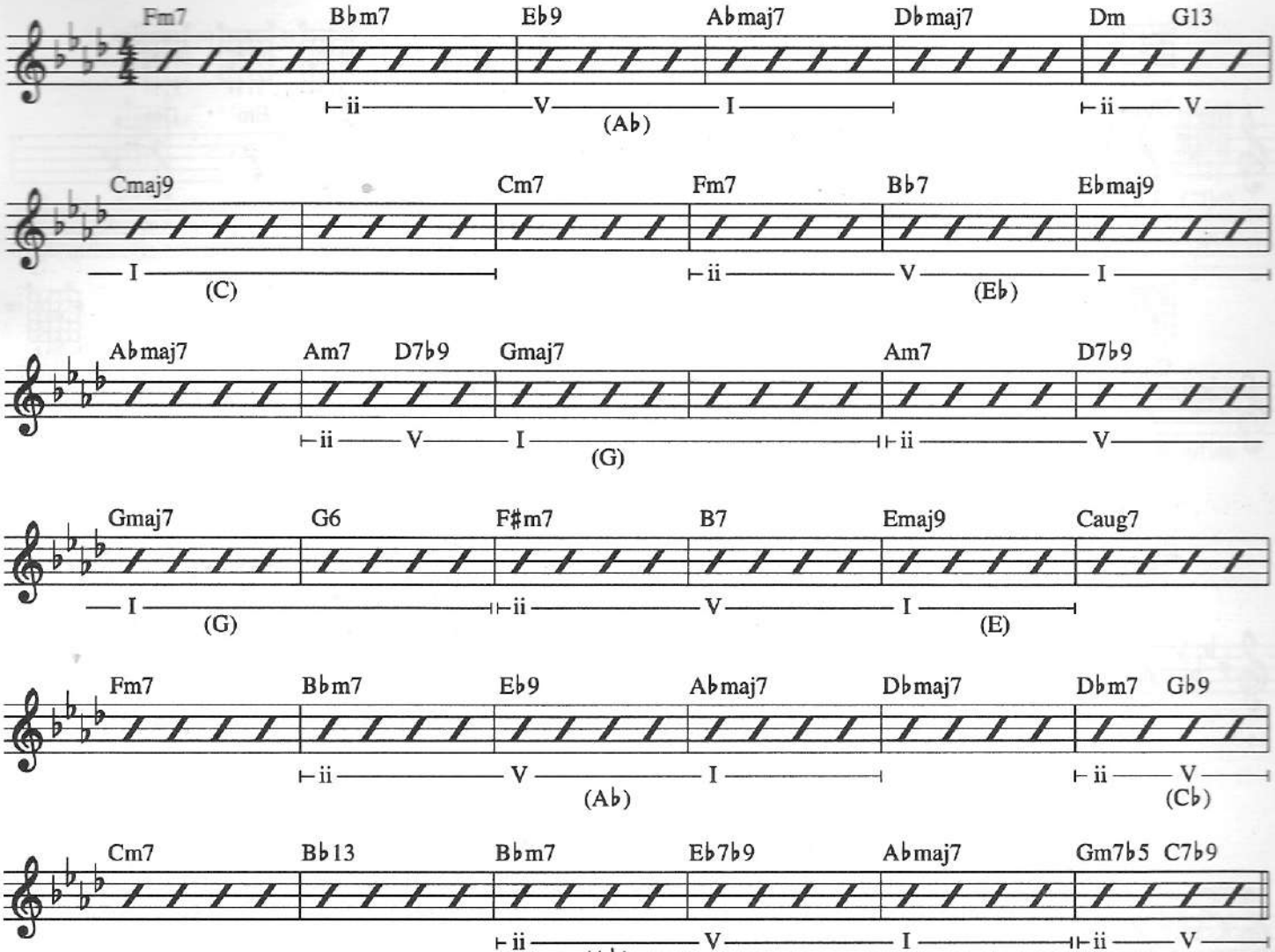
It is important to point out that accompanying other soloists properly is a valuable skill that will expand your performance and work opportunities. What player doesn't like to be associated with musicians that compliment his or her own playing? If you are a great soloist but lack the ability to comp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



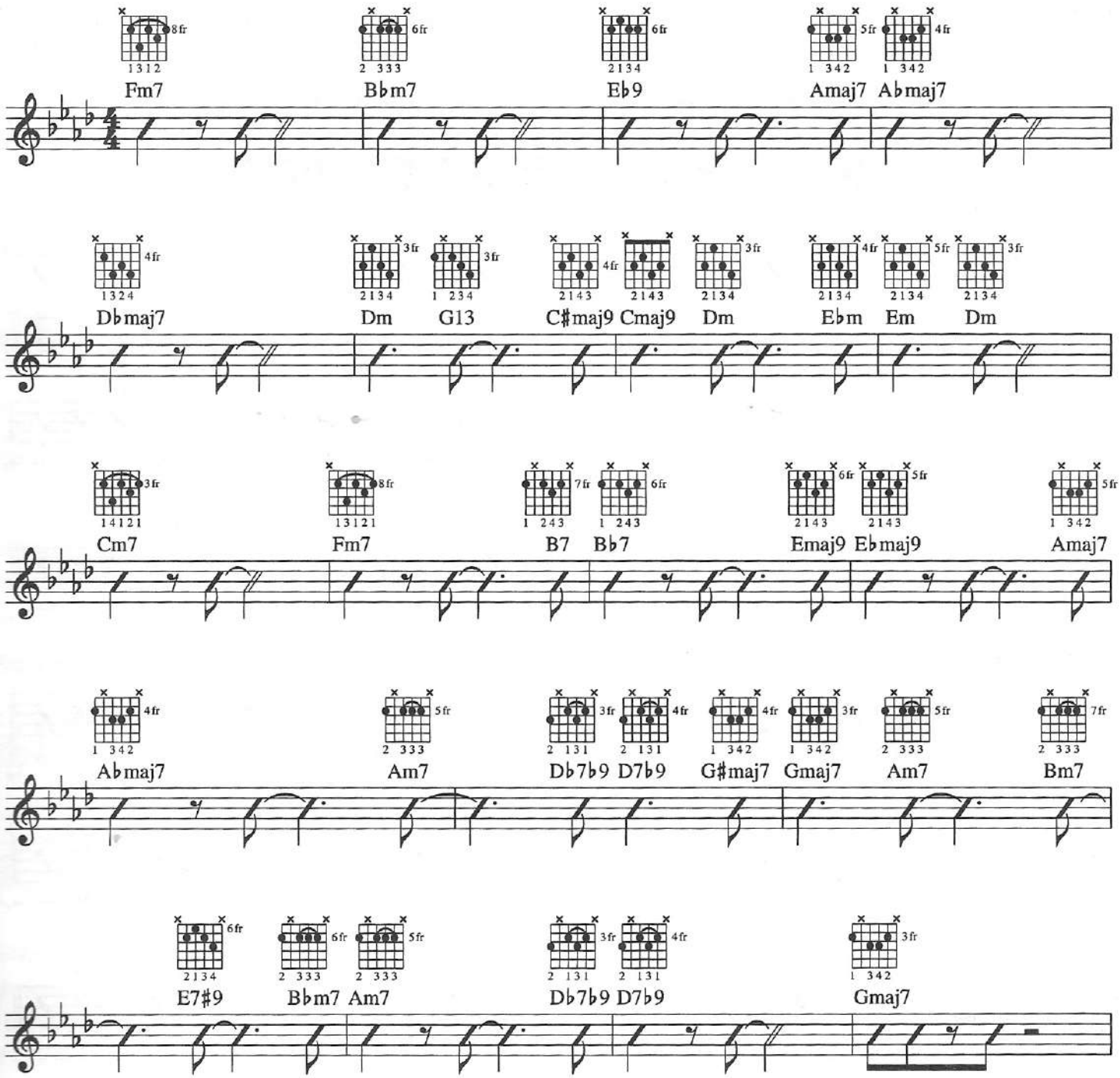
UNIT THREE:
HOW TO PLAY THE BACK UP

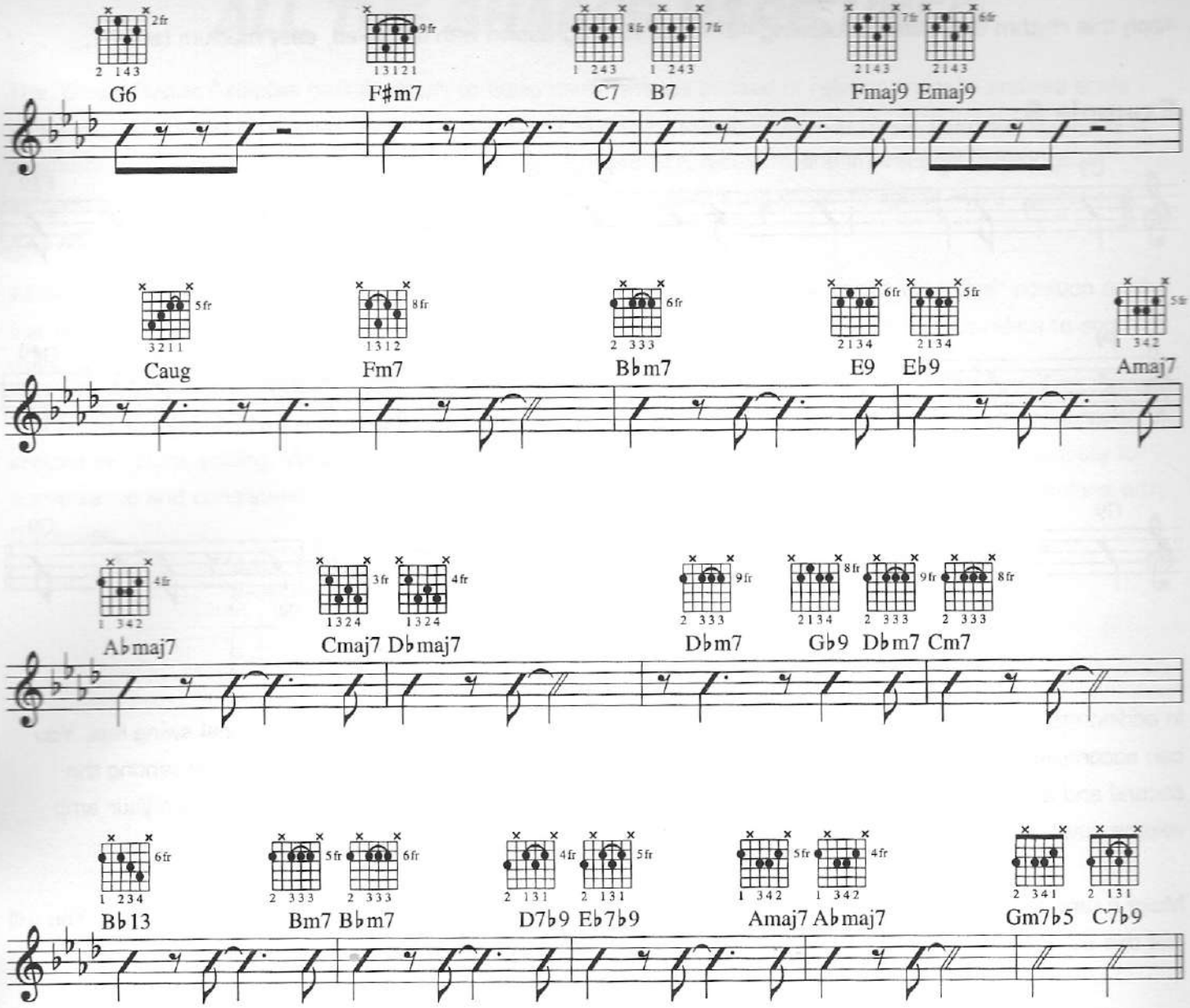
SUGGESTED FINGERING:

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.

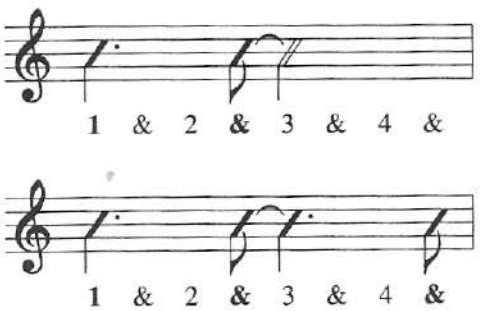
Example 8:

ALL THE SHAPES YOU ARE





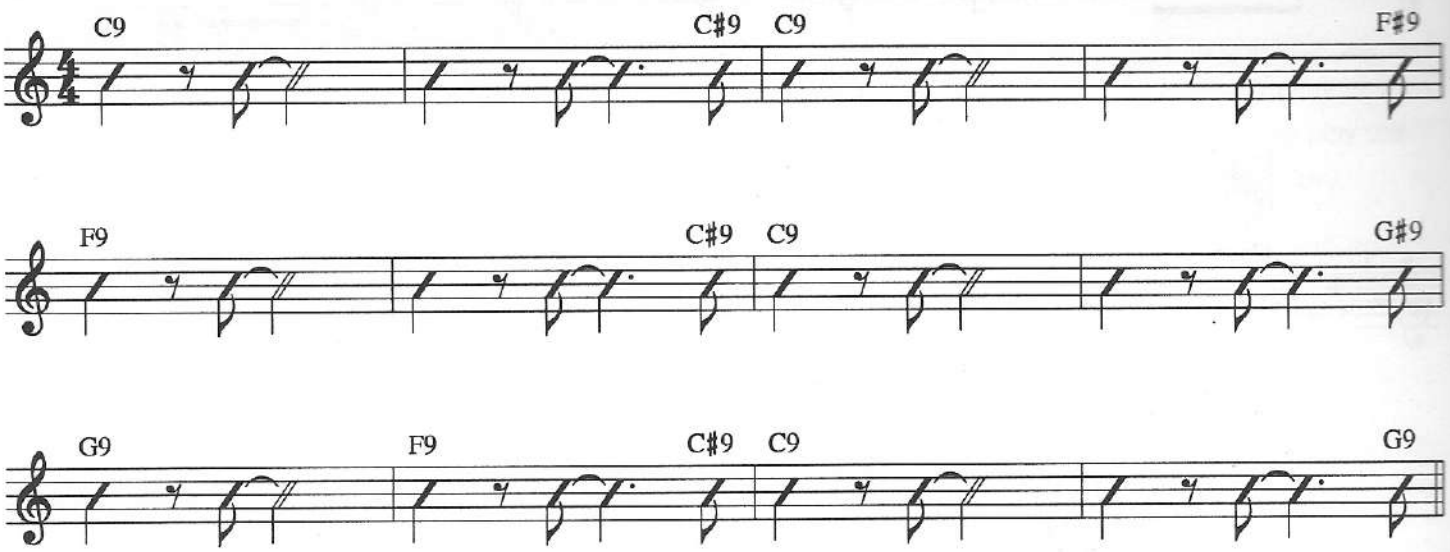
If you don't know how to read the rhythm figures, try listening to the recording of the previous example while following it in the book and counting out loud with them:



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, IIm7 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 E♭m7 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 VIm7 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 (IIm7) which leads to the diatonic substitute Bm7 (IIIm7). 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.

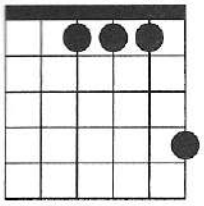
UNIT FOUR:
ALL THE SHAPES HERB USED

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.

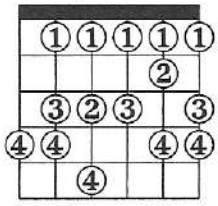
All the shapes are "movable" which means that they can be played in any key by changing their position on the fret board. The keys and positions that were used in the following diagrams were chosen to relate to some of the musical examples in the book.

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.

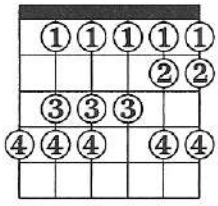
Shape 1 (Major)



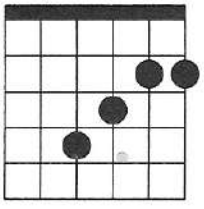
Major scale



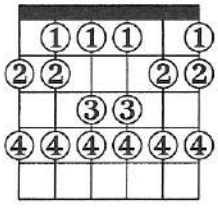
Dominant scale



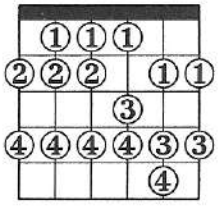
Shape 2 (Major)



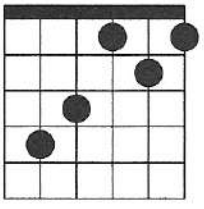
Major scale



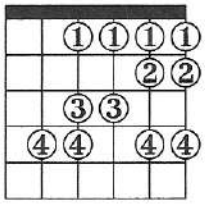
Dominant scale



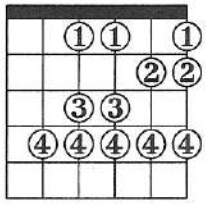
Shape 3 (Major)



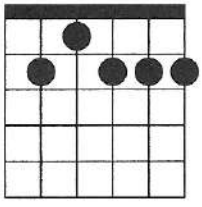
Major scale



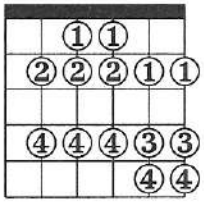
Dominant scale



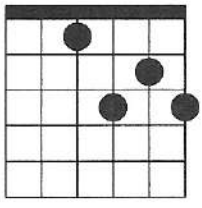
Shape 4 (Dominant)



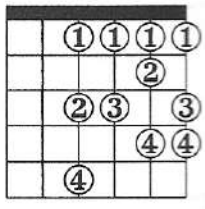
Dominant Scale



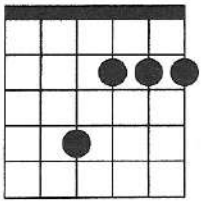
Shape 5



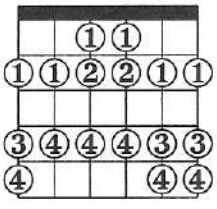
Dominant scale



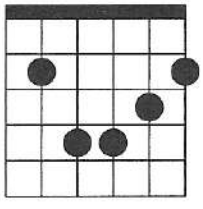
Shape 6 (Minor)



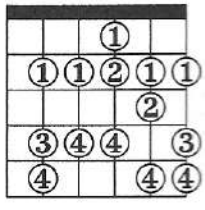
Minor Scale



Shape 7 (Minor)



Minor scale



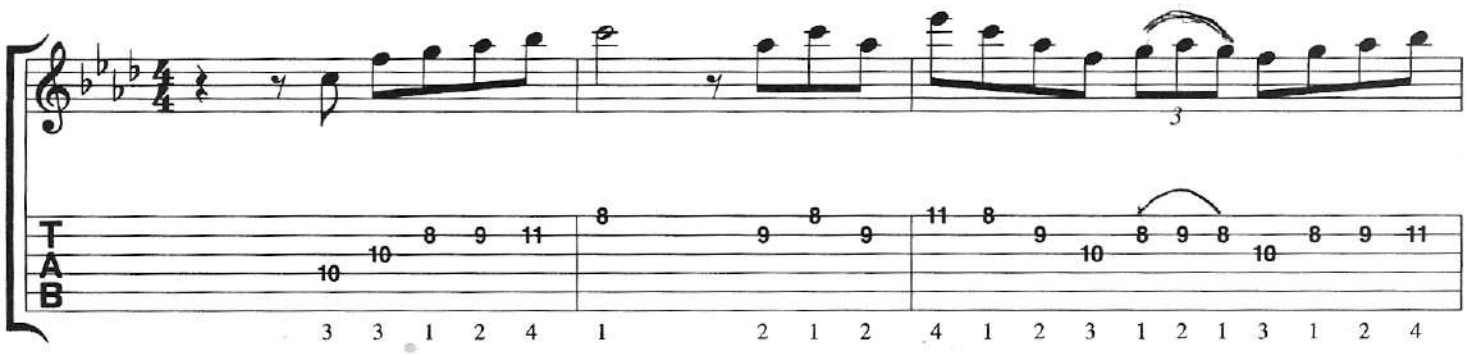
UNIT FIVE: VAMPS

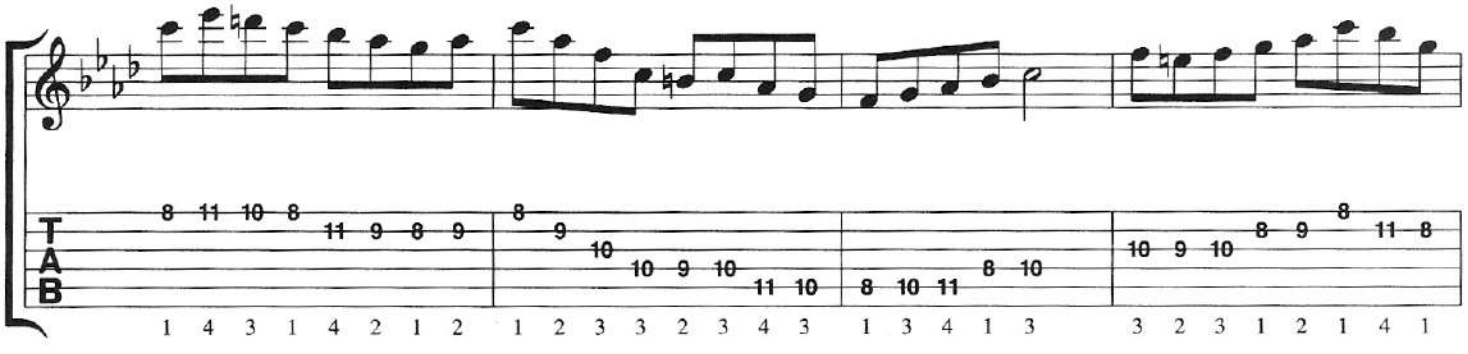
The next 30 examples result from taking each chord from *All the Shapes You Are* and turning them into single chord vamps. This is a great way to build a vocabulary of licks before putting them together in the song.

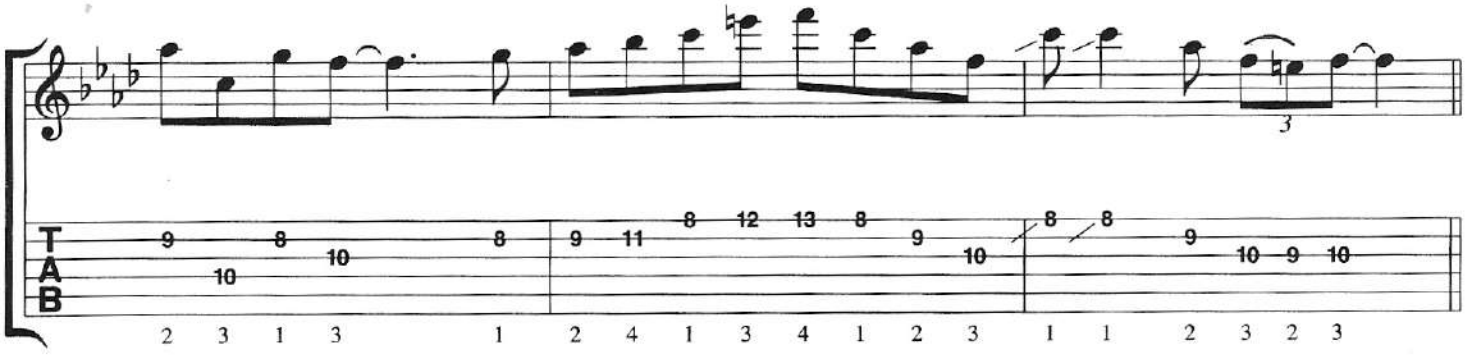
Notice that many of the examples are not restricted to notes in the chords or scales, but include notes that are sometimes called chromatics, approach (leading) tones or targeting notes. Targeting is accomplished by approaching a chord tone from one fret below or above, whether those notes are in key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

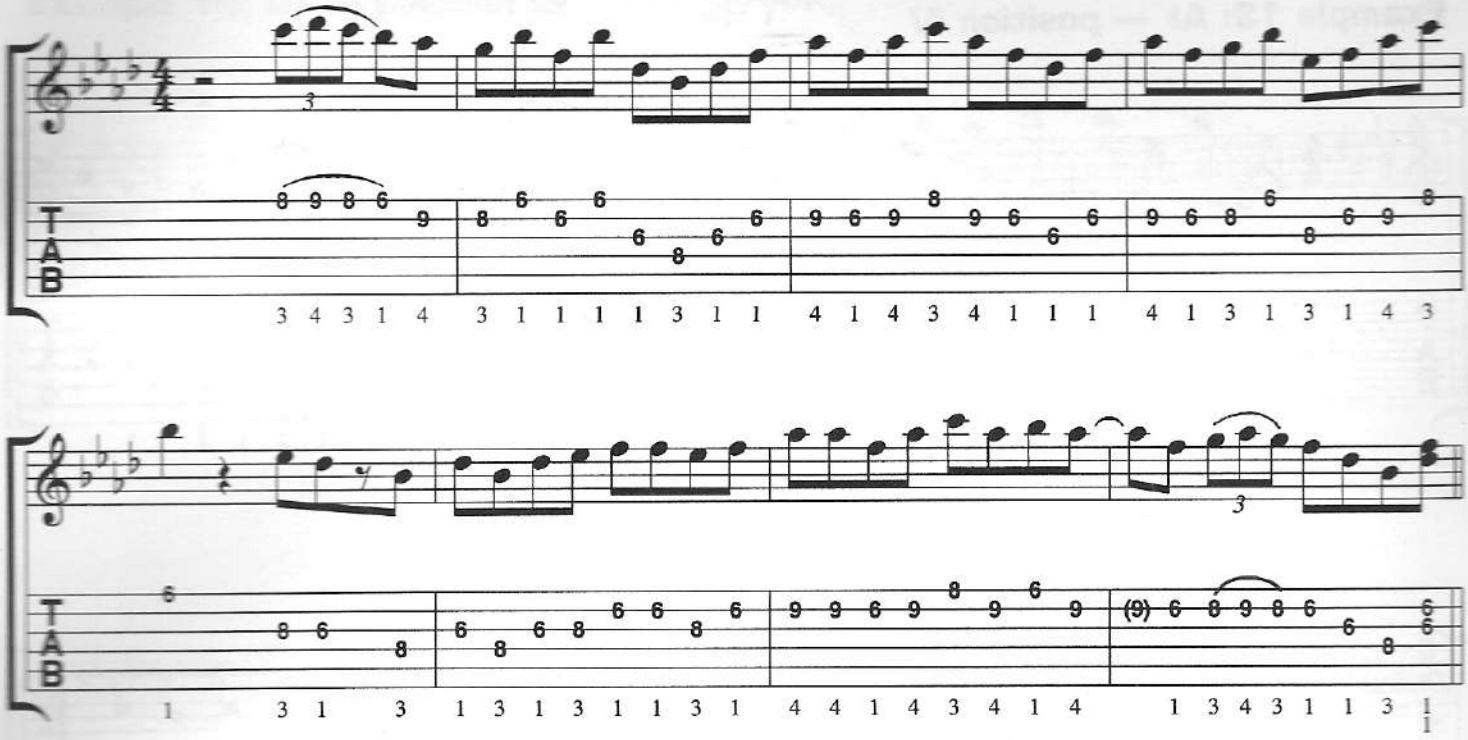
Example 10: Fm7 — position VIII



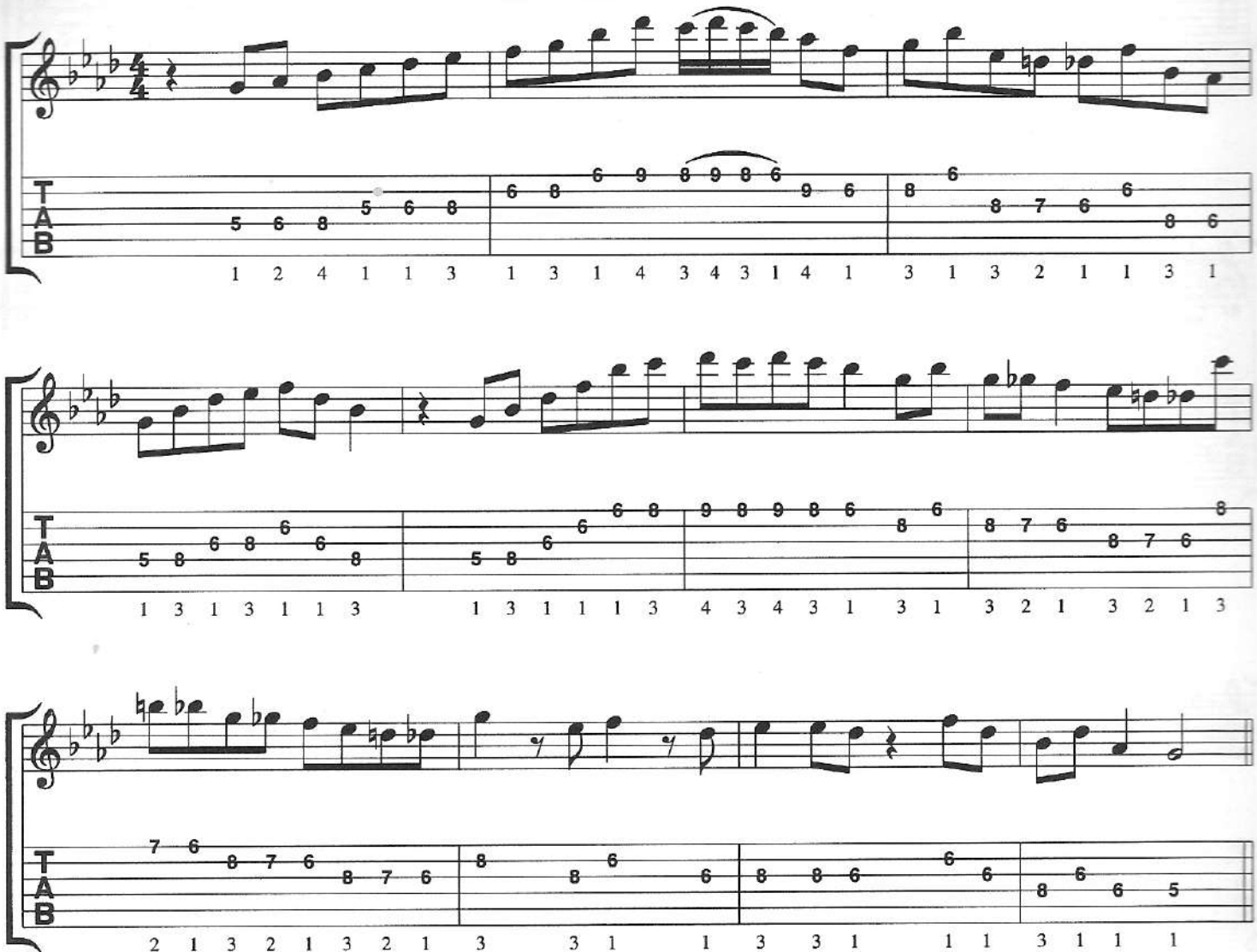




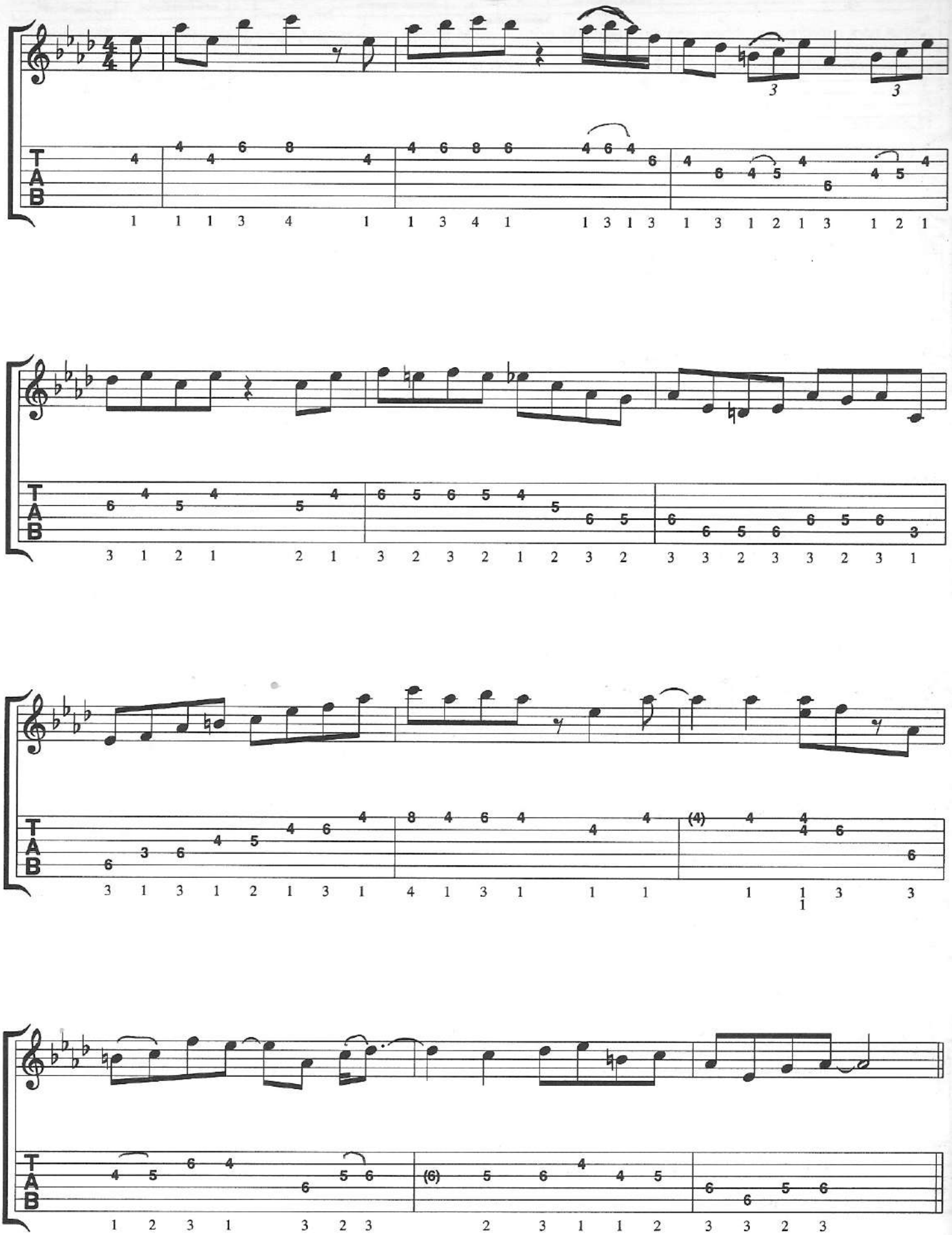
Example 11: B♭m7 — position VI



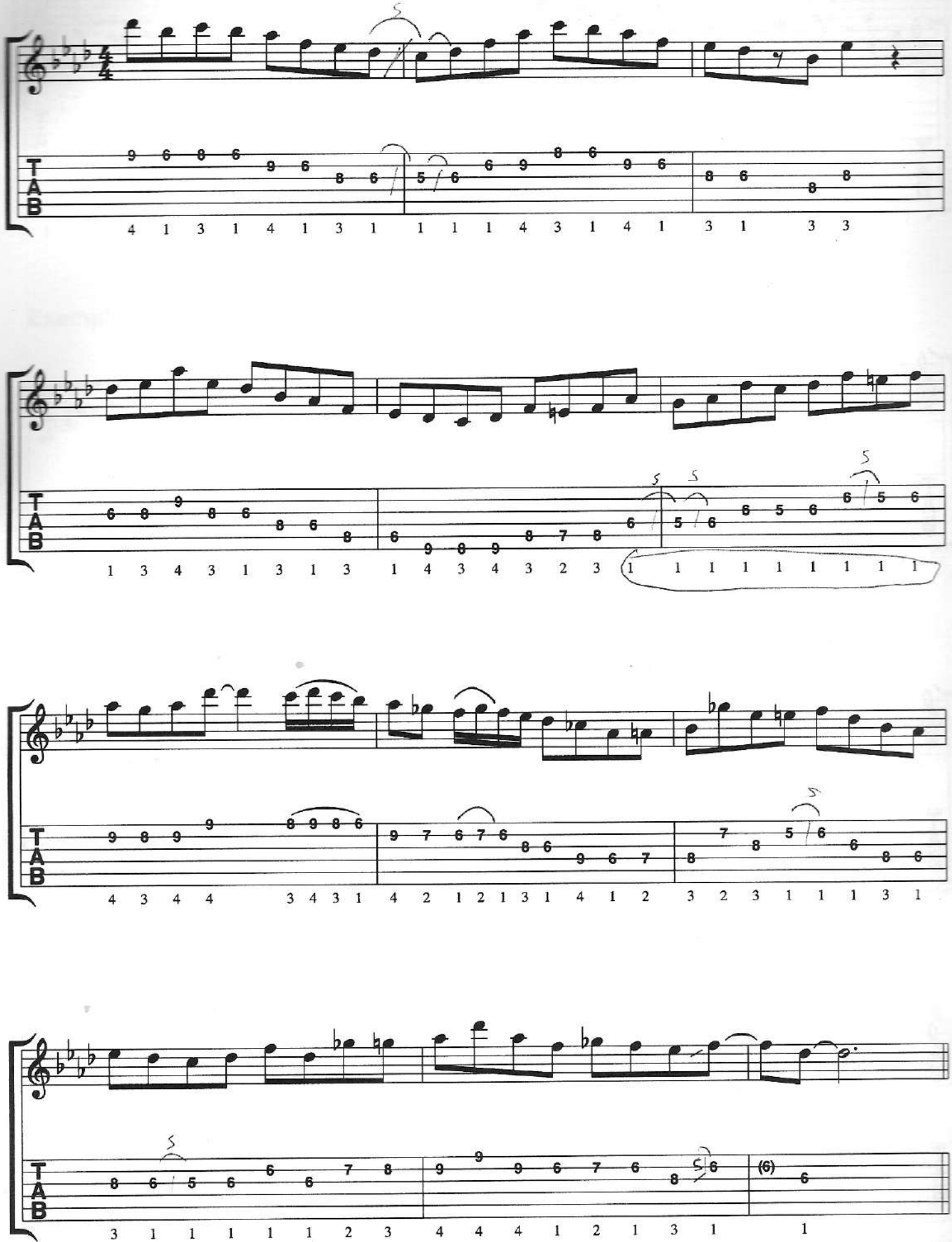
Example 12: E♭9 — position V



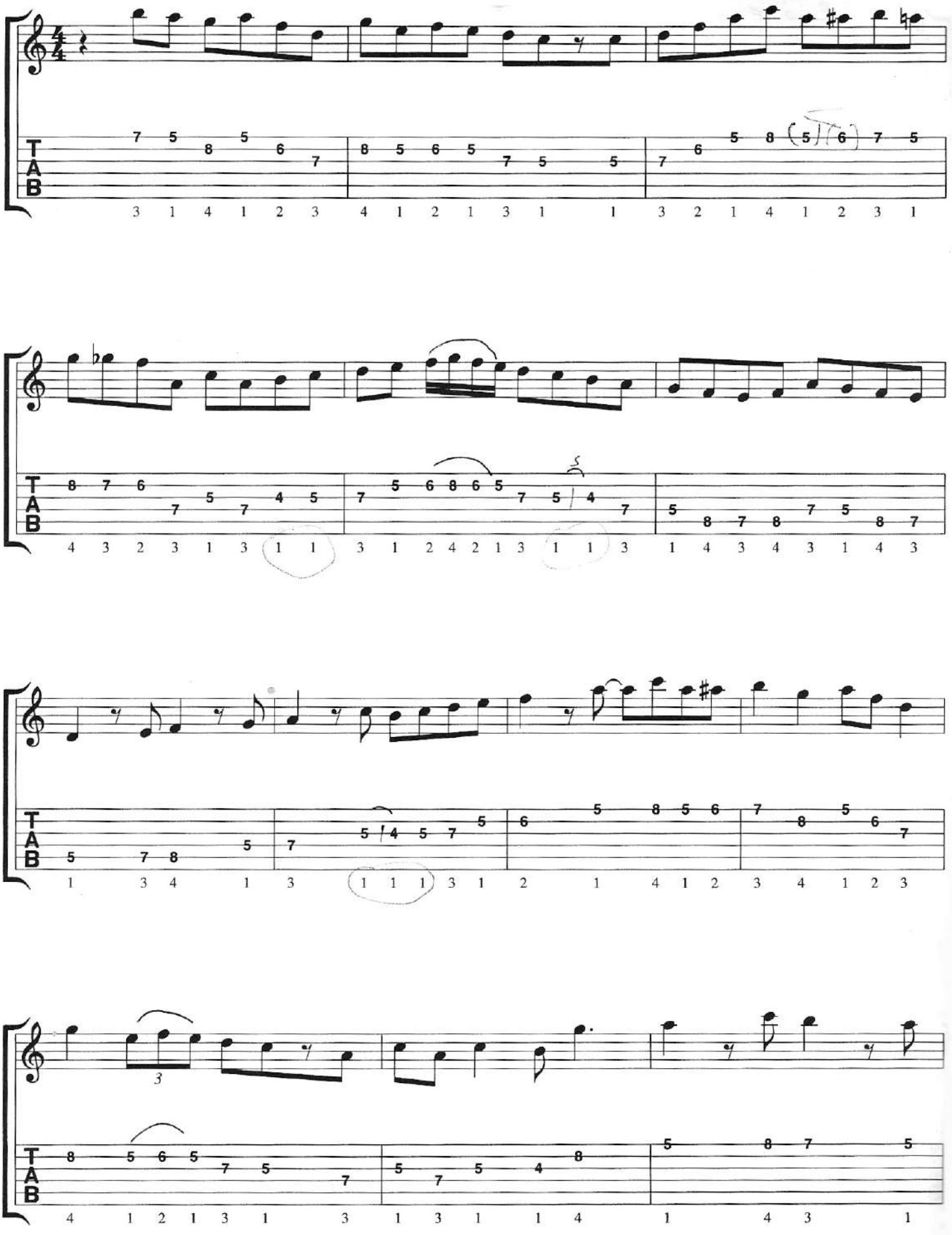
Example 13: A♭ — position IV

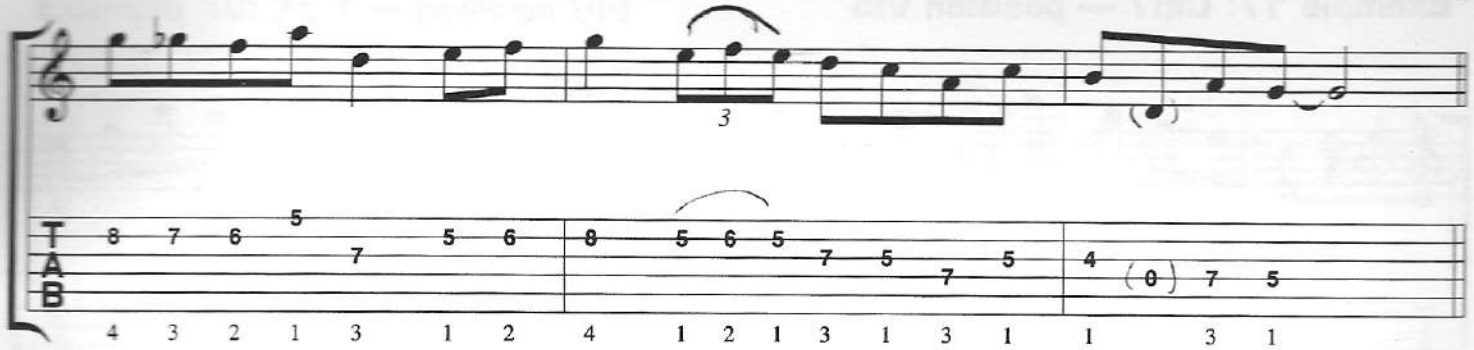


Example 14: D♭ — position VI

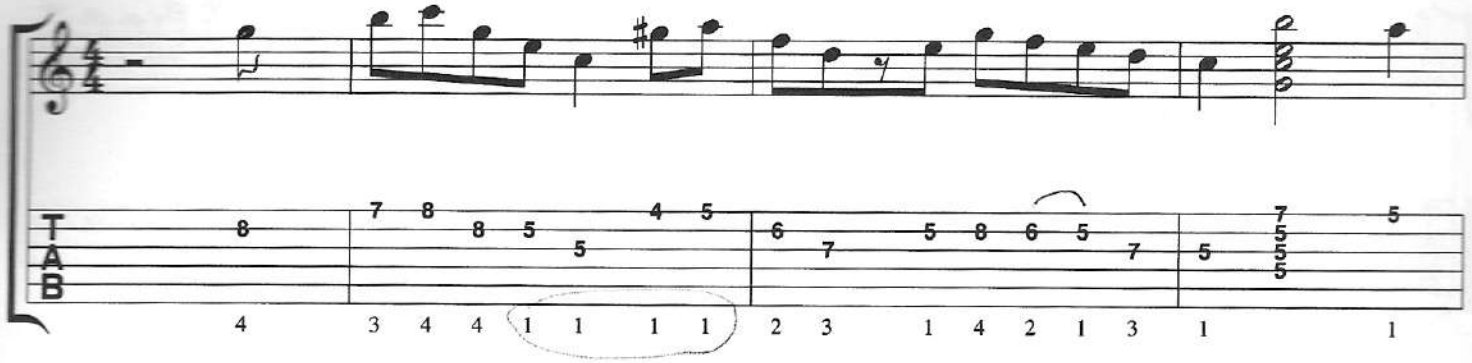


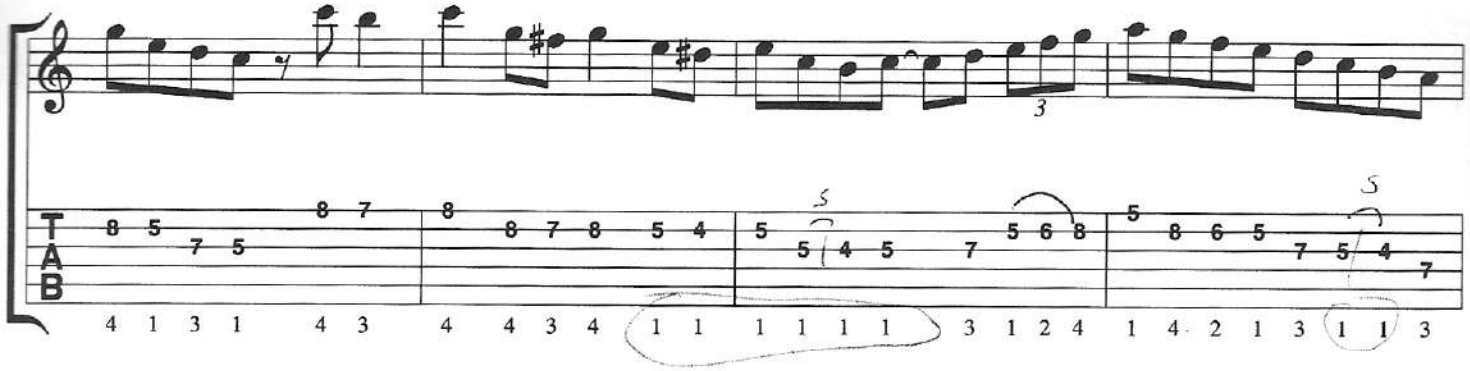
Example 15: G7 — position V

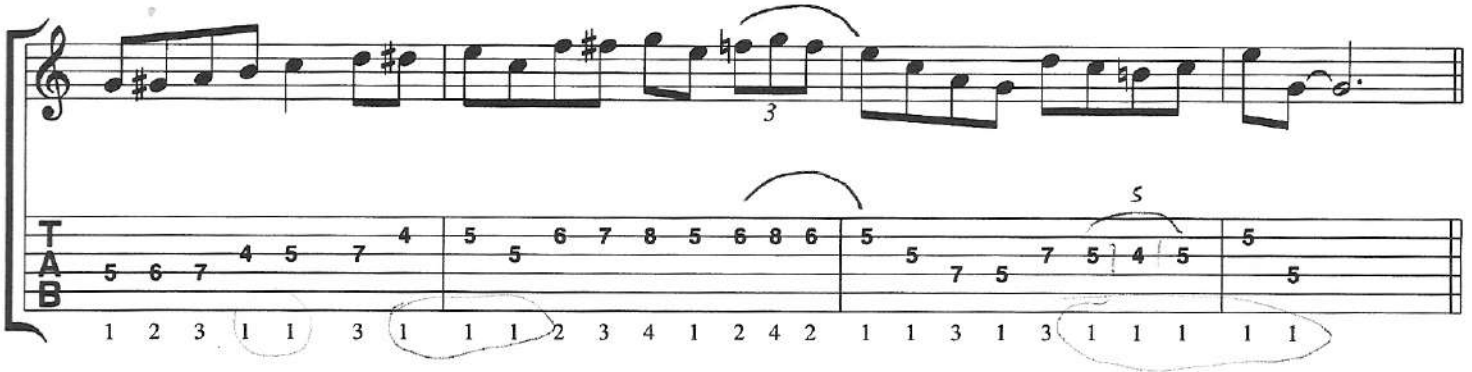




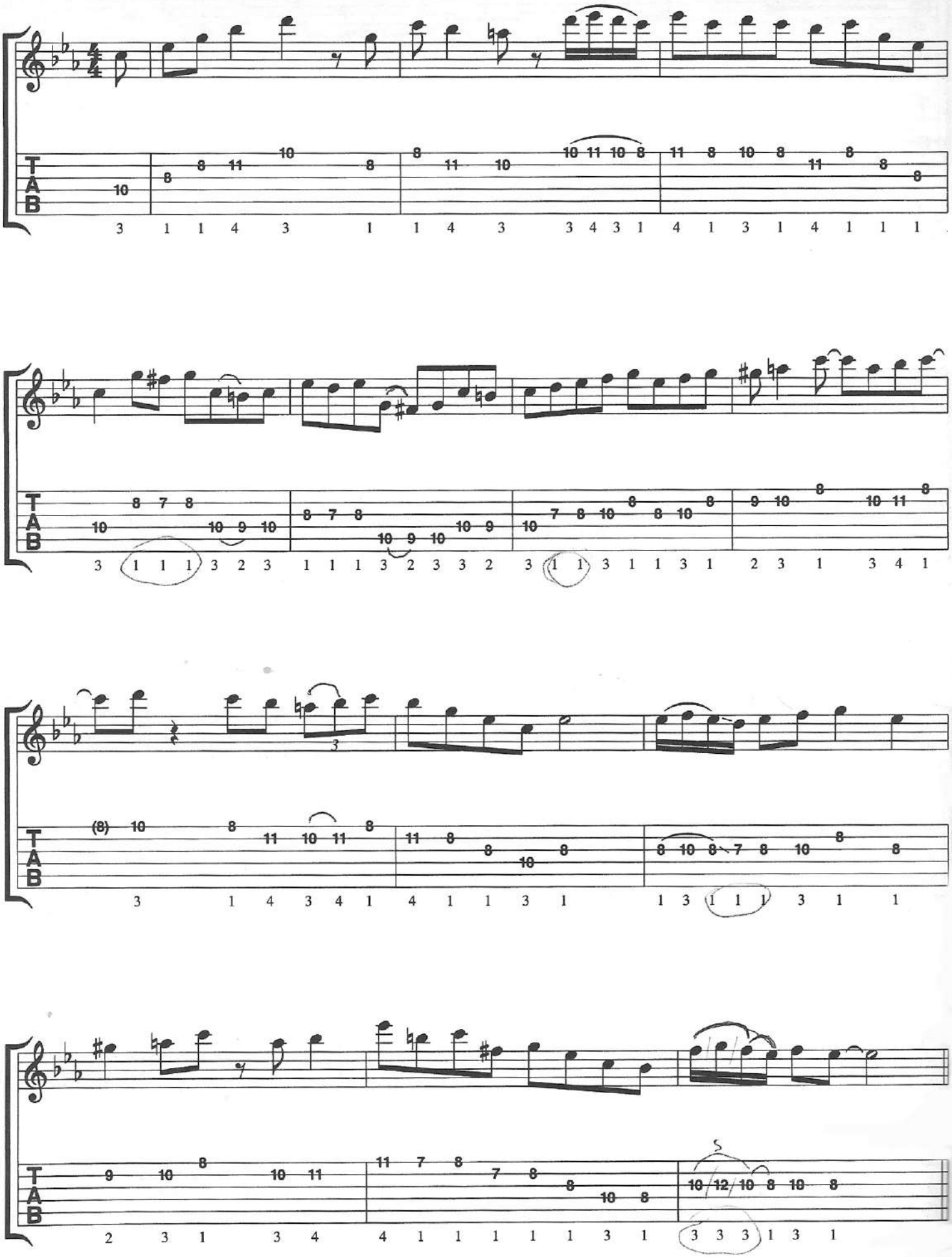
Example 16: Cmaj7 — position V



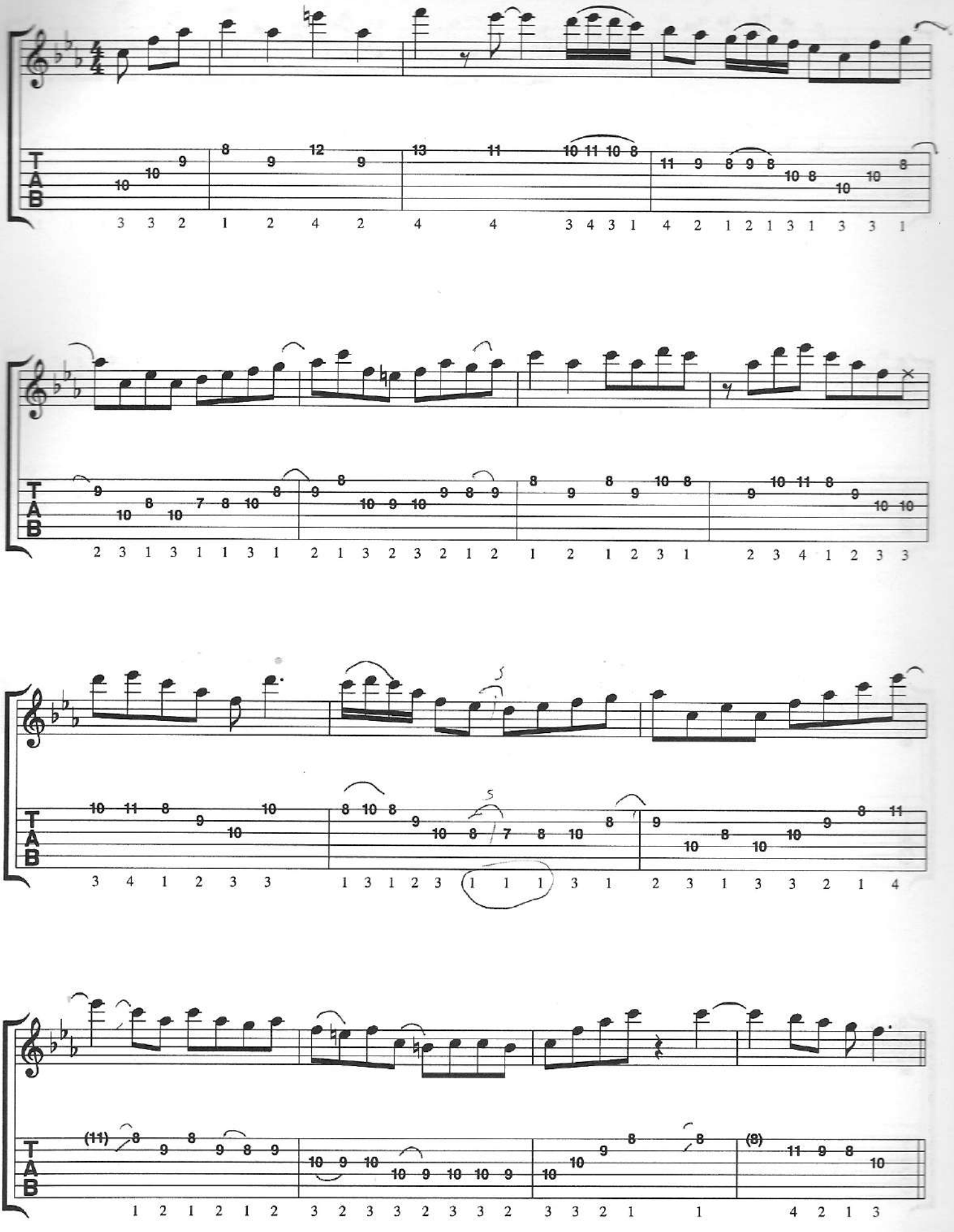




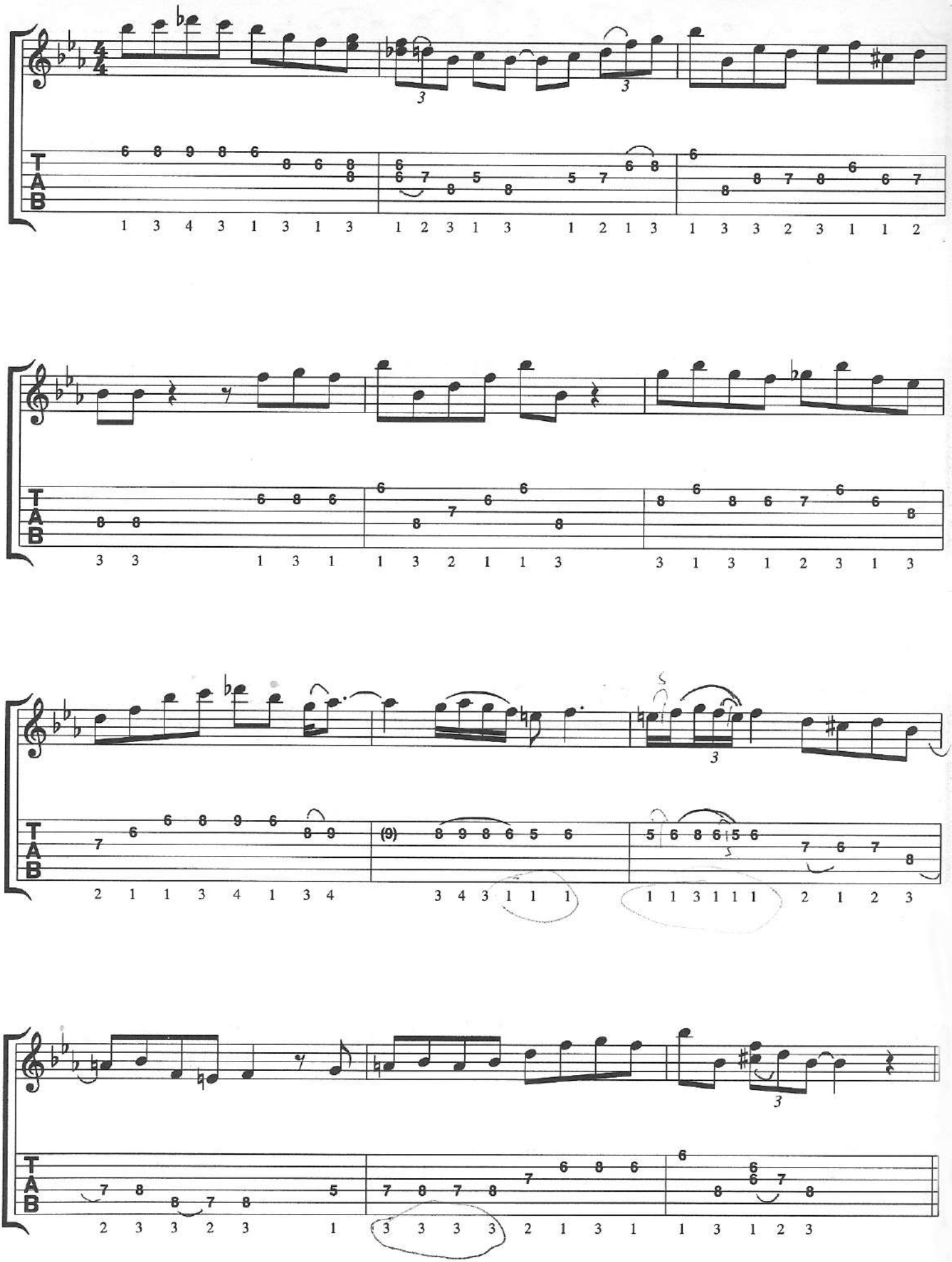
Example 17: Cm7 — position VIII



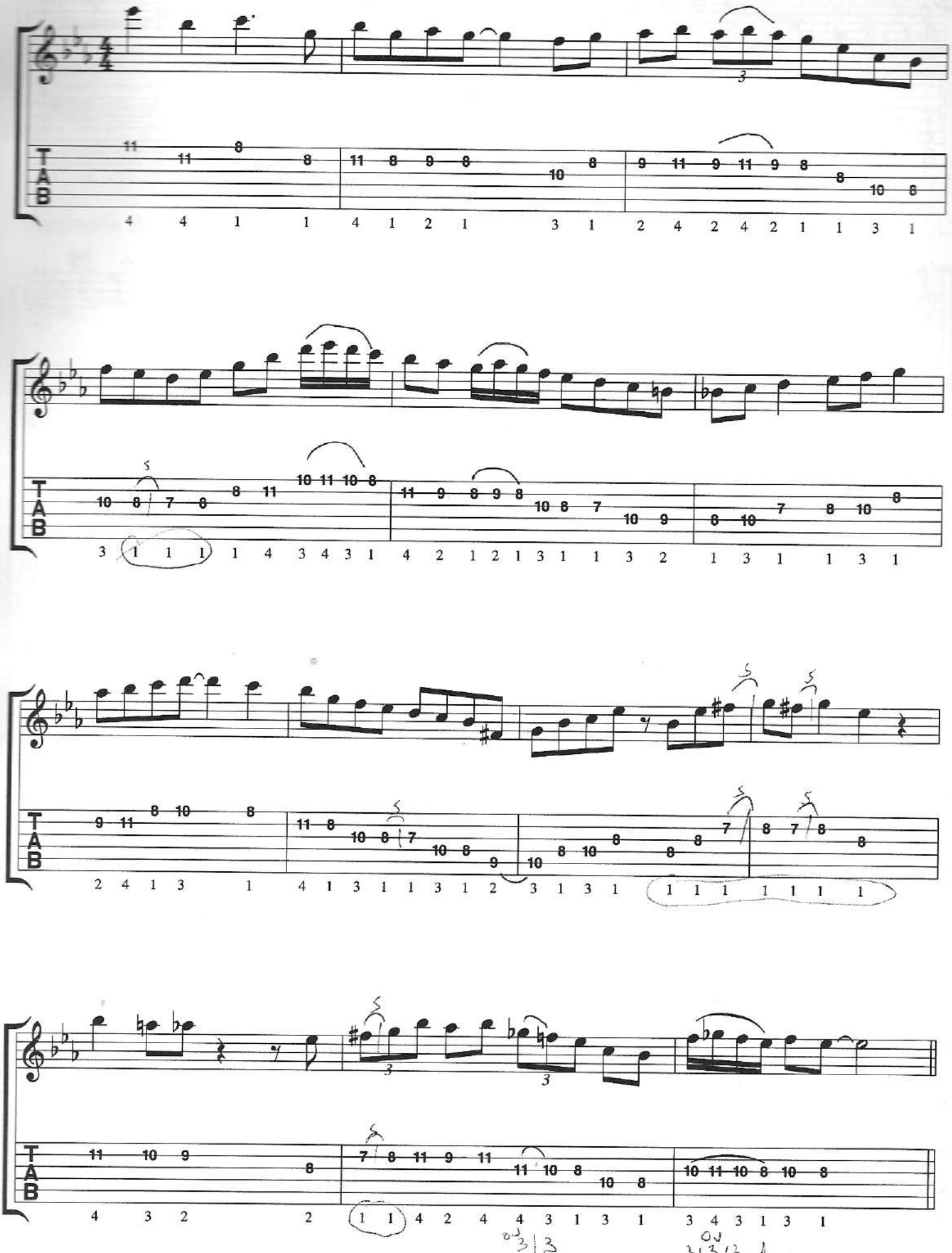
Example 18: Fm7 — position VIII



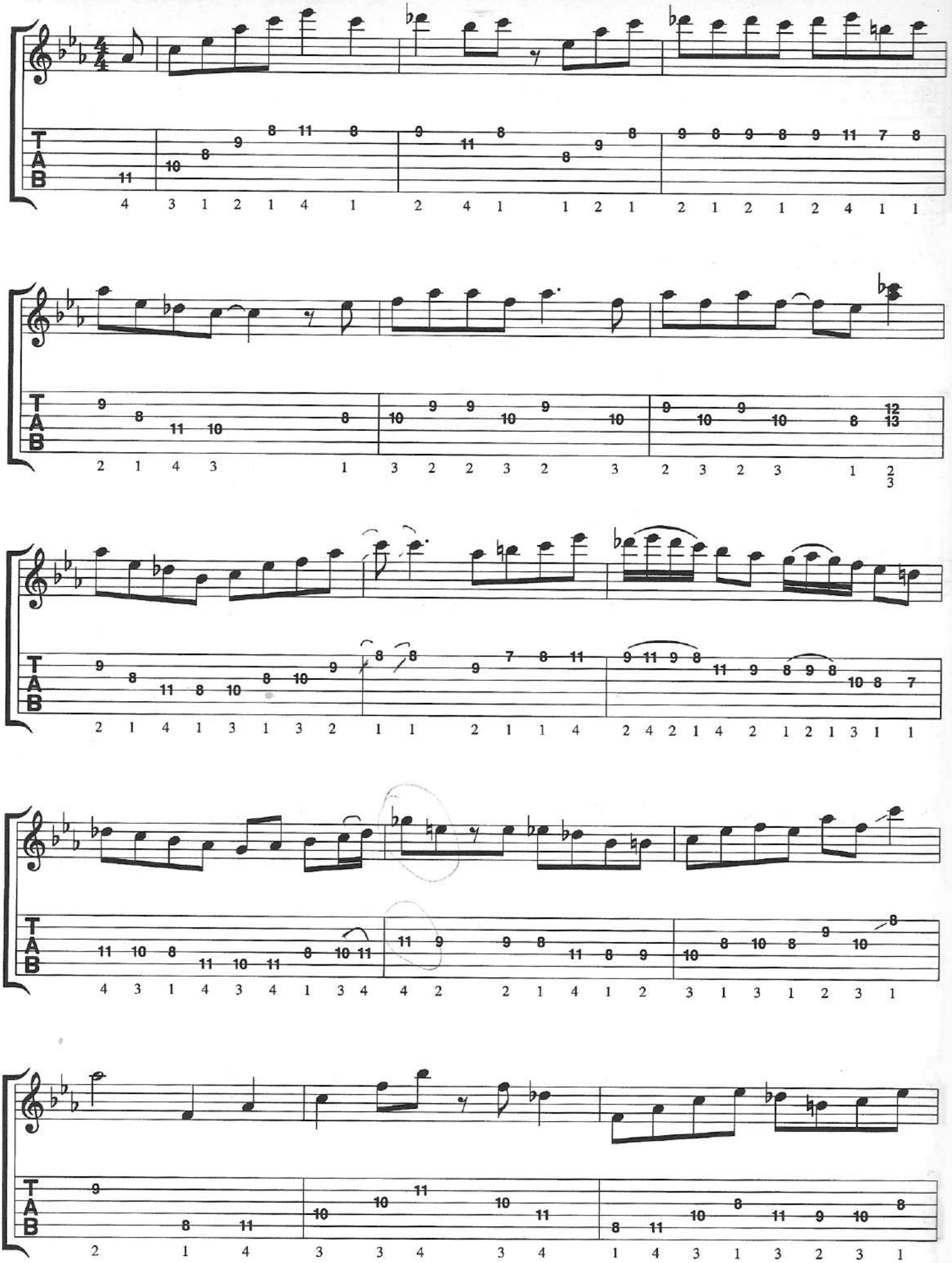
Example 19: B♭7 — position VI

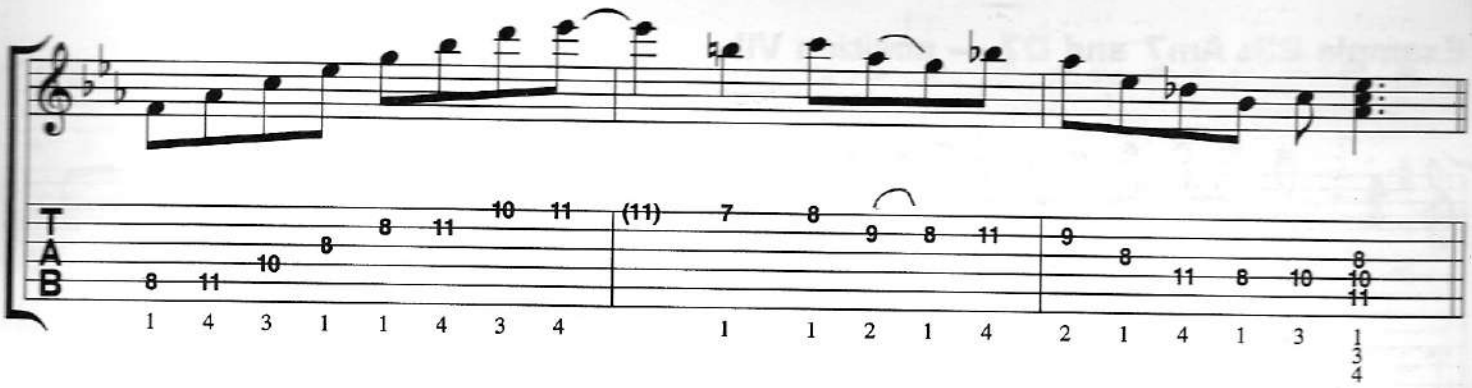


Example 20: E♭ — position VIII

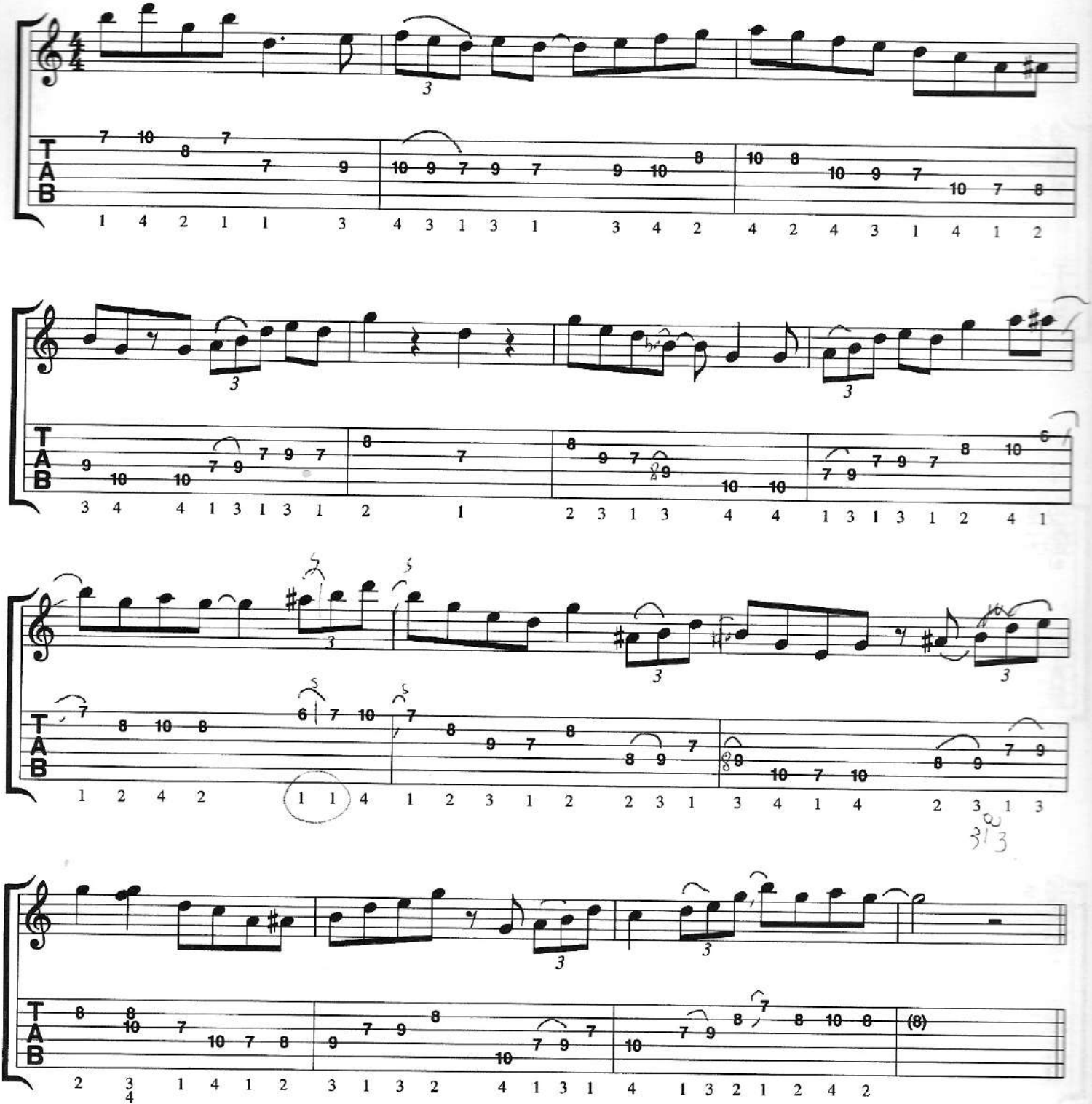


Example 21: A♭ — position VIII

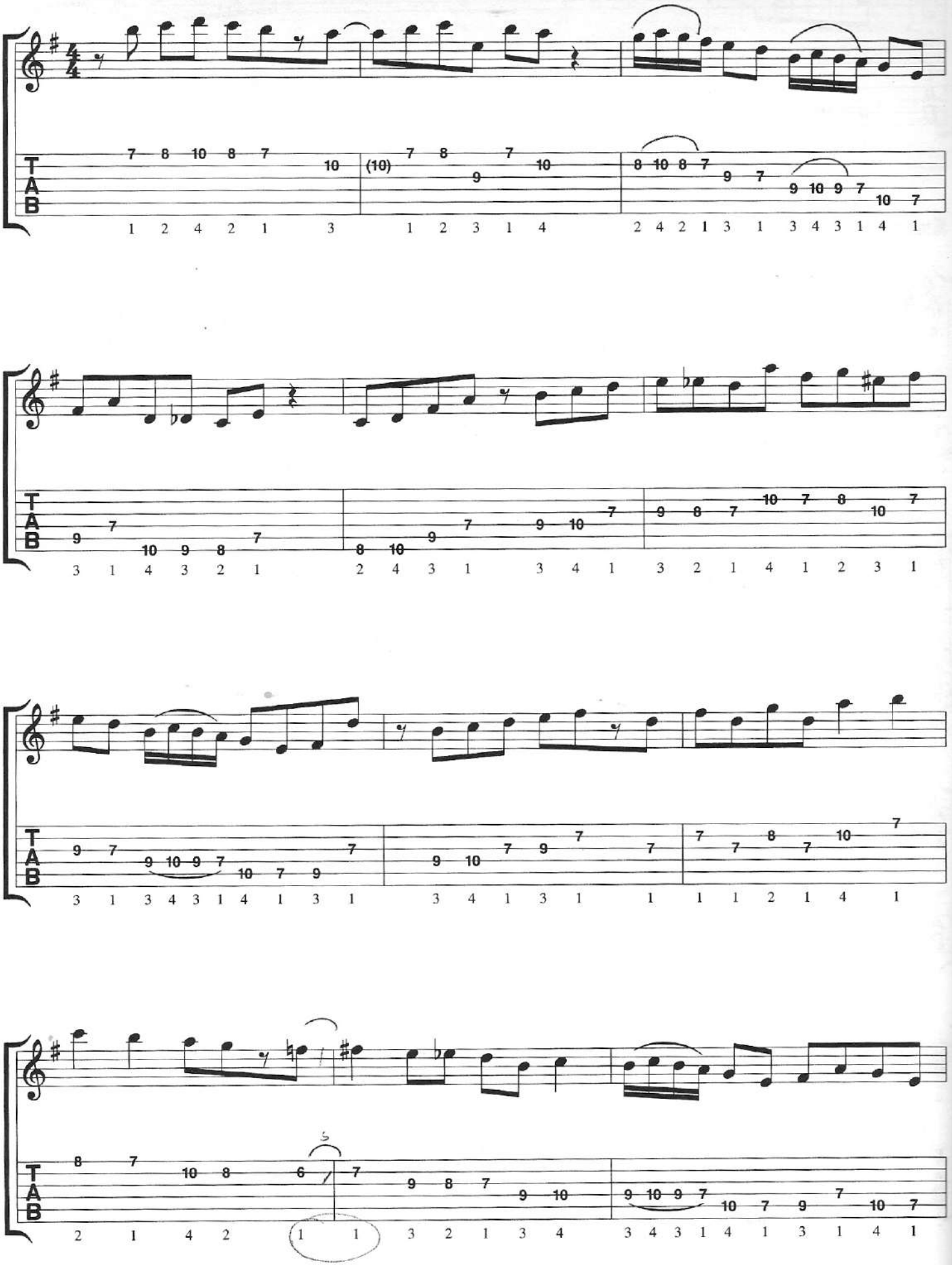


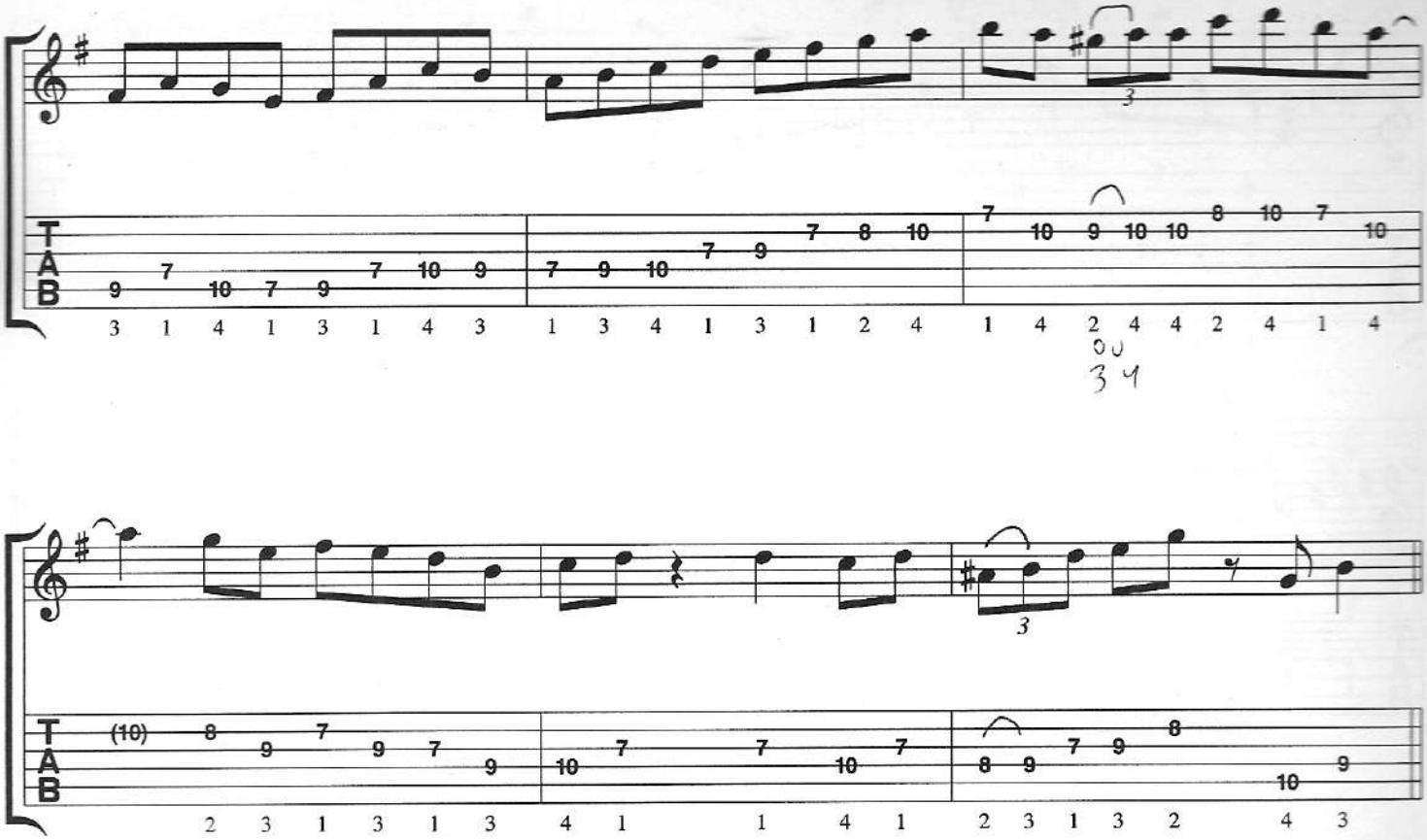


Example 22: G — position VII

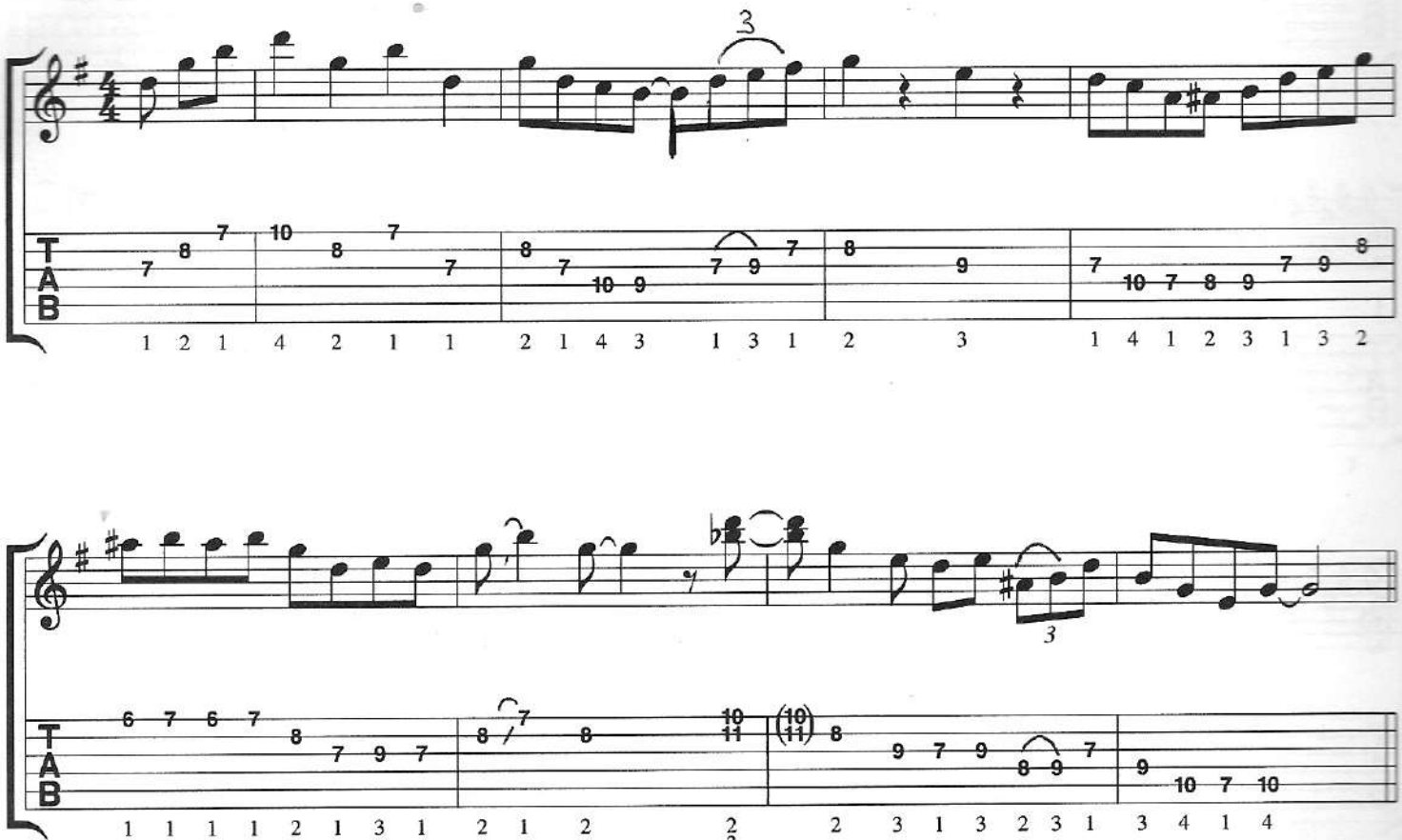


Example 23: Am7 and D7 — position VII

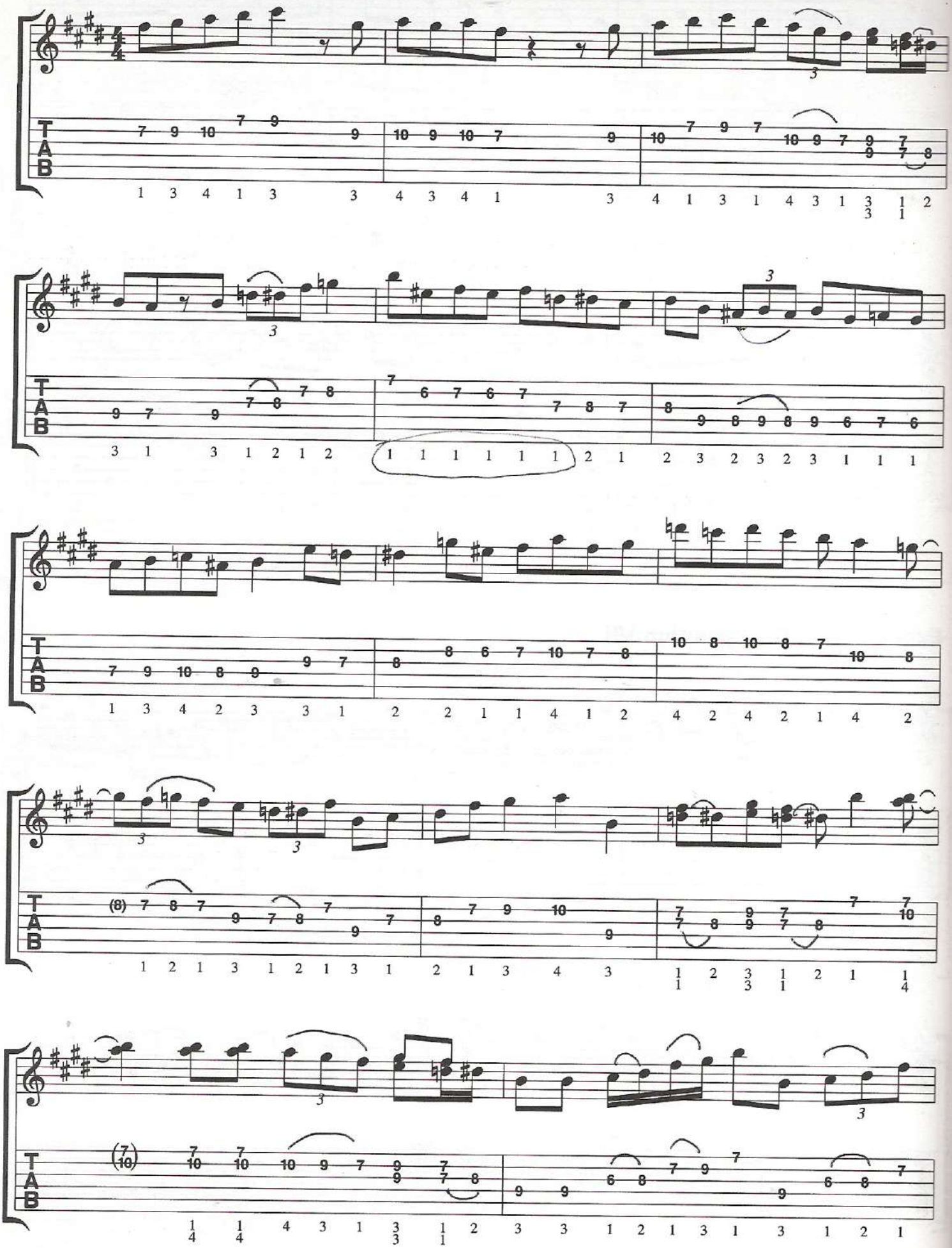


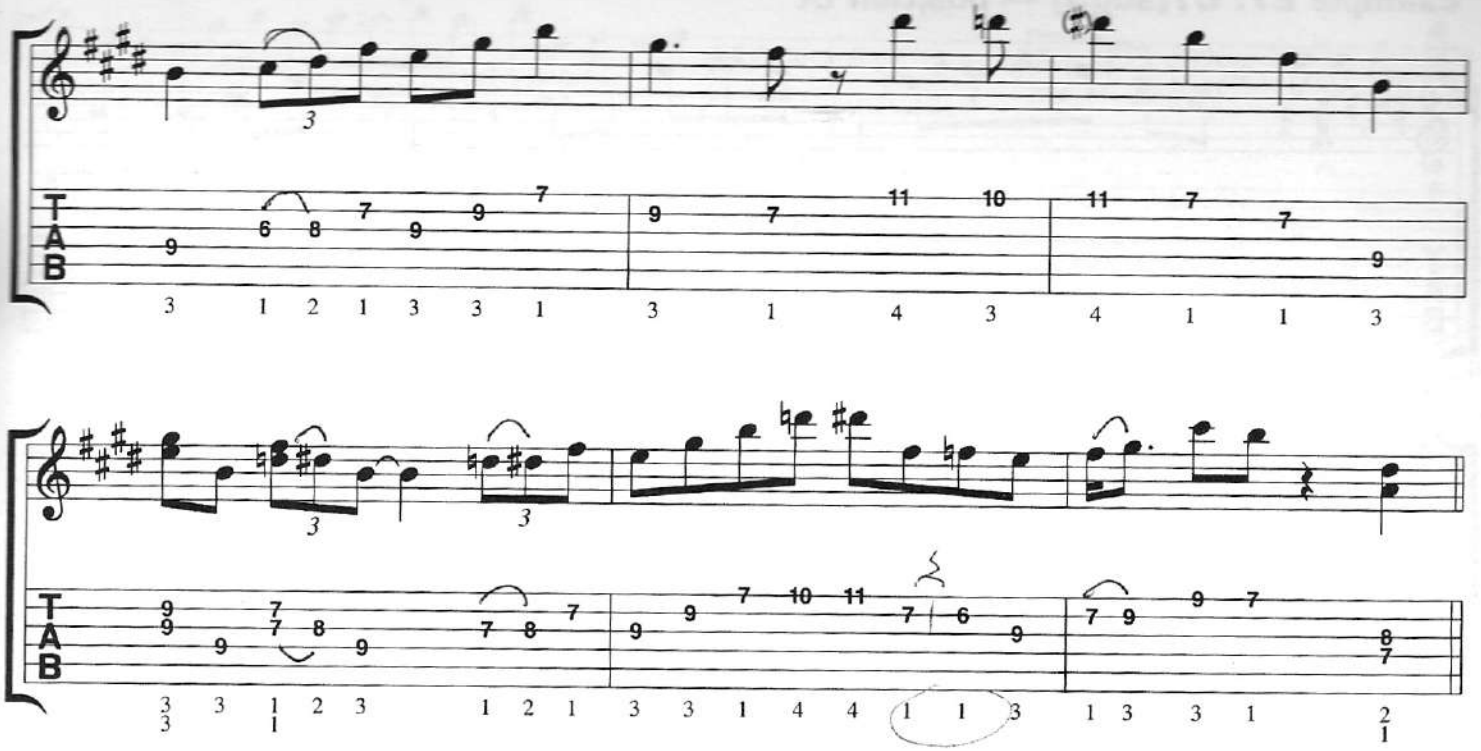


Example 24: G — position VII

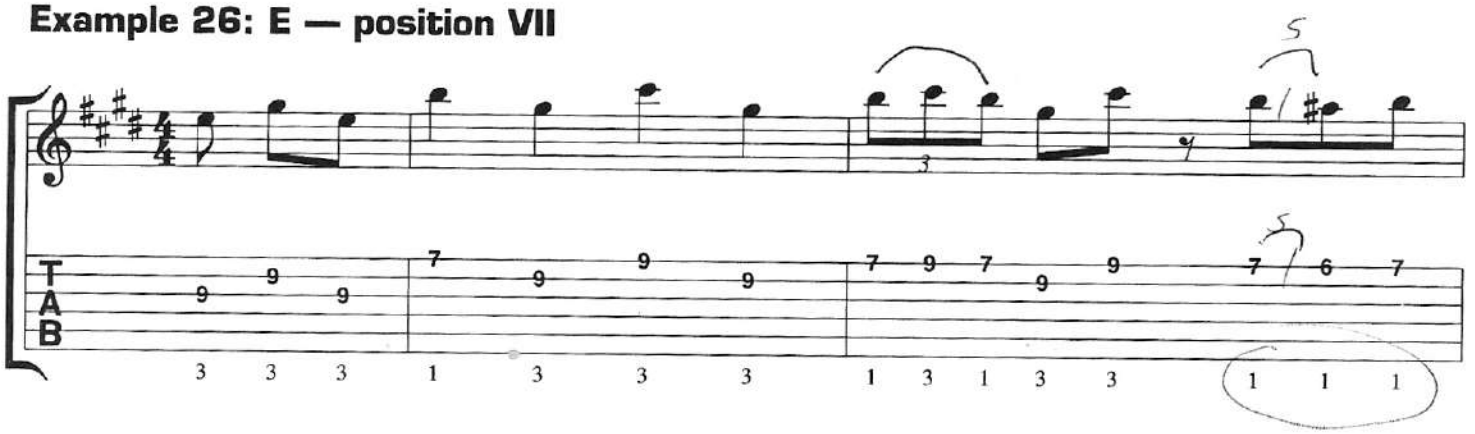


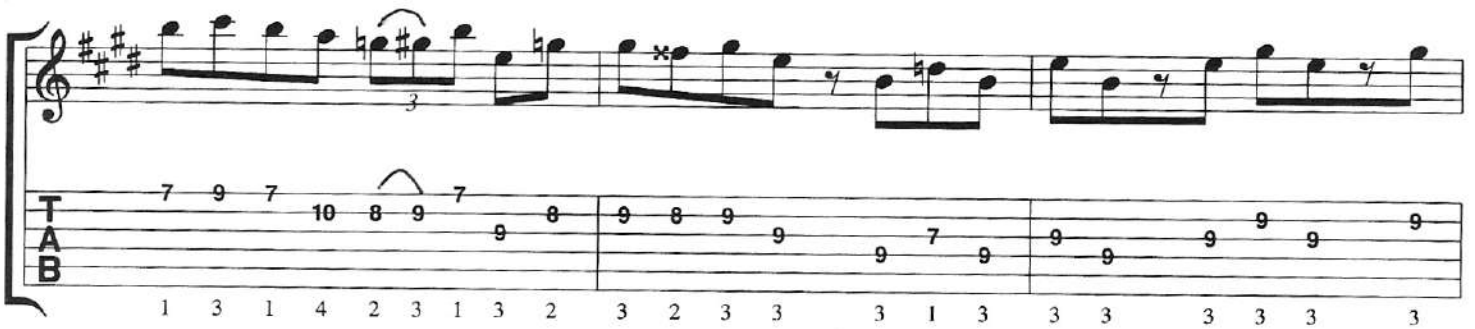
Example 25: B7 — position VII

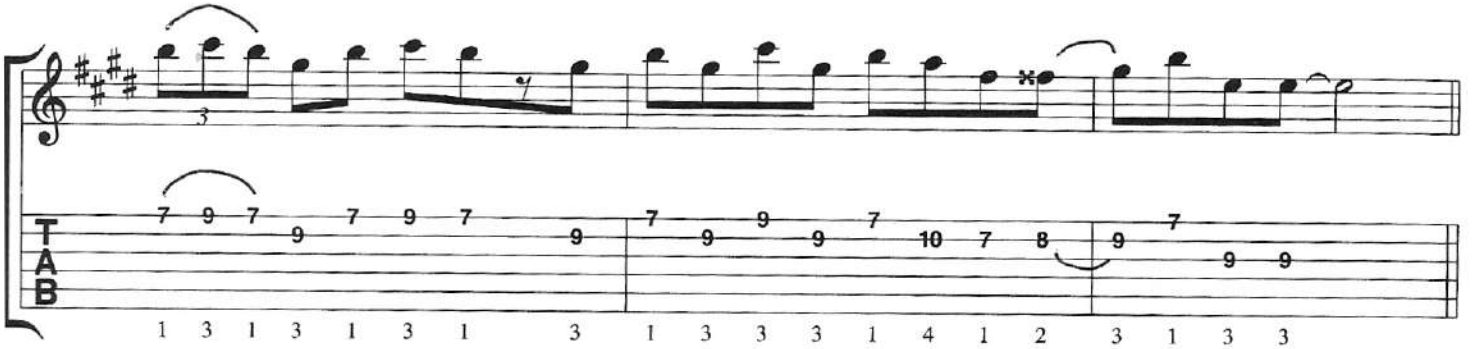




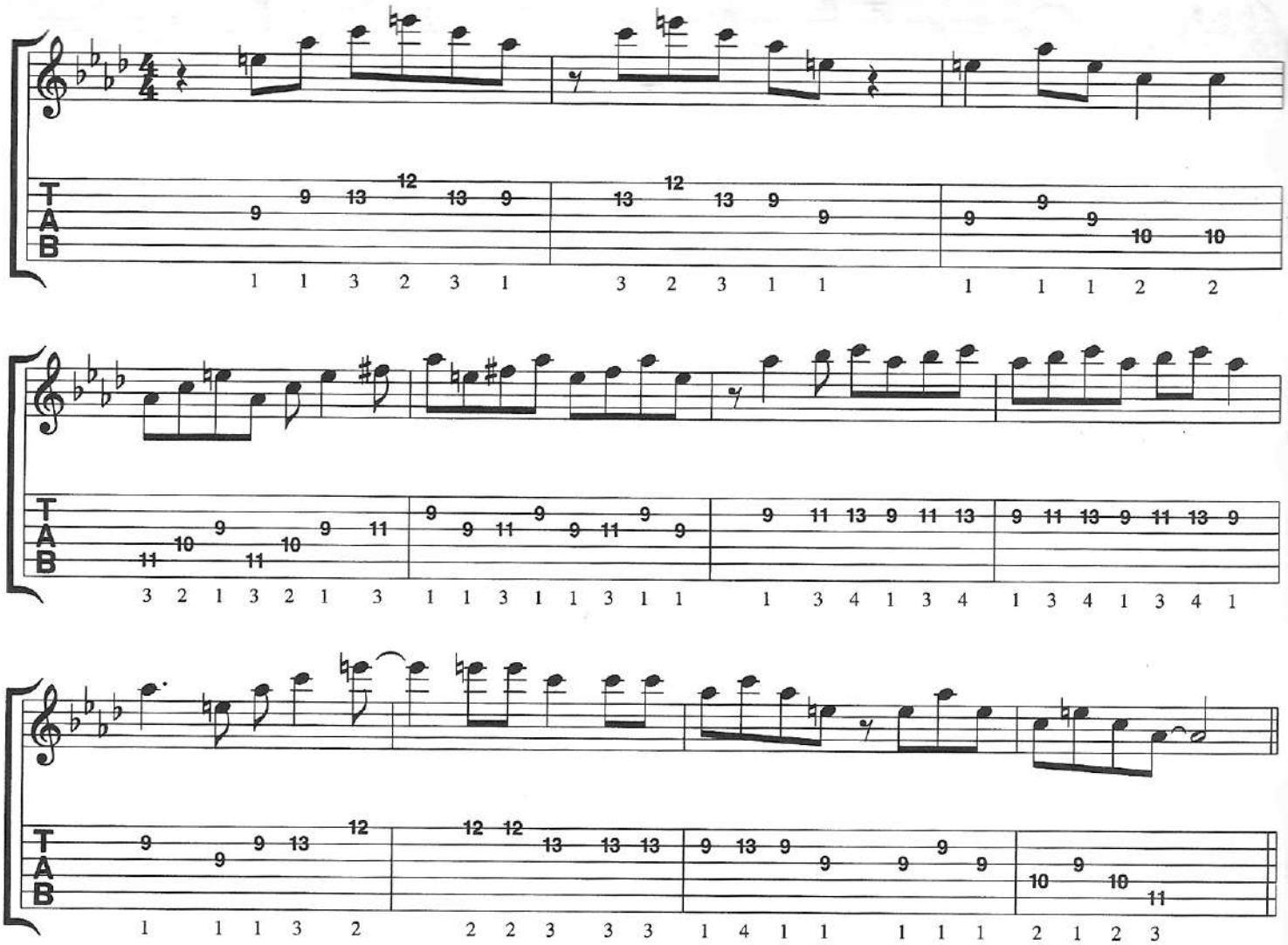
Example 26: E — position VII



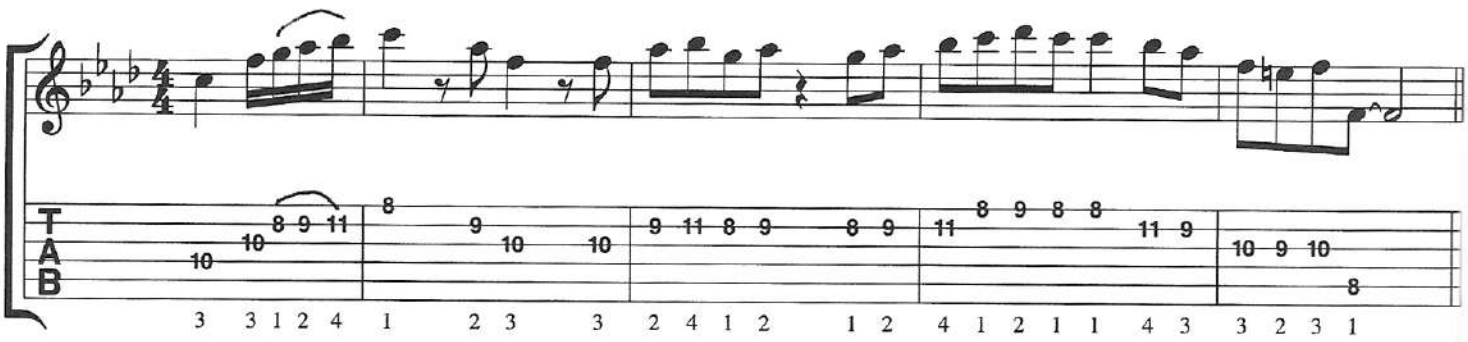




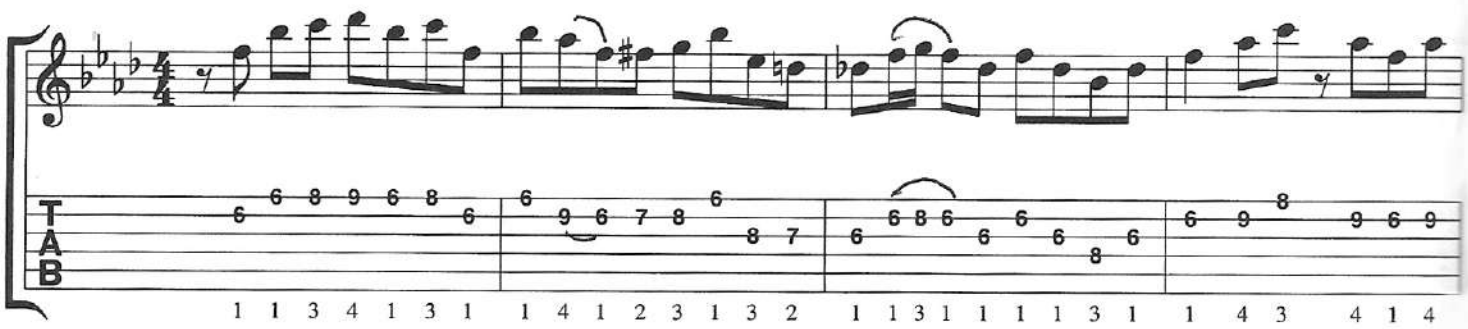
Example 27: C7(aug5) — position IX

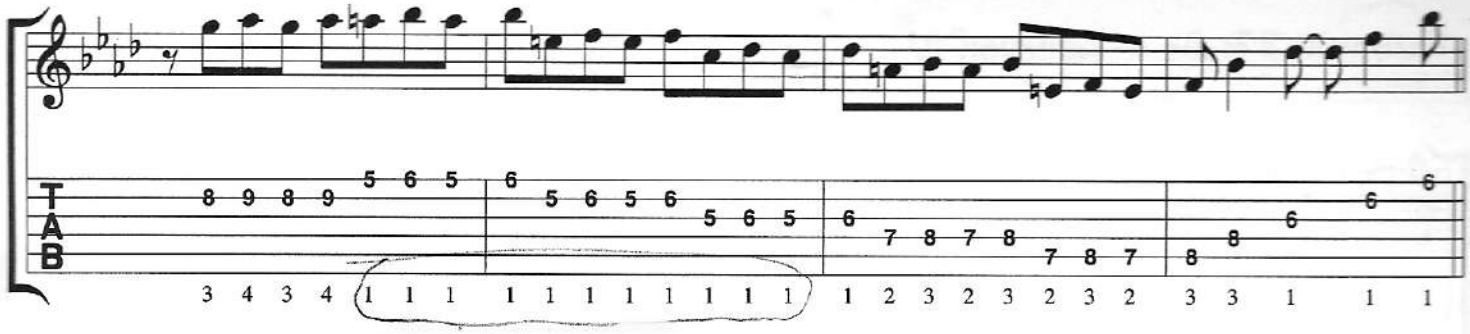


Example 28: Fm7 — position VIII

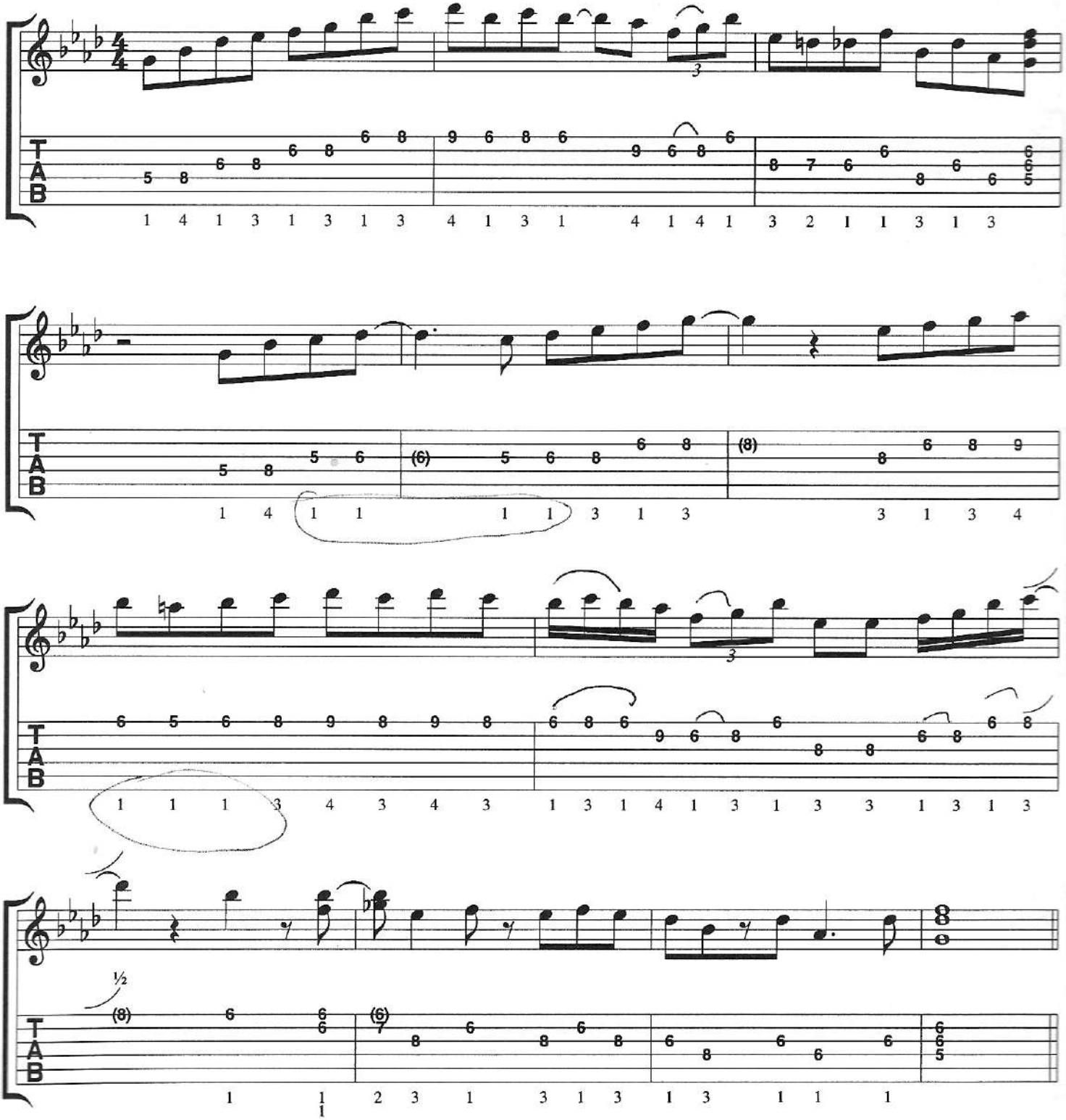


Example 29: B♭m7 — position VI

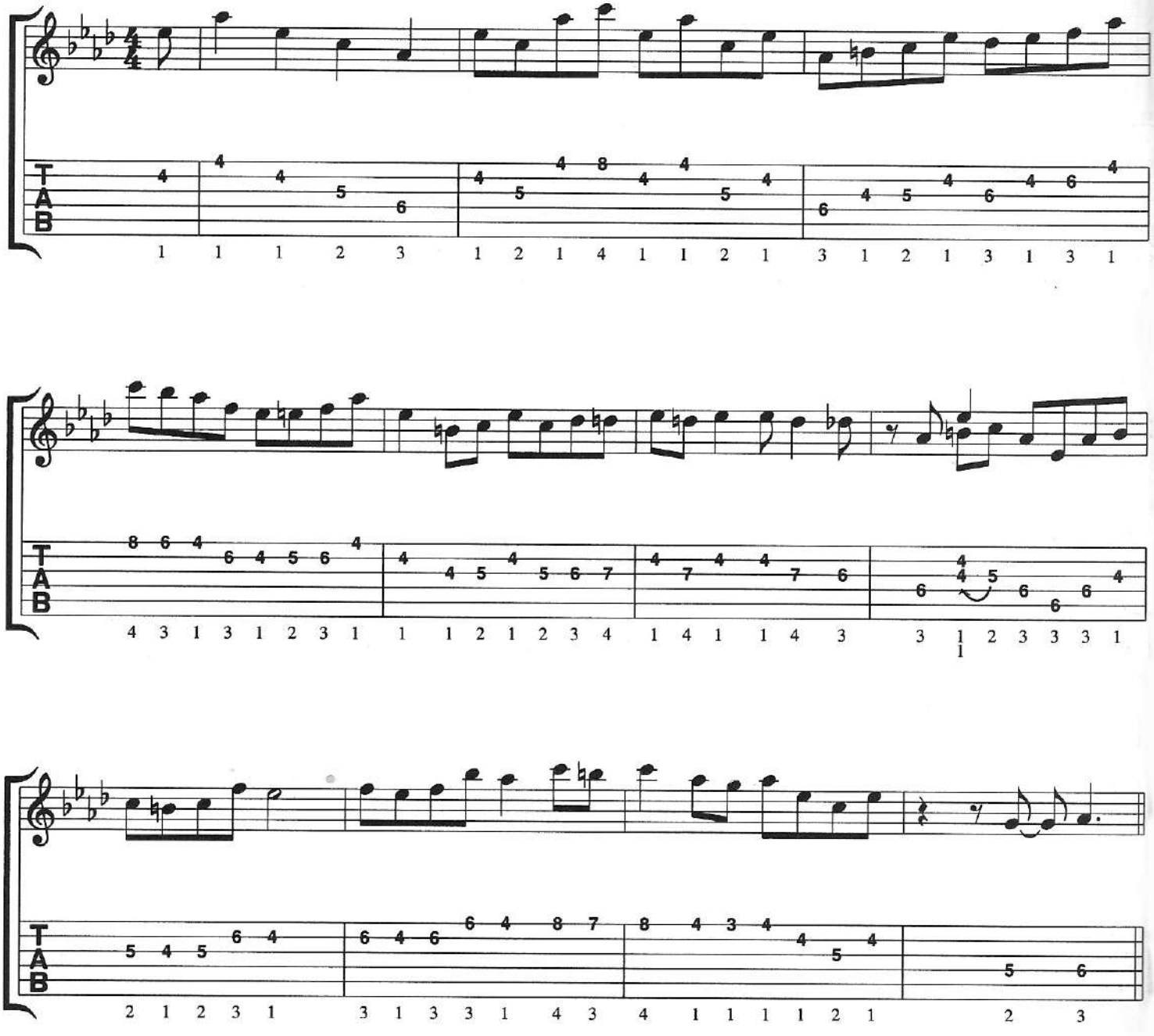




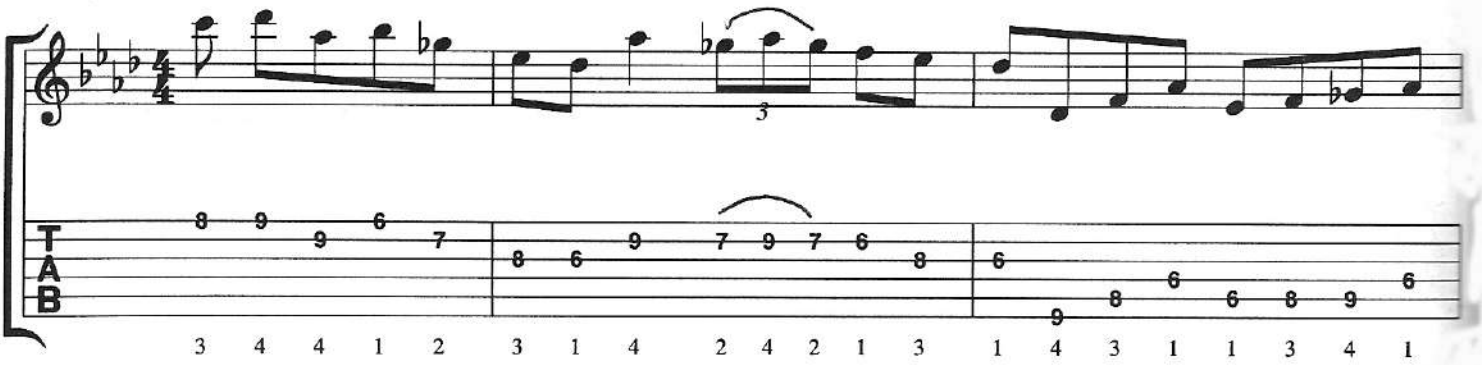
Example 30: E♭9 — position V

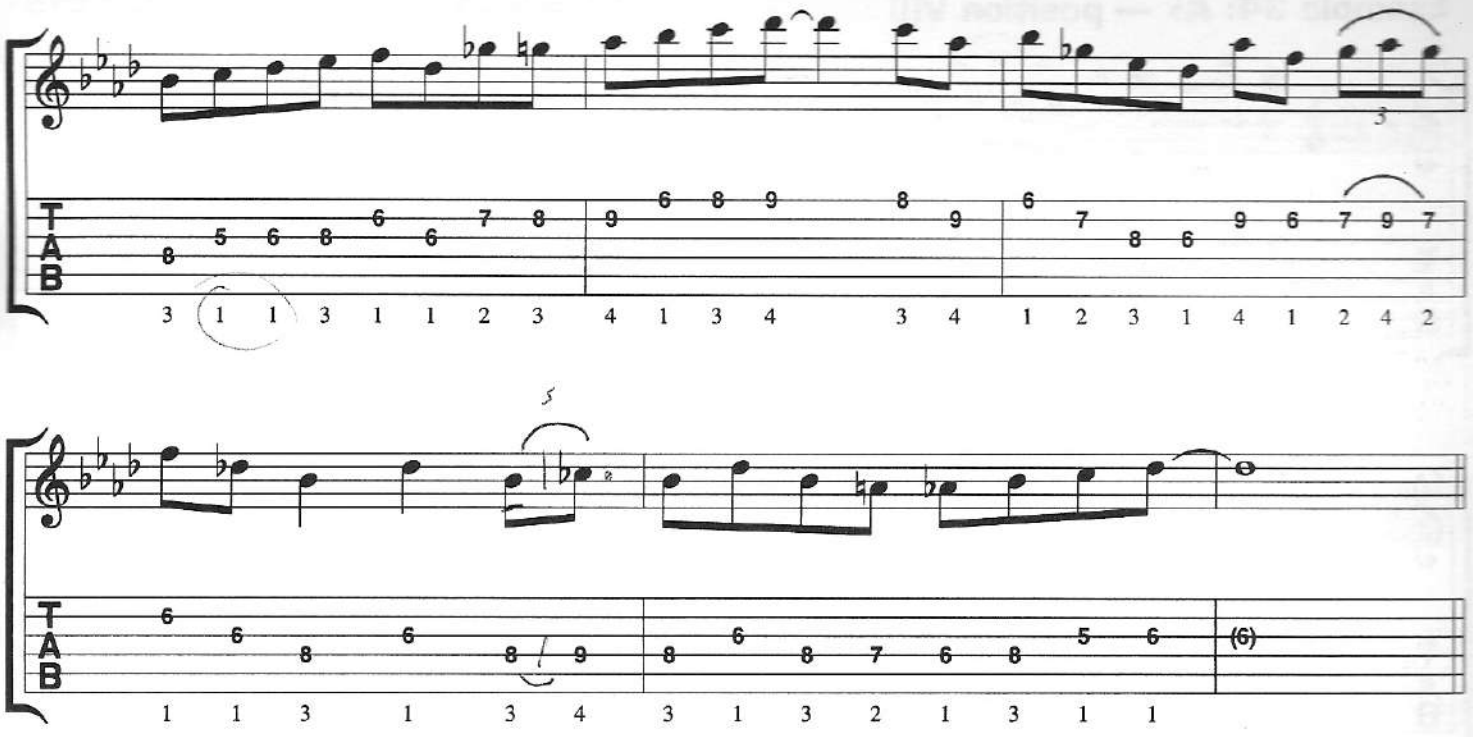


Example 31: A♭ — position IV

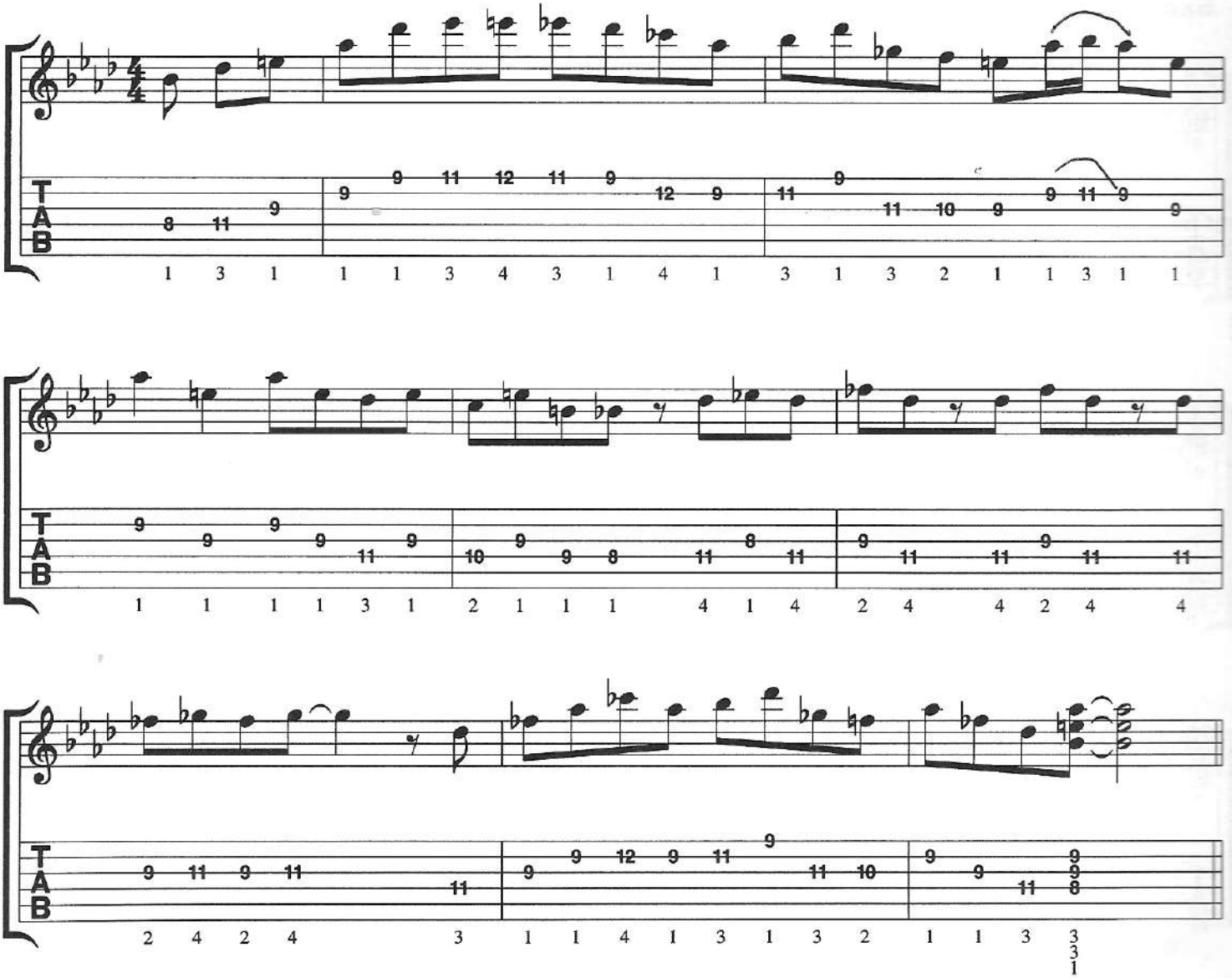


Example 32: D♭ — position VI

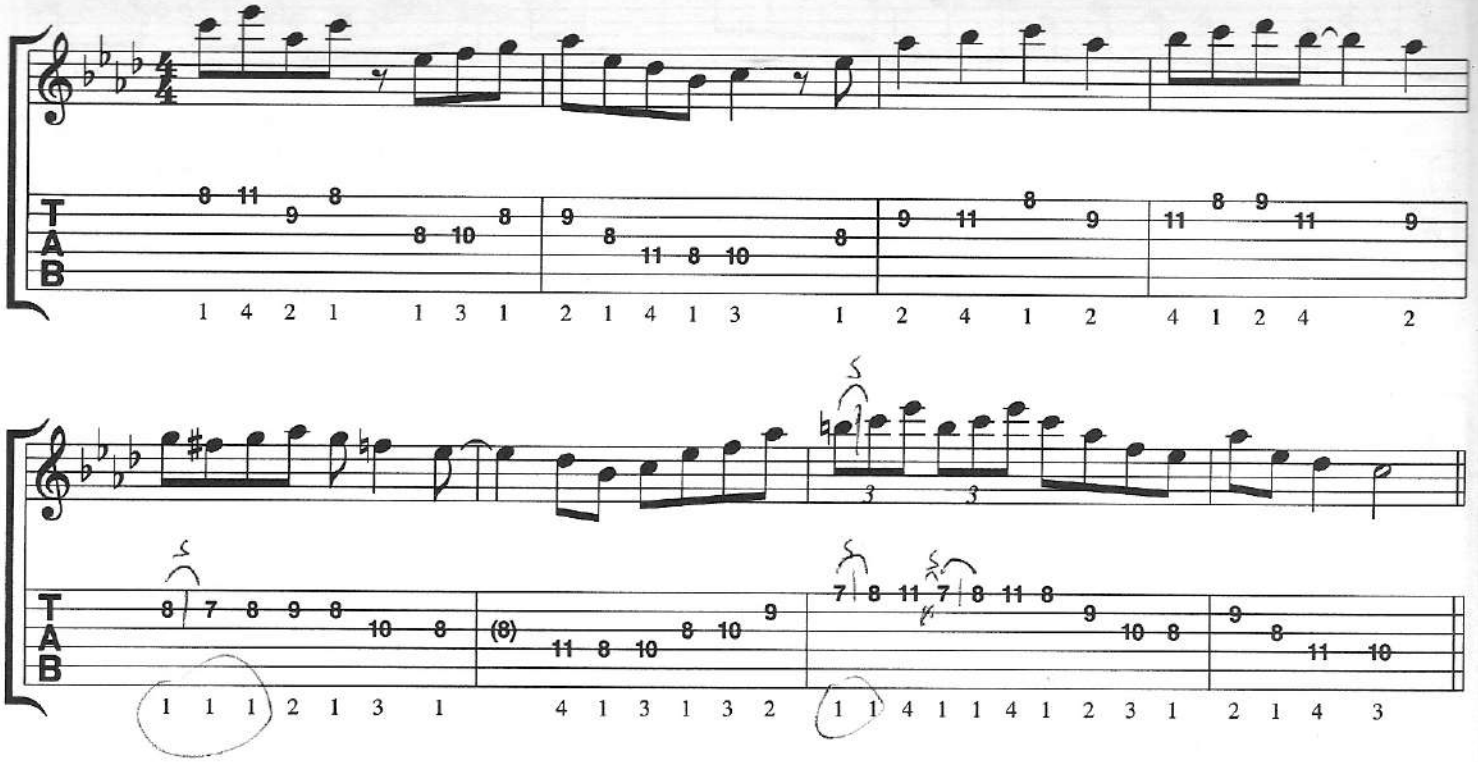




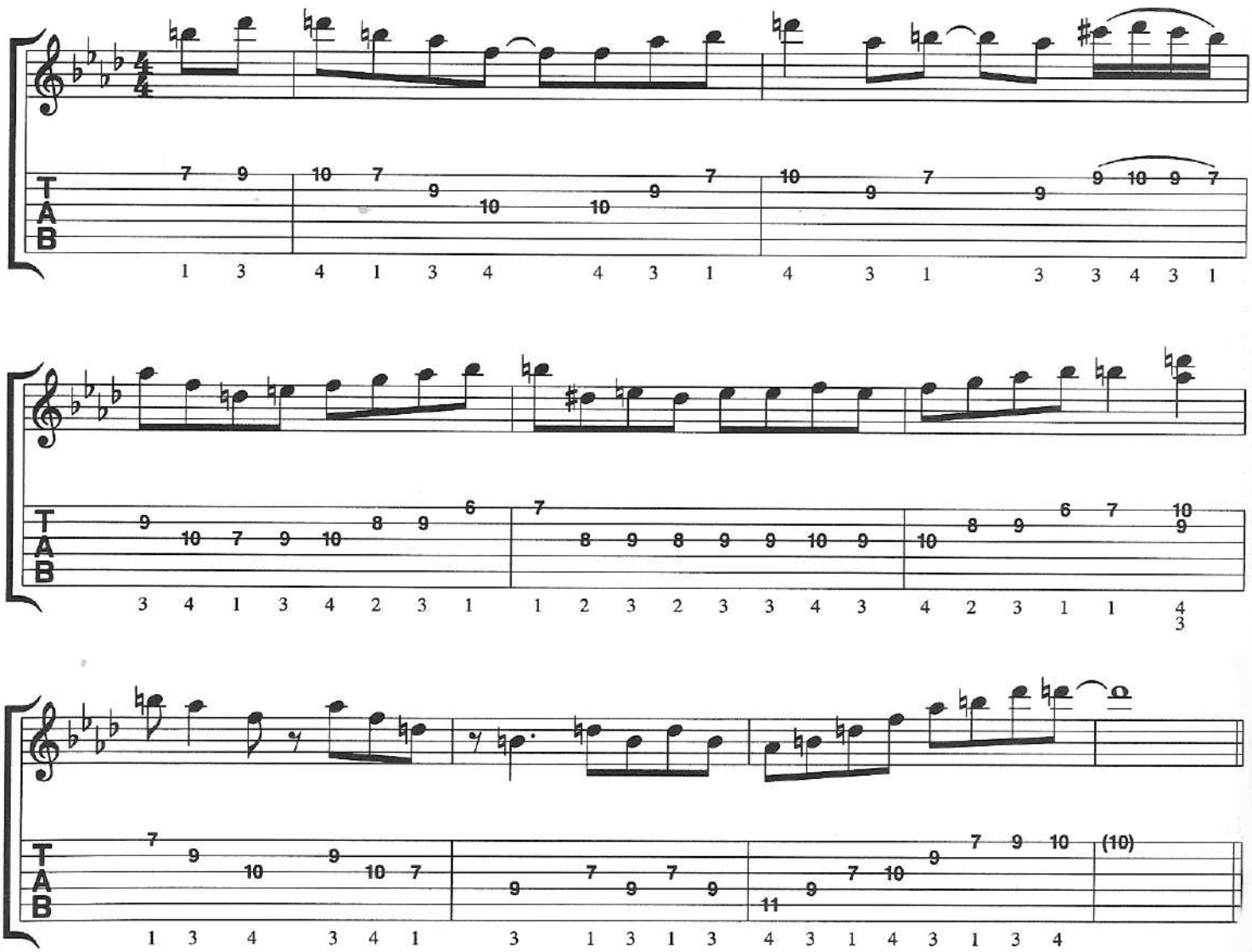
Example 33: D♭m6 — position VIII



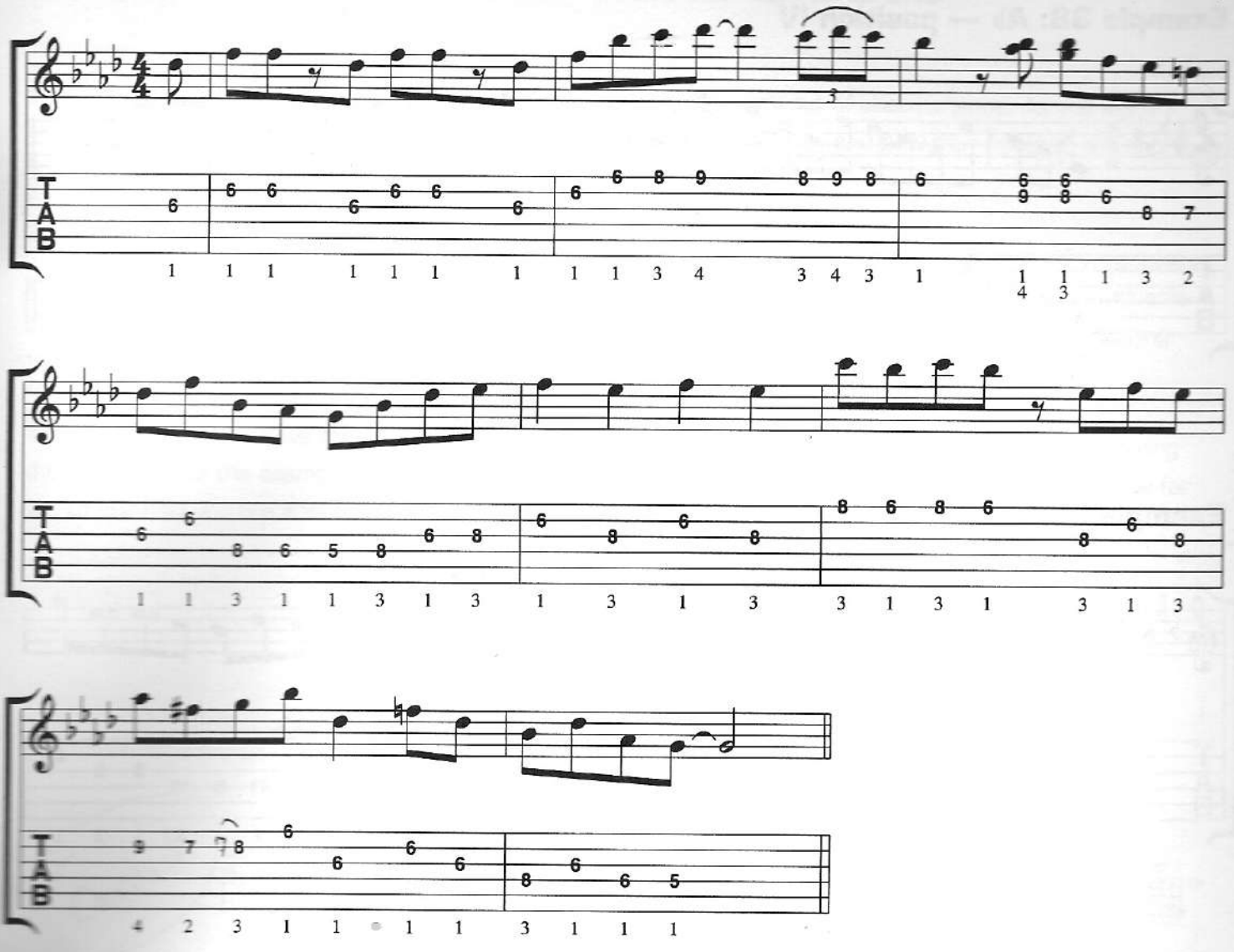
Example 34: A♭ — position VIII



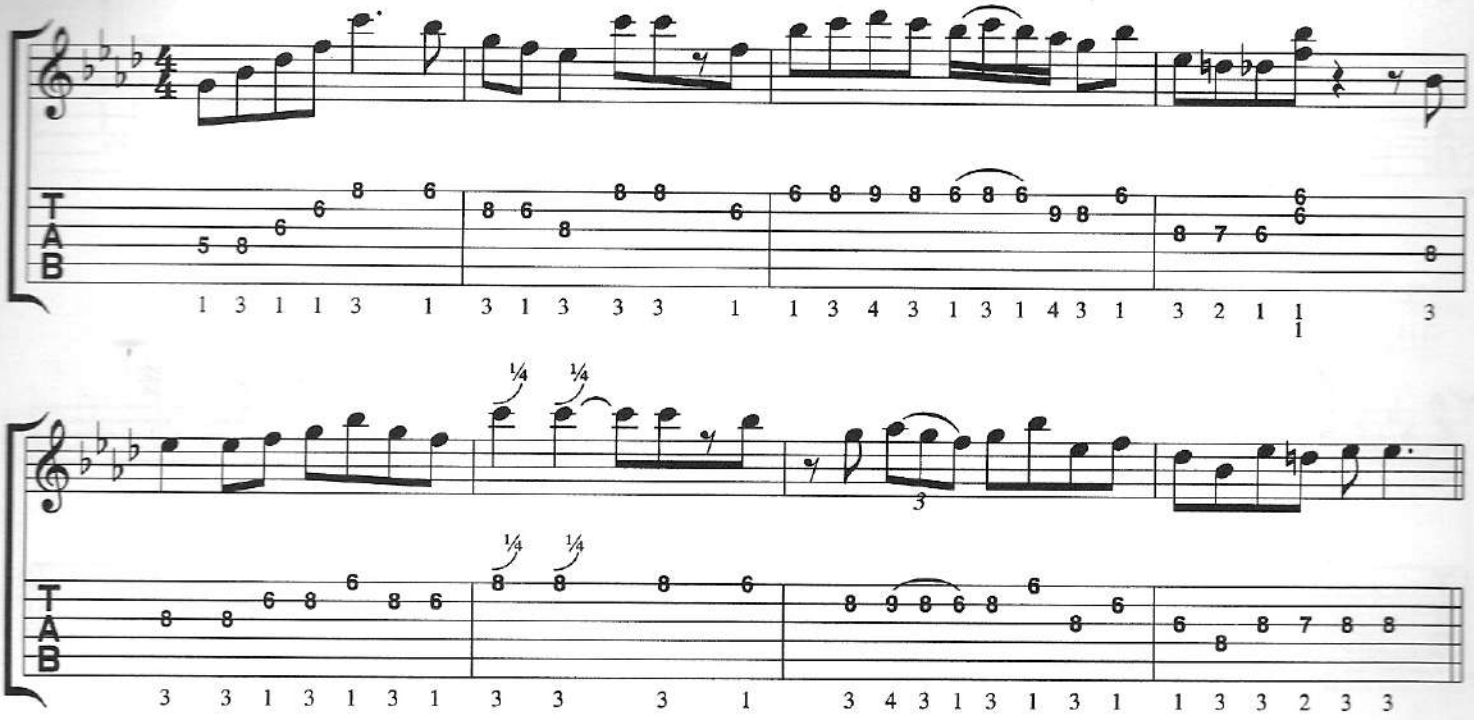
Example 35: Bdim — position VII



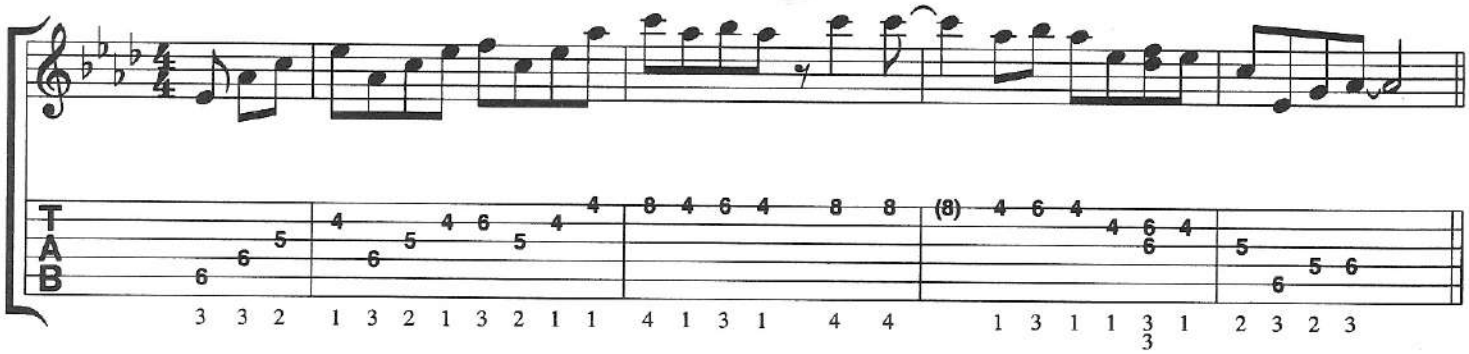
Example 36: B♭m7 — position VI



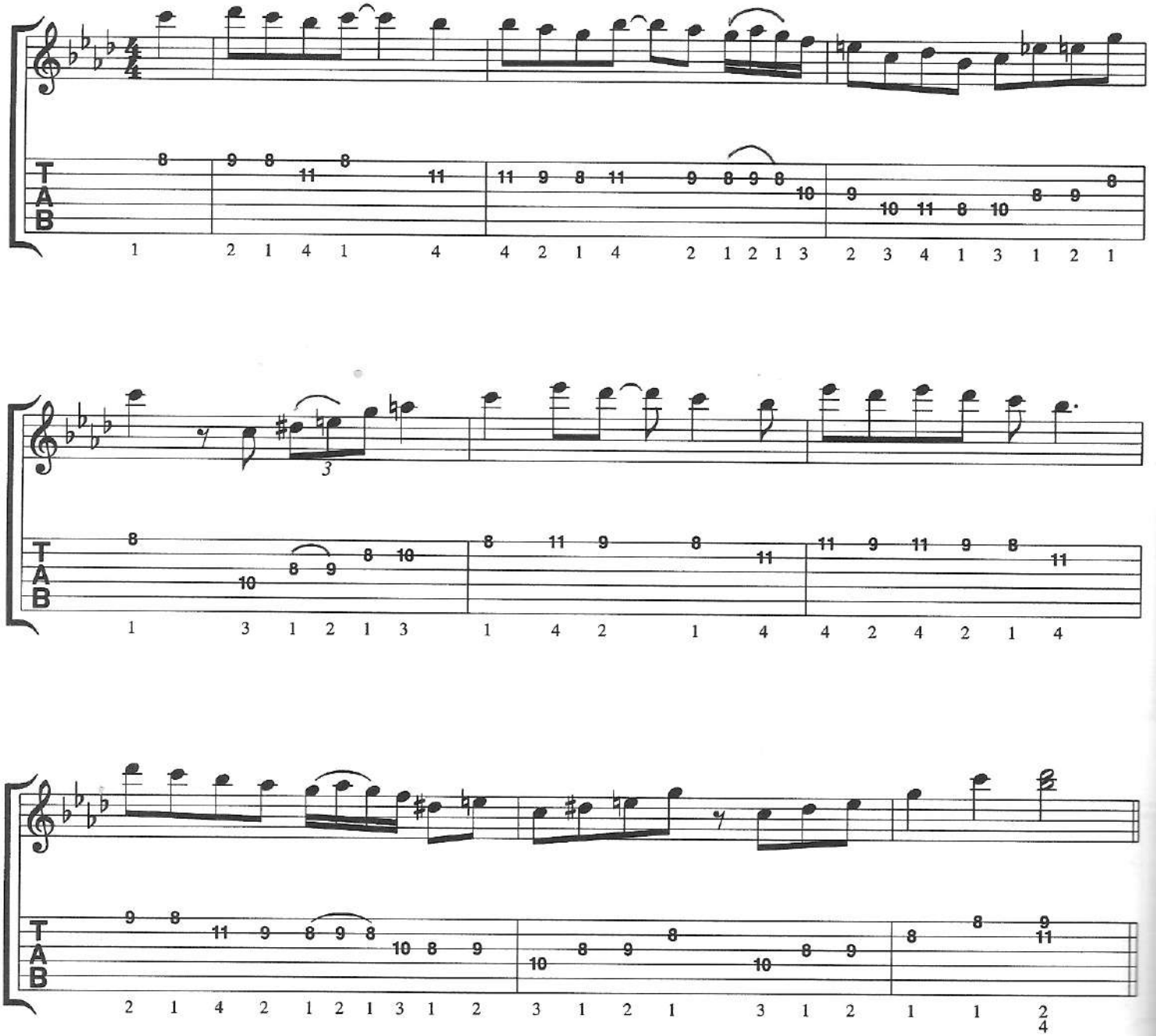
Example 37: E♭9 — position VI



Example 38: A♭ — position IV



Example 39: C7(♭9) — position VIII



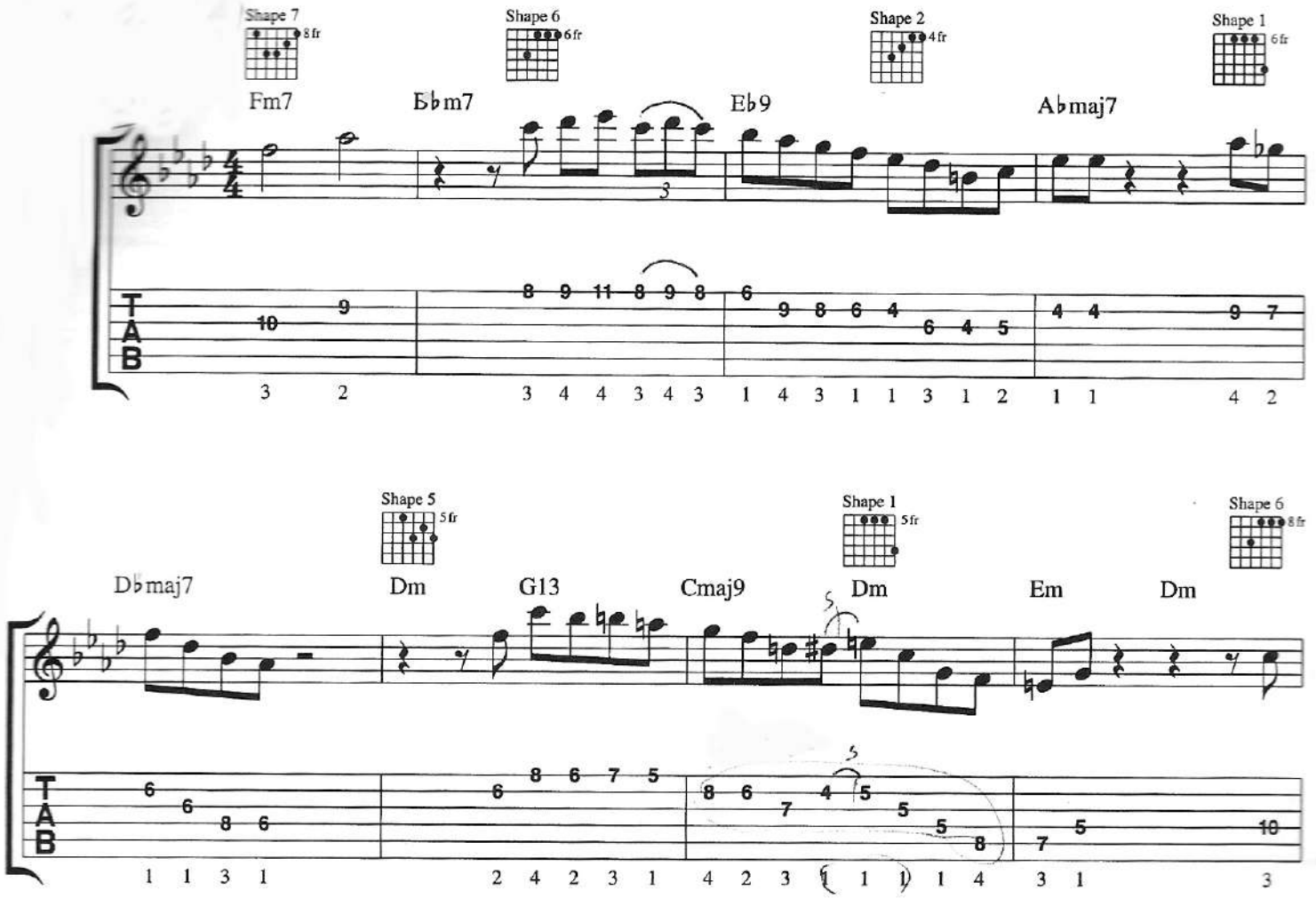
UNIT SIX: HERB'S SOLO

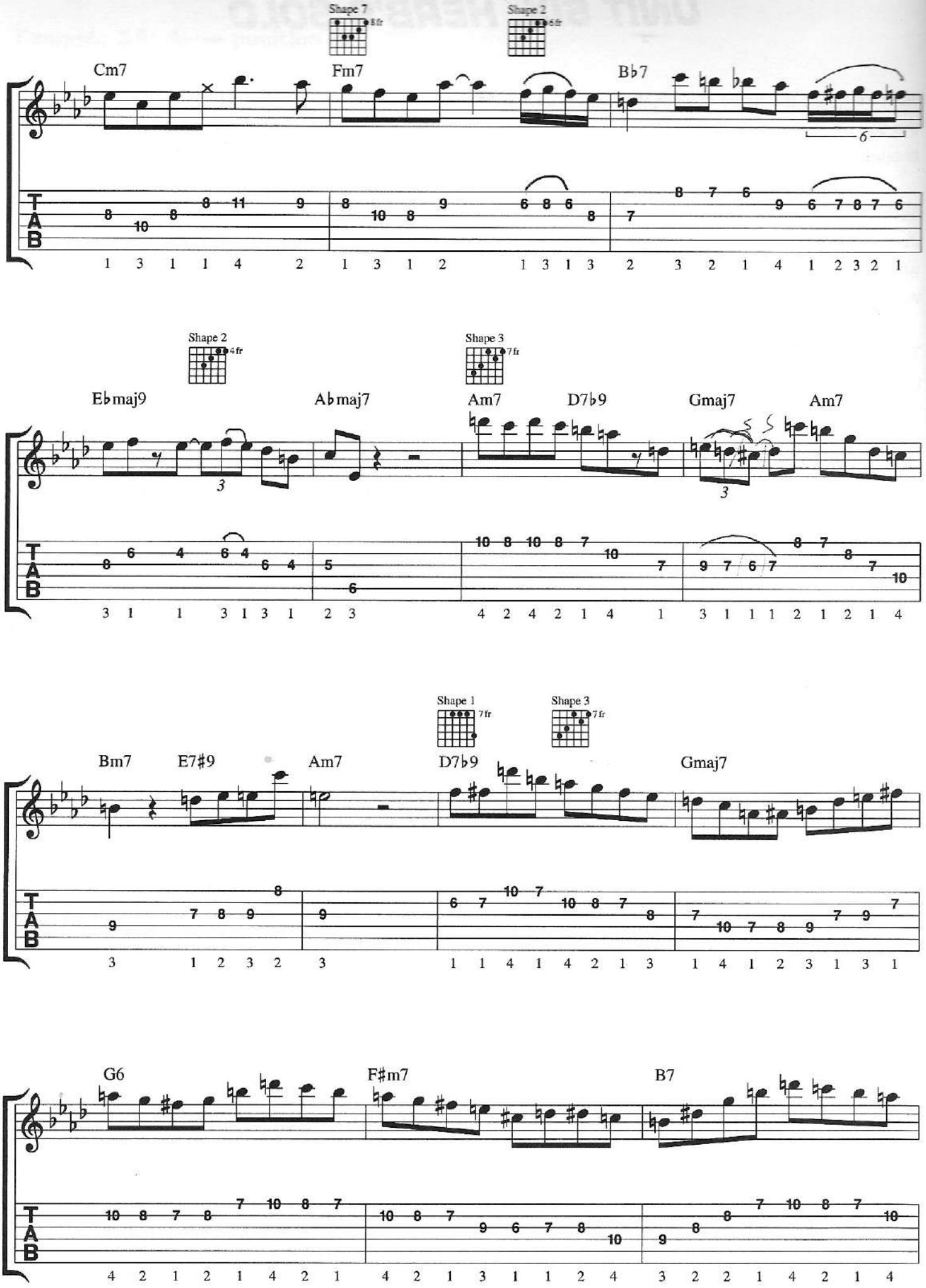
Now we get to the heart of what this series is all about—playing solos out of chord shapes. As you learn the solo you will see the logic, simplicity and beauty of these smooth lines, and how they relate to the chord shapes.

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

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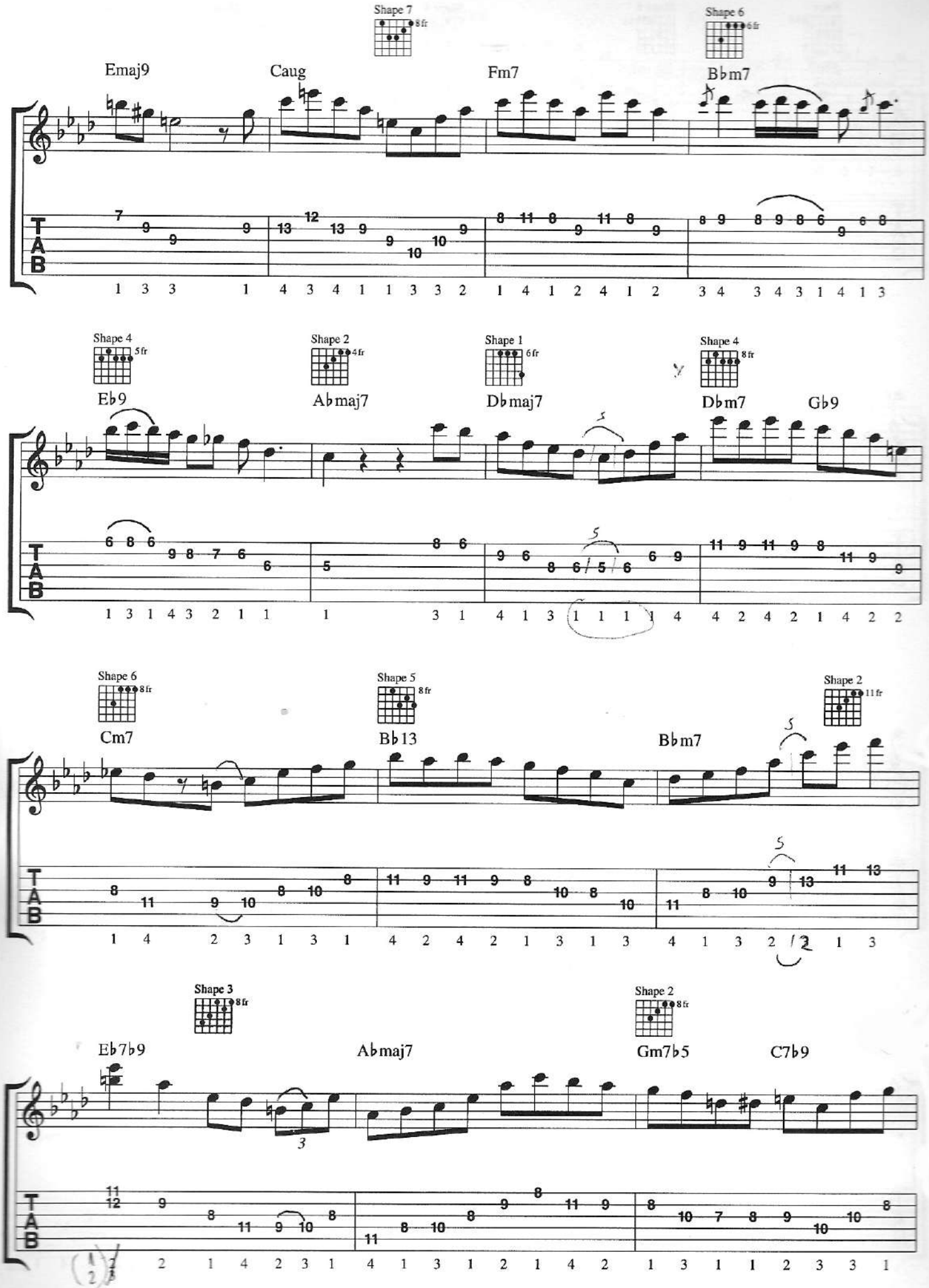
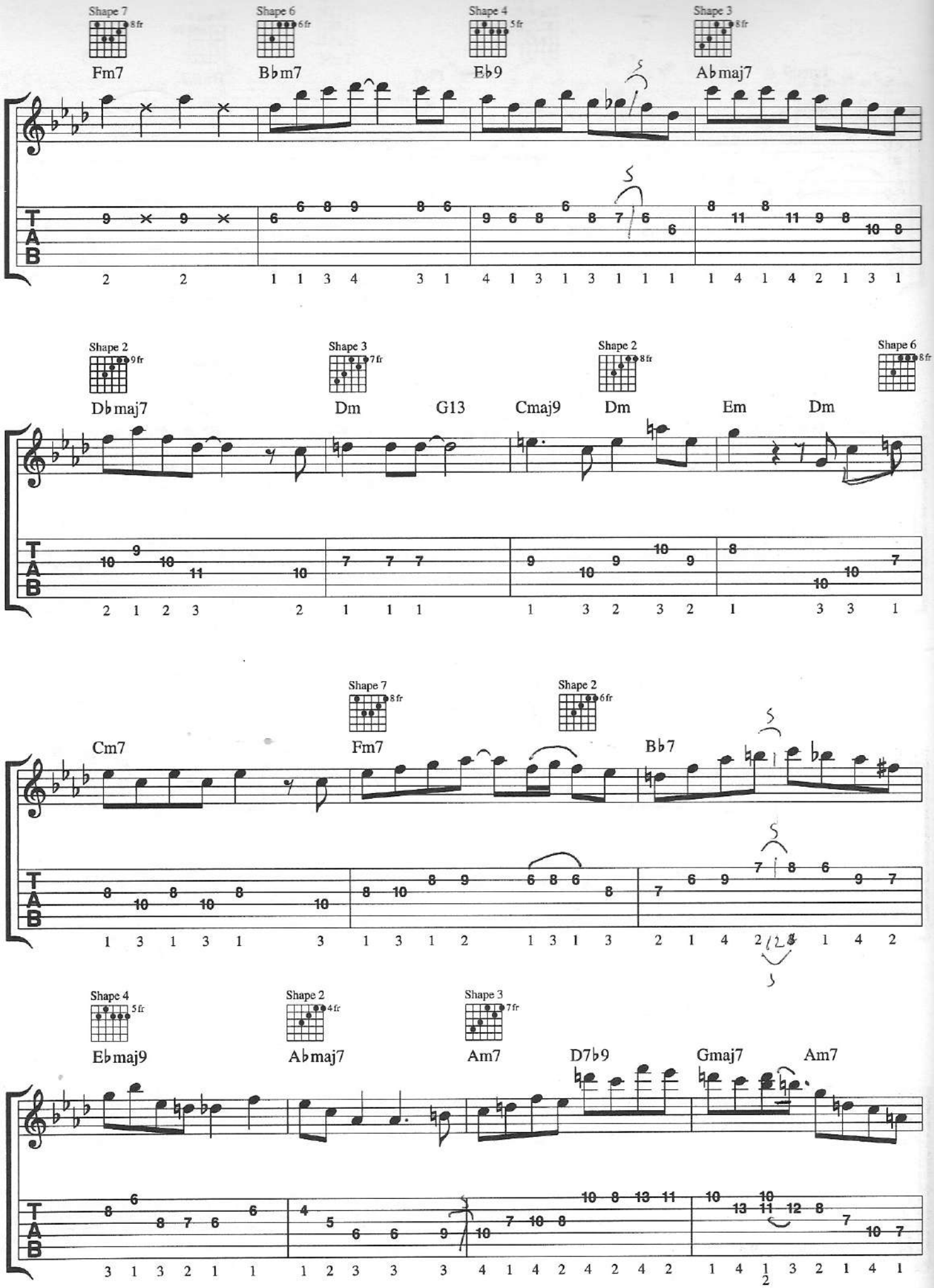
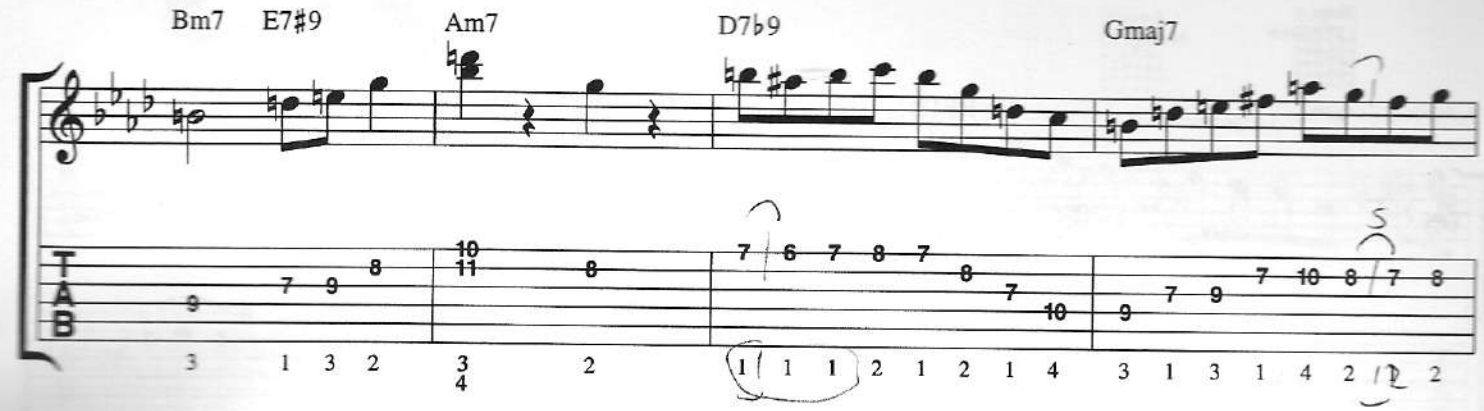
8fr
Shape 2
6fr
Cm7
Fm7
B♭7
Shape 2
4fr
Shape 3
7fr
E♭maj9
A♭maj7
Am7
D7♭9
Gmaj7
Am7
Shape 1
7fr
Shape 3
7fr
Bm7
E7♯9
Am7
D7♭9
Gmaj7
G6
F♯m7
B7
T
A
B


Shape 7
8fr
Shape 6
6fr
Emaj9
Caug
Fm7
B♭m7
Shape 4
5fr
Shape 2
4fr
Shape 1
6fr
Shape 4
8fr
E♭9
A♭maj7
D♭maj7
D♭m7
G♭9
Shape 6
8fr
Shape 5
8fr
Shape 2
11fr
Cm7
B♭13
B♭m7
Shape 3
8fr
Shape 2
8fr
E♭7♭9
A♭maj7
Gm7♭5
C7♭9
T
A
B


Shape 7
8fr
Fm7
Shape 6
6fr
B♭m7
Shape 4
5fr
E♭9
Shape 3
8fr
A♭maj7
Shape 2
9fr
D♭maj7
Shape 3
7fr
Dm
G13
Cmaj9
Shape 2
8fr
Dm
Em
Dm
Shape 6
8fr
Cm7
Shape 7
8fr
Fm7
Shape 2
6fr
B♭7
Shape 4
5fr
E♭maj9
Shape 2
4fr
A♭maj7
Shape 3
7fr
Am7
D7♭9
Gmaj7
Am7
T
A
B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E7#9
Am7
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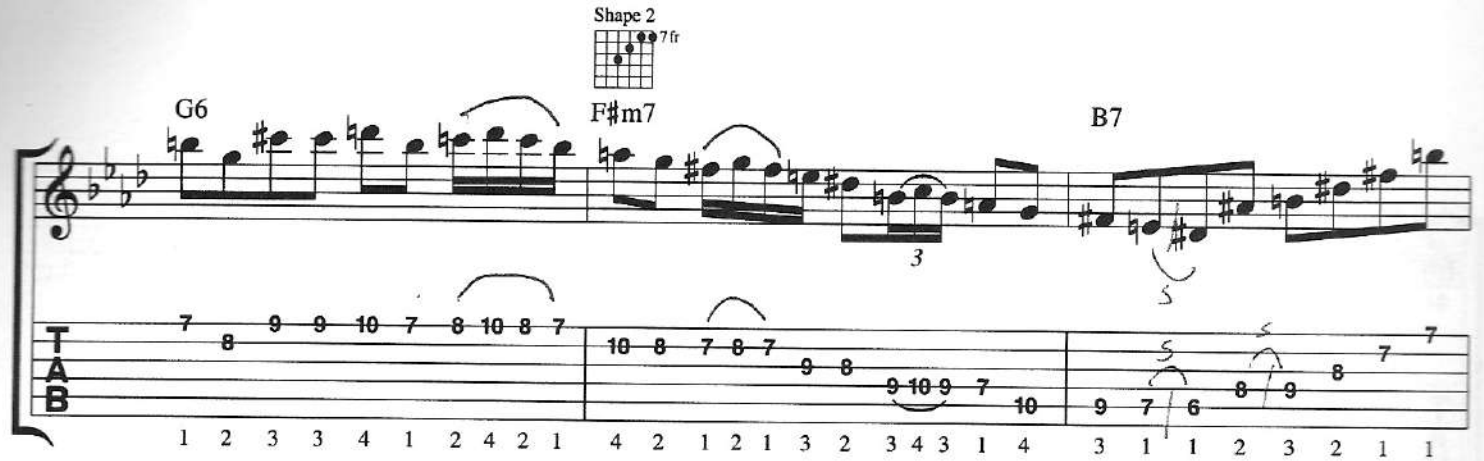
Gmaj7
T
A
B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G6
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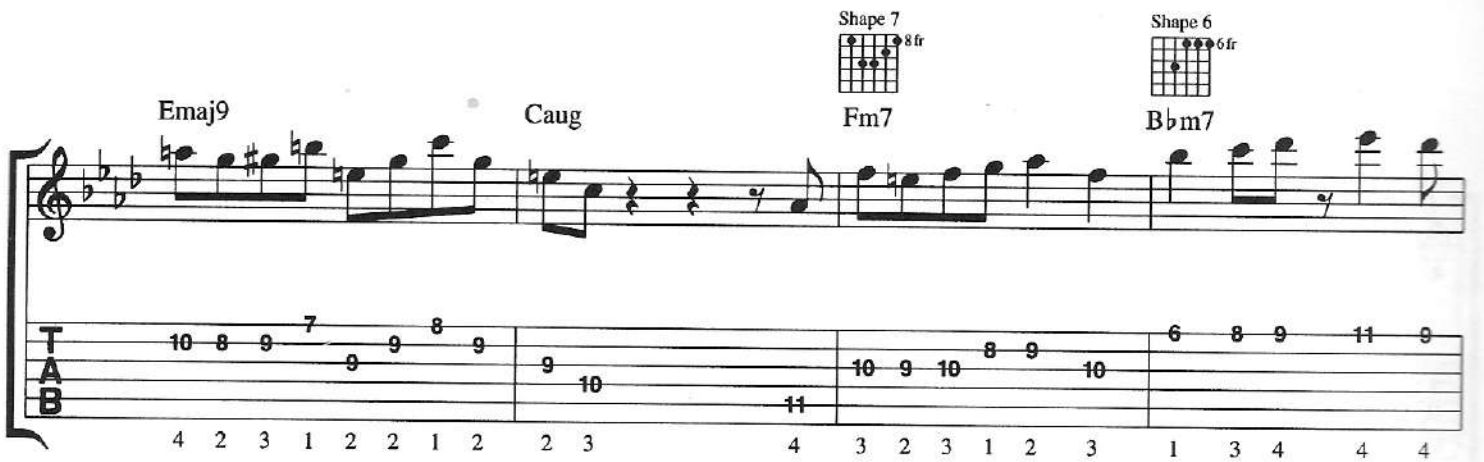
B7
T
A
B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Shape 6
6fr
Emaj9
Caug
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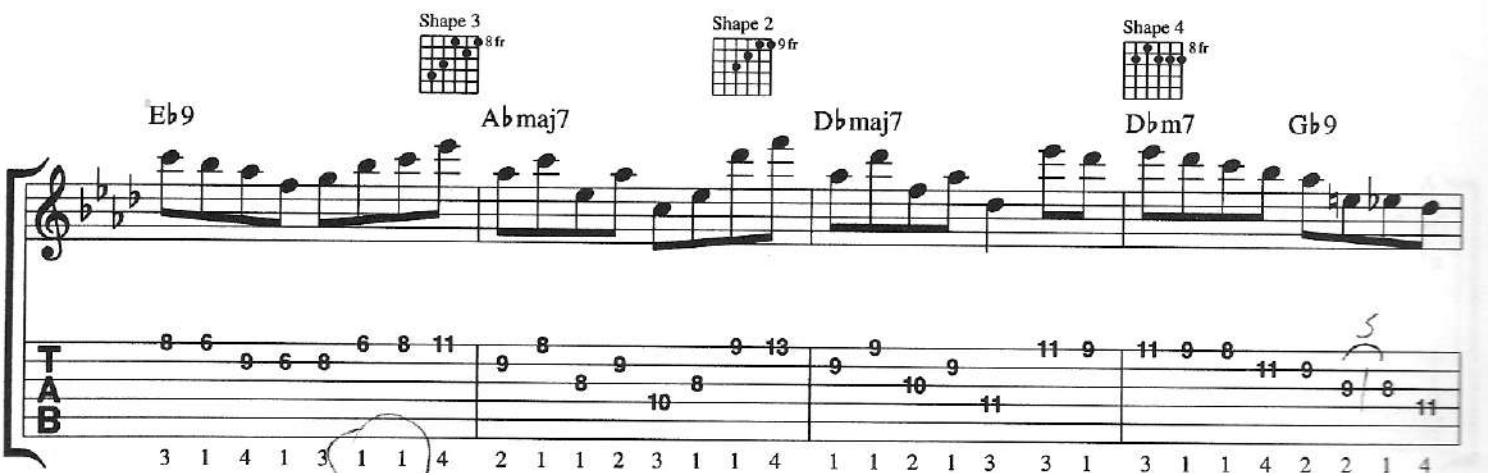
T
A
B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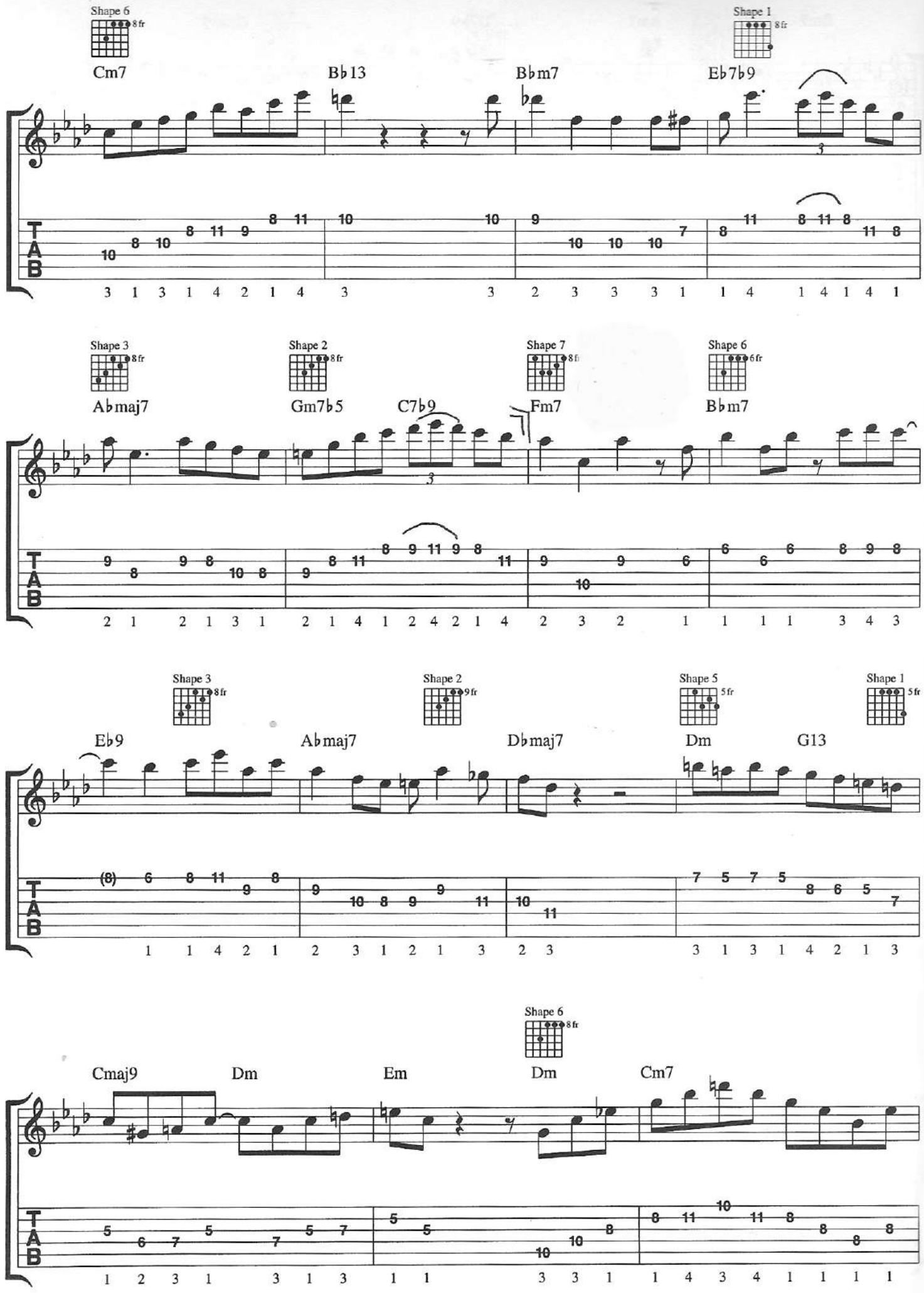
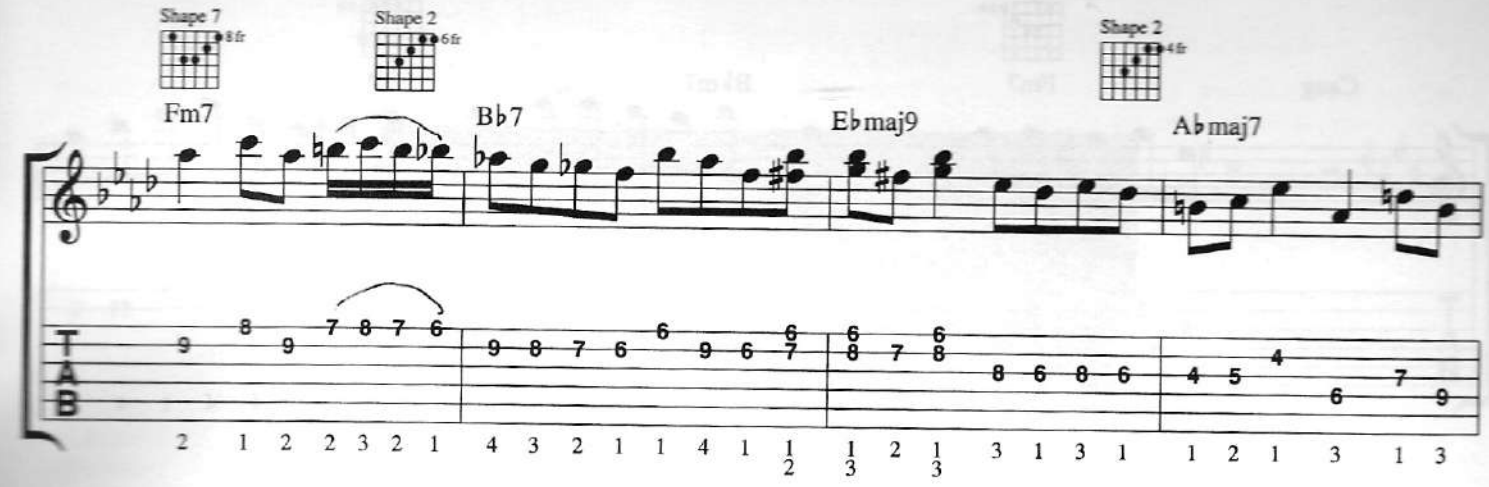
Shape 2
9fr
Shape 4
8fr
Eb9
Abmaj7
Dbmaj7
Dbm7
Gb9
T
A
B


Shape 6
8fr
Shape 1
8fr
Cm7
B♭13
B♭m7
E♭7♭9
Shape 3
8fr
Shape 2
8fr
Shape 7
8fr
Shape 6
6fr
A♭maj7
Gm7♭5
C7♭9
Fm7
B♭m7
Shape 3
8fr
Shape 2
9fr
Shape 5
5fr
Shape 1
5fr
E♭9
A♭maj7
D♭maj7
Dm
G13
Shape 6
8fr
Cmaj9
Dm
Em
Dm
Cm7
T
A
B


Shape 7
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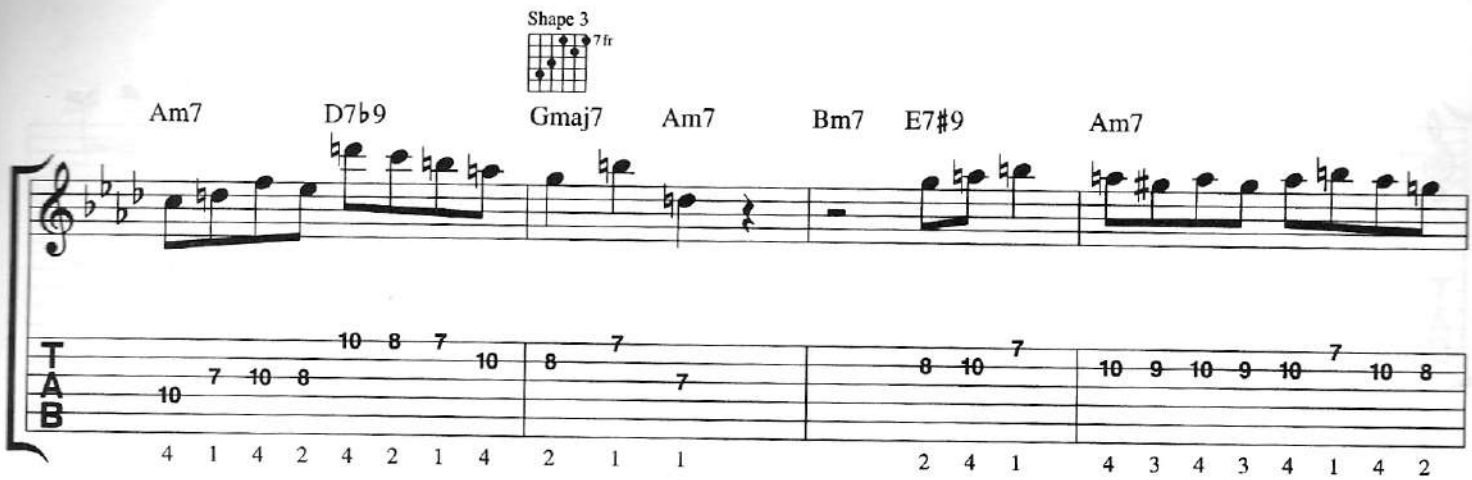
Shape 2
6fr
Shape 2
4fr
Fm7
B♭7
E♭maj9
A♭maj7
T
A
B


Shape 3
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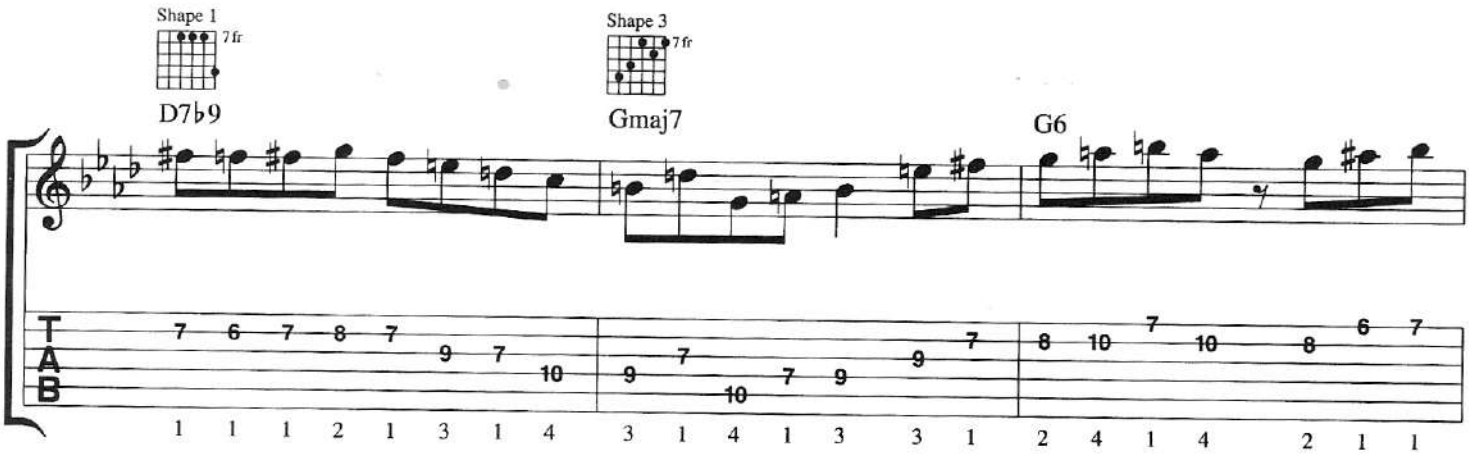
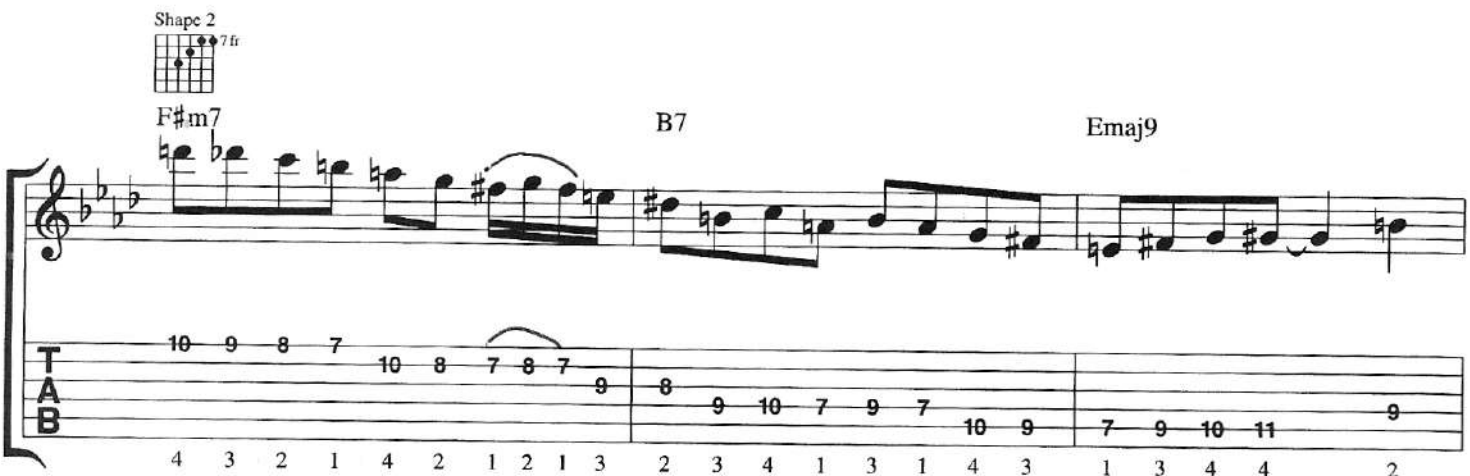
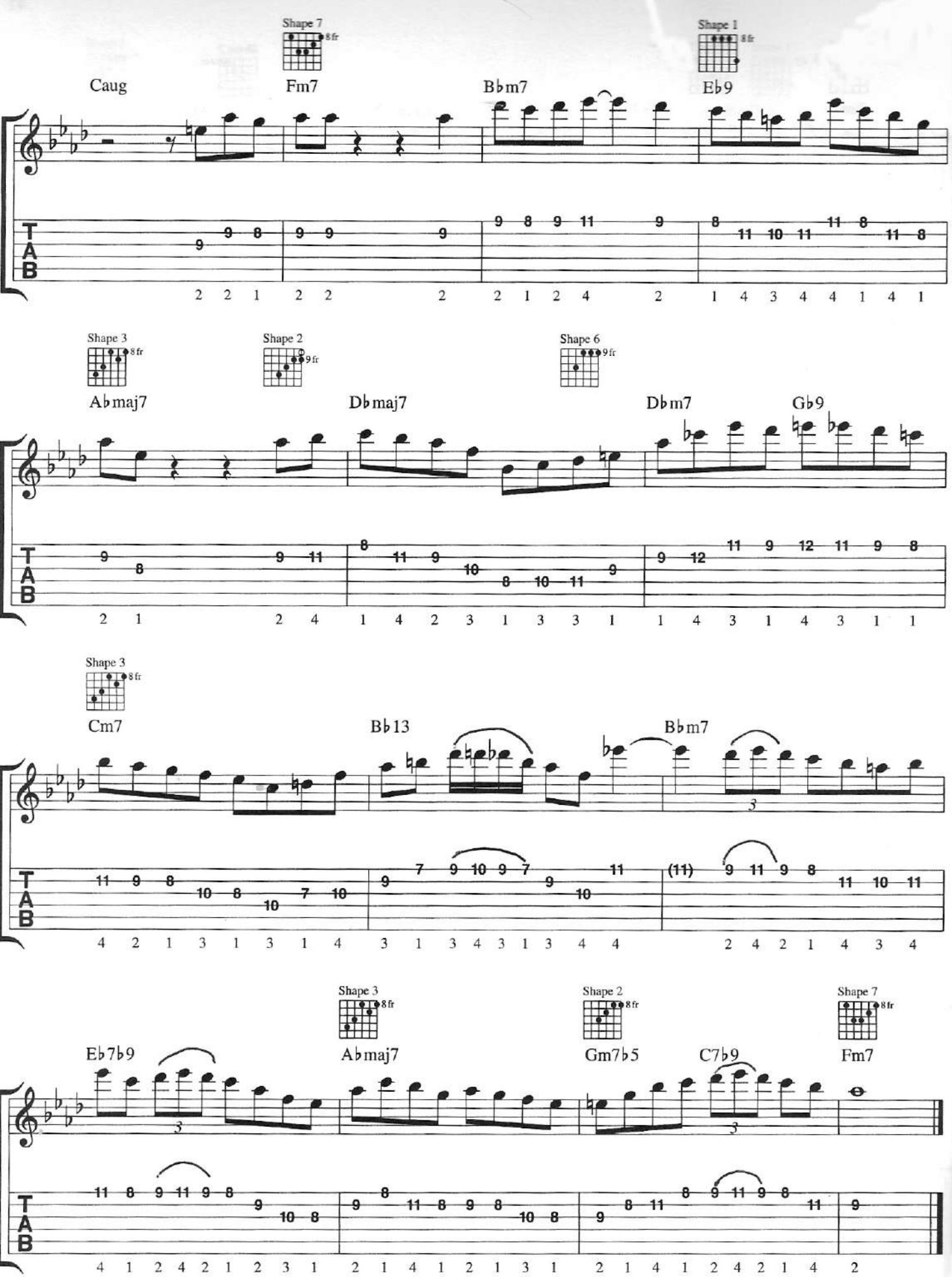
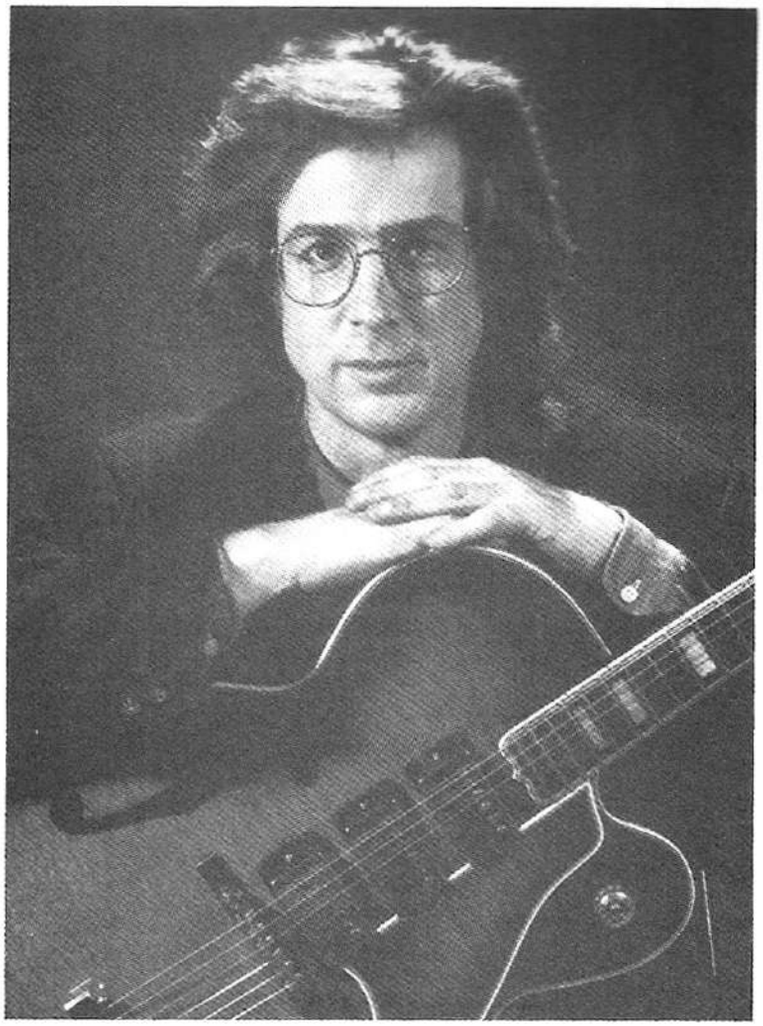
Am7
D7♭9
Gmaj7
Am7
Bm7
E7♯9
Am7
T
A
B


Shape 1
7fr
Shape 3
7fr
D7♭9
Gmaj7
G6
T
A
B


Shape 2
7fr
F♯m7
B7
Emaj9
T
A
B



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.



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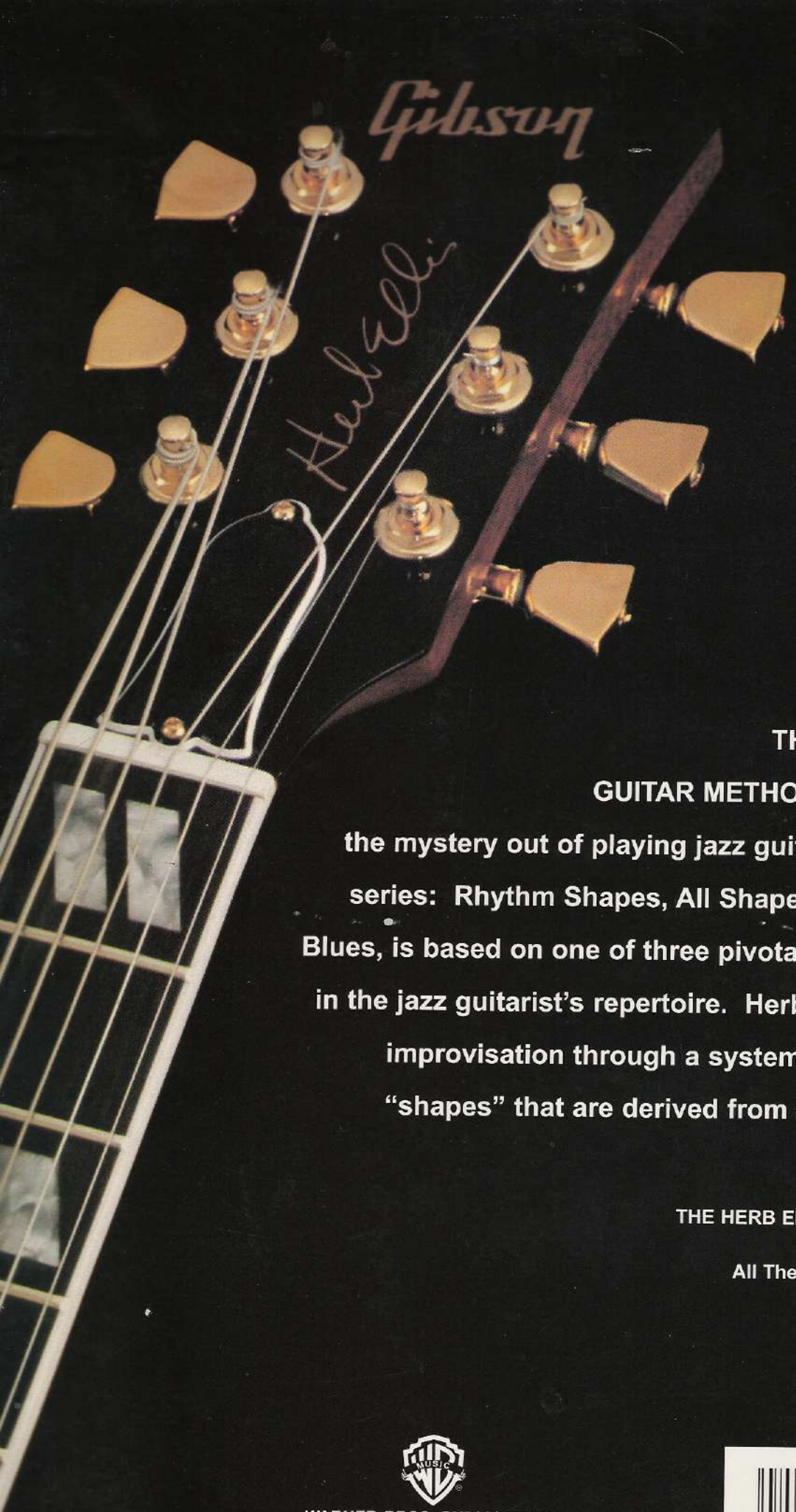

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