

# **Tips For Your Jazz Band Guitarist**

# Getting the Sound

- Type of guitar and amp
- Cover the sound hole(s) to eliminate feedback
- Where to sit
  - Your body between the guitar and the amp
- String Gauge
  - .011 or .012 first string
- Pick thickness

- Heavy
- Volume setting
  - Roll off a bit (10%)

## **Chords**

- Barre
- Freddie Green
- Dead String (color tone) (fifthless)
- Simplification
- Chords voicings for styles

## Root Locations on the Sixth String

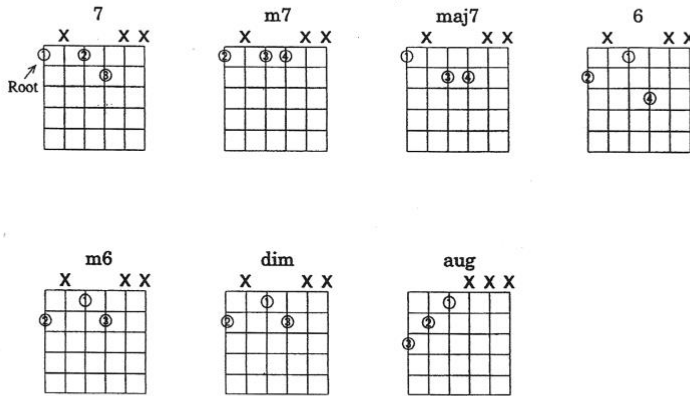
<b>Name-----</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>Fret-----</b>	<b>0</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>7</b>	<b>8</b>	<b>10</b>	<b>12</b>

## Bass-String Chords (ala Freddy Green)

Another type of dead-string chord is the *bass-string chord*. These chords are commonly used by guitarists who play in big bands. The great jazz guitarist Freddy Green (who played for years with The Count Basie Orchestra) was very fond of using these chords. Like dead-string chords, there are two categories of bass-string chords — those with the root on the sixth string and those with the root on the fifth string.

Drawn on the diagrams below are the most frequently used bass-string chords.

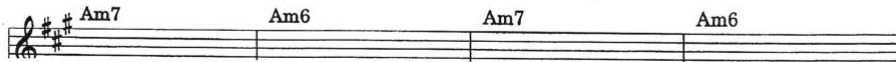
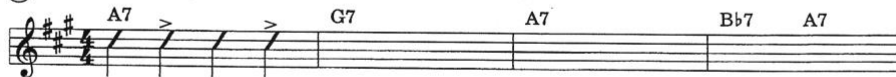
### First Category (Sixth String Root)



Practice the following progression which uses bass-string chords from the first category.

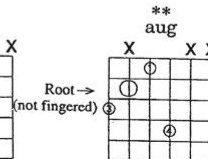
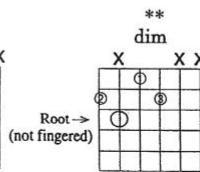
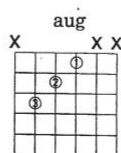
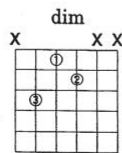
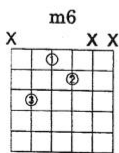
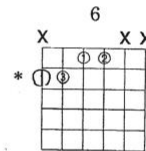
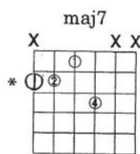
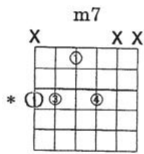
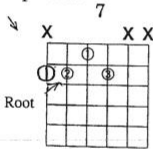


(21)



## Second Category (Fifth String Root)

\* optional



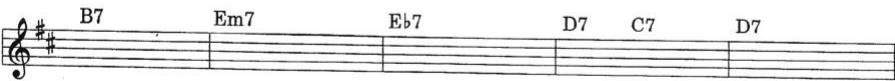
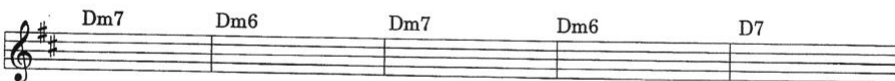
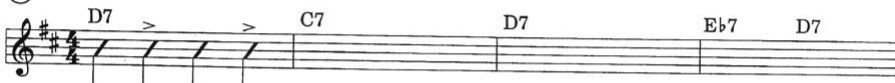
\* The circle indicates the option of moving the finger which is on the fifth string, to the sixth string. If this is done, the fifth string should be dampened.

\*\* If the option of placing a finger on the sixth string is used, these are the fingerings for the diminished and augmented chords. The root is located where the "R" is written on the fifth string.



11 Practice the following progression which uses bass-string chords from the second category.

23



# Four to the Bar



# Comping

**Accompaniment**

**Complement**



# Comp Patterns

1. 2. 3. 4. 6.

8 7. 8. 9. 10.

The image shows ten numbered musical patterns for a comping instrument, arranged in two rows. Each pattern is written on a single staff in 4/4 time. The first row contains patterns 1, 2, 3, 4, and 6. The second row contains patterns 7, 8, 9, and 10. Pattern 1 is a quarter note followed by a quarter rest. Pattern 2 is a quarter note followed by an eighth note rest and a quarter note. Pattern 3 is a quarter note followed by a quarter note and a quarter note. Pattern 4 is a quarter note followed by an eighth note rest and a quarter note. Pattern 6 is a quarter note followed by a quarter note and a quarter note. Pattern 7 is a quarter note followed by a quarter note and a quarter note. Pattern 8 is a quarter note followed by a quarter note and a quarter note. Pattern 9 is a quarter note followed by a quarter note and a quarter note. Pattern 10 is a quarter note followed by a quarter note and a quarter note.

## **Arrive at a Peace Settlement with the Piano Player**

- Stay out of each other's way
- Space is cool
- Chord voicings (thin vs. thick)

### The Basie/Green formula

- Ed Bickert/Rob McConnell's Boss Brass
- Pat Metheny/Lyle Mays
- Kenny Burrell/Tommy Flanagan (Beyond the Bluebird)
- Herb Ellis/George Shearing

- Wes Montgomery/Live at the Half Note

## Stylistic Accompaniments

Latin

Swing

Rock (Power Chords)

Funk (Space)

Single Note Comping

*Mel Bay's*  
*Complete Jazz Guitar Method*

For Guitar Method  
And  
Guitar Curriculum Go To:  
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