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Track 1

ABOUT THE ONLINE AUDIO

A recording is included with this book. Access it online to find 13 *backing tracks*. These are songs—recorded with a full band—over which you will improvise, solo and jam. The symbol to the left is next to each corresponding *song chart* (see page 5). Use track 1 to tune your guitar. Enjoy!

About the Author

G.I.T. graduate Glenn Riley started playing guitar at the age of 12. He resides in Baltimore, Maryland, where he has been teaching and performing since 1991. Glenn is the author of *Progressive Rock Guitar* (#22547), *Rock Lead Guitar Solos* (#21959) and the co-author of *7-String Guitar Styles* (#21892), all published by the National Guitar Workshop/Alfred. Glenn is an instructor for the National Guitar Workshop and also Dayjams, the rock music day camp, for which he authored the bass guitar curriculum.

Glenn would like to thank Dana, Nat Gunod, Tobias Hurwitz, Mom, Dad, Amber Jean, Granny, Ronni Santamyer at Big Bang Audio, Dave Smolover, Paula Abate, the National Guitar Workshop, Dayjams, his family, friends, students, Andy "Sy" Seyler, Mike Leigh, Lenny Everett, Karen Ellison, The Reagan Years Big 80s Tribute, John Thurston, and everyone at Rosso Music Center.



Photo by Ryan Gould

Introduction

Welcome to *Jam Guitar: Rock*. To "jam" means to *improvise* (spontaneously create music) in a free and extended way. This book focuses on rock improvisation and is designed to open the doors to your own creative voice on the guitar. It will also help you prepare for real jam sessions and other musical situations.

For each song (backing track) there is a brief introduction, a set of *scales* (see explanation to the right) to use and sample *licks* and musical phrases to get you started. Also included is a *chart* (see page 5) of the song itself.

This book assumes you have a working knowledge of standard music notation and basic knowledge of technique, theory and scales. Below and to the right are some terms, illustrations and examples to help you use this book. Remember, experimentation is essential to great improvisation. So have fun, mix it up and get jamming!

Pitch is the highness or lowness of a musical sound or *tone*. A *whole step* is the distance in pitch of two frets. A *half step* is the distance of one fret.

A *scale* is an arrangement of pitches in a particular order of whole steps and half steps.

= *Sharp*. Raises the pitch a half step. ♭ = *Flat*. Lowers the pitch a half step. ♮ = *Natural*. Cancels any previous sharps or flats.

Scale Diagram

Scale tones.* (Hollow dots indicate tonic notes.* Numbers inside the dots indicate scale degrees.*)

Chord Diagram

Mute or don't play this string

Chord name

Indicates a barre chord

Fingering notes

Tablature, or TAB, Example

1st string, 10th fret
2nd string, 10th fret

String numbers

4th string, 5th fret

Open G chord

Left-Hand Techniques

Half-Step Bend

Left-hand fingering → 3

Whole-Step Bend

3

Bend and Release

3

P = Pull-off

3 1

H = Hammer-on

0 1

SL = Slide

2-2 2-2

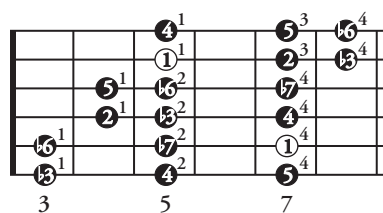
* See page 4 for an explanation of these terms.

Dark Blue

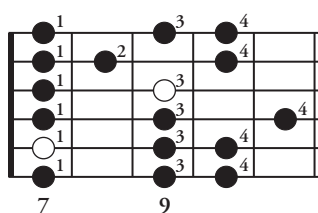
This tune is great for jamming on some E Minor-based scales. The E *Natural Minor* or *Aeolian* (1-2- \flat 3-4-5- \flat 6- \flat 7) and E Dorian scales are great choices. Experiment with the pentatonic scales—E, A and B Minor—over their respective chords. (The A and B Minor Pentatonic scales are not shown below because you can use the forms you already know by placing the tonic on the desired note. For example, if we wanted to play an A Minor Pentatonic scale—using the E Minor Pentatonic Scale form below—we would place the tonic on the A note, 7th fret, 4th string. This is called *transposition*, when you move a piece of music from one key center to another while keeping the relationship between all the notes intact.) Once again, try the E Harmonic Minor scale over the B7 chord. See Lick 6 for a good use of the Emin7 arpeggio. *Minor 7* arpeggios (Emin7, Amin7, Dmin7, etc.) are made of scale degrees 1- \flat 3-5- \flat 7. Try some *double stops* (Lick 7) to really beef up your solo. Double stops are two notes played at the same time.

SCALES

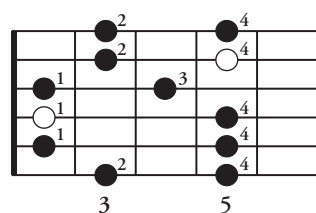
E AEOLIAN SCALE



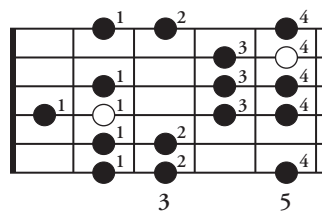
E DORIAN SCALE



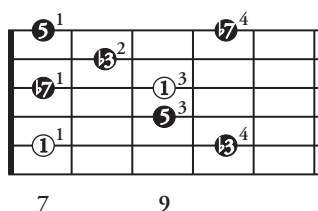
E MINOR PENTATONIC SCALE



E HARMONIC MINOR SCALE



EMIN7 ARPEGGIO



LICKS

1

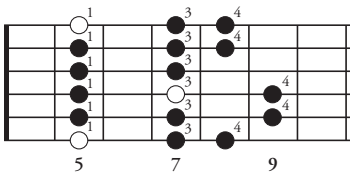
2

Scirocco

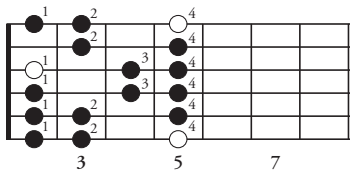
This jazzy little number is in the style of Santana, so take some notes, bend 'em and hold 'em! A Dorian and A Minor Pentatonic scales will sound great over the entire track, as will the Amin7 arpeggio. You can also use an E Minor Pentatonic scale to spice things up a bit. The E Spanish Phrygian scale will sound cool over the E7#9 chord (see Lick 6). This chord progression is great for trying some *chromatic runs* (a series of half steps added between scale tones) while weaving in and out of the A Minor Pentatonic scale (see lick 7).

SCALES

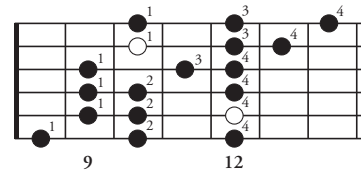
A DORIAN SCALE



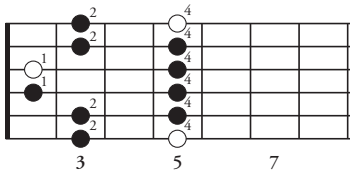
A DORIAN SCALE (ALTERNATE FORM)



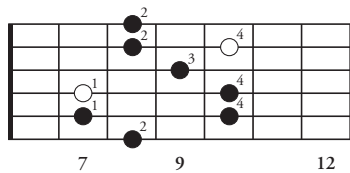
A DORIAN SCALE (ALTERNATE FORM)



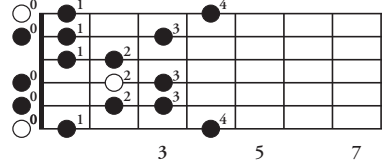
A MINOR PENTATONIC SCALE



AMIN7 ARPEGGIO



E SPANISH PHRYGIAN SCALE



LICKS

1

T
A 5 2 5 2 4 5 4 2
B 4 1 4 1 3 4 3 1

2

T
A 4 5 4 2 4 2 4 5 2 5 2 4 2
B 3 4 3 1 3 1 3 4 1 4 1 3 1