

CONTENTS	Page #	Track	CONTENTS	Page #	Track
Introduction		1	Example 17		22
Foreword	3		Example 18		23
Tuning Notes		2	Example 19		24
Unit One: Rhythm Changes	4	3	Example 20		25
Analysis of Rhythm Changes	4	3	Example 21		26
Rhythm Changes Structure	4	3	Example 22		27
Harmonic Analysis	5	3	Example 23		28
Substitute Changes	5	4	Example 24		29
Suggested Fingering		4	Example 25		30
Example 1		4	Example 26		31
Unit Two: Shape 1	8		Example 27		32
More tuning notes		5	Example 28		33
Intro to Unit 2		6	Unit Six: The Bridge	29	
Shape 1	8		Example 29		34
Example 2		7	Example 30		35
Example 3		8	Example 31		36
Example 4		9	Example 32		37
Example 5		10	Example 33		38
Example 6	11 .	11	Example 34		39
Unit Three: Shape 2	12		Example 35		40
Example 7		12	Example 36		41
Example 8		13	Example 37		42
Example 9		14	Example 38		43
Example 10		15	Example 39		44
Unit Four: Shape 3			Example 40		45
Example 11			Example 41		46
Example 12		17	Unit Seven: Combir	ning the Concepts	
Example 13		18	(E	ntire Solos)40	
Unit Five: Combining the Shapes			Solo 1		47
Example 14			Solo 2		48
Example 15		20	Appendix		
Example 16		21			



Stream or download the audio content for this book. To access, visit: alfred.com/redeem
Enter the following code: 00-EL9530CD\_668877

Transcriptions and additional text by HARRY HESS

Gibson Herb Ellis Model guitar courtesy of Paul Jankowski at Gibson Guitars

> © 1996 ALFRED MUSIC All Rights Reserved

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher.

No part of this book may be photocopied or reproduced in any way without permission.

Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

# **UNIT ONE: RHYTHM CHANGES**

# **ANALYSIS OF "RHYTHM CHANGES"**

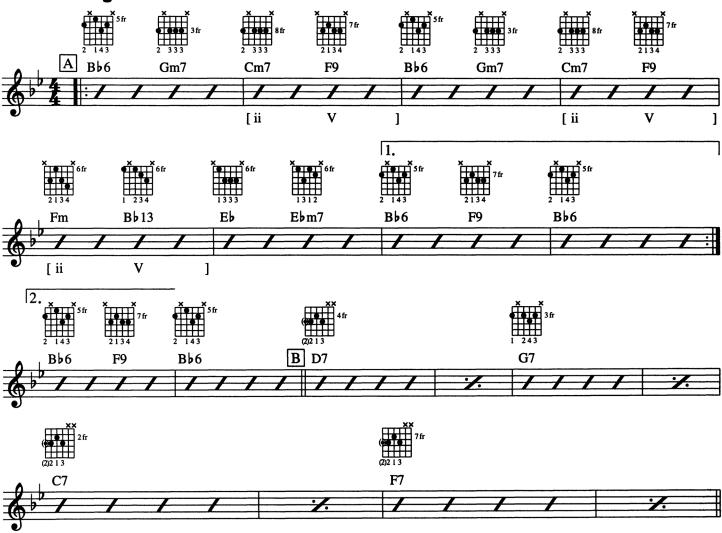
Do not jump ahead to the following chapters until you have thoroughly analyzed this progression and can play it smoothly. Avoid the common mistake that many inexperienced guitarists make of underestimating the value of the accompaniment as an effective source for building solos. Until you have a strong 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.

### RHYTHM CHANGES STRUCTURE

"Rhythm Changes" is 32 bars long. The first eight bar phrase is played twice, followed by an eight bar bridge and then a return to the first eight bars. The first eight bars can be referred to as the A section, and the eight bar bridge as the B section. So the 32 bar verse can be summarized as two eight bar segments arranged in a traditional AABA format.

#### **Basic Changes:**



## **UNIT TWO: SHAPE 1**

### SOLOING

It is significantly easier to reference melodic ideas using chord shapes instead of endless scale patterns, modes and arpeggios. This convenient and simple approach allows players to sound more natural and musical. Unfortunately, many aspiring guitarists devote too much time and energy practicing scales in all positions, including all of the unnecessary, awkward and impractical fingerings. Not only is this an inefficient use of practice time, but it usually results in solos that sound like somebody playing scales.

I can not overemphasize how important it is to sing what you play or play what you are singing. You do not have to be a singer. You don't have to sing loudly, or even above your breath. Scatting, as this is sometimes called, directly improves your ability to play what you hear, which in turn, sounds less like someone playing memorized patterns.

### SHAPE 1

Chapters 2–5 will begin to give you an idea of how much music lies within a chord shape. Since the chord shapes are movable, the lines you associate with them will be movable as well. You need to establish a routine of transposing every example you learn to the remaining eleven keys.

Shape 1 is shown as a Bb chord at the third fret. The following diagrams are of Shape 1 followed by its corresponding major scale and arpeggio, and its corresponding dominant 7th scale and arpeggio. Your goal is to be able to instantly *visualize* these shapes as references for your lines. This does not mean that you have to play these scales or arpeggios fast to make them work for you.

