

# 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

© 1996 ALFRED PUBLISHING  
All Rights Reserved

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

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: 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.

# 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) and the time signature is 4/4. 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:  $Dm$   $G13$

Progressions:  $\text{ii} \text{---} V$  (measures 2-3),  $(A\flat) \text{---} I$  (measures 4-5),  $\text{ii} \text{---} V$  (measures 6-7)
- System 2:**
  - Measure 1:  $Cmaj9$
  - Measure 2:  $Cm7$
  - Measure 3:  $Fm7$
  - Measure 4:  $B\flat 7$
  - Measure 5:  $E\flat maj9$
  - Measure 6: (empty)

Progressions:  $I$  (measures 1-2),  $\text{ii} \text{---} V$  (measures 3-4),  $(E\flat) \text{---} I$  (measures 5-6)
- System 3:**
  - Measure 1:  $A\flat maj7$
  - Measure 2:  $Am7$   $D7\flat 9$
  - Measure 3:  $Gmaj7$
  - Measure 4:  $Am7$
  - Measure 5:  $D7\flat 9$
  - Measure 6: (empty)

Progressions:  $\text{ii} \text{---} V$  (measures 1-2),  $I$  (measures 3-4),  $\text{ii} \text{---} V$  (measures 5-6),  $(G)$  (measures 3-4)
- System 4:**
  - Measure 1:  $Gmaj7$
  - Measure 2:  $G6$
  - Measure 3:  $F\sharp m7$
  - Measure 4:  $B7$
  - Measure 5:  $Emaj9$
  - Measure 6:  $Caug7$

Progressions:  $I$  (measures 1-2),  $\text{ii} \text{---} V$  (measures 3-4),  $I$  (measures 5-6),  $(G)$  (measures 1-2),  $(E)$  (measures 5-6)
- 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:  $D\flat m7$   $G\flat 9$

Progressions:  $\text{ii} \text{---} V$  (measures 2-3),  $(A\flat) \text{---} I$  (measures 4-5),  $\text{ii} \text{---} V$  (measures 6-7),  $(C\flat)$  (measures 6-7)
- 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:  $Gm7\flat 5$   $C7\flat 9$

Progressions:  $\text{ii} \text{---} V$  (measures 2-3),  $(A\flat) \text{---} V$  (measures 3-4),  $I$  (measures 5-6),  $\text{ii} \text{---} V$  (measures 6-7)