

The following is an exercise I learned from Joe Pass and have used over the years with jazz guitar students, both in private lessons and in the classroom. Rather than clutter the music page with explanations I'll do it here.

The basic tools of jazz are:

- a) rhythm or time
- b) chords, scales, and arpeggios.

This exercise is for developing b).

I've found that many students have trouble applying jazz theory concepts on their instruments in real-time improvising. The reason is simple - all of the melodic and harmonic tools must be learned as components of a system, and practiced until they are associated together automatically, without thought. Knowing that a D Dorian scale fits a Dm7 chord won't help you unless you've *practiced* those two things together. The arpeggio is the other component, which is the notes of the chord played one at a time, like a horn player would do (that's how they learn chord progressions). If you see the chord symbol Dm7, you should be able to play the chord, the scale, and the arpeggio for that chord as easily as tying your shoes.

The key to this exercise is chord-scale-chord-arpeggio-chord. The chord is the "frame" that we hang the other two elements on. Spend some slow practice time on each element, so that you know what they are - the chord name, the mode name, the notes in each, and so on. It's even more important to *hear* what you're practicing. Running your fingers without knowledge or aural recognition isn't going to do you much good.

Here are the 7 chords and the modes that go with them. The arpeggios have the same names as the chords, as in Cmaj7 chord, Cmaj7 arpeggio.

Cmaj7 - C Ionian mode/C major scale

Dm7 - D Dorian mode

Em7 - E Phrygian mode

Fmaj7 - F Lydian mode

G7 - G Mixolydian mode

Am7 - A Aeolian mode

Bm7b5 - B Locrian mode

Don't worry about keeping strict time as you play this exercise, i.e., play it rubato. You can also spend as much time on any chord, scale, or arpeggio as you like, as long as you remember to play the chord regularly during the process.

Once you're comfortable with this exercise in C major you should move it to a new key and practice it there. Don't assume that just because you know the fingerings that the work is done; you need to have these chord names, etc., *down* in every key. You'll be glad you did the work.

Musically yours,

Clay Moore

# 7TH CHORDS, SCALES, AND ARPEGGIOS IN THE "E MAJOR" SHAPE CAGED CHORD SYSTEM

JAZZ GUITAR

4/4

8-7-8-10 7-8-10 7 9-10 7-9-10 8-10 7 8-10 8-7 10-8 10-9 7 10-9-7 10-8-7 10

5

J. GTR.

E. GTR.

Cmaj7

Dm7

8 8 8-10 7-8-10 7-9-10 8 8 7-10 9-10-9 10-7 8 10

12

J. GTR.

E. GTR.

Em7

10 7-8-10 7-9-10 7 10 10 7-10 7 10-7 8 10 8 7 7-8-10 7-9-10 7-9

18

J. GTR.

E. GTR.

Fmaj7

8 7 7 7-10 9 7-9-7 9 10 7 10 8 8-10 7-9-10 7-9-10 10 9 10 8

24

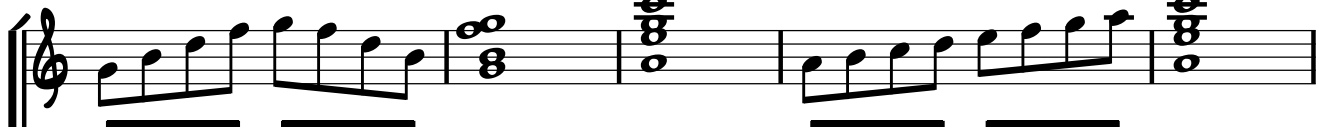
J. GTR.

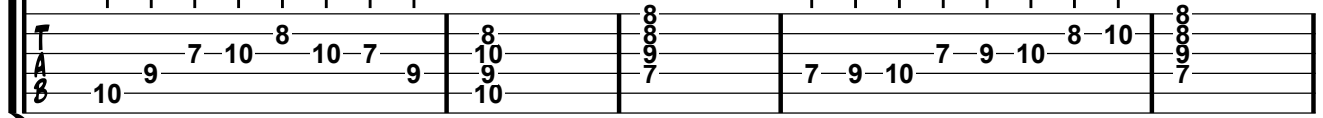
E. GTR.

G7

8 7-10 9-10-9 10-7 10 8 8 10 7-9-10 7-9-10 8 8 10 9 10

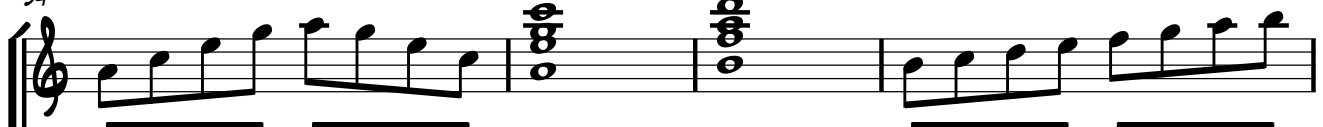
29 *Am7*

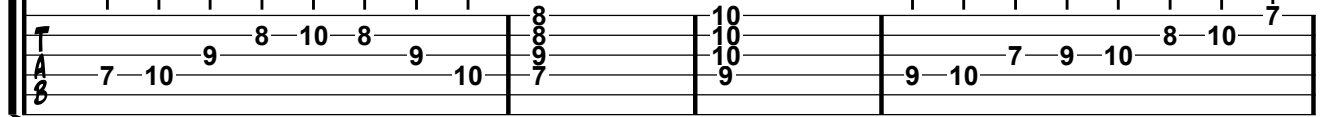
J. GTR. 

E. GTR. 

7-10 9 7-10 8 10-7 9 8 10 9 10 7-9-10 7-9-10 8-10 7


34 *Bm7(b5)*

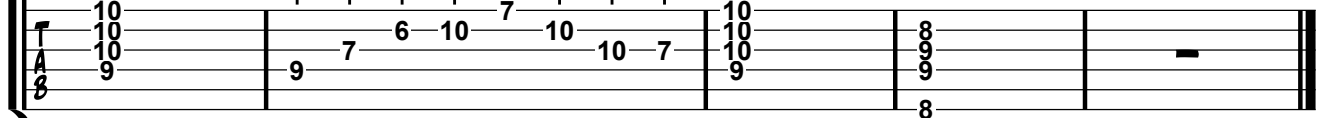
J. GTR. 

E. GTR. 

7-10 9 8-10 8 9 10 8 10 9 10 9-10 7-9-10 8-10 7

38 *Cmaj7*

J. GTR. 

E. GTR. 

10 10 10 9 7 6-10 7 10 10 7 10 10 9 8 9 8