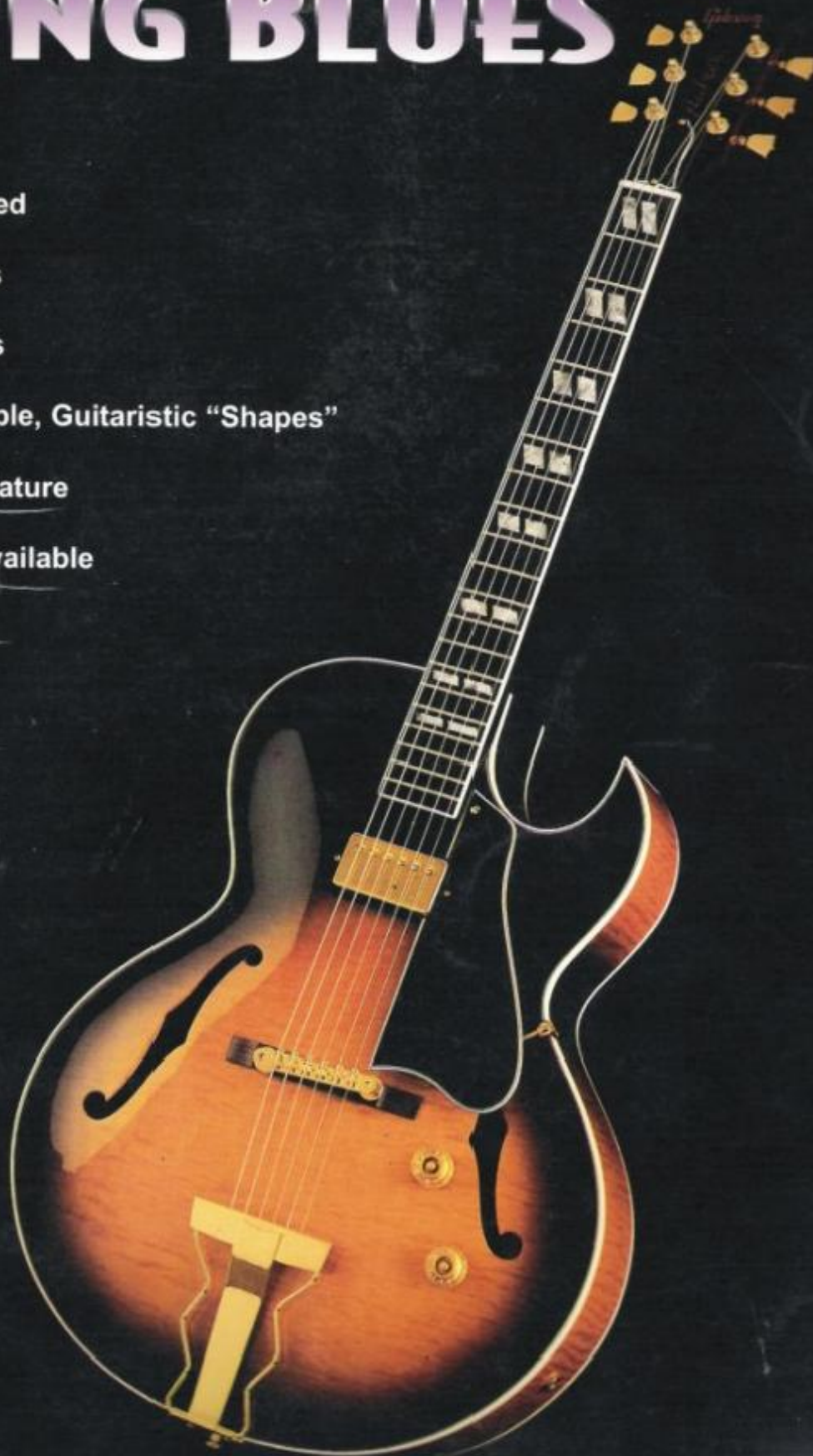


*The*  
**Herb Ellis** **JAZZ**  
*Guitar Method*  
**SWING BLUES**



- Recording Included
- Soloing Concepts
- Comping Patterns
- All Based on Simple, Guitaristic "Shapes"
- Notation and Tablature
- Three Volumes Available



# Herb Ellis **JAZZ** Guitar Method **SWING BLUES**

| <b>CONTENTS</b>                    | <b>Page #</b> | <b>CD Track</b> |
|------------------------------------|---------------|-----------------|
| Introduction . . . . .             | 2             | 1               |
| Foreword . . . . .                 | 3             |                 |
| Tuning notes . . . . .             |               | 2               |
| Unit One: The Shapes . . . . .     | 4             |                 |
| Shape 1 . . . . .                  | 4             | 3               |
| Example 1 . . . . .                | 6             | 4               |
| Example 2 . . . . .                | 6             | 5               |
| Example 3 . . . . .                | 6             | 6               |
| Shape 2 . . . . .                  | 7             | 7               |
| Example 4 . . . . .                | 8             |                 |
| Shape 3 . . . . .                  | 9             | 8               |
| Example 5 . . . . .                | 10            |                 |
| Shape 4 . . . . .                  | 11            | 9               |
| Example 6 . . . . .                | 12            |                 |
| Example 7 . . . . .                | 12            |                 |
| Shape 5 . . . . .                  | 13            | 10              |
| Example 8 . . . . .                | 14            |                 |
| Shape 6 . . . . .                  | 14            |                 |
| Using Chord Tones . . . . .        | 15            |                 |
| Example 9 . . . . .                | 15            |                 |
| Unit Two: Blues in C . . . . .     | 16            | 11              |
| Basic Changes . . . . .            | 16            |                 |
| Harmonic Analysis . . . . .        | 16            |                 |
| Substitutions . . . . .            | 17            |                 |
| Blues In C Solo . . . . .          | 18            |                 |
| Unit Three: Bounce Blues . . . . . | 23            | 12              |
| Unit Four: Bay Blues . . . . .     | 30            | 13              |

Transcriptions and additional text by  
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Gibson Herb Ellis Model guitar courtesy of  
Paul Jankowski at Gibson Guitars

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## INTRODUCTION

Welcome to *Swing Blues*. This book is part of THE HERB ELLIS JAZZ GUITAR METHOD, a three book series designed to provide you with the skill to “comp” (accompany) and improvise over any standard progression.

The emphasis of this entire series is on fundamental chord progressions common to all jazz standards. Mastery of the material contained in these books will translate into command of any jazz tune, thereby allowing you to expand your repertoire in significantly less time.

*Swing Blues*' focus is on the 12-bar blues progression which is as rudimentary to jazz improvisation as it is to blues, rock, and country. Like the aforementioned contemporary styles, the roots of jazz are so entrenched in the blues that careful study of one blues tune will rapidly improve your musical knowledge and expand your repertoire into hundreds of songs crossing all stylistic bouderies.

Technical and musical analysis of this pivotal progression is provided in uncomplicated fashion to unlock the door to jazz accompaniment and improvisation.

In addition to *Swing Blues* I would suggest you refer to my books *All the Shapes You Are* and *Rhythm Shapes* to expand on this concept.

## FOREWORD

HERB ELLIS is a consummate musician whose stellar career has spanned over sixty years. He's played with all the jazz greats, from the pivotal Oscar Peterson Trio (piano, bass and guitar) to Ella Fitzgerald.

On the included recording, Herb plays just as he does on the gig. Nothing is held back. Everything is explained thoroughly, providing you with the variety of concepts and options that will bring you the most success.

Great care was taken transcribing the examples to provide not only the notation and tablature but the left hand fingerings as well. We've gone the extra mile for players who know how to benefit from Herb's smooth fingering logic which has been carefully refined from well over a half century of playing experience.

Your dedication and patience to this method will be immeasurably rewarded.

# UNIT ONE: THE SHAPES

The "Shape System" relates melodic ideas to basic chord shapes instead of relating them to endless scale patterns, modes and arpeggios. This convenient and simple approach saves the player from the drudgery of practicing scales in all positions, including all of the unnecessary, awkward and impractical fingerings. In addition to being an efficient use of practice time, this system allows the player to sound more natural and musical instead of sounding like somebody playing scales.

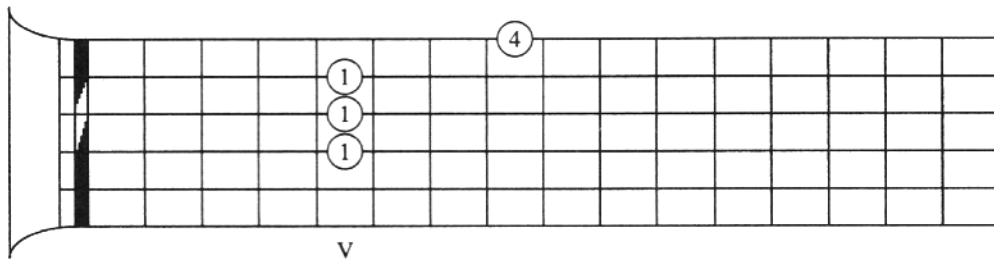
All five shapes are "movable" which means that they can be played in any key by changing their position on the fret board. The keys and positions that were used in the following diagrams were chosen to relate to some of the musical examples in the book.

## SHAPE 1

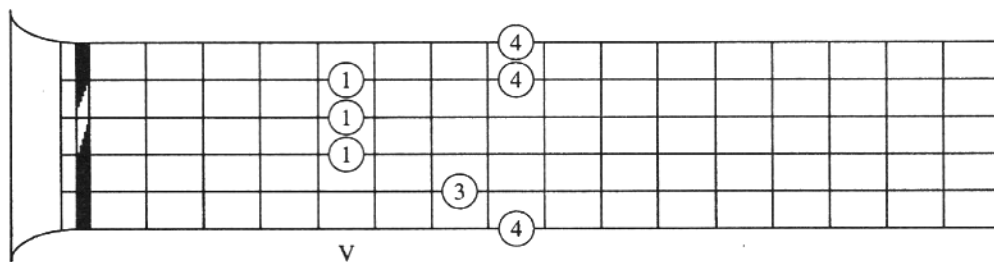
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Shape 1 is shown as a C chord at the fifth fret. The following diagrams are of Shape 1 followed by its corresponding major scale and arpeggio, and its corresponding dominant 7th scale and arpeggio. Your goal is to be able to instantly *visualize* these 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.

### C Major Chord



### C Major Arpeggio



Musical notation for the C Major scale and arpeggio. The top staff is in treble clef and shows the C Major scale with notes C, D, E, F, G, A, B, C. The bottom staff is in bass clef and shows the C Major arpeggio with notes C, E, G, C, E, G, C, E, G, C. Fingerings are indicated by numbers 1-5 and letters R (Right hand) and L (Left hand) below the notes.

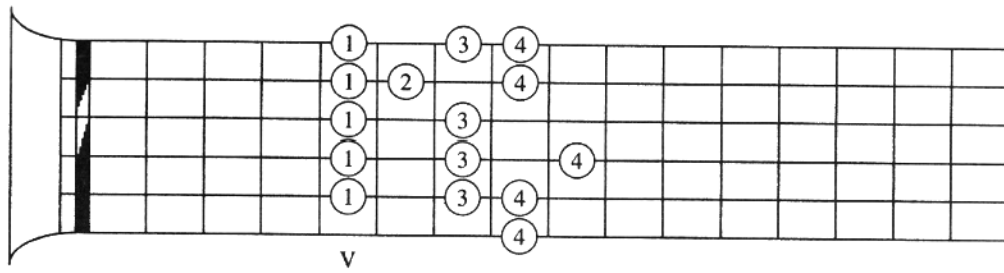
R 3 5 R 3 5 R 5 3 R 5 3 R

T 5 8 8 5 5 5 7 8

A 7 5 5 8 8 5 5 7 8

B 8 7 5 5 8 8 5 5 7 8

### C Major Scale (Ionian Mode)

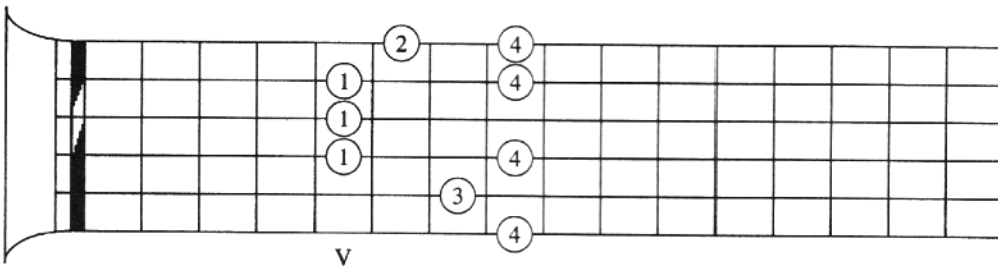


Musical notation for the C Major Scale (Ionian Mode) in standard tuning. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the corresponding fret numbers for each note.

**Treble Clef:** R 2 3 4 5 6 7 R 2 3 4 5 6 7 R

**Bass Clef:** 8 5 7 8 5 7 9 5 7 5 6 8 5 7 8

### C Dominant 7th Arpeggio

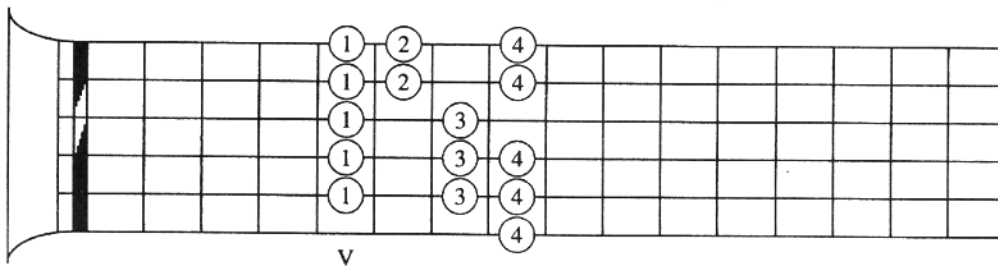


Musical notation for the C Dominant 7th Arpeggio in standard tuning. The treble clef staff shows the arpeggio ascending and descending. The bass clef staff shows the corresponding fret numbers for each note.

**Treble Clef:** R 3 5 b7 R 3 5 b7 R b7 5 3 R b7 5 3 R

**Bass Clef:** 8 7 5 8 5 5 8 6 8 6 8 5 5 8 5 7 8

### C Dominant 7th Scale (Mixolydian)



Musical notation for the C Dominant 7th Scale (Mixolydian) in standard tuning. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the corresponding fret numbers for each note.

**Treble Clef:** R 2 3 4 5 6 b7 R 2 3 4 5 6 b7 R

**Bass Clef:** 5 7 8 5 7 8 5 7 5 6 8 5 6 8

Play the following examples while visualizing shape 1.

### Example 1: Cmaj7

Musical notation for Example 1: Cmaj7. The notation includes a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The TAB staff shows the corresponding fret numbers: 8 7 8 5 5 4 7 5 | 7 8 7 8 7 5 5 5 | 8 7 8.

### Example 2: C7

Musical notation for Example 2: C7. The notation includes a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The TAB staff shows the corresponding fret numbers: 8 6 8 6 5 7 5 8 | 7 5 8 7 5 8 6 5 | 6 8 5 7 8 5 7 8.

Musical notation for Example 2: C7 (continued). The notation includes a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The TAB staff shows the corresponding fret numbers: 5 7 6 5 6 5 7 5 | 8 8 6.

### Example 3: Chromatic

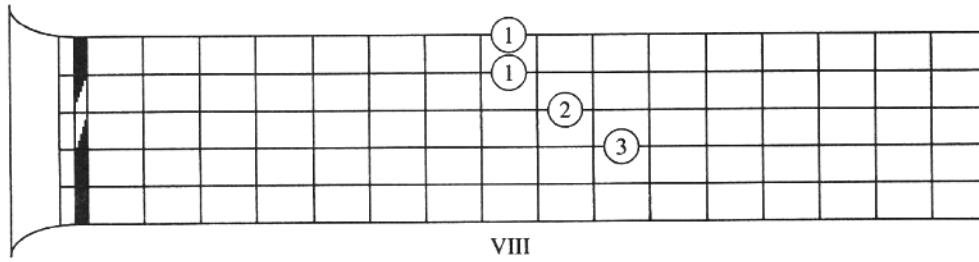
Musical notation for Example 3: Chromatic. The notation includes a treble clef staff and a guitar TAB staff. The treble staff shows a chromatic descending line: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. The TAB staff shows the corresponding fret numbers: 8 7 6 5 4 8 7 6 | 5 8 7 6 5 4 8 7 | 6 5 4 8 7 6 5 4.

Musical notation for Example 3: Chromatic (continued). The notation includes a treble clef staff and a guitar TAB staff. The treble staff shows a chromatic ascending line: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The TAB staff shows the corresponding fret numbers: 8 7 6 5 6 7 8.

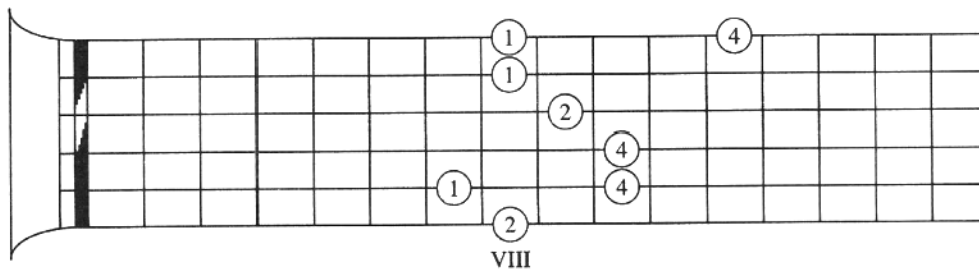
# SHAPE 2

Shape 2 is shown as a C chord at the 8th position.

## C Major Chord

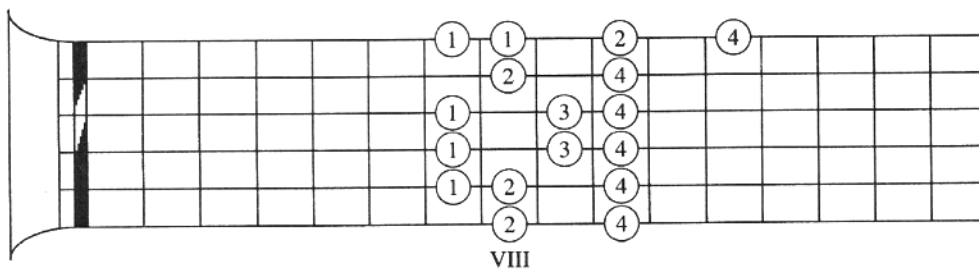


## C Major Arpeggio



Musical notation for the C Major arpeggio. The top staff is a treble clef with a series of notes: C4, E4, G4, C5, E5, G5, C6, E6, G6, C7, E7, G7, C8. The bottom staff is a guitar TAB with fret numbers: 8 7 10 10 9 8 8 12 8 8 9 10 10 7 8. Above the notes are the letters R, 3, 5, R, 3, 5, R, 3, R, 5, 3, R, 5, 3, R.

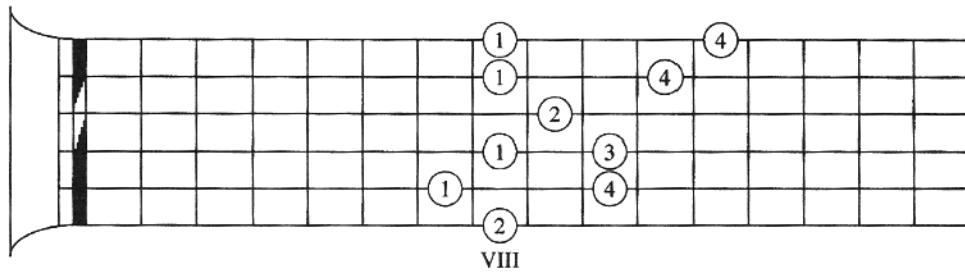
## C Major Scale



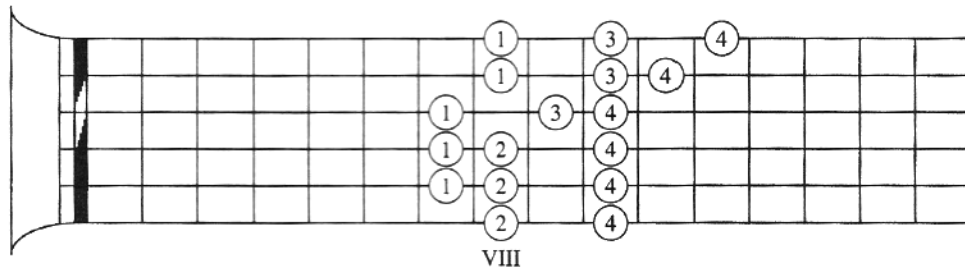
Musical notation for the C Major scale. The top staff is a treble clef with a series of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bottom staff is a guitar TAB with fret numbers: 8 10 7 8 10 7 9 10 7 9 10 8 10 7 8 10 12. Above the notes are the letters R, 2, 3, 4, 5, 6, 7, R, 2, 3, 4, 5, 6, 7, R, 2, 3.



## C Dominant 7th Arpeggio



## C Dominant 7th Scale



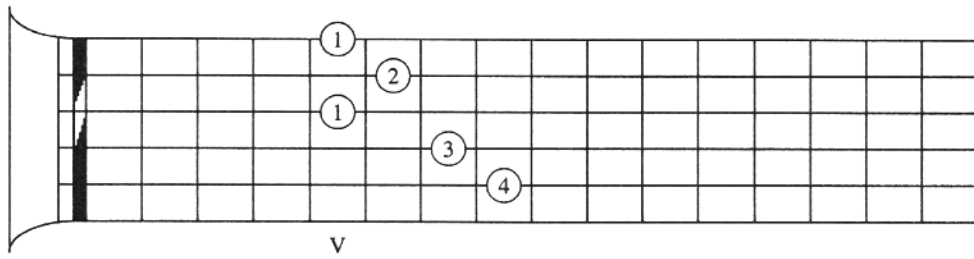
Play the following example while visualizing Shape 2.

### Example 4:

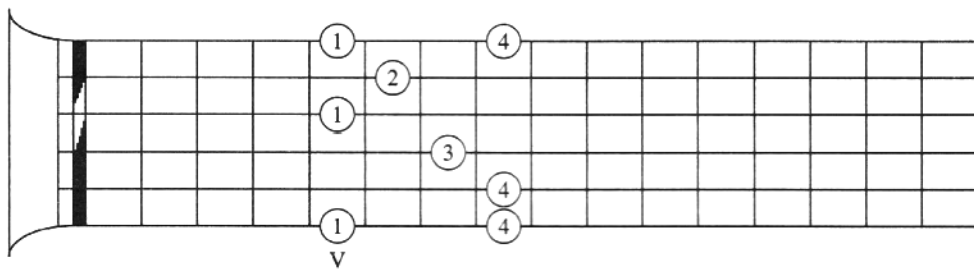
# SHAPE 3

Shape 3 is shown as a 5th position F chord.

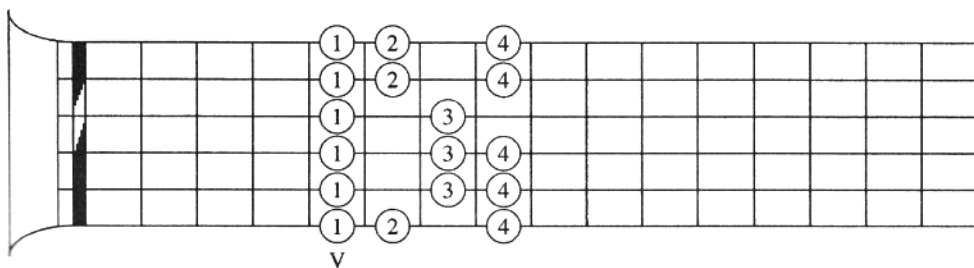
## F Major Chord



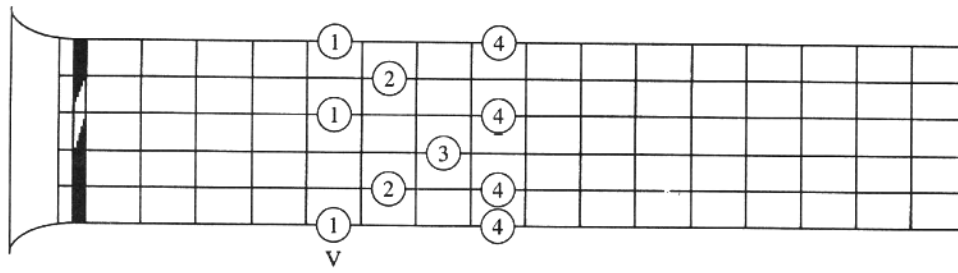
## F Major Arpeggio



## F Major Scale

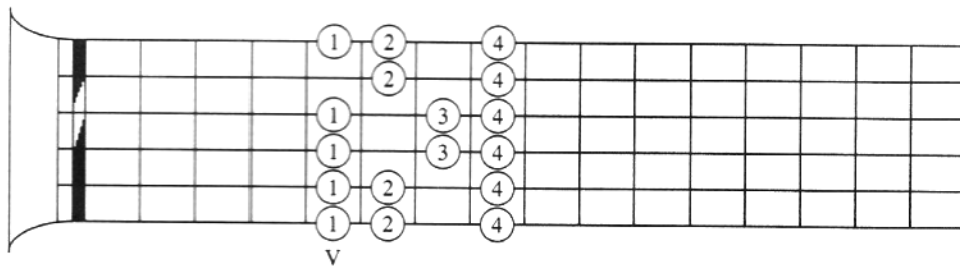


## F Dominant 7th Arpeggio



Musical notation for F Dominant 7th Arpeggio. The top staff shows the arpeggio in treble clef with a key signature of one flat (Bb). The notes are F, A, C, G, F, A, C, G, F, A, C, G, F, A, C, G. Below the staff are guitar tablature (TAB) and rhythmic notation. The TAB shows the fret numbers for each string: 5 8 6 8 7 5 8 6 5 8 5 6 8 5 7 8 6 8 5. The rhythmic notation below the TAB is: 3 5 b7 R 3 5 b7 R 3 5 3 R b7 5 3 R b7 5 3.

## F Dominant 7th Scale



Musical notation for F Dominant 7th Scale. The top staff shows the scale in treble clef with a key signature of one flat (Bb). The notes are F, G, A, Bb, C, D, Eb, F, G, Ab, Bb, C. Below the staff are guitar tablature (TAB) and rhythmic notation. The TAB shows the fret numbers for each string: 5 6 8 5 6 8 5 7 8 5 7 8 6 8 5 6 8. The rhythmic notation below the TAB is: 3 4 5 6 b7 R 2 3 4 5 6 b7 R 2 3 4 5.

Play the following example while visualizing Shape 3.

### Example 5:

Musical notation for Example 5. The top staff shows a melodic line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are F, G, A, Bb, C, D, Eb, F, G, Ab, Bb, C. Below the staff are guitar tablature (TAB) and rhythmic notation. The TAB shows the fret numbers for each string: 8 7 5 6 5 8 5 6 | 5 7 8 5 7 8 6 | 7 8 7 5 8 5 7 5. The rhythmic notation below the TAB is: 8 7 5 6 5 8 5 6 | 5 7 8 5 7 8 6 | 7 8 7 5 8 5 7 5.

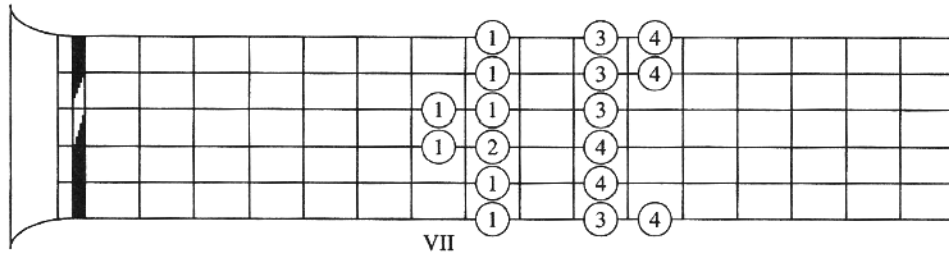
## SHAPE 4

Shape 4 is shown in 7th position as an F9 chord. Some examples use Shape 4 at the 2nd fret for the C7.

### F9 Chord

### F9 Arpeggio

## F9 Scale



Musical notation for the F9 scale, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Treble clef staff notes: F5, A5, C5, Eb5, G5, F5, Eb5, C5, A5, F5, G5, A5, C5, Eb5, G5, F5, Eb5, C5, A5, F5.

Tablature staff: 8-10-11 | 8-10 | 7-8-10 | 7-8-10 | 8-10 | 8-10-11 | 8-10-11

Play the following examples while visualizing Shape 4. Notice the root (F) has been omitted leaving you with an Am7(b5) arpeggio (A, C, Eb, G) functioning as an F9 chord (F, A, C, Eb, G).

### Example 6: F9 Arpeggio

Musical notation for Example 6, showing an arpeggiated F9 chord in 4/4 time. The notation includes a treble clef staff with notes and a guitar tablature staff with fret numbers.

Treble clef staff notes: A5, C5, Eb5, G5, A5, C5, Eb5, G5, A5, C5, Eb5, G5, A5, C5, Eb5, G5.

Tablature staff: 7-10-8 | 8-8-8-10-11-10 | 8-11-10-8 | 10-8-10-8

### Example 7: F9 "Lick"

Musical notation for Example 7, showing an F9 "lick" in 4/4 time. The notation includes a treble clef staff with notes and a guitar tablature staff with fret numbers.

Treble clef staff notes: F5, A5, C5, Eb5, G5, F5, Eb5, C5, A5, F5, G5, A5, C5, Eb5, G5, F5, Eb5, C5, A5, F5.

Tablature staff: 7-10-8 | 10-8-10-11-8 | 10-7-8-10 | 7-8-10-8 | 10-11-8-10-11-10-8 | 11

Musical notation for Example 7, showing a second F9 "lick" in 4/4 time. The notation includes a treble clef staff with notes and a guitar tablature staff with fret numbers.

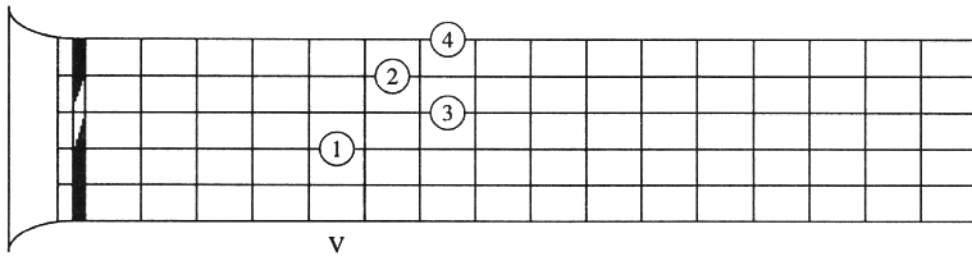
Treble clef staff notes: A5, C5, Eb5, G5, A5, C5, Eb5, G5, A5, C5, Eb5, G5, A5, C5, Eb5, G5, A5, C5, Eb5, G5.

Tablature staff: 10-8 | 11-10-9-8-10-8 | 10-8-8-10-8-8 | 10-8-7

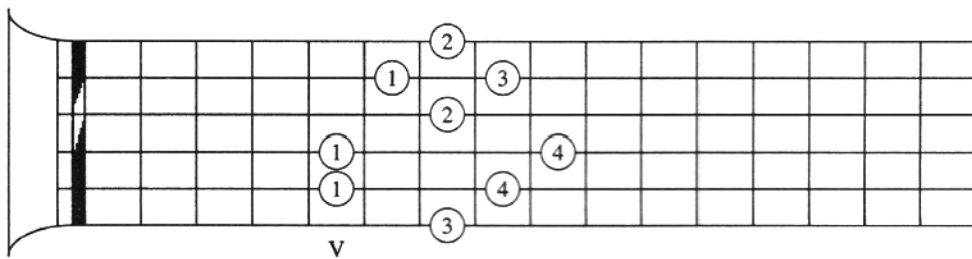
# SHAPE 5

Shape 5 is shown as a G7 chord in 5th position.

## G7 Chord



## G7 Arpeggio

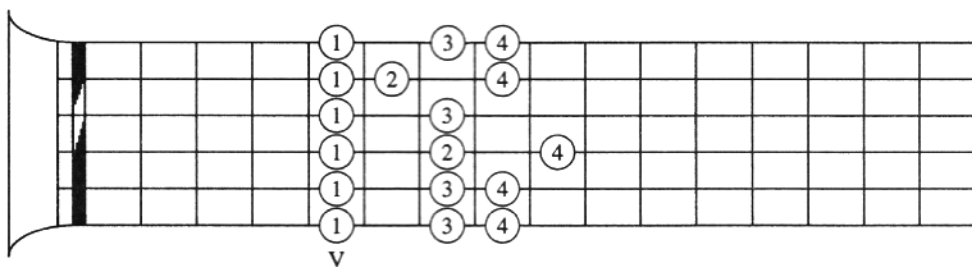


3 5 b7 R 3 5 b7 R 3 R b7 5 3 R b7 5 3

T  
A  
B

7 5 8 5 9 7 6 8 7 8 6 7 9 5 8 5 7

## G7 Scale



2 3 4 5 6 b7 R 2 3 4 5 6 b7 R 2 3 4

T  
A  
B

5 7 8 5 7 8 5 7 9 5 7 5 6 8 5 7 8

Play the following example while visualizing Shape 5.

### Example 8:

G7

G7sus G7

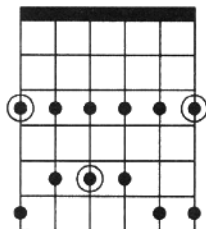
## SHAPE 6

There is one more shape that we will call Shape 6 but it is actually a combination of Shape 4 and an inversion of the same dominant 7th chord, fingered two frets higher. Since it is only a variation of a shape that we have already covered, it is not necessary to memorize additional scale shapes to connect with it.

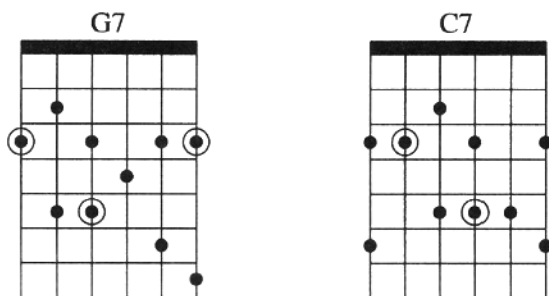
| Shape 4 | Dominant 7th | Shape 6 |
|---------|--------------|---------|
|         |              |         |
| R       | R            | R       |

# USING CHORD TONES

Rock, Blues and Country guitarists generally have some experience with pentatonic scales or at least have some licks based on these scales. The most common fingering is the following "box" pattern.



An effective technique for adapting these scales and licks to Jazz is to begin incorporating chord tones. Compare the previous "box" pattern, in the key of G, to the following G7 and C7 arpeggios.



Now play the following example and notice how effectively the additional chord tones connect the melodic lines to the accompaniment.

## Example 9:

4 1 4 1 3 3 1 2 3 4 1 4 4 1 2 3 1 3 2 1

Jazz players often "spell out" the chord changes by using chord tones in their composed or improvised lines. Many players are so skilled at this technique they are able to imply the chord changes without the chord accompaniment. This skill is effective when playing unaccompanied or with a rhythm section consisting of only bass and drums. In addition to the examples in this series, study Charlie Parker lines and solos for more great examples.



# UNIT TWO: BLUES IN C

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.

Start comping the examples in this book using a traditional swing feel. You can accomplish this by playing downstrokes, right on the beat, staccato (disconnected) and accenting the second and fourth beat. A common mistake is to chop off the chord too soon. To avoid this, turn your amp volume down and let the chord ring for at least half a beat.

## Basic Changes

The image displays three rows of guitar chord diagrams and musical notation. Each row shows a sequence of chords with their respective fret numbers and fingering patterns, followed by a musical staff with a treble clef and a 4/4 time signature. The notation consists of diagonal lines representing the rhythm of the chords.

- Row 1:** C7 (8fr, 1 2 3), F7 (7fr, (2)2 1 3), C7 (8fr, 1 2 3).
- Row 2:** F7 (7fr, (2)2 1 3), C7 (8fr, 1 2 3).
- Row 3:** G7 (9fr, 2 1 3), F7 (7fr, (2)2 1 3), C7 (8fr, 1 2 3), F7 (7fr, (2)2 1 3), C7 (8fr, 1 2 3), G7 (9fr, 2 1 3).

## HARMONIC ANALYSIS

*Blues in C* is a standard 12 bar blues progression. The first four bar phrase primarily revolves around the I chord (C7) with the IV chord (F7) on the 2nd measure to provide some extra movement.

Bars 5 and 6 break away further from the C7 with two measures of the IV chord (F7), and then returning to C7.

Bars 9 and 10 create tension by breaking away from the I chord entirely, starting with one measure of the V chord (G7) for dissonance (tension) followed by one measure of the IV chord.

The last 2 measures are the turnaround which, as the word implies, turns the progression around to the beginning. There are a variety of turnarounds that are commonly used, but this specific example is described as a I - IV - I - V progression.

## SUBSTITUTIONS

Substitutions, as the word implies, are chords that are so similar that they can be used to replace each other. Adding substitutes to progressions can add variety and color to an existing progression, and/or help define the movement of the progression more clearly.

Now here is the same progression with some substitutions to give it a little more color: compare these substitute changes to the basic changes.

The image displays three rows of guitar chord diagrams and musical staves. Each diagram shows a fretboard with dots for fingerings and 'x' for barred strings. Fingerings and fret numbers are provided for each chord.

- Row 1:** C7 (1 2 3, 8fr), F7 ((2)2 1 3, 7fr), C7 (1 2 3, 8fr), Gm7 ((3)3 1 4, 8fr), C7 (1 2 3, 8fr), F#9 (2 1 3 4, 8fr).
- Row 2:** F9 ((2)2 1 3 4, 7fr), Cm7 (2 3 3, 8fr), F9 ((2)2 1 3 4, 7fr), F#dim7 (2 4 1 4, 8fr), C7 (1 2 3, 8fr), Gm7 ((3)3 1 4, 8fr), C7 (1 2 3, 8fr), F#9 (2 1 3 4, 8fr).
- Row 3:** G7 ((2)2 1 3, 9fr), F9 ((2)2 1 3 4, 7fr), C7 (1 2 3, 8fr), F9 ((2)2 1 3 4, 7fr), C7 (1 2 3, 8fr), G9 ((2)2 1 3 4, 9fr).

The Gm7 in the third measure is a common substitute for the C7. The Gm7 and C7 are the II - V of the same key: F. Either chord can substitute for the other.

The F#7 chord in the third measure is a "leading chord" to the F7. It is very common to approach a chord from a half step above or below.

The Cm7 chord in the fifth measure is a similar substitute as the third measure. Cm7 and F7 are the II - V chords in the key of Bb.

The F#dim7 chord in the sixth measure adds some tension and movement to the F7 chord. If you compare the F#dim7 to the F7 you notice that the only difference between the chords is the root.

# BLUES IN C SOLO

Before you start this solo or any solo in this book, make an accompaniment tape of yourself playing the progression at slow, medium and fast tempos. This tape will help you apply the soloing examples more efficiently.

When playing these examples, make sure you memorize each solo note for note, taking special care to use the exact fingering indicated under the tablature in each example. Resist from venturing off into your own solos until you have thoroughly learned the examples.

Make sure you visualize the appropriate shapes. This doesn't take more time, but it does take more concentration. Remember, if you don't have a chord reference for your melodic ideas, your ideas may not occur to you at the right time when you are soloing.

The chord diagrams above the staff are only there to remind you of the shapes you need to visualize during those sections of the examples. Do not confuse them with accompaniment. They are only a convenience for you to use until you are able to instantly visualize these shapes yourself.

Notice, for example, the eighth bar of the first chorus, how shape 5 for the G7 chord is indicated one beat prior to the chord change. Anticipating a change is an effective melodic device that is used throughout all of the examples.

## BLUES IN C

### Example 10:

Shape 1 5fr

Shape 3 5fr

Shape 1 5fr

C7 F7 C7

Shape 3 5fr

F7

4 4 4 4 1 1 1 1 4 2 1 2 1 1 1 3 1 3 1 3 1 1 3 4

3 2 1 4 1 2 3 3 4 3 1 1 3 1



C7 G7

TAB

8 5 8 7 8 7 5 7 5 (5) 8 7 5 8 7 6 5 7 5 9 7

4 1 4 3 4 3 1 3 1 3 1 4 3 2 1 3 1 4 3

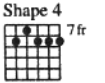


F7 C7 F7 C7 G7

TAB

5 8 5 7 5 4 7 5 8 7 6 7 4 5 5 8 5

1 4 1 3 1 1 3 1 4 3 2 3 1 1 1 4 1



C7 F7 C7

TAB

8 8 8 8 6 8 8 6 8 6 8 5 8 6 5 7 5 4 8 5 7 6 7 10

4 4 4 4 2 4 4 2 4 4 2 4 1 4 2 1 3 1 1 4 1 3 2 1 3



F7 C7

TAB

8 10 8 10 8 10 11 10 8 10 8 10 8 10 8 10 8 10 8 8 8 8 10 10 8 7

1 3 1 3 1 3 4 3 1 3 1 3 1 3 1 3 1 3 1 3 1 2 1 2 3 3 1 1



Guitar notation for the first system. The treble clef staff shows a melodic line with a G7 chord and an F7 chord. The bass clef staff shows the fretboard with fingerings. A barre is indicated at the 7th fret.

Chords: G7, F7

Fingerings: 3 1 4 1 3 1 2 3 1 3 4 1 3 4 1 3 4 3 1 3 1



Guitar notation for the second system. The treble clef staff shows a melodic line with C7, G7, and F7 chords. The bass clef staff shows the fretboard with fingerings. A barre is indicated at the 5th fret.

Chords: C7, F7, C7, G7, C7, F7

Fingerings: 1 4 2 3 2 3 1 1 4 3 4 2 3 2 3 1 1 1 1 1 1 1 1 1 1 1 1



Guitar notation for the third system. The treble clef staff shows a melodic line with a C7 chord and an F7 chord. The bass clef staff shows the fretboard with fingerings. A barre is indicated at the 5th fret.

Chords: C7, F7

Fingerings: 1 2 4 2 4 1 2 4 2 4 2 1 4 2 1 3 1 4 3 1 3 1 4 1 3 1



Guitar notation for the fourth system. The treble clef staff shows a melodic line with a C7 chord. The bass clef staff shows the fretboard with fingerings. A barre is indicated at the 5th fret.

Chords: C7

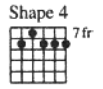
Fingerings: 4 3 4 1 3 1 1 4 1 2 1 3 1 1 4 1 3 1 3 1 1 4 1 4



G7 F7 C7 F7 C7 G7

TAB  
7 8 5 6 7 8 | 8 7 7 5 7 5 | 5 6 8 7 7 5 | 5 7 5 8 7 7

3 4 1 2 3 4 | 4 3 3 1 3 1 | 1 2 4 3 3 1 | 1 3 1 4 3 3



C7 F7 C7

TAB  
5 5 5 | 8 8 5 5 7 | 5 7 5 7 8 9 8 9 | 5 10 8

1 1 1 | 1 1 3 | 1 3 1 3 | 1 2 1 2 | 1 3 1



F7 C7

TAB  
10 10 8 10 8 10 | 8 11 10 8 10 8 9 8 | 8 8 7 5 8 6 5 7

3 3 1 3 1 3 | 1 4 3 1 3 3 1 2 1 | 1 1 1 3 1 4 2 1 3



G7 F7 C7 F7

TAB  
5 7 5 7 6 5 8 7 | 6 7 8 5 6 7 5 | 4 7 5 6 7 7 4 | 5 5 7 5 7 5

1 3 1 3 2 1 4 3 | 2 1 4 1 2 3 1 | 1 3 1 2 3 2 3 1 | 1 1 3 1 3 1

C7 G7 C7 F7 C7

TAB 5 7 5 4 5 5 7 5 8 5

1 3 1 1 1 1 2 1 3 1 4 1

Shape 3 5fr

Shape 1 5fr

F7

TAB 7 5 5 8 7 8 7 5 7 7 5 7 8 7 8 7 5 5 5

3 1 1 4 3 4 3 1 3 3 1 3 4 4 3 4 3 1 3 1 1 1

Shape 5 5fr

C7 G7

TAB 7 4 5 5 5 8 7 5 7 5 5 8 8 7 8 5 6 7 5 6 7 8 6

3 1 1 1 1 4 3 1 3 1 1 4 4 3 4 1 2 3 1 2 3 4 2

Shape 3 5fr

Shape 1 5fr

Shape 2 8fr

F7 C7 B7 C7

TAB 8 6 7 8 7 5 7 5 7 5 5 8 7 5 9 8 10 8 7 8 9 7 8

4 2 3 4 3 1 3 1 4 3 1 1 4 3 1 2 1 3 1

# UNIT THREE: BOUNCE BLUES

*Bounce Blues* is a 12 bar blues in the key of F. The basic changes are about the same as the "Blues in C" progression, but the substitutes and chord voicings give it more variety.

The Bdim chord in the second measure is another example of a dominant chord with the root raised a half step.

The Cm7 and F7, in the fourth bar, are a II - V progression in the key of B♭. Not only does this progression function as a substitute for the F6 chord, but it also leads to the B♭ chord in the following measure.

The D7 in the eighth measure is a substitute called a secondary dominant. An inversion for F6 would normally be a Dm7 chord, but it is not unusual to raise the third in the Dm7 chord to make it a dominant chord which leads more effectively to the G7 in the next measure. This substitute works especially well for Blues.

The turnaround is a basic I - V turnaround common to any blues oriented style.

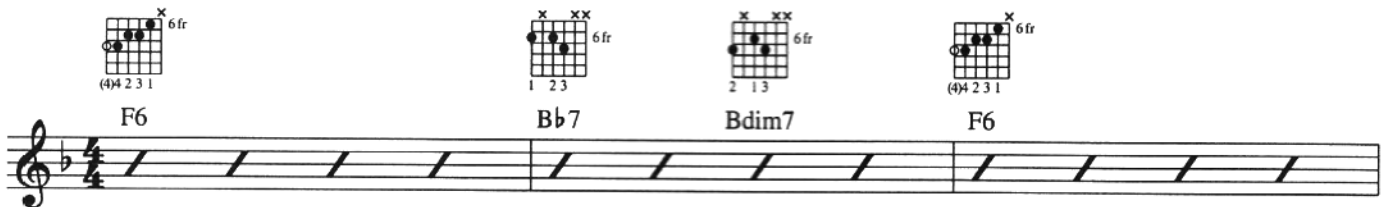


Diagram 1: F6 (6fr) (4)4 2 3 1

Diagram 2: B♭7 (6fr) 1 2 3

Diagram 3: Bdim7 (6fr) 2 1 3

Diagram 4: F6 (6fr) (4)4 2 3 1

Musical notation: Treble clef, key signature of one flat (B♭), 4/4 time signature. Four measures of music, each containing a slash indicating a whole note chord.



Diagram 1: Cm7 (8fr) 2 3 4

Diagram 2: F9 (7fr) 2 1 3 4

Diagram 3: B♭7 (6fr) 1 2 3

Diagram 4: Bdim7 (6fr) 2 1 3

Musical notation: Treble clef, key signature of one flat (B♭), 4/4 time signature. Four measures of music, each containing a slash indicating a whole note chord.

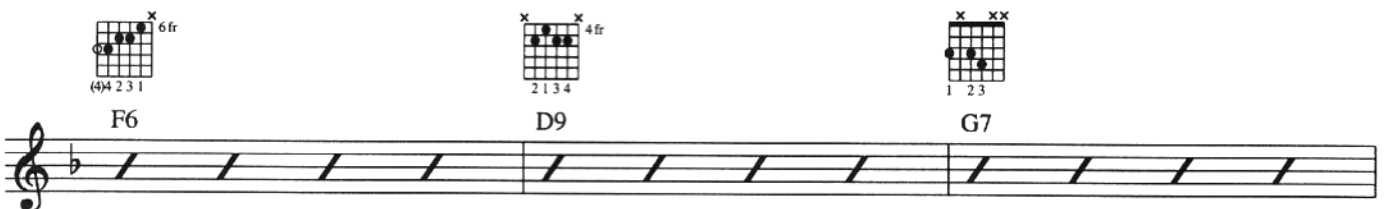


Diagram 1: F6 (6fr) (4)4 2 3 1

Diagram 2: D9 (4fr) 2 1 3 4

Diagram 3: G7 (6fr) 1 2 3

Musical notation: Treble clef, key signature of one flat (B♭), 4/4 time signature. Three measures of music, each containing a slash indicating a whole note chord.



Diagram 1: C7 (6fr) 2 1 3

Diagram 2: F6 (6fr) (4)4 2 3 1

Diagram 3: C11 (6fr) 3 4 2 1

Musical notation: Treble clef, key signature of one flat (B♭), 4/4 time signature. Three measures of music, each containing a slash indicating a whole note chord.



# BOUNCE BLUES

## Example 11:

Shape 3 5fr

Shape 2 6fr

Shape 3 5fr

F7 Bb F7

TAB

4 3 1 3 2 7 5 7 6 8 8 7 7 6 8 5 8 6 8 7 8 7 5 7 5 7 5

4 3 1 3 2 2 4 1 4 2 4 3 4 3 1 3 1 3 1

Shape 3 5fr

Shape 2 6fr

F7 Bb7 Bdim7

TAB

4 1 3 4 1 4 1 1 2 1 3 1 4 3 1 3 1 (6) 7 10 6 9 6 10 6 9

4 1 3 4 1 4 1 1 2 1 3 1 4 3 1 3 1

Shape 3 5fr

Shape 4 4fr

Shape 2 3fr

F7 D7 G7

TAB

3 1 4 2 3 4 3 1 4 3 1 1 1 3 4 3 6 3 4 4 1 4 1 2

3 1 4 2 3 4 3 1 4 3 1 1 1 3 2 1 1 4 1 4 1 2

Shape 1 5fr

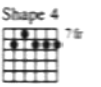
Shape 3 5fr

C7 F7 C7

TAB

3 1 1 4 1 2 3 1 2 1 4 1 3 2 3 2 1 6 7 8 8 8 8

3 1 1 4 1 2 3 1 2 1 4 1 3 2 3 2 1 6 7 8 8 8 8



F7

Bb 3 3 3 3 F7

TAB: 6 7 5 6 7 5 6 7 5 6 7 5 | 5 6 5 5 6 5 5 6 5 5 6 5 | 7 6 4 5 6 7 8 10

2 3 1 2 3 1 2 3 1 2 3 1 | 1 2 1 1 2 1 1 2 1 1 2 1 | 3 2 1 1 2 3 4 3



F7 Bb7 Bdim7

TAB: 11 8 10 11 8 | 11 9 8 | 8 | 11 8 9 9 | 6 | 8 9 8 6 8 6 | 7

4 1 3 4 1 4 2 1 | 1 4 1 2 2 | 1 | 3 4 3 1 3 1 | 3



F7 D7 G7

TAB: 5 8 4 5 6 8 7 6 | 5 8 7 5 4 | 5 6 4 3 | 5 3 4 3 3 6 3 4

1 4 1 1 2 4 3 2 | 1 4 3 1 1 3 1 1 | 3 1 2 1 1 4 1 2



C7 F7 C7

TAB: 5 4 5 8 4 5 6 7 5 | 6 5 8 5 7 6 7 6 | 5 6 8 9 10 8 10 8

3 1 1 4 1 1 2 3 1 | 2 1 4 1 3 2 3 2 | 1 7 8 8 1 2 3 1 3 1



F7 Bb7 F7

TAB 7 8 7 8 8 7 5 8 7 5 8

3 4 8 6 4 3 3 1 4 3 1 4

Shape 2 6fr Shape 3 5fr

F7 Bb7 Bdim7

TAB 8 7 8 6 8 5 8 5 6 7 6 8 9 (9) 8 6 6 7 6 4 5

4 2 4 1 4 1 2 3 2 4 4 4 2 2 3 2 1 1

Shape 5 5fr

F7 D7 G7

TAB (5) 4 5 4 5 6 7 6 5 8 5 6 7 5 7 5 4 7 6 5 8 5 7 5

1 1 1 1 2 3 2 1 4 1 2 3 1 3 1 1 3 2 1 4 1 3 1

Shape 1 5fr Shape 3 5fr Shape 6 7fr Shape 3 5fr

C7 F7 C7

TAB 6 8 5 5 7 5 8 6 5 6 10 8 10 9 8 5 7 6

2 4 1 1 3 1 4 2 1 2 3 1 1 3 2



F7 Bb7 F7

TAB: 10 8 10 8 | 6 5 6 8 6 5 | 6 8 5 8 6 5 8

Picking: 3 1 3 1 | 2 1 2 4 2 1 2 3 1 | 2 4 1 4 2 1 4



F7 Bb7 Bdim7

TAB: 7 6 5 8 6 8 8 | 6 8 8 6 8 8 | 7 6 8 9 8 7

Picking: 3 2 1 4 2 4 4 | 2 4 4 2 4 4 | 2 1 3 4 4 3

F7 D7 G7

TAB: 6 5 8 7 5 5 4 | 5 6 7 8 10 8 5 | 5 7 6 5 8 7 6 5 7 5

Picking: 2 1 4 3 1 1 1 | 1 2 3 4 4 4 1 | 1 3 2 1 4 3 2 1 3 1



C7 F7 C7

TAB: (5) 5 8 5 8 5 5 | 6 5 8 5 7 6 7 6 | 5 6 7 8 5

Picking: 1 4 1 4 1 1 | 2 1 4 1 3 2 3 2 | 1 8 8 8 1

F Bb7 F7

TAB: 6 6 8 7 6 6 6 4 5 6 5 7 5 8 8

Picking: 2 2 2 2 1 1 2 1 3 1 4 4



F7 Bb7 Bdim7

TAB: 8 9 6 8 6 9 6 8 6 8 6 7 10 7 9

Picking: 4 1 3 1 4 1 3 1 3 1 1 4 1 3



F7 D7 G7

TAB: 10 9 8 5 6 5 8 5 6 5 8 6 5 7 5 9 7 6 5 5 8

Picking: 3 2 4 1 2 1 4 1 2 1 4 2 1 3 1 4 3 2 1 1 4

C7 F7

TAB: 6 5 8 7 8 5 7 8 5 7 5 5 8 7 10 9 8 8 7 3 1

Picking: 2 1 4 3 4 1 3 4 1 3 1 1 4 3

# UNIT FOUR: BAY BLUES

The first chorus of *Bay Blues* is a 12 bar blues in B $\flat$ . The following choruses add various substitutes that have been covered in previous examples. The chords in parenthesis are the optional substitutes.

Chord progression: B $\flat$ 7 Eb7 B $\flat$ 7 (B7) B $\flat$ 7 Eb7 (Bm7)

Chord progression: Eb7 E(dim7) B $\flat$ 6 (G7) \*(C7) F7 (F7) Eb7

\*The C7 works combined with F7.

1. 2. B $\flat$ 7 Eb7 Edim7 F7 | 3. B $\flat$ 7 Eb7 B $\flat$ 7 F7 B $\flat$ 7

## BAY BLUES

### Example 12:

B $\flat$ 7 Eb7



B $\flat$ 7

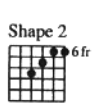
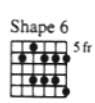
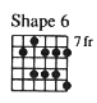


**Eb7**

3 3 3 3 1 3 4 3 2 1 1 3 3 1 4 2

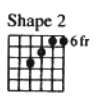
**Bb6**

1 1 1 4 3 1 3 1 1 2 3 1 2 1 3 6 6 6 7 6 3 1



**F7** **Eb7**

3 1 3 3 1 3 3 1 3 3 1 3 4 3 1 1 3 1 2 1 3



**Bb7** **Eb7** **Edim7** **F7**

1 2 1 4 2 3 4 3 3 1 3





Bb7 Eb7

6 6 8 9 8 6 7 8 6 7 8 6 6 8 6 8 6 8 6 6

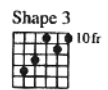
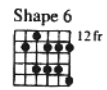
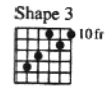
1 2 1 3 4 3 1 2 3 1 2 3 3 1 3 4 3 1 3 3 1 3 1



Bb7 B7 Bb7 Eb7 Bbm7

6 8 5 7 6 8 7 7 10 8 6 4 8 6 6 6 6 6

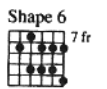
1 3 1 2 1 3 3 3 2 2 3 2 3 2 2 3 2 1 2 2 3 3 2 3 1 3



Eb7 Edim7 Bb7

6 8 9 7 8 6 8 6 8 6 10 11 10 15 13 10 13


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













G7 C7

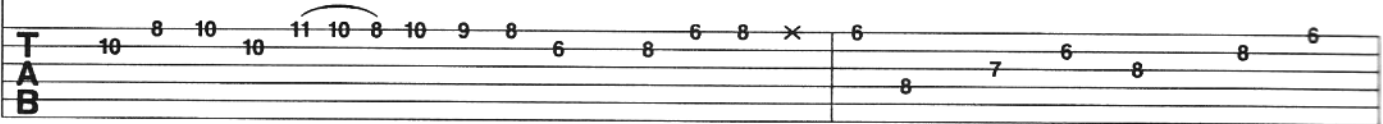
11 12 10 12 10 9 10 10 10 8 10 9 8 9 8 9 10 8

2 3 1 3 1 1 3 3 3 1 3 2 1 3 2 1 8 8 3 1


Shape 2 










F7         


Bb7  Eb7  Edim7 


TAB 

3 1 3 3 4 3 1 3 2 1 1 3 1 3 1 3 2 1 3 3 1




Shape 2 









F7         


Bb7 

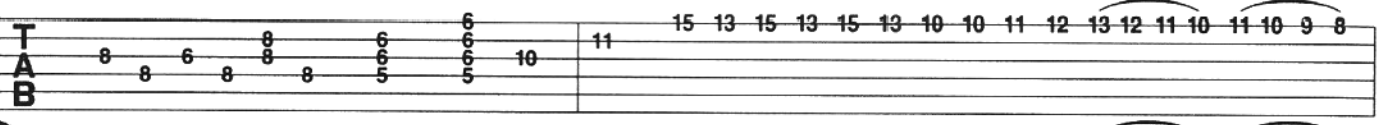
TAB 

1 1 1 1 3 1 1 2 3 6 3 1 4 3 1 3



Shape 3  Shape 6  Shape 3 


Eb7        

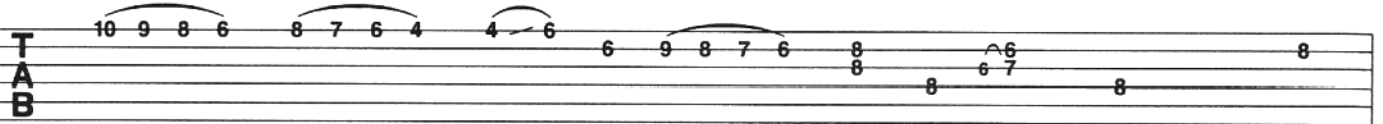
Bb7 

TAB 

3 3 1 3 3 3 1 2 3 1 3 1 3 1 1 1 2 3 4 3 2 1 4 3 2 1

Shape 2  Shape 4 



TAB 

4 3 2 1 4 3 2 1 1 1 4 3 2 1 3 3 1 2 3 3

**E<sub>b</sub>7** **Edim7**

6 6 9 6 9 6 8 6 8 9 6 8 6 6 9 9 8 6 6 8 12 11 10 9 9 11 10

1 3 4 3 4 1 3 1 3 4 1 3 4 4 3 1 1 3 4 3 2 1 1 3 1

**B<sub>b</sub>7** **G7**

11 11 11 9-10 11 10 12 13 10 12 11 9 10 11 12 13 10 11 13 10 13 10 11 12 10 8 10 8 10

2 2 2 1 1 2 1 3 4 1 3 2 1 1 2 3 4 1 2 4 1 4 1 2 3 1 3 1 3

**C7**

8 9 8 10 9 8 10 9 8 8 11 8 11 8 11 8 10 8

1 2 1 3 2 1 3 2 1 1 4 1 4 1 4 1 3 1

**F7** **B<sub>b</sub>7** **E<sub>b</sub>7** **B<sub>b</sub>7** **F7** **B<sub>b</sub>7**

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3 3 3 3-3 1 3 1 3 2-2 1 3 3 1 3 3-3

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