

Endless Lines I: Static Dominant Chords.

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A real challenge in playing jazz guitar lies in the performance of long seamless lines. This of course is only a small component of improvisation, but it's worth working on, as the sort of motor control and brain-finger connection has to be really developed. Using the CAGED system established previously, we'll look at playing over static dominant chord. This will largely use dominant, bebop dominant, lydian dominant with typical bebop devices. Rather than runing scales, these (somewhat arbitrary but effective) 4-bar phrases cover much of each position and require a comprehensive understanding of fretboard harmony. Of course these can be edited, recomposed, transposed, and lego-ed endlessly.

D Shape

F⁷

Position II-III



F⁷

C Shape Position V



F⁷

A Shape Position VII



F⁷

G Shape Position X



F⁷

E Shape Position XIII



Play on a static F7 groove, and other grooves. On a Cycle IV progression through all keys (and in the bridges of Rhythm Changes), over a Blues progression and in context in your other repertoire.