

**Bruno Flavio Marti**

# **Jam Tracks**

## **4 (ROCK) GUITAR**



# **Play-Along Arrangements for Improvisation**

*With Tips and Tricks for Beginners*

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# Introduction

**Jam Tracks 4 (Rock) Guitar** consists of 25 instrumental play-along arrangements for improvisation with an electric guitar. Included for each track are the chart with the chord symbols, the roman numeral analysis as well as recommendations in terms of note choices and scale options. With regards to the used tonalities, the tracks fall within the categories of functional harmony (major/minor keys), blues, and modal harmony. Stylistically, they cover genres such as rock, pop, blues, hard rock, soul, country rock, and fusion.

The primary objective was to create good-sounding accompaniments with simple to moderately complex chord progressions and to present the theory and analysis thereof in a clear graphical manner, giving advanced guitarists the opportunity to challenge themselves and try out different improvisation concepts.

At the same time, the chord progressions should also be manageable – even if it means a little bit of cheating here and there – for those who only have one or two pentatonic patterns under their fingers and hopefully will motivate them to delve deeper into the craft of improvisation. Accordingly, there are some suggestions for this under "Tips and Tricks for Beginners."

Some of the tracks were deliberately written in keys that are rather unusual for the guitar. As a consequence, you will be forced to look at the fretboard from an unfamiliar perspective and thus learn to navigate it more freely without getting lost.

Ideally, you already have some basic knowledge of music harmony and theory. Otherwise, it may be a good idea to consult a theory book to better understand concepts like chord symbols, scale structures, and the harmonic analysis of chord progressions.

In the "Scales" chapter, you will find all the relevant scales for the tracks in the book, listed and divided into five patterns according to the CAGED principle. Pattern 1 equals the C-shape, pattern 2 equals the A-shape, and so on.

I also recommend you record your improvisations from time to time with your smartphone or a digital audio workstation (DAW) on your computer and evaluate your playing afterwards. The listening experience when you are not playing along to a track is quite different (and generally more objective) from the perception you get when you are playing. Preferably, you wait one or two days until you assess what can be improved. Check the intonation of the bent notes, the vibrato, the note choices, etc.

But now let's roll the tape and rock out!



## Audio Download



**<https://www.brunomarti.com/jamtracks4guitar>**

The password is on page 100 of the book.



# **Annotations**

Key and Non-Diatonic Chords

Audio Track Number

## Jam Track 20

**Key** G Major with V7/II, V7/IV and IVm



Tempo

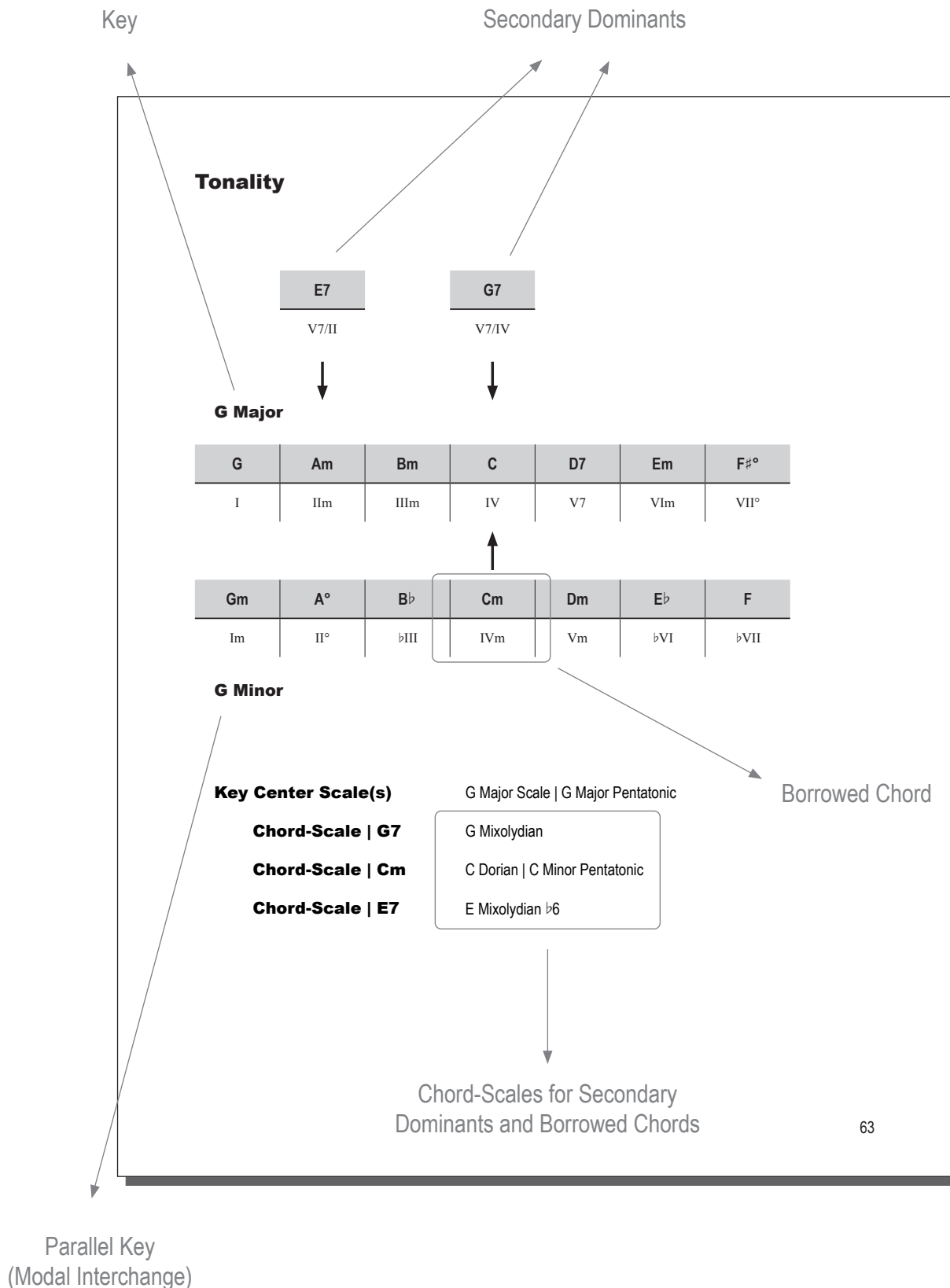
### Chord Progression

♩ = 55

**Chord Progression with Roman Numeral Analysis**

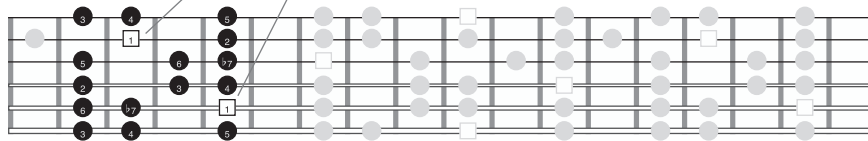
Staff	Chord	Roman Numeral
1	G	I
1	C	IV
1	G	I
1	G7	V7/IV
2	C	IV
2	Cm	IVm
2	G	I
2	D/F#	V
2	E7	V7/II
3	Am	IIm
3	D7	V7
3	G	I
3	C	IV
3	Cm	IVm
3	G	I
3	D7	V7

Chord Progression with  
Roman Numeral Analysis

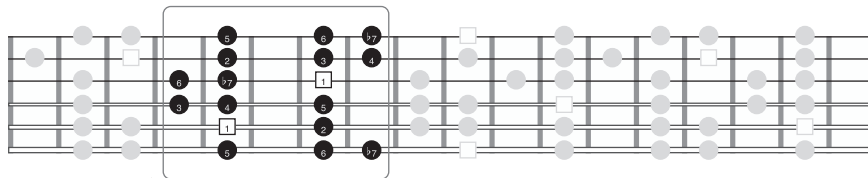


# Mixolydian

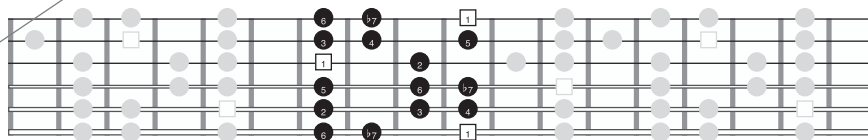
Pattern 1



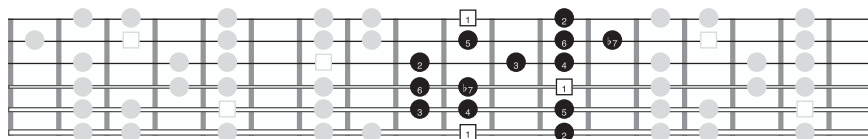
Pattern 2



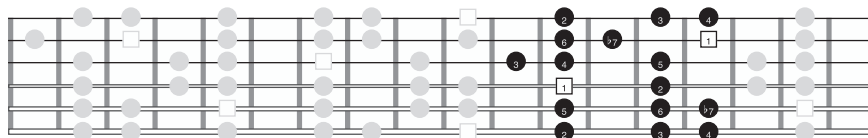
Pattern 3



Pattern 4



Pattern 5



91

Pattern 2  
(A-Shape)

Note of the Scale  
Not in the Pattern

Note of the Scale  
and Scale Degree  
(Major Third)

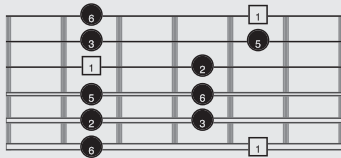
# **Tips and Tricks for Beginners**

# 1

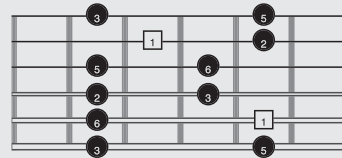
## Patterns

Start by memorizing only two patterns of a scale and try to make music with them. Preferably patterns 3 and 1 of the major pentatonic (i.e. patterns 4 and 2 of the minor pentatonic), so you'll always be able to solo in a comfortable spot on the neck (regardless of the key).

Major Pentatonic | Pattern 3



Major Pentatonic | Pattern 1

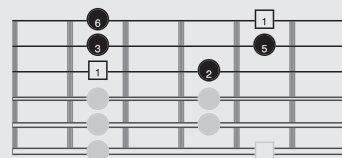
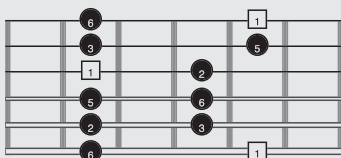


# 2

## Range

Limit the range of a pattern to one octave or perhaps a little bit more than one octave and try to create melodies with this small selection of notes.

Major Pentatonic | Pattern 3





### 3

## Motive

Start using easy, repetitive, and slightly varying melodic motives as building blocks for your solos.

## 5

## Vibrato

Add vibrato to long, sustaining notes in order to breathe some life into them and make them sound more musical and interesting.

The image shows a musical score for a guitar solo in E major. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with a 'TAB' label. The solo is divided into two measures. The first measure starts with a half note (H) on E4, followed by a quarter note (P) on F#4, a quarter note (P) on G#4, and a half note (full) on A4. The second measure starts with a half note (full) on B4, followed by a quarter note (P) on C#5, a quarter note (P) on D#5, and a half note (full) on E5. The tablature for the first measure is: 9-11, 9, 9, 11-9, 11-(11), 12. The tablature for the second measure is: (12)-11, (11)-9, 11-9, 11-(11). Arrows point from the word 'Vibrato' to the wavy lines above the long, sustaining notes (A4, B4, and E5).

## 6

## Rests

Don't forget to add rests to your improvisation in order to add contrast to the performance and to create a sense of space.

The image shows a musical score for a guitar solo in C minor. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is a guitar tablature with a 'TAB' label. The solo is divided into two measures. The first measure starts with a half note (H) on C4, followed by a quarter note (H) on D4, and a half note (H) on Eb4. The second measure starts with a half note (H) on F4, followed by a quarter note (H) on G4, and a half note (H) on Ab4. The tablature for the first measure is: 8-10, (10). The tablature for the second measure is: /12, 11, 12, 11-13. Arrows point from the word 'Rests' to the empty space in the first measure and the empty space in the second measure.

## 7

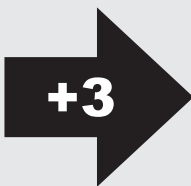
## Borrowed Chords (Modal Interchange)

If a chord progression changes from major to its parallel minor key due to a borrowed chord (e.g. jam track 18), simply move the scale pattern up three frets. In this way, you avoid having to switch to a completely different scale pattern. If it changes from minor to major (e.g. jam track 19), it will be three frets down accordingly.

Diagram illustrating a chord progression on a guitar staff. The progression is D (I), Dm (Im), G (IV), Asus4 (Vsus4), and A (V). The Dm chord is highlighted with a box labeled "Borrowed Chord".

D Major Pentatonic | Pattern 3

Diagram of the D Major Pentatonic scale, Pattern 3, showing fret positions VII and IX.



D Minor Pentatonic | Pattern 4

Diagram of the D Minor Pentatonic scale, Pattern 4, showing fret positions IX and XII.

Musical notation for a jam track. The top staff shows a melody in D major, and the bottom staff shows a guitar tablature. A box highlights the Dm chord section, which is marked with "sl." and "P".

# 8

## Chord-Tone Soloing

Try to land on the notes of the sounding chord (chord-tones), especially when you play long note values.

The exercise is written on a grand staff with a treble clef and a bass clef. The treble staff shows a melodic line with notes and rests. Above the staff, the chords C and G are indicated. The bass staff shows the fretboard with fingerings: 5, 7, 5, 7, 5, 4, 5, 4. Arrows point from the text 'Chord-Tones' to the 5th and 4th frets on the bass staff, which correspond to the notes of the C and G chords respectively. The notation includes slurs, accents (P), and slides (sl.).

# 9

## Licks

Create and practice melodic phrases (i.e. licks) to master difficult changes with non-diatonic chords.

The exercise is written on a grand staff with a treble clef and a bass clef. The treble staff shows a melodic line with notes and rests. Above the staff, the chords I maj7, E maj7, bVII maj7, and D maj7 are indicated. The bass staff shows the fretboard with fingerings: 9, 11, 9, 9, 11, 9, 11, 12, 10, 11, 10, 12, 12, (12), 10, 11, 10. Arrows point from the text 'Lick' to the entire bass staff. The notation includes slurs, accents (P), slides (sl.), and full bends (full).