

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-Diatomic Chords

Audio Track Number

Jam Track 20

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



Tempo

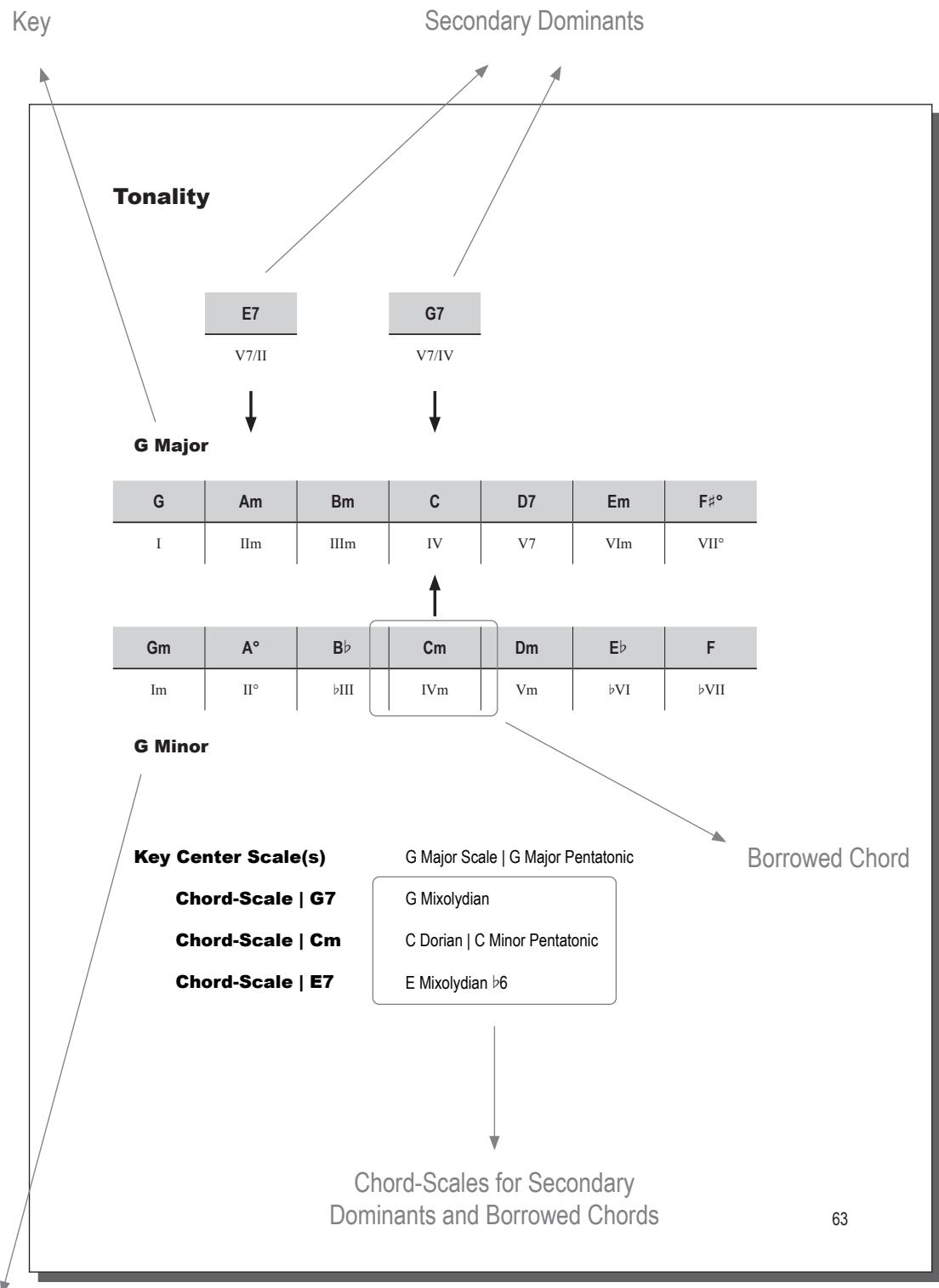
Chord Progression

$\text{J.} = 55$

The musical score consists of three staves of chords in G major (key signature of one sharp). The first staff starts with A (I), followed by G (IV), C (I), and G7 (V7/IV). The second staff starts with C (IV), followed by Cm (IVm), G (I), D/F# (V), and E7 (V7/II). The third staff starts with Am (IIm), followed by D7 (V7), G (I), C (IV), Cm (IVm), G (I), and D7 (V7).

Staff	Chord						
1	I	IV	I				V7/IV
2	IV	IVm	I	V	E7		V7/II
3	IIm	V7	I	IV	IVm	I	V7

Chord Progression with
Roman Numeral Analysis



Parallel Key (Modal Interchange)

Root

Mixolydian

Pattern 1

Pattern 2

Pattern 3

Pattern 2 (A-Shape)

Pattern 4

Pattern 5

Note of the Scale
Not in the Pattern

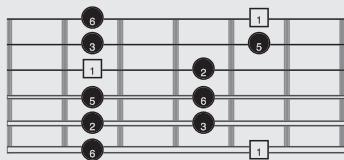
Note of the Scale
and Scale Degree
(Major Third)

Tips and Tricks for Beginners

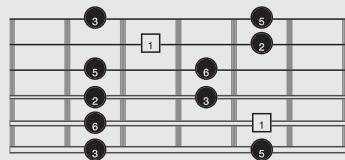
1**Patterns**

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

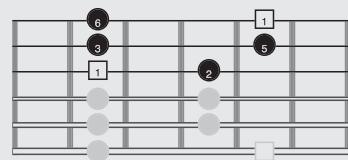
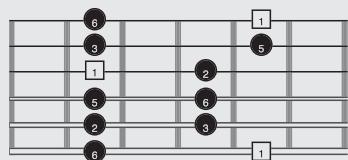


Major Pentatonic | Pattern 1

**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.

The image shows a musical score and tablature for a guitar. The score consists of three measures: G major (G, B, D), D/F# (D, F#, A, C), and Em (E, G, B, D). The tablature below shows the strings (T, A, B) with fingerings: 12, 12, 15 (15) for the first measure, 11, 12, 12, 12 for the second, and 15 for the third. Arrows point from the first and second measures to a box labeled 'Motive' at the bottom, indicating a repeating pattern. The notation includes slurs and 'full' markings above the notes.

4

V(7) in Minor Keys and Secondary Dominants

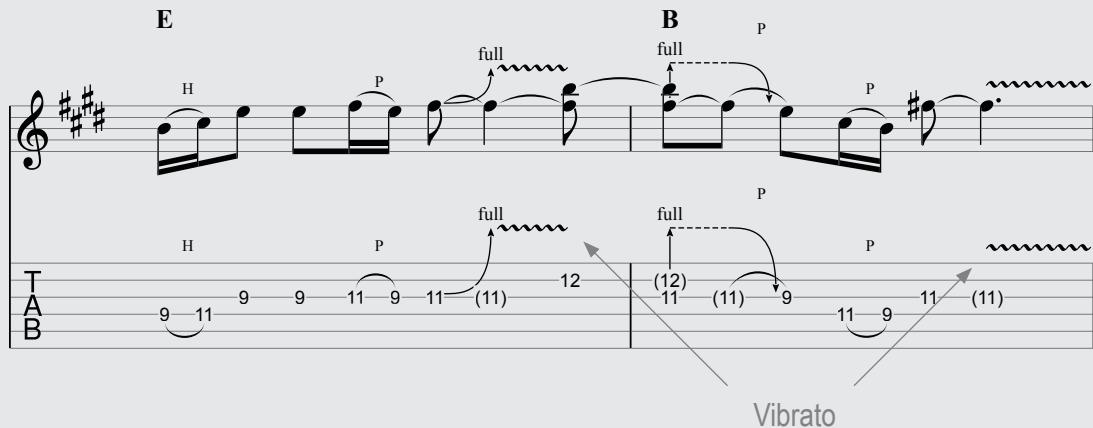
If you're having trouble playing the correct notes or locating the appropriate chord-scale for the V(7) chord in minor keys or secondary dominants in general, ignore these chords for the time being and just stick to the key center pentatonic.

The image shows a musical score and tablature for a guitar solo. It starts with an E7 chord, followed by a transition to V7/VI (A7) indicated by a 'P' (pedal) symbol, and then an Am chord. The tablature below shows the strings (T, A, B) with fingerings: 14, 12, 12, 14, 12, 14 for the E7 section, and 14, 13, 14, 13, 15, 15 for the Am section. A box at the bottom is labeled 'C Major Pentatonic'. The notation includes slurs and 'full' markings above the notes.

5

Vibrato

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

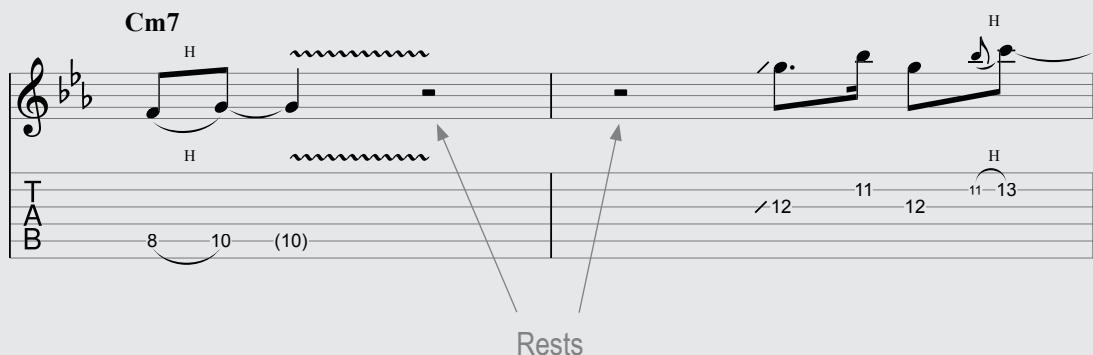


Guitar tablature for vibrato technique. The top staff shows a melodic line with various notes and rests. The bottom staff shows the corresponding fingerings on the guitar neck. Arrows point from the text "Vibrato" to specific notes on the top staff, indicating where vibrato should be applied. The notes are labeled with dynamics (H, P, full) and specific fingerings (e.g., 9, 11, 12, (11), (12)). The tablature is in E major (3 sharps) and includes a T-A-B diagram.

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.

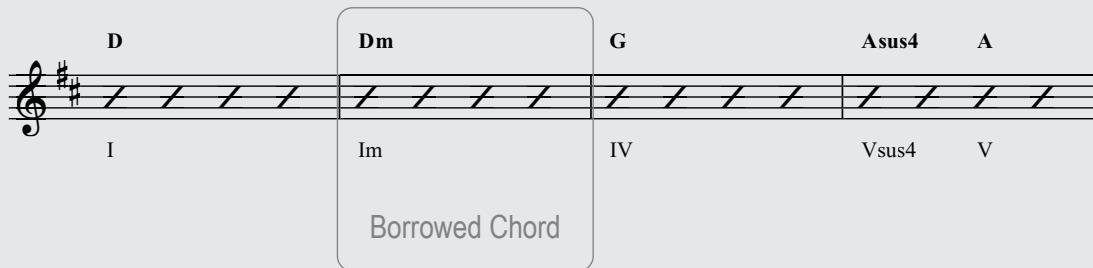


Guitar tablature for rests. The top staff shows a melodic line with notes and rests. The bottom staff shows the corresponding fingerings on the guitar neck. Arrows point from the text "Rests" to specific rests in the tablature, indicating where to add rests to the performance. The tablature is in C major (no sharps or flats) and includes a T-A-B diagram.

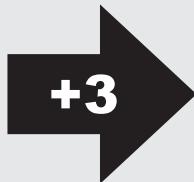
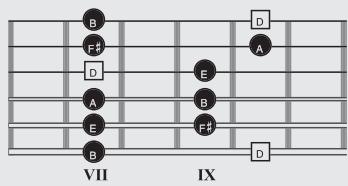
7

Borrowed Chords (Modal Interchange)

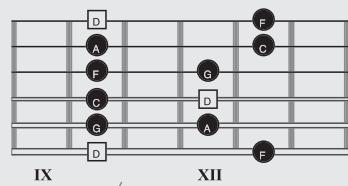
If a chord progression changes from major to its parallel minor key due to a borrowed chord (e.g. jam track 18), simply move the scale pattern up three frets. In this way, you avoid having to switch to a completely different scale pattern. If it changes from minor to major (e.g. jam track 19), it will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



D Major Pentatonic | Pattern 3



D Minor Pentatonic | Pattern 4

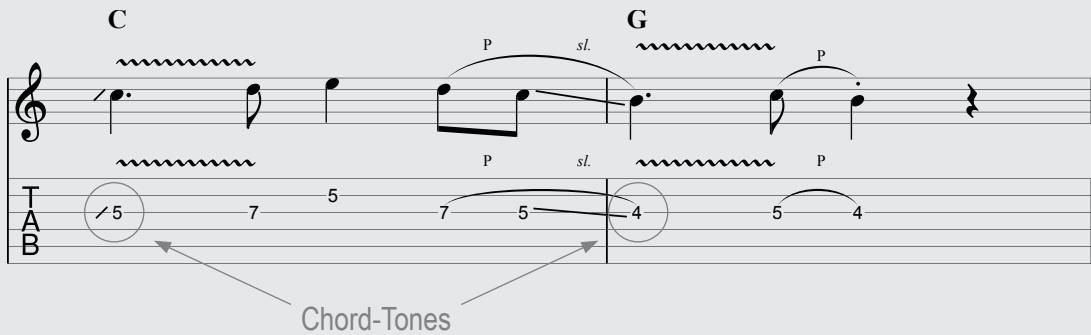


A musical staff with a guitar solo line. The first measure is in D major (7th fret), the second measure is in Dm (10th fret), and the third measure is in G major (12th fret). The staff includes tablature below it, showing fingerings (T, A, B) and string numbers (7, 7, 9, 7, 7). The Dm section has slurs and grace notes.

8

Chord-Tone Soloing

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

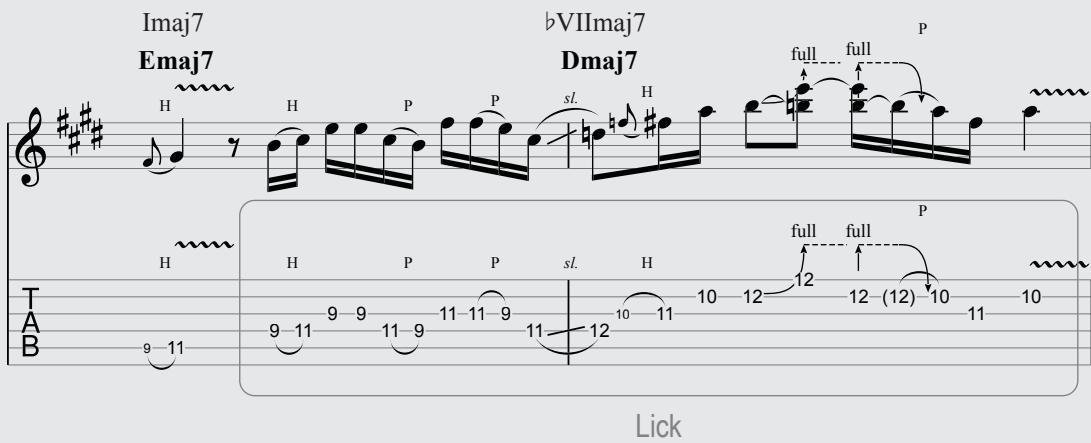


A musical score for guitar soloing. The top staff shows a treble clef, a 'C' key signature, and a 'G' chord. The bottom staff shows a bass clef, a 'T', 'A', and 'B' label, and a neck diagram with fret numbers 5, 7, 5, 7, 5, 4, 5, 4. The score includes dynamic markings 'p' (piano), 'sl.' (slur), and 'full' (full). Arrows point from the text 'Chord-Tones' to the circled notes on the bass staff at frets 5 and 4.

9

Licks

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



A musical score for guitar soloing. The top staff shows a treble clef, a 'Imaj7' chord, and a 'Emaj7' chord. The bottom staff shows a bass clef, a 'T', 'A', and 'B' label, and a neck diagram with fret numbers 9-11, 9-9, 11-9, 11-11-9, 11-12, 10-11, 10-12, 12-10, 12-(12)-10, 11-10. The score includes dynamic markings 'H' (half note), 'P' (piano), 'sl.' (slur), 'full', and 'P'. Arrows point from the text 'Lick' to the circled notes on the bass staff at frets 11, 12, and 10.