

# HOW TO USE "THE 84 JAZZ GUITAR EQUATIONS" BOOK

## Part 1

By Steve Crowell

This is the first in a series of upcoming lessons showing how to create your own jazz improvised solos, using the techniques in "The 84 Jazz Guitar Equations." It is the workbook for my newest book, "Formulas For Jazz Guitar Improvisation." I highly recommend both of these to every aspiring guitarist who seeks to expand his or her ability to improvise jazz guitar.

One of the powerful ways to use the 84 EQ system, is to combine consecutive arpeggios types, i.e., tonic-type (TT) and dominant-type (DT). To illustrate this, I'm using the chord changes of the first eight bars based on the standard tune, "Summer Samba," in the key of F. [See Glossary of Terms, at bottom.]

### SUMMER SAMBA (Real Book 1)

Fmaj7

Bm7

E7

Bbmaj7

Bb6

Eb7



ANALYSIS: The first two bars is tonic (the key chord), so go to the key of F section (page 5) in the 84 EQ book. Locate all of the TT arps that occur in sequence. In EQ 1, we find that the two TT arps are Am7 (iii) and Dm7 (vi). This sequence occurs again in EQ 2, and EQ 5, one octave higher.

Using these arps as hyperextensions, we can create a melody line, like so:

Ex. 1

Fmaj7

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

iii (TT)                  vi (TT)

Am7 arp                  Dm7 arp                  F major scale --

**EQ 1** -----

Bars three and four make a tonal center shift to the key of A. Bm7 and E7 is the ii V of A, basically an E7. You can also view this as simply a dominant chord, one-half step below F. Go to the key of A section of the 84 EQ book (page 61) and locate two consecutive DT arps. In the first, EQ 57, we find they are F#m7 and Bm7.

Ex. 2

Bm7 E7

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

DT: vi ii  
 F#m7 arp Bm7 arp A major scale ----  
 EQ 57 -----

The next step is to connect these ideas and create a melody line with continuity. Example three shows one possibility. (Play the arpeggios "detached," so that the notes sound separated. Observe the articulation indications, i.e., pull-off, hammer-on.)

Ex. 3

Fmaj7 Bm7 E7

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

Get these "consecutive arpeggios" idea under your fingers, and learn them in all keys.

(To be continued in next lesson.)

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**GLOSSARY OF TERMS:**

Tonic-Type (TT): Any chord of the diatonic scale that can substitute for the tonic, usually iii and vi.

Dominant-Type (DT): Any chord of the diatonic scale that can substitute for the dominant. They include, ii, IV, vi, vii. (Note: vi is "neutral" and can be used as both TT and DT.)

Hyperextension: Relative arpeggios connected by scale notes to form a melodic line, often placing arpeggios against the weaker (oblique) beats.