

Introduction

The seeds of the system, which I now call *The 84 Jazz Guitar Equations** system, revealed itself over the Thanksgiving weekend of 2004, after many years of diligent searching for a progressive jazz guitar method. It shows the dynamic of how arpeggios and scale patterns work together as an amalgamation -- or as a family -- on the fretboard, enabling the soloist to devise in-depth improvised melody lines. This book, *Formulas For Jazz Guitar Improvisation*, shows how to apply these techniques as a creative soloist.

This project began as a collection of writings made over the past several years. For many months I attempted to organize this stack of papers into book form, but the task proved bigger than I could handle. Finally it was decided that the only way to complete it, was to teach it as a course of study. To accomplish this the *Jazz Science Guitar Institute* was born, offering students an opportunity to participate in a "new pioneering project." Around 30 adventurous souls enrolled in *The Premium Lesson Course*, for which they received 12 monthly lessons, plus weekly supplements and personal coaching for one year. This book represents a condensed compendium of that program.

The studies begin by exploring the first seven Equations (EQ's) in the key of F, summing up the seven different scale patterns and showing how the family of chord arpeggios is derived, how it operates. Each lesson builds upon the previous one, enabling linear coverage, while building comprehensive awareness of the fretboard. The 12 lessons are expanded with (1) *speed studies*, that facilitate extraordinary technique. (2) *Solo Development Exercises*, which begin as simple triads and gradually become challenging perpetual motion lines. (3) A *Tools* section called, *Tool Boxes*, which contain the essentials of *diminished*, *augmented/whole-tone*, *flat-five substitutes*, and the *three forms of minor*. (4) A *Solos* section, illustrating ways these elements can be combined to create professional level solos, and to get nearly any sound desired.

What you will learn in this book will not require changing what you already know; it will just add a new dimension. This material is designed to be used as self-help, or for teachers desiring a progressive teaching method. It is recommended that teachers start beginning students out in *The 84 Jazz Guitar Equations* book, beginning with EQ 1. As the student begins to master the first Equation, the studies of Lesson 1 can be incorporated.

For warm-up, playing through *The 84 Jazz Guitar Equations* is one of the best exercises I know. They force you to make fingering stretches, and to think on your feet harmonically. You get the benefits of scales *and* arpeggios rolled into one. Be sure to also practice the scale patterns without the arps (See Glossary); memorize them and ingrain the innate sense of diatonic fingering. Daily practice of the exercises in *The 84 EQ* book will straighten out a multitude of technical problems.

The picking technique recommended for these studies is all down strokes on arps on adjacent higher strings, or when the rhythm is slow enough to permit them. Everything else is generally alternating down-up strokes, except if a note is slurred (pull-off; hammer-on), in which case a successive up or down stroke might be used. Some players may prefer to use the sweep picking technique. Do what works best for you but don't give up on new things too easily -- and watch out for bad habits! Finger- style guitarists can apply their own "classical" right hand technique.

* *THE 84 JAZZ GUITAR EQUATIONS, Arpeggios and Scale Formulas in All Keys*, should be used along with this book as a reference guide/dictionary/thesaurus. It will be referred to as "*The 84 EQ*" book.

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