

# Ben Monder

Here's what Ben Monder gives to people who ask him for lessons.

Be able to move a triad through the major, harmonic minor and melodic minor scales. Play triads in root position, 1st and 2nd inversion, and in close and open position on as many string groups as apply. Experiment with arpeggiating it in different note orders as well as playing the notes simultaneously. Then work on moving a triad through a set of chord changes, adjusting for the scale as needed.

C Major 7

CEGB EGBC GBCE BCEG

CGBE EBCG GCEB BEGC

CBEG ECGB GEBC BGCE

CGEB EBG C GCBE BECG

CEBG EGCB GBEC BCGE

CBGE ECBG GECB BGEC

Take all these voicings up and down through the major scale, then practice voice leading them through different cycles (5th, 3rd, etc). Mick Goodrick's voice leading almanac is good for this.

Write this chart out for all 7th chords:

Maj7-5

Maj7#5

Min 7

MinMaj7

Min7-5

Dom7

Dom7-5

Dom7#5

Then, experiment with replacing different chord tones with other scale degrees, eg. the

2nd for the 3rd (CDGB, DGBC, etc.)

Limit yourself to one voicing type at a time, and work your way through a tune playing a different inversion on every beat. Cover all possible string groups that apply to each voicing. Make sure to go to the nearest available voicing when the harmony changes

Learn as many uses for each 7th chord (as a superimposition over a bass note) as you can. Take each chord and make a list:

CMaj 7 = Dsus13 = Eb13b9#5 = FMaj9#11 = AbMaj7#9#5 = Amin9 CMaj7b5

= D13 = FMaj7#11b9 = F#ø11 = Ab7#9#5 = Amin13 = Bsub9 CMaj7#5 =

D13b5 = FminMaj7#11 = F#ø9/11 = AminMaj9 = BPhryg Natural 6

C7 = Db dim Maj7 = Dsus9b6 = Eb13b9 = FMaj9sus4 = F#7b9b5 = AbMaj9#5 = A7#9b9

C7b5 = D+9 = Eb13#9b9 = F#7b5 = Ab+9 = A13#9b9

C7#5 = D+9b5 (can also be thought of as ø) = F#9b5 = Ab+9

C7sus4 = DbMaj6b5 = Dmin11b6 = Eb6/9 = F#Maj7b5b9 = AbMaj13 = APhryg (min7b9b6) = BMaj7b5#5b9(!?)

Cmin7 = Db Maj13b5 = DPhryg (min11b9b6) = Eb6 = EminMaj7b5b6 = Fsus9 = AbMaj9 = A7b5#9b9 = BMaj7#5b9

Cmin7b5 = D7b9#5 = Ebmin6 = EMaj9b5#5 = F7sus4b9 = Ab9 = BMaj7b9

CminMaj7 = Dsus13b9 = EbminMaj7#5 = F9#11 = AbMaj7#9 = Aø9

Create chords out of consistent intervallic structures. For example, a four note chord built on the intervals 4th, 2nd, 5th, starting on F in the F mixolydian mode would be F Bb C G. Move that structure up to the next scale degree and the chord is G C D A, then A D Eb Bb, etc.

Use this idea to come up with a variety of structures built on 3 to 6 notes and take them through various scales.

Then practice voice leading between structures, and over moving harmony. Don't forget to apply melodic and harmonic minor, as well as other 7 note scales.

Arpeggio Fingerings:

\*Each number represents notes per string, each cell represents one octave. Always start on the 6th string, and start the second octave on the same string (in most cases, the 4th) you ended the first octave on.

For example, 112 means one note on the 6th string, one on the 5th, and two on the 4th.

112 112 121 112 211 112 22 112 1111 112  
112 121 121 121 211 121 22 121 1111 121  
112 211 121 211 211 211 22 211 1111 211  
112 22 121 22 211 22 22 22 1111 22  
112 1111 121 1111 211 1111 22 1111

As a warm up, play a scale with the metronome on 20 (or lower, even 10) and play one note per click. Do this through every position of the scale, trying to be as accurate as possible. Try to be even and legato (even though you are attacking every note). Then put the metronome on 5 or 10 and have that be the first beat of an 8 or 4 bar cycle. Improvise over a tune this way and see how accurate you can be.

See the Ben Monder article on [JazzGuitarLessons.net](http://www.jazzguitarlessons.net) :

<http://www.jazzguitarlessons.net/ben-monder.html>

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