

# Jazz Standard Study Guide – Corcovado

Written By: Matthew Warnock Published By: Guitar for Life LLC Cover Photo By: Twizzlebird Creative Copyright 2017 Guitar for Life LLC

## **Introduction to This Study Guide**

Welcome to the Corcovado study guide, great to have you here!

When learning any jazz standard, you need to have an understanding of four main elements:

- > Melody
- > Form
- > Soloing
- Comping

Because of copyright issues, this eBook leaves out the melody and focuses on the other three elements.

By studying the form, soloing techniques, and comping patterns, you give yourself everything you need to jam this tune on the guitar.

From there, you can add the melody by learning it by ear or from a lead sheet such as you find in the Real Book.

Make sure to work each section in this eBook to get the most out of your studies.

It's no use being able to rip a solo over a tune if you can't then comp the chords, or you can comp great chords but get lost in the form.

It's the marriage of these three devices, form-soloing-comping, that provide the skills needed to jam this tune with confidence.

So, grab your guitar, turn up your amp, and learn how to play one of the most popular Brazilian jazz songs in the genre, Corcovado.

## **Guide Tone Soloing With Chromaticism**

To begin soloing over Corcovado, you learn how to play guide tones and chromatic ornaments over the changes.

Guide tones, as you see below, are most often the  $3^{rd}$  and  $7^{th}$  of any chord, and they're used to outline the changes without scales or arps.

You can use guide tones in different ways when soloing, on their own to outline the changes or as target notes within scale or arpeggio shapes.

In this exercise, you use guide tones on their own to outline the changes, spicing them up with chromatic ornaments from there.

Before you look at the guide tones over the tune, here are the four chromatic ornaments that you can use to spice up your solos.

When adding these ornaments to your solos, use one at a time before mixing them together as you develop them further in your studies.

- > Approach Notes
- > Double Approach Notes
- > Enclosures
- ➤ 4123 Pattern

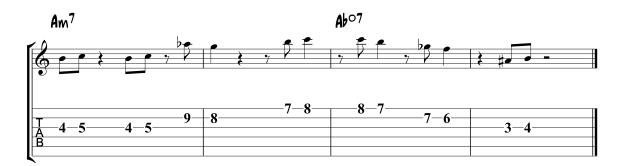
### **Approach Notes**

The first chromatic ornament is the approach note, where you play a note one fret below any guide tone before resolving into that guide tone.

You can also use approach notes from above, as you see and hear in this example, but they're tougher to make work when soloing.

Because of this, begin with approach notes below any guide tone, and then work into playing them from above after that's comfortable. You can play the approach notes on any beat in a bar, up beat or down beat, as long as you then resolve that tension into the guide tone.

#### **Audio Example 1**



### **Double Approach Notes**

The next ornament uses two chromatic notes to approach any guide tone, from below or above that guide tone.

When doing so, you start two frets above or below any guide tone, then play chromatically into that guide tone from there.

Here are examples of that ornament in action over the first four bars to Corcovado.

After you apply this technique using 8<sup>th</sup> notes, you can mix in other rhythms, such as the triplet in bar 3 of the example.

#### **Audio Example 2**



#### **Enclosures**

In the next ornament, you use two chromatic notes to "enclose" any guide tone, hence the name of this melodic device.

When doing so, you play two chromatic tension notes for every one diatonic resolution note in your playing.

There are a number of enclosures that you can apply to guide tones, but you learn the most common in this eBook, double-chromatic.

This version of the enclosure is built by playing one fret above, then one fret below, before resolving to any guide tone in your lines.

Here are a few examples of that enclosure in action. Make sure to take this ornament to any/all guide tones on the tune in your studies.

From there, you can make musical decisions about where to include this ornament in your improvised solos.

#### **Audio Example 3**



#### 4123 Pattern

This ornament doesn't have a traditional label, so I call it the 4123 pattern, as that's the finger combination used in this ornament.

To apply this ornament to any guide tone, you place your 4<sup>th</sup> finger a fret higher than that guide tone, then play 4123 fingers from there.

When doing so, you always land on the guide tone with your 3<sup>rd</sup> finger.

If you don't, go back and check your starting position to make sure you began with your pinky one fret higher than your target guide tone.

Though this pattern is written using only 8<sup>th</sup> notes, after you can apply it to various guide tones from memory begin to alter the rhythms.

You can expand the rhythms to include quarter notes, or speed it up by using triplets and  $16^{\text{th}}$  notes.

Whatever rhythms you use is cool, just make sure that you resolve to the guide tone with this pattern to avoid it sounding off in your solos.

#### **Audio Example 4**



#### **Guide Tones**

Now that you know how to add chromaticism to the guide tone study, here are those guide tones over the Corcovado progression.

There are a number of guide tones that you can choose from when working a study such as this.

To keep things succinct, here's one way to play guide tones on guitar over Corcovado to add to your repertoire.

Over each chord you find the  $3^{rd}$  and  $7^{th}$ , or in the case of the 6 chord, the  $3^{rd}$  and  $6^{th}$ .

One position has been given for each guide tone, but you can take these notes to other positions and octaves to expand them on the guitar.

Learn the guide tones over the first four bars first, and improvise with them using one or more of the chromatic ornaments.

From there, add one chord at a time until you can play these guide tones with ornaments from memory in your solos.

When you can do that, expand those notes by moving them around the fretboard and jamming them with the backing track in your solos.

#### **Audio Example 5**

