



ERRATA and COMMENTS

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Errata and Comments

Mickey Baker's Jazz Guitar Book 1 (1955)
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For these notes, the lines of music are numbered from the top down regardless of joined staves. For example, page 22 has 10 lines of music and page 23 has 6 lines of music.

Measures are numbered from left to right. Pickup or intro measures count as one. Chords with a number refer to the chord forms shown on pages 2, 14 and 19. Unless a fingering is stated as incorrect as printed, the suggested fingering is discretionary. My students practice these jump blues runs in several alternate positions on the fingerboard. In the 46 years (as of 2001) this book has been out, the errors have never been corrected by any publisher. I believe this comment and errata sheet is the only one available. I did not include all of my recommended fingerings for each lesson.

A "New Revised" edition came out of this book. The page size was reduced so the **same** music material is on more pages. Some of the comments were edited to delete old sounding stuff. For example, cut-a-way archtops are the norm today. (Think Charlie Christian)
The new edition included the old errors plus new copying over errors. The "New" edition is also now out of print.

Page 2

Some chords are used in the text with different names not shown on this page before they are explained.

Chord 3 is also Emin7.

Chord 6 is actually a b5 of the dominant substitution but for this book it is a rootless D dominant chord.

Be aware that certain chords shown do not have the root but you could add them such as Chord 11.

Chord 12 is also an Emin7 form.

Chord 20 is commonly barred on the 5th fret.

Chord 22 is mislabeled. Chord 22 is a C6/9 chord.

Cma9 has the notes C E G B D.

C6/9 has the notes as shown C E A D G from the fifth string to the first in Chord 22.

Page 4

Note the minor7 substitutions for dim7 chords in this lesson.

Page 6

Note that the Am7 in line 3 is the Cma6 Chord 12.
In line 4, measure two, the D13b5b9 as shown is a b5 of the dominant substitution.

Page 7

Line 1, the first chord is also a mi7 form depending on how it is used.
In line 2, measure 2, Chord 3 is labeled as a mi7 chord.
In line 3, measure 3, Chord 12 is labeled as a mi7 chord.
In line 3, measure 4, the Adim is used as a dominant 7b9 chord. Add the D root on the fifth string to hear it better.

Page 8

Lesson 8 is just chord arpeggios. Be aware of enharmonics. Several chords normally with # notes are shown with flats. For example the third of A is shown as Db instead of C#.

Page 13

In line 3, measure 6, Chord 12 is used as both a ma6 and mi7 form without explanation.
In line 3, measure 8 Chord 9 is an error.
Chord 9 is a 13b9 chord.
The G13b5 chord shown is a new chord not numbered in the book. Barre the third fret to add the G root.
In line 4, measure 6, Chord 15 is wrong. Change it to Chord 16.
Chord 15 is a major form not a ma7 form.

Page 14

Chord 29 is an inverted form with the root on the second string. This chord is used more in chord melody than in rhythm. Try the sequence of chords in measures 5-8 of line 1.

Page 15

Line 2, measure 3, Emi7 is labeled incorrectly.
It should be Chord 4 not Chord 2.

Line 5, measure 2, Chord 21 is labeled incorrectly.
It is a 7#5b9 chord.

Line 5, measure 3, the chords are labeled incorrectly.
They should be Chords 16 and 17, not 15 and 16 as shown.
Line 6, measure 2, Chord 6 is labeled incorrectly.
Chord 6 is a 13b5b9 chord.
Line 9, measure 3, the chords are Chords 18 and 19.
In some reprints these have been hard to read.

Page 17

Note the use of the C note pivot point on the first string in the first five chords of Lesson 8.

Page 18

Line 2, measure 3, Barre the third fret and add the root G to the 7#9 and dim forms shown.
The Abdim here is a G7b9 form which resolves to the C major form.
Line 2, measure 4, Cma9 is incorrect. This is a C6/9 form.

As a matter of personal style, I do not slide down mi7 chords such as the opening chords in Line 2. If you understand b5 of dominant substitutions you know what I am talking about. There are so many more interesting ways to work down the bass line that are harmonically correct.

For Line 3, the last four chords could be something like this:

Emi7 to Eb7(dominant form of b5 of A substitution) to Dmi7 to G13b5b9(actually a Db dominant substitution form Chord 6 or just use Db7) and resolve to Cma7.

Page 19

There is a typo in the wording of Lesson 19. In the third printed line down the chord should be Gma6.

For Chords 32 and 33, barre the third fret for G dominant forms. These were two of Joe Pass's favorites.

Note how Chord 33 changes color when you add either the root G on the sixth string for a 7#5 chord or a Db root on the fifth string for a 9b5 chord ala Johnny Smith. See the last two chords on the bottom of the page.

Page 20

Line 4, measure 5, the Gma9 chord is labeled incorrectly.

This is a G6/9 chord.

Page 21

For Chords 32 and 33, when you are given G as the root, barre the third fret.

Line 5, measure 4, Chord 33 is labeled incorrectly. It should be G7#5.

Line 6, measure 2, try to use a Bb7 chord instead of the Bbmi7. The Bb7 is a b5 of E dominant substitution.

Page 22

Line 6, measure 1, The notes under the Fmi are incorrect. These should be the notes for the Dmi run transposed up a minor third. For the first set of eight notes under Fmi, each lower note should have a 'b' symbol. (Bb to Ab). The next set of eight notes should have a 'b' symbol for each top note. (Each note is Ab the minor third of F)

Line 8, measure 1, the G7 changes are actually G7#9 to G7b9.

Line 8 measure 2, the Cma9 chord is labeled incorrectly. It is a C6/9 chord.

Line 9, measure 3, the chord is labeled incorrectly, it should be a C6/9 chord.

Line 9, measure 3, the fourth eighth note is incorrect. The note should be D on the fourth line, not E as shown. This is an arpeggio of Chord 22.

Line 10, measure 3, the chord is C6/9 not Cma 6 as shown.

Page 23 side notes:

Line 2, measure 2, C7b5 has the same notes as Gb 7b5.

A 7b5 has the same notes as Eb 7b5.(enharmonically equivalent)

C is the b5 of Gb

Gb is the b5 of C

Get how this works?

Page 24

Try using dominant forms between minors. For example in Line 4, measure 4, use a Bb7 form instead of a minor.

Page 27

Line 3, measure 3 the fingering is labeled incorrectly.

It should be:

F 1 4 1 2

page 31

Line 5, measure 1 alternate fingering

S 5 4 4 3

F 2 1 4 2

Page 32

Line 1, measure 1 fingering is labeled incorrectly.

It should be:

S 1 1 2 3 3 2 1 1

F 4 1 3 4 4 3 1 4

Line 4, measure 4 the last fingering number should be 4.
On most reprints this number was not printed.

Page 35

Line 1, measure 1, The fifth eighth note is incorrect.

It should be the note A. What I did in my book was put a line through the note that is there and whited out the line below the note. For those of you who do not read music well, look at Line 2 under the Bbma7 Run.

The fourth eighth note in this measure is the note A.

This note should be the fifth note under the Gma7 Run of Line 1.

Page 37

Line 2, measure 2 the fingering is 1 3 2 1 3 2.

In some reprints this is not clear.

Line 2, measure 3 and measure 4 suggested fingering is:

S 2 2 3 3 2 2 1 1 1

F 2 4 3 4 2 4 1 4 2

Page 38

Line 3, measure 4 the fingering is incorrect. It should be:

F 4 1 2 2

Line 4 measure 2 the fingering is incorrect. It should be:

F 3 1 4 3 2 4 2 3

page 40

Line 1, measure 4, the fingering is incorrect it should be:

F 3 2 1 4 1

Line 2, measure 4 Use the dim run form in lesson 30 and the following fingering:

S 4 4 3 3 2 1 1

F 1 4 1 4 3 1 4

Line 3 measure 1 use the following fingering

S 3 (E note on the 9th fret)

F 3

Line 3, measure 2 slide the B note down to A.

following fingering is suggested:

S 1 1 1 2 3 2

F 3 3 1 2 3 2

page 41

Line 3, measures 1 and 2 the fingering is incorrect.

Use the following:

S 2 1 2 2 1 2

F 3 3 3 2 2 2

Line 4, measures 1, 2, and 3

use the following fingering:

S 3 3 2 1 1 1 2 2 2 2 2 3 3 2 2 2

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

Line 8, measure 1 start on the second string with your fourth finger.

page 41 continued:

Line 8, measure 3 use the following fingering:

S 2 2 2 3

F 1 2 4 1 remember you don't change fingers for tied notes.

Line 8, measure 4

This is an easy dim run. Start on the third string, 7th fret.

S 3 3 2 1 1

F 1 4 3 1 4

Page 45

Line 1, measure 3 Change the Bbmin7 to Bb7 and hear the difference. The last chord in this line is a Chord 6 form.

Line 2, measure 2 The top note is incorrect. Flat the note on top. This should be a Bb note. A dominant form works better here. Change the Cma6 chord to C9.

Line 3, measures 1 and 2
suggested fingering for first three notes:

S 3 3 2

F 1 3 2

Line 7, measure 1 suggested fingering for first note:

S 2

F 2

page 46

Line 2, measure 4, Slide down the B note to A with your third finger or stretch with your fourth finger to your third. Suggested fingering is:

S 1 1 1 2 2 2

F 3 3 1 2 4 2

Line 4, measure 3 Suggested fingering is:

S 1 1 3 2 1 2

F 4 2 3 2 1 4

page 47

Line 1, measure 1

The fifth eighth note is printed incorrectly. It should be the note C not the note B. Put a line through it so it looks like the last note in this line in measure 4.

Suggested fingering for the first three notes is:

S 4 4 3
F 2 3 1

Line 1, measures 2 and 3

The suggested fingering for the eight notes in measure 2 and the first two eighth notes in measure 3 are as follows:

S 1 3 2 1 2 2 2 3 3 3
F 1 3 2 1 4 2 1 3 1 2

Line 3, measure 4 the first eight notes are incorrect.

The notes should be Eb on top and A on the bottom.

As printed it is Eb on top and C on the bottom.

Cross out the bottom C note that is printed and circle in a dot for A on the line below it.

Line 4, measures 3 and 4:

The chord in measure 3 should be a D 9 form.

The chord in measure 4 should be a D b9 form.

Page 50

Line 3, measures 2 and 6; Chord 21 is a 7 #5b9 form.

Cross out D13#5b9 in measure 2 and C13#5b9 in measure 6 and put in D7#5b9 and C7#5b9 respectively.

Page 51

Line 3, measure 2, The fifth eighth note in this measure is a natural B not a Bb. Put in a natural symbol.

Line 3, measure 4, The fifth note in this measure is also a natural B not a Bb.

Line 7, measure 1 Suggested fingering for the first note:

S 2
F 2

Line 10, measure 1 Suggested fingering for the first note is:

S 1
F 4

Page 51 continued:

Line 10, measure 3 The fourth eighth note is incorrect. It should be an Ab. The first four notes in measures 1, 2 and 3 are the same. Add a 'b' symbol.

Page 52

Line 3, measure 2 The last two tied notes should be A naturals not Bb as shown. Cross out the last two tied notes in this measure and put them in the space directly below. The natural sign of the second A note of the measure covers them.

The first note of measure 3 is Ab.

Line 4, measure 1 Suggested fingering for the first note is:

S 2

F 4

Page 53

Line 8, measure 1 Suggested fingering for the first seven notes of this line are:

S 4 4 3 2 2 1 1

F 2 3 1 1 4 3 1

Line 9, measure 3 The first note of this measure is a natural E not an Eb. Add a natural symbol to the first note of this measure. You should also be on the third string with your second finger for this note.

Page 55

Line 2, measure 1 The suggested fingering for the first five notes :

S 3 2 2 2 1

F 2 1 3 4 3

Line 3, measure 1

Suggested fingering is as follows:

S 3 2 2 2 3 2

F 3 1 3 1 3 1

page 64

Line 4, measure 3

Suggested fingering for the 4 sixteenth notes and last two eighth notes:

S 4 4 3 3 2 1

F 1 4 1 4 3 1

Line 8, measure 1 Suggested fingering for the first two notes:

S 1 4

F 1 3

Line 8, measure 2 Fingering for the first six notes:

S 2 3 3 2 1 1

F 3 1 4 3 1 4

Line 8, measure 4 Fingering for measure 4:

S 1 3 3 2 1 1

F 4 1 4 3 1 4

Line 10, measure 4 Suggested fingering:

S 2 4 4 3 2 2 1 1 2

F 4 1 3 2 1 4 2 1 4