

Last 4 Bars Exercises

As you begin to dig further into Another You, you quickly realize that the last four bars are the toughest to solo over in the progression.

There are two chords per bar in that last phrase, challenging your soloing skill set as you navigate these changes.

Because these are the hardest bars to solo over in the song, there's a whole chapter in this eBook devoted to soloing over those changes.

In this section, you study two melodic devices and a number of variations of those devices over the last four bars of the tune.

These two melodic outlines are:

- Arpeggios (1357)
- Tetrachords (1234)

Arpeggios are effective over fast-moving changes because they outline the chord tones and generally sit well on the guitar.

As well, tetrachords outline the root, 2nd, 3rd, and 4th notes of each chord, providing contrast to the arpeggios.

By working both of these melodic outlines, and the variations below, you build your confidence with these tough chord changes.

After learning any one of these variations, put on the backing track included in the audio files and solo with that variation.

Change the rhythms, leave notes out, add chromatic notes, have fun and explore these devices over those four bars.

While you can spice these patterns up, there's nothing wrong with running the patterns as is in your solos as well.

This is why so many variations are included below.

If you prefer to run the patterns as is, you have enough variations to solo many times over the tune without repeating yourself.

These chords are the toughest changes in Another You.

But, by practicing these two melodic outlines, you can blow over the last four bars with confidence.

Arpeggios Up

The first exercise features ascending arpeggios over each chord in the last four bars of the tune.

Notice there are two shortcuts over the C7 and Bb7 chords in bars 2 and 3 of the progression.

Over those two chords, you play the previous m7 chord, then you lower the b7 of that m7 chord to produce a 9th chord in both cases.

So, if you lower the b7, F, of Gm7, you get C9, E G Bb D, no root, which also contains the same notes as Em7b5 if you want to see it that way.

Same thing for Bb7, just different notes.

Whenever you have a ii V progression like this, you can lower the b7 of the iim7 chord to produce a rootless V9 chord.

This is a great way to run fast moving ii V changes, as you only alter one note to hit both chords.

And, it allows you to use smooth voice leading over those changes at the same time.

That's a win-win in the practice room.

Audio Example 2

Chord progression: $E\flat\text{maj}7$ $A\flat7$ $G\text{m}7$ $C7$ $F\text{m}7$ $B\flat7$ $E\flat\text{maj}7$

Chord voicings: $E\text{m}7\flat5$ $D\text{m}7\flat5$

Fingerings (T, A, B):

Measure	T	A	B
1	5-8	7	6
2	5-8	6	5-8
3	7	5-8	6
4	6	5-8	7
5	5	7	6
6	5	7	6
7	5	7	6
8	5	7	6

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 3

Chord progression: $E\flat\text{maj}7$ $A\flat7$ $G\text{m}7$ $C7$ $F\text{m}7$ $B\flat7$ $E\flat\text{maj}7$

Chord voicings: $E\text{m}7\flat5$ $D\text{m}7\flat5$

Fingerings (T, A, B):

Measure	T	A	B
1	10	11	13
2	10	11	13
3	10	11	13
4	10	11	13
5	10	11	13
6	10	11	13
7	10	11	13
8	10	11	13

Arpeggios Down

You now reverse the previous exercise as you play the arpeggios down for each chord in the progression in the lower octave.

Audio Example 4

The musical notation for Audio Example 4 consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff shows a descending arpeggio for each chord in the progression: Ebmaj7, Ab7, Gm7, C7, Fm7, Bb7, and Ebmaj7. The grand staff shows the corresponding fingerings for the descending arpeggio. The fingerings are as follows:

Chord	Treble Staff Fingering	Bass Staff Fingering
Ebmaj7	7, 8, 5, 6	7, 8, 5, 6
Ab7	6, 7, 5, 7	6, 7, 5, 7
Gm7	8, 5, 6, 8	8, 5, 6, 8
C7	7, 8, 5, 6	7, 8, 5, 6
Fm7	6, 7, 5, 7	6, 7, 5, 7
Bb7	8, 5, 6, 8	8, 5, 6, 8
Ebmaj7	7, 8, 5, 6	7, 8, 5, 6

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 5

E♭maj7 **A♭7** **Gm7** **C7** **Fm7** **B♭7** **E♭maj7**

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 7

E♭maj7 A♭7 Gm7 C7 Fm7 B♭7 E♭maj7

T
A
B

10 12-13-13 11 13 10 10-11 13 13 10 12 13 11 11 8-10-11 8-10 8-9

Tetrachords Down

You now reverse the previous exercise as you play the tetrachords down for each chord in the progression in the lower octave.

Audio Example 8

$E\flat\text{maj}7$ $A\flat7$ $G\text{m}7$ $C7$ $F\text{m}7$ $B\flat7$ $E\flat\text{maj}7$

T
 A
 B

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 9

$E\flat\text{maj}7$ $A\flat7$ $G\text{m}7$ $C7$ $F\text{m}7$ $B\flat7$ $E\flat\text{maj}7$

T
 A
 B

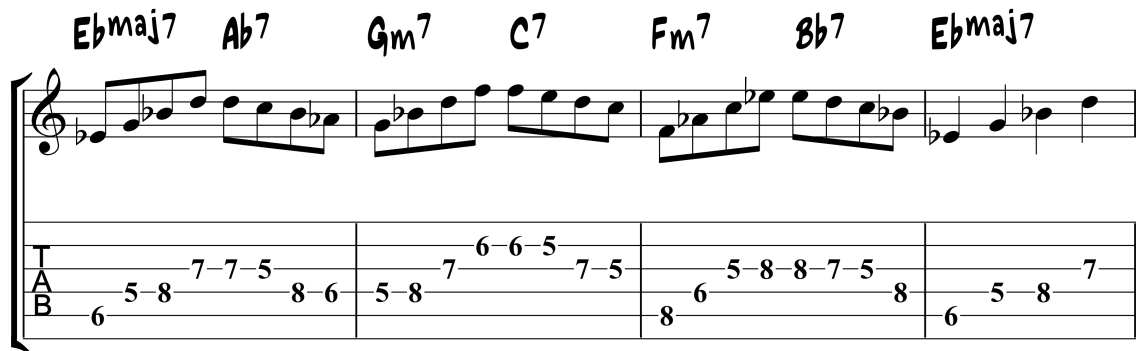
Arpeggios Up Tetrachords Down

In the next set of exercises you use combinations of arpeggios and tetrachords to bring variation into these changes.

You now play the arpeggios up and tetrachords down for each chord in the lower octave.

Audio Example 10

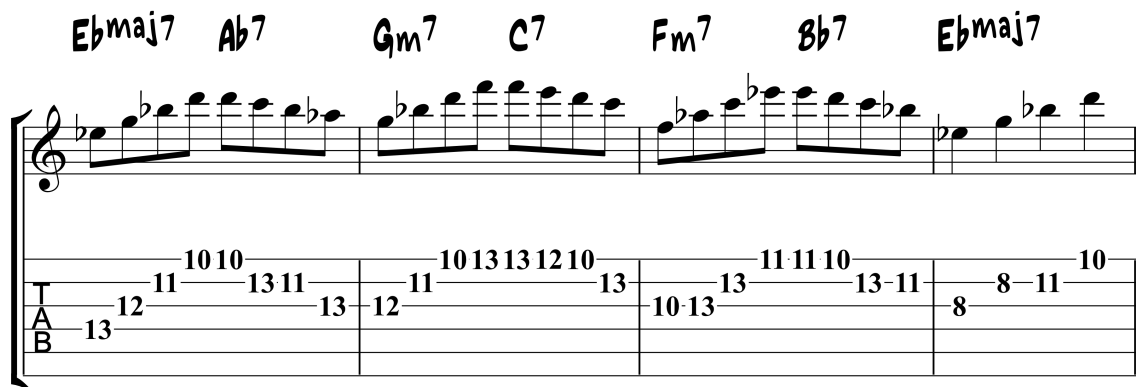
E^bmaj7 Ab7 Gm7 C7 Fm7 B^b7 E^bmaj7



Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 11

E^bmaj7 Ab7 Gm7 C7 Fm7 B^b7 E^bmaj7



Arpeggios Down Tetrachords up

You now reverse the previous exercise as you play the arpeggios down and tetrachords up for each chord in the lower octave.

Audio Example 12

E \flat maj7 **A \flat 7** **G \flat m7** **C7** **F \flat m7** **B \flat 7** **E \flat maj7**

Handwritten musical notation for Audio Example 12. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of eighth notes across four measures, corresponding to the chords listed above. The bottom staff is a grand staff (treble and bass clefs) with fingerings (numbers 1-5) for the left hand (A and B staves) across four measures.

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 13

E \flat maj7 **A \flat 7** **G \flat m7** **C7** **F \flat m7** **B \flat 7** **E \flat maj7**

Handwritten musical notation for Audio Example 13. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of eighth notes across four measures, corresponding to the chords listed above. The bottom staff is a grand staff (treble and bass clefs) with fingerings (numbers 10-13) for the left hand (A and B staves) across four measures.

Tetrachords Up Arpeggios Down

You now play the tetrachords up and arpeggios down for each chord in the lower octave.

Audio Example 14

Chord progression: $E\flat$ maj7, $A\flat$ 7, Gm 7, C 7, Fm 7, $B\flat$ 7, $E\flat$ maj7

7 8 5 6 6 5 7 8 5 6 8 7 8 6 5 6

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 15

Chord progression: $E\flat$ maj7, $A\flat$ 7, Gm 7, C 7, Fm 7, $B\flat$ 7, $E\flat$ maj7

14-11 13 12 10-11 13 11 12-9 10 11-9 10-7 8 8-10 8-9

Tetrachords Down Arpeggios Up

You now play the tetrachords down and arpeggios up for each chord in the lower octave.

Audio Example 16

E \flat maj7 **A \flat 7** **Gm7** **C7** **Fm7** **B \flat 7** **E \flat maj7**

T A B
 6 5 8 6 6 5 8 7 5 8 7 5 5 8 6 8 6 5 8 7 6 5 8 6

Here's that same variation but in the upper octave to explore in your technical and soloing practice routine.

Audio Example 17

E \flat maj7 **A \flat 7** **Gm7** **C7** **Fm7** **B \flat 7** **E \flat maj7**

T A B
 13 12 10 13 13 11 14 13 11 10 12 9 12 11 11 9 8 10 7 6 9 9 8 10 8