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Foreword

Two of the songs included in this collection appear in my book "Concepts" and one is from "Fingerstyle Favorites." All three have been modified slightly and tablature has been included. The remaining nine selections originally appeared in segmented form in my fingerstyle jazz column in "Guitar Player Magazine."

Although these arrangements have been written primarily for their entertainment content, you may find them useful for their etude value as well. I've listed below a number of solo guitar concepts and techniques along with the song titles in this folio that best illustrate their application.

Concepts/Techniques

Walking bass lines

Big band, small group

Keyboard concepts

Quartal (fourth) harmony

Combining Harmonics with regular tones

Voicings mixing open strings with
fretted notes

"Ghost notes" and "comping"

Implying fast tempos with a two feeling
Percussive effects

Developing independence between melody,
accompaniment and bass voice

Latin and jazz syncopation

Close voicings

Wide stretch voicings

Quartal harmony

Tremolo study

Songs

"In A Mellow Tone"

"Take The 'A' Train"

"Don't Get Around Much Anymore"

"Do Nothin' Till You Hear From Me"

"I Got Bad (And That Ain't Good)"

"In A Sentimental Mood"

"Sophisticated Lady"

"It Don't Mean A Thing

(If It Ain't Got That Swing)"

"Satin Doll"

"Caravan"

"Mood Indigo"

"Prelude To A Kiss"

The music of Edward Kennedy "Duke" Ellington with its timeless, unforgettable melodies and subtle, rich and sometimes unexpected harmonies, often written for a big band sound, translates easily and naturally to the solo guitar. I had a ball writing every one of these arrangements and I hope you're going to have a ball playing them.

Howard Morgen