

The Left Hand Fingering Protocol Utilized By Robert Conti

If this is your first lesson from Robert Conti, it is **very important** that you take a few moments to read the information below thoroughly, as this data will make your this and all future lessons much easier to understand and far more enjoyable.

As referenced in my ***Source Code DVD/Book The Precision Technique***, a proper and efficient fingering protocol is necessary to play well, especially when you attempt to execute lines with absolute accuracy at upper level tempos. The video clips at www.RobertConti.com demonstrate my usage of the fingering protocol described below, as it allows me to easily traverse the entire length of the neck at *any* tempo! I have employed this simple but highly efficient fingering protocol continuously since childhood and therefore urge you to experiment with the fingerings for the lines presented in the lessons, as the lines will almost play themselves.

All of my single note work employs a ***“Four Fret Grid”*** wherein a **specific** placement is assigned to each finger of the left hand. As an example, if I play a line in the Fifth position:

The first finger will play all notes on the fifth fret. If a note is required on the fourth fret, the first finger may move temporarily out of position from the fifth fret to play any notes that may be required on the fourth fret. However, the first finger will return immediately to the fifth fret.

The second finger plays all notes on the sixth fret, and *does not* move to other frets.

The third finger plays all notes on the seventh fret, and *does not* move to other frets.

The fourth finger plays all notes on the eighth fret, and that finger may also move temporarily out of position to play notes on the ninth fret, returning immediately to the eighth fret.

Position Markers

Above the notation staff you will see various numbers (position markers) appear throughout the lesson. Each time a position marker number appears directly above a note in the attached line, it means that **your first finger must be on that fret**. By doing so, the rest of the notes following that position marker will lay out perfectly. If you do not read traditional notation and choose to use the Tablature, the position marker will always assist you to determine exactly where your left hand should be located.

About My Approach To Teaching

As you have probably discovered, the great majority of educators and instructors insist on teaching painfully boring modes, scales and a variety of other useless directives such as having you ***try*** to transcribe the notation of a complex jazz solo. If you buy into any of that manufactured nonsense, you will undoubtedly endure an extremely unsatisfactory learning experience. Moreover, you'll eventually discover that none of those endeavors will teach you to improvise effectively. In essence, that is the most likely reason that you chose to visit this website.

FACT: If you review the *well-documented* learning experience(s) of the early jazz guitar greats, e.g. Charlie Christian, Wes Montgomery, Grant Green etc., you will quickly discover that they all learned to play by ***playing jazz*** on their instruments, ***not modes and scales***.

As demonstrated on this website, my approach to teaching is simply to teach you ***“what”*** to play. By learning what to play, the ***“how to nuts and bolts”*** become very easy to comprehend - after the data is already under your fingers.

Transcription Of A Robert Conti Solo Over A-Train
For The Entry Level Jazz Guitarist

♩ = 114

1

Cmaj7			
D9(#11)			
T	12 10 9 10	9 12 12 11	10 9 8 8 9
A	12 10 9 10	9 12 12 11	10 9 8 8 9
B	12 10 9 10	9 12 12 11	10 9 8 8 9

5

Dm7			
G7			
C6 A7(#9)			
Dm7 G7			
T	7 5 5 7 5 5	6 8 5 5 7 7	7 5 6 7 6 9 8 6
A	7 5 5 7 5 5	6 8 5 5 7 7	7 5 6 7 6 9 8 6
B	7 5 5 7 5 5	6 8 5 5 7 7	7 5 6 7 6 9 8 6

9

Cma7			
D9(#11)			
T	5 8 7 8 7 5 8 5	7 5 4 4	5 8 7 8 7 5 4 5 6
A	5 8 7 8 7 5 8 5	7 5 4 4	5 8 7 8 7 5 4 5 6
B	5 8 7 8 7 5 8 5	7 5 4 4	5 8 7 8 7 5 4 5 6

13

Dm7			
G7			
C6 Am7			
Gm7 C7			
T	7 8 7 5 7 5	5 5 5 8 5 8	8 8 7 8 6 5 8 5 5
A	7 8 7 5 7 5	5 5 5 8 5 8	8 8 7 8 6 5 8 5 5
B	7 8 7 5 7 5	5 5 5 8 5 8	8 8 7 8 6 5 8 5 5

A-Train Improv Solo Transcription
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Musical notation for measures 17-20. Chords: Fma⁷. Fingering: 5, 4 5, 4 5 b. Trill: 5 4 5 6 5 6 7. Bass line: 5 7 8 5 6 5 7, 5 7 5 4 5 7 5 6 8, 5 4 5 6 5 6 7, 5 4 7 6.

21

Musical notation for measures 21-24. Chords: D⁷, Dm⁷, G7(b⁹). Fingering: 10, 8, 3. Trill: 8 9 10 11 10 9 8 10. Bass line: 10 11 10 12 10 13 10, 12 11 10 12 11 10 11 12, 8 9 10 11 10 9 8 10, 8 9 8 11 10 10.

25

Musical notation for measures 25-28. Chords: Cma⁷, D9(#11). Fingering: 5, 4. Trill: 8 7 6 5 7 6 5 7, 5 7 5 5 5. Bass line: 8 7 6 5 7 6 5 7, 5 7 5 5 5, 4 7 4 5 7 4 7, 7 6 5 7 7.

29

Musical notation for measures 29-32. Chords: Dm⁷, G⁷, C⁶, C^{#dim}, Dm⁷, G⁷. Fingering: 5, 8, 3, 3. Trill: 8 7 6 5 7 6 5 7, 11 9 8 10 8 9 8 8 9 8, 8 8 10 10, 3 4 5, 6 3 4 4 3 6 5. Bass line: 5 7 8 7 5 5 6 8, 11 9 8 10 8 9 8 8 9 8, 8 8 10 10, 3 4 5, 6 3 4 4 3 6 5.