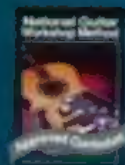


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MASTERING
IMPROVISATION

JAZZ GUITAR



The Complete Jazz Guitar Method

- Beginning
- Intermediate
- Mastering Chord/Melody
- Mastering Improvisation

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IMPROVISATION**

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*5-12 Intermediate
4-2 Beginning Melody
4-2 11-12 on Location
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*F. Tuñón
24-Notiembre-1997
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Track
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A compact disc is available for each book in this series. These discs can make learning with these books easier and more enjoyable. This symbol will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The Track numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune to the CD. Have fun!

ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight-ahead and contemporary jazz, to rock 'n' roll, country, pop and show tunes. He taught Guitar and Jazz Studies at the University of Redlands in Southern California and at the Idyllwild School of Music and the Arts (ISOMATA). An active performer in the Southern California area, he still maintains a private teaching practice, serves on the faculty of the University of La Verne, and as an associate director of the National Guitar Summer Workshop's California and Nashville campuses. Jody Fisher is the author of the *Guitar Mode Encyclopedia*, also published by the National Guitar Workshop and Alfred.



INTRODUCTION

Guitar students typically spend a lot of time looking around for information that will take them to a higher level. When I was growing up, it was very difficult to learn how to play jazz. There were no instructional videos, and the books that were available were just not very helpful. There were no guitar schools. Most students were self-taught and some took lessons, but really good teachers were very hard to find. I was lucky—I've had some great teachers.

Today, there are videos, books, guitar schools, tapes, CDs and very talented teachers all over the place. But there is still something missing: books that give a complete overview of what you need to know to become a proficient jazz guitarist. Hopefully, this series fills that gap.

Any student who starts with *Beginning Jazz Guitar* and proceeds through the entire series will be exposed to most of what they need to know to play jazz guitar. You will find some complex subjects in this book, as well as some very simple ideas that you can start to use immediately. Chapter 1 begins with a discussion of improvising over altered dominant chords.

This book is not for beginners. It is for guitarists that have worked through *Beginning Jazz Guitar* and *Intermediate Jazz Guitar*, or have received the same sort of information elsewhere. To get the most out of this book you should be proficient with the pentatonic scales, blues scales, the major scale, diatonic harmony and chord scales, transposition, diatonic arpeggios, neighbor tones, triads, licks and formulas for extended and altered chords.

Each lesson in the first two books had two separate sections. The "A" sections dealt with harmonic principles and chord work while the "B" sections handled the topic of single-line improvisation. This entire book concerns itself with single-line improvisation. It starts right where the "B" sections in the intermediate book left off. *Mastering Jazz Guitar: Chord/Melody* starts where the "A" sections of the intermediate book left off. You may want to go through the book in order, or you may want to use it as a sourcebook of concepts and techniques to investigate in your own way.

The concepts and exercises in this book are intended to inspire you for a lifetime of study and enjoyment. Since jazz improvisation is an ever expanding field of information, one never really finishes doing this work. Enjoy the journey.

CHAPTER 1

Improvising Over Altered Dominant Chords

Altered dominant chords are some of the most distinctive sounds in jazz. Much of the challenge and enjoyment of playing jazz comes from learning how to improvise using the altered tones from these chords. At times, this may seem like a formidable task, and in some respects, it is. The key is to digest this material a little at a time.

Devices and Ideas

Before we move much further, let's define some vocabulary. You will see the term *device* quite often. For our purposes, a *device* is any tool that we use for improvising. Scales, licks, arpeggios and melodic patterns are all considered devices. Another term that will be used often is *idea*. An *idea* is simply any melodic inclination you may have at any particular time.

If you have been improvising exclusively over unaltered diatonic chords, you are probably wondering how to start adding the altered tones. There are many ways, but we will begin by using scales. A chord with altered tones is a chord that contains a $\flat 5$ (or $\sharp 11$), $\sharp 5$, $\flat 9$, $\sharp 9$ or any combination of these. Many students believe that you simply add these tones to existing scales and arpeggios that you already know. This is part of the picture, but there are many easier and more organized ways to accomplish the same end. There are different scales that contain these altered tones. Part of the task at hand is to learn which altered tones are found in what scales, then organize these scales in your mind and practice applying them over the appropriate chord changes. The first of these scales we'll be talking about is the diminished scale.

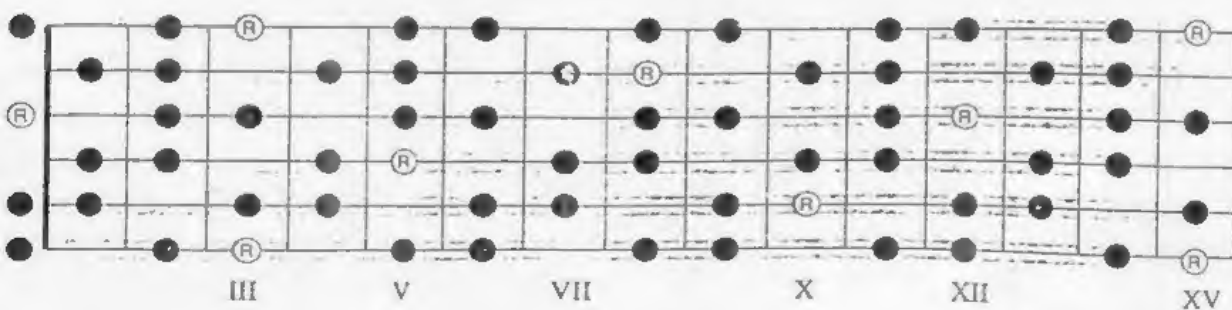
LESSON: THE DIMINISHED SCALE

The formula (in half steps and whole steps) for the diminished scale is W-H-W-H-W-H-W-H.

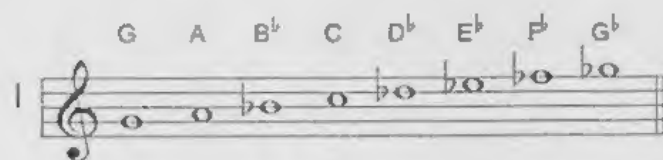
H = Half step
W = Whole step

Here it is in G, diagramed along each individual string where the formula is easy to see.

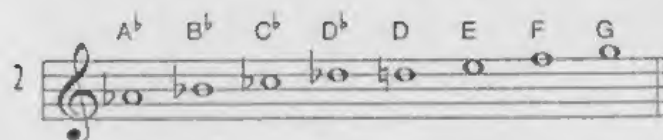
THE G DIMINISHED SCALE



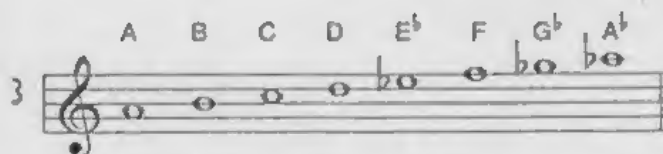
There are really only three separate diminished scales possible. Because of the formula, a diminished scale beginning a minor 3rd higher than the original root will contain exactly the same notes, although they are sometimes spelled enharmonically (for instance, G^{\flat} may be spelled as F^{\sharp}). Think of the scale as repeating itself every time you play it a minor 3rd higher.



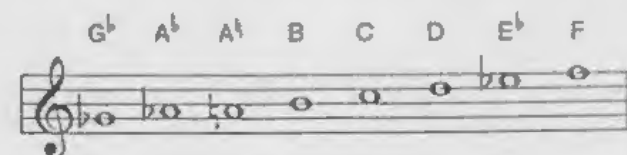
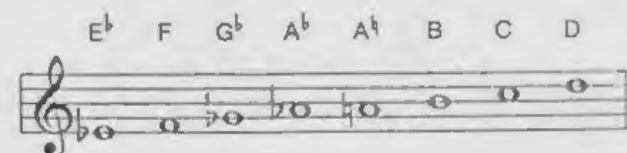
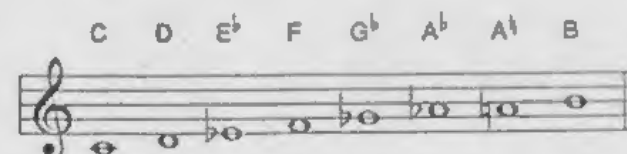
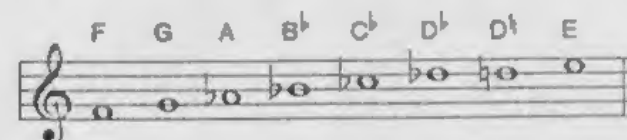
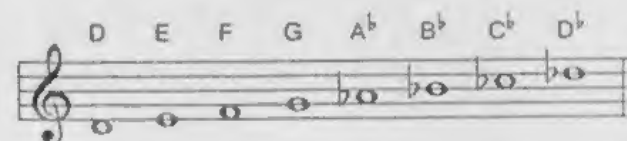
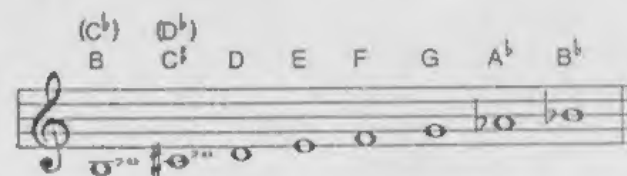
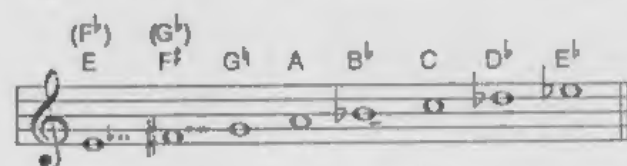
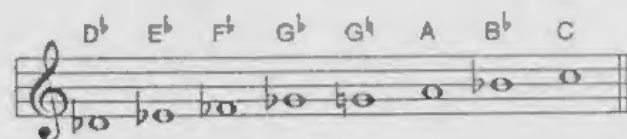
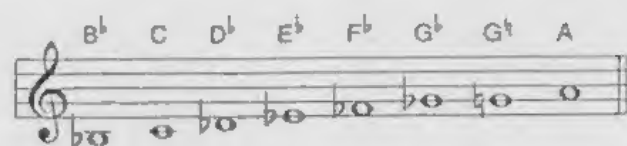
The G Diminished scale contains the same notes as the B^{\flat} , D^{\flat} , and E Diminished scales.



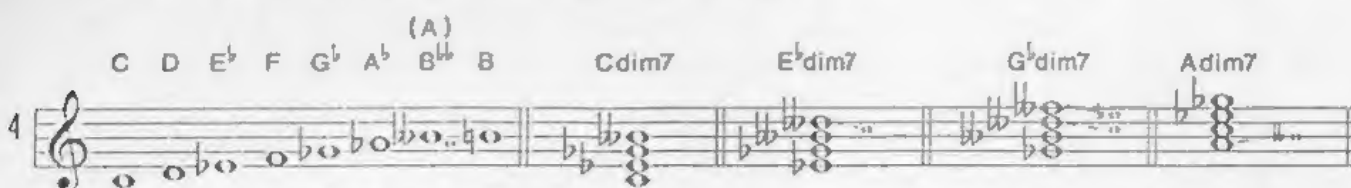
The A^{\flat} Diminished scale contains the same notes as the B, D and F Diminished scales.



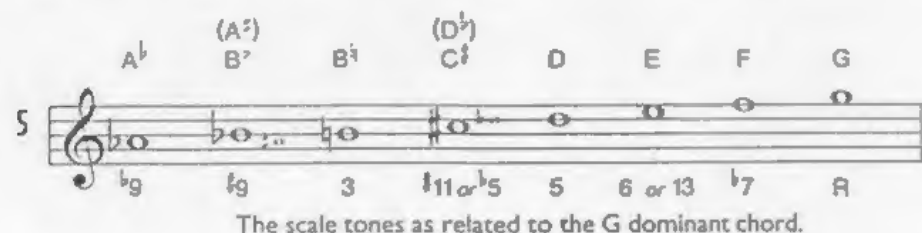
The A Diminished scale contains the same notes as the C, E^{\sharp} and G^{\sharp} Diminished scales.



The diminished scale is especially important in jazz improvisation because it has multiple uses. Obviously, it works well over diminished triads and diminished 7th chords. When you start this scale on the root of a diminished chord, the scale contains all of the chord tones of all four possible enharmonic spellings of that diminished chord.



A little less obvious is the diminished scale's use over altered dominant chords. When we apply the diminished scale to altered dominant chords (excluding the [#]5, since the diminished scale has a ^b5), we play the scale whose root is one half step higher than the root of the chord. For instance, play an A^b Diminished scale over an altered G Dominant chord. Example 5 shows how the ^b5 (or [#]11), ^b9, and [#]9 are included in the scale.



Example 6 shows the chords this scale can be used over.

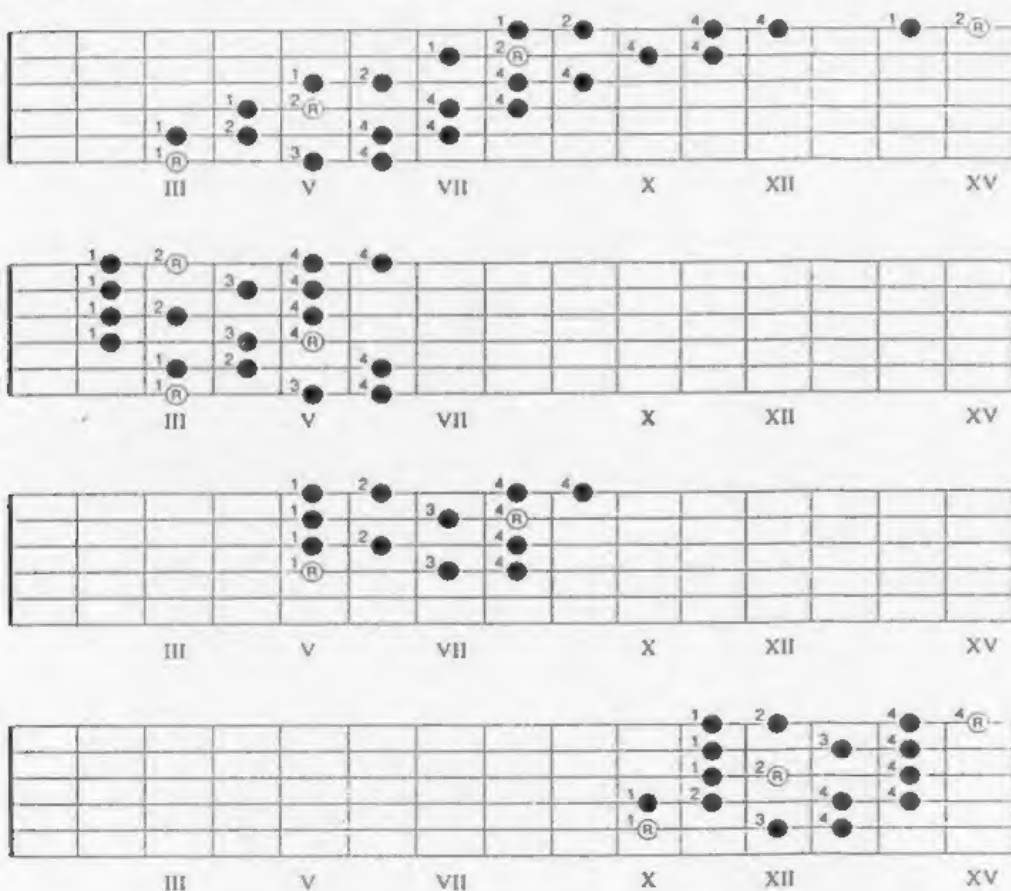


Part of your training as a jazz musician is to learn to recognize the sound of altered tones in chords. This will help you know which scales to use and what notes to emphasize. Ear-training is beyond the scope of this book, but it is well worth your time to investigate this subject thoroughly.

Charley Christian

Here are four fingerings for the diminished scale in G. Memorize and practice them with melodic patterns that you know. Also, just spend some time noodling around with them. This will help you get acquainted with the sound.

THE G DIMINISHED SCALE



These fingerings require quite a few shifts from one position to another. When practicing shifts, try to make it sound like there was no shift at all. Do not slide into position or lessen the time value of any note to get to the next note in time. If you are shifting from your fourth finger to your first finger on the same string, listen to how it sounds when you play the first note with your first finger and the second note with your third finger. Then try to duplicate that sound with the correct fingering. Your listener should not be able to hear the shift.

Some players prefer to look at this scale as the "half-whole" scale when it is used over altered dominant chords. The scale still alternates whole steps and half steps, it's just that you start with a half step instead of a whole step, as in the diminished scale. If you prefer this way of thinking, then the scale would begin on the root of the altered dominant chord instead of a half-step above. It's a matter of personal preference. Experiment.

Here is a sampling of licks based on the diminished scale. Memorize the ones you like and start using them over diminished and altered dominant chords in your solos. The tablature provided shows only one of the possible fingerings for these licks. Experiment playing them in all possible fingerings. Try making up licks of your own, too.

Gdim7

Track 2

GDim. Scale

2 3 2 5 4 5 4 2 | 5 2 5 3 2

Cdim7

Track 3

CDim. Scale

7 9 10 7 8 10 7 8 | 15 7 9 10 7

G7^b9 or G7^b9

Track 4

G^bDim. Scale

5 3 5 6 3 6 3 4 | 6 3 5 6 6

8

C7^b9 or C7^b9

Track 5

C^bDim. Scale

13 14 11 12 11 14 13 11 10 11 8 9 8 11 10 8 | 10

A7 5^b9

Track 6

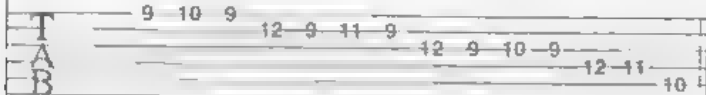
A[#]Dim. Scale



T
A
B

E7^b5^b9 or E7^b5^b9

FDim. Scale



T
A
B

E^b7^b5^b9 or E^b7^b5^b9

EDim. Scale



T
A
B

C7^b5^b9 or C7^b5^b9

C[#]Dim. Scale



T
A
B

Here is an example of the diminished scale used in the chord progression from the first sixteen bars of Duke Ellington's "Take the "A" Train." Listen to Joe Pass and Wes Montgomery for their frequent use of the diminished scale.

TRAIN

Track
10

CMaj7 D7^b5

D[♯] Dim. Scale

Dmin7 G7^b9 CMaj7 A7^b9 Dmin7 G7^b9

G[♯] Dim. Scale A[♯] Dim. Scale G[♯] Dim. Scale

CMaj7 D7^b5

D[♯] Dim. Scale

Dmin7 G7^b9 CMaj7

G[♯] Dim. Scale

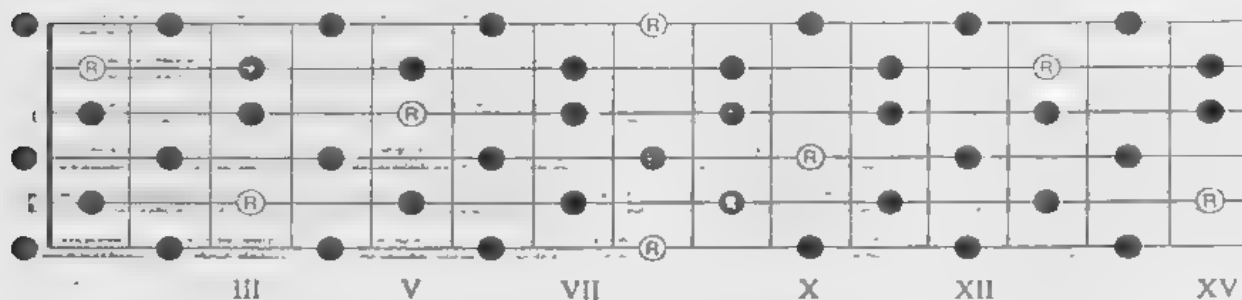
LESSON 2: THE WHOLE TONE SCALE

This scale is very useful for soloing over altered dominant chords. Here is the formula for the whole tone scale: W-W-W-W-W-W.

W = Whole step

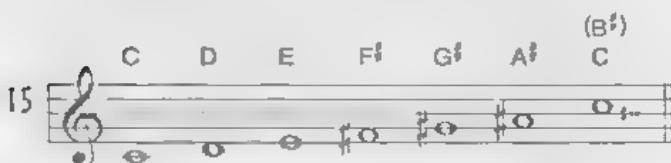
The following diagram shows the C Whole Tone scale along single strings

THE C WHOLE TONE SCALE

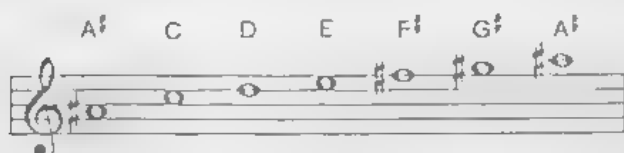
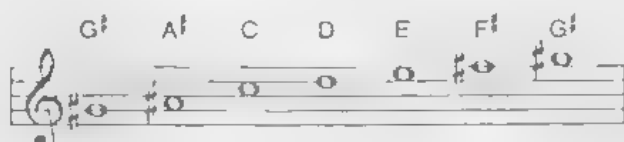
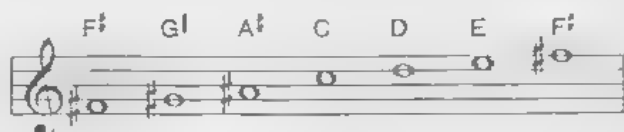
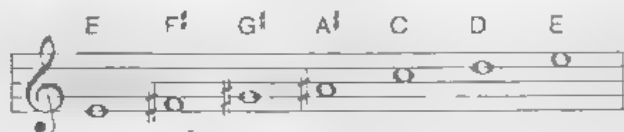
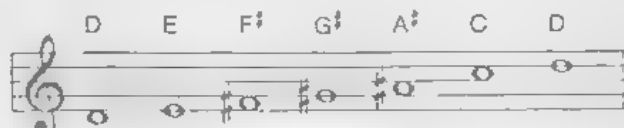


There are really only two whole tone scales. Because of the arrangement of whole steps, whole tone scales beginning from every other note on the chromatic scale contain identical tones (remember that we can enharmonically respell any note). Or, you can think of the whole tone scale as repeating itself every major 2nd

Look at the last note of the C Whole Tone scale in Example 15. On paper, the last note, C, looks like a diminished 3rd (A^{\flat} to C) instead of a major 2nd (A^{\flat} to B^{\flat}), which are both whole step intervals. This makes the last interval in the scale look unlike a whole step on paper. The enharmonic spelling, C, is used because the B^{\flat} is more difficult to read.

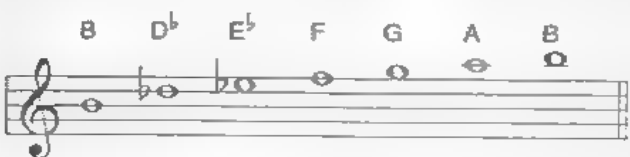
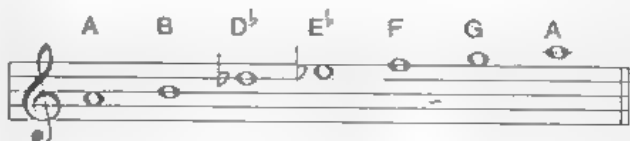
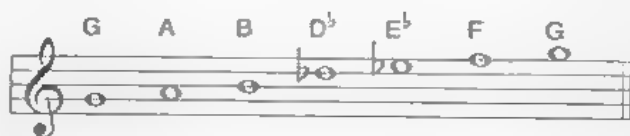
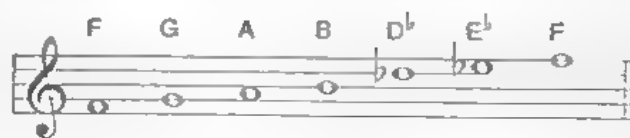
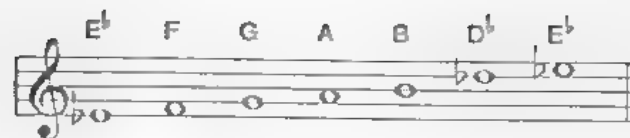


The C Whole Tone scale contains the same notes as the D, E, F^{\sharp} , G^{\sharp} (A^{\flat}) and A^{\sharp} (B^{\flat}) Whole Tone scales.

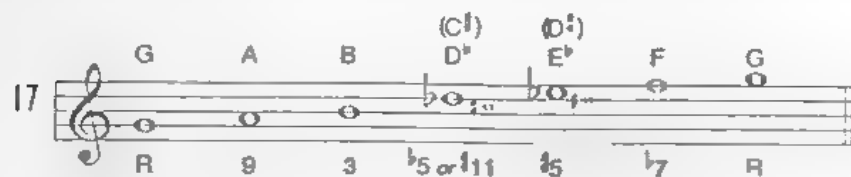




The D^b Whole Tone scale contains the same notes as the E^b, F, G, A and B Whole Tone scales.



The whole tone scale contains both the ^{#5} and ^{b5} of dominant chords. You may start this scale from any tone in a dominant 7^{#5} or dominant 7^{b5} chord. Example 17 shows the G Whole Tone scale and the chord tones it contains. Example 18 shows some chords the scale will work over.

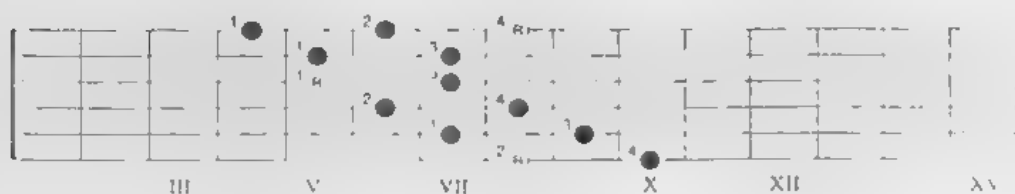
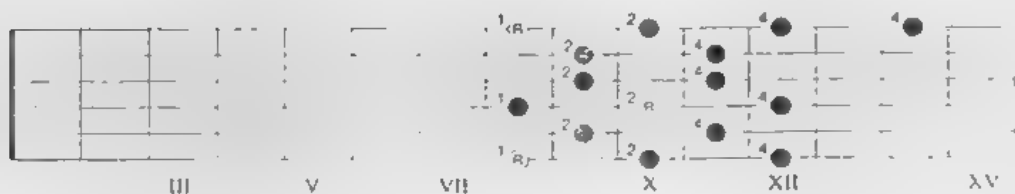
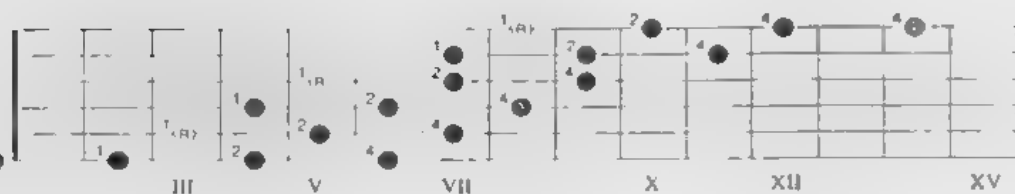


The scale tones as related to the G dominant chord.



Here are five fingerings for the C Whole Tone scale. Memorize and practice them from all roots. Be sure to apply your melodic patterns too.

THE C WHOLE TONE SCALE



Here are some licks based on the whole tone scale. Learn the ones you enjoy and start using them over dominant chords with a $\sharp 5$ or $\flat 5$. Making up licks of your own is something you should be doing all the time. It's a good way to get to know the scales you are learning. The licks you learn should always be practiced in all fingerings and octaves. The tabature is only here to give you a quick start.

G7 $\flat 5$ or G7 $\sharp 5$ or G9 $\sharp 11$

Track 11

4 6 4 6 8 6 6 6 10 8 10 12

G7 $\flat 5$ or G7 $\sharp 5$ or G9 $\sharp 11$

Track 12

12 14 12 10 8 10 8 6 4 6 4 2 5 3 5

E7 $\sharp 5$ or E7 $\flat 5$ or E9 $\sharp 11$

Track 13

5 7 4 6 4 7 5 7 5 7 5 7 5 3 6 4 6 (6)

C7 $\sharp 5$ or C7 $\flat 5$ or C9 $\sharp 11$

Track 14

5 5 4 6 4 5 7 5 5 7 5 6 (6)

This solo is based on the chord progression from the first sixteen bars of *Once I Loved*, by Antonio Carlos Jobim, and utilizes the whole tone scale on 7^b5 chords. It also uses the diminished scale over both diminished chords and altered dominants.



Chord progression: Gmin7, C7^b5, FMaj7, F⁺dim7

Scale: C whole tone, F⁺ diminished

Tablature (T, A, B strings):

5 7 8	5 7 5 6 8	9 9 9 8 12 10 8	9	10 8 10 8 9 7 9 10	7 9 10 7 8 10 9 7
-------	-----------	-----------------	---	--------------------	-------------------

Chord progression: Gmin7, G⁺d m7, Amin7

Scale: G⁺ diminished

Tablature (T, A, B strings):

8 6 7 6 7 5 7 8	6 8 9 6 7 9 8 6	7 4 5 5 7 5 7 5 8 7 8 6 7 8 5 8
-----------------	-----------------	---------------------------------

Chord progression: Fmin7, B^b7^b5, E^bMaj7

Scale: B^b whole tone

Tablature (T, A, B strings):

10 9 8 11 10 8 9 10	7 10 8 5 3 6 4 6	8 6 8 7 7 8	8 6 6 8 6
---------------------	------------------	-------------	-----------

Chord progression: Emin7^b5, A7^b9, DMaj7

Scale: A⁺ diminished

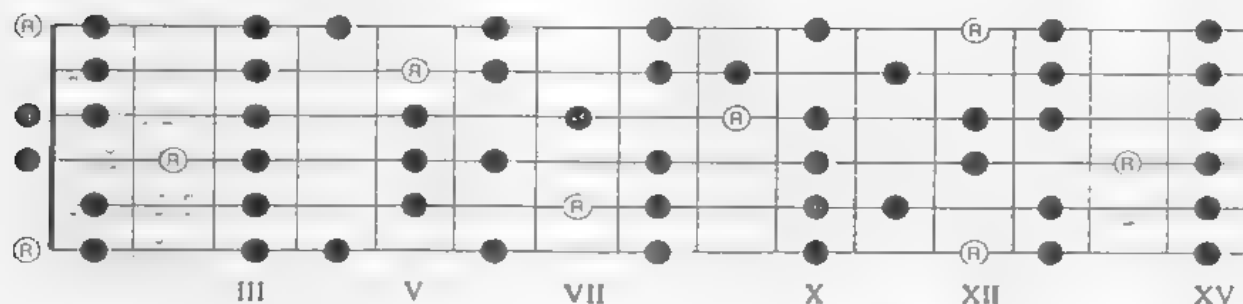
Tablature (T, A, B strings):

7 8 6 8 6 8	6 8 5 7 8 5 6 5	7 (7) 5 7 8	7 7 7 4 7
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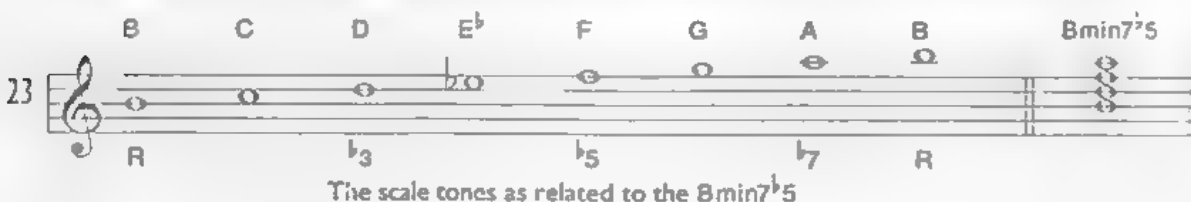
LESSON 3: THE SUPER LOCRIAN MODE (DIMINISHED WHOLE TONE SCALE)

The formula for the super locrian scale is: H-W-H-W-W-W-W. It is actually the seventh mode of the melodic minor scale. By starting on the seventh degree of the melodic minor scale and proceeding to the same note one octave higher, you create a super locrian mode. This scale is a weaving together of the diminished and whole tone scales. The first half of the scale is diminished and the second moves in whole tones. Learn the scale along individual strings. Here it is in E.

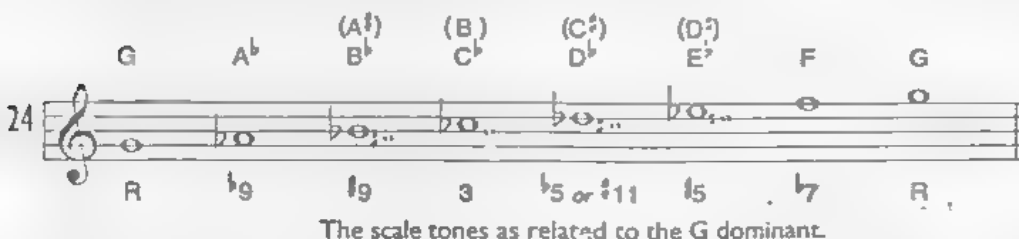
THE E SUPER LOCRIAN SCALE



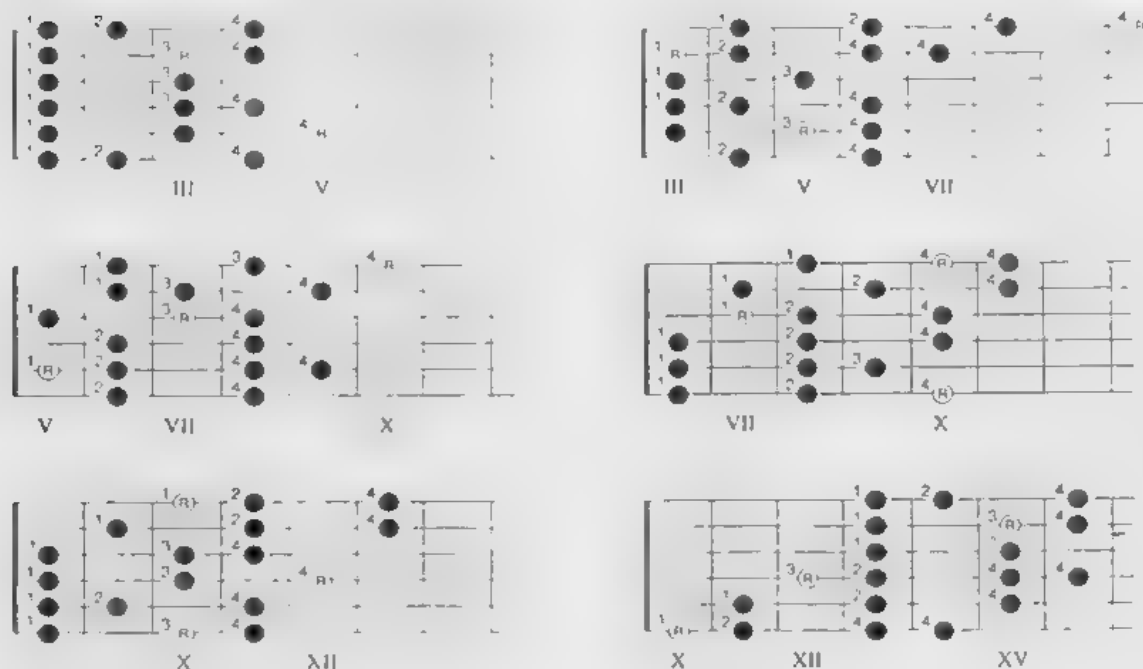
This scale has multiple uses. It works well over $\text{min}7^b5$ (half-diminished) chords since it corresponds to the VII chord in the harmonized melodic minor scale. We will discuss this harmony in greater detail later in this book.



By far the most common use of this scale is over altered dominant chords. It contains the $b5$, $b9$, $b11$, $b13$ and $b9$ —every possible alteration! Begin this scale on the root of the altered dominant chord you wish to improvise over. Some players prefer to think of this as starting on the root of the melodic minor scale one half step above the root of the altered dominant chord. In other words, when improvising over an altered G7 chord you could think in terms of playing an A^b Melodic Minor scale, instead of a G Super Locrian scale. It all leads to the same place and is a matter of personal preference.



Here are six fingerings of the super locrian scale. As usual, memorize one or two at first and start working with them.



Here are several licks based on the super locrian scale. Transpose them to all possible keys and start using them in your solos. Experiment with different fingerings, too.

$G7^b5$, $G7^{\sharp5}$, $G7^b9$, $G7^{\sharp9}$ and all combinations

26

Track 16

G Super Locrian

$F7^b9$ or $F7^{\sharp9}$

27

Track 17

F Super Locrian

C7^{♯5}, C7^{♯9}, C7^{♭9} and all combinations

Track 18

C Super Locrian

B[♭]7^{♯9} or B[♭]7^{♯5} or B[♭]7^{♭5}

Track 19

B[♭] Super Locrian

D7^{♯9} or D7^{♯5}

Track 20

D Super Locrian

PHOTO • JESSE FROMMAN/COURTESY OF GEFEN RECORDS



There are many ways to solo over altered dominant chords, and we will cover many of them in this book. The diminished, whole tone and super locrian scales should be considered basic. Learn these well and you will find them useful in almost every situation where altered chords are present. Veteran jazzers Tal Farlow, Wes Montgomery, John Scofield and Pat Metheny all use these sounds. Listen to a lot of jazz played on all instruments and you will become familiar with these devices.

Pat Metheny

This is a sample solo based on the first sixteen bars of *How High the Moon*. It utilizes the diminished, whole tone and super locrian scales. Experiment with the fingerings!

MOON

Track 21

G Maj7 3 G min7 C7^b9 C Diminished

F Maj7 F min9 B^b7^b5 B^b Wholetone

E^b Maj7 A min7 D7^b9 G min7 A min7^b5 D7^b9

D Super Locrian D Super Locrian

G Maj7 A min7 D7^b5 B min7 E7^b5^b9₁ A min7 D7^b5

D Diminished E Super Locrian D Super Locrian

LESSON 4: USING THE ALTERED SCALE OVER A ii-V7-I PROGRESSION

Now that you have started experimenting with the altered tones found in the diminished, whole tone and super locrian scales, you may be wondering just where these sounds are most useful.

The answer is: any time you need to improvise over an altered dominant chord. Many times this will be in the context of ii-V7-I progressions, although altered chords are certainly found elsewhere as well. It is traditional to alter the V7 chord in ii-V7-I progressions. Just make sure that the altered tones don't clash with the melody or solo being played at the time. Good taste should dictate your choices.

You need to be able to recognize the altered sounds within the chords, and then choose the appropriate scale to solo with. One reason altered tone recognition is so important is that we need to *spell out* the chord changes in our solos by starting phrases on chord tones. *Spelling out* the changes refers to making sure we can actually hear the chord changes in the solo—even if there is no chordal accompaniment being played. If this concept is new for you check out the “B” sections in Chapter 2, Lessons 3 through 7 in *Intermediate Jazz Guitar*.

Many players like to start their phrases on the highest alteration in the chord. For example, when playing over a G7^{b9}, starting a phrase on the ^{b9} would really capture the flavor of the chord. You should feel free to start on any chord tone. You will have to experiment and let your ear be your guide.

Below, you will find many examples of the use of altered scales over ii-V7-I progressions. You will also find examples of neighbor-tone approaches to chord tones to help with spelling out the changes (neighbor-tone approaches are covered thoroughly in Chapter 2 of *Intermediate Jazz Guitar*). Once you have learned these examples, start making up your own. The task at hand is to learn to get from whatever device you are using to improvise over the ii chord to the altered scale of your choice for the V7, and finally to a device that works well over the I chord. Becoming proficient at this takes a while, so have patience. The good news is that as you pursue this study, you will gain more control over your solos than you could ever imagine. The options are numerous and so are the potential melodies. Have fun!

31
Track 12

Dmin7 G7^{b9} CMaj7

D Dorian A^b Diminished C Ionian

T: 5 8 10 9 7 6 9 8 6 5 7 9 8 7 10 7 8 7 10 8 9

A: 7 5 7 6 9 8 6 5 7 9 8 7 10 7 8 7 10 8 9

B: 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

32 **Track 23**

Gm n7 C7^b5 FMaj7

G Dorian C Wholetone Chord Tones

T 6 5 4 2 3 6 3 6 7 7 5 5 3 3 1 1 2 1 (1) (1) (1)

A

B

33 **Track 24**

Cmin7 F7^b5 B^bMaj7

C Dorian F Super Locrian B^b Ionian

T 7 8 7 10 7 8 10 8 9 7 6 8 6 9 7 6 8 8 7 8 7 5 8 6 8 6

A

B

34 **Track 25**

Fmin7 B7^b5 E^bMaj7

F Dorian B^b Wholetone E^b Ionian

T 6 8 6 5 8 7 6 5 7 6 4 5 3 2 5 3 5 3 3 6 4 6 4 3 4 3

A

B

35 **Track 26**

B^bmin7 E7^b5 A^bMaj7

B^b Dorian E^b Super Locrian A^b Ionian

T 3 4 6 3 4 6 3 5 7 5 4 7 6 7 5 6 3 5 6 5 3 4 5 6

A

B

• = Neighbor tones

36 **E^bmin7** **A^b7^b9** **D^bMaj7**

Chord Tones _____ A Diminished _____ Chord Tones _____

T 2 3 2 4 2 3 2 4 2 4 1 3 4 1 5 4 1 (1) (1) 1

A _____

B _____

37 **A^bm.n7** **D^b7^b9** **G^bMaj7**

A^b Dorian _____ D^b Super Locrian _____ G^b Ionian _____

T 4 7 6 5 4 7 3 2 3 5 6 5 3 5 2 3 2 4 1 2 2 (2)

A 6 4 _____

B _____

38 **C[#]min7** **F[#]7[#]9** **B[#]Maj7**

C[#] Dorian _____ G Diminished _____ B Ionian _____

T 4 4 4 2 1 2 4 5 2 4 1 2 1 1 2 4 4 1 2 2

A 4 4 4 2 1 4 4 2 4 1 2 4 1 2 1 4 1 2 2

B _____

39 **F[#]min7** **B[#]7[#]9** **E[#]Maj7**

Chord Tones _____ B Super Locrian _____ E Ionian _____

T 7 4 7 6 7 4 5 4 5 7 5 4 5 7 6 6 7 6 7 (7)

A 7 4 7 4 7 6 7 4 5 4 5 7 5 4 5 7 6 6 7 6 7 (7)

B _____

40
Track 31

Bmin7 E9#11 AMaj7

B Dorian F Diminished A Ionian

TAB

41
Track 32

Emin7 A9#11 DMaj7

E Dorian A Whole tone D Ionian

TAB

42
Track 33

Am n7 D9#11 GMaj7

A Dorian D Super Locrian G Ionian

TAB

43
Track 34

Dmin7 G7b5b9 CMaj7

Chord Tones Ab Diminished C Ionian

TAB

44
Track 35

Gmin7 C7^b5^b9 FMaj7

G Dorian C Super Locrian F Ionian

T
A
B

3 5 3 5 3 5 3 4 3 4 1 2 4 2 4 3 5 3 5 2 5 2 5 3 5 5 2 5

45
Track 36

Cmin7 F7^b5^b9 B^bMaj7

C Dorian F Super Locrian B^b Ionian

T
A
B

6 6 5 7 8 5 8 7 6 9 8 9 6 7 9 6 5 8 7 5 5 7 8 5 7

46
Track 37

Fmin7 B^b7^b5^b9 E^bMaj7

F Dorian B^b Super Locrian E^b Ionian

T
A
B

8 9 6 8 9 6 5 6 7 7 6 9 6 9 6 8 10 8 7 8 10 8 10 11 8

47
Track 38

B^bmin7 E^b7^b5^b9 A^bMaj7

B^b Dorian E Diminished A^b Ionian

T
A
B

3 6 5 3 5 3 4 4 5 2 3 2 5 4 2 1 3 1 4 3 1 3

48
Track 39

E^omin7 A^b7^b5⁹ D^bMaj7

E^o Dorian A^b Super Locrian D^b Ionian

T
A
B

4 2 -3 2 1 4 1 4 4 1-3-5 2 5 3 1 2 1 1 3 1 1

49
Track 40

A^bmin7 D^b7^b5⁹ G^bMaj7

A^b Dorian D^b Super Locrian G^b Ionian

T
A
B

4 1 4 2 4 4 1 4 2 5 3-2 3 2 5 4 1 4 1 2 4 1 3

50
Track 41

C^omin7 F⁷5^b9 B^oMaj7

C^o Dorian F⁷ Super Locrian Chord Tone

T
A
B

2 4 2 6 4 6 5 3 2 5 4 3 5 3 2 4 (4)

Steve Khan



PHOTO - DAVID TANICOURT OF STEVE KHAN

LESSON 5: TARGETING THE ALTERED CHORDS THE ALTERED CLUSTERS

You should be getting comfortable using the diminished, whole tone and super locrian scales within the context of ii-V7-I progressions. Make sure you are training your ear to recognize the various altered tones when you hear them. While all of this training leads to some very powerful improvising skills, there is still another step that will help you locate your altered tones more easily.

In *Intermediate Jazz Guitar* you learned some fingerings for the diatonic arpeggios. At that point, you were learning how to start your phrases from chord tones and how to embellish them with neighbor tones. Now that you are playing over chords with altered tones, you need a system to quickly locate those tones not found in the diatonic scale. Don't panic! You don't need to learn a new set of arpeggios. The system that follows is a quick and easy way to memorize where all the altered tones are in relation to a chord's root. Think of these as small isolated clusters of altered tones—not scales, and not arpeggios. These clusters should be memorized. You will actually find them very easy to learn.

Here's how you use altered clusters: Your ear tells you that a $C7^b5$ chord is being played. You decide to start your phrase from a chord tone. You locate a 7 b5 cluster and begin a phrase with one of those tones and continue on with whatever device comes to mind. These clusters are particularly helpful when the chord changes are moving along quickly and there is no time to really develop a scale idea. Hitting one of the chord tones ensures that you will still be spelling out the changes. This is a more effective way to begin phrases and reinforce the altered sounds than only working with scales.

There are eight different kinds of altered clusters shown here (7 b5 , 7 $^{\sharp}5$, 7 $^{\flat}9$, 7 $^{\sharp}9$, 7 $^{\flat}5^{\flat}9$, 7 $^{\sharp}5^{\flat}9$, 7 $^{\flat}5^{\sharp}9$ and 7 $^{\sharp}5^{\sharp}9$) and there are five clusters shown over the fingerboard for each one. Each cluster has a root (R), a 3rd (3) and a 7th (7) in addition to whatever altered tone(s) there may be ($^{\flat}5$, $^{\sharp}5$, $^{\flat}9$ or $^{\sharp}9$). The natural 5 is also added to those clusters in which there is no altered 5. Playing these clusters will help you hear the basic structure of the chords.



Pat Martino



III

V

VII

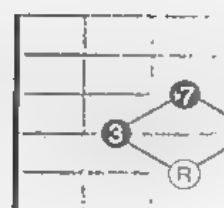
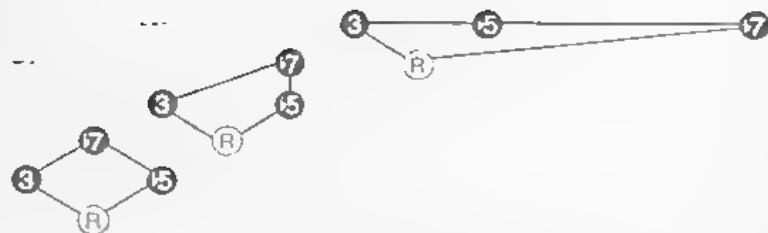
X

XII

XV

XVII

XX



III

V

VII

X

XII

XV

XVII

XX



III

V

VII

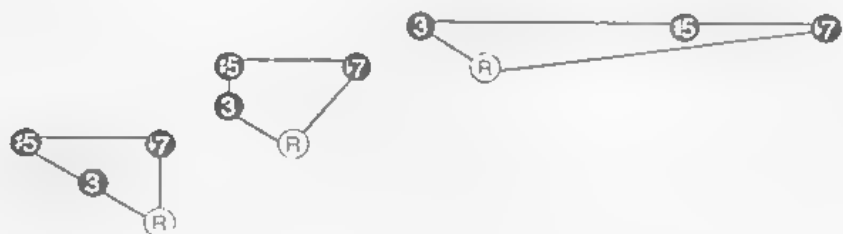
X

XII

XV

XVII

XX



III

V

VII

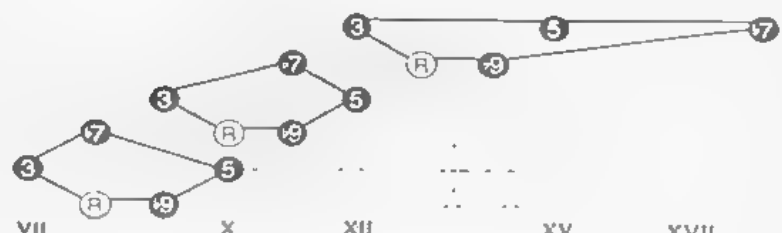
X

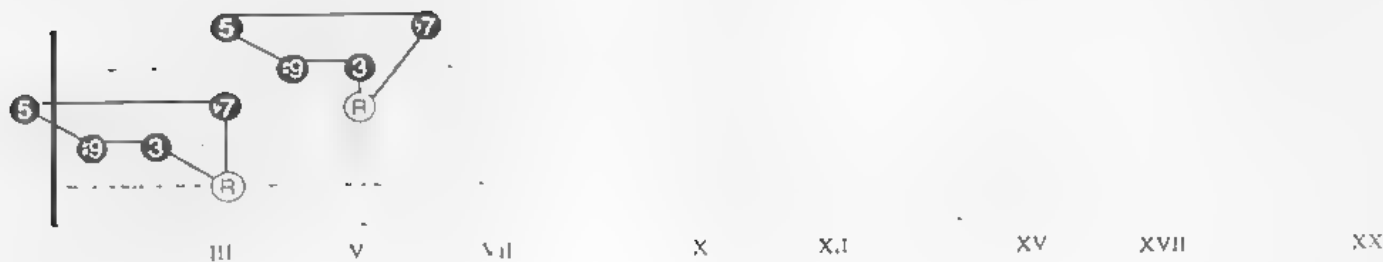
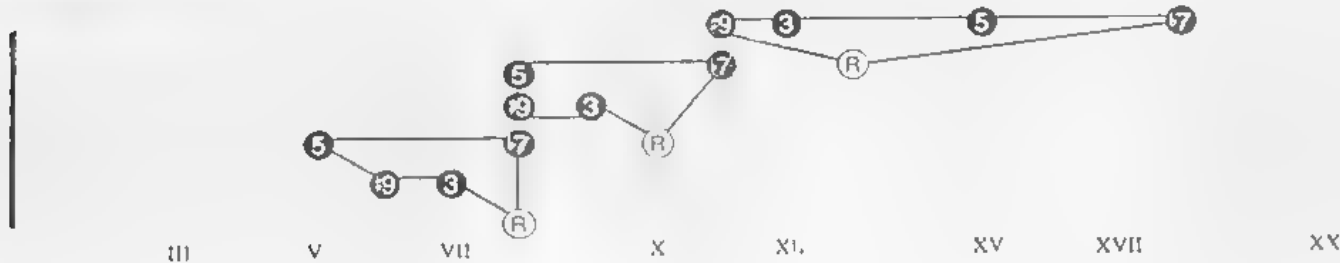
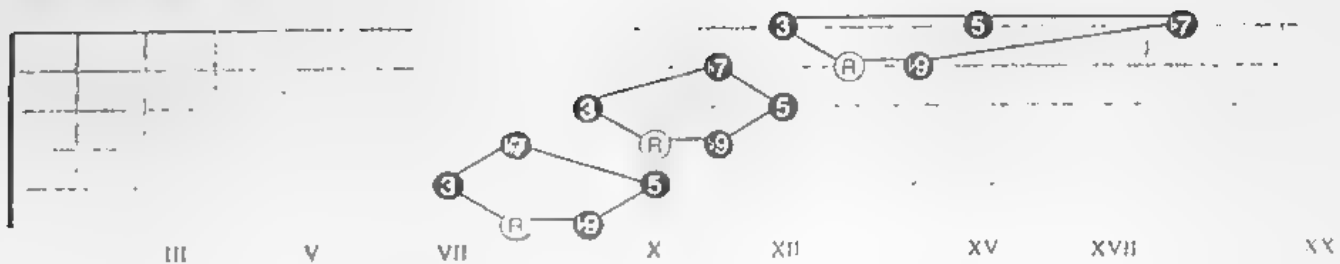
XII

XV

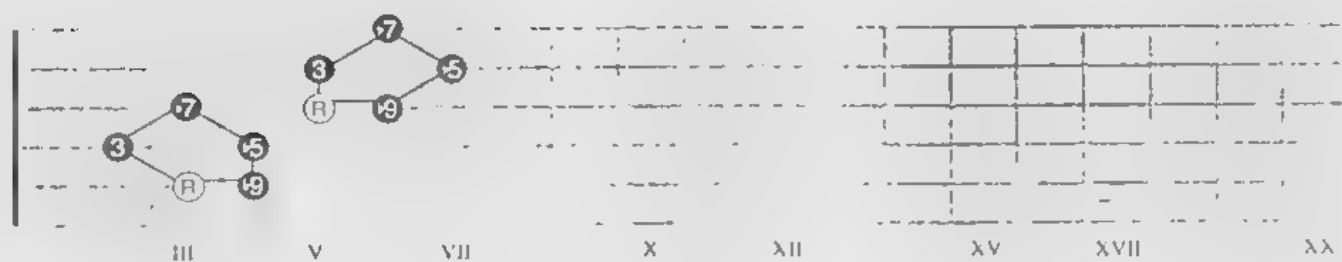
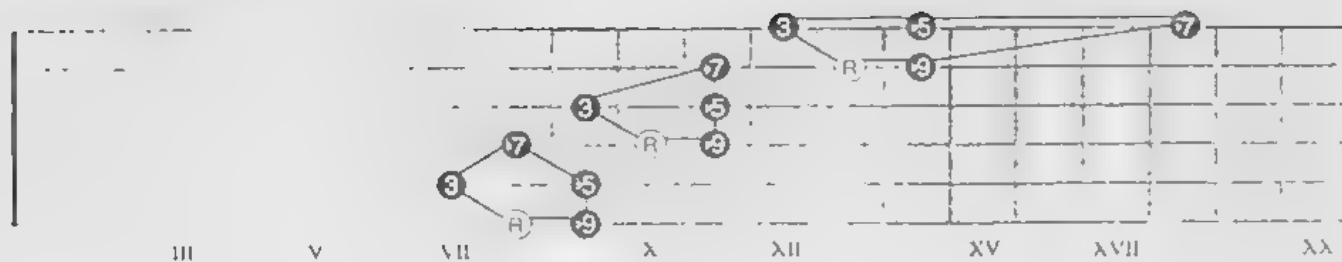
XVII

XX

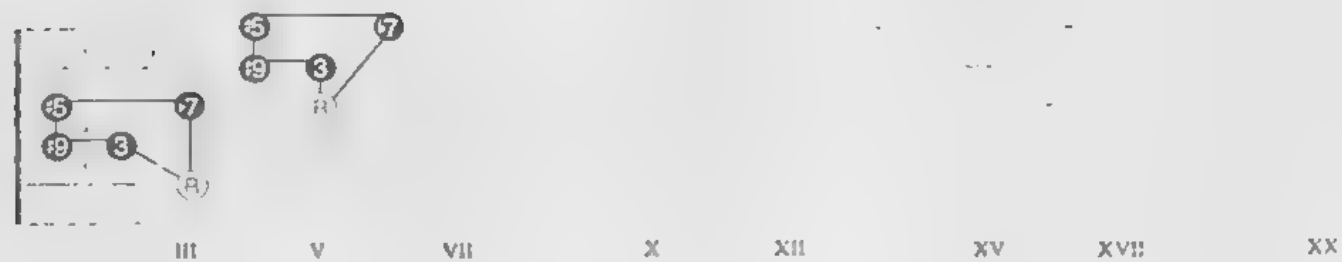




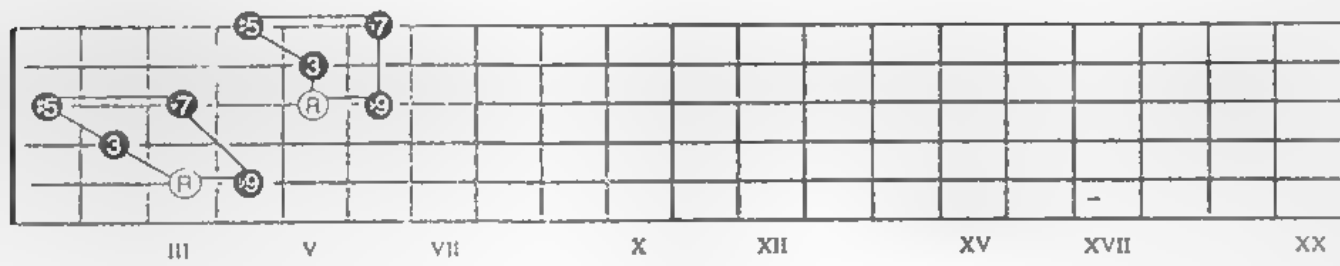
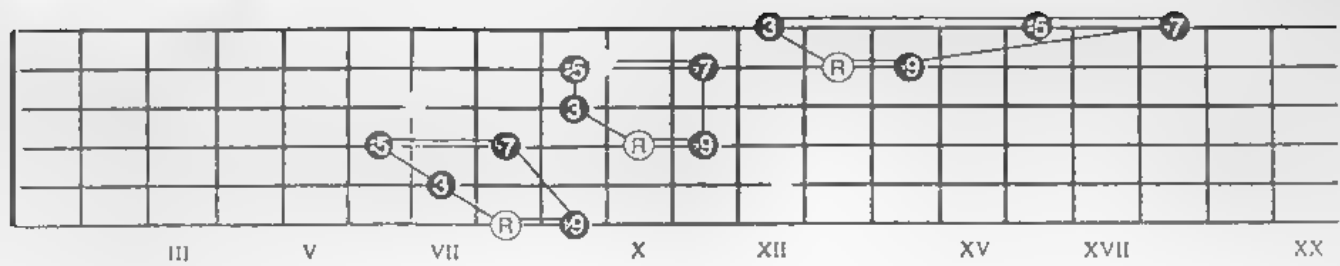
C7/59



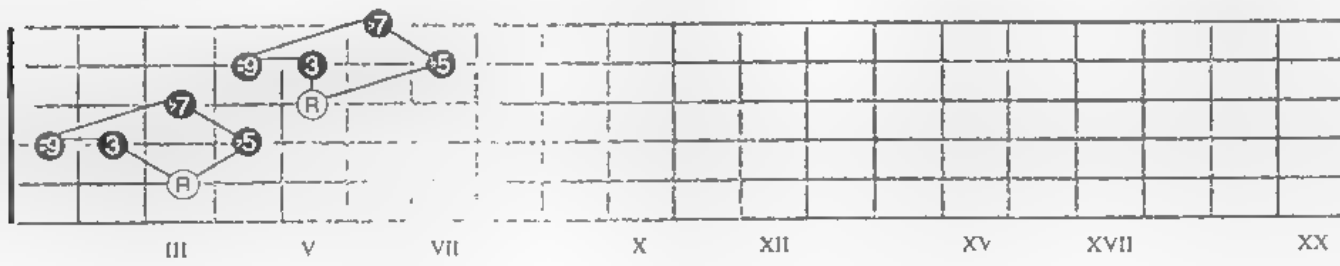
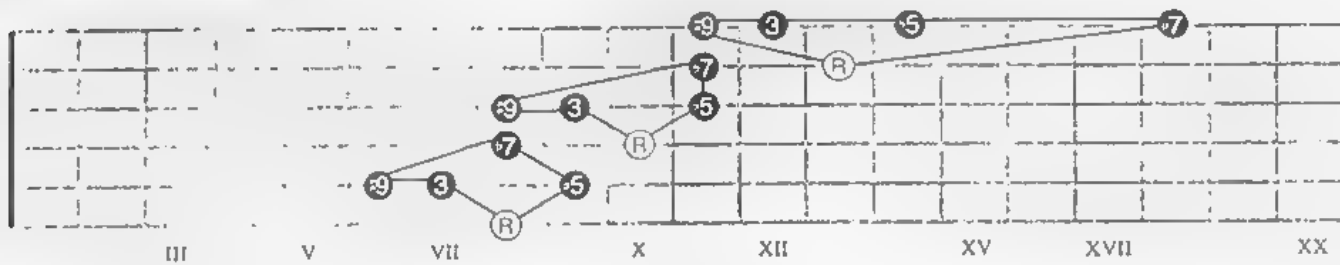
C7/59



C7(5)9



C7(5)9



Here are some examples showing the use of altered clusters. Each example is shown in one position and octave. It is very important to play all of the examples in all possible fingerings and octaves. By this stage of your development, this process should be considered basic and routine with everything you learn.

51
Track 42

A. $G\min7$ $C7\flat5$ $F\text{Maj}7$ $G\min7$ $C7\flat5$ $F\text{Maj}7$

$\flat5$ 3 R 3 $\flat5$ 3 R $\flat7$

B.

C. $G\min7$ $C7\flat9$ $F\text{Maj}7$ $G\min7$ $C7\flat9$ $F\text{Maj}7$

3 $\flat9$ R $\flat7$ $\flat9$ 3 $\flat7$ R

D.

E. $D\min7$ $G7\flat5\flat9$ $C\text{Maj}7$ $D\min7$ $G7\flat5\flat9$ $C\text{Maj}7$

$\flat7$ $\flat9$ 3 $\flat5$ R $\flat9$ $\flat5$ $\flat7$

F.

G. $D\min7$ $G7\flat5\flat9$ $C\text{Maj}7$ $D\min7$ $G7\flat5\flat9$ $C\text{Maj}7$

3 R $\flat9$ $\flat5$ $\flat9$ 3 R $\flat5$

H.

LESSON 6: REVAMPING LICKS

PHOTO: NATHAN EL WELCH/COURTESY PEARL RECORDS



You can alter a lick you already know by changing some of the notes to fit various different harmonic situations. Revamping your licks in this manner is a very good way of getting more mileage out of them. It will also guarantee that you always have enough ideas to use for all the various altered chords.

In Example 52, the original lick (A) is put through a number of alterations (B-L). Put some of your own licks through the same changes.

Al Di Meola

52
Track 43

A. C9

B. C7^{b5}

C. C7^{#5}

D. C7^{b9}

E. C7^{#9}

F. C7^{b5b9}

Example 52 shows six variations (A-F) of a guitar lick. Each variation is presented with a treble clef staff showing the notes and a bass staff showing the fret numbers. The variations are: A (C9), B (C7^{b5}), C (C7^{#5}), D (C7^{b9}), E (C7^{#9}), and F (C7^{b5b9}).

The musical notation for the guitar solo is presented in two systems. The first system shows the melody in G major (one sharp) and 12/8 time. It begins with a G4 note, followed by a series of eighth and sixteenth notes. The second system continues the melody, featuring a key change to F# major (two sharps) and a time signature change to 4/4. The notation includes various musical symbols such as accidentals, stems, and beams.

I. C7#5b9

J. CMaj9

15 9 15 15 9 7 7

T 9 6 5 5 6 5 6 5 6 8 6 5 8 6 5 5 7 9 5 5 5 9 7 5

A

B

K. Cmin9
 L. Cmin7b5
 T 8 6 8 5 7 8 5 5 5 5 6 7 5 7 6 8 5 7 8 5 5 8 6 5
 A 8 5 7 8 5 5 5 5 6 7 5 7 6 8 5 7 8 5 5 8 6 5
 B 8 5 7 8 5 5 5 5 6 7 5 7 6 8 5 7 8 5 5 8 6 5

CHAPTER 2

The Minor Scales and Their Modes

In this chapter you will be learning about the melodic and harmonic minor scales and their modes. Learning this material will give you more ways to handle altered dominant chords and other interesting harmonic situations you will encounter later in this book. Take your time with this. This chapter serves as a basic overview of the subject. For a complete study of each mode, I suggest you work through the *Guitar Mode Encyclopedia*, also published by Alfred and the National Guitar Workshop.

These sounds have been used for centuries in many different contexts. Listening to players such as Frank Gambale, Scott Henderson, Mike Stern and John Scofield will show you how these sounds work in the contemporary jazz style.

The three minor scales that are most commonly used in our culture are the natural minor, the melodic minor and the harmonic minor. The natural minor scale is the same as the Aeolian mode and was introduced in *Intermediate Jazz Guitar*.

LESSON 1: THE MELODIC MINOR SCALE

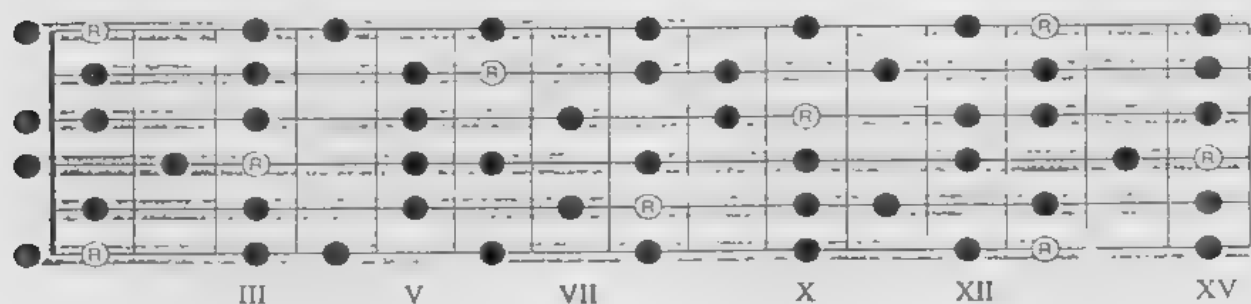
Traditionally, the melodic minor scale is thought of as a natural minor scale with raised sixth and seventh degrees, but only in the ascending form. The descending form returns to the natural minor. The reasons for this have to do with melodic compositional devices used in classical music. In this book, and most others involving jazz studies, the term "melodic minor" refers to the ascending form only. Some jazz musicians call this scale the "jazz minor."

You should approach the study of the melodic minor scale the same way you worked with the major scale in the previous volumes of this series. The first step is to check out the fingerings. They are labeled based on the string and finger used to play the lowest root in the fingering. Fingering 6/1 means that the lowest root found in the fingering is on the sixth string and played with the first finger. 5/2 would indicate that the root is found on the fifth string and played with the second finger.

This system of labeling fingerings works well for the major and minor scales. Fingerings for the other scales we have studied thus far in this book do not fall so neatly into this system. In any case, most of the things you learn need to be explored in all fingerings—not just the ones used for examples in this book. In the subsequent lessons we'll take a look at the chords and modes generated by this scale and their applications. Following all that we'll investigate some arpeggios related to this scale.

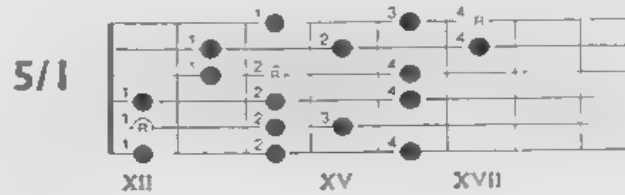
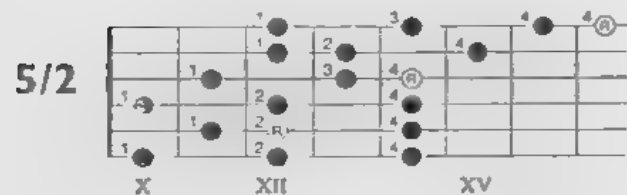
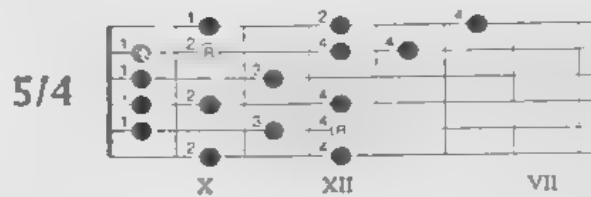
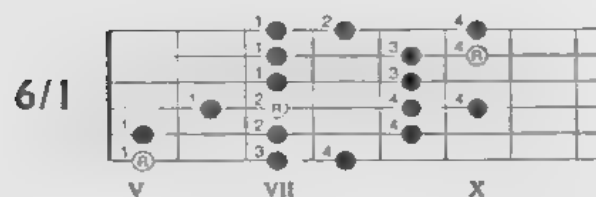
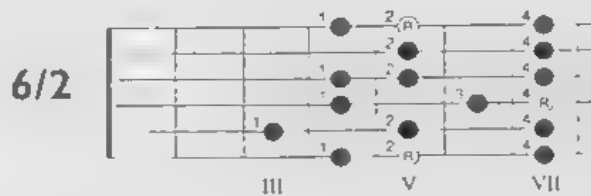
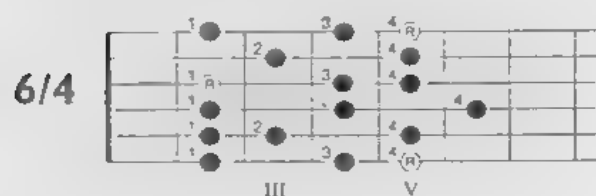
The formula for the melodic minor scale is: W H-W-W-W W-H. Most players prefer to think of this scale as a major scale with a $\flat 3$. The following diagram shows the scale in F along single strings

THE F MELODIC MINOR SCALE



Here are six fingerings for the melodic minor scale in locked positions. They are shown here in the key of A Minor, but you should move these around the fingerboard to all the keys and practice them with a variety of melodic patterns.

A MELODIC MINOR



LESSON 2: THE MODES OF THE MELODIC MINOR SCALE

Just as artists need a wide variety of colors from which to choose, jazz musicians need many sounds at their disposal. Generating modes from the melodic minor scale creates seven new scales which we can then use over various types of chords. Example 52 shows the chords and then the modes generated from the melodic minor scale. Remember that each mode may be used over the corresponding chord with the same root. For instance, F Lydian $\flat 7$ (the fourth mode of the C Melodic Minor scale) can be used over F7 (the IV chord of the same scale).

53

Cmin $\flat 7$ Dmin7 E \flat Maj7 $\sharp 5$ F7 G7 Amin7 $\flat 5$ Bmin7 $\flat 5$

Melodic Minor Cmin $\flat 7$ Dorian $\flat 2$ Dmin7

Lydian Augmented E \flat Maj7 $\sharp 5$ Lydian $\flat 7$ F7

Mixolydian $\flat 6$ G7 Locrian $\sharp 2$ Amin7 $\flat 5$

Super Locrian Bmin7 $\flat 5$

Exercise

Transpose this scale and its modes to all keys

Here are applications for the modes of the melodic minor scale. All of these work because the altered tones of the chords listed in the applications are contained in the mode.

MELODIC MINOR SCALE

- Application:**
1. As a progressional scale over any of the chords in the harmonized melodic minor scale.
 2. Starting at the root of minor triads or minor sixth chords.
 3. Starting 1/2 step above the roots of dominant 7^b5 , 7^b5 , 7^b9 , 7^b9 , 7^b5^b9 , 7^b5^b9 , 7^b5^b9 and 7^b5^b9 .
 4. Starting on the 5th of dominant chords with 6^b11 or 6^b5 .
 5. Starting on the 6th of major chords with a 6^b5 , 6^b5 or 6^b11 .
- (see page 37 for fingerings)

DORIAN 6^b2

- Application:**
1. Starting at the root of min7 chords (This is rarely used because the second degree of the mode is one half step away from the root of the chord creating the sound of a 6^b2 or 6^b9 —not a very pleasing sound over a minor chord.)
 2. Starting on the root of a 7^b9 sus chord.

Here are two fingerings for this mode in B, and two typical voicings of the chord it can be used over.

6/1

5/1

Bmin7

x 1 x 2 4 3

Bmin7

2 x 3 3 3 3

LYDIAN AUGMENTED

Application: Starting from the root of major chords with 6^b5 , 6^b5 or 6^b11 .

6/1

5/1

GMaj7b5

3 x 3 3 3 x

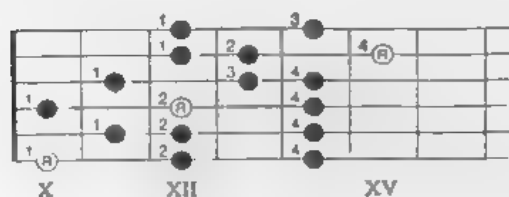
GMaj7b5#11

3 4 3 2 1 x

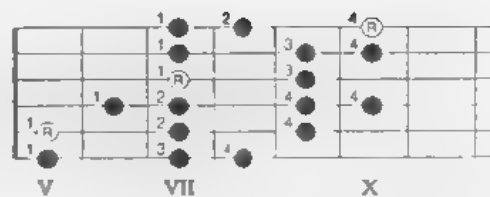
■ LYDIAN $\flat 7$

Application: Starting at the root of dominant chords with or without a $\sharp 11$ or $\flat 5$.

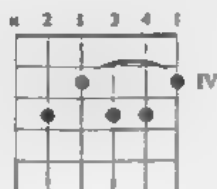
6/1



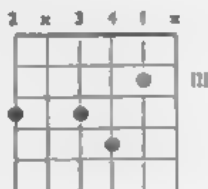
5/1



D9 $\sharp 11$



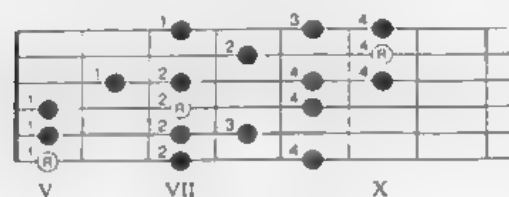
D7 $\flat 5$



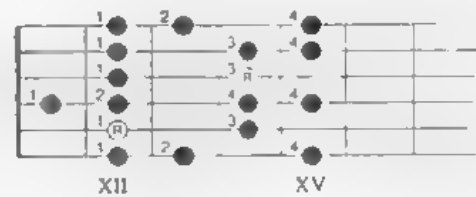
■ MIXOLYDIAN $\flat 6$

Application: Starting at the root of dominant chords with a $\flat 5$.

6/1



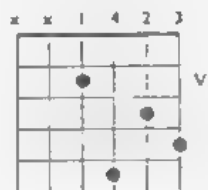
5/1



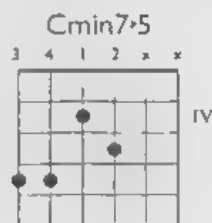
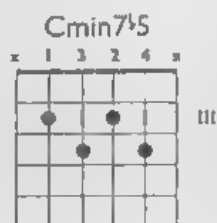
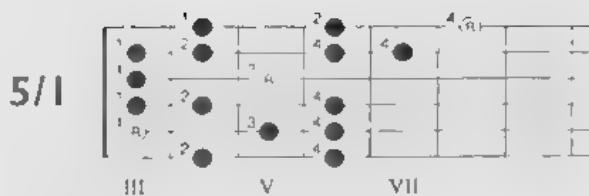
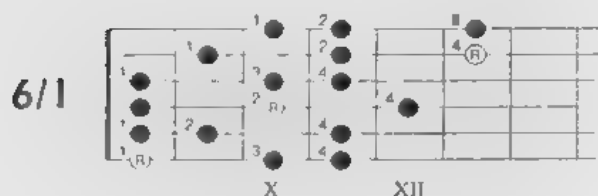
A7 $\flat 5$



A7 $\flat 5$

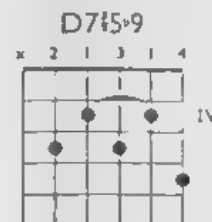
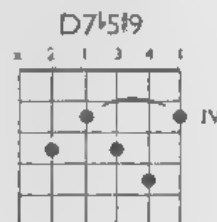
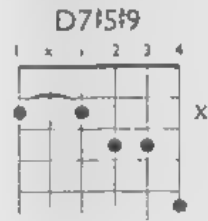
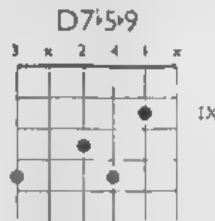
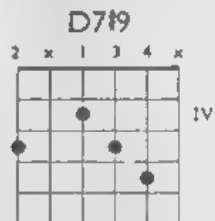
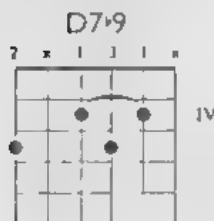
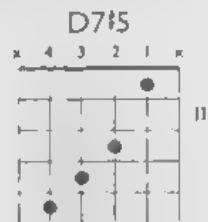
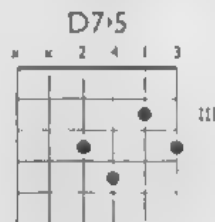
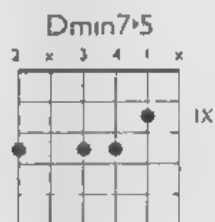
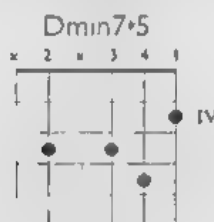
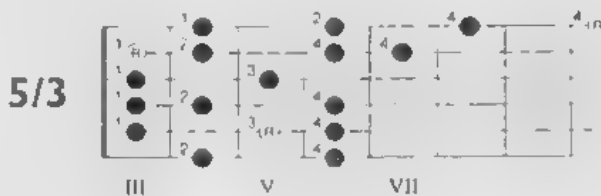
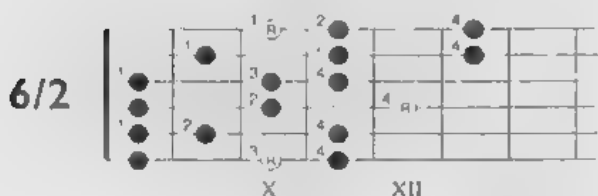


Application: Starting at the root of half diminished chords.



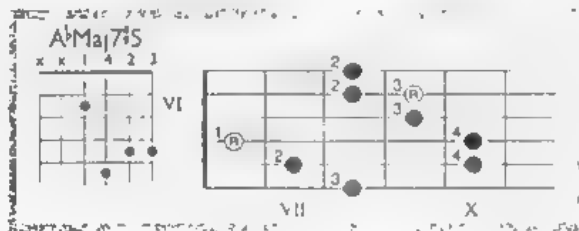
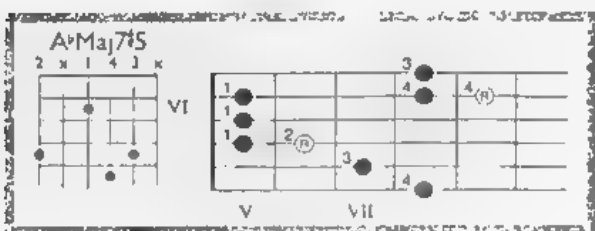
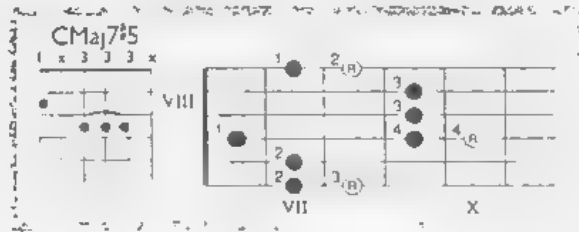
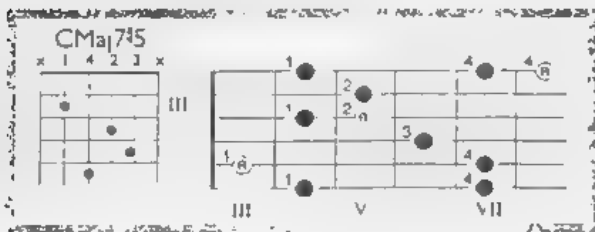
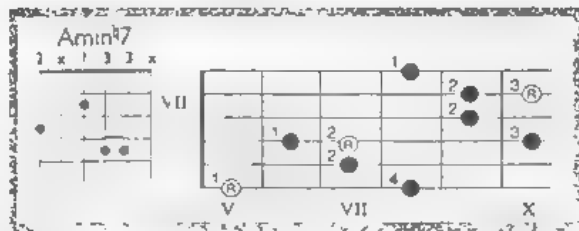
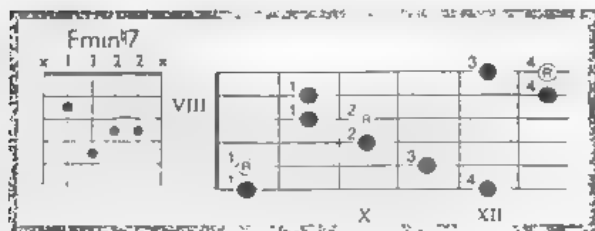
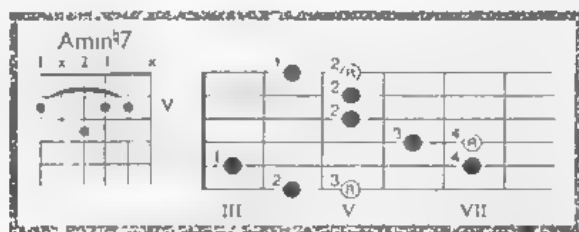
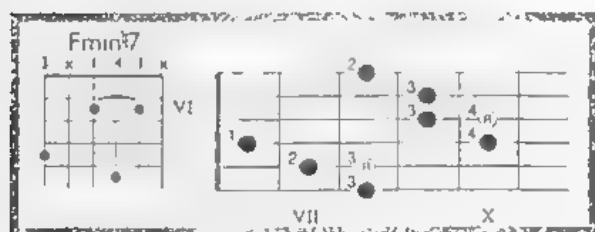
SUPER LOCRIAN

Application: 1. Starting at the root of half diminished chords.
2. Starting at the root of dominant chords with any combination of altered 5ths and 9ths.



LESSON 2 ARPEGGIOS IN THE MELODIC MINOR SCALE

As you have learned, the melodic minor scale produces the following types of chords: min⁷, min7, Maj7^{b5}, dominant 7 and min7^{b5}. You should already have plenty of Maj7, min7 and dominant 7 arpeggios at your disposal from either your own studies or the previous book in this series, *Intermediate Jazz Guitar*. With that in mind, here are some arpeggio fingerings for the more unique chords found in this scale. Like the others, you should know these in all keys.



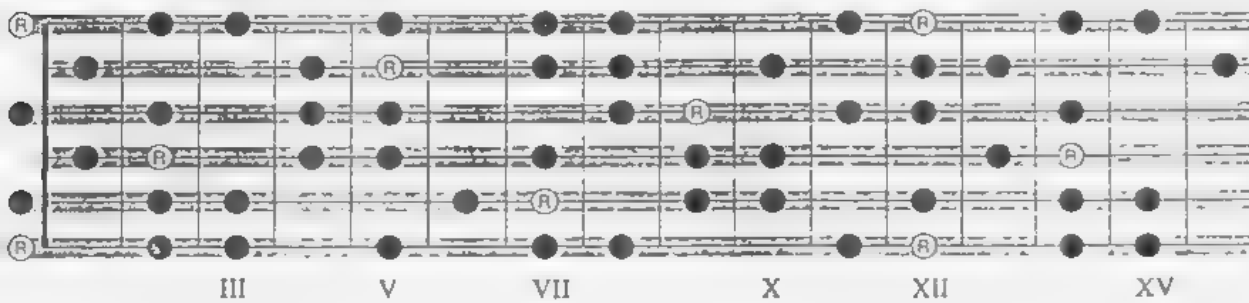
LESSON 4: THE HARMONIC MINOR SCALE

Just as the major and melodic minor scales provide us with many interesting sounds, the harmonic minor scale has many useful devices to offer.

The formula for the harmonic minor scale is: W-H-W-W-H-W+H-H. Many players prefer to think of this scale as a natural minor scale with a raised seventh degree. Its distinctive feature is the augmented 2nd between the sixth and seventh degrees (W+H steps). Remember, the natural minor scale is the same as the Aeolian mode generated from the major scale.

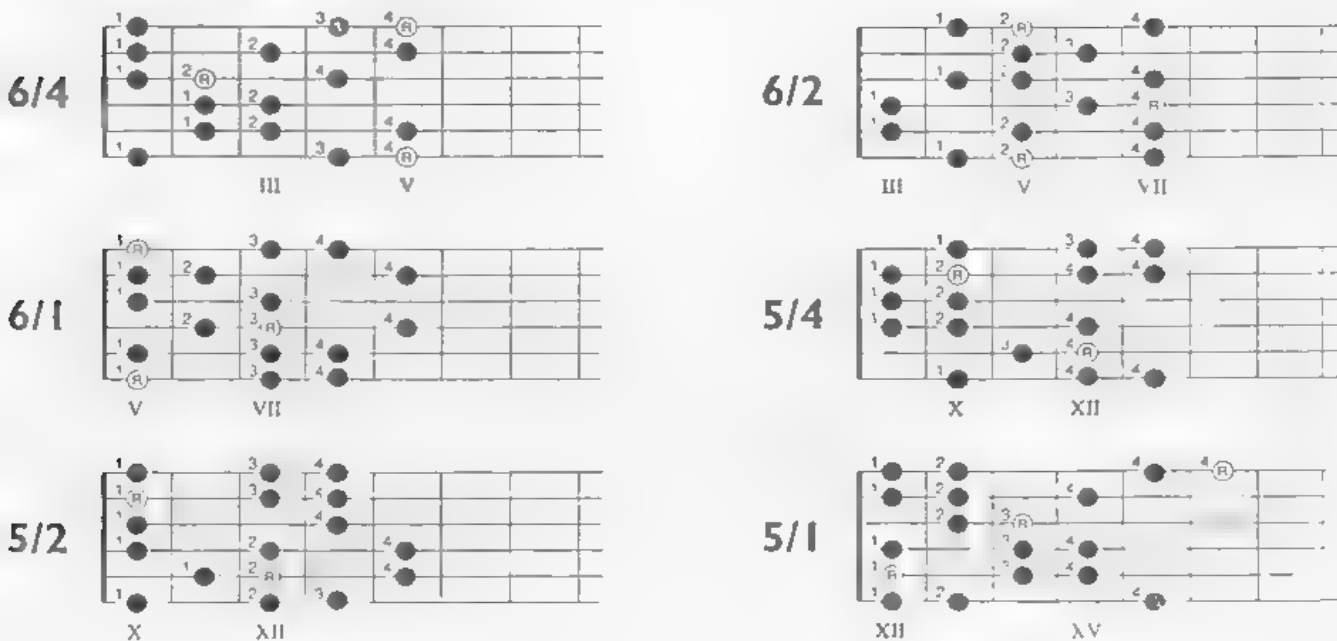
The following diagram shows the E Harmonic Minor scale along single strings.

E HARMONIC MINOR



Here are six fingerings for the A Harmonic Minor scale.

A HARMONIC MINOR



LESSON 5: THE MODES OF THE HARMONIC MINOR SCALE

As with the modes of the major and melodic minor scales, when we generate modes from the harmonic minor scale we create seven new scales to use over various types of chords. Example 54 shows the chords and then the modes generated from the harmonic minor scale. Remember that each mode may be used over the corresponding chord with the same root. For instance, the 3rd Mode (Ionian $\sharp 5$ —the third mode of the A Harmonic Minor scale) can be used over CMaj7 $\sharp 5$ (the III chord of the same scale).

54

Amin $\flat 7$ Bmin7 $\flat 5$ CMaj7 $\sharp 5$ Dmin7 E7 FMaj7 G \sharp dim7

Harmonic Minor Amin $\flat 7$ 2nd Mode (Locrian $\sharp 6$) Bmin7 $\flat 5$ -

3rd Mode (Ionian $\sharp 5$) CMaj7 $\sharp 5$ 4th Mode (Dorian $\sharp 4$) (Lydian $\flat 3 \flat 7$) Dmin7

5th Mode (Phrygian Dominant) (Phrygian $\sharp 3$) E7 6th Mode (Lydian $\sharp 2$) FMaj7

7th Mode G \sharp dim7

The example shows seven chords on a single staff: Amin $\flat 7$, Bmin7 $\flat 5$, CMaj7 $\sharp 5$, Dmin7, E7, FMaj7, and G \sharp dim7. Below this, seven modes of the harmonic minor scale are shown on separate staves, each with its corresponding chord. The modes are: 1. Harmonic Minor (Amin $\flat 7$), 2. 2nd Mode (Locrian $\sharp 6$) (Bmin7 $\flat 5$ -), 3. 3rd Mode (Ionian $\sharp 5$) (CMaj7 $\sharp 5$), 4. 4th Mode (Dorian $\sharp 4$) (Lydian $\flat 3 \flat 7$) (Dmin7), 5. 5th Mode (Phrygian Dominant) (Phrygian $\sharp 3$) (E7), 6. 6th Mode (Lydian $\sharp 2$) (FMaj7), and 7. 7th Mode (G \sharp dim7).

Exercise

Practice transposing these modes to all the keys

Here are applications for the modes of the harmonic minor scale. All of these work because the altered tones of the chords listed in the applications are contained in the scale.

HARMONIC MINOR SCALE

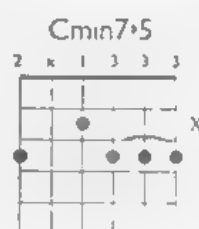
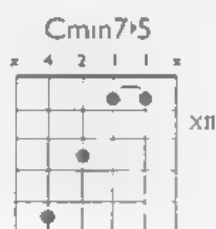
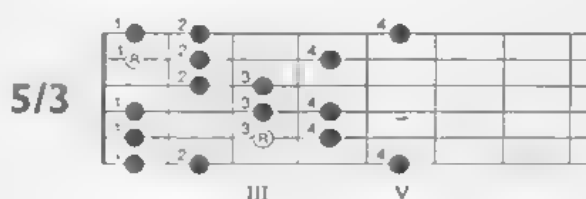
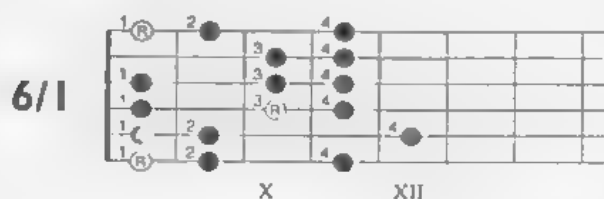
Application:

1. As a progressional scale over any of the chords in the harmonic minor scale.
2. Starting at the root of minor triads or min⁷ chords
3. Starting at the 4th of dominant chords with a $\sharp 5$ and/or $\flat 9$
4. Starting at the 5th of dominant chords with $\sharp 5$, $\flat 5$ or $\sharp 11$.

2ND MODE (LOCRIAN $\sharp 6$)

Application:

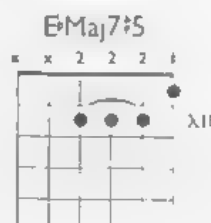
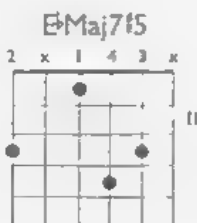
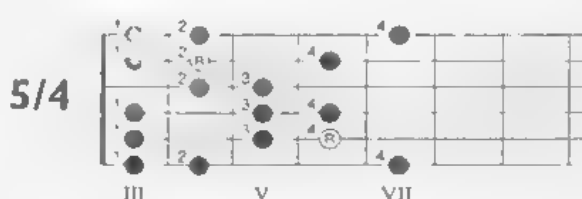
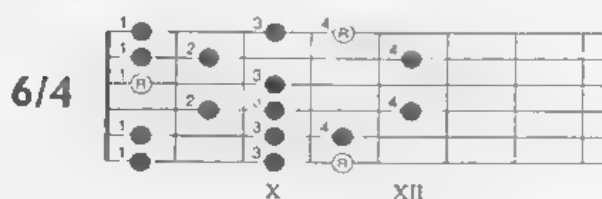
Starting at the root of half-diminished chords



3RD MODE (IONIAN $\sharp 5$)

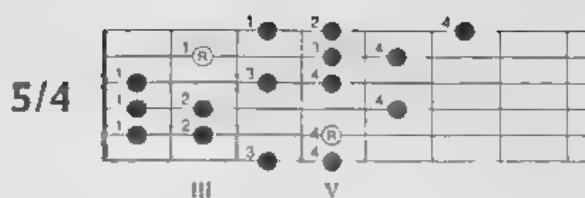
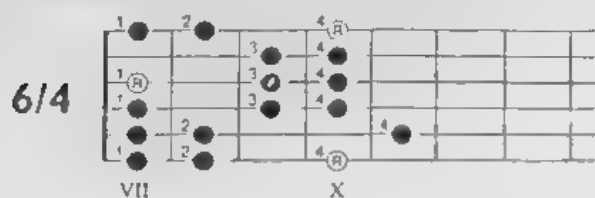
Application:

Starting at the root of Maj7 $\sharp 5$ chords



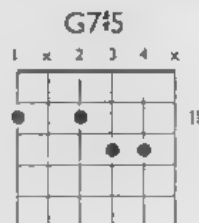
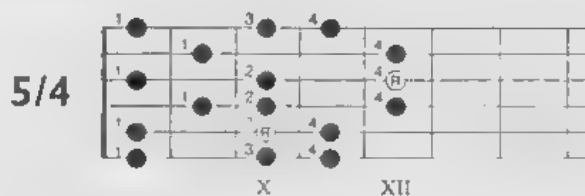
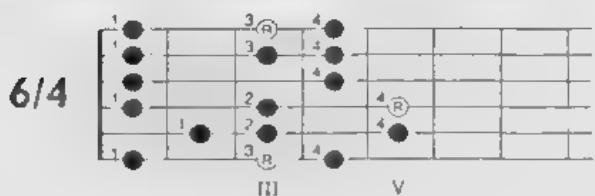
4TH MODE (DORIAN $\sharp 4$) (LYDIAN $\flat 3 \flat 7$)

Application: Starting at the root of minor chords.



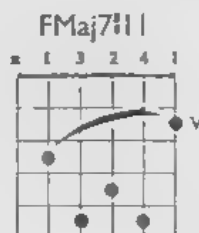
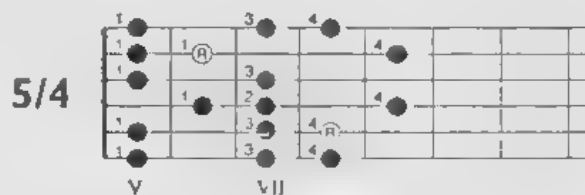
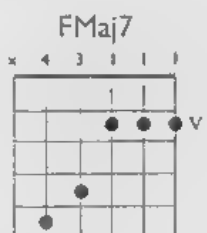
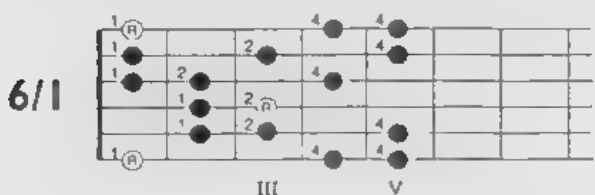
5TH MODE (PHRYGIAN DOMINANT)

Application: Starting at the root of dominant 7th chords with or without $\sharp 5$ and $\flat 9$.



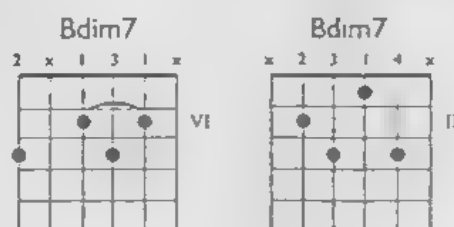
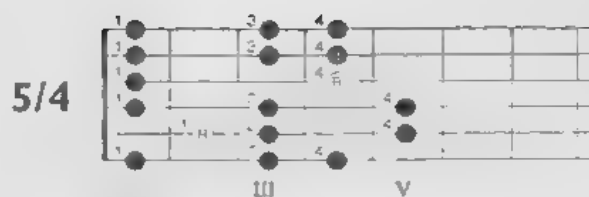
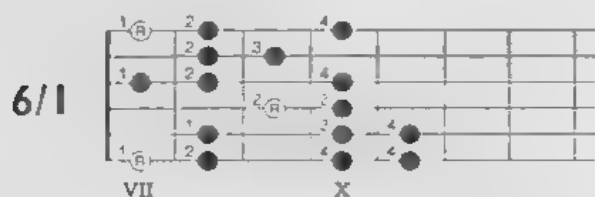
6TH MODE (LYDIAN $\flat 2$)

Application: Starting at the root of Maj7 chords with or without a $\sharp 1$.



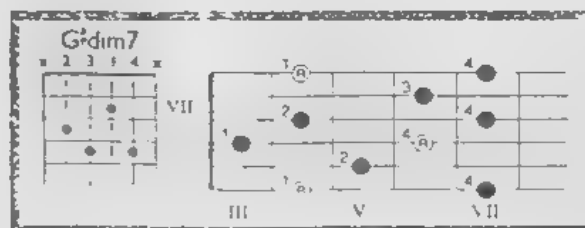
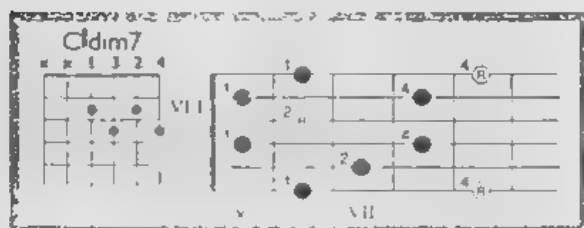
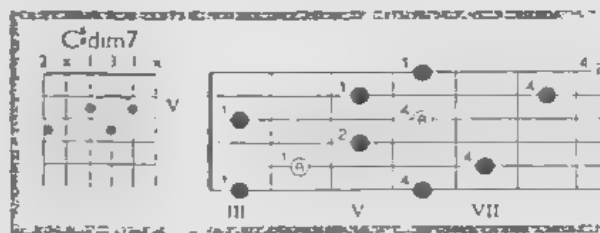
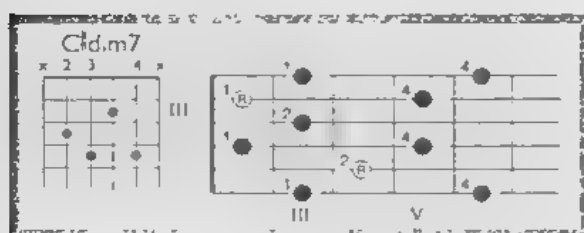
7TH MODE

Application: Starting at the root of Diminished 7 chords.



LESSON 6: ARPEGGIOS IN THE HARMONIC MINOR SCALE

The harmonic minor scale produces the following types of chords: min⁷, half diminished, Maj⁷_{b5}, min7, dom7, and d.m7. The only one of these types of arpeggios we haven't already covered are those for the dim7—so here they are.



LESSON 7

THE $\text{ii min7}^b5 - \text{V7}^b9 - \text{i min7}$ PROGRESSION

The $\text{ii min7}^b5 - \text{V7}^b9 - \text{i min7}$ progression is often referred to as the *minor ii-V7 I*. These harmonies can all be derived from the harmonic minor scale. One common way to improvise through these changes is to just use the harmonic minor scale whose root matches that of the I chord.

55
Track 44

B min7^b5 E7^b9 A min

A Harmonic Minor

Fretboard diagram for A Harmonic Minor (B root):

4	5	4	2	1	2	3	5
2	3	2	4	1	2	4	5
5	1	2	4	5	3	6	4
5	5	(5)	5	5			

You can also treat each chord in the $\text{ii min7}^b5 - \text{V7}^b9 - \text{i min7}$ progression separately. For instance, for the ii min7^b5 , you can use minor ideas that have a root a minor 3rd above the root. So, in the key of D Minor, G Minor ideas would work over E min7^b5 (ii in D) because G min6 and E min7^b5 contain the same notes (E-G-B^b-D). For the V7^b9 you can use a diminished scale. For instance, a B^b Diminished scale would work over A7^b9 (V7 in D). You can think of this from two different perspectives:

1. As you learned on page 8, you can use a diminished scale one half step above the root of a dominant chord that contains a b9 . B^b Diminished scale is one half step above the root of the A7^b9 chord.
2. You can always use a diminished scale from the root of a diminished chord. As illustrated in the chart on the right, a rootless A7^b9 has the same notes as a B^bdim chord.

A7^b9 (rootless)	3	5	7	b9
	C ^b	E	G	B ^b
	enharmonic equivalents			
B ^b dim	b3	b5	b7	R
	D ^b	F ^b	A ^b	B ^b

When you get to the i min7 chord, simply use any minor device you like

56
Track 45

E min7^b5 $\text{A7}^b9 (\text{B}^b \text{dim7})$ D min

G Minor Idea B^b Diminished D Minor Idea

Ideas:

Fretboard diagrams for improvisation ideas:

G Minor Idea	B ^b Diminished	D Minor Idea
3 3 6 5 6 3 6	5 6 5 8 7 5 8 6	7 6 7 5 7 5 7
5 3 3 6 5 6 3 6	7 6 7 5 7 5 7	7

The $\text{ii min7}^b5 - \text{V7}^b9 - \text{i min7}$ progressions are extremely common so it really pays to practice them.

CHAPTER 3

Using Arpeggios

LESSON 1 CHORD SUPERIMPOSITION

By now, you have accumulated many different arpeggio fingerings and are becoming adept at starting your melodic lines from chord tones (with and without the application of neighbor tones). At this point, you may be wondering what else you can do with all of these arpeggio fingerings. One of the more interesting things you can do is to *superimpose* an arpeggio of one type over a different type of chord with a different root. To *superimpose* means "to lay one thing on top of another." When you superimpose the sound of one chord over another unrelated chord, you can imply the sound of yet another. Experimenting with this device will lead you to discover many new sounds, some of which will be uniquely yours. This will give you new ways to target altered tones as well. Check out these examples, then search for some of your own.

A. CMaj7

CMaj9 Emin7 B. Dmin7 Dmin9 FMaj7

Emin7 arpeggio

CMaj7 arpeggio

FMaj7 arpeggio

Emin7 arpeggio over CMaj7 implies the sound of CMaj9

FMaj7 arpeggio over Dmin7 implies the sound of Dmin9

C. G7

G7 G9 Bmin7#5 D. G7 G13#9 E

Bdim7 arpeggio

EMaj7 arpeggio

Bmin7#5 arpeggio over G7 implies the sound of G9

E Major arpeggio over G7 implies the sound of G13#9

E. G7

G7 FMaj7 F. G7 G7 A#Maj7

FMaj7 arpeggio

A#Maj7 arpeggio

FMaj7 arpeggio over G7 implies the sound of G13sus

A#Maj7 arpeggio over G7 implies the sound of G7#5#9sus

LESSON 2: MELODIC PATTERNS BASED AROUND ARPEGGIOS

PLAYING OUTSIDE AND PLAYING INSIDE

Before you are introduced to laying melodic patterns around arpeggios, it is important to discuss another concept that is important in jazz playing *inside* and playing *outside*. Playing *inside* refers to a type of improvising where the melody fits perfectly within the harmonic context of the chord changes. Playing *outside* means that the melody actually falls beyond (or outside) the harmonies produced by the chord changes.

Why would anyone want to play outside the harmony? Won't it sound out of tune or "wrong?" When well executed, playing out de produces a feeling of excitement or tension in a solo. It keeps the listener interested and gives a solo a feeling of "forward motion." A skillful improviser can step outside and then back inside before you even know it. It takes a while to get the hang of this. Experience and listening will be your best teacher. Playing out de for the sake of weirdness is usually not very tasteful, so it is important to develop a sense of balance. Listen to players like John McLaughlin, Miles Davis, John Coltrane, Wayne Shorter and Scott Henderson for some of the most daring, yet tasteful examples of outside playing.

One device that works well for adding this element to your playing is the use of melodic patterns based around arpeggios. You simply begin a melodic pattern from each tone in an arpeggio's fingering. If you use this too often, or for too long a time, this device can give a solo a very mechanical sound, so use it sparingly. Patterns with close intervals (a 3rd or smaller) will sound more traditional, while wider intervals (4ths and larger) will sound more modern and maybe even outside. Study the following examples and then try creating some of your own.

Melodic Pattern

Amin7 Arpeggio Shape

 = Arpeggio Tones

Amen7

59 **Amin7**

Track 47

T
A
B

Fingering

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

Dmin7 Arpeggio Shape

The image shows a musical score for a piece titled "Dmin7". It includes a guitar track with a treble clef and a key signature of one flat (Bb). The guitar part is written in a single staff. Below the staff is a fretboard diagram showing the fret numbers for each finger on the strings. The fret numbers are circled and numbered 1 through 10. The diagram is divided into two sections by a vertical line. The first section covers frets 1 to 10, and the second section covers frets 11 to 20. The fret numbers are: 10, 8, 10, 11, 9, 8, 7, 8, 6, 5, 10, 10, 8, 8, 7, 7, 5, 5, 8, 8, 6, 6, 10, 10, 8, 8, 10.

G7 Arpeggio Shape

63 G7

Track 49

Fingerings

2 4 1 2 2 4 1 2 2 4 1 2 2 4 1 2 2 4 1 2 2 4 1 2 2 4 1 2 4

LESSON 3: MELODIC PATTERNS BASED AROUND CHORD SHAPES

This is just like the previous concept, except you play the patterns around the physical shape of a chord on the fingerboard instead of an entire arpeggio. Sometimes this will be easier to visualize than an entire arpeggio shape. Experiment with many different chord shapes. It's really hard to run out of ideas with this. It is usually important to resolve on chord tones as it will bring your line back inside.

Chord Shape



64

Melodic Pattern

Fingerings: 2 4 2 1 2

65

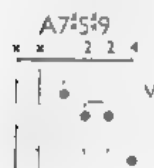
E7#9

Fingerings: 2 4 2 1 2 2 4 2 1 2 2 4 2 1 2

x = Double sharp. Raise the note two half steps (one whole step).

Examples 66 and 67 illustrate that the melodic pattern doesn't have to start on a chord tone

Chord Shape



66

Melodic Pattern

Fingerings: 4 2 1 2

67

A7#5#9

Fingerings: 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2

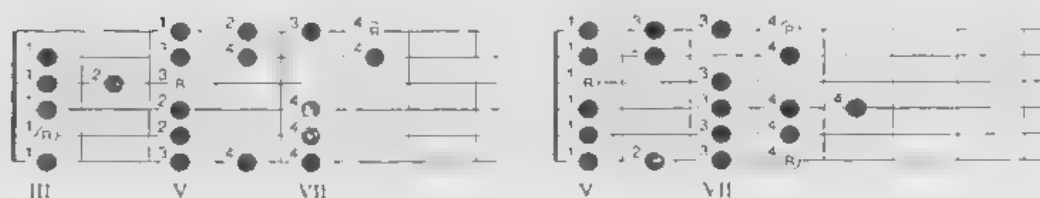
CHAPTER 4

Eight-Tone Scales

The use of eight tone scales in jazz became popular in the '40's and have since become a familiar sound. They are made by adding an additional tone to a major scale. There are many more eight-tone scales than there is room for in this book, but you should get a lot of mileage out of the two shown below

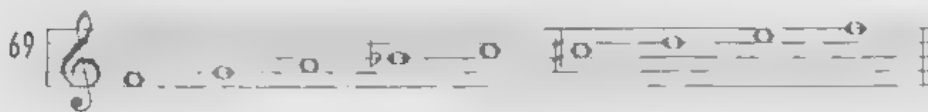
THE EIGHT-TONE ii-V7 SCALE

This scale works very well over both the ii and the V7 chord in a ii-V7-I progression. It also sounds great over dominant 7th chord vamps. It is a major scale that includes both the natural 7 and the $\flat 7$. Here it is in C.



THE EIGHT-TONE I SCALE

This scale works well over major chords. It is a major scale that includes both the 5 and $\sharp 5$. It has a very smooth sound



Here are some phrases illustrating the use of these eight tone scales.

Track 52

70

Gmin7 C7 FMaj7

Eight Tone ii-V7 Scale Eight Tone I Scale

Track 53

71

Gmin7 C7 FMaj7

Eight Tone ii-V7 Scale Eight Tone I Scale

Track 54

72

Gmin7 C7 FMaj7

Eight Tone ii-V7 Scale Eight Tone I Scale

Track 55

73

C9

Eight Tone ii-V7 Scale

CHAPTER 5

Connecting Your Ideas

At this point you have many improvisational devices at your command and even have some pretty good flashes of inspiration now and then. If you feel you are starting to sound like a mass of devices and short unrelated ideas, then it is time that you start to consider each of your solos as a whole. A good solo generally has three parts: an opening, a body and a conclusion. Master improvisers may include several cycles of all three parts in a longer solo. This concept is explored in the CODA section of *Beginning Jazz Guitar*. Long smooth lines that connect the parts of your solo are a sign of musical maturity. Have patience, this is a lifetime study and being 100% satisfied with every part of your solo is a rare occurrence. That's OK. This sometimes frustrating factor is part of the process that helps us improve. Remember to enjoy your own progress and to pat yourself on the back once in a while. Here are some ideas that should help you create longer lines and more logical solos.

LESSON 1: THE CHROMATIC CONNECTION

This is exactly what it sounds like. You take two or more short ideas and connect them chromatically with half step, scalewise movement. It is usually a good idea to start and end on chord tones. This will cause your line to start from the inside, step outside for a while and then resolve smoothly back inside.

74

CMaj7

Idea #1 Chromatic Connection Idea #2

T: 5 7 5 4 5 5 8 7 10 8 7 6 5 9 8 7 6 5 5 7 5 4 5 7 (7)

A: 5 7 5 4 5 5 8 7 10 8 7 6 5 9 8 7 6 5 5 7 5 4 5 7 (7)

B: 5 7 5 4 5 5 8 7 10 8 7 6 5 9 8 7 6 5 5 7 5 4 5 7 (7)

75


Fmin7

Idea #1 Chromatic Connection Idea #2

T: 8 6 5 8 7 6 5 6 7 8 9 5 6 7 8 5 6 9 8 11 10 11 8 (8) 9 (9) (9)

A: 8 6 5 8 7 6 5 6 7 8 9 5 6 7 8 5 6 9 8 11 10 11 8 (8) 9 (9) (9)

B: 8 6 5 8 7 6 5 6 7 8 9 5 6 7 8 5 6 9 8 11 10 11 8 (8) 9 (9) (9)

76  Track 58

Gmin7

Idea #1 _____ Chromatic Connection _____ Idea #2 _____

6 6 5 3 3 5 3 6 4 3 5 6 3 5 4 3 3 3 (3) 6 (6) (6)

77  Track 59

D7#9

Idea #1 _____ Chromatic Connection _____ Idea #2 _____

5 3 2 3 6 5 3 2 6 4 5 3 4 2 3 1 2 3 4 5 2 3 6 5

Chromatic Connection _____ Idea #3 _____

5 4 3 2 6 5 4 6 3 2 3 4 2 3 (3)

PHOTO • CARO, FRIEDMAN/COURTESY BLUE NOTE RECORDS



Stanley Jordan

LESSON 2: ACCENTUATING THE DIFFERENCE BETWEEN KEYS

When first learning to improvise, many players tend to stop and wait when the key center changes, then begin playing again when the new key is established. This can be a very good stylistic technique, however, when beginners do it, it can reflect a limitation in their ability to travel from key to key smoothly. This lesson will introduce a technique that will help to overcome this shortcoming.

Consider the following chord progression in Example 78. It travels between two key centers. The first two measures establish the key of F while the third and fourth measures establish the key of G. The last four measures are back in the key of F again.

78

ii of F Gmin7	V7 of F C7	ii of G Amin7	V7 of G D7
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ii of F Gmin7	V7 of F C7	I of F FMaj7	-
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Now look at each scale

The obvious differences between scales are the F^\sharp in the F scale as compared to the F^\natural in the G scale, and the B^\flat in the F scale as compared to the B^\natural in the G scale

79

F Major

G Major

The effectiveness of this technique is based on the idea that the movement of a half step is a very powerful sound. So, while playing the F scale in the first two measures, we make sure that our last note in measure two is either a B^\flat or an F. The first note in measure three should either be a B or an F^\sharp , thereby creating a smooth half-step transition from the key of F to the key of G: F to F^\sharp , or B^\flat to B. The transition back to the key of F from measure four to measure five would work the same way, but in reverse: F^\sharp to F or B to B^\flat . It won't take long to learn this technique and the investment of time and energy will pay dividends in the form of much more musical lines.

Use the CD that is available with this book, or a recording of yourself playing the chord progression, to try this technique by playing along with Example 80.

Here are two examples demonstrating ways to accentuate the difference between keys using movement in half steps. The notes involved are highlighted.

80
Track 60

ii of F
Gmin7

V7 of F
C7

ii of G
Amin7

V7 of G
D7

ii of F
Gmin7

V7 of F
C7

I of F
FMaj7

5 8 7 5 9 6 5 8 6 5 8 7 6 5 7 8 9 7 7 9 7 10 12 9 10 7 10 9 7 10 9

81
Track 61

ii of F
Gmin7

V7 of F
C7

ii of G
Amin7

V7 of G
D7

ii of F
Gmin7

V7 of F
C7

I of F
FMaj7

5 3 3 6 3 3 5 3 2 5 3 3 5 5 2 3 4 2 5 4 2 3 2 5 5 5 4 4 2 5 3 4 3 5 2 3 2 5 3 5 3 5 3 3 2 1 2 5 4 5 5 4 5 3 2 3 5 5 (5) (5)

LESSON 3: REPEATING AN IDEA IN DIFFERENT OCTAVES

This idea is easy to execute and quite effective. Repeating an idea in different octaves creates the illusion of one very long line.

82
Track 62

Amin7

83
Track 63

C7

George Benson



PHOTO • GREGORY JACKSON/COURTESY WARNER BROS. RECORDS

LESSON 4: RHYTHMIC MOTIVES

The element of rhythm can connect ideas very well. You can play several different melodic ideas with exactly the same rhythm. The rhythm then becomes a motive in itself, and the different ideas it is applied to will seem connected.

84 Track 64

System 1: B \flat 7, E \flat 7, B \flat 7, B \flat 7

System 2: E \flat 7, B \flat 7, B \flat 7, B \flat 7

System 3: F7, E \flat 7, B \flat 7, F7

LESSON 5: MELODIC CONNECTION

The idea here is to find one melodic idea that will work over a series of different chords. You need to have a strong knowledge of chord formulas to accomplish this.

85 Track 65

System 1: F $\text{Maj}7$, D $\text{min}9$, G $\text{min}11$, C7

86 Track 66

Dmin7 G7 Bmin7^{b5} Amin11

TAB

LESSON 6: DIATONIC CONNECTION

The *diatonic connection* is a technique that works well over diatonic chord progressions (progressions that include only chords found in the key). It enables you to turn one lick into as many as seven—one for each of the diatonic chords in a key.

Start with a lick that sounds good over the I chord, then raise each note in the lick one scale tone. You now have a lick for the ii chord. Repeat the process from this chord and a iii chord lick appears. While playing over a diatonic progression, these licks would provide a nice clean, connected sound. This is also a good way to compose licks.

87 Track 67

CMaj7 Dmin7 Emin7 FMaj7

TAB

G7 Amin7 Bmin7^{b5} CMaj7

TAB

There is no way a single book can discuss every improvisational device that musicians use. This series has presented the major concepts of the study of improvisation. Here are some more ideas that you should explore on your own.

PLAYING ON THE EXTENSIONS USING ADVANCED PENTATONICS

Most players use major and minor pentatonic scales in the most common way: starting on the root of major, minor and dominant chords. Some dramatic new sounds can be discovered by starting your familiar pentatonic fingerings on chord tones other than the root. This will allow you to play on the upper extensions of the chord, producing more interesting and modern sounds. Check out *Power Pentatonics* by Erik Halbig, available at your local music store, for a really complete picture of this subject. Here are some ideas to get you started.

- For major chords.....major pentatonic starting on the root, 5th or 9th of the chord.
- For minor chords.....minor pentatonic starting on the root, 5th or 9th of the chord.
- For dominant sus 4 chords.....major pentatonic starting on the root or 7 of the chord.
- For dominant 7th chords.....major pentatonic starting a $\flat 5$ above the root with altered 5ths and 9ths of the chord.

Handwritten notes in the right margin:

- 12th
- 6th
- 9th
- 13th
- 6-9-13
- Post. 30

PLAYING ON THE EXTENSIONS USING TONES FROM 13 CHORDS

You can look at a 13 chord as a 7 chord with a major or minor triad a whole step above it.

88

It is interesting to play ideas over a chord that are normally used for the triad formed by the upper extensions of the 13 chord with the same root. In other words, you can play D Major triad ideas over a CMaj7, because the upper extensions of CMaj13 (which is, as you know, a good substitution for CMaj7) form a D Major triad. Experiment. Many modern players such as Robben Ford think this way.

PLAYING WITH WIDER INTERVALS

Some players like the sound of very wide interval leaps in their playing. This style of playing really helps to build strong technique, though at first you may find the fingerings difficult.

One way to practice this is to learn to play major scales in consecutive 4ths, 5ths, 6ths and 7ths. This will get you used to the sound and the physical demands. Playing this way will add interest to your solos, but overuse leads to tedium for most listeners. For more interesting effects, create licks that mix consecutive 4ths, 5ths, 6ths and 7ths. Listen to Joe Diorio's playing. He is a master of this style.

OCTAVE DISPLACEMENT

This technique creates ultra-modern sounds by taking a line and raising or lowering a few of the notes to other octaves. It produces a rather startling and unpredictable effect. Sometimes the fingering is difficult but it is usually worth the effort.

Amin7

Original Lick

With Octave Displacement

SYMMETRICAL MOTIVES

A great way to play outside is to take a lick and move it around the fingerboard. The only catch is that you need to move it around in a symmetrical pattern, like half steps, whole steps, minor 3rds or whatever you can dream up. The ear will accept these sounds even though you are leaving the key center because of their symmetry. The listener will "track" the symmetry more than the relationship between melody and harmony. Be sure to resolve to a chord tone!

Amin7

Original Lick

Lick moved up the fingerboard in whole steps

Resolution to a chord tone