

**ZDZ
JAZZ
SOLOING · VOL.1
Greene**



DZ
DALE ZDENE
PUBLICATION

JAZZ GUITAR

SINGLE NOTE SOLOING — VOL. I

By Ted Greene



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ACKNOWLEDGEMENTS

So often in this life, special people pass our way, offering us their own unique form of personal warmth not thinking of the lasting beneficial influence they will have, just by being who they are. Many such individuals have shared themselves with me in some way, and I am much the better for it. And some have had a direct influence on these books being written. For instance, my friend, Klaus Lendzian, who took the time to help me tune into certain melodic conceptions which had been just beyond my grasp for years. And Don Troiano, who exposed me to Chuck Wayne's "*Arpeggio Dictionary*", which had an awakening effect on me, showing me the tremendous value in the study of chord tones.

And then there are all the students who encouraged me in my attempts to organize the material which finally turned into these books. A few kind words meant a lot to me, for a number of reasons.

Possibly most of all, I am grateful to all the wonderful players whose sounds captured my heart and helped me to love music the way I do.

Although thank you isn't enough, I offer a sincere round of it to all these people, and also to any others who have been of help. Without them, these books couldn't have been written.

Typeset: Bob Campbell

VOLUME I

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INTRODUCTION

Many years ago, there was a period when I was buying and listening to albums by many of the great guitarists of the time such as Tal Farlow, Johnny Smith, Howard Roberts, Wes Montgomery and Joe Pass, to name a few. Because I loved the sounds that they made, occasionally, I would try to figure out what they were doing. At first, because I didn't have a really good ear, this was an almost total disaster. Like, on a good day, if I was lucky, I might figure out one part of one song on one album. And even then, these little successes would excite me, they would also leave me with an empty feeling — you know, I might figure out one of Wes's really good licks, but I would usually end up with just that: one good lick, but no understanding of why it worked, or why Wes used it where he did, or where he was fingering it. I could make up similar runs, or anything.

And whenever I was fortunate enough to get together with a good jazz-player (to try and play along with them or even to take some lessons) as soon as they started playing, I would be so thrilled by what they were doing that one of two things would happen: either a) I would barely be able to talk and I would just want to sit there and listen to them play and listen to them for hours, or b) I would want to say so much, to ask so many questions, that I might babble out a few things like, "What was that? Wow! How'd you do that? Will you show me?" "I'll pay you anything. How'd you learn that? Was that a m11 chord? Man, if only I could do that. Help me, you got that tone?" And so on.

Sometimes such comments would frighten others away ("Hello Martha? I'll be home early for dinner, there's this crazy kid down here at the store . . .") but usually, other players were gracious enough to share at least some of their knowledge and put up with me for at least a little while.

But there was another mistake I was making at the time: when someone would teach me some new chord or song or run, I would be so excited that I would usually forget to ask *why* they did what they did (I was just so overjoyed that, as a result, the "feeling" part of me would kick in real strongly, but the "thinking" part would kind of temporarily take a vacation). On those few occasions when I did remember to ask "why", I was usually greeted with answers that boiled down to "I found these sounds by ear, but I don't know exactly how they work."

Well, at some point in time, I started to make sense out of what the chord end of jazz guitar was about, and more and more, I saw a clearly lit path to follow in this area.

But the single-note area of jazz playing was another story. I bought quite a few books on this subject, each of which had something to offer, but I seemed to keep running up against one of three problems: either 1) the books only went up to a certain level, but didn't deal with the really 'hip' sounds that my favorite players were using, or 2) if they included better sounds, the explanations were almost totally absent. This was discouraging because by this time, I was looking for *principles*, for the "*whys*", so that I could understand which sounds worked at certain times, because, in this way I figured it would be easier for me to *consistently* make up good-sounding runs, and not have to just *hope* that what I would play over certain chord changes would work, if my ear was in good shape that particular day. Also, I was getting a lot of students who were very interested in jazz soloing but didn't know where to even begin, so I really wanted to be able to explain it to them (if any of you are teachers, you have probably experienced the joy of seeing an interested student grasp a concept that he or she didn't understand before. I find this to be one of the truly great pleasures in life).

Anyway, the third problem was 3) if a book included good sounds *and* some explanations or principles, it always seemed to be confusing, and to propose some very cumbersome burdens on the brain. For instance, one well-intentioned author told me that the proper scale to use with an Eb7#9#5 chord is the G Lydian Augmented scale. When I read this, I asked myself, "Doesn't this scale really have the same notes as an Eb7 scale with a few modifications?" As it turns out, this is exactly the case, as you will see (or already know). One of my basic outlooks on many things for the last five or six years seems to be, "Get rid of the confusion where possible" or "What's *really* going on here?" This has served me well and I hope it will help you, too.

So there seemed to be a need for a book that would explain the principles of jazz soloing *clearly*, so as to take any unnecessary complexities out of this beautiful area of music. Hundreds of hours have also been spent trying to insure that the book is loaded with musical examples that are satisfying and even exciting (when I was lucky).

Since I am a guitarist, this book is laid out for the guitar, but because the principles contained on these pages are virtually the same for any instrument, I hope I have the good fortune to collaborate someday with other individuals, with the purpose of writing this material out for many other instruments.

I had hoped this material would all fit into one book, but it didn't work out that way. As I wrote, and rewrote, it kept getting larger and larger until I finally had to accept the fact that it was getting out of hand and had become two volumes, of which this is the first. In the Table of Contents you will get an idea of some of the topics to be covered in *each* volume, in case you are curious where Volume I leads to.

If you have any questions or comments on this book or Volume II, drop me a line in care of my publisher.

Thanks for being willing to study, for being willing to work a little for something. This means a lot to me and, especially, to *you*.

HOW TO APPROACH THIS BOOK

Before we talk about how to approach this book, there are just a few things that seem to require mentioning:

In the title of this book the words 'Single-Note Soloing' are used. What does this mean? Many of you probably know, but for those who don't: 'Single-Note Soloing' is another way of saying 'Single-Note Playing', which means playing one note at a time or, more accurately, playing *successions* of single notes, which form *melodies*. This book tries to answer the three main questions about single-note playing, namely:

1 What notes can you play, especially when someone else is playing the chords behind you and you are doing the soloing, in other words, **WHAT NOTES OR SCALES SOUND GOOD OVER ANY GIVEN CHORD PROGRESSIONS?**

2 WHERE ARE THESE NOTES ON THE INSTRUMENT? and

3 HOW CAN YOU MAKE THESE NOTES SOUND INTERESTING? (This mainly involves being able to play these notes in many beautiful, flowing combinations.)

The word *jazz* was also used in the title of the book and you might ask, "What is jazz?" or "What do *you* mean when you use the word 'jazz' in your title?" Those are fair and good questions, although they are hard to answer. But, admitting that this is just a rough definition at best, for now, I might say that "Jazz is a form of music which has evolved in the 20th Century, mainly in America, and uses rich, sophisticated harmonies (chords), much improvisation, and often, but not always, interesting and exciting rhythms." As you might know, in almost any type of music, there are different styles; in jazz there have been (and still are to an extent) quite a few, which have been given such funny titles as Swing, Bop, Cool and others. This book will deal with sounds which are common to many of the different styles of jazz.

In order to get the *most* out of the book, it is recommended that you:

1) Know how to read music, at least a little, and be willing to learn more about it if necessary.

2) Be willing to practice faithfully (the enjoyment you will reap is truly worth the time spent).

3) Please, please have PATIENCE. You won't learn to solo in one day, but you *will* start seeing results within a matter of weeks if you work at it. The art of jazz soloing *can* be taught — I have experienced this with quite a few students over the last few years, using very similar material to what is in this book.

4) To save time in the long run, go through this book *in order*, from front to back. Otherwise, you will miss things that you will have to go back for later anyway.

5) Do *listen* to jazz (if you're not already), so that you have a better understanding of what the material in this book should sound like. A good part of the way we learn music is the same way we learn to speak a language: by *osmosis*, that is, by being exposed to the sounds until they become a part of us, until they seep in, little by little. That is one reason why there are so many musical examples in this book — to virtually flood your brain with the sounds of jazz until they become a part of you, and flow out of you naturally. Have you ever noticed how whole sentences flow from your mouth without you having to think of each separate word before you speak? Well, it happens the same way in music — if you study it *sincerely*, and really work at it.

MUSIC IS A LANGUAGE — IT CAN BE TAUGHT, IT CAN BE LEARNED

FUNDAMENTALS

A large portion of a jazz player's single-note resources is derived from the group of sounds known as ALES. What is meant by the word 'scale'? Although it is not crucial for us to have a rigid definition, it might help if you had *some* idea of what we are talking about, so the following rough description is offered:

A scale is a fixed group of notes, usually built in an ascending direction from a fixed starting note.

THE MAJOR SCALE AND INTERVALS

In jazz, as in many types of music, the scale known as the MAJOR SCALE is used as a foundation on which we can build all other scales. So, it is important that you know the names of the notes in the major scale in all the different keys. Following is a list, for future reference, of these Major scales. You don't *memorize* all this information yet — just remember it is here in case you need it later.

Key of C: C D E F G A B C

Key of F: F G A Bb C D E F

Key of G: G A B C D E F# G

Key of Bb: Bb C D Eb F G A Bb

Key of D: D E F# G A B C# D

Key of Eb: Eb F G Ab Bb C D Eb

Key of A: A B C# D E F# G# A

Key of Ab: Ab Bb C Db Eb F G Ab

Key of E: E F# G# A B C# D# E

Key of Bb: Bb Eb F Gb Ab Bb C Db

Key of B: B C# D# E F# G# A# B

Key of Gb: Gb Ab Bb Ch Dh Eb F Gb

Key of F#: F# G# A# B C# D# E# F#

Key of Ch: Cb Db Eb Fb Gh Ab Bb Ch

Key of C#: C# D# E# F# G# A# B# C#

Key of Ab: Ab Bb C Db Eb F G Ab

The first tone of any scale is called the *root* (Ex. : Eb is the root of the Eb Major scale).

Before we can go any further, we have to talk a little about INTERVALS, because scales are built on intervals. The term *interval* in music, refers to the distance between two notes (and the *sound* resulting from playing these notes). The most basic type of interval is known as the HALF-STEP. This refers to the distance between two adjacent notes . . . for instance: A to Bb, Bb to B, B to C, C# to D, E to F, and G to Ab, all examples of the half-step interval. The other basic type of interval is the WHOLE-STEP, which is simply a distance of two half-steps . . . some examples of whole-step intervals are: A to B, Bb to C, B to C#, D to E, E to F#, and Gb to Ab. If this little section is confusing to you, then you probably never learned the "musical alphabet" which is now listed here for those who need it:

↑ SAME ↓	(Ch)								(Fb)							
	Ab	A	Bb	B	C	Dh	D	Eb	E	F	Gb	G	Ah	A	Bb	etc.
G#		A#		(B#)	C#		D#		(E#)	F#		G#		A#		

If you are even moderately serious about jazz (or almost any kind of music), then you have to know the alphabet backwards and forwards. So if you don't, now's the time to memorize it (not playing-wise, "head-wise").

O.K., now back to Major scales . . .

Notice that the intervals between the notes in any Major scale are the same as those in *all* of the Major scales. For instance, compare the notes in the G and D Major scales. The basic pattern of intervals is the same for both scales:

WHOLE STEP WHOLE STEP ½ STEP WHOLE STEP WHOLE STEP WHOLE STEP ½ STEP

Check this to see if it's true.

The different notes in a major scale are often referred to by **number**, for instance, if you see the statement "G is the 4th of D", this means "G is the 4th note in the D major scale." This number business also applies to intervals. To explain: intervals are not only classified by the terms 'half-step' and 'whole-step', but also by **numbers** (which refer to the distance between the notes); so the statement "G is the 4th of D" also means "G is a 4th interval from D" or "G is a 4th interval higher than D" (not lower, because all intervals are counted upward unless otherwise indicated — this is commonly accepted). Don't spend much time worrying about all this right now — the only reason it is given is to acquaint you with some of the terms used in this book, and at least a **little** of the reasoning behind them. Much of this information will come into clear focus as you progress through the book.

If you already knew about these terms, I thank you for bearing with me and ask for a little more of your patience because there is still a bit more introductory material to be covered. (Please read it even if you think you know it, because you may have missed something in your musical education somewhere along the way.)

CHORDS AND CHORD TONES

In order to understand soloing, you have to understand chord construction, because a very large portion of a jazz player's single-note resources comes from that group of sounds known as **CHORD TONES**. What are chord tones? This is kind of like asking, "What color is an orange?" Meaning, chord tones are simply the notes in a chord (the words "tone," and "note" are often used interchangeably . . . also the word "degree" . . . Examples: "the tones in a chord," "the notes in a chord," and "the degrees of a chord" all mean the same thing).

So how do you know what tones are in any chord? The answer to this is not very difficult: *All* chords have a certain group of tones called a **formula**, that is derived from the major scale. For example, major 7th chords have the following formula: 1, 3, 5, 7 . . . this means that the chord tones of an A Major 7th chord would be the 1st, 3rd, 5th and 7th tones of the A Major scale, or: ¹A, ³C#, ⁵E and ⁷G#. And the notes in an Eh Major 7th chord would be ¹Eh, ³G, ⁵Bh and ⁷D (which are the 1st, 3rd, 5th and 7th tones of the Eh Major scale). Make sure you understand this before going any further.

More examples — a Minor 7th chord has the following formula: 1, *b*3, 5, *b*7. (Note: the symbol "*b*" placed before any tone in a formula means you *lower* that tone by a half-step. The symbol "#" placed before any tone in a formula means you *raise* that tone by a half-step).

So a C Minor 7th chord would contain the following tones: ¹C, ³Eh, ⁵G and ⁷Bh, which are the 1st, flatted 3rd, 5th and flatted 7th tones of the C Major scale. Here are the notes in an A Minor 7th chord: ¹A, ³C, ⁵E and ⁷G. Notice that the *b*3 and *b*7 tones do not always end up being "flat" notes — for instance, in the A Minor 7th example above, the *b*3 is C (not Ch) because the "regular" 3rd note in the A Major scale is C#, and when you lower C# by one half-step, you end up with C (not Ch).

MORE ON CHORDS

The most basic kind of chord in music is called a **triad**; it is a chord that almost always has some type of 1, 3 and 5 in its formula. For instance, the **Major** triad's formula is 1, 3, 5; the **Minor** triad's is 1, *b*3, 5; the **Diminished** triad's is 1, *b*3, *b*5; and the **Augmented** triad's is 1, 3, #5. Triads are not used with any great frequency in jazz, except in an advanced concept where they are "stacked" on top of each other or on other chords, creating sounds commonly referred to as **polychords** . . . but this will be covered much later. So for now, we will move on.

Seventh chords are an important and commonly used chord in jazz. Their formula almost always consists of *some* type of 1, 3, 5 and 7. The important different types of seventh chords and their formulas will be discussed gradually, as you encounter them while you are progressing through the book (and Volume II also).

Notice in the basic formula for 7th chords (1, 3, 5, 7) that every other number is used — that is, only odd numbers, no "even" ones like 2, 4, 6, and 8. Please don't worry about *why* this is (it would take ages to explain it, and that's not necessary now), just notice that it *is* this way. O.K., what if we add on the next "odd-numbered" tone . . . we would have 1, 3, 5, 7 and 9, which is the general formula for all types of a beautiful sound known as **ninth** chords.

"Wait a minute," you may be saying, "there *is* no 9th tone in the Major scale, it stops on 8, right?"

Nope . . . not for chord-building purposes it doesn't. It is normally written out, "twice in a row" over the span of *two octaves* (an octave is a special interval: it is the distance between the 1st and 8th tone in a Major scale). For instance, here is the D Major scale written out over two octaves, with the tones numbered:

1D 2E 3F# 4G 5A 6B 7C# 8D 9E 10F# 11G 12A 13B 14C# 15D

Just as 8 is the same letter name as 1, you may have noticed that 9 is the same letter name as 2. The difference between these "lower" and upper-partial" numbers, as they are sometimes called, is 7, right? 1 from 8 leaves 7, or 2 from 9 leaves 7.

Got any ideas what the next important upper-partial number is after 9, in chord building? If you said you've just won an all-expenses-paid tour of Dizzy Gillespie's home in Aintitcool, Alaska (sorry, Diz). Obviously, though, you should have said 11 because, as explained, the chords discussed so far have all been built using only the odd-numbered tones.

When the formula is now expanded to 1, 3, 5, 7, 9 and 11, you are talking about some type of **eleventh** chord. And when you expand it to 1, 3, 5, 7, 9, 11 and 13, you are talking about some type of **thirteenth** chord.

Notice that an 11th is the same letter name as the 4th, and the 13th tone is the same letter name as the 5th. Once again the difference between the lower and upper partials is 7 (4 from 11 is 7, 6 from 13 is 7). This business is only discussed so that later, it will be easy for you to memorize which tones are which.

The many forms of ninth, eleventh and thirteenth chords are unquestionably the most important chords in jazz, and you will get plenty of information on them, especially on single-note material based on *chord tones* as you go through this book, and also Volume II.

The "even-numbered" tones like 2, 4, and especially 6, are sometimes used in the formulas of certain chords. This is really only because some people just prefer to think of a 9 as a 2, an 11 as a 4, or a 13 as a 6 — probably for no other reason. So when you see certain formulas (later in the book) which include 2, 4, or 6, don't be shocked, it's just our friends 9, 11 and 13 in disguise. If you know these tones by *both* sets of numbers, you will be better prepared for what you may encounter "out there" in the real world of the recording studio, jam sessions or what-have-you.

Soloing Over Major Type Chords

A jazz player is called upon to solo over many different kinds of chords, but luckily, these chords can be classified in groups, and within these groups, many of the chords can "take" the *same* scale (when someone says that a certain kind of chord "takes" a certain scale, what they mean is that that particular scale sounds good when played with that particular chord.) And while we're on the subject of some common jazz slang, there are two other words which must be mentioned a little now, so as to avoid confusion later, namely, the words "over" and "changes". You might hear somebody say something like, "Man, did he play an outrageous solo over those changes!" What is being said here is that somebody played a great solo at the same time that somebody else was playing a chord progression (chord "*changes*") with which the solo fit (because solos are melodies, the ear often hears them as notes that form a texture that sort of lays "over" the chords, hence the use of the word "over").

So anyway, back to soloing over changes . . . the first group of chords that we are going to discuss soloing over are the MAJOR types. All major type chords are based on the simple major triad (1, 3, 5). The major type chords can be broken up into three smaller groups, with each of the chords in any one of these smaller groups having much similarity in terms of *sound*, with all of the other chords in the same small group. We will discuss these groups and their related scales, one at a time.

MAJOR CHORDS — GROUP 1

(Group 2 and 3 will be discussed at the end of the chapter.)

This group includes the following chords:

NAME	FORMULA	SYMBOL	NAME	FORMULA	SYMBOL
MAJOR TRIAD	1, 3, 5	NONE	(MAJOR) ADD 9th	1, 3, 5, 9	/9 or add 9
(MAJOR) 6th	1, 3, 5, 6	6	(MAJOR) 6/9th	1, 3, 5, 6, 9	6/9 or $\frac{6}{9}$
MAJOR 7th	1, 3, 5, 7	$\Delta 7$	MAJOR 7/6/9th or MAJOR 13th	1, 3, 5, 6, 7, 9 or $\Delta 13$ or $\Delta 7/6/9$	
MAJOR 9th	1, 3, 5, 7, 9	$\Delta 9$	MAJOR 7/6th	1, 3, 5, 7, 9, 13 1, 3, 5, 6, 7	$\Delta 7/6$

REMEMBER: These are just two ways of writing the same thing.

In jazz, all of these group 1 major chords most commonly take one of two scales, either the MAJOR or the LYDIAN. As to which of the two to use, it is almost always a matter of personal preference . . . they both sound good in most cases (more on this to come at the end of this chapter).

The construction of the Major scale, you already know. As to the Lydian's, it is simply a Major scale with a #4th instead of the regular 4th. Example:

The D Major scale has the following notes: → 1D 2E 3F# 4G 5A 6B 7C# 8(D)

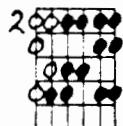
The D Lydian scale has the following notes: → 1D 2E 3F# 4G# 5A 6B 7C# 8(D)

Coming up soon will be diagrams of one of the important ways to play the D Major and D Lydian scales (the Key of D was arbitrarily used for illustration purposes, but theoretically, any key could have been chosen). In order to make sure that you understand how to interpret these and other diagrams used in this book, the following explanation is offered:

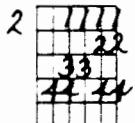
4) In any diagram that has **white** dots (non-darkened-in circles), add these notes in to your routine **after** you have fully learned the darkened-in notes. You probably don't understand why this is being done . . . that's quite alright . . . it would take more explanation than it is worth for either you or me — let's just say that this procedure is being followed to help you learn to **hear** the scales faster . . . to absorb the sounds more quickly.

Here are those diagrams now in the key of D:

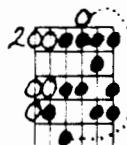
D MAJOR SCALE



Here is the same diagram, but this time showing you which fingers of the left hand to use.

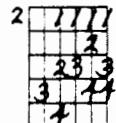
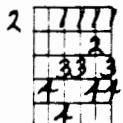


D LYDIAN SCALE



This symbol means that the o note is an optional replacement for the • which is connected by the ---; in other words, use either one.

Here are two fingerings of this Lydian scale.



Use whichever is more comfortable.

So what should you do with these diagrams? Nothing much for now, just play through them a bit, just getting a little familiar with them (a thorough study of both scales and related material will be coming up in a little while). Remember, first play the dark dots, then after you know how to play these, add in the white dots.

Now, learning to play a scale with all the notes in alphabetical order as you have just done is necessary but naturally you also have to learn many ways to mix up the scale notes, so your playing will sound interesting. Since we are talking about using the Major and Lydian scales for the group 1 major chords (remember?), one good way to approach mixing up the notes of these scales is to "center around" any group 1 chord tones which happen to be in these scales (this "centering" will be best explained by the musical examples to follow soon). Now this may surprise you:

ALL OF THE GROUP 1 MAJOR CHORD TONES ARE IN EACH OF THESE SCALES.

That is why these scales work so well over these chords! Let's check it out and see: Take, say, D^Δ9 . . . it contains the notes ¹D ³F# ⁵A ⁷C# and ⁹E. All of these notes are in both the Major and the Lydian scales; or look at D 6/9 . . . it has the notes ¹D ³F# ⁵A ⁶B and ⁹E, all of which are also in both the Major and Lydian scales; or D^Δ13 . . . it has the notes ¹D ³F# ⁵A ⁷C# ⁹E ¹³B (which is six of the notes in either the Major or Lydian scale).

Coming up soon are musical examples of "**runs**" (little musical phrases), first using only the group 1 chord tones, then a few including the somewhat exotic-sounding #11th chord tone (which will be discussed at the end of this chapter), and then finally some runs that just kind of freely mix up the notes of the Major scale while still often centering on the group 1 major chord tones.

These runs are given to show practical examples of some jazz "lines" ("lines" means the same thing as "runs") using the material we have discussed so far, so as hopefully to, at least in some small way, serve as models to help you, and inspire you in making up your own runs.

Any and all of these runs may be used over **any** of the major chords discussed so far (that is, the group 1 major chords). For instance, a run based on the D^A9 chord tones will work over a D chord or a D^A7 chord or a D6 chord or a D^A9 chord or a D/9 chord, etc. In other words, a D^A9 run doesn't **only** work over the D^A9 chord, but rather over **any** of the major chords in group 1). And naturally, if you make runs of your own based on the Major or Lydian scales, or just major chord tones, these runs too will work over any of the group 1 major chords.

While you certainly are not expected to memorize **all** the given runs, you may find that you will want to memorize some of your favorites. Nothing wrong with this — almost every great player started out memorizing some runs, to help him in making up his own.

HOW TO MEMORIZE RUNS

The key thought is: **LEARN A FEW NOTES AT A TIME**. It's as simple as that. In other words, don't try to play through a whole run of say, 20 notes, and expect to memorize the **whole** thing at once (you are a very advanced musician, you may be able to, but otherwise . . .). Take it in small bites, like maybe four notes at a time. **Also**, make sure, when you are memorizing any run, that you are learning to "see" the notes on the fingerboard, not just reading the notes on the paper. In other words, after reading the first four notes in a run, turn away from the music and try to play these same four notes while you **VISUALIZE THEM ON THE FINGERBOARD** — not necessarily thinking of the **names** of the notes, but just seeing where they are on the fingerboard and the little "shapes" and patterns that they end up making. You can either look right at the fingerboard while you are doing this or, just picture it in your mind as you either stare away or close your eyes. Any of these ways of "seeing" the notes are fine.

Then repeat this same process with the next four notes and so on. **THIS IS VERY IMPORTANT**. I can't stress this whole visualizing bit enough. It is one of the keys to the instrument. If you do this, you will be making up your own runs very soon, because your brain will remember (although reluctantly at first!) more and more little fragments from the various runs you have visualized, and you will automatically start combining (or varying) them in your **own** way.

Try to analyze what it is that you like (or don't like) about certain runs, so that you can make up runs of your own that will be satisfying to *you*.

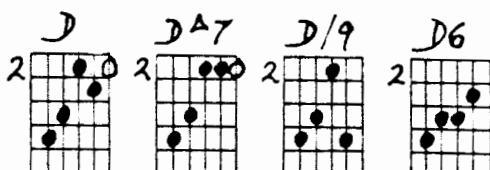
Play all the examples with a jazz-swing feel (using "jazz 8th notes") as well as with a "straight" feel, and some volume accents (on both feels) if you know what all this means — if not, this will be explained much later, but for now, just play the examples trying to instill a jazz flavor in them, in the best way you know how. Remember, these runs are given mainly to show examples of which notes sound good over most major chords, and to illustrate some nice ways to mix up these notes. So even if you're not quite able to "phrase" these runs in a jazz-like manner yet, you will still be learning to see where these notes are on the fingerboard by playing through the examples. And knowing **which** notes to play, and **where** they are, are the hardest parts for most people in learning to play jazz, harder than the "how", which tends to come fairly easily with practice, and enough exposure to the music. Also, a good teacher, can show you in one or two lessons, how to play with a jazz feel, so you might check into this if you feel a pressing need in this area.

MAJOR CHORD FORMS — PART 1

There are a few chord forms which, if learned, will make the upcoming single-note runs much easier to visualize and memorize. Here they are:

= OPTIONAL NOTE

If you want to do the best you can for yourself, one thing you will want to do is analyze which chord tones lie on which strings in these diagrams.

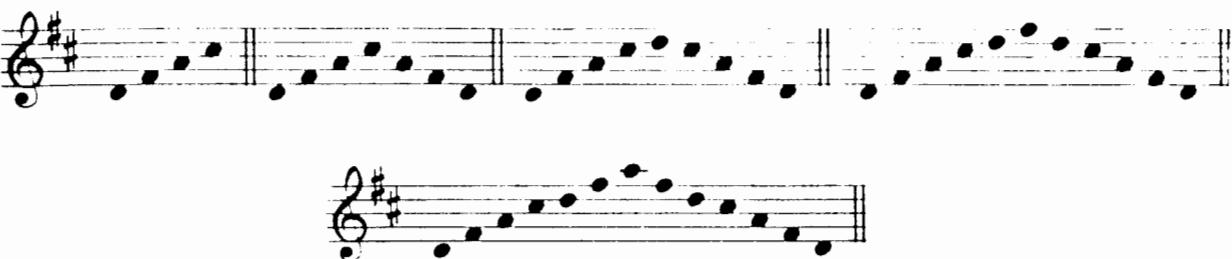


We're almost ready to get to some music but there are just a few more things to discuss or mention first.

ARPEGGIOS

At the top of many of the pages in this book will be diagrams of ARPEGGIOS. What is an arpeggio? Simply, the notes of a chord but played one at a time. Another way to describe an arpeggio is: The **sound** created by just playing the tones of a chord, usually from the lowest to the highest tone or vice versa. Example:

Here are some ways to play the D^A7 arpeggio with the chord tones played "in order".



While it is important to know the chord tones "in order" as presented above (this gives a solid foundation upon which to base many runs as you will see if you are not already aware of it), there are many interesting ways to mix up the notes in an arpeggio. And a lot of the upcoming runs, as mentioned, just use chord tones, so essentially, these runs will be examples of ways to mix up the notes in arpeggios.

So, as with the chord forms given a few paragraphs ago, you will want to learn the arpeggio diagrams, because they will speed up your visualizing and memorizing of the musical examples. Also they will increase your **understanding** of the given runs, which will help you to make up your own runs sooner. Later in the book, when there are as many as 12 arpeggio diagrams on one page, you needn't learn them **all**, but at least learn a few — you won't be sorry you did.

Also, make sure you memorize the given **scale** fingerings wherever you encounter such diagrams, because they too, play a big part in much of the material in this book and jazz in general.

Remember, when memorizing anything, to take it **a few notes at a time**. This, naturally, applies to arpeggios and scales as well as runs.

One last thing for now: While the arpeggios, scales and runs are only given in one key, they should be transposed to **at least** a few other keys (if not all keys), because as you know, fortunately, all music is not played in the same key.

MAJOR CHORD RUNS using only Chord Tones (Area 1)

(chord tones)

ARPEGGIOS

D^A7 D^A9 D¹/9 D⁶ D⁶/9

A row of five guitar chord diagrams. The first diagram is D7 (two dots on the 3rd string, three dots on the 2nd string). The second is D9 (two dots on the 3rd string, three dots on the 2nd string, one dot on the 1st string). The third is D1/9 (two dots on the 3rd string, one dot on the 2nd string, one dot on the 1st string). The fourth is D6 (one dot on the 3rd string, one dot on the 2nd string, one dot on the 1st string). The fifth is D6/9 (one dot on the 3rd string, one dot on the 2nd string, one dot on the 1st string).

SCALES

D MAJOR D LYDIAN

A row of two guitar scale diagrams. The first is D Major (two dots on the 3rd string, three dots on the 2nd string, one dot on the 1st string). The second is D Lydian (two dots on the 3rd string, three dots on the 2nd string, two dots on the 1st string).

D Δ 7 chord tones only (D, F \sharp , A and C \sharp)

see explanation on page 13.

D Δ 9 chord tones only

(D, F \sharp , A, C \sharp and E)

D/9 chord tones only (D, F \sharp , A and E)

Use the "rolling" technique described
at the bottom of page 13 here:

(this holds true for all similar situations where you would have to jump your finger from string to string).

Don't play the F# note with the tip of your finger

D Δ 6 chord tones (D, F \sharp , A and B)

Öhnnli Formil ↘

D Δ 13 chord tones (D, F \sharp , A, C \sharp , E and B)

D Δ 9 $\$11$ chord tones

D Δ 7 chord tones only (D, F \sharp , A and C \sharp)

see explanation on page 13.

D Δ 9 chord tones only

(D, F \sharp , A, C \sharp and E)

D/9 chord tones only (D, F \sharp , A and E)

Use the "rolling" technique described
at the bottom of page 13 here:

D Δ 6 chord tones (D, F \sharp , A and B)

ohemli Formel ↘

D Δ 6/9 chord tones (D, F \sharp , A, B and E)

D Δ 13 chord tones (D, F \sharp , A, C \sharp , E and B)

D Δ 9 \pm 11 chord tones

D 9 #11 chord tones only

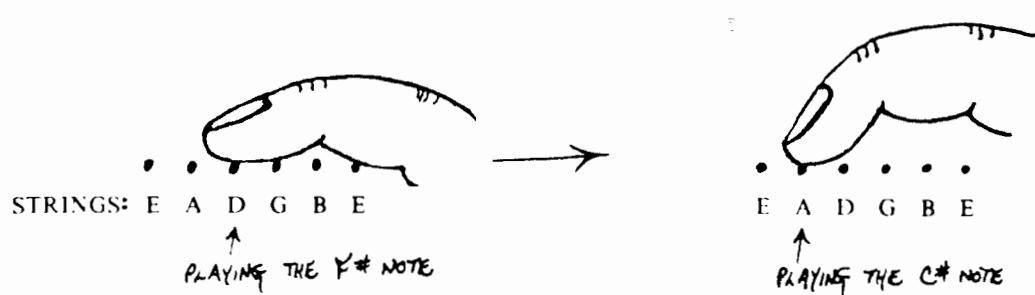
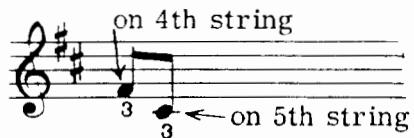
D 6/9 #11 chord tones only

D Δ 13 #11 chord tones only

* Whenever two or more notes in any run lie on adjacent strings and on the *same* fret, you will probably want to use a "rolling" technique in whichever left-hand finger is being used on these notes. In the cases where the first of these notes to be played is on a **higher** string (in pitch) than the second note, you will find it helpful to play the first note, NOT on the tip of whatever finger you are using, but rather, slightly higher up on your finger; then the **second** note is played on the tip, as you "roll" your finger (all this sounds much harder than it really is).

Here are two reasons for using a "rolling" technique on adjacent notes: 1) You will get a nice "horn-like" smoothness to your runs that you cannot easily achieve by jumping one finger from note to note; and 2) yet you will not get a chordal sound out of adjacent notes (both ringing together) the way you would if you just plopped one finger down on both notes and held it while you played the two notes in succession.

Here is a picture of what this rolling technique would look like if you used it on the following notes:



Remember, the first note (in this case, the F#) is *not* played on the tip of your finger when the **next** note is on a **lower** (in pitch) string (in this case, the next note, C#, *is* on a lower string).

This technique only takes a little time to get used to, and really helps to give your playing a good sound so I hope you check it out.

When the first of two notes to be used in the 'rolling' technique is on a *lower* string than the second note, the process is pretty easy: the first note is played on the tip of your finger and the second one is not, but you kind of roll off of the first one as you play the second one:

Example:



If you have trouble understanding this "rolling" technique, reread this section carefully; if you are then still troubled, try getting together with a good teacher or a friend who uses this technique (many, many players do).



When you have *three* or more adjacent notes, you will be able, using common sense and a little experimentation, to work out similar solutions; and left-hand fingering will definitely be listed in this book in situations where unusual solutions seem in order. Many of these solutions take the form of two *different* fingers being used for adjacent notes (as you will see).

MORE THAN ONE PLACE

The guitar is an unusual instrument, in that the same pitch may often be played in more than one place. For instance, the following note may be played in five places:



- 1) 1st string (the skinniest string) — open
- 2) 2nd string — 5th fret
- 3) 3rd string — 9th fret
- 4) 4th string — 14th fret
- 5) 5th string — 19th fret

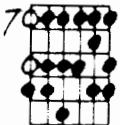
The same also holds true for scales and runs, that is, many of them can be played in more than one place (in fact, sometimes *many* places).

This phenomenon starts out as a disadvantage to a guitarist, but ends up actually working in his favor, this is a whole subject in itself) if he really learns the instrument. One of the purposes of this book is to "break up" the fingerboard and learn it in small bites, so that when we eventually connect them, the guitar will not be a frightening or mysterious instrument any more, but instead, a good and treasured friend.

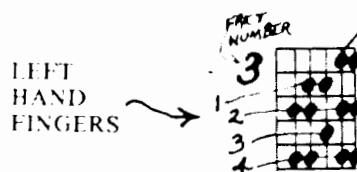
POSITION PLAYING AND MORE ON LEFT-HAND FINGERING

All of these previous musical examples are illustrations of what is commonly known as *position playing* or *playing in one position*. In this style of guitar playing, your left-hand fingers stay around *one* area or "position" of the fingerboard at a time. This is a very practical technique and is used by almost every top guitarist in jazz (and in other fields too). Now don't get me wrong, there are other useful approaches to left-hand fingering and they will be discussed too, but position playing is a very good way to get your feet wet and get fast results and good sounds. So that's where we'll begin.

A common way to name any position is by the *fret number* that the *1st* finger (left-hand) is playing the notes on. For instance, all of the previous examples of Major chord runs were in the *2nd* position, because that's the fret number that the 1st finger was playing the notes on. To further illustrate, here is a D Major scale in the *7th* position:



If the 1st finger is used on more than one fret, the position will be given a "double" name. Example:



This would be referred to as the D major scale in the 3rd-4th position.

You may be wondering how you determine which left-hand fingers (aside from the 1st) to use on the different notes in any given position. A lot of this will be determined by common sense and experimentation, and the choices do vary for different size hands; also, in many cases, more than one fingering will work out pretty well.

Even considering all this, to make the reading of the notes easier throughout this book, one or more fingerings have been listed for most examples. These fingerings will work smoothly (with a little practice in some cases) for a small, medium or large-size hand . . . give them a fair shake and you will see (but feel free to change any fingering to suit your own taste too) . . . try to consider the '*long-run*' here — something that is harder in the short-run may be better, much better, in the long-run.

MORE ABOUT POSITIONS

Throughout this book (and Volume II) you will notice that musical examples have been written out with the left-hand fingering notated in *many* different positions. This was done for many reasons, but two of the main ones are:

- 1) To show the beauty of the layout of the guitar, and to share with you the wonderful feeling that comes from an understanding of the *entire* fingerboard.
- 2) To show the advantages (and disadvantages if so) of each position (for a given type of sound), by *musical examples*, not words (you know, one example is sometimes worth "a thousand words").

Quite often, the *exact same* run, or one with a slight variation, may be listed in many different positions. When you notice this, you might wish to compare the differences in fingering (and otherwise if so) that occur from position to position, because this will help to teach you more and more about this amazing instrument and its incredibly beautiful and well thought-out layout (whoever invented or evolved the tuning of the guitar, was a remarkably practical person, or more likely, group of persons).

You may wonder if it's really necessary to learn how to play in *all* the given positions. The answer is: only if you want to *really* know this instrument and be comfortable soloing virtually *anywhere* on the fingerboard, over just about any chord progression that one could imagine. "Yes," you might say, "but is this *necessary*?" No, not absolutely, if you just want to have a little fun with jazz soloing on guitar; but if you are serious about learning to play *well*, you will have to learn AT LEAST three or four positions of any scale that you are going to use, and also naturally, some runs in each of these positions. The reasoning behind this statement is based on not only my own experience, but that of many others — Joe Pass knows all his scales in *at least* five positions, often more; Wes Montgomery played his sounds *all over* the fingerboard (he must have had many positions — you know this to be true if you ever saw him play) and so on.

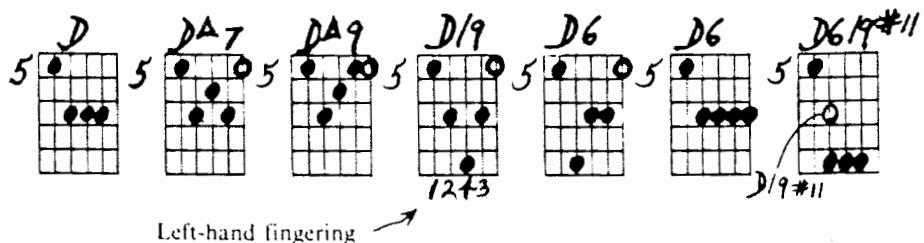
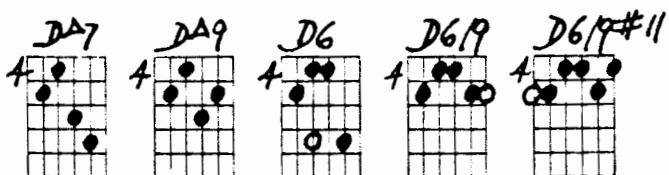
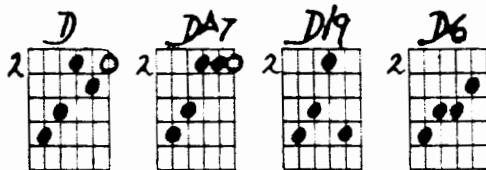
Now both of these men, and most jazz guitarists, have used other techniques, besides position playing, to create runs and to move around the fingerboard in general. But most of these techniques involve really just *connecting* one position to another . . . but you have to have something to connect first so

MAJOR CHORD FORMS — PART 2

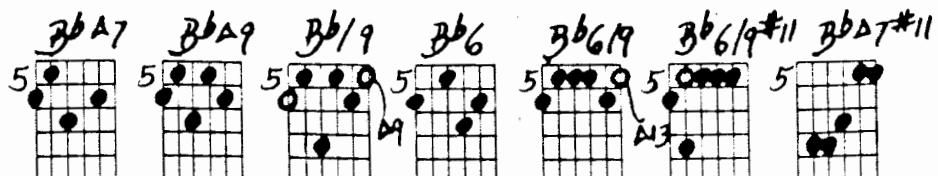
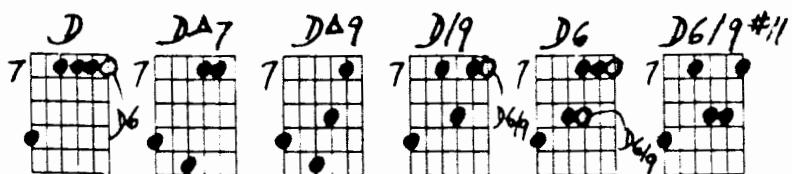
In the same way that the first group of chord forms (on page 10) were meant to help you "see" the runs that followed shortly thereafter, the following chord forms are meant to help with the upcoming pages that contain other positions of major chord runs. The chords are listed below in groups, which correspond to the order of positions which will be covered. So what you can do is, when you get to a new position of runs, arpeggios, etc., come back to this page and memorize the chord forms that relate to that next, new position. For completeness' sake, I have included the chord forms that you already learned for the D major key in the 2nd position.

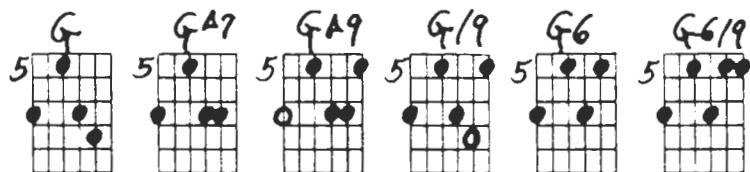
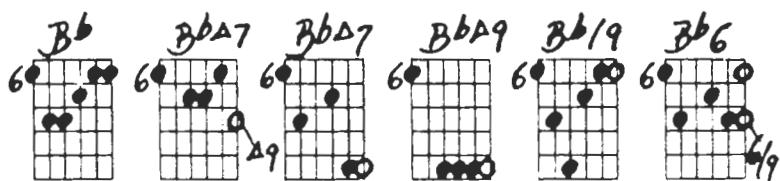
As before, if you analyze which chord tones lie on which strings, you will be doing yourself a service.

= OPTIONAL NOTE



Left-hand fingering →





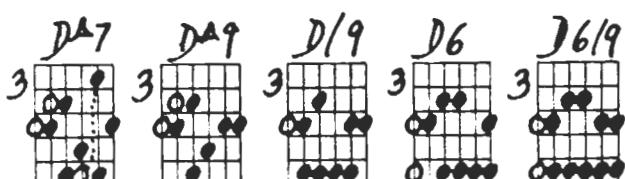
Some of the above chords do not include *all* the chord tones, but that's "show biz" (actually, this situation is not that uncommon).

If you have big troubles with the left or right hand fingerings on these chords, see a good teacher or see my book, *Modern Chord Progressions*. I can't go into explanations here because it would take pages, and this is not a chord book.

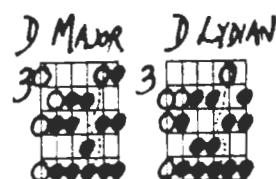
(GROUP 1)
MAJOR CHORD RUNS
 using only Chord Tones (Area 2)

(chord tones)

ARPEGGIOS



SCALES



D Δ 7 chord tones only

Sheet music for D Δ 7 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings (4) over 3, 1, 4, 2; 4 over 1, 3, 4. The second measure shows a similar pattern with fingerings (1) over 4, 3, 4, 2; 4 over 1, 3, 4. The third measure shows a descending eighth-note line with fingerings 1, 2, 1, 4, 3.

D Δ 9 chord tones only

Sheet music for D Δ 9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings (1) over 4, 3, 4, 2; 4 over 1, 3, 4. The second measure shows a similar pattern with fingerings 2, 1, 2, 1, 4, 3. A note in the second measure has a curved arrow pointing to it from the text "remember to try the 'rolling' technique". The third measure shows a descending eighth-note line with fingerings 2, 1, 2, 1, 4, 3.

remember to try the "rolling" technique

Sheet music for D Δ 9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

D Δ 9 chord tones only

Sheet music for D Δ 9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

Sheet music for D Δ 9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

D Δ 6 chord tones only

Sheet music for D Δ 6 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

D Δ 6/9 chord tones only

Sheet music for D Δ 6/9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

Sheet music for D Δ 6/9 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

D Δ 13 chord tones only

Sheet music for D Δ 13 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

or low B, low A

Sheet music for D Δ 13 chord tones only. The key signature is one sharp. The first measure shows a descending eighth-note line with fingerings 2, 3 over 4, 1, 4; 2 over 4. The second measure shows a similar pattern with fingerings 2, 1, 4, 3. The third measure shows a descending eighth-note line with fingerings 2, 1, 4, 3.

D Δ 9 \sharp 11 chord tones only

D / 9 \sharp 11 chord tones only

D Δ 13 \sharp 11 chord tones only

D Δ 9 \sharp 11 chord tones only

(Group 1)

MORE MAJOR CHORD RUNS

(using mainly chord tones, but also the 4th)

Fingered for the 2nd position again

4th tone

Compare this run with the previous one.... Notice anything? (This technique will be discussed later).

or A

3rd - 4th Position

(Group 1)

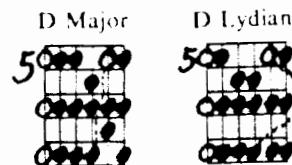
MAJOR CHORD RUNS
using only Chord Tones (Area 3)

(CHORD TONES)

ARPEGGIOS



SCALES



Many fingerings are possible in the above arpeggios and scales . . . EXPERIMENT . . . and notice the given fingerings in the following runs.

D^{△7} chord tones

Two staves of musical notation for D△7 chord tones. The first staff shows a run of notes with fingerings: 1, 2, 2, 1; 2, 2, 1, 2. The second staff continues the run with fingerings: 4, 1, 4, 2; 1, 4, 2, 1.

D^{△9} chord tones

Two staves of musical notation for D△9 chord tones. The first staff shows a run of notes with fingerings: 1, 4, 2, 1; 4, 2, 1, 4. The second staff continues the run with fingerings: 4, 1, 4, 2; 1, 4, 2, 1. A note in the second staff is labeled with a circled '(3)'.

Sometimes, as in these examples, two whole sets of fingerings work out pretty well for the same run.
(3)

Two staves of musical notation. The first staff shows a run of notes with fingerings: 1, 4, 1, 4; 3, 1, 4, 3. The second staff continues the run with fingerings: 2, 1, 3, 2; 1, 2, 3, 4. A note in the second staff is labeled with a circled '(3)'.

Notice the unusual fingering solution here.

Two staves of musical notation for D9 chord tones. The first staff shows a run of notes with fingerings: 1, 4, 2, 1; 1, 4, 2, 1. The second staff continues the run with fingerings: 1, 3, 2, 4; 1, 3, 2, 4. A note in the second staff is labeled with a circled '(3)'.

D⁶ chord tones

Two staves of musical notation for D6 chord tones. The first staff shows a run of notes with fingerings: 1, 2, 4, 2; 1, 2, 4, 2. The second staff continues the run with fingerings: 3, 2, 1, 2; 3, 2, 1, 2.

Two staves of musical notation for D6 chord tones. The first staff shows a run of notes with fingerings: 1, 3, 2, 1; 1, 3, 2, 1. The second staff continues the run with fingerings: 4, 2, 3, 2; 4, 2, 3, 2.

D⁶ chord tones

Two staves of musical notation for D6 chord tones. The first staff shows a run of notes with fingerings: 1, 3, 2, 1; 1, 3, 2, 1. The second staff continues the run with fingerings: 4, 2, 3, 2; 4, 2, 3, 2.

D^{6/9} chord tones

Two staves of musical notation for D6/9 chord tones. The first staff shows a run of notes with fingerings: 1, 3, 2, 1; 1, 3, 2, 1. The second staff continues the run with fingerings: 4, 2, 3, 2; 4, 2, 3, 2.

Two staves of musical notation for D6/9 chord tones. The first staff shows a run of notes with fingerings: 1, 3, 2, 1; 1, 3, 2, 1. The second staff continues the run with fingerings: 4, 2, 3, 2; 4, 2, 3, 2.

D^{△13} chord tones

Two staves of musical notation for D△13 chord tones. The first staff shows a run of notes with fingerings: 1, 3, 2, 1; 1, 3, 2, 1. The second staff continues the run with fingerings: 4, 2, 3, 1; 4, 2, 3, 1.



D△9 chord tones

D/9 chord tones

D6/9 chord tones



D△13 chord tones

D△13 chord tones

D6/9 chord tones



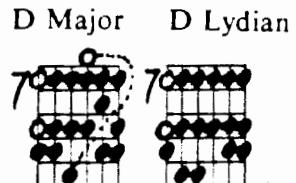
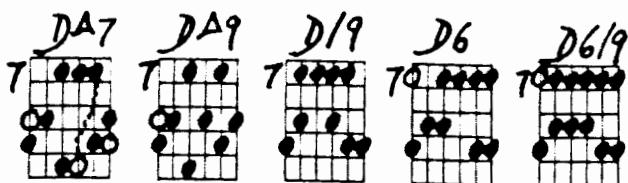
(Group 1)

MAJOR CHORD RUNS

using only Chord Tones (Area 4)

(CHORD TONES)
ARPEGGIOS

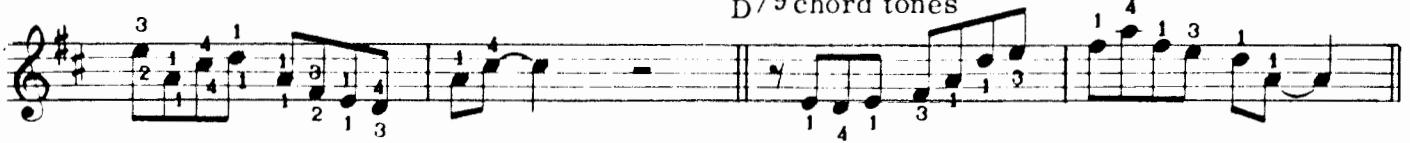
SCALES



D△9 chord tones



D/9 chord tones



D⁶ chord tones



D⁶/9 chord tones



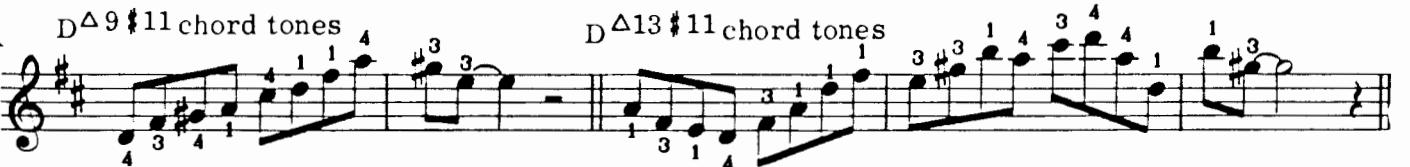
D[△]13 chord tones



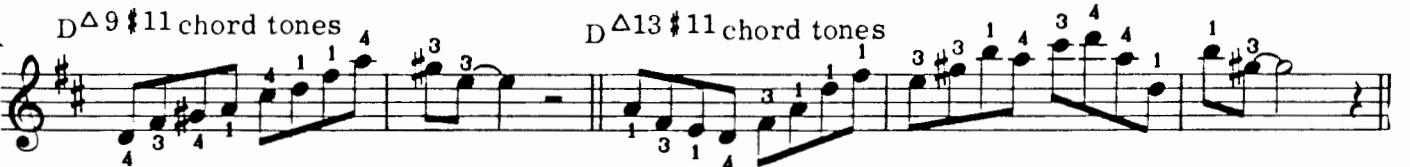
(3) notice



D[△]9[#]11 chord tones



D[△]13[#]11 chord tones



or E



notice



(Group 1)
MORE MAJOR CHORD RUNS

5th Position

Notice the 4 different fingerings here.

Notice the 4th intervals here....they will be discussed later.



(Group 1)

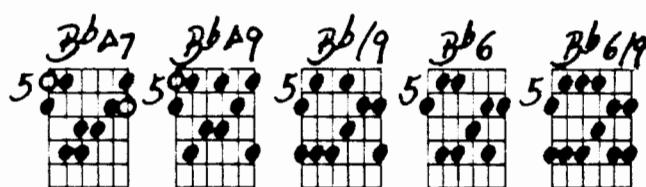
MAJOR CHORD RUNS

using only Chord Tones (Area 5)

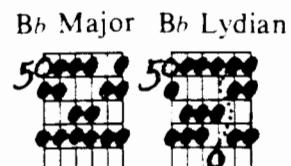
Key of B^b

(CHORD TONES)

ARPEGGIOS



SCALES



B^b^Δ9 chord tones



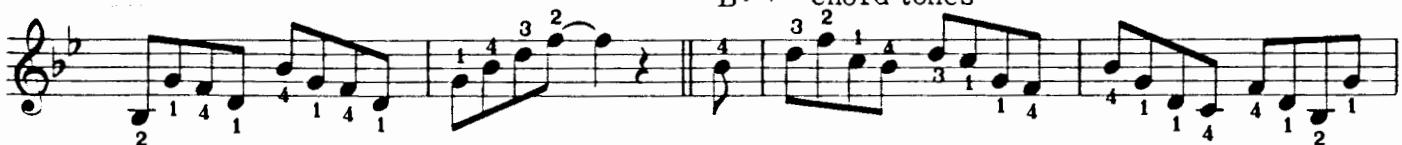
B♭/9 chord tones



B♭/6 chord tones



B♭/6/9 chord tones



B♭△13 chord tones



B♭△9 ♯11 chord tones



B♭△13 ♯11 chord tones



or C

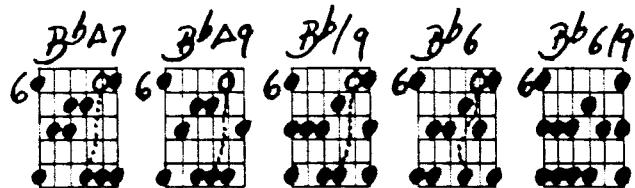


(Group 1)
MAJOR CHORD RUNS
using only Chord Tones (Area 6)

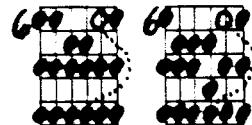
(CHORD TONES)

ARPEGGIOS

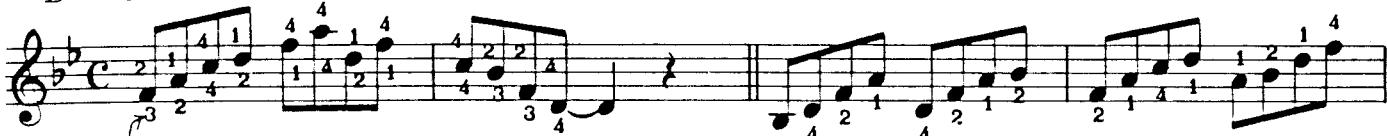
SCALES



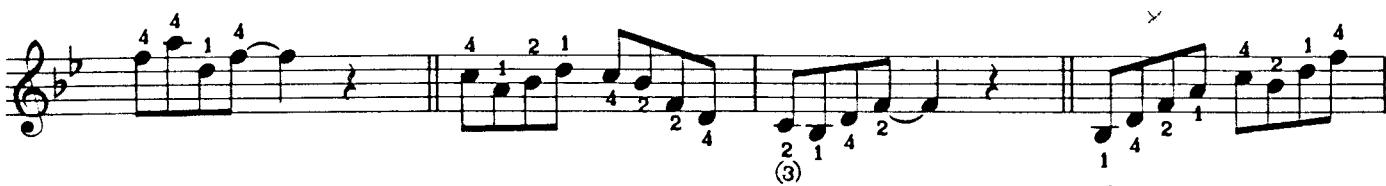
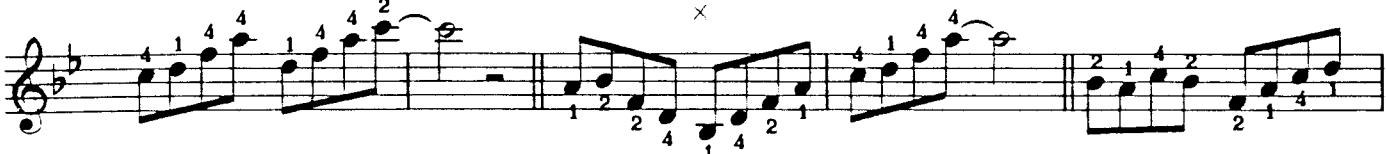
Bb Major Bb Lydian



B^bA⁹ chord tones



Try this type of fingering on any of the examples on this page.



(3)



(3)

B^b/9 chord tones



(3)

B^b6 chord tones

or C B^b6/9 chord tones

x

or G

B^bΔ13 chord tones

B^bΔ9 #11 chord tones

B^bΔ13 #11 chord tones

Compare the next 3 examples with the previous 3 (they are an octave apart, but the same notes).



(Group 1)
MORE MAJOR CHORD RUNS

5th Position

→ Same notes but an octave higher

→ octave higher

using 4th intervals

(3)

→ octave higher

or F

6th Position

or F

(1)

(2)

(3)

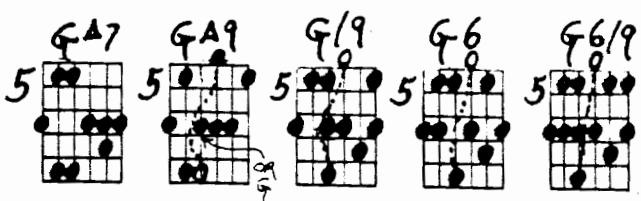
(4)

will be covered in next chapter

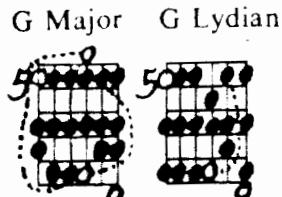
(Group 1)
MAJOR CHORD RUNS
using only Chord Tones (Area 7)

Key of G

(CHORD TONES)
ARPEGGIOS



SCALES



G^Δ9 chord tones

(3)

notice

(3)

G^Δ9 chord tones

(3)

G⁶ chord tones

(3)

G6/9 chord tones

(3)

G^Δ13 chord tones

(1)

(2)

(2)

Compare with previous example

G Δ 9 #11 chord
chord tones

G Δ 13 #11 chord tones

(Group 1)
MORE MAJOR CHORD RUNS

5th Position

(1)

(3)

(3)

(3)

(3)

(3)

MELODY NOTES

The following information is given with the hopes that it may help you with a certain aspect in making up your own runs: The only note in the Major scale that is not a group-1 chord tone is the 4th (also called the 11th); the only note in the Lydian scale that is not a group-1 chord tone is the # 4th (also called the #11th or +11th). However, even though the 11th is not commonly considered to be a "good" melody note when played over the group-1 major sounds, the #11th is. Naturally, this brings up a necessary discussion about "good" and "bad" melody notes. A good melody note can be determined by the following little test: Over a given chord, can the note in question be *sustained*? If so, it is a good melody note for that particular chord. That is, you can *linger* on a good melody note and it will sound fine, it will not sound out of place or forced as will a "bad" melody note. Of course, all of this is dependent on personal taste, but most of the great jazz players have amazingly similar taste as far as what notes are good melody notes. Here is a list of good melody notes for the group-1 major chords (these are just guidelines, not rules):

- Root:** O.K. in low or middle registers; also can be used in high register, but not if the chord you are playing over has the 7th on top (highest pitch), because then the root and the 7th will clash (of course, some people enjoy clashes more than others, so be true to your ears first, not to these guidelines....).
- 9th:** Bad in low register, good in middle and higher registers. Note: There is a special case where this is good but you'll hear about it later.
- 3rd:** Good in any register except maybe *very* low.
- #11th:** Bad in low register, unusual in middle and higher registers.
- 5th:** Good in any register.
- 13th (6th):** Not too good in low register, good in middle and higher registers.
- 7th:** Bad in low register, good in middle and higher registers (unless the chord you are playing over has the root on top — then the 7th is not always good).

In case you're not sure what the term 'register' means, it refers to different parts of the range of notes on the instrument . . . for instance, the A note on the 5th fret of the 6th string is in the low register, while the A note on the 2nd fret of the 3rd string is in the middle register, and the A note on the 5th fret of the 1st string is in the high register — these are all just approximations — there are no rules here as to where the "cut-off" points are for the different registers — you make your own decisions on this).

Remember, the above chart of melody notes has to do with the *lingering* aspect or, which tones sound good for endings of phrases, if you want to *sustain* these notes.

FEAR VS. EAR

After reading all of this little section above, I'm sure some of you have asked the question, "How will I know which specific chords someone else is backing me up with, let alone what notes are on top?" Let's face it — there will be some situations where you won't know almost any of this beforehand, in which case you'll have to get by on sheer guts, your ear, and maybe playing it a little safe. But often in these situations, a sensitive rhythm player will listen closely and let *you* lead the way with your lines, and try to match his chord changes to what you are playing, instead of the other way around. *And* your ear is going to constantly be improving if you are studying hard. This is a natural evolution that takes place in virtually all serious players. But don't expect to study hard and suddenly have a *super*-good ear in say, one month — it doesn't work like this. It will take more like a few years, but there *will* come a time, even after just a month of good studying, when you will notice some sizeable improvement in your musical hearing, and this type of thing will keep happening, but *little by little*, in a more gradual, almost not noticeable-at-times manner. Remember, music is a language, and languages take a while to learn . . .

Anyway, for those of you with the patience to still be following me . . . remember, we were talking about situations where you have to solo and don't know what *specific* chords you are soloing over (even though you may have a general idea). Well, luckily, there will also, in all probability, be many situations where you will be playing with people you know or have played with before, and you will gradually get used to what specific chord changes they tend to like in various different situations.

So just keep at it, there will be good days and bad days, in music as in life, but the more you study, the faster you'll learn. I don't buy any of these theories that you should work for say, a half-hour or 45 minutes and then take a break to "rest" your mind for 10 or 15 minutes. Your mind doesn't need this rest (that's part of what sleep is for) if you keep a positive and determined attitude. In fact, you can practice *efficiently* for five or six hours in a row (assuming you have the time), *right now*, if you really want to and *believe* that you can. Attitude makes a *big* difference. Granted, your hands or other parts of your body may get tired or sore for a little while, but this will pass. Human beings have withstood things many times worse than this in order to accomplish their goals.

GROUP-2 MAJOR CHORDS AND SOLOING

This little section is going to be really easy. Here it is:

The group-2 major chords are simply any of the group-1 chords with a #11th added. Examples:

Group 1: D6/9 (1D 3F# 5A 6B 9E) → Group 2: D6/9#11 (1D 3F# 5A 6B 9E #11G#)

Group 1: DΔ7: (1D 3F# 5A 7C#) → Group 2: DΔ7#11: (1D 3F# 5A 7C# #11G#)

The group-2 major chords take the Lydian scale. Let's put this another way: if you are ever required to solo over any major chord with a #11th in it, use the Lydian scale to build your runs from (there are other possibilities too, but we don't want to make the picture overly-complex for now). This will give you a beautiful collaboration of chord and scale.

Also, if you are making up your runs from a chord tone (instead of scale) viewpoint, you can use any of the group-1 chord tone type of runs that you have already covered in this book (or that you made up yourself), and also, all those runs with the #11th in them. But the runs that had the "regular" 11th (4th) tone in them won't work very well over the group-2 major chords, because the 11th in these runs will clash with the #11th in the chords.

On the subject of melody notes: the "good and bad" melody notes over group-2 major chords are the same as for the group-1 chords with the following difference:

Very often, players like to voice group-2 major chords so that the #11th is on top, in other words, so that it is the highest pitch in the chord. When this is the case, the 5th is not a very good ending note in the higher register because it clashes with the #11th (#4th).

So, to summarize this section: Soloing over group-2 major chords is virtually the same as soloing over the group-1 chords, except we don't use the Major scale, only the Lydian.

GROUP-3 MAJOR CHORDS AND SOLOING

These chords are not very commonly used in jazz, but we will discuss them a little, just in case you run into one sometime.

The group-3 major chords are simply any major chords where the 3rd is replaced with either the 4th or the 2nd. Examples:

NAME	FORMULA	SYMBOL	
SUSPENDED	1, 4, 5	SUS	} These are the three most common types of group-3 sounds
"2"	1, 2, 5	2 or "2 for 3"	
ADD 9th SUSPENDED	1, 4, 5, 9	/9 SUS	

The sus and /9 sus chords take the Major scale and related runs. The "2" chord takes **either** the Major or Lydian scales and related runs. All the melody note principles discussed so far apply to the above chords, with the exception that the 4th is a good melody note in all registers, and the #4th is, as before, an unusual and useable sound in the middle and high registers, but only over the "2" chord, not the other two (I bet you know why).

In case you don't know any ways to play these chords, here are a few forms:

The diagram illustrates several guitar chord forms:

- Top Row:**
 - A sus: 2nd position, 3rd string open, 4th string muted.
 - A 9 sus: 2nd position, 3rd string muted, 4th string open.
 - A2: 2nd position, 3rd string muted, 4th string muted.
 - A sus: 5th position, 3rd string muted, 4th string muted.
 - A sus: 5th position, 3rd string muted, 4th string muted.
 - A 9 sus: 5th position, 3rd string muted, 4th string muted.
 - A2: 4th position, 3rd string muted, 4th string muted, with a 'thumb' note on the 1st string.
- Middle Row:**
 - D sus: 4th position, 3rd string muted, 4th string muted.
 - D_b 9sus: 4th position, 3rd string muted, 4th string muted.
 - D_b 2: 4th position, 3rd string muted, 4th string muted.
- Bottom Row:**
 - D sus: 1st position, 3rd string muted, 4th string muted.
 - D sus 17: 1st position, 3rd string muted, 4th string muted.
 - D_b 9sus: 1st position, 3rd string muted, 4th string muted.
 - D_b 9sus: 1st position, 3rd string muted, 4th string muted, with a '17' note on the 5th string.
 - D_b 2: 1st position, 3rd string muted, 4th string muted.
 - D_b 2: 1st position, 3rd string muted, 4th string muted, with a '17' note on the 5th string.

An arrow points from the text "will be explained later" to the D sus 17 form.

(or D_b 11)

I find these to be very interesting sounds, even though they are not commonly used in jazz — I hope you do too. (Who knows - maybe in the future, we'll write some new kinds of jazz that use these sounds too).

For the curious:

A common chordal movement in classical and popular music is that of resolving suspended or /9 sus chords to major chords. Here is a little progression that I was experimenting with, which illustrates this type of sound:

The diagram shows a sequence of chords:

- C, 9sus
- C
- Bsus
- B
- B_b6sus
- B_b
- A6, 9sus
- A
- A_b6sus

A bracket under the B_b6sus and B_b chords indicates they are also called B_b6 4.

Below this, a separate row shows the following chords:

- A_b
- Gsus
- G
- B

SLURRING AND DECORATION

- PART 1 -

As you know, we normally use both hands to produce a sound out of the guitar — that is, the left hand pushes down some note(s) and the right hand picks the appropriate strings. But, as some of you may again know, there is also another very common way, or more accurately, group of ways, which all involve your left hand *alone* doing the work (after a little help from your right hand). These ways, and the sound produced by them, are all usually referred to as SLURRING. There are a few types of slurring that are commonly used by jazz players, because a) The slurred notes add variety to a player's overall style and b) They sound terrific. It's as simple as that. So we will discuss these important types of slurring, one at a time.

① HALF-STEP SLIDES (also called CHROMATIC SLIDES):

Which Notes are Involved

Any note in a scale and the note which is a half-step lower

Manner in which the Notes are Played

The note which is a $\frac{1}{2}$ step lower is picked, and then you *slide* into the "regular" note (without picking it).

Examples: 4th Position

All slurring is indicated by a between the notes involved.

Rhythmic Variation

A tie, not a slur, right?
(Because both these notes are the same pitch).

Most often, the $\frac{1}{2}$ step "approach" note is put on the weak part of the beat (you know, on the "and" if you're counting "1 and 2 and," etc.) in jazz, because most players who use the $\frac{1}{2}$ step slide type of sound just seem to prefer it that way (not because it's "right" or "wrong"). So, experiment and see what you think.

Try and make up some runs in each position of the major scale now, using this $\frac{1}{2}$ -step slide principle on some of the notes.

② SCALE-TONE SLIDES:

Which Notes are Involved

Any note in a scale, and the note which is one degree higher or lower in the same scale.

Manner in which the Notes are Played

The note which is one scale step higher or lower is picked, and then you *slide* into the "regular" note (without picking it).

As with the $\frac{1}{2}$ step slide principle, the slide usually occurs from the weak part of the beat to the strong part.

Examples:



Sometimes you have to start or go "out of position" (as far as the fingering goes) on these slides. Also sometimes very awkward fingerings develop with this principle when you are trying to play in one position at a time. In other words, the scale-tone slide works well on some notes in each position of a scale, but not *all* notes. In fact, actually, this principle is better as a means to connect one position with another, that is, to *change* position, than it is as a "staying-in-one-position" type of principle. (This will be discussed in Volume II.) But, as the above runs illustrate, it does work well, as mentioned, on at least *some* of the notes in a position of a scale, so you may wish to try making up some runs using it.

③ PULL-OFFS:

Which Notes are Involved

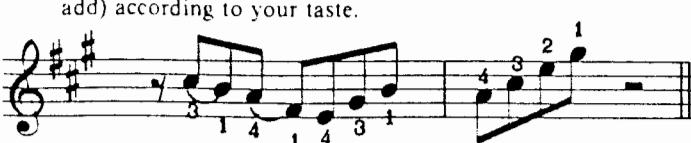
Any two notes (within reach of the left-hand fingers) on the *same* string

NOTE: The lower note is *not* picked by the right hand, and also the lower note, for now, will be one of the notes in the scale you are working with at that moment.

Manner in which the Notes are Played

The higher in pitch of the two notes is picked, and then whichever left-hand finger you are using for this first note, "snaps" off the string sideways (in either direction) so as to sound the lower note, which has been held (while this has been going on) with a different left-hand finger.

Examples: pull offs



As usual, the slur effect (in this case, the pull-off) in the above examples starts on the weak part of the beat, because this seems to "swing" more, at least to my ears.

From here on in, it is up to you in deciding what you do with these slurring principles. You may wish to apply each one to all the major scale positions (and to all the *other* sounds coming up in this book, and Volume II) and it certainly wouldn't hurt if you did. But there will be no rigid routine given -- it's up to you to take the initiative in this area.

④ HAMMER-ONS: (This is kind of the opposite of the pull-off)

Which Notes are Involved

Any two notes (within reach of the left-hand) on the *same* string.

Manner in which the Notes are Played

The lower in pitch of the two notes is picked, and then an appropriate finger on the left-hand "hammers" down on the higher note (but this higher note is *not* picked by the right hand).

NOTE: This higher note, for now, will be found in the scale you are working with at that moment.

With the exception of a special usage known as the *grace note*, (to be covered in Volume II), hammer-ons, *by themselves*, have not been commonly used by most jazz guitarists. But they are commonly used as part of the device known as the *trill*, which will be discussed next.

⑤ TRILLS:

For the curious: In Baroque music this principle is called the 'reverse mordent', and the word 'trill' means something else, but that's Baroque music, and this is jazz (This is what? How dare you call this book jazz, I'll have you know that I have my pee-H-deee in ethnosemanticmusikologeewhiz, and I take strong affection to your remark that this lovely little book of bop operas could in any way be constewed as being related to jazz — why the obesity of the man, Mildred — next thing you know, he'll be telling us that you can play jazz on a Telecaster").

Seriously

Which Notes are Involved

Any note and the note which is either a $\frac{1}{2}$ step or whole step (or even more) higher

Manner in which the Notes are Played

A note is picked, and then very quickly, a second note, which is a $\frac{1}{2}$ step, whole step or more higher, is hammered on and then quickly pulled off to the first note again.

Examples:

2nd Position

compare

Don't try to "count" the trill — just realize that all three notes of the trill collectively take up $\frac{1}{2}$ a beat, that is, the same amount of time as *one* eighth note.

In other words, in the above example, the first eighth note (A) is being replaced by the three notes in the trill (A B A). Actually, another way to look at this, and a way that I prefer, is that A is not really being *replaced*, but instead, is just being *decorated*, you know, like we're kind of playing around with the A note, but not getting rid of it, just enhancing it.

Here are more examples of the trill — remember, don't be frightened by the way the trill looks on paper, it's really just three notes all adding up to $\frac{1}{2}$ a beat, or taking the place of one eighth note. It's much easier to play (with a little practice, naturally) than it looks, and it *really* sounds good at even a moderate tempo.

2nd Position

trill

1/2 step slide

1/2 step or scale tone slide

You'll probably find it more difficult to trill with these fingers, but again, practice is the key.

The image shows two staves of sheet music. The top staff is labeled '4th Position' and the bottom staff is labeled '7th Position'. Both staves are in G major (two sharps) and common time. The music consists of eighth-note patterns with fingerings (e.g., 1, 2, 3, 4) and trill markings. In the 4th position example, there is a trill starting on the second note of the first measure. In the 7th position example, there is a trill starting on the third note of the first measure. The notation includes various slurs and grace notes.

The trill is more commonly used on the strong part of the beat than the weak one, but experiment and see what you like. Also, just a suggestion: Many of the runs in this book and Volume II are really ripe for trills, so as you learn new runs (and arpeggios), it would probably make them even more enjoyable if you were to add trills in here and there.

There will be more talk on the subject of slurring and decoration in Volume II but all of the material in this chapter should be more than enough for quite a while.

TEMPO: 8TH NOTES, TRIPLETS, 16TH NOTES AND DOUBLE-TIMING

At medium and fast tempos, *which most of the runs in this book are intended for*, the normal unit of rhythm in jazz is the 8th note. Great players often create a very fluid sound by running long streams of 8th notes together in measure after measure during one of their good solos. For these reasons, and because 8th notes are relatively easy to read, the majority of notes in this book are written this way, with occasional quarter notes, triplets, and 16th notes thrown in.

There is something else special about 8th notes in jazz, and that is: much of the time, 8th notes are not *played* as 8th notes even though they are *written* that way. To further explain, one of the most common rhythmic feels in jazz is one known as *swing*. This is actually *the* most common 'groove' in jazz, permeating virtually all the styles since its history, up to the last few years, when rock feels have taken over as the most common, or at least come up on an equal footing with swing. (Latin feels are also very popular now and have been, off and on for 20 or 30 years, but that's another story, and since 8th notes are played "regularly" in Latin and rock feels, there's no problem here).

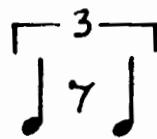
In the swing feel, each group of two 8th notes is actually played as if it were a group of *three* triplets, *with the middle one tied or missing*. The ear then only hears *two* notes, which it interprets as kind of funny 8th notes.



"STRAIGHT" 8ths
Used in Latin and rock rhythms.



or



"SWING" 8ths
More commonly known as "JAZZ" 8ths or delayed 8ths. Used in bebop and swing rhythms.

As you may have guessed, the swing feel is much easier to play than it is to talk about. It is hoped that you can play with this feel already, but if not yet, go on for now.

As was advised earlier, all the 8th notes in this book should be played as jazz 8ths and straight 8ths, because both feels are necessary to today's music.

Note: One thing that lots of successive 8th notes lack is rhythmic variety but this subject will be covered in Volume II, after you have learned how to play long, fluid lines (it will be easier to break up the rhythms then).

At slow tempos, the 16th note, or 8th note-triplet often take over as the normal rhythmic unit of jazz. This is not so much an intellectual process as it is a normal, intuitive reaction of a player to want to fill up the empty spaces that result from just playing 8th notes at a slow tempo for too long. In other words, once you know how to solo using 8th notes, if you then at some time find yourself in a situation having to solo over a slow tempo, you will automatically shift to 16th notes or 8th note-triplets to fill up the space (at least *some* of the time) or to make your solo more driving.

Players who possess great technique often love to break into 16th notes at medium (or even fast!) tempos; this is commonly referred to as *double-timing*. But naturally, acquiring such a skill takes many hours of first learning to play solidly in 8th notes at these medium and fast tempos. Then the double-timing will start to fall together, little by little, because you have built a solid foundation from which it can naturally grow. The speed that is required here comes of course, as a result of constantly pushing yourself a little, gradually increasing the tempos on all the runs you are practicing; but also by making sure you are playing *cleanly* at any tempo before moving on to a faster one. Some players even recommend practicing *slowly* at the beginning of each practice session, to get the coordination patterns between your hands firmly locked into the brain before you start playing at your normal tempos.

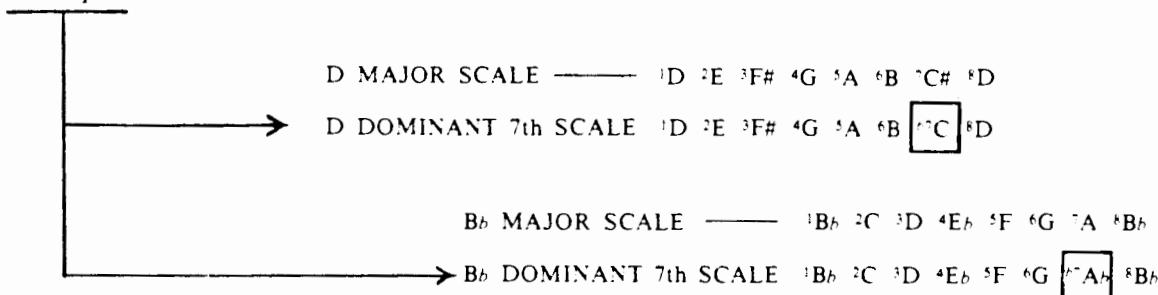
THE DOMINANT 7TH SCALE

Play the following runs:

These are examples of typical jazz runs derived from what is known as the **DOMINANT 7th SCALE**. This scale is **very important** in jazz (and popular music) because of at least two reasons: 1) It **sounds** good (especially the runs derived from it) and 2) It fits beautifully over quite a few of the most commonly used dominant 7th type chords (more on this coming up soon).

So, just what is a Dominant 7th scale? Definition: The Dominant 7th scale is simply a Major scale with a *lowered* 7th tone (this tone will be symbolized by the following: *b7*).

Examples of Dominant 7th scales:



Notice that the term "*b7*" means that the 7th tone is lowered *one-half-step*, *NOT* that the lowered 7th tone always ends up being a "flat" note. Example: In the above D Dominant 7th scale, the *b7* is C (*not* C_b), because the "regular" 7th in the D Major scale is C# and when you lower C# by one-half-step, you end up with C (*not* C_b). This logic should be familiar to you from the earlier section on chord formulas.

As you may know, there are many kinds of dominant 7th type chords which are used in jazz, but (as usual), they can be organized into groups, according to similarities of *sound*. So which of these chords can take the Dominant 7th scale? The secret lies in analyzing the *chord tones* of the Dominant 7th scale, which are as follows:

1, 3, 5, *b7*, 9, 11, and 13.
(2) (4) (6)

IMPORTANT:

Any chord containing some combination of any of (but only) these chord tones, can take the Dominant 7th scale. Here is a list of the most commonly used of these chords:

NAME	FORMULA	SYMBOL	NAME	FORMULA	SYMBOL
Dominant 7th	1, 3, 5, <i>b7</i>	7	Dom. 7 suspended 4th	1, 4, 5, <i>b7</i>	7 sus
Dominant 9th	1, 3, 5, <i>b7</i> , 9	9	Dom. 9 suspended 4th or Dominant 11th	1, 4, 5, <i>b7</i> , 9 or 1, 5, <i>b7</i> , 9, 11	9 sus or 11
Dominant 7/6th (or 7/13th)	1, 3, 5, <i>b7</i> , 13 1, 3, 5, 6, <i>b7</i>	7/6 (or 7/13)	Dom. 7/6 suspended 4th	1, 4, 5, <i>b7</i> , 13 1, 4, 5, 6, <i>b7</i>	7/6 sus (or 7/13 sus)
Dominant 13th	1, 3, 5, <i>b7</i> , 9, 13	13	Dom. 13 suspended 4th or Dominant 11/13th	1, 4, 5, <i>b7</i> , 9, 13 1, 5, <i>b7</i> , 9, 11, 13	13 sus or 11/13

For the curious:

The 11th and 3rd are not often played together in the same chord because they tend to clash to most ears.

Notice that the chords listed on the previous page are divided into two groups. Also notice that for every chord in the group on the left, there is, in the group on the right, a corresponding chord which has the exact same formula except for one thing: the 3rd has been replaced by the 4th or 11th. Check this out . . . the two groups will be referred to as the group-1 and group-2 dominants. In case you are wondering about the names of these chords, specifically about words like "dominant" and "suspended", the explanations are long and unfortunately not too logical, so we'll take a pass on this subject here (it's better left for a book on Harmony).

In this chapter, as in the major chapter, there will be chord forms and arpeggios given for each position (of the Dom. 7th sounds); and as before, you will want to learn these — **one group** of chords and arpeggios **at a time** to fit each position as you encounter them.

You will also find it in your best interests to learn the scale fingerings given for the different positions of the runs, as many of the runs are derived from just freely mixing up the notes of the Dom. 7th scale.

Remember to **VISUALIZE** the notes on the fingerboard as explained earlier, especially for any runs that you like enough to memorize.

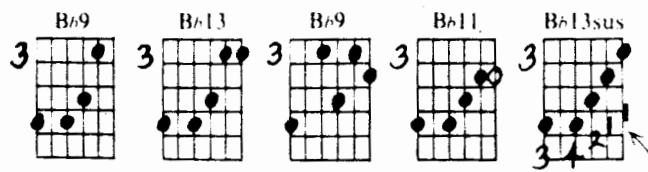
— And as before, it would probably be good for you to try phrasing all runs as "jazz" 8ths and "straight" 8ths. If you're still having some difficulties in making the runs (you have learned so far) sound like jazz, it is probably the time to try to find a good teacher to take at least one lesson in the "feel" of this music. (Just a suggestion: Take a tape recorder to your lesson if you can, because we humans aren't blessed with the memories of elephants or recording tape.)

Naturally, you will want to learn your favorite sounds out of all this material in more than one key. I have found certain orders of keys that sound very good to my ears so I would like to share them with you if you care to try them:

- 1) For the first three positions (which start in the key of B_b7) try the following order of keys for each arpeggio and run (and the scale diagrams too):
B_b7, (F7), D7, B7, A_b7, E_b7, C7, A7, (G7), E7, D_b7, B_b7 () = optional
- 2) For the last position that starts in B_b7 (7th-8th fret), try the following key order:
B_b7, G7, E7, C7, A7, F#7, E_b7, B7, A_b7, F7, D7
- 3) For the position that is given as G7 (on the 7th fret), try the following key orders:
G7, E7, D_b7, F7, A7, F#7, E_b7, B_b7, G7 or
G7, E7, D_b7, A7, F#7, E_b7, C7, A_b7, F7, D7, B7
- 4) For the two positions that are given in the key of E7, try the following key orders:
E7, D_b7, F7, D7, F#7, E_b7, G7, B7, A_b7, (F7)

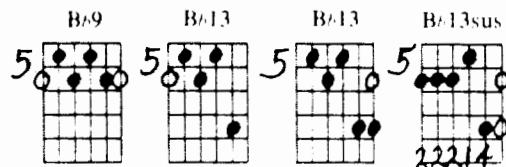
You may have noticed that most of the intervals between all these keys are ascending or descending 3RDS. It just seems to sound good to me this way.

GROUP 1 and GROUP 2 DOMINANT 7th TYPE CHORD FORMS

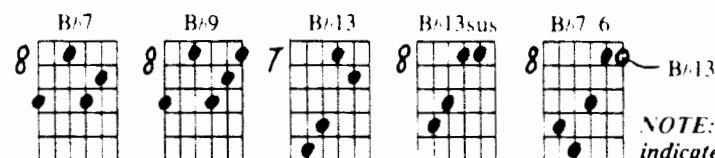
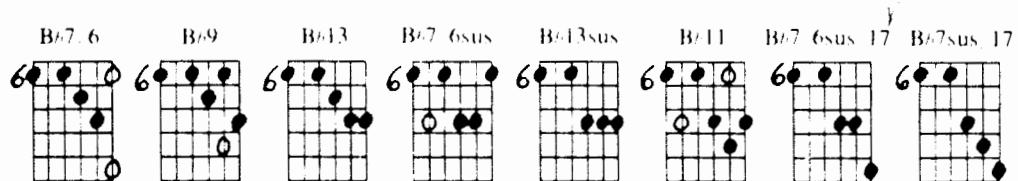


This is possible and practical,

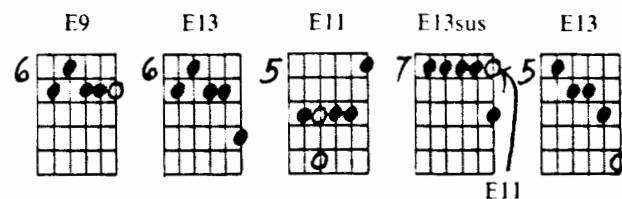
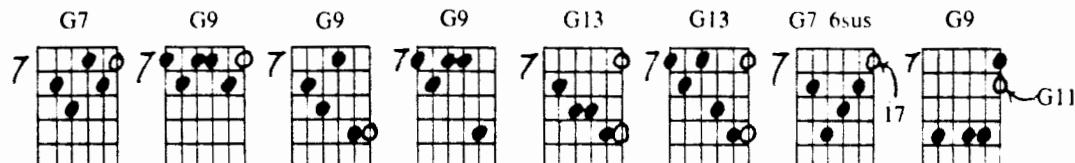
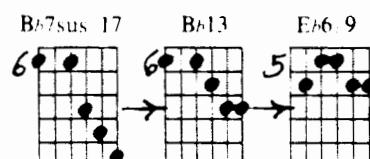
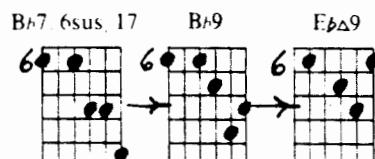
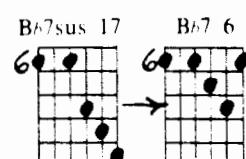
with a little practice. The *tip* of your first finger goes on the E_b note and the *side of your finger gets the G note*.

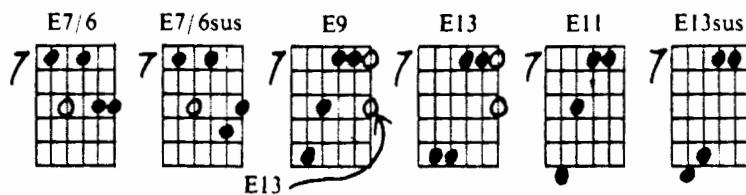


SEE BELOW



NOTE: The term "17th" is used to indicate a 3rd voiced above an 11th. If the "17" chords sound strange to your ears, try the following chord resolutions a few times to adjust your ear to the new sound.





One last thing: When you play the scale fingerings on many of the following pages, you may notice that they are the same as those for the Major scale you have already learned. Example: The B_b Dominant 7th scale contains the same notes as the E_b Major scale. While it may help you *at first* to think in this "short-cut" way, in the *long run*, you have to know your Dominant 7th scales from their *own* roots, not only according to which major scales have the same notes. So I sincerely advise you against thinking in this "short-cut" way because you would not be laying the right foundation for more advanced sounds in the future which are built on the Dominant 7th scale. Have you ever done something the wrong way, and then later, had to go back and do it right, the way you should have in the first place? It wasn't a very thrilling experience, was it?

So as one who also believes in *real* short-cuts where they exist, I say to you, as a friend: Don't fall for the "oh, dom. 7th scales, they're really just major scales up a 4th-trap" — it will only tend to make things harder later if you do.

DOMINANT 7th RUNS (Area 1)

ARPEGGIOS

B_b9 B_b13 B_b13sus B_b13sus B_b13/11

B_bDOM.7 SCALE



B^b9 chord tones B^b13 chord tones

Rhythmic Variation

B♭13 sus
chordtones

Free scale usage

Variation on previous example

using chromatic slides
on a 13th run

and here too

using 4th intervals

Notice

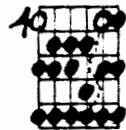
DOMINANT 7th RUNS (Area 2)

ARPEGGIOS

B_bDOM.7
SCALE

B_b9 B_b13 B_b13sus B_b13sus B_b13/11

or B_b



B^b 9 chord tones

B^b 13 chord tones

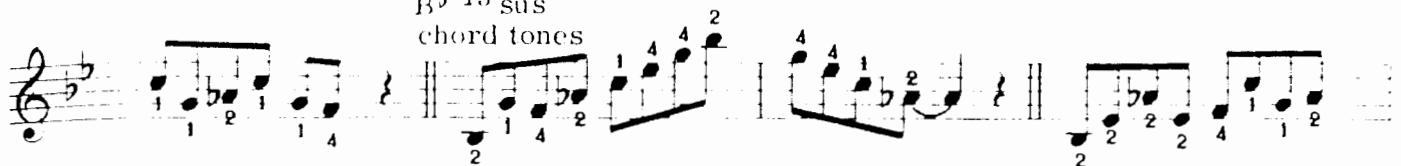
Variations

Here is a rhythmic variation of the 3rd 13th run listed above..... Try similar ones on the other 13th runs.

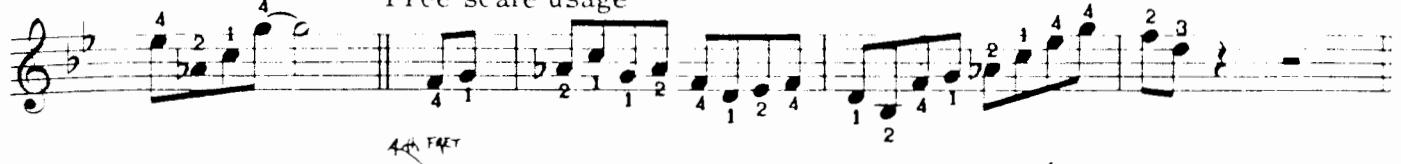
compare



B-flat 13 sus
chord tones



Free scale usage



4th FRET



Variation

using chromatic slides on a 13th run

and here too

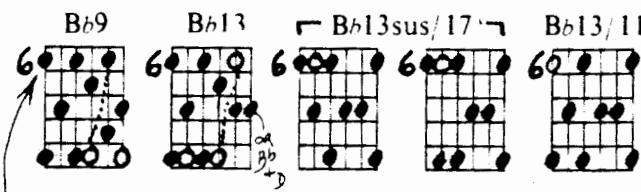


using 4th intervals



DOMINANT 7th RUNS (Area 3)

Arpeggios *B_b DOM.7 Scale*



The low Root can be replaced with _(A) in any of these arpeggios.

B^b9 chord tones

B^b13 chord tones

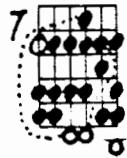
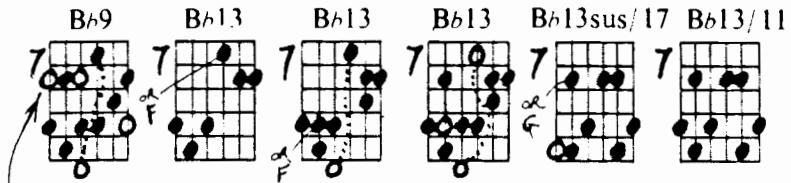
Variations

Rhythmic variation of the 3rd 13th run above

A series of six staves of guitar sheet music in common time and G major. The first three staves show a continuous line of eighth-note patterns with fingerings (e.g., 3 1, 4 2, 3 4) and slurs. The fourth staff begins with a bracket labeled "B b 13 sus/17 chord tones" above the notes. The fifth staff contains two sections labeled "Variation" and "Free scale usage", with a note "notice this possibility" pointing to a specific note. The sixth staff shows a section labeled "using chromatic slides". The seventh staff features a section labeled "careful" with a note pointing to a specific note, followed by "or D, F, E b". The eighth staff concludes with a section labeled "using 4th intervals".

DOMINANT 7th RUNS (Area 4)

ARPEGGIOS ————— B_b DOM.7 SCALE



This 9th may be added in any of these arpeggios.

B_b9 chord tones

Musical staff in B-flat major (two flats) and common time. It shows a sequence of eighth-note chords. The first two chords are B_b9. The third chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 4th and 5th chords are B_b9. The 6th chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 7th chord is B_b9. Fingerings 1, 2, 3, 4 are shown above the notes.

B_b13 chord tones

Musical staff in B-flat major (two flats) and common time. It shows a sequence of eighth-note chords. The first two chords are B_b9. The 3rd chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 4th chord is B_b9. The 5th chord is B_b9. Fingerings 1, 2, 3, 4 are shown above the notes.

Variations

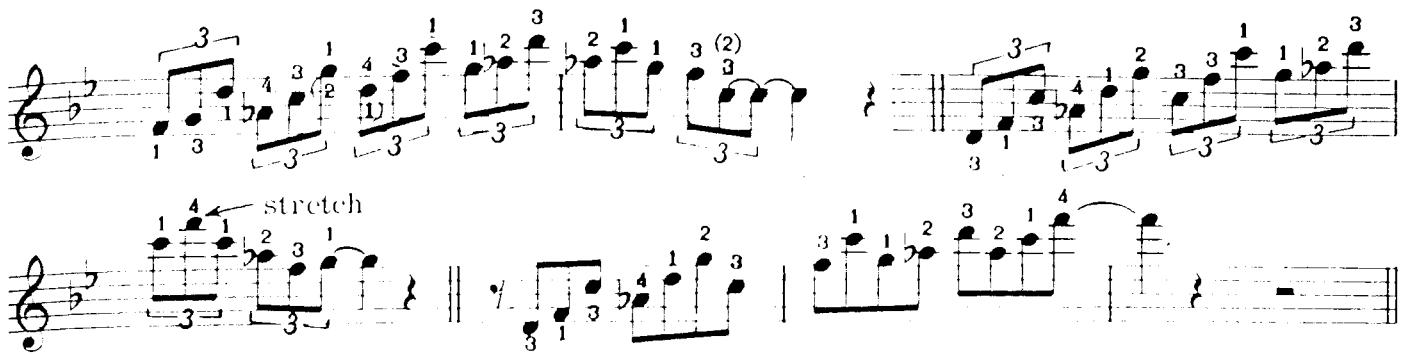
Musical staff in B-flat major (two flats) and common time. It shows a sequence of eighth-note chords. The first two chords are B_b9. The 3rd chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 4th chord is B_b9. The 5th chord is B_b9. Fingerings 1, 2, 3, 4 are shown above the notes.

Rhythmic variation
on 9th chord run above

Musical staff in B-flat major (two flats) and common time. It shows a sequence of eighth-note chords. The first two chords are B_b9. The 3rd chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 4th chord is B_b9. The 5th chord is B_b9. Fingerings 1, 2, 3, 4 are shown above the notes.

Likewise

Musical staff in B-flat major (two flats) and common time. It shows a sequence of eighth-note chords. The first two chords are B_b9. The 3rd chord is B_b13, indicated by a circled '(4)' above the 3rd string. The 4th chord is B_b9. The 5th chord is B_b9. Fingerings 1, 2, 3, 4 are shown above the notes.



Try rhythmic variations on this example too.

stretch

or D

NOTE/CLE

$B^\flat\ 13\ sus/17$
chord tones

Variation

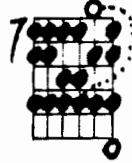
Variation

using chromatic slides

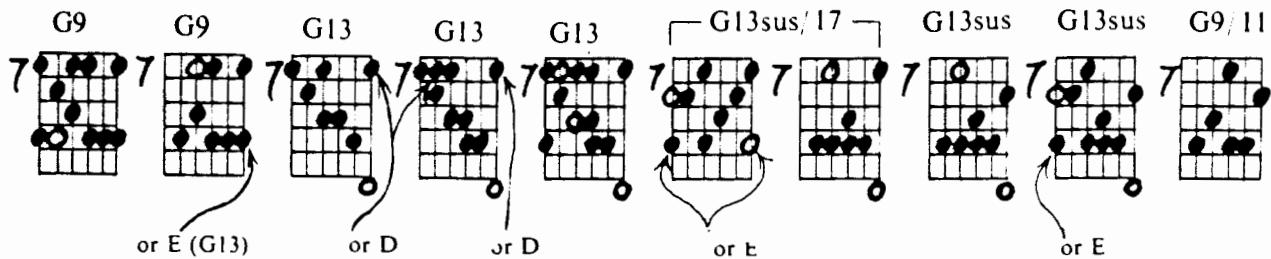
using 4th intervals

DOMINANT 7th RUNS

G DOM.7 SCALE



ARPEGGIOS



The notes in these 4 diagrams may also be fingered in the previous position too.

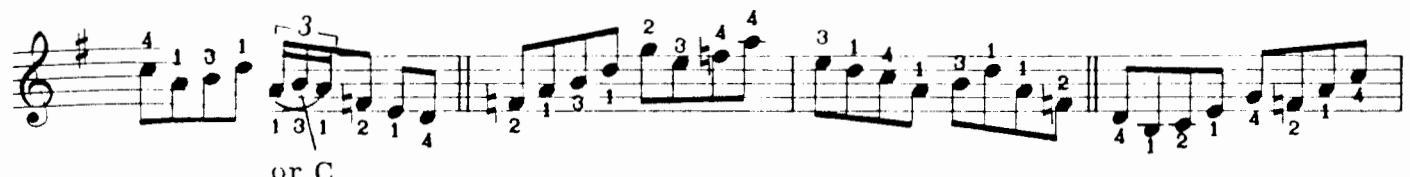
G⁹ chord tones G¹³ chord tones

Variations

Try rhythmic variations on these runs, as before.

or B

(2) why?



using 4th intervals



DOMINANT 7th RUNS (Area 6)

E DOM.7 SCALE



ARPEGGIOS

E9 E9 E13 E13 E13 E13sus/17 E13sus

E13sus E13sus E13/11

or C#

E⁹ chord tones

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

E¹³ chord tones

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

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

or F#, G#

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

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

or G#

Here is the same run, but one octave higher (still in the same position though.)

E¹³ sus/17 chord tones

Variation

E¹³ sus chord tones

using slide(s)

or G¹, B, A

DOMINANT 7th RUNS (Area 7)

E DOM.7 SCALE

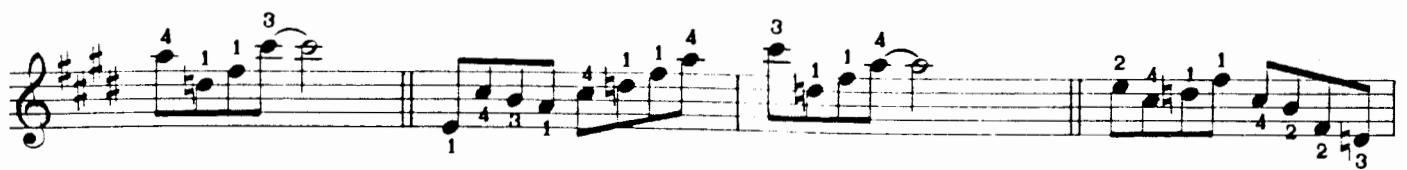
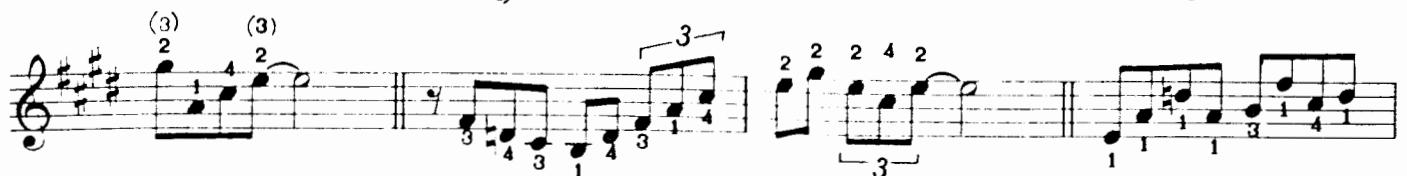
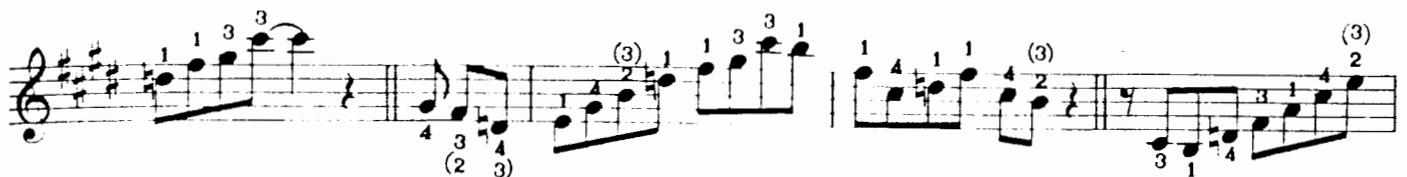
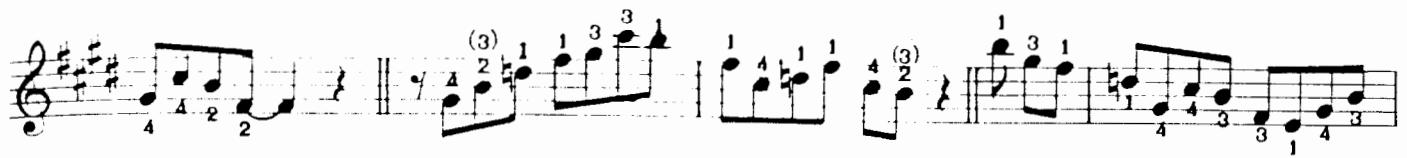
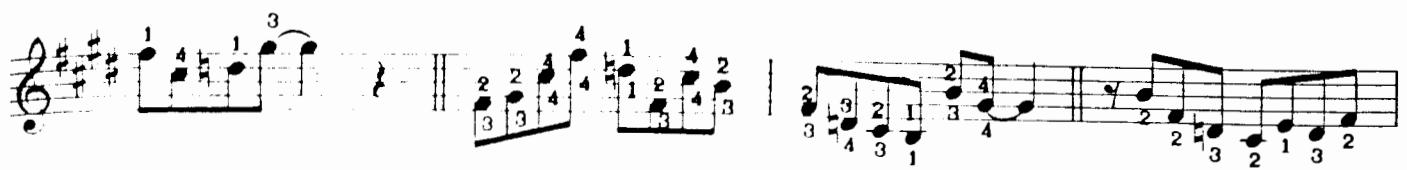


ARPEGGIOS

E9 E9 E13 E13 E13 E13sus/17 E13sus/17 E13sus

E13sus E13/11

E⁹ chord tones E¹³ chord tones



using slides

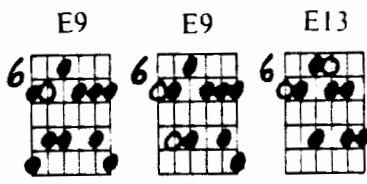


or G, B, A

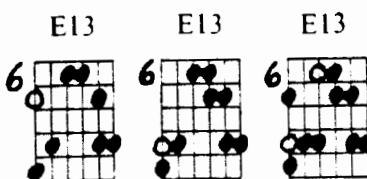


EXTRA POSITIONS

ARPEGGIOS



These two diagrams, you've already seen.



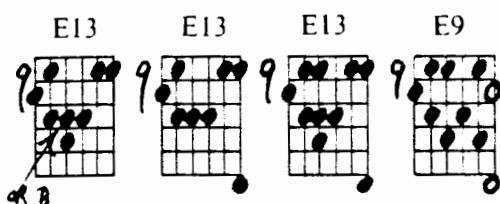
E DOM.7 SCALE



You may wish to try some of the runs from the previous position, using fingerings generated by the arpeggio and scale diagrams at left.

The following arpeggios and runs have the B^7 and 9 as the low notes. Otherwise, they are similar to the first two groups you had in this chapter. If this is so, why do you think I didn't just write them out before, in the first two positions? Think about this... then see the bottom of the page.*

ARPEGGIOS



E DOM.7 SCALE



(Same as given on B^7 in 3rd position)

using 4th intervals

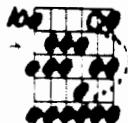
*If you said REGISTER, you were on the money. B^7 and 9 really start to come alive in this "higher" register (it's still a fairly low register, but high enough so that these two tones don't sound like big, weighty bass tones, but rather, more like spicy lower mid-range notes). But if you have a taste for playing lines in a more "bassey" (Basic?) register, then these sounds should please you even way down around the 2nd or 3rd fret.

— ARPEGGIOS —

E13 E13 E13 E9

E DOM. 7 SCALE

(same as
given on
B^b7 in
4th-5th position)



using 4th intervals

WHERE TO USE THE DOM. 7 RUNS

You may be wondering which of the runs you have been working on in this section will work over which dom. 7th type chords. A big part of the answer to this lies in remembering the difference between the group-1 dominant chords and the group-2 dominant chords. Do you remember what it is? One group has the 3rd in the chords, and the other group has the 11th (4th) instead.

So . . . for maximum synchronization of runs and chords, you could generalize and say that if a run contains the 3rd, use it over any of the group-1 dominants, and if it contains the 11th, use it over any of the group-2 dominants. And if a run contains *both* (or neither) the 3rd and 11th, use it over any chord in *either* group of chords. But watch out for *ending* or *lingering* tones. Here is a chart (just like you had in the major chapter), that may help when you are making up your own runs:

(LINGERING) MELODY NOTES OVER GROUP-1 & GROUP-2 DOMINANT CHORDS

Root: O.K. in any register over either group of chords.

9th: Poor in low register, good in middle and high registers (over either group of chords).

3rd: 1) Over group-1 chords, it is good in any register, except maybe very low.

2) Over group-2 chords, it is not very good to most ears, except in the very high register, where it sounds like a 17th, not a 3rd (but if the chord you are playing over has the 11th on top, it might not work).

11th: 1) Over group-1 chords, it is not very good in any register.

2) Over group-2 chords, it is good in any register.

5th: Good in any register.

13th (6th): Poor in low register, good in middle register, very good in high register unless the chord you are playing over has the b7th on top, in which case the two tones may sound a little strained to you.

b7th: Not too good in low register, good in middle register, good in high register unless the chord you are playing over has the 13th (6th) on top.

Remember, these are just general guidelines that many players seem to adhere to, but your ears are still the final judge. If you hear sounds that you like which seem to go against the above guidelines, reject these guidelines and go with what you like — you have to be true to yourself.

COMBINING SCALES IN ONE POSITION

On the following pages you will see examples of runs that combine the Major and Dom. 7th scales, in *one* position at a time. This type of guitar playing is a little preview to what happens when you have to solo over a *lot* of chords in one song or piece. You will want to know separate scales for the different chords in the song, but if you know enough positions of each scale, you will be able to stay in *one* little 5 or 6 fret area and play through the whole song; and if you choose to, you will be able to do this again in a *different* 5 or 6 fret area, and actually, in about seven different 5 or 6 fret areas. When you can do this (and there will be lots more material coming up to help you in this respect), if you should then want to move *all over* the fingerboard when you solo, instead of just staying in one area at a time, it will be very easy (just be patient and keep studying and you will see this is true).

Over the runs on the following pages, you will see chord symbols. These chords can be played by another guitarist (pianist or ?) while you are soloing, or, you can put them on tape and then play the tape back and solo over it — either way is fine.

The chords are given because if you hear these runs over the intended chords it should really give your ears some pleasure, and your brain some food for thought (because you will be hearing how these runs actually sound in a musical context, how the different chord tones in the runs seem to "behave" over the chords).

The rhythmic feel of the chords is open to your interpretation, but it is hoped that you are playing with a good sense of a jazz feel now (as mentioned earlier) if you are going to be putting the chords on tape, so that the package of chords and solo lines will sound like "the real thing".

These runs will be much easier to visualize and learn if you determine some arpeggios and chord forms (all of which you have, of course, already had) which seem to relate in terms of their chord tones (and location) to the chord tones in these runs. This won't be hard to do, if you have been "doing your homework" up till now. And by all means, if you get the urge, make up some runs of your own based on the given chord progressions.

2nd & 3rd Position

C[△]7 **B[♭]13**

B[♭]13 **C[△]7**

C[△]7 **B[♭]13**

C[△]7 **C[△]7**

C[△]7 **B[♭]13**

C[△]7 **C[△]7**

B[♭]13 **C[△]7**

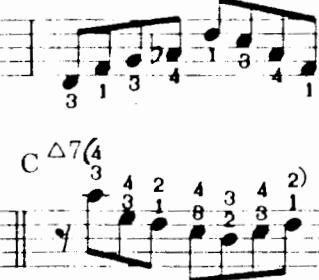
C[△]7 **B[♭]13**

C[△]7 **C[△]7**

C[△]7 **B[♭]13**

C[△]7 **C[△]7**

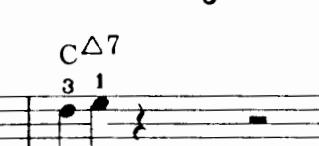
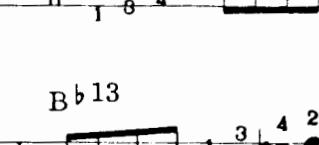
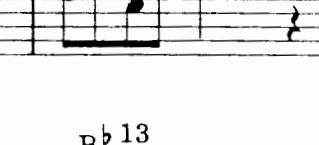
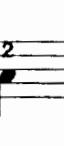
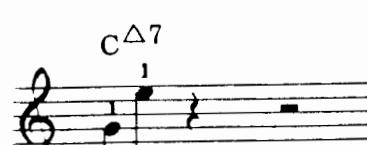
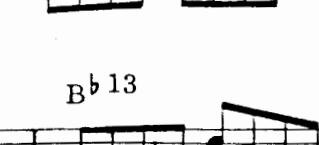
C Δ^7 B $\flat 13$ C Δ^7 B $\flat 13$

 C Δ^7 C $\Delta^7(4)$ B $\flat 13$ C $\Delta^7(4)$

 C Δ^7 B $\flat 13$

 or D, G, F, E

5th Position

C Δ^7 B $\flat 13$ C Δ^7 C Δ^7

 B $\flat 13$ C Δ^7 C Δ^7 B $\flat 13$

 C Δ^7 C Δ^7 B $\flat 13$ C Δ^7

 C Δ^7 B $\flat 13$ C Δ^7 B $\flat 13$

 C Δ^7 C Δ^7 B $\flat 13$ C Δ^7

 C Δ^7 C Δ^7 B $\flat 13$ C Δ^7

 C Δ^7 B $\flat 13$ C Δ^7 B $\flat 13$


C Δ 7 C Δ 7 B \flat 13 C Δ 7

 C Δ 7 B \flat 13 C Δ 7

 C Δ 7 B \flat 13 C Δ 7

4th & 3rd Position

A Δ 7 G 13 A Δ 7 A Δ 7

 G 13 A Δ 7 A Δ 7 G 13

 A Δ 7 A Δ 7 G 13 A Δ 7

 A Δ 7 G 13 A Δ 7 G 13

 A Δ 7 A Δ 7 G 13 A Δ 7

 A Δ 7 G 13 A Δ 7 G 13

Sheet music for guitar in G major (two sharps) showing six measures of chords and fingerings:

- Measure 1: A Δ 7 (Fingerings: 3, 2, 1, 2)
- Measure 2: A Δ 7 (Fingerings: 4, 3, 1, 2)
- Measure 3: G 13 (Fingerings: 2, 4, 1, 2)
- Measure 4: A Δ 7 (Fingerings: 3, 4, 3, 2)
- Measure 5: A Δ 7 (Fingerings: 4, 3, 1, 3)
- Measure 6: G 13 (Fingerings: 4, 3, 1, 2)
- Measure 7: A Δ 7 (Fingerings: 4, 3, 2, 1)

5th & 4th Position

Sheet music for guitar in G major (two sharps) showing 12 measures of chords and fingerings in 5th & 4th position:

- Measures 1-2: A Δ 7 (Fingerings: 1, 3, 2, 1, 3, 2, 4, 3)
- Measures 3-4: G 13 (Fingerings: 1, 4, 3, 4, 3, 4, 2, 3)
- Measures 5-6: A Δ 7 (Fingerings: 3, 4, 2, 2, 3, 2, 1)
- Measures 7-8: A Δ 7 (Fingerings: 4, 3, 2, 1, 4, 3, 2, 1)
- Measures 9-10: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 11-12: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 13-14: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 15-16: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 17-18: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 19-20: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 21-22: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 23-24: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 25-26: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 27-28: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 29-30: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 31-32: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 33-34: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 35-36: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 37-38: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 39-40: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 41-42: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 43-44: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 45-46: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 47-48: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 49-50: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 51-52: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 53-54: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 55-56: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 57-58: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 59-60: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 61-62: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 63-64: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 65-66: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 67-68: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 69-70: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 71-72: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 73-74: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 75-76: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 77-78: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 79-80: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 81-82: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 83-84: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 85-86: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 87-88: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 89-90: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 91-92: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 93-94: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)
- Measures 95-96: A Δ 7 (Fingerings: 2, 1, 4, 3, 2, 1, 4, 3)
- Measures 97-98: A Δ 7 (Fingerings: 1, 2, 1, 4, 3, 2, 1, 4)
- Measures 99-100: G 13 (Fingerings: 3, 4, 3, 4, 3, 4, 2, 3)

5th 8

7th Position

A Δ 7 G 13 A Δ 7 A Δ 7

G 13 A Δ 7 (1) A Δ 7 G 13

A Δ 7 A Δ 7 G 13 A Δ 7

A Δ 7 G 13 A Δ 7 A Δ 7

A Δ 7 A Δ 7 G 13 A Δ 7

G 13 A Δ 7 G 13 A Δ 7

A Δ 7 G 13 A Δ 7 A Δ 7

A Δ 7 G 13 A Δ 7 A Δ 7

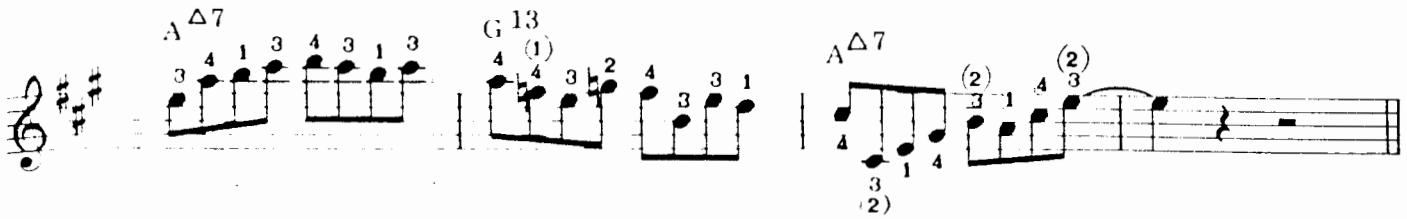
A Δ 7 G 13 A Δ 7 A Δ 7

A Δ 7 A Δ 7 G 13 A Δ 7

A Δ 7 A Δ 7 A Δ 7 A Δ 7

A Δ 7 A Δ 7 G 13 A Δ 7

A Δ 7 A Δ 7 A Δ 7 A Δ 7



5th & 4th Position

FΔ7 E♭13 FΔ7 FΔ7

E♭13 FΔ7 FΔ7 FΔ7

FΔ7 E♭13 FΔ7 FΔ7

E♭13 FΔ7 FΔ7 E♭13

FΔ7 FΔ7 E♭13 FΔ7

E♭13 FΔ7 FΔ7 E♭13

FΔ7 FΔ7 E♭13 FΔ7

E♭13 FΔ7 FΔ7 E♭13

FΔ7 FΔ7 E♭13 FΔ7

E♭13 FΔ7 FΔ7 E♭13

FΔ7 FΔ7 E♭13 (1) FΔ7

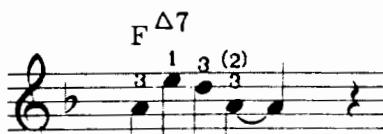
FΔ7 FΔ7 E♭13 (2) FΔ7

F Δ 7 E \flat 13 F Δ 7 F Δ 7

 4 1 4 3 4 1 3 4

 E \flat 13 F Δ 7 F Δ 7 E \flat 13

 4 2 1 (2) 4 1 2 4

 F Δ 7 F Δ 7 E \flat 13 F Δ 7

 3 1 3 3 (2) 3 1 4 3

 F Δ 7 E \flat 13 F Δ 7

 2 1 4 1 2 1 4 1

 2 1 4 1 2 1 4 1

 F Δ 7 E \flat 13 F Δ 7

 3 1 4 3 2 1 4 3

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THE MINOR 7TH SCALE

As you may know, minor 7th (m7) type chords are a very important part of jazz and also, many other kinds of music; so naturally, we will discuss soloing over them.

The most common and important scale used in jazz for soloing over these chords, will be called (you guessed it) the **MINOR 7th SCALE**. Definition: The Minor 7th scale is simply a Major Scale with LOWERED 3rd ($\flat 3$) and LOWERED 7th ($\flat 7$) tones.

Examples of Minor 7th scales:

A MINOR 7th SCALE: $^1A\ ^2B\ ^{\flat}3C\ ^4D\ ^5E\ ^6F\ ^{\flat}7G\ ^8A$

G MINOR 7th SCALE: $^1G\ ^2A\ ^{\flat}B\ ^4C\ ^5D\ ^6E\ ^{\flat}F\ ^8G$

C \sharp MINOR 7th SCALE: $^1C\ ^2D\ ^{\flat}E\ ^4F\ ^5G\ ^6A\ ^{\flat}B\ ^8C$

So, **which** m7 type chords take the above scale? As before in other chapters, the answer lies in analyzing the chord tones in the scale, which are as follows:

$^1, \flat 3, 5, \flat 7, 9, 11$ and $^{\flat}13$. As you might suspect, **any chord containing some combination of any of (but only) these chord tones, can take the Minor 7th Scale**. (NOTE: There is actually another criterion for determining when the m7 scale can be used, or when it has to be modified or thought of in another way, but all this has to do with **key centers** and related concepts, which will be discussed much later). Here is a list of the most commonly used chords that take the Minor 7th Scale:

NAME	FORMULA	SYMBOL	
MINOR 7th	$^1, \flat 3, 5, \flat 7$	m7 or -7	
MINOR 7-11th	$^1, \flat 3, 5, \flat 7, 11$	m7/11 or -7/11	Occasionally the 13th
MINOR 9th	$^1, \flat 3, 5, \flat 7, 9$	m9 or -9	is added to some of
MINOR 11th	$^1, \flat 3, 5, \flat 7, 9, 11$	m11 or -11	these chords.
MINOR ADD 9th	$^1, \flat 3, 5, 9$	m/9 or m add 9	
MINOR	$^1, \flat 3, 5$	m or -	

In the musical examples to follow, the m7 scale runs are presented along with dominant 7th and some major runs. This particular series of sounds is one of the most common in jazz (it is known as "ii - V - I" if that means anything to you now; if not that's O.K., it will be covered later in Volume II), and is a practical way, at this stage of the game, for you to become acquainted with m7 runs. And you will be reinforcing, in a musical way, some of the material you have already learned.

Play through all the examples and please give each one at least a fair chance. You may find that you will like quite a few of them.

As before, don't feel like you have to **memorize** all of the examples, but do memorize your favorites if you feel so inclined. And since this section is on the m7 scale, pay particular attention to the m7 portion of each run, analyzing what different chord tones are being used, and in what orders. Remember to VISUALIZE the notes on the fingerboard as discussed earlier; at the risk of boring you, let me say it again: **THIS IS VERY IMPORTANT!** It is one of the best things you can do for yourself. By now, if you have already been doing this (as you should have been), the visualizing is probably getting a little easier all the time. If not, be patient, keep working, it **will** come, and when it does, all the work will have been worth it.

As in the major and dominant 7th chapters of the book, chord forms, then arpeggios, then scale fingerings are given before the runs. Remember, the arpeggios and scales are the stuff that the runs here are made of, and the chords are given to help you "see" this information easier, so please familiarize yourself with this material, one group at a time *as it is needed*. That is, the first group of chord forms, arpeggios and scales is for the first group of runs following; and the second group is for the second group of runs and so on. Just keep coming back to these chords, arpeggios and scales and learning the appropriate ones, each time you come to a new position of runs.

Also, as before, try playing all runs with a jazz feeling as well as a "straight" feeling.

Of course, you should try these runs in other keys too. In fact, if any run starts to sound boring to you, putting it in other keys, *as soon as you learn the run in the given key*, can often add new life into the situation, because most people's ears get bored with too much of one key for a long period of time. Try it and see (like try the run in a key whose root is a 3rd or 4th higher or lower than the given key, and I think you will find this to be a welcome relief sometimes).

And finally, don't forget about putting the given accompaniment chords (listed above each run) on tape (or have a friend play them), at least for the runs that you enjoy the most, so you can play these runs over the chords and really hear the music come alive.

MINOR 7th TYPE CHORD FORMS

Em9 Em11 Em7/11 Em7 Em Em11/13

Em7 Em9 Em11 Em9 Em11

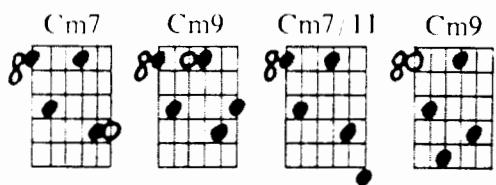
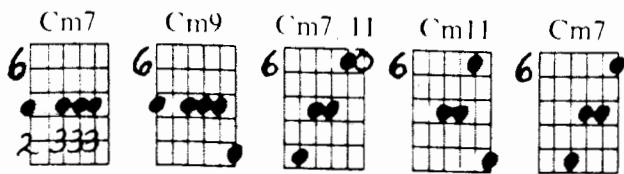
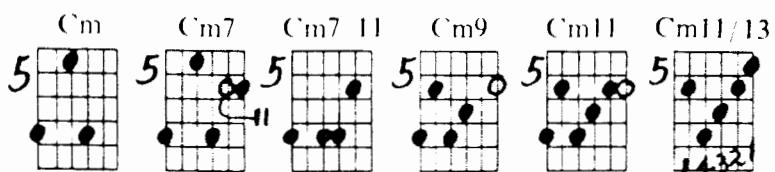
OPTIONAL

Em7 Em7/11 Em7/11

Em7 Em7/11 Em7/11

m9 as before

Em7 Em7/11 Em9 Em7/11 Em7/11/13



MINOR 7th TYPE ARPEGGIOS AND SCALE

Remember, you don't have to learn *all* these arpeggios, just some of your favorites maybe.

You will probably notice that each m7 scale has the same notes as a major scale whose root is a whole step lower. But, as cautioned before on dom. 7 scales, for your own good, ***don't*** think of the m7 scale in this way now. What is of value to you in this viewpoint will surface and be discussed later in Volume II.

2nd Position

Tape the chords

D Δ 9 Em 7 A $7/6$ D Δ 9

Variation

Em 7 A $7/6$ D Δ 9 Em 7

Even though no fingering is given on some
of the runs, you should still be fingering them
in the 2nd position here

A $7/6$ D Δ 9 Em 7 A $7/6$

Compare with last two examples

D Δ 9 Em 7 A $7/6$ D Δ 9

Em 7 A $7/6$ D Δ 9 Em 7

A $7/6$ D Δ 9 Em 7 A $7/6$

Compare this run with the 2nd one on this page.

D Δ 9 Em 7 A $7/6$ D Δ 9

Em 7 A $7/6$ D Δ 9 Em 7 A $7/6$ D Δ 9

Notice

$\frac{3}{4}$ time can be very attractive in jazz, creating the feel known as "Jazz Waltz". You may find it highly stimulating for variety's sake, to make up some runs in $\frac{3}{4}$ time, as above, or even just using the Major (or Lydian) scale, or just the Dom. 7 scale.

4th Position

Em⁷ A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} notice Em⁷ A^{7/6}

D^{Δ9} Em⁷ A^{7/6} D^{Δ9}

Em⁷ A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} Em⁹ A^{7/6}

D^{Δ9} Em⁷ A^{7/6} D^{Δ9}

Em⁷ A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} Em⁷ or A D^{Δ9}

Em⁷ A^{7/6} D^{Δ9}

Compare this with the 5th example
Em⁹ on the previous page

Em⁹ Em⁷ A^{7/6} D^{Δ9}

Em⁷ A^{7/6} D^{Δ9}

5th Position

Em⁷ A^{7/6} D^{Δ9} Em⁷

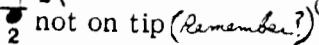
A^{7/6} D^{Δ9} Em⁷ A^{7/6}

D^{Δ9} Em⁷ A^{7/6} D^{Δ9}

Em⁷ A^{7/6} D^{Δ9} Em⁷

A^{7/6} D^{Δ9} Em⁷ A^{7/6}

D^{Δ9} Em⁷ A^{7/6} D^{Δ9}
unusual finger-ing of trill (SLUR)

Em⁷ A^{7/6} D^{Δ9} Em⁷


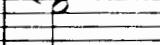
A^{7/6} D^{Δ9} Em⁷


A^{7/6} D^{Δ9} Em⁷ A^{7/6}


D^{Δ9} Em⁷ A^{7/6} D^{Δ9}


Em⁷ A^{7/6} D^{Δ9}


Em⁷ A^{7/6} D^{Δ9}


Em⁷ A^{7/6} D^{Δ9}


Em⁷ A^{7/6} D^{Δ9}


See 5th example in this position
 Em⁷ (on previous page) A^{7/6} D^{Δ9}
 7th Position Em⁷ A^{7/6} D^{Δ9}
 Em⁷ A^{7/6} D^{Δ9} Em⁷
 A^{7/6} D^{Δ9} Em⁷ A^{7/6}

D Δ 9 Em 7 A $^{7/6}$ D Δ 9
 Em 7 A $^{7/6}$ D Δ 9 Em 7
 A $^{7/6}$ D Δ 9 Em 7 A $^{7/6}$
 D Δ 9 Em 7 A $^{7/6}$
 Em 7 A $^{7/6}$ D Δ 9 Em 7
 D Δ 9 Em 7 A $^{7/6}$ D Δ 9
 Em 7 A $^{7/6}$ D Δ 9 Em 7
 A $^{7/6}$ D Δ 9 Em 7
 D Δ 9 Em 7 A $^{7/6}$ D Δ 9
 Em 7 A $^{7/6}$ D Δ 9 Em 7
 A $^{7/6}$ D Δ 9 Em 7
 D Δ 9 Em 7 A $^{7/6}$ or F#
 D Δ 9 Em 7 A $^{7/6}$ or A D Δ 9
 Em 7 A $^{7/6}$ D Δ 9
 See 2nd example above
 Em 7 A $^{7/6}$ D Δ 9

Em⁷ A^{7/6} D^{Δ9} Em⁷ A^{7/6} D^{Δ9}

5th Position

Cm⁷ F⁹ B^{♭Δ7} Cm⁷

F⁹ B^{♭Δ7} Cm⁷ F⁹

B^{♭Δ7} Cm⁷ F⁹ B^{♭Δ7}

Cm⁷ F⁹ out of position B^{♭Δ7} Cm⁷
 or G

F⁹ B^{♭Δ7} Cm⁷ F⁹

B^{♭Δ7} Cm⁷ F⁹ B^{♭Δ7}

Cm⁷ or F F⁹ B^{♭Δ7} Cm⁷

F⁹ B^{♭Δ7} Cm⁷

F⁹ B^{♭Δ7} Cm⁷

F⁹ B^{♭Δ7} Cm⁷
 or C

F⁹ B_b^{Δ7} Cm⁷

F⁹ B_b^{Δ7}

Cm⁷ F⁹ B_b^{Δ7}

Cm⁷ F⁹ B_b^{Δ7} Cm⁷ F⁹ B_b^{Δ7}

6th Position

Cm⁷ F⁹ B_b^{Δ7} Cm⁷

F⁹ B_b^{Δ7} Cm⁷

F⁹ B_b^{Δ7} Cm⁷ F⁹
 B_b^{Δ7} Cm⁷ F⁹ B_b^{Δ7}

Compare the next 3 runs

Cm⁷ F⁹ B_b^{Δ7} Cm⁷

F⁹ B_b^{Δ7} Cm⁷ F⁹

B_bΔ7 Cm7 F⁹ B_bΔ7

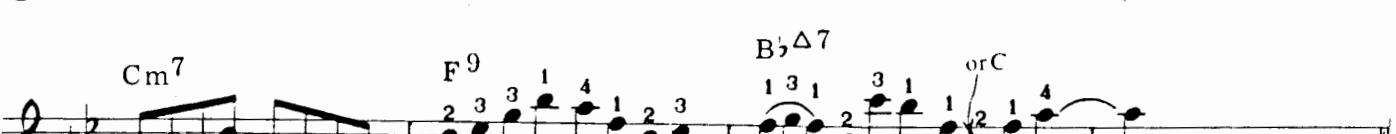

 Cm7 F⁹ B_bΔ7


 Cm7 F⁹ B_bΔ7 5 notes in the space of 1 beat
 (will be discussed in Vol. II)

Cm7 F⁹ B_bΔ7

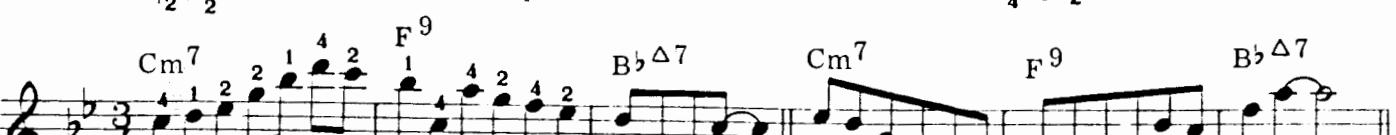

 Cm7 F⁹ B_bΔ7


 Cm7 F⁹ B_bΔ7


 Cm7 F⁹ B_bΔ7


 Cm7 F⁹ B_bΔ7

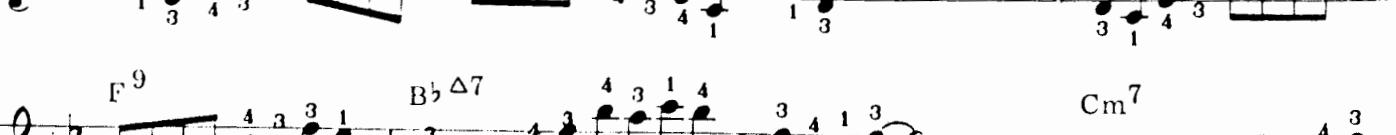

 Cm7 F⁹ B_bΔ7

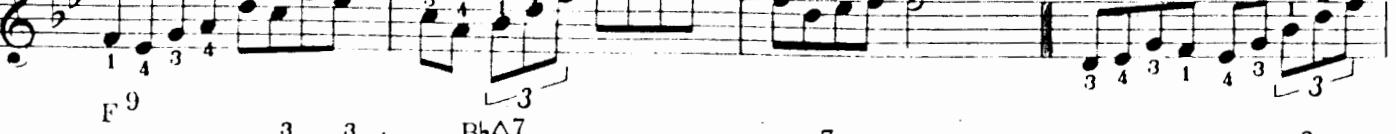

 Cm7 F⁹ B_bΔ7


 Cm7 F⁹ B_bΔ7 Cm7 F⁹ B_bΔ7

8th Position

Cm7 F⁹ B_bΔ7 Cm7


 F⁹ B_bΔ7 Cm7


 F⁹ B_bΔ7


 Cm7 F⁹

Compare the next 3 examples

MELODY NOTES

Any m7 run given so far will work over any of the m7 type chords given at the beginning of this chapter. That's that.

As for ending notes, here are some guidelines which you may wish to try:

(LINGERING) MELODY NOTES OVER MINOR 7th TYPE CHORDS

- Root:** O.K. in any register, although sometimes it sounds a little lifeless.
- 9th:** Bad in low register, very good in middle and high registers unless the chord you are soloing over has the b3rd on top, in which case there is a clash unless the chord is voiced very low.
- b3rd:** Good in low and middle registers; fair in high register unless the chord you are soloing over has the 9th on top in which case, forget it (unless you like strong clashes).
- 11th:** Can be excellent in low register if the chord you are soloing over is not voiced very low. Also, the 11th is excellent in the middle and high registers.
- 5th:** Good in low and middle registers, fair in high register.
- 13th (6th):** Poor in low register, fair in middle register, but can be very good in high register, especially when the 13th is preceded by the 9th and 11th tones. But if the chord you are soloing over has the b7th on top, the 13th may rub you the wrong way, unless the chord is voiced low.
- b7th:** Not too good in low register, good in middle and high registers unless the 13th is on top of the chord you are soloing over, in which case, forget the b7th in at least the high register.

Here is another run, based on a common chord progression, which combines Major, Dominant 7th and Minor 7th colors:

Mainly in 4th Position

A Δ^7

B m^7

E 9

B_b^{13}

A 7

Mainly in 2nd Position

A Δ^7

B m^7

E 9

B_b^{13}

A 7

Mainly in 5th and 6th positions

A Δ^7

B 13

Bm⁷ (4) 1 2 1 4 2 2 1 4 2 1 2 2 1 4 1 2 E⁹ (1) 1 2 1 4 2 1 2 1 4 1 2 1 4 1 2 B_b¹³ (2) 1 2 1 4 1 2 1 4 1 2 A^{Δ7} 1 4 1 2

Mainly in 7th Position

A^{Δ7} 1 1 3 4 1 1 3 4 1 3 4 1 1 4 3 1 B¹³ 1 4 3 (2) 1 4 3 1 4 1 4 2 3 1 4 A^{Δ7} 1 4 1 4 2 3 1 4

Bm⁷

E⁹

B_b¹³

A^{Δ7}

3 1 (2) 1 3 4 3 1 1 4 3 1 1 4 3 1 3 1 (2) 1 3 4 3 1 1 4 3 1 1 4 3 1 3 1 Bm⁷ E⁹ B_b¹³ A^{Δ7}

Mainly in 9th Position

A^{Δ7} 4 4 1 2 4 4 1 3 4 4 3 1 4 B¹³ 1 4 3 1 1 4 3 1 1 4 3 1 3 4 (4) 2 3 1 1 A^{Δ7} 2 (1) 3 3 B_b¹³

Bm⁷ 1 4 4 3 1 4 2 1 4 2 3 4 3 1 1 4 E⁹ 1 4 3 1 3 4 1 3 4 2 3 2 (4) 2 3 1 1 A^{Δ7} 1 1

THE OVERTONE DOMINANT SCALE

An almost magical group of sounds in jazz (and Impressionistic and other music as well) are those that come out of the Overtone Dominant Scale. The scale itself is not too exciting but the arpeggios and runs that can be derived from it are absolute knockouts, especially when these sounds are heard along with certain chords, which also emanate from the Overtone Dominant scale.

The Overt. Dom. scale acquires its name from Nature's Overtone Series. If you're wondering about this, join the club. I don't know that much about it either. I've read books on it but they all tell me the "what" not the "why" of it, but maybe no one has an answer for this "why" yet. (Or maybe I didn't read the right books). But it *is* a fascinating subject, especially when paralleled with the evolution of harmony. In fact, when viewed in this light, the implications become awesome.

While admitting to my limited knowledge on the subject, here is a rough description of the Overtone Series:

When any tone is sounded, it produces many other very faint tones which are known as *overtones*. These overtones always form the same pattern. Here is an example of this pattern, assuming that low E is our sounded tone (the sounded tone is often called the *fundamental* in the Overtone Series):



If we alphabetize all of the above pitches so as to form a scale, we would get the following:

E ²F# ³G# ⁴A# ⁵B ⁶C# ⁷D ⁸E Notice that we get a #4th and b7th in the scale, which leads us to a definition:

The Overtone Dominant scale is simply a **Dominant 7th scale with a #4th tone instead of the regular 4th.**

A few more examples:

C OVERTONE DOMINANT SCALE: 1C ²D ³E ⁴F# ⁵G ⁶A ⁷B_b ⁸C

A_b OVERTONE DOMINANT SCALE: 1A_b ²B_b ³C ⁴D ⁵E_b ⁶F ⁷G_b ⁸A_b

F# OVERTONE DOMINANT SCALE: 1F# ²G# ³A# ⁴B# ⁵C# ⁶D# ⁷E ⁸F#

If you try playing these scales and are not very satisfied with the sound, I don't blame you remember, the beauty doesn't lie so much in the scale as in the *arpeggios* and *runs* that *come from* this scale (this will be illustrated soon).

So which chords take the Overt. Dom. scale? As usual, the answer lies in analyzing the chord tones of the scale, which are: 1, 3, 5, b7, 9_o, #11_o, and 13_o.

As you may be expecting:

Any chord containing some combination of any of (but only) these chord tones can take the Overtone Dominant scale. Here is a list of such chords, which will be called the GROUP 3 DOMINANTS:

GROUP 3
(known as the Overtone or Lydian Dominant chords)

NAME	FORMULA	SYMBOL	
DOMINANT 7th	1, 3, 5, \sharp 7	7	
DOMINANT 9th	1, 3, 5, \sharp 7, 9	9	
DOMINANT 7/6th (7/13th)	1, 3, 5, \sharp 7, 13	7/6	
DOMINANT 13th	1, 3, 5, \sharp 7, 9, 13	13	
DOMINANT 7#11th	1, 3, 5, \sharp 7, #11	7+11 or 7#11	
DOMINANT 9#11th	1, 3, 5, \sharp 7, 9, #11	9+11 or 9#11	
DOMINANT 7/6 #11th	1, 3, 5, \sharp 7, #11, 13	7/6+11 or 7/6#11	
DOMINANT 13#11th	1, 3, 5, \sharp 7, 9, #11, 13	13+11 or 13#11	
DOMINANT 7 \flat 5th	1, 3, \flat 5, \flat 7	7 \flat 5 or 7-5	
DOMINANT 9 \flat 5th	1, 3, \flat 5, \flat 7, 9	9 \flat 5 or 9-5	
DOMINANT 7/6 \flat 5th	1, 3, \flat 5, \flat 7, 13	7/6 \flat 5 or 7, 6-5	
DOMINANT 13 \flat 5th	1, 3, \flat 5, \flat 7, 9, 13	13 \flat 5 or 13-5	

Interestingly enough, the first sub-group contains the same chords as the group-1 dominants you have already had. Just a coincidence, nothing more. What this means to you though, is whenever you are soloing over, for instance a 13th chord, you have **two** scales to choose from so far: the Dom. 7th scale **and** the Overt. Dom. scale.

Because it contains the #4th (#11th), the Overtone Dominant scale is also called the LYDIAN Dominant scale. —— Makes sense, right? An interesting feature of this scale and also the Lydian scale is that the three "hippest" notes (namely, the 9, #11 and 13) form a major triad whose root is a whole step above the root of the scale. Example: In the D Lydian and Lydian Dominant scales, the 9, #11, and 13 are E, G# and B which together, make an E major triad. You may have noticed, much earlier, in the Major section, that in some of the runs containing the #11th, I kind of organized these notes together, almost creating an E major sound over D major chords.

This type of thinking and sound is commonly known as POLYTONALITY, on which there will be a whole chapter in Volume II. It is not **necessary** to think in this polychordal way but it can be fun and interesting to both the mind and ears, so you may wish to check it out. You might be pleasantly surprised at what you come up with this way.

All concepts about VISUALIZING, memorizing, phrasing, slurring, and decorating as given before, also apply to this section of the book. As for transposing, the recommended key orders in the Dominant 7th section generally apply here too, but there are a few differences which necessitate a revised order which works well for the Overtone Dom. positions to follow:

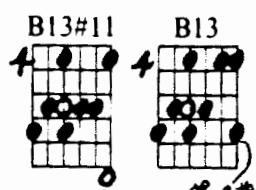
- 1) For the first two positions (which start in the key of B7) try the following order of keys for each arpeggio and run (and the scale diagrams too): B7, (F#7), Eh7, C7, A7, E7, Dh7, Bh7, (Ah7), F7, D7, and B7.
- 2) For the position that is given as Bh7, use the same order as above but a half-step lower: Bh7, (F7), D7, B7, Ah7, Eh7, C7, A7, (G7), E7, Dh7, Bh7.
- 3) For the position that is given as G7 on the 4th fret, try the following key orders: G7, E7, C7, A7, F#7, Eh7, B7, Ah7, F7, D7
- 4) For the position that is given as G7 on the 7th fret, try the following key orders: G7, E7, Dh7, F7, A7, F#7, Eh7, Bh7, G7 or G7, E7, Dh7, A7, F#7, Eh7, C7, Ah7, F7, D7, B7
- 5) For the first two positions that are given in the key of E7, try the following key orders: E7, Dh7, F7, D7, F#7, Eh7, G7, B7, Ah7, (F7). For the "extra" E7 positions, use the first part of this key cycle (up to the G7).

The melody note guidelines will not be given any more in this book, because if you've come this far (and I thank you for doing so), you can figure out your own guidelines now without much trouble at all.

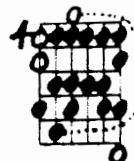
GROUP 3 ("OVERTONE") DOMINANT TYPE CHORD FORMS

OVERTONE DOMINANT 7th RUNS (Area 1)

— ARPEGGIOS —



— B OVERTONE DOM. SCALE —



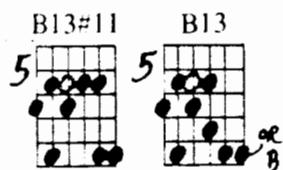
You may wish to try some of the runs over 13 or 13#11 chords on tape.

← Compare →

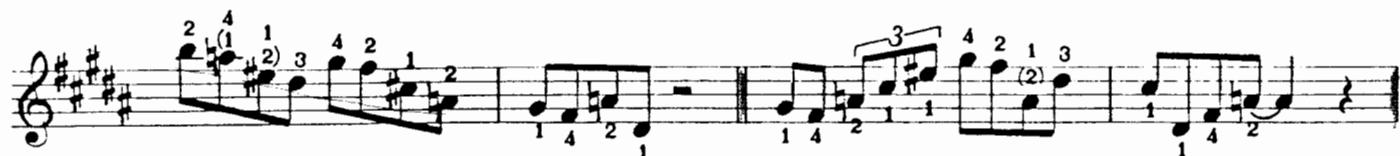
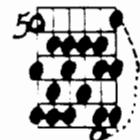


OVERTONE DOMINANT 7th RUNS (Area 2)

— ARPEG. —



— B OVERTONE DOM. SCALE —

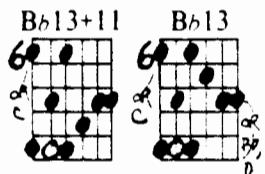


Try this run in the 4th position too.
(Naturally, you'll have to refinger it.)

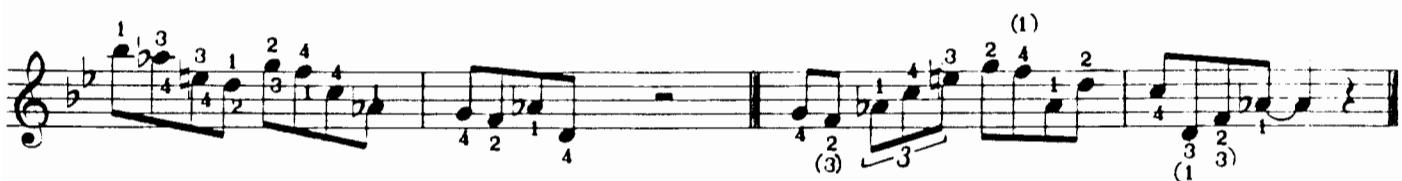
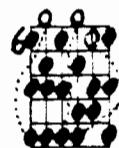


OVERTONE DOMINANT 7th RUNS (Area 3)

ARPEGGIOS



B_b OVERT. DOM. SCALE



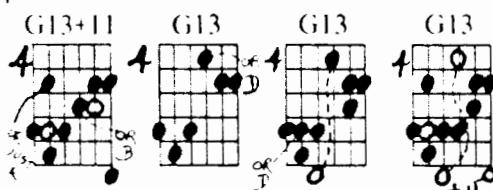
Variation





OVERTONE DOMINANT 7th RUNS (Area 4)

ARPEGGIOS



G OVERT
DOM. SCALE



← Compare →



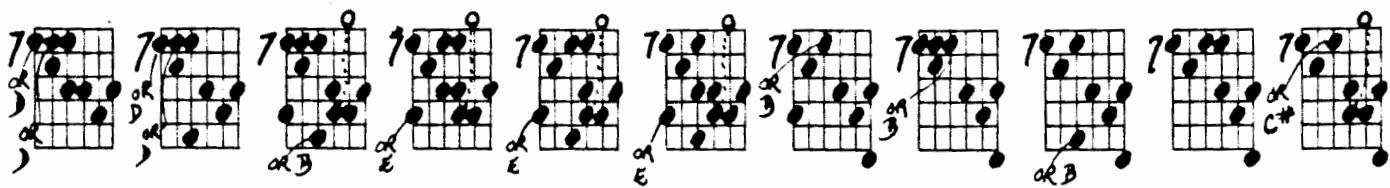
Variation



Try this run in the other positions given so far also.

OVERTONE DOMINANT 7th RUNS (Area 5)

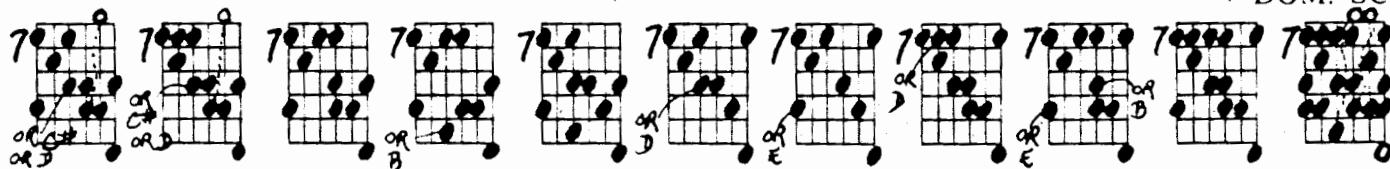
G13+11 ARPEGGIOS



Remember, you don't have to learn ALL the arpeggios, just learn your favorites.

G13 ARPEGGIOS

G OVERT.
DOM. SCALE



"Hey, Ted, why don't you write a few arpeggios down?" Seriously, this position seems to have a *lot* of arpeggio possibilities . . . (it's just the way it works out). Also, the first 6 arpeggios can be refingered in the previous 4th-5th position, if you choose to.

Also do the rhythmic variation on this run as given in the other positions.

OVERTONE DOMINANT 7th RUNS (Area 6)

E13+11 ARPEGGIOS —————

E13 ARPEGGIOS —————

E OVERT. DOM SCALE

← Compare →

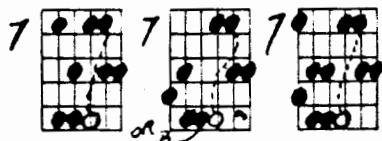
or G#

or A#

OVERTONE DOMINANT 7th RUNS (Area 7)

E13+11 ARPEGGIOS —————

E13 ARPEGGIOS



E OVERT. DOM. SCALE



← Compare →

Sheet music for E major, 12 measures. Fingerings: (3) 1, 1 4 2, 1 2 3; (1) 3 4 2 1; (3) 1 4 2; (1) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 4 2 3; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

Sheet music for E major, 12 measures. Fingerings: (2) 1 2 3 4; (1) 3 4 1 2; (3) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 2 3 4; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

Sheet music for E major, 12 measures. Fingerings: (2) 1 2 3 4; (1) 3 4 1 2; (3) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 2 3 4; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

Sheet music for E major, 12 measures. Fingerings: (2) 1 2 3 4; (1) 3 4 1 2; (3) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 2 3 4; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

Sheet music for E major, 12 measures. Fingerings: (2) 1 2 3 4; (1) 3 4 1 2; (3) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 2 3 4; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

Sheet music for E major, 12 measures. Fingerings: (2) 1 2 3 4; (1) 3 4 1 2; (3) 1 2 3 4; (2) 1 2 3 4; (4) 1 2 3 4. Measures 1-2: 1 2 3 4; 1 2 3 4. Measures 3-4: 1 2 3 4; 1 2 3 4. Measures 5-6: 1 2 3 4; 1 2 3 4. Measures 7-8: 1 2 3 4; 1 2 3 4.

EXTRA POSITIONS FOR HIGHER REGISTER

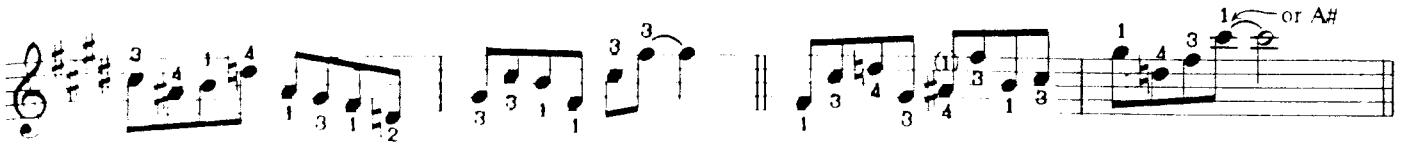
E13+11 ARPEGGIOS

Diagram showing 12 diagrams of E13+11 arpeggios in various positions on a guitar neck.

E13 ARPEGGIOS

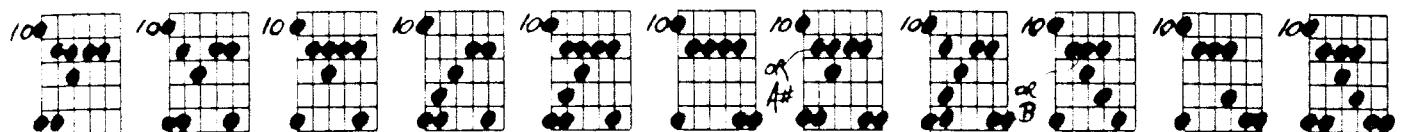


← E OVERT. DOM. SCALE (like one given already)



E13-11 ARPEGGIOS

E13 ARPEGGIOS



E OVERT. DOM. SCALE (like one given already as B7).



THE OVERTONE DOMINANT SCALE: Playing "in Position"

Mostly in 4th Position



In 2nd & 1st Position



In 5th & 6th Position



Bm⁷ (4) B \flat 13 A Δ⁷

In 7th & 8th Position

A Δ⁷ B 13 A Δ⁷

Bm⁷ B \flat 13 A Δ⁷

In 9th Position mainly

A Δ⁷ B 13 A Δ⁷

In 10th & 11th Position

A Δ⁷ B 13 A Δ⁷

ALSO FINGER THE Bb13 RUN
AS IN THE PREVIOUS EXAMPLE.

Bm⁷ B \flat 13 A Δ⁷

Mainly in 4th Position

A Δ⁷ B 13 A Δ⁷

Mainly in 2nd Position

A Δ⁷ B 13 A Δ⁷

This is a more complex trill with a hammer-on and
two pull-offs.

Bm⁷

B \flat 13 position shift

A Δ 7

Mainly in 5th & 6th Position

A Δ 7

B 13

Bm⁷

B \flat 13

A Δ 7

Mainly in 7th Position

A Δ 7

B 13

Bm⁷

B \flat 13

A Δ 7

Mainly in 9th Position

A Δ 7

B 13

Bm⁷

B \flat 13

A Δ 7

Mainly in 4th & 5th Position

D \flat Δ 7

E \flat 9 or 13

(1 3 1 3 2)

D 13 The D13 run may be fingered in the 5th position here too.

E \flat m⁷

D 13

D \flat Δ 7

Key of D \flat is used here because the key of A is really high in this fingering position.
(D \flat is used instead of C or D because it sounds fresh here, so please bear with the five flats, it's worth it.)

ALTERED DOMINANT SCALES

There are quite a few other Dom. 7th type scales that are very useful in jazz, and as in the case of the Overt. Dom. scale, the scales may not be that great as *scales*, but the arpeggios and runs that come out of them are unusually colorful.

Three of these scales will be covered in this first book and they will be referred to as **ALTERED DOMINANT SCALES**. What is an altered dominant scale? Simply, any dominant 7th scale with one or more of the following tones: $\flat 9$, $\sharp 9$, $\flat 5$ or $\sharp 5$ ($\flat 13$).

NOTE: The Overtone Dominant scale is *not* considered to be an altered dominant scale — that #11 is not *really* a $\flat 5$ th, even though we may call it that — check the Overtone Series diagram again if you are in doubt — also, how can we call the scale of Nature an "altered" scale? — I mean we *can* but somehow it wouldn't seem logical or right, at least to me, so I think of it as the brother to the regular Dominant 7th scale. In other words, in my mind, there are two "normal" dominant 7th scales, the Dom. 7th scale *and* the Overtone Dom. scale.

Anyway back to the Altered Dom. scales . . . they will be referred to as TYPE 1, TYPE 2, and TYPE 3.

TYPE 1 ALTERED DOMINANT SOUND

Type 1 has the following notes: 1, $\flat 2$, 3, 4, 5, 6, $\flat 7$
 ($\flat 9$) (11) (13)

In other words, it is a dom. 7th scale with a $\flat 9$ ($\flat 2$). It has the following chord tones:

1, 3, 5, $\flat 7$, $\flat 9$, 11, 13 ←————— TYPE 1 ALT. DOM. CHORD TONES

Before we talk about which chords the Type 1 Alt. Dom. scale works over, we should establish one thing: *Any* Dom. 7th type chord that contains any one or more of the four altered tones ($\flat 9$, $\sharp 9$, $\flat 5$ and $\sharp 5$ or $\flat 13$) will be considered as being part of what we call the **GROUP 4 DOMINANT CHORDS**. You will be meeting these chords gradually in this chapter of the book.

The Type 1 A.D. scale works over the following chords (because the chord tones of the scale match the chord tones in the chords — which is just another way of saying the same thing you have had in four different chapters already):

NAME	FORMULA	SYMBOL	
Dom. 7	1, 3, 5, $\flat 7$	7	
Dom. 7 \flat 9	1, 3, 5, $\flat 7$, $\flat 9$	7 \flat 9	
Dom. 13 \flat 9	1, 3, 5, $\flat 7$, $\flat 9$, 13	13 \flat 9	These three chords are the most common ones to take the Type 1 Alt. Dom. scale.
Dom. 7/6	1, 3, 5, $\flat 7$, 13	7/6	Don't worry about memorizing all of this, you'll learn it when you play and analyze the musical examples soon to come.
Dom. 11 \flat 9	1, 5, $\flat 7$, $\flat 9$, 11	11 \flat 9	
Dom. 7/6 suspended or (7/6/11)	1, 4, 5, $\flat 7$, 13 1, 5, $\flat 7$, 11, 13	7/6 sus	We're going to move on for now, to a presentation of the Type 2 and 3 scales and chords.
Dom. 11 \flat 9/13 or 13 \flat 9/11	1, 5, $\flat 7$, $\flat 9$, 11, 13 (13 \flat 9/11)	11 \flat 9/13	

TYPE 2 ALTERED DOMINANT SOUND

This scale has the following notes:

1, $\flat 2$, 3, 4, 5, $\flat 6$, $\flat 7$
($\flat 9$) (11) ($\flat 13$
or $\sharp 5$)

and the following chord tones:

1, 3, 5, $\flat 7$, $\flat 9$, 11, $\flat 13$ ($\sharp 5$)

It works over the following chords:

NAME	FORMULA	SYMBOL	
Dom. 7	1, 3, 5, \flat 7	7	
Dom. 7 \flat 9	1, 3, 5, \flat 7, \flat 9	7 \flat 9	
Dom. 7 \flat 9#5 (7 \flat 9 \flat 13)	1, 3, #5, \flat 7, \flat 9 (\flat 13)	7 \flat 9+ or 7 \flat 9#5	
Dom. 7#5	1, 3, #5, \flat 7	7+ or 7#5	
Dom. 7#9	1, 3, 5, \flat 7, #9	7#9 or 7+9	
Dom. 7#9#5 (7#9 \flat 13)	1, 3, #5, \flat 7, #9 (\flat 13)	7#9+ or 7#9#5	These two chords contain the #9 which is <i>not</i> in the Type 2 scale, but the scale sounds O.K. over these chords anyway (but Type 3 is better for these).
Dom. 11 \flat 9	1, 5, \flat 7, \flat 9, 11	11 \flat 9	
Dom. 11 \flat 9#5 (\flat 13)	1, #5, \flat 7, \flat 9, 11 (\flat 13)	11 \flat 9+ or 11 \flat 9#5	
Augmented	1, 3, #5	+	

Remember, you don't have to memorize all this info now — you'll have plenty of time when you are working on the related runs that will be given, to come back and learn whatever you need to or desire.

TYPE 3 ALTERED DOMINANT SOUND

This scale has the following notes:

1, \flat 2, \flat 3, 3, 5, \flat 6, \flat 7
(\flat 9)(#9) (\flat 13
or #5)

and the following chord tones:

1, 3, 5, \flat 7, \flat 9, #9, \flat 13 (#5)

It works over the following chords:

NAME	FORMULA	SYMBOL	
Dom. 7	1, 3, 5, \flat 7	7	
Dom. 7 \flat 9	1, 3, 5, \flat 7, \flat 9	7 \flat 9	
Dom. 7#9	1, 3, 5, \flat 7, #9	7#9 or 7+9	
Dom. 7#5	1, 3, #5, \flat 7	7+ or 7#5	
Dom. 7 \flat 9#5 (7 \flat 9 \flat 13)	1, 3, #5, \flat 7, \flat 9 (\flat 13)	7 \flat 9+ or 7 \flat 9#5	
Dom. 7#9#5 (7#9 \flat 13)	1, 3, #5, \flat 7, #9 (\flat 13)	7#9+ or 7#9#5	
Dom. 7#9 \flat 9#5 (7#9 \flat 9 \flat 13)	1, 3, #5, \flat 7, \flat 9, #9 (\flat 13)	7#9 \flat 9+ or 7#9 \flat 9#5	Also any of the chords with the \flat 13th can have the 5th too (in a lower register).
Augmented	1, 3, #5	+	

In the musical examples to follow, these three types of Alt. Dom. scales will be shown one after the other, all in the *same* position. For instance, the first three pages of runs show the Type 1, 2, and 3 scales being used, all in the 1st-2nd position. The reason for this type of presentation is to speed up your learning process now. If you've come this far, you're ready for it. You see, the three types of A.D. scales are all so similar that your brain, while noting the differences, can absorb them all in a kind of 'package deal', one position at a time. Also *because* they are all juxtaposed in the same position, the subtle differences between them will be more evident to you, thereby increasing your sensitivity to these slightly different colors, and helping you to learn the sounds faster.

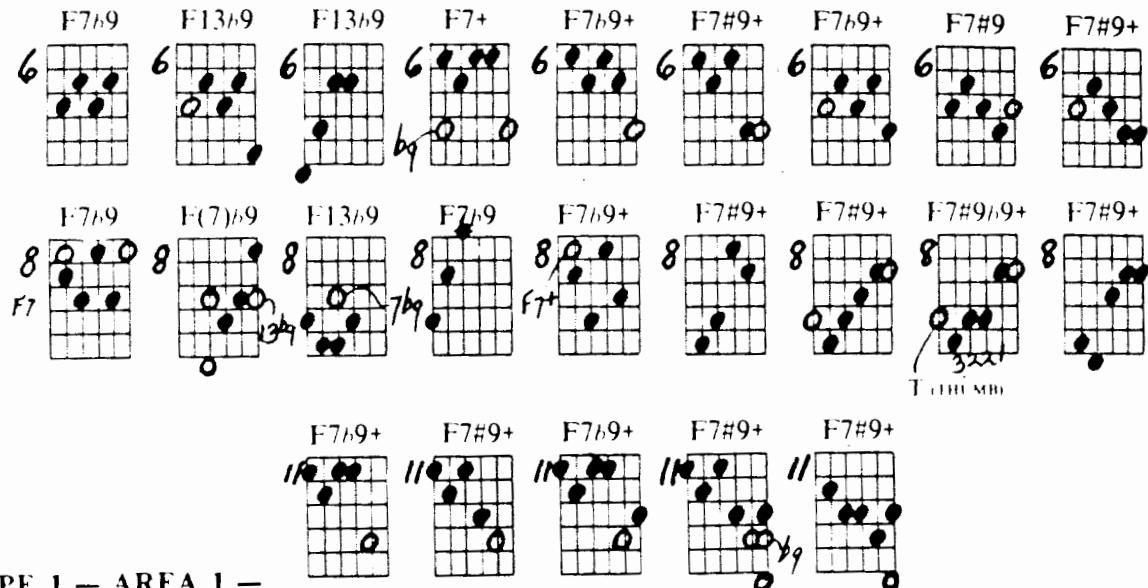
Because these scales and runs may be a little unusual to your ear at first, they are presented in a musical context with Minor 7th and Major sounds (a similar setup to what you had in the m7 chapter).

All principles given already on visualizing, memorizing, transposing, adding trills, etc. apply to this chapter too.

GROUP 4 DOMINANT TYPE CHORD FORMS ("ALTERED DOMINANTS")

Even if you can't quite *play* some of these forms *yet*, you can still learn to "see" them now, while you continue to work on them. This is the main thing, SEEING or VISUALIZING them (so that you can more easily visualize the runs, arpeggios and scales).

The diagrams are labeled with numbers 1 through 8 above each row, likely indicating a sequence or grouping of chords. Some diagrams include additional markings like '7b9' or '13b9' below the strings.

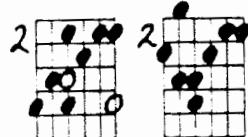


TYPE 1 — AREA 1 —

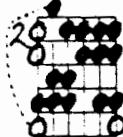
LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

A13b9



A13b9 Scale



D6 9 or D Δ 9 may be used for D Δ 7 in any example.

2nd Position

Em⁷ A13b9 D Δ 7 Em⁷

A13b9 D Δ 7 Em⁷ A13b9 D Δ 7

Em⁷ A13b9 D Δ 7 Em⁷ A13b9

You may find it to be good practice to try extending the major part of any of these runs.

D Δ 7 Em⁷ A13b9 D Δ 7

Em⁷ A13b9 D Δ 7 Em⁷

A 13 b9 D Δ7 Em⁷ A 13 b9

D Δ7 Em⁷ A 13 b9 D Δ7

Em⁷ A 13 b9 D Δ7 Em⁷

A 13 b9 D Δ7 Em⁷ A 13 b9 D Δ7

Em⁷ A 13 b9 D Δ7 Em⁷

A 13 b9 D Δ7 Em⁷ A 13 b9 D Δ7

Em⁷ A 13 b9 D Δ7 Em⁷

A 13 b9 D Δ7 Em⁷ A 13 b9 D Δ7

Em⁷ A 13 b9 D Δ7 Em⁷

The ♯9 may be added to this scale.

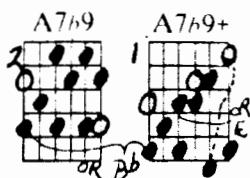
D Δ7 Em⁷ A 13 b9 D Δ7 Em⁷ A 13 b9

D Δ7 Em⁷ A 13 b9 D Δ7 Em⁷ A 13 b9

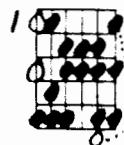
TYPE 2 — AREA 1 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —



— A7b9+ Scale —



If you have trouble **visualizing** any of these runs, then please, for your own good, go back and learn the chord forms (group 4) for this position. This should straighten it out.

Mainly in 2nd Position

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+

D 6/9 Em⁹ A 7 b9+ D 6/9

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

Compare with previous example

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

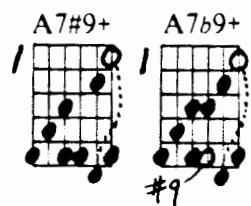
Em⁹ A 7 b9+ D 6/9 Em⁹

A 7 b9+ D 6/9 Em⁹ A 7 b9+ D 6/9

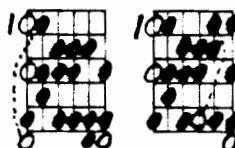
TYPE 3 — AREA 1 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —



— A7#9b9+ Scale —



The 11th (A#)
may also be
added to
the TYPE 3 ALT
SCALE

For convenience, A7+ may be used for A7#9+; DΔ7, DΔ9 or D add 9.

2nd Position

Em⁹ A 7 #9+ D 6/9 Em⁹

A 7 #9+ D 6/9 Em⁹ A 7 #9+ (1 2)

Em⁹ A 7 #9+ D 6/9

DON'T FORGET ABOUT TRANSPOSING (especially if your ears are getting bored with the sound of the key of D).

TYPE 1 — AREA 2 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

A13b9 —



— A13b9 Scale —



3rd & 4th Positions

D^{6/9} or D^{Δ9} can replace
D^{Δ7} in any example.

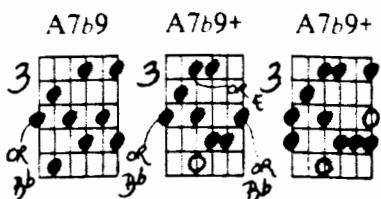
Em⁷ A^{13 b9} D^{Δ7} Em⁷
 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9}
 D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9}
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9}
 Em⁷ A^{13 b9} D^{Δ7} Em⁷
 D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}
 Em⁷

TYPE 2 — AREA 2 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

— A7b9+ Scale —



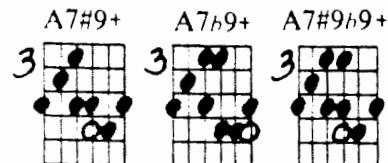
3rd & 4th Positions

A 7 b9+ (4) 3 2 3 1 (4) 3 4 D 6/9 Em 9 A 7 b9+ (4) 3 2 3 1 (4) 3 4
 D 6/9 Em 9 A 7 b9+ (2) 3 1 (2) 3 4 D 6/9
 Em 9 A 7 b9+ D 6/9
 Em 9 A 7 b9+ D 6/9 Em 9
 A 7 b9+ D 6/9 Em 9 A 7 b9+ D 6/9
 Em 9 A 7 b9+ D 6/9 Em 9 ← Compare → Em 9
 A 7 b9+ D 6/9 Em 9 A 7 b9+ D 6/9
 Em 9 A 7 b9+ D 6/9 Em 9 A 7 b9+ D 6/9
 Em 9 A 7 b9+ D 6/9 Em 9 A 7 b9+ D 6/9
 D 6/9 Em 9 A 7 b9+ D 6/9

TYPE 3 — AREA 2 —

LEARNING ALTERED DOMINANT SOUNDS

ARPEGGIOS



A7#9b9+ Scale



As before, and on all Type 3 altered dominant pages coming up, you may wish to try A7+ for A7#9+ and DΔ9 for D6/9.

3rd & 4th Positions

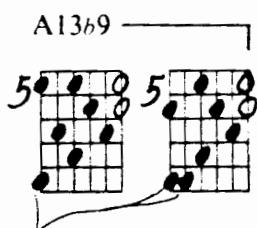
Sheet music for guitar showing 12 measures of arpeggios and scales. The music is in common time (C) and A major (A). The first measure shows Em⁹. The second measure shows A7#9+. The third measure shows D6/9. The fourth measure shows Em⁹. The fifth measure shows A7#9+. The sixth measure shows D6/9. The seventh measure shows Em⁹. The eighth measure shows A7#9+. The ninth measure shows D6/9. The tenth measure shows Em⁹. The eleventh measure shows A7#9+. The twelfth measure shows D6/9.

The music uses a variety of arpeggiated patterns, including 16th-note and 8th-note chords. Fingerings are indicated above the notes, such as (4), (3), and (2). Some notes are marked with 'or D' to indicate alternative note choices.

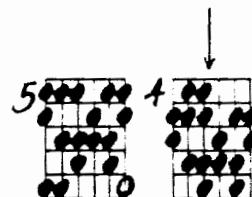
TYPE 1 — AREA 3 —

LEARNING ALTERED DOMINANT SOUNDS

ARPEGGIOS



A13b9 Scale (OPTIONAL)



These notes may be played on other strings too (5th & 4th strings)

5th Position

D Δ 7 Em m^7 A $13\flat 9$ D Δ 7

 Em m^7 A $13\flat 9$ D Δ 7

 Em m^7 A $13\flat 9$ D Δ 7 Em m^7

 A $13\flat 9$ D Δ 7 Em m^7 A $13\flat 9$

 D Δ 7 Em m^7 A $13\flat 9$ D Δ 7

 Em m^7 A $13\flat 9$ D Δ 7 Em m^7

 A $13\flat 9$ D Δ 7 Em m^7 A $13\flat 9$

 D Δ 7 Em m^7 A $13\flat 9$ D Δ 7

 Em m^7 A $13\flat 9$ D Δ 7 Em m^7

 A $13\flat 9$ D Δ 7 Em m^7 A $13\flat 9$ D Δ 7

 Em m^7 A $13\flat 9$ D Δ 7 Em m^7

 A $13\flat 9$ D Δ 7 Em m^7 A $13\flat 9$ D Δ 7

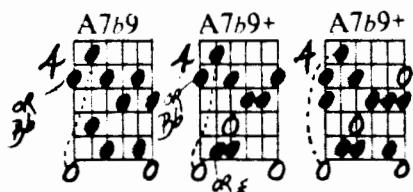
 Em m^7 A $13\flat 9$ D Δ 7 Em m^7

 A $13\flat 9$ D Δ 7 Em m^7 A $13\flat 9$

TYPE 2 — AREA 3 —

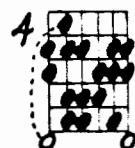
LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —



Mainly 5th Position

— A7b9+ Scale —



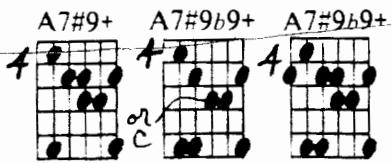
Sheet music for guitar showing 12 measures of arpeggios and scales. The music is in common time (indicated by 'C') and consists of two staves. The first staff uses a treble clef, and the second staff uses a bass clef. Measures are separated by vertical bar lines. Chords and scales are labeled above the notes. Fingerings are indicated by numbers 1 through 4 above or below the notes. Measure 1: Em⁹, A7b9+, D6/9, Em⁹. Measure 2: A7b9+, D6/9, Em⁹, A7b9+, D6/9. Measure 3: Em⁹, A7b9+, D6/9, Em⁹. Measure 4: A7b9+, D6/9, Em⁹, A7b9+. Measure 5: D6/9, Em⁹, A7b9+, D6/9. Measure 6: Em⁹, A7b9+, D6/9. Measure 7: Em⁹, A7b9+, D6/9. Measure 8: Em⁹, A7b9+, D6/9. Measure 9: Em⁹, A7b9+, D6/9. Measure 10: Em⁹, A7b9+, D6/9. Measure 11: Em⁹, A7b9+, D6/9. Measure 12: Em⁹, A7b9+, D6/9.

TYPE 3 — AREA 3 —

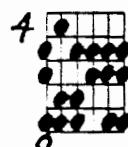
LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

— A7#9b9+ Scale —



BE SURE TO TRY THIS NOTE



3rd, 4th & 5th Positions

Try fingering all these Em9 runs in the 5th position too.

A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

 Em⁹

 A^{7#9+}

 D^{6/9}

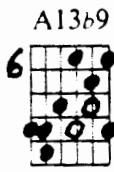
 (3, 1)

Notice the unusual fingering

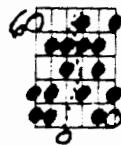
TYPE 1 — AREA 4

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIO —



— A13b9 Scale —



6th & 7th Positions

REMINDER:
not on tip
of finger

The musical score consists of eight staves of guitar tablature. Each staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tabs show the left-hand fingers (1 through 4) and the right-hand picking pattern. Chords are labeled with their names and inversions. Fingerings are marked with numbers in parentheses above or below the notes. The score includes the following chords and patterns:

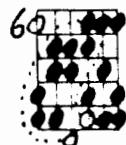
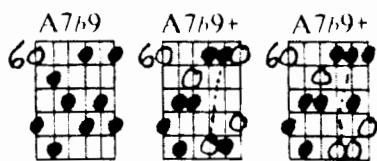
- Staff 1: Em7, A13b9, DΔ7, Em7
- Staff 2: A13b9, DΔ7, Em7, A13b9, DΔ7
- Staff 3: Em7, A13b9, DΔ7, Em7
- Staff 4: A13b9, DΔ7, Em7, A13b9, DΔ7
- Staff 5: Em7, A13b9, DΔ7, Em7
- Staff 6: A13b9, DΔ7, Em7, A13b9, DΔ7
- Staff 7: Em7, A13b9, DΔ7, Em7
- Staff 8: A13b9, DΔ7, Em7, A13b9, DΔ7

TYPE 2 — AREA 4 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

— A7b9+ Scale —



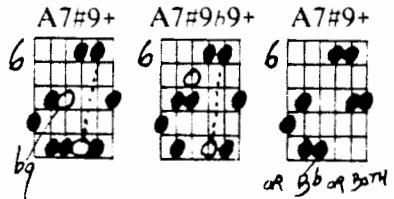
6th & 7th Positions

TYPE 3 – AREA 4 –

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

— A7#9b9+ Scale —



Try fingering all the Em⁹ runs in the 5th position too.

6th & 7th Positions

Em⁹ A^{7#9+} D^{△9} Em⁹

 A^{7#9+} D^{△9} Em⁹ A^{7#9+} D^{△9}

 Em⁹ A^{7#9+} D^{△9} Em⁹

 A^{7#9+} D^{△9} Em⁹ A^{7#9+} (4) 3, 1

 D^{△9} Em⁹ A^{7#9+} D^{△9}

 Em⁹ A^{7#9+} D^{△9}

 Em⁹ A^{7#9+} D^{△9} Em⁹

 A^{7#9+} D^{△9} Em⁹ A^{7#9+} D^{△9}

 Em⁹ A^{7#9+} D^{△9} Em⁹

 A^{7#9+} D^{△9} Em⁹ A^{7#9+} D^{△9}

 Em⁹ A^{7#9+} D^{△9} Em⁹

 A^{7#9+} D^{△9} Em⁹ A^{7#9+} (1) 4, 2, 1, 4

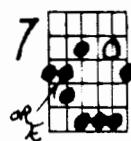
or A

TYPE 1 - AREA 4A-

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIO —

A13b9



— A13b9 Scale —



7th Position

Em⁷ A13b9 DΔ7 Em⁷

A13b9 DΔ7(4) Em⁷ A13b9 DΔ7

Em⁷ A13b9(2 4 1 2)(3 1 2 3) DΔ7 Em⁷

A13b9 DΔ7 Em⁷ A13b9(4) (2) (4 3 2) DΔ7

Em⁷ A13b9(2 4 1 3 1 1) DΔ7 Em⁷

DΔ7 Em⁷ A13b9(2 1 4 1 2 4 1) Em⁷

A13b9(1 3 4 1) DΔ7 Em⁷ A13b9(4 2 4 1 2 1)

DΔ7 Em⁷ A13b9(2) (4 2) DΔ7

Em⁷ A13b9 DΔ7 Em⁷

The sheet music consists of ten lines of musical staffs. Each staff begins with a key signature of two sharps. The first staff starts with Em⁷, followed by a sixteenth-note arpeggio of A13b9 (root position), then DΔ7, and finally Em⁷. Subsequent staves continue this pattern with variations in the chords and arpeggios, such as A13b9 in parentheses with fingerings like (2 4 1 2)(3 1 2 3) or (2) (4 3 2). Fingerings are indicated above the notes in parentheses.

A^{13 b9} D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}


 Em⁷ A^{13 b9} D^{Δ7} Em⁷


 A^{13 b9} D^{Δ7}(1) Em⁷ A^{13 b9} D^{Δ7}


 Em⁷ A^{13 b9} D^{Δ7} Em⁷

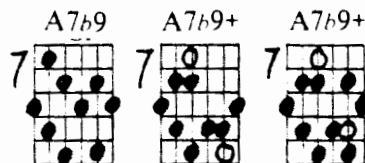

 A^{13 b9} D^{Δ7} Em⁷ A^{13 b9} D^{Δ7}


TYPE 2 - AREA 4A-

LEARNING DOMINANT 7th SOUNDS

ARPEGGIOS

A^{7b9+} Scale



7th & 8th Positions

Em⁹ A^{7b9+} D^{6/9} Em⁹


A^{7b9+} D^{6/9} Em⁹ A^{7b9+} D^{6/9}



Em⁹ A^{7b9+} D^{6/9} Em⁹



A^{7b}9+ D6/9 Em⁹ A^{7b}9+

D6/9 Em⁹ A^{7b}9+ D6/9

Em⁹ A^{7b}9+ D6/9 Em⁹

A^{7b}9+ D6/9 Em⁹ A^{7b}9+ D6/9

Em⁹ A^{7b}9+ D6/9 Em⁹ Compare with previous example

A^{7b}9+ D6/9 Em⁹ A^{7b}9+ D6/9

Em⁹ A^{7b}9+ D6/9 Em⁹

A^{7b}9+ D6/9 Em⁹ A^{7b}9+ D6/9

D6/9 Em⁹ A^{7b}9+ notice D6/9

Em⁹ A^{7b}9+ D6/9

There won't be any Type 3 - 4A... it's just the way the instrument works out.

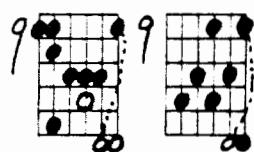
TYPE 1 AREA 5 —

LEARNING ALTERED DOMINANT SOUNDS

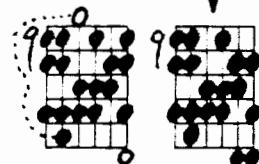
— ARPEGGIOS —

A13 \flat 9 Scale

A13 \flat 9



(Optional)



Mainly 9th Position

Em⁷ A13 \flat 9 D Δ 7 Em⁷

A13 \flat 9 D Δ 7 Em⁷ A13 \flat 9 D Δ 7

Em⁷ A13 \flat 9 D Δ 7 Em⁷

A13 \flat 9 D Δ 7 Em⁷ A13 \flat 9 D Δ 7

Em⁷ A13 \flat 9 D Δ 7 Em⁷

TRY THIS EXAMPLE UP ONE OCTAVE
BUT IN THE SAME POSITION ON THE
FINGERBOARD

Compare this with the
first example on this page.

A13 \flat 9 D Δ 7 Em⁷ A13 \flat 9 D Δ 7

Also do up one octave in the same position.

Up one octave as before.

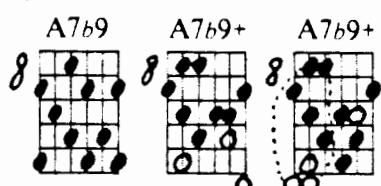
Em⁷ A13 \flat 9 D Δ 7 Em⁷

Compare with previous example.

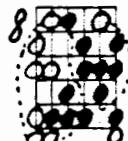
TYPE 2 — AREA 5 —

LEARNING ALTERED DOMINANT SOUNDS

ARPEGGIOS



A7b9+ Scale



Also try this run an octave higher in the *same* position.

8th & 9th Positions

A⁷_{b9+} D^{6/9} And an octave higher Em⁹ A⁷_{b9+}





 D^{6/9} Em⁹ A⁷_{b9+} D^{6/9} And an octave higher





 Em⁹ A⁷_{b9+} D^{6/9} Em⁹





 A⁷_{b9+} D^{6/9} Em⁹ A⁷_{b9+}



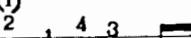


 D^{6/9} Em⁹ A⁷_{b9+} D^{6/9}

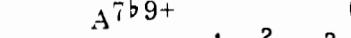


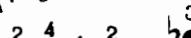


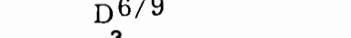
 Em⁹ A⁷_{b9+} D^{△7} And an octave higher Em⁹

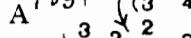


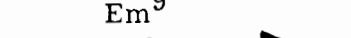


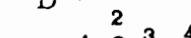
 A⁷_{b9+} D^{6/9} Em⁹ A⁷_{b9+}


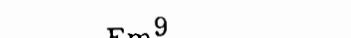



 D^{6/9} Em⁹ A⁷_{b9+} (3 4 3 1) D^{6/9}





 Em⁹ A⁷_{b9+} D^{6/9}





 Em⁹ A⁷_{b9+} D^{△7}


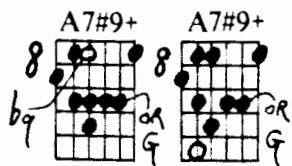



Compare with the second example in this position (on the previous page)..... which sounds better, and why?

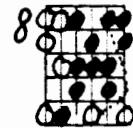
TYPE 3 — AREA 5 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —



— A7#9b9+ Scale —



8th & 9th Positions

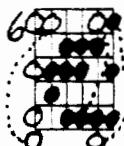
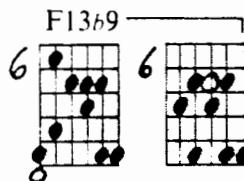
The image shows six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff starts with A7#9+ and includes fingerings 1, 4, 3, 1, 3, 4, 3, 1. The second staff starts with DΔ9 and includes fingerings 3, 1, 1, 4, 3, 1. The third staff starts with Em9 and includes fingerings 4, 1, 2. The fourth staff starts with A7#9+ and includes fingerings 4, 2, 3, 4, 3, 1, 1. The fifth staff starts with DΔ9 and includes fingerings 1, 3, 2, 3, 2, 3, 1, 4, 2, 1. The sixth staff starts with Em9 and includes fingerings 4, 1, 2. The seventh staff starts with A7#9+ and includes fingerings 4, 3, 1, 3, 4, 3, 2, 4, 3, 2. The eighth staff starts with DΔ9 and includes fingerings 4, 2, 1, 4, 2, 1. The ninth staff starts with Em9 and includes fingerings 4, 1, 2. The tenth staff starts with A7#9+ and includes fingerings 4, 3, 1, 3, 4, 2, 1, 3, 1, 4, 2, 1. The eleventh staff starts with DΔ9 and includes fingerings 3, 1, 1, 4, 2, 1. The twelfth staff starts with Em9 and includes fingerings 3, 4, 2, 4, 4, 1, 3, 4. The thirteenth staff starts with A7#9+ and includes fingerings 4, 2, 3, 2, 3, 1, 2, 1, 3, 2, 2. The fourteenth staff ends with DΔ9 and includes fingerings 4, 1, 2.

TYPE 1 — AREA 6 —

LEARNING ALTERED DOMINANT SOUNDS

ARPEGGIOS

□ F13b9 Scale □



6th & 7th Positions

The sheet music consists of three staves of musical notation for a jazz piano solo. The top staff starts with a Cm7 chord in common time, followed by an F13 b9 chord, a Bb Δ7 chord, and another Cm7 chord. The middle staff begins with an F13 b9 chord, followed by a Bb Δ7 chord, a Cm7 chord, and an F13 b9 chord. The bottom staff starts with a Bb Δ7 chord, followed by a Cm7 chord, an F13 b9 chord, and a Bb Δ7 chord. Each staff includes fingerings below the notes, such as (3) and (4), and some notes have small numbers above them like 1, 2, or 4.

Cm⁷ F^{13b9} B_b^{△7} Cm⁷

 F^{13b9} (3) B_b^{△7} Cm⁷ F^{13b9} B_b^{△7}

 Cm⁷ F^{13b9} B_b^{△7} Cm⁷

 Try this example up one octave + same position
 Cm⁷

 F^{13b9} B_b^{△7} Cm⁷ Why & How? F^{13b9}

 B_b^{△7} Cm⁷ F^{13b9} B_b^{△7}

 Cm⁷ F^{13b9} B_b^{△7} Cm⁷

 Compare with previous example
 F^{13b9} B_b^{△7} Cm⁷ F^{13b9} B_b^{△7}

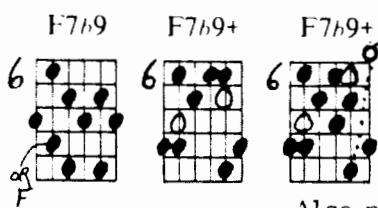
 Cm⁷ F^{13b9} B_b^{△7} Cm⁷

 F^{13b9} (4) #9(G#) B_b^{△7} Cm⁷ F^{13b9} (2)

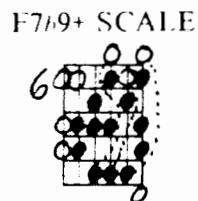
 B_b^{△7} Cm⁷ (3) F^{13b9} B_b^{△7}

TYPE 2 — AREA 6 —

LEARNING ALTERED DOMINANT SOUNDS



Mainly in 6th Position



Also play this run
an octave higher in
the same position.

Chord Progression:

Cm⁹ — F7b9+ — B_bΔ9 — Cm⁹

Hand Position:

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

Notes:

- F7b9+ This becomes easy with practice
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹
- F7b9+ And an octave higher
- B_bΔ9 And an octave higher
- Cm⁹

F⁷_b9+ B_bΔ9 And an octave higher Cm⁹ F⁷_b9+ B_bΔ9

Cm⁹ F⁷_b9+ B_bΔ9 Cm⁹

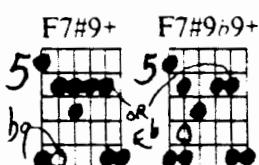
F⁷_b9+ B_bΔ9 Cm⁹ F⁷_b9+

B_bΔ9 Cm⁹ F⁷_b9+ B_bΔ9

TYPE 3 — AREA 6 —

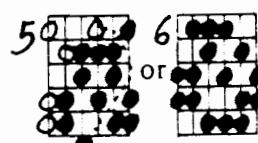
LEARNING ALTERED DOMINANT SCALES

— ARPEGGIOS —



Mainly in 6th Position

— F⁷#9_b9+ SCALE —



Cm⁹ F⁷#9+ B_bΔ9 Cm⁹

F⁷#9+ B_bΔ9 Cm⁹ F⁷#9+ B_bΔ9

Cm⁹ F⁷#9+ B_bΔ9

And do an octave higher in same position

Cm⁹ F⁷#9+ or E_bA_bG_b F B_bΔ9 Cm⁹

F^{7#9+} (4) B_b^{△9} Cm⁹ F^{7#9+(2)} B_b^{△9}

Cm⁹ F^{7#9+} B_b^{△9} And an octave higher Cm⁹

F^{7#9+} B_b^{△9} Cm⁹ F^{7#9+} B_b^{△9}

Cm⁹ F^{7#9+} B_b^{△9} Cm⁹

F^{7#9+} B_b^{△9} Cm⁹ (3) (2) (3) 2 1 4 2

F^{7#9+} B_b^{△9} Cm⁹ F^{7#9+}

B_b^{△9} Cm⁹ F^{7#9+} B_b^{△9}

Cm⁹ F^{7#9+} B_b^{△9} Cm⁹

B_b^{△9} Cm⁹ F^{7#9+} B_b^{△9}

Cm⁹ F^{7#9+(2)} B_b^{△9}

B_b^{△9} Cm⁹ F^{7#9+} B_b^{△9}

Cm⁹ F^{7#9+} B_b^{△9} Cm⁹

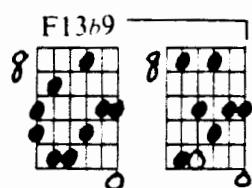
F^{7#9+} B_b^{△9} Cm⁹ F^{7#9+} B_b^{△9}

(4) B_b^{△9} Cm⁹ F^{7#9+} or F B_b^{△9}

TYPE 1 — AREA 7 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —



— F13b9 SCALE —



8th Position

Chords shown: Cm⁷, F^{13b9}, B_b^{Δ7}, Cm⁷, F^{13b9}, B_b^{Δ7}

Compare with 3rd example above

Chords shown: Cm⁷, F^{13b9}, B_b^{Δ7}, Cm⁷

TRY THIS EXAMPLE UP 1 OCTAVE IN THE SAME POSITION

Chords shown: F^{13b9}, B_b^{Δ7}, Cm⁷, F^{13b9}, B_b^{Δ7}, Cm⁷, F^{13b9}, B_b^{Δ7}

Cm⁷ F^{13b9} (3) 2 1 4 (3) B_b^{Δ7} Cm⁷

 (2) (3) (2)

 F^{13b9} B_b^{Δ7} Cm⁷ F^{13b9} B_b^{Δ7}

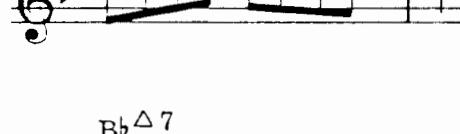
 (3) 2 1 4 (3) 2 1 4 (3) 2 3 4 3 (3) 2 3 1 4 (3) 2 3 2 4

 Cm⁷ F^{13b9} B_b^{Δ7} Cm⁷

 4 1 1 3 4 1 3 (2) 3 4 1 1 3 1 (3) 4

 F^{13b9} ♯9(G[#]) B_b^{Δ7} Cm⁷ F^{13b9}

 3 4 1 4 3 1 2 4 3 (3) 2 4 1 2 1 2 3 1 2 3 4

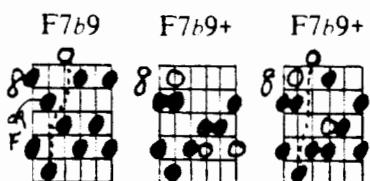
 B_b^{Δ7} Cm⁷ F^{13b9} B_b^{Δ7}

 2 2 3 1 3 2 1 2

TYPE 2 — AREA 7 —

LEARNING ALTERED DOMINANT SOUNDS

— ARPEGGIOS —

— F^{7b9+} SCALE —



Mainly in 8th Position

Cm⁹ F^{7b9+} B_b^{Δ9} (same position) Cm⁹



 F^{7b9+} B_b^{Δ9} Cm⁹ F^{7b9+} B_b^{Δ9}


Cm⁹ F^{7b9+} (1 3) B_b^{Δ9} And an octave higher Cm⁹

 F^{7b9+} B_b^{Δ9} And an octave higher Cm⁹ F^{7b9+}

 B_b^{Δ9} Cm⁹ F^{7b9+} B_b^{Δ9} And an octave higher

 Cm⁹ F^{7b9+} B_b^{Δ9} Cm⁹

 F^{7b9+} B_b^{Δ9} And 8va (higher) Cm⁹ F^{7b9+} B_b^{Δ9}

 Cm⁹ F^{7b9+ (3)} B_b^{Δ9} And an octave higher Cm⁹

 F^{7b9+} B_b^{Δ9} And 8va (higher) Cm⁹ F^{7b9+ (3 4 3)} B_b^{Δ9}

 Cm⁹ F^{7b9+} B_b^{Δ9 (1)} Cm⁹

 F^{7b9+ (3 1 3)} B_b^{Δ9} Cm⁹ F^{7b9+}

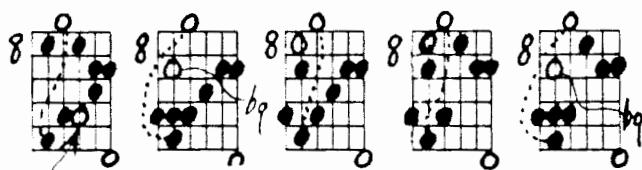
 B_b^{Δ9} Cm⁹ F^{7b9+ (2)} B_b^{Δ9}

TYPE 3 — AREA 7 —

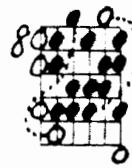
LEARNING ALTERED DOMINANT SOUNDS

ARPEGGIOS —

F7#9+ F7#9+ F7#9b9+ F7#9b9+ F7#9+



F7#9b9+ Scale:



INSTEAD OF OR IN ADDITION TO THE #9

Mainly in 8th Position

Cm⁹ **F^{7#9+}** **B_bΔ9** **Cm⁹**

Compare → **3 1 1 4 3 4 3**

F^{7#9+} This type of thing will be discussed in Vol. II. → change of position **B_bΔ9** **Cm⁹**

F^{7#9+} **B_bΔ9** **Cm⁹** **F^{7#9+}**

Different fingering

B_bΔ9 **Cm⁹** **F^{7#9+}** **B_bΔ9**

Cm⁹ **F^{7#9+}** **B_bΔ9** **Cm⁹**

F^{7#9+} **B_bΔ9** **Cm⁹** **F^{7#9+}**

Cm⁹ **F^{7#9+}** **B_bΔ9**

Cm⁹ **F^{7#9+}** **B_bΔ9**

Cm⁹ **F^{7#9+}** **B_bΔ9**

F⁷#9+ (2) 4 (3) B_b△9
Cm⁹ F⁷#9+
B_b△9 Cm⁹ F⁷#9+ B_b△9
Cm⁹ F⁷#9+ B_b△9 Cm⁹
F⁷#9+ B_b△9 Cm⁹ F⁷#9+ B_b△9
Cm⁹ F⁷#9+ B_b△9 Cm⁹
F⁷#9+ B_b△9 Cm⁹ F⁷#9+ B_b△9

TYPE 3 - AREA 7A -

LEARNING ALTERED DOMINANT SOUNDS

F7#9h9+ SCALE and arpeggios as before

Mainly in 8th Position

Cm⁹ F⁷#9+ B_b△9 Cm⁹ position shift
6th string → 3 1 position shift 3/1 Different fingering
F⁷#9+ B_b△9 Cm⁹ F⁷#9+
B_b△9 Cm⁹ F⁷#9+ B_b△9
B_b△9 Cm⁹ F⁷#9+ B_b△9

Cm⁹ F7#9+ Bb△9 Cm⁹ F7#9+ Different fingering
 F7#9+ Bb△9 Cm⁹ F7#9+ Bb△9

Cm⁹ F7#9+ position shift Bb△9 Cm⁹
 F7#9+ Bb△9 Cm⁹ F7#9+

Bb△9 Cm⁹ F7#9+ notice Bb△9
 Cm⁹ F7#9+ Bb△9

Cm⁹ F7#9+ Bb△9 Cm⁹
 F7#9+ Bb△9 Cm⁹ F7#9+

Bb△9 Cm⁹ F7#9+ Bb△9
 Cm⁹ F7#9+ Bb△9

Bb△9 Cm⁹ F7#9+ Bb△9
 Cm⁹ F7#9+ Bb△9

EXTRA ARPEGGIOS FOR HIGHER REGISTER

F7b9+ F7#9b9+ F7#9b9+ F7#9+ F7b9+ F7#9b9+ F7#9b9+ F7b9+ F7#9b9+ F7#9b9+ F7#9+

 or Ab(#9) or Ab(#9)

F7b9+ *F7#9b9+* *F7#9b9+* *F7#9b9+*

9
or Ab (#9)

F7#9b9+ SCALE

9 0 0
(as given for
A7 in first
position much
earlier).

F7b9+ *F7#9b9+* *F7#9b9+* *F7#9+* *F7b9+* *F7#9b9+* *F7#9b9+* *F7b9+* *F7#9b9+* *F7#9b9+*

11 0 0
or Ab (#9)
11 0 0
A
11 0 0
or A
11 0 0
or Ab (#9)
11 0 0
Ab (#9)

F7#9+ *F7b9+* *F7#9b9+* *F7#9+* *F7#9+* *F7#9b9+* *F7#9b9+* *F7#9b9+* *F7#9+*

11 0 0
Ab (#9)
11 0 0
G^b (b9)
11 0 0
(b9)
11 0 0
A
11 0 0
or G^b
11 0 0
or (b9)
11 0 0
G^b

F7#9b9+ *F7#9b9+* *F7#9b9+* *F7#9+* *F7#9+* *F7#9+* *F7#9b9+* *F7#9+* *F7#9b9+*

11 0 0
F
11 0 0
E^b
11 0 0
or E^b
11 0 0
E^b
11 0 0
or E^b
11 0 0
G^b (b9)
11 0 0
(b9)
11 0 0
G^b

F7#9b9+ *F7#9b9+* *F7#9b9+* *F7#9b9+*

11 0 0
or Ab
11 0 0
or Ab

F7#9b9+ SCALE

11 0 0
(as given for
A7 in third
position much
earlier).



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