

Contents

1	Learn the Melody	1
2	Learn arpeggios of every chord	1
3	Try a different permutation	2
4	Add 9th to the arpeggios	2
4.1	Four Rules to remember	2
4.1.1	Half dim chord	2
4.1.2	Diminished chord	3
4.1.3	Minor 7 chords that are functioning as iii-7 chords	3
4.1.4	Chords that only last 2 beats	3
5	Chord scales	3
6	Voice leading guide tones	3
	Here are some thoughts from Nathan Graybeal's YouTube post 9 Steps to Mastering Any Jazz Standard.	

1 Learn the Melody

Serves as the melodic basis of your solo.

Embellish the melody.

- Change the rhythm
- Add repeated notes and accents
- Add extra notes and pitches
- Improvise over long notes or rests

2 Learn arpeggios of every chord

Learn basic 4 note arpeggios for every chord

The image displays ten musical staves, each representing a different chord and its corresponding 4-note arpeggio. The chords are arranged in two rows of five. Each staff shows the notes of the arpeggio in a 4-beat rhythm, with fingerings indicated by numbers 1 through 5 below the notes.

- Row 1:**
 - Cmaj7:** Notes C, E, G, B. Fingering: 1, 3, 5, 7.
 - C7:** Notes C, E, G, Bb. Fingering: 1, 3, 5, b7.
 - C-7:** Notes C, Eb, G, Bb. Fingering: 1, b3, 5, b7.
 - Cø7:** Notes C, Eb, F, Bb. Fingering: 1, b3, b5, b7.
 - C7dim:** Notes C, Eb, F, Ab. Fingering: 1, b3, b5, bb7.
- Row 2:**
 - C6:** Notes C, E, G, A. Fingering: 1, 3, 5, 6.
 - C-6:** Notes C, Eb, G, A. Fingering: 1, b3, 5, 6.
 - C7sus:** Notes C, E, G, Bb. Fingering: 1, 4, 5, b7.
 - C7(#5):** Notes C, E, G#, Bb. Fingering: 1, 3, #5, b7.
 - C7lyd:** Notes C, E, F#, Bb. Fingering: 1, 3, #4, 7.

3 Try a different permutation

Rearrange the order of the chord tones.

Exercise 3 shows two staves of arpeggios for C major 7th and C6/C7sus chords. The first staff contains four measures of Cmaj7 arpeggios with fingerings: 5 3 1 7, 7 1 5 3, 1 7 3 5, and 3 1 7 5. The second staff contains four measures of C6 and C7sus arpeggios with fingerings: 3 1 5 6, 3 5 1 6, 1 5 4 b7, and b7 5 1 4.

4 Add 9th to the arpeggios

Create a constant stream of 8th notes

Exercise 4 shows three staves of arpeggios for various 7th and 9th chords in C major. The first staff contains three measures of Cmaj7, C7, and C7(b9) arpeggios. The second staff contains three measures of C-7, Cø7, and C7dim arpeggios. The third staff contains three measures of C6, C7(#9), and C7(b9) arpeggios. Each measure contains an 8th-note arpeggio.

4.1 Four Rules to remember

4.1.1 Half dim chord

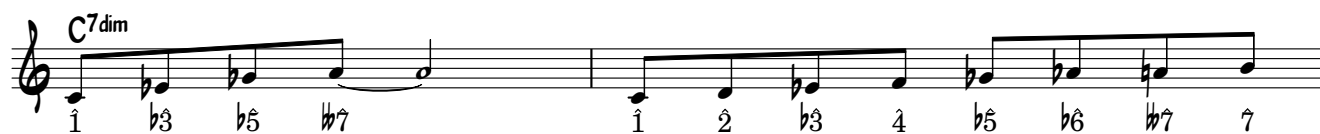
- b9 is an avoid tone
- b9 is a color tone
- Just play the root at the top

So, in a minor ii-v-i, we'd have

Exercise 4.1.1 shows a minor ii-v-i progression in D minor. The first staff contains three measures of Dø7, G7(b9), and C-7 arpeggios. The second staff contains three measures of Dø7, G7(b9), and C-7 arpeggios. Each measure contains an 8th-note arpeggio.

4.1.2 Diminished chord

The diminished chord comes from the diminished scale (whole/half dim).



In this case, just go up to the root again.



4.1.3 Minor 7 chords that are functioning as iii-7 chords

- In this case, you should also go up to the root, not the 9th

4.1.4 Chords that only last 2 beats

- In this case, only arpeggiate up 4 notes since that's all we have time for.

5 Chord scales

- Play each chord's scale.
- For chords that last 2 measures, play up to the 9th and come back down
- For chords that last 2 beats, play double time

6 Voice leading guide tones

- Guide tones are the 3rds and 7ths
- Guide tones define the chord *quality*.
- Guide tones tend to voice lead together.