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	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

10 C-chord arpeggios in treble clef:

- Cmaj7**: 1 3 5 7
- C7**: 1 3 5 b7
- C-7**: 1 b3 5 b7
- Cø7**: 1 b3 b5 b7
- C7dim**: 1 b3 b5 b7
- C6**: 1 3 5 6
- C-6**: 1 b3 5 6
- C7sus**: 1 4 5 b7
- C7(#5)**: 1 3 #5 b7
- C7lyd**: 1 3 #4 7

3 Try a different permutation

Rearrange the order of the chord tones.

Exercise 3 shows two staves of musical notation. The top staff contains four measures of Cmaj7, each with a different permutation of the chord tones (5, 3, 1, 7) indicated by numbers below the notes. The bottom staff contains four measures: the first two are C6 (3, 1, 5, 6) and the last two are C7sus (1, 5, 4, b7), with various permutations indicated by numbers below the notes.

4 Add 9th to the arpeggios

Create a constant stream of 8th notes

Exercise 4 shows three staves of musical notation, each with four measures. The first staff contains Cmaj7, C7, and C7(b9). The second staff contains C-7, Cø7, and C7dim. The third staff contains C6, C7(#9), and C7(b9). Each measure contains an arpeggio of the specified chord, with the 9th note added to the standard 7th chord tones. The notes are written as eighth notes in a constant stream.

4.1 Four Rules to remember

4.1.1 Half dim chord

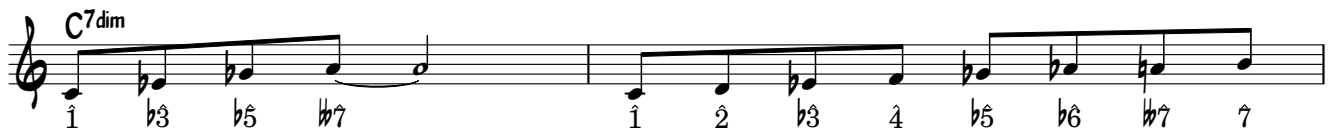
- b9 is an avoid tone
- b9 is a color tone
- Just play the root at the top

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

A musical notation example showing a minor ii-v-i progression: Dø7, G7(b9), and C-7. Each chord is played as an arpeggio of eighth notes. The Dø7 arpeggio includes the root (1), b3, b5, b7, and 8. The G7(b9) arpeggio includes the root (1), 3, 5, b7, b9, and 5. The C-7 arpeggio includes the root (1), b3, 5, b7, 9, and b3.

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.