

CHAPTER ONE: MAJOR SCALE (Ionian Mode)

Examples 1 – 2	6	
Major Scale Riffs (Examples 3 – 5)	8	1A – 1C
Major Chords (Examples 6 – 9)	9	2A – 2B
Major 6, 9, and 6/9 Chords (Examples 10 – 13)	11	3A – 3B
Suspended 4 and Suspended 2 Chords (Examples 14 – 17)	12	4A – 4B
Major Arpeggios (Examples 18 – 20)	14	5A – 5B
Major 7 and Major 6 Arpeggios (Examples 21 – 24)	16	6A – 6C
Diatonic Major Scale Tone Chords (Example 25)	18	
Summary Solo #1 (Example 26)	20	7
Summary Solo #2 (Example 27)	22	8

CHAPTER TWO: DORIAN MODE

Examples 28 – 29	24	
Dorian Mode Riffs (Examples 30 – 32)	26	9A – 9C
Minor and Minor 7 Chords (Examples 33 – 36)	27	10A – 10B
Minor 6, 9, and 11 Chords (Examples 37 – 42)	29	11A – 11C
Minor Arpeggios (Examples 43 – 46)	31	12A – 12C
Minor 7, 9, and 11 Arpeggios (Examples 47 – 50)	33	13A – 13C
Summary Solo #3 (Example 51)	36	14
Summary Solo #4 (Example 52)	38	15

CHAPTER THREE: MIXOLYDIAN MODE (Dominant 7 Scale)

Examples 53 – 54	40	
Mixolydian Mode Riffs (Examples 55 – 56)	42	16A – 16C
Dominant 7, 9, and 13 Chords (Examples 57 – 63)	43	17A – 17C
Dominant 7, Arpeggio Riffs (Examples 64 – 67)	45	18A – 18C
Dominant 9 and 13 Arpeggio Riffs (Examples 68 – 73)	48	19A – C, 20A – C
Playing 11m7 – V7 – 1maj7 (Examples 74 – 77)	50	21A – 21C
Summary Solo #5 (Example 78)	52	22
Summary Solo #6 (Example 79)	54	23

CHAPTER FOUR: LYDIAN MODE (Major 7[#11] Scale)

Examples 80 – 81	56	
Lydian Mode Riffs (Examples 82 – 84)	58	24A – 24C
Lydian Chords, Major 7(#11), 9, and 13 (Examples 85 – 89)	59	25A – 25C
Major 7(#11) Arpeggios (Examples 90 – 94)	61	26A – 26C
Summary Solo #7 (Example 95)	64	27
Summary Solo #8 (Example 96)	66	28

CHAPTER FIVE: AEOLIAN MODE (Natural Minor Scale)

Examples 97 – 98	68	
Aeolian Mode Riffs (Examples 99 – 101)	70	29A – 29C
Harmonic Minor Scale (Examples 102 – 106)	71	30A – 30C
Harmonic Minor Chords (Examples 107 – 110)	74	31A – 31C
Harmonic Minor Arpeggios (Examples 111 – 114)	76	32A – 32C
Aeolian Scale Tone Chords (Example 115)	79	
Summary Solo #9 (Example 116)	79	33
Summary Solo #10 (Example 117)	82	34

CHAPTER SIX: LOCRIAN MODE (Half-Diminished Scale)

Examples 118 – 119	84	
Locrian Mode Riffs (Examples 120 – 122)	86	35A – 35C
Minor 7(♭5) Chords (Examples 123 – 126)	87	36A – 36C
Minor 7(♭5) Arpeggios (Examples 127 – 130)	89	37A – 37C
Minor ii-V7-i (131 – 135)	92	38A – 38C
Summary Solo #11 (Example 136)	94	39
Summary Solo #12 (Example 137)	96	40

CHAPTER SEVEN: WHOLE TONE SCALE

Examples 138 – 139	98	
Whole Tone Scale Riffs (Examples 140 – 142)	100	41A – 41C
Whole Tone Chords (Augmented, Dom7(#5)) (Examples 143 – 148)	101	42A – 42C
Augmented Triad Arpeggios (Examples 149 – 152)	103	43A – 43C
Augmented Dominant 7 Arpeggios (Examples 153 – 156)	105	44A – 44B
Dominant 7(♭5) Arpeggios (Examples 157 – 160)	108	45A – 45C
Summary Solo #13 (Example 161)	110	46
Summary Solo #14 (Example 162)	112	47

CHAPTER EIGHT: DIMINISHED SCALE

Examples 163 – 165	114	
Diminished Scale Riffs (Examples 166 – 168)	117	48A – 48C
Diminished 7 Chords (Examples 169 – 171)	118	49A – 49B
Diminished 7(♭9) Chords (Examples 172 – 175)	119	50A – 50C
Dominant 13(♭9) Chords (Examples 176 – 179)	121	51A – 51C
Diminished 7 Arpeggios and Riffs (Examples 180 – 183)	123	52A – 52C
Summary Solo #15 (Example 184)	125	53
Summary Solo #16 (Example 185)	127	54

APPENDIX: CHORD HARMONY AND GUITAR CHORD FINGERINGS

Triads and Inversions	130
Four-Note Chords and Inversions	132

CHAPTER ONE: Major Scale (Ionian Mode)

The **major scale** and its subsequent modes are made up of seven notes arranged in a specific order of whole and half steps.

The arrangement of whole and half steps in the major scale is W-W-H-W-W-W-H.

Example 1 shows a C major scale in 1st position.

Every scale you learn should be played all across the fingerboard. There are different approaches to doing this. One cool way is playing the scale in every possible position, starting on the root and playing three notes per string. By starting on the root, you will avoid the modal feel of playing the scale in different positions.

Example 2 shows the C major scale played in every position across the fingerboard using three notes per string.

Playing on IIm7-V7-Imaj7 Changes

We have reached a point now where we can start combining and using what we have studied. With our respective Major, Dorian, and Mixolydian scales, chords, and arpeggios, we are armed to tackle the most common chord progression in the standard jazz repertoire.

The IIm7-V7-Imaj7 chord progression: We have previously played in the “key” of these changes, but we are now going to play on each separate chord change.

The 7-3 chord connection: When chords are moving in a cycle of 5ths, we can achieve smooth connection between the chords by connecting the 7th of the chord you are on to the 3rd of the chord you are going to.

Example 74 shows the connecting notes in a IIm7-V7-Imaj7 in the key of F. Notice that the 7th of the Gm7 (F) moves down a half step to the 3rd of the C7 (E). Then, the 7th of C7 (B \flat) moves down a half step to the 3rd (A) of the Fmaj7 chord.

The image shows a musical staff in 4/4 time with a key signature of one flat (F major). Above the staff, three chords are labeled: Gm7, C7, and Fmaj7. The staff contains notes for each chord: Gm7 has notes G, Bb, D, F; C7 has notes C, Eb, G, Bb; and Fmaj7 has notes F, Ab, C, Eb. Below the staff is a guitar TAB with fret numbers: Gm7 (5, 6), C7 (5, 3), and Fmaj7 (2).

Now all we have to do is fill in the measures with notes from the scales and arpeggios from each chord change and, presto, you are playing over changes and making smooth connections between the chords.

There are other chord connections; check them out. Do some exploring: try to connect from chord to chord by an interval no greater than a whole step.

IIm7-V7-Imaj7 Riffs



Track 21A

Example 75 makes all the connections between the chords and has two prominent features. The first is the **triplet** in bar 2. It uses the #9 and the b9. This is a classic jazz resolution to the “I” chord used by many players including alto sax great, **Charlie Parker**. The second feature in this riff is the use of the half steps between 3 and 4 and 7 and 8 in the major scale to create the descending line in bar 3.

$\text{♩} = 120$
Gm7

The image shows a musical staff in 4/4 time with a key signature of one flat. Above the staff, three chords are labeled: Gm7, C7, and Fmaj7. The staff contains a melodic line with various ornaments like accents and slurs. Below the staff is a guitar TAB with fret numbers: Gm7 (3, 6, 3, 5, 6, 5, 3), C7 (6, 5, 8, 6, 8, 9, 11, 9, 8), and Fmaj7 (11, 10, 10, 9, 8, 7, 8, 7, 6, 5).