

TABLE OF CONTENTS

ABOUT THE AUTHOR	3	THE MAJOR SCALE.....	23
Acknowledgements	3	Soloing Over a ii–V–I Progression with the Major Scale	24
INTRODUCTION	4	Soloing Over a I–vi–ii–V Progression with the Major Scale	25
Fretboard Diagrams	4	Identifying Key Center Changes	26
Tablature (TAB)	4	Soloing Over Modulating Progressions	27
Swing Feel.....	5	<i>In the Style of “Tune Up”</i>	27
Major Scale Theory.....	5	MODES OF THE MAJOR SCALE.....	28
THE MINOR PENTATONIC SCALE.....	6	Intro to the Dorian Mode	29
Soloing with the Minor Pentatonic Scale	7	Using the Dorian Mode in Improvisation	30
Soloing Over Two-Chord Progressions.....	8	<i>In the Style of “So What”</i>	30
Soloing Over a Blues Progression.....	9	Intro to the Mixolydian Mode.....	31
<i>F Blues Progression</i>	9	Using the Mixolydian Mode in Improvisation	32
Soloing Over a Minor Blues Progression.....	10	<i>Mixolydian Improvisation</i>	32
<i>C Minor Blues</i>	10	Using the Relative Dorian Minor to Improvise Over a Dominant 7th Chord.....	33
THE BLUES SCALE	11	IMPROVISING WITH ARPEGGIOS.....	34
Soloing Over a Blues Progression with the Blues Scale.....	12	Using Arpeggios in Improvisation.....	36
<i>G Blues Progression</i>	12	<i>Arpeggio Blues</i>	37
Soloing Over a Minor Blues Progression with the Blues Scale.....	13	Intro to Target Tones	38
<i>B^b Minor Blues Progression</i>	13	Use of Approach Tones	39
THE MAJOR PENTATONIC SCALE	14	Combining Target Tones and Approach Tones	40
Soloing Over a Blues Progression with the Major Pentatonic Scale	15	THE HARMONIC MINOR SCALE	41
<i>C Blues Progression</i>	15	Diatonic Harmony of the Harmonic Minor Scale	42
Soloing Over a ii–V–I Progression with the Major Pentatonic Scale	16	The Minor ii–V–i Progressions	42
PHRASING	17	Soloing Over the Minor Blues with the Harmonic Minor Scale.....	43
Play/Rest	17	<i>C Harmonic Minor Blues</i>	43
Repetition.....	18	COMBINING SCALES, ARPEGGIOS AND CONCEPTS	44
Call and Response	19	Getting a Jazz Sound in Your Improvised Lines	45
Motivic Development.....	20	THE FINAL BAR	47
Sequences.....	21		

Soloing Over Two-Chord Progressions

One of the most common chord progressions in jazz is the ii–V progression. This progression is comprised of the ii chord in a major key, which is a minor 7th chord, and the V chord in a major key, which is a dominant 7th chord. For example, Dmin7–G7 is ii–V in the key of C. For a more in-depth look at chord theory, check out *Theory for the Contemporary Guitarist* (Alfred/NGW #24208).

C Major Scale Harmonized

CMaj7 Dmin7 Emin7 FMaj7 G7 Amin7 Bmin7^{b5}

I Maj7 ii min7 iii min7 IV Maj7 V7 vi min7 vii°

Roman Numeral Review

I or i..... 1	V or v..... 5
II or ii..... 2	VI or vi..... 6
III or iii..... 3	VII or vii..... 7
IV or iv..... 4	

ii–V Progression

Dmin7 G7

ii min7 V7

When soloing over a ii–V progression, you can use a minor pentatonic scale built on the root of the ii chord. For example, if the ii chord is Dmin7, you can use a D Minor Pentatonic scale. The following examples use the D Minor Pentatonic scale to play over the ii–V progression Dmin7 to G7.

Track 7



Ex. 6

A

Dmin7 G7

T 7 6 8 5 (5) 8 6 8 | (8) 6 7 6 7

A 7 6 8 5 (5) 8 6 8 | (8) 6 7 6 7

B 3 2 4 1 (5) 4 2 4 | 2 3 2 3

B

Dmin7 G7

T 7 5 7 5 7 8 | 5 7 8 5 (5)

A 7 5 7 5 7 8 | 5 7 8 5 (5)

B 3 1 3 1 3 4 | 1 3 4 1

Practice Suggestions

Play the examples above in other positions and other octaves. Add and subtract notes to make them sound different.

Call and Response

Call and response is a form of repetition that has its roots in the traditional African-American spiritual. With call and response phrasing, there are two distinctive phrases. The first is the statement, or *call*. The second is the answer, or *response*. This can be most clearly demonstrated in the lyrics to a spiritual. Below is an excerpt from "Down By the Riverside." Check out the use of call and response here.

*I'm gonna lay down my sword and shield, down by the riverside,
down by the riverside, down by the riverside (CALL)*

I'm gonna lay down my sword and shield, down by the riverside (CALL)

I'm gonna study war no more. (RESPONSE)

The following are examples of using call and response phrasing. The statement or call is followed by a response to that statement. Each of these examples uses the sound of the G Minor Pentatonic scale.

Track 19



Ex. 13

A (call) (call) (call) (response)

B (call) (call) (call) (response)

C (call) (response)

P

Practice Suggestions

Take different scale fingerings and practice creating new call and response phrases. Take the rhythms above and plug in different notes to create new call and response phrases. Always practice these techniques with a metronome.