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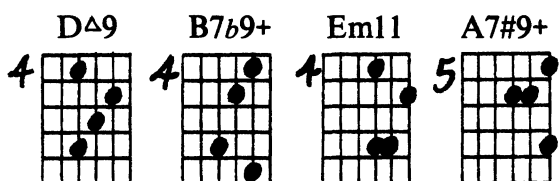
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PLAYING THROUGH CHANGES

While we have already touched on the concept of soloing through chord changes (in Volume I), there is a good chance that more examples and discussion will prove helpful, so we're going to really 'hit it' now.

In this chapter, there will be many more musical examples illustrating the principle of *staying in one position* while soloing over various chords. There is one new visual tool given with these lines, namely diagrams of **CONDENSED ARPEGGIOS**. The reason for giving these condensed versions to focus on, instead of the whole arpeggios, is that they will help you to achieve faster results in learning to solo in one position. Just give them a chance and you will see.

To further explain, when you have to solo over, say, the progression D Δ 9 B7 \flat 9+ Em11 A7 \sharp 9+ you might focus visually on the following diagrams, to at least "get your bearings":

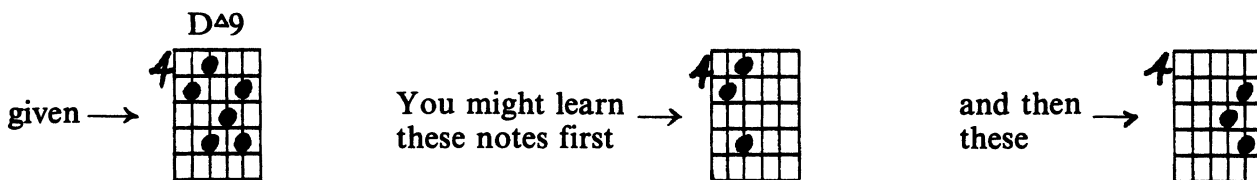


Notice that these little fragments stay pretty much in one position (the A7 \sharp 9+ does not quite, but sometimes, if you want certain notes, you will have to shift up or down one position). Also, you will see, in this chapter, how condensed arpeggios give you an easily-grasped general framework for building good lines that have *smooth transitions* from one chord change to another.

In the musical examples to follow, the condensed arpeggios serve as the main tones while the other tones in the runs are taken from some complete scales of which the arpeggios are only part (this will be clear if you analyze the runs carefully).

The condensed arpeggios will contain six notes each, this number being chosen for two reasons:

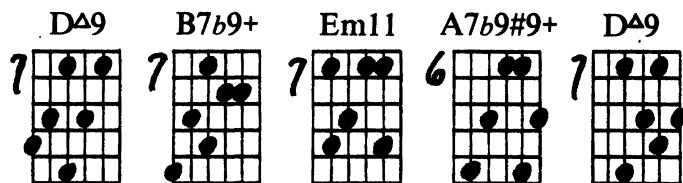
- 1) Six notes can be absorbed by the mind, eyes, ears and hands pretty easily. Suggestion: Try breaking each diagram into two groups of three notes each when memorizing it. Example:



- 2) Six notes give a full and rich sound from which many interesting and varied runs can be easily derived.

Here is a suggested routine to follow with the condensed arpeggios and accompanying musical examples:

- 1) Learn the given arpeggio diagrams (listed above the music) first. The word 'learn' here means at least be able to play the arpeggio diagrams from bottom to top (or in some other logical way), *cleanly* at a slow tempo. Example: given these arpeggios



something logical like this, before proceeding to the musical examples that will follow the arpeggios.

Mainly in 7th position



CHROMATIC PASSING TONES (UPPER NEIGHBOR: 1/2 STEP TYPE)

As mentioned a little earlier, there is a special type of use of the half step upper neighbor that is found in jazz (and found pretty commonly at that).

It goes simply like this:

The half step upper neighbor can be used before any scale tone (or chord tone) when the note that precedes the half step upper neighbor is a half step above *it* (if you just said "huh?", please reread the sentence again *slowly and carefully*).

EXAMPLES (USING THE A DOMINANT 7th SCALE):

As you may have noticed, the half step upper neighbor acts as a sort of "chromatic fill-in" or *chromatic passing tone* between the scale or chord tones (as the *lower* neighbors occasionally did too), and the reason this is mentioned is that this type of thinking may prove easier in certain cases for you — it has for me. In other words, another angle on this neighbor tone business is to just look for an "opening" between any two adjacent scale tones or chord tones, and fill it in.

This "passing-tone" view needn't be used *all* the time instead of the neighbor tone view, but it definitely is an easy way to think when you are connecting any two tones that are a whole step apart — you simply put the passing tone in between the two.

Note that when you *do* use the passing tone concept, it applies in both melodic directions:

Chromatic passing tone
(Lower neighbor to D, upper neighbor to C)

Chromatic passing tone
(Upper neighbor to C, lower neighbor to D)

But, if you review all the pages in this chapter, you will see that the neighbor tone view of things often gave us different results than we could have achieved with the passing tone point of view. So they both have their plusses and you will probably want to use them both.

Here are some more examples using the half step upper neighbor:

EXAMPLES USING UPPER NEIGHBOR TONES (1/2 STEP TYPE)