

VOLUME I

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SOLOING OVER MAJOR TYPE CHORDS

A jazz player is called upon to solo over many different kinds of chords, but luckily, these chords can be classified in groups, and within these groups, many of the chords can "take" the *same* scale (when someone says that a certain kind of chord "takes" a certain scale, what they mean is that that particular scale sounds good when played with that particular chord.) And while we're on the subject of some common jazz slang, there are two other words which must be mentioned a little now, so as to avoid confusion later, namely, the words "over" and "changes". You might hear somebody say something like, "Man, did he play an outrageous solo over those changes!" What is being said here is that somebody played a great solo at the same time that somebody else was playing a chord progression (chord "changes") with which the solo fit (because solos are melodies, the ear often hears them as notes that form a texture that sort of lays "over" the chords, hence the use of the word "over").

So anyway, back to soloing over changes . . . the first group of chords that we are going to discuss soloing over are the MAJOR types. All major type chords are based on the simple major triad (1, 3, 5). The major type chords can be broken up into three smaller groups, with each of the chords in any one of these smaller groups having much similarity in terms of *sound*, with all of the other chords in the same small group. We will discuss these groups and their related scales, one at a time.

MAJOR CHORDS — GROUP 1

(Group 2 and 3 will be discussed at the end of the chapter.)

This group includes the following chords:

NAME	FORMULA	SYMBOL	NAME	FORMULA	SYMBOL
MAJOR TRIAD	1, 3, 5	NONE	(MAJOR) ADD 9th	1, 3, 5, 9	/9 or add 9
(MAJOR) 6th	1, 3, 5, 6	6	(MAJOR) 6/9th	1, 3, 5, 6, 9	6/9 or $\overset{6}{9}$
MAJOR 7th	1, 3, 5, 7	$\Delta 7$	MAJOR 7/6/9th	1, 3, 5, 6, 7, 9 or	$\Delta 13$ or $\Delta 7/6/9$
MAJOR 9th	1, 3, 5, 7, 9	$\Delta 9$	or MAJOR 13th	1, 3, 5, 7, 9, 13	
			MAJOR 7/6th	1, 3, 5, 6, 7	$\Delta 7/6$

REMEMBER: These are just two ways of writing the same thing.

In jazz, all of these group 1 major chords most commonly take one of two scales, either the MAJOR or the LYDIAN. As to which of the two to use, it is almost always a matter of personal preference . . . they both sound good in most cases (more on this to come at the end of this chapter).

The construction of the Major scale, you already know. As to the Lydian's, it is simply a Major scale with a #4th instead of the regular 4th. Example:

The D Major scale has the following notes: \longrightarrow 1D 2E $^3F\#$ 4G 5A 6B $^7C\#$ $^8(D)$

The D Lydian scale has the following notes: \longrightarrow 1D 2E $^3F\#$ $^{\#4}G\#$ 5A 6B $^7C\#$ $^8(D)$

Coming up soon will be diagrams of one of the important ways to play the D Major and D Lydian scales (the Key of D was arbitrarily used for illustration purposes, but theoretically, any key could have been chosen). In order to make sure that you understand how to interpret these and other diagrams used in this book, the following explanation is offered:

COMBINING SCALES IN ONE POSITION

On the following pages you will see examples of runs that combine the Major and Dom. 7th scales, in *one* position at a time. This type of guitar playing is a little preview to what happens when you have to solo over a *lot* of chords in one song or piece. You will want to know separate scales for the different chords in the song, but if you know enough positions of each scale, you will be able to stay in *one* little 5 or 6 fret area and play through the whole song; and if you choose to, you will be able to do this again in a *different* 5 or 6 fret area, and actually, in about seven different 5 or 6 fret areas. When you can do this (and there will be lots more material coming up to help you in this respect), if you should then want to move *all over* the fingerboard when you solo, instead of just staying in one area at a time, it will be very easy (just be patient and keep studying and you will see this is true).

Over the runs on the following pages, you will see chord symbols. These chords can be played by another guitarist (pianist or ?) while you are soloing, or, you can put them on tape and then play the tape back and solo over it — either way is fine.

The chords are given because if you hear these runs over the intended chords it should really give your ears some pleasure, and your brain some food for thought (because you will be hearing how these runs actually sound in a musical context, how the different chord tones in the runs seem to "behave" over the chords).

The rhythmic feel of the chords is open to your interpretation, but it is hoped that you are playing with a good sense of a jazz feel now (as mentioned earlier) if you are going to be putting the chords on tape, so that the package of chords and solo lines will sound like "the real thing".

These runs will be much easier to visualize and learn if you determine some arpeggios and chord forms (all of which you have, of course, already had) which seem to relate in terms of their chord tones (and location) to the chord tones in these runs. This won't be hard to do, if you have been "doing your homework" up till now. And by all means, if you get the urge, make up some runs of your own based on the given chord progressions.

2nd & 3rd Position

C Δ 7 B \flat 13 C Δ 7 C Δ 7

B \flat 13 C Δ 7 C Δ 7 B \flat 13

C Δ 7 C Δ 7 B \flat 13 C Δ 7

C Δ 7 B \flat 13 C Δ 7 B \flat 13

C Δ 7 C Δ 7 B \flat 13 C Δ 7