

# SOLOING CONCEPT

I break music down into six basic chord types, and their applicable scales (See Fig. 1). Then over each of the chord types I apply five soloing approaches for each applicable scale. The possibilities for soloing over these chords are, therefore, greatly expanded.

This book covers all the approaches for soloing over chord types 1 through 3 and the most important approaches for chord type 4. In Book II, I will cover the remaining approaches for chord type 4 and all approaches for chord types 5 and 6.

<b>CHORD TYPES</b> (and applicable scales)	<b>APPROACHES</b>
1 MINOR 7 1a Dorian 1b Aeolian	1 SCALE* (7 or 8 notes)
2 MAJOR 7 2a Major 2b Lydian	2 PENTATONICS & BLUES (5 & 6 notes)
3 UNALTERED DOMINANT 7 3a Mixolydian 3b Lydian b7	3 ARPEGGIOS (4 notes)
4 ALTERED DOMINANT 7 4a Super Locrian 4b Diminished 1/2 / whole 4c Phrygian major	4 TRIADS (3 notes)
5 MINOR 7 (b5) 5a Locrian 5b Aeolian b5 5c Locrian nat6	5 INTERVALS (2 notes)
6 DIMINISHED 6a Diminished whole / 1/2 6b Super Locrian nat6	

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\* Approaches 2 through 5 are derived from the applicable scale chosen for soloing approach 1.

Fig. 1

**CHORD TYPE:** Min 7  
**APPROACH:** Dorian Arpeggios

The next approach is arpeggios.

Example: Dmin7

What is Dmin7? 1 b3 5 b7 from D = D F A C

I rarely play a Dmin7 arpeggio over Dmin7 because it sounds frightfully dull, chaps! But there is a remedy and it's quite simple, really. Let's extend the chord up to 9 and toss out the 1.

~~1~~ b3 5 b7 9 = ~~D~~ F A C E = Fmaj7

Now, if you play an Fmaj7 arp over a Dmin7 chord, you sound automatically like George Benson; it's much hipper. We're now playing b3 5 b7 9 which is creating a Dmin9 sound without us bothering to play a D note. **FORMULA:** maj7 arp [up] b3.

Ex. 10 Fmaj7 arpeggio over Dmin7

Okay, that was a good idea. Such a good idea, in fact, that we're going to do it again, except this time we'll extend to 11.

~~1~~ ~~b3~~ 5 b7 9 11 = ~~D~~ F A C E G

This time we're left with A C E G which is Amin7; this arp sounds terrific over Dmin7.

**FORMULA:** min7 arp [up] 5th. Let's listen.

Ex. 11 Amin7 arpeggio over Dmin7.

Ex. 34

Dmin7

Diatonic 3rds from Cmaj.

8 7 10 8 12 10 9 7 10 9 12 10 9 7 | 10 9 12 10 9 8 10 10 12 12 10 8 12 10

13 12 12 10 10 8 12 12 10 10 | etc.→

Ex. 35

Dmin7

3rds on the E & B strings only.

1 0 3 1 5 3 6 5 8 7 10 8 | 12 10 13 12 15 13 17 15 15 13 13 12

Diatonic 4ths: these sound more angular, oriental almost. Let's listen, first separately, then double stops.

Ex. 36

Dmin7

4ths as a Scale.

8 8 10 10 12 12 8 7 10 10 12 12 | 9 9 10 10 12 12 9 10 10 12 12 13