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.

CHORD TYPES

(and applicable scales)

- 1 MINOR 7
 - 1a Dorian
 - 1b Aeolian
- 2 MAJOR 7 2a Major
 - 2b Lydian
- 3 UNALTERED DOMINANT 7
 - 3a Mixolydian
 - 3b Lydian b7
- 4 ALTERED DOMINANT 7
 - 4a Super Locrian
 - 4b Diminished 1/2 / whole
 - 4c Phrygian major
- 5 MINOR 7 (b5)
 - 5a Locrian
 - 5b Aeolian b5
 - 5c Locrian nat6
- 6 DIMINISHED
 - 6a Diminished whole / 1/2
 - 6b Super Locrian nat6

APPROACHES

- 1 SCALE* (7 or 8 notes)
- 2 PENTATONICS & BLUES (5 & 6 notes)
- 3 ARPEGGIOS (4 notes)
- 4 TRIADS (3 notes)
- 5 INTERVALS (2 notes)
- * Approaches 2 through 5 are derived from the applicable scale chosen for soloing approach 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.

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.

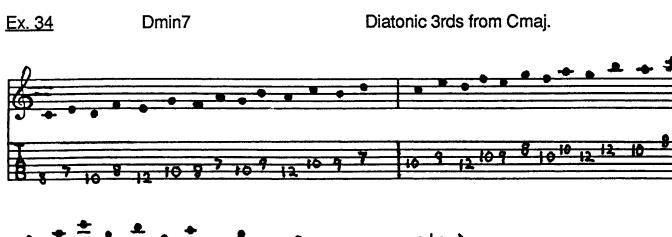
1 5 5 b7 9 11 = D F A C E G

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.

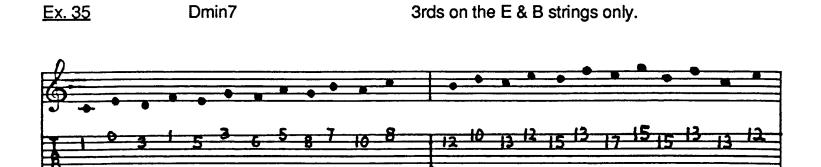
Ex. 11

Amin7 arpeggio over Dmin7.









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

