

# TABLE OF CONTENTS

|                                                                            |    |                                                                                |    |
|----------------------------------------------------------------------------|----|--------------------------------------------------------------------------------|----|
| ABOUT THE AUTHOR .....                                                     | 3  | THE MAJOR SCALE.....                                                           | 23 |
| Acknowledgements .....                                                     | 3  | Soloing Over a ii–V–I Progression<br>with the Major Scale .....                | 24 |
| INTRODUCTION .....                                                         | 4  | Soloing Over a I–vi–ii–V Progression<br>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<br>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<br>Improvise Over a Dominant 7th Chord..... | 33 |
| THE BLUES SCALE .....                                                      | 11 | IMPROVISING WITH ARPEGGIOS.....                                                | 34 |
| Soloing Over a Blues Progression<br>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<br>with the Blues Scale.....        | 13 | Intro to Target Tones .....                                                    | 38 |
| <i>B<sup>b</sup> Minor Blues Progression</i> .....                         | 13 | Use of Approach Tones .....                                                    | 39 |
| THE MAJOR PENTATONIC SCALE .....                                           | 14 | Combining Target Tones<br>and Approach Tones .....                             | 40 |
| Soloing Over a Blues Progression<br>with the Major Pentatonic Scale .....  | 15 | THE HARMONIC MINOR SCALE.....                                                  | 41 |
| <i>C Blues Progression</i> .....                                           | 15 | Diatonic Harmony of the<br>Harmonic Minor Scale .....                          | 42 |
| Soloing Over a ii–V–I Progression<br>with the Major Pentatonic Scale ..... | 16 | The Minor ii–V–i Progressions .....                                            | 42 |
| PHRASING .....                                                             | 17 | Soloing Over the Minor Blues<br>with the Harmonic Minor Scale.....             | 43 |
| Play/Rest .....                                                            | 17 | <i>C Harmonic Minor Blues</i> .....                                            | 43 |
| Repetition.....                                                            | 18 | COMBINING SCALES, ARPEGGIOS<br>AND CONCEPTS .....                              | 44 |
| Call and Response .....                                                    | 19 | Getting a Jazz Sound in<br>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

C Maj7   Dmin7   Emin7   FMaj7   G7   Amin7   Bmin7<sup>b5</sup>

I Maj7   ii min7   iii min7   IV Maj7   V7   vi min7   vii<sup>ø</sup>

### 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.

7  
Ex. 6

**A**

Dmin7   G7

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

A 3 2 4 1 4 2 4 2 3 2 3

B

**B**

Dmin7   G7

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

A 3 1 3 1 3 4 1 3 4 1

B



### 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.

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.