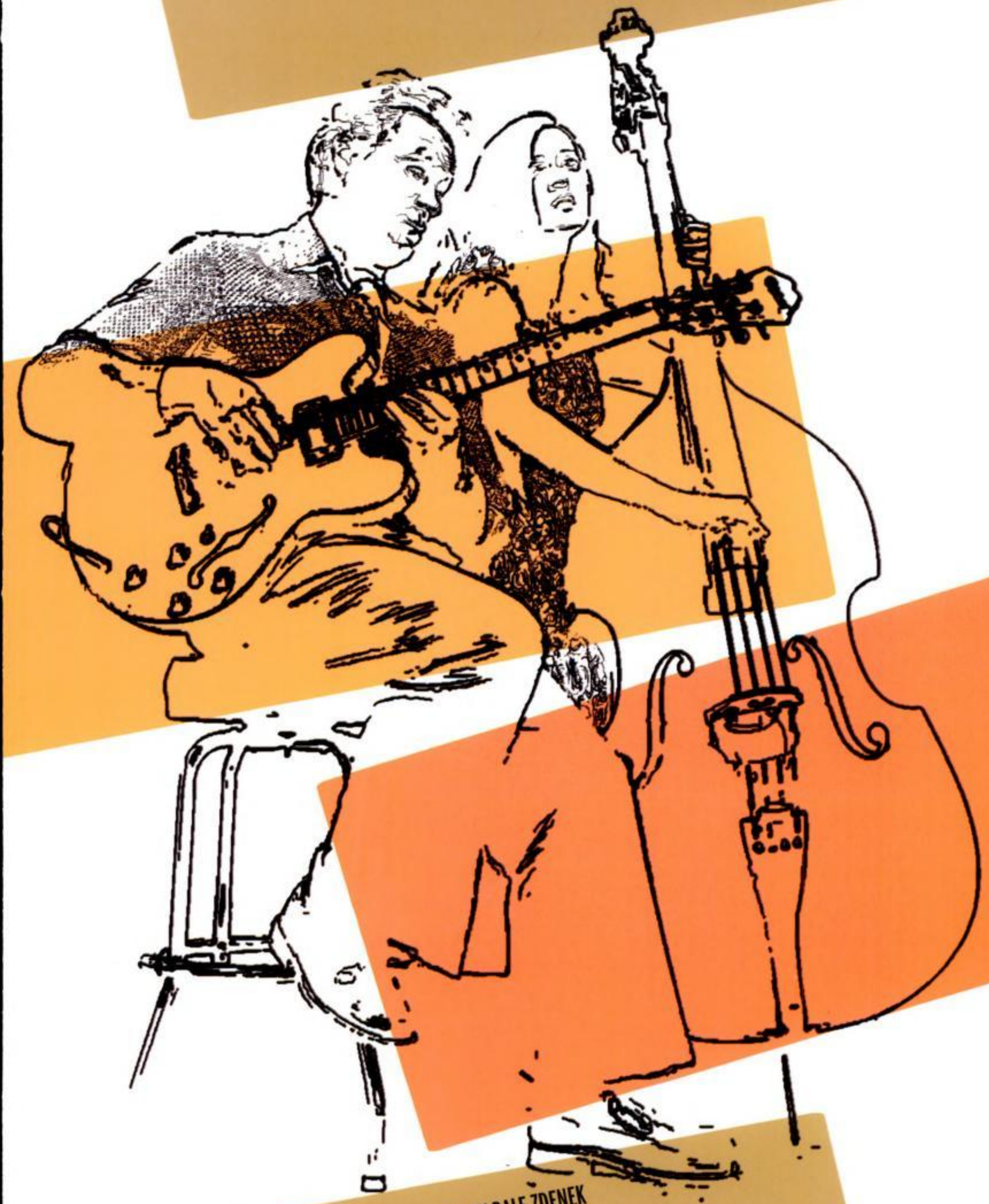
Ted Greene

JAZZ GUITAR SINGLE NOTE SOLOING VOL. 2



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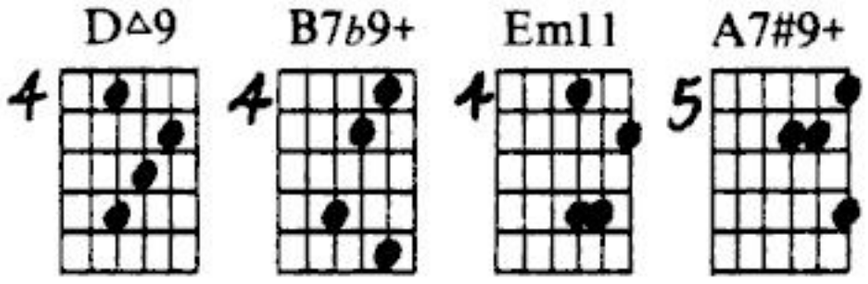
PLAYING THROUGH CHANGES

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 digrams 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△7 B7+ Em9 A7+ you might focus visually on the following diagrams, to at least "get your bearings":

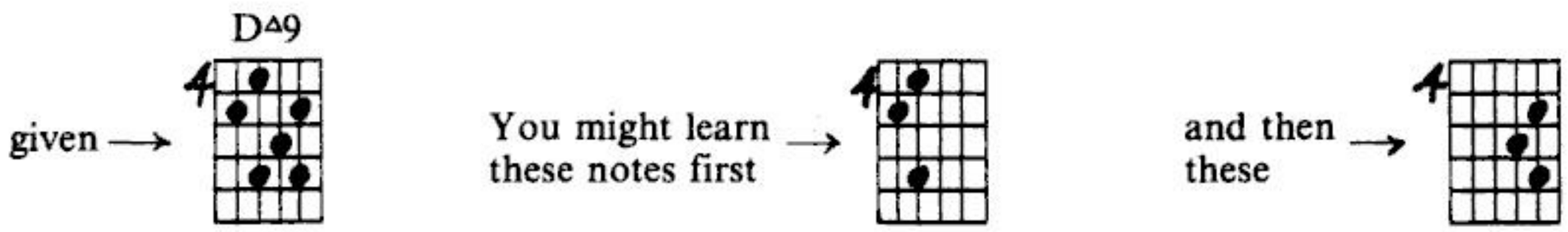


Notice that these little fragments stay pretty much in one position (the A7#9+ does not quite, but sometimes, if you want certain notes, you will have to shift up or down one position). Also, you will see, in this chapter, how condensed arpeggios give you an easily-grasped general framework for building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

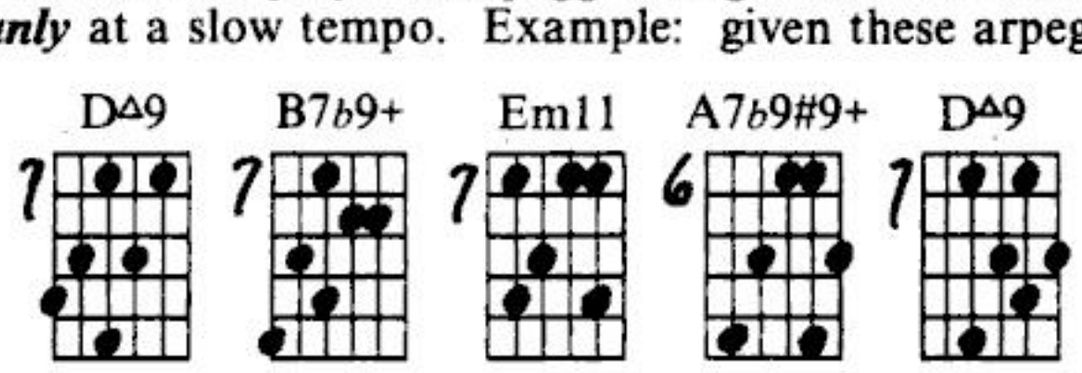
1) Six notes can be absorbed by the mind, eyes, ears and hands pretty easily. Suggestion: Try breaking each diagram into two groups of three notes each when memorizing it. Example:



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

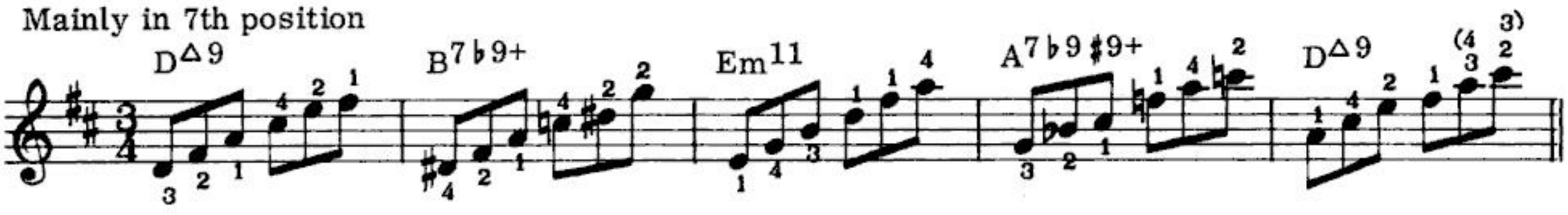
Here is a suggested routine to follow with the condensed arpeggios and accompanying musical examples:

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



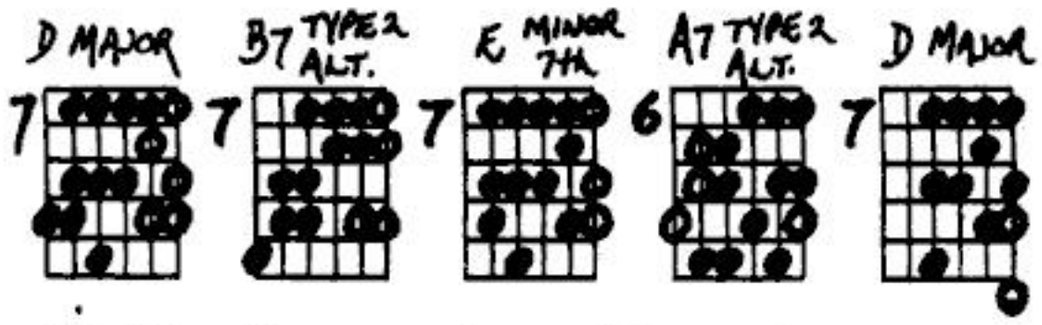
, be able to play something logical like this , before proceeding to the musical examples that will follow the arpeggios.

Mainly in 7th position



Speaking of the musical examples, they are only that — examples. It is hoped that they will inspire you or give you some ideas for making up your ***own*** runs from these arpeggios.

2) Play a ***scale*** that fits with each arpeggio in the same position. For instance, the following scales fit the previous arpeggios:



Playing the scales like this is also to be done ***before*** playing the musical examples.

3) Play the examples,working each one up to at least a slow ***even*** tempo using either jazz 8ths or regular 8ths (or both).

4) Make up some of your own runs in the given positions used in all the musical examples.

5) Then try applying some of what you have learned to other keys.

There will be a list of condensed arpeggios at the end of this chapter, covering some of the colors which you have studied so far. I hope it will be of use to you.

There will also be a list of chord progressions that you might practice soloing over.

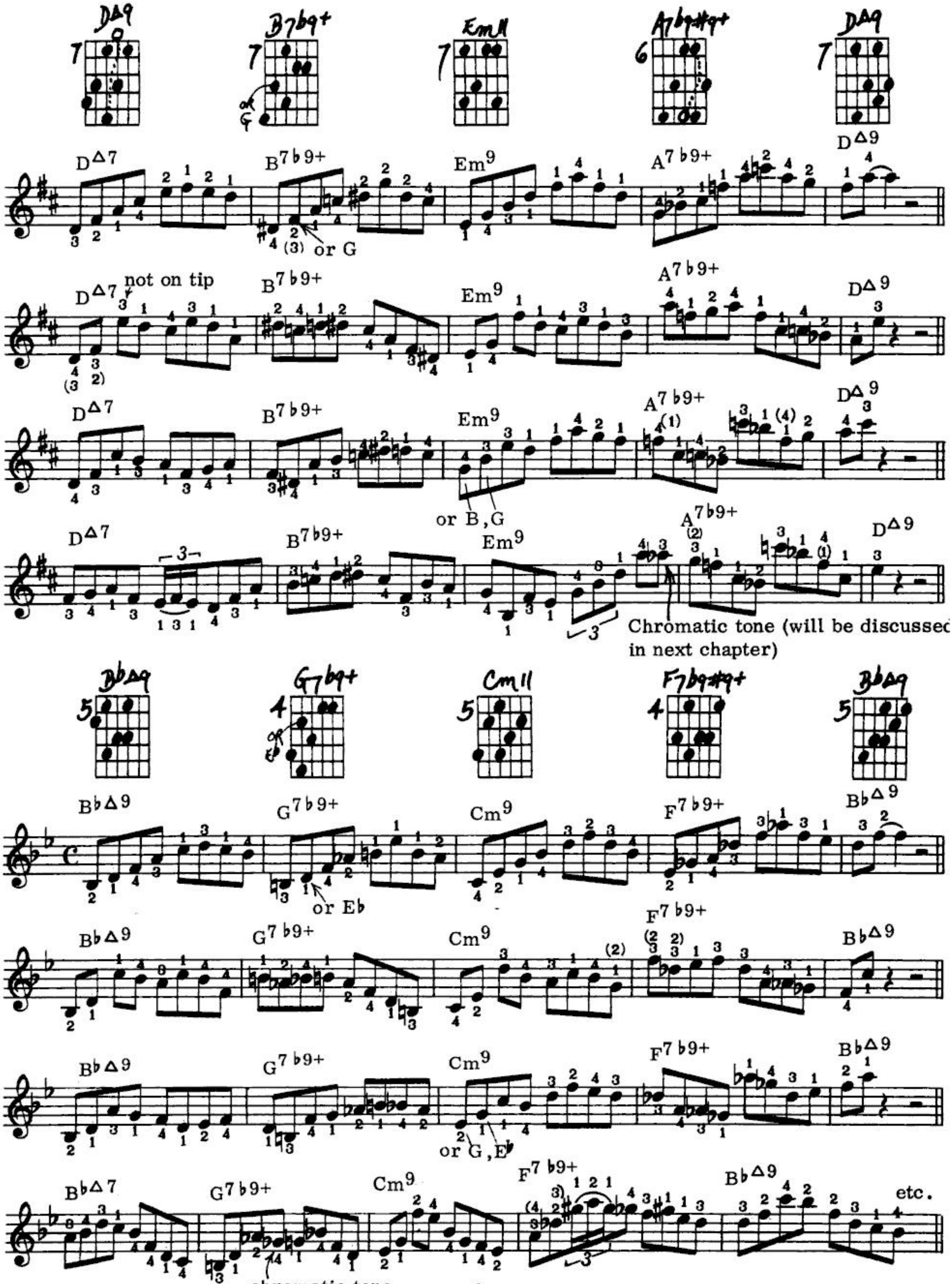
Please note (in case you are not aware of it) that any arpeggio works over more than just its "own" chord. Examples: A D$^{\Delta}$9 arpeggio works over ***any*** D major type of chord (like D6, D6/9, D$^{\Delta}$7, etc.) Likewise, an A7$\flat$9+ works over A7+, A7$\flat$9, A7#9, or whatever A7 types your ear says it does.

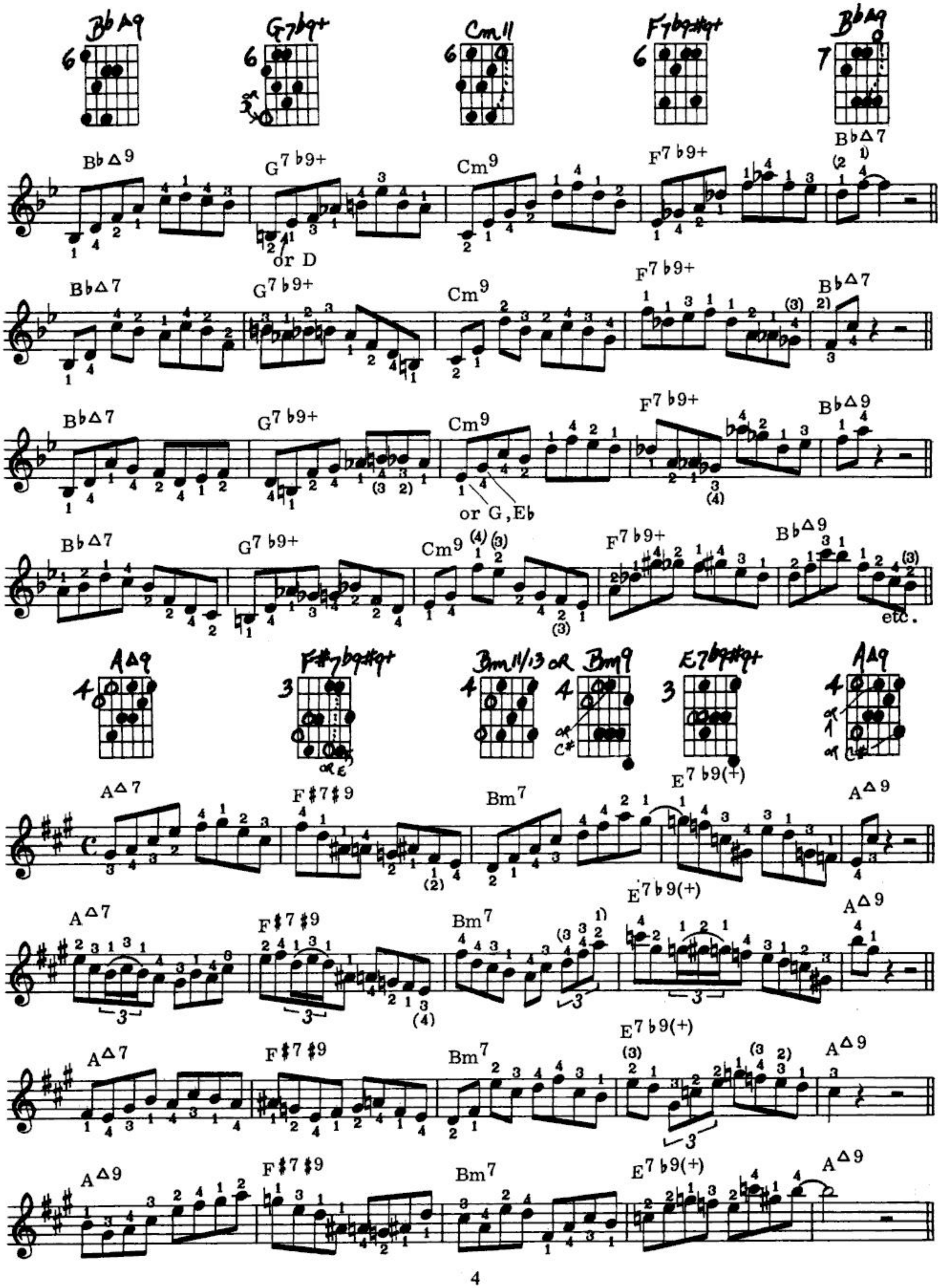
One last but important point: Arpeggios aren't meant to lock you so much into ***what*** you are going to play, as ***where*** you might play. In other words, they form a strong "visual outline" of where the activity can take place, not so much what that activity might be. If you study some of the musical examples carefully and compare them with the arpeggio diagrams from which they were derived, these words will have more meaning for you.

PLAYING THROUGH CHANGES —

BASING YOUR SOLO ON CONDENSED ARPEGGIOS

ARPEGGIO FRAGMENTS
Key of D


DΔ9
B7b9+
or G
Em11
A7b9#9+
DΔ9
DΔ7
B7b9+
Em9
A7b9+
DΔ9
(3) or G
not on tip
(3 2)
or B, G
(1)
(4)
(2)
Chromatic tone (will be discussed in next chapter)
BbΔ9
G7b9+
Cm11
F7b9#9+
BbΔ9
Cm9
F7b9+
or Eb
or G, Eb
BbΔ7
etc.
chromatic tone


B♭△9
G7♭9+
Cm11
F7♭9♯9+
B♭△9
B♭△9
G7♭9+
Cm9
F7♭9+
B♭△7
or D
B♭△7
G7♭9+
Cm9
F7♭9+
B♭△7
B♭△7
G7♭9+
Cm9
F7♭9+
B♭△9
or G, E♭
B♭△7
G7♭9+
Cm9
F7♭9+
B♭△9
etc.
A△9
F#7♭9♯9+
Bm11/13 or Bm9
E7♭9♯9+
A△9
or E
or C#
or
A△7
F♯7♯9
Bm7
E7♭9(+)
A△9
E7♭9(+)
A△7
F♯7♯9
Bm7
A△9
A△7
F♯7♯9
Bm7
E7♭9(+)
A△9
A△9
F♯7♯9
Bm7
E7♭9(+)
A△9

A9 F#7b9#9+ Bm11/13 or Bm9 E7b9#9+ A9

A△7 F♯7♯9 Bm7 E7♭9(+) A△9

A△7 F♯7♯9 Bm7 E7♭9(+) A△9

A△7 F♯7♯9 Bm7 E7♭9(+) A△9

NOTICE THE FINGERING

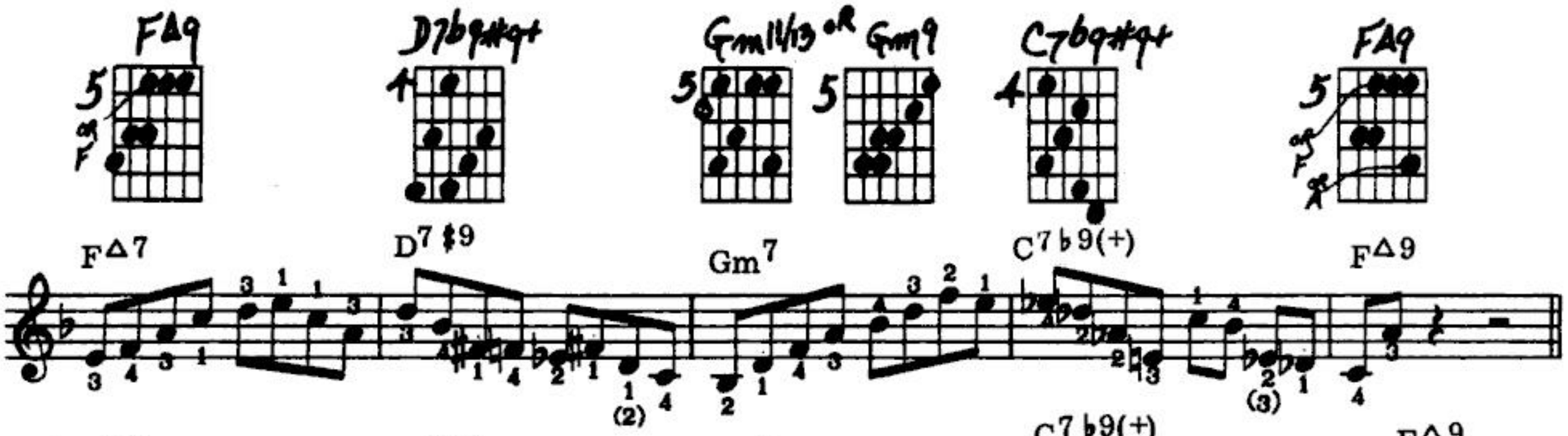
A△7 F♯7♯9 Bm7 E7♭9(+) A△9

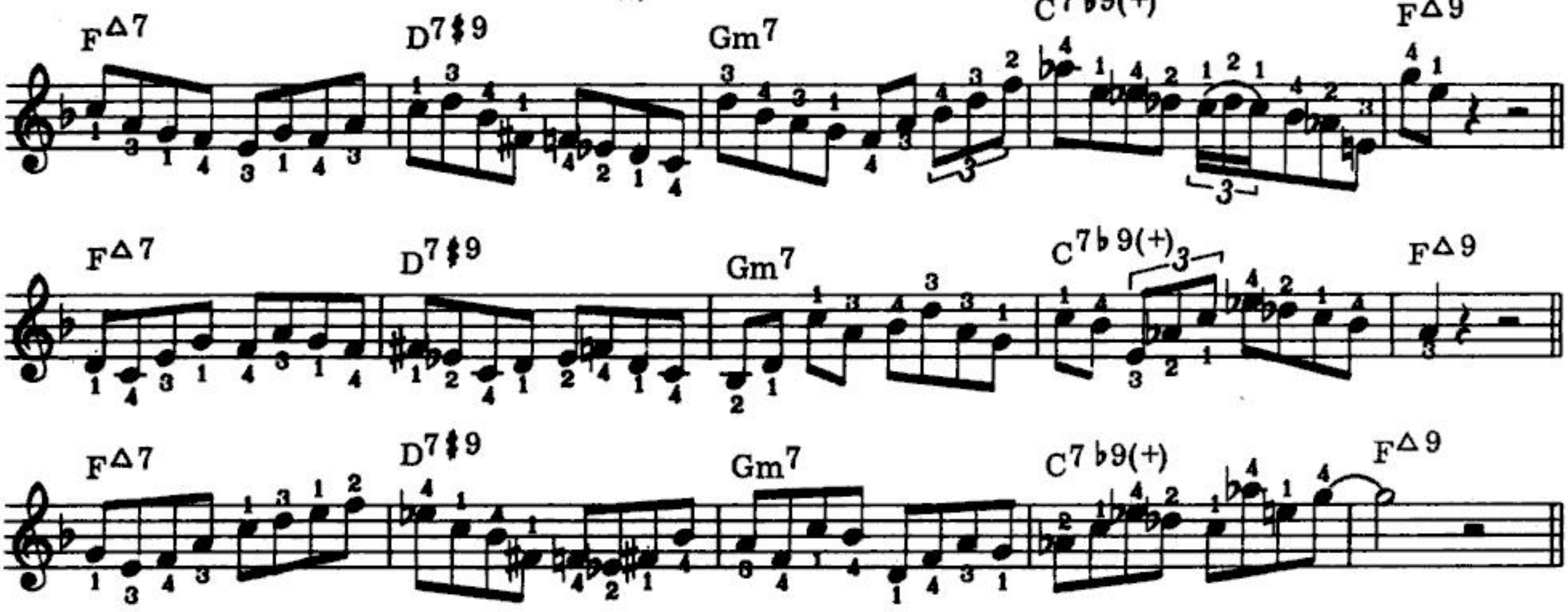
A9 F#7b9#9+ Bm11/13 or Bm9 E7b9#9+ and E7b9#9+ A9

A△7 F♯7♯9 Bm7 E7♭9(+) A△9

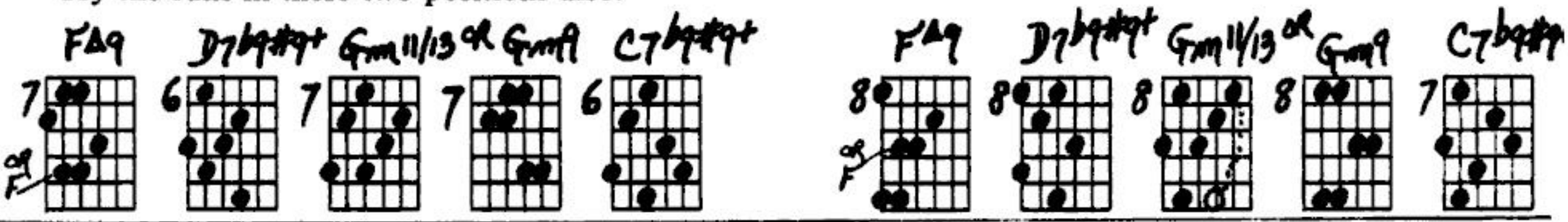
A△7 F♯7♯9 Bm7 E7♭9(+) A△9

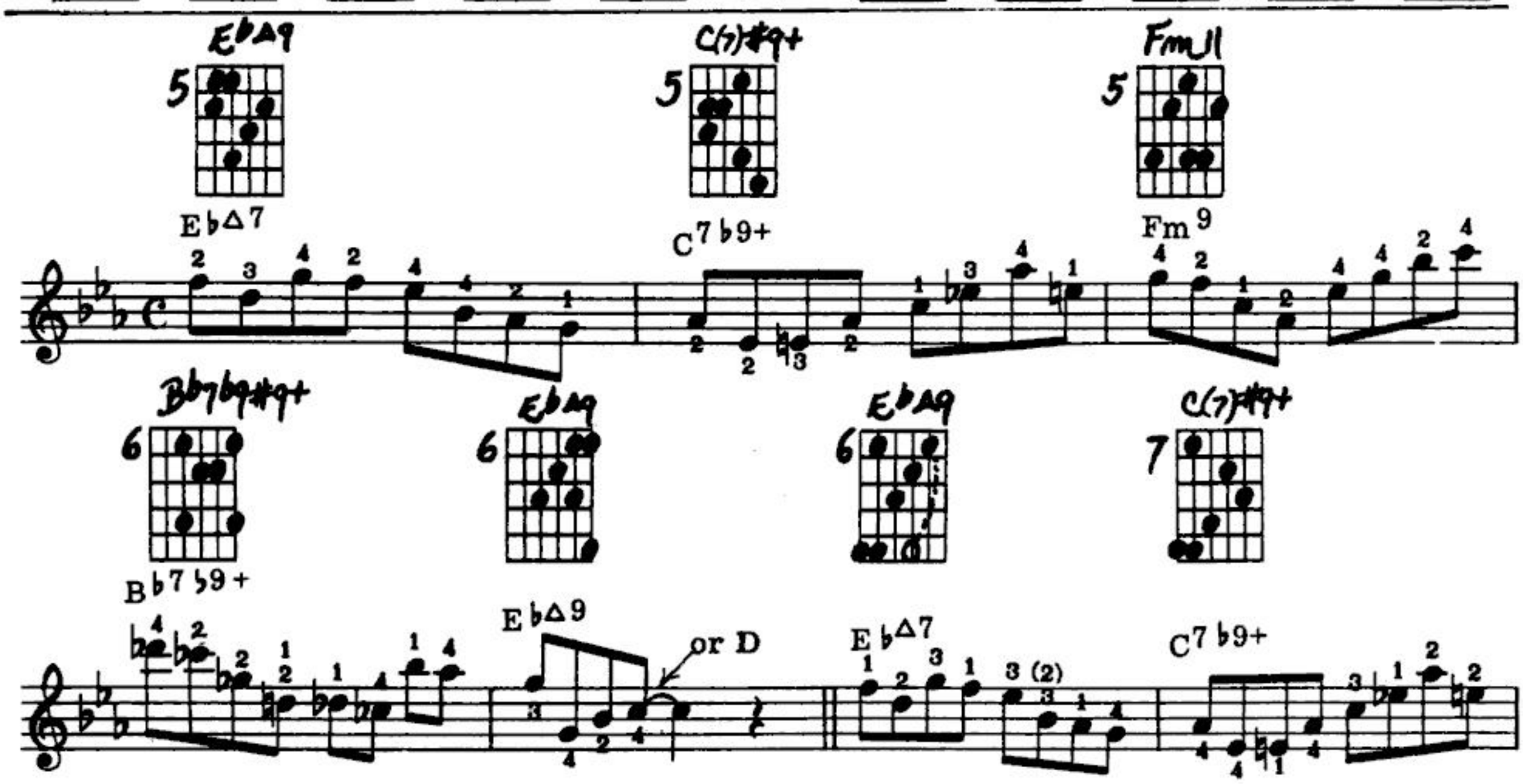
A△7 F♯7♯9 Bm7 E7♭9(+) A△9





Try the runs in these two positions also:





Fm11 8

Bb7b9#9+ 7

Eb△9 8

Fm9 1 3 (2 3) 3) 1 1 4 1

Bb7b9+ (3) 2 1 (1) 4 1 4 2 4 2

Eb△9 1 3 1 3 or D

C△9 5

A(7)#9+ 6

Dm11 7

C△7 2 4 1 3 1 1 4 3

A7b9+ 3 3 4 3 2 4 1 1

Dm9 3 1 1 2 4 3 2 4

G7b9#9+ 6

C△9 5

C△9 7

G7b9+ 1 4 3 4 1 3

C△9 1 3 or B

C△7 1 3 1 4 4 2 1

A(7)#9+ 8

Dm11 8

G7b9#9+ 8

C△9 9

A7b9+ 1 1 2 3 4 2

Dm9 1 4 4 1 3 2 1 3

G7b9+ 4 2 1 2 1 3

C△9 1 4 2 4 or B

F△9 2

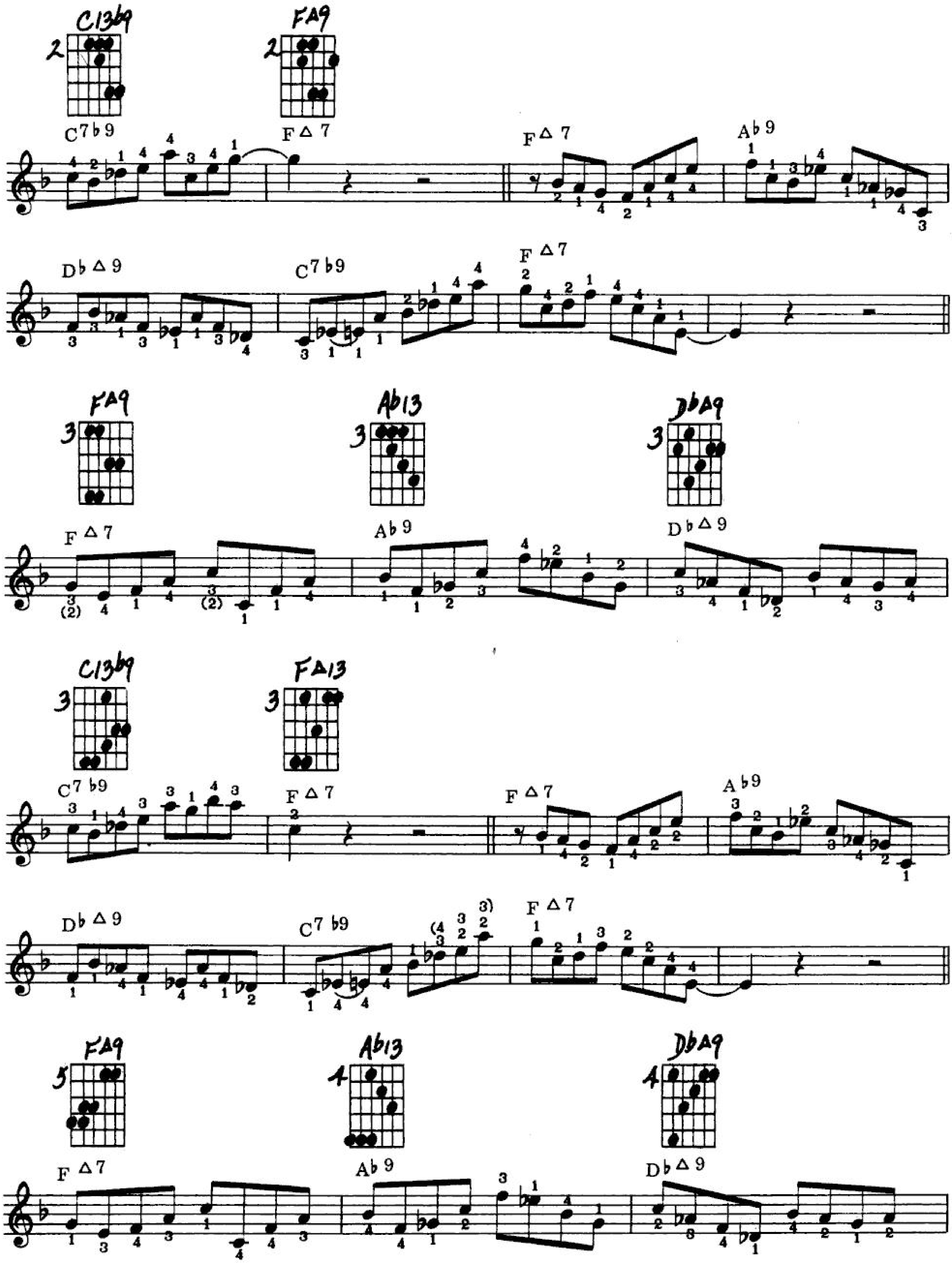
Ab13 1 OR Eb

Db△9 1

F△7 4 1 2 1 4 2 2 1

Ab9 2 2 3 1 1 4 (2 3) 4

Db△9 1 1 3 (2 4 3 3 2) 1 4 1


C13♭9
FΔ9
C7♭9
FΔ7
FΔ7
A♭9
D♭Δ9
C7♭9
FΔ7
FΔ9
A♭13
D♭Δ9
FΔ7
A♭9
D♭Δ9
C13♭9
FΔ13
C7♭9
FΔ7
FΔ7
A♭9
D♭Δ9
C7♭9
FΔ7
FΔ9
A♭13
D♭Δ9
FΔ7
A♭9
D♭Δ9

C13b9

5

FΔ13

5

C7 b9 F Δ7 F Δ7 Ab9

Db Δ9 C7 b9 F Δ7

FΔ9

7

Ab13

8

Db Δ9

6

F Δ7 Ab 9 Db Δ9

C13b9

6

FΔ13

7

C7 b9 F Δ7 F Δ7 Ab9

Db Δ9 C7 b9 F Δ7

FΔ9

8

Ab13

8

Db Δ9

8

F Δ7 Ab 9 Db Δ9

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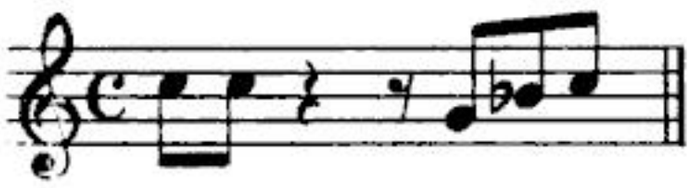
RHYTHM AND PHRASING

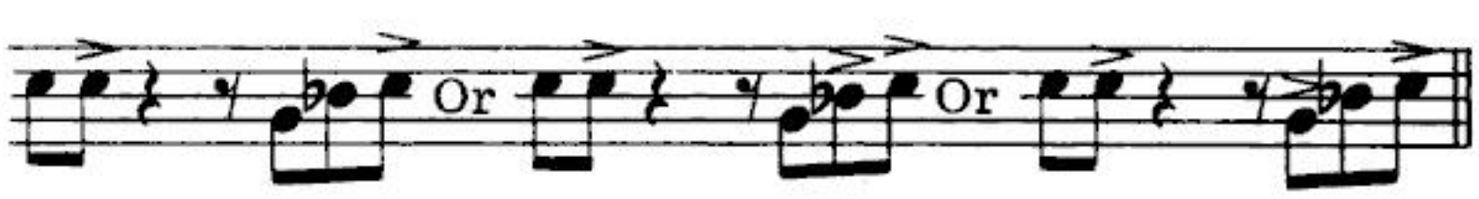
There are many striking rhythmic aspects to jazz and in this chapter we will touch on quite a few. One of the most interesting and distinctive of these is the "jazz 8ths" or swing feel, but we have already covered this in Volume I.

Another very important rhythmic quality in jazz is **SYNCOPATION.** Syncopation refers to stressing or ***accenting*** certain beats or parts of beats, that are other than normal (as far as just what is normal, more on this later). Right now, let's talk about the word ACCENT. For our purposes, to accent means to play ***louder*** than normal. Jazz players often use accents in their solos. In fact, it would be very rare to hear a good jazz solo without at least quite a few. Why? Because they sound great and add a little excitement and variety even to a simple melodic line. Try the following examples, noticing the effect that the accents add (an accent will be symbolized by > written over the note to be accented):

Play as Jazz 8ths

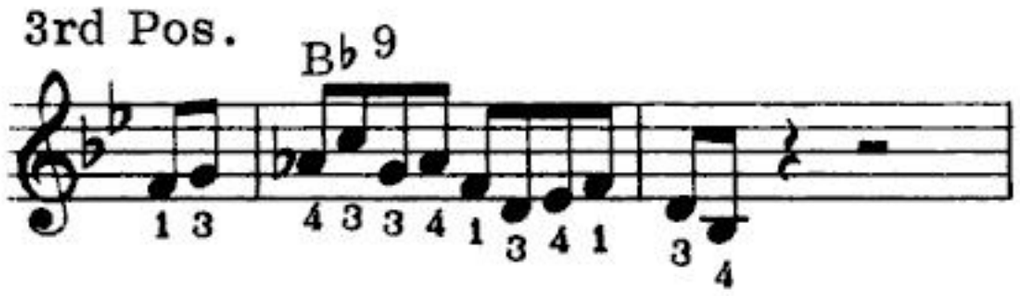


Compare

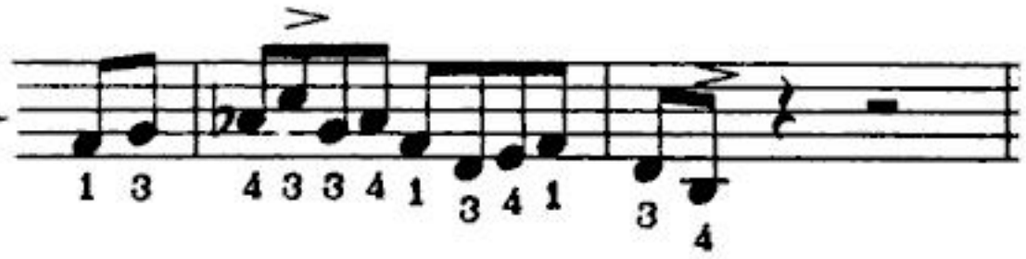


Here's a run you had in Volume I; notice what the accents do to it:

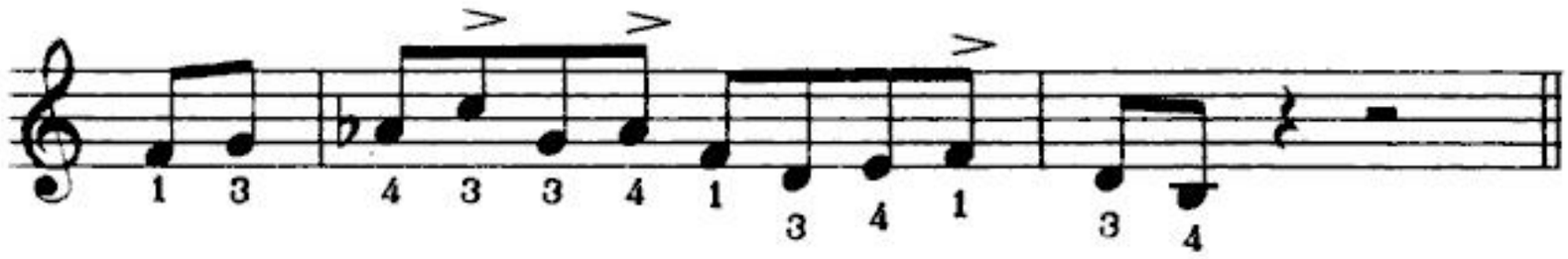
3rd Pos.



←Compare→



Or

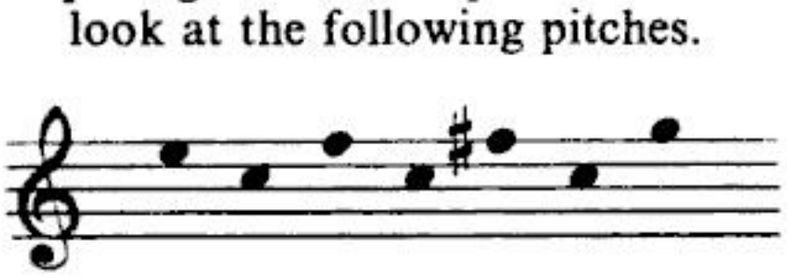


You may have noticed that most of the accents in these examples fell on the weak part of the beat — the "and" in these cases if you're counting (for this reason, they are often called ***off-beat accents).*** This is the most common way, only because it seems to feel better to most players, but accents also feel good if occasionally used on the strong part of the beat, too ("sound familiar?").

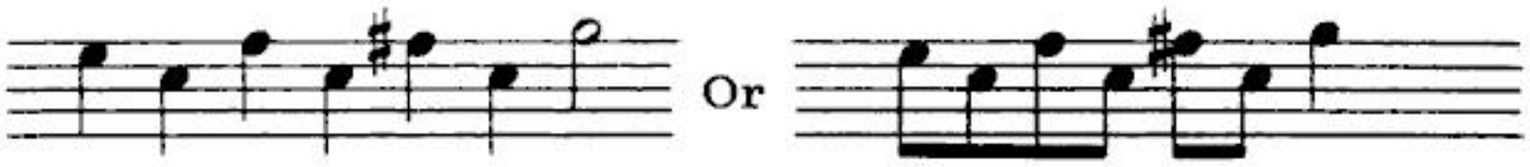
If you have not been using accents in your playing, now would be a good time to start experimenting with them, trying gradually to work some into the sounds you are already using.

MORE ON SYNCOPATION

The two most common concepts of syncopation besides the off-beat accent, are that of either ***anticipating*** the normal placement of a note, or ***delaying*** the entrance of a note; for instance, let's suppose that we look at the following pitches.

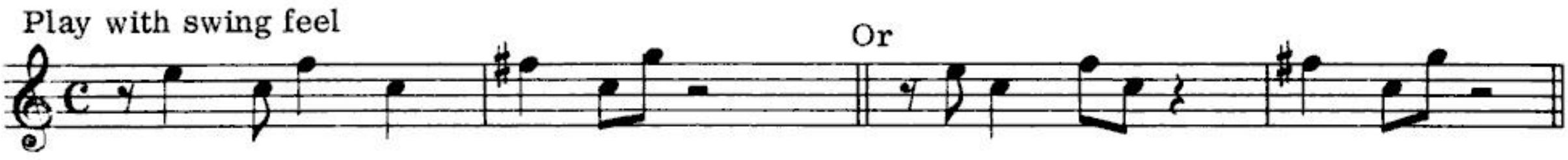


In "regular" music these notes might be written and played like:



In jazz, these same pitches might be played like:

Play with swing feel



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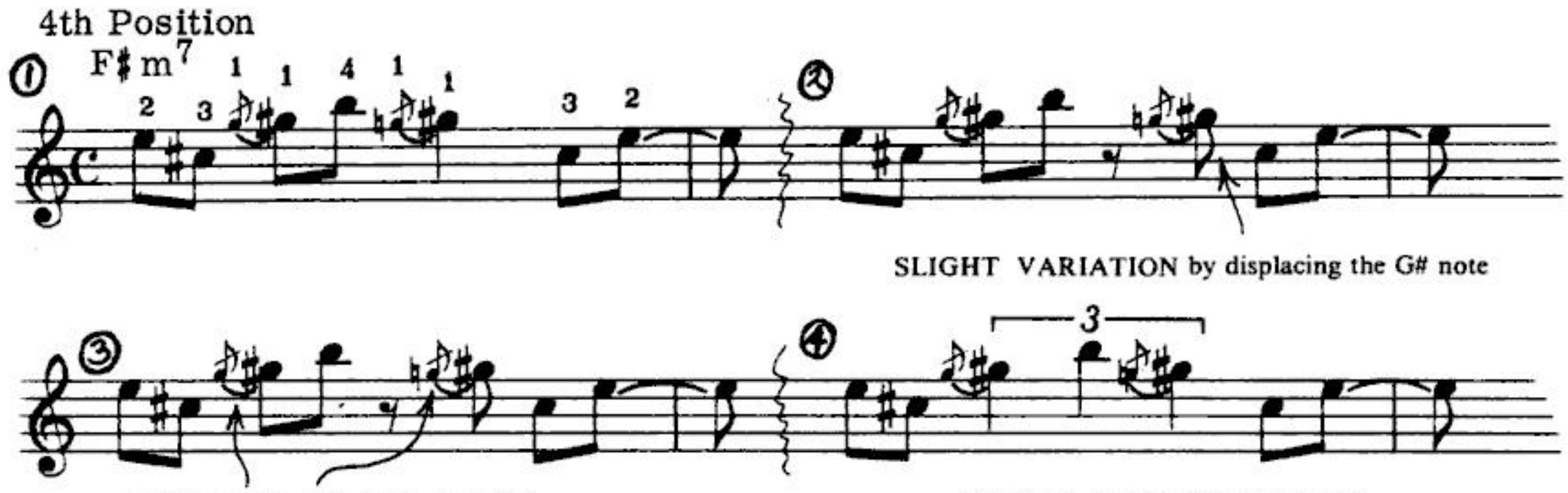
DELAYED NOTES AND PLAYING BEHIND THE BEAT

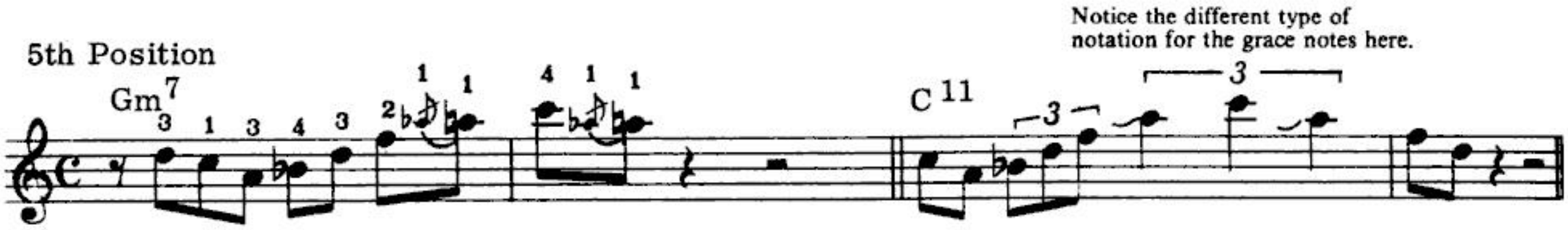
In Volume I, we discussed the fact that the second note of each pair of 8th notes is actually ***delayed*** when the 8th notes are played in the "jazz 8th note" feel. Well, there are at least three other common ways to add a good rhythmic feeling to your playing in the form of delayed notes.

[1] ***Delayed grace notes*** (especially when this creates a ¼ note triplet feel). Compare the following runs:



One of the "champ" guitarists at this delayed type of sound was and is the late Wes Montgomery. If you haven't heard his early work on the old Riverside and Verve labels, you are really missing out on some of the most fantastic jazz guitar playing that has ever hit this planet (by the way, these records are all available again due to the blessing of reissues). His playing had many beautiful and often astonishing qualities about it, but one of the most outstanding of these was his rhythmic conception, which often includes a great number of delayed-feeling notes of the type just illustrated (and also of the types to follow shortly). By the way, the type of sounds covered in this section of the book are often referred to by musicians as playing "behind the beat".

Here are some more typical 'Wes' licks with this 'behind the beat' feel; make sure you delay the slides and also, make sure you get these runs up to a fairly crisp tempo so that you can really feel the effect of the delayed notes:



If you like this type of sound, you will naturally want to make up some runs containing it, so my half of the job is done here.

Another way of adding rhythmic interest is as follows (this will be similar to [1]):

[2] Sometimes a player will create a delay-type feel by playing ¼ note triplets, even for a few bars in a row. The difference between this principle and the one covered in [1] is that there are no grace notes involved. Try the following:

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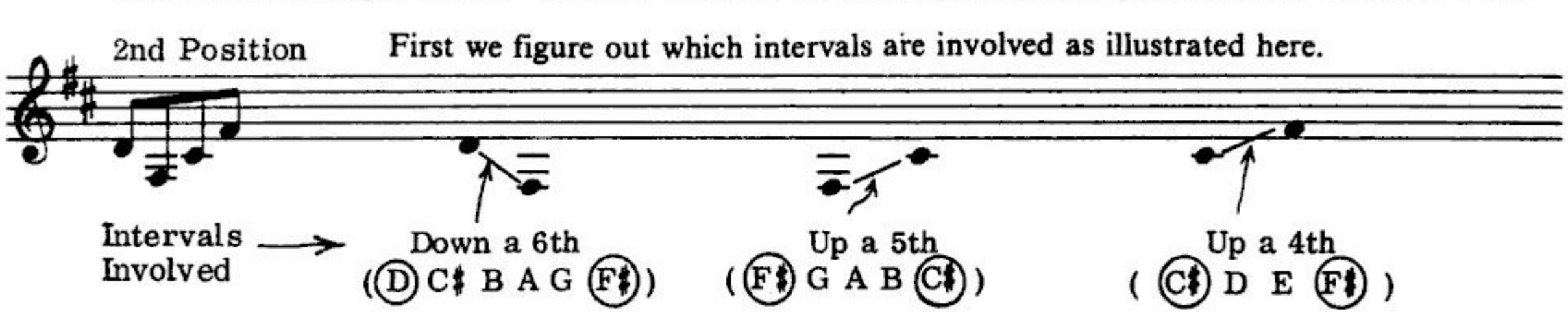
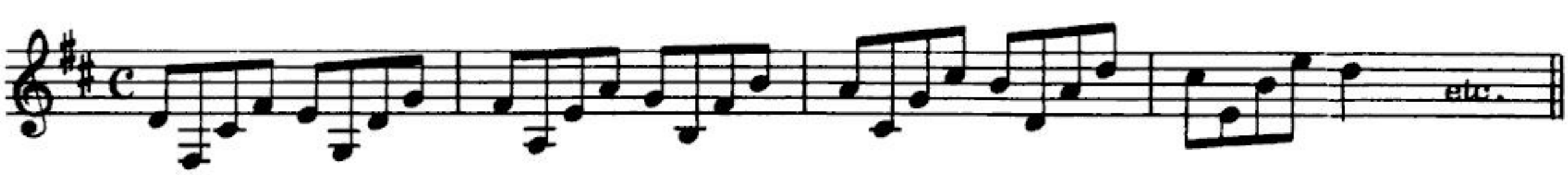
Notice how the initial idea is repeated on each successive degree of the scale. But just what is it that we are repeating, or to put it another way, if you come up with an idea built from a scale, how will you know how to make it into a pattern? There are a number of ways, the easiest of which is 1) Do it "by ear" (if you can). If this method doesn't work for you just yet, 2) you can write out your idea and then write it out a few more times but each time, ***one scale degree higher*** (or lower for the descending patterns) as illustrated above. Or 3) you could figure out the intervals involved in the idea and then reproduce them on the different successive degrees of the scale. I highly recommend this way because it will tend to help you in ***memorizing*** and ***retaining*** the patterns that you spend time practicing on. (But the ***fastest*** way is still "the ear", if you are lucky enough to already have a good one — if not, your ear ***will*** improve if you keep playing, studying, practicing).

Here is an example of the "interval" method of deriving a melodic pattern from an initial idea:



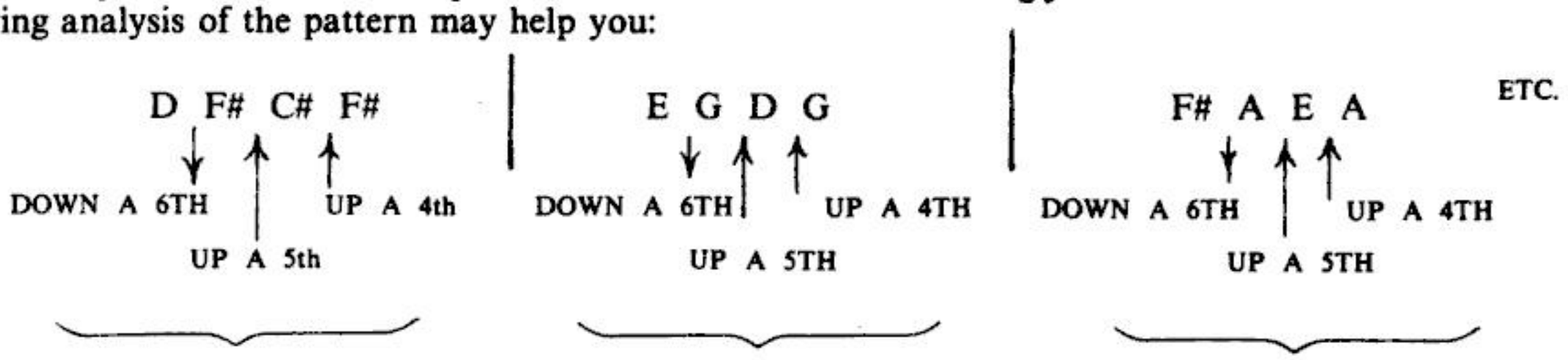
There is no question that this method is harder, but as mentioned, it will pay off for you, if you give it a chance.

Now here is the melodic pattern that comes from the idea:

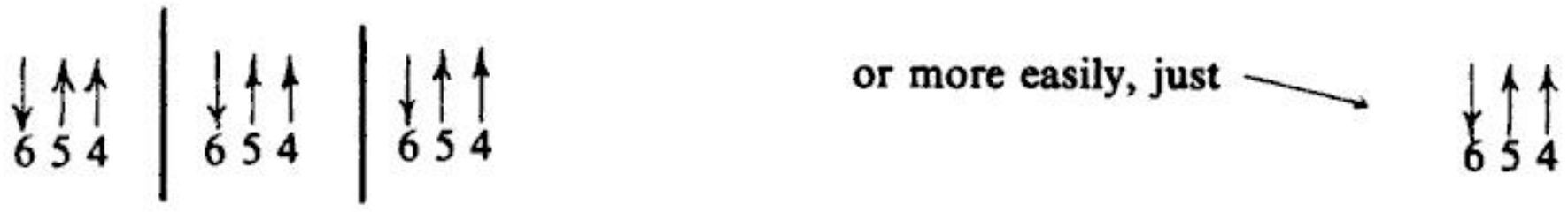


(I'm not writing down the descending version here because it doesn't sound that good to me).

If you analyze the intervals in the pattern, you will see that they conform to those we found in the original idea, but as you know, we have repeated the series of intervals ***starting from each note in the scale*** — the following analysis of the pattern may help you:



This pattern could be symbolized by the following:



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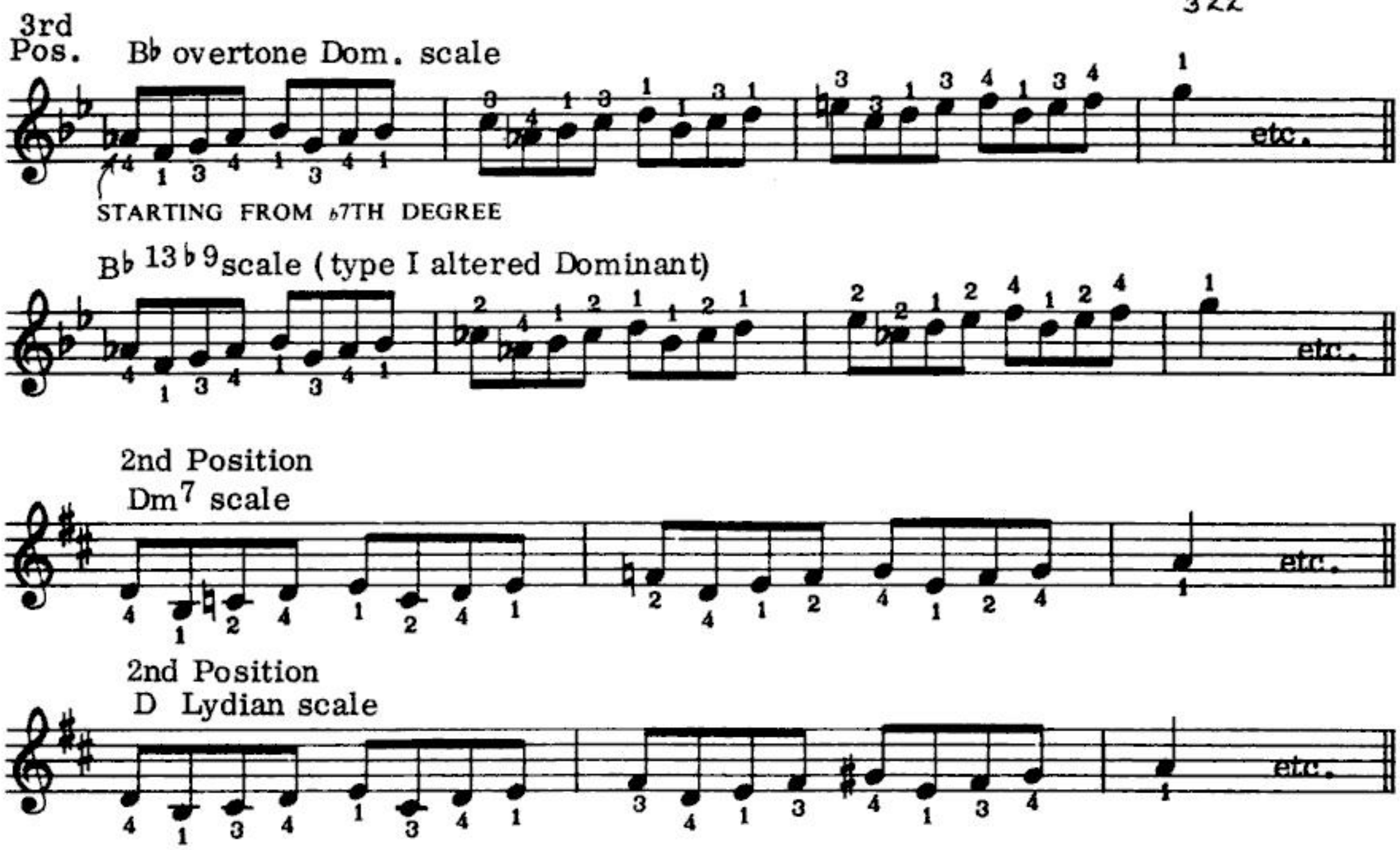
So, back to the practice routine — let's review what we covered so far: Take your favorite patterns, do them in each position of the Major scale, in a few keys, starting from various degrees, and in ascending and descending directions. And then try some in a "lengthwise" and position-shifting manner as just explained.

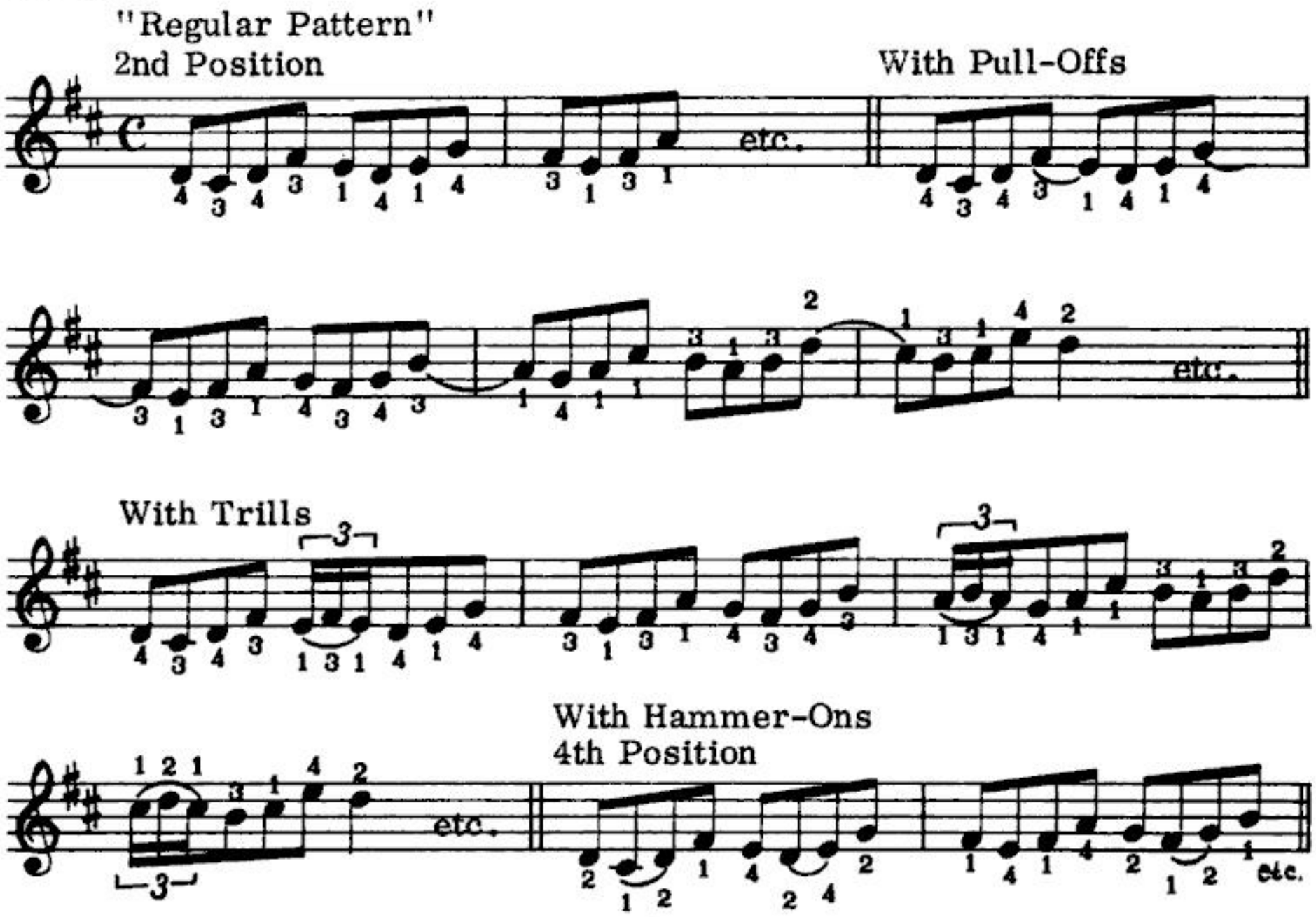
OPTIONAL:

5) Apply all this to all the other scales you are using (and the ones that are coming up in the rest of the book, too); be prepared for some surprises and weird sounds, though. Here are some examples, applying ↕↑↑ 3 2 2 to various scales:



6) You might wish to play all of your favorite patterns in both straight and jazz 8ths.

7) Slurring concepts such as pull-offs, hammer-ons, slides, trills, etc., might be worth your time and energy. Examples:



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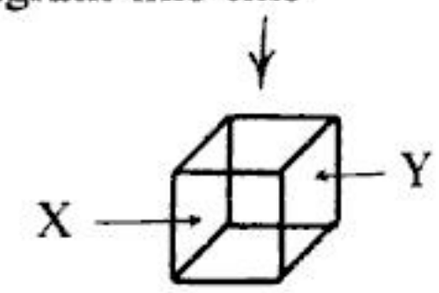
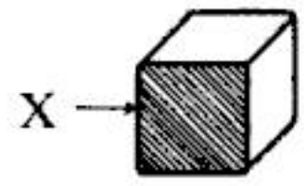
Also, notice how you ***hear*** the pattern a little differently when the first note is omitted. What changes for many people, is the way the ear tends to ***group*** the notes. For instance, in the above example, my ear tends to hear the groupings as follows·

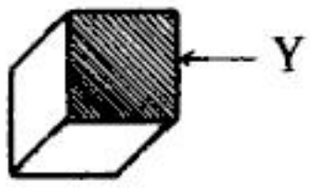
But occasionally, either by accident, or when I try and make it happen, right in the middle of playing some pattern like this, my ears will shift back to hearing the more 'normal' groupings, which causes a very pleasant situation, not unlike seeing a diagram like this



shift perspective so that first, you may be seeing the shaded part X as the front



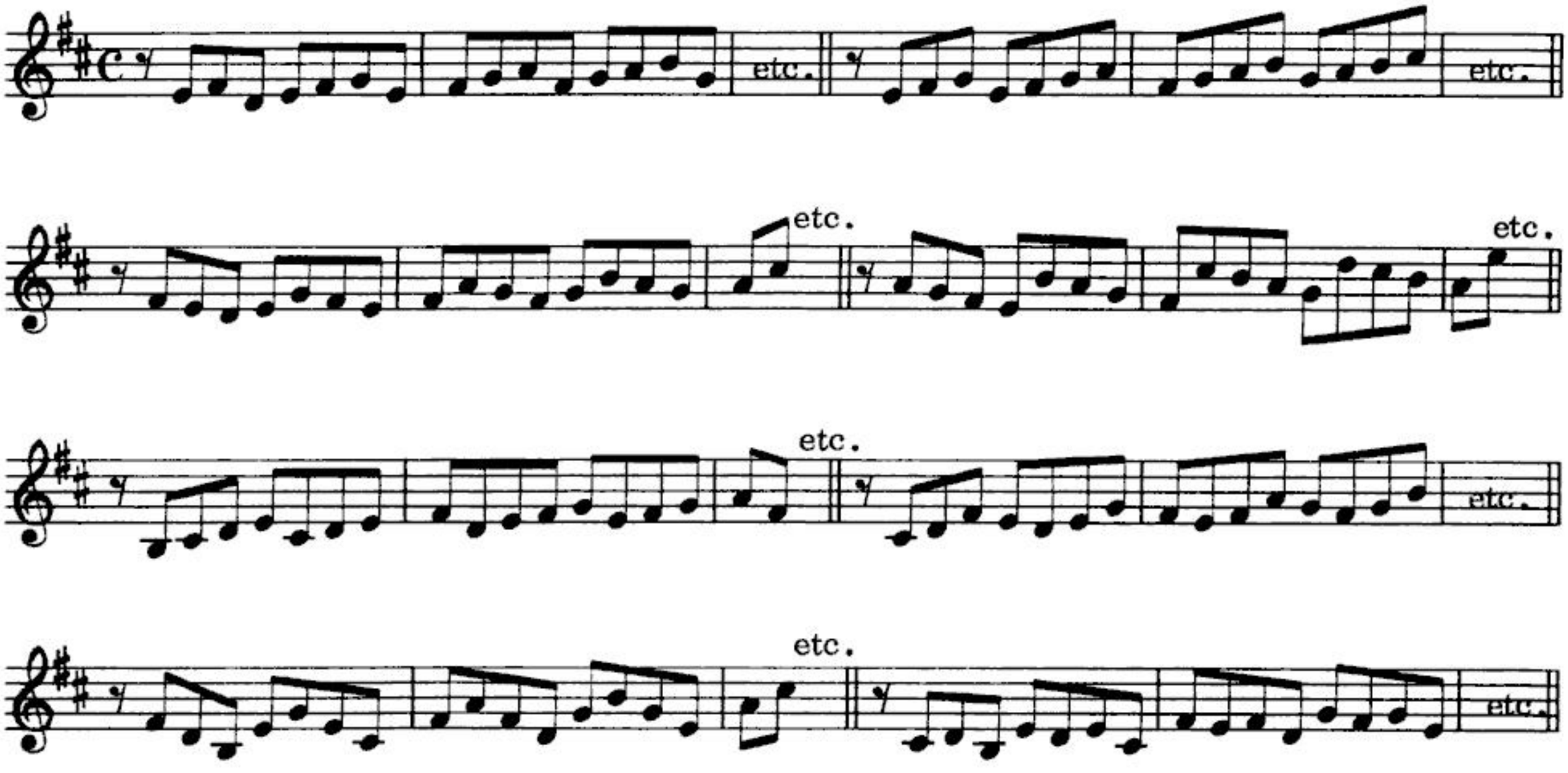
only to suddenly catch the whole thing from a new angle such as Y here now being the front:



When a pattern seemed to sound equally interesting to me, both with and without the first note, this note has been put in parentheses.

Finally, one last but important point: The following list of patterns is enough to keep someone busy for years (no kidding, I'm serious) if applied in the ways discussed. So, don't spend your life here before moving on in the book. Melodic patterns are the kind of material that you can continue to work on as ***part*** of your practice routine, but there are other important areas to be covered still, so don't get stuck for too long in this chapter. You can always keep coming back to it.

MELODIC PATTERNS



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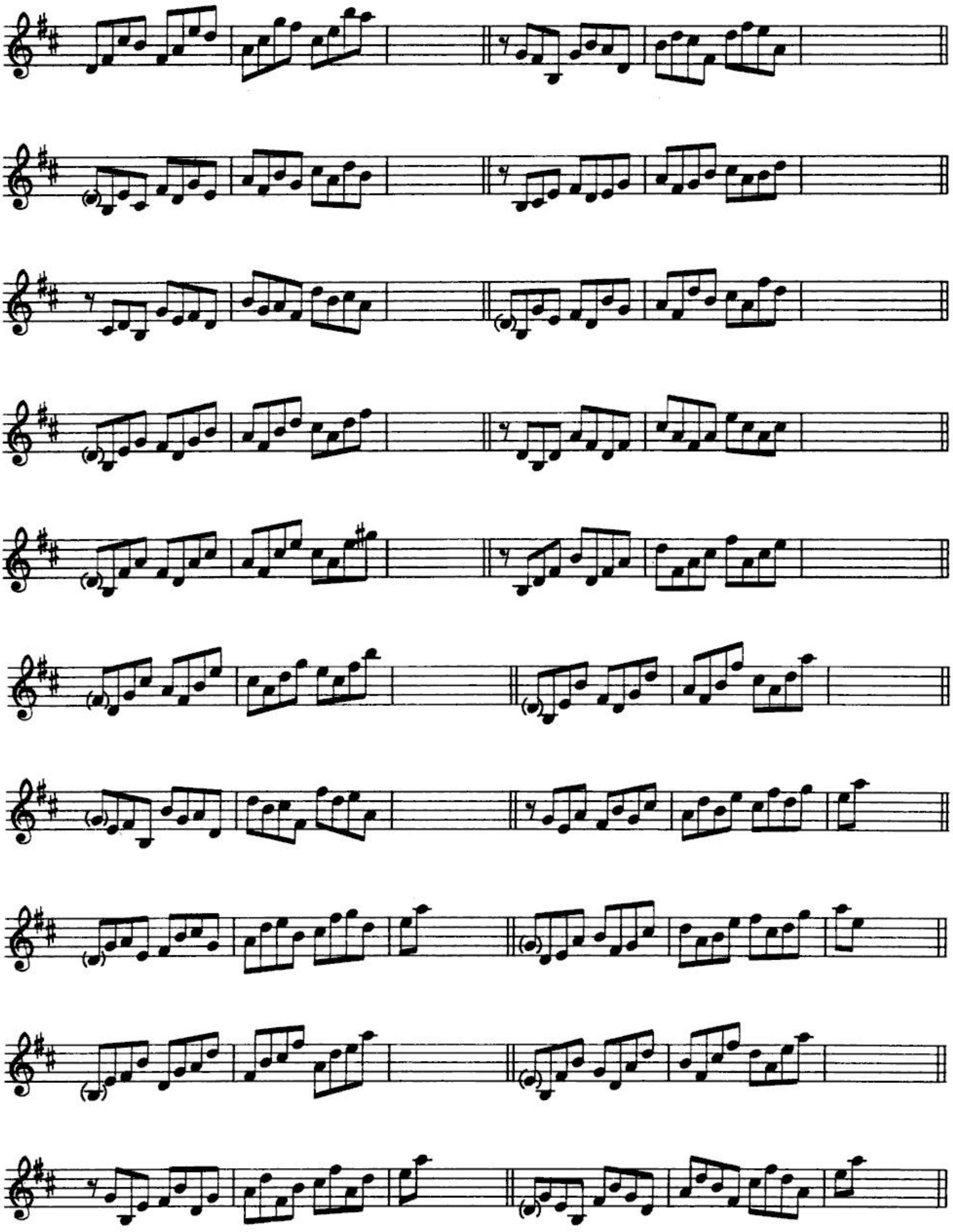

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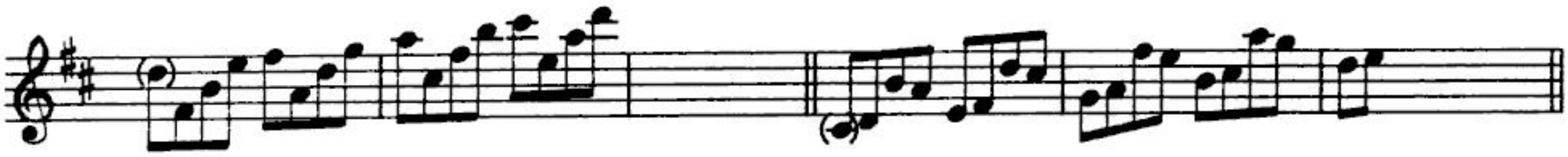
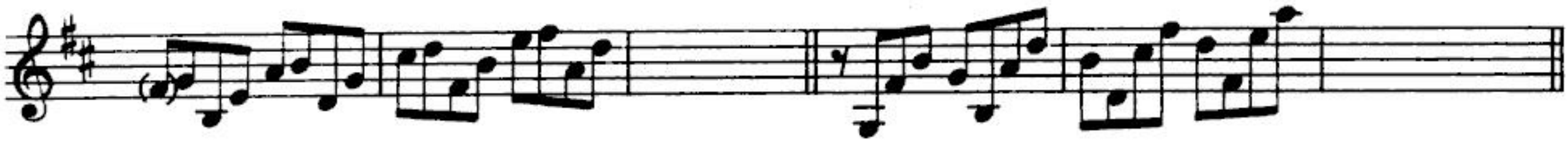
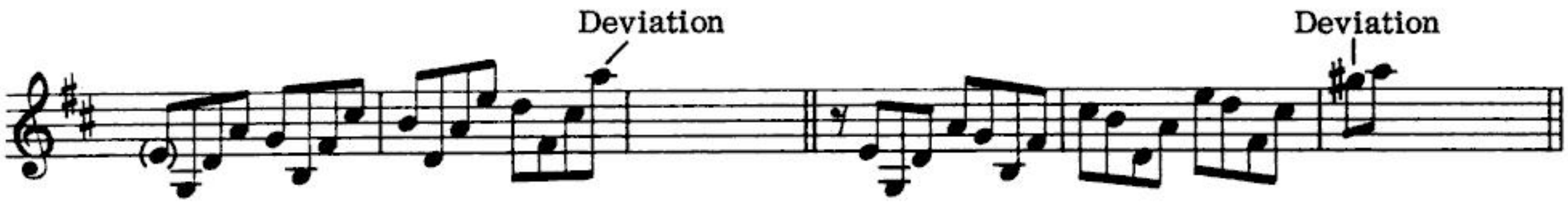
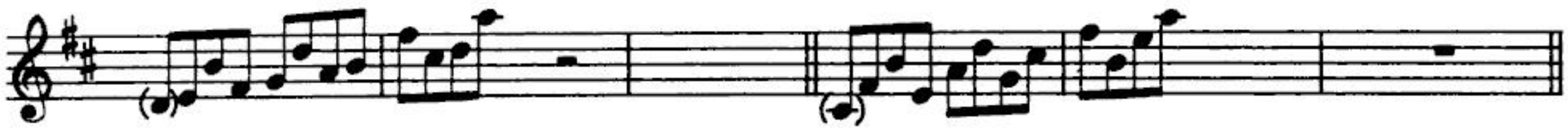
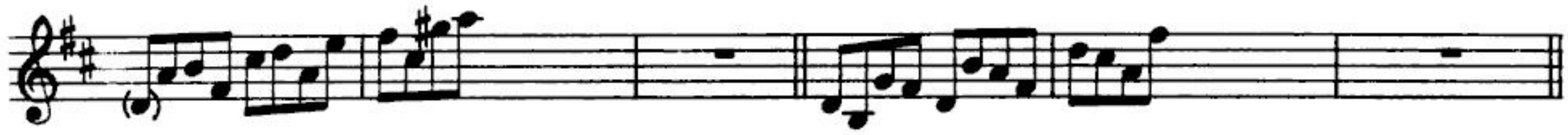


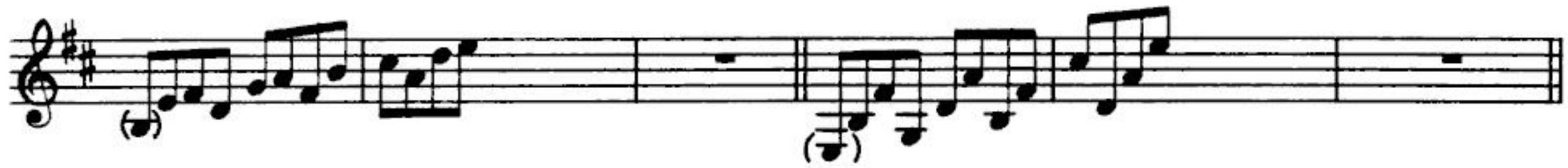




SOME "3 AGAINST 4" TYPES

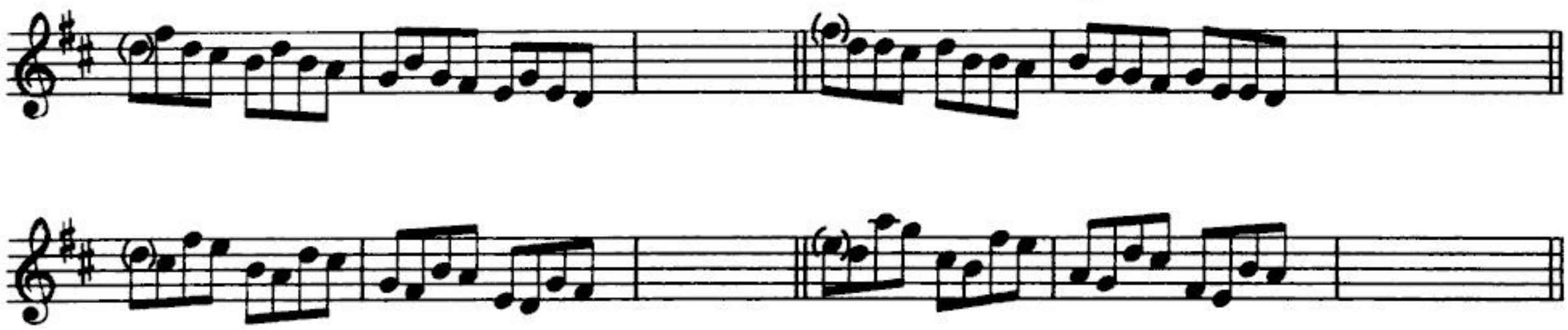






As you know, all the patterns listed so far have been shown in an ***ascending*** direction, but can be tried in a ***descending*** direction, too. Here are a few descending patterns built on ideas ***not*** shown in the previous patterns:

NOTICE THE "REPEATED" NOTES HERE —
A COMMON TECHNIQUE IN CLASSICAL MUSIC.



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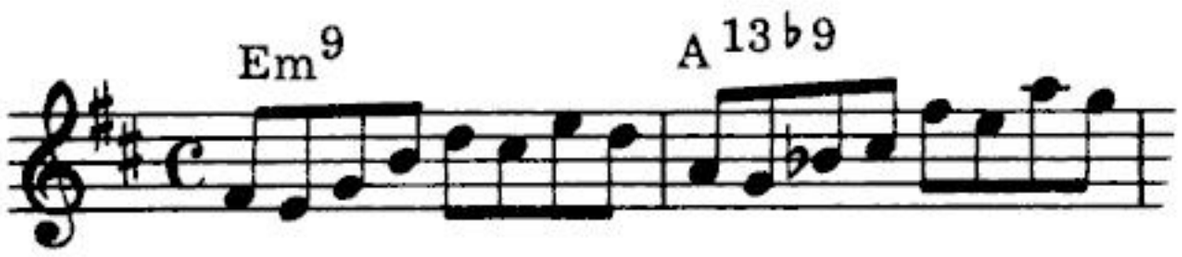
(MORE) ON SHIFTING AND CONNECTING POSITIONS

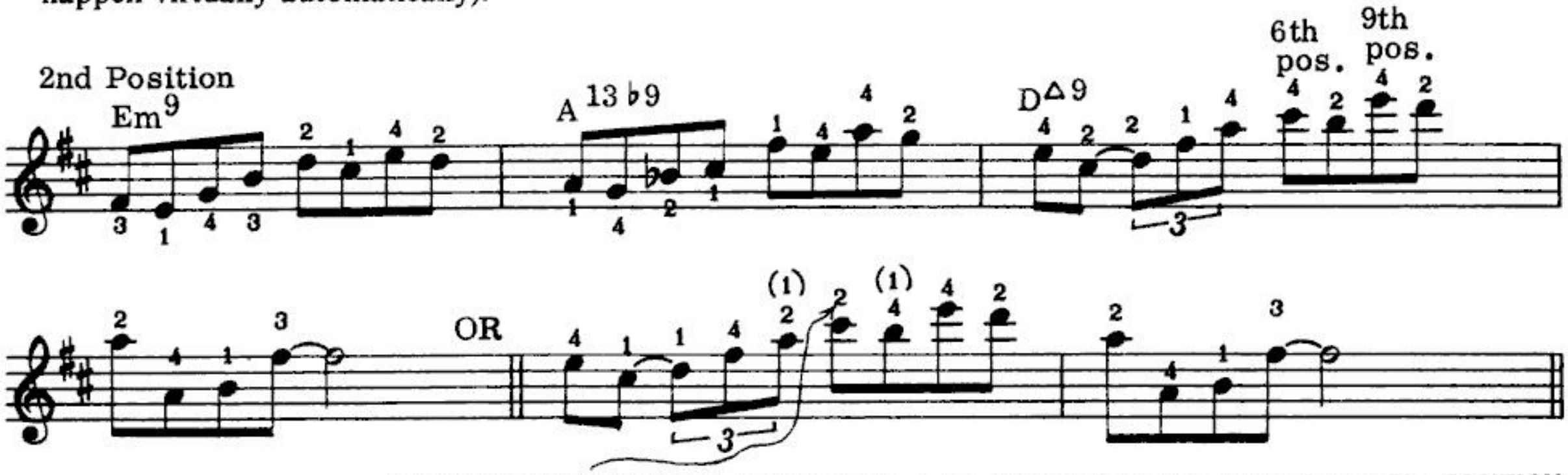
Even though this aspect of guitar playing has been discussed a bit in the chapter on melodic patterns, let's take another look at it, this time with an eye to the "Why would you want to" or "When is a good time" sides of the matter:

1) Finishing or continuing a melody line that contains one or more notes that are out of the position you are in, may actually ***require*** you to change positions. For instance, suppose you are soloing in the second position, over the chords Em9 A13♭9, D△9, and you find yourself playing the following run:



but as you approach the D△9 chord you decide to play the following

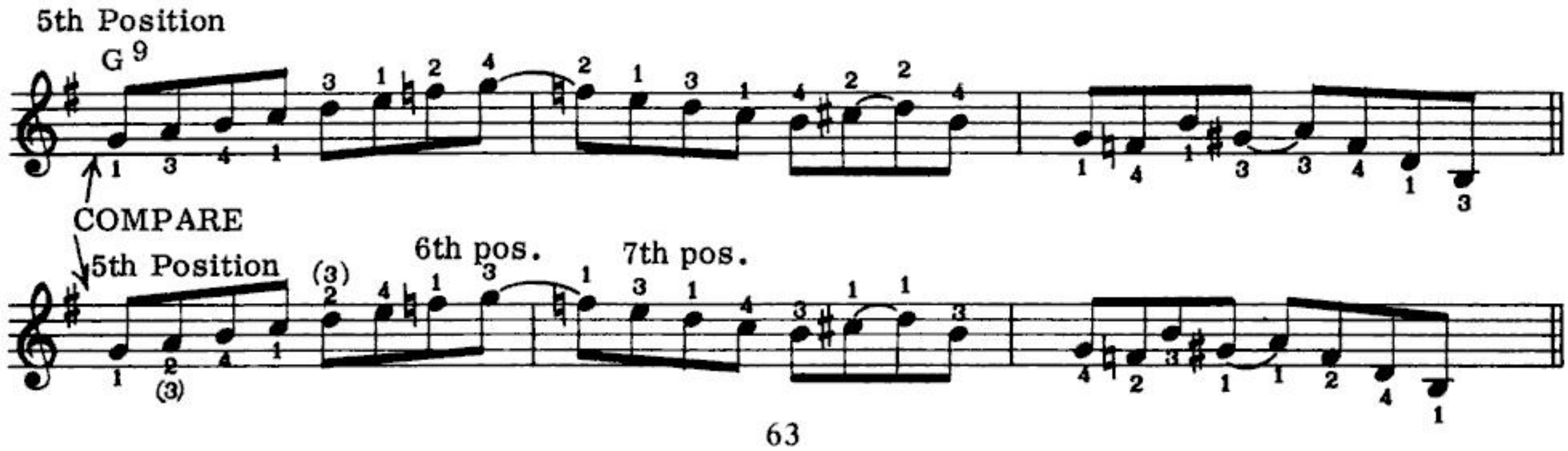
Well, as you know, you can't play this run in the second position. So you have to make a quick leap up to a higher position either at the beginning of this D△9 run or somewhere near the beginning. Here are two suggested solutions (this type of solution will be found by trial and error at first, but after a while, it will happen virtually automatically):



NOTICE THAT 2 IS USED INSTEAD OF 1, TO HELP EASE YOU INTO THE NEW POSITION.

Naturally, you may run into some situations where you are playing a line and then hear it progressing to some ***lower*** notes that are out of the position you are playing in. The procedure for dealing with this is virtually the same as the one illustrated above.

2) You may get bored playing "in position" all the time — you know, psychologically, it feels like you are doing more, when you are shifting positions (plus, ***physically,*** it often just feels good). For instance, compare the following two examples:



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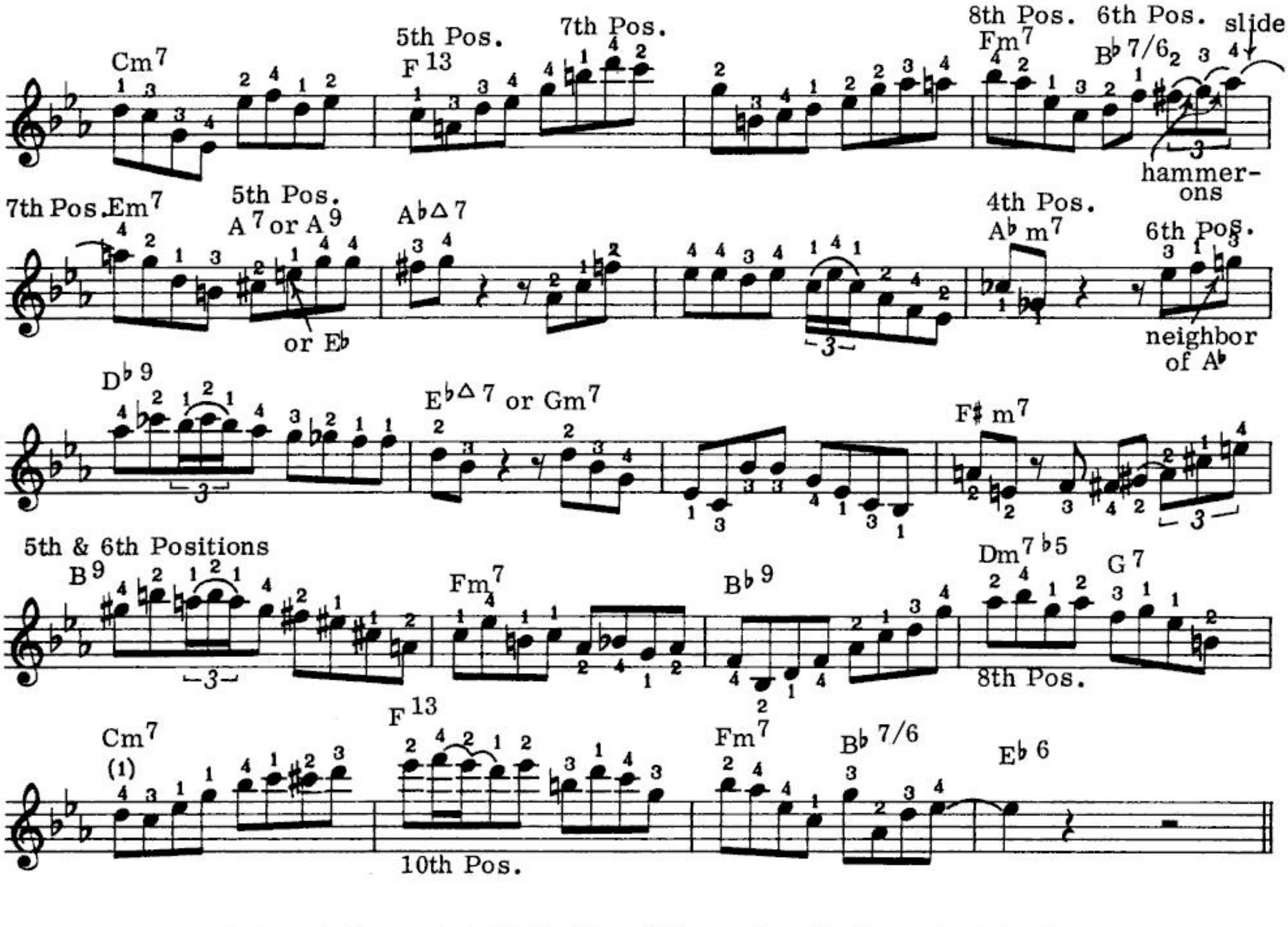

THE MINOR 7♭5 SOUNDS

A fairly common and very important sound in jazz is that of the m7♭5 family of chords and the single-note lines that go along with them. These sounds appear in many songs and pieces used by jazz players, so naturally a thorough knowledge of these m7♭5 sounds in all positions on the fingerboard, would be helpful to you ("you ***did*** buy this book partially because you are interested in being thorough, right?" he asked, with hope in his voice).

As with some other sounds that we have covered previously in Volume I, it is felt that the fastest and most useful way to get a good working knowledge of the m7♭5 sounds is by first learning some ARPEGGIOS and ***then*** learning the scale(s). So on some of the upcoming pages you will find many arpeggios for m7♭5 type of sounds (grouped, also as in Volume I, by their location similarities), and these arpeggios are listed first in each location, with the scales immediately afterward, and finally some chord forms (in case they can be of any help in visualizing all this material).

A sensible approach to all of this might be to learn one chord form in the first location given, then a ***few*** arpeggios in the same location, and then learn the first given scale in that same location. Then try mixing up the notes in the arpeggio or the scale to create a nice jazz line. Then do the same in ***each*** location of the given arpeggios and scales. Don't feel like you have to learn a lot of arpeggios and scales in each location before you try and make musical melodies out of all of this. You can always come back later and learn more arpeggios and scales after you know how to better use the ones that you ***are*** using already. Naturally you should try all of this in other keys though, as soon as possible.

After you have done the above or even ***while*** you are doing it, you should try and play the musical examples given in this chapter. This will probably excite your ears a little more, and also help you to really hear the m7♭5 sounds in more of an actual musical context.

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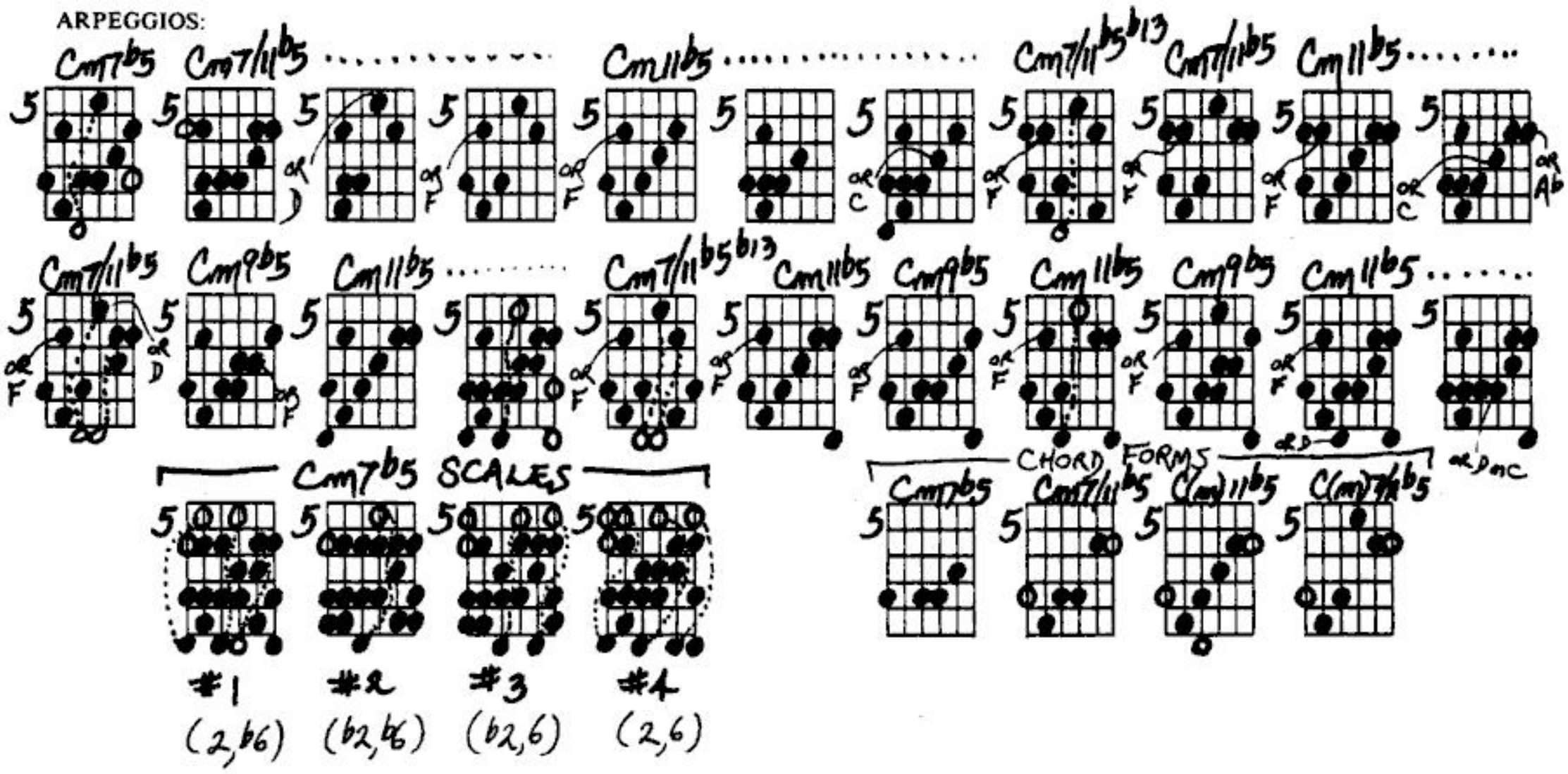
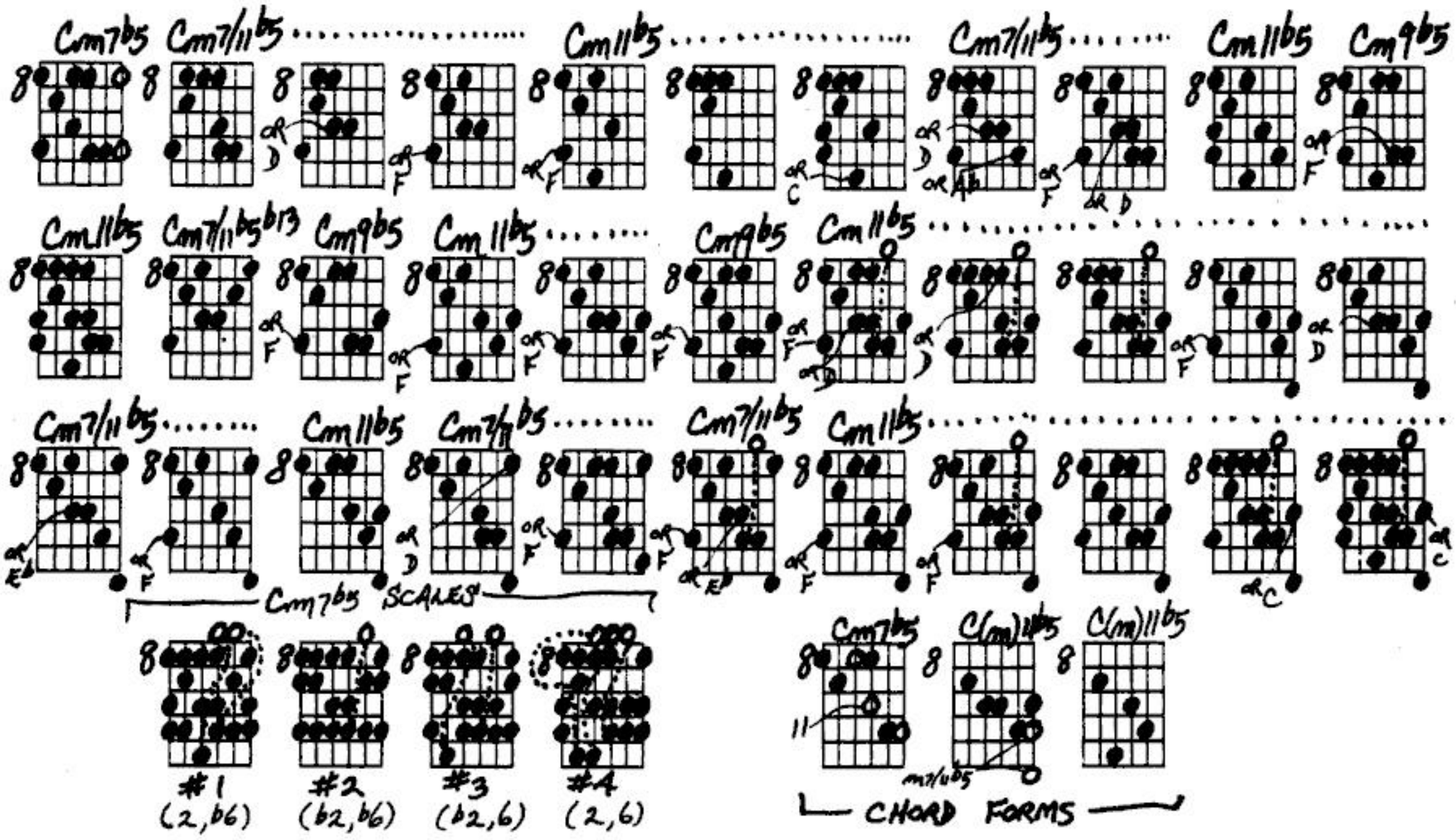
ARPEGGIOS:



ARPEGGIOS:



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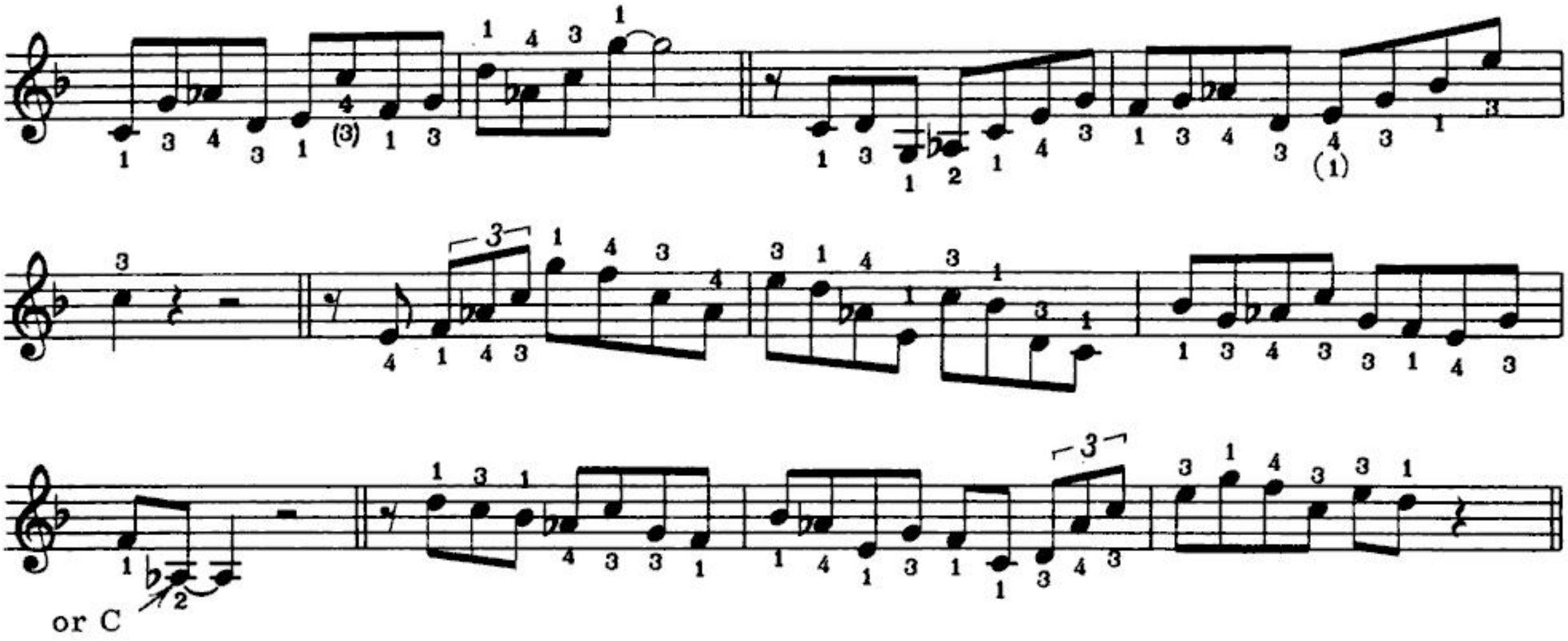
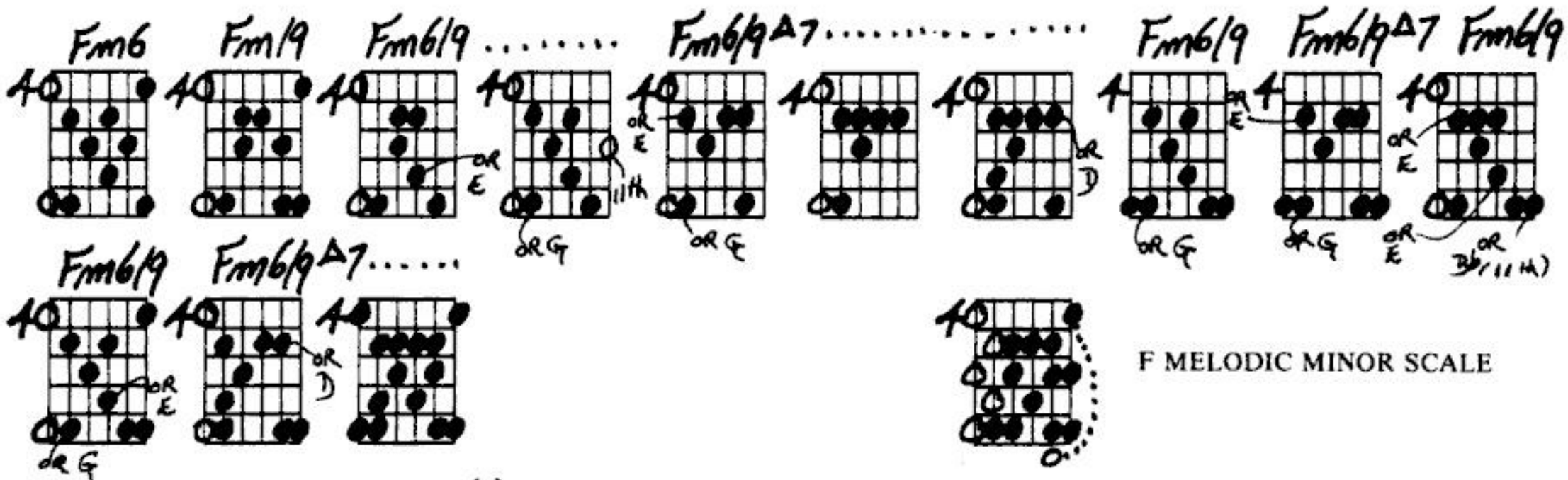


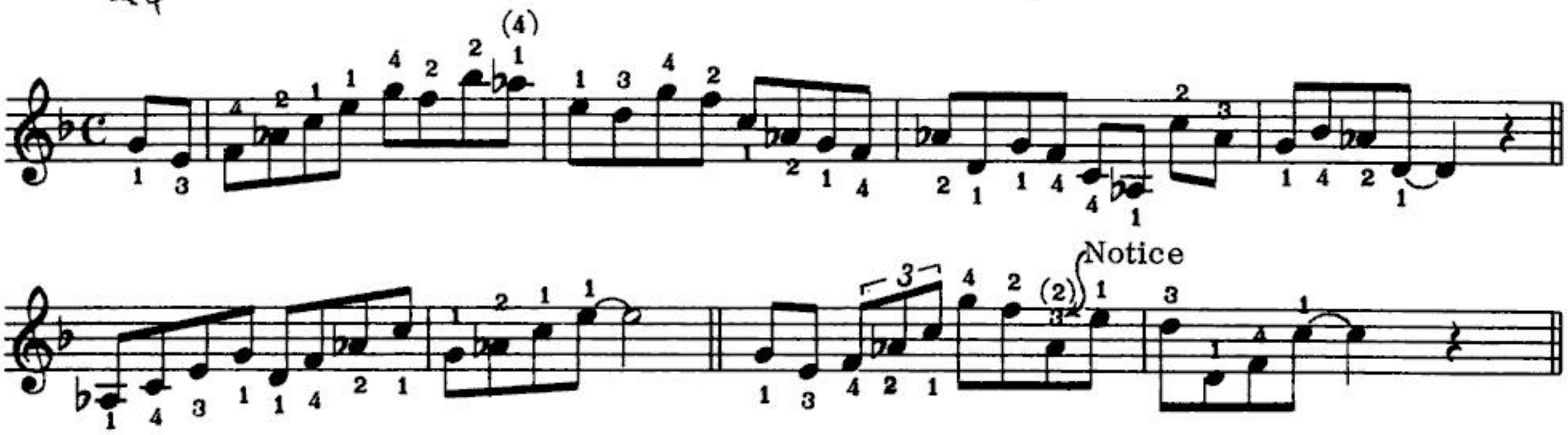
If the sounds you have just played seem familiar, it is because you already had many of them by other names. For instance, F Melodic Minor = B♭ Overtone Dominant = Dm7♭5 (Type 1) = 'almost' E7 Type 3 Alt. Dom. Did you notice this? I bet you did, and found yourself asking if it was worth your time to learn all these sounds from the Melodic Minor point of view, seeing that you knew many of them already from these other angles.

As in similar situations before, I highly recommend that you not try to take a shortcut that will only end up costing you ***more*** time and confusion in the long run, than if you had just learned what you were supposed to in the first place. How logical does it seem to you, to be thinking B♭ Overt. Dom. scale, C Major scale, and B Major scale, over the chord progression Fm6 G7 F#13 Fm6? This is just one example of what can happen if you follow the "short-cut" methods in question here.

MELODIC MINOR SOUNDS

ARPEGGIOS





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Notice the unusual fingering on this run

Variation

Notice

or E

or G

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MELODIC MINOR SOUNDS

Bm6 Bm19 Bm6/9 Bm$^{\Delta 9}$ Bm6/9/11 Bm6/9 Bm6/9$^{\Delta 7}$ Bm6$^{\Delta 7}$ Bm6/9$^{\Delta 7}$ Bm6/9

Bm6/9 ..... Bm6/9$^{\Delta 7}$ ..... Bm$^{\Delta 9}$ Bm6/9$^{\Delta 7}$ ..... Bm$^{\Delta 9}$ Bm6/9/11 Bm6/9/11$^{\Delta 7}$

Bm6/9$^{\Delta 7}$ ..... Bm$^{\Delta 9}$ Bm6/9$^{\Delta 7}$ .....

B MELODIC MINOR SCALE

Variation on above run

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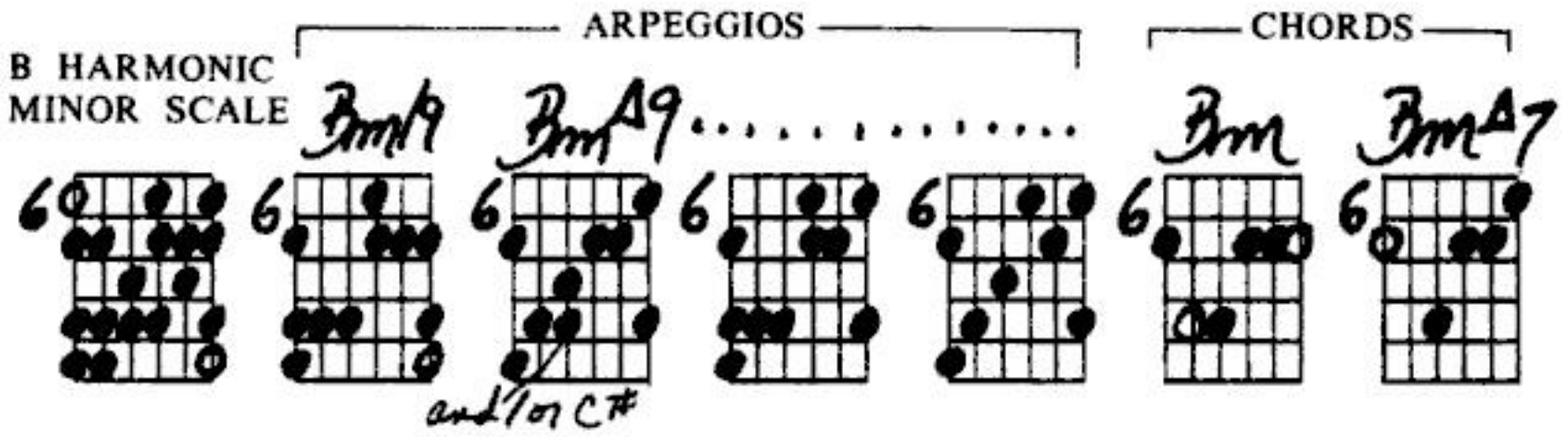
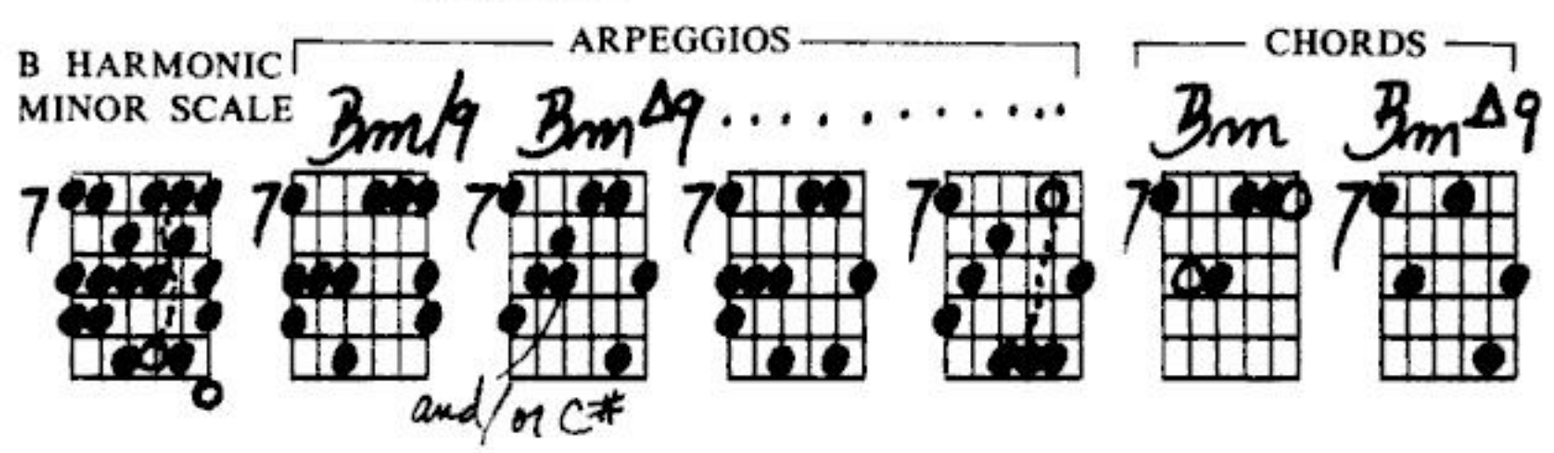
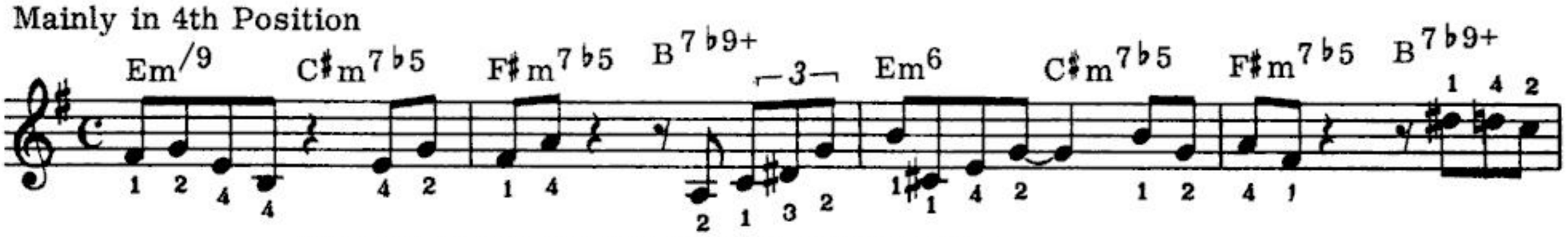


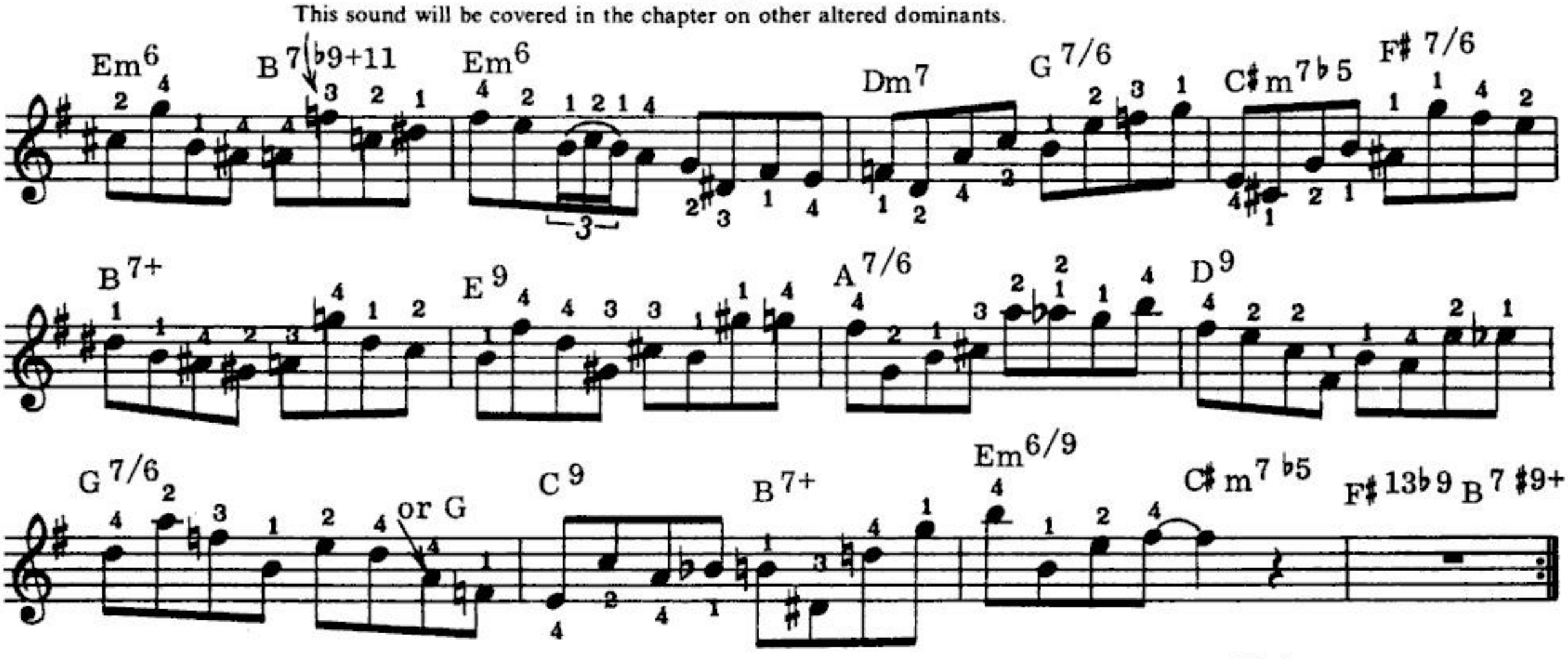


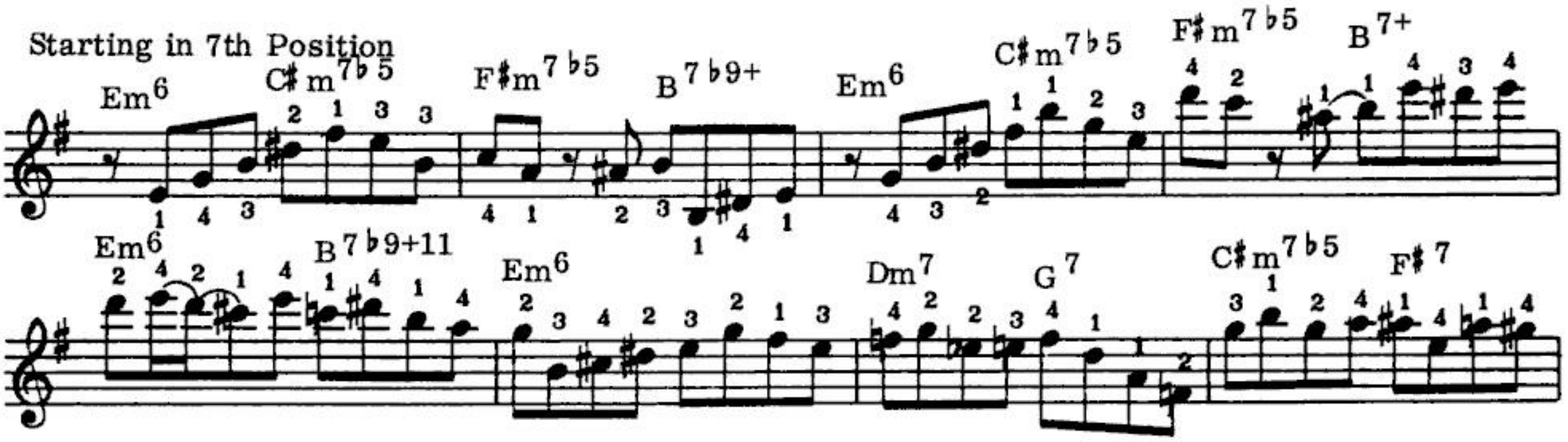
SOLO BASED ON A COMMON JAZZ PROGRESSION

Mainly in 4th Position



This sound will be covered in the chapter on other altered dominants.





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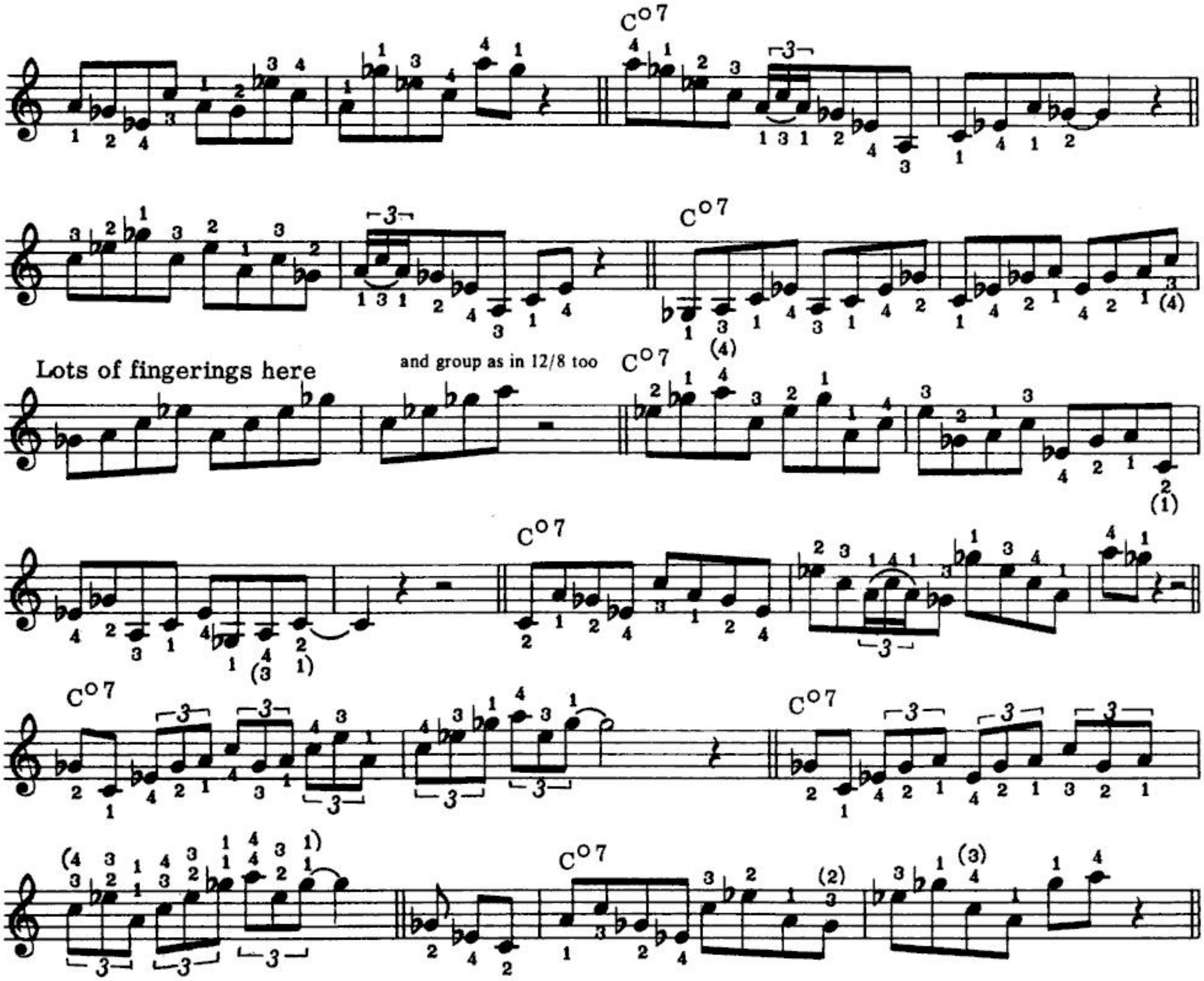
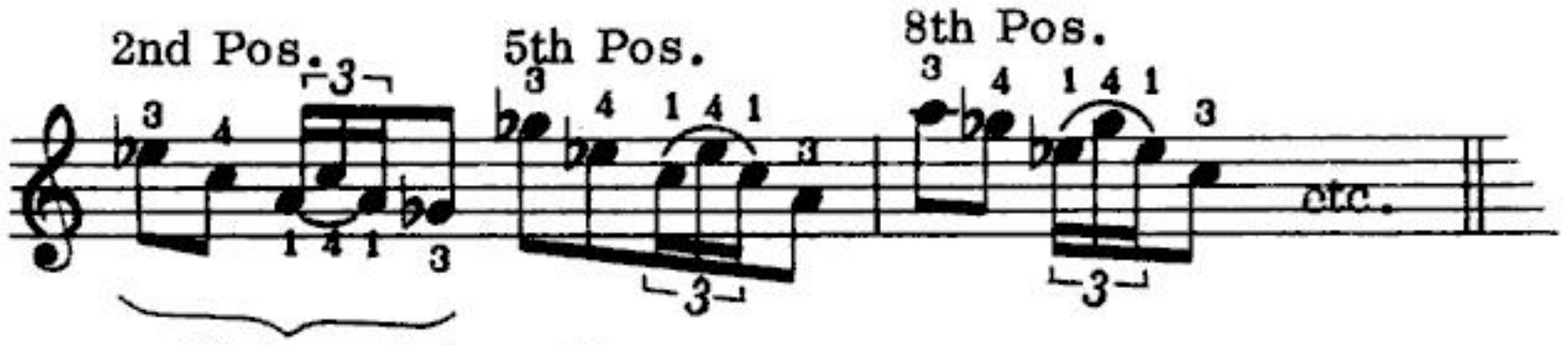


You may have also noticed that the diminished 7th chord actually has four names. For instance, C°7, E♭°7, F#°7 and A°7 all actually contain the same notes. This is just another one of those phenomena associated with °7 chords, but you needn't really concern yourself with it very much right now.

You may also enjoy isolating any ***FRAGMENT*** of any of the given runs, and then moving it (the same ***fingering***) up or down in three fret intervals on the ***same*** strings. EXAMPLE:



This fragment is in one of the runs above.

There are many, many "PATTERN" runs such as this one in the diminished arpeggios, and many of them will be shown in a forthcoming volume in the future, but the ones listed above (and following) should be enough to keep you busy for quite a while.

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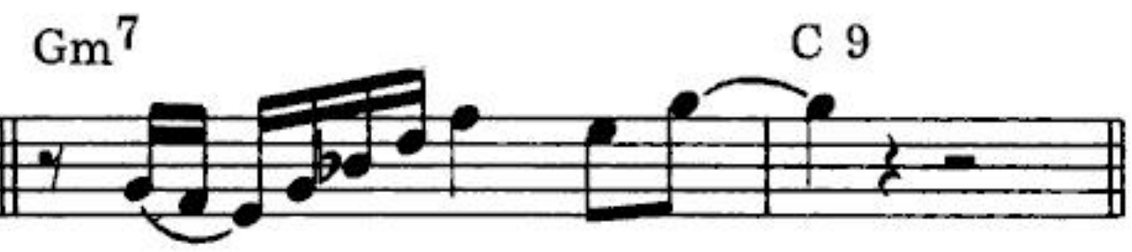
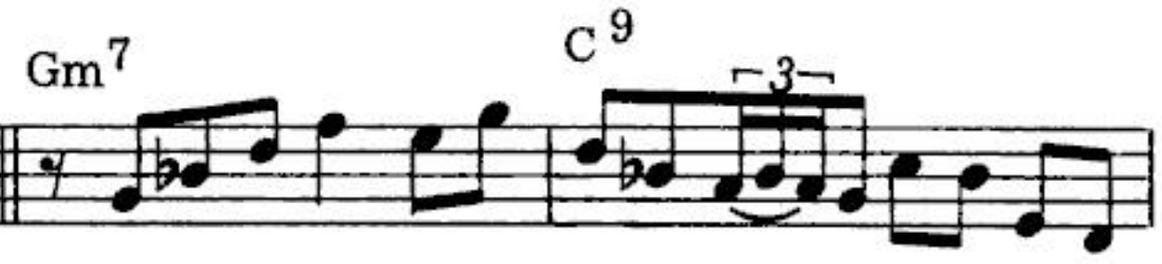
ADDING HALF-STEP SLIDES
IN TRIPLET PHRASING

ADDING SCALE-TONE DECORATION
AT THE BEGINNING



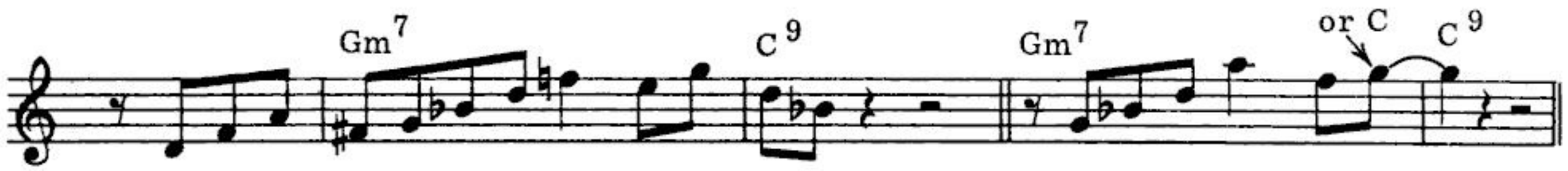
FILLING IN WITH SOME SCALE TONES, AND
ALSO EXTENDING THE LENGTH OF THE RUN
(BY ADDING SCALE TONES AT THE END)

A DIFFERENT EXTENSION AT THE END



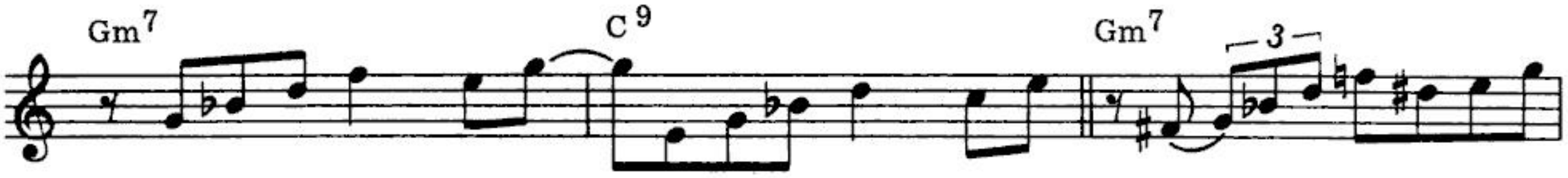
AN EXTENSION AT THE BEGINNING,
BY STARTING IN THE PREVIOUS MEASURE
(USING SCALE AND NEIGHBOR TONES);
ALSO A LITTLE EXTENSION AT THE END

(SOMETIMES REFERRED TO
AS "PICKUP NOTES")



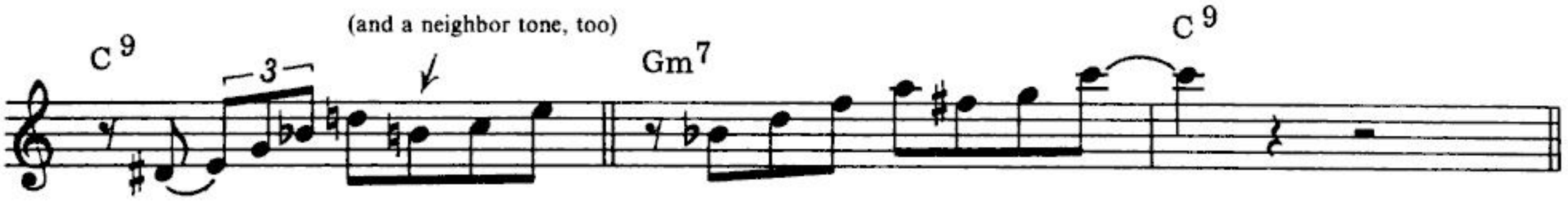
USING DIFFERENT CHORD TONES

EXTENSION BY WAY OF SEQUENCE

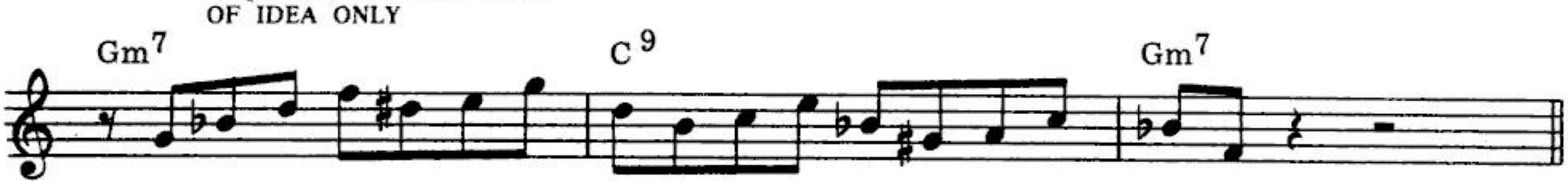


SAME THING APPLIED TO
ONE OF THE VARIATIONS

AGAIN, USING DIFFERENT CHORD TONES

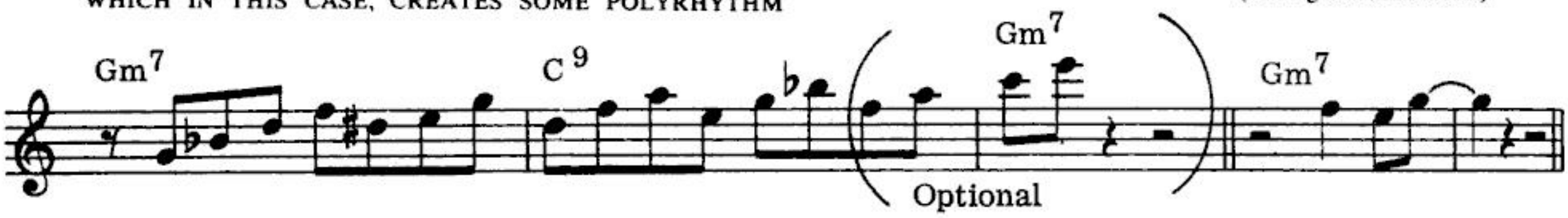


SEQUENCE ON LAST HALF
OF IDEA ONLY



SEQUENCE ON FIRST HALF OF IDEA ONLY,
WHICH IN THIS CASE, CREATES SOME POLYRHYTHM

"ABBREVIATION"
(leaving out some notes)



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Before we go any further, we should probably discuss why you're being put through all this. First, think about the following: ***If the diatonic 7th chords contain only those notes found in a major scale, shouldn't that major scale work over any or all of its diatonic 7th chords?*** For instance, do you think the D Major scale could be used over the chord progression D$^{\Delta}$7 F#m7 Em7 Bm7? If you say yes, then you're getting the idea: ***a Major scale can be used over ANY chord that is diatonic to it.***

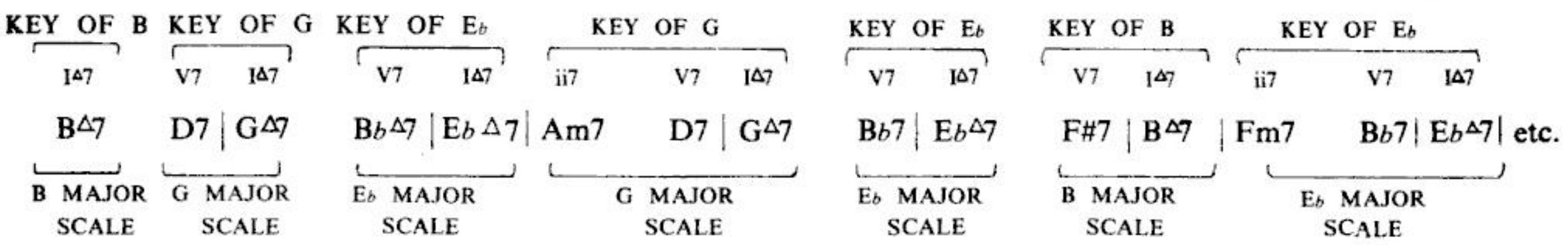
As you might imagine, this can really simplify things — you know, like one scale over four chords in a row — unfortunately, it can ***oversimplify*** things too, which is why this chapter has been put so near the end of this book. You see, since chord tones play such an important role in soloing, a rock-solid foundation in them is essential, and if you had been told early in this course that you could use one scale over four or more chords in a row, what would that have done to your incentive to learn about chord tones, to invest many more hours in learning about something you might have felt was a waste of your time or at least not a good use of it? And without a knowledge of chord tones and the ability to "outline" chord changes with them as you have learned, a person's soloing often sounds very bland and unclear as to what chords are going on underneath.

But "diatonic playing" does have its advantages or purposes too, or I wouldn't have bothered taking your time by including a chapter on it, so please read on.

When the chord changes in a song or piece occur very quickly (as discussed in the chapter on "fast changes"), you may find it easy on your brain to occasionally "think diatonically", meaning here, to look for situations where one scale can work over two or more chords in a row. For instance, the chord changes to the tune *'Giant Steps'* by John Coltrane are a classic example. Because this tune is usually played at a very fast tempo, and also because of the particular type of logic in the chord progression, some players find it easier to approach this tune from a diatonic viewpoint. So look at these chords for a moment:

B$^{\Delta}$7 D7 | G$^{\Delta}$7 B$\flat$7 | E$\flat^{\Delta}$7 | Am7 D7 | G$^{\Delta}$7 B$\flat$7 | E$\flat^{\Delta}$7 F#7 | B$^{\Delta}$7 | Fm7 B$\flat$7 | E$\flat^{\Delta}$7 | etc.

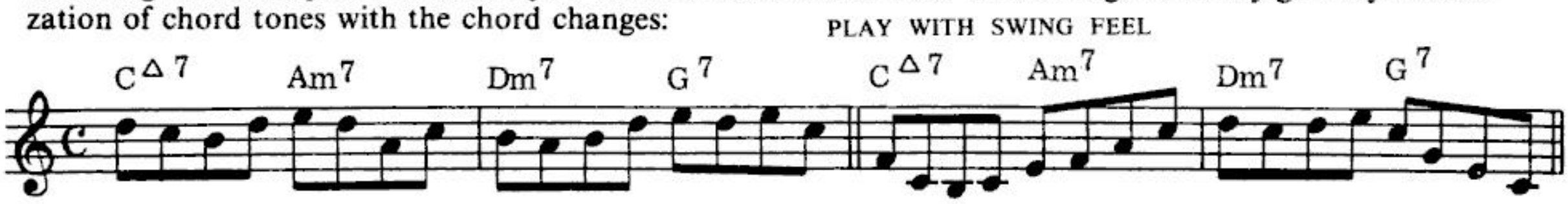
Now here is the breakdown of which Major scales could be used to solo over this tune:



This song keeps changing from key to key quite rapidly, but there are only three different keys used over and over: B, G and E$\flat$, so soloing using just the Major scales of these three keys, will get you through the whole tune.

Another commonly used term instead of the word 'key' is **TONAL CENTER.** In case you're wondering what the word 'key' really means, think of the term 'tonal center', and what this implies: ***a center of tonality,*** in other words, a center of harmonic and melodic activity; it's as simple as that. That's what keys are about.

By now, you may be asking, "If a scale works over two or more chords in a row, does that mean that I can play any note in the scale at any time over any of these chords?" Theoretically, the answer is a shaky yes, but if you want your solos to really sing and be musical, the answer is a definite no. For instance, play the following two examples, in which I just wrote some diatonic lines without regard to any good synchronization of chord tones with the chord changes:



Now put the chords on tape and try playing these examples over them (don't expect much, though).

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⌐—— OF V (A) ——⌐			⌐— OF VII (D♭) —⌐				
ii7	V7	I△7	ii7	V7	ii7	V7	D.C. for one more verse
| Bm9	E9 |	A△9	| E♭m7/11	A♭7/6 |	Em7/11	A7+ |	

Notice in the above symbols that B♭7 is called ♭VI7, not VI7, even though B♭ is a diatonic VI chord in Dm. Since the key of Dm also has chords built from a ***B*** root (such as Bm7♭5 above), this is a common way of distinguishing between chords built on the two roots.

Suppose we were dealing with the same relationship in Bm — then we would call G7 the ♭VI7, and G#m7♭5 would be vi∅7 (or possibly, since this whole symbol business hasn't become completely standardized yet, some would label the G7 as VI7, and the G#m7♭5 would be #vi∅7 — it's unfortunate this confusion still exists, but it does, so I'm just warning you so you know what to expect).

ANALYSIS OF CHROMATIC PROGRESSIONS

A very common progression in jazz is one in which the chord movement is derived from a ***chromatic*** bass line. Here are some common examples that appear in quite a few tunes; make sure you understand the accompanying Roman numeral symbols:

Key of D:	#iv∅7	iv7	iii7	♭iii°7	ii7	V7	I
	G#m♭5	Gm7	F#m7	F°7	Em9	A13♭9	D6

You might as well forget diatonic playing in situations like this — one scale per chord is the way to make it through these changes.

Key of B♭:

#iv∅7	iv6	I	biii7	ii7	V7	I
Em7♭5	E♭m6	B♭/D Bass	D♭m7/11	Cm7	F13♭9	B♭6/9

Key of G:

I△7	# i°7	ii7	♭iii°7	I	III7	IV△7	iv6	
G△7	G#°7 (or VI7) E7♭9	Am7	B♭°7	G/B Bass	B7+	C△7	Cm6	etc.

There is much more that can be said about diatonic chords and progressions, especially in relation to some other scales that we didn't discuss in this chapter) such as the m7 scale (often called the ***Dorian*** scale when used as a tonal scale), and the Dom. 7th scale (often called the ***Mixolydian*** scale when used as a tonal scale). But this book is getting too big and I don't want to price it out of the market, so lines have to be drawn somewhere (some day maybe a Volume III, though). But much of this information can be acquired by you with a little investigation and work on your own, because quite a bit of it is pretty common knowledge.

ALTERED DOMINANT SCALES - PART 2

Now we get to some other altered dominant scales. As you will recall, we have covered three types so far. TYPE 4 will be familiar to you, but not in the way you might think. Remember that the °7 scale was an eight-note, whole step - half-step scale, in terms of its construction? Are you ready for an eight-note, half-step - whole step scale? Because that's what the Type 4 Alt. Dom. scale is.

It has the following notes:

1, ♭2, ♭3, 3, #4, 5, 6, ♭7

(♭9)(#9) (#11 or ♭5) (13)

Check out the intervals between the successive notes in this scale and see the half-step - whole step pattern appear.

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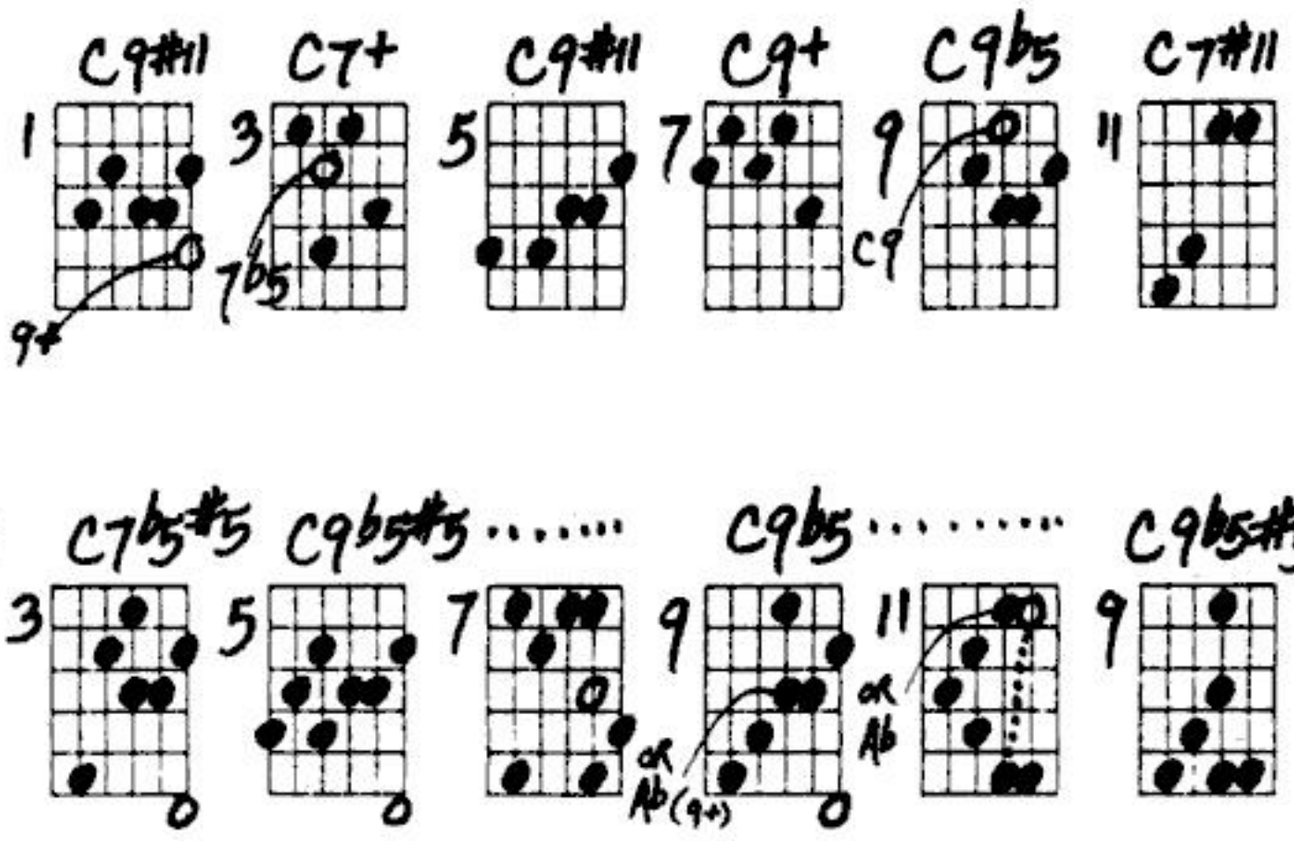
CHORDS:



ARPEGGIOS:

Any arpeggio or run built from this scale may be moved in two fret intervals without 'leaving' the scale. And, melodic patterns are very interesting in this scale due to their symmetry.

But you'll have to make up your own runs here 'cause the book is coming to an end.

PARTING COMMENTS

I must offer my regrets that I was not able to cover certain areas such as blues playing, pentatonic scales, "outside" playing, and others (the promised chapter on polytonality never even made it in here). I just ran out of room.

But I hope that the areas that ***were*** covered, helped send some light and joy your way. If so, then you in return, have sent light and joy my way, and I thank you.

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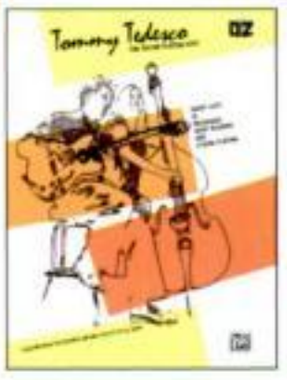

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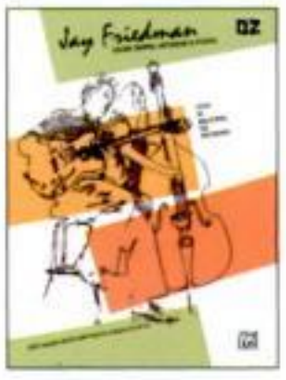

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