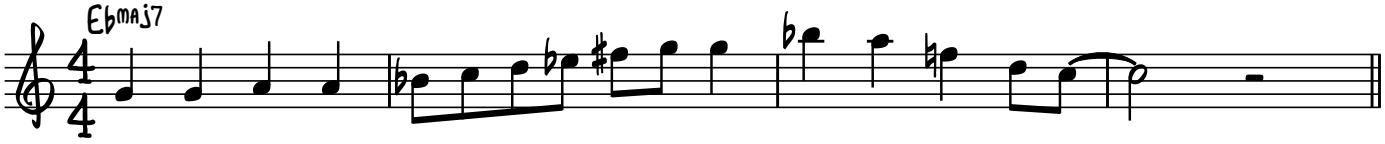
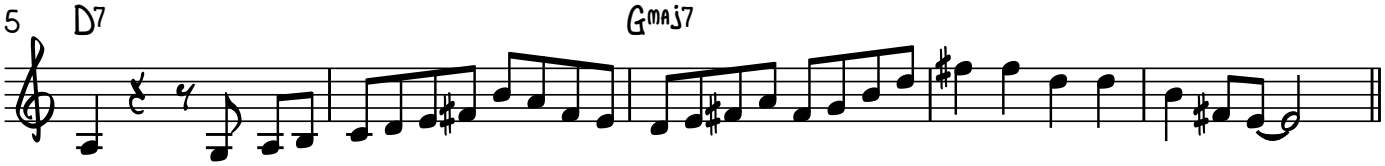
USEFUL MATERIAL FROM SOLO

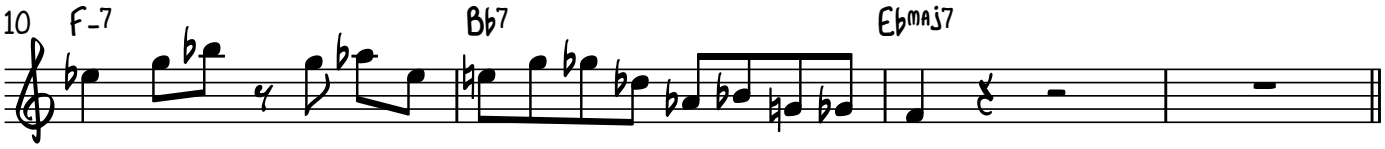
This line demonstrates the usefulness of the sharp 11 over a major seventh chord. He uses it in the first measure on beats 3 and 4 and then again in the third measureover beat 2.



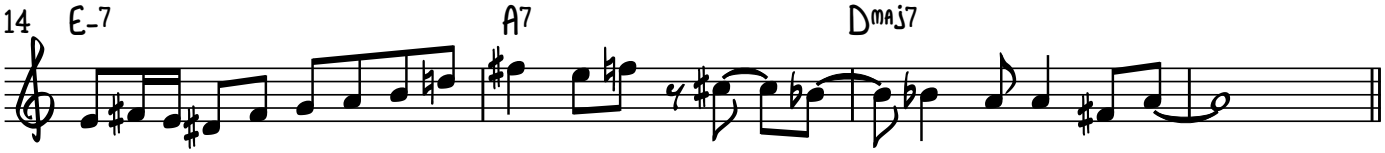
This line is a great way to resolve from a V chord to a I chord. Notice that he lands on the major seventh over the Gmaj7. This is somewhat of a dissonant note but works beautifully. Also notice how he changes directions many times within the line to give it more interest!



This is a great ii-V-I line to learn. He doesn't resolve to an E flat chord in this tune but I would practice it this way to make it more useful in common situations.



Another great ii-V-I line! Notice the use of the flat 13th over the dominant chord. Also notice how he delays the resolution over the major chord increasing the tension and providing for a more interesting relsase of said tension.



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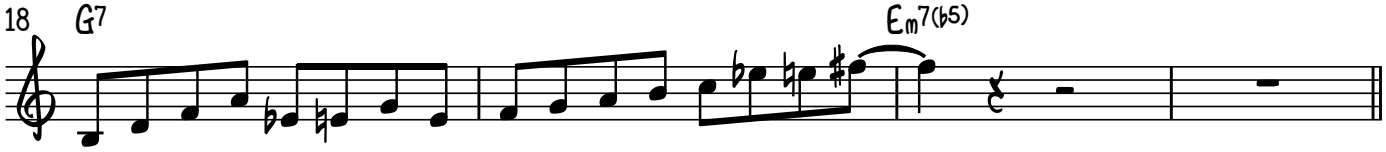
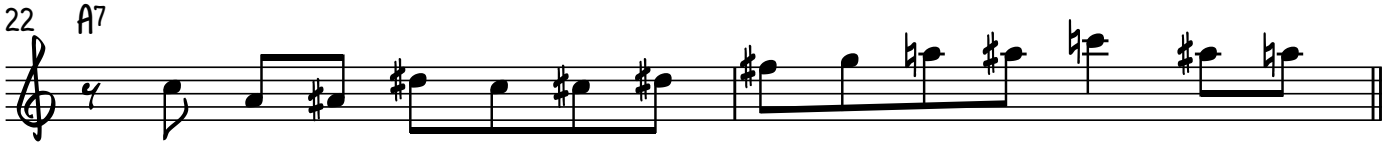
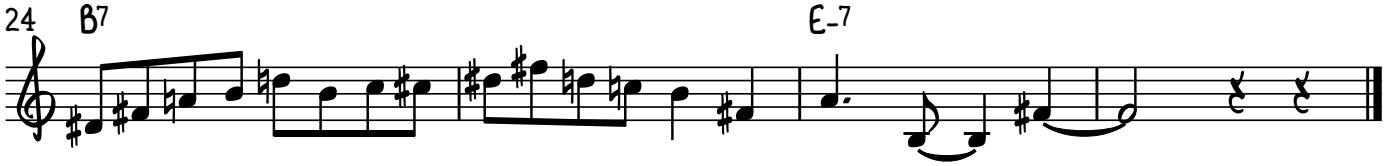
This is a wonderful example of effective chromaticism. Notice he uses chord tones on all strong beats except for beat three in measure two. This is essential for using chromaticism effectively. It must be framed strongly by using great notes on strong beats. This line would be great to play over any dominant chord!



Another great example of playing over a dominant chord and using chromatics. Notice his use of the sharp and flat ninth at the end of the line. These two notes work beatuifuylly and form the concept of diminished dominant which we have discussed in previous episodes!



One more example of a great V-I line that can be used in any tune. Again, he uses the flat ninth to create more tension before resolution. He also resolves to the 4th of the minor chord which is an interesting choice making this line sound more unique!



*Remember that these are only the lines that peak my interest. There may be other parts of the solo that strike you so make sure you pull those line out, analyze them, and put them into your own playing as well!