

What Really Makes Your Jazz Solo Sound A Lot B...

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

T 8 11 10 9 8
A 9 12 10 10 9
B 9 11 10 9 8
B 8 12 10 10 8

Example 1a - Target Notes

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

T 8 5 7 5 6 8 5 6 7 8 7 5 4 7 6 9 8 5
A
B

Example 1b Target Notes - More open rhythm

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

T 9 8 7 6 8 10 7 10 10 9 8 10 9 9 7
A
B

Example 2a - Voice-leading with different ending to round off melody

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

T 9 8 7 10 9 8 6 9 7 6 5 8 7 9 6 8 (8) 7 5
A
B

Example 2b - voice-leading a specific structure, alternating direction

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

T 10 7 9 8 6 6 5 8 7 5 7 5 4 4 3 6 5
A
B

Example 2c - Rhythm and motifs

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 9 10 9 11 9 11 | 10 12 8 9 8 | 7 9 10

Example 3a - Pedal Point

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 8 9 10 8 9 11 8 | 8 10 9 7 8 8 7 | (7) 8 9

Example 3b - Pedal Point

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 8 9 7 6 8 6 | 5 8 5 4 8 4 5 | (5)

Example 4a - Boring line

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 5 6 8 5 6 5 8 7 | 6 5 7 5 4 7 6 9 | 8

Example 4b - Ascending Line

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 7 10 9 7 8 11 9 11 | 12 10 10 13 12 13 12 11 | 10

Example 4c - Descending Line

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 7 8 9 7 6 8 5 6 | 7 8 7 5 6 7 4 3 | (3)

Example 4d - Cascading Arpeggios

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 15 12 12 14 11 12 13 | (13) 10 10 12 9 10 12 | (8)

Example 4e - Adding intervals with triads

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 7 9 8 7 6 8 5 6 | 7 6 7 7 6 9 8 7 | (7)

Example 4f - Adding intervals and rhythms

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 7 8 9 7 6 8 6 | 5 6 7 4 6 7 5 | (5)

Example 4g - The Bebop Way - Octave Displacement

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 9 10 9 7 6 9 8 9 | 10 7 10 9 8 10 9 8 | 7

Example 4h - The Bebop Way - No Octave Displacement

Cmaj7 **A7(b9)** **Dm7** **G7(b9)** **Cmaj7**

TAB: 7 10 9 7 6 9 8 9 | 10 10 8 12 11 8 7 11 | 10

Example 4i - Octave Displacement on Em7 and Fmaj7 arpeggios

Em7 **Em7** **Fmaj7** **Fmaj7**

TAB: 7 10 9 7 | 9 10 9 7 | 10 10 8 12 | 10 7 10 9