

WHAT TO DO OVER A BLUES - "SHOPPING LIST"



- 1) Guide Tones (b7 and maj3) **CHORDAL**
- 2) Horn Section Voicings **CHORDAL**
- 3) Turnarounds **CHORDAL MELODIC**
- 4) BB. King Licks, major **MELODIC**
- 5) Minor pentatonic phrases **MELODIC**
- 6) Hendrix chordal style **MELODIC CHORDAL**
- 7) Adding the 9th **MELODIC**
- 8) adding 6th intervals **MELODIC CHORDAL**
- 9) Adding the maj6, especially over IV chord **MELODIC**
- 10) Adding the leading tone over the V **MELODIC**
- 11) repeating licks **MELODIC RHYTHMICAL**
- 12) accent shiftings **MELODIC RHYTHMICAL**
- 13) long lines that continue over changes **RHYTHMICAL**
- 14) dynamic breakdown on the IV chord **DYNAMIC**
- 15) hang on to a blues riff + move it over changes **DYNAMIC**
- 16) chord solo with tremolo **DYNAMIC**

PRACTICE TASK:

Practice all these elements separately at first at a controlled tempo. Write out the progression. Then start mixing 2-3 elements at a time. Try to mix chordal and melodic elements. Be creative!



WHAT TO DO OVER A BACKING TRACK

- "SHOPPING LIST"



- 1) Analyze Chords **CHORDAL**
- 2) Play rhythm part! **CHORDAL**
- 3) Play ostinato riff **CHORDAL MELODIC**
- 4) One String Playing **MELODIC**
- 5) Blues Archetypes (maj or minor) **MELODIC**
- 6) Hendrix chordal style **MELODIC CHORDAL**
- 7) Adding the 9th **MELODIC**
- 8) adding 6th interval (which one?) **MELODIC**
- 9) Harmonize in 6ths and 3rds **MELODIC**
- 10) Play in Octaves **MELODIC**
- 11) Pentatonic double Stops **MELODIC**
- 12) Adding the leading tone over the V **MELODIC**
- 13) repeating licks **MELODIC RHYTHMICAL**
- 14) accent shiftings **RHYTHMICAL**
- 15) long lines that continue over changes **RHYTHMICAL**
- 16) your own:
- 17) your own:
- 18) your own:
- 19) your own:
- 20) your own:

WHAT TO DO OVER A STATIC ONE-CHORD JAM - SHOPPING LIST



- 1) Explore double stops **CHORDAL**
- 2) 4th voicings **CHORDAL**
- 3) Hendrix chordal style **CHORDAL MELODIC**
- 4) Pentatonic Phrases (maj and/or minor) **MELODIC**
- 5) "Fluid Pentatonics" Sequences **MELODIC**
- 6) One String Playing **MELODIC**
- 7) Adding the 9th **MELODIC**
- 8) adding 6th interval (which one?) **MELODIC**
- 9) Harmonize in 6ths and/or 3rds **MELODIC**
- 10) Play in Octaves **MELODIC**
- 11) Modal Triad Pairs **MELODIC CHORDAL**
- 12) Adding the leading tone over the V **MELODIC**
- 13) repeating licks **RHYTHMICAL**
- 14) accent shiftings **MELODIC RHYTHMICAL**
- 15) long lines with chromatic approaches **RHYTHMICAL**
- 16) outside playing, chromaticism **MELODIC RHYTHMICAL**
- 17) tension-release with diminished harmony **MELODIC**
- 18) your own:
- 19) your own:
- 20) your own:

THE LAYERS OF AN ONION - IMPROVISATIONAL TOOLKIT



GETTING ORGANIZED!



Work On Layers

Blues Phrasing Maj Licks
Hendrix Chordal Style Phrases

6ths and 3rds ideas

Triads and Triad-based riffs

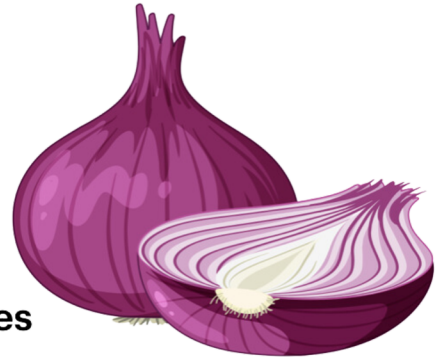
Open string ideas

Chromatic Approaches

Spread voicing (Drop 2,3)

Cascading Pentatonic lines (6 note, 5 note patterns)

One String Playing (Tapping, Legato, etc.)



(Complete with your own devices)



KNOWLEDGE SHEET SCALE DNA

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SCALE DNA	C	D	E	F	G	A	B	C					
SCALES IN C	1	b2	2	b3	3	4	b5 #4	5	#5 b6	6	b7	7	8
Major Ionian	C		D		E	F		G		A		B	C
Minor Aeolian	C		D	E ^b		F		G	A ^b		B ^b		C
Major Pentatonic	C		D		E			G		A			C
Minor Pentatonic	C			E ^b		F		G			B ^b		C
Major Pentatonic Blues	C		D	E ^b	E			G		A			C
Minor Pentatonic Blues	C			E ^b		F	G ^b	G			B ^b		C
Harmonic Minor	C		D	E ^b		F		G	A ^b			B	C
Melodic Minor	C		D	E ^b		F		G		A		B	C
Dorian	C		D	E ^b		F		G		A	B ^b		C
Phrygian	C	D ^b		E ^b		F		G	A ^b		B ^b		C
Phrygian Dominant	C	D ^b			E	F		G	A ^b		B ^b		C
Lydian	C		D		E		F [#]	G		A		B	C
Lydian b7	C		D		E		F [#]	G		A	B ^b		C
Mixolydian	C		D		E	F		G		A	B ^b		C
Locrian	C	D ^b		E ^b		F	G ^b		A ^b		B ^b		C

PRACTICE TASK:

Examples are in C - you should transpose those scale sounds to all 12 key centers! Use a drone and start on one string only. Pay attention to the phrasing and the interval sounds!





KNOWLEDGE SHEET MODES AND TRIADS



MODE

C Ionian
D Dorian
E Phrygian
F Lydian
G Mixolydian
A Aeolian
B Locrian

MODAL TRIADS

C,F,G
Dmin, F, G
Emin, F, G
F,G
G,F
Amin, F, G
Bdim, F, G

MODE

Ionian
Dorian
Phrygian
Lydian
Mixolydian
Aeolian
Locrian

FORMULA

Imaj, 4 and 5 (maj Triads)
Imin, b3 and 4 (maj Triads)
Imin, b2 and b3 (maj Triads)
Imaj, 2 (maj Triad)
Imaj, b7 (maj Triad)
Imin, b6 and b7 (maj Triads)
Idim, b5 and b6 (maj Triads)

PRACTICE TASK:

In order to really understand this, play through it over a drone. Pick one root and play through all the modes and its formulas. You can also lay down a loop with the chords of one mode and then improvise over it on one string. Be creative!





KNOWLEDGE SHEET MODES AND INTERVALS

MODE

Ionian
Dorian
Phrygian
Lydian
Mixolydian
Aeolian
Locrian

INTERVALS

1-2-**3**-4-5-6-**7**
1-2-**b3**-4-5-**6**-b7
1-**b2**-**b3**-4-5-6-b7
1-2-**3**-**#4**-5-6-7
1-2-**3**-4-5-6-**b7**
1-2-**b3**-4-5-**b6**-b7
1-b2-**b3**-4-**b5**-b6-b7



OTHER SOUNDS

INTERVALS

Maj Pentatonic 1-2-**3**-5-6
Min Pentatonic 1-**b3**-4-5-b7
Phrygian Dominant 1-**b2**-**3**-4-5-6-b7
Lydian b7 1-2-**3**-**#4**-5-6-**b7**
Harmonic Minor 1-2-**b3**-4-5-6-**7**
Melodic Minor 1-2-**b3**-4-5-**6**-7
Gypsy Minor Scale 1-2-**b3**-**#4**-5-**b6**-7

PRACTICE TASK:

Start with a drone and on one string. This is imperative. Give your ears and fingers time to get used to a new sound. Start adding phrasing ideas you know. Add interval leaps (jumps). Reduce to pentatonic and back to all 7 notes. Be creative!





MODAL IMPROVISATION "CHEAT SHEET"

MODE	INTERVALS	OTHER PENTATONICS
Ionian	Maj Pentatonic add 4, 7	Min Pentatonic starting on 3
Dorian	Min Pentatonic add 9, 6	Min Pentatonic starting on 2
Phrygian	Min Pentatonic add b2, b6	Min Pentatonic starting on b7
Lydian	Maj Pentatonic add #4, 7	Min Pentatonic starting on 7
Mixolydian	Maj Pentatonic add 4, b7	Min Pentatonic starting on 5
Aeolian	Min Pentatonic add 9, b6	Min Pentatonic starting from 4
Locrian	not applicable	

PRACTICE TASK:

Start with a drone and on one string. Give your ears and fingers time to get used to a new sound. Then go to the 5 pentatonic positions and fill in the new intervals. Be creative!

