

# Modern Jazz Improvisation by Az Samad

Hi there! Welcome to the guide to the materials in this guitar lesson pack.

What is in this lesson pack?

**100 carefully crafted licks**

**2 Picking Exercises**

**BONUS: 3 Chorus Jazz Blues Etude!**

## Section I: Major Chords

### 5 C Major Scale Diatonic Triad Lines

These are lines that stay in the key of C Major but instead of using standard scalar lines, these explore different melodies that you can create using diatonic triads. Deciding on a concept to practice can be a great way to learn the fretboard and expand your vocabulary. To practice this material, begin with playing the lines slowly and then bringing it up to a faster tempo. For maximum benefit, analyse with chord symbols what are the triads being outlined.

### 5 Carl Verheyen Style GMajor7 Lines

Carl Verheyen is a major influence to my melodic improvisation approach. In this handout, I've written 5 different lines that start at the lower region of the fretboard and gradually ends up beyond the 12th fret. This kind of playing is inspired by Carl Verheyen's work in his book *Improvising Without Scales*. I strongly recommend this book if you like the kinds of sounds I've shared in these lines.

### 5 Creative C Major Arpeggios

Sometimes we get stuck playing the same arpeggios over the same chords. These are alternative arpeggios that you can play to get different extended sounds over a C Major chord. I learned to play these sounds from one of my first jazz guitar teachers, Rosdan Abbas. Later on, I discovered more sounds from Bret Willmott, one of my teachers at Berklee.

To get the most out of these examples, record yourself playing a C Major7 chord vamp. Then, play these different arpeggios over the vamp. Listen to the sound and focus on which sounds you like the most. After you find your favourite sound(s), write your own lines using the arpeggios.

## Section II: Minor Chords

### 10 Jazz Lines for Dmin7

These 10 lines represent different ideas that I've been fascinated with over the years. Try playing them all first and then try combining two or more into a single phrase.

### 6 F# Dorian Minor Lines

These lines will help you develop melodies that move across the fretboard. I wrote this initially as part of my preparation for my performance with Berlin-based multi-instrumentalist Ravi Srinivasan. Usually, when I'm rehearsing for a show I will use it as an opportunity to expand my melodic vocabulary. By writing out the kinds of lines that I'd like to play more, I end up practicing melodies that I want to internalise. Over time, these melodic shapes get into my improvisational playing. The trick is to be in tune with the sounds that inspire you. Try these lines and if you find a phrase you love, use that as a springboard for your own ideas. Always explore and expand.

#### **4 Pat Martino-style Cmin7 Double Time Lines**

These lines are great for developing your understanding of double time lines. When I studied the music of Pat Martino, I realised that he used many similar 4-note shapes for a number of his fast lines. Dissecting these, I started to write my own lines inspired by his playing. To practice these lines, play 4 to 5 notes at a time and then gradually combine them into longer phrases. The secret to playing longer fast lines is to think in terms of phrases. The longer you pre-hear or play melodies, the faster you are able to create intricate fast lines on the fly.

### **Section III: Dominant Chords**

#### **5 Lydianb7 Lines**

Limitations can be a great motivator for creativity. In these lines, I've purposely limited myself to one bar phrases to see what can you do in a bar. Pay attention to the chord shapes implied in the lines as these are viable comping voicings as well.

#### **2 Tim Miller-style Diminished Scale Licks**

I studied with Tim Miller for 2 semesters when I was a student in Berklee. Watching him perform and teach really influenced my legato playing approach. These are two licks inspired by his fluid melodic improvisation.

### **Section IV: Pentatonic**

#### **5 Pentatonic Patterns For Modern Jazz Improvisation**

The pentatonic scale is a very useful sound in blues and rock improvisation. Within the context of jazz, you can start expanding your pentatonic vocabulary by using larger intervals. In this PDF, I've written 5 patterns that you can try. Although I've written it in one position, you can try these in different positions so you have these under your fingers all over the fretboard.

#### **Pentatonic String Skipping Exercise**

This exercise is good for developing pick control. You can also adapt this exercise for any scale or mode that you're currently exploring.

#### **Pentatonic Speed Exercise**

One way to work on speed is to play a phrase with different subdivisions. This is a good exercise for warming up as well when played at a slower tempo.

### **Section V: Blues**

#### **3 Lines - Blues For Alice - Bebop Soloing Concept**

This PDF outlines my basic 3-step concept to practicing bebop. The first example exclusively uses arpeggios that outline the first 4 bars for Blues for Alice. The second example uses a chromatic approach to embellish the FMaj7 arpeggio. For the final example, I combine these two concepts together. At a basic level, this is what happens in a lot of bebop melodies. After you learn the examples, try writing your own melodies over this tune and other bebop pieces that you like.

#### **BONUS: 3 Chorus Modern Jazz Blues Etude (Standard Notation only)**

No rests in this piece - it's all lines kinda like a classical moto perpetuo piece where the lines lead into the next and go non-stop until the end of the piece. This is inspired by Joe Pass who often would suggest aspiring jazz guitarists to play in this manner over a blues. Devoid of rhythm to keep the listener's interest, you need to have melodic phrases that are interesting on their own. Each of the measures in this etude are potentially new licks that you can practice in all 12 keys. There's potentially at least 36 licks here, so take your time and absorb the music.

## Section VI: 50 Hip Jazz Guitar Tips

This is a collection of 50 licks that I wrote originally as a series called Hip Jazz Guitar Tips. Each of these licks contain mini-lessons within them. You can practice these by trying out one each day for 50 days or by chord type. I've organised them in 2 different folders, one in the way they originally appeared online and in another folder organised by chord types.

Yes, these two contain the SAME 50 Hip Jazz Guitar Licks, just organised in 2 different ways. Hopefully, this will help you find what you need faster depending on your goals. Have fun and be patient. Good luck! =)

### The Next Step

#### What to do next? Suggestions for further study:

1. **WRITE AND PRACTICE ETUDES:** Learn a jazz standard - memorise the melody and the chord progression. Then, write your own etude over the song so that you have an "ideal" solo over the piece. For the etude, write out the entire solo including articulation and fingering if you like. Memorize this solo and use it as part of your regular practice routine. I suggest a blues, a shorter song or 16 bars of a piece first so that this is something achievable.
2. **WRITE 5 LICKS:** One of my favourite practice routines is to choose a chord, a scale, arpeggio or mode and then write 5 licks in that context. This is how most of the material in this lesson pack originated. If you did this for once a week for an entire year, you would end up with 260 licks by the time a year passes. Come to think of it, I should write more licks too! =)
3. **JAM AND IMPROVISE:** Working on these licks are a great way to expand your technique, ears and vocabulary. However, it will work better if you also spend time actually jamming and improvising. Use this lesson pack as fuel for your creativity not the only thing that you practice. Be patient and you'll reap the rewards over time!
4. **RECORD YOUR PLAYING:** I often suggest students to record their playing so you know how you actually sound like. This is a difficult step for most because it will reveal your weaknesses. However, if you do this regularly you will be able to honestly judge your musical progress and improve faster. Record your jams and practice sessions and listen closely to what sounded good and what needs improvement. From there, plan what are the things you'd like to work on and practice. Try it. =)

### Thank you! =)

Thank you for purchasing this lesson pack. I hope this material will help you in your musical development. Remember that this is A LOT of material so take your time to learn these. Good luck!

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