

## Chapter 17 – Sidestepping

Sidestepping is one of my favorite jazz soloing devices, and one you can quickly learn and apply to your playing.

Now, sidestepping is easier to understand on paper than it is to apply to the fretboard.

But, the cool thing is you get better at sidestepping by...sidestepping!

That means that once you learn the concept, you internalize and solidify sidestepping by playing, and more often than not soloing.

So, you can have fun as you learn this concept, can't go wrong there in the practice room.

Have fun digging into this concept, check out the video for an in-depth explanation and demos, and go for it!

## Sidestepping Pentatonics

You can sidestep with pentatonics, as you see in this exercise.

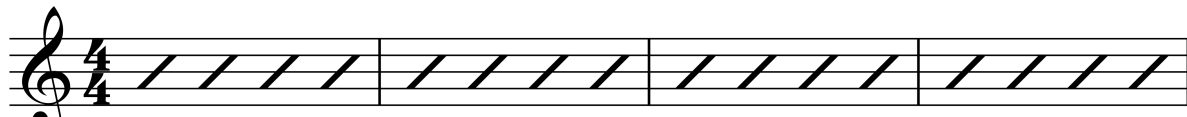
Practice the pentatonics written below on your own, get them down, then put on the backing track and blow.

Solo using these pentatonics as you sidestep in different moments of your solo.

As always, focus on the resolution as that's the toughest part. Easy to go outside, much more difficult to get back inside.


Have fun adding sidestepping pentatonics to your minor jazz blues lines and solos.

**Am<sup>7</sup>** **A<sup>7</sup> ALT.**



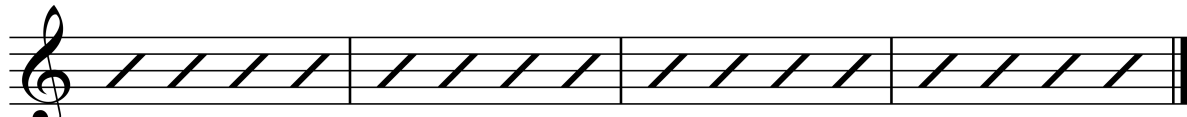
Am+Bbm \_\_\_\_\_

**Dm<sup>7</sup>** **Am<sup>7</sup>**



Dm+Ebm \_\_\_\_\_ Am+Bbm \_\_\_\_\_

**Bm<sup>7(b5)</sup>** **E<sup>7</sup> ALT.** **Am<sup>7</sup>** **Bm<sup>7(b5)</sup>** **E<sup>7</sup> ALT.**



Am+Bbm \_\_\_\_\_

## Sidestepping Arpeggios

You can sidestep with arpeggios, as you see in this exercise.

Practice the arpeggios written below on your own, get them down, then put on the backing track and blow.

Solo using these arpeggios as you sidestep in different moments of your solo.

As always, focus on the resolution as that's the toughest part. Easy to go outside, much more difficult to get back inside.

Have fun adding sidestepping arpeggios to your minor jazz blues lines and solos.

**Am<sup>7</sup>** **A<sup>7</sup> ALT.**

A musical staff in 4/4 time with a treble clef. The staff is divided into four measures, each containing a series of diagonal lines representing an arpeggio. Below the staff, the first two measures are labeled 'Am7+Bbm7' and the last two are labeled 'A7+Bb7'.

Am7+Bbm7 \_\_\_\_\_ A7+Bb7 \_\_\_\_\_

**Dm<sup>7</sup>** **Am<sup>7</sup>**

A musical staff in 4/4 time with a treble clef. The staff is divided into four measures, each containing a series of diagonal lines representing an arpeggio. Below the staff, the first two measures are labeled 'Dm7+Eb7' and the last two are labeled 'Am7+Bbm7'.

Dm7+Eb7 \_\_\_\_\_ Am7+Bbm7 \_\_\_\_\_

**Bm<sup>7(b5)</sup>** **E<sup>7</sup> ALT.** **Am<sup>7</sup>** **Bm<sup>7(b5)</sup> E<sup>7</sup> ALT.**

A musical staff in 4/4 time with a treble clef. The staff is divided into four measures, each containing a series of diagonal lines representing an arpeggio. Below the staff, the labels are 'Bm7b5+Cm7b5', 'E7+F7', 'Am7+Bbm7', and 'E7+F7'.

Bm7b5+Cm7b5    E7+F7 \_\_\_\_\_    Am7+Bbm7\_    E7+F7 \_\_\_\_\_

# Sidestepping Modes

You can sidestep with modes, as you see in this exercise.


Practice the scales written below on your own, get them down, then put on the backing track and blow.

Solo using these modes as you sidestep in different moments of your solo.

As always, focus on the resolution as that's the toughest part. Easy to go outside, much more difficult to get back inside.

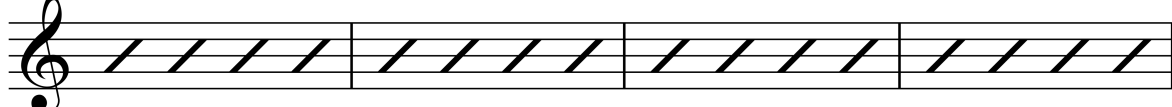
Have fun adding sidestepping modes to your minor jazz blues lines and solos.

*Am<sup>7</sup>* *A<sup>7</sup> ALT.*




A+Bb Dorian \_\_\_\_\_ A+Bb Altered\_\_

*Dm<sup>7</sup>* *Am<sup>7</sup>*



D+Eb Dorian \_\_\_\_\_ A+Bb Dorian\_\_\_\_\_

*Bm<sup>7(b5)</sup>* *E<sup>7</sup> ALT.* *Am<sup>7</sup>* *Bm<sup>7(b5)</sup> E<sup>7</sup> ALT.*



A+Bb HM \_\_\_\_\_ A+Bb Dorian\_\_ A+Bb HM \_\_\_\_\_