

Jazz Soloing Pattern 1

Welcome to this quick and fun jazz soloing lesson where you learn how to apply authentic jazz vocabulary to scale shapes in your solos.

By doing so, you transform every scale you know and play into a cool-sounding jazz line in your solos.

The best part? No theory involved!

Grab your guitar, dial in your favorite tone, and head to the first section below to explore the scale, 134 pattern, and apply both to a ii-V-I-IV backing track.

C Major Scale Fingering

To begin, learn or review the C major scale fingering here.

Make sure to memorize the finger numbers on each string, as those are going to be used later in this lesson and course to jazz up your soloing lines.

Once you have this scale and fingerings memorized, put on the backing track below and improvise using only the notes in this scale.

That will get you warmed up, get your ears and fingers around this scale shape, and set you up for quick success in the exercises below.

The image displays the C Major Scale in 4/4 time, spanning two staves. The treble staff uses a G-clef and the bass staff uses an F-clef. The scale is written in 4/4 time, with a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The fingerings for the treble staff are: 1, 3, 1, 2, 4, 1, 3, 4. The fingerings for the bass staff are: 5, 7, 5, 6, 8, 5, 7, 8. The notation includes a double bar line at the end of the scale.

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You're now going to add a Charlie Parker pattern to the C major scale on the top string.

This pattern is a 134 universal-pattern, meaning that any time you have a 134 fingering on the neck, any key, any scale, you can use this pattern.

Check the video lesson in this chapter for a demo of this fingering across different shapes and string sets.

To begin, play the first bar below and say the finger numbers.

Then, play the second bar and say the finger numbers.

Once you can play the pattern in bar 2, any time you have a 134 fingering, such as the top string here, you can use that pattern in your solos.

When you use this pattern, it immediately turns your scale shapes into cool-sounding bebop lines.

Before heading to the next exercise, improvise over the C major scale on your own and add this pattern in, no backing track for now.

The image displays a musical exercise for guitar in 4/4 time. It consists of two staves: a treble clef staff and a guitar TAB staff. The treble staff shows a C major scale on the top string (open, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th frets) with a Charlie Parker pattern (1-3-4-4-1-2-3) overlaid. The TAB staff shows the corresponding fret numbers (5-7-8-8-5-6-7) for the same pattern. The pattern is shown in two bars, each with a double bar line at the end.

Staff	Bar 1	Bar 2
Treble	C4, D4, E4, F4, G4, A4, B4, C5	C5, B4, A4, G4, F4, E4, D4, C4
TAB	5, 7, 8, 8, 5, 6, 7, 7	8, 5, 6, 7, 5, 6, 7, 7

Technique Workout

You're now ready to add this pattern to the full scale, on the top string in this instance as that's where you have the 134 fingering.

Here, you play up the "plain" scale, then add in the 4123 bebop-pattern on the way down the scale.

This gets both the sound of the scale and the pattern into your ears and hands inside this shape.

Work this exercise with a metronome at different tempos, and in different keys if you're ready to transpose this workout around the neck.

When ready, head to the final soloing workout below.

1 3 4 4 1 2 3

5 7 5 6 8 5 7 8 8 5 6 7 8 6 5 7 5

T
A
B

Soloing Workout

To finish up your intro to jazz soloing patterns, here's a progression to jam over with the backing track below this PDF.

Review the scale shape and 134 pattern if needed, then put on the track and jam away!

Have fun mixing the scale and pattern together, experimenting with rhythms and space, exploring phrasing, and more.

Check out the video lesson for my demo of this soloing workout, then grab your guitar and have fun!

A musical staff in 4/4 time, starting with a treble clef. The staff is divided into four measures, each containing a series of diagonal lines representing a rhythmic pattern. Above the staff, the chords are labeled: Dm7, G7, Cmaj7, and Fmaj7. Below the staff, the Roman numerals are written: iim7, V7, Imaj7, and IVmaj7.

Dm7 **G7** **Cmaj7** **Fmaj7**

iim7 _____ V7 _____ Imaj7 _____ IVmaj7 _____