

WILLIE MYETTE'S

**JAZZ
EDGE**

LESSONS



FunkPianoLessons.com Presents: Scales, Fills & Runs

Willie Myette

Dominant 7th scales

Mixolydian Lydian Flat 7

The first line of music shows two scales in Bb major, 4/4 time. The Mixolydian scale is played in the first two measures, and the Lydian Flat 7 scale is played in the next two measures. Both scales are shown in an ascending and descending sequence.

Altered 1/2-Whole diminished

The second line of music shows two scales in Bb major. The Altered scale is played in the first two measures, and the 1/2-Whole diminished scale is played in the next two measures. Both scales are shown in an ascending and descending sequence.

Major pentatonics over Dom. 7 (inside)

Built on the root Built on the 4 Built on the b7

The third line of music shows three major pentatonic scales in Bb major, each built on a different note of the dominant 7th chord. The first is built on the root (Bb), the second on the 4th (Eb), and the third on the b7th (Ab). Each scale is shown in an ascending and descending sequence.

Major pentatonics over Dom. 7 (outside)

Built on the b2 Built on the b3 Built on the #4 Built on the b6

The fourth line of music shows four major pentatonic scales in Bb major, each built on a different note of the dominant 7th chord. The first is built on the b2nd (Gb), the second on the b3rd (Fb), the third on the #4th (D), and the fourth on the b6th (Ab). Each scale is shown in an ascending and descending sequence.

minor prentatonics over Dom 7

1 minor / b3 Major 2 minor / 4 Major b3 minor / #4 Major

4 minor / b6 Major 5 minor / b7 Major 6 minor / 1 Major b7 minor / b2 Major

minor pentatonics over minor 7 chord

1 minor 2 minor 4 minor (outside) 5 minor

One-measure fill rhythms

One-measure fill example 1

Bb⁷sus⁴ Eb⁻⁷

One-measure fill example 2

Bb⁷alt Eb⁷

My favorite funk fills #1

Bb⁷sus⁴ Eb⁻⁷

My favorite funk fills #2

Bb⁷alt Eb⁷#⁹

The b9 run

E_b7^b9 8^{va}

based on an E_b7^b9 chord

The musical notation shows a single staff in G-flat major (one flat). It begins with a treble clef and a key signature of one flat. The first measure contains a chord of E_b7^b9 (F4, G-flat4, A-flat4, B-flat4, C5, D-flat5, E-flat5). The melody starts with a quarter note F4, followed by a quarter note G-flat4, and then a quarter note A-flat4. The next measure has a quarter note B-flat4, a quarter note C5, and a quarter note D-flat5. The final measure has a quarter note E-flat5, a quarter note F5, and a quarter note G5. A dashed line labeled 8^{va} spans the last two measures, indicating an octave transposition.

The quartal run

B_b7^{alt} E_b7 or E_b-7

basically, random quartals in 3-note groupings

The musical notation shows a single staff in G-flat major. It begins with a treble clef and a key signature of one flat. The first measure contains a chord of B_b7^{alt} (D-flat4, E-flat4, F4, G-flat4, A-flat4, B-flat4, C5). The melody starts with a quarter note D-flat4, followed by a quarter note E-flat4, and then a quarter note F4. The next measure has a quarter note G-flat4, a quarter note A-flat4, and a quarter note B-flat4. The final measure has a quarter note C5, a quarter note D-flat5, and a quarter note E-flat5. The notation indicates random quartal intervals in 3-note groupings.

The pentatonic run

B_b7^{alt} or B_b7^{sus4} E_b-7 or E_b7^{alt}

The musical notation shows a single staff in G-flat major. It begins with a treble clef and a key signature of one flat. The first measure contains a chord of B_b7^{alt} or B_b7^{sus4} (D-flat4, E-flat4, F4, G-flat4, A-flat4, B-flat4, C5). The melody starts with a quarter note D-flat4, followed by a quarter note E-flat4, and then a quarter note F4. The next measure has a quarter note G-flat4, a quarter note A-flat4, and a quarter note B-flat4. The final measure has a quarter note C5, a quarter note D-flat5, and a quarter note E-flat5. The notation indicates pentatonic intervals in 3-note groupings.

More ideas on how to expand these concepts:

- 1) try moving these licks and ideas into new keys
- 2) try creating your own fills using the rhythms given
- 3) create new rhythms and create fills from them
- 4) off-set the rhythms. So shift the rhythm by one or two beats to make it go over the barline
- 5) create a song using these fill ideas. Play one fill, then a new fill, then go back to the original