

John Scofield is an internationally respected musician, known for his fluid playing and inventive improvisation. He has toured and recorded with Miles Davis, the Cobham-Duke Band and Charles Mingus, to name a few. John can be heard on Miles' *Decoy* and *Star People* albums. He is currently leading his own fine band and has recorded several solo albums.

ON IMPROVISATION shows critically acclaimed Scofield in a clinic format covering such topics as the use of **seventeen major modes and scales, chromatics, passing tones, soloing, picking techniques, and various approaches to improvisation**—all demonstrated with ample playing. This tape contains a wealth of information for the serious guitarist.

Running Time: 60 minutes
Level: Intermediate to Advanced

"...cramped with a great deal of intermediate to advanced level information."

—Downbeat, November 1985



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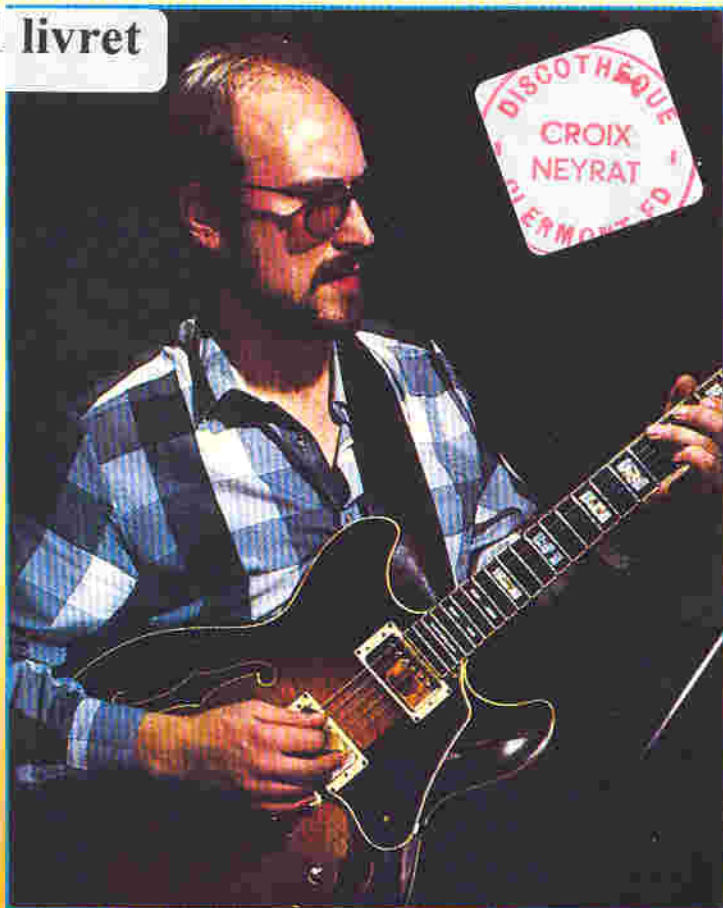
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John Scofield
On Improvisation

méthode de guitare
DCI
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JOHN SCOFIELD

+1 livret



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MUSIC VIDEO INC.™

On Improvisation

Written material included

60 Minutes

Video John Scofield
on improvisation

SYMETRICAL DIMINISHED SCALES

1. (1/2 STEP, 1 STEP) C7 (b9 #9 #11 13)



1 b2 b3 #3 #4 5 6 b7
b(9) #9 #11 (13)

2. (1 STEP, 1/2 STEP) Co7 (9 Nat7 11 b13)



1 2 b3 4 b5 b6 #6 b7
(9) (11) b(13) (bb7)

WHOLE TONE SCALE C+7 (9 #11)



1 2 3 #4 #5 b7
(9) #11

THE FOUR SCALES

1. MAJOR



2. MELODIC MINOR



3. SYMETRICAL DIMINISHED



4. WHOLE TONE



VIDEO 9003279380

CHORD SUBSTITUTION

1. DIATONIC SERIES - ORIGINAL

| | | | | |
|----------|-------|-----|-----|-----|
| ORIGINAL | Gmaj7 | 7 | Eb7 | 7 |
| SUB. | Gmaj7 | A-7 | Bb7 | B-7 |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

V7 SUB. G7 alt. = Db7(9/13)

| | | | |
|----------|-----|----|-------|
| ORIGINAL | D-7 | G7 | Cmaj7 |
| SUB. | D-7 | G7 | Db7 |
| | | | |
| | | | |
| | | | |
| | | | |

3. II / V SUB. - D-7 G7 = Ab-7 Db7

| | | | |
|----------|-------|----|--------|
| ORIGINAL | Dmin7 | G7 | C |
| SUB. | Dmin7 | G7 | Abmin7 |
| | | | |
| | | | |
| | | | |
| | | | |

RULE: Try NOT to pick more than 2 notes in a row; use pull offs, hammer ons, and finger slides.

C MAJOR SCALE RIGHT HAND

SCALE CONNECTION

EX. 1

| | | | | |
|-------|-------|---|--------|---|
| EX. 1 | Cmaj7 | 7 | Ebmaj7 | 7 |
|-------|-------|---|--------|---|

| | | | | |
|--|-------|---|--------|---|
| | Dmaj7 | 7 | Dbmaj7 | 7 |
|--|-------|---|--------|---|

EX. 2

| | | |
|-------|--------------------|----------------------|
| EX. 2 | II | V |
| | Dmin7 | G7(13) |
| | 9 | 7 |
| | /-----DORIAN-----/ | -----SYM. DIM.-----/ |

| | | | | |
|--|-------|--------------------|---|---|
| | Cmaj7 | 7 | 7 | 7 |
| | 10 | /-----LYDIAN-----/ | | |

PASSING TONES

Any scale tone may be approached by a chromatic note 1/2 step above or below.

| | | | |
|--|-----------|-----------|---------------------------|
| | 1/2 ABOVE | 1/2 BELOW | DOUBLE CHROMATIC APPROACH |
| | 1 | 2 | 3 |

MAJOR SCALE MODES

1. MAJOR (1ST DEGREE)

Cmaj7
(9 11 13)

1 2 b3 4 5 6 b7
(9) (11) (13)

2. DORIAN (2ND DEGREE)

Cm7
(9 11 13)

1 2 b3 4 5 6 b7
(9) (11) (13)

3. PHRYGIAN (3RD DEGREE)

Cm7
(b9 11 b13)

1 b2 b3 4 5 b6 b7
b(9) (11) b(13)

4. LYDIAN (4TH DEGREE)

Cmaj7
(9 #11 13)

1 2 3 #4 5 6 7
(9) #(11) (13)

5. MIXOLYDIAN (5TH DEGREE)

C7
(9 11 13)

1 2 3 4 5 6 b7
(9) (11) (13)

6. AEOLIAN (6TH DEGREE)

Cm7
(9 11 b13)

1 2 b3 4 5 b6 b7
(9) (11) b(13)

7. LOCRIAN (7TH DEGREE)

C-7b5 (Cø7)
(b9 11 b13)

1 b2 b3 4 b5 b6 b7
b(9) (11) b(13)

MELODIC MINOR SCALE MODES

1. MELODIC MINOR

Cm(maj7)
(9 11 13)

1 2 b3 4 5 6 7
(9) (11) (13)

2. DORIAN b2 (2ND DEGREE)

Cm7
(b9 11 13)

1 b2 b3 4 5 6 b7
b(9) (11) (13)

3. LYDIAN #5 (3RD DEGREE)

Cmaj7#5
(9 #11 13)

1 2 3 #4 #5 6 7
(9) #(11) (13)

4. LYDIAN b7 (4TH DEGREE)

C7
(9 #11 13)

1 2 3 #4 5 6 b7
(9) #(11) (13)

5. MIXOLYDIAN b6 (5TH DEGREE)

C7
(9 11 b13)

1 2 3 4 5 b6 b7
(9) (11) b(13)

6. LOCRIAN NATURAL 2ND (6TH DEGREE)

Cm7(b5)
(9 11 b13)

1 2 b3 4 b5 b6 b7
(9) (11) b(13)

7. ALTERED SCALE (7TH DEGREE)

C7 alt
(b9 #9 #11 b13)

1 b2 b3 3 #4 #5 b7
b(9) (#9) #(11) b(13)

SCALE USAGE

CHORD TONES

C LYDIAN

1 3 5 7 9 #11 13

TENSION

ARPEGGIATED LYDIAN SCALE

- | | |
|---------------|--------------------|
| Cmaj7 (9) | Cmaj7 (9 13) (6 9) |
| Cmaj7 (#11) | Cmaj7 (#11 13) |
| Cmaj7 (13) | Cmaj6 |
| Cmaj7 (9 #11) | Cmaj6 |

C LYDIAN SCALE HARMONIZED IN 4THS

G DORIAN (2NDS, 3THS)

PENTATONICS

MAJOR PENTATONIC

1 2 3 5 6

MINOR PENTATONIC

1 b3 4 5 b7

DOMINANT PENTATONIC

1 2 3 5 b7

- MAJ 7 CHORD — Maj. Pent From Chord Root
 Min. Pent From Chord 6th
 Maj. Pent From Chord 2nd
 Dom. Pent From Chord 7th

- MIN 7 CHORD — Min. Pent From Chord Root
 Min. Pent From Chord 5th
 Min. Pent From Chord 2nd

- DOM 7 CHORD — Maj. Pent From Chord Root
 Dom. Pent From Chord Root
 Maj. Pent From Chord 2nd
 Min. Pent From Chord 5th
 Dom. Pent From Chord 2nd

- DOM 7 CHORD — Min. Pent A b3
 (alt. - V7 alt.) Above Chord Root

- MIN. 7b5 Chord — Dom. Pent From Chord b6

| | | | |
|--------|---------|--------|--------|
| A-PENT | Bb-PENT | B-PENT | C-PENT |
| Dmin7 | G7alt. | Cmaj7 | A7alt. |