

# Applying the Hexatonics to Altered V7 Chords Resolving to I Chords

Now that we have material to practice and an idea about how to practice it, we should take a look at how to start applying the hexatonic lines to jazz improvisation. Many students through the years have asked for help in making a breakthrough in the ability to improvise over altered dominant chords, so I'll share a method I used to address that same problem for myself. First, it occurred to me that altered dominant chords most often resolve to some kind of I chord that the altered chord is the V of (such as G7alt going to some kind of C chord, be it major or minor or another dominant-type chord), so we should practice resolving the lines to the following chord. I'll start with 8th note lines filling a measure in 4/4 time and landing on a target chord tone in the resolution chord. Let's stick to a few basic lines that generally follow the rules we used above.

## *Descending lines resolving to the third of the I chord*

Ex. 1-105 starts on the root of a G7alt and descends the Abmi-maj7 hexatonic scale, bringing us smoothly to an easy landing on E, the major 3rd of Cmaj7 or C7. If the chord of resolution is Cmi7 or Cmi-maj7 or Cmi6 (or Cmi *anything*), just change the E to Eb.



Ex. 1-106 resolves the same way, but starts on the b7th of the G7alt by reversing the order of the first two notes from the previous example.



## *Descending lines resolving to the fifth of the I chord*

Ex. 1-107 starts on the #9 of the G7alt and descends the Abmi-maj7 hexatonic scale, bringing us smoothly to an easy landing on G, the 5th of Cmaj7, C7, or the various Cmi chords. In the less common event that the chord of resolution is Cmi7b5 or C7alt, just change the G to Gb.



Ex. 1-108 also resolves to the 5th of C, but starts on the b9 of the G7alt by reversing the order of the first two notes from the previous example.

