

# TABLE OF CONTENTS

About the Author .....	4
Dedication .....	4
Acknowledgements .....	4
Using this Book .....	5
Introduction .....	6
CONCEPTUAL CORNER: SO WHAT IS IMPROVISATION, ANYWAY? .....	7
Chapter 1—Your Basic Toolbox .....	8
Scales .....	8
Intervals .....	11
Key Signatures .....	12
Cycle of 5ths .....	12
Triads .....	13
Four-Note Chords: 7th and 6th Chords .....	14
Voicings and Inversions .....	15
Diatonic Harmony .....	16
Voice Leading .....	19
Lead Sheets .....	20
Harmonic Analysis .....	21
Playing in All 12 Keys—Transposition .....	22
Chapter 2—Application of Basic Tools .....	23
Two and Four: The Backbeat .....	23
Syncopation .....	24
CONCEPTUAL CORNER: EAR TRAINING .....	25
Soloing Basics: Chord Tones .....	26
Major Scale Options .....	28
Minor Scale Options .....	29
Using the Melody: Paraphrase and Embellishment .....	30
Patterns .....	32
Creating Your Own Patterns .....	33
Incorporating Patterns into a Solo .....	34
Rhythmic Variety .....	35
Melodic Contour .....	37
CONCEPTUAL CORNER: TRANSCRIPTION .....	39
Applying “Heard” Contours to a Tune .....	42
Interaction .....	44
Putting it Together .....	46
CONCEPTUAL CORNER IV: DIFFERENT KEYBOARDS .....	50
Chapter 3—Professional Toolbox .....	54
Modes of the Major Scale .....	54
Modes as Autonomous Scales .....	55
Non-Chord Tones .....	56
Chromatic Notes .....	57
Chord Extensions .....	58
Substitution .....	59
Blues Devices .....	60
Shell Voicings and Guide Tone Lines .....	61
CONCEPTUAL CORNER: TENSION AND RELEASE .....	62

<b>Chapter 4—Application of Professional Tools .....</b>	63
Modal Tunes .....	63
Making the Changes .....	64
The Skeleton of a Bebop Line: Guide Tones and More .....	66
Using Ornaments and Chromatic Notes .....	70
Substitution as an Improvisational Tool .....	72
Making the Changes: Putting It Together .....	74
CONCEPTUAL CORNER: EXTREMES OF TEMPO—BALLADS AND BURNERS .....	76
The Blues .....	78
CONCEPTUAL CORNER: INSPIRATION FROM OTHER SOURCES .....	82
Pacing .....	83
<b>Chapter 5—Deluxe Toolbox .....</b>	86
More Scales: Melodic Minor and its Modes.....	86
More Scales: Harmonic Minor and its Modes .....	88
More Scales: Lydian Diminished Scale and its Modes.....	90
More Scales: Symmetrical Scales.....	92
Clusters .....	93
Locked Hands .....	94
Reharmonization .....	96
Matrices and “Giant Steps” Changes .....	97
Other Chords.....	98
Simple Elements for Hipness .....	98
CONCEPTUAL CORNER: DEVELOPING YOUR OWN STYLE.....	99
<b>Chapter 6—Applications of “Deluxe” Tools .....</b>	100
Scales, Scales and More Scales .....	100
Side-Slipping .....	106
Melodic Intervals Revisited .....	108
Pentatonic Scales Revisited .....	112
Triads Revisited .....	116
CONCEPTUAL CORNER: SINGING WHILE PLAYING.....	117
Soloing On Coltrane Changes .....	118
Multi-Note Solo Devices: Block Chords and More .....	120
CONCEPTUAL CORNER: OUTSIDE THE $\frac{4}{4}$ Box—OTHER TIME SIGNATURES .....	122
Hemiola .....	123
Rhythmic Displacement .....	124
Playing on Non-Diatonic Changes .....	126
Playing “Colors” on a Standard .....	130
Freedom .....	132
CONCEPTUAL CORNER: TUNES.....	134
Recommended Tunes by Category .....	137
CONCEPTUAL CORNER: ON-THE-JOB TRAINING .....	138
<b>Conclusion .....</b>	139
<b>Suggested Listening .....</b>	140
<b>CD Supplement—12-Key Examples .....</b>	142
ii–V–I Progressions .....	142
Longer Progressions.....	142
<b>Indices .....</b>	143
Index of Complete Chord Progressions .....	143
Index of Selected Topics .....	143

# CHAPTER 1

## YOUR BASIC TOOLBOX

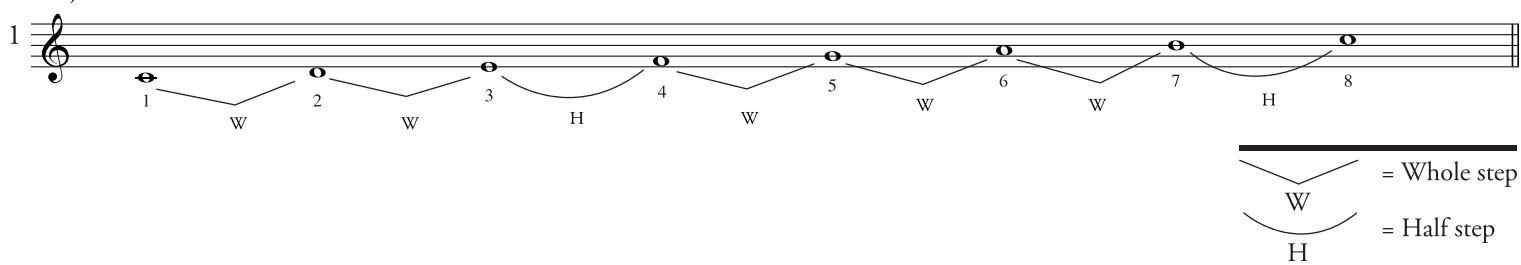
### SCALES

The first thing we'll pull out of our toolbox is *scales*. Most scales in Western music are made up of a specific pattern of *half steps* and *whole steps*. A half step is the shortest distance between two notes. Two half steps make a whole step.

#### Major Scales

The *major scale*, shown here in the key of C, has the following pattern of half and whole steps. Notice the numbers underneath; these are *degrees*, which show each note's position within the scale.

Major Scale



#### A NOTE ABOUT FINGERING SCALES

Before you actually begin to play the major scales on page 9, it's worth taking a moment to develop some strategies for fingering. Most effective scale fingerings are based on a few basic principles that can be applied to virtually any scale.

- Most traditional scale fingerings are based on the principle of efficiency—that is, minimizing unnecessary motion such as excessive finger crossing. If you cross over (or under) every two notes, you're probably not using the most effective fingering; if you find yourself running out of fingers, you're probably not crossing often enough.
- Avoid using your thumb on black keys. Finger crossing almost always involves the thumb, and if the thumb avoids black keys, the chances of getting tangled are greatly lessened. Most standard fingerings, especially for scales with many black keys, ensure that the thumb always lands on a white key.
- When playing scales, use your 5th finger only on the first note (left hand) or last note (right hand) of the scale. Crossing to or from the 5th finger will land you in an awkward position.
- Look ahead as you play and watch for signposts that suggest fingering strategies. Take note, for example, of how many notes are left in the passage, or how many black keys come before the next white key. Observations like these will help you determine what you need to do to avoid running out of fingers or crossing too often.
- Similar scales often have similar fingerings. Unless it involves a violation of the previous guidelines, you can often apply the fingering for one scale to a different scale that begins on the same note. If you know the fingering for the C Major scale, for example, you can use it for most other seven-note scales that begin on C.

The main principle to keep in mind when it comes to fingering is that using the correct fingers for the job at hand will give you the best results. At the same time, it's important that you stay alert to the unique fingering demands of certain situations. For instance, when scales are used in an improvisation or in the context of a melody, traditional scale fingerings may have to be adjusted accordingly.