

# TABLE OF CONTENTS

About the Author .....	4
Introduction .....	4
Chapter 1—Theory Basics Review .....	6
Harmonic Systems .....	6
Intervals—The Building Blocks of Melody and Harmony .....	7
Tertian Harmony—Triads and 6th Chords .....	8
7th Chords.....	8
Diatonic Harmony.....	10
Beyond the 7th—Tensions.....	11
Scale Types.....	12
The Parallel Major Comparison .....	13
The Chord Scale .....	14
Circle of 5ths/4ths .....	15
Practicing in All Keys Through the Circle of 4ths .....	16
Chapter 2—Accompaniment Types .....	17
Harmonic Settings—No Chords.....	17
Harmonic Settings—Single Chord and Progression .....	18
Creating Practice Vamps .....	19
Chapter 3—Tools & Applications (part 1): Modes of the Major Scale .....	20
The Derivative Approach .....	20
The Parallel Major Comparison .....	20
The Ionian Mode.....	21
Phrasing—Playing/Resting.....	22
Swing Feel—Achieving Swing Feel Within the Phrase.....	25
The Dorian Mode.....	26
Development and Flow of Ideas—Constant Streams.....	27
The Phrygian Mode.....	28
Using the Entire Fretboard.....	29
The Lydian Mode .....	31
Working with a Drone .....	32
The Mixolydian Mode.....	34
Using the Melody .....	35
The Aeolian Mode .....	36
Specific String Studies .....	37
The Locrian Mode .....	39
Pentatonic Scales.....	40
Pentatonic Scale Inversions .....	42
Minor Pentatonic Theory and Application.....	43
The Blues Scale .....	46
Rhythmic Motif Soloing .....	47
Chapter 4—Harmonic Analysis (Part 1) .....	49
The ii-V-I Progression .....	49
Identifying Key Areas with the ii-V(-i) Progression .....	50
Functional Harmony—The Diatonic Wheel.....	51
Secondary Dominants.....	52
Identifying Key Areas .....	53
Identifying Function Within One Key .....	54
More Dominant 7th Harmonic Devices .....	55
The Passing Diminished Chord .....	56
Chapter 5—Navigating Through the Changes (Part 1) .....	57
The Diatonic Approach .....	57
The Modal Approach .....	58
Guide Tones.....	59
The Guide-Tone Line .....	60
Chord-Tone Soloing .....	62
Chapter 6—Basic Chord Substitution .....	63
Diatonic and Non-Diatonic Chord Superimposition .....	63
Dominant 7th—The ii-V Substitution.....	64
The Tritone Substitution.....	65
Chapter 7—Chromaticism (Part 1) .....	67
The Chromatic Scale .....	67
The Bebop Scales .....	67
Other Bebop Scales.....	68
Chromatic Targeting.....	69
Chord Scales with Non-Harmonic Tones—Hybrids .....	71

<b>Chapter 8—Tools &amp; Applications (Part 2): The Melodic Minor Scale .....</b>	72
The Phrase Connection .....	73
Altered Dominant Mode—The Altered Dominant Sound .....	74
The Phrygian ♯6 Mode.....	78
Mini-Positions Studies .....	79
The Lydian Augmented Mode .....	81
Triad Expressions—Triad Coupling .....	82
The Lydian Dominant Mode .....	84
Short Spurts—A Phrasing Exercise .....	85
Augmentation and Diminution.....	86
The Aeolian Major Mode.....	87
World Rhythm Cells.....	88
The Locrian ♭2 Mode.....	89
Melodic Cells—Patterns for Improvisation .....	90
Octave Subdivision Workouts .....	92
Secondary Dominant Scales .....	93
<b>Chapter 9—Navigating Through the Changes (Part 2) .....</b>	94
Common Root Modal Change .....	94
The Minor Pentatonic Scale Application Matrix .....	95
The Triad Matrix .....	97
Four-Note Digital Patterns .....	99
<b>Chapter 10—Harmonic Analysis (Part 2) .....</b>	100
Key Groups .....	100
The Axis Wheel—Expanding the Concept of Functional Harmony and Analysis .....	101
<b>Chapter 11—Tools &amp; Applications (Part 3): The Harmonic Minor Scale .....</b>	103
The Harmonic Minor Mode .....	104
The Ionian Augmented Mode.....	105
The Altered Dominant ♭7 Mode .....	106
Melodic Harmony—Combining Intervals and Chord Voicings with Single-Line Expressions.....	107
Symmetrical Scales .....	109
The Harmonic Major Scale and Its Modes.....	112
The Dorian ♯5 Mode .....	113
The Phrygian ♯4 Mode .....	114
The Mixolydian ♯9 Mode.....	115
The Locrian ♭7 Mode .....	116
Polyrhythms and Playing Over the Bar Line.....	117
<b>Chapter 12—Advanced Chord Substitution .....</b>	119
Modal Planing .....	119
The Coltrane Cycle—Major 3rd Octave Division Substitution .....	120
The Wheel Revisited .....	122
<b>Chapter 13—Chromaticism (Part 2) .....</b>	124
Delayed Resolution .....	124
Chromatic Etudes—Directional-Varied Chromaticism with Specific Interval Leaps .....	126
Directional-Varied Chromaticism—Multiple Interval Leaps .....	127
Connecting Linear Triads Chromatically .....	128
Stretching Material—Rotation/Transposition .....	129
Stretching Material—The Twelve-Tone Row and Matrix .....	131
Stretching Material—Interval/Interval-Pattern Subdivision Transposition .....	133
<b>Chapter 14—Play-Along Practice Vamps .....</b>	136
<b>Appendix—Chord/Scale Application Quick Reference .....</b>	142
Triads .....	142
6th Chords.....	142
7th Chords.....	143



A compact disc is included with this book. Using the CD will help make learning more enjoyable and the information more meaningful. This symbol appears next to every example that is on the CD. The CD provides backing tracks for you to practice with. Track 1 will help you tune to the CD. Have fun!