

Table of Contents

Prerequisites 9

Preface 10

Introduction 11

Section I

* PACING 17

* SONG MELODY 23

* PHRASE LENGTHS 26

* RHYTHMIC DENSITY 29

* TIME FEEL 32

* MELODIC AND RHYTHMIC EMBELLISHMENT 34

NON-HARMONIC MELODY NOTES 37

MELODIC MOTION AT CHORD CHANGE 43

GUIDE-TONES 48

GUIDE-TONE LINES 48

EMBELLISHING GUIDE-TONE LINES 50

CHORD SCALES 53

Section II

** STRETCHING THE TIME 61

* DYNAMICS 63

** ARTICULATION 65

* SCALE PATTERNS 67

LOWER STRUCTURE TRIADS 71

CHORD TONE SOLOING 78

* MOTIF SOLOING 81

* MOTIF DEVELOPMENT 86

Section III

** RHYTHMIC DISPLACEMENT 95

** AUGMENTATION/DIMINUTION 101

+ UPPER STRUCTURE TRIADS 105

+ PENTATONIC SCALES 108

CHORD SCALES WITH NON-HARMONIC TONES 114

** RHYTHMIC VALUES 118

* SYNCOPATION 125

** INSTRUMENT REGISTERS 128

Section IV

+* OVER-THE-BAR-LINE PHRASING	131
+ CONTRACTING CHORD DURATION	133
+ EXPANDING CHORD DURATION	136
+ MELODIC RANGE	138
+* DOUBLE TIME	140
+* HALF TIME	141
+ PEAK POINTS	143
+ SOLO LENGTHS	145

Section V

+ NON-HARMONIC TRIADS	147
+ TRIAD COUPLINGS	151
+ NON-HARMONIC PENTATONIC SCALES	155
+ NON-HARMONIC MAJOR SCALES	158
+ NON-HARMONIC SYMMETRICAL SCALES	159
+ CHROMATIC SCALE	163
+ TRITONIC SCALES	170
+ TETRATONIC SCALES	176
INDEX	183
ABOUT THE AUTHOR	185

* Topic can be applied on drums.
+ Topic is considered by author to be an important special effect rather than fundamentally important to the study of improvising.

PREREQUISITES

A workable knowledge of scales, chords, chord progressions, sight reading, and a familiarity with the musical vocabulary (i. e. rhythms, melodies and harmonies) of early improvisational styles such as bebop, swing, Dixieland, blues, or rhythm and blues etc., is helpful to derive the maximum benefit from this book, especially if its study is unsupervised.