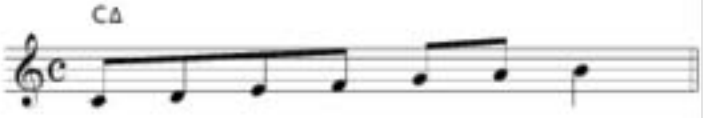
Part
ONE

1. Chord Scales

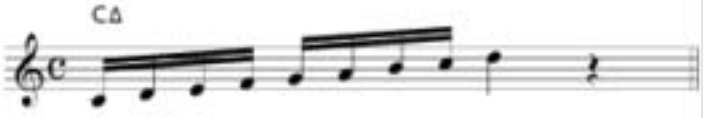
In this first chapter, learning chord scales is the main objective. Every chord has its appropriate chord scale and knowing these scales without having to think about it is a prerequisite for the improviser. To know a scale "inside out" means that you know a scale starting anywhere in the scale, both ascending and descending. The first exercise is to play the entire chord scale from the root ascending to the 7th of the scale.

Example: 1 - 7



If you are a more advanced player you can do the following exercises playing 16th notes rather than 8th notes. When you play the scales with 16th notes you play from the root ascending to the 9th of the scale.

Example: 1 - 9



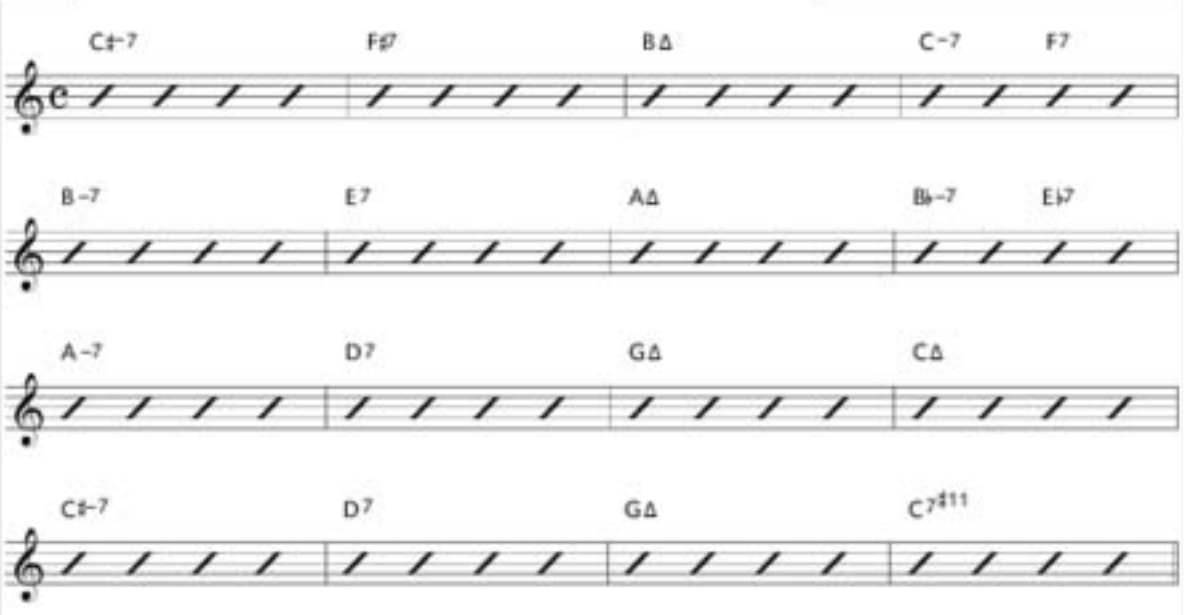
Playing through to the 7th or the 9th of the scale provides a destination or target note, which lands on the beat. Practicing the scales in this way facilitates one's awareness of all the scale tones.

12 - slow

13 - fast

TUNE 5 - Tone Down

E♭ Instruments



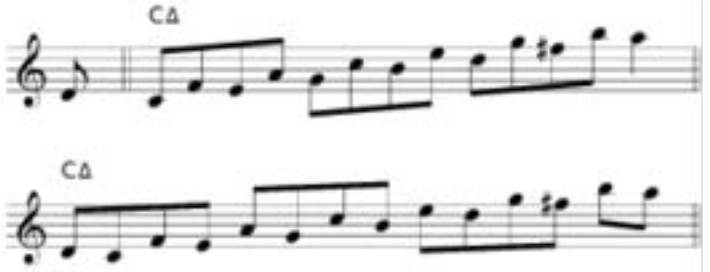
Exercise #10

Go through all of the tunes thus far and do exercise #5. Start with playing only one note per bar, then two notes, and continue until eight notes per bar, always being aware of where you are in the chord scale.

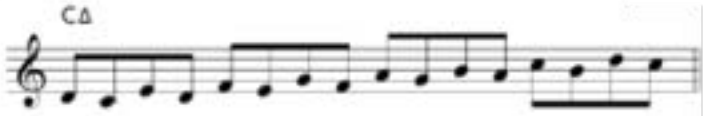
Approach 5: chromatic from below, simple but very effective!

To a major scale:

Approach 6: scale from above

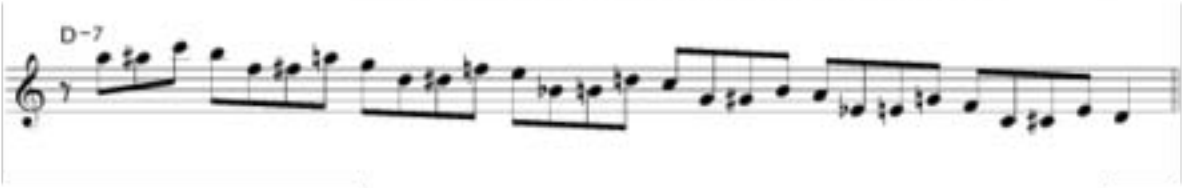


To a C scale:

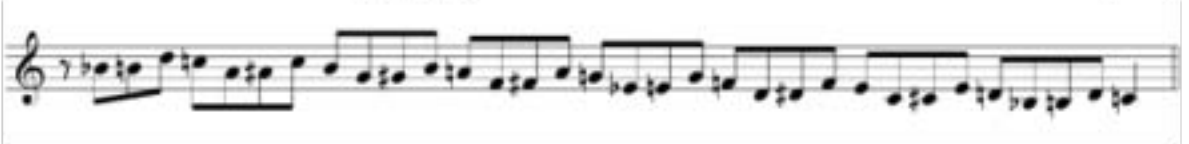


Three-Note Approaches

Approach 7: double chromatic from below to scale tone from above



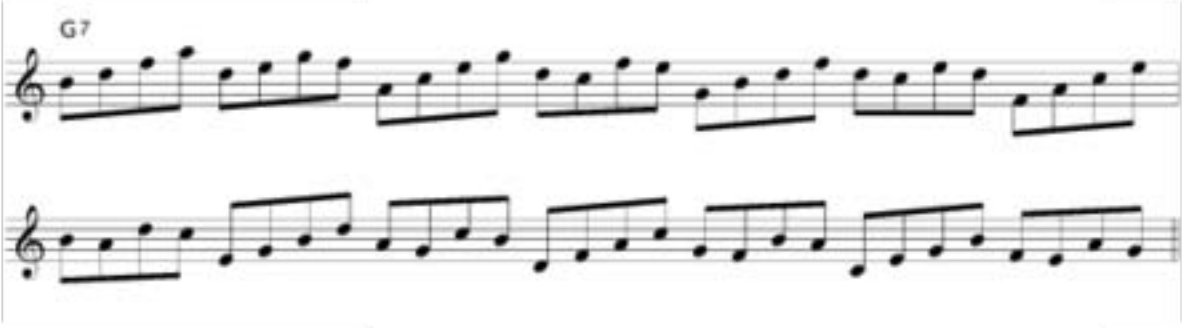
To a C scale:



6. Motivic Lines and Shapes

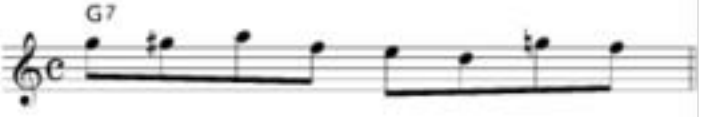
Take one of the prototype lines that you have been working on and play it in a scale sequence or modal sequence.

Example:

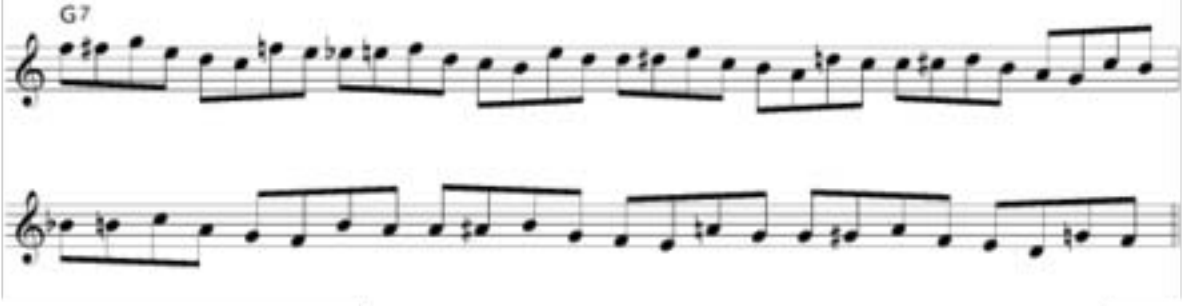
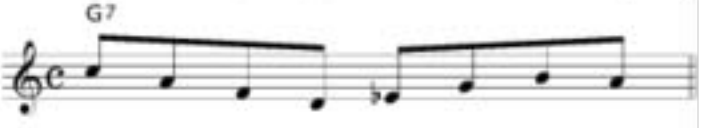


When lines have accidentals within them you can either treat them as approach notes or make adjustments to fit the scale.

Example: The first two notes of this line are a double chromatic approach to the ninth of G7.



Here is how you can play that line in a scale sequence:



Here is an another example, which requires adjustments.