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A compact disc is available for each book in this series. These discs can make learning with these books easier and more enjoyable. This symbol will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The Track numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune to the CD. Have fun!

CHAPTER 1

Improvising Over Altered Dominant Chords

Altered dominant chords are some of the most distinctive sounds in jazz. Much of the challenge and enjoyment of playing jazz comes from learning how to improvise using the altered tones from these chords. At times, this may seem like a formidable task, and in some respects, it is. The key is to digest this material a little at a time.

Devices and Ideas

Before we move much further, let's define some vocabulary. You will see the term *device* quite often. For our purposes, a *device* is any tool that we use for improvising. Scales, licks, arpeggios and melodic patterns are all considered devices. Another term that will be used often is *idea*. An *idea* is simply any melodic inclination you may have at any particular time.

If you have been improvising exclusively over unaltered diatonic chords, you are probably wondering how to start adding the altered tones. There are many ways, but we will begin by using scales. A chord with altered tones is a chord that contains a $\flat 5$ (or $\sharp 11$), $\sharp 5$, $\flat 9$, $\sharp 9$ or any combination of these. Many students believe that you simply add these tones to existing scales and arpeggios that you already know. This is part of the picture, but there are many easier and more organized ways to accomplish the same end. There are different scales that contain these altered tones. Part of the task at hand is to learn which altered tones are found in what scales, then organize these scales in your mind and practice applying them over the appropriate chord changes. The first of these scales we'll be talking about is the diminished scale.

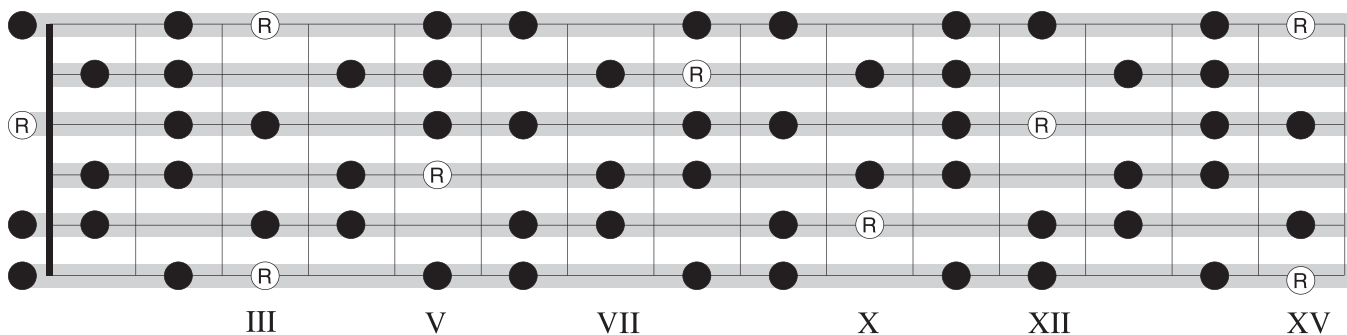
LESSON 1: THE DIMINISHED SCALE

The formula (in half steps and whole steps) for the diminished scale is W-H-W-H-W-H-W-H.

H = Half step
W = Whole step

Here it is in G, diagramed along each individual string where the formula is easy to see.

THE G DIMINISHED SCALE



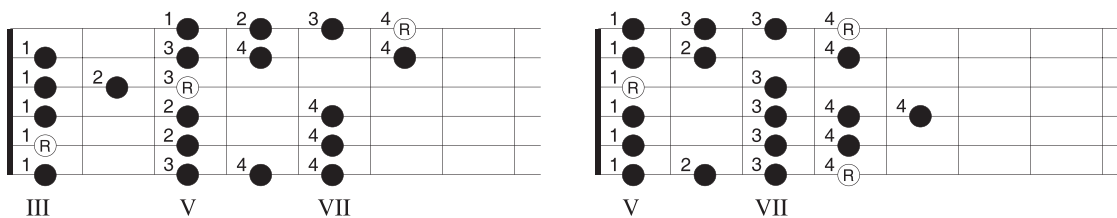
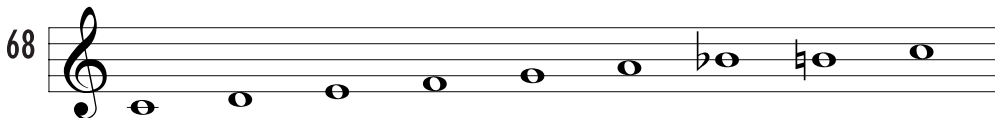
CHAPTER 4

Eight-Tone Scales

The use of eight tone scales in jazz became popular in the '40's and have since become a familiar sound. They are made by adding an additional tone to a major scale. There are many more eight-tone scales than there is room for in this book, but you should get a lot of mileage out of the two shown below.

THE EIGHT-TONE ii-V7 SCALE

This scale works very well over both the ii and the V7 chord in a ii-V7-I progression. It also sounds great over dominant 7th chord vamps. It is a major scale that includes both the natural 7 and the $\flat 7$. Here it is in C.



THE EIGHT-TONE I SCALE

This scale works well over major chords. It is a major scale that includes both the 5 and $\sharp 5$. It has a very smooth sound.

