

CONTENT:

| | |
|---|-----------|
| PREFACE | I-XIV |
| CHAPTER 1 | 1 |
| <i>How to start out?</i> | 1 |
| <i>'Swing eighth notes' and their notation</i> | 2 |
| <i>The pulse, perception of tempo and the groove</i> | 3 |
| <i>Scales and key</i> | 6 |
| <i>The major scales and how to practice them</i> | 8 |
| <i>Scale variations</i> | 11 |
| <i>Arpeggiated triads on the degrees of the major scale</i> | 12 |
| <i>Arpegg. 7th chords on the degrees of the major scale</i> | 14 |
| CHAPTER 2 | 17 |
| <i>The three minor scales</i> | 17 |
| <i>Which minor scale where?</i> | 18 |
| <i>Major mixed in a minor key (dur-moll)</i> | 19 |
| <i>Minor mixed in a major key (moll-dur)</i> | 20 |
| <i>All the minor scales in 12 keys</i> | 22 |
| <i>Variations of the minor scales</i> | 23 |
| <i>How to transpose the scales</i> | 23 |
| <i>The minor scales with added chromatic notes</i> | 25 |
| <i>The chromatic scale</i> | 27 |
| CHAPTER 3 | 29 |
| <i>The chord progression or 'the changes' and form</i> | 29 |
| <i>The harmonies of the chord progression</i> | 31 |
| <i>Melody and melodic accents</i> | 33 |
| <i>Scales and arpeggios</i> | 35 |
| <i>Inversions of chords on the degrees of the scale</i> | 37 |
| <i>Leading tones and enclosures</i> | 39 |
| <i>The turnaround I-VI-II-V</i> | 43 |
| CHAPTER 4 | 45 |
| <i>In Practice</i> | 45 |
| <i>HONEYSUCKLE ROSE</i> | 45 |
| <i>TAKE THE A-TRAIN</i> | 51 |
| <i>AUTUMN LEAVES</i> | 53 |
| <i>Eighth note lines and the tempo</i> | 56 |
| CHAPTER 5 | 57 |
| <i>Resumé</i> | 57 |
| <i>Change of key (I)</i> | 58 |
| <i>Secondary functions for II in major</i> | 60 |
| <i>Tonicization of VI in major</i> | 62 |
| <i>Tonicization of VI in minor</i> | 65 |
| <i>Tonicization of III in major</i> | 66 |
| <i>Applying moll-dur</i> | 68 |
| <i>In Practice: LADY BIRD</i> | 69 |

| | |
|--|------------|
| CHAPTER 6 | 71 |
| <i>Extensions and upper structures of chords</i> | 71 |
| <i>The harmonic function of chords</i> | 73 |
| <i>The mystic chord</i> | 75 |
| <i>The melodic function of chord extensions</i> | 76 |
| <i>Examples of upper structures in melodic lines</i> | 78 |
| <i>Practicing extending chords</i> | 80 |
| <i>Applying upper structures</i> | 81 |
| <i>The pivot and angular breaking of chords</i> | 82 |
| CHAPTER 7 | 87 |
| <i>The 'Seven Sevenths'</i> | 87 |
| <i>Diminished chords 1</i> | 90 |
| <i>Diminished chords 2</i> | 91 |
| <i>Playing on a diminished chord with subdom. function</i> | 93 |
| <i>The blues and the diminished chord</i> | 96 |
| <i>The diminished chord in rhythm changes</i> | 97 |
| <i>The diminished scale</i> | 100 |
| <i>Vertical or Horizontal?</i> | 101 |
| CHAPTER 8 | 103 |
| <i>Target notes</i> | 103 |
| <i>Tension notes</i> | 105 |
| <i>Enclosures and changing notes</i> | 107 |
| <i>Inserted chromatic notes</i> | 108 |
| <i>Placing of inserted notes</i> | 112 |
| <i>Alternate ascending and descending progressions</i> | 114 |
| <i>Examples of melodic lines</i> | 116 |
| CHAPTER 9 | 119 |
| <i>Interpreting the chord progression</i> | 119 |
| <i>The true nature of the tritone</i> | 123 |
| <i>The tritone substitution as used by Charlie Parker</i> | 125 |
| <i>The tritone II-V (as used by Bud Powell)</i> | 127 |
| <i>Composite enclosures</i> | 128 |
| <i>Change of key (2)</i> | 130 |
| <i>Exercises</i> | 132 |
| CHAPTER 10 | 133 |
| <i>Rhythm changes and the I-VI-II-V progression</i> | 133 |
| <i>The dominant chain and the bridge of I GOT RHYTHM</i> | 135 |
| <i>The 'fast' dominant chain</i> | 137 |
| <i>The II-V chain</i> | 138 |
| <i>Variations on the A-sections of I GOT RHYTHM</i> | 140 |
| <i>'Changes'</i> | 143 |
| <i>Exercises</i> | 147 |
| <i>Deceptive cadences (interrupted cadences)</i> | 148 |

| | |
|---|------------|
| CHAPTER 11 | 153 |
| <i>The Blues</i> | 153 |
| <i>Adaptations in the Blues</i> | 155 |
| <i>Blues in Bebop</i> | 158 |
| <i>The minorblues</i> | 163 |
| <i>Variations on the minorblues</i> | 164 |
| CHAPTER 12 | 167 |
| <i>Two beloved standards...</i> | 167 |
| <i>HOW HIGH THE MOON</i> | 168 |
| <i>ALL THE THINGS YOU ARE</i> | 170 |
| ... <i>A challenge</i> | 172 |
| <i>CHEROKEE</i> | 174 |
| FOR VOCALISTS | 175 |
| <i>Vocal improvisation</i> | 175 |
| <i>Articulation</i> | 177 |
| <i>How and what should singers practice?</i> | 178 |
| <i>'Hitting' the seventh</i> | 179 |
| <i>The diminished intervals</i> | 180 |
| <i>The whole tone scale and the augmented triad</i> | 181 |
| EPILOGUE | 185 |

* * *