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Tracks for Disk 1 - quick reference

1	Major 7	Down	Semitones	4 beats	CΔ, BΔ, BbΔ, AΔ, AbΔ, GΔ, F#Δ	02:44
2	Major 7	Down	Semitones	4 beats	F#Δ, FΔ, EΔ, EbΔ, DΔ, DbΔ, CΔ	02:45
3	Minor 7	Down	Semitones	4 beats	C-, B-, Bb-, A-, Ab-, G-, F#-	02:44
4	Minor 7	Down	Semitones	4 beats	F#-, F-, E-, Eb-, D-, Db-, C-	02:45
5	Major 7	Up	Semitones	4 beats	CΔ, C#Δ, DΔ, EbΔ, EΔ, FΔ, F#Δ	02:44
6	Major 7	Up	Semitones	4 beats	F#Δ, GΔ, AbΔ, AΔ, BbΔ, BΔ, CΔ	02:45
7	Minor 7	Up	Semitones	4 beats	C-, C#-, D-, Eb-, E-, F-, F#-	02:42
8	Minor 7	Up	Semitones	4 beats	F#-, G-, Ab-, A-, Bb-, B-, C-	02:44
9	Dominant 7		Cycle	4 beats	C7, F7, Bb7 etc.	02:10
10	Dominant 7		Cycle	2 beats	C7, F7, Bb7 etc.	02:15
11	Major 7	Down	Semitones	2 beats	CΔ, BΔ, BbΔ, AΔ, AbΔ, GΔ, F#Δ	02:15
12	Major 7	Down	Semitones	2 beats	F#Δ, FΔ, EΔ, EbΔ, DΔ, DbΔ, CΔ	02:16
13	Minor 7	Down	Semitones	2 beats	C-, B-, Bb-, A-, Ab-, G-, F#-	02:15
14	Minor 7	Down	Semitones	2 beats	F#-, F-, E-, Eb-, D-, Db-, C-	02:16
15	Major 7	Up	Semitones	2 beats	CΔ, C#Δ, DΔ, EbΔ, EΔ, FΔ, F#Δ	02:16
16	Major 7	Up	Semitones	2 beats	F#Δ, GΔ, AbΔ, AΔ, BbΔ, BΔ, CΔ	02:16
17	Minor 7	Up	Semitones	2 beats	C-, C#-, D-, Eb-, E-, F-, F#-	02:15
18	Minor 7	Up	Semitones	2 beats	F#-, G-, Ab-, A-, Bb-, B-, C-	02:16
19	Major 7	Down	Tones	2 beats	CΔ, BbΔ, AbΔ, F#Δ, EΔ, DΔ, CΔ	01:44
20	Major 7	Down	Tones	2 beats	C#Δ, BΔ, AΔ, GΔ, FΔ, EbΔ, DbΔ	01:43
21	Minor 7	Down	Tones	2 beats	C-, Bb-, Ab-, F#-, E-, D-, C-	01:44
22	Minor 7	Down	Tones	2 beats	C#-, B-, A-, G-, F-, Eb-, Db-	01:44
23	Major 7	Up	Tones	2 beats	CΔ, DΔ, EΔ, F#Δ, AbΔ, BbΔ, CΔ	02:01
24	Major 7	Up	Tones	2 beats	DbΔ, EbΔ, FΔ, GΔ, AΔ, BΔ, C#Δ	01:58
25	Minor 7	Up	Tones	2 beats	C-, D-, E-, F#-, Ab-, Bb-, C-	01:44
26	Minor 7	Up	Tones	2 beats	Db-, Eb-, F-, G-, A-, B-, C#-	02:00
27	Major 7+5	Down	Semitones	2 beats	C+, B+, Bb+, A+, Ab+, G+, F#+	02:18
28	Major 7+5	Down	Semitones	2 beats	F#+, F+, E+, Eb+, D+, Db+, C+	02:18
29	Major 7+5	Up	Semitones	2 beats	C+, C#+, D+, Eb+, E+, F+, F#+	02:18
30	Major 7+5	Up	Semitones	2 beats	F#+, G+, Ab+, A+, Bb+, B+, C+	02:18
31	Example of "Shape"					01:06
32	Example of "Nearest Neighbour"					00:30
33	Example of "Direction"					00:48
34	Example of "Anticipation"					00:16
35	Example of "Instrument register and Superimposition"					00:17
36	Example of "Anticipation and Superimposition"					00:17

Tracks for Disk 2 - quick reference

1	Dom7b9 ¹³	(120bpm) Cycle		4 beats	C7b9 ¹³ , F7b9 ¹³ ... C#7b9 ¹³ , F#69	02:18
2	Dom7b9 ¹³	(120bpm) Cycle		4 beats	F#7b9 ¹³ , B7b9 ¹³ ... G7b9 ¹³ , C69	02:18
3	Dom7b9 ¹³	(120bpm) Cycle		2 beats	C7b9 ¹³ , F7b9 ¹³ ... C#7b9 ¹³ , F#69	02:18
4	Dom7b9 ¹³	(120bpm) Cycle		2 beats	F#7b9 ¹³ , B7b9 ¹³ ... G7b9 ¹³ , C69	02:18
5	Dom7 #11	Up	Semitones	2 beats	C7#11, C#7#11... F7#11, G69Δ	02:18
6	Dom7 #11	Up	Semitones	2 beats	F#7#11, G7#11... B7#11, C#69	02:18
7	Dom7 #11	Down	Semitones	2 beats	C7#11, B7#11... G7#11, C69	02:18
8	Dom7 #11	Down	Semitones	2 beats	F#7#11, F7#11... C7#11, F#69	02:18
9	Dom7 alt	Down	Semitones	4 beats	C7alt, B7alt... G7alt,ΔC-7	02:18
10	Dom7 alt	Down	Semitones	4 beats	F#7alt, F7alt... C#7alt, F#-7	02:18
11	Dom7 alt	Down	Semitones	2 beats	C7alt, B7alt... G7alt, C-7Δ	02:18
12	Dom7 alt	Down	Semitones	2 beats	F#7alt, F7alt... C#7alt, F#-7	02:20
13	II-7 V7	Down	Semitones	2 beats	C-7/F7, B-7/E7... Fmaj7	02:15
14	II-7 V7	Down	Semitones	2 beats	F#-7/B7, F-7/Bb7... BMaj7	02:16
15	II-7 V7	Up	Semitones	2 beats	C-7/F7, C#-7/F#7... Ebmaj7	02:15
16	II-7 V7	Up	Semitones	2 beats	F#-7/B7, G-7/C7... Amaj7	02:16
17	II-7 V7	Down	Tones	2 beats	C-7/F7, Bb-7/Eb7... CMaj7	02:15
18	II-7 V7	Down	Tones	2 beats	C#-7/F#7, B-7/E7... C#Maj7	02:14
19	II-7b5 V7b9	Down	Semitones	2 beats	C-7b5/F7b9, B-7b5/E7b9... F-7	02:17
20	II-7b5 V7b9	Down	Semitones	2 beats	F#-7b5/B7b9, F-7b5/Bb7b9... B-7	02:17
21	II-7b5 V7b9	Down	Tones	2 beats	C-7b5/F7b9, Bb-7b5/Eb7b9... F-7	02:22
22	II-7b5 V7b9	Down	Tones	2 beats	C#-7b5/F#7b9, B-7b5/E7b9... E-7	02:14
23	Minor7/Dim	Down	Tones	2 beats	C-7/Bo, Bb-7/Ao... C-7	02:17
24	Minor7/Dim	Down	Tones	2 beats	C#-7/Co, B-7/Bbo... C#-7	02:18
25	Minor7/Dim	Up	Tones	2 beats	C-7/C#o, D-7/D#o...C-7	02:17
26	Minor7/Dim	Up	Tones	2 beats	C#-7/Do, Eb-7/Eo...C#-7	02:19
27	Diminished	Up	Semitones	2 beats	Co, C#o, Do. Ebo, Eo, Fo, F#-7	02:16
28	Diminished	Up	Semitones	2 beats	F#o, Go, G#o, Ao, Bbo, Bo, C-7	02:16
29	II-7 V7alt	Down	Tones	2 beats	C-7/F7alt, Bb-7/Eb7alt... C-7	02:16
30	II-7 V7alt	Down	Tones	2 beats	C#-7/F#7alt, B-7/E7alt... C-7	02:16

What is this book all about?

This book is about giving yourself the tools required to imagine and connect to chords in an improvising situation. In Beginning Improvisation 1 & 2 the player learns that **scale + triad = mode**. To fully appreciate a modal sound means that the player must have a root feeling and a feeling of tension and release (where the triad is release). Chords can be thought of as the skeleton of a mode. The melody and the modes or scales that the melody expresses can be thought of as the soft tissue that covers the bones of a song. By learning to move triads around through common sequences and transpositions the player gains the mental and physical facility required to internalize the underlying harmony or skeleton of a piece of music.

This third book begins with nine tracks that take the player chromatically up and down through all major and minor triads. The chords change only once per bar and are relatively slow in tempo. This gives the beginner the opportunity to learn to use their imagination to prepare themselves for what they will play as well as to keep track of where they are and what chords are coming next. A more advanced player may find these tracks somewhat tedious and is invited to skip them if this is so. If you work out and memorize a fixed sequence of tones for each track you will not benefit from the exercises. Remember “As Ye Practice, So Shall Ye Play...”, practice “improvising” the exercises and you will be practicing a very important aspect of improvisation.

The CD's and books can be thought of as a “practice pal” to keep you on task. The CD's do this by answering the question; “so, **what** should I practice?”, and the books answer the question; “uh huh, and **how** should I practice that?” The idea behind the “Beginning Improvisation” series is that melodies come from or express modality and that the triad that a mode contains is an expression of the basic qualities of Major, Minor, Diminished or Augmented. The root, 3rd, & 5th in tertian harmony are, as stated earlier, the bare bones of the sound. In Beginning Improvisation 1 & 2 you focus upon melody and modes and are given a lot of time to find melodies within the various modal sounds. In Beginning Improvisation 3 the focus is upon the triads that make up the “bare bones” of the modes. These tracks force you to be prepared for the changes. They also force you to know triads inside and out. This takes a little time because you are developing your imagination as well as your fingers. One type of triad can support many different modes so how you combine harmony and modality determines what kind of melodies you will find. How you combine harmony and modality is one of the most important ways that you define your self as an improvising musician.

The tracks on the Beginning Improvisation 1 & 2 CD's were structured so that any continuous 20 minutes of playing would take you through every key. The tracks on Beginning Improvisation 3 are structured so that any 2 consecutive tracks will take you through triads in every key. The first 9 tracks are an introduction for beginners as they give more time for each chord sound. The rest of the tracks are more demanding of your concentration as they allow only 2 beats per chord sound and the tempos are faster (± 120 bpm). CD 1 is concerned with transposing like chord qualities and focuses for the most part upon Major and Minor triads. The last 4 tracks focus upon the Augmented major sound and are useful for practicing augmented triads. The first 12 tracks of CD 2 focus upon the various dominant chord forms, including the V7b9 13, bII7#11(V7#11) and the V7alt chords. They have been included for the specific purpose of working upon upper structure triads. The rest of the CD is devoted to mixing Major, Minor, Diminished & Augmented triads in common combinations.

Although it is not possible to represent every chord sequence in every key found in the jazz repertoire it is possible to look for common sequences of triadic movement and make exercises that take the player through these movements in every key.