
CONTENTS

I.	INTRODUCTION.....	1
	Approaches to Improvisation.....	1
	Approaches to Improvising on the Harmony.....	1
	Basic Theory.....	2
	Diatonic Chords and Roman Numerals.....	2
	Modulations and Secondary dominants.....	3
	Consonance and Dissonance.....	3
	Harmonic Rhythm and the Jazz Performance.....	4
II.	LINEAR HARMONY	5
	Narrowing the note choices from the twelve chromatic pitches available.....	5
	Creating the Basic Outlines.....	6
	Outline No.1.....	6
	Outline No.2.....	8
	Outline No.3.....	9
III.	EMBELLISHING DEVICES	11
	Passing Tones.....	11
	Neighbor Tones.....	11
	Arpeggiated Tones.....	12
	Extensions.....	13
	Chromatic Approaches.....	13
	Octave Displacement.....	14
	Encircling Tones.....	15
	C.E.S.H.....	15
	Anticipation.....	15
	Delayed Resolution.....	15
	Sawtooth.....	16
	Iteration.....	16
	Rhythmic Devices.....	16
	Adding notes.....	16
	Use of Two or More Outlines within Example.....	16
	Borrowed Chords and Notes.....	16
	Change of Direction.....	17
IV.	OUTLINE NO.1.....	18
	Outline No.1 in Simple Form.....	18
	Outline No.1 in a Minor Progression.....	25
	Outline No.1 in Other Progressions.....	28
	Typical Progressions.....	28
	Outline No.1 with Octave Displacements.....	30
	Outline No.1 with Arpeggiated Tones.....	33
	Outline No.1 with Chromatic Approach Tones.....	34
	Outline No.1 with Double Chromatic Approach Tones.....	38
	Outline No.1 C.E.S.H.....	39
	Outline No.1 Chromatic and Rhythm Complexity.....	42
	Outline No.1 in Combinations of More Than One Outline.....	45

V.	OUTLINE NO.2.....	49
	Outline No.2 in Simple Form.....	49
	Outline No.2 in Minor.....	52
	Outline No.2 With Notes Added.....	52
	Outline No.2 With Passing Tones.....	54
	Simple passing tones.....	54
	Passing Tones with Pick up notes.....	56
	Passing Tones with Outline no.2 Arpeggio Extension.....	57
	Outline No.2 in Combinations of More Than One Outline.....	59
	Outline No.2 with a Change of Direction.....	61
	Outline No.2 Fragments.....	63
VI.	OUTLINE NO.3.....	65
	Outline No.3 in Simple Form.....	65
	Outline No.3 C.E.S.H.....	68
	Outline No.3 Using a Lower Pivot Note (Arpeggiated Tone Below).....	71
	Outline No.3 in Combinations of More Than One Outline.....	72
	Outline No.3 with Passing Tones.....	73
VII.	OUTLINE FRAGMENTS.....	76
VIII.	OUTLINES IN MODAL TUNES.....	78
IX.	GET IT IN YOUR PLAYING.....	80
	How to Practice the Outlines.....	80
X.	OUTLINE EXERCISES.....	82
	1. Learn the Basic Outlines.....	82
	2. Outlines and Ear Training.....	85
	3. Applying Specific Devices to Outline No.1.....	88
	4. Applying Specific Devices to Outline No.2.....	92
	5. Applying Specific Devices to Outline No.3.....	94
	6. Short Exercises over Typical Progressions.....	95
	7. Using Outlines to Connect Other Chords.....	96
	8. Using Outlines to Connect Other Chords.....	98
	9. Using Outlines Over Turnaround Progressions.....	99
	10. Outlines in Key Center Cycle.....	101
	11. Standard Progression I: Blues in B Flat.....	102
	12. Standard Progression II: "Rhythm Changes".....	103
	13. Standard Progression III: Are You All the Outlines?.....	108
	14. Standard Progression IV: Outlines by Starlight.....	113
	15. Standard Progression V: Blues with ii - V substitutions.....	118
	16. Standard Progression VI: Big Strides with Outlines.....	123
	17. Identifying Outlines.....	128
XI.	WHAT TO DO NEXT?.....	129
	Appendix I: Three Etudes on Standard Progressions.....	131
	Etude 1. Standard Progression II: "Rhythm Changes".....	131
	Etude 2. Standard Progression III: Are You All the Outlines?.....	132
	Etude 3. Standard Progression IV: Outlines by Starlight.....	133
	Appendix II: Lou Donaldson solo on a standard progression.....	134
	Appendix III: Tom Harrell solo on a standard progression.....	138
	Appendix IV: Suggestions for Using Outlines with Jazz Improvisation Classes.....	144
	Written Component.....	144
	Ear Training.....	144
	Technique Drill.....	144
	Controlled Improvisation.....	144
	Integrated Improvisation.....	144
	Appendix V: Answers from page 128.....	145
	Index of Musical Examples by Artist.....	146