(Piano) Improvisation Technique

by Musilosophy

www.musilosophy.com

Improvisation means **real time** composing.....

Copyright © 2006 Paolo Parrella.All rights reserved.

“I know of knowing nothing” (Socrates)

Music is based on harmony

Harmony is based on chords and scales

Melody and improvisation are based on chords and scales

Accompaniment is based on chords and scales

Chords are based on scales

Scales are based on physics,mathematical principles and musical tradictions

Musical tradictions are based on human perception,technology,economy,history,religion…

Copyright © 2006 Paolo Parrella.All rights reserved.

SUMMARY

1. Keys

- ✓ Key awareness
- ✓ Major
- ✓ Minor
- ✓ Scale harmonization

2.Chords

- ✓ Major 7^{th}
- ✓ Minor 7^{th}
- ✓ Dominant 7^{th}
- ✓ Half diminished 7^{th}
- ✓ Diminished 7^{th}
- ✓ Inversions
- ✓ Chord degrees

3.Other scales

- ✓ Blues
- ✓ Whole tone
- ✓ Diminished
- ✓ Diminished/whole tone
- ✓ Pentatonic

Copyright © 2006 Paolo Parrella.All rights reserved.

4.Melody

- ✓ Melody building
- ✓ Chordal notes
- ✓ Turning note
- ✓ Passing note
- ✓ Leaning note
- ✓ Delaying note
- ✓ Anticipated note
- ✓ Chromatic note
- ✓ Double leaning note
- ✓ Mixed note
- ✓ “Wrong” notes

5.Phrasing

- ✓ Beginning of phrase
- ✓ Ending of phrase
- ✓ Imitation

6.Rhythm

- ✓ Emphasizing offbeats and upbeats
- ✓ Syncopation
- ✓ Swing
- ✓ Polyrhythmics

7.Practice… Practice… Practice…

- ✓ Generale practice
- ✓ Progressive drills
- ✓ Fondamental drills
- ✓ Greatest piano improvise

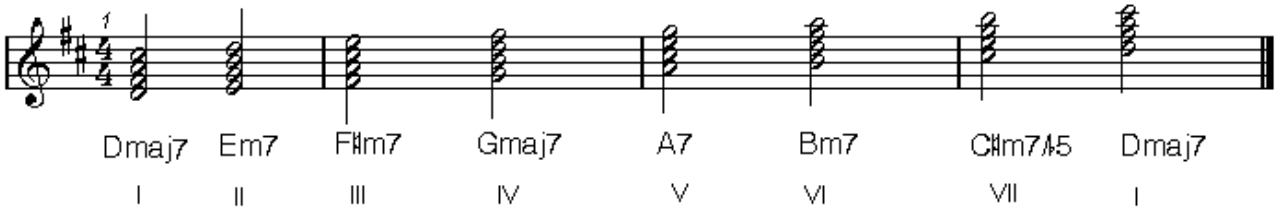
Copyright © 2006 Paolo Parrella.All rights reserved.

KEY AWARENESS

- ✓ Scale is a sequence of tones.
- ✓ It is a base to make music.
- ✓ The main scales of western music are major and minor scales.
- ✓ Every scale determines a key,that is an harmonic combunation of tones based on that scale.
- ✓ So, F Major key uses the tones of F Major scale.E minor key uses the tones of E minor scale(s).
- ✓ I consider the Blues like a key: for example Bb Blues or Bb minor Blues can be considered two kind of Major and Minor keys
- ✓ You always have to know in which key you are playing in each moment.
- ✓ A change of key is called Modulation.
- ✓ Each scale or key has its own chords.
- ✓ They are build on each degree of the scale with harmonizations by thirds
- ✓ You can recognize key by Clef,chords,melody…

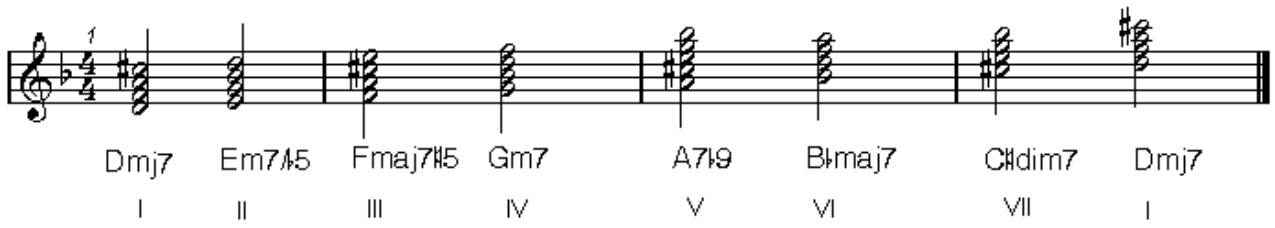
Transpose and play in all keys!
The chords of every key are:

Major Key : D Maj Example

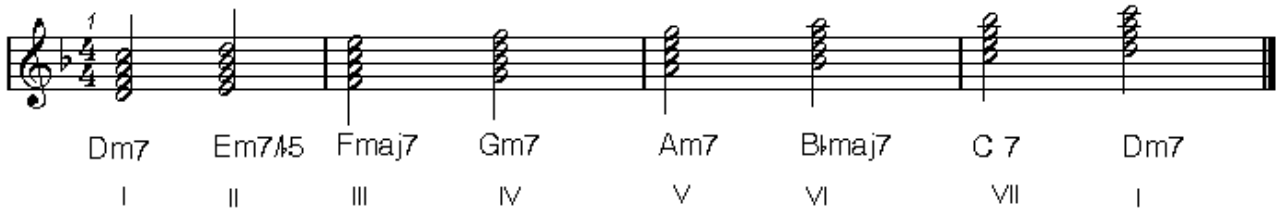


Copyright © 2006 Paolo Parrella.All rights reserved.

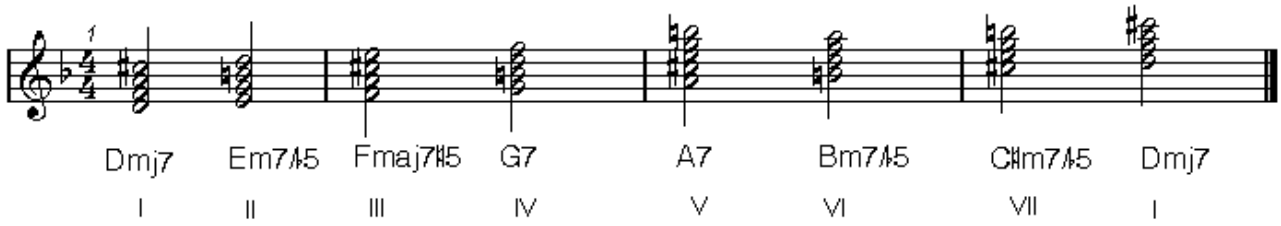
Harmonic Minor Key : D minor example



Natural Minor Key : D minor example



Melodic Minor Key : D minor example



- ✓ ***Transpose and play in all keys!***
- ✓ ***Practice the analysis and recognition of chords, modulations and keys*** in classic music,jazz,pop songs…
  Recognize the chords and then the key they belong to.

Copyright © 2006 Paolo Parrella.All rights reserved.

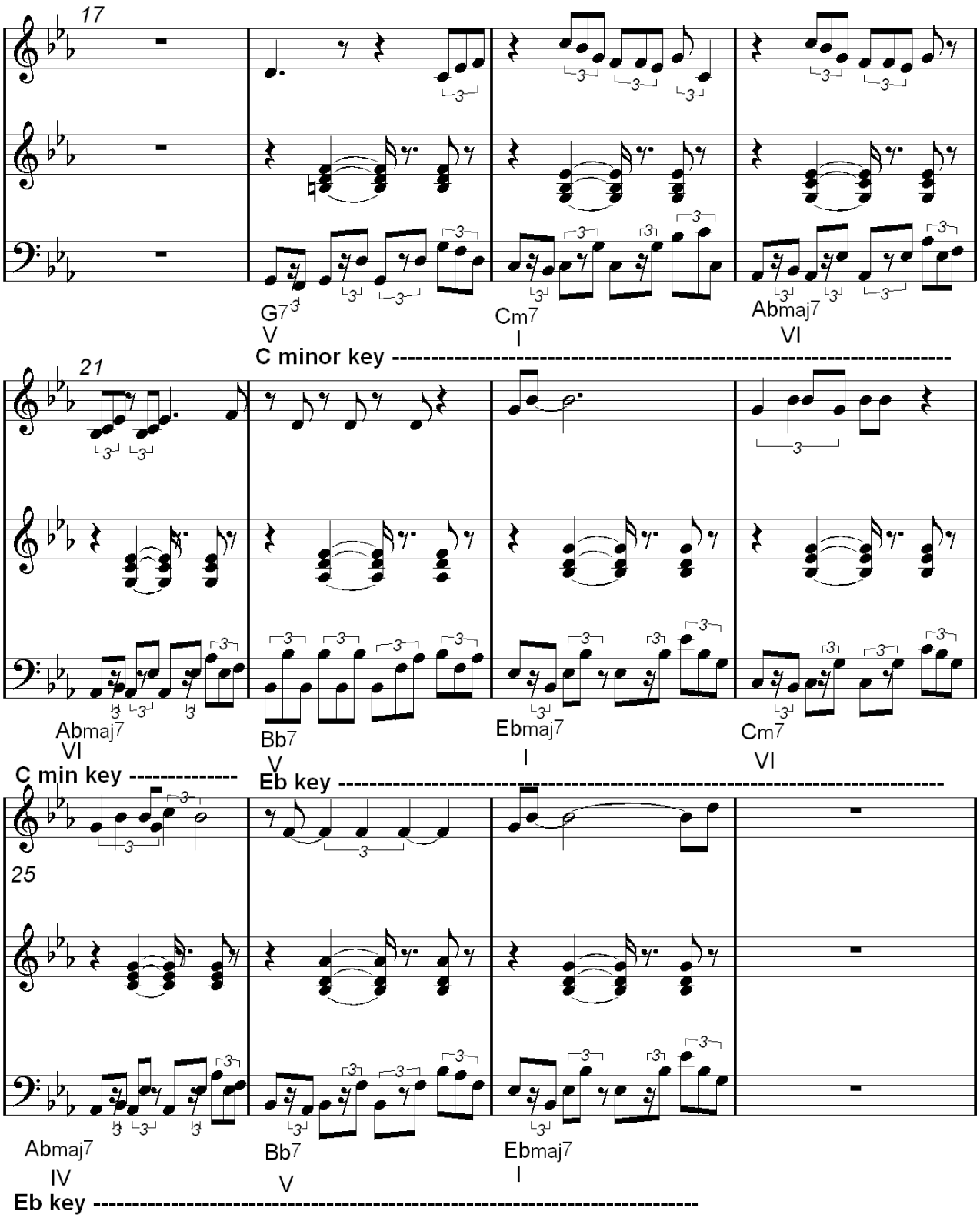
! ***Remember:***

Each chord **has not** an its own scale.

The scale of each chord depends by the key in which it is!

This concept is very important but I have realized that not many musicians have understood its importance.
For example, they play the D dorian scale also on a Dmin7 that belongs to Bb key!
Ahi,Ahi… in this way they do two terrible mistakes: E instead of Eb and B instead of Bb!

Copyright © 2006 Paolo Parrella.All rights reserved.

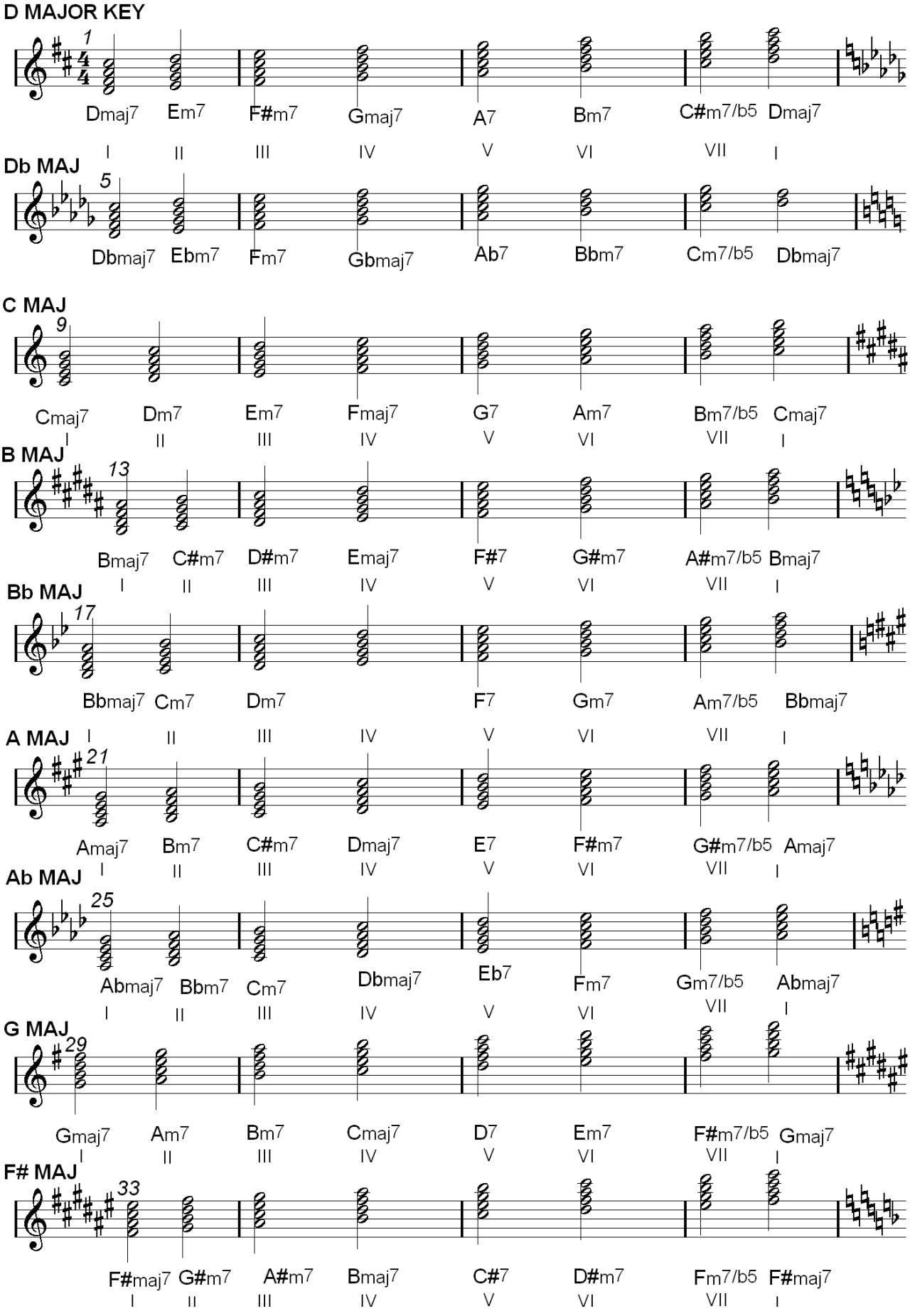


When you improvise on this song you have to use basically the C minor scale (when you are in C minor key) and Eb scale when you are in Eb key.

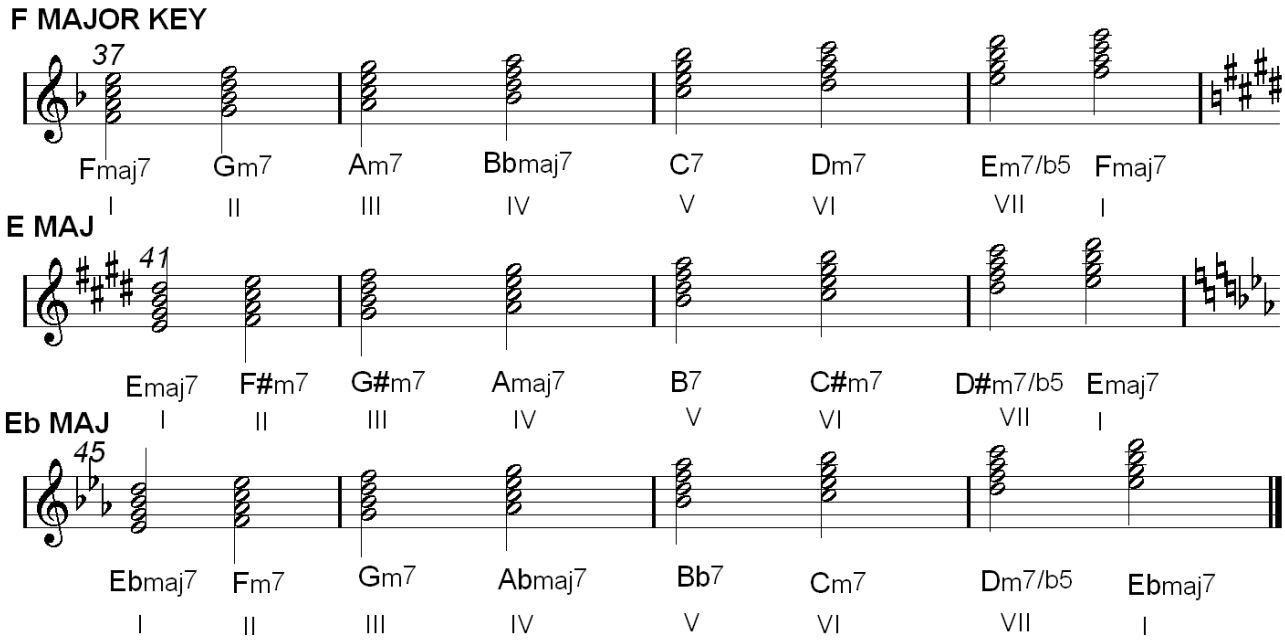
This is the **key concept.**But a melody and so an improvisation **is based above all on chord** besides on key.

Copyright © 2006 Paolo Parrella.All rights reserved.

MAJOR KEY CHORDS

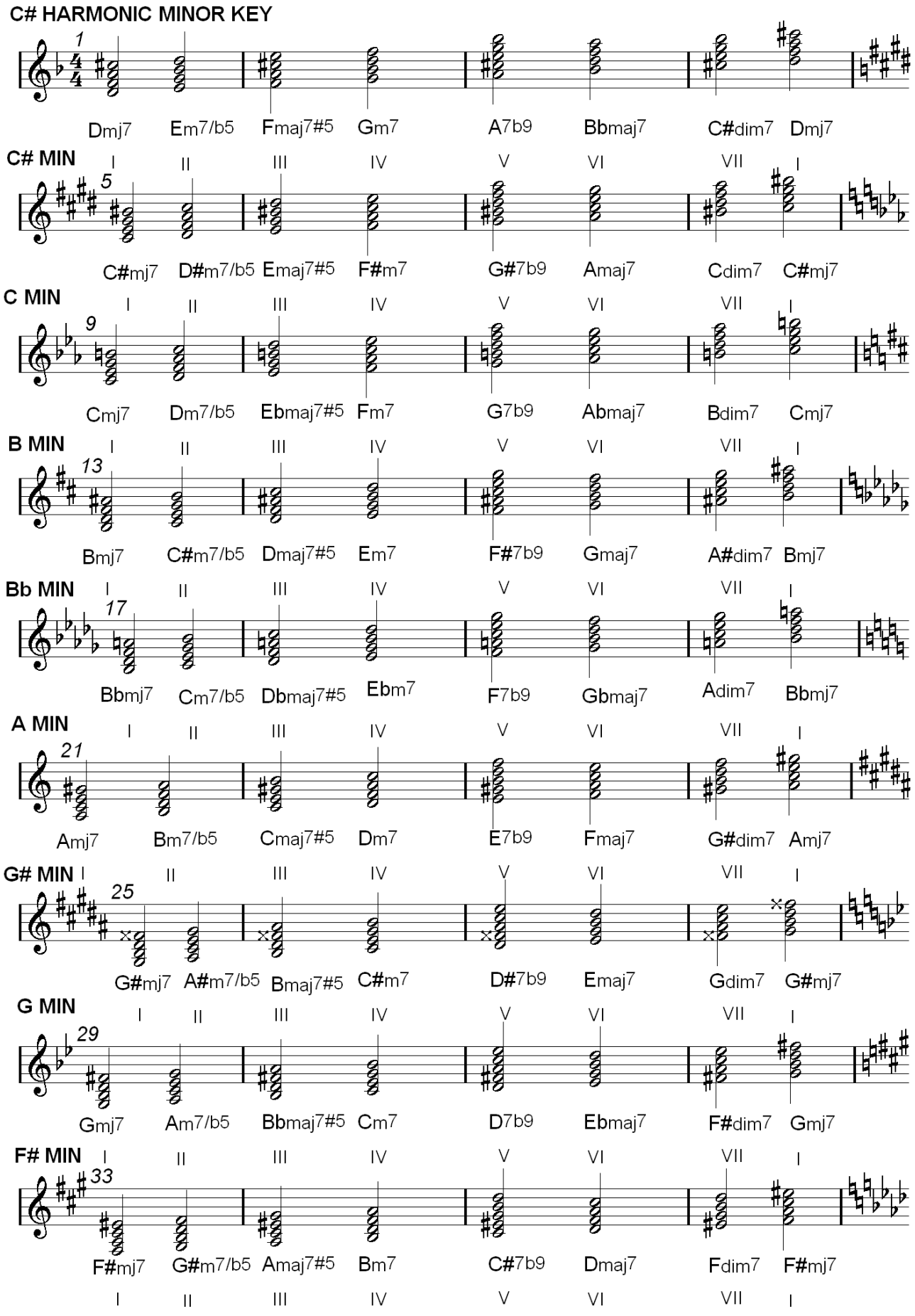


Copyright © 2006 Paolo Parrella.All rights reserved.

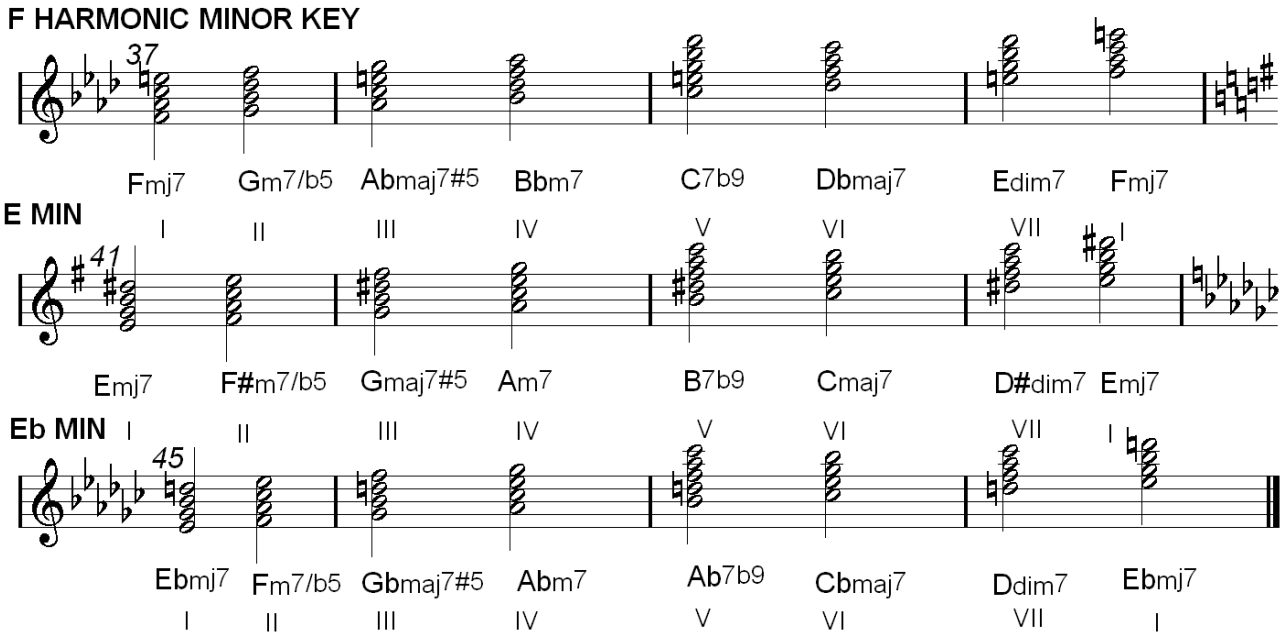


Copyright © 2006 Paolo Parrella.All rights reserved.

HARMONIC MINOR KEY CHORDS

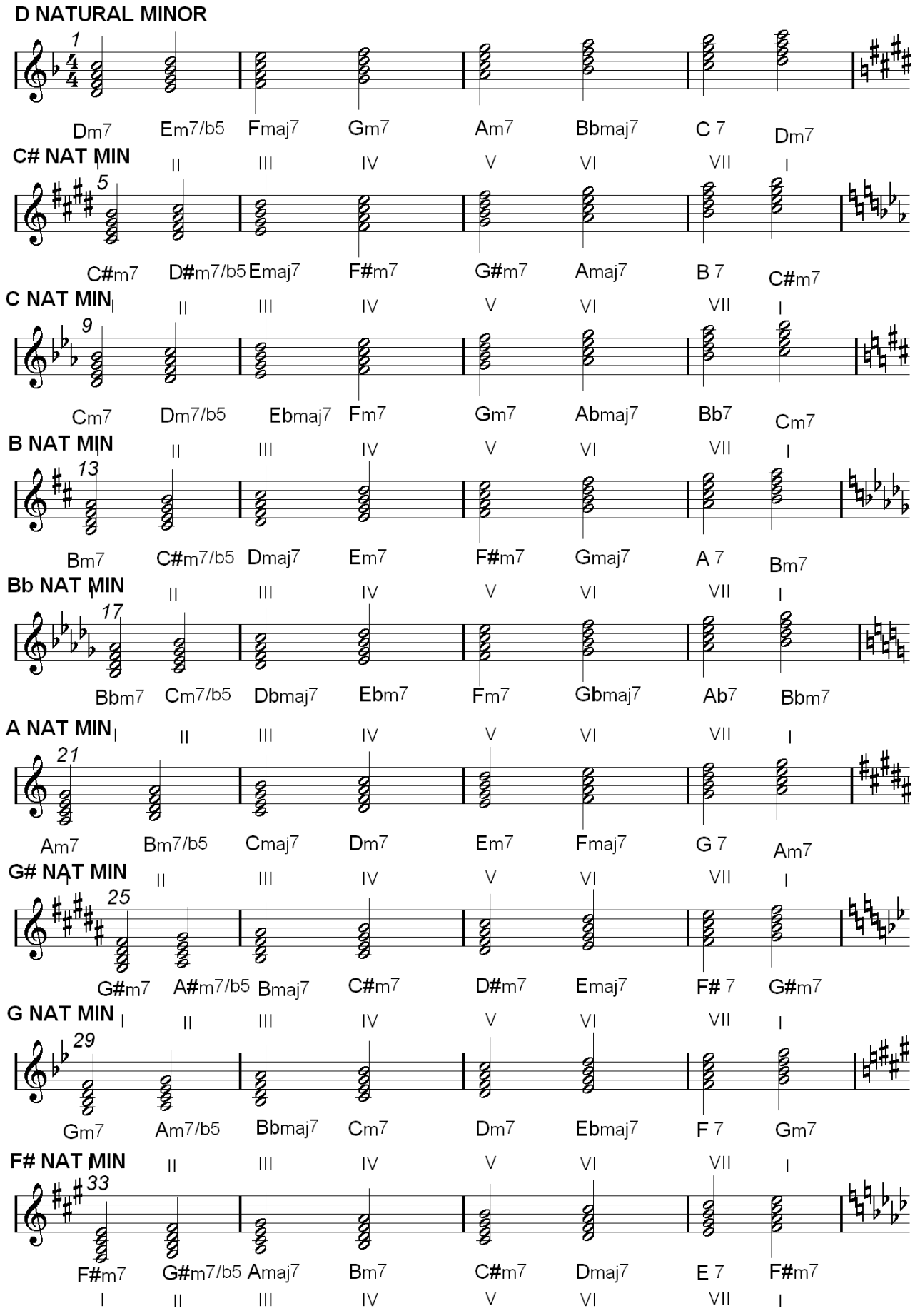


Copyright © 2006 Paolo Parrella.All rights reserved.

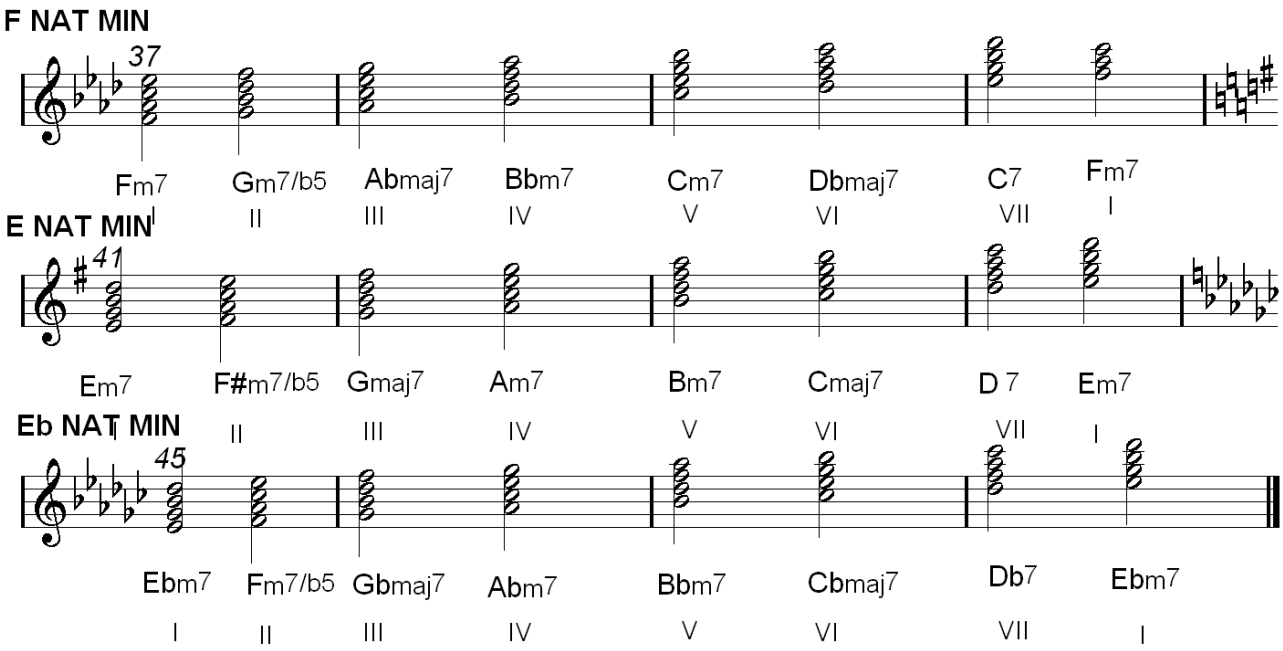


Copyright © 2006 Paolo Parrella.All rights reserved.

NATURAL MINOR KEY CHORDS



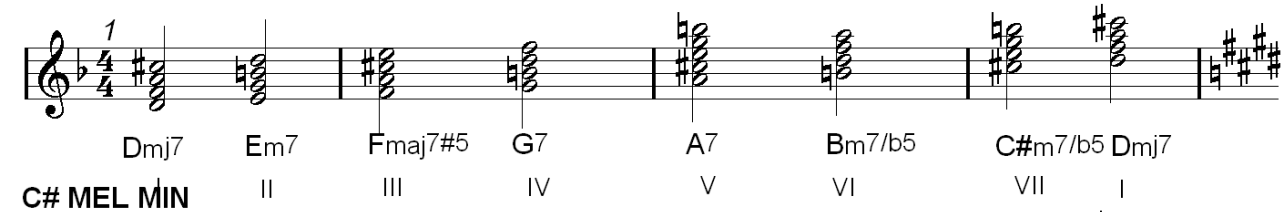
Copyright © 2006 Paolo Parrella.All rights reserved.



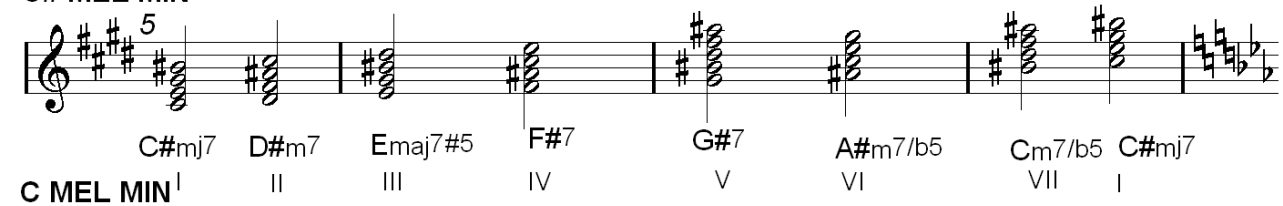
Copyright © 2006 Paolo Parrella.All rights reserved.

MELODIC MINOR KEY CHORDS

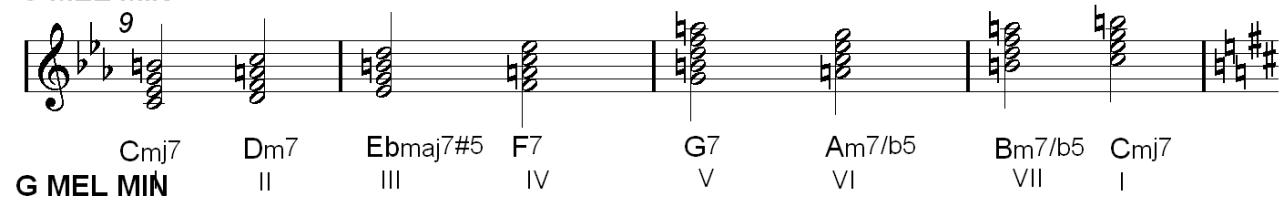
D MELODIC MINOR



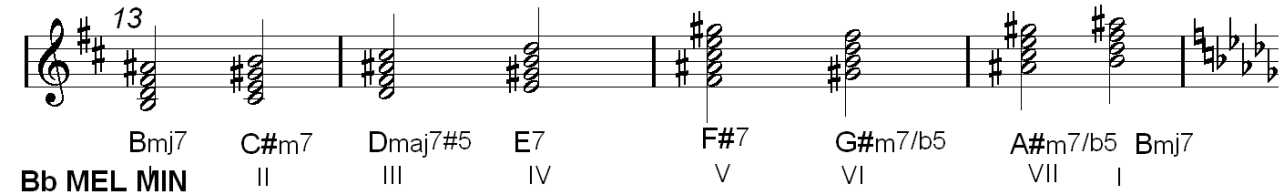
C# MEL MIN



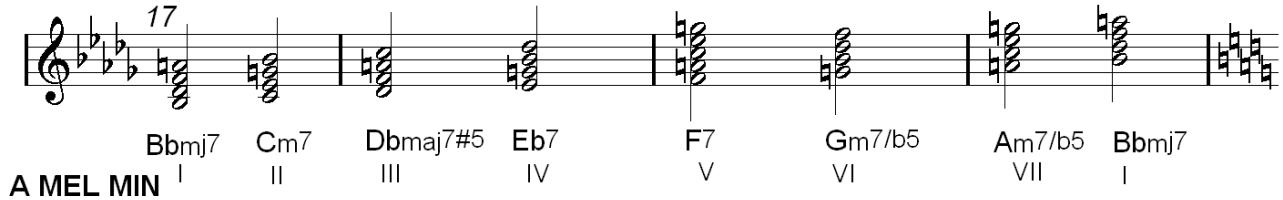
C MEL MIN



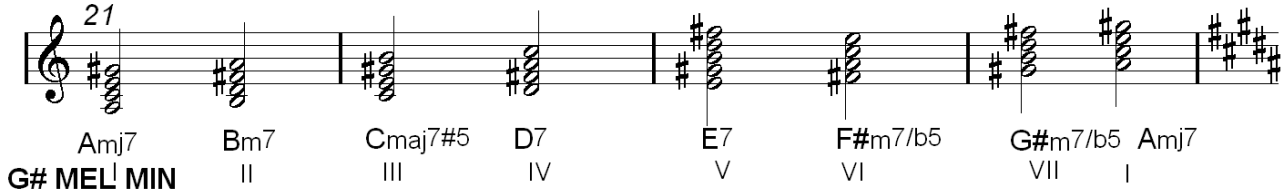
G MEL MIN



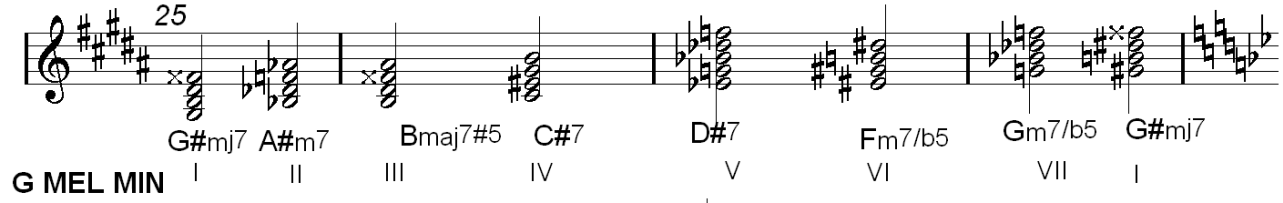
Bb MEL MIN



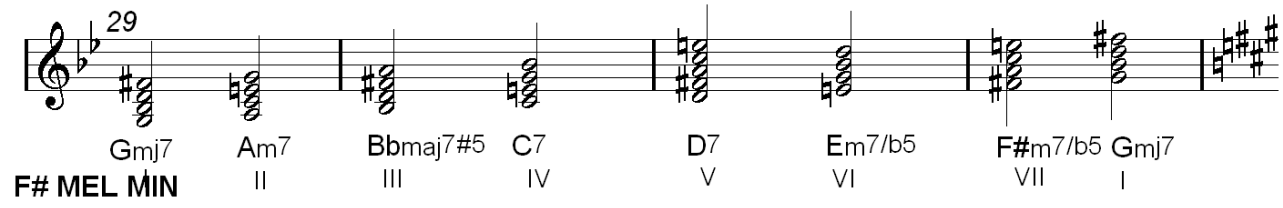
A MEL MIN



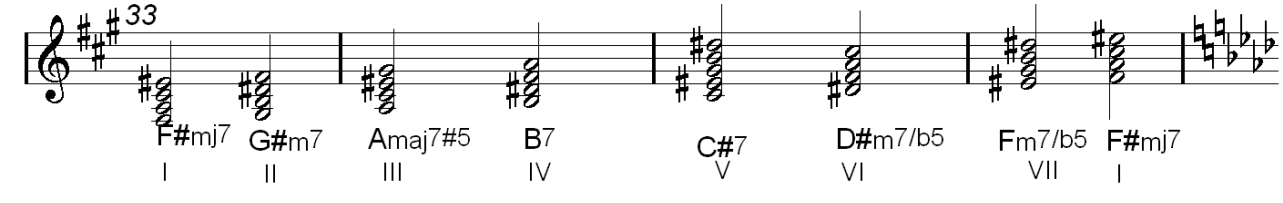
G# MEL MIN



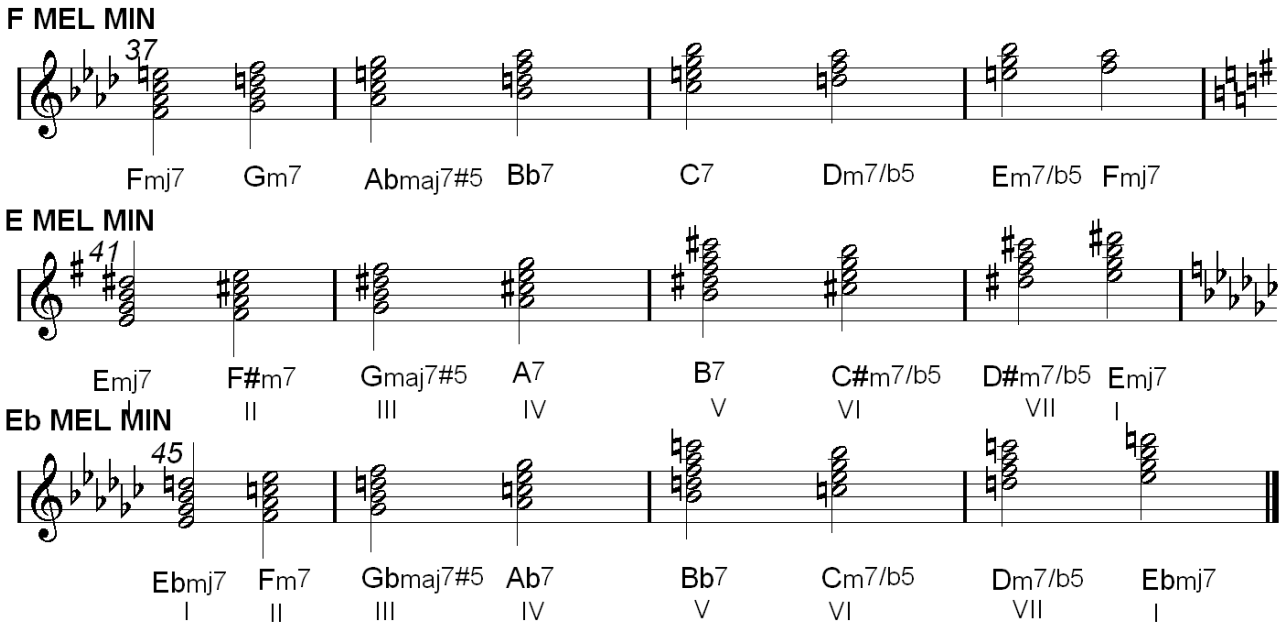
G MEL MIN



F# MEL MIN



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

Chord families

Every **melody** and **accompaniment** is based on a chord.
Melody generally uses the notes of a chord or notes that return to it.
In order to improvise you need to know and play every chord very well.

- ✓ The fondamental drill is playing every chord and every inversion of each chord.

I suggest to study five families of **chords**:

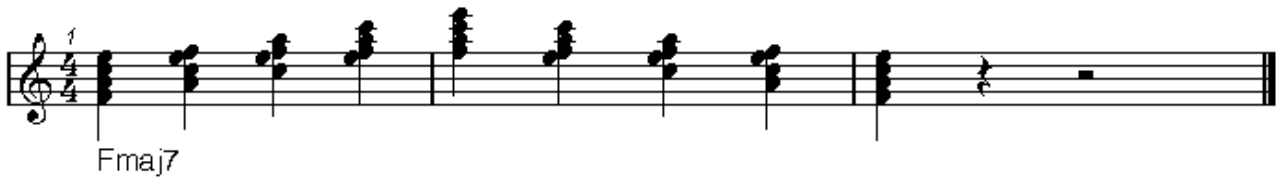
1. Major 7th chord
2. Dominant 7th
3. Minor 7th
4. Half-diminished
5. Diminished 7th

- ✓ Play every chord :12 chords X 5 families = 60 chords X 4 inversions = 240 chords

For example:

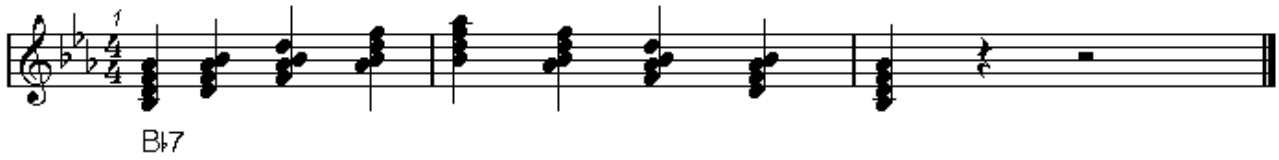
1. **Major 7th chord** : F Maj 7

- *Maj 3th + perfect 5th + maj 7th*

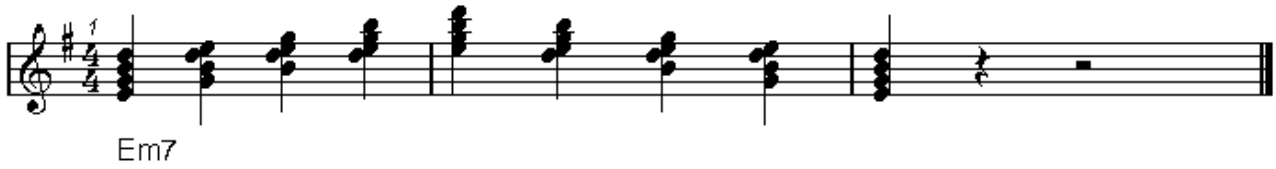


Copyright © 2006 Paolo Parrella.All rights reserved.

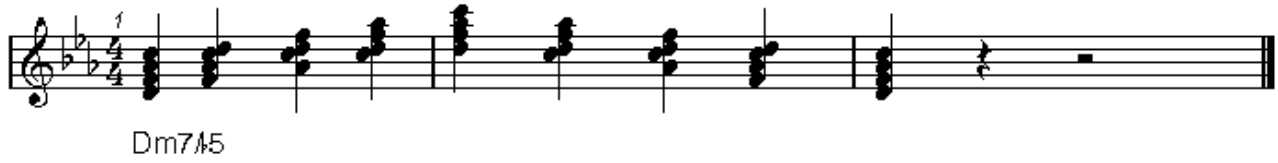
2. **Dominant 7th chord** : Bb 7
- *Maj 3th + perfect 5th + minor 7th*



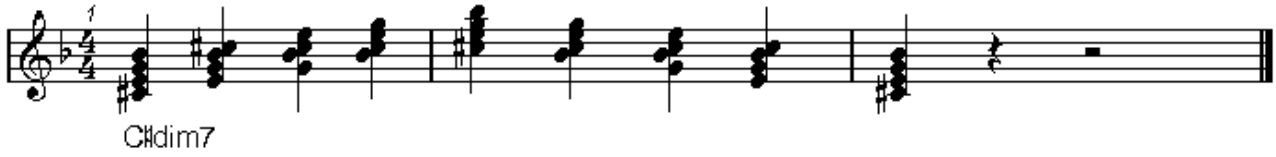
3. **Minor 7th chord** : Em7
- *Minor 3th + perfect 5th + minor 7th*



4. **Minor 7th dim 5 (<u>half-diminished</u>) chord** : Dm7b5
- *Minor 3th + diminished 5th + minor 7th*



5. **Diminished 7th chord** : C# dim7
- *Minor 3th + diminished 5th + diminished 7th*



Copyright © 2006 Paolo Parrella.All rights reserved.

Major 7th chord

This chord is on the :

I and **IV** (#4)degree of the **Major** key
III (#5)degree of the harmonic and melodic **minor** key
III and **VI (#4)** degree of the **natural minor** key.

! #4 = This chord has augmented 4th
#5 = This chord has augmented 5th

In the next page there are major chords in all keys and in 4 inversions

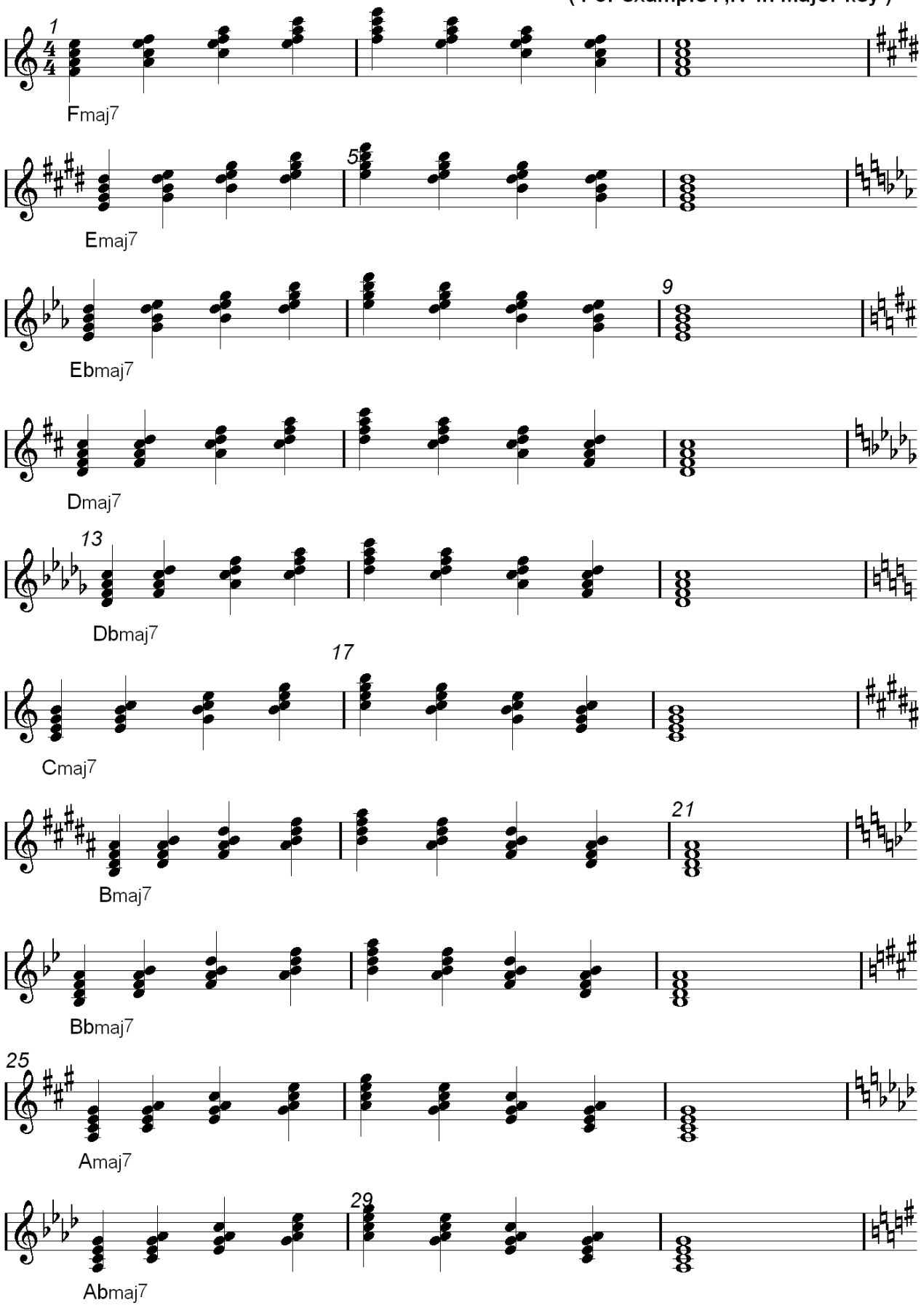
PLAY them many,many times!
It is very important.

- ✓ Play these chords in the whole keyboard (**More than an octave**)
- ✓ Play them with **both hands**
- ✓ **Arpeggiate the chords**

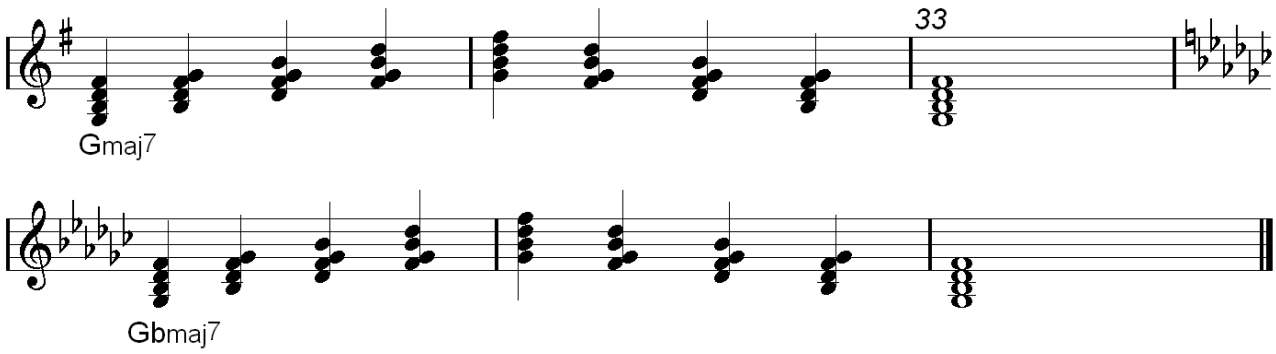
Copyright © 2006 Paolo Parrella.All rights reserved.

MAJOR 7th CHORD

(For example I ,IV in Major key)



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

Dominant 7th chord

This chord is on the :

V and degree of the **Major** and **harmonic/melodic minor** (b9 and b6) key
VII degree of the natural **minor** key
IV (#4) degree of the **melodic minor** key.

! #4 = This chord has augmented 4th
b6 = This chord has minor 6th
b9 = This chord has minor 9th

In the next page there are dominant 7th chords in all keys and in 4 inversions

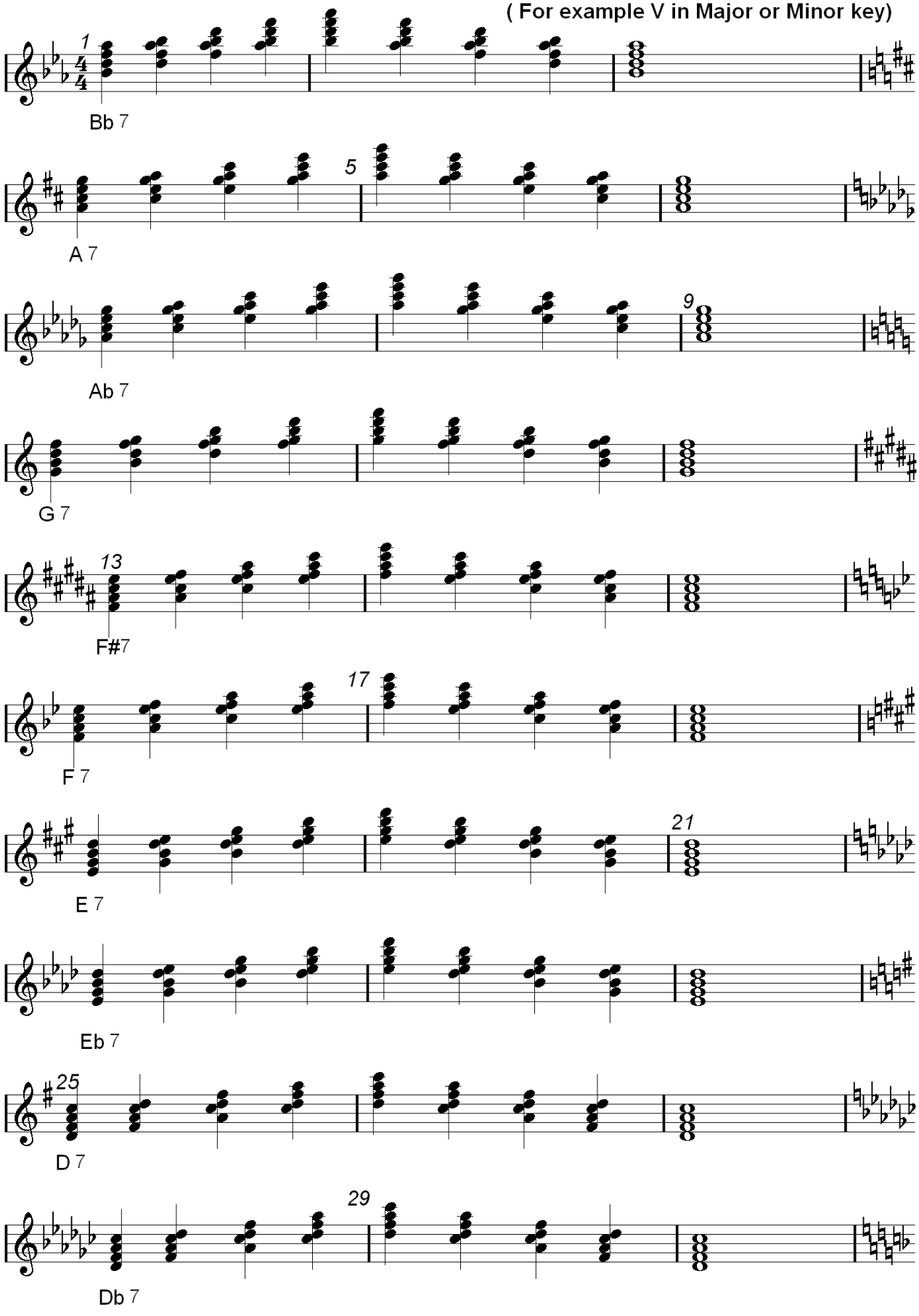
PLAY them many,many times!
It is very important.

- ✓ Play these chords in the whole keyboard (**More than an octave**)
- ✓ Play them with **both hands**
- ✓ **Arpeggiate the chords**

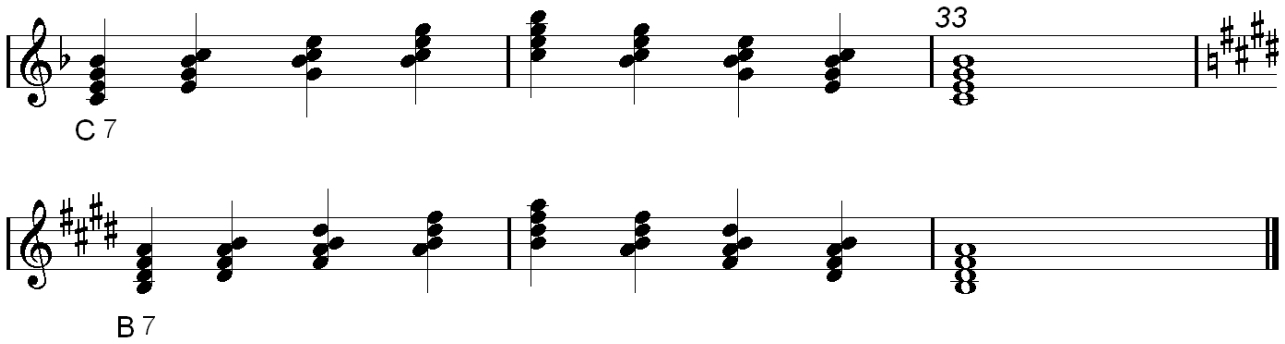
Copyright © 2006 Paolo Parrella.All rights reserved.

DOMINANT 7th CHORD

(For example V in Major or Minor key)



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

Minor 7th chord

This chord is on the :

II,III, and **VI** degree of the **Major** key
I,IV and **V** degree of the **natural minor** key
II degree of the **melodic minor** key.
IV degree of the **harmonic minor** key

In the next page there are minor 7th chords in all keys and in 4 inversions

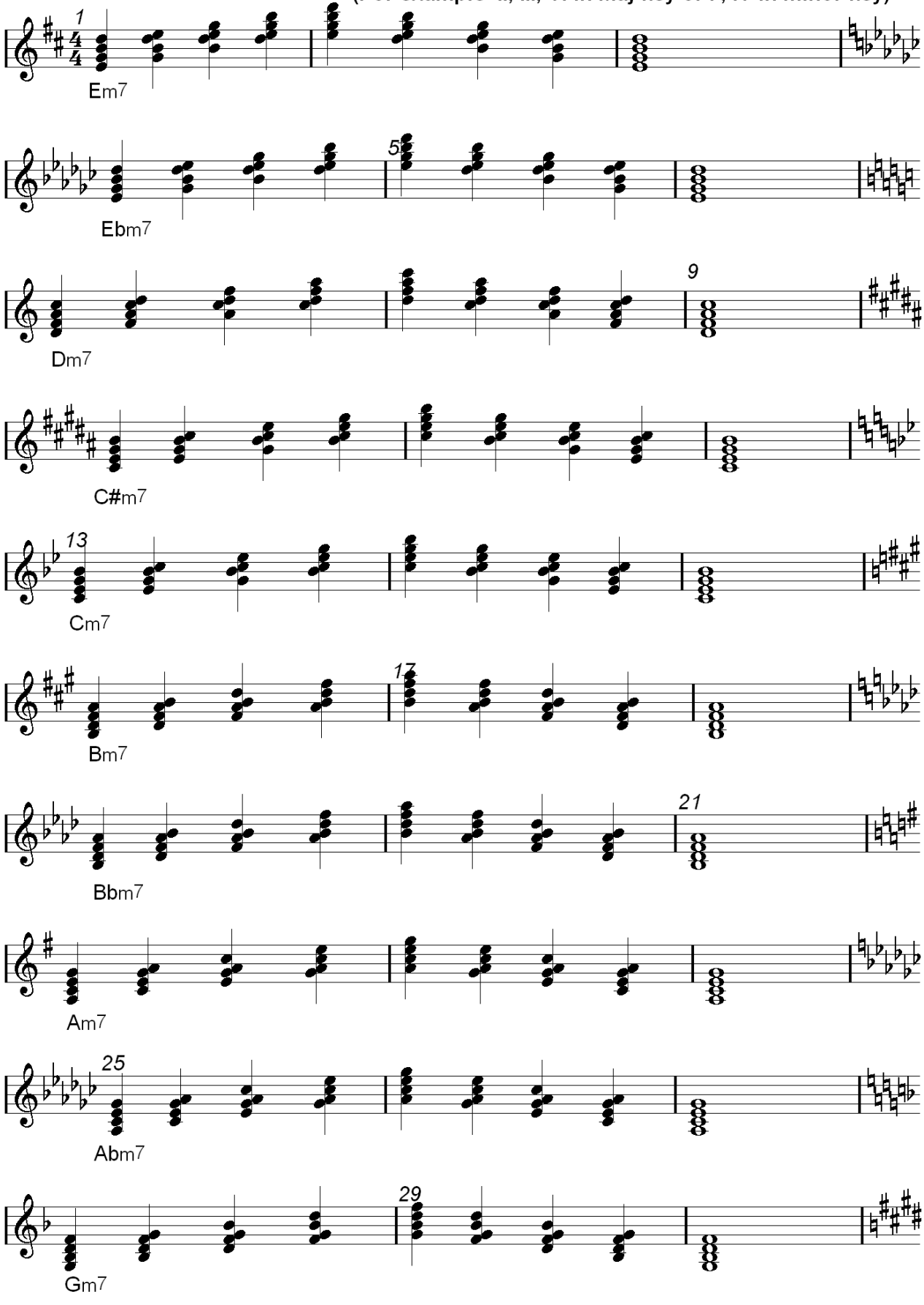
PLAY them many,many times!
It is very important.

- ✓ Play these chords in the whole keyboard (**More than an octave**)
- ✓ Play them with **both hands**
- ✓ **Arpeggiate the chords**

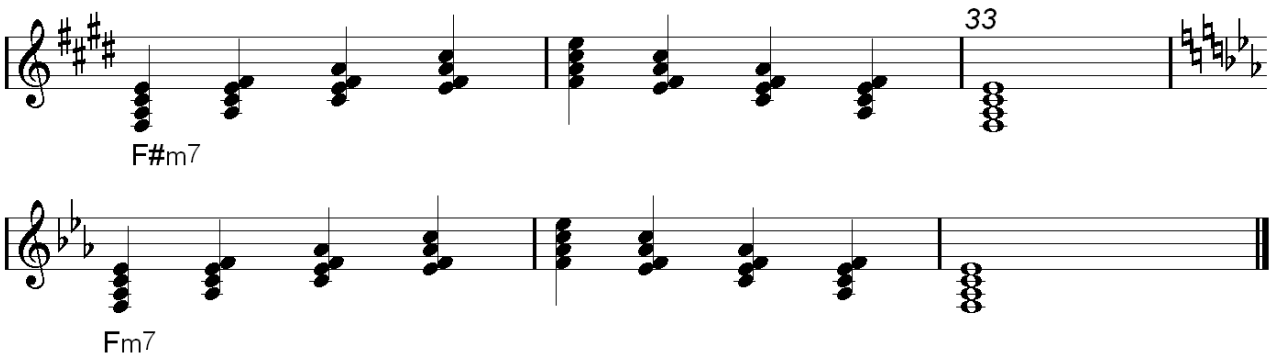
Copyright © 2006 Paolo Parrella.All rights reserved.

MINOR 7th CHORD

(For example II, III, VI in Maj key or I , IV in minor key)



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

Half Diminished chord

! It is also called minor 7th dimished 5 (b5) chord (C m7/b5)

This chord is on the :

VII degree of the **Major** key
II degree of the **natural and harmonic minor** key
VI and **VII** degree of the **melodic minor** key.

In the next page there are half diminished chords in all keys and in 4 inversions

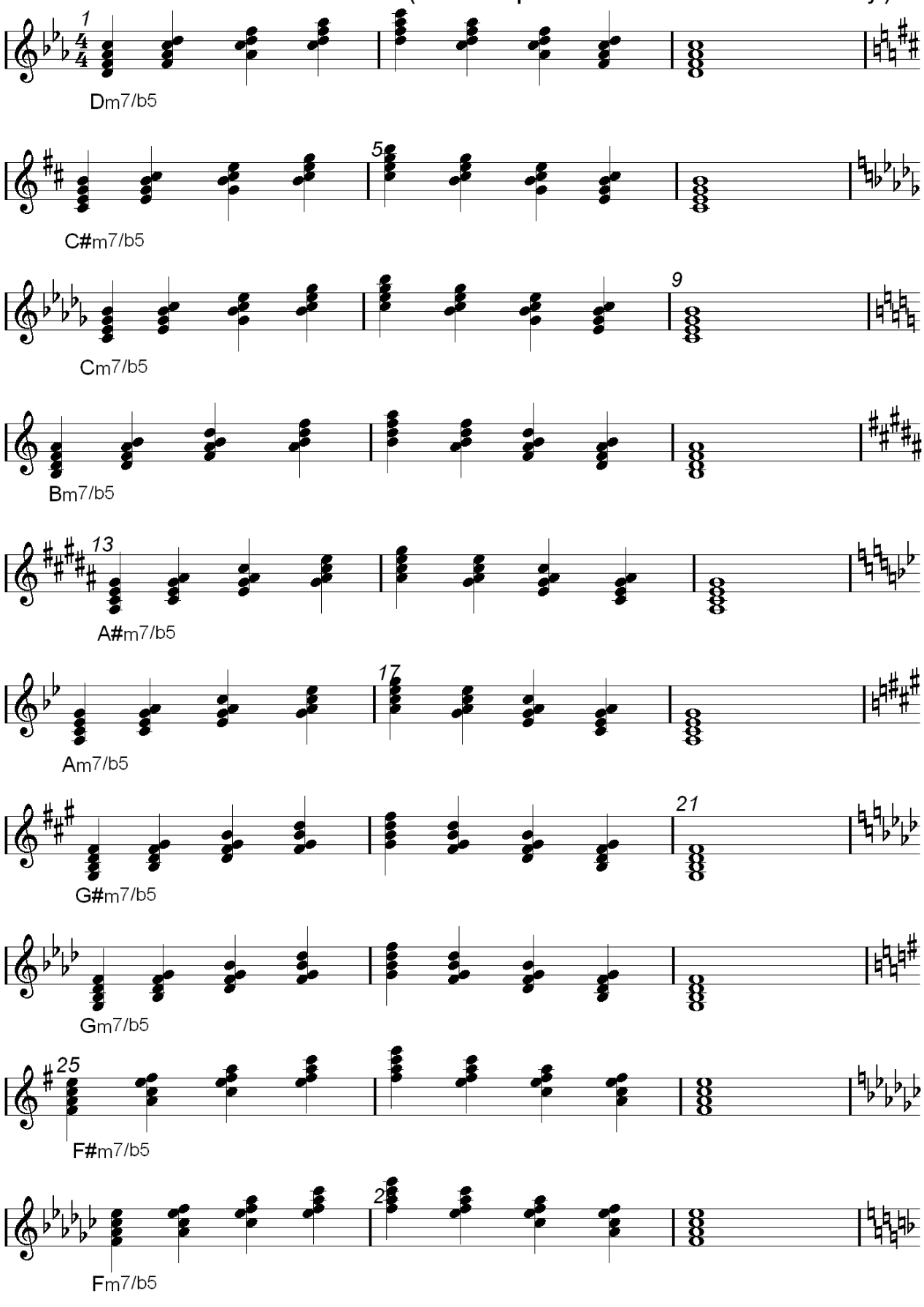
PLAY them many,many times!
It is very important.

- ✓ Play these chords in the whole keyboard (**More than an octave**)
- ✓ Play them with **both hands**
- ✓ **Arpeggiate the chords**

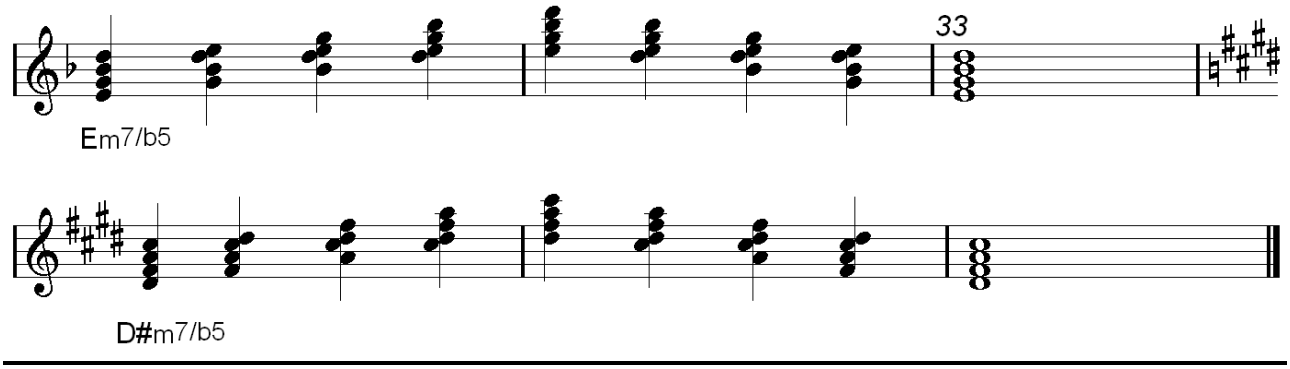
Copyright © 2006 Paolo Parrella.All rights reserved.

HALF DIMINISHED 7th CHORD

(For example II in harmonic/natural Minor Key)



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

Diminished 7th chord

This chord is on the :

VII degree of the **harmonic minor** key

In the next page there are diminished 7th chords in all keys and in 4 inversions

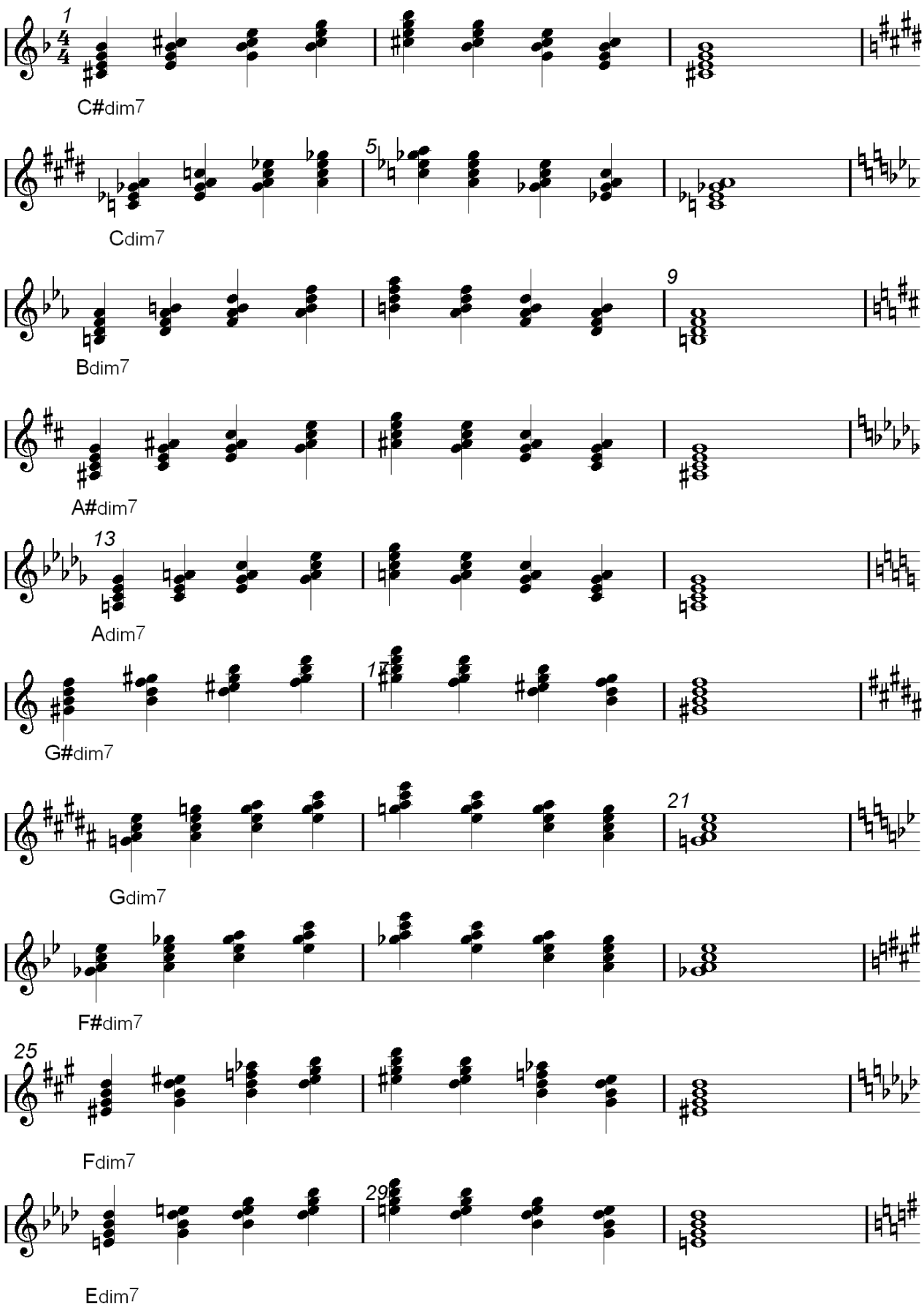
PLAY them many,many times!
It is very important.

- ✓ Play these chords in the whole keyboard (**More than an octave**)
- ✓ Play them with **both hands**
- ✓ **Arpeggiate the chords**

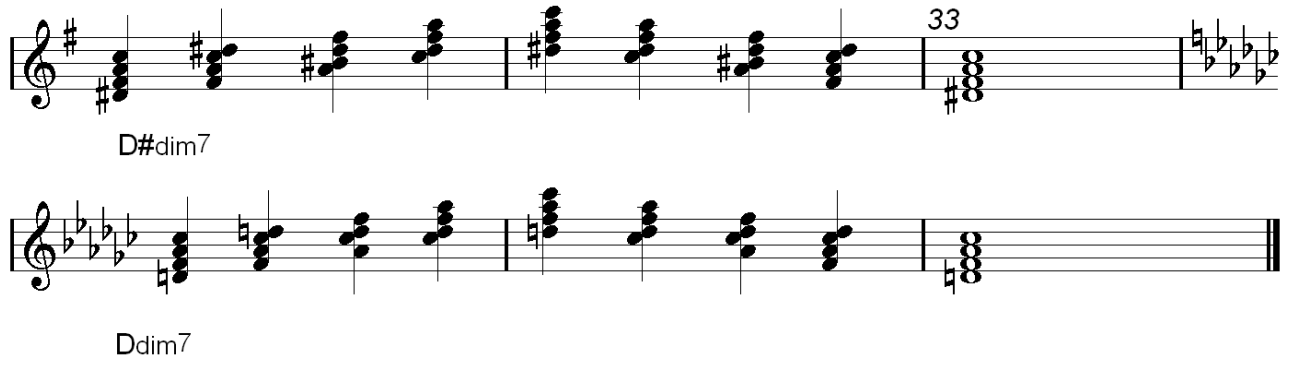
Copyright © 2006 Paolo Parrella.All rights reserved.

DIMINISHED 7th CHORD

(VII in Harmonic minor Key)



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

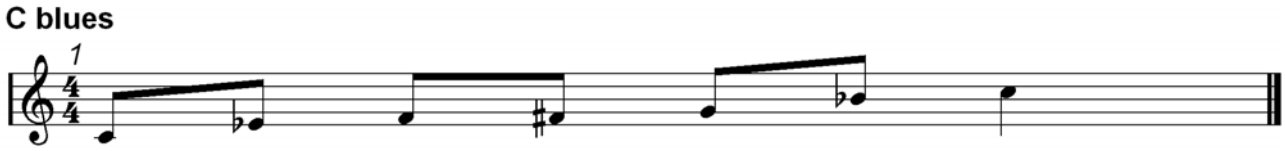
Blues,Whole tone,Diminished,Diminished/Whole tone,Pentatonic scales

Ok, do not become confused!

These scales *do not determine a key* !Just the blues scale can be considered a basis for a particular key (Blues).

❑ Blues Scale

In general it can be used on every chord but above all on **min7 th** and **dominant 7th** chord.This scale is much used above all in Blues,Pop,Jazz,Soul,Funk,Rhythm and blues,Rock….

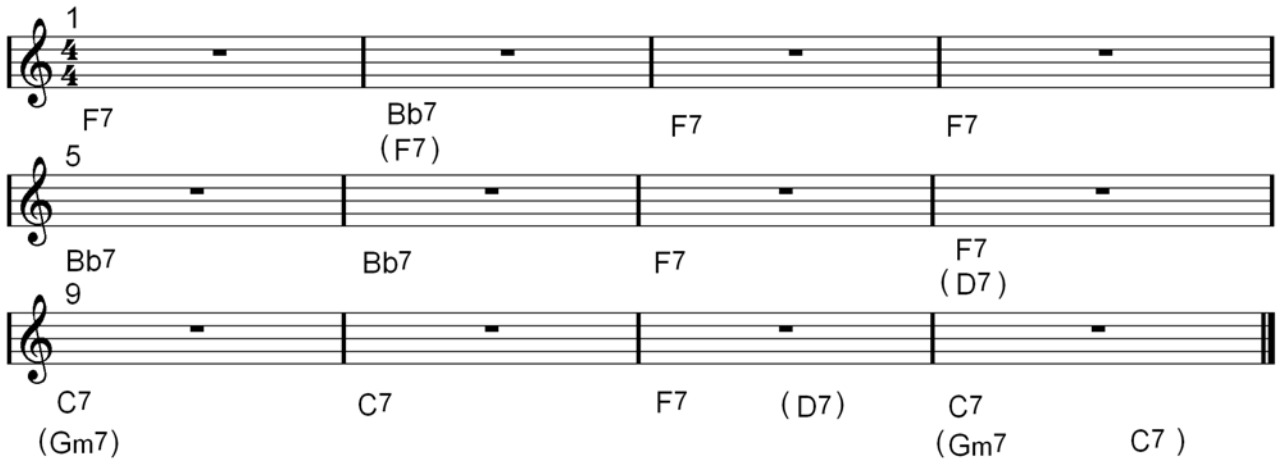


Copyright © 2006 Paolo Parrella.All rights reserved.

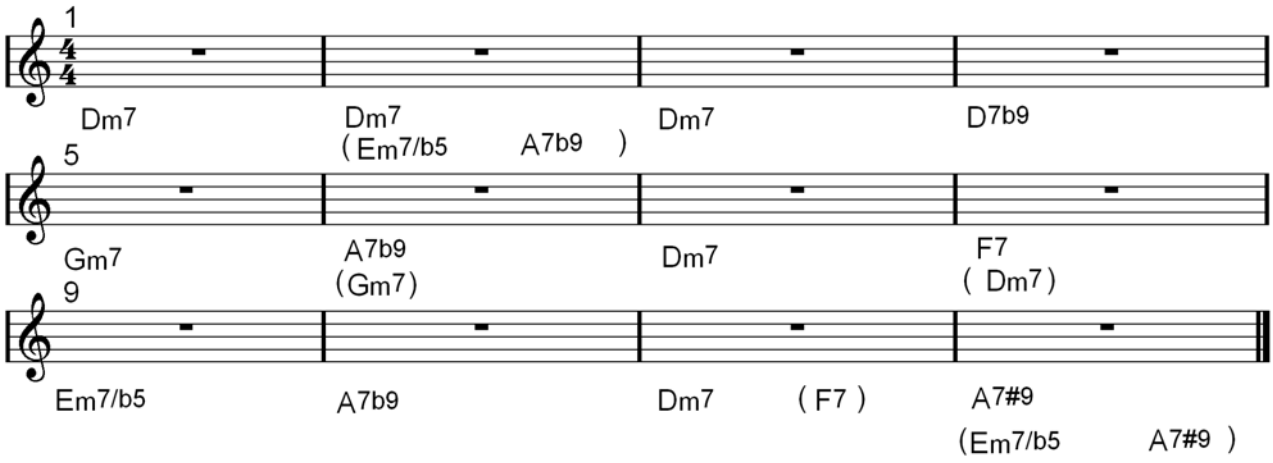
✓ Blues structure

- It has 12 or , seldom, 16 measures.
- It can be Major or Minor
- There are many chord variations or substitutions in Blues structures.Here I propose two “classic” blues/jazz structures.

F Major Blues

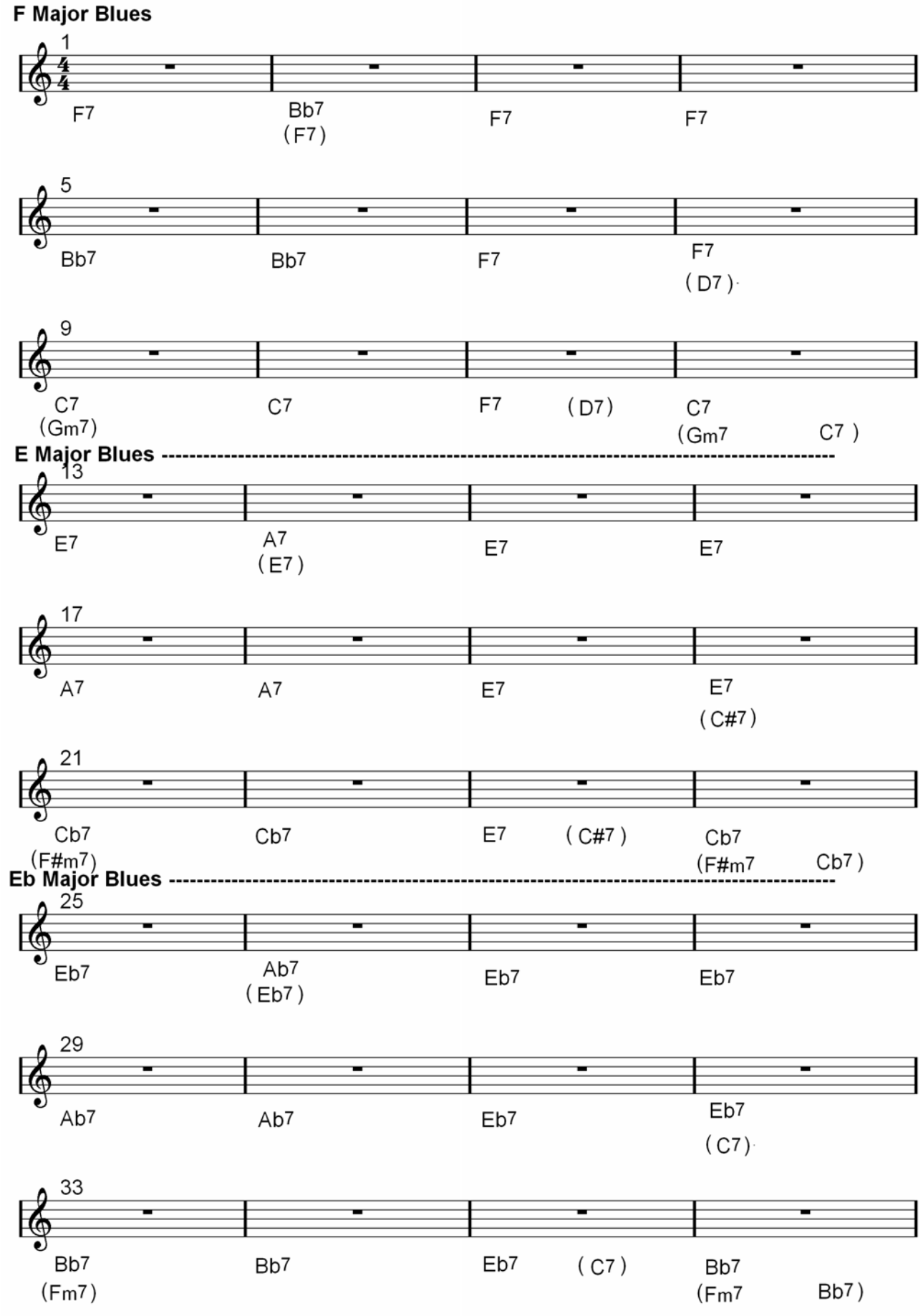


D Minor Blues

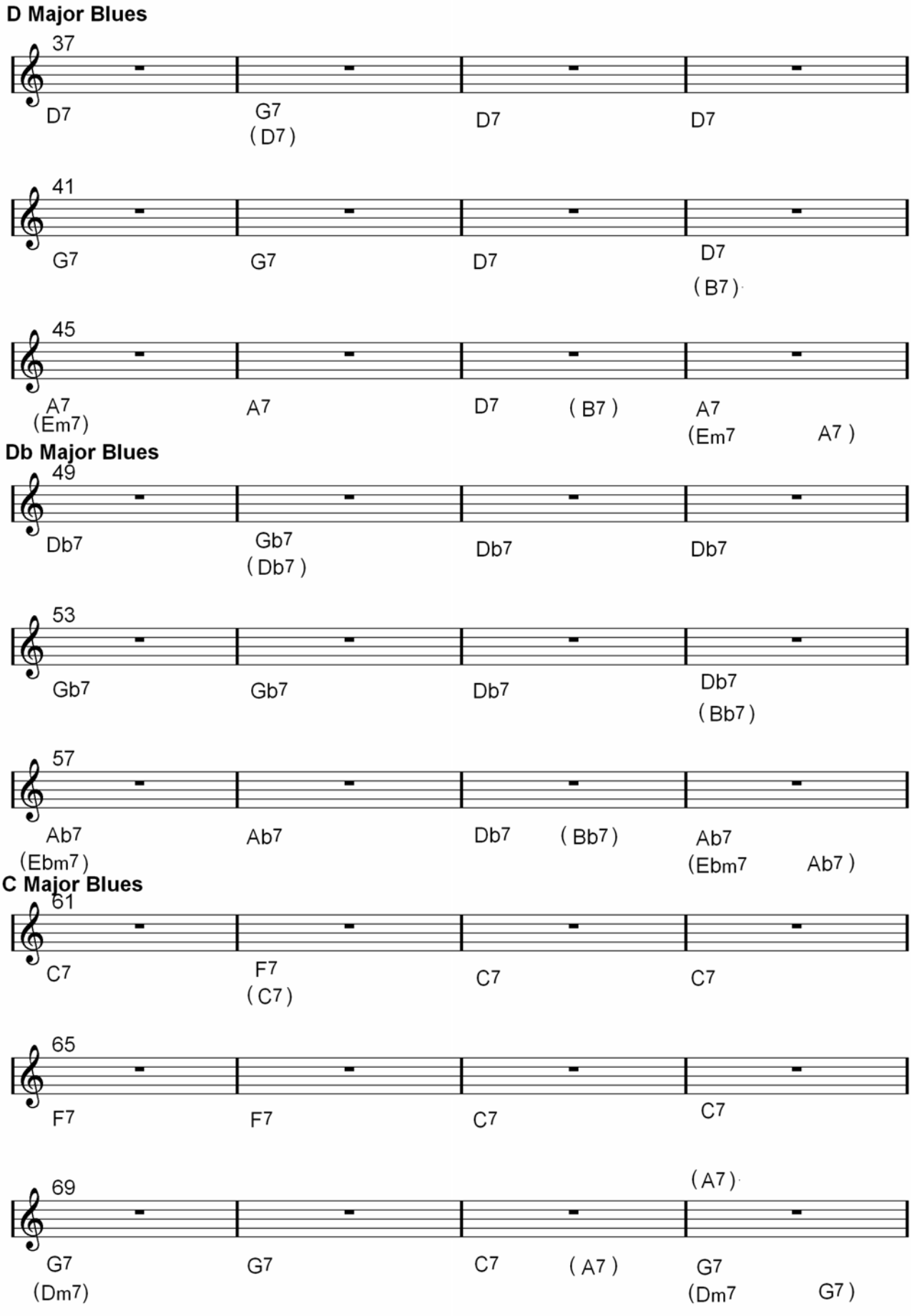


! Traspose and play the blues scales and structures in all keys.

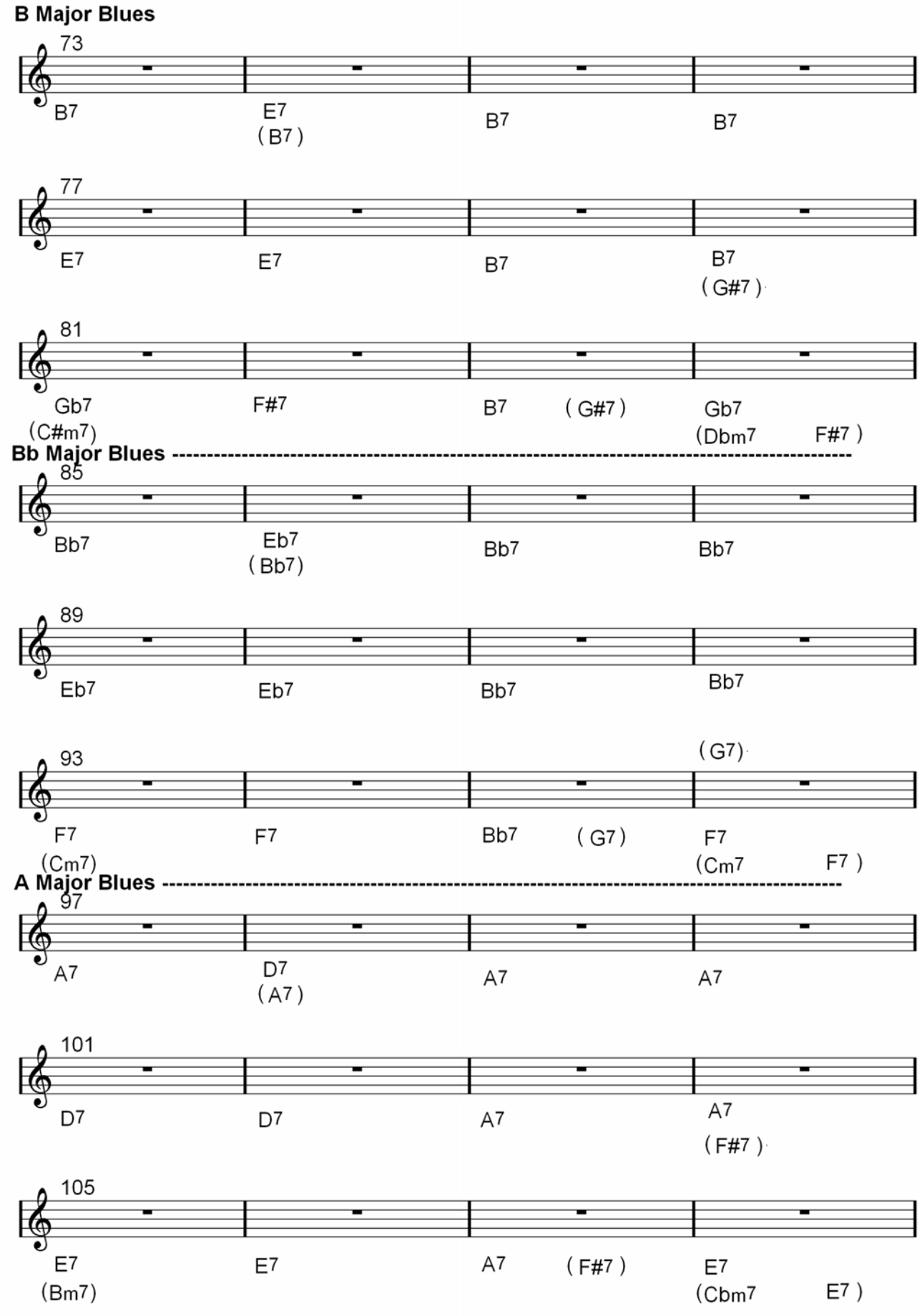
Copyright © 2006 Paolo Parrella.All rights reserved.



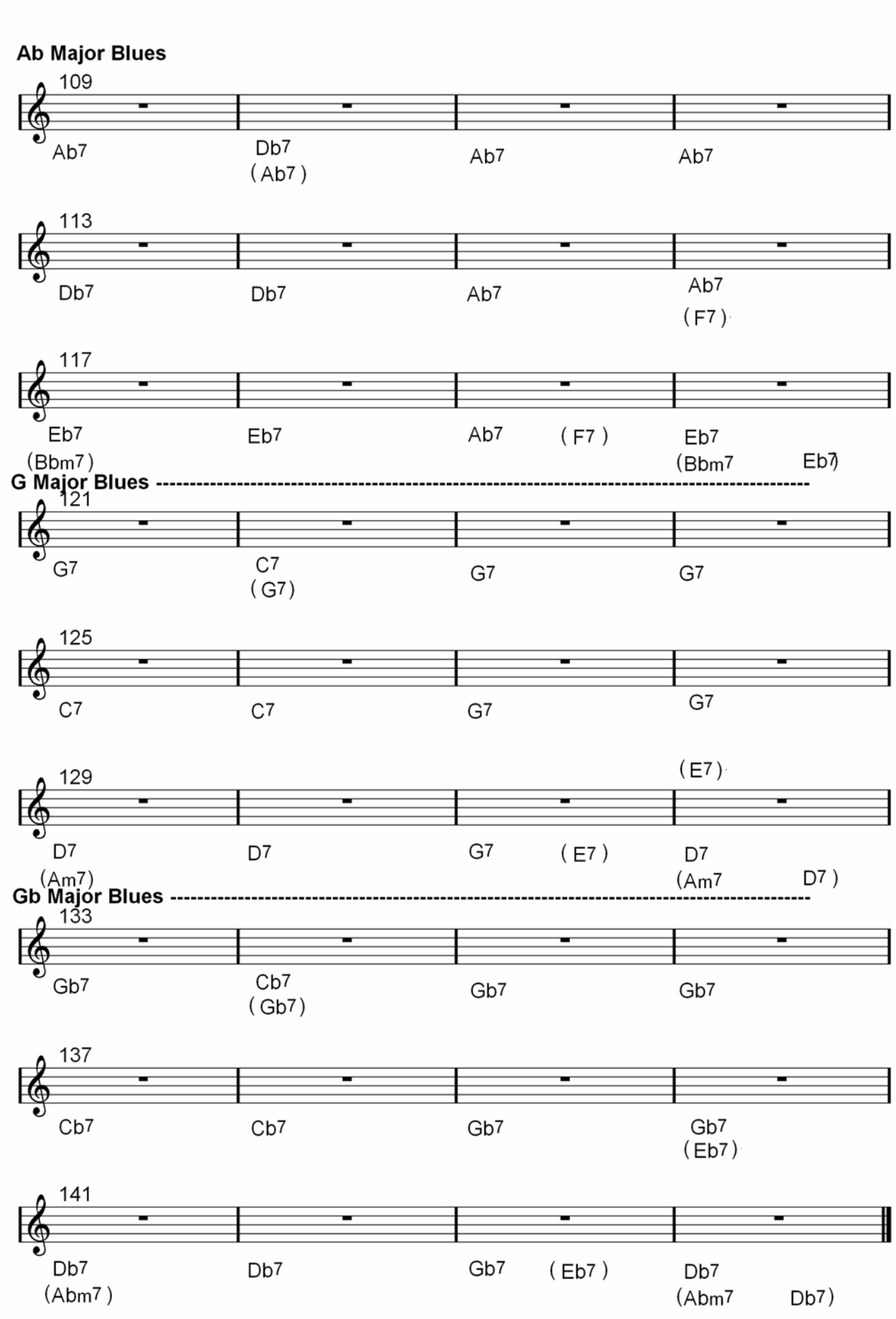
Copyright © 2006 Paolo Parrella.All rights reserved.



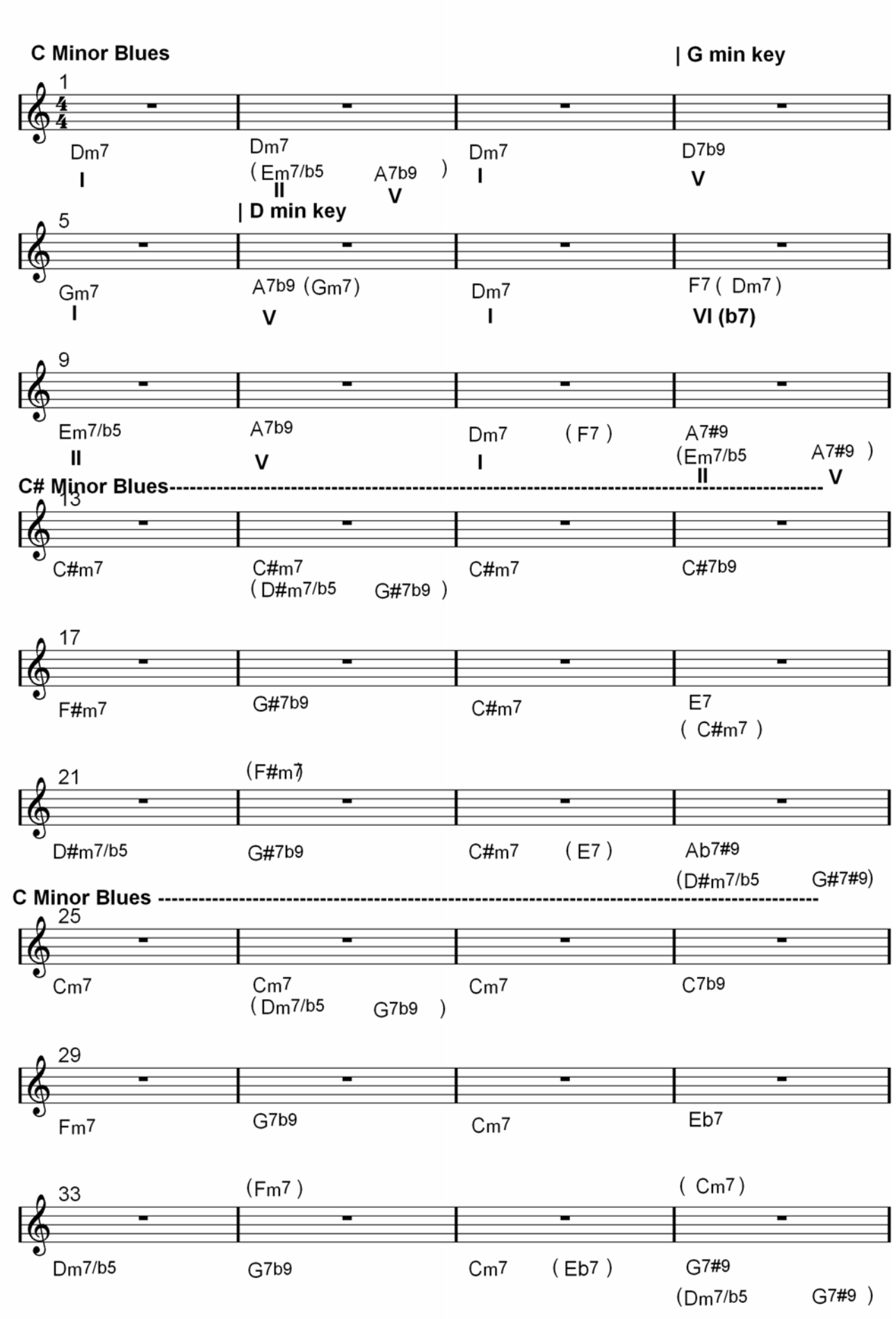
Copyright © 2006 Paolo Parrella.All rights reserved.



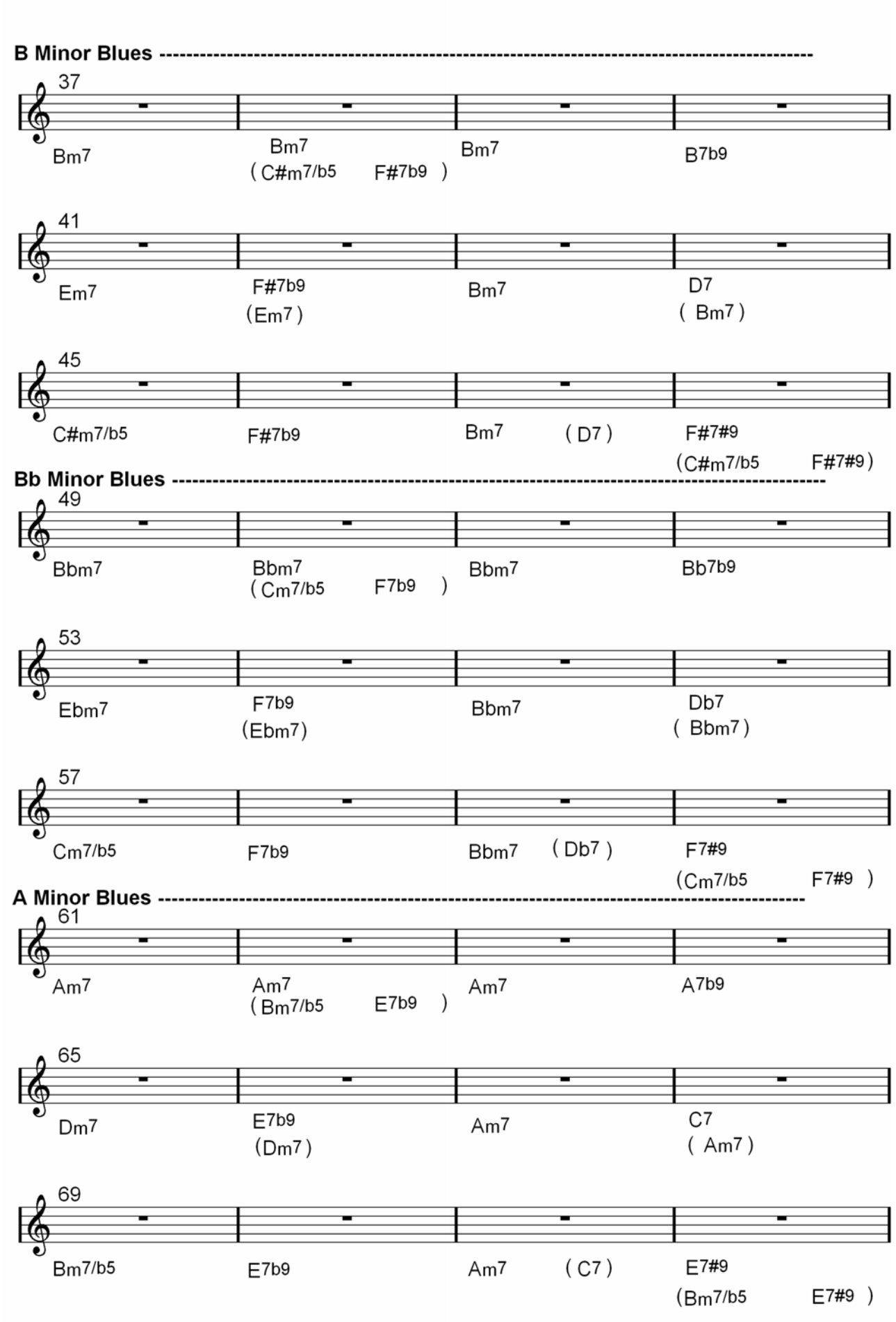
Copyright © 2006 Paolo Parrella.All rights reserved.



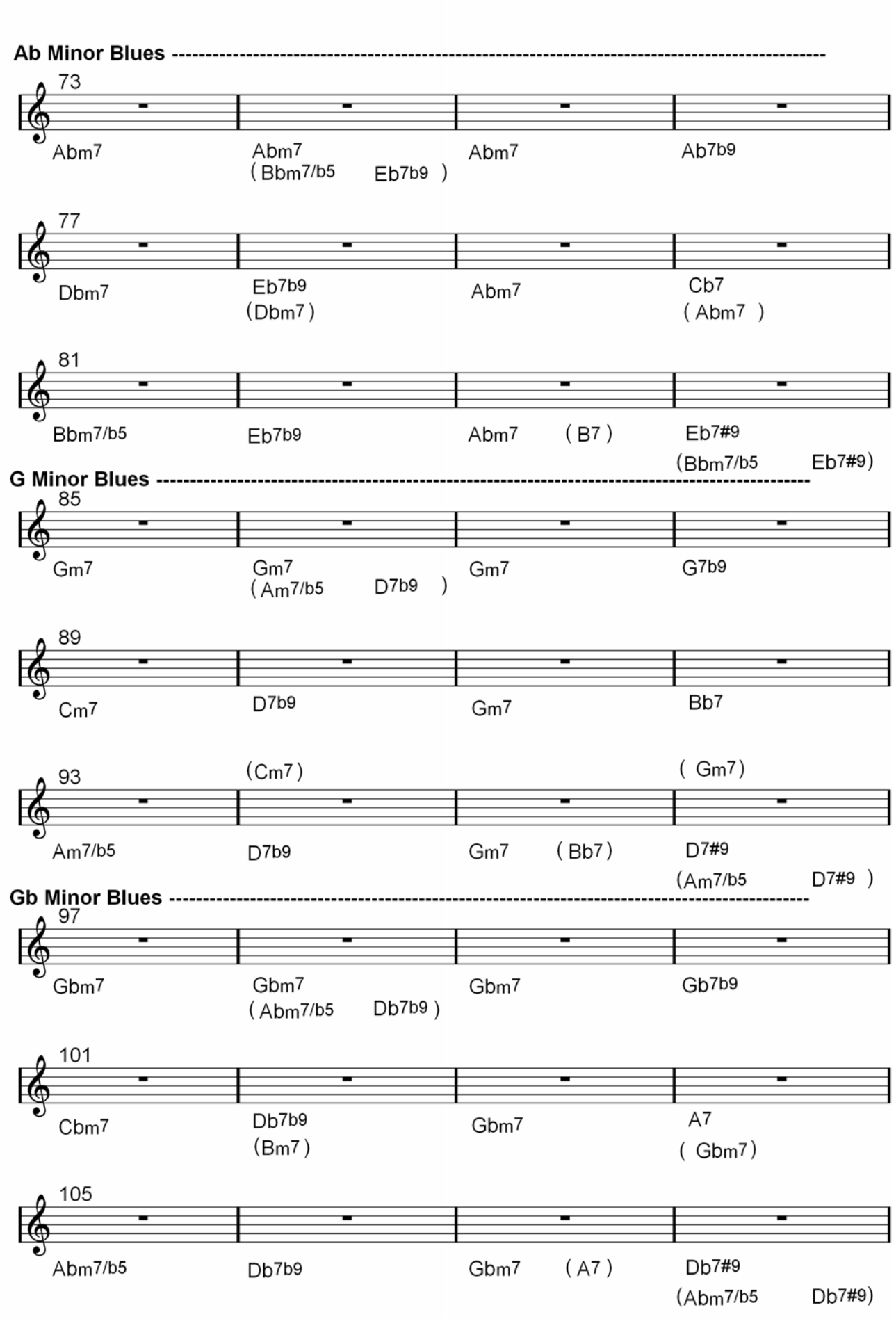
Copyright © 2006 Paolo Parrella.All rights reserved.



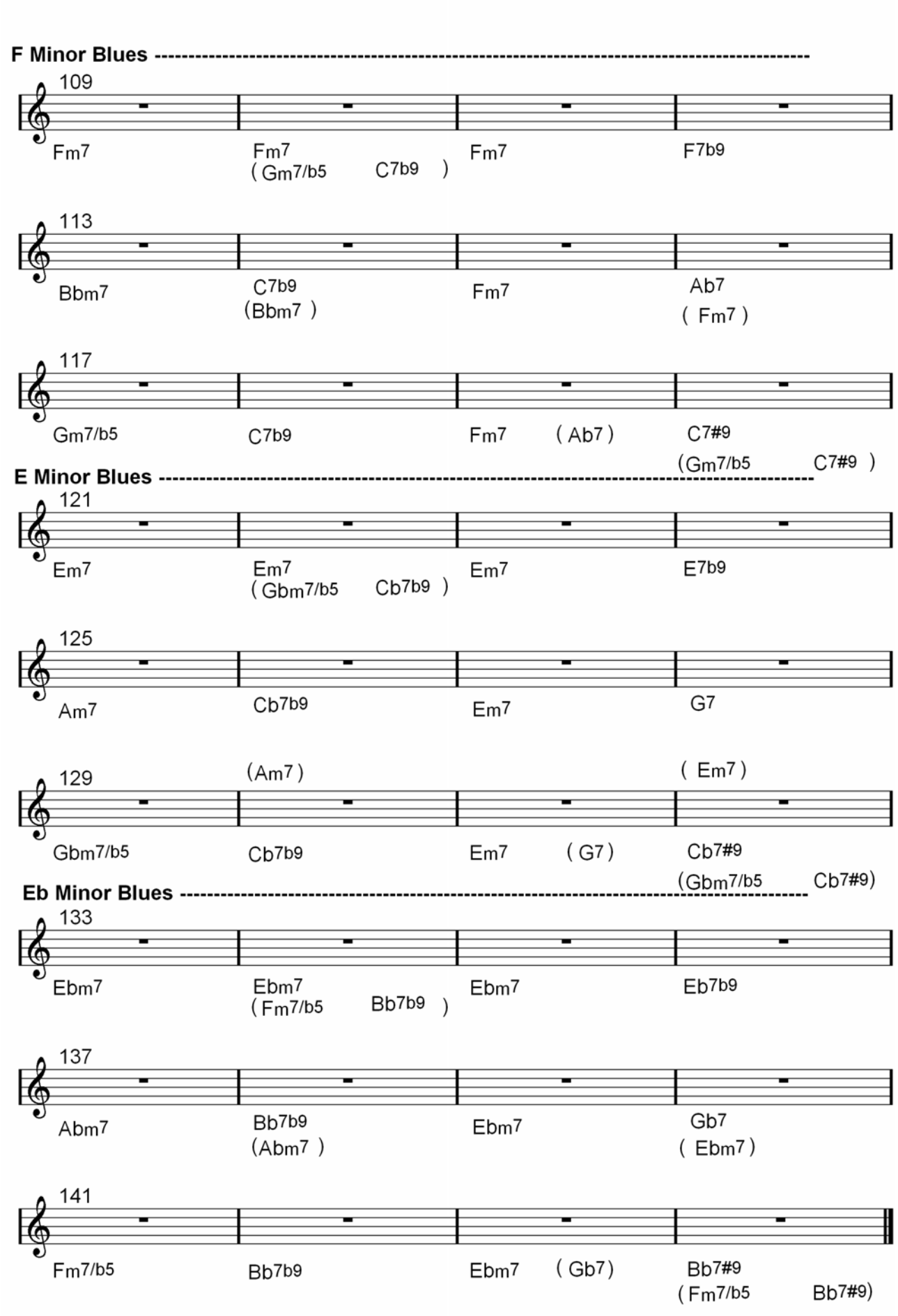
Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.



Copyright © 2006 Paolo Parrella.All rights reserved.

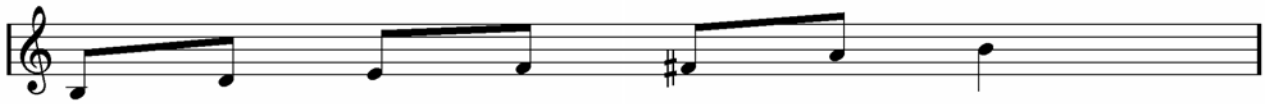


Copyright © 2006 Paolo Parrella.All rights reserved.

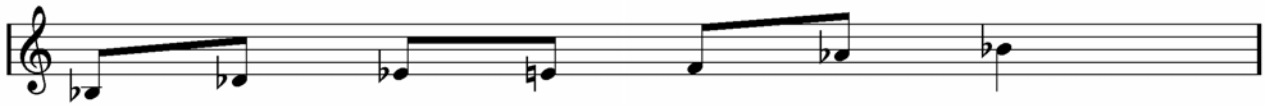
BLUES SCALES

C blues

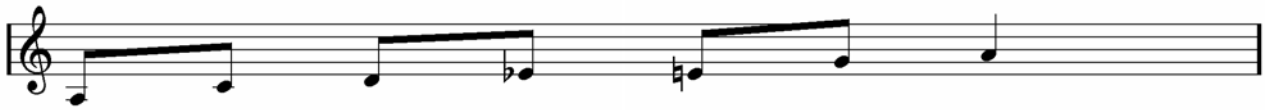
B blues



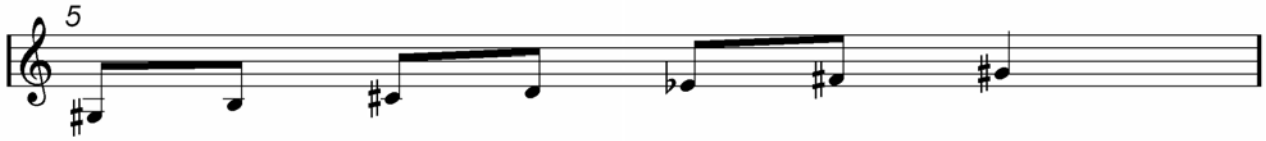
Bb blues



A blues

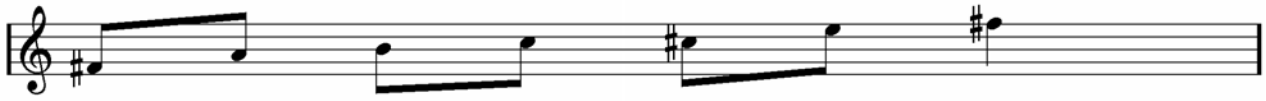


G# blues

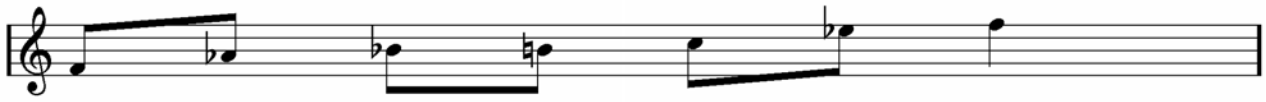


G blues

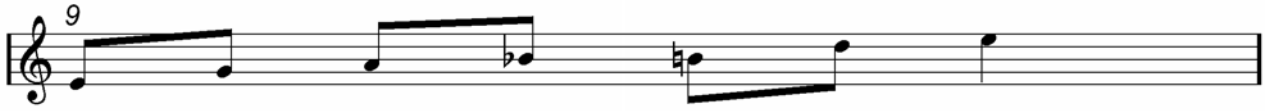
F# blues



F blues

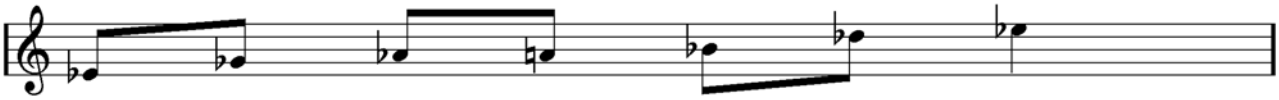


E blues

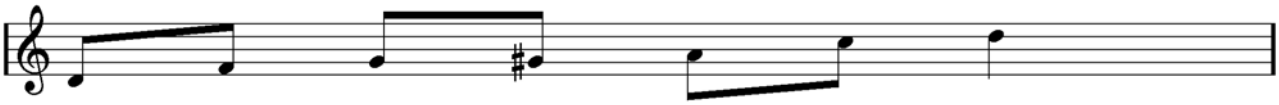


Copyright © 2006 Paolo Parrella.All rights reserved.

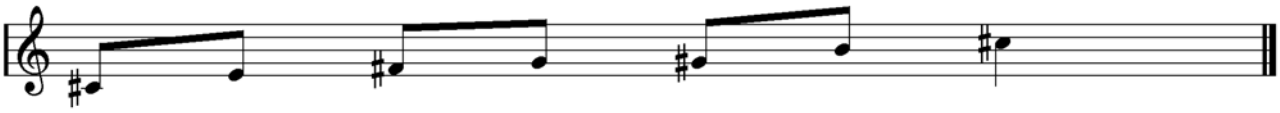
Eb blues



D blues



C# blues

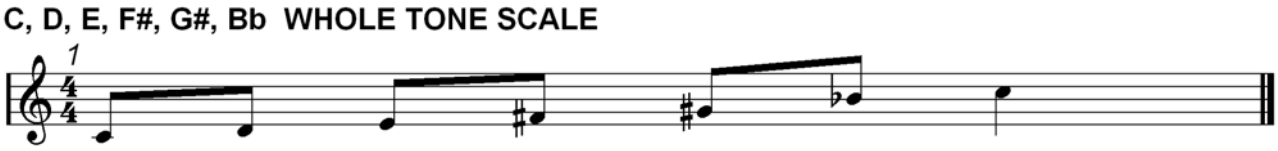


Copyright © 2006 Paolo Parrella.All rights reserved.

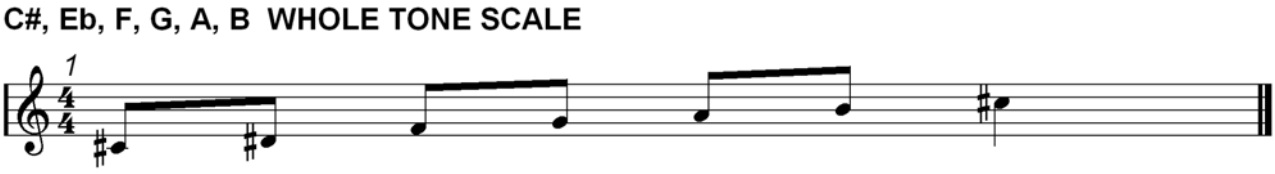
❑ **Whole tone –** It is made only by whole tones.I suggest to use it just on the dominant 7th chord.Whole tone scale is used above all in **Jazz music**.

We can simplify and summarize all 12 whole tone scales to just 2 scale types : "A" whole tone scale and "B" whole tone scale.

"A" whole tone scale type



"B" whole tone scale type



- The other 10 whole tone scales have the same notes of these,but, of course, they begin from different tones.
For example, D whole tone scale begins from D and has the same notes of the "A" whole tone scale, while F whole tone scale begins from F and has the same notes of the "B" whole tone scale.

Copyright © 2006 Paolo Parrella.All rights reserved.

❑ **Diminished Scale –** It is made only by a sequence of half step (semitone) and whole step (tone).I suggest to use it just on the dominant 7^{th} and diminished 7^{th} chord in a **jazz context**.Diminished scale is used above all in **Jazz music**.

- **Each tone has two different Diminished scale:**

1. **Diminished scale beginning with half step**

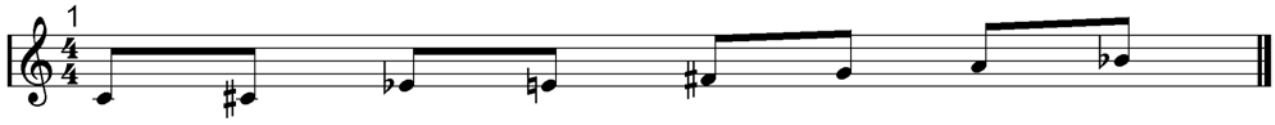
2. **Diminished scale beginning with whole step**

For example : C dim scale beginning with half step (“A” type), and C dim scale beginning with whole step (“B” type)

Moreover,
we can simplify and summarize all 12 diminished scales to just 3 scale types : “A” diminished scale, “B” diminished scale and “C” diminished scale

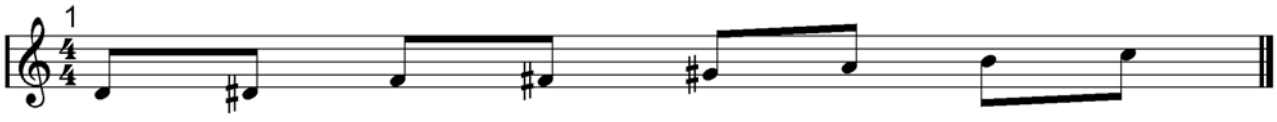
“A” diminished scale type

C, C#, Eb, E, F#, G, A, Bb diminished scale



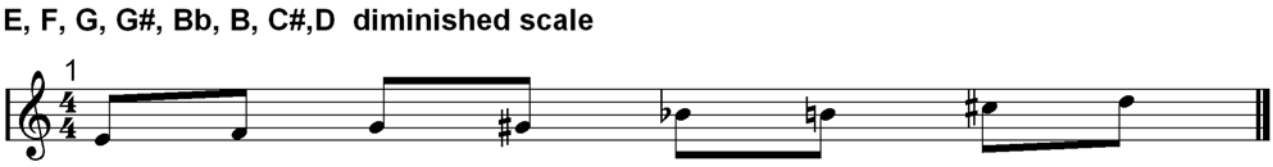
“B” diminished scale type

D, D#, F, F#, G#, A, B, C diminished scale



Copyright © 2006 Paolo Parrella.All rights reserved.

“C” diminished scale type



- The other 21 diminished scales have the same notes of these,but, of course, they begin from different tones.

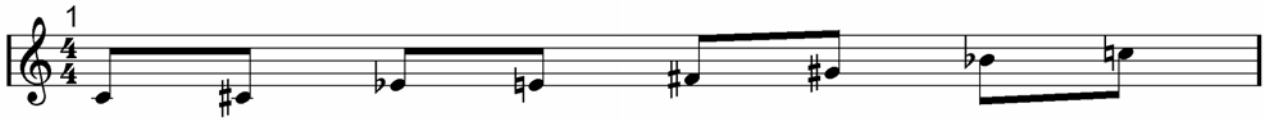
Copyright © 2006 Paolo Parrella.All rights reserved.

- **Diminished/whole tone scale** (also called Super Locrian or Altered Scale) and whole step (tone).I suggest to use it just on the dominant 7^{th} and diminished 7^{th} chord in a **jazz context**.Diminished scale is used above all in **Jazz music**.

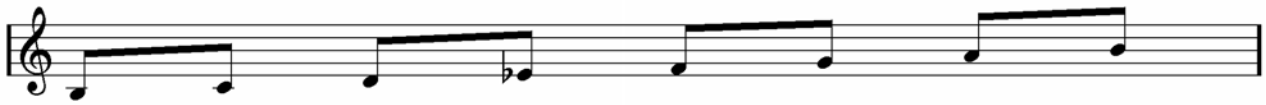
Copyright © 2006 Paolo Parrella.All rights reserved.

DIMINISHED WHOLE TONE SCALE (ALTERED SCALE)

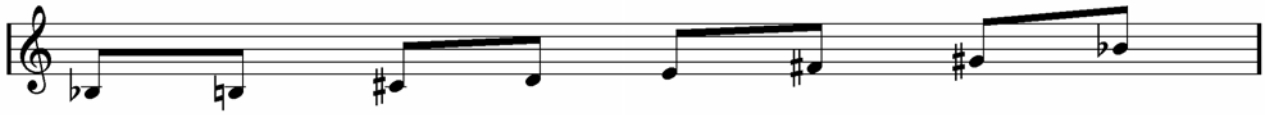
C Diminished/whole tone scale



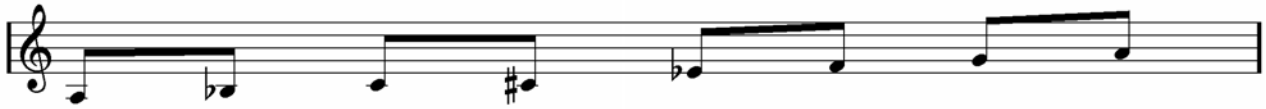
B Dimi/whole tone



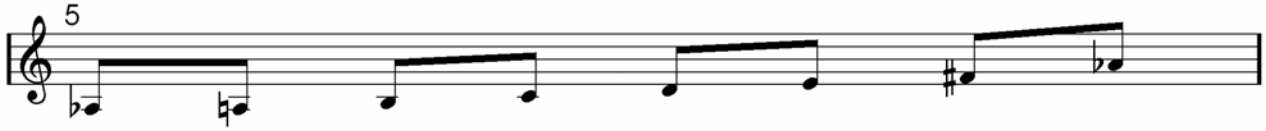
Bb Dim/whole tone



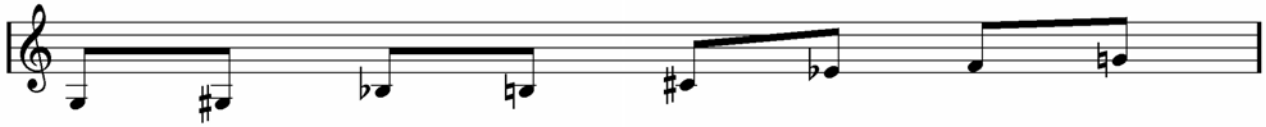
A Dim/whole tone



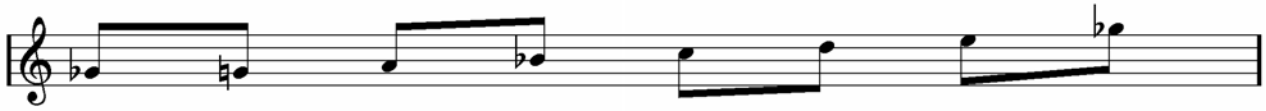
Ab Dim/whole tone



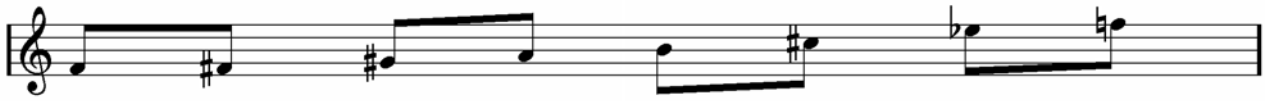
G Dim/whole tone



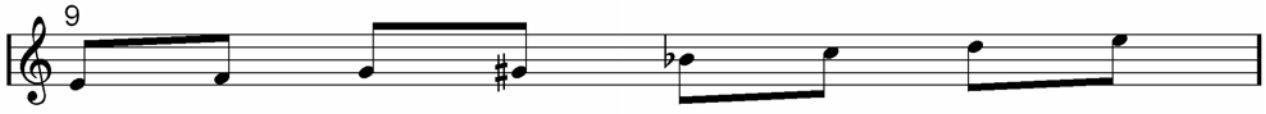
Gb Dim/whole tone



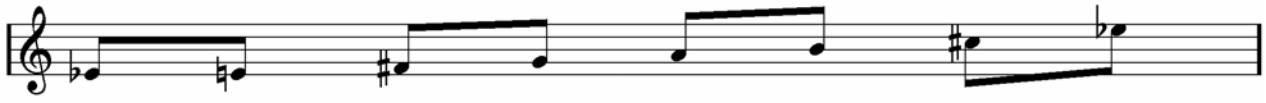
F Dim/whole tone



E Dim/whole tone

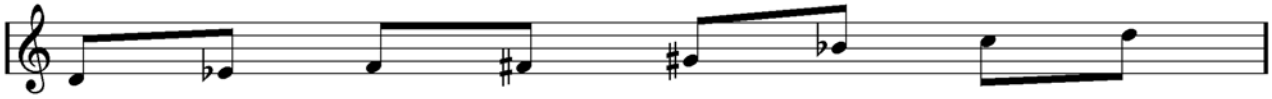


Eb Dim/whole tone

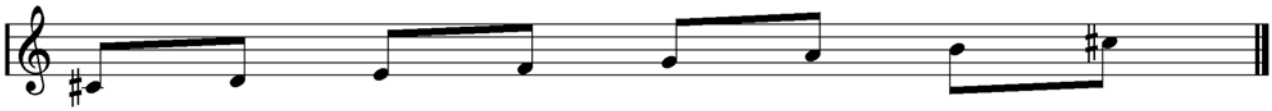


Copyright © 2006 Paolo Parrella.All rights reserved.

D Dim/whole tone



C# Dim/whole tone



Copyright © 2006 Paolo Parrella.All rights reserved.

- **Pentatonic scale** has just five tones.It is like the Major scale but without 4^{th} and 7^{th} degrees.

  - ✓ **This a very catchy scale and it sounds good on many chords (Maj 7^{th} , min 7^{th} , 7^{th})**

  - ✓ **You can use different pentatonic scales on a chord.**

Copyright © 2006 Paolo Parrella.All rights reserved.

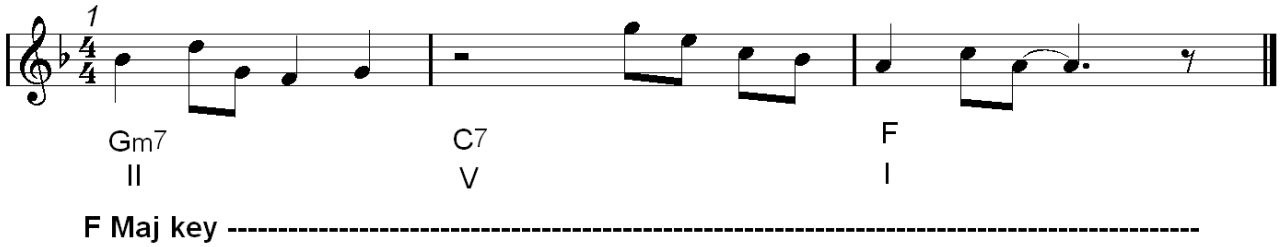
Melody building

Melody is the most powerful and beautiful item of music.It has symmetric,geometric and harmonic rules:

! Pay Attention: I mean 1^{th} , 3^{th}, 5^{th} and **7^{th}** by "***CHORDAL NOTE***"

When you improvise or compose, you can use to build a melody these notes:

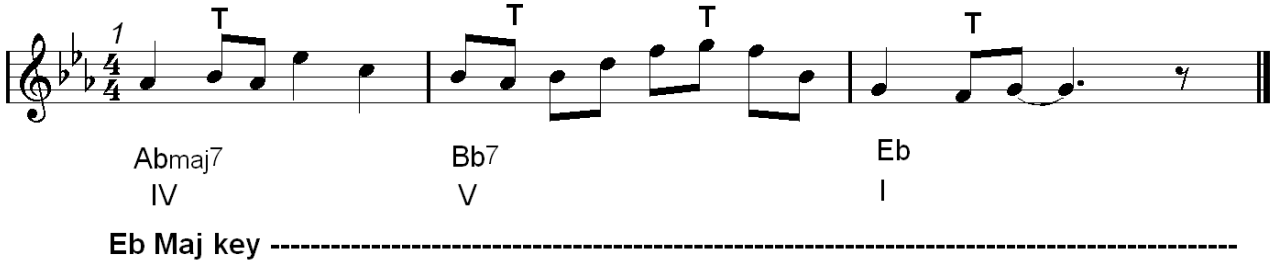
1. **Notes of the chord - (Chordal note)**
   (= chordal note)



- ✓ You can use the notes of a chord ***freely***

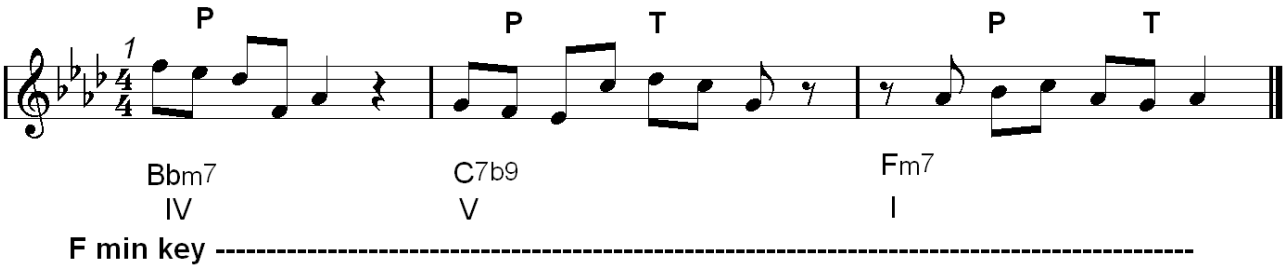
Copyright © 2006 Paolo Parrella.All rights reserved.

2. **Turning note** : does not belong to chord but comes from a note of the chord and turn on it. (T = Turning note)



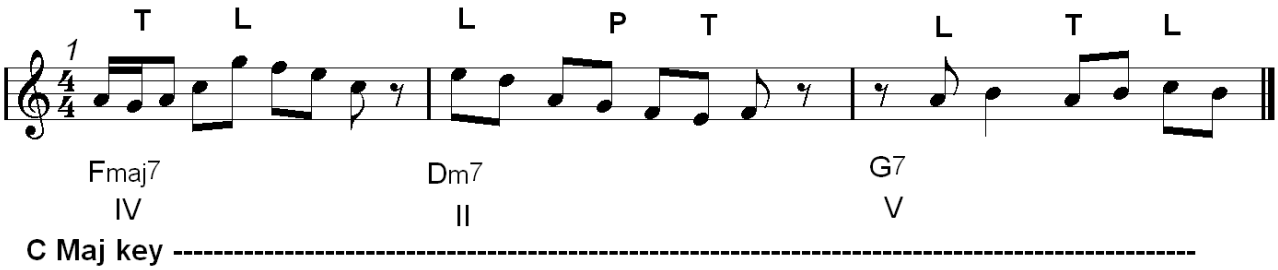
✓ You have to ***turn on*** the note of the chord

3. **Passing note** : it is between two chordal notes. (P = Passing note)



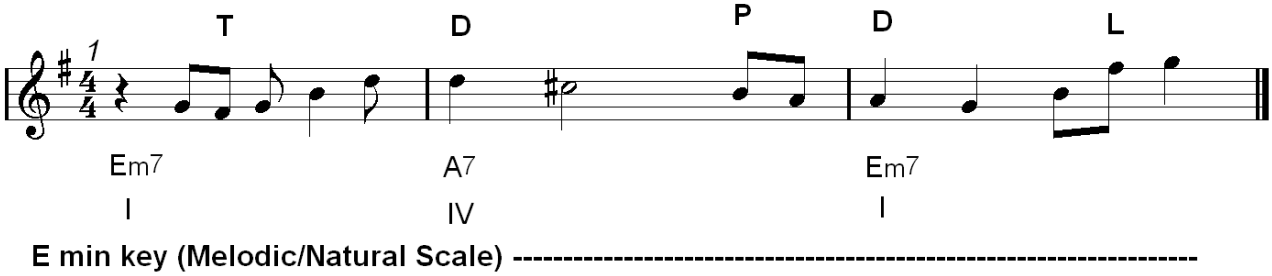
Copyright © 2006 Paolo Parrella.All rights reserved.

4. **Leaning note** (Appoggiatura) : it leans on a chordal note (L = Leaning note)



✓ After a leaning note you have to play the chordal note close to it

5. **Delaying note** (Ritardo) : it delays a chordal note (D = Delaying note)

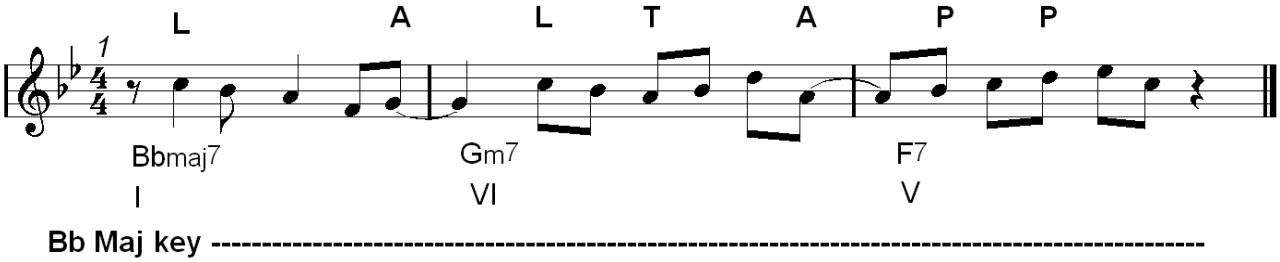


✓ After a delaying note you have to play the straight away below chordal note

Copyright © 2006 Paolo Parrella.All rights reserved.

- ✓ The difference between leaning and delaying note is that the first can go up or down to a chordal note while the second must go down to the the straight away below chordal note!

6. **Anticipated note** (Anticipo) : it belongs to the a next chord (A = Anticipated note)

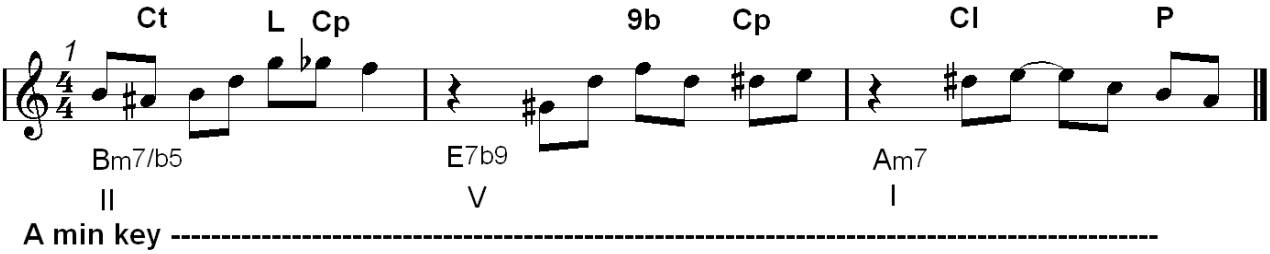


7. **Chromatic note** : it does not belong to the chord and key (C = Chromatic note)

- ✓ I distinguish these cases:

7.1 Chromatic passing note (**Cp**)
7.2 Chromatic turning note (**Ct**)
7.3 Chromatic leaning note (**Cl**)

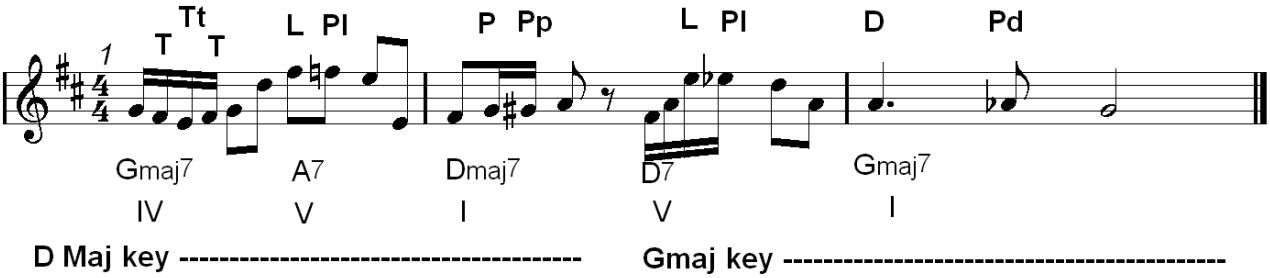
Copyright © 2006 Paolo Parrella.All rights reserved.



8. **Mixed notes** : they are a mix or a combination of previous cases:

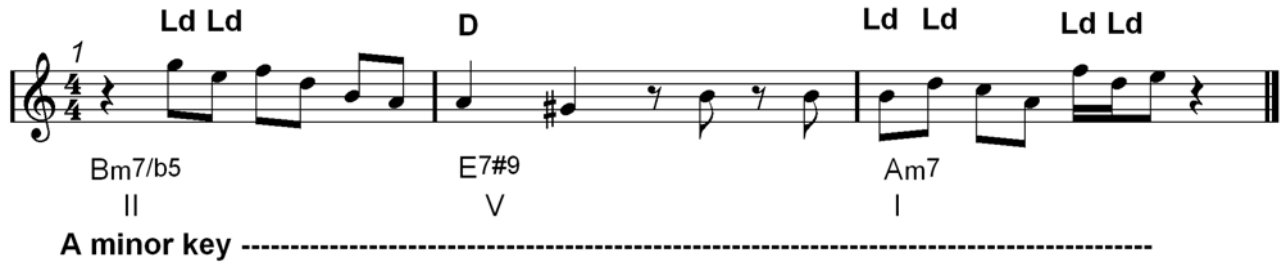
✓ For example:

- Passing note of a passing note (also chromatic) **Pp**
- Passing note of a turning note (also chromatic) **Ptu**
- Turning note of a turning note (also chromatic) **Tt**
- Passing note of a delaying note(also chromatic) **Pd**
- And so on……



9. **Double leaning tone**

✓ This is a good melodic ornament



Copyright © 2006 Paolo Parrella.All rights reserved.

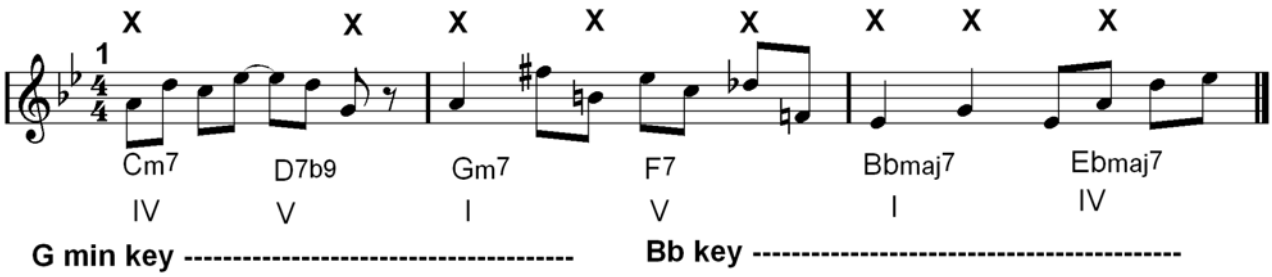
“Wrong” notes

! Sometimes you can break the rules and play “wrong” notes, if they sound good.But BE CAREFUL with this dangerous sounds.

The concept is very simple :

1. You can play (or compose) **every note** you want if it sounds good

2. Absolute “wrong” notes do not exist.A wrong note is when **a tension (not chordal note) is not resolved**!



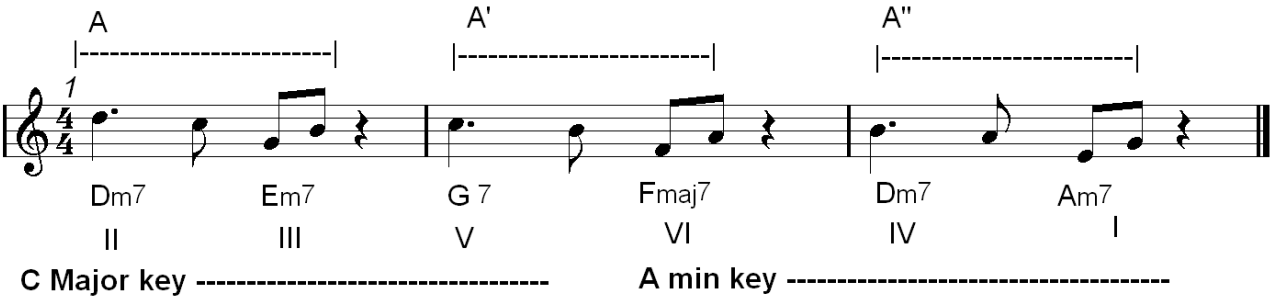
! IMPORTANT NOTE: For many musicians the X marked notes are not wrong. For my music general conception they are.I have played classica,jazz,blues,soul,funk,pop,rock,folk,ethnic.
For example I do not like some kind of free modern jazz styles, but I respect every form of expression.So excuse me if I may have hurt your artistic sensibility.

Copyright © 2006 Paolo Parrella.All rights reserved.

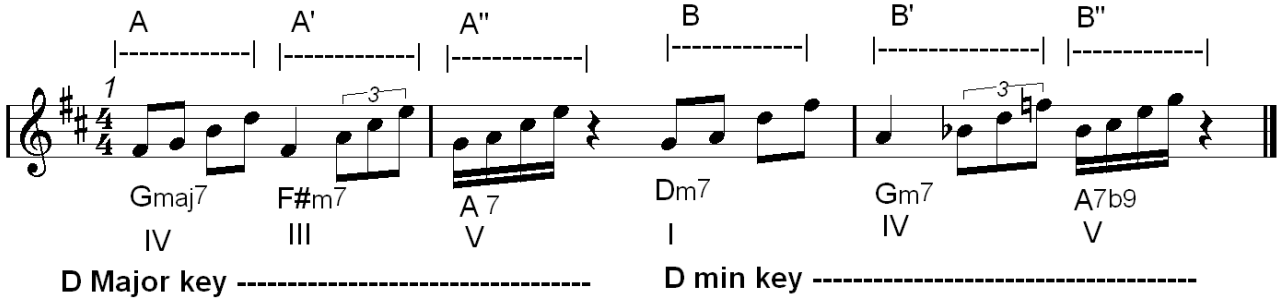
Imitation

Imitation means repetition with variation.
You can repeat a phrase transposing it,varying the rhythm or varying the melody but mantainig the same rhythmic structure.Let us analyze this pleasure and powerful technique

✓ **Transposing (Progression)**

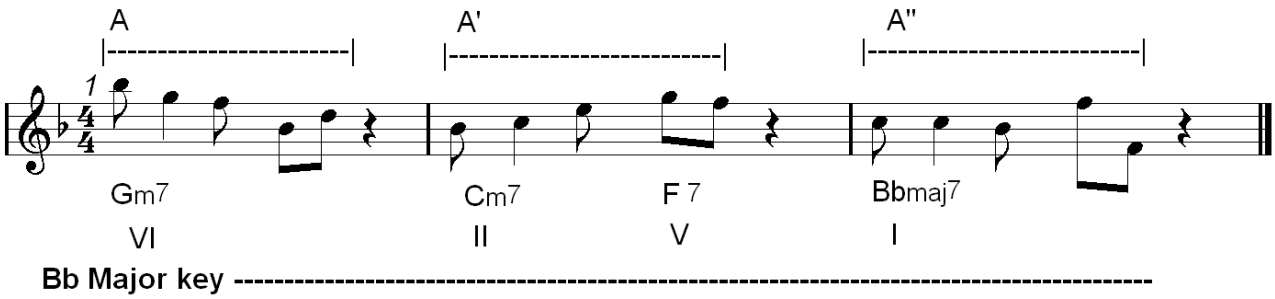


✓ **Rhythmic variation**



Copyright © 2006 Paolo Parrella.All rights reserved.

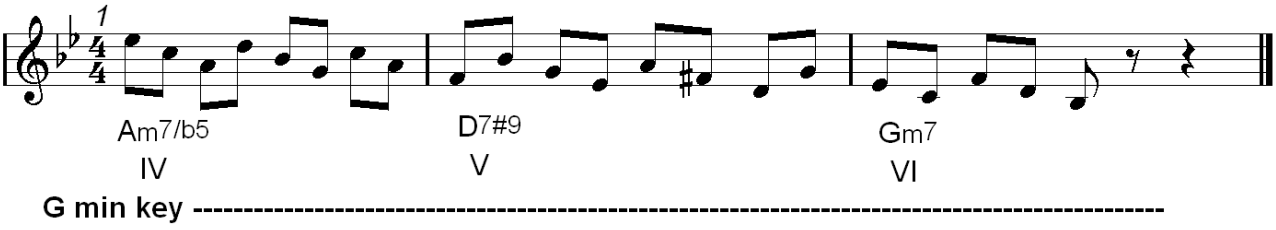
✓ **Rhythmic repetition**



✓ Sometimes you can create some **non harmonic effects**,that is playing some notes without considering the chord in which you are.

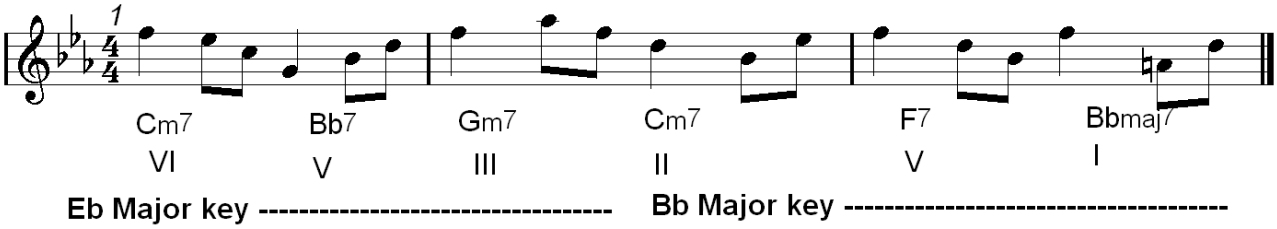
For example :

1. Repeating the same melodic pattern



Copyright © 2006 Paolo Parrella.All rights reserved.

2. Repeating the same rhythmic pattern



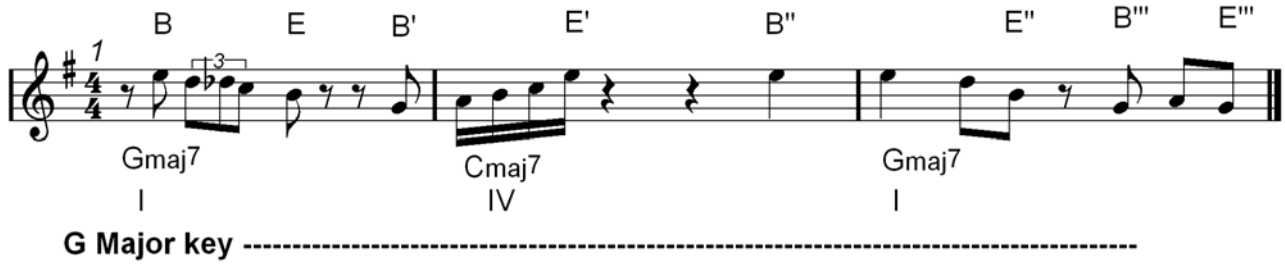
However,**be careful** when you use these 2 techniques.

Copyright © 2006 Paolo Parrella.All rights reserved.

Phrase development

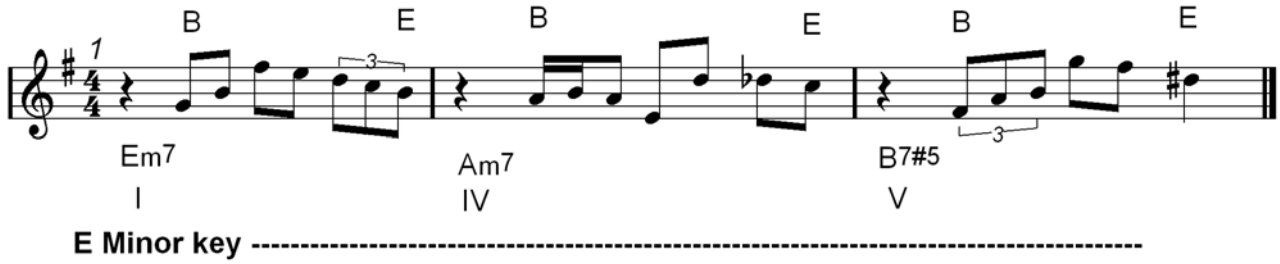
1. Remember to vary the **beginning of a phrase**:

   ✓ Practise to begin and to end the phrase in **every point of the measure**



- B = Beginning tone
- E = Ending tone

AVOID this bad habit : (Same beginning and ending points)



Copyright © 2006 Paolo Parrella.All rights reserved.

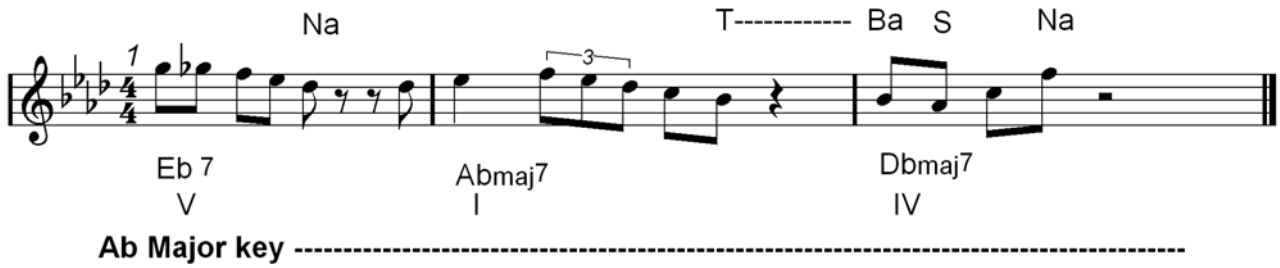
2. **Ending of a phrase**:

✓ Practise to end a phrase on **different tones:**

! This aspect is very important

Tone	***Effect***	***Style***	***Action***
1	Rest - Close the phrasing	Rock,Pop	You have to begin a new phrasing
9 (2)	Tension and unbalancement	Jazz	You have begin the following phrase from that note
3	Rest and strong determination	Any style	No particular action
4	Tension, unbalancement and suspension	Jazz,Blues	Begin from that note and solve it to the tone below
5	Rest and neutral	Any style	No particular action
6	A bit of tension and coloured tone	Jazz,Pop	I suggest to begin the following phrase from that note
7	Tension and determination	Jazz,Blues,Pop	No particular action

✓ Practise to end the phrase on the different tones of a chord and to make the action I propose.

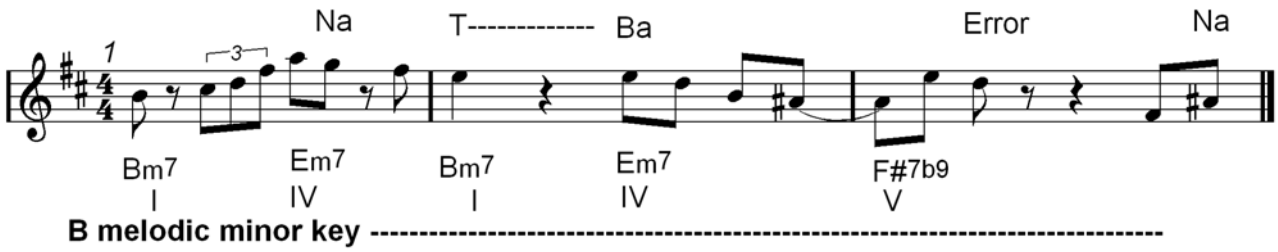


- Na = no particular action
- T = Tension

Copyright © 2006 Paolo Parrella.All rights reserved.

- Ba = Begin again
- S = Solving tone

Another example containing a wrong ending tone (Tension is not solved or begun again).

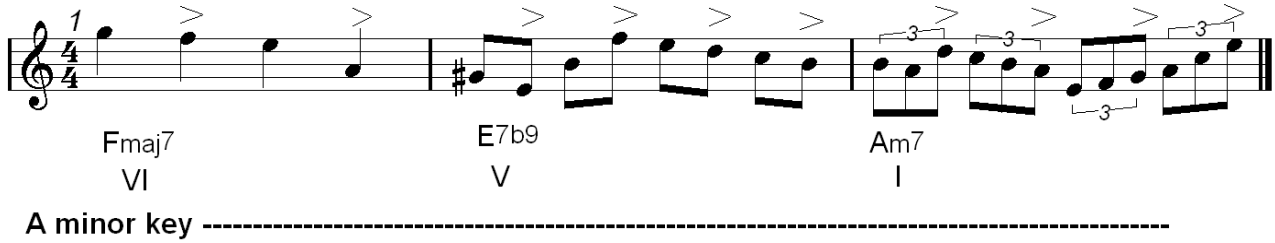


Copyright © 2006 Paolo Parrella.All rights reserved.

Rhythm

When you improvise, you have to **emphasize offbeats** (or upbeats).
There are different kinds of offbeats (upbeats) :

1) Quarter notes = emphasize 2th and 4th beat
2) Eighth notes = emphasize the even notes (2,4,6,8 in 4/4) (2,4,6 in ¾)
3) Eighth note triplets = emphasize above all the last note of every triplet
4) So on….



! This is one of the most important concept in improvisation and music in general:

emphasizing offbeats (or **upbeats**)

✓ Exercises:

1. Improvise all quarter notes continuously
2. Improvise all quarter note triplets continuously
3. Improvise all eighth notes continuously
4. Improvise all eighth note triplets continuously
5. Improvise all sixtheen notes continuously
6. Improvise all sixtheen note triplets continuously
7. …..

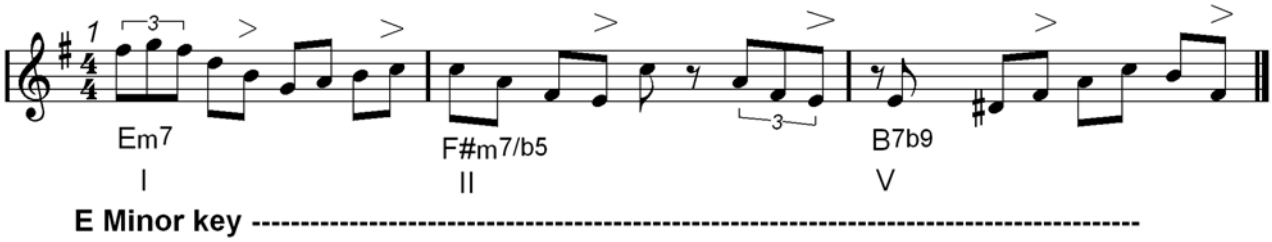
But remember to enphasize offbeats always!

Copyright © 2006 Paolo Parrella.All rights reserved.

Often, when you improvise on an eighth note basis, because of the time speed, , enphasize **just one or two** notes:

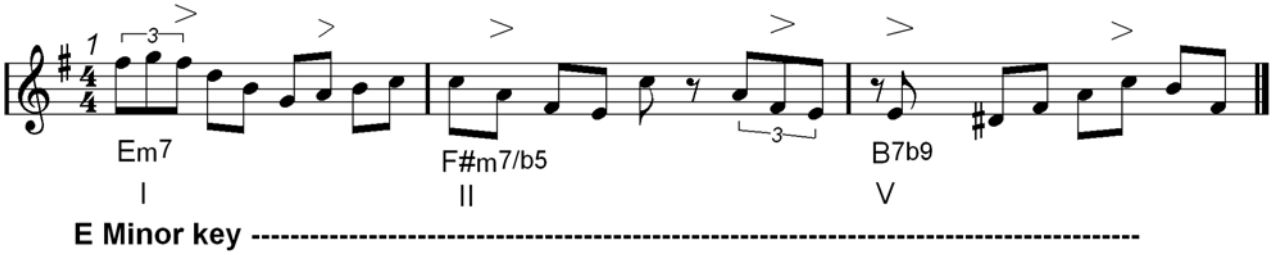
So practise this important drills:

1. Emphasize the **fourth** eighth-note continuously (or eighth triplets) every 2 quarters (**4th** and **8th** eighth)



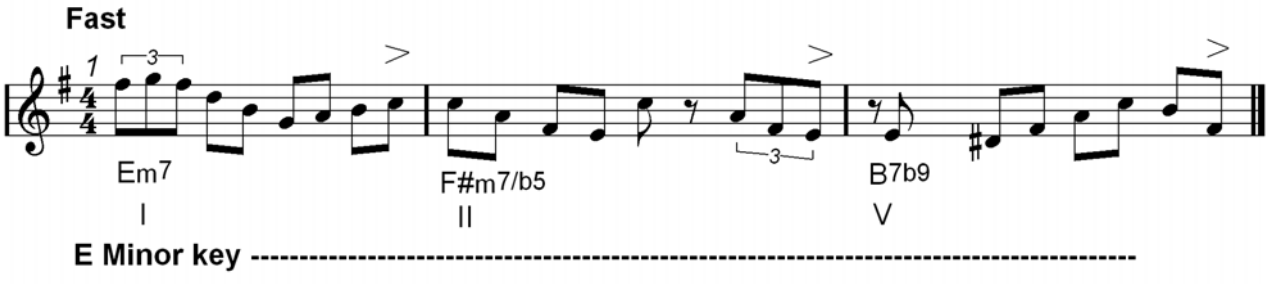
! I think, this is the most important rhythmic accent pattern.

2. Emphasize the **second** eighth-note continuously (or eighth triplets) every 2 quarters (**2°** and **6°** eighth)



Copyright © 2006 Paolo Parrella.All rights reserved.

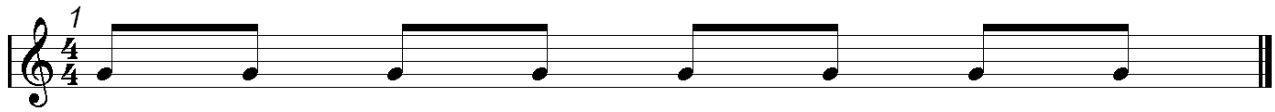
3. When the time speed is very fast,emphasize continuously just the **last tone** of every measure



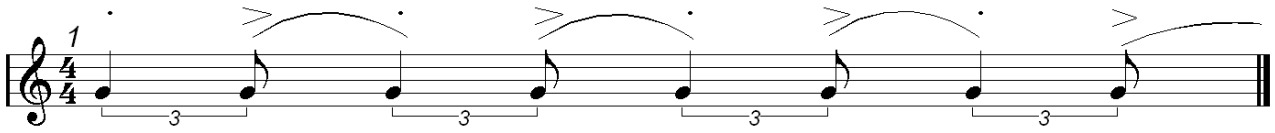
Copyright © 2006 Paolo Parrella.All rights reserved.

- **SWING**

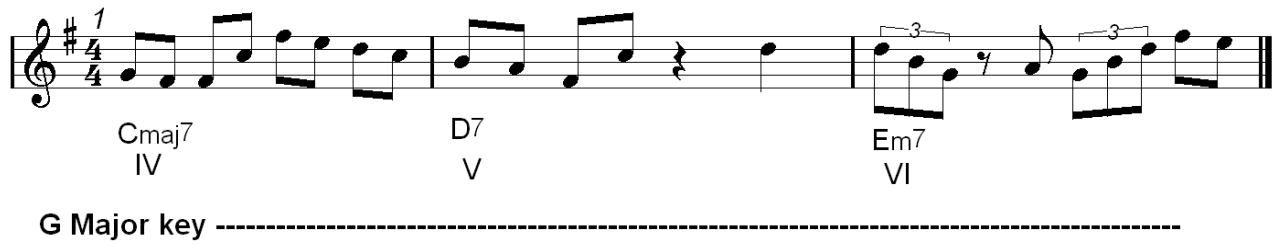
When you play Swing music, that is dixieland,ragtime,Swing,Bebop,Cool Jazz…you have to play these notes…



This basic pattern must be played in this way:

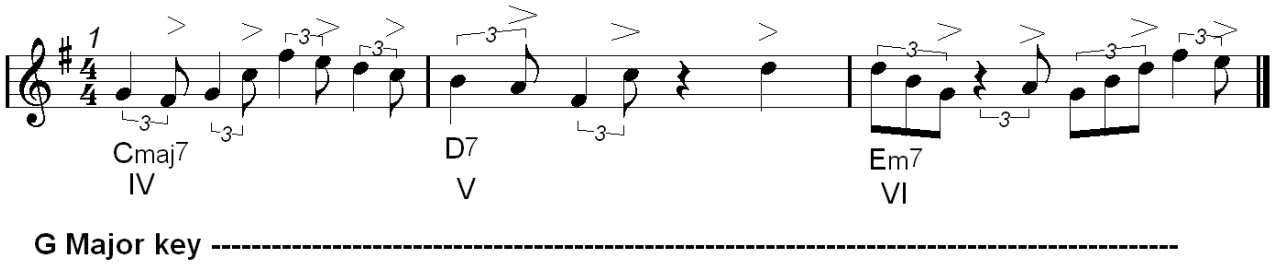


For example this measures :



Copyright © 2006 Paolo Parrella.All rights reserved.

…..must be played in this way:



- ✓ In other words Swing has **offbeat (upbeat) accents** and an **eighth-note triplets** rhythmic base.

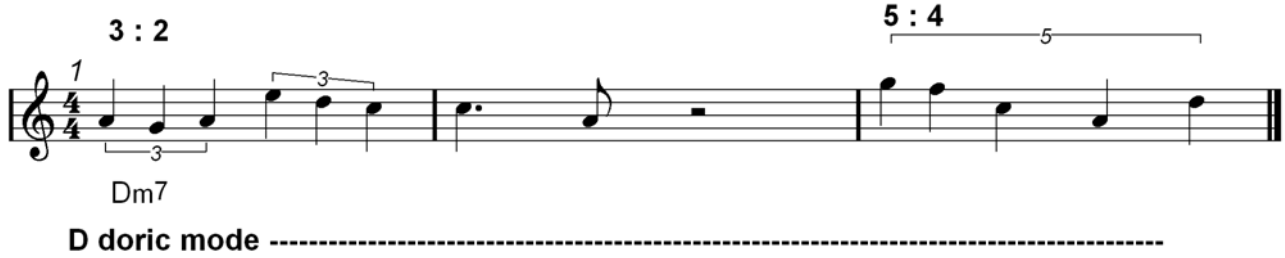
Copyright © 2006 Paolo Parrella.All rights reserved.

- **POLYRHYTHMICS**

✓ Polyrhythmic means **a contrast between two different rhythmic patterns**.

For example you play three note groups against a background of two or four note groups.In other words you play an odd rhythm against an even ones.

3 : 2 or 3 : 4 or 2 : 3 or 4 : 3 or 5 : 4 and so on……..



✓ Exercises:

8. Play all 3 : 2 figures - then 6 : 2 continuously
9. Play all 2 : 3 figures - then 4 : 3 continuously
10. Play all 5 : 4 figures - then 10 : 4 continuously
11. So on…….

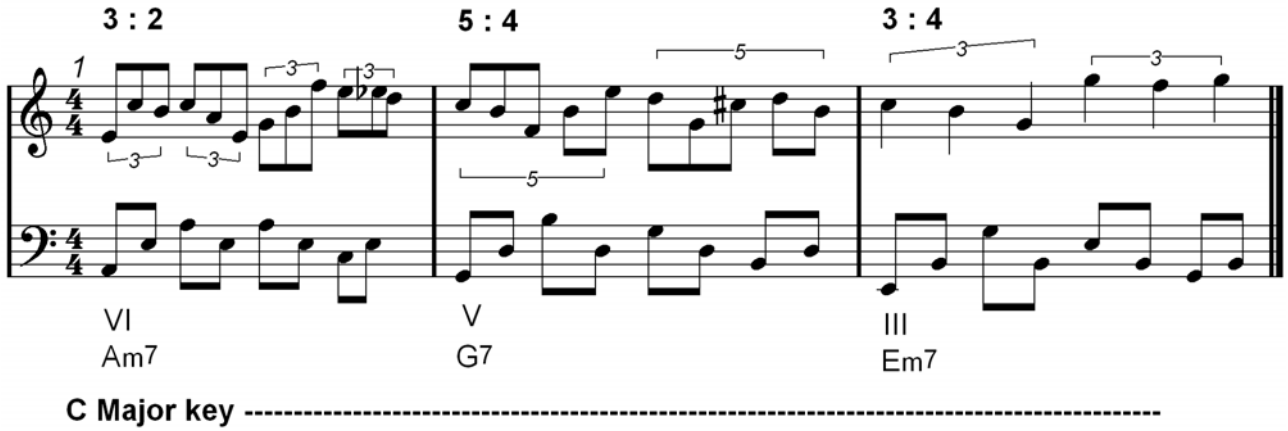
! Attention : These drills are very difficult, so be patient !

However they will give you great advantages.Be patient…and continue your study.

Copyright © 2006 Paolo Parrella.All rights reserved.

! Very important rhythmic drill

- ✓ It is very useful to practise playing polyrhythmics continuously in order to acquire a great indipendence between left and right hand.
- ✓ Moreover the rhythm becomes fresh,various,unforeseen.



Copyright © 2006 Paolo Parrella.All rights reserved.

General practice

Ok, now you have to play…

I suggest these progressive exercises:

⇒ **Learn all Major,minor and …..blues scales**

- ✓ First play the scales for an octave just with the right hand,then with both hands;play for 2 and 4 octaves with both hands

⇒ **Learn all chords of every key**

- ✓ Play the chords of every key with right hand then with both hands

⇒ **Learn to analyze music**

- ✓ Practice to analyze every kind of music with scores or if you want by ear.Write keys,chord types,degrees of the chords, modulations (key changing) on the scores.Analyze melody and write the harmonic function of every note (Chordal note, turning note, passing note……).

⇒ **Arpeggiate all chords**

- ✓ Arpeggiate all 7^{th} chords with right hand (but not only) in their four inversions.

Copyright © 2006 Paolo Parrella.All rights reserved.

⇒ **Begin to improvise just using the chordal notes**

- ✓ Improvise only on a chord and using just the four chordal notes (Also out of time)
- ✓ Improvise just using continuous eighth notes, eighth-triplet notes, sixtheenth notes.
- ✓ Improvise on a song using **just** the four chordal notes, moving the melody up and down the whole keyboard and playing the chord with the left hand.(You have to play this chord around C4 and moving the notes less possible when you change the chord)

⇒ **Improvise using a melodic item one at time**

- ✓ Practice a melodic item out of time and just on a chord
- ✓ Improvise on a chord and on a progression out of time and using all melodic possibilities.
- ✓ Improvise just using continuous eighth notes, eighth-triplet notes, sixtheenth notes.
- ✓ Improvise at time and on a song or on chord progressions

⇒ **Improvise using the phrasing indications**

- ✓ Practice a phrasing item out of time and just on a chord
- ✓ Improvise on a chord and on a progression out of time and using all phrasing possibilities.
- ✓ Improvise just using continuous eighth notes, eighth-triplet notes, sixtheenth notes.
- ✓ Improvise at time and on a song or on chord progressions

Copyright © 2006 Paolo Parrella.All rights reserved.

Some important considerations

- ✓ Mastering these techniques needs **many,many hours** of playing but it is very amusing and **you can feel** what creating music means.
- ✓ Moreover,these techniques are **the same of composing** songs or any other kind of music.
- ✓ **Composing is easier** than improvising because you can correct your mistakes.
- ✓ However I will suggest you some easy techniques **to "correct"** some melodic "errors".
- ✓ Sometimes many **new and interesting ideas** come from so called harmonic "errors".

Copyright © 2006 Paolo Parrella.All rights reserved.

Other fondamental drills

⇒ **Ear training**

- ✓ Use this free tool – Functional ear trainer

⇒ **Transcription** – very,very powerful !

- ✓ Select your best songs or solos and transcribe them on paper using your piano or keyboard, then transpose them in all keys.I think this is the MOST IMPORTANT AND POWERFUL drill TO LEARN IMPROVISATION

⇒ **Tranposing**

- ✓ Transpose some phrases in all keys

⇒ **Sing**

- ✓ Sing the notes you are improvising

⇒ **Listening**

- ✓ Every musical genre but good music,that is great artists
- ✓ When you listen to music, analyze it!

Copyright © 2006 Paolo Parrella.All rights reserved.

⇒ **Piano improvisers**

✓ Listen to this masters of piano improvisation

- **Bill Evans**
- **Keith Jarrett**
- **Herbie Hanckock**
- **Chik Corea**
- **Ahmad Jamal**
- Oscar Peterson
- Bud Powell
- Mc Coy Turner
- Many others….

⇒ **Improvisers**

✓ Other instruments

- Miles Davis (Trumpet)
- Charlie Parker (Alto Sax)
- John Coltrane (Tenor Sax)

Copyright © 2006 Paolo Parrella.All rights reserved.

About improvisation

- ✓ **Intervals**
- ✓ **Improvisation with perfect fourths**
- ✓ **Analysis of solos**
- ✓ **Lydian chromatic concept**
- ✓ **Main chordal progressions**
- ✓ **Main used forms**
- ✓ **Improvisation tips**
- ✓ **Inside, outside**
- ✓ **“Free” improvisation**
- ✓ **What you have to avoid…**
- ✓ **Improvisation goals**

Copyright © 2006 Paolo Parrella.All rights reserved.

About other music subjects

- ✓ **COMPOSING**
- ✓ **EAR TRAINING**
- ✓ **ARRANGING**
- ✓ **ANALYSIS**

Copyright © 2006 Paolo Parrella.All rights reserved.