

Tutorial 5B: Playing Outside, Part 2



Welcome! In this tutorial you'll learn how to use:

1. Intervals for outside playing
2. Unusual scales
3. Polytone arpeggios
4. Sequences of outside ideas
5. Scale wandering

Enjoy the learning, and enjoy the view ...

Other Level 5 Tutorials

- 5A: Playing Outside, Part 1
- 5C: Rhythmic Freedom, Part 1
- 5D: Rhythmic Freedom, Part 2
- 5E: Rhythmic Pulses
- 5H: The Matrix

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- ▶ There's more to playing outside than meets the eye. The fundamentals, however, are not so unusual. These tools and techniques can be readily understood, but they do take a while to practice and apply.

Part 1 – Intervals for Outside Playing

A) What are some intervals for outside playing?

*Outside playing also depends on unusual intervals, arpeggios, and scales, as well as sequencing and developing outside ideas.

*Perfect 4ths, augmented 4ths, and augmented 2nds can be a springboard into outside playing. You can play and mix these intervals in many ways.

B) How do I use consecutive fourths to play outside?

*When you play consecutive 4ths, you travel quickly through the keys around the circle of 4ths. As you do this, you can use interesting rhythms and occasionally jump down a fifth (like going up a fourth and down an octave) so the range doesn't get too high.



Consecutive fourths with some downward fifths

*You can *omit* a 4th interval by playing a whole-step down (like going up two 4ths and down an octave):



Consecutive fourths, some downward whole-steps (and fifths)

*When you play several consecutive fourths, you'll arrive at an outside key. You can choose to stay in that outside key instead of continuing on with fourths.



Consecutive fourths going to outside key (Db against C Major)

- ▶ **TRY IT – Basic:** Play a line of consecutive fourths, dropping a fifth occasionally. **Medium:** Include some downward whole-steps. **Challenge:** When you reach an outside key, stay in it.

C) How do I mix perfect and augmented fourths?



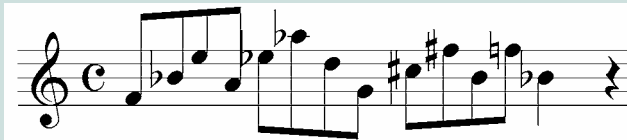
*When you mix perfect and augmented 4ths, you move around the circle of 4ths more unpredictably.

*Two consecutive augmented 4ths make an octave; this doesn't help you move through outside keys, so you should usually avoid two augmented 4ths in a row.

(Part 1 – Intervals for Outside Playing)

*As with consecutive 4ths, you can also stay in an outside key when you find one. In the example below, p=perfect 4th and a=augmented 4th.

p a p a p a p p a p



Mixing perfect and augmented fourths in a melody

- **TRY IT** – Basic: Play a line of mostly consecutive 4ths with a few augmented 4ths. Medium: Add some downward whole-steps. Challenge: When you reach an outside key, stay in it.

D) How do I use augmented seconds?

*You can create an interesting outside flavor by inserting augmented 2nds in various places in a flexible scale.

*Each augmented second contains a non-harmonic tone, and the scale has an exotic flavor. The best places for augmented 2nd intervals are these:

- b2nd to 3rd (C# to E, in C Major)
- b3rd to #4th (Eb to F#)
- 4th to b6th (F to Ab)
- b6th to 7th (Ab to B)

Below are flexible scales with augmented 2nds.

b6 - 7 7 - b6 #4 - b3



b2 - 3 b6-4 b6-4



*If you hold out the non-harmonic tones or repeat the augmented 2nd interval, it increases the tension.



C Major scale with a held non-harmonic tone and repeated augmented second intervals

(Part 1 – Intervals for Outside Playing)

- **TRY IT** – Play a long line with all four augmented 2nds in the key of C. Then Do the same in 4 additional keys; then around the circle of 4ths.



E) How do I use very wide intervals?

*For outside playing, very wide intervals are ones that are a major seventh or more. The second note of the interval should usually be an outside (non-harmonic) tone; the first note can be inside or outside. The interval skips can go up or down, and it's sometimes effective to hold the second note in the skip.

*Here are some wide intervals to try, with example intervals in C Major. You can try the skips upwards or reverse them and skip down.

- 7th: major or minor (D-Db, Eb-Db, E-Eb, F#-F, A-Ab, Bb-Ab, B-Bb)
- 9th: natural, aug., or dim. (C-Db, Db-Eb, D-Eb, F#-Ab, G-Ab, G-Bb, Ab-Bb, A-Bb)
- 11th: nat, aug., dim. (Db-Gb, D-Ab, Eb-Ab, E-Ab, E-Bb, F-Bb, Ab-Db, A-Db, B-Db, A-Eb, Bb-Eb, B-Eb)

*The example below has wide intervals and longer outside notes in C Major.

M7 M9 aug. 11 M7

*The next example mixes major sevenths, minor ninths, and octaves. This produces a nice “disorienting” effect, where it seems that the octave is being distorted.

Distorting the octave with major 7ths and 9ths

- **TRY IT** – Basic: Play a long line with skips (major 7 or minor 7) to non-harmonic tones. Medium: Use 11ths. Challenge: Mix major sevenths, octaves, and minor ninths.

Part 2 – Unusual Scales

*“Unusual” scales have odd intervals or different structures from normal scales. Unusual scales can add a fresh angle to outside playing.

A) How do I use unusual scales?

- *Extended range* - play 1 1/2 to two octaves or more.
- *Flexible scale approach* - don't always start on the root, and make the contours flexible (except for running an extended range scale). You may want to repeat augmented 2nd intervals for emphasis.

*Some scales with augmented second intervals:

- 1) C Db E F G Ab B C
- 2) C Db E F Ab B C
- 3) C Db E F F# G# B C
- 4) C Db E F# G# A C
- 5) C Db E F# G# Bb B C
- 6) C D Eb F# G Ab B C
- 7) C D Eb F# G# A C

*You can also go up one scale and down another, or superimpose them over any key as outside scales.

- ▶ **TRY IT** – Play a flexible version of scale #1, then transpose it to the other 11 keys. Then use scales; then use any 3 scales (4 to 7).

B) How do I use scales with unusual structures?

*Below are some scales with unusual structures. They usually have more or fewer notes than a normal scale.

- a) C D Eb F# G Ab A B C
- b) C Db E F Ab B C
- c) C Db E F F# G Bb B C

*You can also go up one scale and down another, or superimpose them over any key as outside scales.

- ▶ **TRY IT** – Basic: Play a flexible version of scale #a, then transpose it to the other 11 keys. Medium: Use scales #b and #c.

Part 3 – Polytone Arpeggios

A) What are polytone arpeggios?

*A *polytone arpeggio* outlines two chords in one arpeggio (four or five total notes). The polytonal sound is like double harmony. Here are versions in C:

4-notes, C Major:

- 1) C D# F# B (like C + B Major)
- 2) C E A C# (like C + A Major)
- 3) C F A C# (like C + F augmented)
- 4) C F# A# C# (like C + F# Major)

ver. 1 in C ver. 2 in C, descending



5-notes, C Major (root plus 3rd plus new chord):

- 1) C E F Ab Db (C + DbMa)
- 2) C E F Ab B (C + F dim.)
- 3) C E F A C# (CE + F aug.)
- 4) C E F# A C# (CE + F#m)

- 5) C E F# A# C# (CE + F#Ma)
- 6) C E F# B D# (C + BMa)
- 7) C E Gb Bb D (C + Gb dim.)
- 8) C E Ab Cb Eb (CE + Abm)
- 9) C E Ab Db F (CE + DbMa)

ver. 5 in C ver. 6 in C ver. 1 in Eb



5-note, C Minor / Major (root + b3rd + new major chord):

- 1) C Eb E G# B (Cm + EMa)
- 2) C Eb E A C# (Cm + AMa)
- 3) C Eb F A C# (Cm + F aug.)
- 4) C Eb F# A# C# (Cm+F#Ma)
- 5) C Eb Ab C E (Cm + Ab aug.)
- 6) C Eb G# B E (Cm + EMa)

ver. 2 in C ver. 2 in D ver. 5 in C ver. 5 in D



*You can use polytone arpeggios consecutively, in any key, or in descending arpeggios or linked sequences.

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*When you combine polytone arpeggios, try to move through new keys quickly so it sounds more outside.

- **TRY IT** – Basic: Play a 4-note polytone arpeggio in C; transpose it around the circle of 4ths. Medium: Use a 5-note polytone arpeggio in major or minor. Challenge: Combine several different kinds of polytone arpeggios into one long idea.

Part 4 – Sequencing and Developing

A) How do I sequence outside ideas?

*The best sequences for outside playing are transposed or semi-sequences, not diatonic. For polytone arpeggios unusual scales, or other outside ideas, you can use:

- Half-step or whole-step sequences
- Major or minor third sequences
- Perfect or augmented fourth sequences
- Linked sequences



Outside sequences



Outside, linked sequences

- **TRY IT** – Play an outside idea and sequence it by half-steps or whole-steps. Use min. or major thirds. Use the circle of 4ths.

B) How do I develop outside ideas?

- 1) Keep the basic idea outside; don't let your development pull it inside for any great length of time.
- 2) Augment compress, add/omit, fragment, or displace outside ideas (see Tutorial 3H).
- 3) In longer passages, use “scale wandering” and “middle keys” as explained later in this chapter.

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*Sometimes a single, interesting rhythm in an outside idea adds enough interest without the need to develop the idea.

- ▶ **TRY IT** – Play an outside idea; then augment it, compress it, add or omit notes, fragment it, or displace it.

Part 5 – Scale Wandering

A) What is “scale wandering?”

*It’s moving through keys quickly, regardless of the chord changes. This can be very effective for cadenzas, unaccompanied solos, and for a sense of harmonic vagueness.

- 1 Play a few flexible-scale notes in the home key (use all or mostly 8th-notes).
- 2 Use melodic resolution to shift to a new key signature. You can connect to the root of the new key if you want. For example:

C Major -- Ab Major



3 Mix the contours and keep shifting keys as you go. Try to visualize the new key a little ahead of time.

4 Don't always start at the root of the new key; the melodic resolution note can be part of *several* keys.

5 As you break or take a breath, resume in the current key.

6 When you switch keys, look for a more distant key instead of an adjacent key in the circle of 4ths.

This example of scale wandering switches between outside keys, with each switch going to a distant key.

C Major -- Ab Major -- B Major -- Db Major




- ▶ **TRY IT** – Choose two keys and wander through them, back and forth. Then use three or four keys; then use any key.

B) What are the “middle keys?”

*They are the ones that aren't really inside or outside, but in between. Typically, you don't use middle keys in outside playing because they aren't far enough outside. In

QUIZ - 5B: Playing Outside, Part 2

Click on the letter for the best answer for each question. You'll hear a C Major arpeggio if you're right. If you miss 2 or less, you pass the Tutorial!
Or, click **Back**  to review the Tutorial before taking the Quiz.

- 1) A polytone arpeggio is based on
A) 3 notes B) 4 notes C) 5 notes D) 4 or 5 notes
- 2) Scale wandering is
A) playing as long on one scale as possible B) going up through chromatically through the 12 keys
C) changing keys smoothly at will D) none of these
- 3) Scale wandering does not use
A) melodic resolution B) modulation C) middle keys D) diatonic transpositions
- 4) In D Major, of the following choices, the key most in the middle is
A) Ab Maj B) A Maj C) F Maj D) C# Maj
- 5) Which is a valid 5-note polytone arpeggio in C Major?
A) C E F# B D# B) C E G C E C) C F Bb Eb Ab
D) C Eb Ab Db F
- 6) Which interval would cause the most outside melody if played 4 times in a row?
A) 4th B) #4th C) M3rd D) none of these would sound outside
- 7) Which is not a characteristic of unusual scales?
A) extended range B) augmented seconds C) 7 different notes D) they all are
- 8) Which is a wide interval for outside playing?
A) m9 B) octave C) augmented 4th D) all of these



Delicate Arch, Moab, Utah

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