

Applying Triads to Create "Out" Lines

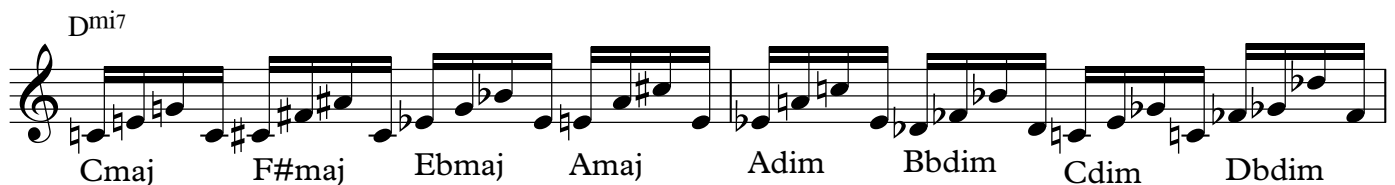
One of the hallmarks of jazz improvisation is the incorporation of non-diatonic notes to create melodic lines that go against or outside the harmonic framework. This is most often done in free or modal contexts where there is improvisation over a single chord. Anyone can technically play outside notes however they want but applying this method will help create lines that are cohesive and fall within a structured framework.

Modal improvisation often involves playing over a minor7th chord using the Dorian mode. Another option is to superimpose different triad qualities from another scale, in this case the H/W diminished starting from the V of the given minor7th chord:



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"Out" lines are played to have a musical effect. Sometimes this effect is not as strong as intended if the line is played with just 8th-notes. It is often more effective to play the line in another rhythmic structure like triplets or 16th-notes to aid the "outness".



You can also create lines that intersperse diatonic notes with outside notes:



OR...



We can also apply these lines to dominant 7th chords. Good scales to use for dominant 7ths are H/W diminished and Lydian Dominant:

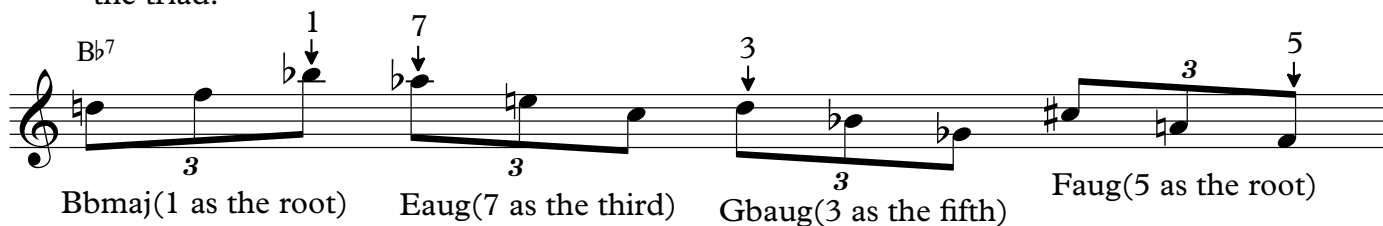
$E\flat^7$ (H/W)



$E\flat^7$ (Lydian Dominant)



Of course you can always do away with using specific scales to create triadic lines and instead assign different triad qualities of your choosing to the respective chord tones (1-3-5-7). A chord tone can be treated either as the root of the triad or another note within the triad:



You can also apply the same process to the chord's "color" tones (9, b9, #9, #5, 13, #11)

