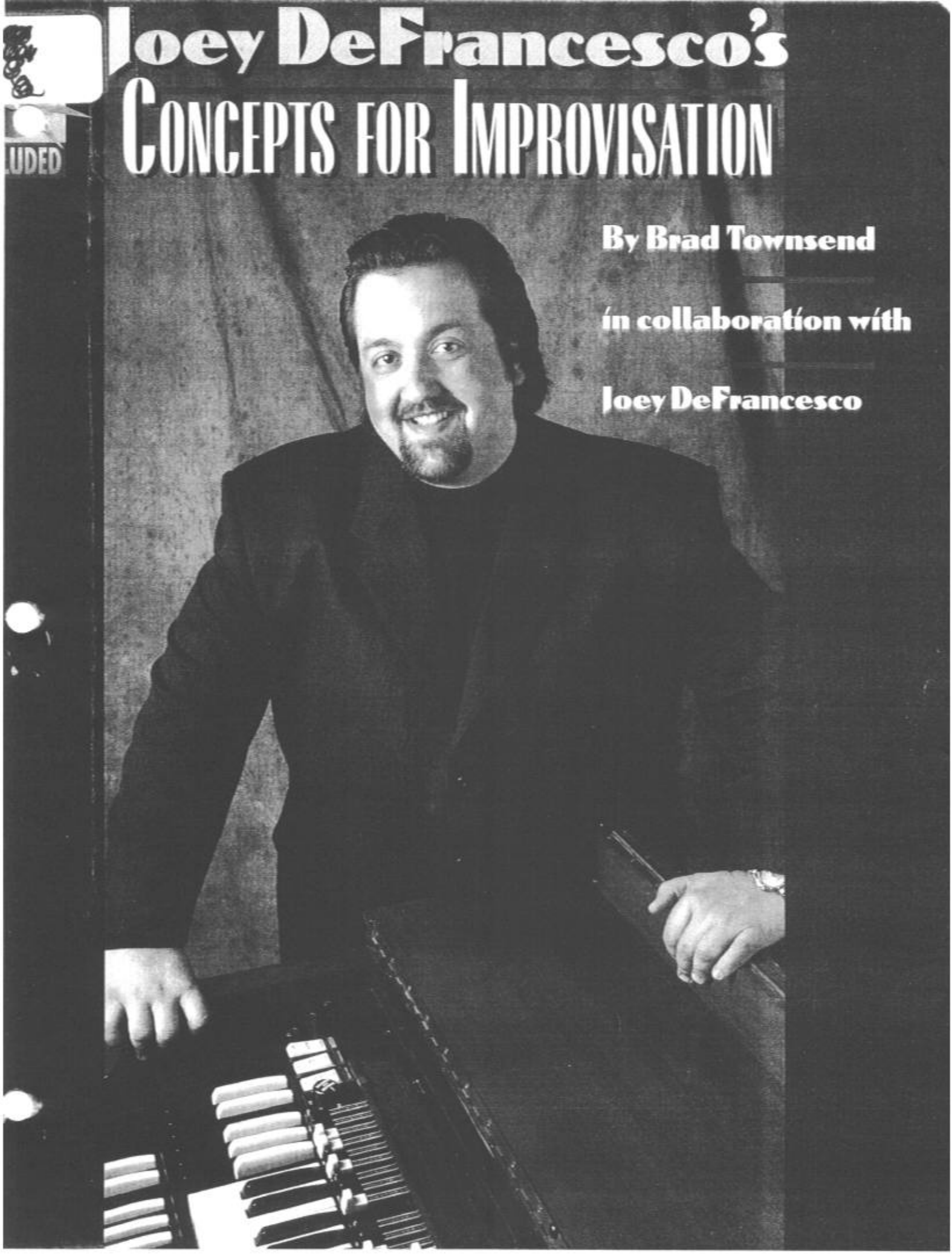
Joey DeFrancesco's Concepts for Improvisation



By Brad Townsend

in collaboration with

Joey DeFrancesco

Joey DeFrancesco's
Concepts for Improvisation

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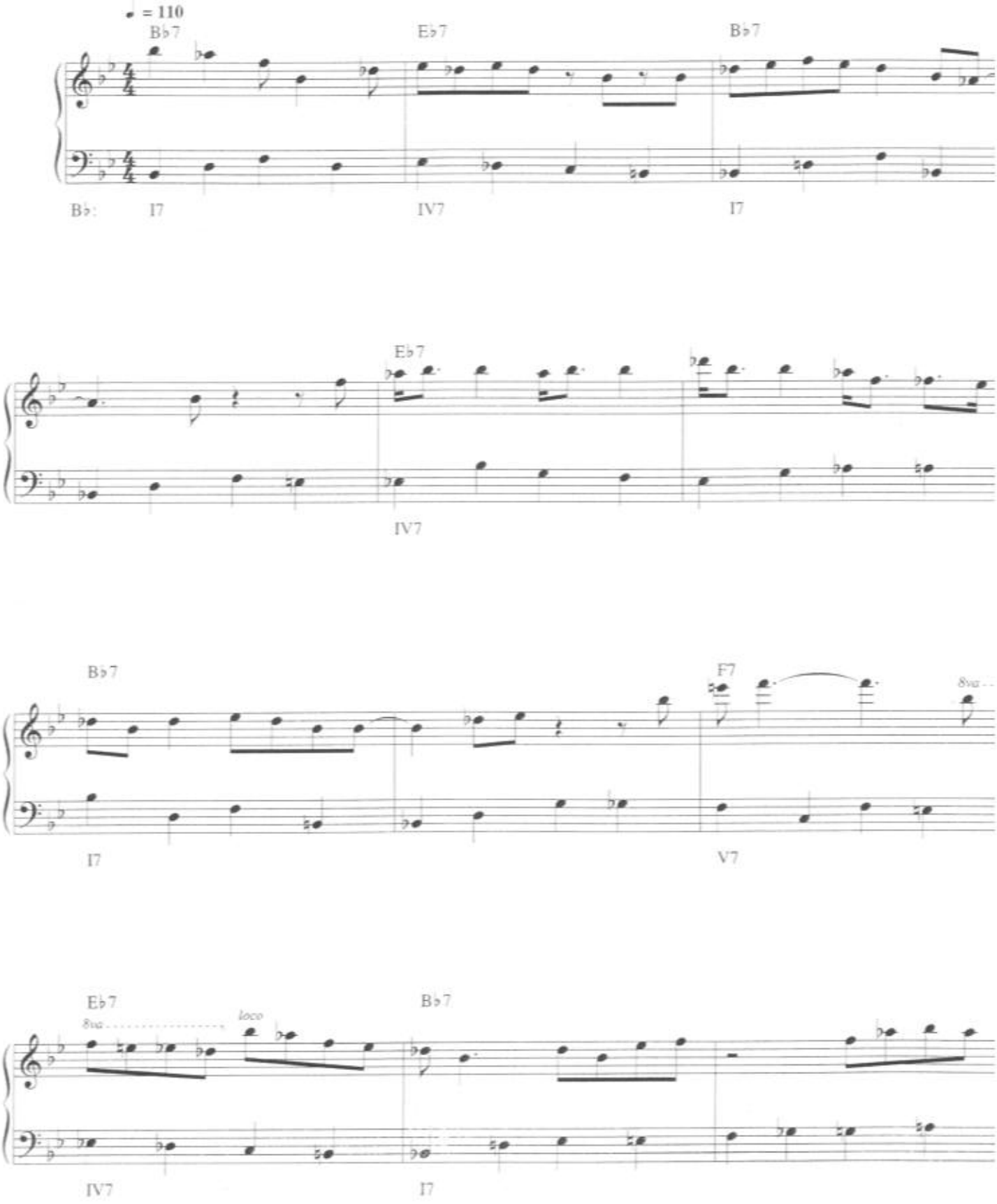
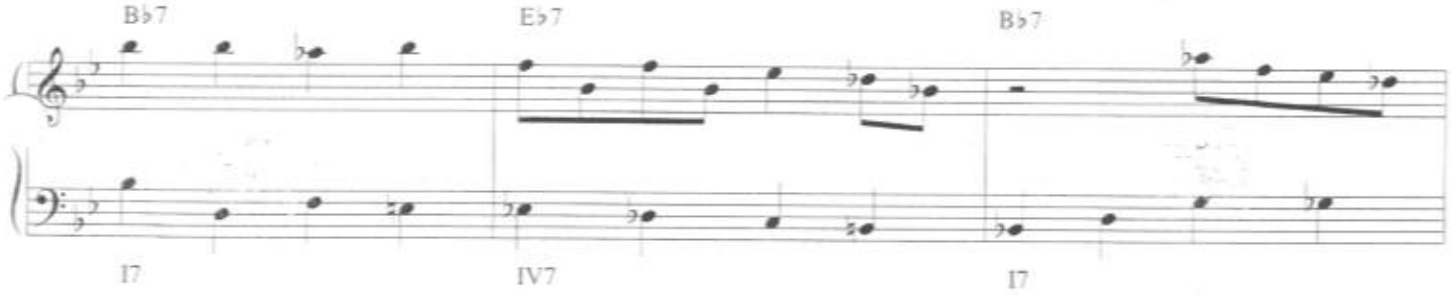
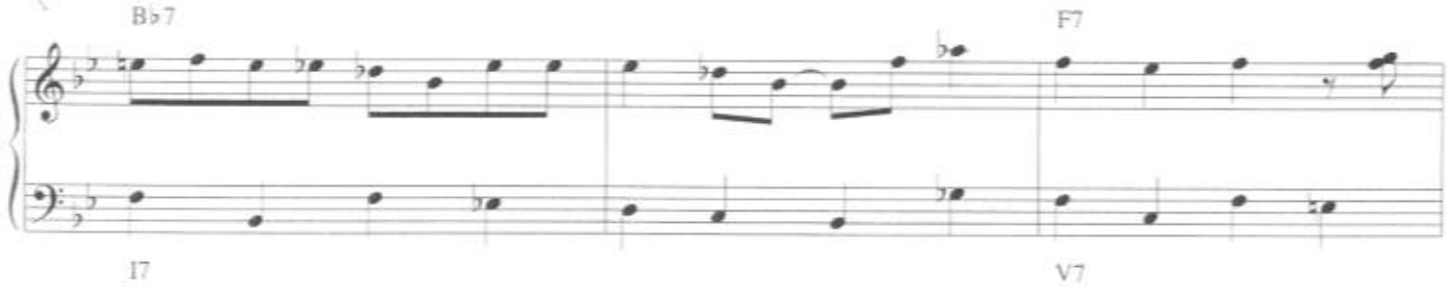
DORIAN SCALE ONLY

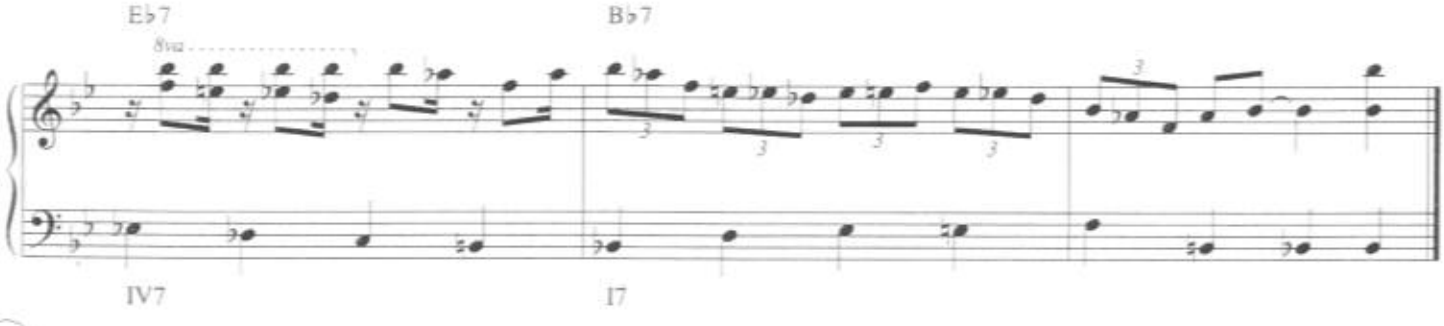
1 2



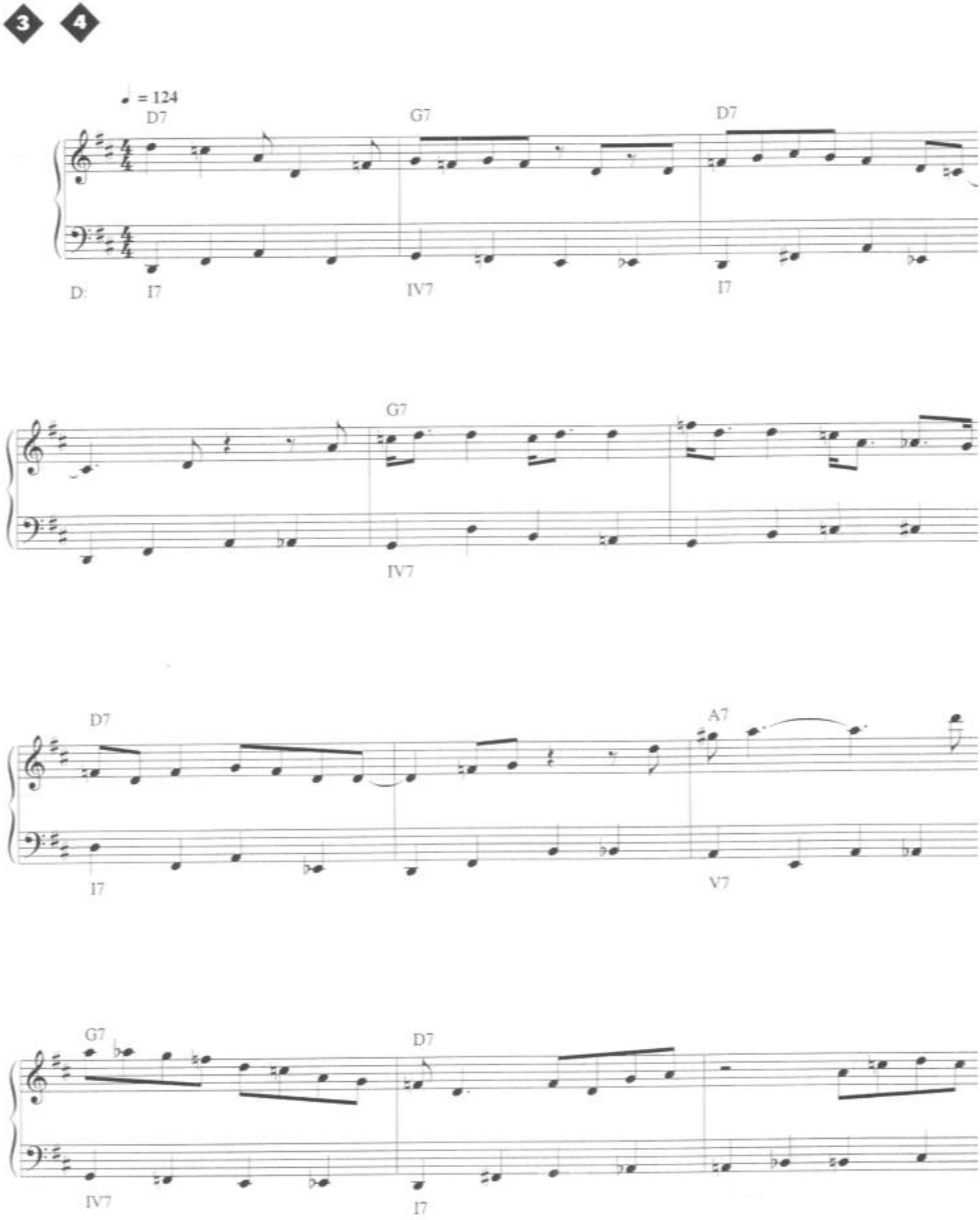

B♭7
E♭7
B♭7
I7
IV7
I7

E♭7
IV7


B♭7
F7
I7
V7


E♭7
B♭7
8va
IV7
I7

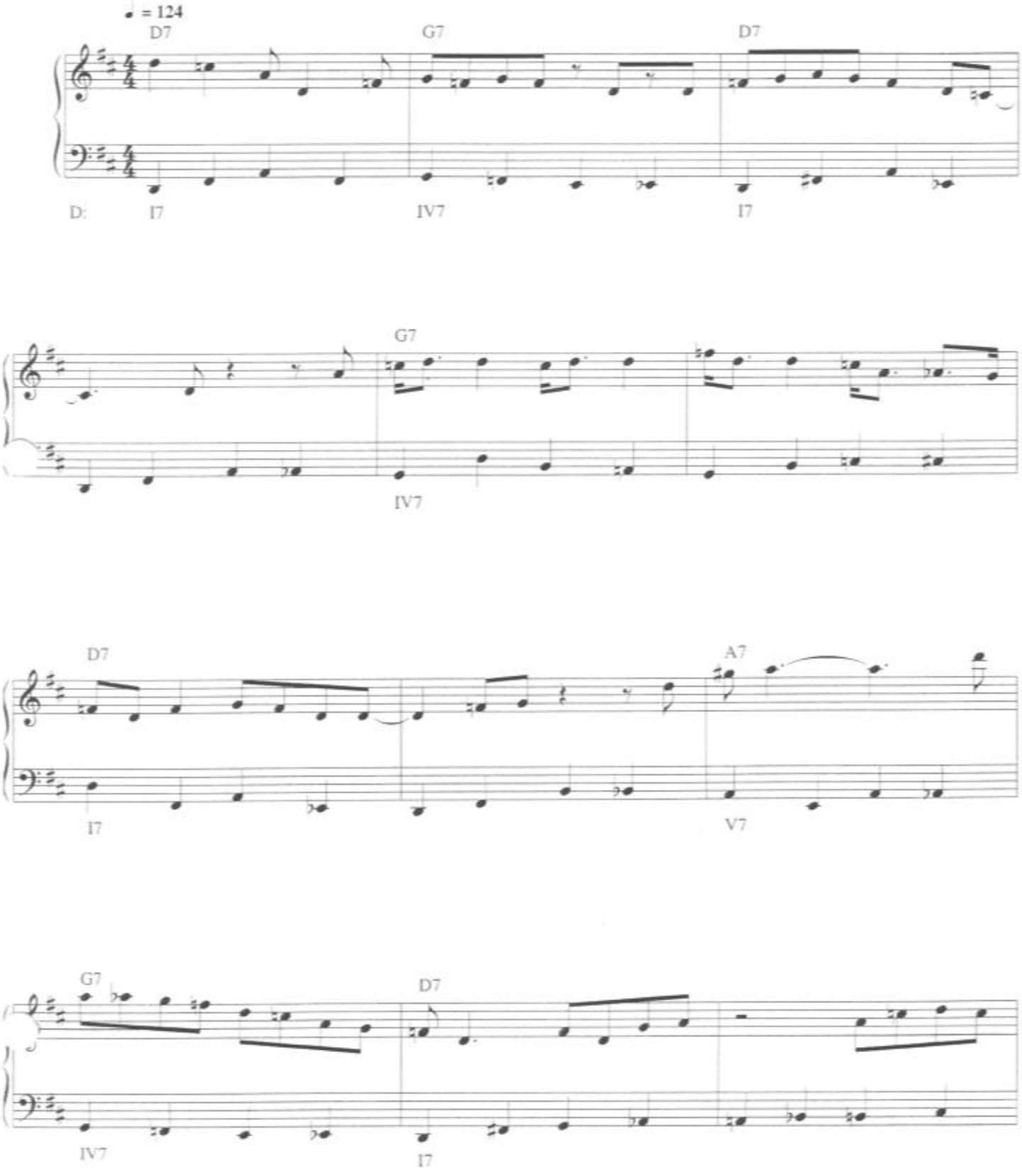
DORIAN SCALE ONLY

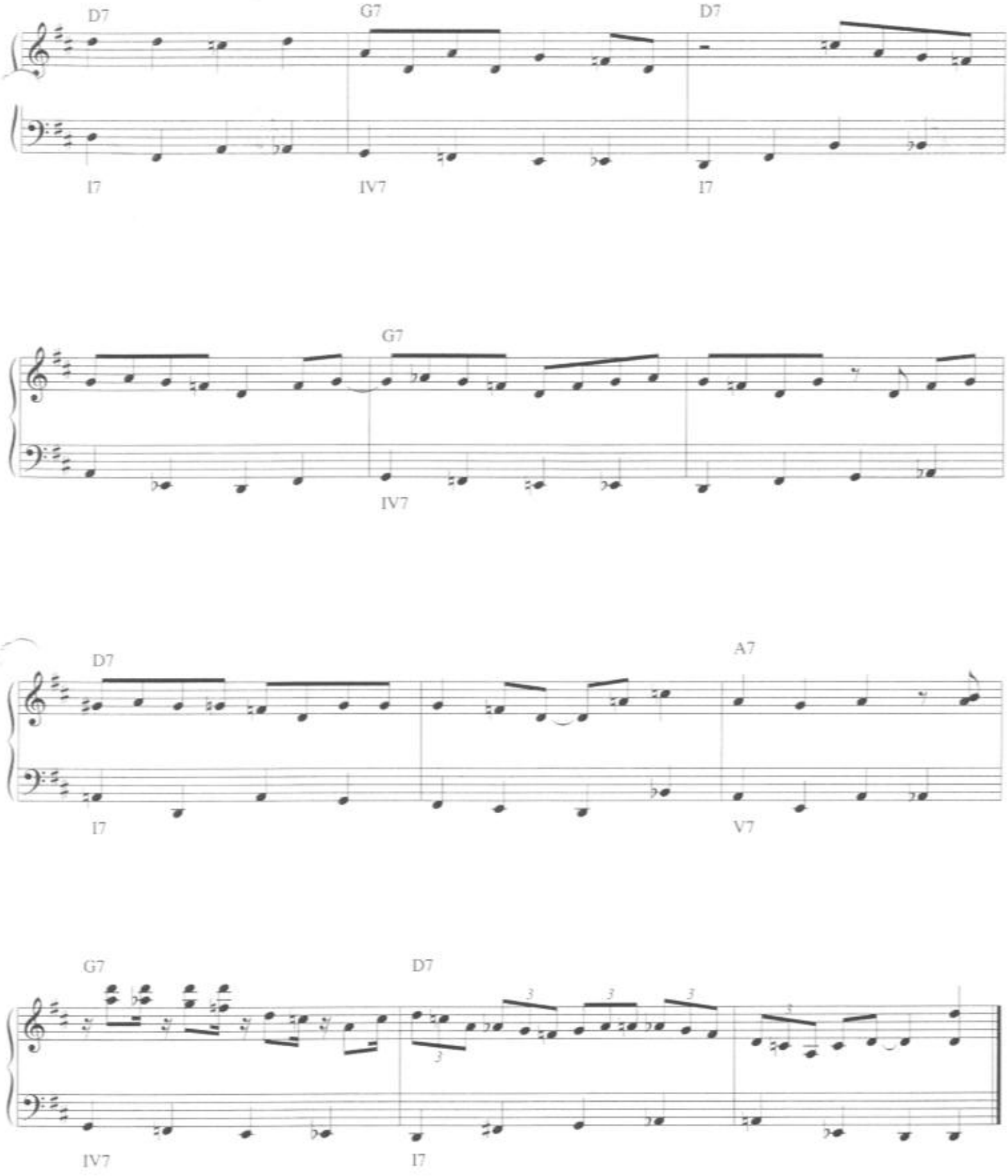


BLUES 1 — D

)RIAN SCALE ONLY

3 4

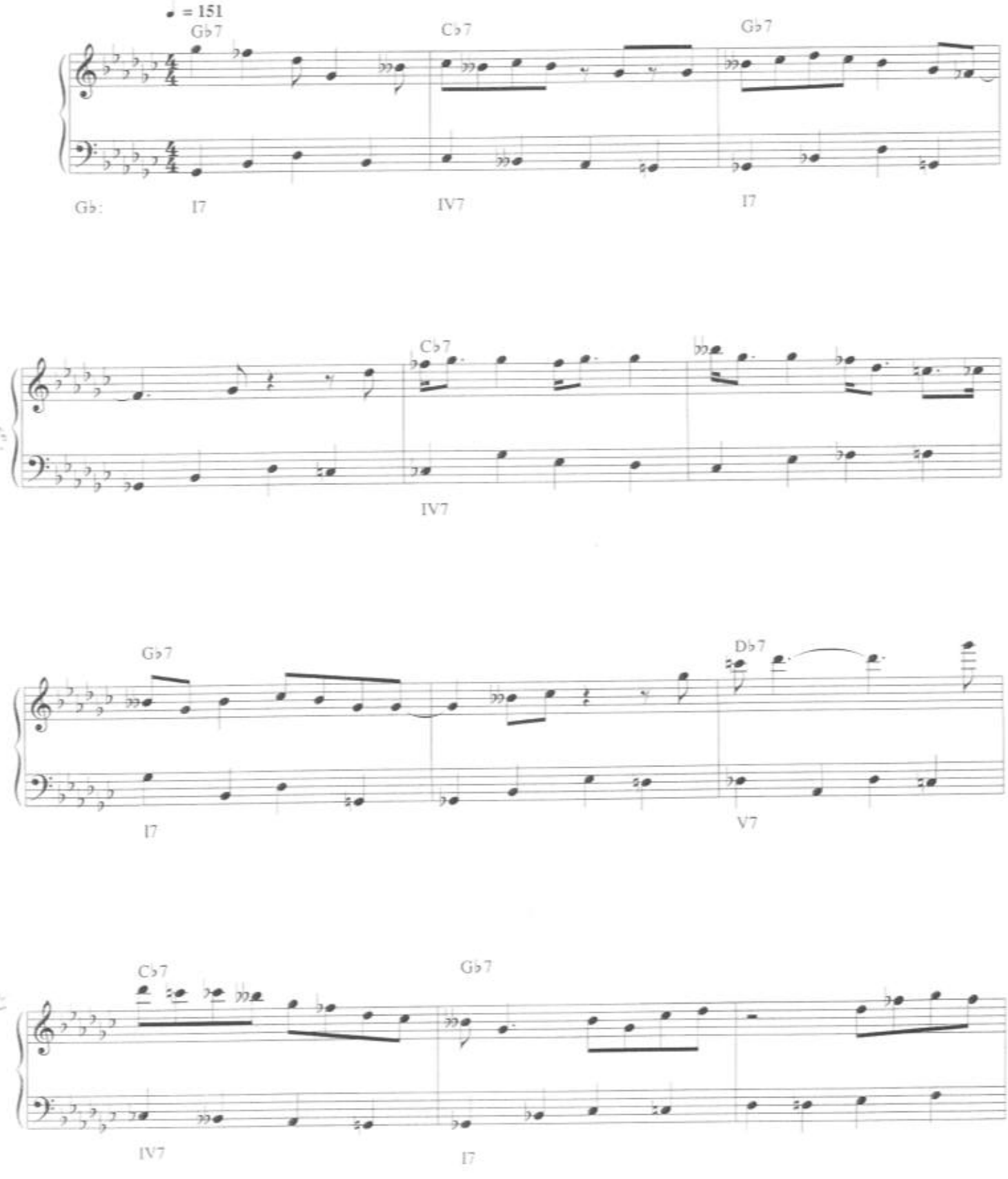


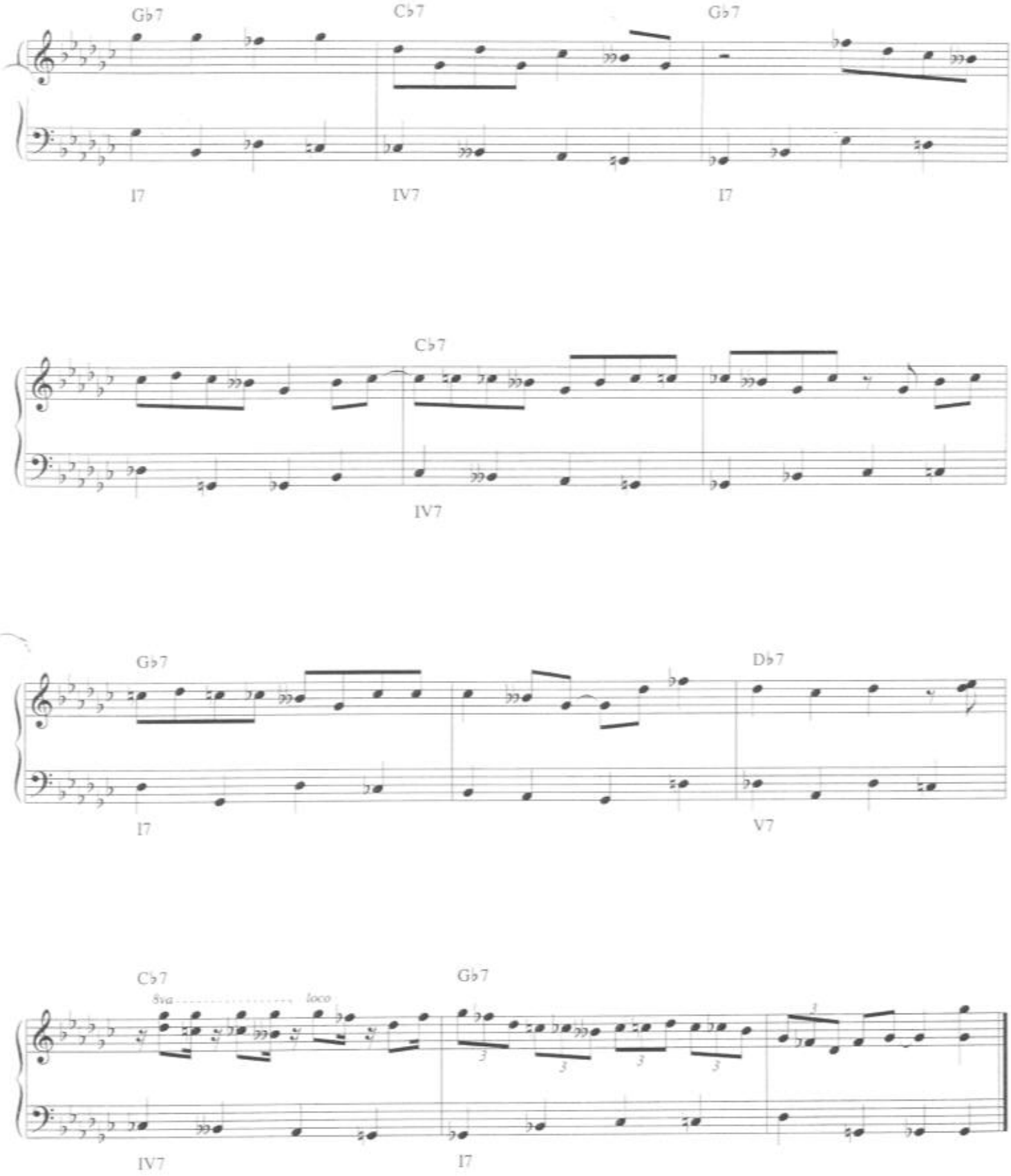

D7
G7
D7
I7
IV7
I7
G7
IV7
D7
A7
I7
V7
G7
D7
IV7
I7

BLUES 1 — G♭

DORIAN SCALE ONLY

5 6

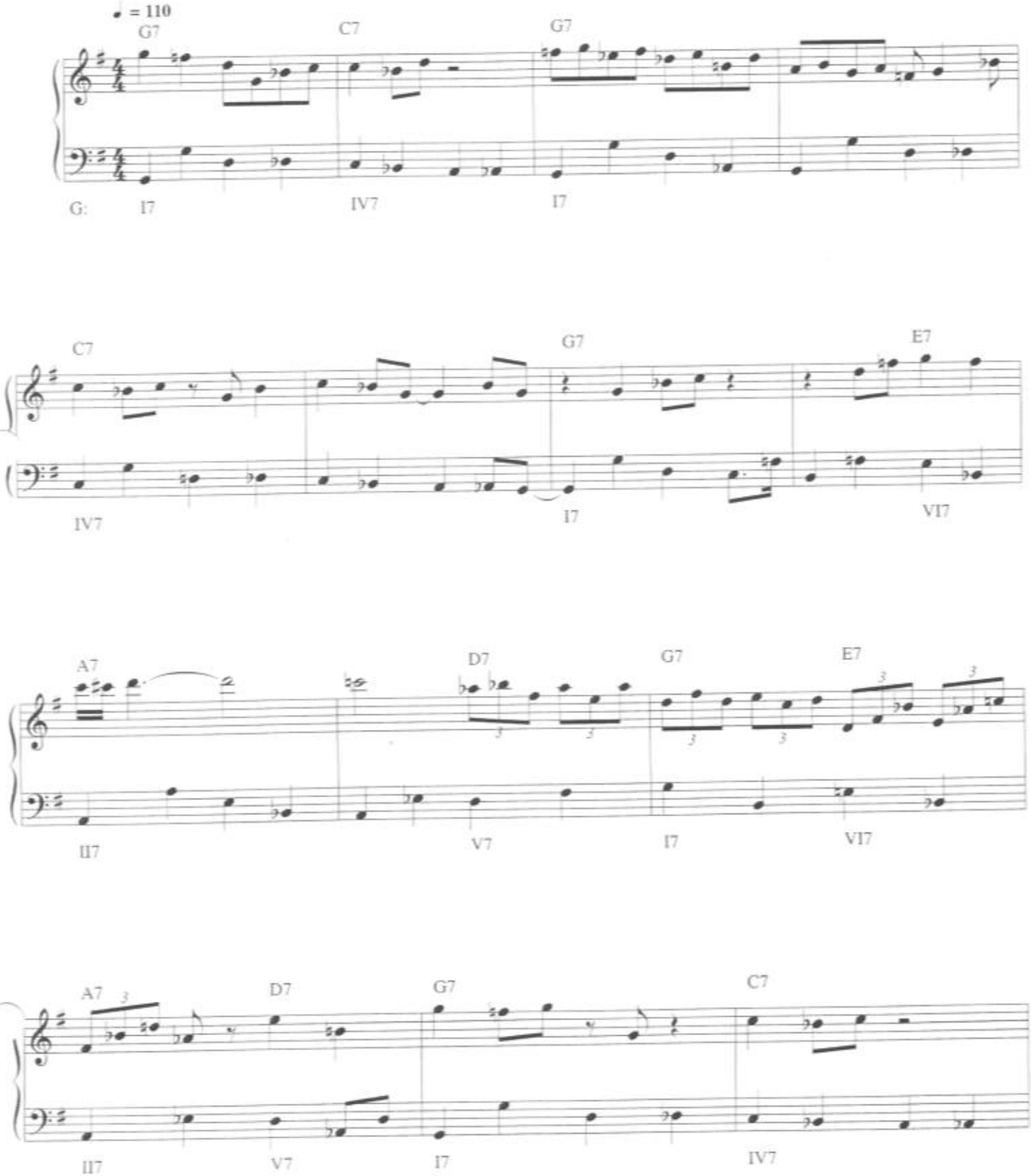


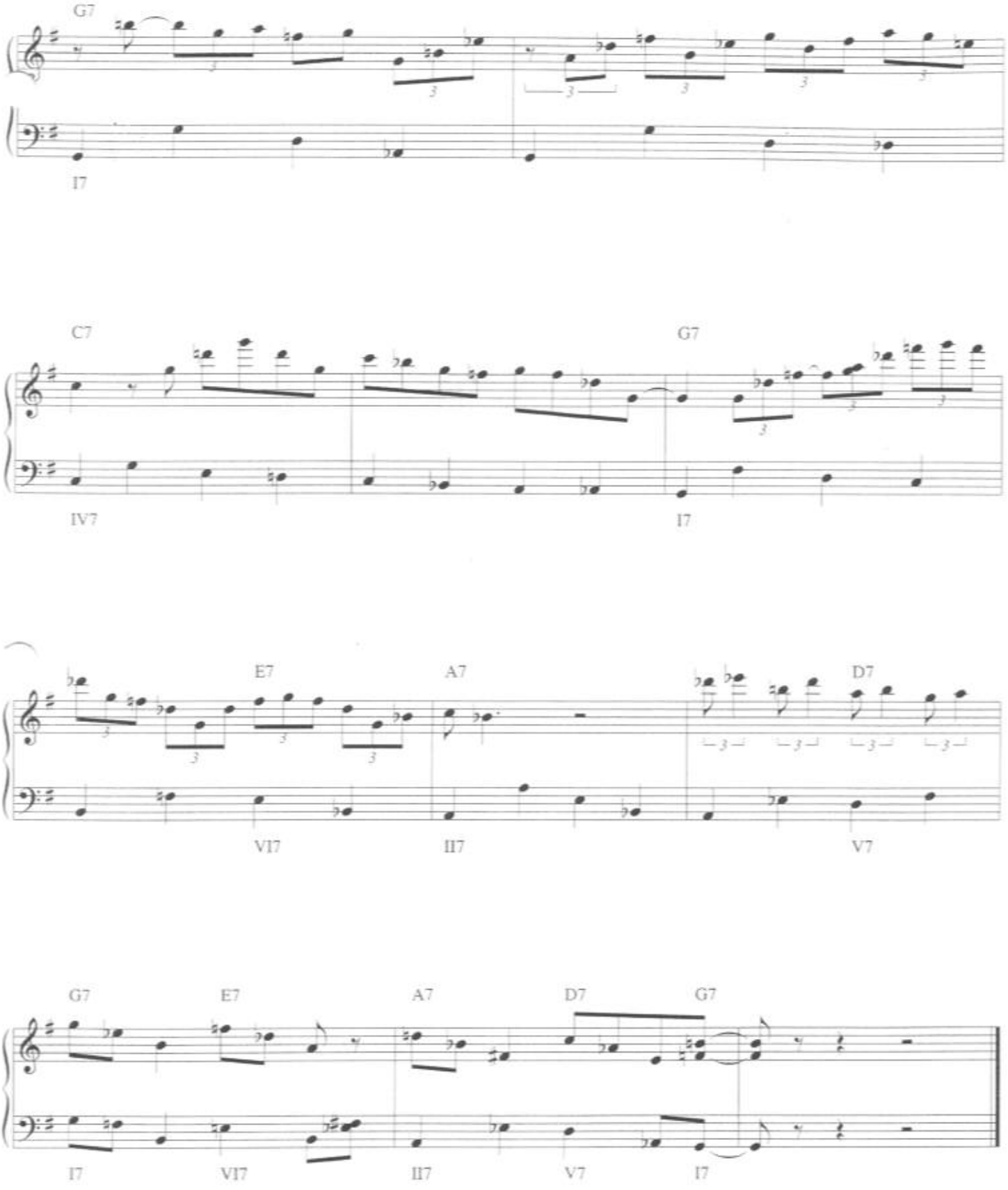

Gb7
Cb7
Gb7
I7
IV7
I7
Cb7
IV7
Gb7
Db7
I7
V7
Cb7
Gb7
8va
loco
IV7
I7

BLUES 2 – G

ORIAN / WHOLE TONE SCALES

7 8

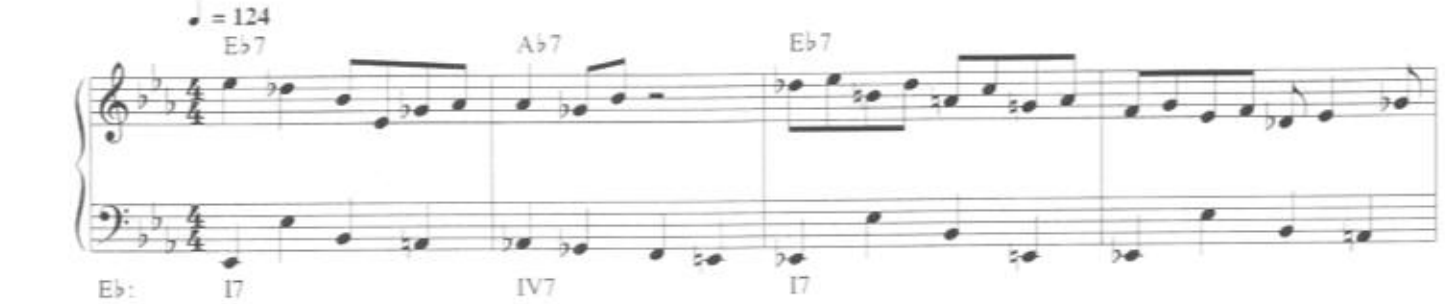


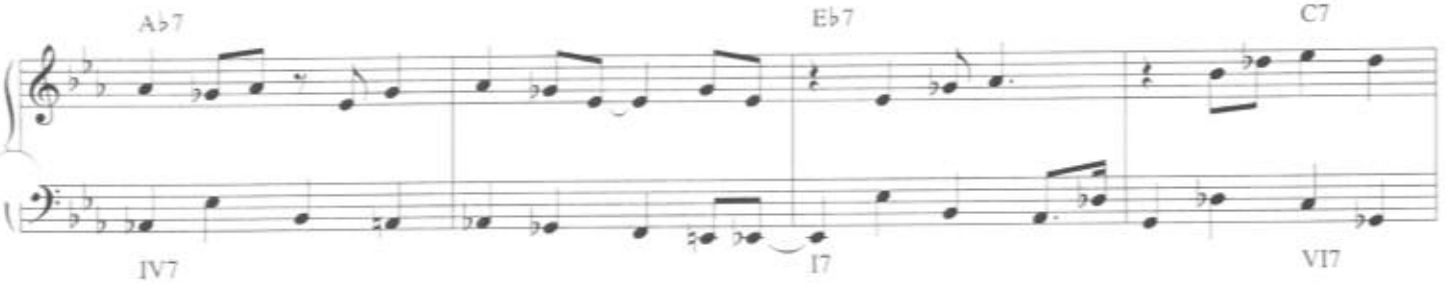

G7
I7
C7
G7
IV7
I7
E7
A7
D7
VI7
II7
V7
G7
E7
A7
D7
G7
I7
VI7
II7
V7
I7

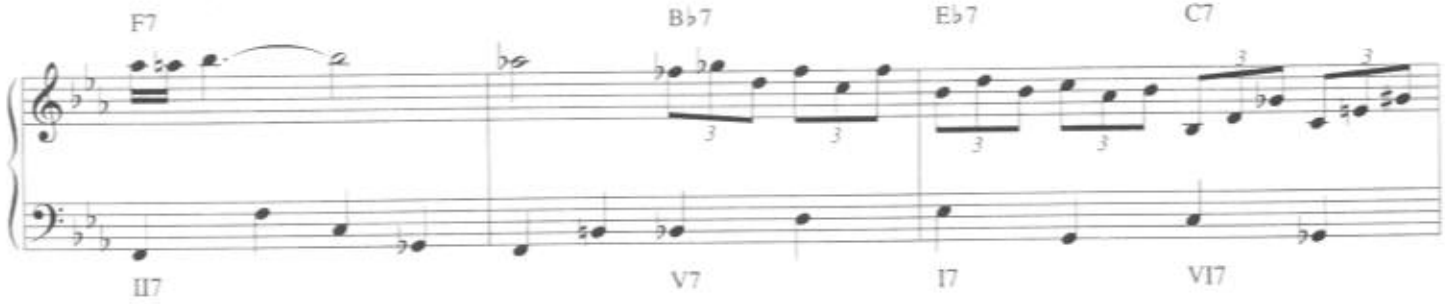
BLUES 2 — E♭

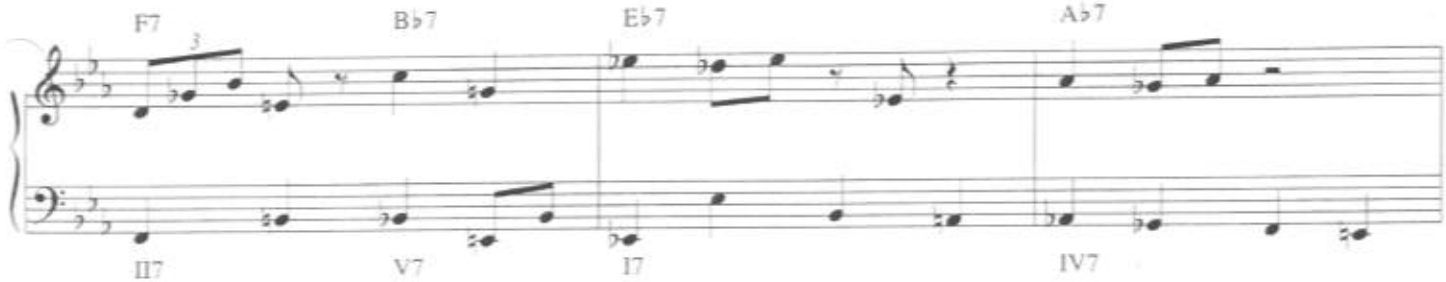
DORIAN / WHOLE TONE SCALES

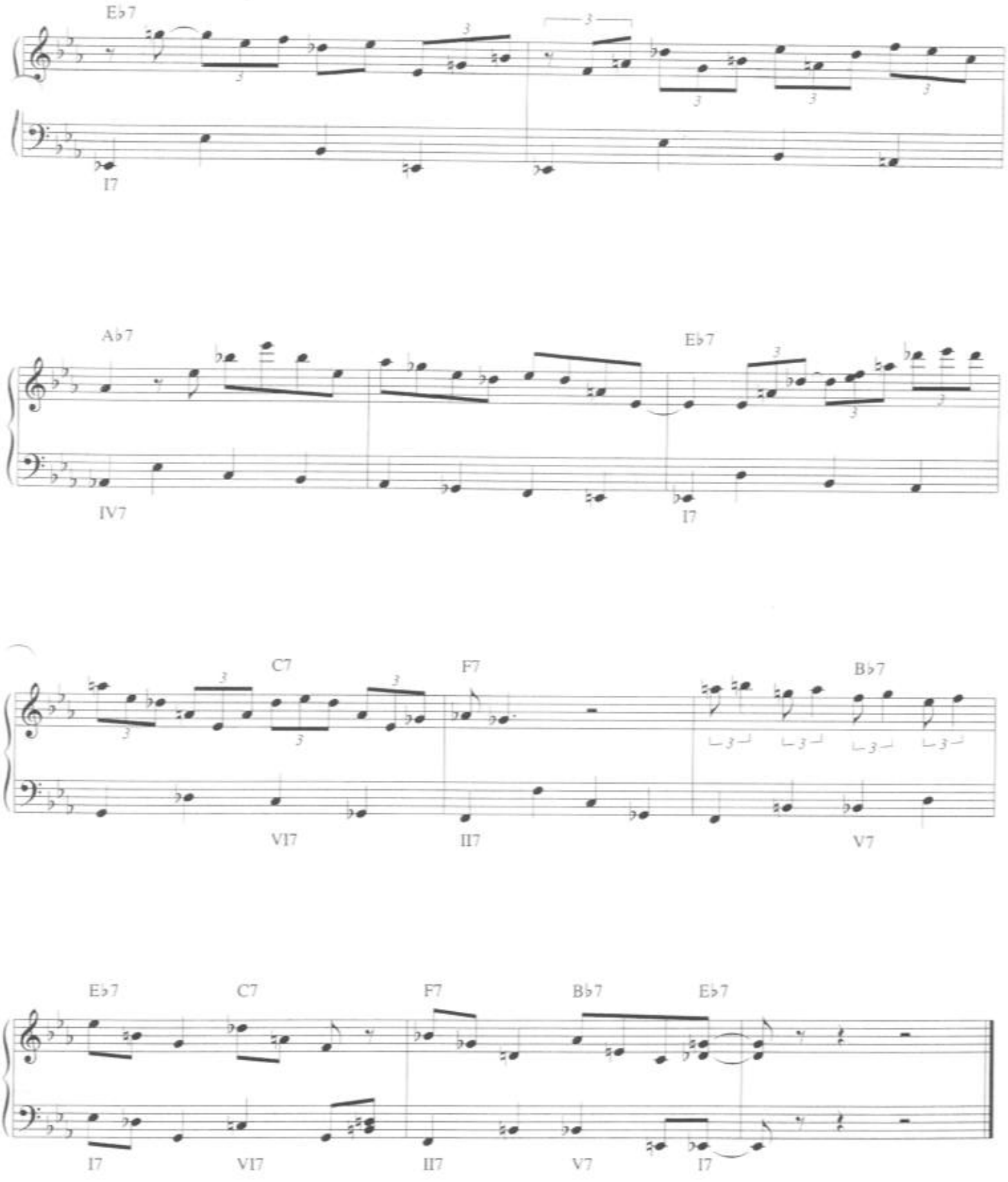
9 10










E♭7
I7
A♭7
IV7
E♭7
I7
C7
VI7
F7
II7
B♭7
V7
E♭7
I7
C7
VI7
F7
II7
B♭7
V7
E♭7
I7

EXAMPLE 3 – HALF DIMINISHED SCALES

This third example incorporates Half Diminished Scales with Dorian Modes and Whole Tone scales.

Half Diminished scales also follow a pattern—scales built on **alternating half and whole tones**. You may notice that there are only three arrangements of Half Diminished scales before they repeat:

C – D♭ – E♭ – E – F♯ – G – A – B♭ – C – D♭ – E♭ – E – F♯ – G – A – B♭ – C, etc.

D♭ – D – E – F – G – A♭ – B♭ – C♭ – D♭ – D – E – F – G – A♭ – B♭ – C♭ – D♭ etc.

D – D♯ – E♯ – F♯ – G♯ – A – B – C – D – D♯ – E♯ – F♯ – G♯ – A – B – C, etc.

This means that a Half Diminished scale in C is the same as in E♭, G♭, and A.

This means that a Half Diminished scale in D♭ is the same as in E, G, and B♭.

This means that a Half Diminished scale in D is the same as in F, A♭, and B.

This means, for example, in a 12-Bar blues in C, you can use:

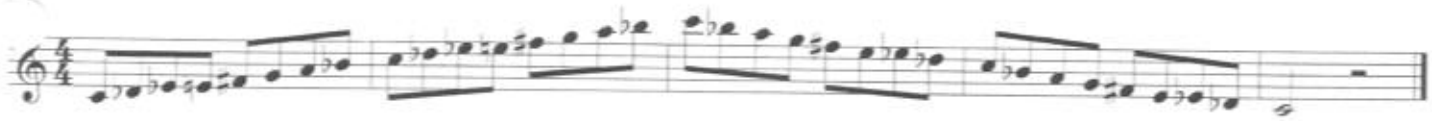
C7 – C Half Diminished Scale

F7 – F Half Diminished Scale

G7 – G Half Diminished Scale

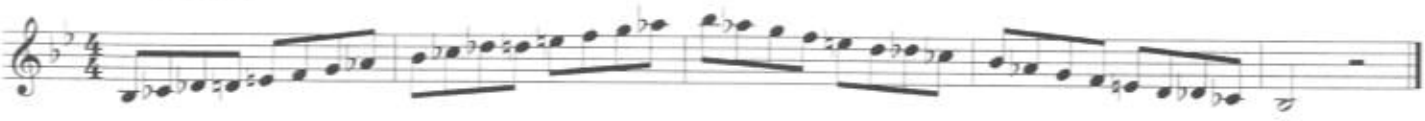
HALF DIMINISHED SCALES

C Half Diminished

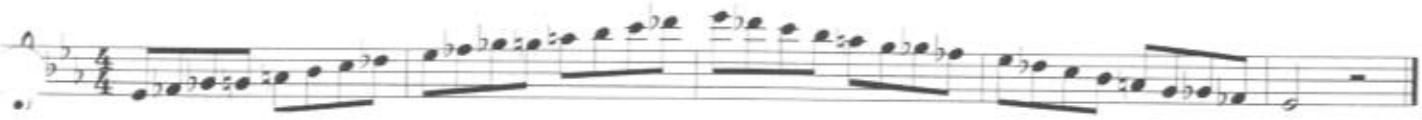


F Half Diminished

B♭ Half Diminished



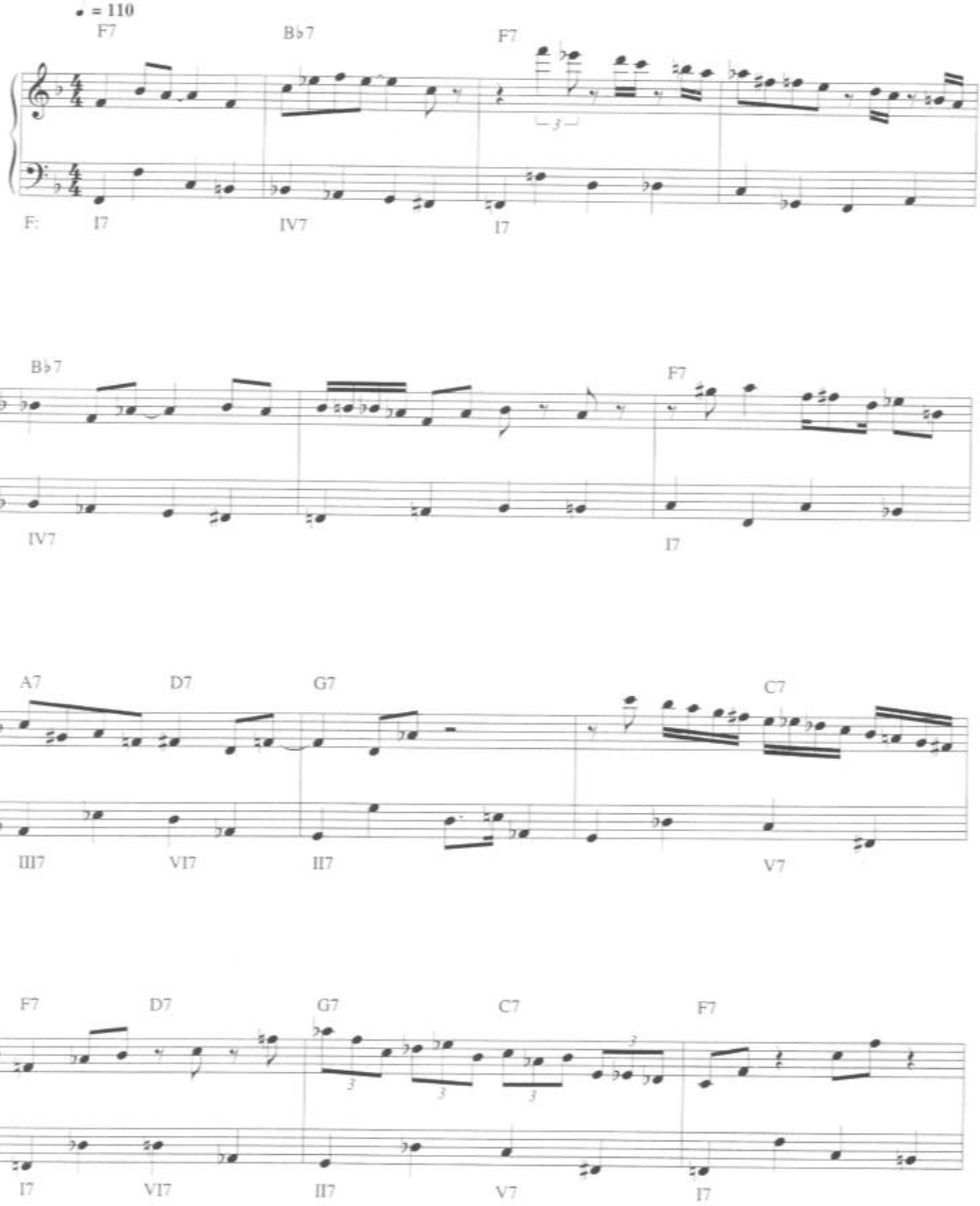
E♭ Half Diminished

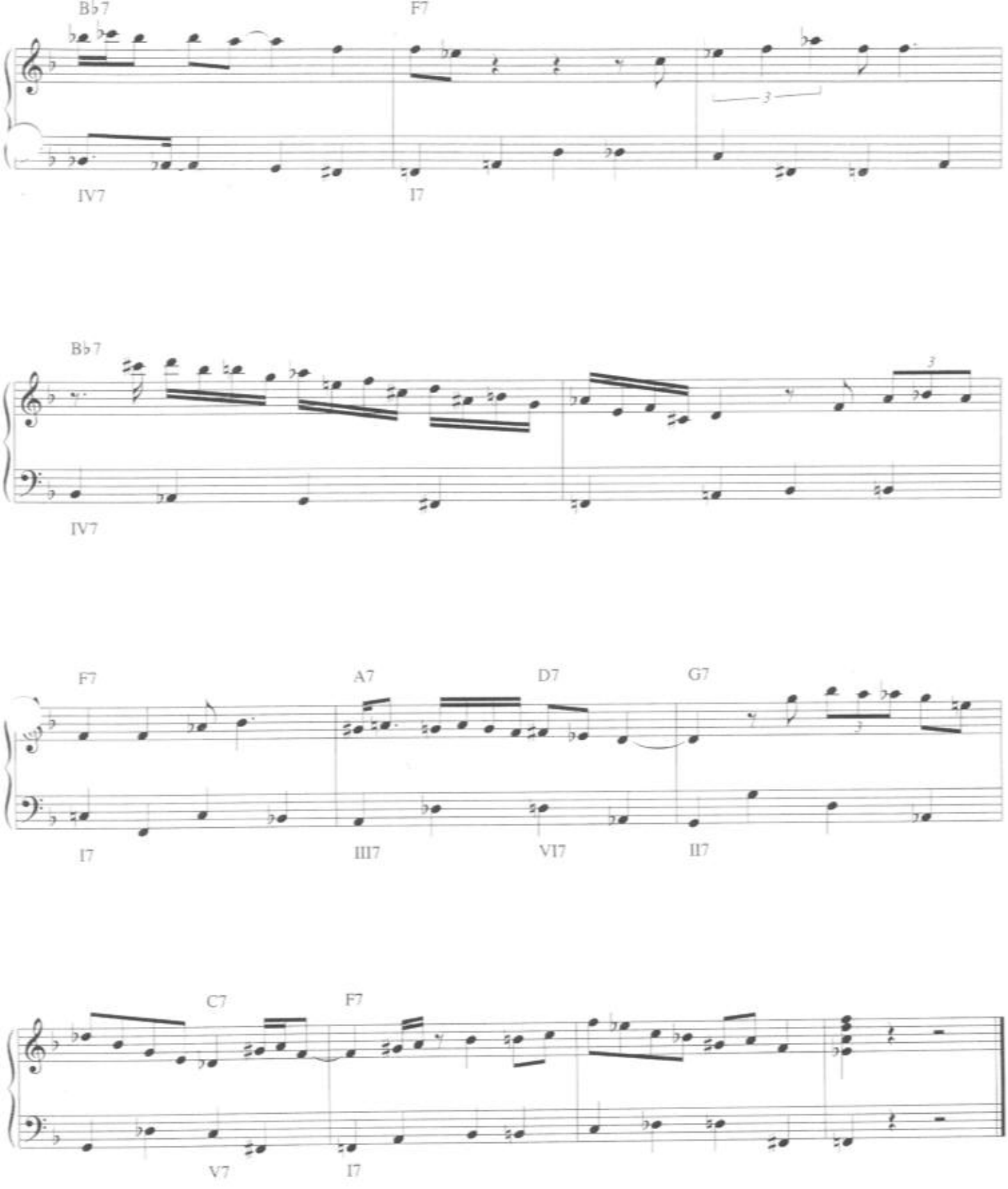


BLUES 3 — F

DORIAN / WHOLE TONE / HALF-DIMINISHED SCALES

13 14

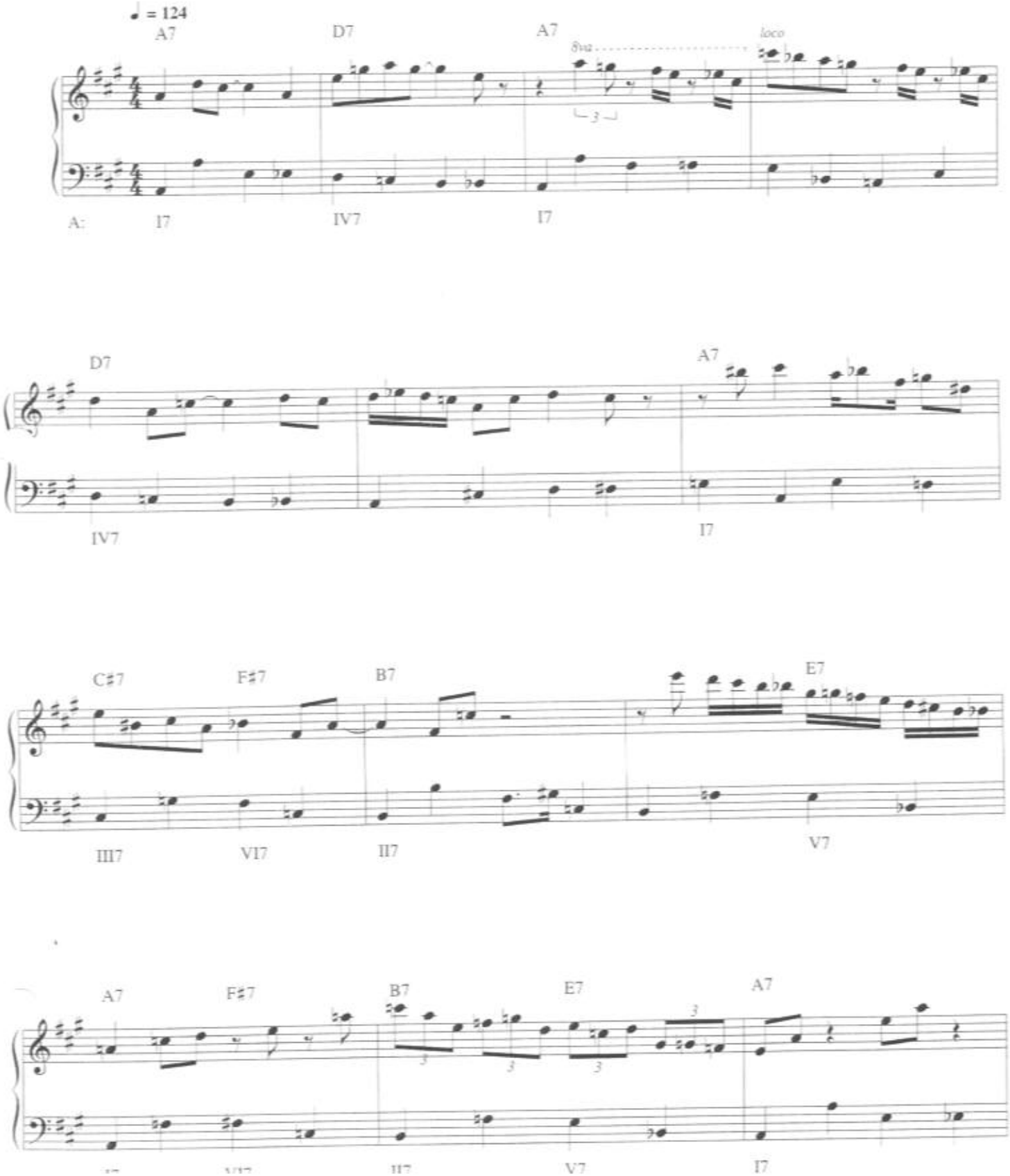


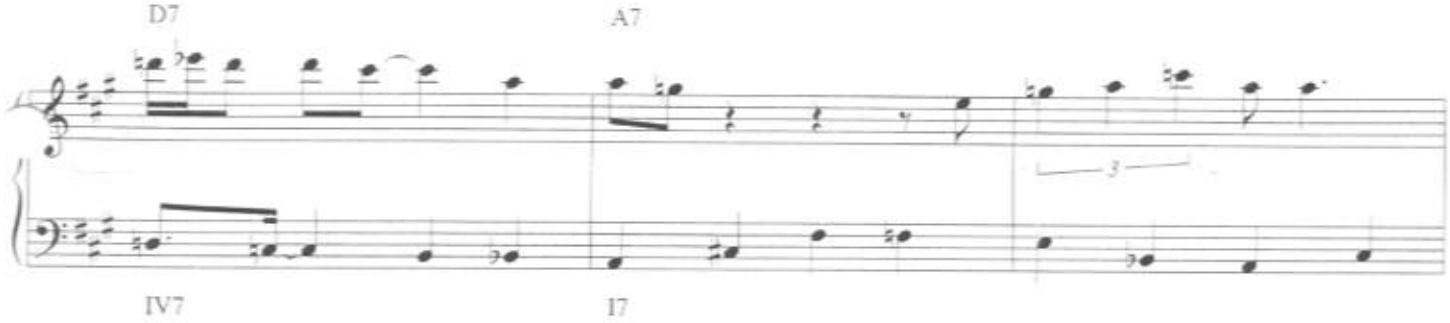

B♭7
F7
3
IV7
I7
B♭7
3
IV7
F7
A7
D7
G7
3
I7
III7
VI7
II7
C7
F7
V7
I7

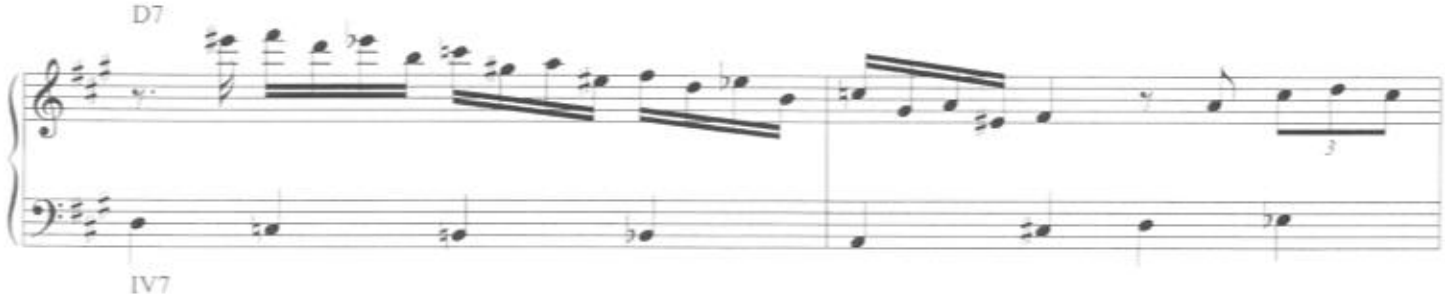
BLUES 3 – A

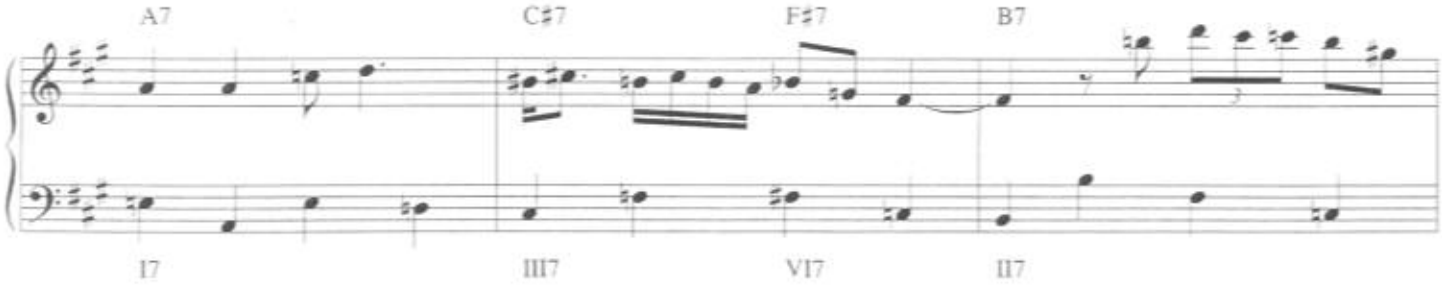
)RIAN / WHOLE TONE / HALF-DIMINISHED SCALES

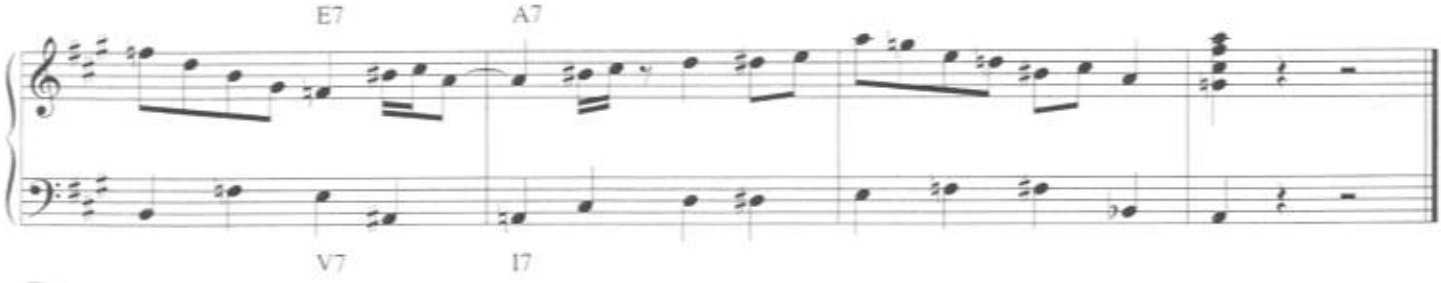
15 16




D7
A7
3
IV7
I7


D7
3
IV7


A7
C♯7
F♯7
B7
I7
III7
VI7
II7

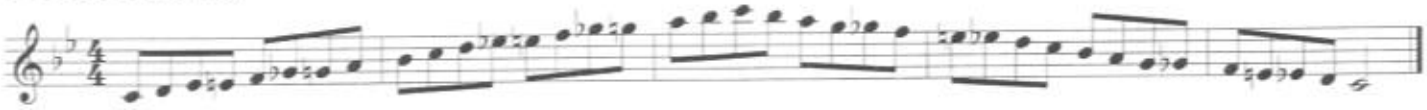

E7
A7
V7
I7

EXAMPLE 4 — BLUES SCALES

Included are the blues scales which should be practiced in every key. A blues scale is the same as the Dorian Mode but with the major and diminished 5th added. This fourth example combines all of these elements with alterations. Note: if you consider any major scale, the notes of that scale are the ones upon which the melodies and harmonies are built. Please keep in mind that this does not mean that you can only use the notes of that scale. The key of C major, for example, has no sharps or flats in the key signature, but any note can be used depending on placement with relation to the chord structure and melody.

BLUES SCALES / MODIFIED DORIAN

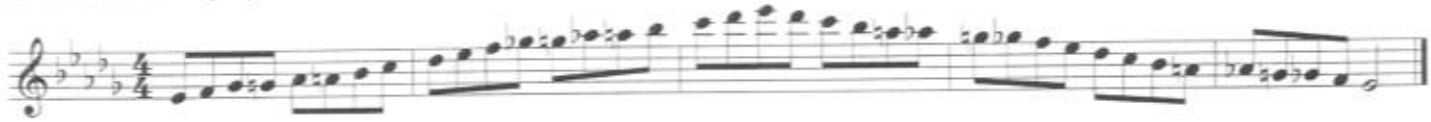
C Blues Scale (B♭)



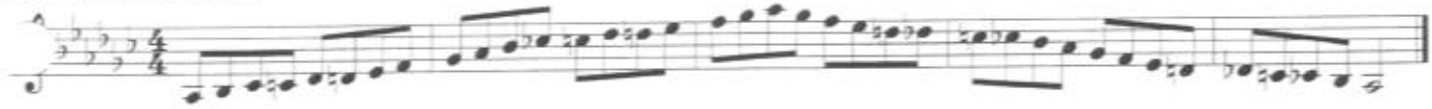
F Blues Scale (E♭)

B♭ Blues Scale (A♭)

E♭ Blues Scale (D♭)



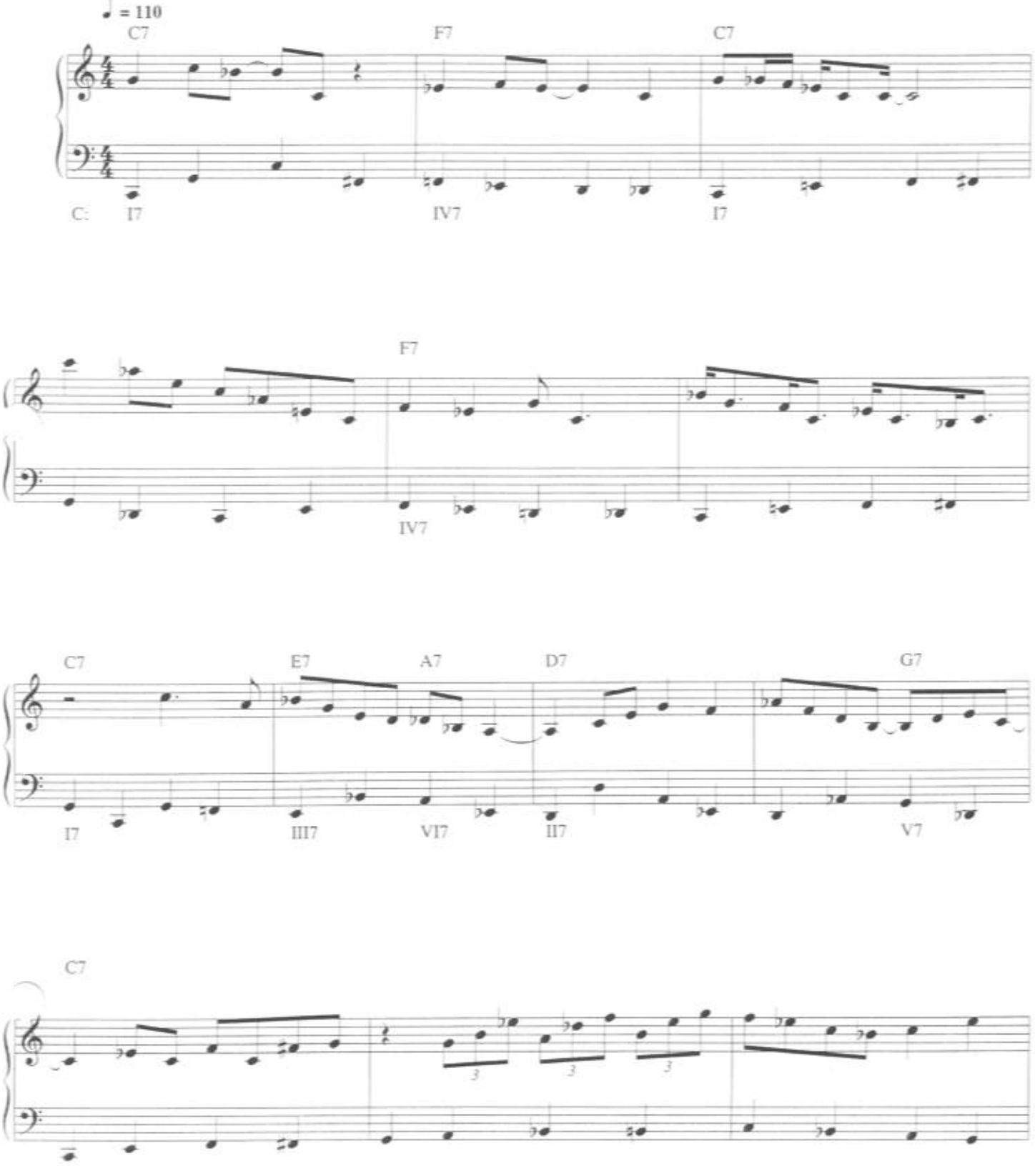
A♭ Blues Scale (G♭)

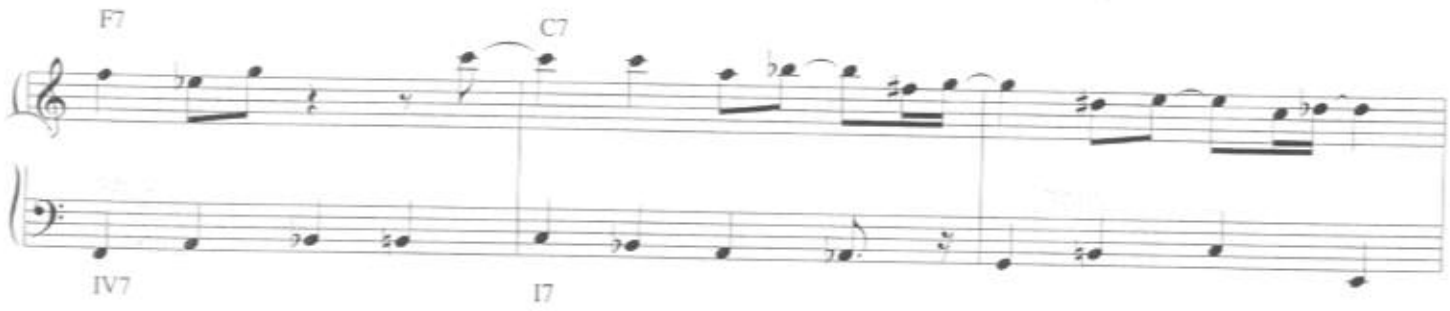


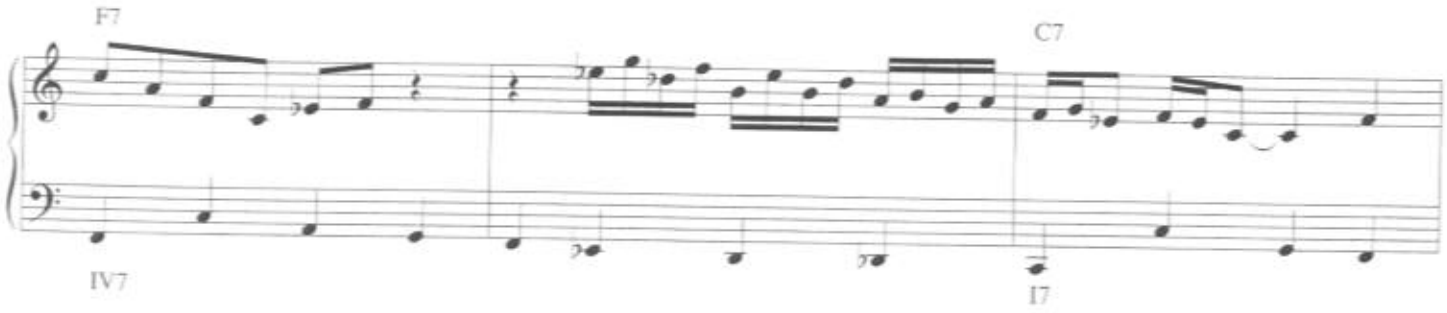
BLUES 4 — C

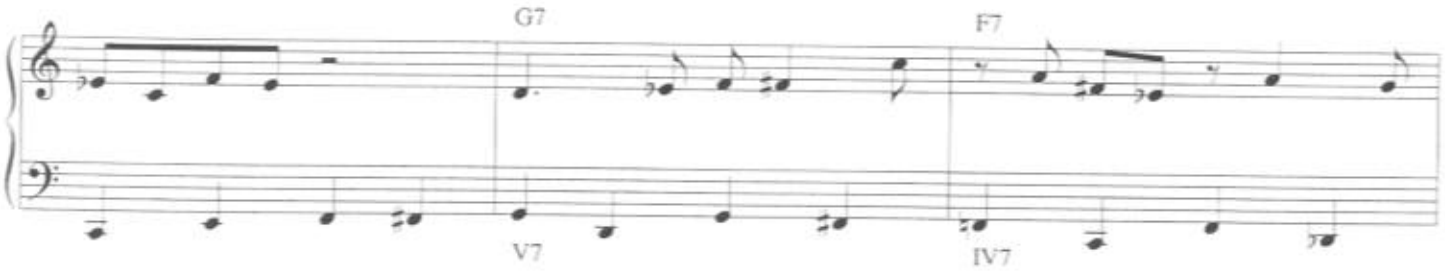
BLUES FOR CLIFFORD

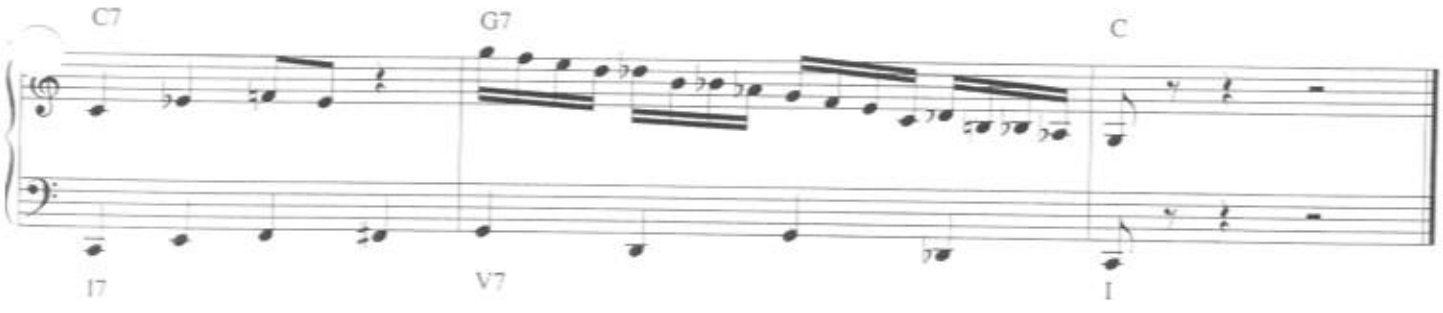
19 20




F7
C7
IV7
I7


F7
C7
IV7
I7

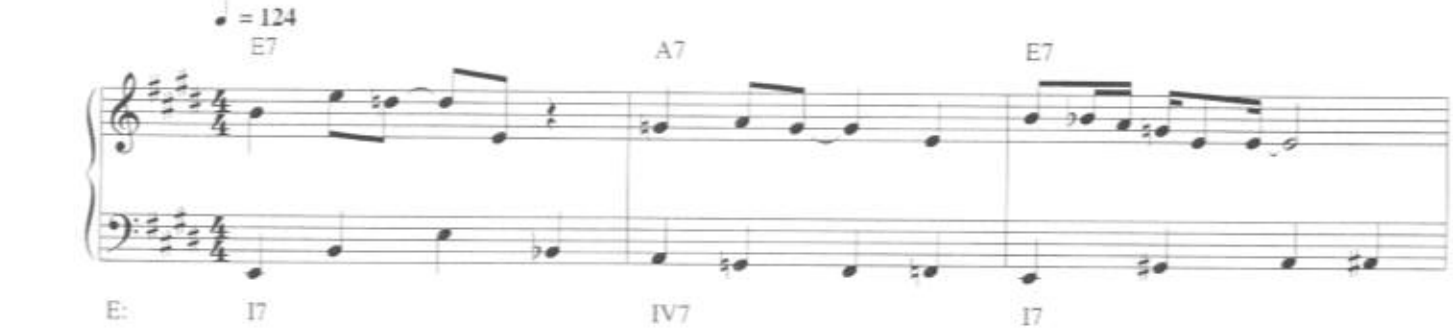

G7
F7
V7
IV7

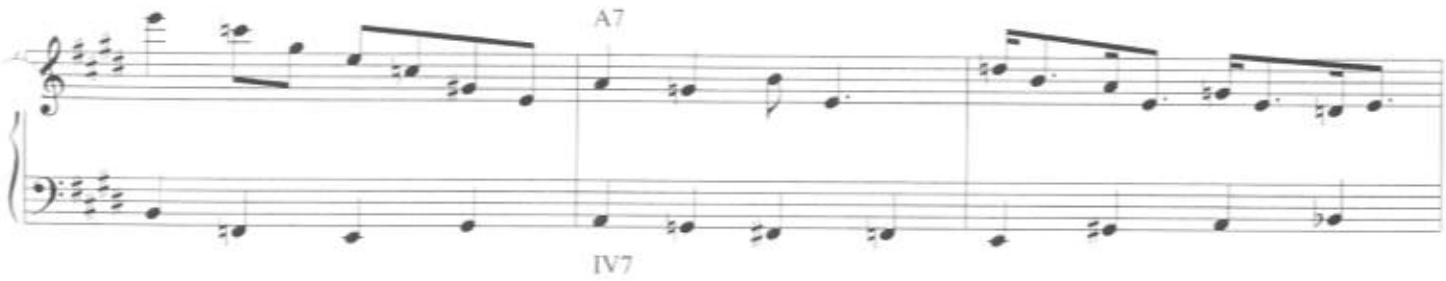

C7
G7
C
I7
V7
I

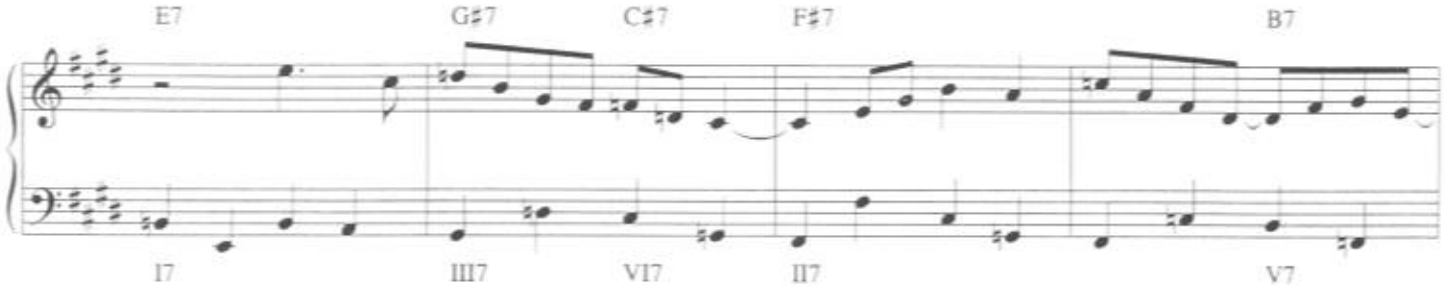
BLUES 4 – E

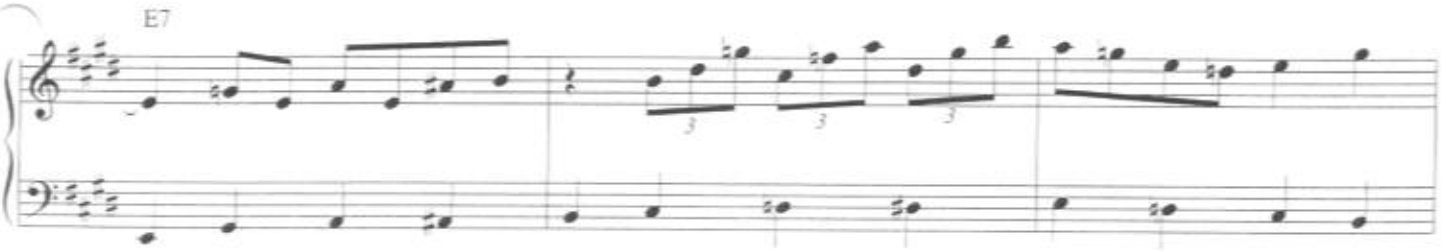
BLUES FOR CLIFFORD

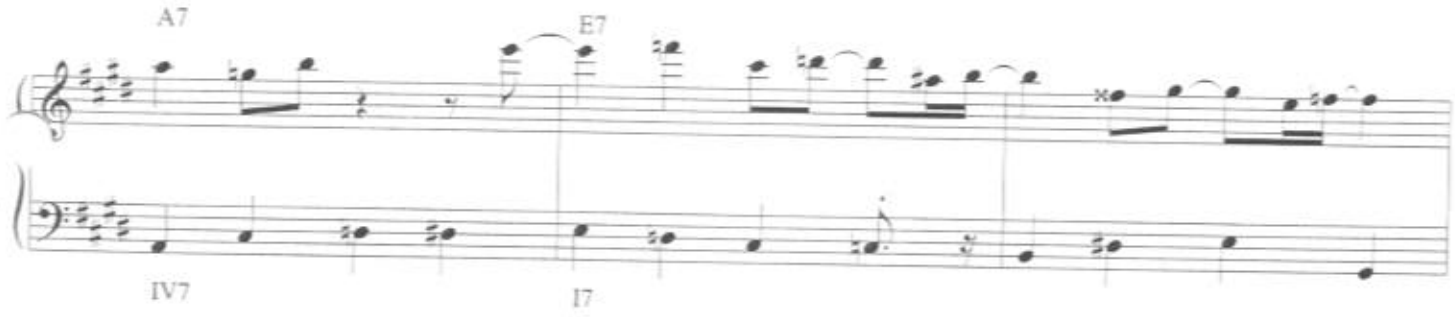
21 22

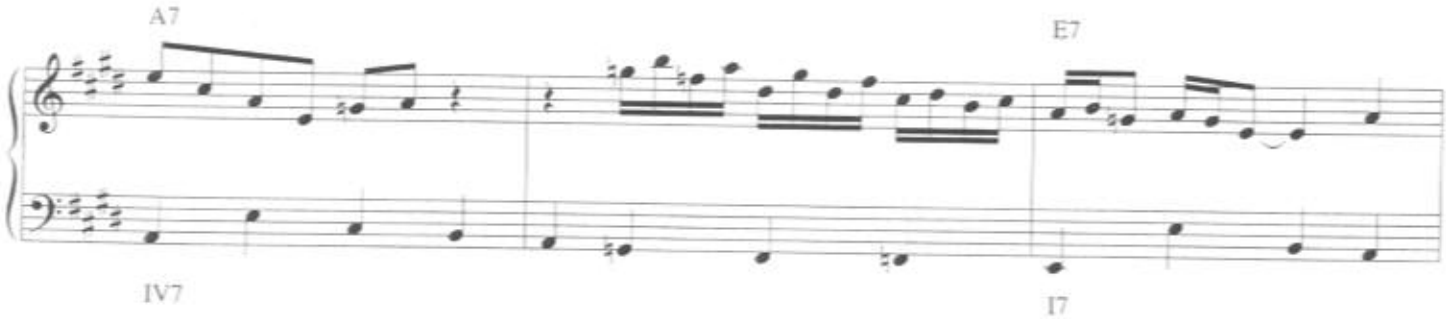




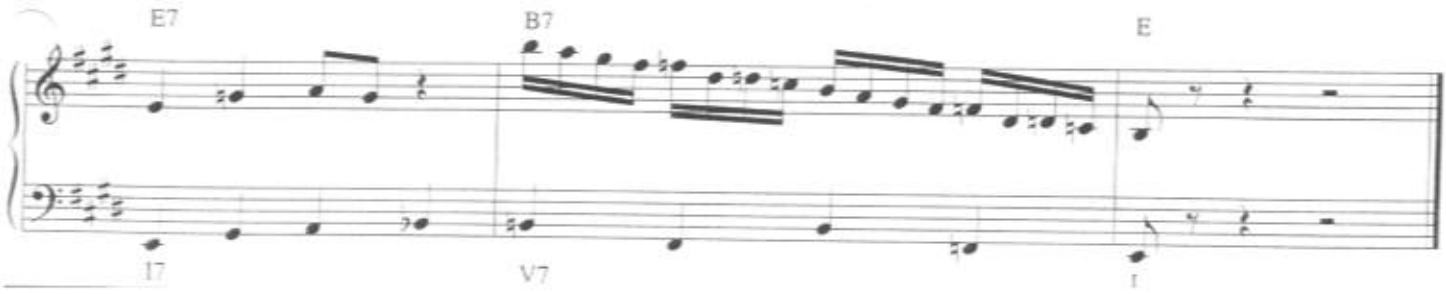





A7
E7
IV7
I7


A7
E7
IV7
I7

B7
A7
V7
IV7


E7
B7
E
I7
V7
I