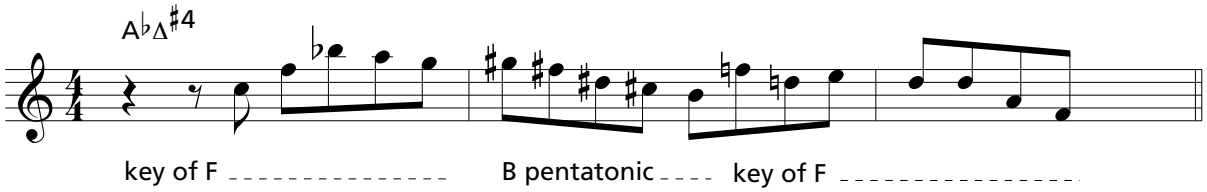
Contents
The Jazz Theory Book by Mark Levine

Photography Directory

Playing Scales to Get Outside

Playing a scale can clearly outline a tonality other than the written one. Woody Shaw was a master at playing scales that "don't belong" to the written chord. Look at **figure 8-10**, from Woody's solo on his tune "In Case You Haven't Heard."[8] His first five notes suggest the key of F. Next Woody plays a B pentatonic scale,[9] suggesting the key of B, a tritone away from F. He then clearly outlines F major again. Woody creates a very clear harmonic structure (the keys of F, B, F) apart from the written chord symbol ($A\flat\Delta^{\sharp 4}$).

Figure 8-10



A few bars later in the same solo, Woody creates a similar effect, as shown in **figure 8-11**. Over an $F\Delta^{\sharp 4}$ chord, he first suggests the key of F, then plays an E pentatonic scale, a half step away, and finally returns to F. *Inside-outside-inside.*

Figure 8-11

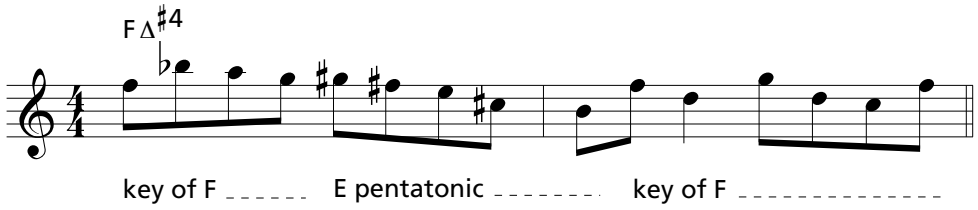
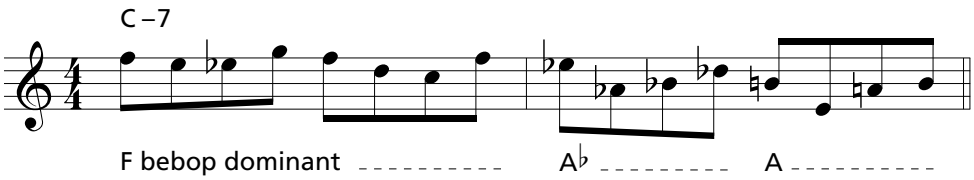


Figure 8-12 shows Woody playing notes from an F bebop dominant scale, followed by two four-note figures suggesting the keys of A♭, and A, all over a C-7 chord on his tune "Rahsaan's Run."[10]

Figure 8-12



[8] Woody Shaw, *Little Red's Fantasy,* Muse, 1976.
[9] Pentatonic scales will be covered in the next chapter.
[10] Woody Shaw, *Rosewood,* Columbia, 1977.

Inverting Intervals

An important skill all musicians must have, especially when transposing,[31] is the ability to *invert* intervals. If you have to transpose a tune "up a major 6th" on the spot, you'll probably find it easier to transpose it "down a minor 3rd," which is the same thing. A 3rd is a lot closer than a 6th. In other words, you need to know that a major 6th inverts to a minor 3rd. When you invert an interval, you take the bottom note and put it on top, or vice versa. The result is a new interval, and the rules for inverting intervals are simple.

When you invert an interval

- Major becomes minor
- Minor becomes major
- Perfect remains perfect
- Tritone remains tritone[32]

and the old and new intervals add up to nine.

Figure 1-2

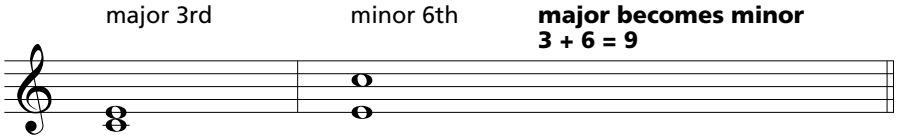


Figure 1-3

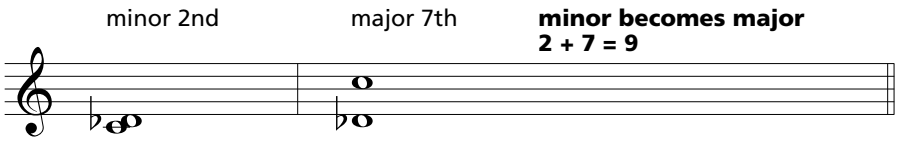
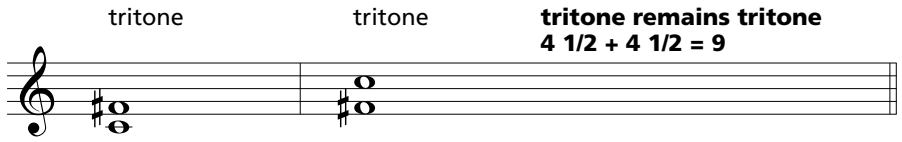


Figure 1-4

Figure 1-5



Look at **figure 1-2.** If you invert a major 3rd, C with E on top, it becomes E with C on top, a minor 6th. Major becomes minor, and three plus six add up to nine. In **figure 1-3**, a minor 2nd inverts to a major 7th. Minor becomes major, and two plus seven add up to nine. In **figure 1-4**, a perfect 4th becomes a perfect 5th. Perfect remains perfect, and four plus five equals nine. In **figure 1-5**, a tritone inverts to another tritone. Because a tritone is right between a 4th and a 5th, you could say that it is "four and a half," and four and a half plus four and a half equals nine.

To really internalize this information, and have the sound of all the intervals in your head, you should sing the intervals as part of your daily practice routine. You don't need your instrument to do this (unless you're a singer, of course), so you can practice in the shower, in your car, and

[31] Going from one key to another.

[32] And, if you use the alternate terms "augmented" and "diminished" as shown in **figure 1-1**, augmented becomes diminished, and diminished becomes augmented.