

Harmonic Improvisation seen from a piano player's view.....

1. Harmonic variations on II-V-I in C major:

- a: tritone II-V : Dmi7 | Abmi7 – Db7 | Cmaj (Bud Powell; Celia)
- b: extended: Dmi7 – Fmi7 | Abmi7 – Db7 | Cmaj (Bill Evans; I hear a Rhapsody)
- c: descending: Dmi7 - Bmi7 | Abmi7 – Db7 | Cmaj
- d: without original II: Abmi7 | - Db7 | Cmaj (Kenny Barron)
- e: 'Moll-Dur': Dmi7 | Fmi7 - Bb7 | Cmaj
- f: 'Moll-Dur 2': Dmi7 | Gsus9 | Cmaj
- g: long II variation: Dmi7–mi^{maj7} | Gsus - G7 | Cmaj (Bill Evans/Bud Powell)
- h: Count Down: Dmi7 - Eb7 | Abmaj - B7 | Emaj - G7 | Cmaj
- i: Pentatonics: Ami pentatonic on Dmi7
Bbmi pentatonic on G7alt
Bmi pentatonic on Cmaj#11

2. Harmonic variations on (long) major chord:

- a: diminished (#II/#IV): C^o – Cmaj ; also possible: B7b9/C - E^{mi}/C
- b: #5: Cmaj#5 – C6 ; also possible: E7b9/C – A^{mi}/C
- c: 'inner changes' : Cmaj - Dmi7 | D#^o - E^{mi} **or** Cmaj | Dmi7 - D#^o | E^{mi}
- d: ^bII: Dbmaj | Cmaj (Lennie Tristano)
- e: Turnaround (Lady Bird) Cmaj – Ebmaj | Abmaj - Dbmaj |
- f: with dominants: Cmaj – Eb7 | Abmaj - Db7 |
- g: Giant Steps: Cmaj - Eb7 | Abmaj - B7 | Emaj - G7 | Cmaj

3. Harmonic variations on (long) minor chord:

- a: inner voices: Dmi - Dmi^{maj7} | Dmi7 - Dmi6 (descending...My funny Valentine)
- b: Inner voices 2: Dmi - Dmib6 | Dmi6 - Dmi7 (ascending....Bill Evans – Never let me go)
- c: Inner voices 3: Dmi - Dmib6 | Dmi6 - Dmib6 (James Bond...)
- d: with dominant: Dmi - C#^o | Dmi - C#^o
- e: with dominant 2: Dmi | Dmi - A7alt
- f: with tritone II-V: Dmi | Bbmi7 - Eb7
- g: with tritone II only: Dmi7 (or Dmi6) | Bbmi7 (or Bbmi6)
- h: *Change of color*: Minor harmonic/melodic/aeolian/dorian/phrygian/(locrian?)
Diminished Scale (Herbie Hancock)
Whole tone Scale on the 5th (Kenny Kirkland)
Augmented Scale on the 5th (John Taylor)
- i: Pentatonics: Dmi pentatonic/Ami pentatonic/Emi pentatonic (down in 4th's)
Dmi 6 pentatonic (in combination with Bbmin 6 pentatonic)
Whole steps up/down, minor thirds up/down, tritone

