

Faster tempos are best for *side-slipping* (playing on the scale a semitone above or below) and for other discordant lines. At slower tempos, the out-of-key notes might sound better as triplets or 16th notes (semi-quavers). The bass player and piano-player should not be tempted to follow suit or it spoils the effect.

There is no need to limit yourself to side-slipping: you can also choose other keys - the more distant they are related to the scale in question, the more effective it will be. For some reason, major arpeggios of "foreign" chords often sound better than minor ones. They can also form an internal sequence which is purely random.



The last two beats of the first bar form a third inversion Bb major 7, followed in the next bar by similar inversions of B major 7 and C major 7. In the third bar, the triplets on the second beat form a second inversion of a B triad, followed by an A triad and then an Ab triad. There are no fixed rules as to what internal progression you want to play - whatever sounds good.

The ideas given above can be used for most other scales in relation to different chords. When a particular scale is used for its intrinsic sound, particularly the whole tone, the blues scale and the middle eastern scales, and in some cases, the altered and the diminished scales and some of the modes, the addition of chromatic notes will not be appropriate. Use your judgement according to the context or do as instructed to do.

In other circumstance, It is up to you to decide how diatonic or chromatic you wish your solos to be. Most people, most of the time take a stance somewhere between the two extremes - the "diamatic" or if you prefer, the "chromatonic".