**Try to find many different paths through the chord changes, eventually improvising where you change directions.**

**The next step is to try moving from tetrachord to tetrachord, but not proceeding straight up the scale. Try varying the order of the pitches.** This is much easier to do after you have spent a fair amount of time with the earlier stages of the tetrachord process, so don't skip them! After you are comfortable with singing straight up and down the tetrachords, you can find more circuitous routes through the changes, and singing at a slightly slower tempo, you can use rhythms based on eighth notes instead of the quarter-note rhythms that we have been using.

TRACK 17

TRACK 18

**When you are practicing, try keeping 1, 3 and 7 in your left hand and using your right hand to prompt yourself and to check intonation.**

**Once again, after you have spent a lot of time working on tetrachords, try composing a line that uses the notes of the tetrachords in different orders.** I keep suggesting that you compose lines over this progression for a simple reason. Improvising is really comprised of two different skills. The first skill is knowing how to make melodies from the underlying harmony. That means being able to use and understand all of the various techniques we have been employing up until now: arpeggios, finding chord tones and tensions, scales, patterns derived from scales, creating a pattern and being able to morph it through a series of chords, tetrachords. The second skill is being able to implement these things in time. Often, people confuse these two skills. Being able to create lines that utilize a given technique is very important. It means you understand the concept and can hear it when you have enough time to move slowly and make mistakes and fix them. If you can compose it, eventually you can improvise it. But since improvising is actually the culmination of both of these skills, the knowing AND the doing, it's sometimes hard to hear how much you know from a given improvised performance. If I hear you sing and something is missing, I ask myself, do you under-