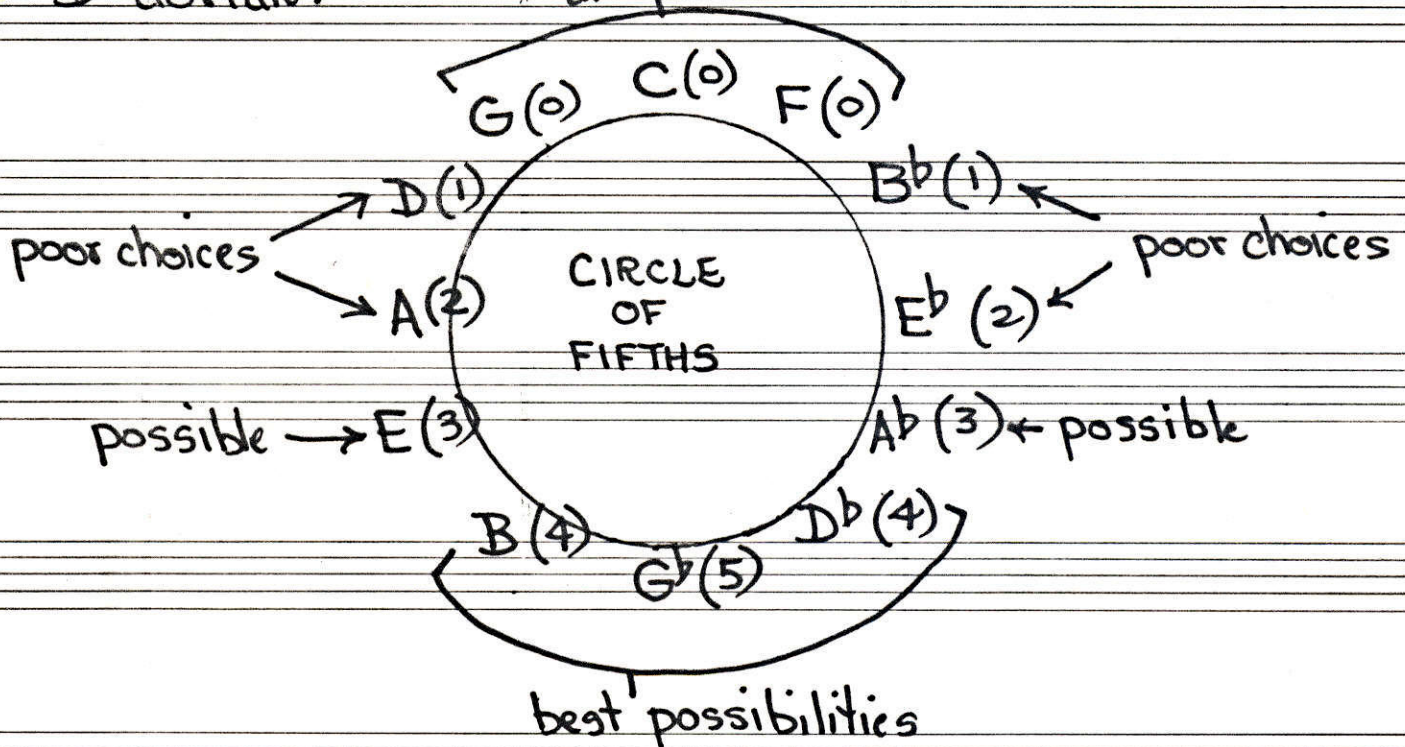


9.) must be played glibly, without hesitation.

10.) relation to bass player ~ bassist and/or pianist will generally retain 'correct' scale root, anchoring side-slip, and creating pedal point effect

11.) relation to keyboard player ~ it is not a prerequisite condition that the soloist and keyboard player side-slip simultaneously.

Where to side-slip to, for maximum contrast ~ if pentatonics are being used, then, generally, four or five notes of the side-slip pentatonic should be outside, though three outside notes could work, perhaps. If pentatonics were formed on each of the twelve keys, the resulting ~~outside~~ number of outside pitches would result (shown in parenthesis) against D dorian: all, inside



Accessibility to inside pentatonics (F, C, and G)

1) G^b pentatonic is half-step above F and a half-step below G.

2) B pentatonic is half-step below C.

3) D^b pentatonic is half step above C.

each inside pentatonic has an outside pentatonic a tri-tonic