

The Art of Improvisation

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... Creating real-time music through jazz improvisation ...

* Introduction *



by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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About This Book

Welcome to *The Art of Improvisation*! This section is about:

- Why I Wrote *The Art of Improvisation*
- Highlights of *The Art of Improvisation*
- Acknowledgements and BRIDJJ
- Listening to Jazz

Why I Wrote The Art of Improvisation

So how do they do it?

How do the great improvisers create musical tales of suspense and wonder? Can we improvise like they do by copying what they play? I used to think so, but now I'm convinced it's better to *visualize* and *understand* their ideas, not just copy them. Great players know and use *seven elements of improvisation*, I wrote *The Art of Improvisation* to help you learn and use these elements like they do. It's not a wizard's apprenticeship; it's a real process you can learn a step at a time.

You can include the principles in *The Art of Improvisation* in your daily practice to greatly speed up your progress in improvisation. You'll recognize these principles when you listen to the solos of great jazz improvisers.

What This Book *Is* and *Isn't* About ...

In this book you'll use the "Yes" concepts below, not the typical "No" methods.

- ✓ **Yes:** Learn a variety of flexible scales that help you create musical ideas.
- X **No:** Start with the blues scale, stay with the blues scale, and eventually become trapped by the blues scale.
- ✓ **Yes:** Create, develop, and express your own musical ideas and phrases.
- X **No:** Memorize jazz patterns and try to turn them into improvisation.
- ✓ **Yes:** Learn to create and develop melodies first, then use changing chords.
- X **No:** Study chord progressions first (get on the freeway, then learn to drive).
- ✓ **Yes:** Create melodies that sometimes fit, sometimes transcend the chords.
- X **No:** Play arpeggios so much that your listener is sure what chord you're playing against, but not sure if you know much else about improvising.

About the Author

My early music background was classical; I started playing jazz as a freshman in college. At first I learned to improvise by copying patterns and by transcribing solos. But after extensive listening, I discovered solid principles in the solos of great improvisers. I used them, adapted them, and shared them with students. This book gathers what I learned in years of playing, teaching, and research.

Some of my credits:

- Master's Degree in Music Education, California State Univ., Los Angeles
- Jazz faculty member at Cal. State L.A., Pasadena City College, and BYU
- Member of BYU Faculty Jazz Quintet and BRIDJJ jazz/fusion group
- Author of *Sightreading Jazz* and *Sightreading Chord Progressions*

Highlights of *The Art of Improvisation*

The Art of Improvisation is a two-volume set that includes the features listed below, and more, to help you learn and master jazz improvisation:

- Easy-to-read explanations of 7 elements of improvisation, in 5 skill levels.
- Over 350 concise musical examples to illustrate what you're learning.
- Over 200 exercises to help you try out what you've learned. Most exercises have three levels of difficulty: Basic, Medium, and Challenge.
- Chords for 130 standard jazz tunes in a clear, easy-to-read format.
- Transcribed jazz solos from the BRIDJJ CD "Beat the Rats."
- Ideas for teaching with *The Art of Improvisation*.

Other Books I've Written

Sightreading Jazz, a complete method for reading pitches, rhythms, and melodies, for all instruments in treble or bass clef. Exercises can be recycled and varied, creating thousands of new sightreading examples. Also available are transposed exercises (Bb and Eb) for ensemble practice along with the concert key exercises.

Acknowledgments and BRIDJJ

I'd like to especially thank those who have helped to bring this book to light:

- My wife, Jennifer, for her constant support and writing insights.
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- Mick, for his love of engineering, and Rosie, for her love of the classics.
- Jay Lawrence, for his research and insights into latin and fusion rhythms.
- Rich Dixon, for his ideas on the art of playing "outside."
- Members of BRIDJJ (Rich Dixon, Dan Waldis, Jim Stout, and Jay Lawrence).
- Steve Richins, Lars Yorgason, and Newell Dayley for their ideas and support.
- All the musicians who tested this book and provided valuable feedback.

Listening to Jazz

As you study from *The Art of Improvisation* and practice its exercises, it's essential that you keep listening to recordings of great jazz artists. As you listen, you should constantly try to:

- 1) Find the form of the tune so you can clearly identify the start and end of each solo chorus.
- 2) Switch your focus back and forth between the improvised solos and the rhythm section accompaniment, noticing how the players interact and support each other.
- 3) Identify interesting ideas and match them with concepts from the Art of Improvisation, so you can adapt them in your own improvisation.

Some Famous Jazz Improvisers

The artists and recordings below can serve as a basic listening guide for your improv study (dates are approximate). Be sure to branch out and try new artists and recordings as you develop your own styles and tastes. For artists and recordings in fusion and latin styles, see Chapter 3C: *Fusion and Latin Styles*.

Style	Instrum.	Artist
<i>Early jazz</i> (1900-30)	Trumpet	Louis Armstrong, Bix Beiderbecke
	Woodwinds	Sidney Bechet, Johnny Dodds
	Trombone	Kid Ory, Jack Teagarden
	Piano	Scott Joplin, Jelly Roll Morton, Earl Hines, Fats Waller, James Johnson
	Guitar	Eddie Lang
Vocalists	Bessie Smith	
<i>Swing</i> (1930-45)	Trumpet	Roy Eldridge, "Sweets" Edison, Cootie Williams
	Tenor Sax	Lester Young, Coleman Hawkins, Ben Webster
	Alto Sax	Johnny Hodges, Benny Carter
	Clarinet	Benny Goodman, Jimmy Dorsey, Artie Shaw
	Trombone	Tommy Dorsey
	Piano	Art Tatum, Duke Ellington, Count Basie
	Guitar	Charlie Christian, Django Reinhardt
	Bass	Jimmy Blanton, Oscar Pettiford
	Vibes	Lionel Hampton
	Violin	Stuff Smith, Stephane Grappelli
	Drums	Gene Krupa
	Vocalists	Billie Holiday
	<i>Bebop</i> (1945-55)	Trumpet
Alto Sax		Charlie Parker, Sonny Stitt
Tenor Sax		Don Byas
Trombone		J. J. Johnson
Piano		Bud Powell, Thelonious Monk
Drums		Kenny Clarke, Max Roach, Buddy Rich
Vocalists		Ella Fitzgerald
<i>Cool</i> (1950-65)	Trumpet	Miles Davis, Chet Baker
	Alto Sax	Paul Desmond, Lee Konitz, Art Pepper
	Tenor Sax	Stan Getz
	Bari Sax	Gerry Mulligan
	Trombone	Bob Brookmeyer

	Piano	Dave Brubeck, Lennie Tristano
	Drums	Shelley Manne, Joe Morello
<i>Hard Bop</i> (1955-70)	Trumpet	Clifford Brown, Kenny Dorham, Lee Morgan, Freddie Hubbard
	Alto Sax	Cannonball Adderley
	Tenor Sax	Sonny Rollins, Dexter Gordon, Joe Henderson
	Trombone	Slide Hampton
	Piano	Oscar Peterson
	Guitar	Wes Montgomery, Joe Pass
	Organ	Jimmy Smith
	Vibes	Milt Jackson
	Bass	Ray Brown
	Drums	Shelley Manne, Joe Morello
	Vocalists	Jon Hendricks
<i>Modal Jazz</i> (1960-70)	Trumpet	Miles Davis
	Tenor Sax	John Coltrane, Wayne Shorter
	Piano	McCoy Tyner
	Bass	Paul Chambers, Ron Carter
	Drums	Elvin Jones
<i>Free Jazz</i> (1960-75)	Trumpet	Don Cherry, Lester Bowie, Don Ellis
	Alto Sax	Ornette Coleman
	Tenor Sax	John Coltrane, Albert Ayler
	Woodwinds	Eric Dolphy
	Trombone	Roswell Rudd, Albert Mangelsdorff
	Piano	Cecil Taylor
	Guitar	John McLaughlin
	Bass	Charles Mingus, Charlie Haden
<i>Recent</i> (1975-)	Trumpet	Woody Shaw, Wynton Marsalis, Arturo Sandoval, Terence Blanchard, Wallace Roney
	Alto Sax	Phil Woods
	Tenor Sax	Michael Brecker, Branford Marsalis, Joshua Redman
	Clarinet	Buddy DeFranco, Eddie Daniels
	Flute	Hubert Laws
	Trombone	Bill Watrous, Frank Rosolino, Carl Fontana
	Piano	Chick Corea, Herbie Hancock, Joe Zawinul, Keith Jarrett, Clare Fischer, Marcus Roberts, Gonzalo Rubalcava, Joanne Brackeen
	Guitar	John McLaughlin, John Scofield, Allan Holdsworth, Jim Hall, Pat Metheny, Mike Stern
	Vibes	Gary Burton
	Harmonica	Toots Thielemans
	Violin	Jean-Luc Ponty
	Bass	Niels Henning Orsted-Pedersen, John Pattitucci, Eddie Gomez, Dave Holland, Christian McBride
	Drums	Tony Williams, Jack DeJohnette, Jeff Watts
	Vocalists	Sarah Vaughn, Betty Carter, Bobby McFerrin

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Louis Armstrong Bix Beiderbecke Sidney Bechet
Johnny Dodds Kid Ory Jack Teagarden Scott Joplin
Jelly Roll Morton Earl Hines Fats Waller James Johnson Eddie Lang Bessie
Smith Roy Eldridge “Sweets” Edison

Introduction

- *Improvisation Levels and Elements* •
- *Values and Creativity* •
- *About the Exercises* •

Cootie Williams Lester Young Coleman Hawkins
Ben Webster Johnny Hodges Benny Carter Benny Goodman Jimmy Dorsey
Artie Shaw Tommy Dorsey Art Tatum
Duke Ellington Count Basie Charlie Christian



Improvisation Levels and Elements

The topics for this chapter are:

- About the Five Levels
- The Seven Elements of Improvisation
- Skills You Need
- Jazz Improvisation Myths
- Definitions of Improvisation
- Jazz Improvisation and Other Arts

About the Five Levels

This book is based on *Five Levels* of improvisation skills, from starting to advanced. The sections in this book guide you through these levels.

- *Level 1 - Starting* This is where it all begins. You'll learn basic keys, scales and chords, and how to create and develop imaginative improv ideas.
- *Level 2 - Apprentice*. In this level, you'll learn the tools for improvising in basic jazz tunes, including swing rhythms and melodic shapes.
- *Level 3 - Intermediate*. Here you'll deepen your skills of development, patterns, and rhythmic variety to create more solid improvisations.
- *Level 4 - Strong* In this level you'll use musical tools with confidence and ingenuity to build fine solos. You learn to interact strongly, execute cleanly, and develop creatively, from subtle ideas to flights of fancy.
- *Level 5 - Advanced*. As an advanced improviser you'll master more difficult approaches, including rhythmic freedom and outside playing, and integrate them successfully in your solos.

The chapters and topics for the five levels are listed in the Table of Contents.

Starting at the Beginning

Looking at the Five Levels, you probably have a feeling for which level applies to you. But regardless of your current level, there are definite advantages to reading this book from the *beginning*. For example, few improvisers at any level are familiar with the Virtual Practice Method, and that's explained in Level 1. So by starting at the beginning, you can pick up new ideas and skills and skip over material you already know.

"Sneaking Ahead"

If you skip on to later topics in the book, remember:

- Most topics in higher levels assume you've learned the topics and skills from previous levels.
- Although you can *read* through this book quickly enough, it takes *time and practice* to really master the concepts and use them in your solos.

Exercises

The *Exercises* section at the end of each volume is a complete, practical study guide for improvisation. You can use the exercises to track your own progress, or you can share them with your improv students as a lesson plan to follow. For study convenience, each exercise is numbered to match a corresponding spot in the book. For example:

✓ *Exercise 1.1 Virtual Practice for the C Major Scale*

For instructions on how to use the exercises, see About the Exercises at the end of this Introduction and read the *Exercises* section at the end of each Level.

The Seven Elements of Improvisation

The *Seven Elements* of jazz improvisation have initials that conveniently spell out “MR. ED, CPA:”

- 1) **M** elody
- 2) **R** hythm
- 3) **E** xpression
- 4) **D** evelopment
- 5) **C** hord progressions
- 6) **P** erformance
- 7) **A** nalysis

These initials should be pretty easy to remember. As you work on the seven elements in your daily practice, you’ll create exciting, artistic solos. *These Seven Elements are the foundation of each of the Five Levels of improvisation.*

Making the Seven Elements Work for You

Just skimming through this book won’t help you progress to new levels. You must also use the 3 “E’s”:

- 1) *Explanations*: Carefully read and understand the paragraphs that explain each concept and skill.
- 2) *Examples*: Study and try the musical examples in each chapter and transpose them to other keys.
- 3) *Exercises*: Try each exercise. There are usually three versions of each exercise: Basic, Medium, and Challenge. Do all three versions, then vary them.

Skills You Need

This book is for improvisers of all skill levels, beginning to advanced. To get the most from this book, you should start by having or developing these skills:

- *Music reading* – Read music in one or more clefs, including pitches and basic rhythms. From a pitch, accurately sing up or down a whole- or half-step.
- *Scales and arpeggios* – Have a basic mastery of them, at least the major scales and arpeggios in the easier keys.
- *Sound and technique* – Work on your sound and technique so your improv ideas can flow.
- *Intervals* – Recognize, hear, sing, and play intervals, at least major and minor seconds.

- *Desire* – Have the desire to understand and create better improvisation, with new tools and ideas.

Now we'll discuss what jazz improvisation *is* and what it *isn't*. It's no mystery, but it's magically fun.

Jazz Improvisation Myths

Let's begin by discussing what jazz improvisation *isn't*. Here are four common myths about jazz improv:

- 1) "Jazz improv is something you're born with, not something you learn."
- 2) "Jazz improv requires perfect pitch."
- 3) "You can't practice without an instrument."
- 4) "Classical and jazz have little in common."

Myth #1: You're Born With It

Although jazz improv is a universal language, we're *not* born with it. But *almost anyone* can learn basic improv skills (listening, ear training, theory, instrumental or voice techniques); some people learn faster than others.

Some very good improvisers start later in life, but all good improvisers pay their dues by studying the works of the great jazz soloists. You need to constantly develop your listening skills, your sound and technique, and your desire to create better solos, or your progress will be blocked from time to time.

Myth #2: You Need Perfect Pitch

You don't need perfect pitch (although it usually doesn't hurt). But you do need good *relative* pitch, to recognize and remember intervals you hear. Accurately hearing intervals is one of the keys to improvisation; it's a skill you *can* gain and develop. It can be as simple as matching pitches with a keyboard or recording, or as involved as a full-fledged ear-training course. Unfortunately, many improvisers don't spend adequate time developing relative pitch, so they hit roadblocks in hearing and creating ideas. The Art of Improvisation gives you plenty of material for developing good relative pitch.

Myth #3: You Can't Practice Without Your Instrument

So what's your instrument? The most neglected but perhaps most powerful jazz instrument is the human voice. Jazz instrumentalists who know how to practice *vocally* can practice longer hours (such as in the car, in the shower, etc.) and can try new melodies and rhythms that are difficult at first on an instrument. Vocal practice can include humming, whistling, or just mentally hearing the notes you want to improvise.

It's important to know how to practice improv vocally, even if you're a "bad" singer. (You may even improve your voice in the process.) Singing or humming improv lines lets you concentrate on capturing pitches and rhythms without fighting an instrument; then you can transfer the vocal ideas to your instrument later. This book shows you how to use the Virtual Practice Method to help you practice improvisation vocally *and* instrumentally.

Myth #4: Classical and Jazz Don't Mix

Actually, they do mix; jazz and classical music have some similar elements. There are some very interesting parallels in the histories of classical and jazz musics. Understanding these parallels enriches your improv skills, helps you play the right styles for the right tunes, and helps you appreciate music of great jazz improvisers. *This is a strong hint for the importance of studying jazz history.* Here are the historical parallels, with times and composers:

Classical Era

Baroque -----1600-1750

(Bach, Handel)

Classical -----1700-1820

(Haydn, Mozart)

Romantic -----1820-1900

(Beethoven, Wagner)

Impressionist --1890-1920

(Debussy, Ravel)

Expressionist ----1920-

(Schoenberg, Webern)

Jazz Era

Dixieland -----1900-1930

(Armstrong, Morton)

Swing/Big Band 1930-1950

(Ellington, Goodman)

Bebop -----1945-1960

(Parker, Gillespie)

Cool ----- 1955-1965

(Davis, Brubeck)

Avant-Garde ----1965-

(Coleman, Coltrane)

Here are some *similarities* between classical music and jazz improvisation:

- 1) Basic form and structure of compositions
- 2) Melodic and rhythmic development
- 3) Expression
- 4) Major and minor keys and scales
- 5) Chord progressions
- 6) Solos and accompaniment

Here are some *differences* between most classical music and jazz improvisation:

- 1) Literal rhythms in classical, swing rhythms in jazz
- 2) Improvised solos in jazz pieces
- 3) More freedom for the jazz performer to alter the original melody
- 4) Different combinations of instruments used in classical vs. jazz

Definitions of Improvisation

Musicians have been improvising jazz for a long time. Below are some typical definitions of jazz improv, with some common questions raised by each definition.

Definition A: *Jazz improv is making up music as you go.*

Question 1: So how do you make it up?

Question 2: What makes it sound good or bad?

Definition B: *Jazz improv is choosing notes to fit chords.*

Question 3: What are notes?

Question 4: What are wrong notes?

Definition C: *Jazz improv is musical communication.*

Question 5: Who communicates?

Question 6: What do you communicate and how?

Q1: How Do You Make It Up?

Improvising is creating music on the spot, but you don't improvise out of thin air. With the 12 chromatic pitches (C, C#, D, Eb, etc.) you can get unlimited combinations by changing:

- The *order* of the pitches
- The *range* of the pitches (higher or lower octaves)
- The *rhythms* and *expressions* used
- The way pitches are *repeated* or *varied*

Remember: creativity is more a matter of *organization* and *expression* than finding “newness.” This is discussed in more detail in the *Values and Creativity* chapter.

Q2: What Makes It Good or Bad?

Your definition of bad, good, or great solos will change and mature as you learn more about the art of improvisation. When you discover how and why musical ideas fit together, solos that at first sound too simple may reveal their hidden beauty, while solos that seem too complicated may actually be a wonderful collection of smaller ideas. On the other hand, solos that sound impressive at first may be long on technique and short on creative ideas.

When you recognize the Seven Elements of improvisation in your own solos and in recordings, you can make significant progress in your improvisation.

Bad Habits of Improvisation

You should *avoid* common bad habits of weak improvisation:

- Continually trying to play higher, faster, and louder, leading down a dead-end street.
- Playing too many new ideas instead of building on some of the musical ideas you have already played.
- Getting locked into the same ideas, same pitches, same rhythms, and same expression (or lack of it).

Q3: What Are Notes?

Dumb question. Or is it? A note is more than just a pitch: it also has *rhythmic placement* and *musical expression*. A note can be played many different ways, and a group of notes can have countless variations. Sadly, many improvisers get wrapped up in finding the next “golden pitch,” thinking little about the rhythms, expression, and development that would turn those pitches into artistic improvisation.

Q4: What about Wrong Notes?

Is a wrong note one you didn't intend to play? Often you can build a musical idea around an unintended note so it *sounds* intended. If that doesn't work, at least you can go on with the rest of your idea (instead of moaning after a “wrong” note).

Is a wrong note one that doesn't fit the current chord symbol? Actually, any of the 12 pitches can be played against any chord; each pitch is either a chord tone (consonant), a chord extension (somewhat dissonant), or a non-harmonic tone (dissonant). The real issue is handling those notes so they sound like they belong. That way, there aren't right and wrong pitches, just better or worse ones for the current chord and idea.

A “wrong” note could simply be a *boring* one. This book help you choose pitches, rhythms, expressions, and musical ideas to make your solos more interesting.

Q5: Who Communicates?

As you improvise, you first communicate with *yourself*. You hear chords, select and play notes, and decide whether to build upon what you just played or try something new. This takes practice, concentration, and quick reflexes so your solo can be *what* you want and *how* you want it, without slowing the music down.

Next, you communicate with the other members of your group. Your improv decisions are affected by what they play, and vice versa. This book contains many helpful ideas on how you can establish good communication in your jazz group (Chapter 4G: *Group Interaction*).

Finally, you communicate with your listener. Usually, this works well if you're communicating with yourself and with your group members. But don't try to guess what your audience wants to hear. Tell them your own story from your heart and mind. (For more about live performance psychology, see Chapter 3H: *Soloing Live*.)

Q6: What Do You Communicate and How?

You communicate by how you play and develop your musical ideas. Just like conversation, you have to balance *what* you say with *how much* you say and *when* you say it, so you can communicate something truly interesting. Remember: *quantity* doesn't equal *quality*. The economy of your melodies and the context of your musical ideas make a huge difference in your improvisation.

Jazz Improvisation and Other Arts

Jazz improvisation is like other art forms, such as painting, classical composition, language, and standup comedy.

Painting and Jazz Improvisation

Improvising is much like painting with sound, but without erasing, touch-ups, or corrections; what you paint the first time is what you get.

Painting

- 1) Organize lines, shapes, colors in a space (canvas).
- 2) Balance and contrast filled and empty spaces.
- 3) Use foreground and background objects.
- 4) Balance unity and variety.
- 5) Contrast dark and light, thick and thin textures.
- 6) Use artistic tools and skills wisely.
- 7) Combine acute vision and imagination.

Jazz Improvisation

- 1) Arrange sounds (melodies and rhythms) in the space of *time*.
- 2) Balance sound and silence.
- 3) Solo in the foreground, accompany in the background.
- 4) Develop with repetition and contrast.
- 5) Contrast high/loud/fast with low/soft/slow, use group or individual solos.
- 6) Use musical tools and skills wisely.
- 7) Combine acute musical hearing and imagination.

Classical Composition and Improvisation

Traditional (“classical”) musical composition and jazz improv have interesting similarities and contrasts.

Classical Composition

- 1) Write pitches and rhythms *before* a performance.
- 2) Use chromatic scale pitches and duple- and triple-meter rhythms.
- 3) Develop melodies using specific techniques.
- 4) Have the musical skills to hear and perform the written notes.
- 5) Use common forms, structures (4-bar, 8-bar, etc.).

Jazz Improvisation

- 1) Select pitches and rhythms *during* a performance.
- 2) Use chromatic scale pitches and triple- and duple-meter rhythms.
- 3) Develop melodies using specific techniques.
- 4) Have the musical skills to hear and perform the notes you imagine.
- 5) Use common forms, structures (4-bar, 8-bar, etc.).

Language and Improvisation

Jazz improv is like impromptu speaking, so improv and spoken language have many similarities:

Language

- 1) Learn grammar and syntax.
- 2) Build a strong vocabulary.
- 3) Develop thoughts to a logical conclusion.
- 4) Communicate with the listener through words.
- 5) Use good conversational skills.
- 6) Balance talking vs. listening.

Jazz Improvisation

- 1) Learn scales, chords, music theory (music syntax).
- 2) Store up musical ideas (music vocabulary).
- 3) Develop musical ideas to a conclusion.
- 4) Communicate with the listener via musical ideas.
- 5) Interact musically with your performing group.
- 6) Balance playing vs. listening.

Standup Comedy and Improvisation

Standup comedy and improvisation are similar, except that comedy isn’t pretty and improvisation isn’t funny.

Comedy

- 1) Prepare material that *might* be used on stage.
- 2) Keep up on current events.
- 3) Know the audience.
- 4) Make creative decisions quickly.
- 5) Switch gears or continue the same idea depending on how well it's working.
- 6) Timing is everything.

Jazz Improvisation

- 1) Practice musical ideas that *might* be used in a concert.
- 2) Listen to current improvisers and jazz trends.
- 3) Know the audience.
- 4) Make creative decisions quickly.
- 5) Develop or change musical motifs depending on how well they are working.
- 6) Timing is everything.

As you learn to improvise, remember that jazz improvisation is like many other art forms. You can find many comparisons and insights in other art forms to help you build strong improv skills.

Chapter Review

- 1) Common improvisation myths: You have to be born with it; you need perfect pitch; you can't practice without your instrument; classical music and jazz aren't related.
- 2) Classical and jazz music history have these parallels: Baroque and Dixieland, Classical and Swing, Romantic and Bebop, Impressionist and Cool, and Expressionist and Avant Garde.
- 3) Jazz improvisation is making up music as you perform, choosing notes to fit chords, and communicating through the music you create.
- 4) To improvise, you change the order and range of pitches, use different rhythms and expressions, and repeat or vary groups of notes.
- 5) Weak improvisation can result from playing too high, fast, or loud; or playing too many new ideas too soon; or repeating the same ideas too often.
- 6) Notes = pitches + rhythm + musical expression.
- 7) When you improvise you communicate with yourself, your group, and your audience.
- 8) Jazz improv is like other art forms, such as painting, classical composition, language, standup comedy.

Expressions

*After silence, that which comes nearest to expressing the inexpressible is music. *Aldous Huxley*

*Architecture is frozen music. *De Stael*

*Nature does nothing uselessly. *Aristotle*

*Imagination is as good as many voyages -- and how much cheaper. *George William Curtis*

*A great many people think they are thinking when they are merely rearranging their prejudices. *William James*

Values and Creativity

In this chapter you'll learn about:

- Why Learn to Improvise?
- Learning Values through Improvisation
- About Creativity
- The Creative Process
- Five Barriers to Creativity
- Creative Improvisation

Improvisation is not only an art form, it's also a great way to discover values and creativity in yourself and others. This chapter explores the “inner side” of jazz improvisation.

Why Learn to Improvise?

This book discusses *how* to improvise, but some people may also wonder *why* to improvise. Here are several good reasons for learning how to improvise jazz:

- It allows *self-expression*.
- It develops your *creativity*.
- It promotes *teamwork* with other musicians.
- It helps you learn and strengthen positive *values*.

Self-Expression

Improvisation helps you express your thoughts and insights through music. It also teaches you about your strengths and weaknesses, and it helps you develop a “musical personality” as well. This is like an audible pathway to your inner self.

When you practice alone, you express your ideas to yourself; when you play in a concert, your ideas may be heard by handfuls or hundreds; when you record, your ideas might spread to thousands of listeners. That places a lot of responsibility on treating your art form and your audience with care and respect. This is discussed in more detail in *#2: Integrity in Learning Values through Improvisation* below.

Creativity

Improvisation is a great vehicle for learning and using the creative process – you get to hear your ideas unfold before you in real time. Creativity is one of life's best pursuits. For more on creativity, see the following sections in this chapter:

- *About Creativity*
- *The Creative Process*
- *Five Barriers to Creativity*
- *Creative Improvisation*

Teamwork

Playing in a jazz group is a great way to learn teamwork. Leader and follower roles constantly change, and there are many split-second decisions to make about unity and

variety in the music. The music of a strong jazz team is magical in its interaction and adventure; the whole result is much greater than the individual parts.

Values

As we learn to improvise, we can discover some important values in life. There's also a dark side to the jazz scene, one of selfishness, ego, and abuse that some players unfortunately fall into. But choosing the positive elements of jazz can enrich the lives of jazz improvisers and listeners alike. Let's explore how values and improvisation relate in life.

Learning Values through Improvisation

Learning to improvise and interact musically can build rich experiences and positive values in your daily life. Here are five of life's values that the art of improvisation can strengthen:

- 1) Discernment and wisdom
- 2) Integrity
- 3) Leadership
- 4) Informed risks
- 5) Diversity

#1: Discernment and Wisdom

Improvising opens up a potential floodgate of notes and ideas. Exploring and controlling these musical ideas requires discernment and wisdom. First, you use *discernment* to recognize chords, rhythms, melodic shapes, and other elements as they emerge in the music. Then you develop *wisdom* as you learn:

- When to speak up musically and when to be silent
- When and how to copy, change, or support the ideas of other players
- How to fully develop musical ideas to interesting conclusions

#2: Integrity

As you learn to improvise, you're faced with issues of musical integrity such as these:

- Do I pursue musical excellence and new territories, or do I stay in a comfortable rut?
- Do I keep my ego in perspective, or do I inflate my self-importance or get paralyzed in self-criticism?
- Do I treat others with honesty and compassion, or do I walk on them to get to the top?

Music and the music business often seem at odds with each other, but they're both great places to practice musical and personal integrity.

#3: Leadership

In improvisation you sometimes lead with musical ideas, and you sometimes follow by supporting the ideas of other players. In accomplished groups, this interplay of teamwork can be astonishingly good. In basketball you feed the hot shooter on the team, whoever it is; in a company, you promote good ideas from any employee; in jazz you let good ideas roll.

To lead, you need to *connect the past and the present*. In the immediate past, you need to analyze what's been going on in a tune and how it shapes present and future ideas. Farther back, the recordings of jazz greats can provide you with new insights in your own playing.

#4: Informed Risks

In the high-wire act of improvisation there are sometimes spills, but there are also breathtaking moments of adventure. Improvisation helps you weigh issues of courage vs. safety and risk vs. restraint. When you come to a workable balance, the rewards are high!

The key to success is taking *informed*, not blind risks. The Virtual Practice Method (Chapter 1A) helps you see, hear, and play musical ideas more effectively.

#5: Diversity

As you improvise in a jazz group, you learn:

- How to appreciate and value others' viewpoints
- When to specialize or diversify your skills
- How to learn from others' strengths and mistakes.

A boring world is one where everyone thinks as we do. We can learn something from everyone, even if it's just what *not* to do in music or life. Each new player we perform with is an opportunity to appreciate diversity.

About Creativity

The principles of creativity and improvisation can be *understood*, *learned*, and *applied*. Some people think you're either born creative or you're not, and that you can't really develop creativity. I firmly believe otherwise: if you want to develop creativity and you learn the creative process, you can definitely be more creative. The issue isn't whether you'll become a creative genius, but how well you'll develop your own creative gift. *As you read this chapter, think of how the creative process can apply to your own jazz improvisation.*

The Creative Process

Creativity is the art of organizing things or ideas in a useful or unusual way. You can use the creative process to do the following things, for example:

- Make one or more objects from available materials, such as a musical phrase from individual notes.
- Enhance or improve an object or situation, such as doing an extra take on a recorded solo.
- Solve a problem, such as finding notes to play with a given chord.

Notice that these tasks involve *making something out of something*. It's not a question of pulling a creation out of "thin air;" it's a question of organizing and combining existing materials to create what you want.

Steps in the Creative Process

Whether you build something practical, artistic, or both, you can follow these steps in the creative process:

- 1) Visualize what you want to create.
- 2) Plan and design your creation.
- 3) Understand *what* your building materials and tools are and *how* to use them.
- 4) Solve problems that arise in the planning, designing, and building steps.
- 5) Analyze what you create to find improvements.

Depending on the art form or project, you may execute these steps slowly or quickly, but you should use them in the above order to get the best results.

Five Barriers to Creativity

Sometimes we stifle our creativity by limiting the way we think. Here are five common barriers to creativity:

- 1) “There’s just one way to solve a problem.”
- 2) “I need a new and unique solution, not one that’s borrowed or adapted.”
- 3) “I don’t really understand the tools and materials.”
- 4) “I just build, without planning or visualizing.”
- 5) “My fears or ego interfere with creativity.”

Below are some ways to overcome these five barriers.

Barrier 1: Only One Way to Solve a Problem

When we try to solve a problem, sometimes our solution clicks and sometimes it doesn’t. When it doesn’t work, we should ask ourselves:

- *Are we trying to solving the right problem?* We often try to solve the first problem we see or the easiest first.
- *Are we solving this problem in the right order compared with other problems?* Often the right solution out of sequence is just bad as the wrong solution.
- *Are we using the correct tools?* If not, the solution may take much longer, or it may not be smooth or effective. You might use another tool in an unusual way to solve a problem.

Barrier 2: Our Creation Must Be All “New”

We often think our creation must be totally new. Granted, we shouldn’t violate copyrights or patents, but our work can have small pieces or qualities that have been used many times in many other works. For example, artists use and reuse the same colors and media; musicians use and reuse the same 12 notes of the chromatic scale. So, much of the creative essence lies in how elements are combined, not in finding completely “new” elements.

In each art form there are countless ways to combine elements and materials. Some combinations make no sense, some are very obvious, and some fit somewhere in between, with a wide range of meanings and beauty. Our task is to find the “beautiful” combinations to build our creation.

Barrier 3: We Don’t Know Materials/Tools

If we don’t know how to use our materials or tools, we can’t be creative in the art form. (We can still *appreciate* how someone else uses materials and tools. I appreciate painting, but I don’t paint well.) But using tools and materials doesn’t *make* us creative. It opens possibilities and removes barriers, but we’re still responsible to use tools and materials wisely, with imagination. Our knowledge unlocks creativity; our wisdom unleashes it.

In every art form, some artists have limited technical skills, while others have great technical mastery. There are also art works that are:

- *Not technically sound and not creative.* This is the weakest kind of art.
- *Technically sound but not creative.* This kind of art is usually produced with much attention to detail but not enough attention to vision. The artist needs to see and try other combinations and possibilities, perhaps outside the traditional boundaries.
- *Creative but not technically sound.* This is typical of younger artists who see possibilities but haven’t mastered materials and tools yet. I would rather be in this situation than in the “technically sound but not creative” one.
- *Creative and technically sound.* This is what we strive for, remembering that technique serves creativity, not the other way around.

As artists, we strive to reach the level where we produce creative and technically sound art.

Barrier 4: We Don't Plan or Visualize

Some think creativity is blocking out all conscious thinking and “letting it fly.” On the contrary, logical thinking *is* an important part in creativity. The trick is to get your brain's logical (left) side and creative (right) side to *cooperate* in the creative process. When the right side says “What if we try this?” the left side can say “Here's some stuff to help you do that ...” or maybe “I don't think our ship can handle Warp 9, Captain.”

Before you start creating, it's important to:

- Get a basic idea of what you are creating.
- Know your audience's expectations and your own.
- Know space/time limitations on your creation.

The amount of planning may depend on how complex the creation is and what the art form is. Usually, static art forms such as painting and sculpture need more *specific* planning, where you visualize details before you begin. A real-time art form such as jazz improv or impromptu speaking requires more *general* planning. This means you collect details about what you *can* do, but you make most creative decisions *as you are create*.

Barrier 5: We Let Fear and Ego Defeat Us

We often *fear* these things when we try to create:

- *New or unexplored territory.* Remember: new areas bring new adventure. If you're prepared, new is good; if you're not, new can be intimidating.
- *Thoughts of failure.* Small mistakes *don't* cancel out the rest of our creation. Most finished works still have small imperfections; many have even suffered through corrections of major mistakes. If we err, it should be in technique, not in the ideas we convey.
- *Criticism from our audience.* What will the audience think? Actually, you must be solidly in touch with art, *without* an audience; then be ready for positive *or* negative feedback. Some of what they say may be wrong; some may be true but harsh; and some may be true and helpful. Screen and use audience feedback to improve your creations.

Our own egos can also block creativity. Competing for awards can focus us on arbitrary opinions instead of art. Or we can get into safe ruts, where we feel accepted and competent but where there's no room for growth. Where art is a team effort, as in a musical group, the ego of one artist can cancel out contributions of others. To me, the truly great artist is the one who also realizes how much *more* could be done, then improves the creation next time.

Creative Improvisation

Improvisation is the art of creating something quickly, with limited time to plan and with limited materials. To improvise, you need to make quick decisions and see relationships quickly, *while you're creating*.

Can Improvisation Be Pre-Determined?

By definition, improvisation is *not* pre-determined. For example, if you plan out all the notes of a solo and then play them, it's a *composition*, not an improvisation. (In some cases that may be OK, such as for very short solos or recordings where a specific result is needed.) Here's what you *should* study and plan ahead of time:

- The elements of the song to improvise to (chords, scales, rhythmic style, etc.)
- The basic mood and feeling of the song

- Song organization and chords (where the chords repeat or change)

Here's a common improvisation question: "Why can't I plan ahead to use my best stuff?" The answer comes back as another question: "Am I trying to impress someone, or am I really trying to create musical ideas that capture each moment?" Focusing on "your best stuff" limits your vision so it's harder to see ideas that may work *better* than your best stuff.

Improvisation and the Creative Process

Improvisation follows the steps of the basic creative process. However, you *greatly speed up* the creative steps and execute them in seconds or split-seconds. This is really the fun and scary foundation of improvisation; you make important decisions in each second of time, so the creation evolves and takes shape before your eyes. *The Art of Improvisation* helps you make your own improvisation decisions, quickly and successfully.

Here's how the 5 creative steps are handled in improv:

Creative Step	Jazz Improv Approach
1. <i>Visualize what you want to create.</i>	Picture the chord symbol; see a melodic shape.
2. <i>Plan & design it.</i>	Choose the starting pitch for the melody; add rhythm.
3. <i>Understand your tools & materials.</i>	Pay attention to how the melody takes shape on your instrument; watch for technical challenges in fingering, air, positions, etc.
4. <i>Solve problems that arise</i>	Work your way around technical/creative obstacles; use mistakes as new ideas when possible.
5. <i>Analyze and improve the creation</i>	Picture and remember what you just played so you can develop it or go on to something else.

Chapter Review

- 1) Improvisation can strengthen the values of discernment, wisdom, integrity, leadership, informed risk-taking, and diversity.
- 2) Improvisation promotes self-expression, creativity, teamwork, and values in life.
- 3) Principles of creativity and improvisation can be understood, learned, and applied.
- 4) Creativity is the art of organizing things or ideas in a useful or unusual way.
- 5) Five steps in the creative process are:
 - A) Visualize what you want to create.
 - B) Plan and design it.
 - C) Understand *what* your building materials and tools are and *how* to use them.
 - D) Solve problems (planning, designing, building).
 - E) Analyze what you create to find improvements.
- 6) Five barriers to creativity include:
 - A) We think there's one way to solve a problem.
 - B) We think our solution must be new and unique, not borrowed or adapted.
 - C) We don't know our materials or tools.
 - D) We build without planning or visualizing.
 - E) Fear and ego interfere in the creative process.
- 7) Improvisation is creating something quickly, with limited planning and materials.
- 8) Improvisation *greatly speeds up* the creative steps so they are executed in seconds or split-seconds, as opposed to minutes or hours.



About the Exercises

In this chapter you'll learn about:

- Using the Exercises
- Variety in Exercises
- Reviewing Exercises

The exercises in *The Art of Improvisation* help you learn the vital skills you need for improvisation. Be sure to make them a part of your regular improvisation practice, and remember that you can do most of these exercises *away from your instrument*, wherever you are. The exercises are grouped by skill level (1 through 3) and by element (MR, ED, CPA). Each exercise has a Basic difficulty version; most also have Medium and Challenge levels of difficulty. Some exercises skip numbers to match the numbered topics in the books.

Remember: These exercises provide you with ongoing practice material. Don't hurry through them just to move on to the next level; use them, vary them and review them to strengthen your improv skills.

The sections below explain how to use, vary, and review exercises; the actual exercises are the end of each volume of *The Art of Improvisation*.

Using the Exercises

Here are some suggestions for getting the most from the exercises in your practice sessions:

- 1) Photocopy the exercise pages for your personal use (non-commercial only). That way you can quickly refer to them as you practice or as you look up text in *The Art of Improvisation*.
- 2) Establish your current skill level (1 through 3).
- 3) If you are past Level 1, first take some time to review the exercises for previous levels. Mark all exercises in previous levels that you need to spend time with.
- 4) For each exercise, select the Basic, Medium, or Challenge version, depending on your current abilities for that exercise. For some exercises you may already be at the Challenge version, while for others you should start at Basic.
- 5) When you master an exercise version, check its box with a pencil. You can also write in the date you completed the exercise version.
- 6) Try to keep a balance between the seven elements as you work on exercises. For example, work on the first exercise in Level 1 Melody (1.6), then the first one in Level 1 Rhythm (1.23), etc., until you cover one exercise for each of the seven elements at your level.
- 7) For humming exercises, occasionally check your pitch against a keyboard or other instrument. For exercises that can be hummed or played, try to alternate practice between humming (singing) and playing.

- 8) Some exercises have time goals, such as naming the pitches for all major 7 arpeggios in 60 seconds or less. At first, you may want to ignore the time goal until the skill is somewhat comfortable; then you can try for your best time in the exercise.
- 9) Above each exercise fill in the date (__/__/__) you worked on each exercise version, and give yourself a score () for each version. Score ideas (highest is best): 1 to 3, 1 to 5, or 1 to 10. You can also use grades of A B C D and E.

If you already have the skills mentioned in the Challenge version of the exercise, skip on to the next exercise or find new ways to practice that exercise. Try to keep your practice flexible, challenging, and enjoyable.

Variety in Exercises

By using a variety of approaches, you can recycle and customize each exercise for your continued use. Here are some suggestions for getting variety in the exercises:

- 1) Wherever possible, practice the exercise in all 12 major or minor keys.
- 2) Use alternate rhythms instead of only eighth-notes.
- 3) Use a different metronome marking for each exercise, without going too fast.
- 4) For scale practice use alternate contours, such as two octaves per scale or descending scales.
- 5) Practice with a recorded rhythm section.
- 6) Practice with one or more friends.
- 7) Make up your own variations of the exercises.

Reviewing Exercises

Here are some suggestions for reviewing exercises you've already mastered:

- 1) As you master an exercise, mark the date next to it. At a later date, go back and review exercises you marked over a month ago, or over two or three months ago.
- 2) Decide how much benefit you'll get from reviewing an exercise. Then do one of the following things: a) practice it just as you did before; b) practice it with variety so it becomes new to you; or c) skip over the exercise and go on to the next one.

As you review exercises, you'll not only strengthen your skills but you'll also see new ways to apply things you're learning in later exercises. Enjoy!

Expressions

* Compared to what we ought to be, we are only half awake. We are making use of only a small part of our physical and mental resources. Stating the thing broadly, the human individual thus lives far within his limits. He possesses power of various sorts which he habitually fails to use. *William James*

* If any man wishes to write a clear style, let him first be clear in his thoughts. *Johann W. von Goethe*

* They talk most who have the least to say. *Matthew Prior*

* We put up with being surpassed more easily than with being equalled. *A. Vinet*

The Art of Improvisation

... Creating real-time music through jazz improvisation ...

Level 1: Starting



by *Bob Taylor*

Author of *Sightreading Jazz*, *Sightreading Chord Progressions*

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Django Reinhardt Jimmy Blanton Oscar Pettiford
Lionel Hampton Stuff Smith Stephane Grappelli Gene Krupa Billie Holiday
Dizzy Gillespie Fats Navarro Charlie Parker

Level 1 — Starting

As a *Starting Improviser*, you may be new to improvisation, or your solos might be “trapped” in blues scales or rote playing. What you learn in Level 1 isn’t complicated, but it *is essential*. Here you get a basic foundation in improvisation that will help you *create* instead of *react*. Even players who have been improvising for years can take advantage of skills taught in Level 1. Enjoy the journey! And remember to be patient with your progress ... you’re laying the foundation for some great work ahead.

Sonny Stitt Don Byas J. J. Johnson Bud Powell
Thelonious Monk Kenny Clarke Max Roach Buddy Rich
Ella Fitzgerald Miles Davis Chet Baker Paul Desmond

1A: The Virtual Practice Method

In this chapter you'll learn about:

- Using the Virtual Practice Method
- Using Flexible Scales
- SHAPE: See, Hear, And Play Expressively
- Improvising with a Background

It all starts here – finding out what to practice and how to practice so you can improvise well. But you don't have to lock yourself in a practice room all day to learn chords and scales in all keys. Instead, you can use the Virtual Practice Method (described below) to:

1. Learn how to practice *away* from your instrument, so you can learn scales and chords almost anywhere you go, while avoiding “instrument fatigue.”
2. Practice each scale and chord in many different ways, so they come alive with improvisation possibilities.

You can use the Virtual Practice Method on almost any exercise in this book. Eventually (in Level Three) you'll use the Virtual Practice Method to memorize chord progressions and actually hear a rhythm section playing in your head while you hum or sing your solos. Sounds amazing? I've done it; it works, and it's fun!

Using the Virtual Practice Method

The Virtual Practice Method for melody works like this:

***Hum (or whistle or sing) each note you hear while moving your fingers or hands just as if you were playing the notes on your instrument.**

While humming notes, trumpeters can wiggle three fingers onto the thumb for fingerings; saxophonists can move fingers on a pencil for fingerings; trombonists can move the wrist to each slide position; guitarists or bassists can finger imaginary frets; vocalists can picture notes on a staff; and pianists can touch imaginary keys. The important thing is to *accurately hum each note as you finger it cleanly*, just as if you were playing it or singing it.

1.1 Steps for Virtual Practice

To use the Virtual Practice Method,

- 1 Choose the scale or arpeggio you want to practice, such as a C Major scale.
- 2 Choose a comfortable tempo for eighth-notes. Use a metronome if you like.
- 3 Hum any medium-low starting pitch and think of it as the starting note, such as C. (If you have perfect pitch or have an instrument near, you can find the actual C.)
- 4 Hum each new pitch in the scale, going up to the octave and back down to the starting pitch. As you hum each pitch, “finger” the notes for your instrument (without your instrument, of course). Keep the tempo as steady as possible. If a scale or arpeggio is difficult, slow it down until the pitches and fingerings lock in well.

Now turn to *Exercise 1.1* at the end of this book to try virtual practice with a C Major scale. (**Note:** In the electronic version, click the check mark to jump to the exercise.)

✓ **Exercise 1.1** *Virtual Practice for the C Major Scale*

Practicing with the Circle of Fourths

The *circle of fourths* is all 12 keys arranged in a circle (or line), with each new key starting a 4th higher than the previous one. Many basic jazz chord progressions are based on the circle of 4ths, making it a vital tool to learn. The chord roots (#1 tones) for the circle of 4ths are:

C F Bb Eb Ab Db (C#) Gb (F#) B E A D G C

Notice that C# Major and Db Major are *enharmonically* the same: they contain the same pitches but are spelled differently (C# = Db, D# = Eb, E# = F, etc.). The keys of F# and Gb are enharmonic, as are Cb and B.

1.2 Practicing Major Scales

You can use the Virtual Practice Method to practice major scales around the circle of 4ths. First, start on a low pitch for your C, and then follow these steps:

- 1 Hum or finger the scale up and down (start on any low pitch), pausing on the last note.
- 2 To *connect* to the first note (root) of the next scale in the circle of fourths (such as from C to F), sing *up 2 whole steps and a half step*. You can check the new root on your instrument at first, but as you get more familiar with connections it won't be necessary.
- 3 Repeat steps 1 and 2 for the other keys (Bb through G) in the circle of 4ths. If the pitches get too high, drop an octave before starting the next scale.

✓ Exercise 1.2 Humming the Major Scales

Using Flexible Scales

So far you've practiced scales by starting at the bottom, going directly to the top and then coming directly back down. You can discover a new world of possibilities by using *flexible scales*. Flexible scales help you create your own ideas for improv melodies. Flexible scales:

- Can start on *any* note in the scale, not just the first note.
- Go up and down randomly, changing directions whenever *you* want to.

1.3 Using Flexible Major Scales

To use flexible major scales in your virtual practice,

- 1 Choose a starting pitch, as explained above, such as a C.
- 2 Go up and down only a *few* notes at a time, instead of the whole scale. Make the up-and-down movement somewhat random and play the scale pattern as long as you want. For example:



Example 1.3 - A flexible C Major scale

This next example starts at the top and winds its way down:



Example 1.3a - Another flexible C Major scale

And this example starts on a note other than C:



Example 1.3b - Flexible C Major scale that doesn't start on C

You can create *many* useful versions of flexible scales; they're "food for thought" for your solos. Be sure to practice flexible scales in *all* keys, not just C. And remember: whenever you play a flexible scale, you are *actually improvising*!

✓ **Exercise 1.3** *Humming Flexible Scales*

1.4 Using Thirds in Flexible Scales

You can also use intervals of thirds (two whole-steps, or a whole-step + half-step) in flexible scales for variety. You can randomly mix thirds and seconds (whole-steps or half-steps) in flexible scales. You can go as long as you want, and you can start on a note other than the root. This gives you a lot of variety in your flexible scale approaches.



Example 1.4 - Flexible C Major scale using seconds and thirds

✓ **Exercise 1.4** *Humming Flexible Scales with Thirds*

More Practice

As you practice flexible scales in all keys, you'll find that some keys may be a lot harder to work with. Here's a suggestion: "live" in each key, practicing and playing flexible scales in that key so much that it feels like home. Try spending a whole day of practice in one key.

If you'd like more ways to practice flexible scales, see *More Practice with Flexible Scales and Arpeggios* in Chapter 1B: *Building Chords and Scales*. (If you're feeling overwhelmed with scales at this point, you can try these methods later.)

SHAPE: See, Hear, And Play Expressively

As you work with flexible scales, you'll find many creative ways to shape a melody. But how do you accurately improvise a melody without missing notes or getting stuck?

Using SHAPE

To create an improvisation melody, you need to find its shape. Think of it this way: SHAPE stands for "See, Hear, And Play Expressively." This means you need to *see* the shape of the flexible scale first, then *hear* how it sounds, then *play* what you see and hear. You don't see a long ways ahead of where you are – you just see enough to get you going in the right direction. It's as if the vision part of your brain sees where to go next and the computer part of your brain turns that vision into notes. That's a terrific and satisfying experience! As you practice this skill over time, your vision-brain and computer-brain will cooperate ever faster and more accurately.

When you “see” a musical idea first, it becomes easier to hear it correctly, because you can sense (see) the right notes to attack. And when you hear a note in your mind, it’s a lot easier to play it accurately. Then when you play the note, especially if you hold on to it a while, you can add some interesting and personal expression to it. A melody based on SHAPE can be powerful or subtle; it works because it’s secure without being pre-memorized. The more you work on SHAPE, the better your ideas will flow and the better you’ll play the melodies you see and hear.

Avoiding PHASE

The *wrong* approach is to use SHAPE backwards, which is PHASE – “Play, Hear, And See Errors.” Improvisers who use PHASE will play something, hear it after they play it, and then see (focus on) their errors. This approach is very limiting – it almost guarantees that the soloist will fall back on familiar or memorized material to avoid mistakes. You can almost always tell whether a soloist is using SHAPE or PHASE. *Always use SHAPE for all your improvisations.* SHAPE helps your creativity soar and expand. In time, you’ll truly *see it, hear it, and play it.*

Improvising with a Background

Now that you’ve learned how to use flexible scales, you can start improvising with a rhythm section background. Start with a background tune that has a single chord for at least eight bars. Here are several ways to use a background:

- Practice with a live rhythm section.
- Use a play-along CD or tape, such as Aebersold’s *Vol. 24: Major and Minor* or *Vol. 1: A New Approach to Improvisation*. These CDs have several tunes that stay in one key at a time so you can work on flexible scales.
- Have a friend record a piano or guitar background for your accompaniment.

As you improvise with a background, remember to use SHAPE, and always keep your ideas steadily in tempo so they fit the background.

Chapter Review

- 1) The Virtual Practice Method helps you practice away from your instrument.
- 2) You can use the circle of 4ths (C F Bb Eb Ab Db F# B E A D G C) to practice scales.
- 3) Flexible scales can start on any scale note and go up and down at will.
- 4) You can mix intervals of 3rds and seconds in flexible scales.
- 5) Use SHAPE - “See, Hear, And Play Expressively.”
- 6) Don’t use PHASE – “Play, Hear, and See Errors.”
- 7) “Living in a key” means practicing and playing in that key so much that it feels like home to you.
- 8) You can practice flexible scales with a live rhythm section or with play-along recordings.

Expressions

*Imagination is more important than knowledge, for knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand. *Albert Einstein*

*See some good picture -- in nature; if possible; or on canvas hear a page of the best music; or read a great poem every day. You will always find a free half hour for one or the other; and at the end of the year your mind will shine with such an accumulation of jewels as will astonish even yourself. *Henry Wadsworth Longfellow*

1B: Building Chords and Scales

In this chapter you'll learn about:

- Understanding Chord Symbols
- Building Major Chords
- Building Lydian Scales
- Building Dominant Chords and Scales
- Building Minor Chords and Scales
- More Practice with Flexible Scales and Arpeggios

Here's where you learn basic chords and scales for improvisation. Learning chords and scales is an *ongoing process* you can use every day, long after you finish this chapter.

Important: This chapter assumes you already know key signatures for all major and minor keys. If you need help with key signatures, you should review a basic music theory book.

Understanding Chord Symbols

To improvise in jazz tunes, you need to see chord symbols (on the page or in your mind) and decide which arpeggios or scales fit them.

Basic Elements of Chord Symbols

A *chord symbol*, such as CMa7, usually contains three parts:

- A pitch-letter (such as C) to indicate the key
- The chord type of a major (Ma) or minor (m) key
- The number that indicates the top note of the chord (6, 7, 9, 11, or 13)

Normally, a chord contains the 1, 3, and 5 notes of the key plus one or more extensions (higher notes in the chord). For example, CMa7 contains the 1, 3, 5, and 7 of C Major (C, E, G, and B), while a CMa9 chord contains the 1, 3, 5, 7, and 9 of C Major (C, E, G, B, and D). A chord symbol can indicate any of the 12 keys, such as C#, D, Eb, E, etc.

Building Major Chords

A major chord has the 1, 3, and 5 degrees of a major scale. A major 7 chord has the 1, 3, 5, and 7; a major 9 chord has the 1, 3, 5, 7, and 9; and a major 6 chord has the 1, 3, 5, and 6.

1.5 Spelling the 12 Major Chords

The examples below show common major chord symbols you'll see in chord progressions, along with their chord tones, or *arpeggios*. C is the example key used here.

CMa CMa7 CMa9 CMa6

Example 1.5 - C Major chord types (arpeggios)

Now try Exercise 1.5 below, using correct key signatures. As you learn arpeggios and scales in *all* 12 keys, you can use them in chord progressions you'll learn.

✓ **Exercise 1.5** *Spelling Major Chords (Arpeggios)*

1.6 Practicing Major 7 Arpeggios

Here's an example of a flexible C Major 7 arpeggio:



Example 1.6 - Flexible C Major arpeggio

To practice flexible major 7 arpeggios around the circle of 4ths, use the Virtual Practice Method you learned in Chapter 1A. Review it if you need to, then try Exercise 1.6.

✓ **Exercise 1.6** *Humming Major 7 Arpeggios*

Building Lydian Scales

The Lydian scale is just like a major scale, except the 4th note is sharpened. The Lydian scale is a good alternate choice for soloing on a major chord; the sharp 4th adds melodic “color.”

1.7 Spelling The 12 Lydian Scales

The C and Ab Lydian scales are shown below. In some keys, sharpening the 4 changes a natural to a sharp; in other keys it changes a flat to a natural.



1 2 3 #4 5 6 7 8

Example 1.7 - C Lydian scale



1 2 3 #4 5 6 7 8

Example 1.7a - Ab Lydian scale

✓ **Exercise 1.7** *Spelling Lydian Scales*

1.8 Practicing Flexible Lydian Scales

You can practice flexible Lydian scales around the circle of 4ths, using the Virtual Practice Method. Here's one of the many possible flexible Lydian scales you could create:



Example 1.8 - Flexible C Lydian scale

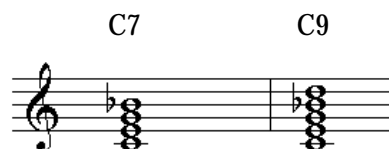
✓ **Exercise 1.8** *Humming Flexible Lydian Scales*

Building Dominant Chords and Scales

A dominant chord has the same 1, 3, and 5 as a major chord, but its 7 is *flatted*. Dominant chord symbols always have a pitch letter *directly followed* by a number, such as C7 instead of CMa7. (The major 6 chords are exceptions: for example, C6 is actually CMa6, a major chord.) Dominant chords usually resolve to major or minor chords.

1.9 Spelling the 12 Dominant 7 Chords

The examples below show some common *dominant* chord symbols you'll see in chord progressions, along with their chord tones, or arpeggios (C is the example key.)



Example 1.9 - C Dominant chord symbols and arpeggios

✓ **Exercise 1.9** *Spelling Dominant 7 Arpeggios*

1.10 Practicing Dominant 7 Chords

You can practice dominant 7 arpeggios around the circle of 4ths, using the Virtual Practice Method. For more ideas, see *Even More Practice* later in this chapter.

✓ **Exercise 1.10** *Humming Dominant 7 Chords*

1.11 Spelling the 12 Mixolydian Scales

A basic scale to use with a dominant chord is the Mixolydian scale (from the Greek Mixolydian mode). It's just like major except it has a flatted 7. The C Mixolydian and A Mixolydian scales are shown below.



Example 1.11 - C Mixolydian scale (b7) Example 1.11a - A Mixolydian scale (b7)

✓ **Exercise 1.11** *Spelling Mixolydian Scales*

1.12 Practicing Flexible Mixolydian Scales

You can practice flexible Mixolydian scales around the circle of fourths, using the Virtual Practice Method. See also *More Practice with Flexible Scales and Arpeggios* later in this chapter.

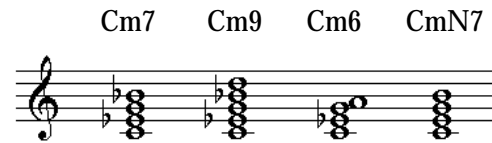
✓ **Exercise 1.12** *Humming Mixolydian Scales*

Building Minor Chords and Scales

A minor chord is like a major chord but with a flatted third. In minor chords that contain a 7, the 7 is also usually flatted. A minor chord can use “min” or “mi” or “m” or even a minus sign; in this book we use “m” (such as Cm7).

1.13 Spelling the 12 Minor 7 Chords

The examples below show common *minor* chord symbols you’ll see in chord progressions, along with their chord tones (C is the example key).



Example 1.13 - Minor chords and arpeggios

In Exercise 1.13 below, be sure to flat both the 3 and 7 in each minor arpeggio.

✓ *Exercise 1.13 Spelling Minor 7 Arpeggios*

1.14 Practicing Minor 7 Chords

You can practice minor 7 chords with the circle of 4ths, using the Virtual Practice Method. For additional ideas, see *More Practice with Flexible Scales and Arpeggios* later in this chapter.

✓ *Exercise 1.14 Humming Minor 7 Chords*

1.15 Spelling the 12 Dorian Scales

The Dorian scale is a basic minor scale. It comes from the Greek Dorian mode. Its pitches are the same as major, except for a b3 and a b7.



Example 1.15 - C Dorian scale



Example 1.15a - E Dorian scale

✓ *Exercise 1.15 Spelling Dorian Scales*

1.16 Practicing Flexible Dorian Scales

You can practice flexible Dorian scales around the circle of 4ths, using the Virtual Practice Method. For more ideas, see *More Practice with Flexible Scales and Arpeggios* below.

✓ *Exercise 1.16 Humming Dorian Scales*

More Practice with Flexible Scales and Arpeggios

Here are more ways to practice the arpeggios and scales you learned in this chapter:

- For flexible scales, use *wider intervals* (4ths, 5ths, 6ths, or 7ths). This gives you a lot of practice material in each key. As you use these wider intervals, you'll need to slow down somewhat so you can hear, hum, and finger (position) the notes accurately.
- For flexible scales and arpeggios, use some *alternate rhythms*, such as triplets, rests, quarter notes, and dotted quarters mixed with eighth-notes. You'll learn more about interesting rhythms, including tied notes, in Chapter 1D: *Rhythmic Variety*.

Examples of these practice methods are shown below. You can try them in your daily practice now, or wait until you're more comfortable with the regular versions of the scales. Using these practice methods helps you create material for good improvisation melodies.

1.17 Flexible Scales with Wide Intervals

Practicing wider intervals in your flexible scales helps you hear new pitches more accurately. The author's book *Sightreading Jazz* has thousands of written flexible-scale exercises, many with wider intervals. Here are some sample C Major flexible scales with wider intervals:



Ex 1.17a (-4th -6th -4th -5th -4th)



Ex 1.17b (-6th -7th -7th -4th -6th)

✓ Exercise 1.17 Practicing Flexible Scales with Wide Intervals

1.18 Flexible Scales with Alternate Rhythms

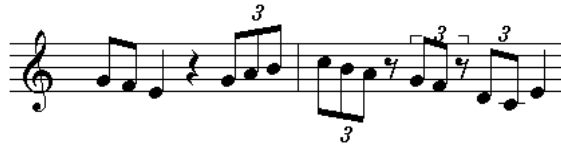
Up to now you've used only eighth-notes in flexible scales. To explore different rhythms, you can use any of these ideas:

- 1) Use one or more fermatas in each bar, in random spots.
- 2) Change some eighth-notes to quarter-notes or rests.
- 3) Change some eighth-notes to dotted quarter-notes.
- 4) Change some eighth-notes to eighth-rests.
- 5) Insert quarter-note triplets occasionally.
- 6) Insert eighth-note triplets occasionally.

Here are some sample C Major flexible scales with alternate rhythms:



Example 1.18 – C Major flexible scale with alternate rhythms



Example 1.18b – Another C Major flexible scale with alternate rhythms

✓ **Exercise 1.18** *Practicing Flexible Scales with Alternate Rhythms*

1.19 Flexible Scales: Wider Intervals, Alternate Rhythms

Here are some C Major flexible scales with wider intervals *and* alternate rhythms:



Example 1.19a – C Major flexible scale with wider intervals and alternate rhythms



Example 1.19b – Another C Major flexible scale with wider intervals and alternate rhythms

There are thousands of possibilities – be creative! Using SHAPE, you'll see many new ideas as you practice flexible scales and chords.

✓ **Exercise 1.19** *Practicing Flexible Scales w/ Wide Intervals, Alternate Rhythms*

Chapter Review

- 1) A chord symbol indicates the key and type of the chord, as well as the top note used in the chord.
- 2) Common major chords are the major 7, major 6, and major 9.
- 3) The Lydian scale is like a major scale with a sharp 4th.
- 4) Common dominant chords are the dominant 7 (C7) and dominant 9 (C9).
- 5) The Mixolydian scale, used with a dominant chord, is like a major scale with a flat 7.
- 6) Common minor chords are minor 7 (Cm7), minor 6 (Cm6), and minor 9 (Cm9).
- 7) The Dorian scale, used with minor chords, is like a major scale with a flat 3 and a flat 7.

Expressions

*Good habits are as easy to form as bad ones. *Tim McCarver*

*Produce great pumpkins, the pies will follow later. *Anon*

*'Tis the mind that makes the body rich. *William Shakespeare*

*I light my candle from their torches. *Robert Burton*

1C: Melodic Color

In this chapter you'll learn about:

- Color Tones
- Handling the Fourth Degree
- Finding Color Tones in Written Music
- Soloing with Color Tones

Inside the scales and chords you've been learning are notes that can add color and interest to your improvisation. In this chapter you'll discover those notes and learn how and when to use them. Once you master color notes in C Major, you can apply them in all other major and minor keys.

Note: The examples in this book assume that a CMa7 chord is sounding unless otherwise indicated.

Color Tones

Each scale has *resting* tones (1, 3, and 5) that sound relaxing, and *color* tones that sound more tense. In major, dominant, and minor scales, color tones are always 2, 4, 6, and 7.

1.20 Naming the Color Tones

Color tones for a C Major scale are shown below (bold-underlined):

1 2 3 4 5 6 7 8
C **D** E **F** G **A** **B** C

The color tones for a C dominant (Mixolydian) scale are:

1 2 3 4 5 6 7 8
C **D** E **F** G **A** **Bb** C

The color tones for a C minor (Dorian) scale are:

1 2 3 4 5 6 7 8
C **D** Eb **F** G **A** **Bb** C

In classical and other types of music, you emphasize the resting tones and pass over the color tones to reach the resting tones. But in jazz you often do the reverse: you emphasize color tones to prolong musical tension.

✓ **Exercise 1.20 Naming Color Tones**

1.21 Emphasizing Color Tones

To emphasize a note, you can play it on a downbeat or hold it longer. The first example below emphasizes resting tones; the second example emphasizes color tones. (The second

example uses a sharp 4; see *Handling the 4th in Major and Dominant* below.) The second example is much more colorful than the first:



Example 1.21 - Melody: resting tones emphasized - not colorful



Example 1.21a - Melody: color tones emphasized - more colorful

It's generally good to emphasize color tones in solos. You may have to “unlearn” the natural tendency to rely on resting tones in solo melodies. If you play 1, 3, 5 arpeggios too often in solos, you over-emphasize resting tones, and your solos may sound boring.

Exception: On faster tunes where chords and keys change quickly, emphasizing the resting (chord) tones makes the chord structure easier to hear.

✓ **Exercise 1.21** *Emphasizing Color Tones*

1.22 Using Color Intervals

In a *color interval* both notes are color tones, sometimes with a fairly wide skip. For emphasis, you can hold the second note of the color skip. Here are the color intervals in C Major (upward skips):

D–F# (2–#4); F#–A or B (#4–6 or 7); B–D (7–2); A–D (6–2); D–A or B (2–6 or 7).

You can transpose these intervals to all other keys in major, minor, and dominant, and reverse the skips. Here's an example of several color intervals:



Example 1.22 - Melody: color tone skips

✓ **Exercise 1.22** *Using Color Intervals*

Handling the Fourth Degree

The natural 4th degree is a color tone that needs to be treated specially.

1.23 Handling the 4th in Major and Dominant

When you emphasize the natural fourth degree of a major or dominant scale, it doesn't sound very good; the 4 conflicts with the 3 of the current major chord. The fourth sounds like the root of next chord in the circle of fourths (a dominant resolution). To fix this

problem, you can play the fourth and then the third, such as F to E in C Major. Or, you can *sharp* the fourth (as in the Lydian scale) so the fourth doesn't need to resolve. For example:



Ex 1.23 - Resolving the 4 to the 3

Ex 1.23a - Sharp 4, not resolved

You can also *delay* the resolution of the natural fourth, such as 4 to 2 to 3, or 4 to 5 to 3.



Example 1.23b - Delayed resolutions of 4 to 3

But if the natural 4 in a major or dominant key is part of a minor arpeggio (such as D F A C), you don't need to resolve the 4 to 3; in that case the 4 helps to outline a minor chord.

✓ **Exercise 1.23 Resolving 4ths in Major, Dominant**

Suspended Chords

A suspended chord (sus) is usually one where the 4th is substituted for the 3rd, such as Csus (major) or C7sus (dominant). On these chords you emphasize the natural 4th, not the 3rd. Unlike classical, jazz often prolongs suspended chords or leaves them unresolved. An example of a suspended chord melody is shown below. For examples of flexible scales to play over suspended chords, see *Pentatonic Scales* in Chapter 2A: *More Scales*.

C7sus



Example 1.23c: Suspended chord melody

Handling the 4th Degree in Minor

In minor, the natural 4th degree is *fine* to emphasize, unlike major or dominant. Some players avoid the fourth in minor, mistakenly thinking it's like the fourth in major. Don't neglect the fourth in your minor-key solos; use it to add welcome color. The example below emphasizes the natural 4th in minor:



Example 1.23c: Emphasizing the 4th degree in minor

Finding Color Tones in Written Music

In written jazz tunes you can look for color tones and see how the 4th degree is handled. You can also study these elements in a *transcribed solo*, which is the written version of an improvised solo.

1.24 Color Tones in Transcribed Solos

The Art of Improvisation has transcribed solos from the BRIDJJ CD “Beat the Rats” in Chapter 2J, Chapter 3J, and Chapter 4H. Exercise 1.24 below helps you study some of these solos for color tones; you can also look for color tones in any other transcribed solos.

✓ **Exercise 1.24** *Color Tones in Transcribed Solos*

Soloing with Color Tones

Now that you’ve learned about color tones in major, dominant, and minor scales, you can work on emphasizing those color tones in your solos.

Soloing with Color Tones and Flexible Scales

Here are the steps to follow to emphasize color tones in flexible scales:

- 1 Choose a practice progression to play along with (see *Improvising with a Background* in Chapter 1A).
- 2 Study the chords and decide which flexible scale works with each chord.
- 3 Play a flexible scale on each chord.
- 4 To emphasize color tones, play them as longer values (quarter-note, dotted quarter, half-note), or use color intervals.

With practice you’ll be able to find and emphasize color tones to add interest to your solos.

Chapter Review

- 1) Use color tones (2, #4 or 4, 6, and 7) to increase tension and resting tones (1, 3 or b3, and 5) to create relaxation.
- 2) Color tones are the same places (2, 4, 6, and 7) for major, dominant, and minor chords.
- 3) In color intervals, both notes are color notes, and the skip is usually a wide one.
- 4) In major or dominant keys, the 4th degree should usually be resolved to the 3rd, or sharpened (#4th). The resolution can also be delayed.
- 5) In minor keys (or in minor arpeggios that occur in major or dominant keys), the 4th degree doesn’t need to be resolved.
- 6) You can study written music, including transcribed solos, to see how color tones are used and how the 4th degree is handled.



1D: Rhythmic Variety

In this chapter you'll learn about:

- Latin, Fusion, and Swing Styles
- Using Offbeats
- Mixing Offbeats and Downbeats
- Playing Interesting Rhythms
- Using Rhythmic Combinations
- Virtual Practice Method for Rhythms

For many improvisers, rhythms and rhythmic styles are undeveloped country. That's a tragedy, because rhythm is really at the heart of jazz and improvisation. Rhythms don't have to be complicated to be effective. You can make rhythmic progress in your solos just by learning to handle simple combinations of offbeats and triplets. Listening to the basic rhythmic styles in jazz gives you a solid foundation for solos.

Latin, Fusion, and Swing Styles

The essential jazz styles are *latin*, *fusion*, and *swing*

Latin Style

Latin rhythms usually have even (straight) 8th-notes, and most consecutive notes are legato. Examples of latin styles are bossa nova, samba, and guajira. Some of the outstanding latin style players include Tito Puente, Clare Fischer, Poncho Sanchez, Chick Corea, and Gonzalo Rubalcava. For more on latin rhythms and styles, see Chapter 3C: *Latin and Fusion Styles*. On the BRIDJJ CD, listen to "Where's Waldis?" (samba).

Fusion Style

Fusion is a combination of styles, such as jazz, rock, blues, latin, swing, etc. There are many outstanding fusion players, such as Michael Brecker, John McLaughlin, Miles Davis, Allan Holdsworth, and Chick Corea. See also Chapter 3C: *Latin and Fusion Styles*. On the BRIDJJ CD, listen to "Beat the Rats" (fusion of latin and rock), "Barney Meets Godzilla" (alternate swing and rock), and "Tastes Like Chicken" (fusion of country, swing, rock, and classical).

Swing Style

Swing is a rhythmic style where eighth-notes are played *unevenly*, and legato and staccato notes are varied. Experts in the swing style include many of the greats of jazz, such as Louis Armstrong, Coleman Hawkins, Charlie Parker, Dizzy Gillespie, John Coltrane, Bill Evans, and Wynton Marsalis. Swing rhythms and styles are discussed in Chapter 2C: *Swing Rhythms*. On the BRIDJJ CD, listen to "Deja Blue" and "Precious Caboose."

Using Offbeats

Offbeats add tension to a rhythm, just as color tones add tension to a melody. In 4/4 time, the offbeat quarter-note beats are 2 and 4. Offbeat eighth-notes are *between* the quarter-note beats. With triplets, the offbeat notes are the second and third notes of each triplet group. In the example below, offbeat quarters, eighths, and triplets are double-underlined.



= = = = == ==

Offbeat quarters; offbeat 8ths; offbeat 8th triplets

1.25 Emphasizing Offbeats

It's not enough just to *play* an offbeat; you also need to make it *stand out*. Besides accenting an offbeat, you can emphasize it in these ways:

- 1) Rest just before the offbeat you want to emphasize (first example below).
- 2) Tie the offbeat into the next downbeat. This eliminates the attack on the next downbeat.



= =

Example 1.25 - Offbeat notes after rests



== ==

Example 1.25a - Ties into downbeats

Learn to emphasize offbeats. Some soloists *always* start their solo phrases on beat 1, the most “boring” beat. When you enjoy and master offbeats, your solos become more colorful and interesting.

✓ Exercise 1.25 Emphasizing Offbeats

Mixing Offbeats and Downbeats

Playing *consecutive offbeats* adds even more rhythmic tension. Consecutive offbeats include:

- Half-notes (tied quarter-notes) on beats 2 and 4, or beats 1½ and 3½.
- Quarter-note values (tied 8th-notes) *between* beats.

1.26 Consecutive Offbeats: Half-Notes

Offbeat half-note values can be used in faster tunes for variety. The example below uses consecutive offbeat half-notes on beats 2 and 4, with ties across bars.



Example 1.26 - Consecutive half-note offbeats

If you shift the half-note values a little (one eighth-note later) the values fall just before beats 3 and 1, written as eighth-notes tied to dotted quarter-notes. These also work well in medium-tempo tunes:



Example 1.26a - Consecutive half-note offbeats (8th-notes tied to dotted quarters)

Or you can start the half-note values on beat 2½:



Example 1.26b - Consec. half-note offbeats, starting on 1½ ???????

You can try consecutive offbeat half-note values in flexible scales or chords. For details on shifting rhythmic values, see *Displacing Motifs* in Chapter 3E: *Rhythmic Development*.

✓ **Exercise 1.26 Consecutive Half-note Offbeats**

1.27 Consecutive Offbeats: Quarter-Notes

It takes practice to play offbeat quarter-note values cleanly, but they provide lots of rhythmic energy. Below are C Major scales with consecutive offbeats:



Example 1.27 - C Major scale, offbeats starting *before* beat one



Example 1.27a - C Major scale, offbeats starting *after* beat one

You can play consecutive offbeat quarter-note values in flexible scales or chords.

✓ **Exercise 1.27 Consecutive Quarter-note Offbeats**

1.28 Shifting: Downbeats and Offbeats

When you play several consecutive offbeats and then return to downbeats, those downbeats sound more interesting. Switching from consecutive offbeats to consecutive downbeats is a time-honored technique used by many great improvisers.

To shift from consecutive offbeats to a downbeat, add a note that's *half the value* of the consecutive notes. If the offbeats are half-notes, add a quarter-note; if the offbeats are quarter-notes, add an 8th-note.

You can switch back to offbeats in a similar way, by adding a single half-value note. In the example below, the first 8th-note (underlined) shifts the quarter-notes off the beat; the second 8th-note (underlined) shifts quarter-note values back to downbeats.



✓ **Exercise 1.28** *Switching Offbeats and Downbeats*

Playing Interesting Rhythms

In flexible scales you can use a variety of rhythms to bring your flexible scales closer to true improvisation. Below are some ideas on how to create interesting rhythms.

1.29 Shorter and Longer Values

Alternating shorter and longer rhythmic values is a good approach, especially when the longer notes come on the offbeats (between the beats or on beats 2 or 4).

The first example below uses quarter-notes on beats 2 and 4 as the longer rhythmic values. The second example uses half-notes on beat 2 as the longer values. The third example uses dotted-quarters on beats 1 1/2 and 3 1/2 as the longer values.



Example 1.29 - Offbeat quarters (beats 2 and 4)



Example 1.29a - Offbeat half-notes (beat 2)



Example 1.29b - Dotted quarter-notes on offbeats

✓ **Exercise 1.29** *Alternating Shorter & Longer Values*

1.30 Using Triplets

Quarter-note triplets and eighth-note triplets can add welcome variety to your rhythms. Below are some examples of triplets interspersed with eighth-notes.



Example 1.30 - Eighth-notes with quarter-note triplets



Example 1.30a - Eighth-notes with eighth-note triplets



Example 1.30b - Eighth-notes with quarter-note triplets and eighth-note triplets

There are thousands of combinations of triplet rhythms and ties you can play in any key.

✓ **Exercise 1.30 Using Triplet Rhythms**

1.31 Using Triplets with Ties and Rests

One of the most interesting rhythmic approaches is using tied triplets that emphasize offbeats. These rhythms take practice to play smoothly, but they're well worth it.



Example 1.31 - Quarter-note triplets with ties



Example 1.31a - Eighth-note triplets with ties



Example 1.31b - Triplets with rests



Example 1.31c - Triplets with ties and rests

✓ **Exercise 1.31 Using Triplets with Ties and Rests**

Using Rhythmic Combinations

1.32 You can *combine* the interesting rhythms you have worked with so far. When you combine these rhythms with flexible scales, you can create very interesting melody lines.

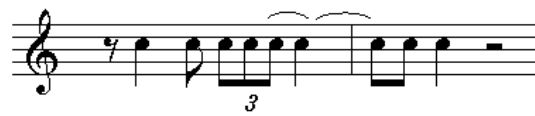
Here are some of the interesting rhythms you've learned in this chapter:

- Offbeat half-notes (beats 2 and 4)
- Offbeat 8ths tied to dotted quarters (before beats 1 and 3)
- Offbeat quarter-notes (between the beats)
- 8th-notes and dotted quarters
- Quarter-note triplets, also with ties and rests
- Eighth-note triplets, also with ties and rests

Below are some rhythms with combinations of 8th-note triplets and quarter-note triplets. You can use and adapt them as rhythmic ideas for your solos. There are thousands of possible rhythm examples in the author's *Sightreading Jazz*.



Example A



Example B



Example C



Example D



Example E



Example F



Example G

Exercise 1.32 lets you work out with these rhythm combinations.

✓ **Exercise 1.32 Using Rhythmic Combinations**

Virtual Practice Method for Rhythms

Besides reading printed rhythms, you need to *see* and *practice* rhythms away from your instrument. The Virtual Practice Method for rhythms helps you do this. Here are the steps to follow to get started:

- 1) In your mind's eye, *see* a one-bar rhythm with offbeats, ties, triplets, etc.
It's not necessary to see every note and mark, but you should have the basic picture firmly in mind. If you have trouble seeing the rhythm, write it down. See also *Visualizing Rhythms* below.
- 2) Tap a pulse of constant quarters (foot or finger) at a slow-to-medium tempo.
- 3) Hear a percussion group (latin) or a rhythm section (swing) in the background. Repeat the same background in your mind for each bar.
- 4) As you're hearing the background and tapping along, sing or hum the rhythm once perfectly, using one repeated pitch.
- 5) Repeat the rhythm and the background, gradually speeding up the taps.
- 6) Add your own pitches to the rhythm; vary the pitches each time you repeat the rhythm.
- 7) Once you're comfortable with the rhythm, change to a new one or try a 2-bar rhythm.

As you use the Virtual Practice Method to work on rhythms, your rhythmic skills will sharpen, and you'll create and enjoy many more rhythmic ideas. Use Virtual Practice for melody *and* rhythms – it's a great time-saver!

1.33 Visualizing Rhythms

As you visualize rhythms, you can use these suggestions:

- 1) See the start of each measure as a solid vertical bar line (every 4 beats in 4/4) and know where it fits in your rhythm.
- 2) See beats 2, 3, and 4 as thin, light vertical lines in each measure.
- 3) Assign each note in the rhythm its proper role as a downbeat (a thin line through it) or offbeat or internal triplet (between the lines).

Even though you may not see exactly where beats 2, 3, and 4 are in your rhythm, you must always be able to sense which notes are downbeats and which are offbeats.

- 4) Long values feel more “inflated” and full; short values have bursts of energy.

Rhythmic Precision: Thinking Like a Drummer

Most jazz soloists need to think more like good jazz drummers in order to be more precise *and* creative with rhythms. I was fortunate to grow up with a brother who incessantly practiced independent coordination exercises for drum set in the next room in our house. I discovered there is a world of rhythmic possibilities, if I could just combine rhythmic imagination and precision. I also discovered that most improvisers give far less attention to rhythmic detail than drummers do, but great improvisers are very solid rhythmically.

So I began to approach improvisation more rhythmically. I found that rhythmic imagination and precision unlocked the door to *rhythmic development* in my solos, where I could take musical ideas and vary them both rhythmically and melodically. (See also Chapter 3E: *Rhythmic Development*.) Once I entered the land of rhythmic development, there was no going back; I found it was far superior to the land of endless eighth-notes and scale-running.

✓ Exercise 1.33 Using Virtual Practice for Rhythms

Chapter Review

- 1) Essential jazz styles are latin, fusion, and swing.
- 2) To emphasize an offbeat, you can accent it, or rest just before the offbeat you want to emphasize, or tie the offbeat into the next downbeat.
- 3) To switch between downbeats and offbeats, insert a note half the value of the consecutive notes.
- 4) Interesting rhythms include short/long note combinations and triplet values.
- 5) In triplet groups you can use rests and ties.
- 6) You can use the Virtual Practice Method to strengthen your rhythmic skills and ideas.

Expressions

*Words differently arranged have a different meaning, and meanings differently arranged have a different effect. *Pascal*

*The most important thing in communication is to hear what isn't being said. *Peter F. Drucker*

*No man can do anything well who does not esteem his work to be important. *Ralph Waldo Emerson*

*A little learning is a dangerous thing; Drink deep, or taste not the Pierian spring. *Alexander Pope*

*Is not life a hundred times too short for us to bore ourselves? *Friedrich Nietzsche*

*The greatest pleasure in life is doing what people say you cannot do. *Walter Bagehot*

1E: Using Expression

In this chapter you'll learn about:

- The Role of Expression
- Playing with Expression
- Using Dynamics
- Varying Accents and Articulations

Expression is the art of *how* you play notes in your solos, using dynamics, accents, articulations, etc. The “E” in SHAPE is “expressively” – the right expression in your melodies can make a big difference in your solos. This chapter deals specifically with dynamics, accents, and articulations. Special effects, another type of expression, are discussed in Chapter 4C: *Special Effects*.

The Role of Expression

Emotion is the subjective fire that triggers expression; *expression* is how you translate the emotion into musical elements. Even though musical expression might seem very subjective, you can treat the *basic elements* of expression objectively. For example, you can identify dynamics, accents, and articulations in solos. Still, there are so many different *ways* to use and combine these basic elements that your expression does become more personal. What's important is to recognize and use expression well to enhance your solos.

Most improvisers get so caught up searching for the next pitches that they don't *express* the pitches they're playing. Don't fall into that trap – slow your ideas down enough so you can see them well and express them well.

Sound and Technique

Your personal expression depends on your control over your own *sound* and *technique*. Any weaknesses you have in these areas can limit the kinds of expression you use. With better control of your instrument, the pitches and rhythms come easier so you can focus more on adding expression effectively. For more ideas on sound and technique in solos, see Chapter 1J: *Analyzing Your Solos*.

Playing with Expression

When you use expression, consider these points:

- 1) *How dramatic or frequent is the expression?* Expression should be subtle, not overdone.
- 2) *How wide should the variation be?* You can get many degrees of expression without going to extremes, but occasionally extremes are called for.
- 3) *When does expression work best?* Expression needs to stand out. It's usually more effective when it's unexpected, but it can sometimes be effective when it's expected.

#1: Subtle and Occasional

We can compare expression to spices in meals. With the right spices in the right amounts, the meal can taste much better. In a solo, expression shouldn't be overdone or it will lose its flavor. Slower tunes allow more subtle and more frequent expression, while faster tunes need more dramatic but less frequent expression. Silence helps expression stand out more.

#2: Varied

You need a wide *variety* of dynamics, articulations, and accents. You should:

- Use a wider range of accents and articulations, from gentle to strong.
- Watch the overall dynamics in your band. You can help the others get louder or softer by the solo ideas you play. When you allow softer dynamics you open a wider range of expression; with louder dynamics, the subtler effects are lost.

#3: Well-Timed

When you use expression is almost as important as the kind of expression you use. There are many timing possibilities; your task is to select the right kind of expression at just the right moment. Listening to jazz recordings can give you helpful ideas in this area.

Sometimes you can add expression to a note or two that are isolated before and after by longer rests. This makes the expression you use really stand out. Be sure you have something effective to say, and don't overuse this approach.

Using SHAPE for Expression

As you see, hear, and play notes, you can add expression to some of them. Expression can make the notes prettier, rougher, stronger, fainter, or unusual in some way. In a visual way, adding expression is something like this:

- Prettier = vibrato, trills, (see Chapter 2E: *Embellishments*), color notes held longer
- Rougher = harsher attacks, flatter or sharper pitch
- Stronger or fainter = louder or softer (or half-sounds)
- Unusual = special effects (see Chapter 4C: *Special Effects*)

So you can polish and paint notes, or scratch them up, or hammer or squish them – whatever comes to mind that makes the idea better, as long as it's not overdone.

Using Dynamics

Some players use little or no range in their dynamics – it's all “medium loud.” Instead, try frequent but slight dynamic variations in melodies to open a world of dynamic possibilities.

1.34 Dynamic Variety

By habit, we play louder as we go higher, and softer as we go lower. Here are some suggestions for making dynamics more varied and less predictable:

- Reverse the normal dynamics: crescendo going down, decrescendo going up.
- Crescendo or decrescendo as you hold a pitch or repeat a pitch several times.
- Play whisper-soft. Balance with the rhythm section and pause before the soft passage.
- Insert occasional louder, accented notes in the middle of a softer passage.
- Use “terraced” dynamics: play a musical idea softly, then repeat it louder.

✓ **Exercise 1.34** *Using Dynamics*

Varying Accents and Articulations

Accents and articulations are often neglected or poorly handled in expression. If your solos have little variety in accents or articulation, you're probably just searching for “newer and

better” pitches to play. Here are some common problems with accents and articulations, along with solutions:

Problem 1: It’s hard enough *choosing* pitches without worrying about accents & articulations.

Solution: Choose fewer pitches and express them better so the listener enjoys them more.

Problem 2: I can’t use accents or articulations when pitches and rhythms aren’t locking in.

Solution: Practice scales and intervals in *all* keys; practice offbeat rhythms in all styles.

Problem 3: At medium or fast speeds, notes crack when I use articulations or accents.

Solution: Improve your sound production, technique, and articulation ability on your instrument. Also, work on your ear training so you can accurately hear and sing the notes you’re trying to play.

1.35 Using Accents

Below are some suggestions for using accents effectively. (See also *Swing Accent Guidelines* in Chapter 2C: *Swing Rhythms*.)

- Practice a wide variety of accents, from ghosted notes to very strong accents.
- Randomly accent a repeated pitch for several bars.
- While repeating a group of notes, accent one or two notes strongly, or vary which notes are accented.

There are many ways to effectively use accents in your melodies; try your own variations.

✓ ***Exercise 1.35 Using Accents***

1.36 Using Articulations

In jazz the basic approach is to play notes legato (full value). To use expression in articulations, try any of the following ideas:

- Play occasional notes staccato. Chapter 2C: *Swing Rhythms* explains more about articulations in the swing style.
- Adjust the length of any staccato note, from very short to almost full value. These variations are subtle but important.
- Vary between slurs (smooth) and attacks.

✓ ***Exercise 1.36 Using Articulations***

Chapter Review

- 1) Expression is how you translate emotion into musical elements.
- 2) The basic elements of expression can be described and learned.
- 3) Your ability to use expression depends on your control of sound and technique.
- 4) Effective expression is usually subtle and occasional, varied and well-timed.
- 5) Common tools of expression are dynamics, accents, and articulations.

1F: Developing with Motifs and Phrases

In this chapter you'll learn:

- About Development
- Creating a Motif
- Varying a Motif
- Creating Phrases
- How to End Phrases
- Eliminating Phrase Barriers
- Development Exercises, Level 1

Development is the art of creating and varying *motifs* (short musical ideas) so your solos build logically and emotionally. This chapter helps you create and develop motifs and phrases in solos. Once you experience the joy of development, you won't settle for less.

When you listen to recorded jazz solos, identify the artists that use development well. Finding good development in recorded solos can be very satisfying. This and later chapters help you develop ideas using many of their techniques.

About Development

Developing musical ideas is at the heart of almost every kind of music. Unfortunately, some soloists think that because improvisation offers so much freedom, development is too limiting or doesn't really matter. Nothing could be more wrong. Development is a great, often unexplored territory that can add a world of interest to your solos.

Too many jazz soloists are technique-strong and development-weak. To be a complete jazz soloist, you must know how to effectively develop motifs and phrases in solos.

The Classical Connection

Development in jazz has close parallels to development in classical music. Let's look at an example of development in a classical piece – Beethoven's *Symphony No. 5 in C Minor*. First Beethoven states a motif, then he varies it (down a step diatonically). After that, he develops the motif to build phrases.

motif ----- varied motif

original motif, extended -----

Example A - Development in Beethoven's 5th symphony

Of course, composers have the advantage of *writing* motifs and developments, revising them until they're just right. As jazz soloists, we create and develop music in *real time*, doing our

best without revisions. A composer might create more logical or perhaps more beautiful phrases than the improviser, but the improviser works in the “moment of time,” with its creative possibilities and challenges. Development is an essential skill for both improvisers and composers.

Excuses for Not Developing

Here are some common excuses used for neglecting development in solos:

- 1) “I need to impress the audience right away; there’s no time for development.”
- 2) “I have no idea how to develop ideas.”
- 3) “I want freedom, not structure.”

Solution #1: Unless your solo is only a few bars long, there’s always time to develop ideas. Think of how you listen to your friend in a conversation: do you enjoy hearing whatever pops into the person’s head, or would you rather hear thoughts that make sense and build to a point? As the improviser, you have the “floor” in the conversation, so it’s up to you to use the time wisely. With practice, development will help you play *fewer notes* that make *more sense*, a plus for any listener.

Solution #2: This book explains basic tools for developing improvisation ideas. These tools are surprisingly similar between jazz and classical styles. Once you learn the tools, apply them thoughtfully and creatively, but don’t overuse them. They should help you develop ideas, not dominate ideas. If you handle the tools properly, they will serve you well.

Solution #3: More freedom comes knowing how to *handle* structure than from ignoring structure. This is related to SHAPE – when you accurately see the shape (structure) of a musical idea, it leads to new ideas and variations.

Creating a Motif

The first step in development is creating *motifs* (short musical ideas). You can vary the motifs in many ways, helping your ideas grow and take shape.

1.37 Motif Examples

Below are some examples of simple motifs.



Example 1.37 - Simple motif



Example 1.37a - Another simple motif

By using flexible scales with alternate rhythms and skips, you’ve already created motifs. Now it’s a process of isolating them and focusing on their development. When you create a motif, remember these points:

- 1 Accurately hear the first pitch of your motif before you play it; then place the note securely in the rhythmic spot where you want it to be.
- 2 Select the pitches and rhythm for your motif.
- 3 Keep your first motifs somewhat simple. Later, you can join motifs together (see *Creating Phrases* below) or play longer and more complex motifs.
- 4 Emphasize color tones and interesting rhythms.

Motifs from Tune Melodies

A great source for motifs is in the jazz tune melody itself. You can adapt or copy the closing motif of the tune melody and use it as the first motif in your solo. You can also use any interesting motif in the tune melody anywhere in your solo. The motifs you borrow can be varied and developed. For more on development tools, see Chapter 2F: *Melodic Development*.

✓ Exercise 1.37 Creating Motifs

Varying a Motif

Too much repetition of a motif sounds boring, but playing too many different motifs too soon can confuse the listener. Getting a good balance between repetition and contrast is the key. Many players *avoid* repetition, thinking that more variety is more interest. That's the wrong answer: they throw away good motifs after playing them just once. Instead, try different *degrees* of variation, each with its own advantages.

Degrees of Variation

The basic degrees of variation are described below.

- *Exact repetition (no variation)* is best when the motif has strong interest, such as color tones or offbeat rhythms. One or two repetitions is fine; occasionally you can build long-term energy with many repetitions.
- *Slight variation* is subtle, gradual development. Although slight variation may not seem like an interesting concept, it's actually very powerful when used well. Most improvisers neglect slight variation in favor of more variation.
- *More variation* creates more melodic variety and develops the motif somewhat faster. This technique dominates some players' development; it should be used carefully.
- *Complete variation* (starting a new motif). This gives you a fresh start for a new motif and development. This is like starting a new paragraph of musical thought.

In this example, bar 2 varies slightly; bar 3 varies more:



Original motif Slight variation More variation

In your solos, work for a balance between slight, more, and complete variation.

1.38 Varying Motifs

Several ways to vary motifs are:

- Change the end of the motif. The end of the motif is usually the easiest part to remember, because it's followed by silence.
- Change a wider interval (usually surrounded by steps) by expanding it or shrinking it.
- Add an articulation or accent that stands out, such as a single staccato note.



Example 1.38 - Original motif



Example 1.38a - Varying the ending



Example 1.38b - Varying an interval Example 1.38c - Varying articulation

For more ideas on changing motifs, see Chapter 2F: *Melodic Development*.

✓ **Exercise 1.38** *Varying Motifs*

1.39 *Developing Earlier Motifs*

You can also develop all or part of an *earlier* motif, such as one you played several bars before. This technique is very effective, but it's usually neglected because we tend to throw away ideas that are more than one bar old. Too often we *forget* what we just played; this can seriously limit our solo development. I often think that a "little man with a broom" comes along in our brain, trying to erase anything more than one measure old. Don't let him!

You should constantly *visualize* and remember your contours, rhythms, and pitches. Then when you play something interesting, you'll remember and develop it.

The examples below develop earlier motifs (the motif and its development are more than one bar apart):



Example 1.39 - "Earlier motif" Developing the earlier motif



Example 1.39a - Another "earlier" motif Developing the earlier motif

✓ **Exercise 1.39** *Developing Earlier Motifs*

Creating Phrases

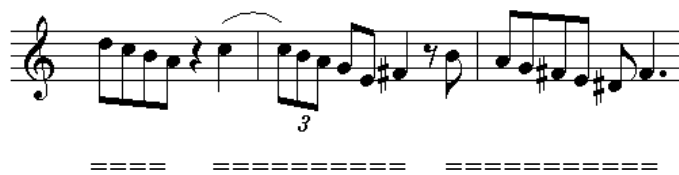
Music phrases are like phrases or sentences in writing. When you construct intelligent phrases in your solo, you tell a musical story; the phrases lend organization. This helps you avoid wandering around musically, and it gives you some guideposts to work with in constructing your solo. It also helps your listeners follow where your solo is going.

1.40 *Phrase Types*

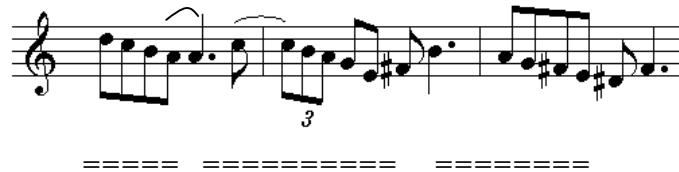
Besides being a single, long motif, a phrase can be:

- *Similar, separate* motifs, with a short rest after each
- A group of *joined* motifs; each end on a longer note

Each motif below has a similar shape. This helps the motifs fit together in the phrase.



Example 1.40 -Phrase of separate motifs

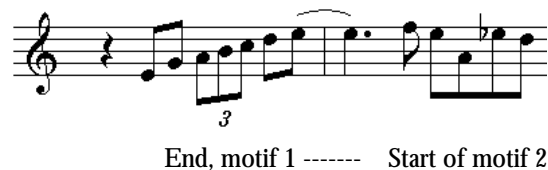


Example 1.40a -Phrase of joined motifs

✓ **Exercise 1.40 Recognizing Phrases**

1.41 Connecting Motifs

To smoothly connect motifs in a phrase, you can begin the next motif on a note that's on or near the ending note of the first motif. The ending and beginning notes "dovetail" together. The example below shows this, using two connected motifs, a half-step apart.



Example 1.41 - Motifs that dovetail

You can also start the 2nd motif an *octave* or *ninth* above or below the end of the first one. An octave sounds a lot like starting on the same note; a ninth sounds a lot like a step:



Example 1.41a - Motifs that dovetail: octave skip



Example 1.41b - Motifs that dovetail: ninth skip

You should vary the amount of rest between any two motifs; don't always start the next motif two beats after the previous one ends, for example.

✓ **Exercise 1.41 Connecting Motifs**

How to End Phrases

1.42 Your phrases should vary in length, ending in different spots in the bar. Make some phrases shorter than “comfortable” and some longer. Phrases should grow from simple to complex as your solo progresses.

Remember that the end of a phrase or motif creates a lasting impression; the silence after lets the listener reflect on what you just played. Ending a phrase looks easy on paper, but too often we end phrases weakly – the rhythm or pitch of the last note is not secure, or there are too many notes in the phrase. Ending a motif or phrase cleanly is like making a clean landing in gymnastics or finishing a fast break in basketball.

Here are some ideas to help you plan and end phrases:

- 1) Think ahead. Clearly visualize the *end* of your phrase so it comes off cleanly.
- 2) Try ending with a staccato note, or a longer note with expression (vibrato, etc.), or a well-defined rhythm. Your last note should be as secure in pitch and rhythm as your first note.
- 3) Try to vary *where* in the bar you end the phrase.
- 4) End before you're forced to end. Don't end a phrase just because you're out of breath, energy, or ideas; end when the music says it should end.

The worst habit is ending each motif near a barline and starting the next motif right away.



Example 1.42 - Bad habit: Ending every motif near a bar line

Instead, vary where you end your motifs.



Example 1.42a - Good habit: Ending motifs in a variety of places

✓ **Exercise 1.42** *Ending Phrases*

Economizing

When you closely analyze the notes you play in a motif or phrase, you may find extra “baggage” notes – notes that are easy to play but don't really add to the strength of the idea. To eliminate baggage, play shorter and stronger motifs, keeping SHAPE in mind. For examples of note economy, listen to Miles Davis' solos on the *Kind of Blue* CD.

Dealing with Silence

An adequate amount of silence in a solo is important, because it focuses attention on your motifs and phrases. Many improvisers feel like they should fill up every available moment with notes and not waste time by resting. This attitude leads to “urban sprawl” in solos – overcrowded, old and tired ideas, with little room to breathe. Good attention to silence can help you focus on SHAPE and get the most out of your musical ideas. It also gives the rhythms section time to interact with your ideas, creating a musical dialog. Before you work for dense, intense, and packed-to-the-gills solos, work for carefully balanced solos with breathing room and craftsmanship. (See also Chapter 4A: *Soundscapes*.)

Eliminating Phrase Barriers

1.43 Phrase Barriers

Sometimes when you create phrases, you hit a mental barrier, and your ideas seem to crash. Below are some common problems that create phrase barriers, along with solutions.

Problem 1: I keep stopping at new barlines.

Solution: Learn to play *through* barlines. Stop just after beat one or in the middle of a bar, rather than always at the end of a bar.

Problem 2: A chord symbol changes while I'm in the middle of a phrase.

Solution: You'll learn about how to connect between chord symbols in Chapter 3B: *Melodic Connections*. The contours and rhythms of your phrase shouldn't be controlled by the chords; the chords should naturally fit into your phrases.

Problem 3: I can play complex ideas in easy keys, but I have to play simple ideas in the harder keys.

Solution: Spend extra time on scales and arpeggios in the more difficult keys. Also, try developing a simple idea (fewer and slower notes) from an easy chord to a harder chord. Ideas can get prematurely complicated in easy keys.

Problem 4: I run out of breath or make a mistake.

Solution: Shorten some motifs (especially keyboardists and guitarists). Horn players can work on breath control to play longer phrases. If you make a mistake, don't just stop; maybe you can use the "wrong" note as part of your next idea.

✓ **Exercise 1.43 Working Through Phrase Barriers**

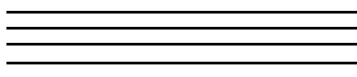
Development Exercises, Level 1

The exercises below help you practice what you've learned about variations and phrase connections. For more practice, you can create and develop your own motifs on separate sheets of music paper.

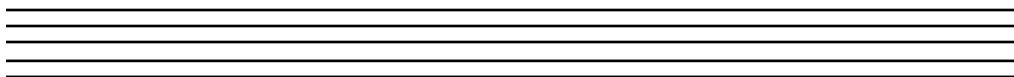
Motif 1



Original motif



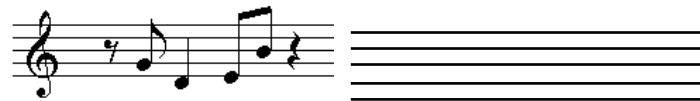
Slight variation



More variation

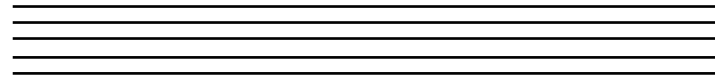
Connect to a new motif

Motif 2



Original motif

Slight variation



More variation

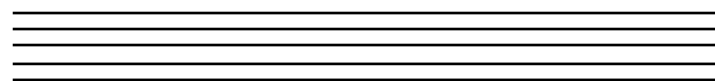
Connect to a new motif

Motif 3



Original motif

Slight variation



More variation

Connect to a new motif

Chapter Review

- 1) Development is the art of repeating or varying motifs to build ideas in a solo. There are parallels between classical development and development in jazz improvisation.
- 2) A motif is a group of consecutive notes forming a short musical idea.
- 3) A motif can be repeated, changed a little, changed more, or completely changed.
- 4) In a motif, it's easiest to remember the ending, wide intervals, articulations, or accents.
- 5) A phrase is a group of one or more separate or joined motifs.
- 6) To smoothly connect motifs, start the next motif on the same pitch, a step above or below, or a ninth above or below the end of the previous phrase.
- 7) Use a variety of phrase lengths; don't always end phrases in the same spots.
- 8) Economizing on phrases and eliminating phrase barriers helps you create more interesting melodies.

Expressions

*Time is but the stream I go a-fishing in. *Henry David Thoreau*

*However skillful an artist may be, and however perfect his technique, if he unhappily has nothing to tell us, his work is valueless. *Jacques Maritain*

*The object of art is to crystallize emotion into thought, and then fix it in form. *Delsarte*

*Would that we could at once paint with the eyes! -- In the long way from the eye through the arm to the pencil, how much is lost! *Lessing*

*There are many great truths which we do not deny, and which nevertheless we do not fully believe. *J.W. Alexander*

*Some books are to be tasted; others swallowed; and some few to be chewed and digested. *Bacon*

*Man's mind stretched to a new idea never goes back to its original dimensions. *Oliver Wendell Holmes*

*All experience is an arch, to build upon. *Henry Adams*

*The greatest pleasure in life is doing what people say you cannot do. *Walter Bageho*

1G: Chords, Keys, and Progressions

In this chapter you'll learn about:

- Chords in Major Keys
- Recognizing Keys in Chord Progressions
- The Basic Blues
- Using Blues Scales
- ii-V-I Progressions
- Simplifying Chord Progressions

A chord progression is the harmonic backbone that runs through a tune. A progression can be divided into smaller parts, each of which is a smaller chord progression. As you handle different chord progressions, you can apply what you've learned about melody, rhythm, expression, and development, no matter what the chords are.

To work with chord progressions you need to:

- Understand how Roman numerals work in a key.
- Recognize the chords in a key.
- Know how to simplify chords within a key.

Chords in Major Keys

Each key contains seven diatonic chords, one for each of the seven tones of the scale. We can label these chords with *Roman numerals* to show how the chords relate to each other in the key. For example, the chord built on the first note (root) of a major key is I, the chord built on the second degree is ii, etc., up to vii for the 7th degree. Uppercase Roman numerals (such as I) are used for major or dominant chords, while lowercase Roman numerals (such as ii) are used for minor chords.

1.44 Using Roman Numerals in a Key

The example below shows chords built on each scale tone of C Major, along with the corresponding Roman numerals. The vii chord is *diminished*, which means it is a 1 b3 b5 chord (the ° indicates diminished).

CMa7	Dmi7	Emi7	FMa7	G7	Am7	B°7
I	ii	iii	IV	V	vi	vii°

Example 1.44 - Roman numerals for chords in C Major

The first line of the example below shows a typical chord progression in C Major; the second line shows the same chord progression in the key of E Major; the third line shows the Roman numerals for each.

CMa7	Am7	Dm7	G7	CMa7	
(EMa7	C#m7	F#m7	B7	EMa7)	
I	vi	ii	V	I	

Example 1.44a - A chord progression in C Major and E Major

✓ **Try It: Using Roman Numerals**

Write Roman numerals for these progressions: #1 is in G Major; #2 is in E Major.

1. G^{Ma}7 | E^m7 | A^m7 | D7 | B^m7
2. G^{#m}7 | C^{#m}7 | F^{#m}7 | B7 | E^{ma}7

✓ **Exercise 1.44 Using Roman Numerals**

Recognizing Keys in Chord Progressions

When you learn a new chord progression you need to recognize what *key* the progression is in. This helps you simplify the progression and hear chord relationships. Sometimes it's easy to find the key in a progression. With more complicated chord progressions that modulate (change keys), there may be multiple keys.

1.45 Tips for Recognizing Keys

Here are some tips for recognizing the key in a chord progression that doesn't modulate:

- Check the key signature in the tune, if any; it usually indicates the home key.
- Find a major chord and see if it's the I chord. If it's not, it may be the IV chord.
- Look for a minor chord to see if it's a ii chord. If it's not, it may be the vi chord.

✓ **Try It: Recognizing Keys**

Name the likely key for each chord progression below. Answers are in *Chapter Review*.

- 1) E^m7 A^m7 | D^m7 G7 | C^{Ma}
- 2) B^{bMa}7 | G^m7 C^m7 | F7

✓ **Exercise 1.45 Recognizing Keys**

The Basic Blues

The 12-bar blues is one of the most common, essential chord progressions in jazz. To be a good improviser, you must master the basic blues and its variations.

1.46 Blues Structure

There are many variations of the 12-bar blues. A common version is shown below in the key of C, with Roman numerals below each measure.

C7	F7	C7	C7		(Section 1)
I	IV	I	I		
F7	F7	C7	C7		(Section 2)
IV	IV	I	I		
G7	G7	C7	C7		(Section 3)
V	V	I	I		

Example 1.46 - Basic 12-bar blues progression

The blues is divided into three sections of four bars each. In the example above, section 1 is mostly the root chord (I). Section 2 begins on the IV chord (F7 in C blues). *The IV chord is an important anchor point in the blues structure*, almost all blues have a IV chord in bar 5. Section 3 begins on the V and resolves to the I chord.

Visualizing and memorizing these three sections of the basic blues helps you stay with the chords and create better solos. The blues form is 12 bars, not 16, so it may take you a while to adjust to the length if you're new to the blues.

✓ **Exercise 1.46 Blues Progressions in All Keys**

Using Blues Scales

The *blues scale* is useful in blues progressions as well as dominant or minor chords. The same blues scale can be used for an *entire* blues progression; for example, a C blues scale works for all chords in a C blues progression. But don't overuse the blues scale; some improvisers rely on it so much they can do little else. You should use flexible, creative blues scales.

1.47 Spelling the 12 Blues Scales

Compared to major, the blues scale pitches are 1, b3, 4, #4, 5, and b7 (6 different pitches). Two blues scale examples are shown below; Exercise 1.47 spells blues scales in all 12 keys.



1 b3 4 #4 5 b7 8

Example 1.47 - C blues scale



1 b3 4 #4 5 b7 8

Example 1.47a - F blues scale

✓ **Exercise 1.47 Spelling Blues Scales**

1.48 Practicing Flexible Blues Scales

You can practice flexible blues scales around the circle of 4ths. As do, add your own skips and rhythmic variations; that will greatly increase the variety of what you play in a blues. Some sample blues variations are shown below (key of C):



5 b7 #4 4

Example 1.48 - Blues idea #1



b7 b3 b7 5 #4

Example 1.48a - Blues idea #2



1 #4 b7 b3

Example 1.48b - Blues idea #3



b3 b7 1#4 b7 b3 5 b7

Example 1.45c - Blues idea #4

✓ **Exercise 1.48 Humming Blues Scales**

Avoiding Common Blues Scale Problems

Here are some tips to avoid blues scales problems:

- Don't overuse the blues scale in dominant chords; use Mixolydian and pentatonic, too.
- Don't hold out the natural 4 too often; resolve it to the b3 or go up to the #4.
- Don't emphasize the following *home key* notes: #4 against the IV or V (F# against F7 or G7); 1 against the V (C against G7); and b7 against the IV (Bb against F7).

ii-V-I Progressions

The ii-V-I progression is one of the most important chord progressions in jazz.

1.49 Building a ii-V-I Progression

The V to I is the basic "dominant to tonic" resolution; it goes up a fourth, which is a strong chord movement. So when you use a ii-V-I progression, the chords move up by a fourth *twice* – from the ii to the V, and from the V to the I (such as Dmi to G7 to CMa7 in the key of C). (Chapter 3F: *Dominant Alterations* discusses ii-V-i's in *minor* keys.)

A ii-V-I progression often occurs in one of these ways:

- One bar per chord, such as: |Dm7 |G7 |CMa7
- The ii and V in one bar : |Dm7 G7 |CMa7

The ii is often a minor 7 chord, so it's really a ii7 (we'll just call it a ii). Sometimes the ii is a II7 (dominant 7); then it works like the ii chord but with more energy.

✓ **Exercise 1.49 Writing ii-V-I Progressions**

1.50 Prefacing a ii-V-I

You can insert a vi chord before a ii-V-I, making a vi-ii-V-I progression. The vi moves up to the ii by a fourth, so there are three 4th-movements in a row: vi-ii, ii-V, and V-I. To make an even longer chain of 4ths, you can use a iii-vi-ii-v-I (3-6-2-5-1) or vii-iii-ii-V-I (7-3-6-2-5-1). That progression actually sounds better with every other chord as a dominant, such as:

CMa7	B7	Em7 A7	Dm7 G7	CMa7
I	VII7	iii VI7	ii V	I

Example 1.50 - ii-V-I with a preface of VII-iii-vi

✓ **Exercise 1.50 Prefacing ii-V-I Progressions**


Simplifying Chord Progressions

When you see several consecutive chords belonging to the *same key*, you can improvise on all of them with a *single scale*. For example, Dm7 and CMa7 belong to the key of C Major, so they share notes. A C Major scale works for *both* the chords. This means fewer chords to worry about, so you navigate the progression more easily. However, simplifying progressions does have some disadvantages, as explained later.

1.51 Practice for Simplifying Chords


In the first example below, all the chords belong to the key of C, so the notes of a C Major scale can be used for the entire progression. In the second example, all the chords belong to the key of E, so an E Major scale works for the entire progression.

C**M**a7 A**m**7 D**m**7 G**7** C**M**a7
 I vi ii V I



Example 1.51 - Chord progression with C Major flexible scale

E**M**a7 A**M**a7 F#**m**7 B**7** E**M**a7
 I IV ii V I



Example 1.51a - Chord progression with E Major melody

You can also play a single flexible scale across all three chords in a ii-V-I progression. For example, with a Dmi to G7 to C**M**a7 progression, you can play just C Major (the I chord scale), or just D Dorian (the ii chord scale), or just G Mixolydian (the V chord scale). The most common choices to use across the ii-V-I are the I scale or the ii scale.

✓ Exercise 1.51 Simplifying Chord Progressions

Disadvantages of Simplifying

Simplifying helps you get through ii-V-I's more easily, but there's a trade-off. When you simplify, you miss some of the more colorful tones, like the raised 7th of the ii chord (C# in D minor), or the #4 of the I chord, or dominant alterations (explained in Chapter 3F).

So, *don't simplify chord progressions too often*, that limits the harmonic strength of your ideas. Simplifying is most useful when you're seeing the progression for the first time, or you're still getting use to it, or you're playing a strong but simple rhythmic idea. After that, you should try to hear and play each chord separately.

Chapter Review

- 1) You can use Roman numerals to designate how each chord belongs to a key.
- 2) Three ways to recognize the key of a chord progression are:
 - A) Check the key signature of the tune.
 - B) Look for a major chord that might be the I chord or IV chord.
 - C) Look for a minor chord that might start the ii-V-I of the key.
- 3) Chords that belong to a single key can be simplified by playing a I scale over them all.
- 4) Simplifying chords too often loses color tones and limits harmonic strength in solos.

Answers for the Try-It Exercise. 1) C Major; 2) Bb Major



1H: The Jazz Group

In this chapter you'll learn about:

- Group Performance Skills
- Rhythm Section Roles
- The Tune Melody

Note: This chapter discusses basic skills and roles necessary in an improvising jazz group. For more details on skills and techniques, see the *Rhythm Section Techniques* chapter.

Regardless of what instrument you play, you should understand the basic role of each type of instrument in a jazz group. This helps you support each member in the group and solve musical problems that arise.

This chapter assumes a basic group of a horn, a chord instrument (keyboards or guitar), a bass, and drums. Many other combinations are possible; each places different demands on the players. For more on playing in different group sizes, see Chapter 4G: *Group Interaction*.

Group Performance Skills

The musical success of your jazz group depends on how well the players:

- Play solidly in time
- Use balance and dynamics
- Read and interpret chords
- Work with styles and rhythmic ideas
- Interact and use teamwork

Each individual in the group has his own responsibility (see *Rhythm Section Roles* below).

Time

Although most people think it's the drummer's job to keep time in the group, it's really *everyone's* job. From the opening count-off to the end of the tune, the time should remain stable in the group. To improve the overall sense of time in your group, try these exercises:

- 1) One person counts off a tempo (with or without a silent metronome). Everyone silently counts an agreed-upon number of bars and comes in together on the downbeat, with no visual cues. This helps the group get a common sense of tempo.
- 2) While you play a tune together, be suddenly silent for a few pre-determined bars, then re-enter together in tempo. Hear your part and the time during the silence.
- 3) Have a soloist play a 2-bar or 4-bar solo break, with the rhythm section entering in time after the break.

Balance and Dynamics

Problems with group dynamics and balance can be annoying, but they're usually easy to fix.

- Get a good sound check before each rehearsal and performance. A poorly balanced group seldom plays good dynamics in tunes..
- Always be aware of your own volume as you play.

- Vary your dynamics to create expression.
- Don't overplay, and don't fill every available space. Part of the beauty of jazz is changing musical textures.

Chord Reading

Everyone in the group should be comfortable reading and playing the chord symbols in the tune. So far we've discussed major, dominant, and minor chords; in later chapters you'll learn about other chord types such as diminished and altered dominants. Your group should be able to *act* on the chords rather than *reacting* to them. Keyboard and guitar players playing together should coordinate chord playing to avoid conflicts in rhythms and voicings.

Styles and Rhythmic Ideas

Each player should master the basic styles of swing and latin, as well as ballad, rock, and fusion. Listening to recordings of these styles is essential (see Chapter 2C: *Swing Rhythms* and Chapter 3C: *Fusion and Latin Styles*).

Your group should also be alive with rhythmic ideas that feed group interaction and teamwork. For more details on doing this, see Chapter 1D: *Rhythmic Variety*, Chapter 2D: *Three and Four*, and Chapter 3E: *Rhythmic Development*.

Interaction and Teamwork

As your group creates motifs and rhythms, each player should listen carefully to how these ideas influence the music being played. You can copy, change, or just hear any interesting idea played in the group. Don't overdo imitation – keep it subtle and flexible.

With practice, your group can become much more than just a group of people playing the same tune. Teamwork in a jazz group teaches communication, leadership, and a balance of risk and safety. For more on interacting musically, see Chapter 4F: *Group Interaction*.

Rhythm Section Roles

Each individual should understand his or her role very well and the other roles in the group reasonably well. Individual roles in a rhythm section are the chords, the bass, and the drums.

The Chords

Here are some basic issues chord players in a group should consider:

- *Voicings* usually leave out the root (the bass usually plays it).
- *Chord comping* should use interesting rhythms (see Chapter 1D: *Rhythmic Variety*).
- *Fills* should be simple, complementing the soloist's ideas.
- *Sound and silence* should be well-balanced.

The Bass

In the swing style, bass lines use a “walking” pattern of mostly quarter-notes. The root is played on the downbeat of each chord, and the other beats are usually chord arpeggios. The last beat before a new chord can be a whole-step or half-step away from the root of that chord. (For ideas on connecting chords, see Chapter 3B: *Melodic Connections*.)

Swing bass lines can grow to be quite artful, including offbeats, color tones, triplets, wide intervals, 3 against 4, etc. They can also revolve around half-notes (half-time) or eighth-notes (double-time), or even use a wide range of rhythms (“running bass”).

In fusion, latin, and ballads, the bass plays rhythmic figures that revolve around the root of the chord. For more ideas, see Chapter 3C: *Fusion and Latin Styles*.

The Drums

Once the group has a solid sense of time, the drummer should be free to play offbeats, triplets, and other rhythmic figures to energize the music. The drummer should also use a range of sound colors, mixing drum and cymbal sounds. When the group trades solos, or after a drum solo, the time and the entrances should be solid.

The Tune Melody

The horn player, if there is one, typically plays the tune melody, but rhythm section players (chords or bass) may join in or occasionally may take over the melody. If you're the melody player, keep these points in mind:

- *Balance*. Make sure your melody can be heard just above the rest of the group.
- *Memorization*. Whenever possible, memorize the melody so you can play it freely; you can still keep a copy of the music handy for reference. Memorizing the tune lets you focus on the group sound, as well as changing a few pitches in your melody for variety.
- *Rhythms*. Your rhythms should be solid and accurate. If the tune has easier rhythms, you can take a few liberties with them (see Chapter 1D: *Rhythmic Variety* for ideas).
- *Expression*. A few well-timed changes in dynamics, articulations, and accents can boost the expression level in the melody, especially in slower tunes.

The tune melody can give you some development ideas for your improvised solo later on. (See also *Handling the Tune Melody* in Chapter 2H: *Preparing Concert Material*.)

Tune Melodies on the BRIDJJ CD

The tune melodies on the BRIDJJ CD “Beat the Rats” were played anywhere from note-for-note to fairly loose, compared to the original sheet music:

- *Note-for-note*. The complex melodies in “Deja Blue” and “Tastes Like Chicken” are played as written.
- *Slight variations*. “Beat the Rats” has a few trills added; “Precious Caboose” has a few grace notes; and “Where’s Waldis” has almost three bars of the second-time melody replaced by a long trumpet glissando. “Barney Meets Godzilla” and “Three and Me” are mostly note for note, except that both tunes have improv fills embedded in the melody.
- *More variations*. “I Think I’ll Keep Her” is a ballad with grace notes, flexible rhythms, and some improvised pitches not on the original lead sheet.

Chapter Review

- 1) Important skills in a jazz group are time, balance and dynamics, chord reading, styles and rhythmic ideas, and interaction and teamwork.
- 2) The basic rhythm section roles are chords, bass, and drums.
- 3) The tune melody player should get a good dynamic balance with the other players and demonstrate imagination in pitches, rhythms, and expression when playing the melody.



1J: Analyzing Solos

In this chapter you'll learn about:

- Evaluating Your Own Solos
- Four Goals for Improving Your Solos
- Analyzing Other Artists' Solos

It's tough to solo in a "vacuum" – you need accurate *feedback* about your solos on a regular basis. It's nice to have a teacher or friend listen to you and offer advice, but usually you're on your own for improvements. This chapter helps you analyze and improve your own solos.

Note: Chapter 2J: *Analyzing Written Solos* offers tips on analyzing written (transcribed) solos. Chapter 4A: *Soundscapes* discusses ways to analyze your solos for intensity, texture, density, etc.

Evaluating Your Own Solos

To effectively analyze your own solos, you need to record them on tape while you practice or perform. Even *thinking* about recording yourself can be uncomfortable at first, but a recorded solo gives you a better picture of how well you're soloing.

Creating, Then Criticizing

There are two separate processes you need to follow: first, you need to freely create as you improvise; then you need to constructively criticize what you hear on the recording. These processes must be *separated* in your mind; don't be critical as you create, and be specific and helpful with the criticisms. Was the problem seeing the shape or playing it? *Why* something was strong or weak? *Four Goals for Improving Your Solos* shows you how to do this.

Four Goals for Improving Your Solos

To improve your solos, set your own objectives in one or more of the areas below, or review the *Exercises for Level 1* section for ideas:

- *Melody*: Choose pitches that fit the current chord or scale and include color tones.
- *Rhythm*: Combine downbeats and offbeats into interesting rhythms. Keep the time secure.
- *Expression*: Combine dynamics, accents, and articulations occasionally and effectively.
- *Development*: Create and vary short motifs.

You can also use any of the concepts you've learned in the text or *Exercises* section of this book. It's best to focus on just a few objectives at a time.

Important: As you retry a solo for improvements, don't memorize and play the same solo again. Instead, see new motifs or phrases, carefully noting problems and your solutions. Then find new ways to use what you learned in your next solo.

1.52 Practicing for Melody

- 1 Choose a basic chord progression to solo against.
- 2 Concentrate on melody. Play *one* solo chorus and record it. Choose pitches that fit the chords and scales, use SHAPE, and emphasize color tones from time to time.
- 3 Listen carefully to the recorded solo and give yourself a score from 1 to 10 in each of these areas:
 - Sound quality
 - Playing in tune
 - Accuracy of attacks on pitches
 - Notes that fit the chords
 - Use of color tones

✓ **Exercise 1.52** *Practicing for Melody*

Important: As you learn melodic techniques in later chapters (scales, fills, patterns, connections, outside playing, etc.) include them in your melody analysis.

1.53 Practicing for Rhythm

Use the steps in *Practicing for Melody* above, concentrating on *rhythm*. Choose rhythms that:

- Are secure and accurate
- Mix downbeats and offbeats effectively
- Get a balance between longer and shorter values.

Identify any weak rhythmic spots in your recording and play over them again to improve the solo. Remember: the idea isn't to memorize a perfect solution, but to see how to improve *this particular solo*.

As you practice with a recording or live group, always be aware of how well you're staying with the tempo. Avoid slowing down or speeding up in your rhythms.

Also remember what you learned while practicing for melody. When you practice for rhythm, your rhythms will depend on good melodic note choices.

✓ **Exercise 1.53** *Practicing for Rhythm*

Important: As you learn rhythmic techniques in later chapters (swing, 3 against 4, rhythmic development, etc.) include them in your rhythmic analysis.

1.54 Practicing for Expression

To concentrate on *expression*, pay close attention to:

- Dynamic range and changing dynamics
- Accents
- Articulations

- Control of sound and technique

Identify any spots in your recording where the notes or phrases sound somewhat stiff or dull; these might be good spots to add a little expression. Remember: the idea isn't to memorize a perfect solution, but to improve *this solo*. Also, remember and apply what you learned while practicing for rhythm and melody.

About Sound and Technique

An important part of expression is your control over *sound* and *technique*. Here are some areas to consider:

- *Clear tone*. Your tone doesn't have to be classically beautiful, but it should be secure and in tune.
- *Clear attacks*. Each attack should be coordinated with air (for wind players) and fingers/hands. The attacks can range from smooth slurs to hard accents.
- *Flexibility and strength*. You need enough flexibility of air, fingers, etc. to make the music flow easily, and enough strength to support higher, faster, or louder passages.

A good classical foundation in sound and technique can be very helpful. However, remember that jazz uses different vibrato, more exaggerated expression, and a looser rhythmic feel compared to classical music.

Your choice of instrument and equipment (reeds, mouthpiece, strings, amps, etc) can also make a big difference in your overall sound. Find the combination that gives you the best quality and ease of sound.

✓ *Exercise 1.54 Practicing for Expression*

1.55 Practicing for Development

To practice *development*, follow these steps:

- Control the start, end, and length of each motif.
- Move from slight contrast to more contrast.
- Connect some motifs into phrases.
- Vary where phrases end in the bar.

Identify any weak development spots in your recording and improve them. Also remember what you learned while practicing for melody and rhythm. The developments you use will depend on good melodic and rhythmic note choices.

✓ *Exercise 1.55 Practicing for Development*

Important: As you learn development techniques in later chapters (phrases, expanding and shrinking intervals, rhythmic development, etc.) include them in your analysis when you practice for development.

Analyzing Other Artists' Solos

You can use the concepts in this chapter to analyze solos of other jazz improvisers, whether live, on audio, or on video. As you listen to their solos, ask yourself:

- 1) *Why did they play what they did?* Does it make good sense in the context of the solo? Are they developing ideas, or are they just wandering through the music?
- 2) *What motifs and phrases were particularly interesting and why?* Check out their use of color tones, contours, small or large variations, etc.
- 3) *Are chords and flexible scales used well?* Does the performer know where he/she is in the progression?
- 4) *Is the solo rhythmically alive?* Are rhythms secure and interesting? Is there rhythmic action in the group?
- 5) *How would you play it differently?* Often you can identify a phrase or idea that doesn't come off cleanly or effectively. Try to sing, hum, or visualize the notes that you would use to improve it.

Chapter Review

- 1) You can improve your solos in melody, rhythm, expression, and development.
- 2) Record your solos and listen to them to find strengths and weaknesses.
- 3) Your melodies should fit the chords, using color tones when appropriate.
- 4) Your rhythms should be secure, should mix downbeats and offbeats, and should use variety.
- 5) Your expression should use dynamics, accents, and articulations with imagination and taste, with a secure foundation in sound and technique.
- 6) Your developments should use secure motifs that move from slight contrast to more contrast.
- 7) When you listen to other artists' solos, analyze their overall use of musical elements.

Expressions

*Time is but the stream I go a-fishing in. *Henry David Thoreau*

*Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon 'em. *Shakespeare*

*It takes two to speak the truth -- one to speak, and another to hear. *Henry David Thoreau*

*Many can argue; not many converse. *Bronson Alcott*

*It is better to have less thunder in the mouth and more lightning in the hand. *Cheyenne Chief*

*Grasp the subject, the words will follow. *Cato*

*A man that has a taste of music, painting, or architecture, is like one that has another sense, when compared with such as have no relish of those arts. *Joseph Addison*

*It is no great thing to be humble when you are brought low, but to be humble when you are praised is a great attainment. *St. Bernard*

*You would be surprised at the number of years it took me to see clearly what some of the problems were which had to be solved ... looking back, I think it was more difficult to see what the problems were than to solve them. *Charles Darwin*

Rhythm Section Techniques

This chapter is an introduction to the basic techniques needed in the jazz rhythm section for playing tunes and accompanying solos. It covers these topics:

- Chord Techniques
- Bass Techniques
- Drumset Techniques
- Variety and Interaction

For more information on chord, bass, or drumset techniques, refer to published study methods for those instruments, at a local music store or on the Internet.

Chord Techniques

Chord Inversions

When you comp (play) chords, you should generally leave out the root note – the bass player usually plays it somewhere in the measure. This means that you should play chord inversions that have the 3, 7, or 5 on the bottom. Examples of a Major 7 chord are shown below (inversions also work the same for minor and dominant chords):

CMa7

3,5,7 5,7,3 7,3,5 b3,5,b7 5,b7,b3 7,b3,5

Example A) - Major 7 chord inversions

Example A1) - Minor 7 chord inversions

Chord Voicings for Left Hand

A chord voicing is a chord inversion played in one or both hands. Here are some left-hand voicings for a ii-V-I progression with smooth movement between notes (a 9 is used on the dominant chord) :

Dm7 G7 CMa7 Dm7 G7 CMa7

3,5,7 7,9,3 3,5,7 7,3,5 5,7,3 3,5,7

Example B - 3-note voicings, C Major ii-V-I

You can also voice chords with four notes:

Dm7 G7 CMa7 Dm7 G7 CMa7

3,5,7,9 7,9,3,6 3,5,7,9 7,2,3,5 3,5,7,9 7,1,3,5

Example C - 4-note voicings for ii-V-I in C Major

Or, you can voice chords by stacking intervals of *fourths*. This gives a more open but less directional sound.

C^Ma7 Dm7 C^Ma7 C^Ma7 G7 G7

Example D - Voicings in fourths in C Major

By using voicings in just the left hand, your right hand is free to rest, add fill notes, or solo. This is a more flexible and useful approach to chording.

Chord Voicings for Two Hands

When you voice chords in both hands, be sure you don't

just copy the left-hand voicings to the right hand. Instead, work for a full sound of unduplicated notes. You can drop one or more notes in the chord an octave.

Dm7

Example E - 2-hand voicings in D Minor

C^Ma7

Example E1 - 2-hand voicings in C Major

Keyboard and Guitar Styles on the BRIDJJ CD

Here are some of the chord styles played by the piano and guitar on the BRIDJJ CD:

- *Deja Blue*: Overdubbed guitar comping (two guitars with different sound settings). Harmonic “pings” in the melody (along with bass). Rhythm-and-blues note bends in the guitar solo.
- *Beat the Rats*: Synthesizer “bed” (sustained background) behind melodies. Keyboard alternates between melody and background. Guitar solo has a very edgy sound.
- *I Think I'll Keep Her*: Guitar sustain with pedal effects. Guitar and keyboards balance comping.
- *Tastes Like Chicken*: Nylon-string, jazz guitar sounds.
- *Barney Meets Godzilla*: Guitar occasionally shifts comping rhythms. Acoustic piano sound. Rock guitar sound in solo.
- *Three and Me*: Floating 3/4 figures throughout.
- *Precious Caboose*: Keyboard plays wild figure in octaves on the interludes. Keyboard and guitar switch off comping during solos; interesting textures are created.
- *Where's Waldis*: Nylon-string guitar sound throughout; montuno melody in guitar and keyboard behind drum solo.

Note: In a rhythm section w/ 2 chord players, make sure they cooperate, not compete (see *Precious Caboose* above).

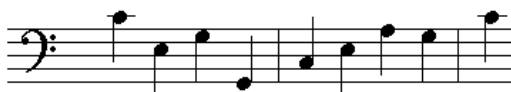
Bass Techniques

Building a Walking Bass Line

The walking bass line is the backbone for swing rhythms. Here are some basic guidelines for walking bass lines:

- 1) Use mostly quarter-notes that emphasize the 1, 3, and 5 of the current chord.
- 2) Play the 1 on the downbeat of most new measures, especially when there's a new chord.
- 3) Play the 5 or another connecting note on beat 4 of most measures. Connecting tones are up or down a whole-step or half-step.

C^Ma7



Example F - Walking bass line; 1 (root) on each beat 1, and 5 (dominant) on each beat 4

The example below connects to each new chord from a half-step above or below the new root.

D^m7 G7 C^Ma7



Example G - Walking bass line that connects by half-steps

For variety, you can occasionally use other rhythms in the bass line:

C7 F7 C7



Example H - Walking bass line with other rhythms

Fusion bass lines are much freer with rhythms; they use many combinations of 16th-notes, 8th-notes, and rests. The example below is an active fusion bass line; some fusion bass rhythms are less active but still interesting.

C^m7



Example I - Fusion bass line

For examples of fusion bass lines, listen to the bass part in the funk solos of *Barney Meets Godzilla* on the BRIDJJ CD.

Bass Styles on the BRIDJJ CD

Here are some of the bass styles on the BRIDJJ CD:

- *Deja Blue Ñanigo* (12/8 pattern) in the introduction. Staccato punches, walking bass, double-time walking, and harmonic “pings” in the melody (along with guitar). Walking bass behind solos.
- *Beat the Rats*: Written figures behind the melody; “partido alto” figures (see Chapter 3C) behind solos.
- *I Think I’ll Keep Her*: Easy ballad playing with some pop/rock figures behind the melody. Inventive fills with triplets and other rhythms behind solos.
- *Tastes Like Chicker*: Country-western bass patterns with some twists.
- *Barney Meets Godzilla*: Dotted-quarter figures in introduction; walking bass, ñanigo, and figures in the melody; walking and funk behind solos.
- *Three and Me*: Floating 3/4 figures (4 against 3) throughout.
- *Precious Caboose*: “Insane” and normal figures in the introduction, after solos, and in the ending; walking bass in the rest of the tune.
- *Where’s Waldis*: Samba (latin style), some walking bass in the melody.

Drumset Techniques

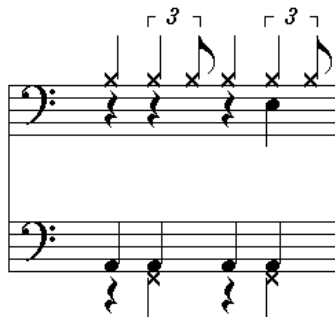
If you’re new to jazz drumming, here are some basic points to keep in mind as you play time behind a solo:

- 1) Your playing should be enough to define rhythms and styles, but light enough to stay flexible and creative.
- 2) Keep your rhythms and fills oriented to *offbeats*, not downbeats. This is especially important in swing.
- 3) Emphasize your cymbal work, but go lightly on the snare and especially light on the bass drum. “Feather” the bass drum so it’s *felt* more than heard.

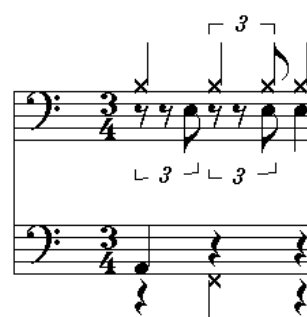
Basic Drum Styles

Here are some basic rhythmic styles and rhythms to use. Line 1=ride cymbal; 2=snare; 3=bass drum; 4=hi-hat.

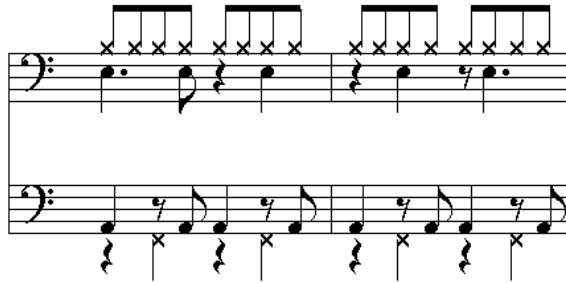
4/4 Swing:



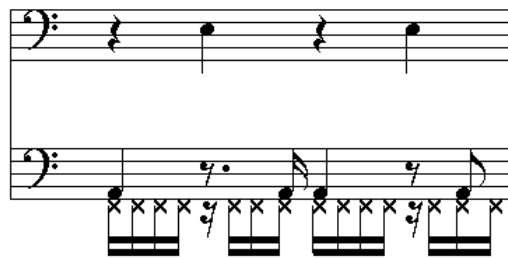
Waltz (3/4 Swing):



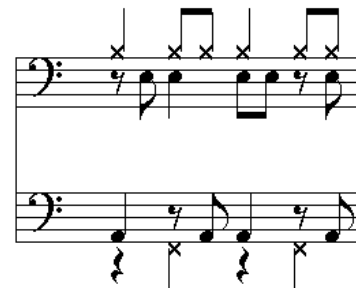
Bossa nova (latin):



Samba (latin):



Jazz-Rock:



Jazz ballad style uses a two-hand brush tremolo on snare (occasional cymbal), with no bass drum, and with the hi-hat closed on beats 2 and 4.

Drum Styles on the BRIDJJ CD

Here are some of the drum styles on the BRIDJJ CD:

- *Deja Blue Ñanigo* (12/8 pattern) in the introduction; staccato punches, regular & double-time swing in the melody; swing & fills behind solos; cymbal colors and decrescendo after last solo; strong fill into ñanigo.
- *Beat the Rats*. Written figures behind the melody; loud rim shot; wild fills on ending vamp.
- *I Think I'll Keep Her*: Extensive cymbal work.
- *Barney Meets Godzilla*: Free solo in introduction.
- *Three and Me*. Floating 3/4 figures throughout.
- *Precious Caboose*. Insane and normal figures in introduction and ending; mix of floating and driving swing backgrounds.
- *Where's Waldis*: Samba, with solo over montuno (Chapter 3C: *Fusion and Latin Styles*).

Variety and Interaction

Once your group masters the basic jazz styles, the next challenge is to use variety and interaction to create a *conversational* background behind the soloist.

Individual Variety

Each individual player should become an expert at using variety to keep his/her part interesting. Below are some methods to try (see also Chapter 4C: *Special Effects*).

- *Bass*: Repeat a rhythmic figure every bar or two bars; use “pedal” (repeat the same pitch for several bars); play fills at the ends of phrases; try offbeat attacks and ties across barlines; use effects such as slides, twangs, and chords.
- *Chords*: Use any of the bass methods above, with piano effects such as tremolo, block chords, and clusters; use rhythmic variety in chord comping; play single-note motifs; alternate quickly between hands.
- *Drums*: Use cymbal variety; try “long” notes (rolls); use fills and unusual patterns; alternate sticks, brushes, hands; hit different parts of the drum set.

Group Variety

Some effective ways to get variety as a group are:

- *Switching textures (amount of people playing and how heavily they play)*. This is probably the biggest area to explore. Use any combination of all, some, or no players behind solos. Use dynamic contrast well in your group, and switch between lighter and heavier techniques.
- *Using vamps (repeating a short set of chords)*. These are most effective in intros or endings, but they can also be played on modal tunes (few chord changes).
- *Using unified rhythms*. When one player starts an interesting rhythm pattern, the other players can imitate it for a short while (don't overuse this).

Interaction: Rhythm Section and Soloist

Rhythm section players can generate some good ideas behind a soloist, coming from rhythms, pitches, or both. The basic goals are:

- 1) Exchange ideas within the rhythm section
- 2) Exchange ideas between the rhythm section and the soloist,
- 3) Support but not overpower the soloist.

The basic interaction methods are:

- *Copy* a short idea that someone else played.
- *Adapt* (change) the idea.
- *Support* the idea (repeat a different idea that complements the original idea).

The key to this is finding and using the *interesting* parts of the idea you hear. Those parts can be a single note (F#) or a rhythmic placement (the “and” of 4), or a few notes of the idea, or the whole idea. Then you can use melodic and rhythmic development to carry the idea further. As you interact, keep it under control and interesting so the soloist is always motivated.

For more ideas on group variety, see Chapter 4F: *Group Interaction* and Chapter 5D: *Rhythmic Pulses*.



Vocal Improvisation Skills – Part 1

This chapter is an introduction to improvisation for vocalists. It covers these topics:

- An Approach to Vocal Improvisation
- Virtual Practice for Vocalists
- Basic Vowels and Consonants

You don't need a highly trained voice to do vocal improvisation. In fact, a classical mindset sometimes gets in the way of the freedoms you need for jazz styles. Still, a good foundation in voice techniques can give you added range, flexibility, and strength of sound for vocal improv. If you're an instrumentalist who wants to try vocal improv, pay special attention as you use the vocal parts of the Virtual Practice Method.

For more on vocal improvisation skills, see *Vocal Improvisation Skills, Part 2* in Level 4.

An Approach to Vocal Improvisation

Many vocalists use a somewhat limited approach to improvisation. Compared to other instruments, the human voice can create a much wider range of expression. But because it has no buttons or keys, the voice relies completely on the brain's sense of pitch. This leads to these basic problems in vocal improvisation:

- *Problem #1:* Dependence on easy-to-hear intervals and scales
- *Problem #2:* Underdeveloped melodic lines and rhythms
- *Problem #3:* Exaggerated expression

Thinking More Instrumentally

To overcome these problems, most vocalists need to *think more like an instrumentalist* (and instrumentalists need to think more vocally, too). This doesn't mean just imitating an instrument's sound; it means developing a strong control over pitches, rhythms, and development to create more "instrumental" ideas. As you listen to great instrumental solos, think of how you can adapt them in your own vocal improvisations. Many great jazz solos have been transcribed and set to words by vocalists such as Jon Hendricks and Eddie Jefferson, and groups such as Manhattan Transfer and New York Voices.

You can also use a virtual framework based on a musical instrument, to keep your pitches and rhythms strong (see *Virtual Practice for Vocalists* below).

10 Bad Habits and 10 Better Habits:

Below are 10 things that vocalists commonly do that cause weaker solos, along with 10 ideas for improvement. The chapters in *The Art of Improvisation* that deal with the better habits are noted. Notice that most of these habits are also typical for instrumentalists who improvise. As you practice vocal improvisation, keep working to turn these bad habits into better habits.

Bad Habit #1: Emphasizing roots of chords, then the arpeggios.

Solution: Emphasize some color tones; use color skips (1C: *Melodic Color*).

<u><i>Bad Habit #2:</i></u>	Emphasizing downbeats of measures.
<u><i>Solution:</i></u>	Sing offbeats, consecutive offbeats, and interesting rhythms (1D: <i>Rhythmic Variety</i>).
<u><i>Bad Habit #3:</i></u>	Relying too much on blues scales.
<u><i>Solution:</i></u>	Use Lydian, pentatonic, melodic minor ascending, and others (1B: <i>Building Chords and Scales</i> , 2A <i>More Scales</i> , 3A: <i>More Melodic Color</i>).
<u><i>Bad Habit #4:</i></u>	Using too much vibrato and too many vocal effects.
<u><i>Solution:</i></u>	Keep expression subtle, with occasional effects that fit the solo well (1E: <i>Using Expression</i> , 2E: <i>Embellishments</i> , 4C: <i>Special Effects</i>).
<u><i>Bad Habit #5:</i></u>	Changing ideas without developing them.
<u><i>Solution:</i></u>	Use principles of melodic and rhythmic development in solos (1F: <i>Developing with Motifs and Phrases</i> , 2F: <i>Melodic Development</i> , 3E: <i>Rhythmic Development</i>).
<u><i>Bad Habit #6:</i></u>	Relying on phrases with predictable, similar lengths (based on a comfortable breath) and similar contours.
<u><i>Solution:</i></u>	Vary phrase lengths and melodic contours (Chapters 1F, 2B).
<u><i>Bad Habit #7:</i></u>	Using a limited range and no wider intervals.
<u><i>Solution:</i></u>	Try wider skips and a variety of filled intervals (Chapter 2B).
<u><i>Bad Habit #8:</i></u>	Not interpreting swing rhythms and articulations accurately.
<u><i>Solution:</i></u>	Use the guidelines in Chapter 2C.
<u><i>Bad Habit #9:</i></u>	Singing ideas that are harmonically limited.
<u><i>Solution:</i></u>	Outline ii-V-I's and chord variations (Chapters 1G and 3F).
<u><i>Bad Habit #10:</i></u>	Avoiding non-harmonic tones.
<u><i>Solution:</i></u>	Sing and resolve non-harmonic tones (Chapter 3A).

The exercises in this book (see the *Exercises* section) are also designed to help you approach vocal improvisation more instrumentally.

Virtual Practice for Vocalists

The voice *can* sing pitches as accurately as an instrument can, but too often it doesn't. If you could sing pitches as accurately as an instrument plays them, but also have the immense flexibility and range of vocal sounds, you'd be in great shape for some fine vocal solos. (Some classically trained vocalists can sing incredibly difficult intervals, especially in 20th-century music.) As a jazz vocalist, you can use the Virtual Practice Method in interesting ways to build your confidence in rhythms and pitches.

Reviewing SHAPE

As you create vocal improv ideas, the SHAPE approach is just as important for you as it is for instrumentalists. For more about visualizing the notes you sing, see Chapter 2B: *Melodic Shapes* in this volume, and Chapter 4A: *Soundscapes*.

Virtual Rhythm Practice

It's important to see the basic shape of your rhythm as you create it. Although it's too complicated in most cases to see all the rhythmic values of the notes you sing, you can still see the following things as you solo:

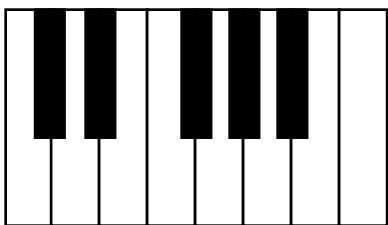
- Barlines (each measure) and double-bar lines (each section of the tune)
- Rhythmic entrances (where in the bar you start)
- Basic types of rhythms (8ths, quarters, triplets, dotted notes, etc.)

For more about visualizing rhythms, see *Virtual Practice Method for Rhythms* in Chapter 1D: *Rhythmic Variety*.

Virtual Pitch Practice

To visualize pitches and intervals with the Virtual Practice Method, you can use the Virtual Keyboard as you sing. It contains one octave from the keyboard, but you can extend (repeat) it in your mind as far as necessary to the left or right.

Db Eb Gb Ab Bb



C D E F G A B C

The basic goal for using the Virtual Keyboard is this:

**** See and hear your vocal notes on the Virtual Keyboard as if you were playing them with your fingers.***

To use the Virtual Keyboard in your vocal practice, follow the steps below. Each step is an ear-training exercise you can repeat and build upon. If you make mistakes, try to figure out exactly where the problem is.

- 1 ***Matching pitches.*** Go to a real keyboard and play any note, then accurately hum that note (you can hum octaves up or down from the pitch you play).
- 2 ***Matching intervals.*** Same as step 1, but play and sing any interval (up or down) of an octave or less.
- 3 ***Touch and sing.*** Same as step 2, but touch the keys so lightly they don't make a sound. Sing the interval you touched, then test it out by playing it.
- 4 ***See and sing familiar motif.*** See the intervals for the first part of a children's or other easy song. Sing each note as you see it on the keyboard, then test by playing.
- 5 ***Try new melodies.*** Same as step 4, with ever-increasing levels of difficulty. You can finger along (air fingers) as you sing. In time, you'll see as fast as you sing

Basic Vowels and Consonants

Here are some basic vowel and consonant combinations to use in your vocal improvisation syllables:


- *Vowels:* “ah,” “oo,” and “ee.” These represent the sustained part of a note. “Ah” is lower in pitch, “oo” is medium in pitch, and “ee” is higher in pitch.
- *Consonants:* “b,” “d,” “v,” and “z” for softer attacks, and “t” for harder attacks. To end a staccato note, use “p” or “t.”

By mixing these basic vowels and consonants you can get syllables such as bah, dah, tah, doo, boo, too, dee, bee, and tee. You can use these syllables in many different combinations with eighths, quarters, triplets, offbeats, etc. For more on vowels and consonants, see *More Vocal Improvisation Skills* in Level 4.


Examples

The examples below show a traditional way to add consonants and vowels to “Row, Row, Row Your Boat,” and then a more unconventional approach.

Example 1




Doo voo zoo-bah doop,
Doo-vah zoo bah doo



DBD dooboodoo Zee voo dee boh doh
zooboodoo zahbahdah

Example 2



Ah pah gooz-a dey Ya-la say-woo nah



Eel-e-ka zil-i-ka pu-li-ka da-li-ka na-da soo too lay

Priorities

Remember that while consonants and vowels enhance the pitches and rhythms, the pitches and rhythms (SHAPE) are still the most important elements. So,

- 1) Concentrate on the melody line first.
- 2) Let vowels and consonants hang on the melody.

The most creative vowels and consonants in the world won't rescue a boring, thoughtless melody line. With an interesting melody line, subtle and inventive vowels and consonants add even more interest. Keep the priorities straight; the music will blossom.

Exercises for Level 1

Melody: Virtual Practice

Exercise 1.1 ✓ *Virtual Practice for the C Major Scale*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger eighth-notes for the C Major scale, at quarter-note = 100. Be sure each attack is accurate in pitch and played in solid rhythm.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) play the scale descending; B) play the scale in 2 octaves; C) both A and B.

Exercise 1.2 ✓ *Humming the Major Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Around the circle of 4ths, accurately hum and finger eighth-notes for all 12 major scales, up and down, quarter-note = 100. Test the notes against your instrument.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) reverse the contour; B) play 2 octaves; C) both A and B.
- ♪ Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.3 ✓ *Humming Flexible Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()


- *Basic* Hum and finger each flexible major scale in the circle of 4ths; quarter-note = 100. Play each note in the scale at least once; pause before each new key.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- ♪ Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.4 ✓ *Humming Flexible Scales with Thirds*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger each flexible major scale in the circle of 4ths, using some thirds; quarter-note = 100. Use thirds based on each scale tone.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Melody: Chords and Scales

Exercise 1.5 ✓ *Spelling Major Chords (Arpeggios)*

Basic / / () Medium / / () Challenge / / () More / / ()


- *Basic* Spell pitches for the C Major 7 arpeggio from bottom to top, then for the other Major 7 arpeggios in the circle of 4ths. Try for a best time under 60 seconds.
- **Medium*. Same as Basic; spell major 9 arpeggios.
- ***Challenge*. Quickly choose the number 3, 5, or 7, then choose a major key (such as 3, key of Ab). Then name the pitch correctly fits (the 3 of Ab would be C). Do in all keys.
- >More* Same as Basic or Medium; spell the arpeggios top to bottom.

Exercise 1.6 ✓ *Humming Major 7 Arpeggios*

Basic / / () Medium / / () Challenge / / ()

More: A / / () B / / () C / / ()

- *Basic* Hum and finger 8th-notes for all major 7 arpeggios around the circle of 4ths, at quarter-note = 100.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) use flexible arpeggios; B) connect to the next root and proceed; C) use 2 octaves in each key.

-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 1.7 ✓ *Spelling Lydian Scales*

Basic / / () Medium / / () Challenge / / ()


- *Basic* Spell the pitches for the C Lydian scale, then for the other Lydian scales around the circle of 4ths; try for 1 minute or less.
- **Medium*. Spell the pitches for all 12 Lydian scales, from *top to bottom*, in 1 minute or less.
- ***Challenge*. Quickly pick a major key (such as C#). Then name the sharp-4 pitch (the #4 of C# would be G). Do this in all keys.

Exercise 1.8 ✓ *Humming Flexible Lydian Scales*

Basic / / () Medium / / () Challenge / / ()

More: A / / () B / / () C / / ()


- *Basic* Hum and finger 8th-notes for all 12 Lydian scales, around the circle of 4ths, quarter-note = 100. Use flexible scales.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*. Same as Basic; quarter-note = 180.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.9 ✓ Spelling Dominant 7 Arpeggios

- Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()
- *Basic* Spell the pitches for the C dominant 7 arpeggio, then for the other 11 dominant 7 arpeggios, around the circle of 4ths. Try for a best time under 45 seconds.
 - **Medium:* Spell the pitches for all 12 dominant 7 arpeggios, from *top to bottom* of each.
 - ***Challenge:* Quickly pick a dominant arpeggio key (such as F#). Then name the flat-7 pitch (the b7 of F# is E). Do this in all keys.
 - >More* Same as Basic; spell the arpeggios top to bottom

Exercise 1.10 ✓ Humming Dominant 7 Chords


- Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()
- More: A ___/___/___ () B ___/___/___ () C ___/___/___ ()
- *Basic* Hum and finger 8th-notes for all 12 dominant 7 chords, around the circle of 4ths, at quarter-note = 100.
 - **Medium:* Same as Basic; quarter-note = 144.
 - ***Challenge:* Same as Basic; quarter-note = 180.
 - >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
 -  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.11 ✓ Spelling Mixolydian Scales

- Basic ___/___/___ () Medium ___/___/___ ()
- *Basic* Spell the pitches for the C Mixolydian scale, then for the other Mixolydian scales around the circle of 4ths. Try for a best time under 60 seconds.
 - **Medium:* Quickly pick a number from 1 to b7 and a dominant key (such as 2, key of F#). Then name the pitch that correctly fits (the 2 of F# would be G#).

Exercise 1.12 ✓ Humming Mixolydian Scales

- Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()
- *Basic* Hum and finger 8th-notes for all Mixolydian scales, circle of 4ths, at quarter-note = 100. Use flexible scales.
 - **Medium:* Same as Basic; quarter-note = 144.
 - ***Challenge:* Same as Basic; quarter-note = 180.
 - >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.13 ✓ *Spelling Minor 7 Arpeggios*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()


- *Basic* Spell the pitches for the C Minor 7 chord, then for the other minor 7 chords around the circle of 4ths (45 sec. or less).
- **Medium*. Spell the pitches for all 12 minor 7 chords, *top to bottom* (45 sec. or less).
- ***Challenge*: Quickly pick a minor arpeggio key (such as F). Then name the flat-3 pitch (the b3 of F would be Ab). Do this in all keys.

Exercise 1.14 ✓ *Humming Minor 7 Chords*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

More: A ___/___/___ () B ___/___/___ () C ___/___/___ ()

- *Basic* Hum and finger 8th-notes for all 12 minor 7 chords, around the circle of 4ths, at quarter-note = 100.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*: Same Basic; quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.15 ✓ *Spelling Dorian Scales*


Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Spell the pitches for the C Dorian scale, then for the other 11 Dorian scales around the circle of 4ths; 60 sec. or less.
- **Medium*. Pick a number, 1 to b7 and a minor key (such as 4, key of Bbm). Name the pitch that fits (4 of Bbm is Eb). Do in all keys.

Exercise 1.16 ✓ *Humming Dorian Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger 8th-notes for all 12 Dorian scales, around the circle of 4ths, quarter-note = 100. Use flexible scales.
- **Medium*. Same as Basic; quarter-note = 144.
- ***Challenge*: Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.17 ✓ *Practicing Flexible Scales with Wide Intervals*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger 8th-notes for any major scale, quarter-note = 100 or faster. Use flexible scales with 2nds, 3rds, 4ths, and 5ths.
- **Medium*. Same as Basic, with Lydian or Mixolydian scales; also use 6ths.
- ***Challenge*: Same as Basic, with Dorian or other scales; also use 6ths and 7ths.

Exercise 1.18 ✓ Practicing Flexible Scales with Alternate Rhythms

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as Basic for 1.17; add other rhythms (quarters, triplets, dotted quarters, etc.).
- **Medium*. Same as Medium for 1.17 with other rhythms.
- ***Challenge*: Same as Challenge for 1.17 with other rhythms.

Exercise 1.19 ✓ Practicing Flexible Scales w/ Wide Intervals, Alternate Rhythms


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger 8th-notes for all 12 Dorian scales, around the circle of 4ths, quarter-note = 100. Use flexible scales.
- **Medium*. Same as Basic; quarter-note = 144.

Melody: Melodic Color

Exercise 1.20 ✓ Naming Color Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* In each major scale in the circle of 4ths, name the color tone pitches (2, 4, 6, 7).
- **Medium*. Same as Basic, for each Mixolydian scale.
- ***Challenge*: Same as Basic, for each Dorian scale.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.21 ✓ Emphasizing Color Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Play each flexible 8th-note Lydian scale at quarter note = 100, with fermatas on color tones but not on resting tones.
- **Medium*. Same as Basic, quarter note = 144.
- ***Challenge*: Same as Basic, quarter note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.22 ✓ Using Color Intervals

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Play all the color intervals (upwards skips) in the key of C.

- **Medium.** Same as Basic; reverse the skips.
- ***Challenge** Same as Basic; all keys, circle of 4ths (upwards skips).
- >More** Same as Challenge; skip downwards
- >Play-Along** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.23 ✓ Resolving 4ths in Major & Dominant

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** In each major scale around the circle of 4ths, name the fourth degree and two different ways to resolve each fourth. For example, in C Major, F is the fourth; it can resolve to E, or first to D then to E.
- **Medium.** Play each flexible major scale, with a fermata on each 3 you resolve from a 4.
- ***Challenge.** Same as Medium, but use 4-2-3 and 4-5-3 resolutions.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.24 ✓ Color Tones in Transcribed Solos

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic** In the guitar solo for "Where's Waldis" (Chapter 3J), find all color tones (2, #4, 6, 7) that are emphasized (held notes, starting notes, or ending notes).
- **Medium.** Same as Basic; use the trumpet solo for "Where's Waldis." Also note all 4 to 3 resolutions.
- ***Challenge.** Same as Medium; select any other solo in Chapter 2J or Chapter 3J.
- >Play-Along** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Rhythm: Rhythmic Variety

Exercise 1.25 ✓ Emphasizing Offbeats

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Write or play a two-measure melody with quarter-rests on beat 1 or 3 in each bar. Do again with 8th-rests on 1, 2, 3, or 4.
- **Medium.** Same as Basic; hide beat 1 or 3 using tied quarter-notes from 4 to 1 or from 2 to 3. Repeat the exercise with tied eighth-notes from "4-and" into 1, "1-and" into 2, "2-and" into 3, or "3-and" into 4.
- ***Challenge.** Combine quarter-note offbeats after rests with eighth-note offbeat after rests. Repeat with ties to downbeats not rests.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.26 ✓ Consecutive Half-note Offbeats

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* On a flexible major scale, at quarter-note = 120, play one quarter-note, then play consecutive half-note values. Repeat in all 12 keys.
- **Medium:* Same as Basic; use flexible Mixolydian scales at quarter-note = 144.
- ***Challenge:* On a flexible major scale, quarter-note = 180, play a dotted quarter-note, then play consecutive half-note values (eighths tied to dotted-quarters). Do in all keys.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.27 ✓ Consecutive Quarter-note Offbeats

Basic / / () Medium / / () Challenge / / () More / / ()

- *Basic* On a flexible major scale, at quarter-note = 120, play one downbeat eighth-note, then play consecutive offbeat quarters. Repeat in all 12 keys.
- **Medium:* Same as Basic; use flexible Lydian scales, at quarter-note = 144.
- ***Challenge:* Same as Basic; use flexible Mixolydian scales, at quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.28 ✓ Shifting Offbeats & Downbeats

Basic / / () Medium / / () Challenge / / () More / / ()

- *Basic* On any flexible major scale, at quarter-note = 120, play a downbeat quarter, then mix offbeats and downbeats.
- **Medium:* Same as Basic, quarter-note = 144.
- ***Challenge:* Same as Basic, quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.29 ✓ Alternating Shorter & Longer Values

Basic / / () Medium / / () Challenge / / () More / / ()

- *Basic* Repeat rhythm of two 8ths and a quarter in a flexible scale; quarter-note = 120.
- **Medium:* Repeat rhythm of two 8ths and a half-note, flexible scale; quarter-note = 144.
- ***Challenge:* Repeat rhythm of 8th-note / dotted quarter-note in flexible scales, at quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.30 ✓ Using Triplet Rhythms

Basic / / () Medium / / () Challenge / / () More / / ()

- *Basic* Mix 8th-notes and quarter-note triplets in flexible scales, at quarter-note = 120.

- **Medium:** Mix eighth-notes with 8th-note triplets in flexible scales, at quarter-note = 144.
- ***Challenge:** Mix eighth-notes, quarter-note triplets, and eighth-note triplets in flexible scales; quarter-note = 144.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.31 ✓ *Using Triplets with Ties and Rests*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** Same as Basic 1.27; add a few ties to triplets and a few triplet rests.
- **Medium:** Same as Medium 1.27; add a few ties to triplets and a few triplet rests.
- ***Challenge:** Same as Challenge 1.27; add a few ties to triplets and a few triplet rests.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.32 ✓ *Using Rhythmic Combinations*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** Write several examples of combining any of these: offbeat half-notes, offbeat quarters, offbeat eighths tied to dotted quarters, mixed eighths and dotted quarters, or triplets. Use one pitch for all rhythms; make each example 4 bars.
- **Medium:** Play the Basic examples you wrote, adding your own pitches from a flexible major scale; quarter-note = 144:
- ***Challenge:** Same as Medium, at quarter-note = 180.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.33 ✓ *Using Virtual Practice for Rhythms*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** Use the Virtual Practice Method for Rhythms on several rhythms with quarter-notes, 8th-notes and 8th-rests.
- **Medium:** Same as Basic: add quarter-note triplets.
- ***Challenge:** Same as Basic, 8th-note triplets & rests.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Expression: Using Expression

Exercise 1.34 ✓ *Using Dynamics*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** On a flexible scale, crescendo as you go down and decrescendo as you go up.

- **Medium:** Same as Basic; crescendo or decrescendo as you hold or repeat a pitch in the scale.
- ***Challenge:** On a flexible scale, play suddenly softer; or insert a few louder, accented notes in a softer passage.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.35 ✓ Using Accents

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** On a flexible scale, “ghost” some notes.
- **Medium:** Randomly accent notes in a flexible scale.
- ***Challenge:** Combine the Basic & Medium exercises.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.36 ✓ Using Articulations

Basic ___/___/___ () More ___/___/___ ()

- *Basic:** On a flexible scale, see how many ways you can articulate the notes.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Development: with Motifs and Phrases

Exercise 1.37 ✓ Creating Motifs

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** Write down a simple motif and play it. Find a motif in printed music and play it.
- **Medium:** Play a simple motif, then write it down.
- ***Challenge:** Hear a motif in a recorded piece, then write it and play it.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along:** Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.38 ✓ Varying Motifs

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic:** Play a 1-bar motif, then vary it slightly.
- **Medium:** Same as Basic; vary with more contrast.
- ***Challenge:** Play a 2-bar motif and vary it twice, each time differently, with slight contrast.
- >More:** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

>Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.39 ✓ *Developing Earlier Motifs*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Write 2 motifs, then vary the first one.
- **Medium: Play 2 motifs, then vary the first one.
- ***Challenge: Play 3 motifs, then vary the first one.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.40 ✓ *Recognizing Phrases*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic In any printed solo in Chapter 2J or Chapter 3J, find these 3 phrase types: long motifs; similar but separate motifs; and a group of joined motifs.
- **Medium: In any printed solo in Chapter 2J or Chapter 3J, mark the phrase types for the entire solo.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.41 ✓ *Connecting Motifs*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Write two motifs that connect by half- or whole-step, up or down.
- **Medium: Same as Basic; connect by an octave.
- ***Challenge: Same as Basic; connect by a ninth.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.42 ✓ *Ending Phrases*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Choose a beat or offbeat in an upcoming bar; play a motif that ends at that spot.
- **Medium: Choose a beat or offbeat within the second bar of two measures and play a motif that ends at that spot.
- ***Challenge: Write and play simple motifs, varying where in the bar you end each motif.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.43 ✓ Working Through Phrase Barriers


Basic ___/___/___ () More ___/___/___ ()

- *Basic Write a solo of 3 phrases using: Fmi7 Bb7 AMa7 C7 BMa7 (two bars per chord). End each phrase in a different spot in the bar.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Chord Progressions: Chords and Keys


Exercise 1.44 ✓ Using Roman Numerals

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- **Basic Choose any short tune from *200 Standard Tunes*; write Roman numerals for the chords.
- ***Medium. Same as Basic; choose a longer tune.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.45 ✓ Recognizing Keys

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- **Basic Choose any short tune from *200 Standard Tunes*; name the tune's likely key.
- ***Medium. Same as Basic; choose a longer tune.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.46 ✓ Blues Progressions in All Keys

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Write chord progressions for blues in each of these keys: Eb, Bb, F, C, and G.
- **Medium. Same as Basic; in keys of D, A, E, B,
- ***Challenge. Same as Basic; in F#, C#, Ab.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.47 ✓ Spelling Blues Scales

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Spell the pitches for the C Blues scale, then for the other blues scales around the circle of fourths.
- **Medium*. Spell the pitches for all 12 blues scales, from *top to bottom* of each scale.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.48 ✓ Humming Blues Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger eighth-notes for all 12 blues scales, around the circle of 4ths, at quarter-note = 100.
- **Medium*. Same as Basic; quarter-note = 150.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.


Exercise 1.49 ✓ Writing ii-V-I Progressions

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Going around the circle of 4ths, write a ii-V-I progression for each major key.
- **Medium*. Going up the chromatic scale, write the ii-V-I progression for each major key.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.50 ✓ Prefacing ii-V-I Progressions


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Treating each key in the circle of 4ths as a root key, build a preface of vi-ii-V.
- **Medium*. Same as Basic; preface of iii-vi-ii-V.
- ***Challenge*. Same as Basic; preface of vii-iii-vi-ii-V.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Exercise 1.51 ✓ Simplifying Chord Progressions

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Find one scale that fits all these chords: CMa7 Dm7 G7 CMa7
- **Medium*. Same as Basic; use AMa7, Bm7, C#m7, F#m7
- ***Challenge*. Choose one of the 30 Standard Tunes; simplify 2 or more of the progressions.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1: side 2, track 3. One quarter-note scale per chord or 2 of 8th-notes.

Analysis: Analyzing Your Own Solos

Exercise 1.52 ✓ Practicing for Melody

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Solo to one of the first few tracks of Aebersold's Vol. 24: Major/Minor; fit the chords and scales and use color tones.
- **Medium.* Same as Basic, but use a harder key.
- ***Challenge.* Same as Medium, but use a progression that changes chords.

Exercise 1.53 ✓ Practicing for Rhythm

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as 1.52 Basic. Use secure, accurate rhythms; mix downbeats and offbeats; balance longer/shorter note values.
- **Medium.* Same as Basic, but use a harder key.
- ***Challenge.* Same as Medium, but use a progression that changes chords.

Exercise 1.54 ✓ Practicing for Expression

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as 1.52 Basic. Vary dynamics, accents, and articulations in the solo.
- **Medium.* Same as Basic, but use a harder key.
- ***Challenge.* Same as Medium, but use a progression that changes chords.

Exercise 1.55 ✓ Practicing for Development

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

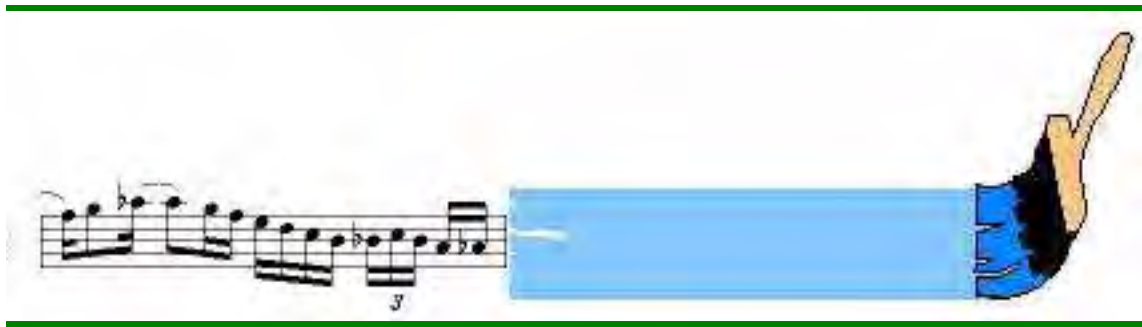
- *Basic* Same as 1.52 Basic. Control the start, end, and length of each motif; move from slight contrast to more contrast; connect some motifs into phrases; and vary where phrases end in the bar.
- **Medium.* Same as Basic, but use a harder key.
- ***Challenge.* Same as Medium, but use a progression that changes chords.

The Art of Improvisation

Version 1.0 – 8/22/2000

... Creating real-time music through jazz improvisation ...

Level 2: Apprentice



by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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Django Reinhardt Jimmy Blanton Oscar Pettiford
Lionel Hampton Stuff Smith Stephane Grappelli Gene Krupa Billie Holiday
Dizzy Gillespie Fats Navarro Charlie Parker

Level 2 — Apprentice

As an *Apprentice Improviser*, you learn more about the beauty of creating melodic phrases. You learn the guidelines of swing so you can understand and play authentic swing rhythms in your solos. You also learn about the basic chord progressions used in jazz tunes, more about interesting rhythms, and about useful tools for melodic development. At Level 2, you're gaining confidence in playing solos with control and creativity, while building your skills from Level 1. Go for it!

From time to time, you should review the Exercises and concepts you worked on in Level One. You can also review the Values and Creativity chapter for more ideas.

Sonny Stitt Don Byas J. J. Johnson Bud Powell
Thelonious Monk Kenny Clarke Max Roach Buddy Rich
Ella Fitzgerald Miles Davis Chet Baker Paul Desmond

2A: More Scales

In this chapter you'll learn about:

- Pentatonic Scales
- Expanded Blues Scales
- Lydian Dominant Scales
- Minor Pentatonic Scales
- Melodic Minor Ascending Scales

The scales in this chapter are like a “second set;” they complement the major, dominant, and minor scales you learned in Level 1.

Pentatonic Scales

2.1 Spelling The 12 Pentatonic Scales

The Major pentatonic (“five-tone”) scale has the 1, 2, 3, 5, and 6 of the major scale; it’s missing the 4 and 7, so it doesn’t have as much color as a major scale. Because it has fewer notes, the pentatonic scale is often used for improvising in faster passages. Major pentatonic scales can be used in major or dominant chords.

C Ma (or C Ma7 or C Ma9 or C Ma6)



Example 2.1 - C Pentatonic scale



Example 2.1a - D Pentatonic scale

✓ *Exercise 2.1 Spelling Pentatonic Scales*

2.2 Practicing Flexible Pentatonic Scales

You can practice flexible major pentatonic scales against major or dominant chords, or on your own with virtual practice.

✓ *Exercise 2.2 Humming Pentatonic Scales*

Expanded Blues Scales

The *expanded* blues scale can add color to your solos.

2.3 Spelling the 12 Expanded Blues Scales

To expand a blues scale, add the 2, 3, and 6 to it:



1 2 b3 3 4 #4 5 6 b7 8

Example 2.3 - C Expanded Blues scale

In the expanded blues scale, you can use the 2 to avoid over-emphasizing the root. The 3 can alternate with the b3 to create an interesting “major-to-minor” shift. You can also take advantage of these tritones (augmented fourth intervals) in the expanded blues scale:

- 1 to #4 (also in the regular blues scale)
- b3 to 6
- 3 to b7 (also in the regular blues scale)

✓ **Exercise 2.3** *Spelling Expanded Blues Scales*

2.4 Flexible Expanded Blues Scales

You can practice flexible expanded blues scales using the techniques you’ve learned. Below are some short examples based on a flexible expanded blues scale in C.



Example 2.4 - Blues idea #1



Example 2.4a - Blues idea #2



Example 2.4b - Blues idea #3



Example 2.4c - Blues idea #4

✓ **Exercise 2.4** *Humming Expanded Blues Scales*

Lydian Dominant Scales

The Lydian Dominant scale is a colorful alternative to the Mixolydian scale in dominant chords.

2.5 Spelling Lydian Dominant Scales

The Lydian Dominant scale is like a cross between the Lydian and Dominant (Mixolydian) scales. Compared to major, its pitches are 1, 2, 3, #4, 5, 6, and b7:



1 2 3 #4 5 6 b7 8

Example 2.5 - C Lydian Dominant (#4, b7)



1 2 3 #4 5 6 b7 8

Ex. 2.5a - B Lydian Dominant

✓ **Exercise 2.5** *Spelling Lydian Dominant Scales*

2.6 Flexible Lydian Dominant Scales

You can practice flexible Lydian Dominant scales against dominant chords.

✓ **Exercise 2.6** *Humming Lydian Dominant Scales*

Minor Pentatonic Scales

2.7 Spelling The Minor Pentatonic Scales

The minor pentatonic scale has only five different notes. It's identical to the blues scale, but without the sharp 4th. (It's also identical to the major pentatonic that starts on its 3rd degree; Eb Major pentatonic and C Minor pentatonic have the same notes). The minor pentatonic scale is useful for quickly navigating minor chords. Below are some minor pentatonic scales:



Example 2.7 - C Minor Pentatonic scale Example 2.7a - G Minor Pentatonic

✓ **Exercise 2.7** *Spelling Minor Pentatonic Scales*

2.8 Flexible Minor Pentatonic Scales

Practice flexible minor pentatonic scales in all keys.

✓ **Exercise 2.8** *Humming Minor Pentatonic Scales*

Melodic Minor Ascending Scales

2.9 The melodic minor ascending scale is a useful choice for any type of minor chord. Its natural 7th degree provides tension, similar to the sharp 4th in major. (The melodic minor *descending* scale is actually the same as the natural minor scale).



Example 2.9 - C Melodic Minor Ascending

Ex. 2.9a - D Melodic Minor Asc.

2B: Melodic Shapes

In this chapter you'll learn about:

- Naming Intervals
- Hearing and Playing Intervals
- Ranges and Neighborhoods
- Variety in Contours
- Using Fills

Creating an improv melody is more than just choosing pitches to fit a chord. This chapter helps you use intervals, ranges, and fills to create your own melodic *shapes*.

Naming Intervals

Your first step in creating melodic shapes is recognizing and hearing the basic intervals in an octave. Major scales are built on whole-steps and half-steps, so you should already be familiar with those intervals. Wide intervals take more practice to hear, name, and sing. You can also practice intervals away from your instrument (see *Stepping Between Intervals* below).

Note: If you can already easily handle intervals within an octave, skip ahead to *Range and Neighborhoods* below.

2.12 Interval Types

Each interval fits into one of these types: major (M), minor (m), augmented (A), diminished (d), or perfect (P). The basic intervals are listed below with their abbreviations and their whole-steps and half-steps.

Interval	Abbr.	Whole/Half-Steps
Minor second	m2	1 half-step
Major second	M2	1 whole-step
Minor third	m3	1 whole-step + half-step
Major third	M3	2 whole-steps
Perfect fourth	P4	2 whole-steps + half-step
Augmented 4th	A4	3 whole-steps
Perfect fifth	P5	2 whole-steps + half-step + whole-step
Minor sixth	m6	Perfect fifth plus + half-step
Major sixth	M6	Perfect fifth plus + whole-step
Minor seventh	m7	Octave minus 1 whole-step
Major seventh	M7	Octave minus 1 half-step

C Major Intervals

The basic intervals in C Major (middle C to the C above it) are shown below:



M2 M3 P4 P5 M6 M7 M2 m3 P4 P5 M6 m7 etc.

Example 2.12 - Basic intervals in C Major

C Minor Intervals

Here are the basic intervals in C Minor (Dorian scale):



M2 m3 P4 P5 M6 m7 m2 m3 P4 P5 m6 m7 etc.

Example 2.12a - Basic intervals in C Minor

✓ **Exercise 2.12 Naming Intervals**

Hearing and Playing Intervals

Hearing and playing intervals accurately is essential. It helps you create new ideas accurately and quickly copy or adapt melodic ideas played by your group members. Remember to work on *descending* intervals, too.

2.13 Stepping Between Intervals

To hear wider intervals such as 4ths, 5ths, and 6ths, hear and sing *each scale tone in between* the lower and upper note of the interval. For example, to sing a major 6th from C to A, sing “C D E F G A.” To hear 7ths or 9ths, sing an octave and then a step down or up. Use the key signature of the key you are in. Stepping between intervals takes the guesswork out of wider intervals. It assumes you can accurately hear whole-steps and half-steps in scales.

✓ **Exercise 2.13** ✓ **Stepping Between Intervals**

2.14 Building Interval Skills

You can remember wider intervals (fourths, fifths, sixths, and sevenths) by hearing the *starting interval* from a familiar song, as in the examples below:

- P4 — The Eensy, Weensy Spider;
- A4 — Maria (West Side Story);
- P5 — Twinkle, Twinkle Little Star;
- m6 — Black Orpheus;
- M6 — My Bonnie Lies Over the Ocean
- m7 — Star Trek, original theme
- M7 — Christmas Song (notes 1 & 3)

You can build your interval skills by doing these steps:

- 1) Play a pitch on your instrument and sing it exactly.
- 2) Using that pitch, sing up or down by the smallest interval that challenges you (half-step, whole-step, minor third, etc.) You can test the interval on your instrument. If you need help locking in a wider interval, refer to *Stepping Between Intervals* above.
- 3) Repeat steps 1 and 2 for other pitches, using the same interval, until the interval is comfortable.
- 4) Repeat steps 1 through 3 for the next wider intervals, until you finish sevenths.

✓ **Exercise 2.14** *Singing Intervals*

2.15 Transposing Tunes

To reinforce and strengthen intervals, play familiar tunes in different keys. For example, play “Eensy Weensy Spider” in the key of B, C#, F#, and Ab. This helps you identify and play intervals quickly. If you get stuck, go back to an easier key to work out intervals.

Here are some tunes (from easy to harder) you can transpose into any key with more than two sharps or flats:

Yankee Doodle	Any religious or holiday song
You Are My Sunshine	Any jazz standard tune
Greensleeves	Any popular TV show song
I've Been Working on the Railroad	

Once you hear intervals well, you can begin to focus on *ranges* and *neighborhoods* of pitches.

✓ **Exercise 2.15** *Transposing Tunes*

Range and Neighborhoods

Some players get locked into a “sine wave” approach in solos, constantly going up and down a scale, usually by the same amounts and lengths. Although this may feel natural and easy, it’s also boring. Instead of constantly “climbing the stairs” between lower and higher ranges, you need to sometimes linger in the “neighborhood” of pitches where you are.

Visualizing Range

Range is a spectrum of notes from low to high. You need to *see* the overall range of several octaves in your mind’s eye as you improvise. It’s easier to do that if you play the keyboard, because higher notes are physically to the right, lower notes to the left. But if you’re a horn player (like me) it’s a little different.

Here’s how I approach range: I visualize a treble clef with five lines spaced a little wider apart than they would look on paper (this helps me give more “room” to the notes). Then I either climb or jump between lines and spaces. This visual approach makes me pay attention to how high I am on the staff and where I’ve just been. It also discourages me from climbing up and down monotonously.

I also see a little tag on each note that reminds me of its fingering, and I see each note as a slightly different shade of color, with flats appearing darker and sharps lighter (although it’s more like *feeling* of color than seeing a distinct color for each note). Enharmonics are different shades: Ab looks darker than G#. Colors help me enjoy notes more, and center and attack them.

2.16 Seeing Neighborhoods

A *neighborhood* is the group of pitches close to the pitch you’re playing. Each neighborhood has its own feeling (flavor, color, temperature, or however you like to describe it). To create effective contours, you need to “feel” the neighborhood you’re in, and leave the neighborhood when it makes sense. This may be *sooner* or *later* than you do out of habit.

With practice, you’ll enjoy each neighborhood visit, brief or lengthy, and you’ll combine interesting rhythms and expressions with neighborhood pitches. This lets you avoid monotonous “sine wave” contours.

✓ Exercise 2.16 Seeing Neighborhoods

2.17 Switching Ranges

When you suddenly switch ranges, it can add energy to your solo and break monotony. To switch effectively,

- Use flattened (narrower) contours in each range to set them apart (see *Flattening Contours* below).
- Use motifs that flow (more eighth-notes).
- Put a wide distance between ranges (5th thru 9th).
- Make a quick switch; don't pause between ranges.

In the example below, the first range is only two whole-steps wide. It jumps down by a seventh (G to A) to the second range, which also covers two whole-steps (dim. 4th).



Range1 ===== | -----Range2-

Example 2.17 - Switching ranges, from high to low

✓ Exercise 2.17 Switching Ranges

Variety in Contours

Seeing ranges and neighborhoods helps you get good variety in melodic *contours*. A contour is the shape of the melody (ascending, descending, or mixed) as it goes up or down in pitch. In a strong melody, there's usually a highest note and a lowest note per phrase.

2.18 Contour Guidelines

Here are some guidelines for variety in contours:

- 1) Vary ascending, descending, and mixed contours.
- 2) Make ascending contours go higher to build tension.
- 3) Reverse a contour sooner than you would.
- 4) Make a contour steeper by playing wider intervals.
- 5) Take a contour farther up or down than you normally would.

These guidelines can make a world of difference in your solo melodies – the difference between being pulled along by habit, or exploring new, creative areas.

As you vary contours, try to fool your listeners (and maybe yourself) about 50% of the time as to which way your contour will go. This keeps interest in your solo; the listener can predict your direction sometimes, but not always.

Up and Down: Tension and Release

Moving up in pitch generally adds energy to your solo, while moving down releases that energy. Moving up by a half-step, whole-step, or third makes the energy increase gradually; moving up by an interval of a fourth or more makes the energy increase more quickly. The same applies in reverse to downward skips. You can control the pitch energy in your solos by choosing when and how far to skip up or down in pitch.

✓ **Exercise 2.18** *Variety in Contours*

2.19 Flattening Contours

A *flattened* contour has a narrow range of pitches from the high to low points. To flatten out a contour:

- 1) Stop during a phrase, then continue in that same neighborhood.
- 2) Play smaller intervals in a neighborhood, such as half-steps or whole steps.
- 3) Repeat pitches (see below).
- 4) Hold pitches (see below).

Repeated pitches can avoid the up/down monotony of contours, especially if active tones are repeated. For variety, repeat the pitches with *unequal rhythmic values* or *different articulations*. Even two repeated pitches can have a refreshing effect on a contour. But don't get into the habit of repeating the same note at the end of a phrase; that can be annoying.

"*Held*" pitches are longer notes (dotted-quarters, half-notes, dotted-half-notes, etc.) in the middle of phrases. They're like a flat line surrounded by rising and falling lines. When held notes are color tones, their tension increases.

✓ **Exercise 2.19** *Flattening Contours*

2.20 The Outer Ranges

The "outer" ranges are the notes that are near the top or bottom practical limit on your instrument. Here are some suggestions on using outer ranges effectively:

- 1) Practice to increase your high and low ranges so they're more comfortable and reliable for you. Hum or whistle notes before playing them so you hear them accurately.
- 2) Approach the extreme ranges by steps, then by arpeggios, then by wider skips.
- 3) To extend your visit into a high or low range, flatten the contour by using repeated or held pitches, or use stepwise or chromatic motion:



Example 2.20 - High-range contour

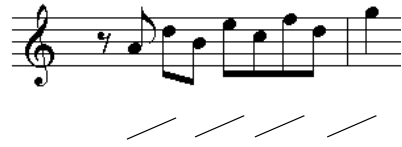


Example 2.20a - Low-range contour

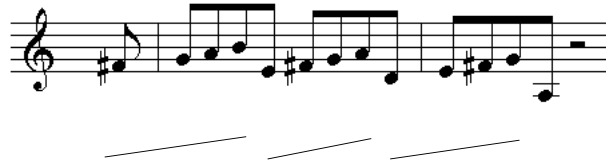
✓ **Exercise 2.20** ✓ *Using Outer Ranges*

2.21 Offset Contours

Most contours start on the beat and repeat every two or four notes. For variety, you can use an *offset* contour, a 2- or 4-note contour that starts *off* the beat. Offset contours add rhythmic energy to your melodies. Accent the first note of each offset contour. For example:



Example 2.21 - 2-note ascending offbeat contours



Example 2.21a- 4-note ascending offbeat contours

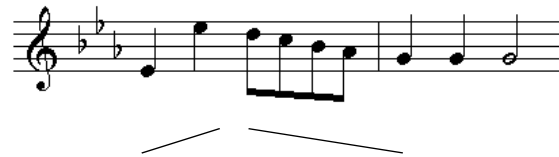
✓ Exercise 2.21 ✓ Using Offset Contours

Using Fills

You can release the tension in an interval skip by *filling* the interval (playing the in-between notes after the skip). A fill can be *partial*, *complete*, *delayed*, or *winding*. The filled notes are usually played in the *opposite* direction from the skip.

2.22 Partial and Complete Fills

Melodies often use partial or complete fills. “The Christmas Song” starts with an octave skip *up*, from low Eb to high Eb, then uses a partial fill. The fill notes go down from D to G. For example:



Example 2.22 - Partial fill of an interval, opposite direction

For a *complete* fill, the F would also need to be filled in.

✓ Exercise 2.22 Using Partial and Complete Fills

2.23 Delayed Fills

A delayed fill adds one or more notes missing in a partial fill. In “The Christmas Song,” the skip down from Eb to Eb is only partly filled (no F). The next skip goes from Eb up to C; this skip *is* completely filled, even the F. The F then sounds like a *delayed* fill note, because it was skipped in the first interval and included in the second interval.



Example 2.23- Partial fill plus complete fill creates a delayed fill.

You can also combine partial fills to produce delayed fill notes, as long as each new partial fill covers at least one new note that wasn't in the first partial fill.:



Example 2.23a - Partial fills that progressively add missing fill notes

✓ **Exercise 2.23 Using Delayed Fills**

2.24 Winding Fills

In a *winding* fill, the fill notes alternately descend *and* ascend, usually stepwise. This releases or builds pitch energy more slowly than by using a strictly descending or ascending fill.



Example 2.24 - Skip, B to D, then a winding fill

A winding fill can be partial or complete, and it can stretch out as long as it's interesting.

✓ **Exercise 2.24 Using Winding Fills**

Chapter Review

- 1) Accurately naming, hearing, and singing intervals is essential for jazz improvisation.
- 2) You can practice pitches and intervals away from your instrument.
- 3) Wider intervals (4th – 7th) add melodic tension.
- 4) Contours can be ascending, descending, or mixed.
- 5) Visualize ranges and neighborhoods to get effective contours and avoid “sine waves.”
- 6) To flatten a contour, repeat or hold pitches.
- 7) Contours can be extended into high or low ranges.
- 8) A fill can be partial, complete, delayed, or winding.
- 9) Intervals usually fill in the opposite direction from the skip.
- 10) A delayed fill covers one or more notes that were missed in a partial fill.
- 11) A winding has fill notes that alternately descend and ascend, usually in stepwise motion.



2C: Swing Rhythms

In this chapter you'll learn about:

- Learning the Swing Style
- Swing Rhythm and Articulation Guidelines
- Swing Accent Guidelines
- Variations in Swing

The *swing* style is pervasive in jazz, even finding its way into some of the popular fusion styles. This lesson shows you how to learn and analyze swing rhythms so you can create or sight-read them faster and more accurately. Even if you've never played swing style before, these guidelines combined with listening to recorded examples can get you on your way to swinging with the best of them.

Note: The guidelines on swing rhythms, articulations, and accents are taken from the author's book *Sightreading Jazz*.

Learning the Swing Style

Many jazz tunes use swing rhythms that combine a rhythmic feeling of three against a meter based in two. To successfully improvise on swing tunes, you need to understand how swing rhythms and phrasing work. Swing rhythms often *look* different on music paper from how they should sound; this causes "optical illusions" when you read and play them. For example, two consecutive swing 8th-notes are *not* equal in length – one is twice as long as the other. This chapter teaches you how to handle these rhythmic illusions.

Listening: The Traditional Approach

A popular myth is that the *only* way to learn to swing is by listening to jazz recordings and concerts. True, this is how jazz players typically learn swing. However, most of the qualities of swing can be explained on paper with simple guidelines. You can then apply these guidelines when you read swing music or improvise on swing tunes. Of course, you still need to listen to soloists who swing so you can pick up on the subtleties of the style. But understanding the guidelines of swing can help you learn swing rhythms faster and easier.

Teaching by Rote: The Limited Approach

Music teachers often teach swing rhythms by singing the rhythms to students. This is OK in the short run, but the danger is that students then depend on the teacher for figuring out the rhythms. When the *students* understand the principles of swing rhythms, including articulations and accents, they can correct their own rhythmic mistakes. Then the teacher can concentrate on other areas of improvisation and performance.

Swing Rhythm and Articulation Guidelines

Remember: These are guidelines, not hard-and-fast rules. Still, it's best to learn them first so you'll understand how to make exceptions later.

2.25 Quarter-Notes and Quarter-Rests

*1 Mentally divide each quarter-note into three eighth-note triplets. Swing quarter-notes are usually played staccato, so they are about *one triplet of sound* and *two triplets of silence*.



Example 2.25 - Dividing quarter-notes into triplets

Offbeat quarters (tied 8ths) are divided similarly:



Example 2.25a - Dividing quarter-notes into triplets

*2 Mentally divide each quarter-rest into three eighth-note-triplet rests.



Example 2.25b - Dividing quarter-rests into triplet rests

This may seem crazy, because sound doesn't happen during rests. Or does it? Is someone playing while you're resting? Even if not, the musical tempo and rhythmic feel should continue steady during silence. It's important to feel the underlying triplets of rest just as securely as you feel the triplets of sound.

2.26 Eighth-Notes and Eighth-Rests

In swing, an eighth-note is *not* equal to half of a quarter note. Instead, the eighth-note varies in length, depending on whether it comes *on* the beat (downbeat) or *off* the beat (offbeat).

*3 A *downbeat* 8th-note is like *two* tied 8th-note triplets; an *offbeat* 8th is like *one* 8th-note triplet.



Example 2.26 - Dividing 8th-notes into triplets

*4 Likewise, downbeat eighth-rests are "two triplets" long; offbeat eighth-rests are "one triplet" long (you rarely see offbeat eighth-rests; they're usually handled with staccato quarter-notes).



Example 2.26a - Dividing eighth-notes and eighth-rests into triplets

To play swing eighth-notes, you alternate between “two-triplet” and “one-triplet” eighth-notes. That’s easy enough for groups of eighth-notes. But when an eighth-note or rest is followed by some *other* rhythm, you need to correctly subdivide each note value into triplets to keep the correct swing feeling.

✓ **Try It: Marking Triplets, Quarters & Eighths**

Under each note and rest in the swing examples below, write the number of 8th-note triplets. (Check the answers at the end of this chapter.) Quarter-note values and rests get *three* triplets; downbeat 8th-notes and rests get *two* triplets; offbeat 8ths get *one* triplet.



Example 2.26b - Mark the triplets (answers at the end of this chapter)



Example 2.26c - Mark the triplets (answers at the end of this chapter)

✓ **Exercise 2.26 Marking Triplets, Quarters, Eighths**

2.27 Eighth-Note Articulations

Often, articulations for swing eighth-notes are not marked in the music. Even when they are, they might be marked wrong. The guidelines below help you assign legato or staccato articulations to eighth-notes.

- *5 An eighth-note is *legato* (full value) if it’s directly followed by another note; it’s *staccato* if it’s directly followed by a rest. Important: The articulation for an eighth-note depends on what comes *directly after* it, *not* on whether it comes on or off the beat.

To make an offbeat (“one-triplet”) eighth-note staccato, you play it a little shorter than one triplet. This example shows articulations for swing 8ths:



Example 2.27 - Articulations for swing eighth-notes

- *6 An eighth-note with nothing after it (at the end of the tune) is staccato.

Now what about an 8th-note just before a page turn? That depends on what’s at the beginning of the next page. If the next page starts on a note, the note before the page turn is legato; if the next page starts with a rest, the previous note is staccato. This same principle applies to 8th-notes at the end of a line; you need to see what’s at the start of the next line.

That’s a good reason to read ahead, because you won’t know how to articulate the last eighth-note on a page or line until you see what’s after it.

✓ **Try It: Articulations for Quarters & Eighths**

In the examples below, put dashes under legato notes and a dots under staccato notes. Quarter-notes are staccato; eighth-notes follow the rules above.



Example 2.27a - Mark the articulations (answers at end of chapter)



Example 2.27b - Mark the articulations (answers at end of chapter)

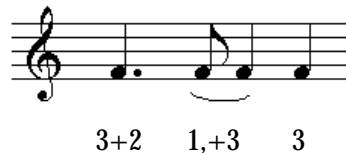
✓ **Exercise 2.27 Marking Articulations for Quarter and Eighth Values**

2.28 Dotted Quarter-notes and Longer Notes

Dotted quarter-notes in swing are *not all the same value*.

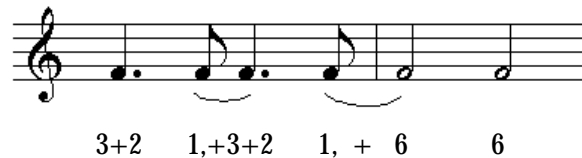
*7 *Downbeat* dotted quarter-notes get five triplets; *offbeat* dotted quarters get four triplets.

Like eighth-notes, side-by-side dotted quarters vary in length. The quarter-note portion always gets three triplets; the dot (which represents an eighth-note) gets two if on the beat, or one if off the beat, just like a swing eighth-note. For example:



Example 2.28 - Dividing dotted-quarter values into triplets

Notice that longer notes (half-notes, etc.) get the appropriate amount of triplets:



Example 2.28a - Triplets for longer notes

*8 Dotted quarter-notes, and longer notes, are legato.



Example 2.28b - Articulations for longer notes

✓ **Exercise 2.28 Marking Triplets for Dotted-Quarter Values and Longer**

2.29 Written Triplets

Here are some guidelines for written triplets and rests:

- *9 Each written eighth-note triplet gets one triplet.
- *10 8th-note triplets use the same articulation rules as 8th-notes: they're legato if directly followed by a note, or staccato if directly followed by a rest.
- *11 Quarter-note triplets get two triplets each.
- *12 Quarter-note triplets are legato if directly followed by a note. If directly followed by a rest, they can be legato *or* staccato.
- *13 Half-note triplets are 4 triplets each and legato.

✓ *Try It: Marking for Triplets and Articulations*

Under each note below, write a dash for legato or dot for staccato. Mark triplets above each note.



Example 2.29 - Mark triplets & articulations (answers at end of chapter)



Example 2.29a - Mark triplets & articulations, part 2 (answers, end of chapter)

✓ *Exercise 2.29 Marking for Triplets and Articulations*

Swing Accent Guidelines

Swing accents are important but often misunderstood.

2.30 Accent Guidelines

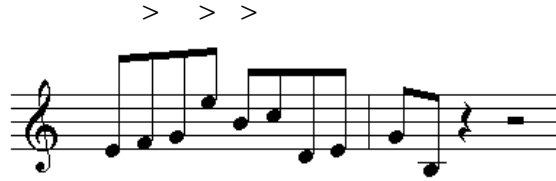
Here are some guidelines for playing swing accents:

- *14 The beginning and ending notes of a phrase are naturally accented.
- *15 Quarter-notes (and longer notes) are generally accented, whether on or off the beat.
- *16 *Offbeat* eighth-notes are generally accented. This is a skill that requires practice, especially for classically trained musicians who are used to accenting downbeat eighth-notes. In a phrase of eighth-notes, the accents should usually be light.
- *17 An eighth-note at the top of a contour is accented, whether on or off the beat.

*18 An eighth-note at the bottom of a contour can be “ghosted” (played lightly or with a half-sound), unless it’s the last note of a phrase.

✓ **Try It: Using Swing Accents**

In the example below, *remove* any accents that don’t belong and *add* any accents that are missing.



Example 2.30 - Fix the accent markings (answers at end of chapter)

✓ **Exercise 2.30** ✓ **Using Swing Accents**

Variations in Swing

2.31 Once you’re comfortable using the swing guidelines in this chapter, you can occasionally try some variations such as:

- Using even eighth-notes
- “Laying back” on the tempo
- Using exceptions in rhythms and articulations.

Using Even Eighth-Notes in Swing

As the tempo increases to about quarter-note = 200 or faster, eighth-notes should be played more *evenly*, since it’s awkward and less meaningful to subdivide triplets at fast speeds. However, the *offbeat* eighth-notes are still accented (see *Swing Accent Guidelines* above). Another form of even eighth-notes are “cool” eighth-notes. In “cool style” swing, as in some Miles Davis solos, 8th-notes are played more evenly, even at medium tempos.

For variety, you can blur the line between even eighth-notes and swing eighth-notes:

- 1) Play some eighth-notes as cool (even) and some as swing. You may want to gently articulate the even eighths (instead of slurring them) to make them stand out.
- 2) Gradually slow down a line of cool eighth-notes until you are dangerously close to being a quarter-note behind the beat; then stop the phrase.
- 3) Use the slowing technique of method 2, but snap back to tempo with exaggerated swing 8th-notes.

✓ **Exercise 2.31** **Mixing Cool and Swing Styles**

2.32 Laying Back on the Tempo

In medium and slower tunes, you can play *all* your swing rhythms slightly slower, creating lines that are “laid back” behind the tempo. Most good jazz soloists lay back a little on swing rhythms; some soloists (Dexter Gordon, Miles Davis, etc.) lay back more.

As you experiment with laid back swing phrases, don’t slow down so much that you’re a beat behind, and don’t let your rhythm section slow down with you – keep the contrast in tempos secure.

Swing Exceptions

Once you master these articulation guidelines, try these “exceptions to the rules” for variety:

- Play some quarter-notes legato instead of staccato.
- Occasionally, play the first (downbeat) 8th-note of a pair staccato. This is like the “shuffle” style.
- Alternate between legato and staccato on triplets (quarter-note or eighth-note).
- Try backwards eight-note pairs (1 triplet-2 triplets).

✓ *Exercise 2.32 Laying Back and Swing Exceptions*

Chapter Review

- 1) Many swing rhythms sound different from how they are written (“optical illusions”).
- 2) Quarter-note and quarter-rest values should be subdivided into three eighth-note triplets.
- 3) Swing eighth-notes are uneven. A downbeat eighth-note equals two triplets, while an offbeat eighth-note equals one triplet.
- 4) A swing eighth-note is legato if followed by a note, or staccato if followed by a rest.
- 5) Offbeat swing eighth-notes are usually accented.
- 6) Other guidelines apply to triplets, articulations, and accents for different swing rhythm values.
- 7) Swing eighth-notes are played more evenly at faster tempos or when the “cool” style is played.
- 8) “Laying back” means playing swing rhythms slightly behind the beat.
- 9) Exceptions in swing phrasing include legato quarter-notes, staccato downbeat 8ths, varied triplet articulations, and “backwards” 8ths.

Sample Answers: Triplets and Articulations

Here are the suggested markings for examples 2.26 through 2.30 in this chapter:



3 2 1, 2 1, 3 2 1, 2 1, 2 3 1

Answer for example 2.26b - Marking triplets



2 3 1, 2 1, 3 3 3 2 1, 2 1

Answer for example 2.26c - Marking triplets, cont'd.



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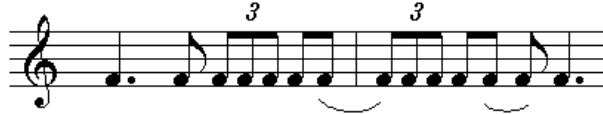
Answer for example 2.27a - Marking articulations



• — — • • • — — — •

Answer for example 2.27b - Marking articulations, cont'd.

5 1, 1 1 1, 2 1 + 1 1 1, 2 1,+2 4



— — — — — — — — — • —

Answer for example 2.29 - Marking triplets & articulations.

2 4, 5 1 + 2 2 2, 2 1, +1 1 1



— — — — — — — — — •

Answer for example 2.29a - Marking triplets and articulations, part 2

> > > > > >



Answer for example 2.30 - Correcting accents

Expressions

*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. *Jean Cocteau*

*A man there was and they called him mad; the more he gave the more he had. *John Bunyan*
If you would create something you must be something. *Johann Wolfgang von Goethe*

*Correction does much, but encouragement does more. Encouragement after censure is as the sun after a shower. *Johann Wolfgang von Goethe*

*I may disapprove of what you say, but will defend to the death your right to say it. *Voltaire*

2D: Three and Four

In this chapter you'll learn about:

- 3-Against-4
- Triplet Contours
- 4-Against-3

The driving rhythmic force in jazz is the constant struggle between groups of *two* beats (or four beats) and groups of *three* beats. This is what creates the basic swing rhythms you learned about in Chapter 2C: *Swing Rhythms*. You can use 3-against-4 to your advantage in many different ways in your solos. This chapter also explains interesting ways to use triplet contours and 4-against-3 groups in your solos.

3-Against-4

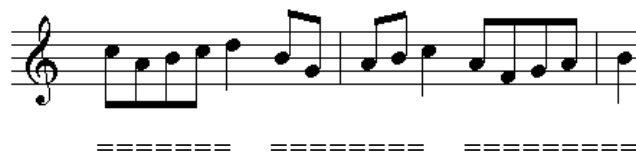
Playing three notes or beats against a background of four adds rhythmic tension and interest. The great improvisers use patterns of 3-against-4 skillfully. Here are some ways you can create a feeling of 3-against-4:

- Use 3/4 rhythms in a 4/4 tune
- Play 3-note or 6-note contours of eighth-notes

2.33 Playing 3/4 Rhythms in 4/4 Tunes

When you play a 3/4 rhythm in a 4/4 tune, you can repeat the 3/4 rhythm so the feeling of 3-against-4 is strong. Each time you play the 3/4 rhythm, the melody seems to repeat one beat earlier, compared to the 4/4 background. After three bars (or four 3/4 rhythms) the 3/4 melody repeats on its original beat.

The examples below repeat a 3/4 rhythm in a 4/4 meter. The first example starts on beat 1 of bar 1; the second starts the 3/4 rhythm in the *middle* of bar 1. Each 3/4 rhythm is double-underlined.

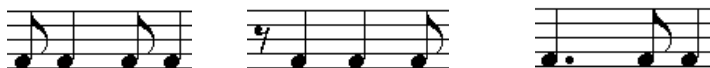


Example 2.33 - 4/4 Melody with 3/4 rhythm (beat 1)



Example 2.33a - Same, but start in middle of bar

You can use rests, offbeats, and triplets in the 3/4 rhythm. Here are some sample rhythms:





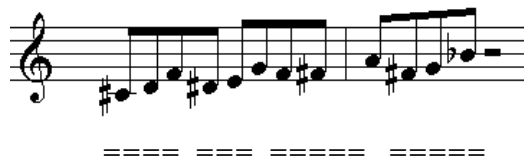
Examples of 3/4 rhythms to repeat in a 4/4 tune

Another 3-against-4 idea is to play consecutive dotted quarter-note values; each contains three eighth-notes.

✓ **Exercise 2.33** *Playing 3/4 Against 4/4*

2.34 3-Note or 6-Note Contours

Another way to use 3 against 4 is to play *three-note contours* of eighth-notes. After each new three-note group, the rhythm shifts to the downbeat or to the offbeat. For easy recognition, repeat the same contour several times. Below are examples of 3-note contours of eighth-notes that ascend, descend, or both. Each contour is double-underlined.



Example 2.34 - Ascending 3-note contours



Example 2.34a - Descending 3-note contours



Example 2.34b - Mixed ascending/descending 3-note contours

You can also use contours of 6 eighth-notes to create a feeling of 3-against-4. The example below has a wider skip after each group to make the groups stand out:



Example 2.34c - 6-note contours (3 against 4)

✓ **Exercise 2.34** *Using 3-Note and 6-Note Contours*

Triplet Contours

2.35 Playing Triplet Contours of 2

In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 2. To do this, repeat the contour every two notes. For example:

Example 2.35 - Quarter-note triplets, groups of 2 Example 2.35a - More quarter-note triplet groups

Example 2.35b - 8th-note triplets, groups of 2

✓ Exercise 2.35 ✓ Playing Triplet Contours of 2

2.36 Playing Triplet Contours of 4

In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 4. To do this, repeat the contour every 4 notes. For example:

Example 2.36 - Quarter-note triplets, groups of 4

Example 2.36a - 8th-note triplets, groups of 4

Another contour of 4 is tying the third and fourth triplets in a triplet sequence:

Example 2.36b - Group of four triplets with a tie

✓ **Exercise 2.36** *Playing Triplet Contours of 4*

4-Against-3

4-against-3 is used less often than 3-against-4, but it's still a great idea to use in solos.

2.37 **Playing 4/4 Rhythms in a 3/4 Tune**

When you play 4/4 rhythms in a 3/4 tune, you can repeat the 4/4 rhythm so the feeling of 4-against-3 is strong. In the example below, the 4/4 rhythm begins with a quarter-note, followed by six eighth-notes.



Example 2.37 - 3/4 melody with 4/4 rhythms

There are many other 4/4 rhythms you can play in 3/4 tunes, including ones that use offbeats or rests.

✓ **Exercise 2.37** ✓ *Playing 4/4 Against 3/4*

2.38 **4-note Contours in a 3/4 Tune**

In 3/4 you can repeat contours of four 8th-notes:



Example 2.38 - 3/4 melody with 4-note contours

A more complex way to play 4 against 3 is to play contours of four consecutive *offbeat* quarter-note values in 3/4 time. (Also try ascending or mixed contours with these.)

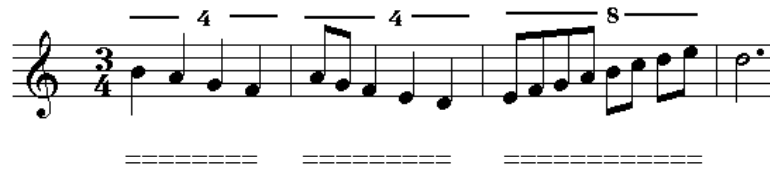


Example 2.38a - 3/4 melody with 4-note contours

✓ **Exercise 2.38** *Playing 4-note Contours in 3/4*

2.39 **4-note Brackets in a 3/4 Tune**

A 4-note bracket fits four quarters into a 3/4 bar. The example below shows 4-note brackets. You can also put 8th-notes anywhere in the bracket.



Example 2.39a - 4-note brackets in 3/4

“Three and Me” on the BRIDJJ CD is a jazz waltz (3/4 time) with many 4-note brackets.

✓ **Exercise 2.39** *Playing 4-note Brackets in 3/4*

Chapter Review

- 1) To play 3 against 4, use
 - A) 3/4 rhythms in 4/4 tunes
 - B) Three-note or six-note contours of eighth-notes.
- 2) To play 4 against 3, use
 - A) 4/4 rhythms or four-note contours in 3/4 tunes
 - B) Triplet contours of 2 or 4
 - C) 4-note brackets in 3/4
 - D) Groups of four triplets with two of them tied together.

Expressions

*Change starts when someone sees the next step. *W. Drayton*

*Always do what you are afraid to do. *Ralph Waldo Emerson*

*There is nothing so captivating as new knowledge. *P Latham*

*After all is said and done, sit down. *Bill Copeland*

*Most problems precisely defined are already partially solved. *Harry Lorayne*

*The most valuable of all talents is that of never using two words when one will do. *Thomas Jefferson*

Good writing is a kind of skating which carries off the performer where he would not go. *Ralph Waldo Emerson*

Silence is not always tact, and it is tact that is golden -- not silence. *Samuel Butler*

*The eternal stars shine out as soon as it is dark enough. *Thomas Carlyle*

*Command large fields, but cultivate small ones. *Virgil*

2E: Embellishments

In this chapter you'll learn about:

- Trills
- Grace Notes
- Turns
- Neighbor tones
- More About Expression

Embellishments are extra notes played quickly that add variety to the melody. The embellishing notes are usually close in pitch to the melody notes. Common types of embellishment in improv include trills, grace notes, turns, and neighbor tones.

You should use embellishments like other expression: occasionally and with subtlety. Some players litter their phrases with so many embellishments that those notes lose their beauty and simply become annoying.

Trills

2.40 Using Trills

A trill occurs when you alternate rapidly between a note and the note above it. Unlike classical trills, you don't have to resolve your improvised trills. Here are some things you can do to get variety in your trills:

- 1) Play some trills slower, some faster. Slower trills need to be held out longer; faster trills can be shorter or longer.
- 2) Accelerate a trill until it's as fast as you can play it, or slow it down until the notes become quarter-note triplets.
- 3) Trill to a chromatic tone. For example, on a CMa7 chord you can trill from G to Ab, or from D to Eb.
- 4) Use consecutive trills, such as a new trill on every half note. You can also make trills go up or down chromatically.
- 5) Crescendo or decrescendo in the middle of trills.
- 6) Horn players can bend the trilled pitches slightly up or down, for an out-of-key effect.

When you end a trill, you don't have to hold out the bottom note, as classical music often does. Instead, you can play the bottom or top note as an eighth-note and continue the contour up or down, or use any other method that works for you.

✓ *Exercise 2.40* *Playing Trills*

2.41 Wider Trills

A wider trill uses an interval of a minor third or more, up to an octave. For brass players, some wider trills end up played as "lip trills," which are more difficult to do quickly as the interval approaches an octave. Wider trills are somewhat easier for woodwinds and even easier for keyboards and fretted instruments.

✓ *Exercise 2.41* *Playing Wider Trills*

Grace Notes

2.42 Using Grace Notes

A *grace note* is a quicker note played just before one of the notes in a phrase. The grace note is usually a step away from the following note, as in the first example below. It can also be a wider interval, as in the second example below:



Example 2.42 - Stepwise grace note



Example 2.42a - Wide-interval grace note

Some points to remember about grace notes:

- You should play the grace note somewhat softer than the note that follows it.
- A grace note is usually played from above the following note, but occasionally you can play one from below.
- Grace notes are harder to insert into fast passages; they end up sounding like eighth-note triplets amid fast eighth-notes.

Wind players and vocalists can also play the grace note as a muted sound, such as half-valved, half-keyed, or half-voiced. For details on these and other techniques, see *Special Effects* in Vol. 2 of *The Art of Improvisation*.

✓ **Exercise 2.42** *Playing Grace Notes*

Turns

2.43 Using Turns

A *turn* sounds like two stepwise grace notes played together. To create a turn, you play a given note on its beat, add a note just above it, and play the first note again, all within the space that the given note would take. This turns an eighth-note into three triplet sixteenths, as in the example below.



Example 2.43 - Original motif



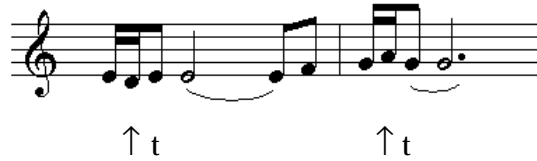
Example 2.43a - Turn added to motif

✓ **Exercise 2.43** *Playing Turns*

Neighbor Tones

2.44 A neighbor tone is a note that's a step above or below your downbeat target note. You play it quickly, then you return to the target note. The example below shows a lower

neighbor tone and an upper neighbor tone marked with arrows; the target notes are marked with the letter “t.”



Example 2.44 - Lower neighbor tone; upper neighbor tone

✓ **Exercise 2.44 Using Neighbor Tones**

More About Expression

Volume 2 of *The Art of Improvisation* has a chapter on special effects for all major instruments. When combined with variations in dynamics, accents, and articulations, special effects can be a powerful means of expression (as long as the effects aren't overdone).

Below are several recommended CD recordings by jazz improvisers that combine special effects with artful expression. Highlights for each solo are given.

“I Remember You” - Marcus Roberts

This piano solo is on the CD *As Serenity Approaches*.

- Chords are quickly arpeggiated across both hands instead of struck at once, giving a harp-like sound.
- Occasional notes are accented strongly for surprise, with pauses afterward.
- Two unarpeggiated chords near the end.
- Slow arpeggios and unexpected notes near the end.

“The Seductress” - Wynton Marsalis

This trumpet solo is on the CD *Standard Time, Vol. 3*.

- Plunger mute throughout.
- Soft falls at the ends of notes; rubato and vibrato.
- Nine consecutive bends near end of tune.

“J.C. on the Set” - James Carter

This tenor sax solo is on the CD *J.C. on the Set*.

- High-pitched growls, low “thoits,” upward rips.
- Alternate fingerings.
- Slow bends on long notes, wide vibrato,
- Altissimo and “scream-notes.”
- Alternating knee-in-bell / open (“ooh-aah” sound).

“Spain” - Bobby McFerrin

This vocal solo is on the CD *Play*, with Chick Corea.

- Quick, wide leaps sound like harmonics.

- Occasional gargling sounds.
- “Ee” to “ooh” vocal sounds on melody.
- Percussion sound with tongue.
- Bassline with chest thumps during piano solo.
- Mix of percussive and muted attacks.
- Bends and growl in voice on last note.

Chapter Review

- 1) Common embellishments include trills, grace notes, turns, and neighbor tones.
- 2) A *trill* occurs when you alternate rapidly between a note and the note above it.
- 3) A wider trill is one that spans a minor third or more, up to an octave.
- 4) A *grace note* is a quicker note played just before one of the notes in a phrase.
- 5) A *turn* is like two stepwise grace notes together.
- 6) A *neighbor tone* is a note that’s a half-step above or below your downbeat target note. It’s played quickly, then you return to the target note.

Expressions

*Carelessness does more harm than a want of knowledge. *Benjamin Franklin*

*The best effect of any book is that it excites the reader to self activity. *Thomas Carlyle*

*The risk of a wrong decision is preferable to the terror of indecision. *Maimonides*

*Criticism comes easier than craftsmanship. *Zeuxis*

*Guard your spare moments. They are like uncut diamonds. Discard them and their value will never be known. Improve them and they will become the brightest gems in a useful life. *Ralph Waldo Emerson*

*The woods are lovely, dark and deep, but I have promises to keep and miles to go before I sleep. *Robert Frost*

*I’m always fascinated by the way memory diffuses fact. *Diane Sawyer*

*A ship in harbor is safe, but that is not what ships are built for. *John A. Shedd*

*Genius means little more than the faculty of perceiving in an unhabitual way. *William James*

*For more than forty years I have been speaking prose without knowing it. *Moliere*

2F: Melodic Development

In this chapter you'll learn about:

- Expanding Intervals
- Shrinking Intervals
- Omitting Ending Notes
- Adding Notes
- Inverting Contours
- Retrograde

This chapter explains tools you can use to develop your solo ideas. As with any musical tool, melodic development should help you create ideas, but not be an end in itself.

Expanding Intervals

Expanding intervals are ones that widen as they repeat. The skips don't need to be filled in; they can stand as they are. The original interval should usually be a fourth or smaller so the interval will have enough room to expand. You can also vary rhythms of the intervals.

2.45 Types of Expanding Intervals

There are several basic ways to expand an interval:

- 1) Raise the top note.
- 2) Lower the bottom note.
- 3) Raise the top note *and* lower the bottom note.
- 4) For an upward skip, raise both notes: the bottom note goes up a step, the top note goes up more.
- 5) For a downward skip, lower both notes: the top note goes down a step, the bottom note goes down more.

Raising the Top Note

The example below expands an interval by raising the top note. The rhythms in this example repeat exactly, but you can also change them for variety.



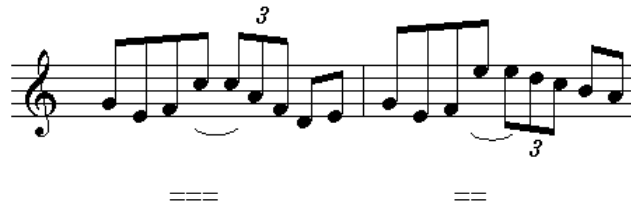
Example 2.45 - Expanding an interval: top note goes up

The expanding interval can be at the *end* of a motif:



Example 2.45a - Expanding an interval at the end of a motif

or in the *middle* of a motif:



Example 2.45b - Expanding an interval in the middle of a motif

Lowering the Bottom Note

This example lowers the bottom note:



Example 2.45c - Expanding an interval: bottom note goes down

Raising the Top and Lowering the Bottom

The examples below expand an interval by raising the top note and lowering the bottom note each time the skip repeats. This expands the interval quickly, so it's usually best to start with a smaller skip.



Example 2.45d - Expanding a skip: top note up, bottom note down

Raising Both or Lowering Both

You can also make the bottom note move in the same direction as the top note. To expand the interval, the bottom note usually moves by a step, and the top note moves by a wider interval. This makes the *range* of the melody quickly accelerate upwards or downwards.



Example 2.45e - Expanding a skip: bottom note up, top note up more

✓ Try It: Expanding Intervals

Develop the motifs below several times, using different expanding intervals.



Examples 2.45f and 2.45g - Practice examples for expanding intervals

✓ Exercise 2.45 Expanding Intervals

Shrinking Intervals

Shrinking intervals are ones that narrow as they repeat. The original interval should be a 4th or larger so the interval has room to shrink. Most of the principles of expanding intervals apply in reverse to shrinking intervals. You can also vary the rhythms of the shrinking intervals.

2.46 Ways to Shrink Intervals

There are several basic ways to shrink an interval:

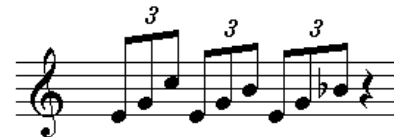
- Lower the top note.
- Raise the bottom note.
- Lower the top note *and* raise the bottom note (this works best for wide skips).

To shrink an interval you can lower the top note:



Example 2.46 - Shrinking an interval, top note down

Or you can raise the bottom note:



Example 2.46a - Shrinking an interval, end of a motif

With wider intervals, you can raise the bottom note and lower the top note each time the skip repeats. This shrinks the interval faster and adds variety.



Example 2.46c - Shrinking an interval: bottom note up, top note down

✓ **Try It: Shrinking Intervals**

Develop the motif below several times, using different shrinking intervals.



Example 2.46d - Practice example for shrinking intervals

✓ **Exercise 2.46 Shrinking Intervals**

Omitting Ending Notes

You can omit one or more notes from the end of a motif. This lets you develop motifs as they get simpler.

2.47 Ways to Omit Ending Notes

Below is an example of omitting a motif's last note.



Example 2.47- Omitting an ending note

Another way to do this is to omit one or two ending notes each time you repeat the motif, until the motif becomes very short:



Example 2.47a - Gradually omitting ending notes

Although you can also omit notes from the start or the middle of a motif, it's usually easier to think of *repeating* the parts of the motif you *want* (not omitting the parts you don't want).

✓ Try It: Omitting Ending Notes

Change each motif below in 3 different ways, omitting notes from the end of each.



Examples 2.47b and 2.47c - Practice exercises for omitting notes

✓ Exercise 2.47 Omitting Ending Notes

Adding Notes

You can add notes to the end, beginning, or middle of a motif. It's usually best to add just a few notes, so the motif will still be recognized and "baggage" will be avoided. Adding notes in the middle is a little more difficult, as it requires that you distinctly remember the beginning, middle, and end of the motif you played.

2.48 Ways to Add Notes to a Motif

Here are some ways to add notes in a motif.



Example 2.48 - Adding notes to the end of a motif



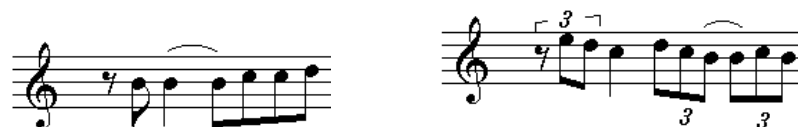
Example 2.48a - Adding notes to the start of a motif



Example 2.48b - Adding notes in middle of motif

✓ **Try It: Adding Notes to a Motif**

Add notes to the ends of the following motifs:



Examples 2.48c and 2.48d - Practice exercises for adding notes

✓ **Exercise 2.48 Adding Notes to a Motif**

Inverting Contours

Contour inversion occurs when you repeat a motif and reverse its contour. The inversion goes up where the original goes down, and down where the original goes up. This is a more subtle effect; it usually works best if you keep the motif's rhythm the same. When inverting a contour, you can use the same or other intervals.

2.49 Ways to Invert a Contour

Below are examples of inverting the contours of motifs.



Example 2.49 - Contour inversion, same intervals



Example 2.49a - Contour inversion, different intervals

✓ **Try It: Inverting Contours**

Develop these motifs by inverting their contours:



Examples 2.49b and 2.49c - Practice exercises for inverting the contour

✓ **Exercise 2.49 Inverting Contours**

Retrograde

2.50 *Retrograde* means playing the notes of an idea (but not the rhythms) in *backwards order*. Retrograde usually works best with ascending or descending melodies. Don't use a perfectly balanced mixed contour (same number of notes up and down). That makes the retrograde version sound identical to the original, which is not what you want.



Example 2.50 - Contour inversion, same intervals

✓ **Exercise 2.50 Using Retrograde**

Chapter Review

- 1) The basic ways to expand an interval are:
 - A) Raise the top note or lower the bottom note.
 - B) Raise the top note *and* lower the bottom note.
 - C) Raise both notes.
 - D) Lower both notes (top note by a step, bottom note by more).
- 2) The basic ways to shrink an interval are:
 - A) Lower the top note.
 - B) Raise the bottom note.
 - C) Lower the top note *and* raise the bottom note.
- 3) You can omit notes from the end of a motif.
- 4) You can add notes to the end, beginning, or middle of a motif.
- 5) You can invert the contour of a motif, with exact or changed intervals.
- 6) Retrograde is a melody played backwards, with the same rhythm.

Development Exercises: Level 2

These development exercises help you practice what you have learned in Chapter 2F: *Melodic Development*. You can develop the motifs using the six techniques listed for each motif. Some techniques may not apply to all notes in a given motif; in that case, do as much as is possible. For more practice, write extra examples on music paper. Most of these motifs are also found in Development Exercises, Level 3 but with different development tools applied.

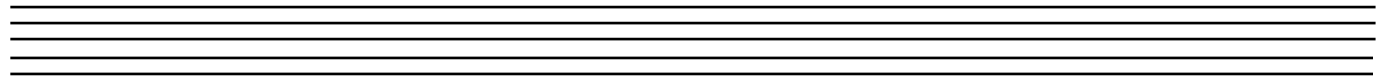
Motif 1



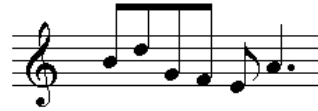
Omit notes from end

Add notes to end

Shrink interval(s)



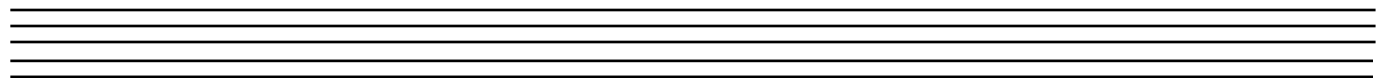
Motif 2



Expand interval(s)

Invert contour

Retrograde



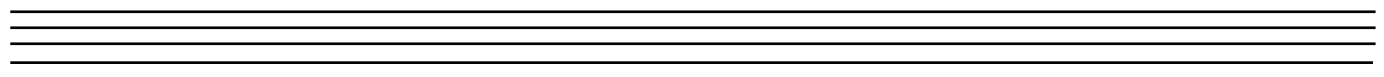
Motif 3



Omit notes from end

Add notes to end

Shrink interval(s)



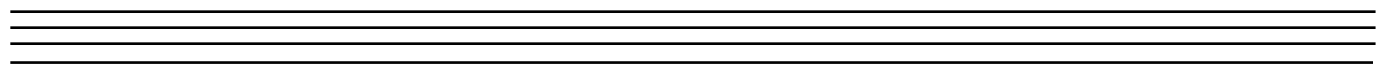
Motif 4



Expand interval(s)

Invert contour

Retrograde



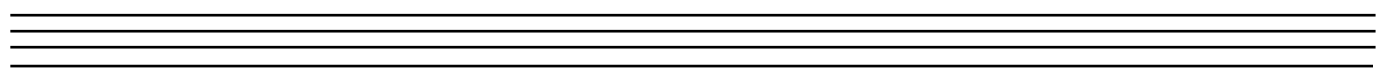
Motif 5



Omit notes from end

Add notes to end

Shrink interval(s)



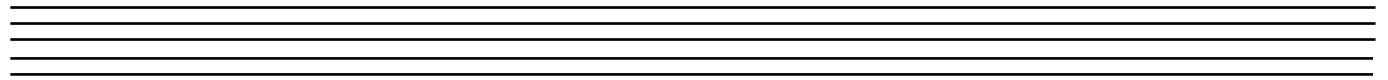
Motif 6



Expand interval(s)

Invert contour

Retrograde



Motif 7



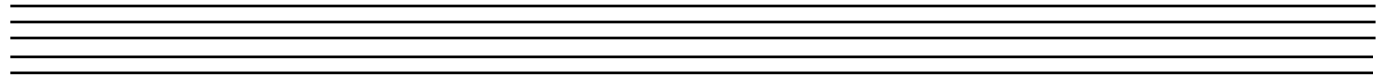
Omit notes from end

Motif 8



Add notes to end

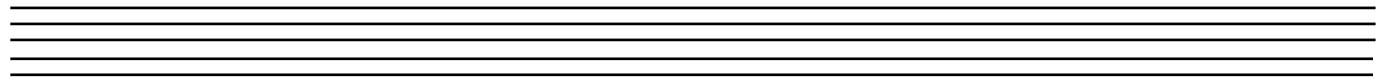
Shrink interval(s)



Expand interval(s)

Invert contour

Retrograde



Motif 9



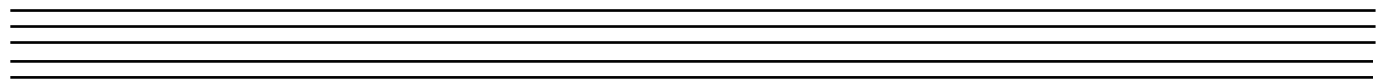
Omit notes from end

Motif 10



Add notes to end

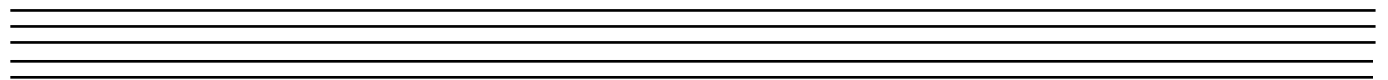
Shrink interval(s)



Expand interval(s)

Invert contour

Retrograde



Motif 11



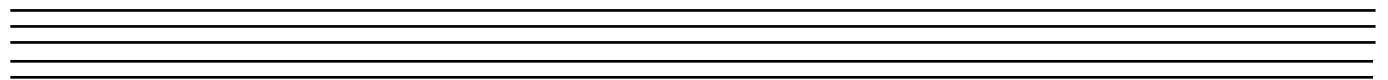
Omit notes from end

Motif 12



Add notes to end

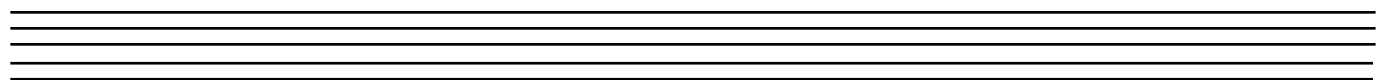
Shrink interval(s)



Expand interval(s)

Invert contour

Retrograde



Motif 13



Omit notes from end

Add notes to end

Motif 14



Shrink interval(s)

Expand interval(s)

Invert contour

Retrograde

Motif 15



Omit notes from end

Add notes to end

Shrink interval(s)

Expand interval(s)

Invert contour

Retrograde

Motif 16



Omit notes from end

Add notes to end

Shrink interval(s)

Expand interval(s)

Invert contour

Retrograde

2G: Tune Forms

In this chapter you'll learn about:

- Learning the Form of the Tune
- AABA Form
- Other Common Tune Forms

Recognizing the basic form of a tune helps you learn jazz standards more quickly and reliably. It also helps you keep your place in a solo, following the chords accurately without getting lost in the tune.

Learning the Form of the Tune

Almost every jazz tune has the following elements, in one way or another:

- Introduction (not part of the main progression)
- Main melody (A section)
- Contrasting melody or bridge (B section)
- Solos that repeat the A and B sections with improvisation instead of the original melody
- Ending (return of main melody, sometimes a coda).

To improvise successfully, you must always know *where* you are in the form of the tune at any moment. This helps you play the correct chord changes and prepares you for new sections in the tune. While another player is soloing, you can hum the original melody of the tune to arrive at each new tune section at the correct bar (especially helpful in drum solos).

2.51 Seeing the Tune Form

A *lead sheet* contains the melody and chords for the tune you're playing. As you examine a lead sheet, you can usually find the form of the tune by looking for common "road signs" (such as double barlines, repeats, D.C., and D.S. al Coda) that define the sections.

In the sample tune below, the form is A A B C. Each new section follows a double bar.

Cm7	F7	BbMa7	EbMa7	
Am7b5	D7	Gm7	•/•	:
Am7b5	D7	Gm7	•/•	
Cm7	F7	BbMa7	•/•	
Am7b5	D7	Gm7 Gb7	Fm7 E7	
Eb7	D7b9	Gm	•/•	

Example 2.51 - "Autumn Leaflets" tune with A A B C form

✓ Exercise 2.51 Seeing the Tune Form

Common Tune Forms

Besides the AABC form there are two other tune forms you'll see often: blues (a 12-bar form) and AABA (a 32-bar form). The tunes in *200 Standard Tunes* don't contain blues; for blues; see Chapter 1G: *Chords, Keys, and Progressions*. The 32-bar AABA form is discussed below. Other common tune forms include AAB and ABA.

AABA Form

An AABA tune has four sections: the A section is played twice, then a contrasting B section, then the A section. This means once you learn just the A and B section chords, you've learned the chords for the tune.

2.52 Recognizing AABA Tunes

Below is a simplified version of "Satin Dollar," an AABA tune. Lines 1 and 2 are the "A" section; lines 3 and 4 are the "B" section; and the *DC al Fin* creates the final A section.

Dm G7 | Dm G7 | Em A7 | Em A7 |
Am D7 | Abm Db7 | CMa7 | •/• :|| *Fin*
Gm | C7 | FMa | •/• |
Am | D7 | G7 | •/• || *DC al Fin*

Example 2.52 - "Satin Dollar" tune with A A B A form

In the real chord progression for this tune, first and second endings are used. This is called an A A' B A' form; the "prime" mark (A') indicates that the A section has changed slightly. In the example below, the A section is the first two lines of the tune, while the A' section is the first two lines but with the second ending instead of the first ending.

Dm G7 | Dm G7 | Em A7 | Em A7 |
| 1-----
Am D7 | Abm Db7 | C7 B7 | Bb7 A7 :||
| 2-----
| CMa | •/• || *Fin*
Gm | C7 | FMa | •/• |
Am | D7 | G7 | •/• || *DC al 2nd End. al Fin*

Example 2.52a - "Satin Dollar" tune with A A' B A' form

Although AABA and its variations are fairly simple, there's a problem that can trip you up: when you play the last A and repeat back to the first two A's, you've played *three* A's in a row, which can throw you off unless you're concentrating. This is typical in modal tunes like "Impressions" and "Milestones." In those tunes, each section is eight bars of a single chord

(8 bars of D Minor, 8 bars of D Minor, 8 bars of Eb Minor, 8 bars of D Minor). Because the chords don't change *within* each section, it's easy to lose track of where you are in the overall form.

✓ **Exercise 2.52 AABA Tunes**

2.53 Recognizing "I Got Rhythm" Tunes

Gershwin's "I Got Rhythm" tune is one of the most popular jazz chord progressions (also known as "Rhythm changes"). It's also a variation of an AABA, with these chords:

BbMa	Cm F7	BbMa Cm F7	
		1 -----	
BbMa Bb7	EbMa E°	BbMa Gm Cm F7	: <i>Fin</i>
		2 -----	
		BbMa	•/•
D7	•/•	G7	•/•
C7	•/•	F7	•/• <i>D.C. al Fin</i>

Example 2.53 - "I Got Rhythm" progression

The A section revolves around the key of Bb. While you're getting used to the chords, you can play over a Bb Major scale all the way through the A section. The B section starts up a third from Bb (with D7) then moves around the circle of fourths until returning to Bb.

Some tunes based on "I Got Rhythm" use different chords in the bridge. Below is a common example of these altered bridge chords:

Fm7	Bb7	EbMa7	•/•	
Gm7	C7	Cm7	F7	

Example 2.53a - Alternate bridge to "Rhythm" progression

✓ **Exercise 2.53 I Got Rhythm Tunes**

Other Common Tune Forms

2.54 Below are some examples of other tune forms, taken from *200 Standard Tunes*. In each tune, the first chord of each new section is underlined.

A B (or A A') - "Summer Dime"

<u>Am6</u>	E7	•/•	•/•	Am E7 Am	
Dm	FMa6	Dm FMa7	E7 B7	E7	
<u>Am6</u>	E7	•/•	•/•	Am D7	
CMa	Am	DMA E7	Am	•/•	

Example 2.54 - "Summer Dime" progression - A B

ABC - "Sole R"

<u>Cm</u>	•/•	Gm	C7	
<u>FMa</u>	•/•	Fm	Bb7	
<u>EbMa</u>	Ebm Ab7	DbMa	Dm7b5 G7+9	

Example 2.54a - "Sole R" progression - A B C

ABAC - "Some Day My Prints Will Come"

<u>BbMa</u>	D7+5	EbMa7	G7+5	
Cm7	G7+5	Cm7	F7	
	1-----			
<u>Dm7</u>	Db°	Cm	F7	
Dm7	Db°	Cm	F7	:
	2-----			
<u>Fm9</u>	Bb7	Eb	A7	
Dm7	G7	Cm7 F7	BbMa7	Cm7 F7

Example 2.54b - "Some Day My Prints Will Come" progression - A B A C

✓ Exercise 2.54 Other Common Tune Forms

Chapter Review

- 1) Almost every jazz tune has the following elements:
 - A) Introduction (usually not the main progression)
 - B) Main melody (A section)
 - C) Contrasting melody or bridge (B section)
 - D) Solos that repeat the A and B sections with improv instead of the original melody
 - E) Ending (return of main melody and sometimes a coda).
- 2) A *lead sheet* contains the melody, chords, and "road signs" for the tune.
- 3) One of the challenges of the AABA form is keeping track of when to play the B section, especially in modal tunes with only one chord per section.
- 4) A common tune form is AABA, which includes the "I Got Rhythm" progression.
- 5) Other common tune forms are AB, ABC, and ABAC.



2H: Preparing Concert Material

In this chapter you'll learn about:

- Handling the Tune Melody
- Building Effective Tune Sets
- More Variety in Tune Sets
- What Is There to Say?

Regardless of how well you improvise, your audience will enjoy variety in these areas:

- Tune melodies and arrangements,
- The order and length of each tune set,
- Your conversations with the audience.

This chapter explains some effective ways to provide that interest, without getting into specifics of arranging and composing tunes. Listeners who are new to jazz especially appreciate an enjoyable framework to your concert material; it makes it that much easier for them to dig into appreciating your solos.

Handling the Tune Melody

You can add interest to a tune by handling the original melody in a number of ways.

2.55 One Player on Melody

The most common approach is where one person, usually a horn player, plays the tune melody. For variety, a rhythm section player can play the melody while a horn plays a softer background part (see *Melody Plus Background Line* below). Or, musicians can take turns playing parts of the melody, such as a horn on the A section, piano on the B section, etc.

With slower or medium tunes, the melody player usually has space to add expression to the melody or change a few of the rhythms and pitches. Most often, the changes should be subtle so the original melody stands out.

Melody Plus Background Line

Another player can improvise a background part behind the melody by:

- Playing longer notes that harmonize with the melody. The harmony notes should be softer than the melody and usually in a lower range. You can get started on background lines by using melodic resolution with whole notes (see Chapter 3B: *Melodic Connections*).
- Playing fills when the melody has *long notes* or *rests*. The melody player may also want to fill in some of these places, so be ready to go back to longer notes.
- As a drummer, tuning some drums to key pitches (like 1, 3, and 5 of the home key) for a background.

Two or More Players on Melody

If two or more players play the melody, they should use the same phrasing and rhythms.

- 1) For slower tunes with more room for expression, use one melody player.

- 2) For medium-tempo tunes, one player or a melody plus background is best. If the tune is rhythmically complex, use two or more melody players.
- 3) Fast melodies have less room for expression but can be more technically challenging, so two or more melody players can be very effective. Consider having the bass and keyboard/guitar also double the melody instead of outlining chords.

Also consider using two- or three-part harmonies, or two or more players in unison for *some* of the melody.

✓ **Exercise 2.55 Handling the Tune Melody**

2.56 Ending the Tune

The ending of a tune can be exciting but also risky. You could write out an exact ending, which might be better for more complex endings or for recording situations. Or, your group could agree on a basic format for the ending (lower risk, but maybe less creative), or you can “discover” the ending as it comes (higher risk, but often pleasantly surprising). You should balance risk with creativity in endings.

Here are some ways to end your tunes (but don’t overuse any one method):

- *Fermatas*: Hold the last chord and have one or more players fill. For variety, use fermatas on the last 2, 3, or 4 notes, with fills alternating between soloists.
- *1-2-3- Go*: Repeat the last few bars of the tune two more times, with a fermata after the third time.
- *Vamp and Fade*: Keep repeating the last few bars or several “made-up” bars with arbitrary chords. Fade by getting softer, by playing fewer notes, or by going from strict tempo to a looser tempo.
- *Extension*: Don’t hold the last chord together, but have one or more soloists fill at the end of the written tune, out of tempo. The fills should be brief and conversational, with an eye towards “feeling” when the tune should end.
- *Cadenza*: Stop and let one player solo freely, then bring in the last chord on cue. In a cadenza, you can vary between rubato and rhythmic playing. (See *Cadenzas* in Chapter 4C: *Rhythmic Freedom*.)

You can also use *segues* between tunes, where you go directly from the final notes of one tune to the first notes of the next tune.

✓ **Exercise 2.56 Ending the Tune**

Building Effective Tune Sets

2.57 To build an effective set of tunes for a jazz combo performance, follow these steps:

- 1 Decide the best length for each tune set (such as 45 minutes). See *Set Length* below.
- 2 Decide the average length per tune (for example, 6 minutes). This may depend on the styles of tunes or the number of solos in each tune.
- 3 Figure the average amount of time between tunes (perhaps 1 minute), and add that to the average tune length (now 7 minutes per tune).

- 4 Figure the number of tunes in the set. In this example there's time for six tunes ($7 \times 6 = 42$, which just about hits the 45-minute limit).
- 5 Select the tunes, balancing different styles and considering the audience's background and tastes.
- 6 Put the tunes in order (see *Order of Tunes* below).
- 7 Mark one or two tunes as lower priority so they can be skipped if the set is taking too long (this happens quite frequently). Have one or two backup tunes ready if a certain tune doesn't seem right to play, or if the set is running ahead of schedule.
- 8 When appropriate, decide solo order and length.

Set Length

When you plan the length of a set, remember:

- The more solos, the longer the tunes will be.
- Soloists may decide to stretch out and lengthen solos if things are going well.
- You may need to allow time for talk between tunes, such as describing the next tune, introducing group members, announcing upcoming gigs, etc.
- In multiple sets, make each new set a little shorter if necessary to avoid fatigue.

Often, sets tend to be *too long* with too many tunes. Your audience is working hard to appreciate your improvisations, so don't overload their ears. It's a good idea to prioritize tunes beforehand and keep an eye on the clock during the set. If time is running short, lower-priority tunes can be canceled, or some solos can be dropped from tunes to speed things up. But if a tune is stretching out and really getting exciting, let it stretch; it's better to cut a later tune than to stop the excitement when it's happening.

Balance

Unless your group is emphasizing a certain style, each set should contain a balance of jazz styles, such as swing, latin, ballads, fusion, etc. (You should lean towards the styles your group plays best or towards styles your audience might be expecting.) Each set should also contain a variety of tempos, with a slower tune in each set, a few fast tunes, and the rest of the tunes in at medium tempos.

Within a given tune, you can arrange to switch styles one or more times (such as from swing to latin to reggae, etc.). These switches can be pre-planned or spur-of-the-moment. Switching styles can add variety and be very exciting (especially when it's spontaneous), but avoid forcing a switch or switching too often. For ideas on style switching, see Chapter 4F: *Group Interaction*.

Order of Tunes

Choosing a good order for tunes in the set is *very* important. To do that,

- 1) Choose strong opening and closing tunes for the set. The first tune should help the group get into a good groove, and the closing tune should be energetic or unique in some way.
- 2) Choose the order for middle tunes:
 - Alternate styles between tunes. If two tunes in a row are the same *style*, alternate their tempos.
 - Alternate tempos between tunes. If two tunes in a row of the same *tempo*, alternate their styles.
 - If a piece is very demanding on a certain player, put that tune earlier in the set.

- If a soloist does several feature pieces, spread them out through the set (or sets).
- If two tunes have similar intros or endings, spread the tunes apart in the lineup.

Choosing tune order can be subjective and sometimes tricky. Be open to the input of the group members for the order of tunes. You may decide to scrap or swap tunes in order to get better balance or length to the set.

✓ **Exercise 2.57** *Building a Tune Set*

More Variety in Tune Sets

These suggestions can add variety to your tune sets:

- Play a mini-tune as a closer after the last tune of the first set. A group member can talk to the audience during the first part of it. The tempo can be fast to pick things up, or medium to ease down.
- Use a solo introduction or cadenza before the tune.
- Use *interludes* or *segues* between some tunes. In an interlude between tunes, one or more players play softly while another player talks to the audience.
- Change the style of an entire tune. For example, play a swing tune as latin or vice versa.

For more ideas on effective tune sets, attend quality live concerts. Take notes on the styles, order, and tempos of tunes in each set; see what makes a good set.

Deciding Solo Order

Avoid these common soloing problems in your group:

- ***Problem 1:*** Everyone solos on every tune. This is predictable; it leads to longer tunes or shorter solos (unless your group is a duet or trio).
- ***Solution 1:*** Decide beforehand who will solo on each tune. Unless one player is clearly the improvisation leader, try to get a balance in how much each soloist is heard. For a performance, make sure the soloist feels comfortable with soloing on a tune. You can also use “feature” tunes, where only one or two players stretch out.
- ***Problem 2:*** The soloists always go in the same order, (horns, then chords, bass, drums).
- ***Solution 2:*** For a recording, decide the order of solos beforehand. For a live performance, use one of these *visual cues* to signal you’re taking the next solo:
 - Raise your instrument or lean forward a bit.
 - Make eye contact with other group members.

If two players want the next solo, work it out quickly. If a player *doesn't* want the next solo, he or she should signal that before the solo starts.

What Is There to Say?

Another concert element is what you *say* about what you play. If it’s a more formal concert, you probably won’t be saying much at all; you might just introduce tunes. In less formal

concerts or even clinics, what you *say* may be almost as important as what you play. Here are some suggestions for things you can talk about during informal and interactive concerts.

Informal concerts:

- Announce upcoming gigs.
- Briefly describe tunes before or after they're played.
- Briefly introduce band members

Interactive concerts or clinics:

- Answer questions from the audience.
- Describe your instruments.
- Talk about the history of your tunes or composers.
- Tell about the group.

Keep the interactions brief and focused so they don't detract from your concert music.

Chapter Review

1) To build an effective set of tunes for a jazz combo performance, follow these steps:

A: Decide the best length for each tune set.

B: Decide the average length for each tune. This depends on the styles of tunes you'll play or the number of solos in each tune.

C: Figure the average time between tunes and add that to the average tune length.

D: Figure the number of tunes in the set.

E: Select tunes with a balance of different styles.

F: Put the tunes in a balanced performance order.

G: Mark one or two tunes as lower priority so they can be skipped if the set is taking longer than planned. Have a tune or two ready as backups.

2) Use mini-tunes, cadenzas, segues, interludes, and good solo orders in tune sets.

3) Use variety in the number of solos per tune, the order of solos, and the length of solos.

4) When appropriate, talk with the audience, especially in informal or interactive concerts.

Expressions

*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. *Jean Cocteau*

*Strange how much you've got to know before you know how little you know. *Dr. Samuel Johnson*

*These things are good in little measure and evil in large; yeast, salt, and hesitation. *The Talmud*

*Every man is a volume if you know how to read him. *Channing*



2J: Analyzing Written Solos

In this chapter you'll learn about:

- Analysis Levels
- Steps for Analysis
- Sample Solos to Analyze

So how do you spot the techniques and ideas of strong improvisers in action? One way is to analyze *transcribed* solos (solos written down from recordings). In written solos you may find gems of development and artistry, or you may find examples of what *not* to do.

Note: For a discussion of how to transcribe (write down) recorded solos, see Chapter 4J: *Transcribing Solos*.

Analysis Levels

With practice, you can learn to translate interesting contours, rhythms, and ideas from written solos into your own ideas. As you analyze, balance the *high-level* information and *low-level* information in the solo.

To get the high-level picture of the solo, look at the soloist's phrases, use of ranges, contour types, etc. The idea of high-level is to see the bigger picture of how the musical pieces fit together. For more information on high-level elements in solos, see Chapter 4A: *Soundscapes*.

For "low-level" information, look for interesting rhythms, melodic color, expression, chord/scale matching, etc. Be sure that there's enough evidence in the low-level information so it's meaningful.

Steps for Analysis

Here are the steps for analyzing written solos:

- 1 Select an appropriate written solo.
- 2 Find the overall tune form and mark the tune sections.
- 3 Find and mark the tune's motifs and developments.
- 4 Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

1: Selecting a Written Solo

When you select a written solo, look for one that:

- Has something to teach you. There is no sense in studying an unimportant solo; check the recording if possible to see how interesting the solo is.
- Is somewhat neat and organized, ideally with clean notation, chord symbols, and measure numbers.
- Corresponds to a recording you have. You can check the transcription against the recording and listen as you analyze.

2: Finding the Form and Phrases

To map out the form and phrases in the solo, first divide the solo into choruses. Look for double-bar lines every eight or 16 measures (or 12 if the tune is a blues). If there are no double-bar lines, add them. Then go through the solo and mark where each phrase ends – this helps you find the solo’s motifs.

3: Finding Motifs and Developments

Within each phrase look for motifs that are repeated with slight contrast or more contrast. Remember that motifs may be joined (no space between). Then compare each original motif and its variation to see if a development took place. Mark any development spots.

4: Finding Other Interesting Spots

Look for interesting rhythms and use of color tones or non-harmonic tones. If you have the recording, check for places where interesting expression is used.

Sample Solos to Analyze

On the next few pages are two written solos from the BRIDJJ CD “Beat the Rats.” Each solo is divided across two pages with comments that match measure numbers, as well as CD timings. To analyze these solos,

- 1) Cover or hide the comments at the bottoms of pages.
- 2) Follow the four steps above as you analyze solos.
- 2) Check your findings against the comments (Note: Some comments refer to later chapters in *The Art of Improvisation*).

Chapter Review

- 1) You can examine high-level and low-level information in written solos.
- 2) To analyze a written solo:
 - A) Select an appropriate written solo.
 - B) Find the overall form to the tune and mark the tune’s sections.
 - C) Find and mark the motifs and developments.
 - D) Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

Expressions

*Fear always springs from ignorance. *Ralph Waldo Emerson*

*Man's greatness lies in his power of thought. *Bronson Alcott*

*You don't have to blow out the other fellow's light to let your own shine. *Bernard Baruch*

*For in becoming all things to all people, one eventually becomes nothing to everybody, including, and particularly to oneself. *Stephen R. Covey*

*The best of a book is not the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones but in the echoes of our hearts. *O.W. Holmes*

*When one has no design but to speak plain truth, he may say a great deal in a very narrow compass. *Steele*

Bass Solo, "Precious Caboose"

The image shows a musical score for a bass solo in 4/4 time, titled "Precious Caboose". The score is written in bass clef with a key signature of two flats (Bb and Eb). It consists of 61 measures, with time signatures and measure numbers indicated at the start of each line. The notes are primarily eighth and quarter notes, often grouped in pairs or triplets. Chord symbols are written above the staff, including Dm7, Ebm7, Ebm7+11, Ebm7b9, Ebm7b9+11, Ebm7b9+11+13, Ebm7b9+11+13+17, Ebm7b9+11+13+17+20, Ebm7b9+11+13+17+20+23, Ebm7b9+11+13+17+20+23+26, Ebm7b9+11+13+17+20+23+26+29, Ebm7b9+11+13+17+20+23+26+29+32, Ebm7b9+11+13+17+20+23+26+29+32+35, Ebm7b9+11+13+17+20+23+26+29+32+35+38, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47+50, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47+50+53, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47+50+53+56, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47+50+53+56+59, Ebm7b9+11+13+17+20+23+26+29+32+35+38+41+44+47+50+53+56+59+61. The score ends with a double bar line at measure 61.

Comments for Bass Solo, "Precious Caboose"

*m1-2 Two bar basic motif developed throughout the entire solo.

*m5-6 Variation of bars 3-4.

*m11 Upper range of bass; see also m27-28 and m59.

*m14-17 Offbeats on "and" of 4, "and" of 1; then 1 emphasized in 17.

*m19-20 Use of quarter-note triplets and eighth-note triplets.

*m23 Consecutive downbeats to an offbeat ("and" of 4).

*m25 Varied rhythm on basic motif of m1.

*m34-36 Consecutive downbeats to consecutive offbeats.

*m43 4 against 3, using triplet contours of 4; see also m50-51.

*m50 See m17-18: last part of motif now replaced with triplets.

*m54 Repeated pitches in eighth-note triplets.

*m55-56 Rhythmic kicks played in unison with rhythm section.

*m63-64 Lower pitches signal end to solo; last quarter-note starts the return to walking bass. Dm7(Eb), nat. 7 (Db).

Trumpet Solo, "Precious Caboose"

The image shows a musical score for a trumpet solo in 4/4 time, titled "Precious Caboose". The score is divided into measures, with bar numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, and 61 marked. The key signature is one flat (B-flat major/D minor). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *pp*. Chord symbols are provided above the staff, including F#m7+11, Bbm9, F#m7+11, Bbm9, EAm7, Bbm7+11, F#m9, F#m7+11, Bbm9, F#m7+11, Bbm9, C13, Ab13, C13, Am7, F#m7+11, Bbm9, F#m7+11, Bbm9, EAm7, Bbm7+11, F#m9, F#m7+11, Bbm9, C13, C13, C13, Ab13, C13, C13, C13, F#m7+11, Bbm9, F#m7+11, Bbm9, EAm7, Bbm7+11, F#m9, F#m7+11, Bbm9, C13, Ab13, C13, C13, C13, F#m7+11, Bbm9, F#m7+11, Bbm9, EAm7, Bbm7+11, F#m9, F#m7+11, Bbm9, C13, Ab13, C13, C13, C13, F#m7+11, Bbm9, F#m7+11, Bbm9, EAm7, Bbm7+11, F#m9, F#m7+11, Bbm9, C13, Ab13, C13, C13, C13.

Comments for Trumpet Solo, "Precious Caboose"

- *m1-3 Basic motif developed in 3 bars.
- *m4 Eighth-quarter-eighth is variation of triplets.
- *m6 Partial sequence of m5.
- *m7-8 Repeated triplets with varied eighth-note triplets.
- *m10 Sequence of m9, with varied rhythm.
- *m12 Eighths and sixteenths vary the triplet line.
- *m14 Compare m10.

- *m17-18 Downbeat emphasis.
- *m19-24 Double-time passages (see Vol. 2) with space in m22.

- *m27 Sequence of m26.

- *m28-29 Rhythmic variation of sequence.

- *m32 Short articulations on first and last notes.
- *m33-36 Emphasis on downbeat quarters.
- *m37-40 Motif varied with alternate fingerings (see Vol. 2).

- *m42-45 Varied quote (see Vol. 2) on "Satin Doll."

- *m47-48 "Wiggle" (fast notes, blurred pitches - Vol. 2).
- *m49-53 Double-time passage (Vol. 2).
- *m51 3 sequences of 1st motif in bar (like part of "Donna Lee")
- *m53-56 Alternate-fingered trill (Vol. 2).

- *m59-60 2 against 3, quarter-note triplets.
- *m61-62 Contour groups of 5 and 6 quarter-note triplets.


Exercises for LEVEL 2

Melody: More Scales

Exercise 2.1 ✓ *Spelling Pentatonic Scales*


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

More: A ___/___/___ () B ___/___/___ () C ___/___/___ ()

- *Basic* Spell the pitches for the C Pentatonic scale, then for all pentatonic scales.
- **Medium*. Spell the pitches for all 12 pentatonic scales, from *top to bottom* of each scale.
- ***Challenge*. Pick a pitch (such as Eb). Name all pentatonic scales that could contain that pitch (plus enharmonic spellings). For example, Eb fits these pentatonic scales: Db (C#), Eb, Gb (F#), Ab, and Cb (B).
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 2.2 ✓ *Humming Pentatonic Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Hum and finger 8th-notes for all 12 pentatonic scales, around the circle of 4ths, at quarter-note = 100.
- **Medium*. Same as Basic; quarter-note = 150.
- ***Challenge*. Same as Basic; quarter-note = 180.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 2.3 ✓ *Spelling Expanded Blues Scales*

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Spell the pitches for the C expanded blues scale, then for all exp. blues scales.
- **Medium*. Spell the pitches for all 12 expanded blues scales, *top to bottom* of each scale.

Exercise 2.4 ✓ *Humming Expanded Blues Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Hum and finger eighth-notes for all 12 expanded blues scales, around the circle of 4ths, at quarter-note = 100.
- **Medium*. Same exercise; quarter-note = 150.
- ***Challenge*. Same exercise; quarter-note = 180.

Exercise 2.5 ✓ **Spelling Lydian Dominant Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Spell the pitch names for the C Lydian Dominant scale, then for the other 11 Lydian Dominant scales (C# Lydian Dominant, D Lydian Dominant, etc.).
- **Medium: Spell the pitch names for all 12 Lydian Dominant scales, from *top to bottom*.
- ***Challenge: As quickly as possible, name the #4 and b7 of each key around the circle of 4ths.

Exercise 2.6 ✓ **Humming Lydian Dominant Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Going around the circle of fourths, accurately hum and finger eighth-notes for all 12 Lydian Dominant scales at quarter-note = 100.
- **Medium: Same exercise; quarter-note = 150.
- ***Challenge: Same exercise; quarter-note = 180.

Exercise 2.7 ✓ **Spelling Minor Pentatonic Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Spell the pitches for the C Minor pentatonic scale, then for all minor pentatonic scales.
- **Medium: Spell the pitch names for all 12 Minor pentatonic scales, *top to bottom* of scales.

Exercise 2.8 ✓ **Humming Minor Pentatonic Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Hum and finger 8th-notes for all 12 minor pentatonic scales around the circle of 4ths, quarter-note = 100.
- **Medium: Same as Basic; quarter-note = 150.
- ***Challenge: Same as Basic; quarter-note = 180.

Exercise 2.9 ✓ **Spelling Melodic Minor Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Spell the pitches for the C Melodic Minor Ascending scale, then for all melodic minor ascending scales.
- **Medium: Same as Basic; quarter-note = 150.
- ***Challenge: Same as Basic; quarter-note = 180.

Exercise 2.10 ✓ **Humming Melod. Min. Ascending Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic: Hum and finger 8th-notes for all melodic minor scales around the circle of 4ths, at quarter-note = 100.
- **Medium: Same exercise; quarter-note = 150.
- ***Challenge: Same exercise; quarter-note = 180.

Exercise 2.11 ✓ Handling the 7th in Minor

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Play a flexible C melodic minor ascending scale: hold the natural 7, or resolve it to the flat 7.
- **Medium: Same as Basic, around the circle of 4ths.
- ***Challenge: Same as Medium; add delayed resolutions in each scale.

Melody: Melodic Shapes**Exercise 2.12 ✓ Naming Intervals**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Around the circle of 4ths, name the pitch that's a minor third above the root of each key. Repeat with major thirds.
- **Medium: Same as Basic; 4ths, aug. 4ths, fifths.
- ***Challenge: Same as Medium; minor sixths, major sixths, minor sevenths, major sevenths.

Exercise 2.13 ✓ Stepping Between Intervals

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Same as Basic 2.12, stepped intervals.
- **Medium: Same as Medium 2.12, stepped intervals.
- ***Challenge: Same as Challenge 2.12, stepped intervals.

Exercise 2.14 ✓ Singing Intervals

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Around the circle of 4ths, sing up or down a minor third from each root, then return to each root. Repeat with major thirds.
- **Medium: Same as Basic, but use a fifth. Repeat with augmented fourths.
- ***Challenge: Same as Basic, but use a minor sixth. Repeat with major sixths.

Exercise 2.15 ✓ Transposing Tunes

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Play "Yankee Doodle" in all keys with more than 3 flats or sharps.
- **Medium: Same as Basic; play "Greensleeves"
- ***Challenge: Same as Basic; play any jazz standard.

Exercise 2.16 ✓ Seeing Neighborhoods

Basic ___/___/___ ()

- *Basic Play a flexible scale in any key, mostly eighth-notes. See a pitch neighborhood and linger in it with interesting rhythms.

Exercise 2.17 ✓ Switching Ranges

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Switch ranges using 2 motifs of 4 eighth-notes each. Jump up or down a fifth.
- **Medium*. Same as Basic; jump up or down a sixth.
- ***Challenge*. Switch ranges using 2 motifs of 6 eighth-notes each. Jump up or down a seventh.

Exercise 2.18 ✓ Variety in Contours

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Using a flexible scale, reverse the contours in different places than you're used to.
- **Medium*. Same as Basic; extend some contours into the lower range, some higher range.

Exercise 2.19 ✓ Flattening Contours

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Write or play a melody and flatten its contour (method 2, *Flattening Contours*).
- **Medium*. Same as Basic; use method #3.
- ***Challenge*. Same as Basic; use method #4.

Exercise 2.20 ✓ Using Outer Ranges

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Write a melody; flatten its contour using #1 in *The Outer Ranges*.
- **Medium*. Same as Basic; use method #2.
- ***Challenge*. Same as Basic; use method #3.

Exercise 2.21 ✓ Using Offset Contours

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Write a 2-note offset contour, descending, on the "and" of beat 1.
- **Medium*. Write a 4-note offset contour, descending, on the "and" of beat 4.
- ***Challenge*. Write an 8-note offbeat contour, ascending, on the "and" of 3.

Exercise 2.22 ✓ Using Partial and Complete Fills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Going up from C, fill these intervals: 5th, major 6th, and major 7th.
- **Medium*. In any key, skip up or down a major 7th and fill (opposite direction).
- ***Challenge*. Start on any note, skip any wide interval, and fill (same or opposite direction).

Exercise 2.23 ✓ Using Delayed Fills

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Use delayed fills for a skip of a 5th,
- **Medium*. Same as Basic; use skips of 6ths & 7ths.

Exercise 2.24 ✓ Using Winding Fills

Basic ___/___/___ ()

- *Basic Choose any wide interval in a key, then use a winding fill in opposite direction.

Rhythm: Swing Rhythms

Exercise 2.26 ✓ Marking Triplets, Quarters & Eighths

Basic ___/___/___ ()

- *Basic Locate the bass solo for “Precious Caboose” in Chapter 2J. In pencil, lightly mark triplets for quarter-notes and rests and eighth-notes and rests.

Exercise 2.27 ✓ Marking Artics for Quarter and 8ths

Basic ___/___/___ ()

- *Basic In Basic 2.26, mark articulations for quarter-note and eighth-note values.

Exercise 2.28 ✓ Marking Triplets for Dotted-Quarter Values and Longer

Basic ___/___/___ ()

- *Basic Locate the guitar solo for “Where’s Waldis?” in Chapter 3J. Mark triplets for dotted-quarter-note values and longer.

Exercise 2.29 ✓ Marking for Triplet Values

Basic ___/___/___ ()

- *Basic Locate the trumpet solo for “Deja Blue” in Chapter 3J. Mark triplet values for all 8th-note triplets & quarter-note triplets.

Exercise 2.30 ✓ Using Swing Accents

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic Go up and down a one-octave scale of eighth-notes, accenting only the offbeat eighth-notes (especially *down* the scale).
- **Medium: Locate the bass solo for “Deja Blue” in Chapter 3J. Mark the accents.

Exercise 2.31 4 Mixing Cool and Swing Styles

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic With a metronome at quarter-note = 120, improvise eighth-notes up and down any scale, mixing cool and swing styles.
- **Medium: Same as Basic; quarter-note = 150.

Exercise 2.32 4 Laying Back and Swing Exceptions

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic Play a long flexible scale of 8th-notes, laying back on them slightly.
- **Medium: Try a few of these: legato quarter-notes, staccato downbeat 8ths, mixed legato/staccato on triplets, or backwards 8ths.

Exercise 2.33 ✓ *Playing 3/4 Against 4/4*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* In a 4/4 meter, play a melody that repeats a 3/4 rhythm twice.
- **Medium*. Same as Basic; start on beat 2 of bar 1.
- ***Challenge*. Same as Basic; start on an offbeat eighth-note in the first bar.

Exercise 2.34 ✓ *Using 3-Note and 6-Note Contours*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Repeat an ascending three-note contour consisting of all eighth-notes.
- **Medium*. Same as Basic; all dotted quarter-notes.
- ***Challenge*. Same as Medium; use contours of six 8th-notes.

Exercise 2.35 4 *Playing Triplet Contours of 2*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Play a melody with quarter-note-triplets in contour groups of 2.
- **Medium*. Play a melody with eighth-note-triplets in contour groups of 2.
- **Challenge*. Combine Basic and Medium in a melody.

Exercise 2.36 ✓ *Playing Triplet Contours of 4*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Play a melody with quarter-note-triplets in contour groups of 4.
- **Medium*. Play a melody with eighth-note-triplets in contour groups of 4.
- **Challenge*. Combine Basic and Medium in a melody.

Exercise 2.37 ✓ *Playing 4/4 Against 3/4*

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Repeat a 4/4 rhythm in a 3/4 meter.
- **Medium*. Same as Basic; use one or more offbeats.

Exercise 2.38 ✓ *Playing 4-note Contours in 3/4*

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Repeat a 4-note contour in a 3/4 meter, using eighth-notes.
- **Medium*. Same as Basic; offbeat quarter-values.

Exercise 2.39 ✓ *Playing 4-note Brackets in 3/4*

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Repeat a 4-note bracket in a 3/4 meter, using quarter-notes.

- **Medium.** Same as Basic; use a few 8th-notes in each bracket.

Expression: Embellishments

Exercise 2.40 4 Playing Trills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic.** Play a line of 8th-notes; hold a trill on the last note. Accelerate the trill, then decelerate to quarter-note triplets. Repeat this in new keys and ranges.
- **Medium.** Same as Basic; to non-harmonic tone.
- ***Challenge.** Same as Basic or Medium; trill several consecutive half-notes at the end.

Exercise 2.41 ✓ Playing Wider Trills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic.** Same as Basic 2.38; use a wider trill.
- **Medium.** Same as Medium 2.38; use a wider trill.
- ***Challenge.** Same as Challenge 2.38; use wider trill.

Exercise 2.42 ✓ Playing Grace Notes

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic.** Write a phrase, then add a few stepwise grace notes to it in different spots.
- **Medium.** Same as Basic; use wider grace notes.

Exercise 2.43 ✓ Playing Turns

Basic ___/___/___ ()

- *Basic.** Create and write a phrase, then add a few turns in different spots.

Exercise 2.44 ✓ Using Neighbor Tones

Basic ___/___/___ ()

- *Basic.** Create and write a phrase, then add upper and lower neighbor tones.

Development: Melodic Development

Exercise 2.45 ✓ Expanding Intervals

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic.** Create a simple motif and vary it several times, with different expanding intervals.
- **Medium.** Same as Basic; a more complicated motif.

Exercise 2.46 ✓ Shrinking Intervals

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic.** Create a simple motif and vary it several times, using different shrinking intervals.

****Medium.** Same as Basic; a more complicated motif.

Exercise 2.47 ✓ Omitting Ending Notes

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** Create a simple motif and vary it several times, omitting notes differently.

****Medium.** Same as Basic; a more complicated motif.

Exercise 2.48 ✓ Adding Notes to a Motif

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** Create a simple motif and vary it several times, adding notes differently.

****Medium.** Same as Basic; a more complicated motif.

Exercise 2.49 ✓ Inverting Contours

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** Create a simple motif and vary it several times by inverting the contour.

****Medium.** Same as Basic; a more complicated motif.

Exercise 2.50 ✓ Using Retrograde

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** Create a simple motif and vary it several times by playing the contour backwards.

****Medium.** Same as Basic; a more complicated motif.

Chord Progressions: Tune Forms

Exercise 2.51 ✓ Seeing the Tune Form

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** In *200 Standard Tunes*, select a short tune and identify where the different sections begin and end in the tune.

****Medium.** Same as Basic; mark the sections for two other longer tunes.

Exercise 2.52 ✓ AABA Tunes

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** In *200 Standard Tunes*, identify all the tunes that are in AABA form. Then compare and contrast each tune in section lengths and types of progressions.

****Medium.** Same as Basic, with tunes in a fake book.

Exercise 2.53 ✓ I Got Rhythm Tunes

Basic ___/___/___ () Medium ___/___/___ ()

***Basic.** Write out the chords to I Got Rhythm in a key other than concert Bb.

****Medium.** Same as Basic; choose a different key and use an altered bridge section.

Exercise 2.54 ✓ Other Common Tune Forms

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* In *200 Standard Tunes*, identify all the tunes that are AB, ABC, or ABAC.
- **Medium*. Same as Basic, with tunes in a fake book.

Performance: Preparing Concert Material

Exercise 2.55 ✓ Handling the Tune Melody

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Select a familiar tune and play long notes that harmonize with the melody.
- **Medium*. Play fills around the rests of a melody.
- ***Challenge*. Try two players on melody; switch between unison and backgrounds.

Exercise 2.56 ✓ Ending the Tune

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Choose one of the *30 Standard Tunes* for which you have a lead sheet. Try Fermata and 1-2-3-Go methods to end the tune.
- **Medium*. Same as Basic; try the Vamp and Fade.
- ***Challenge*. Same as Basic; try the Extension and Cadenza.

Exercise 2.57 ✓ Building a Tune Set

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Build an effective 30-min. set of tunes.
- **Medium*. Same as Basic; build a 60-minute set.
- ***Challenge*. Same as Basic; build two 45-minute sets.

The Art of Improvisation

Version 1.0 – 8/22/2000

... Creating real-time music through jazz improvisation ...

Level 3: Intermediate



by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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Level 3 — Intermediate

As an *Intermediate Improviser*, your improvisation becomes more varied and interesting. Melodic patterns become a means, not an end, and you learn to play smooth ideas across more challenging chord progressions. At Level 3, the world of rhythmic development begins to unfold, leading you to new creative paths. You also learn how to alter dominant chords for more energy and how to use the Virtual Practice Method to learn chord progressions away from your instrument. You're on your way as a soloist!

Arturo Sandoval Terence Blanchard Wallace Roney Phil Woods Michael
Brecker Branford Marsalis Joshua Redman Buddy DeFranco

3A: More Melodic Color

In this chapter you'll learn about:

- Using Non-Harmonic Tones
- Natural and Harmonic Minor Scales
- Static Playing: Avoiding ii-V-Is

So far you've learned flexible scales for major, minor, and dominant chords. But what about the notes that don't fit into these basic scales and chords? This chapter shows how to use these notes, through non-harmonic tones and new scales for minor and dominant chords.

Using Non-Harmonic Tones

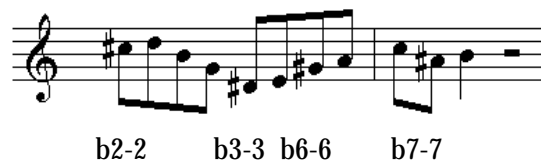
Non-harmonic tones are tones that don't fit in the basic scale (not color tones or resting tones). Non-harmonic tones are fine to play; when resolved properly, they add a lot of interest to your solo. The non-harmonic tones for a major scale are the b2, b3, b6, and b7 (in C Major they are Db, Eb, Ab, and Bb).

3.1 Resolving Non-Harmonic Tones

A non-harmonic tone is very high in energy. It should resolve to the nearest *color* tone, which has less (but still considerable) energy. If you resolve a non-harmonic tone to a resting tone, the energy decreases too fast, so the non-harmonic tone sounds like a mistake. Here's how to resolve non-harmonic tones in major:

- b2 (or sharp 1) resolves up to 2 (not down to 1).
- b3 (or sharp 2) resolves down to 2 or up to 3. The 3 is a resting tone, but it's the most colorful one.
- b6 (or sharp 5) resolves to up to 6 (not down to 5).
- b7 (or sharp 6) resolves down to 6 or up to 7.

The example below resolves all four non-harmonic tones in C Major. The non-harmonic tones in the example use enharmonic spellings.



Example 3.1 - Resolving non-harmonic tones in C Major

✓ **Exercise 3.1** *Spelling and Resolving Non-Harmonic Tones*

3.2 Non-Harmonic Tones On/Off the Beat

Non-harmonic tones are often played off the beat, resolving to downbeats.

b6-6 b2-2 b7---6

Example 3.2 - Offbeat non-harmonic tones in Major

For more tension, play downbeat non-harmonic tones and resolve them off the beat.

b2-2 b6-6 b3-3 b7-7

Example 3.2a- Downbeat non-harmonic tones in Major

Or, you can play consecutive non-harmonic tones to delay the resolution. This sounds more “outside” (see Chapters 5A and 5B).

✓ Exercise 3.2 *Playing Non-Harmonic Tones*

3.3 Using the Chromatic Scale

The chromatic scale is all half-steps; you can use it to emphasize non-harmonic tones in major, minor, or dominant. It’s most effective played with mixed contours and not overused. A chromatic run should usually end on a scale tone, not a non-harmonic tone.

You can also use a chromatic scale in a narrow range, repeating chromatic non-harmonic tones. For example:

Example 3.3 - Using a narrow chromatic passage

And you can occasionally use chromatic notes in fast passages, ascending or descending.

✓ Exercise 3.3 *Using the Chromatic Scale*

3.4 Non-Harmonic Tones in Minor

The non-harmonic tones in minor are the b2 and the natural 3. In minor the b2 resolves to the 2, and the 3 resolves to the b3 or 4. Here’s an example of using non-harmonic tones in C Minor:

b2-2 n3---b3

Example 3.4 - Non-harmonic tones in C Minor

Although the #4th in minor may seem like a non-harmonic tone, it’s actually part of the blues scale, which works well in minor. The b6 and natural 7 in minor aren’t non-harmonic tones, because they’re part of the natural minor and harmonic minor scales (see *Harmonic Minor and Natural Minor Scales* below).

✓ **Exercise 3.4** *Using Non-Harmonic Tones, Minor*

3.5 Non-Harmonic Tone in Dominant

The non-harmonic tone in dominant is the natural 7. In a C7 chord, the natural 7 (B) resolves to the b7 (Bb):



Example 3.5 - Non-harmonic tone in dominant (natural 7)

The natural 7 in dominant can be played on the beat for more emphasis, or off the beat for less emphasis.

✓ **Exercise 3.5** *Non-Harmonic Tone in Dominant*

Harmonic Minor and Natural Minor Scales

So far you've learned these minor scales: Dorian, blues, minor pentatonic, and melodic minor ascending. You can also use the *harmonic minor* and *natural minor* scales.

3.6 Learning the Harmonic Minor Scales

The harmonic minor scale is used more often in jazz than the natural minor. Compared to major, the harmonic minor scale has a b3 and a b6. Harmonic minor also contains an augmented 2nd (from the flat 6th to the natural 7th) for a more "exotic" sound. Below are harmonic minor scales in C and in D.



1 2 b3 4 5 b6 7 8



1 2 b3 4 5 b6 b7 8

Example 3.6 - C Harmonic Minor scale Example 3.6a - D Harmonic Minor scale

You'll learn more about harmonic minor scales in *Minor Chord Progressions* in Chapter 3F: *Dominant Alterations*.

✓ **Exercise 3.6** *Using Harmonic Minor Scales*

3.7 Natural Minor Scales

The natural minor scale is the traditional minor scale used in classical music, but it's used less often in jazz. Compared to a major scale, it has a flat 3, flat 6, and flat 7; the flat 6th lends a darker quality to the scale. The natural minor scales in C and F are shown below.



Example 3.7 - C Natural Minor scale



Example 3.7a - F Nat. Minor scale

✓ Exercise 3.7 Using Natural Minor Scales

3.8 Handling the Flat 6th in Minor

The natural 6th degree, used in the Dorian and melodic minor ascending scales, is fine to emphasize. The flat 6th degree, used in natural minor and harmonic minor scales, is usually resolved to the natural 6. You can also delay resolving the b6 (b6 to b7 to 6).



Example 3.8 - Handling the b6th degree in minor

You can mix the b6, n6, b7, and n7 in minor for some interesting and colorful combinations. Work with them in all keys until they become second nature to you. Try to spot these tones in the jazz melodies and solos you hear.

✓ Exercise 3.8 Handling the Flat 6th in Minor

Chapter Review

- 1) Non-harmonic tones are tones that don't fit in the basic scale (not color tones or resting tones).
- 2) Non-harmonic tones create more tension when played on the beat.
- 3) Non-harmonic tones are effective in a chromatic scale, especially in a narrow range.
- 4) Non-harmonic tones in minor are the b2 (resolves to 2) and natural 3 (resolves to b3 or 4).
- 5) The non-harmonic tone in dominant is the natural 7.
- 6) Natural minor is like a major scale with a b3, b6, and b7.
- 7) Harmonic minor is like a major scale with a b3 and b6.
- 8) In minor, the b6 should usually be resolved to the natural 6.

3B: Melodic Connections

In this chapter you'll learn:

- About Melodic Resolution
- How to Use Melodic Resolution
- Chord Anticipation
- Chord Delay

It's one thing to improvise against a single chord or a ii-V-I progression in a home key. But it's harder to keep your ideas smooth and well-connected when the chords jump around or modulate keys. This chapter helps you tame the chord monsters. When you master melodic connections, your ideas won't be pulled around by the chord progression. Instead, your listener hears chords as the natural background in the solo.

Consecutive Chords of One Type

A very quick way to modulate (change keys) is to use several consecutive chords of the same type (all major, all minor, or all dominant). Consecutive chords of a type often move up or down by thirds or seconds. Each chord is heard as the I of a new key, without ii and V chords to set up the I.

This raises a common problem: the solo melody gets jerked around by the chord progression. Fortunately, we can solve that problem by using melodic resolution.

About Melodic Resolution

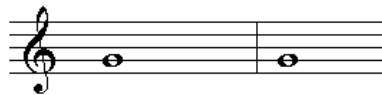
Melodic resolution is the skill of smoothly connecting two “distant” chords (ones that aren't in the same key, such as consecutive chords of the same type). This lets you control your melodic contour, so it isn't forced up and down by the chords.

Melodic Resolution Intervals

A “smooth” melodic movement is moving by one of these intervals from the old chord to the new chord:

- 1) A “no-step” (same note on old and new chords) –

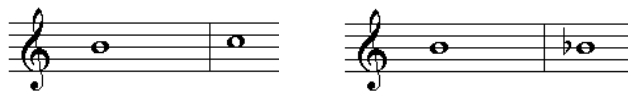
CMa7 EbMa7



Example A - Melodic resolution: no-step

- 2) A half-step up or down to the new chord –

CMa7 EbMa7 CMa7 EbMa7



Example B - Half-step up

Example C - Half-step down

3) A whole-step up or down to the new chord –

C^Ma7 E^bM^a7 C^Ma7 E^bM^a7

Example D - Whole-step up Example E - Whole-step down

Melodic resolution has a maximum of a whole step. You can connect to a new chord by a wider interval, but it sounds like a skip, not a smooth connection.

Problems Solved by Melodic Resolution

Some soloists improvise so smoothly you hardly notice the chords changing, while other soloists stumble or stop at each new chord. First, you must master the scales and arpeggios that go with the chords. After that, melodic resolution makes the difference.

Good melodic resolution fixes these common problems:

- *Problem #1:* Stopping just before new chords, creating breaks in the solo.
- *Problem #2:* Jumping to the new chord root, no matter how awkward the jump.

The melody below has an awkward break when it jumps to the root of the new chord:

C7 F[#]7

Example F - Weak melody; gap from C to F#

C7 F[#]7

Example G - Better melody, using melodic resolution

How to Use Melodic Resolution

No matter what the chords are, or what note you're currently playing, you can always use melodic resolution if you follow the steps below. To keep it simple at first, let's use one whole note per measure. Later you can try faster rhythms or two chords per bar.

3.9 Steps for Melodic Resolution

Here are the steps to follow for simple melodic resolution:


- 1 Select a whole note for the first chord; don't use the root or natural 4. For example, you could choose G# for the E^Ma7 chord:

E^Ma7

Example 3.9 - Sample whole note for first bar of melodic resolution

- Choose a whole note for the second chord, moving by a no-step, half-step (up or down), or whole-step (up or down). The new note must *not* be the root or natural 4th of the new chord.

EMa7 DMA7



or or

Example 3.9a - Sample whole notes for second bar of melodic resolution

The above example moves from EMa7 on the 3 (G#) to DMA7 on the 5 (A), or the #4 (G#), or the 3 (F#).

You can also use melodic resolution for minor or dominant chords by following steps 1 and 2 above. For minor chords, the first note of the new chord shouldn't be the b6th or natural 7th (the 4th is OK). Here's melodic resolution with major, dominant, and minor chords:

DMA7 Bb7 Ami7




Example 3.9b - Melodic resolution with major, dominant, and minor chords

Basic Practice Method (Whole Notes)

To practice melodic resolution on paper,

- Write down any 4 chord symbols (major, minor, or dominant).
- Under the first chord symbol, write one whole-note pitch. If you don't have music paper, you can spell the pitch by letter, without drawing it on a staff.
- Write a whole-note pitch under the second chord symbol. Use one of the smooth movements described above.
- Write a whole-note pitch under each remaining chord symbol, using smooth melodic resolution:

Fm7 AMa7 EbMa7 G7



Example 3.9c - Writing melodic resolution with whole-note pitches

- Repeat steps 1 through 4, but say the pitches instead of writing them. Work for accuracy, and try to take a few seconds per note. You can work on melodic resolution away from your instrument, too.

✓ Exercise 3.9 Using Melodic Resolution

- 2 Choose the first note for the new chord, moving by one of the smooth intervals (no-step, half-step up or down, or whole-step up or down).

B $\text{Ma}7$ G $\text{Ma}7$

= =

Example 3.13a - Melodic resolution: finding starting pitch in the second chord

Connecting eighth-notes quickly and accurately takes time and practice, so be patient – the rewards are high.

✓ Exercise 3.13 Melodic Resolution, Other Rhythms

Chord Anticipation

Chord anticipation means soloing on the new chord a bit too soon (one, two, or three quarter-note beats before the new chord sounds), to increase tension.

3.14 Anticipating Chords

For example, say the first chord is F $\text{Ma}7$ and the next chord is A $\flat\text{Ma}7$. You could anticipate the A $\flat\text{Ma}7$ by playing A \flat , B \flat , C, and E \flat while F $\text{Ma}7$ is sounding:

F $\text{Ma}7$ A $\flat\text{Ma}7$

(1 2 3 5 of A \flat)

Example 3.14 - Anticipated notes of A $\flat\text{Ma}7$, played against F $\text{Ma}7$

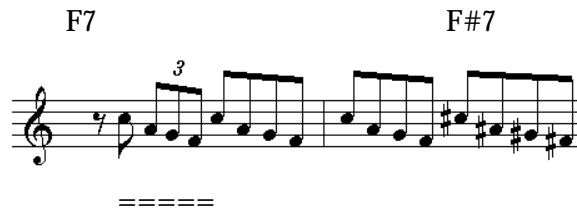
The anticipated A \flat , B \flat and E \flat sound tense in F $\text{Ma}7$, but when the new chord arrives, it makes sense. (In movies, it's like starting the dialog in a new scene while the old scene's still on the screen). Anticipated notes are usually resting tones of the new chord. They outline the new chord clearly while the old chord is still sounding.

When the new chord arrives, use melodic resolution to connect to it smoothly. Then when the new chord is sounding, you can stress the new chord's color tones.

Exercise 3.14 Using Chord Anticipation

Chord Delay

3.15 Usually, it's not good to keep playing on the old chord when the new chord sounds. But repeating a motif can extend old-chord motifs into a new chord:



Example 3.15 - Chord delay: Motif that repeats into a new chord

The repeated motif should be strong; otherwise, it just sounds like you missed the new chord. After you state the motif a few times, you can resolve the motif to the new key.

✓ **Exercise 3.15 Using Chord Delay**

3.16 Avoiding Chords (Pedal)

To add interest behind a solo, bass players sometimes repeat a root note while chords change. This repeated note is a *pedal* note. In your solo, you can use a pedal note (or a pedal pattern) by repeating one or more notes while the rhythm section changes chords.

Pedal notes can be even more effective when you use interesting rhythms. Below is an example of using pedal notes with an offbeat rhythm. The G is played on the EMa7 chord even though it doesn't fit the chord; the effect is to omit the EMa7.



Example 3.16 - Pedal notes; omitting the second chord

Exercise 3.16 Using Pedal Notes

Chapter Review

- 1) Melodic resolution smoothly connects a melody between chords (no-step, 1/2-step, or whole step).
- 2) Melodic resolution avoids stopping just before a new chord or jumping to the root of the new chord.
- 3) Chord anticipation means playing a melody that fits the new chord before the new chord arrives.
- 4) When anticipating the chord, use resting tones (1 3 5) of the new chord; then you can emphasize color tones of the new chord after it arrives.
- 5) Chord delay means repeating a motif from the old chord into the new chord, changing to the new chord somewhat late.
- 6) Pedal is the technique of playing against the old chord and omitting a new chord.



3C: Fusion and Latin Styles

In this chapter you'll learn about:

- About Jazz Fusion
- Jazz Fusion Artists
- Styles Around the World
- Latin Rhythms and Clave
- Montunos and Guajeos

Note: Special thanks to Jay Lawrence, percussionist for BRIDJJ, for his contributions to this chapter. For more on latin rhythms and styles, see other books such as “The Salsa Guidebook” by Rebeca Mauleón.

Today it's becoming increasingly popular to mix musical styles within a tune or a concert. For example, top recording artists are typically proficient in many different styles, such as jazz, classical, latin, and rock. While it's outside the scope of this book to discuss each style in detail, this chapter deals with mixtures of styles, important fusion and Latin artists, and rhythmic examples.

About Jazz Fusion

The basic dictionary definition of fusion is: “... a merging of diverse elements into a unified whole.” We could argue that jazz itself is a fusion of old-world (classical) and Afro-American musics, or that the swing style is a fusion of duple and triple meters and rhythms. But the term “fusion” usually refers to the merging of mainstream jazz and some other musical style, such as rock, blues, classical, etc.

Jazz/Rock Fusion

The late 1960's and early 70's saw the blending of jazz and rock into a new kind of fusion. A groundbreaking recording for jazz/rock fusion was Miles Davis' “Bitches Brew.” The band for this recording included other players who would go on to become pioneers in jazz fusion: Chick Corea and Joe Zawinul on electric keyboards; Wayne Shorter on sax; John McLaughlin on guitar; Larry Young on organ; and Jack deJohnette and Lenny White on drums.

A more commercially successful brand of jazz/rock fusion was developed by Blood, Sweat and Tears and by Chicago, two groups that added vocals and horns to a rhythm section.

Some landmark recordings of jazz/rock fusion:

- “Inner Mounting Flame” (Mahavishnu Orchestra, with John McLaughlin)
- “Spectrum” (Billy Cobham, percussion)
- “Breckers” (Michael & Randy Brecker)
- “Heavy Weather” (Weather Report, with Joe Zawinul and Wayne Shorter)
- “Light as a Feather” (Chick Corea's latin/jazz band)
- “Headhunters” (Herbie Hancock's band)

- “Lifetime” (Tony Williams)

Latin Jazz

In the late 1940’s, Dizzy Gillespie, one of the founders of the bebop style, combined forces with Cuban musicians Mario Bauza and Chano Pozo. They formed a big band that pioneered “Cubop,” a fusion of latin and jazz. In the late-1950’s, Brazilian apartment dwellers experimented by mixing subtler and quieter forms of the samba style with jazz harmonies – the result was the bossa nova, which became quite popular throughout the Western Hemisphere. Antonio Carlos Jobim was the most famous composer of bossa nova tunes, and guitarist Joao Gilberto and tenor saxophonist Stan Getz were leading proponents.

Some leading artists in the history of latin jazz:

- Machito
- Antonio Carlos Jobim
- Joao Gilberto
- Charlie Byrd
- Sergio Mendes
- Lalo Schifrin
- Airtio
- Stan Getz
- Fort Apache Band
- Cal Tjader
- Tito Puente

On the BRIDJJ CD, listen to the introduction to “Deja Blue” (latin Ñanigo) and “Where’s Waldis” (samba) for examples of latin styles.

Characteristics of Jazz Fusion

Rather than remaining a curious musical hybrid, jazz fusion developed into a style all its own, with characteristics such as these:

- 1) Aggressive melodies and rhythms.
- 2) Electric instrumentation, such as synthesizers, amplified horns, and electric bass.
- 3) Odd meters.
- 4) Be-bop and double-time passages over rock styles.
- 5) Contrast of modal vamps and advanced harmonies.
- 6) “Outside” improvisation.
- 7) Repeated rhythm section patterns.

The basic rhythmic style for jazz fusion is usually rock-based (straight eighth-notes, with 16th-note patterns), or swing combined with rock. For example, the Brecker Brother’s “Some Skunk Funk” contains many eighth- and sixteenth-note rhythm combinations. On the other hand, Weather Report’s “Rockin’ in Rhythm” is an adaptation of the Duke Ellington original, with swing rhythms intact but new electronic instrumentation.

On the BRIDJJ CD, listen to “Beat the Rats” (rock and latin), “Tastes Like Chicken” (country, rock, classical), and “Barney Meets Godzilla” (swing and rock).

Jazz Fusion Artists

The lists below show jazz fusion artists in these categories: 1) pioneers who developed different types of fusion and who have had a lasting effect on jazz history and on other jazz musicians; and 2) more recent fusion artists with outstanding ideas and techniques.

Jazz Fusion Pioneers

Artist	Instrument	Jazz Fused With:
Blood, Sweat & Tears	Band	Rock, classical
Bolling, Claude	Piano	Classical
Brecker, Michael	Sax	Rock, latin, hip-hop
Brown, James	Vocals	Rhythm and blues
Burton, Gary	Vibes	Rock
Charles, Ray	Voc/piano	Blues
Chicago	Band	Rock, pop
Clarke, Stanley	Bass	Rock, latin
Cobham, Billy	Drums	Rock
Corea, Chick	Piano	Latin, rock
Coryell, Larry	Guitar	Latin, rock
Davis, Miles	Trumpet	Rock
DiMeola, Al	Guitar	Classical, rock, flamenco
Dreams	Band	Rock
Earth, Wind, & Fire	Band	Soul, rock
Ellis, Don	Tpt, band	Rock, East. Europe, Indian, odd meters
Ferguson, Maynard	Tpt, band	Rock
Hammer, Jan	Piano	Rock
Hancock, Herbie	Big band	Rock, pop
Jones, Quincy	Big band	Pop, rock, latin, rap
Lorber, Jeff	Band	Rock
McLaughlin, John	Guitar	Rock, Indian, blues,
Modern Jazz Qt.	Band	Classical
Pastorius, Jaco	Bass	Funk, latin
Puente, Tito	Perc/ band	Latin
Santana	Band	Latin, rock
Schuller, Gunther	Arranger	Classical
Shakti	Band	Indian
Spyro Gyra	Band	Rock. pop
Steps Ahead	Band	Rock, latin
Sting	Band	Rock, ska, reggae
Tower of Power	Band	Funk, R&B
Weather Report	Band	Rock, folk, latin

Recent Fusion Artists

Artist	Instrument	Jazz Fused With:
d’Rivera, Paquito	Woodwinds	Latin
Fischer, Clare	Piano, arr.	Latin
Holdsworth, Allan	Guitar	Rock, outside
Sanchez, Poncho	Perc.	Latin
Stern, Mike	Guitar	Rock
Tribal Tech	Band	Rock, rhythm & blues

Some Interesting Possibilities

When you think about all the different combinations of musical styles, there is a staggering number of possibilities; some are ridiculous, some very intriguing. Here are some interesting combinations:

Gregorian Chant	Reggae	Big Band	Ranchero
Hip-hop	Taiko	Bulgarian	Bebop
Blues	Bolero	Flamenco	Funk
Operatic	Zydeco	Gospel	Mariachi
Bluegrass	Viennese	Baroque	Polka
Punk	Tango	Avant-Garde	Polynesian
Metal	Raga	Romantic	Oompah

Maybe your band will start the next fusion trend.

Styles Around the World

Here is a partial list of different rhythmic styles found in musics around the world – sort of a “geographical rhythm chart.” These styles have found their way into numerous jazz tunes and recordings.

Location	Artists (Rhythmic Styles)
Africa	King Sunny Ade (Ju Ju, High Life)
Argentina	Astor Piazzola (Tango)
Brazil	Ivan Lins, Sergio Mendes, Airtó, Joao Gilberto (Samba, Bossa Nova, Marcha) (Maracatu, Freva, Partido Alto, Baion)
Colombia	Joe Arroyo (Cumbia)
Cuba	Los Papines, Los Muñequitos, Los Van Van (Son, Danson, Rumba, Cha Cha, Bata, Mozambique, Conga de Comparsa, Bembe, Iyesa, Arara, Bolere, Mambo Songo, Salsa)
Domin. Rep.	Milly y Los Vecinos, Wilfredo Vargas (Merengue, Jaleo, Pambiche)
Haiti	(Compas)
India	Allah Rakha, Zakir Hussain (Rupak Tal, Jhapak Tal)
Jamaica	Bob Marley, Jimmy Cliff, Peter Tosh, Black Uhuru (Reggae, Ska, Bluebeat, Mento, Rubadub)
Louisiana	Dr. John, Dirty Dozen Brass Band (Zydeco, Second-line)
Martinique	(Beguine, Zouk)
Puerto Rico	Cortijo & Kako (Bomba, Plena, Jibaro)
Trinidad	(Calypso, Soka)
Venezuela	(Joropo)

Latin Rhythms and Clave

3.17 This section illustrates some of the more popular Latin rhythms that are used in a clave. A clave (claw´-vay or “keystone”) is a repeated rhythmic pattern that serves as the rhythmic framework for a tune. There are many versions of clave; examples are shown below. (It’s assumed that each pattern is repeated indefinitely.)

Remember: Don’t swing latin rhythms; play them with even 8th-notes.



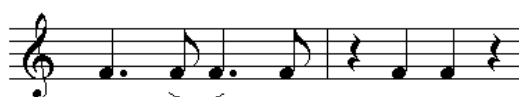
Example 3.17 - African rhythmic cell



Example 3.17a - African clave, variation



Example 3.17b - Son clave



Example 3.17c - Rumba clave



Example 3.17d - Brazilian clave

You can also reverse the measure order of some clave versions of, playing bar 2 then bar 1. For example, the son clave can be played in reverse like this:



Example 3.17e - Son clave, in reverse order ----2/3 or 3/2

Once you start a clave, don't reverse it in the same tune.

✓ **Exercise 3.17** *Playing in Clave*

3.18 Rhythms Over Clave

Once the basic clave for a tune is set, you can add your own rhythmic patterns over the clave, either for improvisation or for added percussion parts. Below are some typical rhythms that are used over clave.



Example 3.18 - Cua rhythm



Example 3.18a - Cinquillo rhythm



Example 3.18b - Partido alto

(The partido alto is used in the bass line behind the solos in the tune “Beat the Rats” on the BRIDJJ CD.)

Rhythms Over the Son Clave



Example 3.18c - Rhythm 1 over clave



Example 3.18d - Rhythm 2 over clave



Example 3.18e - Rhythm 3 over clave



Example 3.18f - Rhythm 4 over clave



Example 3.18g- Cascara rhythm



Example 3.18h - Tumbao

Rhythms Over the Brazilian Clave



Example 3.18i - Surdo



Example 3.18j - Surdo, variation



Example 3.18k - Surdo, variation 2 -- played over the Partido Alto

✓ **Exercise 3.18** *Playing Rhythms over Clave*

3.19 Building Your Own Combinations

When you're comfortable playing the above rhythm patterns, you can try them in combination with a clave. Here are some combinations to try:

- Rhythm 1 over Son clave or Rumba clave
- Rhythm 2 over Cua rhythm or Cascar rhythm
- Rhythm 3 over Rumba Clave or Partido Alto
- Rhythm 4 over Surdo or Surdo, variation 1

✓ **Exercise 3.19** *Building Combinations over Clave*

Montunos and Guajeos

3.20 A montuno is a repeated rhythmic part (vamp) for the rhythm section, usually two, four, or eight bars, played behind a percussion or horn solo. The montuno can be played in unison or with chords. The example below is from the tune "Where's Waldis?" on the BRIDJJ "Beat the Rats" CD; it's an 8-bar montuno with piano, guitar, and bass in unison over a drum solo. Each two-bar rhythmic figure is played in C7 then transposed to Bb7, Ab7, and Bb7 to fill 8 bars.



Example 3.20 - Unison montuno

When the piano plays a separate rhythmic part in a montuno, that part is called a guajeo. The first example below is the rhythmic outline of the guajeo played by the pianist in the montuno part of “Blackbird,” on Dave Valentin’s CD “The Hawk.” The second example shows the accompanying bass rhythm in the guajeo.



Example 3.20a - Sample guajeo



Example 3.20b - Bass tumbao for guajeo

There are many possible combinations of montunos and guajeos your group can try; keep listening to outstanding latin bands for ideas. Remember that as you improvise, you can use almost any rhythmic combinations in your solo, on top of the clave that’s sounding in the rhythm section.

✓ **Exercise 3.20** *Playing Montunos*

Chapter Review

- 1) Jazz fusion is the merging of jazz with other music styles, such as rock, latin, classical, etc.
- 2) Jazz fusion style is characterized by:
 - A) Aggressive melodies and rhythms.
 - B) Electric instrumentation, such as synthesizers, amplified horns, and electric bass.
 - C) Odd-meter passages or tunes.
 - D) Be-bop and double-time passages played over rock styles.
 - E) Contrast of modal vamps and advanced harmonies.
 - F) “Outside” improvisation.
- 3) A clave is a short, repeated rhythmic pattern that serves as the rhythmic framework for a tune.
- 4) Other latin rhythms can be played over a clave.
- 5) A montuno is a repeated rhythmic part (vamp) for the rhythm section, usually two, four, or eight bars, played behind a percussion or horn solo.
- 6) When the piano plays a separate rhythmic part in a montuno, that part is called a *guajeo*.

3D: Melodic Patterns

In this chapter you'll learn:

- About Patterns
- Using Sequences
- Creating Patterns
- Melodic Variety in Patterns
- Rhythmic Variety in Patterns
- Short Patterns

Melodic patterns are often misunderstood. While they can add unity and excitement to a solo, they can also dominate a solo so that the vital elements of development and expression disappear. This chapter explains how and when to use melodic patterns effectively in your solos.

About Patterns

A melodic pattern is a motif that is sequenced (repeated higher or lower) several times in a row. Below is a typical pattern of a motif plus three sequences:



Many books of patterns are available; most of them stress 8th-note patterns. But you can also create patterns with other rhythms, as explained later in this chapter.

Weak Approach: Patterns as a Crutch

Some improvisers rely too much on patterns that sound good by themselves but don't really help develop a solo. You can memorize patterns, but choosing the right pattern at the right time is harder. Playing patterns at the wrong time leads to stiff, technical solos with more notes than feeling. Patterns aren't bad; they're just misunderstood.

Better: Patterns for Development

A better approach to patterns is to use different pattern types and to use patterns to develop ideas. That way, the patterns become a more vital and logical part of the solo, not just filler material.

Using Sequences

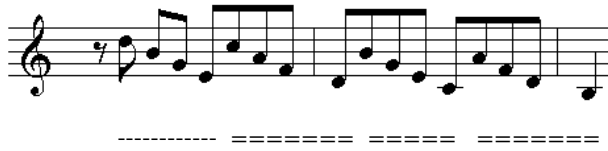
A *sequence* is the foundation of a pattern. A sequence is the repetition of a motif that starts on a different pitch. A sequence changes the pitches but not the rhythm of the motif. The basic sequences are diatonic, transposing, and semi-sequences.

3.21 Diatonic Sequences

In a *diatonic* sequence, the sequence notes stay in the original key; no accidentals are added or changed. Some sequence intervals may vary by a half-step from those in the motif. The first example below has ascending diatonic sequences (the first note of each sequence descends compared to the first note of the motif). The second example has descending diatonic sequences.



Example 3.21 - Motif with 3 ascending diatonic sequences



Example 3.21a - Motif with 3 descending diatonic sequences

✓ Exercise 3.21 Creating Diatonic Sequences

3.22 Transposed Sequences

In a transposed sequence, all intervals in the sequence are exactly the same as in the motif. This can change or add accidentals, and the result may not exactly match the original key. Transposing patterns are usually more dissonant than diatonic patterns, but they work well; they're like mirror images of the motif.

The first motif below has 3 transposed sequences; the starting notes go up by whole-steps. The second has 3 transposed sequences going down chromatically.



Example 3.22 - Motif with 3 transposed sequences



Example 3.21a - Another motif with 3 transposed sequences

Below are some examples of transposing sequences whose first notes move up or down by thirds or fourths.



Example 3.21b - Major third pattern (starting notes are C E Ab C)



Example 3.22c - Another major third pattern (starting notes are D Bb F#)



Example 3.22d - Minor third pattern (starting notes are C Eb Gb A)



Example 3.22e - Another minor third pattern (starting notes are D B Ab)



Example 3.22f - Fourth pattern (starting notes are C F Bb Eb)

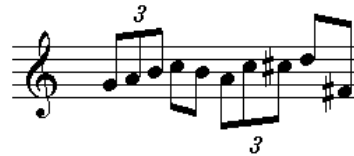
✓ **Exercise 3.22** *Creating Transposing Sequences*

3.23 Semi-Sequences

In a semi-sequence, the contour of the sequence is like the motif, except one or more intervals are larger or smaller. Below are some motifs and semi-sequences. Using the same contour and rhythm lends unity.



Example 3.23- Motif; semi-sequence



Example 3.23a - Motif; semi-sequence

✓ **Exercise 3.23** *Creating Semi-Sequences*

Creating Patterns

3.24 Creating Your Own Patterns

Creating your own patterns lets you go past typical “book” patterns. The basic steps:

- 1 Choose a flexible scale to use, such as C Major.
- 2 In the flexible scale, play a motif of four 8th-notes.



Example 3.24 - Sample motif for a pattern

You can use skips and steps in the motif. Start simple, such as one skip of a third.

- 3 Add sequences to the motif. Each new sequence repeats the motif starting on a different scale tone, such as the next one above or below. For example:



Example 3.24a - Melodic pattern : a motif and three diatonic sequences

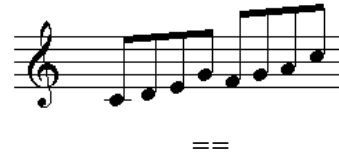
You can use this basic process to create many new patterns. Usually you add from one to three sequences to a motif, but you can add more if the pattern is interesting enough. As you learn more about patterns, you can create more varied and complex patterns.

✓ *Exercise 3.24 Creating Melodic Patterns*

3.25 Linking Sequences

One way to create smooth patterns is to link a sequence to the previous motif or sequence. This means that the end of the motif and the start of the sequence must be a half-step or whole-step apart.

Linking to a sequence is more interesting if there's a wider distance between the first and last notes of the motif. In the examples below, a wider motif and its linked sequence make the pattern go up faster.



Example 3.25 - Wider motif, linked sequence (whole-step)



Example 3.25a - Wider motif, linked sequence (half-step)

Notice that the half-step link above causes a transposing sequence. In the examples below, the sequence reverses contour so the pattern doesn't climb so quickly.



Example 3.25b - Wide motif with linked, reversed sequence



Example 3.25c - Wide motif with linked sequences; first one reversed

✓ **Exercise 3.25** *Creating Linked Sequences*

Melodic Variety in Patterns

For more melodic variety in your patterns, you can use:

- A longer motif and sequences in the pattern
- “Pulling” sequences
- Non-harmonic tones

3.26 Using Longer Motifs and Sequences

Longer motifs and sequences make longer patterns that are harder to remember but are great for variety. Some full-measure sequences are shown below. Mixed contours are used to avoid going up or down too fast.



Example 3.26 - 1-bar motif and 1-bar sequence, diatonic pattern



Example 3.26a - Same, in a transposing pattern (minor third)

✓ **Exercise 3.26** *Using Longer Motifs and Sequences*

3.27 “Pulling” Patterns

In a “pulling” pattern, the first note of each sequence moves opposite from how the notes move within each sequence (“pulling” opposite from the first note). This creates energy, as the pattern sounds like it moves in two directions. Below are examples of pulling patterns.



Example 3.27 - Ascending pulling pattern w/ descending notes



Example 3.27a - Descending pulling pattern w/ascending notes

Pulling sequences use only ascending or descending contours, not mixed contours.

Exercise 3.27 *Using Pulling Sequences*

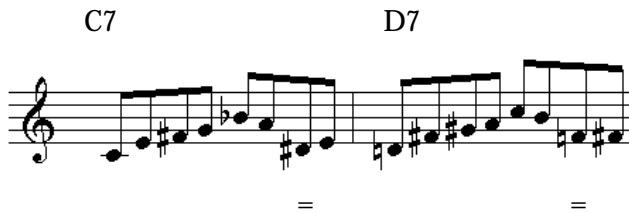
3.28 Non-Harmonic Tones in Sequences

You can use non-harmonic tones for some notes in a sequence. For example, a pattern based in C Major can use any non-harmonic tone (C#, Eb, Ab, or Bb).



Example 3.28 - Diatonic 4-note pattern with non-harmonic tones

The full-measure pattern below uses non-harmonic tones in a transposing pattern.



Example 3.28a - Transposing pattern with non-harmonic tones

✓ **Exercise 3.28** *Non-Harmonic Tones in Sequences*

Rhythmic Variety in Patterns

So far, our patterns have been limited to eighth-notes. To get rhythmic variety:

- Use other rhythms besides eighth-notes
- Vary rhythms from sequence to sequence
- Start each motif and sequence on offbeats

✓ **Try It: New Rhythms for Patterns**

Using the methods above, create new rhythms for patterns in this chapter.

3.29 Using Other Rhythms

Below are patterns that use 3 notes per motif, not 4. The first example mixes eighths and quarters; the second example uses ties into beat 3 and beat 1.

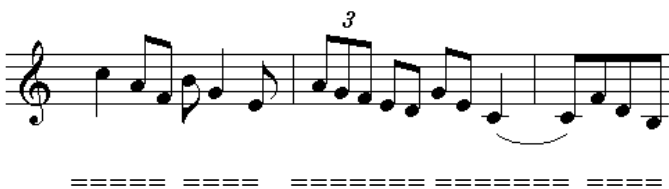


Example 3.29 - Diatonic pattern with alternate rhythms



Example 3.29a - Transposing pattern with alternate rhythms

You can also vary rhythms in sequences (a good way to develop with patterns):



Example 3.29b - Pattern with rhythms that vary between sequences

✓ Exercise 3.29 Using Other Rhythms in Patterns

3.30 Offset Patterns

An offset pattern starts off the beat, such as on the “and” of beat 1 or of beat 4 (see *Offset Contours* in Chapter 2B: *Melodic Shapes*.) Below are two descending offset patterns. The first example starts after beat one; the second one starts before beat one.



Example 3.30 - Transposing pattern starting off the beat (“and” of 1)



Example 3.30a- Another transposing pattern starting off the beat (“and” of 4)

✓ Exercise 3.30 Creating Offset Patterns

Short Patterns

3.31 Instead of sequences of 4 notes or 8 notes, you can use 2-note or 3-note sequences to build patterns. The same basic techniques apply to 2- or 3-note sequences:

- Diatonic or transposing
- Pulling, or linked sequences
- Alternate rhythms or offset

2-Note Sequences and Patterns

Here are some patterns built on 2-note sequences:





Example 3.31f - Transposing 3-note pattern, pulling, 3 against 4



Example 3.31g - 3-note offset pattern, alternate rhythms

✓ **Exercise 3.31** *Creating Short Patterns*

Chapter Review

- 1) A melodic pattern is a group of sequenced motifs.
- 2) Patterns should be used as a development tool, not as a crutch for lack of ideas.
- 3) A sequence repeats a motif, usually starting on a different pitch.
- 4) Basic types of sequences are diatonic, transposed, and semi-sequences.
- 5) Typical transposing patterns include chromatic, whole-step, thirds, and fourths.
- 6) In a linked pattern, the last note of the motif is a step away from the first note of the sequence.
- 7) In a “pulling” pattern, the pattern moves in the opposite direction from the sequence’s contour.
- 8) You can use rhythmic variety in patterns, such as alternate rhythms, varied rhythms between sequences, and offset sequences.
- 9) An offset pattern starts off the beat, such as the “and” of 1 or the “and” of 4.
- 10) A short pattern has two or three beats and may have a varied rhythm, offset contour, etc.

Expressions

*The one prudence of life is concentration. *Emerson*

*One rare, strange virtue in speeches, and the secret of their mastery, is, that they are short.
Halleck

*Examine what is said, not him who speaks. *Arabian Proverb*

*I make it my rule to lay hold of light and embrace it, wherever I see it, though held forth by a child or an enemy. *President Edwards*

*When I am . . . completely myself, entirely alone . . . or during the night when I cannot sleep, it is on such occasions that my ideas flow best and most abundantly. Whence and how these come I know not nor can I force them . . . Nor do I hear in my imagination the parts successively, but I hear them gleich alleszusammen (at the same time all together). *Wolfgang Amadeus Mozart*

3E: Rhythmic Development

In this chapter you'll learn about:

- Augmenting Rhythms
- Compressing Rhythms
- Fragmenting Motifs
- Displacing Motifs

When you develop rhythms, you explore a new world of possibilities. The skill of rhythmic development is one that separates the stronger from the ordinary improvisers. As you develop a rhythm, you can repeat its original pitches or use sequences for more variety. The rhythmic development examples in this chapter repeat pitches, but you can also change pitches.

Augmenting Rhythms

3.32 *Augmenting* means stretching all or some of the rhythmic values in a motif. Two basic approaches to augmenting rhythms are:

- Doubling all note values (the motif is now twice as long)
- Doubling some note values (motif is now a little longer)

With doubling, the original notes should usually be shorter than a half-note so the augmented values don't get too long. Below are some examples:



Example 3.32 - Original motif



Example 3.32a - Doubling all note values



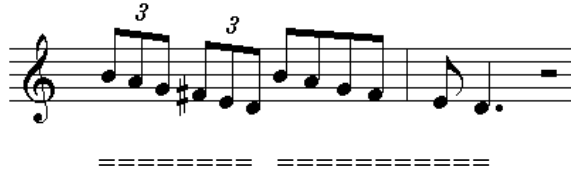
Example 3.32b - Doubling only some of the note values

✓ Exercise 3.32 *Augmenting by Doubling*

3.33 Augmenting by Other Amounts

You can augment by other amounts besides doubling:

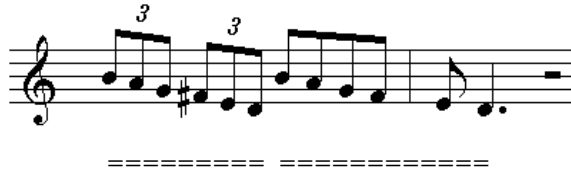
- 8th-notes to quarter-note triplets (slight augment)
- 8th-notes to dotted quarters (tripling in length)
- 8th-note triplets to eighth-notes (slight augment)



Example 3.33 - Augmenting eighth-notes to quarter-note triplets



Example 3.33a - Augmenting eighth-notes to dotted quarter-notes



Example 3.33b - Augmenting eighth-note triplets to eighth-notes

✓ **Exercise 3.33** *Variations in Augmenting*

Compressing Rhythms

3.34 Compressing means shortening all or some of the rhythmic values in a motif. Two basic approaches are:

- Halving all the note values (motif is now half as long)
- Halving some note values (motif now somewhat shorter)

With halving, the original notes should usually be quarter-notes or longer. Below are some examples:



Example 3.34 - Original motif



Example 3.34a - Halving all values



Example 3.34b - Halving some note values

You can also compress in a pattern, or you can change some pitches as you compress.

✓ **Exercise 3.34** *Compressing by Halving*

3.35 Compressing by Other Amounts

You can compress by other amounts besides halving:

- Dotted quarter-notes to quarter-note triplets (slight) or 8th-notes (one-third)
- Quarter-note triplets to eighth-notes (slight compression)
- Offbeat quarter-notes to quarter-note triplets (slight compression)



Example 3.35 - Original motif with dotted quarters



Example 3.35a - Compress to quarter-note triplets Example 3.35b- Compress to 8th-notes



Example 3.35c - Compressing offbeat quarter-notes to quarter-note triplets

✓ Exercise 3.35 Variations in Compressing

Fragmenting Motifs

3.35 *Fragmenting* builds suspense in a longer motif. To fragment a motif, you repeat the first part of the motif, then pause, then repeat the next part, etc. The silence can be short or long, depending on how much suspense you want to build. For example:



Example 3.36 - Original motif



Example 3.36a - Fragmenting twice



Example 3.36b - Fragmenting with a long silence



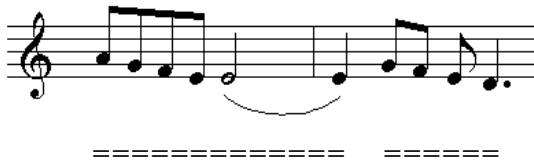
Example 3.36c - Fragmenting with a long held note (like augmenting one note)

You can also change some pitches in the fragmentation or use fragmented pieces as part of a pattern. When you fragment, make the first part of the motif (before your rest) sound “unfinished.” For example, you could insert the rest after a color tone, before a skip, or in the middle of a faster run of notes.

✓ **Exercise 3.36 Fragmenting**

Displacing Motifs

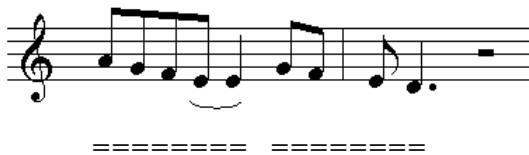
3.37 *Displacing* is repeating a motif in a different spot from the original motif. For example, if a motif starts on beat two, you can displace the repetition to start on beat three or beat one of a later bar. When you displace a motif, leave space after it so the repetition starts clearly. In the example below, the motif is displaced one beat because it starts one bar and one beat later.



Example 3.37 - Displacing: One bar plus one beat later

Here are common ways to displace a motif in 4/4:

- A) One bar plus a quarter note (the example above).
- B) One bar minus a quarter-note (like 3 against 4).
- C) One bar plus an eighth-note (4 1/2 beats).
- D) One bar minus an eighth-note (3 1/2 beats).



Example 3.37a- Displacing: three beats later (3 against 4)



Example 3.37b - Displacing: 4 1/2 beats later



Example 3.37c- Displacing: 3 1/2 beats later

You can also displace a motif that starts after rests:



Example 3.37d- Displacing: three beats later, first motif starts in middle of bar

When you use displacement, always recognize which beat (or offbeat) your original motif started on. Then you can repeat it one beat later than normal, one beat sooner than normal, an eighth-note sooner or later, etc.

✓ **Exercise 3.37 Displacing**

Chapter Review

- 1) To augment a rhythm, double it or add another amount to it.
- 2) To compress a rhythm, halve it or subtract a different amount from it.
- 3) You can fragment a motif by playing part of it, resting in the middle of it, playing the next part, etc.
- 4) To displace a motif, repeat it 5 beats later, 3 beats later, 4 1/2 beats later, or 3 1/2 beats later.

Expressions

*Why shouldn't truth be stranger than fiction? Fiction, after all, has to make sense. *Mark Twain*

*Tell the truth

But tell it slant. *Emily Dickinson*

*We work not only to produce but to give value to time. *Eugene Delacroix*

*A prudent question is one-half of wisdom. *Francis Bacon*

*From the errors of others a wise man corrects his own. *Publius Syrus*

*The art of being wise is the art of knowing what to overlook. *William James*

*Wit is the salt of conversation, not the food. *William Hazlitt*

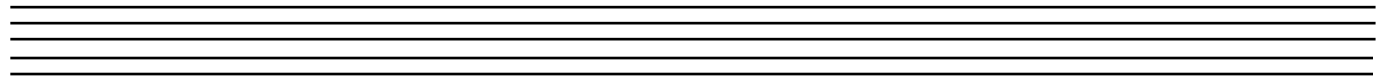
Development Exercises: Level 3

These exercises help you practice what you've learned about development. You can develop each motif using the techniques below. For more practice, you can write additional motifs or developments on paper.

Motif 1



Diatonic sequence

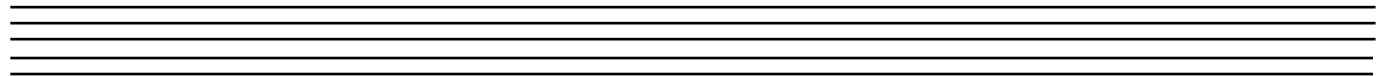


Motif 2



Transposed sequence

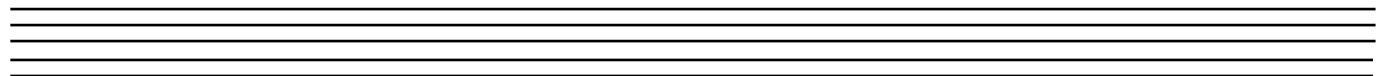
Semi-sequence



Omit or add notes

Shrink or expand intervals

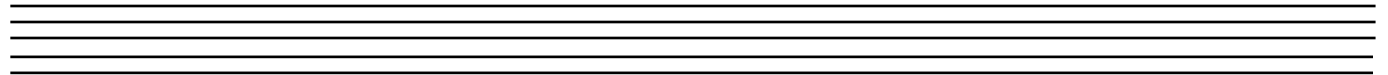
Augment rhythm



Compress rhythm

Fragment rhythm

Displace rhythm



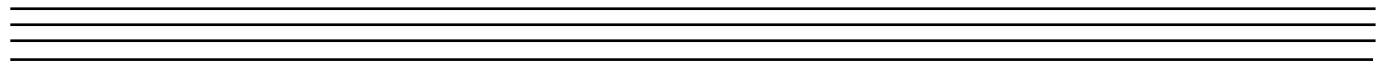
Motif 3



Diatonic sequence

Transposed sequence

Semi-sequence



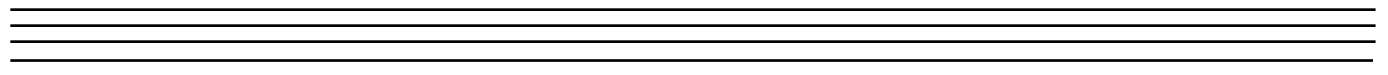
Motif 4



Omit or add notes

Shrink or expand intervals

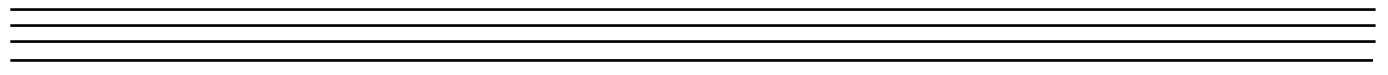
Augment rhythm



Compress rhythm

Fragment rhythm

Displace rhythm



Motif 5



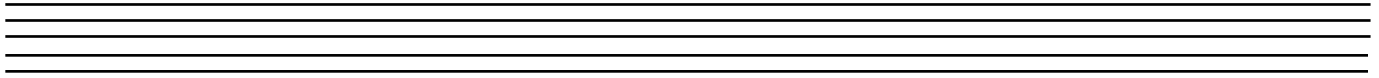
Motif 6



Diatonic sequence

Transposed sequence

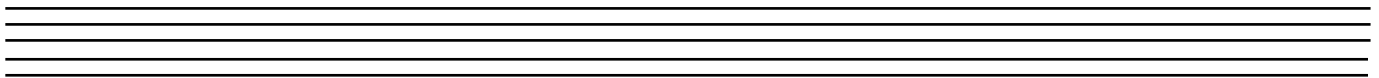
Semi-sequence



Omit or add notes

Shrink or expand intervals

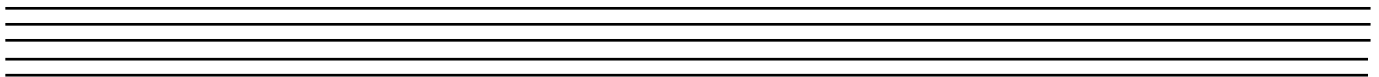
Augment rhythm



Compress rhythm

Fragment rhythm

Displace rhythm



Motif 7



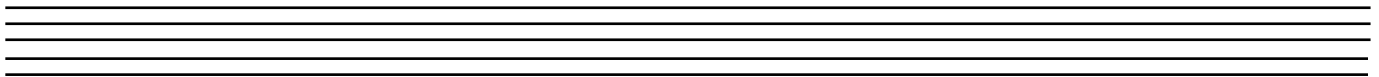
Motif 8



Diatonic sequence

Transposed sequence

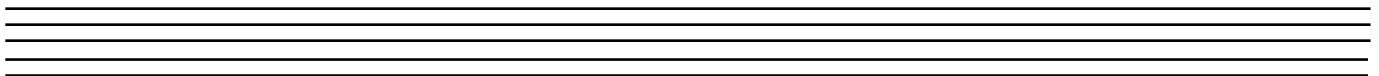
Semi-sequence



Omit or add notes

Shrink or expand intervals

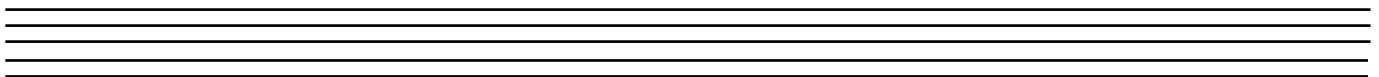
Augment rhythm



Compress rhythm

Fragment rhythm

Displace rhythm



Motif 9



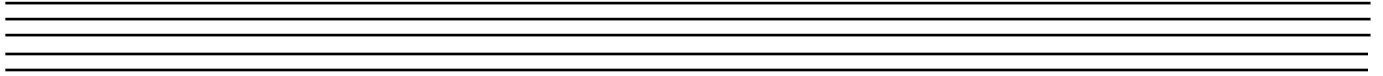
Motif 10



Diatonic sequence

Transposed sequence

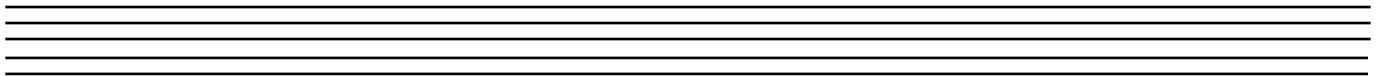
Semi-sequence



Omit or add notes

Shrink or expand intervals

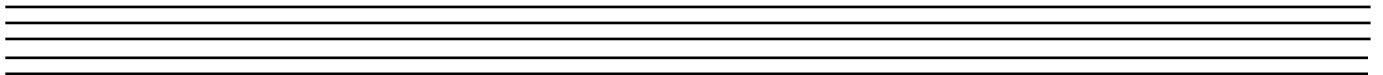
Augment rhythm



Compress rhythm

Fragment rhythm

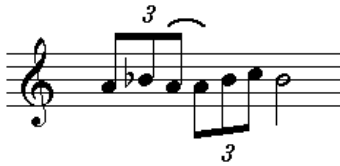
Displace rhythm



Motif 11



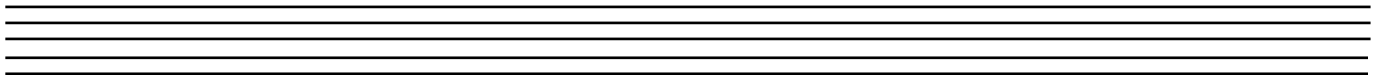
Motif 12



Diatonic sequence

Transposed sequence

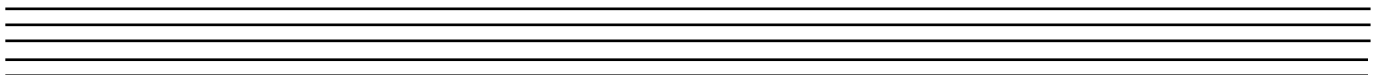
Semi-sequence



Omit or add notes

Shrink or expand intervals

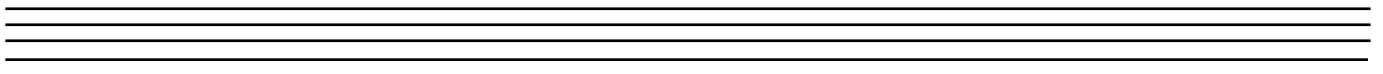
Augment rhythm



Compress rhythm

Fragment rhythm

Displace rhythm



3F: Dominant Alterations

In this chapter you'll learn about:

- Altered Dominant Chords
- Adding Alterations
- Whole-Tone Scales
- Minor Chord Progressions
- Diminished Chords and Scales

Variety is the spice of life, and that applies to chords. This chapter explains how to energize dominant chords for variety. It also explains how to handle minor chord progressions, as well as diminished chords with altered notes.

Altered Dominant Chords

Dominant chords have built-in energy. Jazz music often increases that energy by altering (changing the pitch of) one or more tones in the dominant chord.

3.38 Dominant Alterations

A dominant alteration occurs when you flat (-) or sharp (+) the 5th or 9th of the dominant chord. The altered notes are indicated after the chord name. For example, C7+9 means the chord is C7, and its 9th degree is sharpened (D#).

Note: In chord progressions you may see alterations with “#” or “b” signs. This book uses “+” for sharp (such as C7+5) and “-” for flat (such as C7-5).

Here are the altered dominant chords in C, with the arpeggios spelled out:

Chord	Arpeggio
C7+5	C E G# Bb (1 3 #5 b7)
C7-5	C E Gb Bb (1 3 b5 b7)
C7+9	C E G Bb D# (1 3 b5 b7 #9)
C7-9	C E G Bb Db (1 3 b5 b7 b9)
C7-5-9	C E Gb Bb Db (1 3 #5 b7 b9)
C7-5+9	C E Gb Bb D# (1 3 #5 b7 b9)
C7+5-9	C E G# Bb Db (1 3 #5 b7 b9)
C7+5+9	C E G# Bb D# (1 3 #5 b7 b9)

Notice that a dominant chord may have an altered 5 and 9 (such as a C7+5+9), but not two of the same kind of alteration (not C7-5+5, for example).

✓ **Exercise 3.38** *Naming the Dominant Alterations*

3.39 Humming Dominant Alterations

You can use flexible arpeggios to hum dominant alterations around the circle of 4ths.

✓ *Exercise 3.39 Humming Dominant Alterations*

Adding Alterations

3.40 Besides playing the alterations printed in a chord, you can add altered notes. When you see an altered dominant with one alteration (such as C7+5), you can play any of the other three alterations (such as the -5, the b9, or the +9). This gives you quite a bit of flexibility in how you improvise over dominant chords.

But *don't subtract* alterations. If an alteration is indicated (such as a +9), don't emphasize the unaltered note (natural 9). The example below has a +5, +9, and -9 in G7-5 (1 alteration in the chord, 2 others played).

+9 -9 +5

Example 3.40 - Melody with +5, +9 and -9 alterations

If a dominant chord has no alterations (such as C7), you can add any alteration (-5, 5, +9, or -9) to it.

✓ *Exercise 3.40 Adding Dominant Alterations*

3.41 Other Altered Tones

The C7-13 chord is like a C7+5, and the C7+11 is like a C7-5, but with the alterations up an octave. For solo melodies, you can treat C7-13 like C7+5 and C7+11 like C7-5.

Below are some scales you can play against common altered dominant chords (in C). Whole-tone and diminished scales are discussed later in this chapter.

Chord	Scales
C7+5	Blues (omit 5), whole-tone
C7-5	Blues, Whole-tone, Lydian dominant
C7+9, C7-9	Blues, diminished-1, diminished-whole-tone

✓ *Exercise 3.41 Matching Altered Chords, Scales*

Whole-Tone Scales

The whole-tone scale contains all whole steps; it has only six different notes (in C, it's C D E F # G# Bb C). Because it has a -5 and a +5, the whole tone scale is ideal for playing against -5 or +5 chords.

3.42 Learning Whole-Tone Scales

The D whole-tone scale is just like the C whole-tone scale, up a step. The E, F#, G# (Ab), and Bb whole-tone scales all have the same six pitches as the C whole-tone scale. The other unique whole-tone scale starts on Db; it's related to the whole-tone scales in Eb, F, G, A, and B. You can focus on just two flexible whole-tone scales: C and Db.



1 2 3#4 #5 b7 8

Example 3.42 - C Whole-tone scale



1 2 3 #4 #5b7 8

Example 3.42a - Db Whole-tone scale

✓ *Exercise 3.42 Spell/Hum Whole-Tone Scales*

Minor Chord Progressions

The chords built on each scale tone of C Minor are shown below, with Roman numerals. Chords in minor progressions often have alterations.

Chord	Rom. Num.	Spelling
1) <u>C</u> m#7	i ₇	C Eb G B
2) <u>D</u> m7-5	ii ₇₋₅	D F Ab C
3) <u>E</u> bMa7	bIII ₇	Eb G Bb D
4) <u>F</u> m7	iv ₇	F Ab C b
5) <u>G</u> 7-9	V ₇₋₉	G B D F Ab
6) <u>A</u> bMa7	bVI ₇	Ab C Eb G
7) <u>B</u> dim7	vii ₇ ⁰	B D F Ab

These roots (C, D, Eb, F, G, Ab, and B) fit the C harmonic minor scale (1 2 b3 4 5 b6 7 8). The III and VII are flatted (bIII, bVI) to fit the tones of C Harmonic Minor.

3.43 Minor ii-V-I's and Harmonic Minor Scales

The ii chord in C Minor is a Dm7-5; it's also called "half-diminished." The V chord in C Minor is G7-9. In C Minor, the minor ii-V-i progression is Dm7b5 (D, F, Ab, C) to G7-9 (G B D F Ab) to Cm (C Eb G). All these chord tones fit in the harmonic minor scale. Below is a melody written over a minor ii-V-i progression. Because all the notes fit the harmonic minor scale, you could play a C harmonic minor scale over all three chords of a minor ii-V-i progression:

Dm7b5 G7-9 Cmi

Example 3.43 - Using notes of the C harmonic minor scale for a C Minor ii-V-i

For variety, you can also use the natural 6 on the minor “i” chord (such as Ab for the Dm7-5 and the G7-9 chords, then A natural for the C Minor chord). This sounds like a Dorian or melodic minor ascending scale.

✓ **Exercise 3.43 Minor ii-V-i Progressions**

3.44 Minor Blues

The minor blues is a popular jazz chord progression. It uses a minor ii-V-i progression over the last four bars, as in the example below.

Cm7	Fm7	Cm7	Cm7
i	iv	i	i
Fm7	Fm7	Cm7	Cm7
iv	iv	i	i
Dm7-5	G7-9	Cm7	Cm7
ii	V	i	i

Example 3.44 - Basic minor blues progression

For variety, minor blues progressions sometimes add ii-V's or ii-V-i's. In the example below, the iv chord is still on the fifth bar (where it normally occurs in the blues), but this time the iv can also be thought of as a ii chord: the ii-V-I of Eb Major.

Cm7	Dm7-5	G7-9	Cm7	Gm7-5	C7-9
	ii	V	i	(ii-----V of Cm7)	
Fm7	Bb7	EbMa7	Ab7		
	iv (ii-----V----- I of Eb)			VI	
Dm7-5	G7-9	Cm7	G7-9		
ii	V	i	V		

Example 3.44a - Variation on a minor blues progression

✓ **Exercise 3.44 Writing Minor Blues Variations**

3.45 Substitute i Chords in Minor

Dominant chords can also resolve to any of these substitutes for the minor “i” chord:

- Up a half step from the V, going to the bVI of minor (such as G7 to AbMa7)
- Down a major third from the V, going to the bIII of minor (such as G7 to EbMa)

D Minor example, V goes up a half-step: | Em A7-9 | BbMa7

Bb Minor example, V down a major third: | F7 | DbMa7

✓ **Exercise 3.45 Using Substitute i Chords**

Diminished Chords and Scales

3.46 A diminished chord contains all minor-third intervals. The C diminished triad is written as C° (C Eb Gb); the C diminished 7 chord is written as C°7 (C Eb Gb A). In jazz, the diminished chord usually resolves up a half-step from its root, so C° would resolve to a C# chord. However, the diminished chord can also resolve up a half-step from *any* of its chord tones, so C°7 (C Eb Gb A) could resolve to C#, E, G, or Bb.

✓ **Exercise 3.46 Spell/Hum Diminished Chords**

3.47 Learning the Diminished-1 Scales

The diminished-1 scale is useful for dominant or diminished chords. The diminished-1 scale alternates between half-steps and whole-steps for the entire scale.

The C diminished-1 scale is C Db Eb E F # G A Bb C. Notice that there are eight different pitches in this scale instead of the usual seven. The scale contains the -9 (Db), +9 (Eb), and -5 (F#) alterations. For example:

The image shows two musical examples of diminished-1 scales. Example 3.47 is the C Diminished-1 scale, written in treble clef with a key signature of one flat (Bb). The notes are C, Db, Eb, E, F#, G, Ab, Bb, C. Example 3.47a is the B Diminished-1 scale, written in treble clef with a key signature of two sharps (F# and C#). The notes are B, Bb, C#, C, D#, Eb, E, F#, G, Ab, Bb, B. Below each staff is a sequence of numbers and accidentals: 1 b9 #9 3 #4 5 6 b7 8.

Example 3.47 - C Diminished-1 scale Example 3.47a - B Diminished-1 scale

There is also a diminished-2 scale that uses alternating whole-steps and half-steps for the entire scale (C D Eb F F # G# A B C). However, this scale has a few disadvantages on dominant chords: it has no natural 3 or b7, and its natural 7 is a non-harmonic tone.

✓ **Exercise 3.47 Using Diminished-1 Scales**

3.48 Diminished Whole-Tone Scales

The diminished-whole-tone scale contains all four alterations: -9 (Db), +9 (Eb), -5 (F#), and +5 (G#). The first half of this scale is diminished (half-step, whole-step), and the last half is whole-tone. The C and G diminished-whole-tone scales are shown below.

1 b9 #9 3 #4 #5 b7 8 1 b9 #9 3 #4 #5 b7 8

Example 3.48 - C Diminished-WT scale Example 3.48a - A Dimin.-WT scale

The diminished whole-tone scale is a strong choice for dominant alterations.

✓ **Exercise 3.48 Using Diminished-Whole-Tone Scales**

3.49 Substituting Dominant for Diminished

When you see a diminished 7 chord, you can substitute a dominant chord for it, with a new root that's a major third below the diminished 7 chord root. For example, when you see A[°]7 (A C Eb Gb), think down a major third to F. The resulting F7-9 chord (F A C Eb Gb) works well; it can also be altered with the +9, or +5, or b5.

Example 3.49 - A[°]7 F7 b9 (adding a root, down a major 3rd)

Adding a new root that is a major third below makes the new dominant chord t sound like a fuller version of the diminished chord.

✓ **Exercise 3.49 Substituting Dominant Chords for Diminished Chords**

Chapter Review

- 1) Dominant alterations add energy to dominant chords. The most common dominant alterations are the -5, +5, -9, and +9.
- 2) You can add alterations to any dominant chord, but don't naturalize alterations.
- 3) Scales that work well for altered dominant chords include:
 - A) Whole-tone (C D E F# G# Bb C)
 - B) Diminished-1 (C Db Eb E F# G A Bb C)
 - C) Diminished-whole-tone (C Db Eb E F# G# Bb C).
- 4) The whole-tone scale contains all whole-steps.
- 5) In minor keys, the ii chord is a half-diminished 7, such as Dm7-5. The dominant chord in minor has a flat 9, such as G7-9.
- 6) A minor ii-V-i progression can use a harmonic minor scale for all three chords.
- 7) Diminished chords contain all minor third intervals.
- 8) A diminished 7th chord usually resolves up a half step from the root, but can also resolve up a half-step from any of its chord tones.
- 9) A diminished-1 scale alternates half-steps and whole-steps.
- 10) The diminished-whole-tone scale goes half-step, whole-step, half-step, then all whole-steps.



3G: Learning Standard Tunes

In this chapter you'll learn about:

- Steps for Memorizing Progressions
- Using Bass Cheater Notes
- Singing the Bass Line
- Adding Other Tones

Where are hundreds of standard tunes, with almost as many different chord progressions. When you memorize the chord progression for standard tunes, you can solo on them with confidence. But you don't have to memorize chord progressions with your instrument; you can actually memorize them using the Virtual Practice Method. That way, you can practice the progressions whenever and wherever you want.

Learning the Tune Melody

Before you memorize a tune's chord progression, you should learn the melody for the tune. These steps will help you memorize a tune melody:

- 1 Get a recording of the tune by one of your favorite artists. Or, use the sheet music for the tune, or have a friend play or record it for you.
- 2 Sing or play through the tune. Make a mental note of the tune's phrases, active tones, and interesting rhythms: they may remind you of tunes you know.
- 3 Sing or play through the tune several times again.
- 4 Looking away from the music, sing or play the tune, one section at a time until you memorize it.

Try these steps on any tune you're learning. In time you'll be able to practice the tunes anywhere, anytime you want, without looking at the music.

Steps for Memorizing Progressions

To memorize a chord progression, you need to actually *hear* the progression in your mind instead of just remembering chord letters and numbers. Here are the steps:

- 1 Write the bass "cheater" notes between each chord, as explained in *Using Bass Cheater Notes* below. This gives you a reliable way to hear each new chord without getting lost harmonically.
- 2 Sing or hum a bass line with the chord roots and bass cheater notes for the entire tune. End on the same pitch where you began.

These first steps should be fairly simple, but steps 3 and 4 require more practice.

- 3 Repeat step 2, adding arpeggios (like 1 3 5 3 1) to the root tones, so you begin to hear the chords along with the bass line.
- 4 When step 3 is comfortable, mix the arpeggios (like 1 5 3 1), then add active tones for variety.

When you can do these four steps reasonably well, the chord progression now becomes music to you, with a bass line and a fake melody (arpeggios) you can sing. After you master these four steps, try steps 5 and 6.

- 5 Looking at the chord progression, sing or hum a simple improvised solo, keeping in mind what you've learned in steps 1 through 4. (Try some active rhythms and active tones; don't go too fast.)
- 6 Repeat step 5 without looking at the progression.

By using these steps you can gain complete control over the chord changes, and you can practice improvisation in your head with an imaginary rhythm section. *200 Standard Tunes* has chords for jazz standards, with four bars per line and repeats and road signs marked. You can copy the chords on index cards (4 bars per line, road signs) for "pocket-size" practice.

Using Bass Cheater Notes

3.50 Bass cheater notes are notes you add between two chords that bridge the gap between the chord roots. For example, to bridge the gap between Cm7 and Eb7, add a bass cheater note of D. Adding bass cheater notes builds a stepwise bass line to carry you through the chords.

To add bass cheater notes to a progression,

- 1 Compare the roots of the first two chord symbols and decide whether it's closer to go up to the root of the second chord or down to it. For Cm7 to F7, it's closer to go up to F7 (a fourth up) rather than down to F7 (a fifth down).
- 2 Fill in any pitches needed to make a stepwise bridge between the two chord roots. Use only whole steps or half-steps, in the key of the first chord.
For Cm7 to F7, you would fill in a D and an Eb (after the first chord), making a C D Eb F bridge.
- 3 Repeat steps 1 and 2 for each of the remaining chords in the progression.

Below is a simple repeating chord progression with bass cheater notes in parentheses.

Cm7(D Eb) | F7 (Eb) | Dm7 (E F#) | G7 | F#Ma7 (G# A#): | |

Example 3.50 - Inserting bass "cheater" notes

- All cheater notes fit the chord's key signature.
- The F7 goes down to Dm7, as it's closer that way (insert Eb, not G A Bb C D going up).
- No cheater notes are used from G7 to F#Ma7 because the chords are only a half-step apart.
- The G# and A# are the bridge back to the beginning Cm7 chord. You can also think enharmonically, such as changing A# to Bb or vice versa, whenever helpful.

Here are more bass cheater notes, based on the A section of "Satin Dollar:"

Em (F# G) A7 (G F#)	Em (F# G) A7 (G)
F#m (G# A) B7 (A G#)	F#m (G# A) B7
Bm (C# D) E7 (F# G#)	Bbm (C Db) Eb7
DMA7	•/•

Example 3.50a - Inserting bass cheater notes in first part of "Satin Dollar"

✓ **Exercise 3.50 Using Bass Cheater Notes**

Singing the Bass Line

3.51 With the cheater notes completed, you've built a simple bass line that moves just by whole steps and half-steps. To sing or hum this bassline, follow these steps at a slow to moderate tempo:

- 1 Hum a pitch and pretend that's the pitch of the root of the first chord. (If you have perfect pitch or are near an instrument, you can get the real pitch.)
- 2 Hum or sing each note in the bass line you built:
 - A) Go slowly, out of tempo, so each pitch is as accurate as possible.
 - B) If the notes get too high, jump an octave down just after singing/humming a particular root.
 - C) For chords that move an augmented 4th (such as F#Ma7 to Cm), be sure the three whole steps are accurate; they can be tricky to hear.

If you're unsure of any of the notes, test them with an instrument (but try to rely on your ear more).

- 3 Put the cheater notes close to the new chords:



Dm (E F) G7(F E) | Dm (E F) G7 (F)

Example 3.51 - Inserting cheater notes near the ends of bars

- 4 Repeat step 3 at faster tempos until you can sing/hum the bassline easily.

✓ **Exercise 3.51 Humming Bass Lines**

3.52 Memorizing the Chord Symbols

After you memorize your bass line to the tune, practice seeing the chords like a map on a page. Here are some visual tips to help you memorize the chord symbols:

- 1) Study the overall form of the tune, looking for road signs, repeated progressions, and phrase lengths. Classify it with letters (AABA, AB, ABC, etc.). Learn the “road signs,” the number of bars in each section, and the total number of lines in the piece from top to bottom.
- 2) Learn the chords along the left side of the page, top to bottom, to use as a reference point.
- 3) Learn the basic key(s) for each line in the tune.

✓ *Exercise 3.52 Memorizing Chord Symbols*

Adding Other Tones

When you are confident with the bassline pitches, you can begin to create an improvised melody for the tune by adding other tones to the bass notes. You can add:

- Arpeggio tones
- Color tones
- Flexible scale notes

The key to learning the progression is repetition. Keep repeating what you’ve learned until the progression and its added tones are second nature. If you have problems adding notes, work on the bassline until it’s stronger. Don’t get lost as you add notes.

3.53 Adding Arpeggio Tones

You can add arpeggio notes (1-3-1 or 1-3-5-3-1) before bass cheater notes. The cheater notes can be 8th-notes at the end of the bar to make more room for arpeggio notes earlier in the bar. Add arpeggio notes when there’s one chord per bar; with 2 chords per bar, just use cheater notes.



Dm == (E) | Fm ===== (G Ab) | Bb

Example 3.53 - Adding arpeggio notes before cheater notes

✓ *Exercise 3.53 Adding Arpeggio Tones*

3.54 Adding Color Tones

Next, add a few color tones instead of arpeggio tones. The example below adds the 2, the natural 7, and the natural 6 after each chord tone. Be sure the color tones don’t disrupt the timing or pitches of your bassline.



Dm (2 7 6) (E) | Fm(2 7 6) (G Ab) | Bb

Example 3.54 - Adding color tones before cheater notes

✓ **Exercise 3.54 Adding Color Tones**

3.55 Adding Flexible Scale Notes

You can also add flexible scale notes to each chord. To do this, think of a fermata over each chord tone so you'll have ample time for running each flexible scale. The example below adds flexible melodic minor ascending scale tones to D minor and F minor. The bass cheater note (E) is the same as normal.



Dm ===== (E) | Fm==== etc.

Example 3.55- Adding flexible scale notes before cheater notes

✓ **Exercise 3.55 Adding Flexible Scale Notes**

Improvising on Your Own

3.56 Once you're used to adding notes (arpeggios, color tones, or flexible scales) to a chord, you can improvise to the chord progression on your own. Before you try improvising alone on an instrument, you should try it humming or singing (without accompaniment). Here's a trick to help you hear a "virtual rhythm section" in your head as you improvise:

- 1) Hear the bass line in the back of your mind.
- 2) Hear the chords in the front of your mind. The chords are like the arpeggio tones you added to the bass line, only they happen at once.
- 3) Hear your improvised solo in the "top" of your mind, above the bass line and chords.

The virtual rhythm section gives you an extremely powerful way to practice your improvisations.

✓ **Exercise 3.56 Improvising on Your Own**

Unaccompanied Improvisation

Improvising without accompaniment is great musical adventure that too few soloists explore. Besides being great for practice and memorizing chord, improvising alone can be a great performance skill.

Below are some tips to help when you improvise to a tune by yourself. These tips refer to playing a structured tune rather than free improvisation.

- 1) Choose a tempo you can handle; stick with it.
- 2) Be very familiar with the form and chords so you always know where you are in the tune.
- 3) Use the suggestions from *Improvising on Your Own* to “see” and hear the music you play.
- 4) Resist the temptation to overplay. You don’t need to fill every available moment, you just need to keep the interest level high.
- 5) Use rhythms, development, and expression wisely to help the solo build.

See these chapters for more ideas:

- Chapter 4A: *Soundscapes*
- *Cadenzas* in Chapter 5D: Rhythmic Freedom, Part 2
- Chapter 5G: *Free Improvisation*

Chapter Review

- 1) You can memorize tune melodies and chord progressions away from your instrument.
- 2) To memorize chord progressions, use these steps:
 - A: Add bass “cheater” notes between each chord.
 - B: Starting on a given pitch, sing or hum the roots and bass cheater notes from start to finish of the tune. End on the same pitch as at first.
 - C: Add arpeggios (1 3 5 3 1) to the root tones, so you hear the chords along with the bass.
 - D: Mix arpeggios (such as 1 5 3 1), then add some color tones or flexible scale notes for variety.
 - E: Looking at the chord progression, sing or hum a simple improvised solo, keeping in mind what you’ve learned in the previous steps.
 - F: Improvise through the tune without looking at the chord progression.
- 3) You can build a virtual rhythm section in your mind to help you improvise away from your instrument or recordings.
- 4) Unaccompanied improv is a musical adventure that depends on hearing a virtual rhythm section in your head, and playing wisely and under control.



3H: Soloing Live

In this chapter you'll learn about:

- The Psychology of Performance
- About the Audience
- Performance Tips

This chapter helps you plan and carry out effective performances of your jazz tunes. When you use the techniques in this chapter, your audience will tend to pay more attention and enjoy your concert more.

The Psychology of Performance

When we perform live or for a recording, we often get tense or flustered, or we try too hard. We don't execute ideas as well as we hear them, or we fall back on familiar "no-risk" ideas and give up on creativity. That's too bad, because live performances can offer some of the most exciting improvisation moments.

Relaxed Concentration

A key to building a creative atmosphere is learning the skill of *relaxed concentration*. That may sound like a paradox, but we practice it in everyday life. For example, when we watch an interesting TV show or movie, we relax and concentrate on the plot, action, and scenes as they unfold. We lose track of the clock or what's happening nearby, but we enter a world of new connections and associations.

Relaxing and concentrating on your tunes opens your "musical eyes" in improvisation. You learn to tune out distractions and tune in creative possibilities. Relaxed concentration can even become a bridge to self-hypnosis, where your visualizations and imagination surround you and become your creative sphere.

Performance Proverbs

There's wisdom in applying some old proverbs to your performances. Here are some proverbs and some new ways to see them from the jazz performance angle.

- 1) *Haste makes waste*. Be quick, but don't hurry solos.
- 2) *Too many cooks spoil the broth*. Too many jammers spoil the jam session.
- 3) *A rolling stone gathers no moss*. Let your ideas gather some "moss" before you roll on.
- 4) *Don't cry over spilt milk*. Don't let mistakes derail your train of thought.
- 5) *Time flies*. Stretching out on solos eats more clock time than you'd think.
- 6) *If it ain't broke, don't fix it*. Sometimes "mistakes" turn out to be good ideas.
- 7) *All that glitters is not gold*. Higher, faster, louder doesn't necessarily sound better.
- 8) *Life is like a box of chocolates ...* you never know what your improv notes will be, but you can make 'em tasty.

About the Audience

"Will they like the concert? Will they like me? What if I embarrass myself in a solo?" These are the "haunting" questions about live performances. The first thing to do is build your

improvisation skills so you can perform confidently. Then you need to understand who the audience is.

How the Audience Views Us

In most audiences, there are these kinds of listeners:

- 1) Those who really don't care. They may not really like jazz, they may be there out of obligation, or they may be preoccupied with other thoughts.
- 2) Critics or competitors who secretly hope you mess up so they will look better.
- 3) The "rah-rah" listeners who think you can do no wrong. They usually don't know much about improvisation but seem to enjoy it.
- 4) Those who are supportive and wish you the best. They may be new to jazz or improvisation and want to learn more, or they may be seasoned listeners.

We should accept the fact that most concerts we play will have these types of listeners. That way we'll handle their comments and criticisms a little better, whether spoken to us or in the newspaper. Remember: The music we play should stand on its own merit.

How We View the Audience

We tend to think of our audience in one of four ways, depending on our own musical maturity:

- Stage 1: The audience is the enemy.
- Stage 2: The audience doesn't exist.
- Stage 3: I'll impress them.
- Stage 4: They share in the musical experience.

At stage 1, listeners seem ready to pounce on every mistake, so you don't take risks or interact musically in the group. While some criticize your mistakes, others criticize your lack of mistakes (too little risk-taking or adventure).

At stage 2, you're aware there are critics in the audience, so you try to ignore *all* listeners. While this approach might help you focus on the music and eliminate some stress and nervousness, it can also make you self-absorbed. You may end up playing solos and tunes that are too long or too abstract for the audience.

At stage 3, you care about the audience's listening experience, but not in a fully mature way. At this level you go for dazzling patterns or techniques, and favor extremes (higher, faster, louder) over subtleties. This approach may impress the "rah-rah" listeners, but it doesn't give the audience much food for thought. It may also limit your group interaction. Remember that even listeners who are new to jazz can hear and appreciate well-crafted development.

At stage 4, you have developed a love of improvisation that you want to share with the audience. They are partners in your musical journey. In this approach, you concentrate on development and interaction, with a better balance between restraint and abandon. Though some listeners won't follow where you go, you share a rich experience with those who do. Getting to stage 4 takes time and effort but it's definitely worth it. When you watch jazz videos of great performers, you can feel their love of the music and respect for their audience.

Performance Tips

This section offers tips on how to do your best in performance situations:

- 1) Develop a good stage presence.
- 2) Hear and see what you need in order to improvise and play well.
- 3) Play under control – manage your adrenaline.
- 4) Play rhythms securely.
- 5) Play pitches securely.
- 6) Play solo breaks cleanly.
- 7) Don't be fooled by audience reactions.

1: Develop a Good Stage Presence

The main reason for a jazz concert is the jazz. Still, the audience will consider your words and actions on stage as part of their concert experience. A warm and professional interaction with the audience can make a good concert better (but it won't rescue weak musicianship). To create positive audience appeal:

- Start on time and end on time. Get to the concert in plenty of time to set up equipment, talk over tunes, rehearse, and relax before you begin. Between tunes, keep an eye on the clock so you can stretch out or cut tunes as needed.
- Speak well or hold your peace. Do introduce your band, its members, and the tunes. Don't get wrapped up in speeches or jokes, although a little situational humor can be fun. (See *What Is There to Say?* in Chapter 2H: *Preparing Concert Material*.)
- Move the concert along. Know the tune lineup in advance; avoid having to vote on tunes during the concert. Vary the amount and length of solos in tunes and avoid long pauses between tunes.

2: Hear and See What You Need

Before you begin improvising, make sure you can see and hear the other members of your group clearly and that the sound balance is good. When others are soloing, listen for ideas and lend your support. If you improvise by visualizing scales or notes, or just by staring at your fingers, don't change your routine just because an audience is there. You need to "see" notes just as well as you do when you practice privately (see *Range and Neighborhoods* in Chapter 2B: *Melodic Shapes*).

3: Play Under Control

Remember that improvising involves balancing risks: too little risk bores the listener, and too much risk frustrates the listener's expectations. Here are some guidelines that will help you succeed in creative risks:

- Don't fall back on familiar or easy musical ideas instead of using development.
- Don't overdo repetition or contrast – instead, develop your ideas smoothly.
- Don't overdo "maximum effect" by often playing high, fast, dense, or loud.
- Don't forget to use expression because you're too busy looking for new notes.

Try to "lose yourself," getting completely involved in the creative process during your solos. Be patient and attentive to details while you develop your ideas. Much of the fun and magic lies in seeing where an idea will go, not just in arriving at the final product.

4: Play Rhythms Securely

When the adrenaline of live performing kicks in, one of the first things that starts wobbling is rhythm. Weak rhythms really stand out in live performances. Because you make up rhythms as you go, concentrate on where to place each note, especially in swing tunes.

A good technique for rhythms is to attack each note “only when it’s time for it.” To do this, you may need to simplify your ideas somewhat, but clean phrases are definitely worth it. However, don’t sacrifice expression; you can still shape and caress the notes while you play accurately. In time you’ll develop relaxed self-control with your rhythms and expression. People will notice.

5: Play Pitches Securely

There is a definite beauty in playing secure pitches that fit a melody and lend themselves to expression, especially in ballads. Here are ideas for secure pitches:

- Know the chord progression and current key.
- Sing the melody inside yourself as you play it on your instrument.
- When you play non-harmonic tones or outside notes, hear them and mean them. They carry more weight when they’re played and resolved securely.
- Horn players should play each pitch in its “center.”

6: Play Solo Breaks Cleanly

Some tunes have solo breaks, where you play a short, unaccompanied solo (2 or 4 bars) before your main solo starts. Few things are as embarrassing as completely messing up a solo break. Here are some ideas for playing solo breaks cleanly:

- Before you start, get oriented to the chord before the break. Be sure your first pitch attack is secure.
- Keep the tempo steady and your rhythms secure; don’t rush ahead.
- While dazzling solo breaks can be exciting, trying to produce them can be a trap. You should usually avoid pre-planning solo breaks.
- Where possible, develop the material in your solo break into the main solo.

Remember that the notes in your solo break are “under the microscope;” each one is open and exposed. Playing a simple idea with a rhythmic or expressive twist can be very effective.

7: Don’t Be Fooled by Audience Reactions

Here are some common audience reactions that are sometimes misunderstood:

- Some people get up and leave. In outdoor concerts some people may have appointments or other business. Near the end of a long set or concert, some may be musically fatigued; this may be a sign you need to shorten sets or tunes, or play less complicated material. And some people may have the wrong expectations; they’ll leave when they don’t hear a country-western tune.
- There’s silence or near-silence after a solo. Sometimes people may not realize that it’s OK to clap after a solo; you can let them know between tunes. Other times, the solo may be more thought provoking than blood pumping; there’s certainly nothing wrong with that. The level of applause isn’t always a good indicator of the quality of solos.
- There’s yelling and applause during a solo. Remember that some people just want to hear high, fast, and loud, and they’ll start yelling whenever you play it. If your solo has legitimately developed intensity, the applause may be well-earned. But don’t go fishing

for audience reaction by over-playing, or you'll lose the spectrum of subtlety in your music.

Chapter Review

- 1) Relaxed concentration helps you see creative possibilities and execute cleanly.
- 2) Understand different kinds of listeners, then share your music with them.
- 3) Performance tips include:
 - A) Develop a good stage presence.
 - B) Hear and see what you need for improvisation.
 - C) Play under control.
 - D) Play rhythms securely.
 - E) Play pitches securely.
 - F) Play solo breaks cleanly.
 - G) Don't be distracted by audience reactions.

Expressions

*There is no limit to what can be accomplished if it doesn't matter who gets the credit. *Ralph Waldo Emerson*

*If fifty million people say a foolish thing, it is still a foolish thing. *Anatole France*

*The silence that accepts merit as the most natural thing in the world, is the highest applause. *Ralph Waldo Emerson*

*There is only one failure in life possible, and that is not to be true to the best one knows. *George Eliot*

*Hindsight is an exact science. *Guy Bellamy*

*I owe all my success in life to having been quarter hour before time. *Thomas Jefferson*

The foolish and the dead alone never change their opinions. *James Russell Lowell*

*A painting in a museum hears more ridiculous opinions than anything else in the world. *Edmond de Goncourt*

*Make no little plans, they have not the power to stir men's souls. *Voltaire*

*If you treat every situation as a life and death matter, you'll die a lot of times. *Dean Smith*

*A man who never made a mistake never made anything worth a darn. *Unknown*

*Silence is the element in which great things fashion themselves. *Thomas Carlyle*

*It is one thing to show a man that he is in error, and another to put him in possession of truth. *John Locke*

*Correction does much, but encouragement does more. Encouragement after censure is as the sun after a shower. *Johann Wolfgang von Goethe*

*Duty makes us do things well, but love makes us do them beautifully. *Phillips Brooks*

*No horse ever gets anywhere until he is harnessed. No steam or gas ever drives anything until it is confined. No Niagara is ever turned into light and power until it is tunneled. No life ever grows great until it is focused, dedicated disciplined. *Harry Emerson Fosdick*

*Everybody wants to be somebody; nobody wants to grow. *Johann W. von Goethe*

3J: Analyzing Solos: Level 3

Bass Solo, "Deja Blue"

0:59 ▾

1:05 ▾

1:12 ▾

1:19 ▾

1:26 ▾

1:33 ▾

1:40 ▾

1:46 ▾

Comments for Bass Solo, "Deja Blue"

*m2-4 Quarter-note triplets with ties.

*m20-21 Double-time passage (see Vol. 2).

*m6 Semi-sequence of m5.

*m25-29 Upper range of bass

*m9-11 Sequence of m5-6; semi-sequence of m7

*m29-31 Desc. triplets slow intensity near end of solo

*m17 Consecutive downbeat quarter-notes

Trumpet Solo, "Deja Blue"

2:47

1 G7 C7 G7 C7

2:54

5 G7 C7 G7 C7

3:00

9 F7 Bb7 F7 Bb7

3:07

13 F7 Bb7 Bm7 E7

3:12

16 Am7 D7 G7 C7

3:17

19 G7 C7 G7 C7 G7 C7

alt. trill

3:27

25 F7 Bb7 F7 Bb7

3:33

29 F7 Bb7 Bm7 E7 Am7 D7 G7

alt. trill

The image shows a musical score for a trumpet solo in 2/4 time, titled "Deja Blue". The score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each with a time signature and measure numbers. The first staff starts at 2:47 and ends at 2:54. The second staff starts at 2:54 and ends at 3:00. The third staff starts at 3:00 and ends at 3:07. The fourth staff starts at 3:07 and ends at 3:12. The fifth staff starts at 3:12 and ends at 3:17. The sixth staff starts at 3:17 and ends at 3:27. The seventh staff starts at 3:27 and ends at 3:33. The score includes various musical notations such as notes, rests, slurs, and triplets. Chord symbols are placed above the staff lines. The piece concludes with a double bar line at the end of the seventh staff.

Comments for Tpt. Solo, "Deja Blue"

- *m3-5 Octave sequence of m1-3.
- *m4-5 Backwards swing eighth-notes developed.
- *m5-11 Variations on triplets.
- *m9-11 Use of #4s (E naturals).
- *m10 Last half of bar is compressed seq. of m9-10.
- *m11 Semi-sequence in last half of bar.
- *m12-14 Motif sequenced three times.
- *m15-20 Double-time passage (see Volume 2).
- *m20-24 Alt.-fingered trill, quarter-note triplet feel.
- *m25-26 Double-time passage (see Volume 2).
- *m28 Eighth-note triplet contours of 2.
- *m29-30 Whole-tone scale (G in m29 to A in m30).
- *m31-35 Upper range.
- *m33-35 Alternate-fingered trill (see Volume 2).

Trumpet Solo, "Where's Waldis?"

A musical score for a trumpet solo in 4/4 time, titled "Where's Waldis?". The score consists of 12 staves of music, each with a measure number and a chord symbol above it. The chords are: Cm7 (m2), F7 (m5), Cm7 (m9), Eb7 (m13), A7 (m15), A7 (m17), F7 (m19), Eb7 (m21), Eb7 (m23), Eb7 (m25), Eb7 (m29), Eb7 (m31), Eb7 (m33), Eb7 (m37), Eb7 (m41), Eb7 (m45), Eb7 (m49), Eb7 (m53), Eb7 (m57), Eb7 (m61). The music features various rhythmic patterns, including eighth notes, quarter notes, and dotted quarter notes, with some measures containing triplets or 3 against 4 rhythms.

Comments for Trumpet Solo, "Where's Waldis?"

- *m2-4 Partial quote, "I Love Lucy."
- *m7 Compression of m5-6.
- *m9-14 A 5 1/2-beat motif varied rhythmically through half of m13.
- *m15-16 Riffing (Chapter 4 ???).
- *m19-20 3 against 4, 8th-note contours.
- *m24 Motif on beat 2, after 3 motifs on beat 1
- *m25-30 Diatonic descending pattern; starts on the offbeat and is 3 against 4.
- *m31-32 Goes from downbeats to consecutive offbeats, then to downbeats.
- *m32-36 Emphasis on beat 4; expanding intervals.
- *m37-38 3 against 4 with dotted quarter values.
- *m47-48 Diatonic descending pattern, linked by a whole-step.
- *m51-52 2-bar ascending chromatic run.
- *m53-54 Flattened-contour riff.
- *m55 Rhythmic imitation of keyboard fill in m54.
- *m57-60 Extended consecutive offbeats.



More Vocal Improv Skills

This section contains the following topics:

- Review of Vocal Improv Skills in Level 1
- Additional Vocal Skills
- Vowels and Consonants
- Vocal Effects
- Instrumental Sounds

Once you've mastered the basics of vocal improvisation and increased your vocal skills, you can continue on by experimenting with vowels and consonants and with vocal effects.

Review of Vocal Improv Skills in Level 1

Below are some of the goals for vocal improvisation described in Level 1.

- A) Overcome three basic problems:
- Dependence on easy intervals and scales
 - Underdeveloped melodic lines and rhythms
 - Exaggerated expression
- B) Think more like an instrumentalist in using secure pitches and rhythms.
- C) Use the following 10 Better Habits of Vocal Improv:
- 1) Emphasize some color tones, use color skips (Chapter 1C: *Melodic Color*).
 - 2) Sing offbeats, consecutive offbeats, and more interesting rhythms (Chapter 1D: *Rhythmic Variety*).
 - 3) Use Lydian, pentatonic, melodic minor ascending, and other scales (1B: *Building Chords and Scales*; Chapter 2A *More Scales*; and Chapter 3A: *More Melodic Color*).
 - 4) Keep expression subtle, with occasional effects that fit the solo well (Chapter 1E: *Using Expression*, Chapter 2E: *Embellishments*, and Chapter 4C: *Special Effects*).
 - 5) Use principles of melodic and rhythmic development in solos (Chapter 1F: *Developing with Motifs and Phrases*; Chapter 2F: *Melodic Development*; Chapter 3E: *Rhythmic Development*).
 - 6) Vary phrase lengths and types of melodic contours (Chapter 1F, 2B).
 - 7) Try wider skips and a variety of filled intervals (Chapter 2B).
 - 8) Use the swing rhythm guidelines (Chapter 2C).
 - 9) Outline ii-V-I's and chord variations (Chapters 1G and 3F).
 - 10) Sing and resolve non-harmonic tones (Chapter 3A).

Remember to use the techniques in Chapter 3G: *Learning Standard Tunes* (Vol. 1) so you can practice your vocal improv without a rhythm section, wherever you are.

Additional Vocal Skills

Improving on the skills mentioned below can also help your vocal improv.

Good Sound Quality

Getting a good sound quality doesn't mean you need to be a virtuoso singer, but you should develop a vocal sound that sounds free and clear, without extra tension or harshness. Concentrate on moving the air from the lungs and letting the sound resonate in the head.

Vibrato should not be an automatic part of each sound. Instead, reserve it for longer notes and vary its use.

Extended Range

Work to increase your high and low ranges so you can add usable, clear notes to your vocal solos. The high and low notes don't need to be overpowering; they just need to be reliable to hit and well in tune. For the higher notes, work on a dependable falsetto sound ("head voice"); keep it soft at first.

As you increase your overall range, work out the rough spots or breaks between high, medium, and low notes. Practice long flexible scales from low to high so you can cover all the notes smoothly, with reliable control.

Flexibility

Work to improve these aspects of your vocal flexibility:

- *Wider intervals.* Work on 5ths, 6ths, 7ths, 9ths, etc., to cover more territory.
- *Quick passages.* Work on double-time passages and faster rhythmic values, such as eighth-note triplets.
- *Sudden switches* from high to low range or vice-versa.

Bobby McFerrin is an example of a singer who is a master of sound, extended range, and flexibility.

Vowels and Consonants

Level 1 of *The Art of Improvisation* describes the basic vowel and consonant sounds for vocal improv syllables. Below is a more extensive listing of vowel and consonant descriptions. Try them in different combinations in your vocal improv practice and solos.

Vowel Sounds

Vowels are usually the sustained part of the note and consonants are the attacks, but you can also start a sound with a vowel. Note which vowels you neglect or avoid, and experiment with them. You can also try switching low and high vowel sounds.

- *Low vowels:* oh, aw, a (short), a (long), ooh
- *High vowels:* e (short), i (short), y
- *Diphthongs (vowel combinations):* i (long), ow, eu, oi

Consonant Sounds

Especially note which consonants you neglect or avoid, and experiment with them. Consonants are divided into two types: hard and soft. The hard consonants sound more percussive, while soft consonants sound smoother.

Hard consonants:

- k (or hard “c” or “q;” this is the hardest sound)
- t (the next-hardest sound)
- p (somewhat between hard and soft)

Soft consonants:

- b - basic articulation attack
- d - basic articulation attack
- f - less used, attack or ending
- g - less used attack
- h - very soft attack
- j - less used attack
- l - usually in “la” but shouldn’t be overused
- m - humming attack or soft ending
- n - like “m” but less used
- r - usually trilled, as in drum roll
- s - softer attack
- v - softer attack
- w - usually an ending
- z - attack or ending, like “s”

Consonant combinations:

- br, tr - usually for percussion
- fr, gr - humorous
- ch, sh, th - percussive attacks, cymbals
- bl, cl, fl, gl, pl - less often used

Language Sounds

Some types of tunes lend themselves to non-English syllables and sounds. For these tunes you can sometimes sing syllables that sound like a certain language but aren’t real words. A few tune types and corresponding languages are listed below. A little language imitation is fine, but if you want to do extended passages, you should speak the language or listen to it frequently.

- *Bossa nova and samba - Portuguese.* Stress these consonants: zh, j, d, p, m, and v. Stress these vowel sounds: o, ah, ooh, ee.
- *Salsa and samba - Spanish.* Stress these consonants: k, s, r, t. Stress the same vowel sounds as in Portuguese.

You can also experiment with African dialect sounds and sounds from various languages when the type of tune calls for it.

Vocal Effects

Vocal effects can be some of the most exciting parts of vocal improv, but too often they end up as a sideshow or as filler for lack of solid ideas. To get the best from vocal effects remember these points:

- *Use effects sparingly*, with variety. Don't get locked into one or two effects; be able to choose occasionally and from a wide variety.
- *Time the vocal effect* so it becomes a logical part of the idea, not a distraction.
- *Develop* with an effect occasionally, so it can fit in with your upcoming ideas. Use sequences, rhythmic development, or any other tool with the effect, but don't carry it on too long.

Below are some useful vocal effects you can work on and include in your solos. Most of them can be done with definite or indefinite pitches. Try mixing them in with a long flexible scale for practice.

- 1) Trilled "r" or flutter (a purring sound, short or long)
- 2) Air sounds (blowing with an indefinite pitch, hissing, or inhaling loudly)
- 3) Growl (guttural sounds)
- 4) Squeaks ("eep," "aak," "oop," etc.)
- 5) Multi-pitch (like clearing your throat while singing)
- 6) Trills (narrow or wide)
- 7) Double-tonguing (du-gu-du-gu) and "doodle" sounds (these are good for articulating very fast passages)
- 8) Nature sounds (birds, insects)
- 9) Morphing vowels (turning one vowel into another on the same pitch)
- 10) Screams and other noises ("ow," "hey," "oooh," etc.)
- 11) Bends (slow or fast, within a major second), long falls or glissandos
- 12) Whistling or humming (or both at the same time)

An excellent CD with many types of vocal effects is "Vocal Summit" with Bobby McFerrin, Jae Clayton and others.

Words and Phrases

Occasionally you can insert actual words into your stream of vocal improv syllables. One way is to insert an unusual word ("forklift," "cinnamon," "refrigerator," etc.) that catches the listener by surprise. Each word has its own rhythm (number of syllables, accent, etc.) that makes it fit eighth-notes, triplets, or other rhythmic values, and makes the pitches seem to go up or down.

Another approach is to insert a few words at a time that make a phrase ("we're on the boat," "I'm coming apart at the seams"). You can weave in and out between real words and fake vocal syllables to create an interesting mix. If a train of thought comes to mind, you can try a few sentences as long as the rhythms and accent flow naturally with your pitches.

Words and Natural Rhythms

A good exercise for integrating words, rhythms, and accents is to set a story to music as you improvise. For example, try reading aloud a Dr. Seuss book such as “Green Eggs and Ham” or “One Fish, Two Fish ...” Here are the steps for creating music from stories:

- 1 Choose a page or paragraph to read.
- 2 Read it all once to discover its basic speaking rhythms and accented syllables.
- 3 Imagine and hear a rhythm section playing a background for you (swing, rock, latin, fusion, etc.).
- 4 Speak the words through, looking for interesting rhythms (consecutive offbeats, dotted notes, triplets, ties, etc.). With practice, you can skip this step.
- 5 Choose a home key note and a constant chord to sing in (C^M, C⁷, C^{m7}).
- 6 Read the rhythms through again, this time singing pitches for the words in an improvised melody.

For more advanced practice, try these steps:

- 7 Add a simple chord progression to your melody, such as a blues or a short ii-V-I progression.
- 8 Use chords from a jazz standard (*200 Standard Tunes*) or your own.

Instrumental Sounds

The basic kinds of instrument sounds you can imitate are horns, bass, and percussion. A few other instrumental sounds are also discussed below.

Horn Sounds

The basic sounds and syllables you use probably already sound somewhat like a horn, but there are some additional things you can do to imitate horn sounds:

- Falls (bouw)
- Flutter-tongue (trilled “r”)
- Double-tonguing (du-gu)
- Wide trills/shakes (ah-ee-ah-ee-ah-ee)

You can also imitate trombone slides by alternating slow falls (down) and glissandos (up).

Guitar Sounds

The most common guitar sounds to imitate are for electric guitars, acoustic guitars, and banjos.

- Electric guitar (rock solo): wah, wow, wee (with a nasal sound)
- Acoustic guitar: pling, ping, plang
- Banjo: brick-a-brick

Bass Sounds

You can imitate an acoustic or electric bass with your voice as you improvise.

Acoustic bass:

- For medium-range notes use a basic “doom” syllable.

- For pickup eighth-notes use “bah.” A sample walking bass line in 4/4 with an eighth-note before bar 1 would go like this:

bah-doom doom doom doom ...

|| 1 2 3 4

- For really low notes, use a “bome” sound.
- For higher notes, use “deem.”
- For three 8th-note triplets and a quarter-note(usually descending), use “dip-it-dah-doom.”
- For ideas on building walking bass lines, see *Rhythm Section Techniques* in Level 1.

Electric bass:

- Add other sounds, like “bow” for slides, “dang” for twangs, “toong” for basic notes, “bap” for slaps, etc.
- Use a more nasal sound to approximate electronic effects.
- Make quarter-notes a little choppy than for acoustic bass sounds.

Drum Sounds

To get a good drum sound you need to understand the basic sounds from each part of the drum set. These are divided into drums (snare, toms, bass) cymbals (ride, crash, hi-hat), and other (sticks, rims, stands).

Drums:

- Snare drum: dat, bat, or pat; you can also end sounds with “ck” instead of with “t.” For drum rolls, use brr, drr, or prr. For flams (two notes played close together) use “pdat.”
- Toms: From high (small drums) to low (bigger drums), use these: dee, doo, dum, dohm, and dome.
- Bass: Use “bum” with a quick vowel sound.

Cymbals:

- Ride cymbal: use tsssh (more s’s = longer note value)
- Crash cymbal: use pssssh.
- Hi-hat: use tsssh for open hi-hat, “chick” for closed.

Other:

- For metal rims and stands, use “tick” or “tick-it.”
- For sticks hitting together, use a clucking sound.

Other Sounds

A few more instrumental sounds are described below.

- Stringed instruments -- humming with some vibrato
- Chimes - use dong, ding, ting, bong, etc.

Exercises for LEVEL 3

Melody: More Melodic Color

Exercise 3.1 Spell, Resolve Non-Harmonic Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Write non-harmonic tones (b2, b3, b6, b7) for each chord around the circle of 4ths.
- **Medium*. Play a melody that uses and resolves any two non-harmonic tones in C Major.
- ***Challenge*. Same as Medium; use all four non-harmonic tones, in another key.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.2 Playing Non-Harmonic Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Play a flexible major scale; insert occasional offbeat non-harmonic tones that resolve on downbeats.
- **Medium*. Same as Basic; use downbeat non-harmonic tones that resolve off the beat.
- ***Challenge*. Same as Basic; mix downbeat and offbeat non-harmonic tones.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.3 Using the Chromatic Scale

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Play a flexible major scale and mix parts of the chromatic scale from time to time.
- **Medium*. Same as Basic; use chromatic contour groups of 3 and 6 eight-notes.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.4 Using Non-Harmonic Tones, Minor

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Write the non-harmonic tones (b2, n3) for each Dorian scale, around the circle of fourths.
- **Medium*. Play a flexible Dorian scale with some downbeat non-harmonic tones.
- ***Challenge*. Same as Medium; mix downbeat and offbeat non-harmonic tones

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.5 Non-Harmonic Tone in Dominant

Basic ___/___/___ () More ___/___/___ ()

- *Basic* Play a flexible Mixolydian scale; play the non-harmonic tone on or off the beat.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.6 Using Harmonic Minor Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Spell the pitches for the C harmonic minor scale, then all other harmonic minor scales.
- **Medium.* Hum and finger 8th-notes for harmonic minor scales around the circle of 4ths, at quarter-note = 100.
- ***Challenge.* Same as Medium; quarter-note = 150.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.7 Using Natural Minor Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Spell the pitches for the C natural minor scale, then all other natural minor scales.
- **Medium.* Hum and finger 8th-notes for natural minor scales around the circle of 4ths, at quarter-note = 100.
- ***Challenge.* Same as Medium; quarter-note = 150.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.8 Handling the Flat 6th in Minor

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Play a flexible harmonic scale, resolving each b6 to a natural 6.
- **Medium.* Same as Basic; use delayed resolutions.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Melody: Melodic Resolution

Exercise 3.9 Using Melodic Resloution

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Write any four *major* chord symbols. Choose a whole-note pitch for the first chord symbol, then quickly name whole-note pitches for the other chords.
- **Medium.* Same as Basic; 4 *minor* chord symbols.
- ***Challenge.* Same as Basic; any 8 chord symbols.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.10 Using Least Movement

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as Basic for 3.12; try for least number of half-steps moved.
- **Medium.* Same as Medium 3.12; least movement.
- ***Challenge.* Same as Challenge 3.12; least movement.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.11 Moving Up, Melodic Resolution

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as Basic 3.12; keep going up.
- **Medium.* Same as Medium 3.12; keep going up.
- ***Challenge.* Same as Challenge 3.12; keep going up.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.12 Moving Down, Melodic Resolution

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as Basic 3.12; go down each time.
- **Medium.* Same as Medium 3.12; down each time.
- ***Challenge.* Same as Challenge 3.12; down each time.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.13 Using Other Rhythms

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Same as Basic 3.12; use all eighth-notes.

- **Medium.** Same as Medium 3.12; all eighth-notes.
- ***Challenge** Same as Challenge 3.12; all 8th-notes.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.14 Using Chord Anticipation

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic:** Write two random major chords. Just before the new chord, write a few anticipation eighth-notes.
- **Medium.** Same as Basic; use two minor chords.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.15 Using Chord Delay

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Write 2 measures of eighth-notes, with the first bar C7 and the second bar C#7. Use chord delay on first 4 notes of bar 2.
- **Medium.** Same as Basic; use BMa7, EbMa7.
- ***Challenge** Same as Basic; use any 2 difficult chords.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.16 Using Pedal

Basic ___/___/___ () More ___/___/___ ()

- *Basic** Write a chromatic chord progression and play an interesting pedal rhythm over it.

Rhythm: Fusion and Latin Styles

Exercise 3.17 Playing in Clave

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Play each clave example in section 3.20, repeating until they are all solid.
- **Medium.** Same as Basic; add your own pitches.
- ***Challenge** Same as Medium; use a reversed clave.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.18 Playing Rhythms over Clave

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Play each rhythm example in section 3.21, repeating until they are solid.
- **Medium.* Same as Basic; add your own pitches.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.19 Building Combinations over Clave

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* With two players, play any combination in section 3.25 as a vamp. Use a bass or percussion on the clave; improvise on the rhythm part. Don't switch the clave.
- **Medium.* Same as Basic; on cue, soloist switches rhythm patterns.
- ***Challenge.* Same as Medium; add chords (piano plays clave: I chord bar 1, V chord bar 2).
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.20 Playing Montunos

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Write a montuno part over C7 (2 bars) and Bb7 (2 bars).
- **Medium.* Same as Basic; use C7 Bb7 Ab7 Bb7.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Development: Melodic Patterns

Exercise 3.21 Creating Diatonic Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Play a simple motif of 4 eighth-notes in C Major; do 3 diatonic sequences from it.
- **Medium.* Same as Basic; use F Minor.
- ***Challenge.* Same as Basic; use a motif of 8 eighth-notes in any other key.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.22 Creating Transposing Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Play a four-note motif in C Major; create a transposing pattern by adding three chromatic sequences to it.
- **Medium** Same as Basic; use whole-step sequences.
- ***Challenge** Same as Basic; use minor-third or major-third sequences.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.23 Creating Semi-Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Play a 4-note motif in C Major; create a pattern by adding a semi-sequence.
- **Medium** Same as Basic; add two semi-sequences.
- ***Challenge** Same as Basic; add 3 semi-sequences.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.24 Creating Melodic Patterns

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Create a motif of four 8th-notes with one skip of a third; sequence it 3 times to create a pattern.
- **Medium** Same as Basic; use two skips of a third.
- ***Challenge** Same as Medium; skip 4th, 5th, or more.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.25 Creating Linked Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Play an ascending motif of four 8th-notes; use a linked sequence (whole-step).
- **Medium** Same as Basic; use a descending motif with half-step links.
- ***Challenge** Link three sequences to a motif; reverse the contour at least once.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.26 Using Longer Motifs and Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Create a motif of 8 eighth-notes with a mixed contour and several skips, then add a diatonic sequence that is linked.

- **Medium.** Same as Basic; add a transposing sequence that is linked.
- ***Challenge.** Same as Medium; add a transposing sequence that is not linked.
- >More.** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.27 Using Pulling Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic.** Create an asc. pulling pattern, diatonic.
- **Medium.** Create a desc. pulling pattern, transposing.
- ***Challenge.** Same as Medium; use an 8-note motif.
- >More.** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.28 Non-Harmonic Tones in Sequences

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic.** Create a 4-note asc. diatonic pattern with one non-harmonic tone in the motif.
- **Medium.** Same as Basic; 4-note descending transposing pattern.
- ***Challenge.** Same as Basic; use an 8-note transposing pattern with two non-harmonic tones.
- >More.** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.29 Using Other Rhythms in Patterns

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic.** Create a pattern using two eighth-notes and a quarter- note.
- **Medium.** Create a pattern with a different rhythm (not all eighth-notes).
- ***Challenge.** Create a four-beat pattern that uses a different rhythm (not all eighth-notes)
- >More.** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.30 Creating Offset Patterns

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic.** Create a pattern with sequences of four eighth-notes; start on the “and” of 1.
- **Medium.** Same as Basic; start on the “and” of 4.
- ***Challenge.** Same as Basic; “and” of 1 or “and” of 4.
- >More.** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

>Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.31 Creating Short Patterns

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Create a 2-note offset pattern that uses upward skips.
- **Medium. Create a transposing 3-note pattern with a 3-note contour.
- ***Challenge. Create a diatonic 3-note pattern that pulls and descends.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Development: Rhythmic Development

Exercise 3.32 Augmenting by Doubling

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Write a one-bar motif and augment it by doubling all note values.
- **Medium. Same as Basic; double only some values.
- ***Challenge. Same as Medium; use a two-bar motif.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.33 Variations in Augmenting

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Create an eighth-note motif; augment it to quarter-note triplets.
- **Medium. Same as Basic; aug. to dotted quarters.
- ***Challenge. Create an eighth-note-triplet motif; augment it to eighth-notes.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.34 Compressing by Halving

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic Compress a motif; halve all note values.
- **Medium. Same as Basic; halve only some values.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.35 Variations in Compressing

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Create a quarter-note-triplet motif; compress it to eighth-notes.
- **Medium.* Create a dotted-quarter-note motif; compress it to eighth-notes.
- ***Challenge.* Create an offbeat quarter-note motif; compress it to quarter-note triplets.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.36 Fragmenting

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Create a longer motif and fragment it with a long silence or a long held note.
- **Medium.* Same as Basic; vary fragmentations.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.37 Displacing

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Create a motif and displace it by repeating it three beats later.
- **Medium.* Same as Basic; five beats later.
- ***Challenge.* Same as Basic; four and a half beats later or five and a half beats later.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Chord Progressions: Dominant Alterations

Exercise 3.38 Naming the Dominant Alterations

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Around the circle of 4ths, name the -9 and +9 alterations for each dom. chord.
- **Medium.* Same as Basic; name -5 & +5 alterations.
- ***Challenge.* Same as Medium; name all alterations.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.39 Humming Altered Dominant Arpeggios

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Hum and finger the dominant 7 flat 5 arpeggios (1 3 -5 b7) around the circle of 4ths. Repeat, humming the dominant 7 sharp 5 arpeggios (1 3 +5 b7).

- **Medium:** Same as Basic; use dominant 7 flat 9 arpeggios (1 3 5 b7 -9), then dominant 7 sharp 9 arpeggios (1 3 5 b7 +9).
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.40 Adding Dominant Alterations

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic** Around the circle of 4ths, choose a +5 or b5 chord, then add all other alterations.
- **Medium:** Same as Basic; use b9 or +9 chords.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.41 Matching Altered Chords and Scales

Basic ___/___/___ () More ___/___/___ ()

- *Basic** While a friend or recording holds out an altered chord, play one of the flexible scales mentioned in section 3.43.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.42 Spelling/Humming Whole-Tone Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Spell the pitches for the C whole-tone scale, then for the D whole-tone scale.
- **Medium:** Accurately hum & finger 8th-notes for both whole-tone scales, quarter = 100.
- ***Challenge:** Same as Medium; quarter-note = 150.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.43 Minor ii-V-i Progressions

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic** Around the circle of 4ths, write the ii-V-i progression for each minor key.
- **Medium:** Name the b5 degree for each chord around the circle of 4ths.
- ***Challenge:** Play a flexible harmonic minor scale for each minor ii-V-I in the circle of 4ths.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.44 Writing a Minor Blues Variation

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Write the basic minor blues, all 12 keys.
- **Medium.* Write a minor blues variation, Ab minor.
- ***Challenge.* Create your own variation of a minor blues in any key besides C.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.45 Using Substitute i Chords

Basic ___/___/___ () Medium ___/___/___ () More ___/___/___ ()

- *Basic* Write ii-V-bVI progressions around the circle of 4ths.
- **Medium.* Write ii-V-bIII progressions around the circle of 4ths.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.46 Using Diminished Chords

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Going around the circle of 4ths, spell all the diminished 7 chords.
- **Medium.* Same as Basic; hum all dim. 7 chords.
- ***Challenge.* Name three ways to resolve each diminished 7 chord.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.47 Using Diminished-1 Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Spell the pitches for the C diminished-1 scale, then for all diminished-1 scales.
- **Medium.* Hum & finger 8th-notes for all diminished-1 scales around circle of 4ths, quarter-note = 100.
- ***Challenge.* Same as Medium; quarter-note = 150.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.48 Diminished-Whole-Tone Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic* Spell the pitches for the C diminished-whole-tone scale, then for the other 11.
- **Medium.* Hum and finger eighth-notes for all diminished-whole-tone scales around the circle of 4ths, at quarter-note = 100.
- ***Challenge.* Same as Medium; quarter-note = 150.

- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.49 Substituting Dominant Chords for Diminished Chords

Basic ___/___/___ () More ___/___/___ ()

- *Basic Name a dominant chord that could be substituted for each diminished 7 chord, going around the circle of 4ths.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Performance: Learning Standard Tunes

Exercise 3.50 Using Bass Cheater Notes

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Write an 8-bar chord progression and insert bass cheater notes.
- **Medium. Choose a short tune from *200 Standard Tunes* and write the bass notes for the entire chord progression.
- ***Challenge. Same as Medium; choose a longer tune.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.51 Humming Bass Lines

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Using the bass cheater notes from Basic 3.52, hum the stepwise bass line all the way through the tune. Get to the same pitch you sang at the start of the tune.
- **Medium. Same as Basic; use bass notes Med. 3.52.
- ***Challenge. Same as Basic; use bass notes from Challenge 3.52.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.52 Memorizing Chord Symbols

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Select a short chord progression in *200 Standard Tunes*. Memorize the chord progression for effective improvisation.
- **Medium. Same as Basic; choose a longer tune.
- ***Challenge. Same as Medium; choose a tune with more difficult chords.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

>Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.53 Adding Arpeggio Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Add arpeggio tones to the progression from Basic 3.52 or another tune.
- **Medium. Same as Basic; add 1 5 3 1 tones.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.54 Adding Color Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Add color tones to the progression from Basic 3.52 or another tune.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.55 Adding Flexible Scale Tones

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Add flexible scale tones to the prog. from Basic 3.52 or another tune.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 3.56 Improvising on Your Own

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ () More ___/___/___ ()

- *Basic Improvise to a short progression in *200 Standard Tunes*, alone.
- **Medium. Same as Basic; choose a longer tune.
- ***Challenge. Same as Medium; choose a tune with more difficult chords.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- >Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord.

The Art of Improvisation

Version 1.0 – 8/22/2000

... Creating real-time music through jazz improvisation ...

Level 4: Strong



by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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Django Reinhardt Jimmy Blanton Oscar Pettiford
Lionel Hampton Stuff Smith Stephane Grappelli Gene Krupa Billie
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Level 4 — Strong

As a *Strong Improviser*, you've paid your dues in practice and concerts. You have the skills and tools to handle solos over most kinds of chord progressions. At Level 4, you can take rhythms and expression to new heights, using rhythmic development and special effects to enhance your solos. You can analyze ideas of great improvisers and adapt them effectively in your solos. At this level, your performance skills keep you in demand as a respected soloist. May the strong get stronger

Sonny Stitt Don Byas J. J. Johnson Bud Powell
Thelonious Monk Kenny Clarke Max Roach Buddy Rich
Ella Fitzgerald Miles Davis Chet Baker Paul Desmond

4A: Soundscapes

In this chapter you'll learn:

- About Soundscapes
- Intensity in Solos
- Artists and Styles
- Conservative Improvisation

A “soundscape” is like a visual map or landscape of your music. When you balance high and low, fast and slow, heavy and light, and rough and smooth in your music, you can create patterns of sound that are much more than just notes filling space. Your sound patterns can flow together to create a vivid musical landscape.

About Soundscapes

Painting with Sound

Artists pick up brushes or other tools and create with them. As an improviser you choose melodic and rhythmic tools and essentially “paint with sound.” With this sound-painting approach, you can concentrate on beauty, variety and meaningful direction in your solo, so it adds up to a work of art.

So, what makes an interesting landscape? In painting or photography a beautiful landscape is easy to appreciate. In music, a soundscape can be beautiful but hard to describe in words. Here are some common elements in landscapes and soundscapes:

Landscapes (Art)	Soundscapes (Music)
Angular lines, contours	Intervals and contours
Smooth & rough surfaces	Smooth/rough expression; legato/staccato articulations
Hard vs. soft objects	Loud and soft dynamics
Dense or empty texture	More notes or fewer notes

As you use your musical tools of improvisation, work to create beautiful soundscapes. That raises the goal from simply surviving chord changes to creating a work of art.

Visualizing What You Play

Creating soundscapes depends on how well you can see musical shapes and objects (see also *Ranges and Neighborhoods* in Chapter 2B: *Melodic Shapes*). Here are the basic steps:

- 1 See the starting note and the first part of the shape you want to play.
- 2 Hear the starting note and shape.
- 3 Play the starting note and shape.

This is SHAPE (See, Hear, And Play Expressively).

4.1 Push vs. Pull in Improvisation

When we improvise we instinctively think of pushing out a stream of notes to fill up the musical space, until something interesting emerges. But this pushing approach has natural weaknesses – it seems like you’re at the “back of the train,” pushing things along. When you use a pulling approach to improvisation, interesting things start to happen – it’s like being at the “engine” of the train, with a clear view of what’s ahead. Some of the differences between pushing and pulling are described below.

Pushing (weak):

- It’s hard to see where you’re headed.
- You change directions too often.
- You’re not sure when a motif, phrase, or solo is really completed.
- You get higher density but lower creativity.

Pulling (strong):

- You see musical shapes and objects.
- You do more with the notes at hand, instead of just pushing ahead for “new” notes.
- You see where and how to end ideas and phrases.
- You use silence more effectively: more often, longer, and in a variety of places.
- Expression becomes a vital part of your playing instead of an afterthought.

To “pull” ideas,

- 1 Visualize the first part of the idea.
- 2 Get a secure start on the pitch and rhythm of the idea.
- 3 Work through the idea, visualizing as you go.
- 4 Pull towards a clean and interesting ending.

Remember the shapes you create so you can develop them later. With practice, you’ll find that the pulling approach can open new creative possibilities for you.

✓ *Exercise 4.1 Pulling Improvisation Ideas*

4.2 Variety Within a Tune

One of the keys to beauty in improvisation is a healthy amount of variety (see Chapter 1D: *Rhythmic Variety* and Chapter 1F: *Developing with Motifs and Phrases*).

One aspect of variety is how you handle the type of tune you’re playing. For example, the typical way to improvise in a fast swing tune is to play a lot of eighth-notes. While you can still play interesting solos that way (John Coltrane’s *Giant Steps* solo worked well), you might miss the wealth of variety in other approaches. Below are common tune styles and the most common approaches players take in soloing on those tunes. Also described are some unusual approaches that can add variety to your solos.

<i>Ballads</i>	Common:	Slow quarters and 8ths, long notes, mostly soft
	Unusual:	Double-time & triple-time (see Chapter 4B), triplet ties, rough expression, intensity

<i>Latin</i>	Common:	Legato quarters, even 8ths
	Unusual:	Triplets, offbeat ties, groups of 5 or 7 (Chapter 5C)
<i>Slow swing</i>	Common:	8ths, many downbeat accents
	Unusual:	Double-time and triple-time, rhythmic variations (see Chapters 5C and 5D)
<i>Med. swing</i>	Common:	8ths w/ simple syncopations
	Unusual:	Double-time, triplet variations
<i>Up swing</i>	Common:	Lots of eighth-notes
	Unusual:	Quarter-notes, offbeat ties, consec. dotted quarters

✓ **Exercise 4.2** *Variety in Rhythmic Styles*

Intensity in Solos

Intensity is the process of turning up the heat in a solo to build to a high point. Here are some guidelines on understanding and using intensity effectively:

- Don't confuse intensity with interest. Suspense, subtlety, and economy can build interest in a solo even without typical intensity. The main goal is interest, not just intensity.
- Be careful with higher, faster, and louder. These elements can build intensity in a solo but can also kill the interest in a solo if you overdo them.
- Be ready to pounce on intensity when the time is right. It's frustrating for the listener when a great opportunity presents itself and you leave it hanging without building some intensity.

4.3 Building Intensity in Solos

While intensity should often rise and fall by small amounts in your solo, occasionally you'll want to build the intensity to a higher level. This can be triggered by your own solo ideas or by something the group plays. Remember: When the time is right to build, you'll sense it, and you must be ready to play your ideas quickly and effectively. Otherwise, it's an opportunity missed.

Below are some basic ways to build intensity in solos. You can also combine them for even more intensity.

- Repetition. If a motif is interesting enough, repeat it several (or many) times.
- Development. Vary a motif slightly over repetitions.
- Louder dynamics. Go suddenly loud, or crescendo.
- Riffs. Use short, repeated patterns that are dense & quick (see *Riffing* in Chapter 4D: *More Development*).
- High range. Gradually develop an idea and make it climb in range. Or, sustain an idea in a high range.
- Held note. You can hold out a high note for intensity; you can also add expression, alternate fingerings, or a trill to it.
- Accelerating. You can move from slower to faster rhythms (see *Stepping Through Rhythms* in Chapter 5C: *Rhythmic Freedom*).
- Burning and wiggling (see *Using Rubato* in Chapter 5C: *Rhythmic Freedom*).

- Special effects (see Chapter 4C: *Special Effects*).
- Harmonic intensity -- outside (Chapters 5A and 5B).

✓ **Exercise 4.3** *Building Intensity*

4.4 Lowering Intensity in Solos

After reaching high intensity in your solo, you usually lower the intensity gradually. But you can also lower intensity suddenly, or occasionally lower the intensity where there was no high intensity before, as long as your group lowers the intensity with you.

Below are some basic ways to lower the intensity in solos. You can also combine them for less intensity.

- Longer rests – use unpredictable entrances
- Less density – use care with selecting each note
- Lower range – keep the melody line flowing
- Slower rhythms – keep them interesting
- Softer dynamics – balance with the group
- Longer notes with expression

✓ **Exercise 4.4** *Lowering Intensity*

Intensity in BRIDJJ Transcribed Solos

Below are selected places in BRIDJJ transcribed solos where intensity is built or lowered. The solos are in Chapters 2J, 3J, and 4J.

1) Bass solo, “Precious Caboose” (Chapter 2J)

- Motif in m57-58 is developed in m59-60; upper range of bass is used.
- m61-64 lowers the intensity: the range gradually goes down, and the density decreases.

2) Trumpet solo, “Precious Caboose” (Ch. 2J)

- m1-14 is mellow to match the delicate background.
- m15-18 builds range; at the high point the rhythm repeats downbeats.
- m18-24 transfers energy to the low range; double-time 16th-note passages are divided by longer rests.
- m37-41 repeats F# and G for 4 bars, with rhythmic variations and alt. fingerings, then resolves to G#.
- m47 wiggle starts energy; m48 rest stops the energy; m49 jump-starts with double-time.
- m53-57 builds range, then holds a high note with alternate fingerings before ending on highest note.

3) Trumpet solo, “Deja Blue” (Ch. 3J)

- m1-9 gradually increases density; m6-9 gradually increases range.
- m9-12 lowers range and intensity.

- m30-35 builds intensity (similar to m53-57 in “Precious Caboose” solo).
- 4) Trumpet solo, “Where’s Waldis?” (Ch. 3J)
 - m45-50 lowers range to the bottom limit of the trumpet. • m51-52 builds range after a rest; m53-56 repeats Bb and A many times.
 - m57-64 gradually lowers intensity.
 - 5) Flugelhorn solo, “I Think I’ll Keep Her” (Ch. 4J)
 - m5-6 has low intensity with long, low notes.
 - m31 lowers intensity with a dotted half-note.
 - m57-61 builds intensity with long, high notes.
 - 6) Guitar solo, “Beat the Rats” (Ch. 4J)
 - m1-26 is lower in density but uses high range and varied rhythms for interest.
 - m27 to the end increases the density.
 - m45 uses consecutive offbeats to add energy.
 - m51-54 accelerates rhythms in a riff, more intense.
 - m71-72 uses rough expression.
 - Overall: many color tones, non-harmonic tones, and “outside” passages.

Artists and Styles

As you listen to jazz recordings it’s good to recognize different approaches to soundscapes. The artists listed below don’t play exclusively in the styles listed, but there are many recordings available on which they do.

Density: Heavy

Piano - Art Tatum, McCoy Tyner, Gonzalo Rubalcaba
 Sax - John Coltrane, Michael Brecker, James Carter
 Trumpet - Woody Shaw, Wynton Marsalis, Wallace Roney
 Guitar - Allan Holdsworth, John McLaughlin
 Bass - Jaco Pastorius, John Pattitucci

Density: Light

Piano - Bill Evans, Count Basie
 Sax - Paul Desmond, Stan Getz
 Trumpet - Miles Davis, Chet Baker, Wynton Marsalis

Range Extremes

Piano - Lennie Tristano (lower)
 Sax - John Coltrane, Michael Brecker, James Carter
 Trumpet - Arturo Sandoval, Wynton Marsalis
 Bass - Jaco Pastorius (harmonics)

Strong Expression

Piano - Lennie Tristano (lower range), Chick Corea
 Sax - Michael Brecker, James Carter, Joshua Redman
 Trumpet - Wynton Marsalis, Clark Terry
 Guitar - Allan Holdsworth, John McLaughlin
 Bass - Jaco Pastorius, John Pattitucci, Christian McBride

Conservative Improvisation

Some situations, such as casuals or recording sessions for light jazz, call for more conservative improvisation. Here are some soundscape elements to focus on:

- Light density
- Lower intensity
- Careful and subtle expression
- Restraint with non-harmonic tones or complicated rhythms

Recording Sessions

In recording sessions with light improv, you may want to plan out where the solo peaks, and where give and take is necessary with other instruments. In some cases, accuracy is as important (or more important) than coming up with fresh ideas. And once in a while, you might as well just write something out instead of improvising. But when you need to improvise something meaningful in a limited space, SHAPE becomes more important than ever.

Casuals

In a casual gig, improv can range from light to occasionally full-bore. Here are some points to consider about jazz casuals and improvisation:

- Keep solos short, such as two choruses for faster tunes, one or two for medium tunes, and one or one-half for ballads.
- Keep most tunes short – not everyone needs to solo on every tune. Exception – when the crowd is dancing and really getting into a high-energy tune, go ahead and stretch things out.
- Keep the mood of the piece intact. Your solo shouldn't draw attention to itself; instead, it should flow with the rest of the song.
- Develop solo ideas simply and carefully. There may be a lot of jazz newcomers at the gig who might be annoyed at complicated solos, but who would be intrigued by thoughtful solo development.
- Concentrate on group textures and interactions during each song (see Chapter 4F: *Group Interactions*).

Chapter Review

- 1) A soundscape is like a musical landscape that you paint with sound.
- 2) You can get variety in a tune by emphasizing unusual rhythmic styles.
- 3) You can build intensity in a solo through repetition, development, louder dynamics, riffs, high range, held high notes, accelerated rhythms, burning and wiggling, special effects, and outside playing.
- 4) You can lower intensity in a solo through longer rests, less density, lower range, slower rhythms, softer dynamics, and longer notes with expression.
- 5) Conservative improvisation can be valuable in situations that call for light or controlled jazz, such as recording sessions or casuals.

4B: Double-Time and Half-Time

In this chapter you'll learn:

- About Double-Time and Feel
- Double-Time Transitions
- Double-Time Material
- Triple-Time Feel
- Half-Time Feel

Playing double-time passages can add excitement and intensity to your solo melodies, while half-time can be a creative switch from the normal rhythmic flow. This chapter explains how to use double-time, half-time, and triple-time.

About Double-Time and Feel

Technically, double-time and double-time feel are two different things. *Double-time feel* is when you start playing twice-as-fast rhythms, as if the tempo were going twice as fast, even though the measures and chords go by at the same speed. In contrast, true double-time makes the chord progression go by twice as fast, but this shrinks the actual form of the tune. To avoid changing the form, double-time *feel* is used more often than true double-time in jazz improvisation.

Important: When this chapter discusses “double time,” it means double-time feel, not true double-time. Also, triple-time is used for triple-time feel, and half-time is used for half-time feel.

Psychology of Double-Time

Perhaps no other jazz improv technique can be as exciting or disappointing as double-time. On the positive side, double-time has many possibilities and challenges. A good double-time passage at the right time can energize and lift a solo, and leave the audience wanting more. On the other hand, bad double-time can pretty much ruin a solo.

Here are some common double-time pitfalls to avoid:

- Jumping headlong into and out of double-time, without graceful transitions
- Using predictable and uninteresting contours
- Repeating the same double-time material in each solo
- Playing double-time passages with a shaky rhythmic feel or stiff articulations
- Ending double-time passages awkwardly or abruptly

The topics in this chapter help you gain control of double-time and explore some of its many possibilities.

Double-Time Transitions

4.5 Going into Double-Time

To go smoothly from the original tempo into double-time, follow these steps:

- 1 Make sure you feel the quarter-note pulses in the original tempo securely. (You don't have to play quarter-notes, but you must be able to find them.)
- 2 Quickly imagine straight eighth-notes at the same tempo. In a swing tune, it takes some practice to imagine straight eighth-notes.
- 3 These straight eighth-notes become the quarter-notes of the new double-time.
- 4 In the new double-time, work for active rhythms. Many players try only eighth-notes in the new tempo, missing a lot of rhythmic possibilities.

Steps 2 and 3 help you solidify the transition into double-time. With practice, you'll get the double-time feel quickly without worrying about the steps. You can drift in and out of double-time during a solo, as long as it's smooth and not overused.

✓ *Exercise 4.5* **Going Into Double-Time**

4.6 Coming Out of Double-Time

To return from double-time to the original tempo, follow these steps.

- 1 Quickly imagine your current double-time quarter-notes as 8th-notes of the original tempo. If the style is swing, stretch out the eighth-notes so they become swing 8ths.
- 2 In the new tempo, work for active rhythms to re-establish the original feel. If the tune is swing, be sure to play accurate swing rhythms with the correct triplet subdivisions.

With practice, you can move in and out of double-time whenever it feels right.

✓ *Exercise 4.6* **In and Out of Double-Time**

Double-Time Material

4.7 Creating Double-Time Material

Here are some good ways to create interesting material for double-time feel:

- 1) Use the suggestions in *Using Flexible Scales* in Chapter 1A: *The Virtual Practice Method* to generate double-time ideas.
- 2) Avoid predictable scale contours and repetitive ideas.
- 3) Begin on (or emphasize) active rhythms or tones.
- 4) Use contour patterns of 3 eighth-notes in 4/4 time.
- 5) Mix some chromatic notes with the scale tones to slow down the contours.
- 6) Mix in one or more riffs (see Chapter 4D).

Multiplying by 2

You can get started with double-time practice by creating an interesting one- or two-bar idea at an easy tempo. For example, try a flexible scale with a few skips and maybe a slight rhythm variation. Then play the same idea exactly twice as fast to turn it into double-time. Once that idea is comfortable, transpose it to other keys – first at the original tempo and then at the double-time tempo. As you progress through new ideas, gradually introduce wider skips, non-harmonic tones, and different rhythms to add spice to your double-time ideas.

Practicing Double-Time Fills

One way to begin working with double-time is to play a short double-time fill during a one- or two-bar rest. For example, start at a slower tempo, rest for two beats, and play eight 16th-notes (two beats) and a downbeat note. At first, you should work on short phrases of 8th-notes with smaller contours. After you're comfortable with basic fills, try these ideas:

- Rest a bar and play a bar of 16th-notes
- Rest two bars and play two bars of 16ths.
- Vary the rhythms, mixing eighths and 16ths.

Work for pitch and rhythm accuracy as you go; then gradually boost the tempo each time until you can handle reasonably fast double-time passages.

Expanding Your Reach

When you can play phrases accurately and confidently at faster tempos, expand the length and contour of each double-time phrase. You can also transcribe and play double-time material from CDs, but don't rely too much on imitation. You'll be amazed at how much mileage you can get just from flexible scales and chromatic notes. Here are some additional points to keep in mind with double-time playing:

- You'll need split-second timing and quick reflexes.
- Be securely locked into the tempo. The rhythm section must play steady time, and you must be able to hear them clearly and work with them.
- Use melodic and rhythmic development in your double-time material and remember SHAPE.
- Use sequences and patterns in your double-time material.

As you play long double-time passages, the soundscape becomes very detailed and low-level, something like flying a spacecraft at high speeds along a planet's surface. You become very involved in the shapes, contours, colors, and changes of direction as you create fast double-time material.

✓ *Exercise 4.7 Using Double Time Material*

Double-Time in BRIDJJ Transcribed Solos

Below are some double-time passages in the transcribed BRIDJJ solos in Chapter 4G: *Analyzing Solos, Level 4*. If you have the BRIDJJ CD, you can check the CD timings and follow along with the recording.

Measure #s	Tune
m17-22,61-63	I Think I'll Keep Her (piano)
m6-14, 19-24, 29-30, 37-42, 50-56	I Think I'll Keep Her (flugelhorn)
m11-16, 29-32, 43-48	Three and Me (flugelhorn)

Using Triplets in Double-Time

Instead of simply converting quarter-notes to eighth-notes for double-time, you can emphasize eighth-note triplets in the double-time. This sounds like the basic pulse is going three times as fast (four quarter-notes to 12 eighth-note triplets). You can mix eighth-notes and eighth-note triplets in the double-time passages for variety.

Triple-Time Feel

4.8 Using Triple-Time Feel

Triple-time feel is *not* three times as fast as the original feel; it's twice as fast as double-time, which makes it *four* times as fast as the original feel. If the original tempo is 60, double-time is 120, and triple-time is 240. Triple-time works best in ballads or slow blues, after you're into double-time. If the tempo of the triple-time is very fast, play easier ideas and consider patterns, sequences, and riffs.

Once you establish triple-time, you can switch among triple-, double-, and single-time feels as you like. The switching process is similar to going in and out of double-time, as described earlier in this chapter.

Another way to give the feeling of triple-time is to repeat eighth-note triplets and then establish a new pulse of quarter-notes based on the speed of those triplets. For details on how to do this, see *Using Triplet Pulses* in Chapter 5E: *Rhythmic Pulses*.

✓ **Exercise 4.8** *Using Triple Time*

Half-Time Feel

4.9 Half-time feel is less common than double-time, but it can be very effective. You can go in and out of half-time, and your group can follow you or stay in the old tempo. In half-time feel, the chords go by at the same rate, but it feels like half as many bars are played. Half-time feel is also used quite often in the rhythm section to introduce a tune or at the start of a solo.

To go into half-time, follow these steps:

- 1 Concentrate on half-notes in the original tempo.
- 2 Imagine them as quarter-notes of the new tempo.
- 3 In the new tempo, play varied rhythms to get the new half-time feel. In swing tunes, play accurate swing rhythms with correct triplet subdivisions.

To return from half-time back to the original faster tempo, follow these steps:

- 1 Concentrate on 8th-notes in half-time tempo.

- 2 Imagine those 8th-notes as the new quarter-notes of the original fast tempo.
- 3 In the new tempo, use active rhythms to re-establish the original feel. In a swing tune, be sure to play accurate swing rhythms with the correct triplet subdivisions.

✓ **Exercise 4.9** *In and Out of Half-Time*

Chapter Review

- 1) Double-time feel (or double-time) means playing twice as fast but leaving the chords in their original locations.
- 2) To switch to a double-time feel,
 - A) Feel secure quarter-note pulses (orig. tempo).
 - B) Imagine straight 8th-notes (same tempo).
 - C) Think of straight 8th-notes as the quarter-notes of the new double-time tempo.
 - D) In the new tempo, use active rhythms to establish the new double-time.
- 3) To return to single-time, reverse the process.
- 4) Get double-time material from the suggestions in *Using Flexible Scales* in Chapter 1A: *The Virtual Practice Method*. Mix in chromatic notes and slow down the contours. You can also get double-time ideas from recorded solos.
- 5) Multiplying short ideas by two and practicing short fills helps you build double-time skills and ideas.
- 6) Triple-time feel is four times as fast as the original feel (twice as fast as double-time feel).
- 7) To shift to half-time feel,
 - A) Think of half-notes in the original tempo.
 - B) Imagine the half-notes as the quarter-notes of the new slower tempo.
 - C) In the new tempo, work for varied rhythms to establish the new half-time feel.

Expressions

*See some good picture -- in nature; if possible; or on canvas hear a page of the best music; or read a great poem every day. You will always find a free half hour for one or the other; and at the end of the year your mind will shine with such an accumulation of jewels as will astonish even yourself. *Henry Wadsworth Longfellow*

*Thinking is the hardest work there is, which is the probable reason so few engage in it. *Henry Ford*

*It isn't what you know that counts, it's what you think of in time. *Benjamin Franklin*

*The only thing worse than being talked about is not being talked about. *Oscar Wilde*

*Strange how much you've got to know before you know how little you know. *Dr. Samuel Johnson*

4C: Special Effects

In this chapter you'll learn about:

- Wind Instrument Effects
- Trumpet Effects
- Saxophone Effects
- Trombone Effects
- Keyboard Effects
- Guitar Effects
- Bass Effects

Special effects are unusual sounds you play that add an extra dimension to your playing. Sometimes you can get great results by adding an effect to just one or two notes, or by repeating the same special effect as you develop a motif. You can also combine special effects in many ways; be sure to experiment on your instrument.

Note: Although there are many possible electronic effects, this chapter deals just with acoustic effects.

Wind Instrument Effects

This section discusses special effects common to the sax, trumpet, and trombone.

4.10 Bends

A *bend* is moving a pitch down (or sometimes up), usually by less than a half-step. Sometimes it helps to press one or more valves or keys as you bend, to get a more controlled sound. Practice bends in these ways:

- Play a note, bend it fast or slow, and return to it.
- Play a note and bend it, but don't return to the note.
- Play a note, then use multiple bends up or down.
- Bend all the way to the next regular note.

For an example of bends on the BRIDJJ CD, listen to timings 6:11-6:16 (flugelhorn solo) of "Three and Me."

✓ *Exercise 4.10 Using Bends*

4.11 Falls and Glissandos

A *fall* is moving a pitch downward so the actual pitches are vague. Practice falls in these ways:

- Play a short or a long fall.
- Fall after holding a note, or just after the attack.
- Continue the phrase after falling to the low note.
- Attach a glissando (see below) to the end of a fall.

A *glissando* is like a fall that goes up instead of down. Practice glissandos in these ways:

- Play a short or long glissando.
- Gliss after holding a note, or just after the attack.
- Continue the phrase after glissing to the low note.
- Attach a fall to the end of a glissando.

For a glissando on the BRIDJJ CD, listen to timings 5:41-5:42 (flugelhorn solo) of “Three and Me.”

✓ **Exercise 4.11** *Using Falls and Glissandos*

4.12 Growls (Flutter)

To “growl” a note, you use a flutter-tongue technique. You can practice this by breathing out “hoooo” and forcing the tongue against the roof of the mouth. Practice growls in these ways:

- Start the growl on the attack of a note.
- Hold a note, then begin the growl.
- Growl on a held note, then play the note normally.
- Combine a growl with a bend or fall.

4.13 Half-Sounds

The pitch of a “half-sound” is usually somewhat vague. It can be a surprising effect when it’s used well. To produce a half-sound you press valves or keys halfway down. To emphasize a half-sound, play it as a longer note or the highest note in a phrase.

You can also play multiple half-sounds in a row, repeating or varying the pitch. With practice, you can even tune up multiple half-sounds so they sound something like a recognizable tune. This is most effective in softer passages. And you can go from half-sound to full-sound to create a kind of sliding effect.

With practice, you can play half-sounds that are actually quarter-tone pitches, in-between the half steps. Quarter-tones expand the chromatic scale, up or down.

4.14 Air and Keys

Occasionally in a softer passage you can simply blow air through the instrument without playing a note. As you do this, you can vary dynamics, wiggle keys or valves, move the slide, or change the basic pitch of the air-stream.

This creates a sense of mystery or surprise, and it’s usually done in a ballad or free jazz piece, or at the end of a tune. But it can lose its appeal if it’s done too often.

4.15 Humming or Singing while Playing

When you hum or sing at the same time you play a note, the note takes on an unusual sound. For best effect, the sound should be under control, with half the emphasis on a good vocal pitch and half on the played pitch. To practice the basic concept away from your instrument, try whistling and singing at the same time. You can hum/play on an entire phrase or just a few exposed notes.

Here are some variations on humming while playing:

- Hum the same pitch that you play.

F#	2	1+2+3	F#	2	2+3
G	0	1+3	G	0	1+3
Ab	2+3	(no alt)	Ab	2+3	1
A	1+2	3	A	1+2	2
Bb	1	1+2+3	Bb	1	1+2+3
B	2	1+3 B	2	1+2	
C	0	2+3	C (high)	0	2+3
C#	1+2	1+2+3	C#	2	1+2
D	1	1+3	D	0 or 1	1+3
Eb	2	2+3	Eb	2	2+3
E	0	3 or 1+2*	E	0	1+2
F	1	1+3	F	1	1+3

Alternate (Altissimo) Fingerings for Saxophone

Alternate fingerings for saxophone are found in various method books. For altissimo (very high range) fingerings, see

http://ourworld/compuserve.com/homepages/martin_carter/

At the site, download the SaxTutor program for Microsoft Windows® for a view of altissimo fingerings.

Alternate-Fingered Trills

The alternate-fingered *trill* is dramatic, especially in the upper register. To play an alternate-fingered trill, you quickly alternate between a note's regular fingering and its altered fingering. You don't tongue each new note in the trill; you just wiggle the valves or keys. It sounds like a cross between tonguing and trilling.

To add variety, you can play a series of alternate trills that go up or down a scale or arpeggio. Each trill should last a quarter-note or longer. This requires some practice to execute cleanly, especially with shorter lengths like quarter-notes.

In the first example below, trilled pitches go up with various rhythms. In the second example, trilled pitches go up or down with constant rhythms.



Example 4.17a - Alternate-fingered trills, ascending



Example 4.17b - Alternate-fingered trills, ascending/descending

If a note has no alternate fingering or the alternate fingering is tricky, you can use a regular trill instead of the alternate-fingered trill. If an alternate fingering is too close to the original pitch (and no other alternate fingering works), you can wobble the alternate pitch with your lips or breath.

For an example of alternate-fingered trills on the BRIDJJ CD, listen to timings 1:44 to 1:55 (trumpet solo) of “Beat the Rats.”

✓ **Exercise 4.17** *Alternate Fingerings*

Trumpet Effects

4.18 This section covers:

- Double- and triple-tonguing
- Using mutes
- Lip trills (shakes)
- Pedal tones
- Walking bass lines

Double- and Triple-Tonguing

Double-tonguing and triple-tonguing are much more common in classical music than in jazz. Still, you can occasionally use these tonguing methods when the accompaniment is sparse, or in free improvisation, or in interaction with another soloist. Lester Bowie uses these effects wisely in his playing.

Double-tonguing can also be used for articulating very fast passages, as an alternative to the “doo-dul” tonguing of 8th-notes. Wallace Roney does this well.

Using Mutes

The most commonly used mutes are the cup, plunger, and harmon. Each mute lends a characteristic sound that colors the mood of your improvisation. You can also use other effects, such as growls, bends, and half-sounds with a mute. When using a mute, you need to be miked well, or have the rhythm section play quieter.

The harmon mute can be used without the stem for cool jazz, or with the stem for “wah-wah” sounds (hand covering and uncovering the stem).

Lip Trills (Shakes)

To play a lip trill, alternate two notes of the same fingering, using air and lip tension. The trill can be slow or fast, wide or narrow. Low range uses wide trills; higher range uses wide or narrow trills.

Pedal Tones

A pedal tone is one that is below the bottom range of the horn. You can use regular or half-valve fingerings for pedal tones, depending on what works best.

Common places for pedal tones are the ending of a tune, softer passages, or cadenzas. As much as possible, play each pedal tone in tune and with a good tone. You can also use pedal tones in walking bass lines.

Walking Bass Lines

If you haven't played a walking bass line on the trumpet, you're missing an unusual experience. You can accompany the bass player's walking notes during or outside your solo. For basics on creating walking bass lines, see *Rhythm Section Techniques* in *Level 1*.

In trumpet bass lines, you can play regular pitches (from low F# to about middle G) or pedal tones (below low F#) or both kinds. If you switch between regular and pedal notes, make the transitions smooth.

✓ Exercise 4.18 Trumpet Effects

Saxophone Effects

4.19 This section covers overtones/split notes, altissimo playing, and “thunks.”

Overtones/Split Notes

You can play two notes at once (a main note and an overtone above it) by loosening the embouchure just enough. This can be done for one note or a phrase. Be sure to get a balanced sound between the two notes.

Altissimo

Altissimo is the extreme upper range of the sax, above the regular fingerings (see *Alternate Fingerings*). To use altissimo effectively,

- Play the notes in tune with a good sound.
- Use dynamics, including soft altissimo notes.
- Don't just climb up the scale to altissimo and then climb down; use other approaches as well, such as starting in altissimo or skipping up to it.

Thunks

A thunk is made when you blow air and finger a low, staccato note with a loose embouchure. You can switch from high range to low thunks; or play chromatic thunks. James Carter and Joshua Redman use this effect well in solos.

✓ Exercise 4.19 Saxophone Effects

Trombone Effects

4.20 This section covers alternate positions and slides (glissandos).

Alternate Positions

Alternate positions are like alternate fingerings for trumpet, except that the positions are better in tune on trombone. Using alternate positions helps you play faster and more easily in the upper register. You can also play a note slightly out of position for effect.

Slides

The trombone plays the smoothest glissandos or slides of any wind instrument. Long slides are common, but small slides are often under-used. When you slide up or down a half-step or less, you can mix quarter-tones with chromatic notes. You can also combine slides with growls, double-tonguing, or triple-tonguing for effect.

✓ Exercise 4.20 Trombone Effects

4.21 This section covers:

- Clusters
- Tremolo
- Block chords
- Hammering
- Using strings and pedals
- Piano bass lines
- Wide glissandos

Clusters

Clusters are groups of notes that are half-steps (or sometimes whole-steps) apart. They can be used to spice up chords or melody lines, such as in the Thelonious Monk style. They can also be used as percussive effects, especially with many notes at once.

Experiment with one-hand or two-hand clusters. For gentler clusters, play them in the upper range or include only white keys or only black keys. For more intense clusters, mix white and black keys, or play more notes (use a horizontal hand or forearm).

Tremolo

Tremolo is like a wide trill; it builds intensity or suspense. The most common tremolo interval is the octave; you can also play tremolos with smaller intervals or with chords. As you work with tremolos, pay close attention to dynamic subtleties.

Block Chords

Block chords (or locked chords) are played in both hands at once, with the same or similar voicings for each new chord. Each chord follows a right-hand melody. This lends a traditional swing feeling to the solo. Masters of block chords include Red Garland, Erroll Garner, Wynton Kelly, and George Shearing

Hammering

Hammering is the technique of rapidly attacking one key with two index fingers (it can also be done by rotating between the thumb and fingers one and two). The idea is to get the maximum speed of clean attacks. With hammering, you can start and stop on one key, or extend it by going up or down chromatically or by wider intervals. Hammering is also effective in the middle of a full passage, instead of isolated by rests.

Using Strings and Pedals

Although you can actually play melody lines on the strings by touching them with your fingertips, strings are usually played to set up a rhythmic accompaniment vamp (as done by Chick Corea). In this case, you rapidly alternate between plucking and touching one or two strings to set up the vamp. Make sure the texture is light enough so the strings can be heard, such as in a duet or trio. The sustain and soft pedals are effective in solo passages or where the accompaniment is light.

Piano Bass Lines

Playing bass lines on the piano is most effective in a solo or duet situation, or when everyone drops out during a piano solo. Some highly unusual and effective bass lines can be created, especially with different rhythms (triplets, accelerating / decelerating

notes, 3 against 4, etc.). For basic ideas on creating walking bass lines, see *Rhythm Section Techniques* in *Level 1*.

Wide Glissandos

Wide glissandos have been overused so much by some players that they can tend to sound stale to the rest of us. To make a wide glissando more effective:

- Play it up more often than down.
- Use it in the middle of a solo, not at the finish.
- Follow it with a continuous idea.
- Use it rarely.

Gonzalo Rubalcaba uses wide glissandos effectively.

✓ *Exercise 4.21 Keyboard Effects*

Guitar Effects

4.22 This section covers:

- Bends
- Tremolo
- Muted strumming
- Guitar harmonics
- Playing in octaves

Bends

Bends can be slow or fast (fast bends are like a wide vibrato), or repeated several times from the same pitch. After a bend you can continue with a note that's near the pitch where the bend finished.

Tremolo

Notes in a tremolo chord can gradually change as you continue the tremolo; this builds intensity. Related to tremolo is quick strumming, where you play chords with 16th-note patterns, somewhat in a flamenco style. See also *Tremolo* in *Piano Effects* above.

Muted Strumming

Muted (soft) strumming is an interesting technique for quieter passages or accompanying solos (especially bass players) in duets or trios. Jim Hall uses this effect quite well.

Guitar Harmonics

Harmonic notes are played by pressing a string halfway down. These usually work best in a soft setting, at the end of a phrase or solo. You can play a single harmonic, or try octaves or triads. More difficult but effective is playing a melody line with harmonic notes. In a melodic line you can ascend from high regular tones into harmonics; the result dramatically extends the range of the melody.

Playing in Octaves

The technique of playing simultaneous octaves was made popular by guitarist Wes Montgomery. As you play a melody line in octaves (melody line plus an octave above or below), keep in mind basic principles such as melodic development, contours, intervals, and fills. You can also interject some chords between phrases of octave notes.

✓ *Exercise 4.22* **Guitar Effects**

Bass Effects

4.23 Harmonics

You can play bass harmonics as single pitches or as a melody line. You can also play several harmonics together as a chord, or one at a time as an arpeggio.

Chords

To play chords on the bass, you need to approach the bass more like a guitar. A five-string bass is easier for playing chords. In addition to soloing with occasional chords, you can use chords in a bass pattern behind other soloists.

Bowed Notes

On acoustic bass, you can play notes with a bow. Bowed notes can be accompaniment notes, such as roots of a chord or 1-3 or 1-5 combinations. You can also play them in solo melodies, but it takes a lot of practice to play bowed solos, especially at faster speeds. Christian McBride plays great bowed/plucked solos.

Other Effects

Here are some other effects for the bass:

- Slides - Use them as pickups or after notes; use chord slides; slide up or down
- Twangs and slaps - You can twang or slap strings, or slap the bass itself (acoustic).
- Wide vibrato - like an out-of-control sound when it's done unevenly.

✓ *Exercise 4.23* **Bass Effects**

Chapter Review

- 1) Special effects can be used alone or in combinations, but shouldn't be distracting.
- 2) Wind instrument effects include bends, falls, growls, half-sounds, air and keys, humming, circular breathing, and alternate fingerings.
- 3) Trumpet effects: double/triple-tonguing, using mutes, pedal tones, walking bass.
- 4) Saxophone effects include overtones and split notes, altissimo playing, and thunks.
- 5) Trombone effects include alternate positions and slides, plus some trumpet effects.
- 6) Keyboard effects: clusters, tremolo, block chords, hammering, strings and pedals, and glissandos.
- 7) Guitar effects: bends and vibrato, tremolo, muted strumming, harmonics, tuning effects, and octaves.
- 8) Bass effects include harmonics, chords, slides, twangs and slaps, wide vibrato, and bowed notes.

4D: More Development

In this chapter you'll learn about:

- Using Quotes
- Riffing
- Basic Development Combinations

This chapter covers some interesting melodic development techniques, such as using quotes from other tunes and developing with up-tempo riffs. It also explains development combinations that can add variety to your solos.

Using Quotes

A quote happens when you play all or part of the melody of a well-known song in your solo. The quote can be as silly as “Three Blind Mice” or as hip as a quotation from a great artist’s solo, or anything in between. It can also be transposed to fit any key.

Quotes can be fresh, entertaining material if you handle them well; otherwise, they sound predictable or forced. The idea is to pleasantly surprise the listener. The quote should spring naturally out of an idea in your solo (see *Quoting Naturally* below).

The following guidelines can help you with quotes:

- 1) Keep the quote short. The listener should say, “Hey, wasn’t that ...?” not “OK, that’s enough!”
- 2) Know the quote well (intervals, pitches, rhythms).
- 3) Don’t repeat the same quote in the same tune (but you can vary the quote).
- 4) Draw from many types of music (folk, pop, rock, children’s, classical, etc.).
- 5) Generally, you should play quotes sparingly.
- 6) The easiest tunes for using quotes are ones with simple progressions, such as blues, modal tunes, and tunes that don’t modulate. On simple tunes you can sometimes play some rather long quotes.

Quoting Naturally

Probably the worst quoting mistake is having a favorite quote you *must* play in a tune. When you do play it, chances are it will sound stiff or predictable because it doesn’t relate well to what you played just before. Instead, use quotes that grow out of your own melodic ideas. That way, you play the quote because it *fits*, not because you’re forcing it to belong.

To prepare for using quotes in your solos, you should:

- Memorize the melodies to many different tunes, from many different styles.
- Practice the tunes with slightly different rhythms.
- Be able to play the tunes in just about any key.

If you pay close attention to the intervals and rhythms you play (or someone else plays) during your solo, something may remind you of a well-known song you can quote. Then when you play the quote, it sounds like it fits with what you’re playing.

4.24 Varied or Partial Quotes

Some of the best quotes are varied (altered rhythm or pitches), or partial (notes left out of the original). With imagination, you can come up with many variations of an original quote. Varied quotes leave the audience in more suspense, letting you use quotes more frequently. A varied quote of “Three Blind Mice” is shown below. It slightly varies the rhythm and pitches of the original.



Example 4.24 - Varied quote of “Three Blind Mice”

For some humor in your solo, you can change some notes in the quote to non-harmonic (“wrong”) pitches. Another useful technique is to blur the rhythm of the quote, playing it in a rubato style (see *Using Rubato* in Chapter 5C: *Rhythmic Freedom*).

✓ Exercise 4.24 Using Varied Quotes

Quotes on the BRIDJJ CD

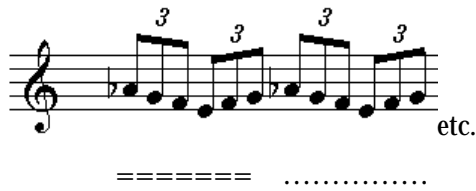
Below are quotes played in the BRIDJJ “Beat the Rats” CD. The quotes in these solos were not pre-planned; the quotes in the main tune melodies (marked by asterisks) were. Most of the quotes on the CD are varied. As you listen to these quotes, start a little before each timing so you get the context of how the quote fits into the solo.

CD Track	Timing	Quote
“Deja Blue”	4:27-4:37	**Peter Gunn
“Beat the Rats”	1:30-1:33	Autumn in New York
“I Think I’ll Keep Her”	1:00-1:09	**Whistle While You Work (5:45-5:55)
	3:38-3:41	How Are Things in Glocca Morra?
	3:52-3:56	St. Thomas
	5:23-5:28	Twilight Zone
“Three and Me”	5:16-5:19	Anything Goes
“Precious Caboose”	2:11-2:15	Satin Doll
“Where’s Waldis?”	1:48-1:51	Surrey With the Fringe on Top
	2:20-2:22	I Love Lucy

Riffing

A riff is a short, fast motif you repeat several times. Riffs can add energy and variety to solo, if they aren’t overused. Generally, eighth-note riffs should be played at least at a tempo of quarter-note = 240; eighth-note triplets at least at quarter-note = 180; and sixteenth-notes at least at quarter-note = 120.

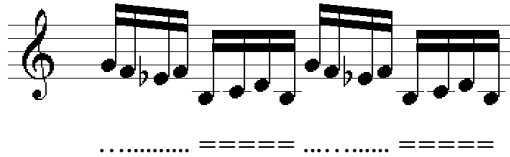
An example riff and its repetition are shown below. The riff can be repeated several or many times. This riff works best at quarter-note = 180 or faster.



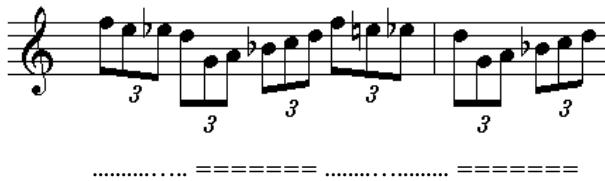
You can also play riffs that aren't in strict tempo (*Off-Tempos* and *Burning* in Chapter 5C: *Rhythmic Freedom*).

4.25 Two-Part Riffs

A two-part riff is a riff made from a two-part motif. These riffs are harder to invent, but they can add even more energy to a melody. The two parts should be far enough apart in pitch so they are heard as separate.



Example 4.25 - Two-part riff and repetition



Example 4.25a - Another two-part riff and repetition

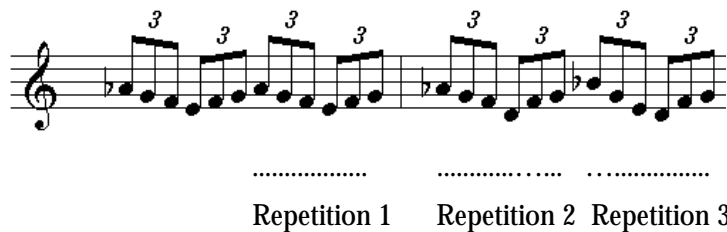
✓ Exercise 4.25 Creating Riffs

4.26 Changing a Riff

For variety, you can change a riff repetition slightly. Even a slight change can produce extra energy and interest. Here are some ways to vary riffs:

- Change individual pitches
- Sequence the riff
- Insert notes into the riff

Below is a riff that changes individual pitches. The first repetition is exact; the second changes one note; the third changes two notes. The changed notes produce expanded intervals.



Example 4.26 - Changing pitches in riff repetitions; expanded intervals

Next is an example of sequencing. The second and third repetitions are transposed down a whole-step each (a half-step down from the last note of the riff).



.....
 Repetition 1 Repetition 2 Repetition 3

Example 4.26a - Sequencing a riff.

And here's an example of inserting notes. This example inserts two notes (**) at the start of the first repetition and 4 at the second; the effect is to displace the riff.



* * * * * *
 Repetition 1 Repetition 2

Example 4.26b - Inserting notes into riff repetitions

✓ Exercise 4.26 Changing Riffs

4.27 Riff Transitions

Riffs are usually better with smooth transitions before and after. Here are some transition techniques:

- Get into the riff smoothly
- Get out of the riff smoothly
- Hook two riffs together

To get into a riff, make the last intro note and the first note of the riff close in pitch:



Intro Riff

Example 4.27 - Getting into a riff

Next is an example of getting out of a riff. The first exit note is close to the last riff note, and in this example the rhythms slow down somewhat.



.....
 Repetition 1 Exit: reverse contour, slow rhythms

Example 4.27a - Exiting a riff

And here's an example of hooking two riffs together. There is a brief transition between the riffs, and the second riff is higher in pitch or faster, to build intensity.



Repetition 1 Transition, new riff

Example 4.27b - Hooking two riffs together

✓ **Exercise 4.27 Riff Transitions**

4.28 Pentatonic and Blues Riffs

Pentatonic and blues riffs can be an exciting technique as long as they're not overdone (some players seem to be fixated on them). Make sure they fit naturally into your overall ideas as a way to build intensity. Below are some examples; each one can be repeated several times:



Example 4.28a - Pentatonic riff and repetition



Example 4.28b - Pentatonic riff and repetition



Example 4.28c - Blues riff and repetition



Example 4.28d - Blues riff and repetition

You can also vary one or more pitches in blues or pentatonic riffs so they take on additional color.

✓ **Exercise 4.28 Pentatonic and Blues Riffs**

Basic Development Combinations

You can play some very interesting ideas by using combined development, which means developing a motif in two ways at once.

Combining Development Techniques

Combine any two of the techniques below to develop a motif. Items 1 through 5 work in pairs; if you choose both members of a pair (such as adding notes and omitting notes) apply one technique to the first part of the motif and the other to the end.

- | | |
|--------------------------|--------------------------|
| 1) Expanding intervals | 1a) Shrinking intervals |
| 2) Adding notes | 2a) Omitting notes |
| 3) Augmenting rhythms | 3a) Compressing rhythms |
| 4) Slow-to-fast rhythms | 4a) Fast-to-slow rhythms |
| 5) Diatonic sequence | 5a) Transposed sequence |
| 6) Semi-sequence | |
| 7) Inverting the contour | |
| 8) Fragmenting | |
| 9) Displacing | |
| 10) Converting to a riff | |

4.29 Using Development Combinations

You can combine these development techniques in many different ways. Below are a sample motif and a few of its development combinations.



Example 4.29 - Original motif



Example 4.29a - Displacing, transposing



Example 4.29b - Compress, invert



Example 4.29c - Expanding intervals, omitting notes

See also Chapter 5E: *More Development Combinations*.

✓ Exercise 4.29 Development Combinations

Chapter Review

- 1) A quote is all or part of the melody of a well-known song played in your solo.
- 2) A varied quote changes the melody of a well-known song in your solo.
- 3) A riff is a short, fast, motif (one- or two-part) that is repeated several times.
- 4) You can repeat a riff exactly or change it by altering pitches, sequencing, or inserting notes in repetitions.
- 5) Riff transitions are effective when you enter the riff smoothly, exit smoothly, or hook two riffs together.
- 6) You can combine two different development techniques in a motif or phrase.

4E: Variations on ii-V-I's

In this chapter you'll learn about:

- Tritone Substitutions
- Going from the V to a New I
- ii-V-I Chains
- ii-V and V-I Chains
- ii-V-I Variations in Jazz Standards

Many jazz tunes have chord progressions that modulate (change keys) or use ii-V-I's in different ways. This chapter discusses common modulations and ii-V-I variations so you can recognize them in chord progressions and use them in your solos.

Tritone Substitutions

Just as you can simplify ii-V-I's, you can also spice them up with tritone (augmented 4th) substitutions.

4.30 Building Tritone Substitutions

A tritone substitution occurs when you use a bII chord instead of a V, creating a ii-bII-I progression. For example, in the key of C the ii-bII-I progression would be Dm to Db7 to CMa7. These chords move down by half-steps – a strong chord movement. Because the substitute bII is a tritone away from the V, using the bII is called a tritone substitution. You can substitute a ii-bII-I wherever you see a written II-V-I.

Tritone substitution favors dominant alterations (b9, +5, b9, +9). For example::

Dm7 G7 (play a Db7) CMa7

b9 +5 b5

Example 4.30 - Tritone substitution: ii-bII-I (Dm7-Db7-CMa7) over ii-V-I

You can also use “opposite” tritone substitution: when the actual chords are ii-bII-I, you can use II-V-I instead, as in the example below.

Dm7 Db7 (play a G7) CMa7

Example 4.30a - Opposite tritone substitution: ii-V-I (Dm7-G7-CMa7) over ii-bII-I

✓ Exercise 4.30 Using Tritone Substitutions

Going from the V to a New I

A dominant chord (V) usually resolves up a 4th to the root chord (I or i), such as G7 to CMa7, or G7 to Cm. This resolves the built-in energy of the dominant chord. But a dominant chord can also resolve to certain other chords besides the root chord.

4.31 New Resolutions for V Chords

A dominant chord can also resolve to a I chord that is:

- Down a 1/2 step (such as G7 to F#Ma)
- Up or down an augmented 4th (G7 to C#Ma)

By using a different dominant resolution, it sounds like you modulate to a new key; the new I chord is unexpected but sounds good. Below are chord progressions for each of these dominant resolutions.

Em7 A7 | AbMa7

ii V new I, key of Ab

Example 4.31 - V resolves down 1/2 step

Cm7 F7 | BMa7

ii V new I, key of B

Example 4.31a - V resolves up an augmented fourth

✓ **Exercise 4.31** *Resolving Dominant Chords to Other I Chords*

4.32 Resolving to a Related Minor Chord

A dominant chord can also resolve to a related minor chord (a minor chord in the key of the major I):

- Up a whole step, going to the minor vi (such as G7 to Am in C Major)
- Down a minor third, going to the minor iii (such as G7 to Em in C Major)

Resolving to the minor vi or iii chord makes the progression sound like it's switching to minor. A tug between major and minor can give welcome variety to the progression.

✓ **Exercise 4.32** *Dominant to Related Minor Chords*

ii-V-I Chains

4.33 Some tunes “chain” consecutive ii-V-I progressions together to modulate to a I chord in a distant key – one with several more (or fewer) sharps or flats. Any ii-V-I’s can be used in a chain; they sound good because of the strong chord movements (up a 4th). The example below chains ii-V-I’s together. It begins with a ii-V-I in the key of C Major then adds ii-V-I’s in E Major, F Major, and B Major.

Dm7 G7 | CMa7 | F#m7B7 | EMa7

(ii-V-I in C -----) (ii-V-I in E -----)
 Gm7 C7 | FMa7 | C#m7 F#7 | BMa7
 (ii-V-I in F -----) (ii-V-I in B -----)

Example 4.33 - Eight-measure progression using arbitrary ii-V-I chains

✓ Exercise 4.33 Writing ii-V-I Chains

4.34 Parallel ii-V-I's

Although any ii-V-I's can be chained together, usually the ii of each ii-V-I moves up or down by a constant interval. This makes the ii-V-I's sound like they are related to each other in a parallel way. Examples of parallel ii-V-I progressions are shown below.

Chain Intvl.	First ii-V-I	Second ii-V-I
1/2-step up	Dm7-G7-CMa7	Ebm7-Ab7-DbMa7
1/2-step down	Dm7-G7-CMa7	C#m7-F#7-BMa7
1-step up	Dm7-G7-CMa7	Em7-A7-DMa7
1-step down	Dm7-G7-CMa7	Cm7-F7-BbMa7
Fourth up	Dm7-G7-CMa7	Gm7-C7-FMa7

Using parallel ii-V-I's, a tune can modulate to any key. You can use this technique to add your own chords when the original progression stays on a single chord for a while.

Example: Bridge of "Cherry Key"

The bridge (B) section of "Cherry Key" uses a chain of ii-V-I's. Starting in B Major, each ii-V-I moves down a whole-step. Instead of F Major for the last two bars, the tune uses a ii-V (Cm to F7) to get back to the original key of Bb Major.:

C#m | F#7 | BMa6 | •/• |
 (ii-V-I in B -----)
 Bm | E7 | AMa6 | •/• |
 (ii-V-I in A -----)
 Am | D7 | GMa6 | •/• |
 (ii-V-I in G -----)
 Gm | C7 | Cm | F7 |
 (ii-V in F -----) (ii-V in Bb -----)

Example 4.34 - Bridge to "Cherry Key"

✓ Exercise 4.34 Modulating w/ Parallel ii-V-I Chains

4.35 ii-V Chains

Some tunes chain ii-V progressions then resolve to a I chord. Any ii-V's can be used; they work well because of the strong movement (up a 4th) of each ii-V. The example below chains several ii-V's. It begins with a ii-V in the key of C Major, adds a ii-V in Db Major, then ends with a ii-V-I in E Major.

Dm7 G7 | Ebm7 Ab7 | F#m7 B7 | EMa7
(ii-V in C -----) (ii-V in Db --) (ii-V-I in E -----)

Example 4.35 - Using arbitrary ii-V chains

You can also simplify a ii-V by playing only the I or ii scale across both chords.

Parallel ii-V's

Like ii-V-I chains, ii-V's often move up or down by a constant interval, creating a parallel movement.

Chain Interval	Example
1/2-step up	Dm7-G7, Ebm7-Ab7
1/2-step down	Dm7-G7, C#m7-F#7 (the V and ii are an augmented 4th apart)
1-step up	Dm7-G7, Em7-A7
1-step down	Dm7-G7, Cm7-F7 (circle of fourths)
4th up	Dm7-G7, Gm7-C7 (the V and ii are on the same pitch)

✓ Exercise 4.35 *Modulating with Parallel ii-V Chains*

4.36 V-I Chains

An alternative to the II-V chain is the V-I chain. The V-I chain usually begins with a ii-V-I so each V chord will be in the “even-numbered” position (such as the second chord in a bar, or the only chord in an even-numbered bar). As with II-V's, the V-I's can be random or parallel. You can also play a single scale for each V-I.

The example below uses consecutive V-I progressions to modulate from C Major to F# Major to Bb Major.

Dm7 G7 | CMa7 C#7 | F#Ma7 F7 | BbMa7
(ii-V-I in C -----) (V-I in F# -----) (V-I in Bb)

Example 4.36 - Modulating with V-I chains

Example: First Half of “Giant Stops”

The first half of the tune “Giant Stops” uses two chains of V-I progressions (the first one is D7-GMa, Bb7-EbMa). Each chain begins on the V halfway through a bar, after starting the bar on a major chord.

BMa D7 | GMa Bb7 | EbMa | Am D7 |

(V- I in G --) (V- I in Eb -----)

GMa Bb7 | EbMa F#7 | BMa | Fm Bb7 ||

(V- I in Eb--) (V- I in B-----)

Example 4.36a - V-I chains in “Giant Stops” tune

✓ Exercise 4.36 *Modulating with Parallel V-I Chains*

4.37 Minor ii-V and V-i Chains

Minor ii-V progressions can be chained together to modulate. The example below modulates from C minor to Db minor to E minor. The ii chords are m7-5 in quality; this gives the feeling of minor ii-V progressions, even though the minor i chord is not actually played.

Dm7-5 G7-9 | Ebm7-5 Ab7+9 | F#m7-5 B7-9 | Em7
(ii-V in C min) (ii-V in Db minor) (ii-V-i in E minor -----)

Example 4.37 - Modulating with minor ii-V chains

Minor V-i progressions can also be chained together to modulate to other keys. The example below modulates from C minor to F# minor to Bb minor.

Dm7-5 G7-9 | Cm7 C#7+9 | F#m7 F7 | Bbm7
(ii-V-i in C minor ----) (V-i in F# min) (V-i in Bb minor--)

Example 4.37a - Modulating with minor V-i chains

✓ Exercise 4.37 *Using Minor ii-V and V-i Chains*

Chapter Review

- 1) A V chord can resolve to a new I chord by moving down a half-step, or up or down an augmented 4th.
- 2) A V chord can also resolve to a substitute I chord, such as the vi or iii.
- 3) ii-V-I progressions can be chained together to modulate to another key. The interval between each progression can be random or parallel.
- 4) ii-V progressions and V-I progressions can be chained together to modulate to another key.
- 5) V-I progressions usually start in an even-numbered position (halfway through a bar if there are two chord per bar, or on an even-numbered bar if one chord per bar).
- 6) Consecutive major, minor, or dominant chords can be used to modulate quickly.

4F: Chord Substitutions

In this chapter you'll learn about:

- Turnarounds and Inserted Chords
- Chord Substitutions in Jazz Standards
- Altered Blues
- Static Playing: Avoiding ii-V-Is

Just as you can vary ii-V-Is in a tune, you can insert and substitute chords to increase the harmonic interest. The two main substitution methods discussed in this chapter are turnarounds and inserted chords. And once you get the knack of substituting chords, sometimes it's helpful to know when *not* to substitute them.

Turnarounds and Inserted Chords

A *turnaround* is a way to add chords to a progression so you get back to (“turn around” to) a starting place. Turnarounds are often used to add variety in the last two bars of a blues, which are two bars of the I chord, followed by another bar of the I chord when the blues repeats back to the beginning bar.

4.38 Blues Turnarounds

To figure out the chords to add in a blues turnaround, follow the steps below.

- 1 In the last two bars, mark these spots as places where you need to add chords:
 - Beat 3 of bar 11
 - Beat 1 of bar 12
 - Beat 3 of bar 12

In a C blues, the last two bars look like this (the blanks indicate added chords):

| |: C7 — | — — :|| C7 (bar 1)

- 2 Find a chord for the last slot. This should be a dominant (V) chord that moves strongly to the C7 (I) chord in bar 1. Good choices are G7 (up a 4th to C7), or Db7 (down 1/2 step to C7), or F#7 (up a #4 to C7). Let's pick G7 for now:

| C7 — | — G7 :|| (C7)

- 3 Find a chord for the third slot. It should move strongly to the G7 chord; let's pick Dm7 for now (up a 4th to G7):

| C7 — | Dm7 G7 :|| (C7)

- 4 Find a chord for the second slot. It should move strongly to the Dm chord; let's pick A7 for now (up a 4th to Dm7):

| C7 A7 | Dm7 G7 :|| (C7)

The turnaround is now complete.

Turnaround Variations

Below are some common turnarounds for a C blues. They use strong dominant chord movements.

1. | C7 A7 | Dm7 Db7 :|| (C7)

2. | C7 Eb7 | Dm7 G7 :|| (C7)

3. | C7 Eb7 | Dm7 Db7 :|| (C7)

4. | C7 A7 | Ab7 G7 :|| (C7)

5. | C7 A7 | Ab7 Db7 :|| (C7)

6. | C7 A7 | Dm7 Db7 :|| (C7)

Example 4.38 - Common turnaround examples in C

You can also use a V-I progression to fill the second and third slots of the turnaround. In this case, there would not be a strong movement from the third to fourth chord, but the other movements are strong.

7. | C7 Db7 | F#Ma7 G7 :|| (C7)

8. | C7 E7 | AMa7 G7 :|| (C7)

9. | C7 F7 | Bbmi7 Db7 :|| (C7)

10. | C7 F#7 | BMa7 G7 :|| (C7)

11. | C7 Bb7 | Ebmi7 Db7 :|| (C7)

Example 4.38a - Turnarounds with arbitrary V-I progressions

✓ Exercise 4.38 Using Turnarounds

4.39 Inserting Stepwise Chords

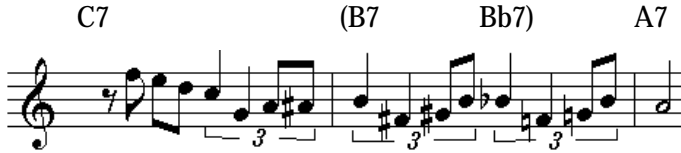
You can insert a melodic pattern between harmonically distant chords. Each new sequence of the pattern is based on the next note up or down the scale (chromatic or diatonic). This fills in the gap between two chords that are a third or a fourth apart. In the first example below, the original chords are C7 & F7; the inserted chords are D7, Eb7, and E7, forming a stepwise bridge going up.

C7 (D7 Eb7 E7) F7



Example 4.39 - Adding stepwise arpeggios, going up

In the next example, the original chords are C7 and A7; the inserted chords are B7 and Bb7, which form a chromatic bridge going down.



Example 4.39a- Adding chromatic arpeggios, going down

✓ **Exercise 4.39** *Inserting Chromatic Chords*

Chord Substitutions in Jazz Standards

4.40 The chart below describes the ii-V-I variations in several of the standards *in 200 Standard Tunes*. The bars with the variations are indicated by line-number, bar-number (L2m3 = line 2, third bar). Compare the chart to the tunes in the *200 Standard Tunes* section, then try the exercise.

Tune	Variation	Bars
A Night in 2-Kneesia	Minor ii-V-i	L2m3-4, L3m1-3
	Dom. down 1/2	L1m1-6
	Dom. up a #4	L4m4-L1m1
	Tritone subst.	L5m1-L6m1, L7m2-L8m1
Air-Again	Parallel ii-V-i's	L3m2-L5m4
	Minor ii-V-i	L5m4-L1m1, L7m4-L1m1
	ii-V chain	L6m1-L7m2
I Remember Yews	ii-V	L1m2, L6m2, L7m2
	Dom. up a #4	L2m2-3
	ii-V-I chain	L3m2-L6m1
	Minor ii-V-i	L6m4-L7m1
	Turnaround	L8m3-4
Half Nails, Son	ii-V's	L1m3-4
	ii-V chain	L2m3-4
	Turnaround	L4m3-4
Joysprinkles	Dom. up a #4	L1m4-L2m1
	ii-V-I, modulate	L2m4-L3m1, L4m4-L5m1
	ii-V chain	L3m4-L4m2
	Turnaround	L8m3-4

✓ **Exercise 4.40** *Finding ii-V-I Variations*

Altered Blues

4.41 You can insert chords in a blues progression, creating an altered blues progression. There are many variations of altered blues, but most variations follow the guidelines of inserting chords and using turnarounds.

Below are some altered blues progressions in C, with explanations of the inserted chords. The progressions use turnarounds and variations on ii-V-I's.

Variation #1: Bird Blues

This altered blues is called “Bird” blues, because it was often used by Charlie Parker (nicknamed “Bird”).

C7	Bm7 E7	Am7 D7	Gm7 C7
1	2	3	4
F7	Fm7	Em7	A7
5	6	7	8
Dm7	G7	Em7 A7	Dm7 G7
9	10	11	12

Example 4.41 - “Bird” blues in C

Bars 2 - 4: Goes around the circle of 4ths to get to the F7 in bar 5. From bar 2 to 5, each chord goes up a 4th.

6: Switches to minor.

7 - 10: Goes around circle of 4ths to get to G7 in bar 10. The Fm7 in bar 6 moves smoothly to the Em7 in bar 7. (Em7 in bar 7 is also a substitute for CMa7.)

11 -12: Typical 2-bar turnaround w/ circle of 4ths.

Variation #2: Altered Minor Blues

This minor blues has several ii-V's and a turnaround.

Cm	Dm7b5 G7	Cm	Gm7 C7
1	2	3	4
Fm7	Fm7 Bb7	EbMa7	Ebm7 Ab7
5	6	7	8
Dm7b5	Db7+9	Cm7 A7b9	Ab7 G7
9	10	11	12

Example 4.41a - Altered minor blues

Bar 4: ii-V-i to Fm7 in bar 5.

6 - 7: ii-V-I to EbMa7.

8 - 9: ii-V in key of DbMa, but bar 9 is Dm. The V chord (Ab7) moves up a #4th to the Dm7b5.

9 -11: A tritone substitution (ii-bII-I) in minor.

11 -12: 2-bar turnaround with downward chromatic movement from A7b9 to G7. The Ab7 remains dominant for variety.

Variation #3: Another Altered Minor Blues

This minor blues uses a long chain around the circle of fourths, starting in bar 6.

Cm	Dm7b5 G7	Cm	F#7	
1	2	3	4	
Fm7	Em7 A7	Dm7 G7	Cm7 F7	
5	6	7	8	
Bbm7 Eb7	Abm7 Db7	Cm7	F#7	
9	10	11	12	

Example 4.41b - Another altered minor blues

Bar 4: #4 chord (F#7) resolves down a half-step to the minor iv chord in bar 5.

6 - 10: Long chain of ii-V's, starting down a half-step from the minor iv, ending at the minor i chord in bar 11.

12: Simple turnaround of one chord: the #4 that resolves to the minor i chord in bar 1. This gives the listener a rest after the long chain. The F#7 was also used in bar 4, a similar location.

Variation #4: Another Bird Blues

This blues starts on the bii, starting a long chain.

C#m7 F#7	Bm7	E7	Am7 D7	Gm7 C7	
1 2	3	4			
F7	Fm7 Bb7	EbMa7	Ebm7 Ab7		
5 6	7	8			
DbMa7	Dbm7 Gb7	CMa7 Bb7	EbMa7 Ab7		
9	10	11	12		

Example 4.41c - A different "Bird" blues

Bars 1 - 4: Goes around the circle of 4ths starting with bar 1. The beginning C#m7 is an interesting contrast to the original C7.

6 - 7: Switches to F minor, then uses a ii-V-I to go to Eb Major.

8 - 9: Switches to Eb minor, then uses a ii-V-I to go to Db Major (like taking bars 6 and 7 down a step).

10-11: Switches to Db minor, then uses an altered ii-V-I (Dbm7 to Gb7 to CMa7) to get back to C Major. The CMa7 in bar 11 and the F7 in bar 5 give us the only real clues that this blues is actually in C.

11-12: A 2-bar turnaround designed to get to the C#m7 in bar 1. It goes around the circle of 4ths from Bb to C# (same as Db).

✓ Exercise 4.41 Writing Blues Variations

Static Playing: Avoiding ii-V-Is

4.42 Some tunes or solos suggest an open feeling – perhaps a single chord vamp or a blues. That’s when static playing can be valuable. In static playing, you avoid outlining ii-V-Is in your solo to reduce the harmonic energy.

Using ii-V-Is is somewhat like creating harmonic “tides” of push and pull in the music. When you eliminate the ii-V-I’s, the focus shifts towards your rhythms, expression, and development. In static playing you can still use a few non-harmonic tones and even play outside a little, as long as you don’t imply ii-V-Is. Staying away from ii-V-Is eliminates that “tidal pull” of harmony.

Here are some examples of note patterns to avoid in static playing (in C Major):

D-F-A-B-G (ii-V); D-B-G-C (V-I); F-E (4 to 3, like G7 to C)

✓ **Exercise 4.42** *Static Playing*

Chapter Review

- 1) A turnaround is a special way to add chords to a progression so that you get back to (“turn around” to) a certain starting place.
- 2) To fill in a turnaround progression, work backward from the final resolution chord.
- 3) Two common ways to add chords to a progression are chromatically and around the circle of 4ths.
- 4) You can create altered blues progressions by substituting ii-V’s, V-I’s, and turnarounds.
- 5) Static playing (avoiding ii-V-Is) can be helpful to draw attention away from harmony and towards the basic key, style, rhythms, and expression in a solo.

4G: Group Interaction

In this chapter you'll learn about:

- Interaction Ideas
- Ensemble Texture
- Solo Formats
- Playing in Duets and Trios
- Gig Survival

Question: When is a jazz group greater than the sum of its parts? Answer: When the group interacts musically. As you learn to interact with your group, your solos can take on new dimensions.

Interaction Ideas

One of the most enjoyable challenges for the soloist is learning to interact musically with the members of the group. Good interaction can take a solo beyond its borders, making it an exciting group experience.

Communicating in Solos

Contrary to what some players think, the soloist is not the only one who is playing important ideas. The other members can greatly inspire the soloist, or in some cases can even join in as multiple soloists.

A successful solo is like a conversation among the group members. The soloist leads the discussion, and the group members are like the supporting actors who feed the leader ideas. When members of the group hear interesting ideas from the soloist (or from the other members), they can react in any of these ways:

- 1) *Let the idea go by.* This helps the idea stand out, but does not necessarily build communication. Even when you let it go by, someone else may be communicating with it, so you'll get your turn soon. Remember: the soloist may be in the middle of his or her own development and may play something even more interesting in a few seconds.
- 2) *Play against the idea.* For example, if the idea uses offbeats, play against it with downbeats, or vice versa; if the idea is ascending, play descending, etc.
- 3) *Play under the idea,* such as repeated tones, pedal notes, drum rolls, etc. This simplifies the rhythm or chords and draws attention to the soloist and can enhance a solo that's building intensity.
- 4) *Copy the idea* (explained below).
- 5) *Alter or develop the idea* (explained below).

Important: The group can use any or all of the above methods at the same time. It's not necessary for all members to copy or play against at the same time; variety makes an effective engine behind the soloist.

When and How to Copy

Whether and how to copy a soloist's idea are ongoing decisions made with split-second timing. Here are the basic choices for imitation:

- 1) Copy the whole idea. This works best with shorter ideas. But don't overdo it; conversing with a soloist is not an imitating contest, it's communication.
- 2) Copy part of the idea (the most intriguing part, or the part you can manage to hear and play accurately). Remember: you can copy one or more pitches, but don't forget about copying part of the *rhythm* (such as a triplet group or offbeat).
- 3) Alter or develop the idea. This is the most subtle way to communicate - you take a few notes of the idea, alter them and play them back. This leaves the door open for more twists and turns and tends to pull the audience into the conversation. You can play a sequence or semi-sequence on the original idea, or augment the rhythm.

The more the soloist and group members respond, the farther the communication goes. This can be exciting when it occurs naturally and isn't forced. But too many groups get in the habit of conversing too long on a single idea (like talking too long on a limited subject). Unless the idea is developing well, it's usually better to create a short (or very short) conversation and be ready to develop the next exciting idea. Remember: the next idea could be something the group just played; the soloist isn't always the originator.

Style and Rhythmic Transitions

One of the most exciting events in a tune is when the entire rhythmic style changes unexpectedly for one or more bars. For example the feel could change from bossa to samba, from ballad to double-time swing, from swing to funk, etc. You can trigger this with a rhythmic idea, or someone else can trigger it.

However, too often the style shifts feel forced, predictable, or unsteady. Here are two common misconceptions about style shifts:

Misconception #1: The whole group needs to shift styles.

Fact #1: It's OK to have one or more players not join in the shift sometimes (unless the shift is a radical one). For example, half the group could shift to double-time while the other half stays in single-time.

Misconception #2: The shift needs to happen as quickly as possible, preferably all at once.

Fact #2: The style shift can build gradually, with one player joining at a time so the intensity builds. (And yes, sometimes it is cool when everyone shifts styles at once.) For ways to create rhythmic shifts, see Chapter 5D: *Rhythm Pulses*.

Interaction on the BRIDJJ CD

This section describes some of the locations in solos on the BRIDJJ CD "Beat the Rats" where obvious musical interaction occurs, between soloist and band, or among the band members. The interactions happened on the spot during the recording; they were not pre-planned.

Deja Blue

- 1:26-1:33 Bass plays consecutive downbeat quarter-notes in solo; guitar then comps with quarter-notes; drums then play accented roll, on beat 4.
- 2:26 Drums and bass kick into quarter-note triplets; guitar solo imitates and shifts to eighth-note triplets with contours of 2.

Beat the Rats

3:03 Guitar distorts at end of solo, drums follow with a strong kick.

I Think I'll Keep Her

2:35-2:44 Bass fills with eighth-note triplets with contours of 2; piano solo follows at 2:37; drums follow at 2:44.

5:45-5:57 Keyboards and drums fill behind long, held high notes in trumpet.

Barney Meets Godzilla

:47-:48 Trumpet fill notes at :47 answered by piano at :48.

2:25-2:28 Dotted quarters in trumpet solo are picked up by the drums at 2:27, then the guitar at 2:28.

2:40-2:47 While trumpet holds alternate-fingered trill in high register, guitar fills with a repeated rhythmic pattern.

4:10-4:12 Guitar figure of 8th-note triplets picked up by drums at 4:12.

7:27-7:29 Trumpet wiggle answered by percussive piano chord at 7:29.

Precious Caboose

1:52-1:55 Trumpet quarter-note triplets answered by drums, from 1:54-1:55.

2:27-2:29 Trumpet trill answered by drum roll.

2:32-2:33 Trumpet and bass simultaneously play eighth-note triplets.

3:29-3:34 Bass solo plays offbeat quarters from 3:29-3:31; guitar answers from 3:31-3:34.

Overall During trumpet and bass solos, smooth switching between guitar comping and piano comping. This creates a light and interesting background.

Where's Waldis?

2:36-2:38 Trumpet plays sparse chromatic fills; drums imitate rhythm.

3:03-3:05 Trumpet repeats high notes several times, piano adds strong fill.

6:02-6:52 Guitar and piano trade and vary 2-bar rhythmic pattern

Ensemble Texture

Background Riffs

Background riffs can sometimes add excitement behind solos, but they must not interfere with the solo. The riffs can be pre-planned, or they can develop out of something that happens during a solo. Below are some ideas of how to use background riffs:

- 1) During a rhythm section solo, the horn(s) can play a simple repeated background riff.
- 2) During latin or fusion drum solos, the bass can play a repeated pattern over one or two chords.
- 3) The keyboard or guitar can intersperse motifs in a bass solo and sometimes during a drum solo.

Multiple Soloists

Occasionally, two or more soloists can play at once. Trading bars is a safer alternative, but simultaneous soloing can be effective if the players use space, timing, and development wisely. Here are some tips:

- 1) Have the second soloist wait for a bar or so after the first soloist starts. Try to keep an active musical conversation going.
- 2) For shorter durations, have two soloists play together. Make sure the rhythms are solid.
- 3) Keep listening for where to build and end the solo.

You can get into multiple soloing by practicing jazz duets and learning how to give and take with ideas.

Solo Formats

Usually, a soloist improvises uninterrupted for several choruses. But there are many other solo formats to use; for variety, try any of the techniques below.

Half-Chorus Solos

In ballads or tunes with longer solo choruses, it's often a good idea for one soloist to take the first half of the chorus and another soloist the second half. This also lends contrast to a feature piece; a secondary soloist can take half a solo, allowing one and a half (or more) choruses for the featured soloist.

4.43 Trading Bars

Trading bars is where two or more soloists divide up the chord progression and play short solos. Usually, each player takes four bars (called “trading 4’s”). Other common trading lengths are eight bars, two bars, or 12 bars if the tune is a blues. Trading is usually done with the drums (horn, drums, guitar, drums, bass, drums, etc.) or around the group (piano, horn, bass, drums, etc.). The trading continues for several choruses as soloists repeat the order until trading is finished.

Here are some guidelines for successfully trading bars:

- 1) Clearly signal when trading is to start. Specify the kind of trading (with drums, or around the group) and how many bars to trade. Anyone who wants to be left out of the trading should signal that.
- 2) Be ready for your turn; don't be unprepared.
- 3) Try to develop on the ideas the previous soloist just played, when appropriate.
- 4) Clearly signal when it's time to end trading and return to the tune melody. Don't let the trading go on too long.

Sometimes, brief quotes from other tunes can be effective during trading (see *Using Quotes* in Chapter 4D: *More Development*).

✓ **Exercise 4.43** *Trading Bars in Solos*

4.44 Stop-Time Solo Fills

You can build solo fills into the structure of the tune melody. These are most effective as stop-time fills, where everyone drops out during the fill except the soloist. This builds

suspense well, but it requires clean and imaginative playing on each fill. Here are some suggestions for playing stop-time fills:

- Use double-time frequently (see *Practicing Double-Time Fills* in Chapter 4B: *Double-Time and Half-Time*).
- Use interesting rhythms.
- Develop ideas from previous fills.

A good example of playing many stop-time fills is Wynton Marsalis' solo on Buggy Ride on the CD "Joe Cool's Blues."

✓ **Exercise 4.44** *Playing Stop-Time Solo Fills*

4.45 Solo Endings and Transitions

The end of your solo leaves a lasting impression on the audience. Some do's and don'ts for ending solos:

- Don't end your solo in the middle of the progression, unless you're intentionally (and clearly) doing a half solo.
- Don't commit to another solo chorus unless you can feel momentum or new ideas spurring you on. Likewise, if some good intensity is building, don't bail out on the solo too soon.
- For variety, try extending your solo a few bars into the next soloist's progression.
- At the start of your solo, try to pick up on the last idea of the previous solo for a smooth transition.

The group should always know which is the last solo, and someone should signal the immediate return to the melody to avoid annoying delays. During solos, you can look around and see who else wants to solo later or who wants to skip a solo.

✓ **Exercise 4.45** *Using Solo Endings and Transitions*

Playing in Duets and Trios

When you play in duets or trios, there's a new set of challenges and opportunities. The basic jazz functions are now handled by two or three people instead of four or more. In duets and trios, the priorities are:

- 1) Melody (horn, vocalist, or chord instrument)
- 2) Chords (piano, guitar, vibes, etc.)
- 3) Bass (acoustic or electric bass, or chord instrument)
- 4) Drums

Notice that chord instruments can play melody, chords, and bass. Duets almost always include chord instruments, but usually don't include drums.

Instrument Combinations

Some typical instrument combinations for duets and trios are listed below.

Duets:

- Chords and bass
- Horn and chords
- Vocalist and chords
- Two chords. This is usually piano and guitar, piano and vibes, or two pianos. The piano can occasionally fill in the bass line.

Trios:

- Chords, bass, and drums.
- Horn, chords, and bass.
- Two chords and bass.
- Horn, bass, and drums (for advanced players. In this combination, the horn player has a more chordal responsibility).

Switching Roles

One of the best ways to keep a duet or trio sounding fresh and interesting is for the players to occasionally switch roles in the music. Here are some examples:

- Running bass. Instead of walking with quarter-notes, the bass “runs” with faster rhythms. This is like a double melody (see below).
- Horn held notes and trills. A horn player can hold out harmony background notes, or trill on the held notes. The held notes shouldn’t compete or conflict with the melody player or soloist.
- Bass chords. These can be played behind the tune melody or behind solos.
- Bass lines in other instruments. The chord instrument can sometimes fill in with a walking bass line. (See also *Trumpet Effects* in Chapter 4C: *Special Effects*).
- Percussive effects. One or two players can play staccato notes behind the soloist, or all players can play staccato notes or patterns together. In the latter case, it’s vital to keep a solid sense of time.
- Double melodies (counterpoint). Two melodies can be played during the tune melody or during solos.

Time and Form

Because many duets and trios don’t have drums, it’s very important for each player to be accurate with the tempo and confident with rhythms. You can still take rhythmic chances, but every “liberty” should be compared against a solid framework of rhythm and form. This is especially true when players switch roles for a while (see *Switching Roles* above). Players should always know exactly where they are in the tune form.

Gig Survival

There are many kinds of jazz gigs, from free jazz to stiff casuals. No matter what the gig, it’s a good idea to fit in well with the band (especially if you’ve never met them) and the audience. Here are some survival tips:

- 1) Prepare for the gig, physically and mentally. Get all the details straight (time, location, dress, method and timing of payment, etc.).

- 2) Be sure you understand the kinds of music you'll be playing; listen to examples beforehand.
- 3) Treat the gig professionally. You can always turn down a loser gig the next time, but people form opinions of your playing and professionalism on each gig.
- 4) Listen closely to the styles the other soloists use. Your solo and background ideas should fit in smoothly.
- 5) Resist the temptation to go overboard or grab too much spotlight. Focus on the group sound and direction, not just your own ideas. On casuals, generally avoid harmonically "outside" playing.
- 6) Play solid rhythms and strong motifs. In short or conservative solos, you don't have time for a lot of notes, but you do have time for a lot of meaning.
- 7) Know tunes, know styles, know chord progressions. You can never be too prepared.
- 8) Be on top of solo entrance, dynamics, and expression. These elements tend to set you apart from other players, especially when solo space is limited on the gig.
- 9) Play intelligent backgrounds. When the time is right, playing a subtle and effective background behind another soloist can expand your role in the group.
- 10) Watch and listen for road signs and endings. Be ready for shortened solos, cuts, segues, special endings, etc. The last thing you want is to be the only player to "miss the train."

Chapter Review

- 1) Group interaction depends on everyone accurately hearing the musical ideas.
- 2) Basic ways to communicate in solos are:
 - A) Play something against (contrary to) the idea.
 - B) Play under the idea (background).
 - C) Copy the idea.
 - D) Alter part of the idea.
- 3) For variety in solo formats, try half solos, trading bars, background riffs, multiple soloists, solo fills, and effective solo endings and transitions.
- 4) Style shifts by one or more players can increase the variety in the tune.
- 5) Common duet combinations: a) chords and bass, b) horn or vocalist and chords, and c) two chords.
- 6) Common trio combinations: a) chords, bass, and drums, b) horn (or vocalist), chords, and bass, c) two chords and bass, and d) horn, bass, and drums.
- 7) In duets or trios, players can sometimes switch basic roles.
- 8) Accurate time and form are essential in duets and trios, especially with no drums.
- 9) Professionalism and musical sensitivity on a gig increases your demand as a soloist.

4H: Analyzing Solos – Level 4

The image shows a piano solo score for the piece "I Think I'll Keep Her". The score is written in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It consists of 65 measures, with measure numbers 1, 11, 21, 31, 41, 51, and 61 clearly marked. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols such as F#m7(b9), Dm7(b9), and Eb7 are placed above the staff. The score is annotated with asterisks and measure numbers (e.g., *m1-2, *m13-14) corresponding to the analysis comments on the right.

Comments for Piano Solo, "I Think I'll Keep Her"

- *m1-2 Motif borrowed from end of flugelhorn solo.
- *m1-4 Downward sequences, varied displacements.
- *m6 Notes added to motif; developed in m7-8.
- *m13-14 Sequence of m11-12
- *m14 Notes added to motif; developed in m15-16.
- *m17-18 Expanding intervals.
- *m19-20 Displacement, m17; shrink/expand intervals.
- *m21-22 Descending diatonic sequence.
- *m25-26 Varied quote, "Whistle While You Work."
- *m27 Expanded intervals of motif in m25.
- *m28 Augmentation of motif in m25.
- *m31 "Burning" (Chapter 5C: Rhythmic Freedom)
- *m36 3 against 2 triplet motif borrowed from bass fill.
- *m37-42 Development of motif in m36.
- *m38-43 4 against 3 triplets contours.
- *m41 Wide intervals.
- *m43-47 Long, double-x, long
- *m48 Diminished-whole-tone scale, burning.
- *m53 Motif displaced in m54-56.
- *m56 Chromatic semi-sequence, m54.
- *m61 2nd half of bar is displacement of first half.
- *m63 Semi-sequence triplets from previous bar.
- *m63-65 Lowering the intensity.

Flugelhorn Solo, "I Think I'll Keep Her"

3:27
2:44
3:55
4:12
4:27
4:30
4:37
4:37
5:42
5:53
5:00
5:09
5:17
5:23
5:28
5:43
5:54

Comments for Flugelhorn Solo, "I Think I'll Keep Her"

- *m0-1 Varied quote, "How Are Things in Glocca Morra."
- *m3 Contour groups of 3 triplets and triplet rest.
- *m4 Semi-sequence of m3
- *m6-8 Quote, "St. Thomas."
- *m8-11 Double-time passage.
- *m11-13 Riff w/ variations
- *m16 In E7 chord, G is #9, F is b9, G# is 3.
- *m20-24 Double-time.
- *m22-24 3-against-4 riff
- *m25-26 Downbeat color, non-harmonic tones.
- *m27-28 Two-part riff.
- *m31-32 Release; long note and descending line.
- *m36 Rhythmic variation of motif in m35.
- *m38-41, 50-54 Double-time.
- *m42 Growl and riff.
- *m44 Downward octave rip.
- *m46-48 Shifted quarter-note triplets (beat 2).
- *m47-49 Quote, "Twilight Zone."
- *m53-54 Linked semi-sequences, outside.
- *m56 Consec. offbeats.
- *m57-61 "Whistle While You Work."
- *m62-63 Rubato, desc. line; lower intensity.

Flugelhorn Solo, "Three and Me"

The musical score for the Flugelhorn Solo, "Three and Me", is presented in a single system with 64 measures. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various rhythmic patterns and melodic lines. Chord symbols are indicated above the staff, such as D9, F#9, D#9+11, and others. The piece concludes with a double bar line and the word "Solo" written below the staff.

Comments for Flugelhorn Solo, "Three and Me"

- *m2-3 Displacements of motif in m1.

- m5-7 4-against-3 brackets; linked semi-sequences.

- m11-16 Double-time.

- m15-16 Varied quote, "Anything Goes."

- m21-24 4 against 3; motif repeats with slight rhythmic variations.
- *m25 Alternating minor and major 3rd in key of D.
- *m26-28 Consecutive offbeat 8th-notes.
- *m29-30 Variations on G and F pitches.
- *m31 Transposed sequences.
- *m31-32 Double-time passage.
- *m33 Non-harmonic tone, trilled and glissed.
- *m36-38 Offset 8th-note pairs.
- *m39-40 4-against-3 brackets.
- **m43-48 Double-time passage.
- *m44-46 2 against 3; groups of two 16ths and an 8th in a descending diatonic pattern.
- *m48 Transposed sequences of beginning of m47.
- *m49-54 Outside playing (Chapters 5A and 5B) starting in the key of the previous transposed sequence (key of C).
- *m50-51 Use of +5 tones in major chords.
- *m54 Abruptly short articulations.
- *m57-60 Long bend, indiscriminate tones.
- *m61-64 Only use of dotted quarters in solo.

Guitar Solo, "Beat the Rats"

Comments for Guitar Solo, "Beat the Rats"

- *m6-7 Compare m2-5: rhythmic variations, compressed long notes.
- *m9,14,16 A[♭]Ma chord over F[♯]Ma; produces a #5 (C[♯]). See also m43, 48.
- *m11-16 Winding octave fill, downwards
- *m13-14 Unequal compression of m12-13.
- *m18-22 Octave fill, descending.
- *m18-25 Half-note triplets and ties give a free-floating feeling.
- *m23-24 G[♭]Ma chord over E[♭]Ma; produces a #5 (B). See also m49-56.
- *m27,29 Downbeat emphasis (after floating feeling)
- *m33 Hitting the root and pausing (after numerous polychords).
- *m35-36 D[♭]Ma and E[♭]Ma chords over C[♭]m.
- *m36 Descending E[♭]Ma over C[♭]m; pulling sequence with ascending D[♭]Ma chord.
- *m41,43 Similar motif in m9.
- *m45 Consecutive offbeats.
- *m51-54 Two-part riffing.
- *m52 Displacement, eighth-note early (only 7 notes in prev. motif).
- *m53 Compression of eighth-notes into eighth-note triplets.
- *m57-64 A Harmonic Minor over D[♭]Ma, with natural 7 (G[♯]) emphasized.
- *m62-64 Expanding intervals.
- *m65-66 5-note brackets over 3/4; A[♭]Ma over C/D, then C[♭]Ma over B.
- *m67 A[♭]Ma chord, then B[♭]Ma chord, over E[♭]/B[♭].
- *m67-68 3 against 4, pentatonic 6-note contours of eighth-notes.
- *m68 D[♭]Ma chord over G[♭]/A[♭].

4J: Transcribing Solos

In this chapter you'll learn about:

- Basic Transcription Skills
- Step 1: Select a Solo
- Step 2: Outline the Form and Chords
- Step 3: Sketch the Rhythm
- Step 4: Add Pitches and Expression

Transcribing (writing down) a recorded solo should be a great exercise for your ear, not just an exercise in frustration. This chapter shows how to transcribe solos without “banging your ear against the wall.”

Here are the basic steps to follow in order to transcribe a recorded solo (single-line melody):

- 1** Outline the form of the solo and divide it into choruses and bars on your music paper.
- 2** If you have the chords to the solo, write them in above the empty bars on your paper. If you don't have the chords, transcribe them from the recording.
- 3** Sketch the rhythms in the solo accurately.
- 4** Add the pitches and expression (articulations, accents, effects, rubato) to the rhythmic sketch.

If you're already skilled in writing rhythms and melodies, go to Step 2: *Outlining the Form and Chords* below. Otherwise, read *Basic Transcription Skills* below.

Basic Transcription Skills

Transcription requires the musical skills listed below. If you are currently weak in any of these skills, you may want to improve them before you start transcribing solos.

- Dividing and organizing music into choruses.
- Recognizing chords (if no lead sheet). You should be able to identify the chord root (usually in the bass) and type (major, minor, or dominant).
- Recognizing pitches and intervals. Perfect pitch is not required, but good relative pitch is essential.
- Notating rhythms correctly. To practice rhythmic notation, you can sing or play a familiar tune, such as *Twinkle, Twinkle, Little Star*, into a tape recorder with your own “jazzed-up” rhythms. Then play back the tape and write down the exact rhythms for what you recorded. Play the rhythms you wrote and see if they match the recording.

Step 1: Select a Solo

4.46 Here are ideas for selecting a solo to transcribe:

- It should fit your current transcription skills.
- It should be interesting and pose challenges to you.
- If the recording is a tape, it should be clear enough so you can hear the notes you will transcribe.

- If you have a lead sheet (melody and chords) of the tune being improvised on, this can save you time in finding out the chord progression for the solo.

Start simple. For example, the Miles Davis trumpet solo on “So What” from the “Kind of Blue” CD is simple melodically and rhythmically but is quite interesting. Also, the recorded solo should be on cassette tape or CD; phonograph recordings are difficult to work with.

Another approach is to transcribe a solo for which you already have a written transcription in a book. Look back at the book version only when you get stuck.

✓ **Exercise 4.46** *Selecting a Solo*

Step 2: Outline the Form and Chords

Outlining the form of the solo in advance helps you get the right number of bars in your transcription. If you have a lead sheet of the tune, copy the chords above empty bars on your music paper, making sure you include repeats and road signs.

If you don't have a lead sheet, listen to the solo once all the way through. If it's too long, decide how much of it you want to transcribe. Then follow these steps:

- 1 Find the meter (4/4, 3/4, etc.). This is usually the same as the original tune's meter.
- 2 Determine how many bars are in each complete chorus of the solo. Write four empty bars on each staff of music paper, with a double bar at the end of each section. Most tunes will use eight-bar sections; blues tunes use 12-bar sections.

4.47 **Transcribing the Chords**

So why do you need to transcribe the chords to the solo if you're just trying to copy the solo melody? Transcribing the chords helps in these ways:

- The chords can help you better determine some of the more difficult pitches in the solo later on.
- When the solo is finished, you can better appreciate how the soloist's melody works against the chord progression of the tune.
- It's good ear training.

To transcribe the chords of a tune, follow these steps:

- 1 Transcribe the bass line for the first solo chorus as well as possible. (The bass line may be more clear in the melody section than in the solos). These bass notes will usually indicate the roots of the chords you're trying to transcribe. Find strong dominant movements, such as up a 4th, down a half-step, etc.
- 2 Determine the quality (major, minor, dominant) of each chord in the chorus. Use a keyboard for this.
- 3 Find any b5, +5, b9, or +9 dominant alterations.
- 4 When you finish the chords for an entire chorus (including the bridge, if any), copy these chords to the remaining choruses in the solo. Occasionally the chords may change from chorus to chorus, but at least you'll have basic chords at your disposal.

✓ Exercise 4.47 *Outlining the Form and Chords*

Step 3: Sketching the Rhythms

4.48 After you have the chord progression ready, you need to write a rhythmic sketch of the solo, chorus by chorus. In some places, the rhythms and pitches in the solo may be obvious enough that you can go ahead and write the actual notes down. However, there will likely be many spots where a rhythmic sketch will definitely speed up the transcription process.

The steps below show how to create rhythmic sketches.

- 1** Find and mark the exact beat or offbeat where the soloist's phrase starts. Write any necessary rests before the start of the phrase.
- 2** Find and mark the exact beat or offbeat where the soloist's phrase ends (followed by a silence or longer note).
- 3** Listen to the rhythm in the phrase until you can hum it accurately.
- 4** In light pencil, write down the rhythm you hear. Use diamonds for longer notes (whole notes or half notes) and slash marks for faster notes. Write each sketch note so it matches the contour (not exact pitch) of the melody.
- 5** Repeat steps 1 through 4 for each phrase in the solo. When you finish, go back and check your sketch so it accurately fits the rhythms you hear.
- 6** If a phrase seems to have a strange rhythm, the soloist may have been using rubato (or made a mistake). In this case, mark where the phrase begins and ends, count the number of pitches you hear, and write "rubato" over the phrase.

✓ Exercise 4.48 *Sketching the Rhythms*

Step 4: Adding Pitches and Expression

4.49 Once your rhythmic sketch is complete, you will have heard the solo enough to be familiar with its pitches. To add the pitches for the solo,

- 1** Change rhythm notes in your sketch to actual pitches. Use a keyboard or other instrument if necessary. Contours in the rhythm sketch will help.

With pitches that are difficult to hear, try these steps:

- 2** Find the top and bottom pitches of the contour first, as these are often easier to hear. Next, find the pitches that occur on beats 1 and 3, if possible.
- 3** See if the missing notes fit with the current chord symbol in the tune. If not, they may be part of an added or outside chord.
- 4** If you have a variable-speed tape recorder, tape the recording at half-speed to help you hear the notes better. Half-speed notes sound an octave lower than normal speed.

When you have finished adding the pitches for the transcription, mark the following types of expression in the solo:

- Strong or unusual accents
- Unusual articulations
- Dynamics and effects

✓ **Exercise 4.49** *Adding Pitches and Expression*

Chapter Review

- 1) The basic transcription skills you need are:
 - A) Organize the solo into bars and choruses.
 - B) Recognize the chords, if necessary.
 - C) Recognize pitches and intervals.
 - D) Notate rhythms correctly.
- 2) The steps in transcribing a recorded solo are:
 - A) Select a recorded solo on CD or cassette.
 - B) Outline the form and chords of the solo.
 - C) Sketch the rhythm figures in the solo.
 - D) Add the pitches and indicate any significant expression or effects in the solo.

Expressions

*The more intellectual people are, the more originality they see in other men. To commonplace people all men are much alike. *Blaise Pascal*

*It is not sufficient to know what one ought to say, but one must also know how to say it. *Aristotle*

*There is nothing so easy but that it becomes difficult when you do it with reluctance. *Terence Heauton Timorumenos*

*To know how to hide one's ability is great skill. *Rochefoucauld*

*The winds and waves are always on the side of the ablest navigators. *Gibbon*

*Nothing ever happens but once in this world. What I do now I do once for all. It is over and gone, with all its eternity of solemn meaning. *Carlyle*

*Don't talk to me about a man's being able to talk sense; everyone can talk sense -- can he talk nonsense?


William Pitt the Elder

Exercises for LEVEL 4

Melody: Soundscapes


Exercise 4.1 **Pulling Improvisation Ideas**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Choose a major or minor key and “pull” a two-bar phrase. Start and end securely; use an interesting shape.
- **Medium.* Same as Basic; use a 4-bar phrase.
- ***Challenge.* Same as Basic; use a 6- or 8-bar phrase.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.2 **✓ Variety in Rhythmic Styles**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Choose a ballad play-along recording. Use the table in 4.2 for ideas in rhythmic variety.
- **Medium.* Same as Basic; choose a latin, slow swing, or medium swing tune.
- ***Challenge.* Same as Basic; choose an up-tempo latin or swing tune.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.3 **✓ Building Intensity**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Repeat an interesting idea several times; vary it slightly after several repetitions.
- **Medium.* Build intensity by gradually developing an idea; make it louder, higher, or both.
- ***Challenge.* Experiment with techniques in Part 5: accelerating, burning, wiggling, special effects, or outside.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.4 **✓ Lowering Intensity**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()


- *Basic* Play a dense idea for two bars, then develop it by inserting longer rests or playing fewer notes.
- **Medium.* Same as Basic; use a lower range and softer dynamics.
- ***Challenge.* Same as Basic; use slower rhythms and long notes with expression.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Rhythm: Double-Time and Half-Time


Exercise 4.5 ✓ *Going Into Double-Time*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Using a metronome setting of quarter-note = 100, play swing eighth-notes for 4 bars, then shift to double-time feel for 4 bars. Use any scale notes; ascending, descending, or mixed contours.
- **Medium.* Same as Basic; quarter-note = 120.
- ***Challenge.* Same as Basic; quarter-note = 140.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.6 ✓ *In and Out of Double-Time*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Using a metronome setting of quarter-note = 100, play swing eighth-notes for two bars. Shift to double-time feel for two bars, then shift back to single-time for the next two bars.
- **Medium.* Same as Basic; quarter-note = 120.
- ***Challenge.* Same as Basic; quarter-note = 140.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.7 ✓ *Using Double Time Material*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Create four bars of steady double-time eighth-notes (two bars in the original, slower tempo).
- **Medium.* Same as Basic; create eight bars of double-time eighth-notes.
- ***Challenge.* Play the longest stream of eighth-notes at the fastest tempo you're OK with; go as far as you can with no breaks or errors.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.8 ✓ **Using Triple Time**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Write several simple motifs and convert them to triple-time.
- **Medium.* Play a two-bar motif in slow single-time (quarter-note about 60); convert it to double-time (one bar), then triple-time (half a bar).
- >More.* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.9 ✓ **In and Out of Half-Time**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* At quarter-note = 200, play swing eighth-notes for two bars. Then go to half-time feel for one long bar (two original bars) and back to single-time for the next two bars.
- **Medium.* Same as Basic; use quarter-note = 240.
- >More.* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Expression: Special Effects**Exercise 4.10** ✓ **Using Bends**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Play long, slow bends on random chromatic notes; work for control and intonation.
- **Medium.* Play quick bends on notes in a flexible scale; some bends go up, some down.
- ***Challenge.* Add bends to notes in standard jazz tunes or other familiar tune melodies .
- >More.* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.11 ✓ **Using Falls and Glissandos**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Playing a flexible scale, occasionally using falls to skip down.
- **Medium.* Same as Basic; use glisses to skip up.
- ***Challenge.* Add falls and glisses to standard tunes or other familiar melodies.
- >More.* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.15 ✓ **Growling, Humming, Air/Keys, and Half-Sounds**


(Introduction)

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Play a flexible scale; growl some notes.
- **Medium. Same as Basic; hum some notes.
- ***Challenge. Combine growling, humming, air, and key sounds in a longer passage.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.17 **✓ Alternate Fingerings**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Memorize and play all alternate fingerings on your instrument.
- **Medium. Play all alternate-fingered trills on your instrument, from slow to fast.
- ***Challenge. Play a flexible scale; use alternate fingerings on repeated pitches, then add alternate-fingered trills on some pitches.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.18 **✓ Trumpet Effects**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic On a flexible scale, use occasional double-tonguing or triple-tonguing on repeated or new pitches.
- **Medium. Play an octave's worth of pedal tones (below low F#) with good sound and intonation. Use real or fake fingerings.
- ***Challenge. On a C blues progression, play a walking bassline.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.19 **✓ Saxophone Effects**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic Slowly play all the split notes in a chromatic scale, then play a familiar melody adding a few split notes.
- **Medium. Experiment with thunk notes, then use some in a flexible scale or melody.
- ***Challenge. Learn as many altissimo notes as you can, then create melodies that switch between altissimo and regular range.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.20 ✓ **Trombone Effects**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Learn and play alternate positions for all notes that have them.
- **Medium.* Play a flexible scale and add slides that go up, down, and both.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.21 ✓ **Keyboard Effects**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Experiment with any of these effects: clusters, tremolo, hammering, strings and pedals, wide glissandos.
- **Medium.* Create smooth piano bass lines for blues and other progressions.
- ***Challenge.* Fill a familiar melody with block chords.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.22 ✓ **Guitar Effects**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Experiment with any of these effects: bends, tremolo, muted strumming.
- **Medium.* Experiment with guitar harmonics and playing melodies in octaves.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.23 ✓ **Bass Effects**


Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Experiment with any of these effects: slides, twangs, slaps, wide vibrato.
- **Medium.* Experiment with bass chords and bass harmonics.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Development: More Melodic Development


Exercise 4.24 ✓ **Using Varied Quotes**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Choose an easy tune and play it as several varied quotes.
- **Medium.* Choose a jazz standard you know and play the first part of it as a varied quote.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.25 **✓ Creating Riffs**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Play a simple riff; repeat it a few times.
- **Medium.* Create a two-part riff and repeat it several times.
- ***Challenge.* Create and repeat another simple riff and another two-part riff.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.26 **✓ Changing Riffs**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Create a riff and change a few notes on the riff repetitions.
- **Medium.* Create a riff and sequence two riff repetitions.
- ***Challenge.* Create a riff and insert notes into the riff repetitions.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.27 **✓ Riff Transitions**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Play a simple melody line and create a riff from the end of the line.
- **Medium.* Play a riff and transition into a melody.
- ***Challenge.* Play a riff, add transition material, and hook into a second riff.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.28 **✓ Using Pentatonic and Blues Riffs**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Create a pentatonic riff (minor or major) and transpose it into 12 keys.
- **Medium.* Same as Basic; create a blues riff.

- ***Challenge** Combine a pentatonic and blues riff into a longer riff; try in several keys.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.29 **✓ Development Combinations**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic** Create a motif and use the development combinations above.
- **Medium** Same as Basic; use three other development combinations.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Chord Progressions: Variations on ii-V-I's

Exercise 4.30 **✓ Using Tritone Substitutions**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic** Write the ii-bII-I progression for each key in the circle of 4ths.
- **Medium** Write a chromatic progression down from C (C, B, Bb, A, etc.). Think of every other chord as a bII, then do an "opposite" tritone substitution for each bII chord.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.31 **✓ Resolving Dominant Chords to Other I Chords**


Basic ___/___/___ () Medium ___/___/___ ()

- *Basic** Resolve each dominant chord around the circle of fourths to two major chords (not up a fourth).
- **Medium** Think of each chord in the circle of 4ths as a dominant chord. Name the two related minor chords that each dominant chord could resolve to.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.32 **✓ Dominant to Related Minor Chords**


Basic ___/___/___ () Medium ___/___/___ ()

- *Basic** Around the circle of 4ths, create ii-v's that resolve to the minor vi chord.
- **Medium** Same as Basic; resolve to minor iii.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.33 ✓ **Writing ii-V-I Chains**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Write an arbitrary, four-bar ii-V-I chain that includes these chords somewhere in the progression: A7, Ebm7, and GMa7.
- **Medium:* Same as Basic; pre-select any three chords to include.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.34 ✓ **Modulating w/ Parallel ii-V-I Chains**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Write a parallel ii-V-I chain that starts with a Cm7 and ends up in E Major.
- **Medium:* Same as Basic; pre-select your own starting and ending chords.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.35 ✓ **Modulating w/ Parallel ii-V Chains**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Write a parallel ii-V chain of seven total chords that starts with Am7 and ends up in Bb Major. Hint: You may want to work backwards from the final ii-V-I.
- **Medium:* Same as Basic; pre-select your own starting and ending chords.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.36 ✓ **Modulating w/ Parallel V-I Chains**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Write a parallel V-I chain of seven total chords that starts with F#m7 and ends up in D Major. Hint: You may want to work backwards from the final ii-V-I.
- **Medium:* Same as Basic; pre-select your own starting and ending chords.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.37 ✓ **Using Minor ii-V and V-I Chains**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Create a chord progression of four bars with a minor ii-V chain.
- **Medium.* Same as Basic; use a minor V-i chain.
- ***Challenge.* Same as Medium; also use a minor ii-V chain, and go for 8 bars.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.38 **✓ Using Turnarounds**

Basic ___/___/___ ()

- *Basic* Write a 2-bar turnaround for each key.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.39 **✓ Inserting Chromatic Chords**

Basic ___/___/___ ()

- *Basic* Around the circle of 4ths, insert chromatic chords between each key.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 4.40 **✓ Finding ii-V-I Variations**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Find as many tritone substitutions as you can in *200 Standard Tunes*.
- **Medium.* Find chains (ii-V-I, ii-V, V-I) in tunes.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.41 **✓ Writing Blues Variations**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic* Transpose the chords for Variation #1 into two different keys.
- **Medium.* Transpose the chords for Variations #2 and 3 into another key.
- ***Challenge.* Write your own variation of Bird Blues.
- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.42 ✓ **Static Playing**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic Create a static melody of eighth-notes in each major key around the circle of 4ths.
- **Medium. Same as Basic, in all dominant and minor keys.

4 Performance: Group Interaction**Exercise 4.43** **Trading Bars in Solos**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic In a blues, trade 4-bar solos w/ a friend.
- **Medium. Same as Basic; trade 4-bar solos for one chorus and 2-bar solos for the next.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- 🎵 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.44 ✓ **Playing Stop-Time Solo Fills**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic On a play-along recording, mute or turn off volume every 2 bars; play solo fills.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- 🎵 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.45 ✓ **Using Solo Endings and Transitions**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic Extend a solo a few bars into the next chorus; make the ending solid.
- **Medium. Start a solo by developing the last idea played by the previous soloist.
- >More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- 🎵 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Analysis: Transcribing Solos**Exercise 4.46** ✓ **Selecting a Solo**

Basic ___/___/___ ()

- *Basic Select a recorded solo to transcribe.

Exercise 4.47 ✓ **Outlining the Form and Chords**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Outline the form for the tune.
- **Medium.* Same as Basic; transcribe the chords.

Exercise 4.48 ✓ **Sketching the Rhythms**

Basic ___/___/___ ()

- *Basic* Sketch the rhythms for the tune.

Exercise 4.49 ✓ **Adding Pitches and Expression**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic* Using the guidelines in section 4.41, add the pitches for the tune.
- **Medium.* Same as Basic; add expressions.

The Art of Improvisation

... Creating real-time music through jazz improvisation ...

Level 5: Advanced



by *Bob Taylor*

Author of *Sightreading Jazz*, *Sightreading Chord Progressions*

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Django Reinhardt Jimmy Blanton Oscar Pettiford
Lionel Hampton Stuff Smith Stephane Grappelli Gene Krupa Billie
Holiday Dizzy Gillespie Fats Navarro Charlie Parker

Level 5 — Advanced

As an *Advanced Improviser*, your improvisation skills are strong enough that you can explore new areas of creativity in melody and rhythm. These areas enhance but don't replace your basic improv techniques. You'll see many ways to combine the techniques you've learned so far to produce interesting new melodies and ideas. Free improvisation becomes a new opportunity for creativity. It's just the beginning of what lies ahead ...

Sonny Stitt Don Byas J. J. Johnson Bud Powell
Thelonious Monk Kenny Clarke Max Roach Buddy Rich
Ella Fitzgerald Miles Davis Chet Baker Paul Desmond

5A: Playing Outside, Part 1

In this chapter you'll learn about:

- About Outside Playing
- Outside Notes and Keys
- Melodic Resolution and Outside Keys
- Using Whole-Tone Scales

Note: Special thanks to Rich Dixon, guitarist for BRIDJJ, for his contributions to Chapters 5a and 5b.

In simple terms, “inside” means playing notes that fit with the key, and “outside” means playing notes that don’t, such as non-harmonic tones. But this view is a limited one; there’s much more to know about playing outside.

About Outside Playing

Playing outside notes can add new dimensions to your solos. Artists such as Ornette Coleman, Allan Holdsworth and Dave Liebman have taken outside playing to great heights. When you play outside, you create *groups* of outside notes. Playing a single outside note usually sounds more like a mistake (such as holding C# in C Major). Playing meaningful groups of outside notes highlights the difference between inside and outside.

When you play outside, consider these issues:

- 1) *How closely do the notes fit with the current key?* The more the notes diverge from the key, the more outside it is likely to sound.
- 2) *How closely do the notes relate to each other?* Augmented intervals and wide intervals with non-harmonic tones tend to sound more outside.
- 3) *How do the notes sound in context, compared to what’s before and after?* Polychords and rapidly changing keys sound more outside.

Myths & Facts About Outside Playing

There are plenty of misconceptions about outside playing. Here are some common myths and facts:

Myth #1: Outside notes are chosen at random.

Fact #1: There are definite approaches to playing outside you can learn and depend on.

Myth #2: Inside is inside, outside is outside, and the two are a long way apart.

Fact #2: There are degrees of inside and outside, and you can go back and forth smoothly between inside and outside.

Myth #3: You should only play outside on weird, avant-garde tunes.

Fact #3: You can play at least a small amount of outside in many types of solos; it just depends on how well you play outside.

Myth #4: Playing outside is just a matter of choosing unusual pitches.

Fact #4: The other elements of improvisation, such as rhythm, development, and expression, are still important.

Outside Notes and Keys

The “inside” key is the current key. The most inside notes are the ones that fit the key’s basic scale (such as the notes in the C Major scale). The most “outside” notes are ones that don’t relate to the current key, such as non-harmonic tones. But outside playing also uses other tones besides non-harmonic tones, in relative “degrees” of outside.

Degrees of Outside

To switch between inside and outside, you should know how outside any given note sounds, compared to the current key. The relative degrees of outside are:

- *Most outside:* Non-harmonic tones
- *Somewhat outside:* Active tones (2, 4, #4, 6, and 7). In major and dominant, the 4 and #4 are more outside; in minor, the #4 and 7 are more outside.
- *Least outside:* Chord tones (1, 3, 5)

5.1 Using Outside Keys

One way to play outside is to play in a different key from the current key (also known as *polytonal* playing). To do this, you can play the pentatonic scale in the new key. You need to know how outside (or inside) the new pentatonic notes are. You can assign *degrees of outside* to each note in the new pentatonic scale, as compared to the current key, to help you see the total outside effect of the new key.

For example, let’s superimpose F# Pentatonic over C Major. Four of the F# pentatonic notes are non-harmonic tones in C Major (G#, A#, C#, and D#), while F# is an active tone. If we score 3 for each non-harmonic tone (most outside), 2 for each active tone (F#), and 1 for each chord tone (none in this case), we get a total outside score of 14 (very outside) for F# Pentatonic over C Major. The outside score of C Pentatonic over C Major is only 7, so it’s very inside.

Against C Major, the other keys (pentatonic scales) are ranked below from most outside to most inside.

Outside of C Major	----- In-between -----										Inside C Major
F#	Db	B	Ab	E	Eb	A	Bb	D	F	G	C
14	14	13	12	11	10	10	9	9	8	8	7
#4	b2	7	b6	3	b3	6	b7	2	4	5	1

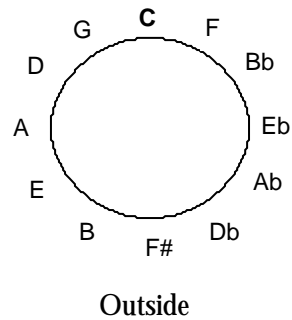
Example 5.1 - From C (inside) to F# (outside)

So over a CMa7 chord, you can switch between other pentatonic scales to create outside or inside sounds. This is easier to do when the chord lasts longer. When you are familiar with the chart above, transpose it to the other major keys.

Outside Major Keys, Circle of 4ths

One way to visualize outside keys is to use a diagram of the circle of fourths. On the circle, the farther a key is from the current key (or on the opposite side of the circle), the more outside it sounds. The diagram for C Major is shown below. The most outside keys are at or near the bottom of each circle; the most inside keys are at or near the top of the circle.

Key of C Major - Inside



Example 5.1 - From C (inside) to F# (outside)

Now compare the outside keys in this diagram with the “Outside-Middle-Inside” chart above. The most outside keys in C Major are Db (up 1/2 step), B (down 1/2 step, and F# (up an augmented fourth). If you pick any other major key on the circle of fourths, the outside keys are still on the opposite side of the circle. You can rotate this circle and use any key as the home key.

✓ Exercise 5.1 4 Finding Outside Keys in Major

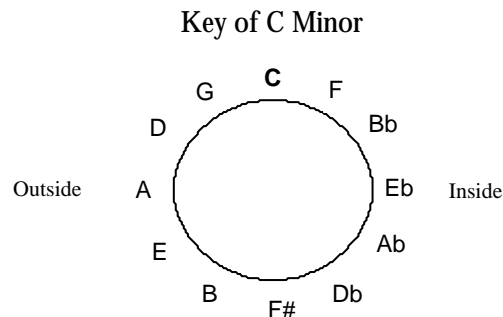
5.2 Outside Keys in Minor

The table below shows the “outside scores” for major pentatonic scales played against C Minor.

Outside of C Minor			In-Between				Inside C Minor				
A	E	D	B	G	F#	C	Db	F	Ab	Bb	Eb
13	11	11	10	10	9	9	9	8	7	7	7
6	3	2	7	5	#4	1	b2	4	b6	b7	b3

Example 5.2- Outside Keys in Minor

When these scores are arranged around the circle of fourths, the outside chords for minor are on the *left* side of the circle, and inside chords are at the right.



Example 5.2a- From C (inside) to F# (outside)

You can rotate this circle so any key is the home key.

✓ Exercise 5.2 Finding Outside Keys in Minor

Melodic Resolution and Outside Keys

5.3 When you jump right into an outside key it can sound too abrupt. To go smoothly from outside to inside, you can use melodic resolution. Here are the steps:

- 1 Play in the home key (such as C Major).
- 2 Choose an outside key to go to (such as F# Major).
- 3 Use melodic resolution to move by a no-step, half-step, or whole-step to a connection note in the new key (see Chapter 3C: *Melodic Connections*).
- 4 Continue with other notes in the outside key.

Once you're in the outside key you can use the steps above to go to other outside keys, then return to the home key. The first example below switches from C Major to F# Major. The second example switches from C to F# to B.



Example 5.3 - From C (inside) to F# (outside)



Example 5.3a - From C (inside) to F# (outside) to B(outside)

✓ **Exercise 5.3** *Melodic Resolution and Outside*

5.4 Emphasizing Outside Notes

As an alternative to melodic resolution, you can simply emphasize outside notes without leading up to them. When you do this, keep these points in mind:

- Make sure the timing is good for the surprise notes.
- Play the notes securely, repeating them sometimes.
- Use interesting rhythms.

Below is an example of emphasized outside notes.

CMa7 * * * *



Example 5.4 - Emphasized outside notes in C Major

✓ **Exercise 5.4** *Emphasizing Outside Notes*

Using Whole-Tone Scales

In Chapter 3A: *More Melodic Color* you used whole-tone scales over dominant chords. You can also use whole-tone scales to emphasize outside tones in major and minor keys. Against C Major, a C whole-tone scale has Ab and Bb as outside tones and F# as its most active

tone. Against C Minor, a C whole-tone scale has E as an outside tone and F# and Ab as strong active tones.

5.5 Switching Whole-Tone Scales

Because the root whole-tone scale has only a few outside tones, you can switch back and forth between it and the whole-tone scale that's *up a half-step*. When you alternate these scales, you cover every chromatic pitch. This disguises your key, which sounds outside.

There are actually *only two different* flexible whole-tone scales: C and Db. The C, D, E, F#, Ab, and Bb whole-tone scales all have the same pitches as the C whole-tone; all the other whole-tone scales all have the same pitches as Db whole-tone.

When you switch between C and Db whole-tone scales, it's best to use half-step melodic resolution to change smoothly. Here's the switching process:

- 1 Play the first flexible whole-tone scale.
- 2 To make the switch, play a half-step interval. This note becomes part of the new whole-tone scale.
- 3 Play the new whole-tone scale, on the note.

The example below links two whole-tone scales (that use thirds) by a half-step connection.



Example 5.5 - Same, using thirds in scales

You can also *sequence* a whole-tone motif up a half-step:



Example 5.5a - Sequenced whole-tone motif

Or, use a wider interval (4th, 5th, or major 6th) to switch whole-tone scales:



Example 5.5b - Switching whole-tone scales, up a fifth (transposed sequence)

Although the above examples switch scales quickly, you can also stay longer on any whole-tone scale before switching. But don't overdo the whole-tone sound, and use interesting rhythms to mix things up.

✓ Exercise 5.5 Using Whole-Tone Scales

Outside Playing on the BRIDJJ CD

Below are some locations on the BRIDJJ CD “Beat the Rats” where outside playing occurs. Some of these outside techniques are explained in the next chapter.

Timing	Tune / Description
5:35-5:40	“I Think I’ll Keep Her,” flugelhorn solo; linked sequences using 4ths and half-steps.
5:48-5:49	“Three and Me,” flugelhorn solo; G Major arpeggio against E Major.
6:01-6:08	“Three and Me,” flugelhorn solo; melodic resolution to outside.
2:29-2:30	“Beat the Rats,” guitar solo; outside arpeggios.
2:51-2:55	“Beat the Rats;” whole-tone over major.
2:59-3:01	“Beat the Rats;” polytone arpeggios (see Chapter 5B: <i>Playing Outside, Part 2</i>).

Chapter Review

- 1) Outside notes are ones that don’t fit in the home key.
- 2) Non-harmonic tones are most outside; active tones are somewhat outside; chord tones are inside.
- 3) In major, the outside keys are across the circle of fourths from the current key; in minor, the outside keys are to the left on the circle of fourths.
- 4) You can use melodic resolution to switch from an inside key to an outside key.
- 5) You can switch between whole-tone scales to play outside (2 flexible scales linked by a half-step).

Expressions

*Imagination is more important than knowledge, for knowledge is limited to all we now know and

*If a man write a better book, preach a better sermon, or make a better mouse-trap, than his neighbor, tho' he build his house in the woods, the world will make a beaten path to his door. *Ralph Waldo Emerson*

*It is hard for an empty sack to stand upright. *Ralph Waldo Emerson*

*Even if you are on the right track, you will get run over if you just stand there. *Arthur Godfrey*

*Every artist was first an amateur. *Ralph Waldo Emerson*

*No man is free who is not master of himself. *Epictetus*

*Sometimes I've believed as many as six impossible things before breakfast. *Lewis Carroll*

*The mind is a wonderful thing. It starts to work the minute you are born, and never stops until you get up to speak in public. *John Mason Brown*

*Ah, but a man's reach should exceed his grasp, or what's a heaven for? *Robert Browning*

*I light my candle from their torches. *Robert Burton*

*I am a great believer in luck. The harder I work the more of it I seem to have. *Coleman Cox*

*I have a friend who's a weather forecaster. He bases his forecasts on reports cabled him by experts in all parts of the world. And he's a rotten forecaster -- because he never looks out the window. *Dr. Harvey Cushing*

5B: Playing Outside, Part 2

In this chapter you'll learn about:

- Intervals for Outside Playing
- Unusual Scales
- Polytone Arpeggios
- Outside Sequencing and Developing
- Scale Wandering

Playing outside is more than just superimposing one key over another. Outside playing also depends on unusual intervals, arpeggios, and scales, as well as sequencing and developing outside ideas. When you combine the techniques in chapters 5A and 5B, you'll have many effective tools for outside playing.

Intervals for Outside Playing

Perfect 4ths, augmented 4ths, and augmented 2nds can be a springboard into outside playing. You can play and mix these intervals in many ways.

5.6 Using Consecutive Fourths

When you play consecutive 4ths, you travel quickly through the keys around the circle of 4ths. As you do this, you can use interesting rhythms and occasionally jump down a fifth (like going up a fourth and down an octave) so the range doesn't get too high.



Example 5.6 - Consecutive fourths with some downward fifths

You can *omit* a fourth interval by playing a whole-step down (like going up two 4ths and down an octave). For example:



Example 5.6a - Consecutive fourths, some downward whole-steps (and fifths)

When you play several consecutive fourths, you'll arrive at an outside key. You can choose to stay in that outside key instead of continuing on with fourths.



Example 5.6b - Consecutive fourths going to outside key (Db against C Major)

✓ Exercise 5.6 Using Consecutive Fourths

5.7 Mixing Perfect & Augmented Fourths

When you mix perfect and augmented 4ths, you move around the circle of 4ths more unpredictably. Two consecutive augmented 4ths make an octave; this doesn't help you move through outside keys, so you should usually avoid two augmented 4ths in a row. As with consecutive 4ths, you can also stay in an outside key when you find one. In the example below, p=perfect 4th and a=augmented 4th.



Example 5.7 - Mixing perfect and augmented fourths in a melody

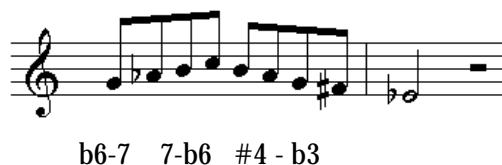
✓ Exercise 5.7 *Mixing Perfect, Augmented Fourths*

5.8 Using Augmented Seconds

You can create an interesting outside flavor by inserting an augmented 2nd interval in various places in a flexible scale. Each augmented second contains a non-harmonic tone, and the scale has an exotic flavor. The best places for augmented 2nd intervals are these:

- b2nd to 3rd (C# to E, in C Major)
- b3rd to #4th (Eb to F#)
- 4th to b6th (F to Ab)
- b6th to 7th (Ab to B)

Below are flexible scales with augmented 2nds.

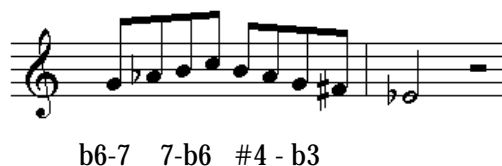


Example 5.8 - C Major scale with augmented 2nds



Example 5.8a - More augmented seconds

If you hold out the non-harmonic tones or repeat the augmented 2nd interval, it increases the tension.



Example 5.8b - C Major scale with held non-harmonic tones



b6-7 7-b6 #4 - b3

Example 5.8c - C Major scale with repeated augmented 2nds *** NEW EXAMPLE *****

✓ Exercise 5.8 Using Augmented Seconds

5.9 Using Very Wide Intervals

For outside playing, very wide intervals are ones that are a major seventh or more. The second note of the interval should usually be an outside (non-harmonic) tone; the first note can be inside or outside. The interval skips can go up or down, and it's sometimes effective to hold the second note in the skip.

Here are some wide intervals to try, with example intervals in C Major. You can try the skips upwards or reverse them and skip down.

- 7th: major or minor (D-Db, Eb-Db, E-Eb, F#-F, A-Ab, Bb-Ab, B-Bb)
- 9th: natural, aug., or dim. (C-Db, Db-Eb, D-Eb, F#-Ab, G-Ab, G-Bb, Ab-Bb, A-Bb)
- 11th: nat, aug., dim. (Db-Gb, D-Ab, Eb-Ab, E-Ab, E-Bb, F-Bb, Ab-Db, A-Db, B-Db, A-Eb, Bb-Eb, B-Eb)

The example below has wide intervals and longer outside notes in C Major.



M7 M9 aug. 11 M7

Example 5.9 - Wide intervals

✓ Exercise 5.9 Using Very Wide Intervals onds

Unusual Scales

“Unusual” scales have odd intervals or different structures from normal scales. Unusual scales can add a fresh angle to outside playing.

Tips for Using Unusual Scales

As you play unusual scales, consider these approaches:

- *Extended range* - play 1 1/2 to two octaves or more.
- *Flexible scale approach* - don't always start on the root, and make the contours flexible (except for running an extended range scale). You may want to repeat augmented 2nd intervals for emphasis.

5.10 Scales with Augmented Seconds

Here are some scales with augmented second intervals:

- 1) C Db E F G Ab B C
- 2) C Db E F Ab B C
- 3) C Db E F F# G# B C
- 4) C Db E F# G# A C
- 5) C Db E F# G# Bb B C
- 6) C D Eb F# G Ab B C
- 7) C D Eb F# G# A C

You can also go up one scale and down another, or superimpose them over any key as outside scales.

✓ Exercise 5.10 Augmented Second Scales

5.11 Scales with Unusual Structures

Below are some scales with unusual structures. They usually have more or fewer notes than a normal scale.

- a) C D Eb F# G Ab A B C
- b) C Db E F Ab B C
- c) C Db E F F# G Bb B C

You can also go up one scale and down another, or superimpose them over any key as outside scales.

✓ Exercise 5.11 Scales with Unusual Structures

Polytone Arpeggios

5.12 A *polytone arpeggio* outlines two chords in one arpeggio (four or five total notes). The polytonal sound is like double harmony. Here are versions in C:

4-notes, C Major:

- 1) C D# F# B (like C + B Major)
- 2) C E A C# (like C + A Major)
- 3) C F A C# (like C + F augmented)
- 4) C F# A# C# (like C + F# Major)

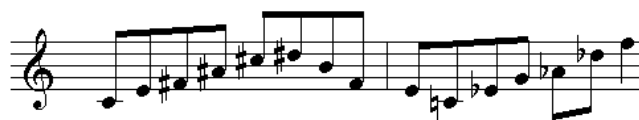


ver. 1 in C ver. 2, desc., in C

Example 5.12 - Polytone arpeggios, 4-note, against C7

5-notes, C Major (root plus 3rd plus new chord):

- 1) C E F Ab Db (like C + DbMa)
- 2) C E F Ab B (like C + F dim.)
- 3) C E F A C# (like C + F aug.)
- 4) C E F# A C# (like C + F#m)
- 5) C E F# A# C# (like C + F#Ma)
- 6) C E F# B D# (like C + BMa)
- 7) C E Gb Bb D (like C + Gb dim.)
- 8) C E Ab Cb Eb (like C + Abm)
- 9) C E Ab Db F (like C + DbMa)

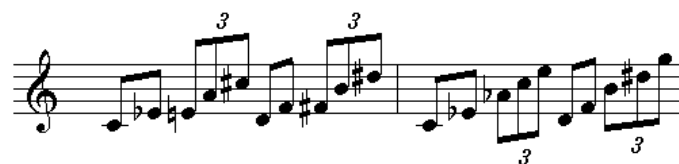


ver. 5 in C ver. 6, desc. ver. 1 in Eb

Example 5.12a - 5-note polytone arpeggios, major-key

5-note, C Minor/Major (root plus b3rd plus new major chord):

- 1) C Eb E G# B (like Cm + EMa)
- 2) C Eb E A C# (like Cm + AMa)
- 3) C Eb F A C# (like Cm + F aug.)
- 4) C Eb F# A# C# (like Cm + F#Ma)
- 5) C Eb Ab C E (like Cm + Ab aug.)
- 6) C Eb G# B E (like Cm + EMa)



ver. 2 in C ver. 2 in D ver. 5 in C ver. 5 in D

Example 5.12b - 5-note polytone arpeggios, minor-key

You can use polytone arpeggios consecutively, in any key, or in descending arpeggios or linked sequences. When you combine polytone arpeggios, try to move through new keys quickly so it sounds more outside. You can also sequence and develop polytone arpeggios; see the next section for ideas.

✓ **Exercise 5.12 Using Polytone Arpeggios**

Outside Sequencing and Developing

Two ways to develop outside ideas are *sequences* and *rhythmic development*.

5.13 Sequencing Outside Ideas

The best sequences for outside playing are transposed or semi-sequences, not diatonic. For polytone arpeggios unusual scales, or other outside ideas, you can use:

- Half-step or whole-step sequences
- Major or minor third sequences
- Perfect or augmented fourth sequences
- Linked sequences (see Chapter 3D: *Melodic Patterns*)

Here are some outside sequences in half-steps & whole-steps:



Example 5.13 - Outside sequences

And here are outside, linked sequences:



Example 5.13a - Outside, linked sequences

✓ Exercise 5.13 Sequencing Outside Ideas

5.14 Developing Outside Ideas

Here are some suggestions for developing outside ideas:

- 1) Keep the basic idea outside; don't let your development pull it inside for any great length of time.
- 2) Augment compress, add/omit, fragment, or displace outside ideas (see Chapter 3E: *Rhythmic Development* in Vol. 1).

Sometimes a single, interesting rhythm in an outside idea adds enough interest without the need to develop the idea.

✓ Exercise 5.14 Developing Outside Ideas

Scale Wandering

5.15 Another way to play outside is to move through keys quickly, regardless of the chord changes. This can be very effective for cadenzas, unaccompanied solos, and creating a sense of harmonic vagueness. To do this, you "wander" through keys while using flexible scales. Here's how it works:

- 1 Play a few flexible-scale notes in the home key (use all or mostly 8th-notes).

- 2 Use melodic resolution to shift to a new key signature. You can connect to the root of the new key if you want. For example:



C Major - Ab Major

Example 5.15 - Scale wandering with melodic resolution (from G to Ab)

- 3 Mix the contours and keep shifting keys as you go. Try to visualize the new key a little ahead of time.
- 4 Don't always start at the root of the new key; the melodic resolution note can be part of *several* keys.
- 5 When you break or take a breath, resume in the current key.
- 6 When you switch keys, look for a more distant key instead of an adjacent key in the circle of 4ths.

Here is a longer example of scale wandering. It switches between outside keys, with each switch going to a distant key.



C Major - Ab Major -- B Major -- Db Major

Example 5.15a - Scale wandering with melodic resolution

For added effect, combine scale-wandering with going between tempos (see *Off-Tempos* in Chapter 5C: *Rhythmic Freedom*).

✓ Exercise 5.15 Scale Wandering

5.16 Using the “Middle” Keys

The “middle” keys are the ones that aren’t really inside or outside, but in between. Typically, you don’t use middle keys in outside playing because they aren’t far enough outside. In Chapter 5A, this chart described the inside, middle, and outside keys for C Major (middle keys are based on the 3, b3, 6, and b7):

Outside	----- Middle -----										Inside
F#	Db	B	Ab	E	Eb	A	Bb	D	F	G	C
14	14	13	12	11	10	10	9	9	8	8	7
#4	b2	7	b6	3	b3	6	b7	2	4	5	1

Example 5.16 – Middle keys


Scale wandering lets you take advantage of middle keys. When you use scale wandering, you basically disorient the listener as to what key you’re in. That way you can wander through outside and middle keys, and the overall effect still sounds outside. You can even mix in

some *inside* keys when the outside effect is established well enough. This approach provides you with a wide range of harmonies and keys to use.

Here is an example of scale wandering that uses outside and middle keys (Eb Major and E Major) against C Major:



C Major - Ab Major -- B Major ----- Eb Major



C7 ----- F# Major ----- E Major -----

Example 5.16 - Scale wandering using “middle keys”

✓ **Exercise 5.16** *Using the “Middle” Keys*

Chapter Review

- 1) Playing consecutive fourths creates an outside sound. The fourths can sometimes be replaced with downward fifths or half-steps, or aug. 4ths.
- 2) Augmented 2nds create an outside, exotic sound.
- 3) Very wide intervals for outside include major 7ths, minor 9ths, aug. 9ths and aug. 11ths.
- 4) An unusual scale has a different structure or unusual intervals (such as aug. 2nds).
- 5) A polytone arpeggio indicates the sound of two unrelated chords, in four or five notes.
- 6) You can sequence and develop outside ideas.
- 7) Scale wandering is the technique of changing keys quickly as you play longer phrases.
- 8) You can use the “middle keys” (those that are only a little outside) during scale wandering.

Expressions

*A journey of a thousand miles must begin with a single step. *Lao Tse*

*Trust, not tricks, will keep customers loyal. *Author Unknown*

*Failure is more frequently from want of energy than from the want of capital. *Daniel Webster*

*Bad artists always admire each other's work. *Oscar Wilde*

*Don't talk unless you can improve the silence. *Vermont Proverb*

*Never put that which matters most at the mercy of that which matters least. *Montaigne*

5C: Rhythmic Freedom, Part 1

In this chapter you'll learn about:

- Stepping Through Rhythms
- Shifted Triplets
- Unusual Triplet Groups

Like any individual freedom, rhythmic freedom is a responsibility you must use carefully. Your rhythmic freedom becomes most powerful *after* you master the guidelines of rhythm and development. When you're comfortable with basic rhythms, your audience will enjoy the rhythmic freedoms you take even more.

Note: If some of the rhythms in this chapter are difficult at first, work on them slowly or spend time perfecting the more basic rhythms.

Stepping Through Rhythms

An interesting technique that builds intensity is to make your rhythms *appear* gradually faster or slower *without* changing the tempo. For example, if you play a bar of quarter-note triplets followed by a bar of eighth-notes, the rhythm appears to speed up slightly between the first and second bars. The trick is to choose rhythms that are *gradually* faster or slower, so the transition is smooth.

5.17 Slower to Faster

The example below starts with quarter-notes and gradually shifts through faster rhythms until reaching sixteenth-notes (like double-time eighth-notes).



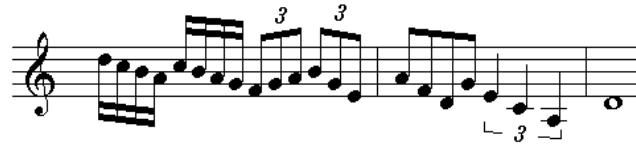
Example 5.17 - Melody with slower-to-faster rhythms

You can start at any point in the example above and go forward, choosing your own pitches and playing more notes on each rhythm type. Remember to keep the *tempo* absolutely steady as you change the rhythms.

✓ **Exercise 5.17** *Slower to Faster Rhythms*

5.18 Faster to Slower

You can also make your rhythms gradually appear slower without changing the tempo. The example below is basically the reverse of the slower-to-faster example. You can start at any point in the example below and go forward, choosing your own pitches and playing more notes on each rhythm type.



Example 5.18 - Melody with faster-to-slower rhythms

Also, check out the introduction to “Precious Caboose” on the BRIDJJ CD; it uses a stepped rhythm pattern that starts with sixteenth-notes and ends up with dotted quarters.

✓ **Exercise 5.18** *Faster to Slower Rhythms*

Shifted Triplets

5.19 An interesting way to play triplets is to shift them slightly so they start a little later than usual. The effect can be quite surprising, but the notes need to be played securely. The basic types of shifted triplets are:

- Quarter-note triplets starting on beat 2 or 4
- Quarter-note triplets shifted by one or two eighth-note triplets
- Half-note triplets shifted by one or two quarter-note triplets (for faster tempos)
- A four-note bracket shifted in 3/4 time

Each of these types is shown below. Notice that ties are used to write some of the shifted triplet values.

Example 5.19 - Quarter-note triplets starting on beat 2 and 4 ***NEW EXAMPLE ***



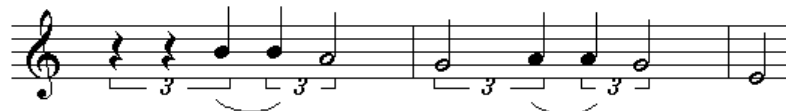
Example 5.19a - Quarter-note triplets shifted by 1 eighth-note triplet



Example 5.19b - Quarter-note triplets shifted by 2 eighth-note triplets



Example 5.19c - Half-note triplets shifted by 1 quarter-note triplet



Example 5.19d - Half-note triplets shifted by 2 quarter-note triplets



Example 5.19e - Four-note bracket notes (3/4) shifted by one note

Practice these shifted triplets slowly at first. Then practice switching back and forth between regular triplets and shifted triplets.

You can also shift the bracketed group by 3 eighth-rests, instead of 1 8th-rest as in the example below.



Example 5.19f - Four-note bracket notes (3/4) shifted by two notes

And you can alternate shifted brackets with regular 4-note brackets in 3/4:



Example 5.19g - Four-note bracket notes (3/4) shifted by one note

✓ **Exercise 5.19 Using Shifted Triplets**

Unusual Triplet Groups

5.20 Mixing quarter-note triplets, half-note-triplets, and 8th-note triplets makes some unusual triplet groups. The examples below use groups that add up to 8 or 10 eighth-note triplets, some with rests. (Normally, six eighth-note triplets would be grouped together.) They also use sequences and expanding intervals to strengthen the triplet groups.



Example 5.20 - 3 quarter-note triplets, 2 8th-note triplets (8 8th-note triplets)



Example 5.20a - 2 half-note triplets, 2 8th-note triplets (10 8th-note triplets)



Example 5.20b - Similar to Example 5.20, with rests included

There are many other combinations of triplets and rests in groups of 8 or 10 eighth-note triplets; experiment with them and find ones that interest you. In Chapter 5D: *Rhythmic Freedom, Part 2* you'll work with groups of 5 and 7 triplets.

✓ **Exercise 5.20** *Playing Unusual Triplet Groups*

Chapter Review

- 1) You can step through rhythm values to make the rhythmic feel appear to speed up or to slow down.
- 2) The basic types of shifted triplets are:
 - A) Quarter-note triplets on beat 2 or beat 4.
 - B) Quarter-note triplets shifted by one or two eighth-note triplets
 - C) Half-note triplets shifted by one or two quarter-note triplets (for faster tempos)
 - D) A four-note bracket shifted in 3/4 time
- 3) Unusual triplet groups mix half-note triplets, quarter-note triplets, and 8th-note triplets, usually in groups of 8 or 10 eighth-note triplets.

Expressions

* Solitude is as needful to the imagination as society is wholesome for the character. *James Russell Lowell*

* Only a mediocre person is always at his best. *W. Somerset Maugham*

* Ever building to the clouds, and never reflecting that the poor narrow basis cannot sustain the giddy, tottering column. *Schiller*

* Chance is always powerful. -- Let your hook be always cast; in the pool where you least expect it, there will be a fish. *Ovid*

* Talents are best nurtured in solitude; character is best formed in the stormy billows of the world. *Goethe*

* You cannot dream yourself into a character; you must hammer and forge one for yourself. *Froude*

* It is by attempting to reach the top at a single leap, that so much misery is caused in the world. *Cobbett*

* Ambition is like love, impatient both of delays and rivals. *Denham*

* Applause is the spur of noble minds; the end and aim of weak ones. *Colton*

* A little learning is a dangerous thing; Drink deep, or taste not the Picerian spring; There shallow draughts intoxicate the brain, And drinking largely sobers us again. *Alexander Pope*

* A peacock has too little in its head and too much in its tail. *Swedish Proverb*

5D: Rhythmic Freedom, Part 2

In this chapter you'll learn about:

- Using Rubato
- 5-Against-4
- 7-Against-4

Rubato, 5-against-4, and 7-against 4 give you powerful tools of rhythmic freedom.

Using Rubato

5.21 *Rubato* means slowing down or speeding up somewhat in your musical idea. This is done frequently in ballads and slower-tempo tunes. Rubato lets you explore many subtle dimensions in rhythm. As you use it, keep it as an occasional contrast to strict rhythms so the listener hears an enjoyable variety.

Here are some ideas for using rubato in your solos:

- Slow down slightly towards the end of a phrase, keeping the pitch selection strong. Or, hold a non-harmonic tone or alteration and resolve it a bit late at the end of a solo.
- Slow down in the middle of a phrase, then speed up to the original tempo. This is like musically stretching a rubber band.
- Speed up considerably (not just a little) towards the end of a phrase. This is like using an off-tempo (see *Off-Tempos* below).
- Play randomly placed staccato notes, to erase the tempo of your melody.

For other ways to use rubato, see *Introductions and Cadenzas*, *Off-Tempos*, *Burning* and *Wiggling*

✓ **Exercise 5.21** Using Rubato

5.22 Introductions and Cadenzas

An *introduction* is an unaccompanied solo you play before the main tune begins. The purpose is to set up the tune, so as you play an introduction keep these points in mind:

- Remember the tune melody and its mood.
- Play secure rhythms and pitches as you play alone.
- Use expression well (dynamics, accents, and effects).

A *cadenza* is an unaccompanied (or sparsely accompanied) solo. It can be an effective way to open or close a tune. The cadenza puts a lot of responsibility on the soloist to effectively set the stage for the tune or finish it strongly. For effective cadenzas:

- 1) See your melodic shapes in advance; use relaxed concentration.
- 2) Use good development techniques to keep your ideas strong.
- 3) Don't overplay or underplay it, or develop ideas too fast.
- 4) You can use *riffing* to build intensity (see *Riffing* in Chapter 4D: *More Development*).
- 5) Don't ramble on (better to play a short, effective cadenza than a tiresome one).

- 6) When you're finished, give a clear signal to the group so they can join you.

✓ **Exercise 5.22** *Playing Cadenzas*

5.23 Off-Tempos

You can rush or drag rhythms so they are in between their current value and the next “stepped” value. (see *Stepping through Rhythms* earlier in this chapter.) The effect is hazy, but it's quite effective with strong melodic ideas. For example, you can drag quarter-note triplets slightly, or push eighth-notes slightly off-tempo. Be sure to play and maintain the off-tempo while the rhythm section remains steady in the original tempo.

Here are some guidelines for going off-tempo:

- 1) Keep the dragging/rushing ideas simple and strong so they are easily distinguished.
- 2) After the off-tempo, re-enter the old tempo *securely*.
- 3) It's usually best if the other players don't try to change tempos with you. The original tempo provides a good contrast against your rubato.
- 4) Use distinct melodic patterns. Developing with sequences or semi-sequences in off-tempo creates an interesting tension against the melody.

✓ **Exercise 5.23** *Using Off-Tempo Ideas*

5.24 “Burning”

Burning is where you play a very fast passage that's at or near the limit of your speed technique, *regardless* of what the current tempo is. Burning is like a faster extension of double-time feel. As long as the passage is clean, in tune, and interesting, the “burn” passage doesn't really need to relate to the original tempo. But don't overuse this technique, as it can eventually weaken the rhythmic strength of your solo.

To exit “burning mode,” slow down until you lock into double-time, eighth-note triplets, or regular eighth-notes. A clean transition makes it *very* effective.

✓ **Exercise 5.24** *Burning*

5.25 “Wiggling”

Once in a while you can turn burning into “wiggling” (your fingers), where you play random notes as fast as you can. Keep this brief and well-timed so it doesn't lose its surprise.

Here are some wiggling tips:

- Wiggle briefly in any register.
- Wiggle into the high register and back down.
- Wiggle after “burning.”

For an example of wiggling, listen to timings 2:18-2:19 of the trumpet solo in Precious Caboose (Chapter 2J: *Analyzing Written Solos*).

✓ **Exercise 5.25** *Wiggling*

5-Against-4

You can use 5 against 4 for strong rhythmic variety. Here are some basic 5-against-4 ideas:

- Use 5/4 rhythms in a 4/4 tune
- Play contour groups of 5
- Use brackets of 5

5.26 Using 5/4 or 5/8 Rhythms in a 4/4 Tune

You can play 5/4 rhythms against 4/4 time. This takes practice, but the effort's worth it. To use 5/4 rhythms in a 4/4 tune, focus on making your rhythm last *one beat longer* than a bar:



Example 5.26 - 5/4 rhythm in a 4/4 meter

It's easier to count odd meters if you break them up into groups of two and threes. For 5/4, this would be a group of two quarter-notes and a group of three quarter-notes, such as 2+3 or 3+2. Or, think of 4 8th-notes plus 6 8th-notes, or 6 8th-notes plus 4 8th-notes.

You can repeat unusual 5/8 or 5/4 rhythms that sound quite striking against 4/4, such as:

- Half-note and 8th-note, or reverse
- Quarter-note and dotted quarter, or reverse
- Whole-note and quarter-note, or reverse

Notice that each new group starts on the beat, then off.



Example 5.26a - 5/8 rhythm, alternating half-note and 8th-note



Example 5.26b - 5/8 rhythm, alternating quarter-note and dotted quarter



Example 5.26c - 5/4 rhythm, alternating quarter-note and whole-note

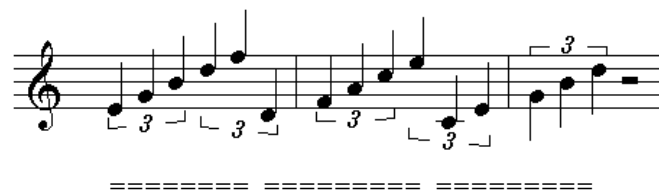
✓ Exercise 5.26 Using 5/4 Rhythms in a 4/4 Tune

5.27 Contour Groups of 5

You can create a 5-note group within a contour. This technique can create a lot of interest in your solo, but it requires concentration and practice so it will sound accurate and smooth. The examples below show 5-note groups in different contours with various rhythms.



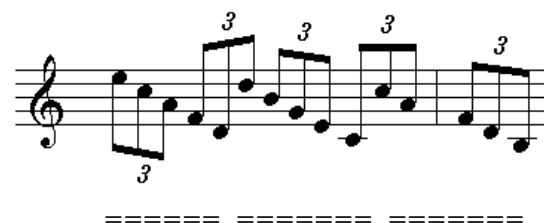
Example 5.27 - 5-note ascending groups, offbeat quarters



Example 5.27a - 5-note ascending groups, quarter-note triplets



Example 5.27b - 5-note descending groups, eighth-notes

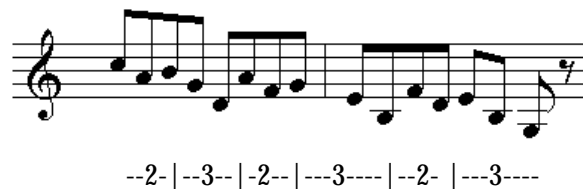


Example 5.27c - 5-note descending groups, eighth-note triplets

To use a mixed-contour group of 5, divide the groups into patterns of 2 and 3, then alternate the ascending and descending contours. Or, repeat the same contour, dividing the groups into 2's and 3's.



Example 5.27d - 5-note mixed contours, eighth-notes, 3's and 2's



Example 5.27e - 5-note groups, eighth-notes, 2's and 3's

To make contour groups stand out more, separate each with a wider interval.

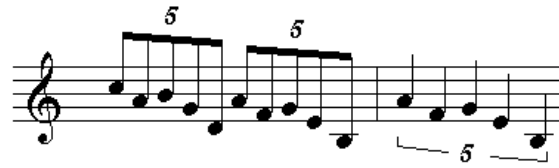
✓ **Exercise 5.27 Using 5-Note Groups**

5.28 Brackets of 5

You can play a group of 5 *bracketed* notes in a bar:



Example 5.28 - Brackets of 5 quarter-notes



Example 5.28a- Brackets of 5 eighth-notes

The goal is to fit the bracketed notes into the measure as accurately as possible. Of course, you can simply squeeze 5 notes into the space of four, but that's hard to do while keeping the rhythms even. To play the 5 notes more exactly in time, follow these steps:

- 1 Subdivide the 5-note group into 2+3 or 3+2.



Example 5.28b - 3 quarter-note triplets, 2 quarter-notes



- 2 Play the triplets *slightly slower* and other notes *slightly faster* until they're all even.

✓ **Exercise 5.28 Using 5-Note Brackets**

7-Against-4

Playing 7-against-4 is similar to playing 5-against-4, using these techniques:

- 7/4 rhythms in a 4/4 tune
- Contour groups of 7 or brackets of 7

5.29 Using 7/4 or 7/8 Rhythms in a 4/4 Tune

You can play 7/4 rhythms against 4/4 time. Using these longer rhythms takes more practice, but the effort is well worth it. For 7/4 rhythms, make the rhythm *one beat less than two bars*. The example below uses groups of 2+2+2+1.



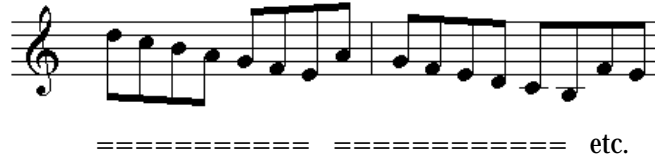
Example 5.29 - 7/4 rhythm against 4/4

You can also count odd meters by breaking them up into groups of two and threes. For 7/4, the groupings would be 2+2+3, or 2+3+2, or 3+2+2. And you can use 7/8 rhythms against 4/4; see *5 Against 4* for ideas.

✓ **Exercise 5.29 Using 7/4 Rhythms in a 4/4 Tune**

5.30 Contour Groups of Seven

You can play seven-note groups in different contours, using 8th-notes and 8th-note triplets. (Fast rhythms work better with 7-note groups, so the group doesn't take too.) Divide the 7 notes into one of these groups: 3+2+2, or 2+3+2, or 2+2+3. The basic ideas from *Contour Groups of Five* also apply here, with ascending, descending, or mixed contour groups of 7.



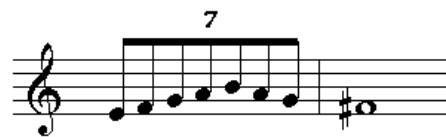
Example 5.30 - Contour groups of 7

You can also use mixed contours with groups of 7, similar to mixed contours of 5. To make the contour groups stand out more, separate each one with a slightly wider interval.

✓ **Exercise 5.30 Using Contour Groups of 7**

5.31 Brackets of 7

Try a group of 7 *bracketed* notes (7 8th-notes in a bar):



Example 5.31 - Bracket of 7 eighth-notes

Be sure to fit the bracketed notes into the measure as accurately as possible. To do this, play the seven eighth-notes *slightly* slower than normal eighth-notes. You can even out the timing of bracket notes by alternating quarter-note triplets and eighths in a bar, slightly rushing the triplets, and slightly dragging the 8ths, until all the notes are even:



Example 5.31a - Alternating quarter-note triplets and eighths, smoothing to 7

✓ **Exercise 5.31 Using 7-Note Brackets**

Chapter Review

- 1) Effective ways to use rubato include:
 - A) A solo introduction that sets up the tune, or cadenza (solo at start or end of a tune).
 - C) Going off-tempo (rushing or dragging, keeping the off-speed tempo).
 - D) "Burning" (playing controlled notes as fast as you can, regardless of the tempo).
 - E) "Wiggling" (playing random notes so fast that they are "out of control").
- 2) You can play 5/4 or 7/4 rhythms against 4/4 time.
- 3) You can use 5- and 7-note groups in contour groups or in brackets.

5E: Rhythmic Pulses

In this chapter you'll learn about:

- Creating New Pulses
- Using Triplet Pulses
- Using Non-Triplet Pulses
- Practice Method
- Additional Shifts
- Group Shifts

A rhythmic *pulse* is the basic, underlying beat in the tune, usually the quarter-note. So far, you've used double-time, half-time, and triple-time to change the rhythmic pulse of the tune.

You can also create other new pulses that increase by other amounts instead of by doubling or halving. These unusual pulses can create some very interesting rhythmic shifts in a tune.

Creating New Pulses

Establishing the New Pulse

To establish a new pulse,

- 1 Repeat the *rhythm* of the new pulse enough until it feels like a new quarter-note pulse.

For example, suppose you keep repeating dotted quarter-notes in 4/4 time. Now there are two pulses: the original quarter-note pulse the band is playing and your new, slightly slower pulse made of dotted quarters. *This new pulse can then be imagined as your new quarter-note pulse.*

(See Example 5.34 for an illustration of how this works.)

- 2 Subdivide the new pulse into eighth-notes (swing or straight) and play other rhythms based on the new pulse. This causes a strikingly different metric feel.

Sample Pulses

Here are some ways to create new quarter-note pulses, along with descriptions of whether the new pulse feels faster or slower than the original quarter-note pulse:

New Quarter-note Pulse	Faster/Slower
Quarter-note triplets (2/3)	Faster (3/2)
8th-note triplets (1/3)	Much faster (3)
Dotted quarter-notes (3/2)	Slower (2/3)
Alternate quarters, 8ths (3/2)	Slower (2/3)
4-note bracket, 3/4 time (3/4)	Faster (4/3)

Return Pulses

To return from a new pulse back to the old pulse, you need to use a rhythm that's the *inverse fraction* of the new pulse. For example, suppose you switch to a new pulse of quarter-note triplets. They are 2/3 the value of the original quarter-notes. So, your return pulse should be

$\frac{3}{2}$ of a quarter-note (the inverse fraction), or a dotted quarter-note. It may sound a bit complicated, but it's fairly easy to memorize inverse rhythms for the most common pulses.

Using Triplet Pulses

You can use quarter-note triplets or eighth-note triplets as the source for your new pulse.

5.32 New Pulse: Quarter-note Triplets

The example below converts consecutive quarter-note triplets into a new quarter-note pulse. The new feel is $\frac{3}{2}$ as fast (quarter-note goes from 120 - 180).



Quarter = 120; Old quarter triplet = new quarter (180)

Example 5.32 - Quarter-note triplets into new quarter-note pulse

To return to the original tempo, play a return pulse of *dotted quarter-notes*. After you feel several of these go by, switch back to the old (slower) tempo.

✓ Exercise 5.32 Using a Quarter-Note Triplet Pulse

5.33 New Pulse: Eighth-note Triplets

The example below converts consecutive 8th-note triplets into a new quarter-note pulse. This usually works best with a slow original tempo, because the new feel is 3 times as fast (quarter-note from 60 to 180).



Quarter = 60; Old 8th triplet = new quarter (180);

Example 5.33 - Eighth-note triplets into new quarter-note pulse

To return to the original tempo, play a return pulse of *dotted half-notes*. After you feel several of these go by, switch back to the old (slower) tempo.

✓ Exercise 5.33 Using an Eighth-Note Triplet Pulse

Using Non-Triplet Pulses

You can also use dotted quarter-notes, alternating 8ths and quarters, or bracket notes (4 over 3 or 5 over 4) as the new pulse.

5.34 New Pulse: Dotted Quarter-notes

The example below converts consecutive dotted quarter-notes into a new quarter-note pulse. The new feel is slower (2/3 of the original).



Quarter = 180; dotted-quarter = new quarter (120)

Example 5.34 - Dotted quarter-notes into new quarter-note pulse

To return to the original tempo, play a pulse of *quarter-note triplets*. After you feel several of these go by, switch back to the old (faster) tempo.

✓ Exercise 5.34 Using a Dotted-Quarter Note Pulse

5.35 New Pulse: Dotted Half-notes

The example below converts consecutive dotted half-notes into a new quarter-note pulse. The new feel is 3 times as slow (like the opposite of triple-time), so it works best with a fast original tempo).



Quarter = 60; dotted-half = new quarter (180)

Example 5.35 - Dotted half-notes into new quarter-note pulse

To return to the original tempo, play consecutive *eighth-note triplets*. After you feel several groups of these go by, switch back to the old (faster) tempo.

✓ Exercise 5.35 Using a Dotted Half-Note Pulse

5.36 New Pulse: Alternating Quarters and 8ths

The example below converts alternating quarter-notes and eighth-notes into new *swing eighth-notes*. The new feel is slower (2/3 of the original tempo), and you go directly to 8th-notes in the new pulse, not to quarters.



Quarter = 180; quarter + 8th = new quarter (120)

Example 5.36 - Alternating quarters and 8ths into new quarter-note pulse

To return to the original tempo, play a pulse of *quarter-note triplets*. After you feel several of these go by, switch back to the old (faster) tempo.

✓ **Exercise 5.36** *Using a Pulse of Quarters and 8ths*

5.37 New Pulse: Dotted Quarters in 3/4

The example below converts consecutive dotted quarter-notes in 3/4 time into a new quarter-note pulse. The new feel is slower (2/3 the original tempo). This switch is fairly easy to do because each dotted quarter-note is half a bar in 3/4 time.



Quarter = 180; dotted-quarter = new quarter (120)

Example 5.37 - Dotted quarter-notes (3/4) into new quarter-note pulse

To return to the original tempo, play a pulse of *quarter-note triplets*. After you feel several of these go by, switch back to the old (faster) tempo.

✓ **Exercise 5.37** *Dotted-Quarter Pulse in 3/4*

5.38 New Pulse: Each Note in a 4-Note Bracket, in 3/4

The 3/4 example below converts a 4-note group into a new quarter-note pulse. The new feel is faster (4/3 the original tempo).



Quarter = 120; bracket = new quarter (160)

Example 5.38 - 4-note group in 3/4, becoming new swing quarter-notes

To return to the original tempo, play a pulse of *dotted quarter-notes*. After you feel several of these go by, switch back to the old (faster) tempo.

✓ **Exercise 5.38** *Using a 4-Note Bracket Pulse in 3/4*

Practice Method

5.39 Shifting a rhythmic pulse can be tricky. Here's a practice method you can use to strengthen your rhythmic pulse skills: The idea is to sing a simple melody, switch to a new rhythm pulse, and switch back to the old rhythm pulse. Here are the steps:

- 1 Choose a simple tune with mostly quarter-notes, such as "Yankee Doodle," "Twinkle, Twinkle, Little Star," or "Ode to Joy."
- 2 Choose a new rhythm pulse to use for the tune.
- 3 Sing the first few bars of the tune in a *somewhat slow* tempo.
- 4 At a selected spot, start imagining each note as the new rhythm pulse.

- 5 Convert the new rhythm pulses into quarter-notes.
- 6 Continue singing the new quarter-notes for a while.
- 7 At a selected spot, imagine the inverse fraction as a rhythm pulse for returning to the old tempo.
- 8 Convert the return rhythm pulse into the old quarter-note pulse.
- 9 Continue singing the old quarter-note pulses.

As an example, here's how to convert "Yankee Doodle" to dotted quarter-note pulses and back. Notice the repeated notes on the triplet pulses; that variation helps you visualize the triplet groups.

C C D E | C E D G | C C D E | C - B G |

Quarter-notes hum DQ new, slower quarters

C C D E | F E D C | (6/4) B B G A A B | C - C - |

 hum q-note trip. old, slow q-notes

As you think dotted quarters, subdivide them into 8th-notes (1-2-3, 1-2-3). Then subdivide the new quarter-notes as 1-2, 1-2. In the 6/4 bar, three quarter-note triplets are equal to a half-note (two quarter-notes) in the old pulse.

✓ **Exercise 5.39 Practicing Shifts w/ Familiar Songs**

Additional Shifts

5.40 After you shift to a new pulse, you can play 3/4 rhythms instead of 4/4 rhythms. For example:



=====
=====
===== etc.

Example 5.40 - 4-note group in 3/4, becoming new quarter-notes w/ 3/4 groups

You can also play rhythmic groups of 5 or 7 in the new pulse. Just remember (and memorize) what the return pulse is so you can safely navigate back to the original pulse.

✓ **Exercise 5.40 Using Additional Pulse-Shifts**

Group Shifts

5.41 You can shift into the new pulse by yourself, or all or part of your group can shift with you. Group shifts are easiest if the tune is modal (few or no chord changes) or a blues. With more involved chord progressions, it's best if at least one player stays in the old tempo, for reference. Consider these approaches to shifting pulses:

- Only the soloist switches; the rest of the group follows the regular tempo and chords.
- Two people switch: soloist plus chords, soloist plus drums, or soloist plus bass. The other players keep a steady rhythm in the old pulse.
- Three people switch. Usually the bass will stay on the old pulse as a reference.
- Everyone changes. In this case, play the chords to fit the new pulse, then everyone returns at the end of a chorus.

If the whole group does the shift, be sure everyone knows how to get back to the original meter. Shifting smoothly to and from rhythmic feels requires concentration and practice but is definitely worth it.

✓ **Exercise 5.41 Using Group Shifts**

Chapter Review

- 1) To establish a new pulse, repeat the new rhythm pulse enough times until it feels like a new quarter-note pulse. Then subdivide the new pulse into eighth-notes and play off those rhythms.
- 2) Common examples of new pulses are:
 - A) Quarter-note triplets in 4/4 (faster)
 - B) Eighth-note triplets in 4/4 (much faster)
 - C) Dotted quarter-notes in 4/4 (slower)
 - D) Dotted half-notes (slower)
 - E) 4-note brackets in 3/4 (faster)
- 3) To return to the original pulse, use a return rhythm that's the inverse fraction of the new pulse.
- 4) After shifting the pulse you can play rhythms in 3/4, 5/4, or 7/4.
- 5) The most common group shifts are soloist, soloist and one other, or two or three players. The bass player usually stays in the old pulse for reference.

Expressions

* Neither human applause nor human censure is to be taken as the test of truth; but either should set us upon testing ourselves. *Whately*

*He has occasional flashes of silence that made his conversation perfectly delightful. *Sydney Smith of Macaulay*

*His imagination resembles the wings of an ostrich. *Thomas Babington Macaulay of Dryden*

5F: More Development Combinations

In this chapter you'll learn about:

- Sources for Motifs
- Variations
- Combinations and Examples

As an advanced improviser, you need to draw on many sources for ideas and then vary and combine those sources. This chapter gives you a fresh look at doing that. Motifs and variations can be played in any key, usually with any chord and in any style. You can also add expression and use melodic resolution between chords. If your playing is in a rut, spend time working on the concepts in this chapter and you'll see many new possibilities.

Sources for Motifs

Below are some ideas for creating motifs. They are listed with chapter numbers so you can spend time reviewing them before trying them. The faster you can identify and play them, the faster you can use them in your solos. And *as you play* one of these ideas, you should briefly *be aware of its name* so you can control and develop the technique you're using.

<u>Melodic Source</u>	<u>Chapter</u>
Flexible scales	1A
Emphasizing color tones	1C
Outer ranges	2B
Flattened contours / chromaticism	2B, 3A
Offset contours	2B
Partial, complete, and delayed fills	2B
Embellishments (trills, grace notes, turns)	2E
Non-harmonic tones (on or offbeat)	3A
Chord anticipation	3B
Chord delay	3B
Dominant alterations	3F
Quotes (partial, full, or varied)	4D
Riffs (single, two-part, or combined)	4D
Tritone substitutions	4E
Outside keys	5A
Consecutive fourths	5A
Augmented seconds	5A
Outside arpeggios	5A

Rhythmic Source Chapter

Consecutive offbeats, with returns	1D
Triplets (quarter or eighth)	1D
Rhythmic combinations	1D
3/4 rhythms in 4/4	2D
3-note or 6-note contours	2D
Triplet contours of 2 or 4	2D
4/4 rhythms in 3/4	2D
4-note contours in 3/4	2D
4-note brackets in 3/4	2D
Double-time	4B
Half-time	4B
Triple-time	4B
Shifted triplets	5B
Burning	5B
Wiggling	5B
5/4 rhythms in a 4/4 tune	5B
Contour groups of 5	5B
Brackets of 5	5B
7/4 rhythms in a 4/4 tune	5B
Contour groups of 7	5B
Brackets of 7	5B

Variations

Below are some ways to vary motifs.

<u>Melodic Variation</u>	<u>Chapter</u>
Expand intervals	2F
Shrink intervals	2F
Adding notes	2F
Omitting notes	2F
Inverting the contour	2F
Retrograde	2F
Diatonic sequences	3D
Transposed sequence	3D
Semi-sequences	3D
Linking sequences	3D
Pulling patterns	3D
Offset patterns	3D
Special effects (wind players)	4C
Special effects (rhythm players)	4C
ii-V, V-I, and ii-V-I chains	4E

<u>Rhythmic Variation</u>	<u>Chapter</u>
Augmenting rhythms	3E
Compressing rhythms	3E
Fragmenting	3E
Displacing	3E
Slow-to-fast rhythms	5B
Fast-to-slow rhythms	5B

Combinations and Examples

The columns below show various sources and variations discussed in this book. To get started, pick at least one source and one variation. For example, 6-E-7 could be a skip with a 3-note contour fill, then played again up a whole step. Or, 12-5-f could be a riff that gets inverted and gradually slowed down. Remember, you can use combinations of two, three, or four items from the columns below. At first, try combinations of two from any columns, then try three or four items. When you use a melodic or rhythmic variation, it comes on the repetition of the motif. There are thousands of possible combinations, but some combinations are not as effective as others or are more difficult to play. Experiment with them and see which are “golden” for you. Examples are also shown.

<u>Melody Source</u>	<u>Rhythm Source</u>	<u>Melodic Variation</u>	<u>Rhythmic Variation</u>
1) Flexible scales	A) Consec. offbeats	<u>1</u>) Expand intervals	a) Aug. rhythm
2) Color tones	B) Triplets	<u>2</u>) Shrink intervals	b) Compressing rhythm
3) Outer ranges	C) Rhythmic comb.	<u>3</u>) Add notes	c) Fragmenting
4) Flat contour/	D) 3/4 rhythms in 4/4	<u>4</u>) Omit notes	d) Displacing
5) Offset contour	E) 3- or 6-note contours	<u>5</u>) Invert the contour	e) Slow-to-fast rhythms
6) Skips / Fills	F) Triplet contours, 2, 4	<u>6</u>) Retrograde	f) Fast-to-slow rhythms
7) Embellishments	G) 4/4 rhythms in 3/4	<u>7</u>) Diatonic sequence	
8) Non-harm. tone	H) 4-note contours, 3/4	<u>8</u>) Transposed sequence	
9) Chord anticipation	I) 4-note brackets, 3/4	<u>9</u>) Semi-sequence	
10) Chord delay	J) Double-time	<u>10</u>) Linking sequence	
11) Dom. alteration	K) Half-time	<u>11</u>) Pulling pattern	
12) Riffs	L) Triple-time	<u>12</u>) Offset pattern	
13) Tritone subst.	M) Shifted triplets	<u>13</u>) Special effects	
14) Outside keys	N) 5/4 rhythms	<u>14</u>) ii-V chain	
15) Consec. 4ths	O) Contour groups of 5	<u>15</u>) V-I chain	
16) Aug. seconds	P) Brackets of 5	<u>16</u>) ii-V-I chain	
17) Outside arpeg.	Q) 7/4 rhythms	<u>17</u>) Chord Delay	
R) Contour groups of 7			
S) Brackets of 7			



Example 1 1-A-e: Flexible scale, consecutive offbeats, inverted



Example 2 8-J: Non-harmonic tones in double-time



Example 3 5-4-f: Offset contour, omitted notes, fast-to-slow rhythms



Example 4 15-E-7: Consecutive fourths, 3-note contour, transposed sequence



Example 5 4-F: Flat contour with triplet contours of 2, 4



Example 6 6-M-6: Fills with shifted triplets, diatonic sequence



Example 7 Dm7 Db7 CMa7

13-O-16: Tritone subst., contour groups - 5, chord delay



Example 8 7-D-6: Embellishments on 3/4 over 4/4; diatonic sequence



5G: Free Improvisation

In this chapter you'll learn about:

- About Free Improvisation
- Degrees of “Free”
- Free Melody and Harmony
- Free Rhythm
- Free Jazz

Free improvisation is an interesting paradox. It sounds like you play whatever you want, but there's actually some rhyme and reason to it, as this chapter explains. Famous free jazz soloists include Ornette Coleman, Cecil Taylor, John Coltrane, and Dave Liebman.

About Free Improvisation

Wherever there's freedom there's also responsibility. Free jazz is a challenging experience for both the player and the listener. Instead of familiar keys, chord progressions, melodies, and rhythm backgrounds, there's a new focus to the music: it goes in different directions with many new possibilities.

Two important principles in approaching free improvisation are these:

- Freedom can be used in many degrees, in your solos and in your group (see *Degrees of Freedom* below).
- Freedom doesn't mean getting rid of musical elements like melody, chords, and rhythm; it means approaching them in a less structured or less traditional way.

Degrees of “Free”

Free improvisation isn't necessarily all “free”; there are many degrees of freedom within a solo or in the way a group handles a tune. Here are some possibilities:

- The soloist improvises freely while the rhythm section stays traditional.
- One or more rhythm section players drift into free accompaniment behind a solo.
- The entire group goes free for a short while. This can be done at the beginning or end of a tune, or in response to a free-sounding solo (usually followed by a transition back into the regular tune).
- All the group plays free for all or most of a tune.

You can mingle these degrees of freedom in your tunes to loosen things up a bit. Be sure to use the concepts in Chapter 4A: *Soundscapes* to give your free improv a sense of direction and intensity.

5.42 Using Themes

To begin experimenting with free improvisation, you can select *themes* to improvise on. Themes help you start and focus your improvisation, but they are better as a practice technique than as a performance means (unless you're doing a music workshop).

Examples of themes include emotions (joy, anger, worry, etc.) or visual pictures (places, people, things, etc.). To practice themes,

- 1 Select a theme to use in free improv.
- 2 Have everyone in the group concentrate on the theme for a few seconds before playing. (Focus on the mood or picture of the theme, not on the specific notes you're going to play.)
- 3 Begin playing, and listen carefully to how the music evolves. There may or may not be a common key.

As you practice themes, make it an exercise in creative teamwork. Don't control the music too tightly; keep the interplay and communication flowing.

✓ **Exercise 5.42** *Using Themes in Free Improv*

Group Interaction

Free improvisation often blurs the harmonic and rhythmic structure of music, but it also highlights interaction and development. Your group needs to handle interaction situations quickly and effectively, including choices of when and how much to imitate or support main ideas. The better your group handles these situations, the better your free improvisation is likely to be. For more ideas on interaction, see Chapter 4F: *Group Interaction*.

Free Melody and Harmony

So how do you keep a free melody interesting, instead of sounding like it's going nowhere fast? Although a free melody doesn't cling to a key, it still uses strong melodic elements as discussed below.

Playing Free Melodies

A tune has a free-sounding melodies when you

- Play outside (see Chapters 5A and 5B), including angular lines.
- Use rhythmic freedom in the melody (Chapter 5C).
- Use wide, unfilled intervals in melody lines.
- In most cases, avoid outlining traditional chords and progressions (see *Playing Free Harmonies* below).
- Use expression.
- Use unusual sounds and special effects (Chapter 4C).
- Use principles of melodic development (see *Review of Volume 1* earlier in this book).

Playing Free Harmonies

A tune has free-sounding harmonies when you

- Avoid traditional chord progressions (such as ii-V-I's) and home keys.
- Use multiple keys at once (polytonal chords)

A useful technique for free harmonies is to have a pedal (usually a bass pedal or left hand in the keyboard) behind the changing chords. As you play free-sounding melodies and harmony, the bass and drums can keep steady time, or they can use free rhythms as explained below.

Free Rhythm

The simplest free rhythm is “no rhythm,” such as a long rest, or a long or randomly repeated note or chord. In addition to that, here are some suggestions for playing free rhythms:

- Use techniques of rhythmic freedom (see Chapter 5C: *Rhythmic Freedom*).
- Don't emphasize downbeats, time, or tempo.
- Start with simple rhythms placed unexpectedly.
- Mix percussive attacks with longer notes.
- Use principles of rhythmic development (see *Review of Volume 1* earlier in this book).

Near the end of the tune “Beat the Rats” on the BRIDJJ CD, the drums play free fills while the rest of rhythm section keeps playing structured time (4/4 + 5/4).

Free Jazz

When you combine free melody, free harmony, and free rhythm, you get free jazz. Remember that free jazz can be very demanding for listeners, so be sure your audience is ready for the experience. And in free jazz, group interaction is still very important, so listen carefully to how ideas are evolving in your group.

At college, I used to practice free improvisation with a quintet. We would close our eyes and play whatever we heard. Often we would spontaneously line up harmonies and develop counterpoint on the fly. It was a great exercise in listening and real-time composing.

By the way ... be careful about advertising a “free jazz” concert; some people may show up expecting to get in for free.

Chapter Review

- 1) Free jazz is built on the traditional elements of improvisation, such as melody, rhythm, expression, development, and chords.
- 2) There are many degrees of freedom in free jazz, from slight to extreme.
- 3) Group interaction is important in free jazz, but the interaction is usually looser and more varied.
- 4) In free jazz you need to know what to avoid (traditional chord movements, resting pitches and rhythms, etc.) as well as what to emphasize (non-harmonic tones, rhythmic freedom, outside playing, strong effects, etc.).

Expressions

*Nothing is more terrible than activity without insight. Thomas Carlyle

*All poetry [is] putting the infinite within the finite. Robert Browning

*In great attempts it is glorious even to fail.

Exercises for LEVEL 5

Melody: Playing Outside

Exercise 5.1 ✓ **Finding Outside Keys in Major**


Basic ___/___/___ ()

**Basic:* For each major key around the circle of fourths, find the three most outside pentatonic scales.

Exercise 1.45 ✓ **Humming Blues Scales**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

More ___/___/___ ()

- *Basic:* Hum and finger eighth-notes for all 12 blues scales, around the circle of 4ths, at quarter-note = 100.
- **Medium:* Same as Basic; quarter-note = 150.
- ***Challenge:* Same as Basic; quarter-note = 180.
- >More:* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 5.2 ✓ **Finding Outside Keys in Minor**

Basic ___/___/___ ()

**Basic:* For each minor key around the circle of 4ths, find the 3 most outside major pentatonic scales.

Exercise 5.3 ✓ **Melodic Resolution and Outside**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic:* In a major key, play inside and resolve to an outside key.
- **Medium:* Same as Basic; return to the home key.
- ***Challenge:* Same as Medium; go to two outside keys before returning.
- >More:* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 5.4 ✓ **Emphasizing Outside Notes**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play a two-bar idea with 2 emphasized outside notes.

***Medium* Play a long idea with 4 or more emphasized outside notes.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.5 ✓ **Using Whole-Tone Scales**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a C whole-tone scale; switch to a Db whole-tone scale w/ a half-step link.

***Medium* Same as Basic; switch between the two scales several times.

****Challenge* Same as Medium; switch with half-steps and wider intervals.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.6 ✓ **Using Consecutive Fourths**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a line of consecutive fourths, dropping a fifth occasionally.

***Medium* Same as Basic; include some downward whole-steps.

****Challenge* Same as Medium; when you reach an outside key, stay in it.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.7 ✓ **Mixing Perfect & Augmented 4ths**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a line of mostly consecutive 4ths with a few augmented 4ths.

***Medium* Same as Basic; include some downward whole-steps.

****Challenge* Same as Medium; when you reach an outside key, stay in it.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.8 ✓ **Using Augmented Seconds**

Basic ___/___/___ ()

**Basic* Play a long line with all four augmented 2nds.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.9 ✓ *Using Very Wide Intervals*

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play a long line with skips (major 7 or minor 7) to non-harmonic tones.

***Medium* Same as Basic; use 11ths.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.10 ✓ *Playing Augmented Second Scales*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a flexible version of scale #1, then transpose it to the other 11 keys.

***Medium* Same as Basic; use scales 2 and 3.

****Challenge* Same as Basic; use any 3 scales (4 to 7).

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.11 ✓ *Playing Scales w/ Unusual Structures*

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play a flexible version of scale #a, then transpose it to the other 11 keys.

***Medium* Same as Basic; use scales #b and #c.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.12 ✓ *Using Polytone Arpeggios*

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a 4-note polytone arpeggio in C; transpose it around the circle of 4ths.

***Medium* Same as Basic; use a 5-note polytone arpeggio in major or minor.

- ***Challenge:** Combine several different kinds of polytone arpeggios into one long idea.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.13 ✓ **Sequencing Outside Ideas**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic** Play an outside idea and sequence it by half-steps or whole-steps.
- **Medium.** Same as Basic; use min. or major thirds.
- ***Challenge.** Same as Basic; use the circle of 4ths..
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.14 ✓ **Developing Outside Ideas**

Basic ___/___/___ ()

- *Basic** Play an outside idea; then augment it, compress it, add or omit notes, fragment it, or displace it .
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.15 ✓ **Scale Wandering**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

- *Basic** Choose two keys and wander through them, back and forth.
- **Medium.** Same as Basic; use three or four keys.
- ***Challenge.** Same as Basic; use any key.
- >More** Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
- Play-Along** Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.16 ✓ **Using “Middle” Keys**

Basic ___/___/___ () Medium ___/___/___ ()

- *Basic** Play a longer outside idea in any major key; travel through 2 middle keys.
- **Medium.** Same as Basic, in a minor key.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B
-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Rhythm: Rhythmic Freedom


Exercise 5.17 ✓ *Slower to Faster Rhythms*

Basic ___/___/___ () Medium ___/___/___ ()

**Basic.* Write a 2-bar melody; start with quarter-note triplets, end with 16ths.

***Medium.* Write a 4-bar melody; start with half-notes, end with sixteenth-notes.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 5.18 ✓ *Faster to Slower Rhythms*

Basic ___/___/___ () Medium ___/___/___ ()

**Basic.* Write a 2-bar melody; start with 16th-notes, end with quarter-note triplets.

***Medium.* Write a 4-bar melody; start with sixteenth-notes, end with half-notes.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.19 ✓ *Using Shifted Triplets*


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic.* Play six regular quarter-note triplets, then six shifted ones.

***Medium.* Same as Basic; use half-note triplets.

****Challenge.* Same as Basic; use four-note bracket notes in 3/4.

- >More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

-  *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord


Exercise 5.20 ✓ **Playing Unusual Triplet Groups**

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Create several groups of 8 eighth-note triplets.

***Medium*. Same as Basic, with groups of 10.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.21 ✓ **Using Rubato**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play six regular quarter-note triplets, then six shifted ones.

***Medium*. Same as Basic; use half-note triplets.

****Challenge*. Same as Basic; use four-note bracket notes in 3/4.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.22 ✓ **Playing Cadenzas**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Play a brief introduction before a play-along recording.

***Medium*. Play a brief cadenza just before the end of a play-along recording (pause it).

****Challenge*. Same as Basic or Medium; play longer.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.23 ✓ **Using Off-Tempos**


Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic* Using a metronome, speed up quarter-note triplets; slightly then slow them back to normal, or slow them slightly, then speed them back to normal.

***Medium*. Same as Basic; use eighth-notes.

****Challenge*. Same as Basic; use eighth-note triplets.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

 *Play-Along* Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.24 ✓ **Burning**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play a line of eighth-notes and add a short “burning” passage to it.

***Medium* Move between 8th-notes and burning.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.25 ✓ **Wiggling**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play a line of eighth-notes and add a short “wiggling” passage to it.

***Medium* Move back and forth between eighth-notes and wiggling.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.26 ✓ **Playing 5/4 Rhythms in a 4/4 Tune**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Repeat motif with a 5/4 rhythm in a 4/4 tune .

***Medium* Write a longer melody with 7-note groups.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.27 ✓ **Using 5-Note Groups**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Write your own 5-note groups.

***Medium* Write a longer melody with 5-note groups.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.28 ✓ **Using 5-Note Brackets**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* On a flexible scale, play four quarter-notes in bar 1, a bracket of five quarter-notes in bar 2, etc.; switch between 4 and 5, one bar to the next.

***Medium* Same as Basic; brackets of 5 8th-notes.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.29 ✓ **Playing 7/4 Rhythms in a 4/4 Tune**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Write your own 7-note groups.

***Medium* Write a longer melody with 7-note groups.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.30 ✓ **Using Contour Groups of 7**

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Write your own 7-note groups.

***Medium* Write a longer melody with 7-note groups.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.31 ✓ **Using 7-Note Brackets**

Basic ___/___/___ ()

**Basic* Improvise on a flexible scale. Play eight 8th-notes in bar 1, a bracket of seven 8th-notes in the bar 2, etc., alternating between 8 and 7 every other bar.

Exercise 5.32 ✓ *Using a Quarter-Note Triplet Pulse*

Basic ___/___/___ () Medium ___/___/___ ()

**Basic* Play original quarter-notes at a comfortable speed. Then repeat quarter-note triplets to set up the new pulse. Once you feel the new pulse, subdivide it into swing rhythms, then return to the original quarter-note pulse.

***Medium* Same as Basic; return to the original quarter-note pulse

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.33 ✓ *Using an Eighth-Note Triplet Pulse*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use 8th-note triplets. Then return to original pulse.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.34 ✓ *Using a Dotted Quarter-Note Pulse*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use dotted quarter-notes. Then return to original pulse.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.35 ✓ *Using a Dotted Half-Note Pulse*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use dotted half-notes. Then return to original pulse.

>More Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.36 ✓ *Using a Pulse of Quarters & Eighths*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use alternating quarter-notes and eighth-notes. Then return to original pulse.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.37 ✓ *Using Dotted-Quarter Pulses in 3/4*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use alternating quarter-notes and eighth-notes. Then return to original pulse.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.38 ✓ *Using a 4-Note Bracket Pulse in 3/4*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use 4-note brackets in 3/4. Then return to original pulse.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.39 ✓ *Practicing Shifts with Familiar Songs*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use 4-note brackets in 3/4. Then return to original pulse.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 5.40 ✓ *Using Group Shifts*

Basic ___/___/___ ()

**Basic* Same as Basic 5.32; use 4-note brackets in 3/4. Then return to original pulse.

>*More* Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

Play-Along Aebersold Vol. 1 – circle of 4ths – 4 bars per chord.

