

C INSTRUMENTS

jazz improvisation 1

Handbook



performing arts institute 2006

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Jazz Improvisation 1 Handbook

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How to Learn Jazz

Contrary to what many people believe, learning to play jazz is not a mystical or unusually complicated process. Like any other art form, it can be reduced to a few simple, structured guidelines to focus your mind and body, and let your creative spirit soar where it may. The four steps for learning to play jazz are:

- 1. Practice Fundamentals**
- 2. Technical Practice**
- 3. Play Music!**
- 4. Listen**

- 1. Fundamentals.** This is the bread and butter of your practice routine, and is the first thing that you practice every day. Listen to almost all great jazz players (especially those of the modern era) and you will notice one thing in common – they all play their instrument *extremely* well. I cannot over-stress the importance of this part of your practice, particularly in the early stages of your musical development.

This is the time where you learn how to use your tools and perfect your technique. Anything that you might ever need to play creative and inspiring jazz must be worked on here, including sound, pitch, time, range, dynamics, breath control, finger dexterity, extended techniques, and anything else that you will help you excel on your instrument.

- 2. Technical Work.** This type of work is where you develop your vocabulary and is encompasses most of our work in a jazz improvisation class. Stick to mostly jazz-related practicing here, including scales, arpeggios, modes, patterns, licks, and anything else that you can think of that will give you a more complete “toolbox.” There are literally hundreds of books full of examples of this sort of thing (find them in the Jamey Aebersold catalog at www.jazzbooks.com). A couple of the best are Jerry Coker’s *Patterns for Jazz* and David Baker’s *Modern Concepts in Jazz Improvisation*

It is especially important for you to be creative in this type of practice. It is extremely easy to get bored playing nothing but scales and patterns all day, which is the last thing you would want. Anything that you can do to create interest in this type of practice will greatly help you. Play scales forwards and backwards, in different intervals, and starting on each note. Practice technique with play-along records. Trade off scales and patterns with a friend. Make up games to challenge yourself. Work on soloing over songs using only *one* specific technique at a time.

- 3. Play!** At this point, you're just working on music, so turn your brain off and leave all the technical work in the practice room. If you've worked on it enough, you'll have the licks when you need them. Fundamentally, jazz is about making a creative musical statement and sounding different than anyone else, which is hard to do if you're simply combining different patterns in a practiced or calculated way. Try to say something emotional with your music. Tell a story!

Again, there are many different ways to work on music so mix it up and keep yourself interested. Play with play-alongs (the best being the 100+ volumes in the Aebersold series) and computer programs like *Band-in-a-Box*. Perform along with actual recordings—use headphones or turn the volume up enough so that it sounds like you're actually in the band. Even better, play live with other people. Put together jam sessions. Grab a piano player and play tunes together. Find any opportunity to actually play music, and the more talented the other players, the more you will learn. Remember, all the technique in the world matters little if you can't make music.

- 4. Listen Actively.** Jazz is one of the few forms of music where not only is it okay to imitate others, it is often considered an honor. If a picture is worth a thousand words, a recording is worth a thousand textbooks in terms of the sheer amount that you can learn. Your jazz collection should be constantly expanding, so look to sources such as used-CD stores and *Ebay* for cheap recordings. It is generally not enough to just have music going while you are in the car or otherwise occupied—set aside actual time for dedicated listening. Better yet, listen with a friend and discuss what you hear.

Included with this is transcription. Learn solos and melodies both by writing them down and by learning by ear and playing on your instrument. When transcribing, try to learn *everything* that the artist is doing, not just notes and rhythms. Some of the most inspiring moments I have ever had were during live performances, so seek these out any chance you get. From local groups at clubs and coffee shops to major artists performing in concert halls, there is constantly jazz going on around you. Listen!

*Remember, jazz is **FUN!** Practice hard, practice smart, and play **MUSICALLY!***

Major Scales and Arpeggios

Sheet music for 12 major scales and arpeggios, arranged in 4-measure phrases. The scales are: C Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, B Major, E Major, A Major, D Major, and G Major. Each scale is shown in treble clef with a 4-measure phrase, including the ascending and descending lines and the final tonic chord.

Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps C - D - E - Gb - Ab - Bb
Db - Eb - F - G - A - B

Minor Thirds C - Eb - Gb - A
Db - E - G - Bb
D - F - Ab - B

Major Thirds

C - E - Ab
Db - F - A
D - Gb - Bb
Eb - G - B

Mixolydian Scales



Dorian Scales



Melodic Minor Scales and Arpeggios

C Minor



F Minor



Bb Minor



Eb Minor



Ab Minor



Db Minor



Gb Minor



B Minor



E Minor



A Minor



D Minor

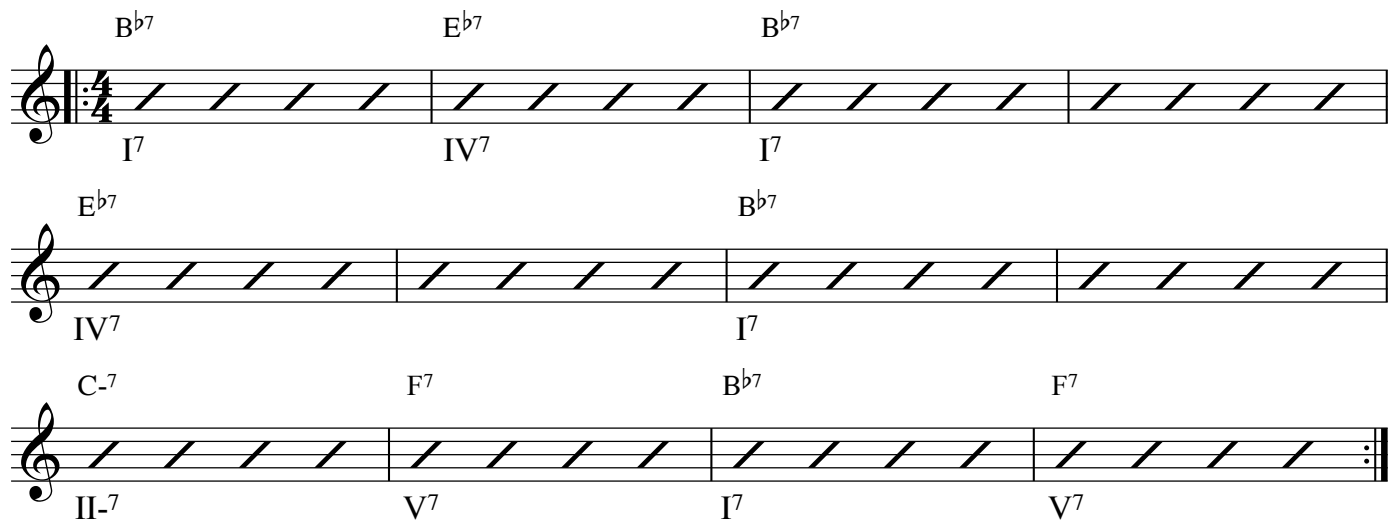


G Minor



The Blues

Blues in Bb



Blues in Bb chord progression (4/4 time):

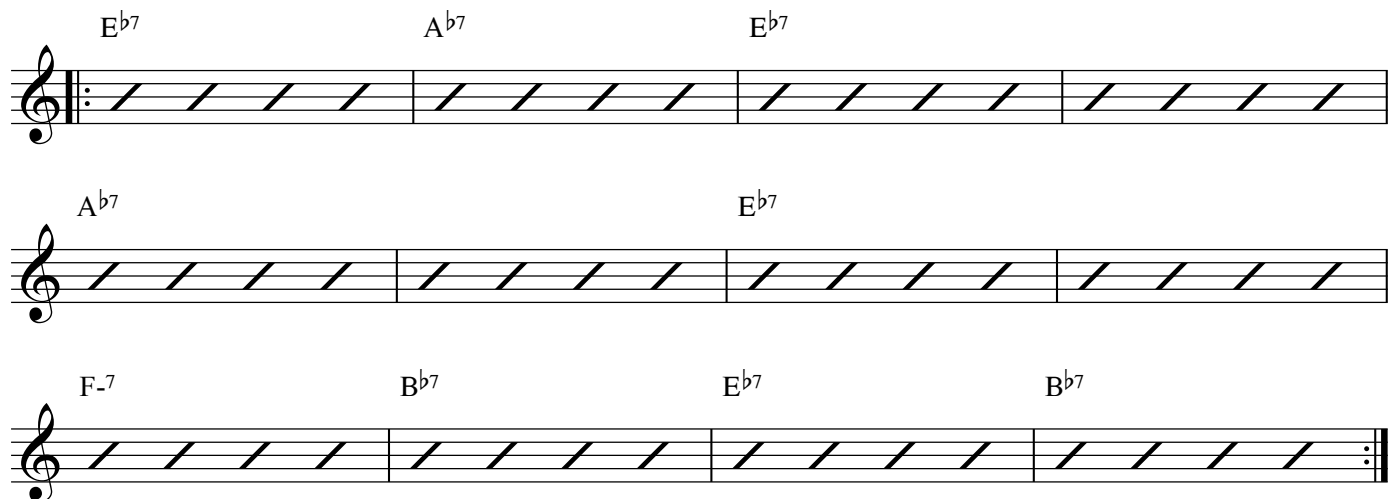
Line 1: B^b7, E^b7, B^b7

Line 2: E^b7, B^b7

Line 3: C-7, F7, B^b7, F7

Chord symbols below the staff: I⁷, IV⁷, I⁷, I⁷, IV⁷, I⁷, II-⁷, V⁷, I⁷, V⁷

Blues in Eb



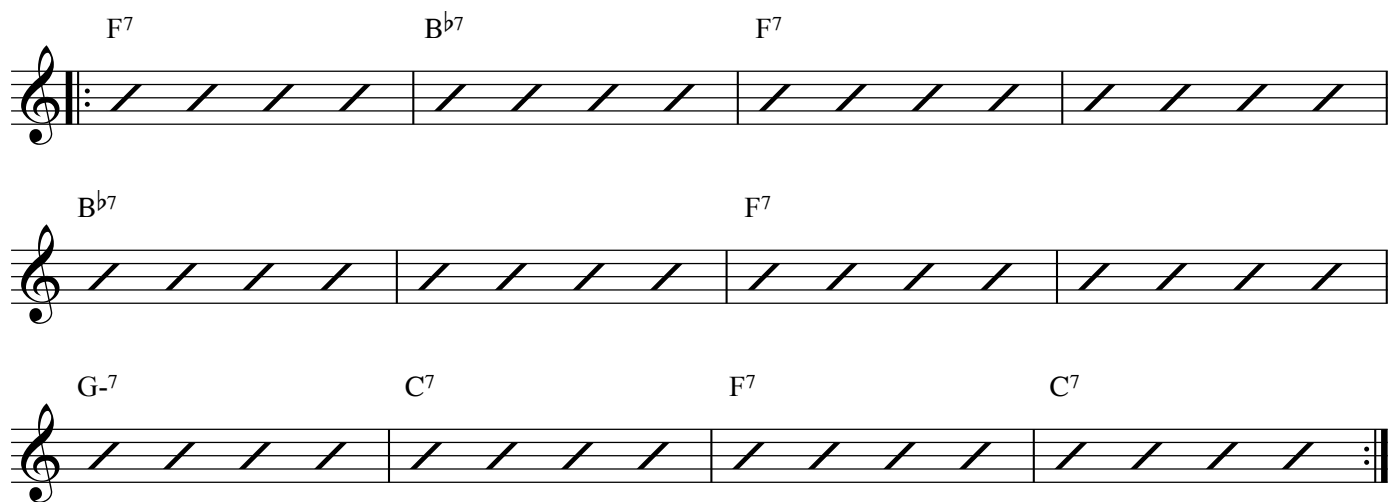
Blues in Eb chord progression (4/4 time):

Line 1: E^b7, A^b7, E^b7

Line 2: A^b7, E^b7

Line 3: F-7, B^b7, E^b7, B^b7

Blues in F



Blues in F chord progression (4/4 time):

Line 1: F7, B^b7, F7

Line 2: B^b7, F7

Line 3: G-7, C7, F7, C7

Blues Heads

"C" Jam Blues

Chord progression for "C" Jam Blues (4/4 time):

Chords: B^b7, E^b7, B^b7, E^b7, B^b7, C-7, F7, B^b7



The notation consists of three staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a repeat sign. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

Now's The Time

Chord progression for Now's The Time (4/4 time):

Chords: B^b7, E^b7, B^b7, E^b7, E^o7, B^b7, C-7, F7, B^b7, F7



The notation consists of three staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a repeat sign. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

Blue Monk

Chord progression for Blue Monk (4/4 time):

Chords: B^b7, E^b7, B^b7, E^b7, E^o7, B^b7, C-7, F7, B^b7, F7



The notation consists of three staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a repeat sign. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

Blues Piano "Comping"

Simple Pattern

"Charleston" Rhythm

Chords: B^b7 , E^b7 , B^b7 , E^b7 , B^b7 , C^-7 , F^7 , B^b7 , F^7

Mix and vary these rhythms and chord voicings to create your own blues comping. Don't limit yourself to the options here -- listen to recordings to find new possibilities. Some things to notice:

- The left hand almost always plays scale degrees **3 and 7**. Generally avoid the root when playing with a bass player.
- Notice how each chord "flows" into the next without having to move your hand too much. Try to always look for smooth voice-leading when constructing your chords.
- More advanced players will often anticipate the chord change instead of following it (see pickup to bar 2 below)

More Complex Pattern

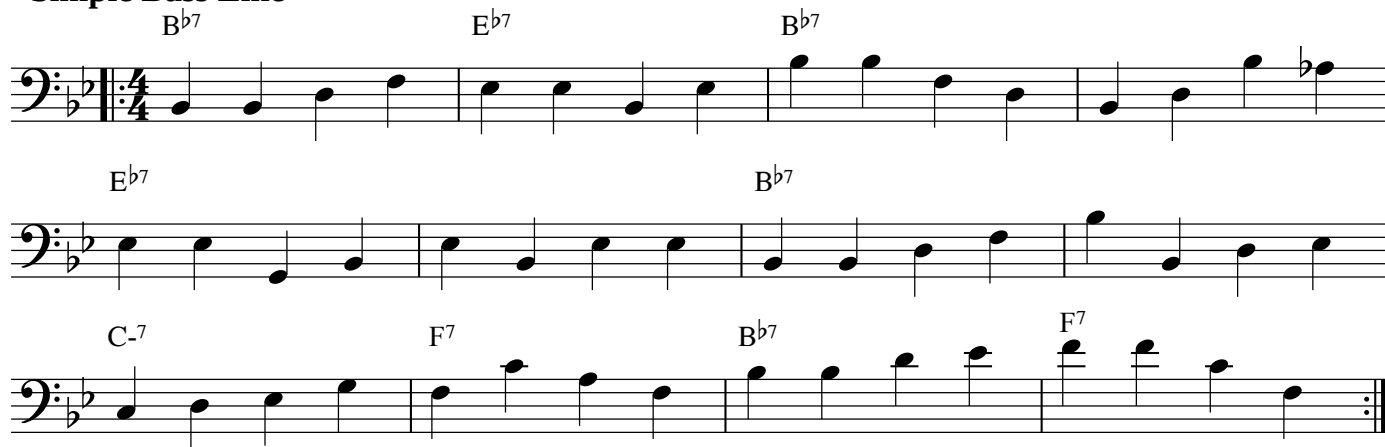
uses 9th and 13th

5-note voicing

Chords: B^b7 , E^b7 , B^b7 , E^b7 , B^b7 , C^-7 , F^7 , B^b7 , F^7

Blues Bass Lines

Simple Bass Line

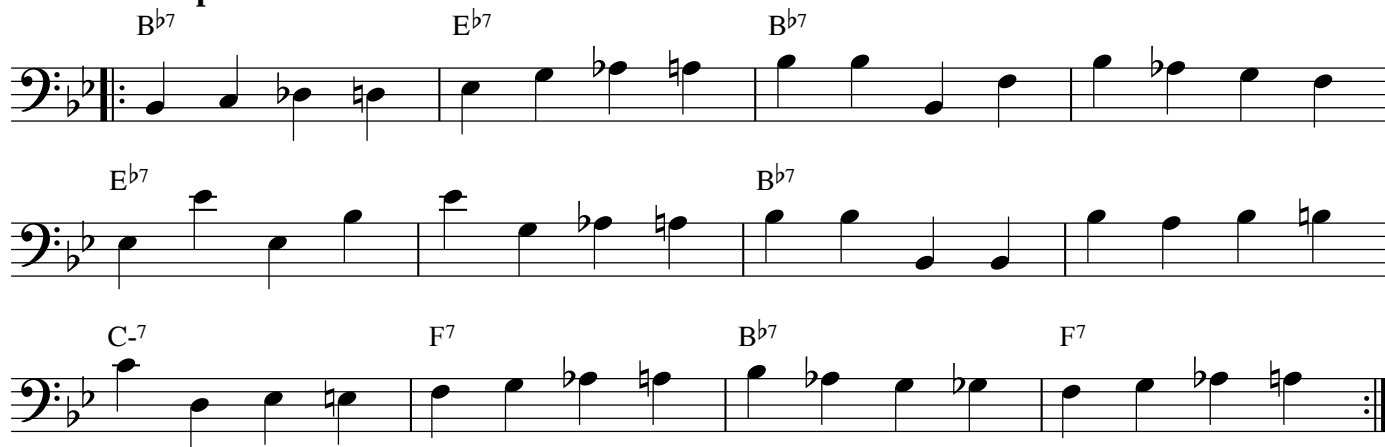


Musical notation for a simple bass line in 4/4 time, key of Bb. The line consists of three staves. The first staff has a key signature of two flats and a 4/4 time signature. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). The second staff has notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). The third staff has notes: G2 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). Chord symbols above the staves are: Bb7, Eb7, Bb7, Eb7, C-7, F7, Bb7, F7.

Rules for creating bass lines:

- Always play the root of the chord on the downbeat
- Try to put a chord tone (1,3,5,7) on the third (strong) beat
- Be careful about jumping away from a non-chord tone--stepwise motion is better

More Complex Line

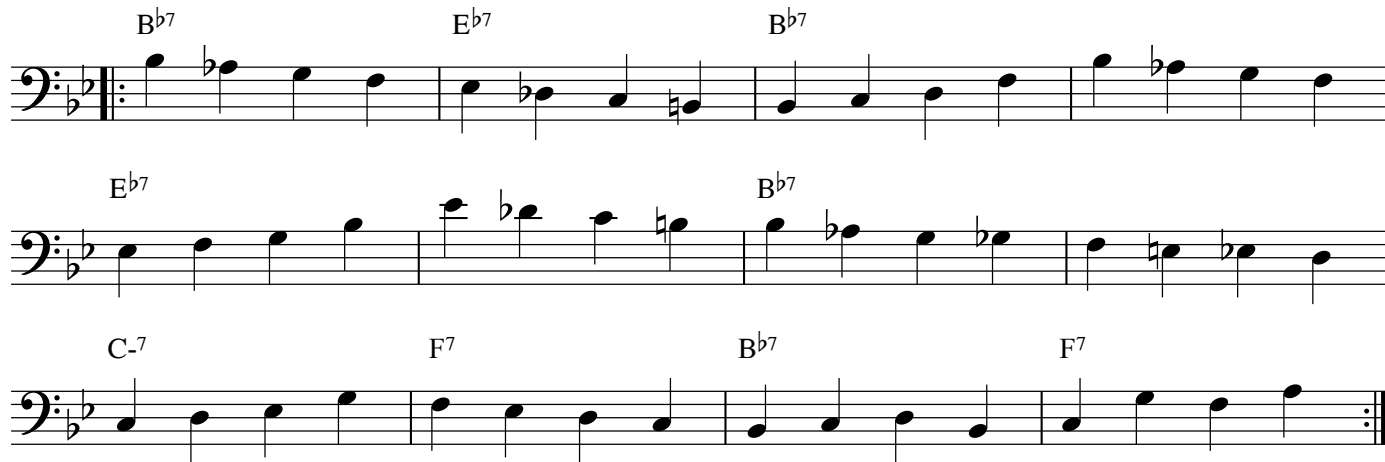


Musical notation for a more complex bass line in 4/4 time, key of Bb. The line consists of three staves. The first staff has notes: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). The second staff has notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). The third staff has notes: G2 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). Chord symbols above the staves are: Bb7, Eb7, Bb7, Eb7, C-7, F7, Bb7, F7.

Ways of making interesting bass lines:

- Mix up using chord tones and passing (chromatic) notes
- Try to use the full range of the instrument -- don't be afraid of the higher notes!
- Look for an interesting mix of steps and leaps
- Don't only be restricted to quarter notes -- an occasional eighth or half note goes a long way

Smoother Line



Musical notation for a smoother bass line in 4/4 time, key of Bb. The line consists of three staves. The first staff has notes: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). The second staff has notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). The third staff has notes: G2 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter). Chord symbols above the staves are: Bb7, Eb7, Bb7, Eb7, C-7, F7, Bb7, F7.

Blues Scales

C Blues

1 b3 4 #4 5 b7 8

F Blues

Bb Blues

Eb Blues

Ab Blues

Db Blues

F# Blues

B Blues

E Blues

A Blues

D Blues

G Blues

The Blues Scale can be a dangerous weapon. **Do not overuse it!** Remember that the Blues Scale can be used with surprisingly excellent results on tunes that do not follow the blues form, particularly rock and funk songs.

Standard Blues Form

B^b7 E^b7 B^b7 E^b7
I7 IV7 I7 IV7

E^b7 B^b7 E^b7 B^b7
IV7 I7 IV7 I7

C⁻7 F7 B^b7 F7
II-7 V7 I7 V7

Modes of the Major Scale

I Ionian (*major*) $C\Delta^7$
"avoid" note

II Dorian $D-^7$

III Phrygian $E_{sus}^{(b9)}$
 $b9$

IV Lydian $F\Delta^7(\#11)$
 $\#11$

V Mixolydian G^7
"avoid" note

VI Aeolian (*natural minor*) $A-b^6$

VII Locrian $B\emptyset^7$
 $b9$ $b5$

Major Mode Exercise (transpose into all 12 keys)



The exercise consists of three staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns: ascending and descending eighth-note pairs, and ascending and descending eighth-note triplets. The second staff contains four measures: two measures of eighth-note patterns (ascending and descending eighth-note pairs and triplets) followed by two measures of quarter-note patterns (ascending and descending quarter-note pairs and triplets). The third staff contains four measures: two measures of eighth-note patterns (ascending and descending eighth-note pairs and triplets) followed by two measures of quarter-note patterns (ascending and descending quarter-note pairs and triplets). The exercise is designed to be transposed into all 12 keys.

Modes of the Melodic Minor Scale

I Major-minor C⁻(Δ⁷)



II Dsus^{b9}



III Lydian Augmented E^bΔ⁷(#5)



IV Lydian Dominant F⁷(#11)



V C⁻(Δ⁷)/G



VI Half-diminished / Locrian #2 A^{ø7}



VII Diminished whole-tone / Altered / Superlocrian B⁷alt



Major Mode Exercise (transpose into all 12 keys)



Modal Jazz -- Cantaloupe Island

Herbie Hancock

Medium Rock

The musical score for the introduction and head of 'Cantaloupe Island' is written in 4/4 time. The introduction consists of four measures of eighth-note patterns, marked with an *F-7* chord. The head begins with a repeat sign, followed by a melodic phrase in the first staff marked with an *F-7* chord. The second staff continues the melody with a *D^{b7}* chord. The third staff features a bass line with a *D-7* chord. The fourth staff shows a continuation of the bass line with an *F-7* chord.

Modal jazz tunes have very few chords, but unlike the blues, there rarely is one chord or scale that works over the entire form. Learn each scale carefully and always stay aware of the form so that you make the chord changes at the right time. Modal tunes can be tricky because it is easy to lose track of the form. Try to look for certain notes that work over multiple chord changes -- they can be used as a bridge between chords.

Scales and Arpeggios

This section provides scales and arpeggios for the chords used in 'Cantaloupe Island'. The first staff shows the *F-7* scale (F, G, A, Bb, C, D, Eb, F) and its arpeggio. The second staff shows the *D^{b7}* scale (Db, Eb, F, G, Ab, Bb, C, Db) and its arpeggio. The third staff shows the *D-7* scale (D, E, F, G, A, B, C, D) and its arpeggio. The fourth staff shows the *F-7* scale (F, G, A, Bb, C, D, Eb, F) and its arpeggio.

Cantaloupe Island Piano and Bass

Medium Rock

Four systems of piano comping and bass line for the song "Cantaloupe Island". Each system consists of a grand staff (treble and bass clef) with a 4/4 time signature. The first system is marked with F-7. The second system is marked with D^b7. The third system is marked with D-7. The fourth system is marked with F-7. The piano part (treble clef) features chords and arpeggios, while the bass part (bass clef) features a steady eighth-note groove. The first system has a repeat sign after the first measure. The second system has a repeat sign after the first measure. The third system has a repeat sign after the first measure. The fourth system has a repeat sign after the first measure.

Like all jazz tunes, these piano compings and bass lines can be varied during the course of the piece, particularly during improvised solos. However, be careful of taking too free an approach, as you would in a swing tune. One of the most cohesive elements of a rock song is the rhythmic groove, and any variation on the standard pattern should not disturb the fundamental groove. Start simple!

Four systems of bass line for the song "Cantaloupe Island". Each system consists of a single bass staff with a 4/4 time signature. The first system is marked with F-7. The second system is marked with D^b7. The third system is marked with D-7. The fourth system is marked with F-7. The bass line features a steady eighth-note groove. The first system has a repeat sign after the first measure. The second system has a repeat sign after the first measure. The third system has a repeat sign after the first measure. The fourth system has a repeat sign after the first measure.

Tools for Improvisation

(add your own)

Notes

Rhythms

Dynamics

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Pentatonic Scales



Although a **PENTATONIC** scale can mean any scale with five notes, it usually refers to the scale made up of the first, second, third, fifth, and sixth degrees of the major scale. Get used to thinking of pentatonics of a collection of notes rather than a scale to be played from top to bottom. Look below at the modes of the pentatonic scale:



Practice pentatonics in modes using exercises like the one below. Make sure to transpose into all 12 keys.



What pentatonic scales work over which chords:

- Over Major chords, use the pentatonics built on the **1 and 5** (2, 6, and 7 for altered sounds) scale degrees
- Over Dominant chords, use the pentatonics built on the **1, $\flat 3$, and 4** ($\flat 7$ for altered sounds) scale degrees
- Over Minor chords, use the pentatonics built on the **$\flat 3$, 4, and $\flat 7$** scale degrees

Pentatonics work great on the blues! Look at the similarities between the minor pentatonic and the blues scales:



Milestones

Miles Davis

Medium-Up Swing

G-7

FMaj7

A-7

A-7

G-7

FMaj7

Scales for Improvisation

G-7

FMaj7

A-7

note F# instead of F#
Look at the melody.

The ii-V7-I Progression

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:

D-7 G7 CMaj7 E♭-7 A♭7 D♭Maj7 F#-7 B7 EMaj7

F-7 B♭7 E♭Maj7 B-7 E7 AMaj7 G-7 C7 C#-7 F#7 D♭7 G♭Maj7

Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:

D-7 G7 CMaj7

All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.

D-7 G7 CMaj7

D-7 G7 CMaj7

ii-V7-I Licks

Licks will be given in two keys. As always, make sure to learn them in all twelve. Use the progressions sheet on the next page to help.

The image displays ten musical staves, each containing a four-measure lick. The first five staves are in D major, and the last five are in D minor. Each staff is labeled with its corresponding chord progression: D-7, G7, CMaj7, C-7, F7, and BbMaj7. The licks are written in treble clef with a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals) to indicate the specific notes for each lick. The D minor licks (last five staves) use a key signature of one flat (Bb) and include a natural sign for the F note in the D-7 chord.

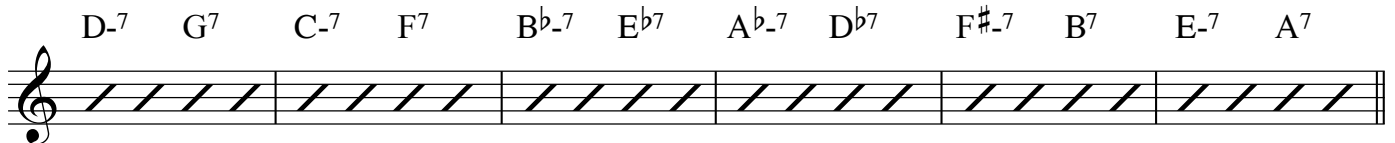
Staves 1-5: D major licks. Chord progressions: D-7, G7, CMaj7, C-7, F7, BbMaj7.

Staves 6-10: D minor licks. Chord progressions: D-7, G7, CMaj7, C-7, F7, BbMaj7.

ii-V7-I Chord Progressions



ii-V7 Chord Progressions



Practice all **ii-V7-I** and **ii-V7** voicings over these sets of chord changes. Once you get more comfortable with the patterns, start mixing up the progressions. You can play these chord progressions from top to bottom or right to left as well as a completely random order.

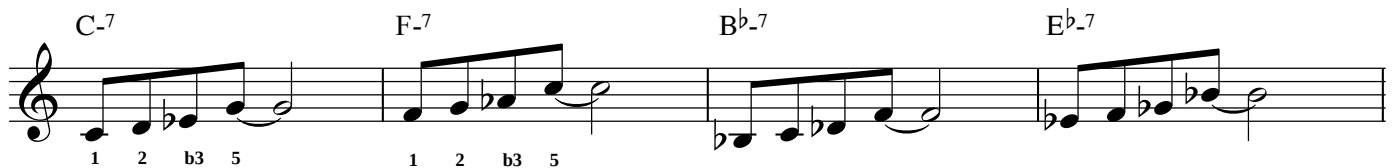
Also, find tunes with lots of **ii-V7-I**'s and **ii-V7**'s to practice these voicings over. Good examples include **Satin Doll**, **Afternoon in Paris**, **Just Friends**, and **Recordame**.

Digital Patterns



Permutations of 1-2-3-5

1-2-3-5	2-1-3-5	3-1-2-5	5-1-2-3
1-2-5-3	2-1-5-3	3-1-5-2	5-1-3-2
1-3-2-5	2-3-1-5	3-2-1-5	5-2-1-3
1-3-5-2	2-3-5-1	3-2-5-1	5-2-3-1
1-5-2-3	2-5-1-3	3-5-1-2	5-3-1-2
1-5-3-2	2-5-3-1	3-5-2-1	5-3-2-1



Other Useful Patterns

1-2-1-2
1-2-3-1
1-3-5-7
1-7-6-5
etc.....

These patterns can be adapted to whatever chord symbol you are presented with. For example, the pattern **1-3-5-7** over a Major Seventh Chord can be adapted to **1-3-5-b7** for a Dominant Seventh, **1-b3-5-b7** for a Minor Seventh, and **1-b3-b5-b7** for a Diminished Seventh Chord.

This is an excellent way to learn the chord changes to new tunes. Pick one pattern and repeat it over the entire tune until you feel comfortable, and then change the pattern. Remember, John Coltrane's impressive solo on *Giant Steps* is almost entirely built off of scales, and the two patterns **1-2-3-5** and **1-3-5-7**.

John Coltrane's Solo on Giant Steps

Fast swing

Chords and fingerings for the first 8 staves:

- Staff 1: C#-7, F#7, BMaj7, D7, GMaj7, Bb7, EbMaj7, A-7, D7. Fingerings: 1, 1, 2, 1, 3, 1.
- Staff 2: GMaj7, Bb7, EbMaj7, F#7, BMaj7, F-7, Bb7. Fingerings: 1, 1, 2, 1, 3.
- Staff 3: EbMaj7, Am7, D7, GMaj7, C#-7, F#7. Fingerings: 1, 3, 2.
- Staff 4: BMaj7, F-7, Bb7, EbMaj7, C#-7, F#7. Fingerings: 2, 2, 3.
- Staff 5: BMaj7, D7, GMaj7, Bb7, EbMaj7, A-7, D7. Fingerings: 1, 2.
- Staff 6: GMaj7, Bb7, EbMaj7, F#7, BMaj7, F-7, Bb7. Fingerings: 1, 1, 2, 2.
- Staff 7: EbMaj7, A-7, D7, GMaj7, C#-7, F#7. Fingerings: 1, 2.
- Staff 8: BMaj7, F-7, Bb7, EbMaj7, C#-7, F#7. Fingerings: 2, 1, 3, 2.

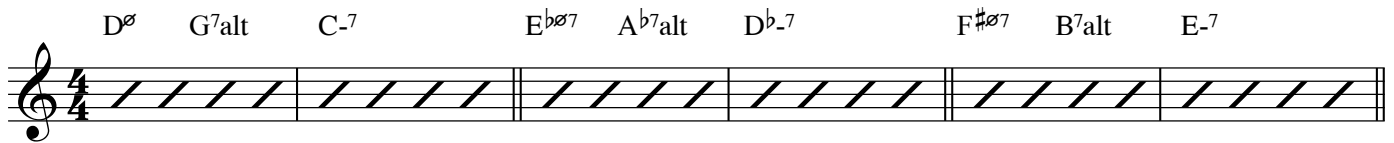
3 types of patterns

Patterns and fingerings for the last staff:

- 1. Arpeggios: GMaj7, Bb7, EbMaj7. Fingering: 1.
- 2. 1-2-3-5 Patterns: EbMaj7. Fingering: 1.
- 3. Scales: EbMaj7. Fingering: 1, 2.

The Minor ii-V7-I Progression

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:



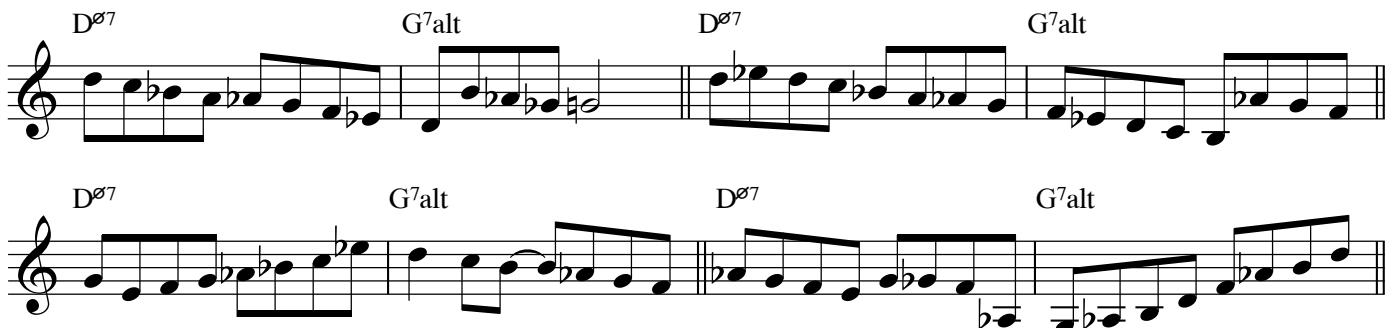
Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:



Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):



Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.



Diminished and Whole-Tone Scales

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

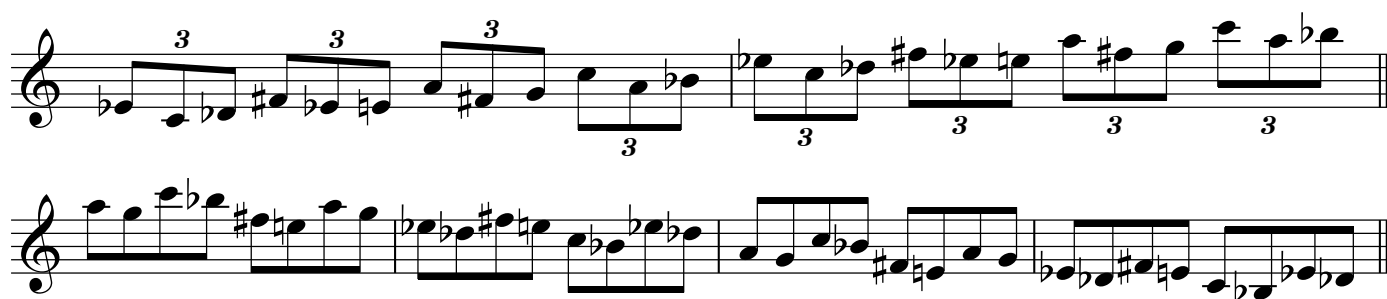
There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

used for C, Eb, Gb, A used for Db, E, G, Bb used for D, F, Ab, B

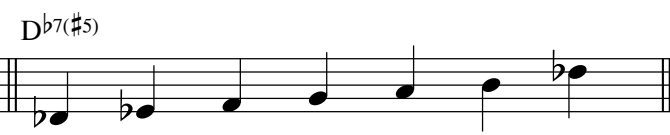
HW 

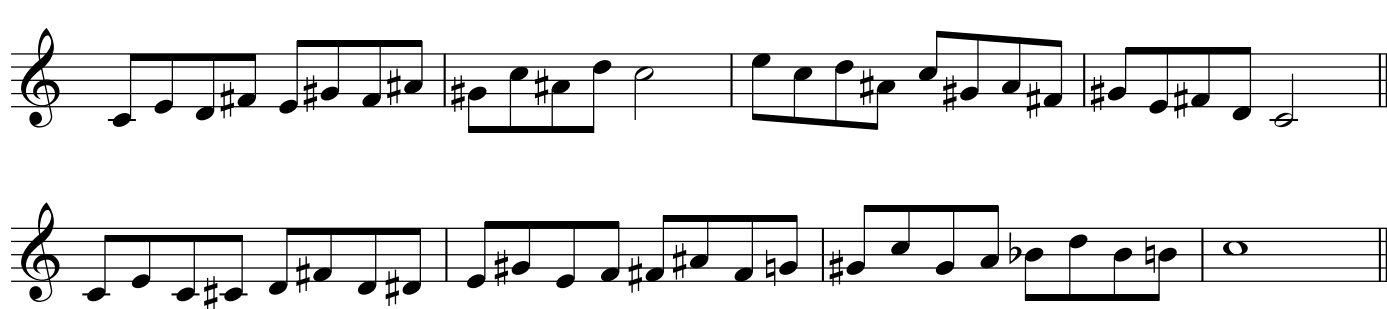
The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

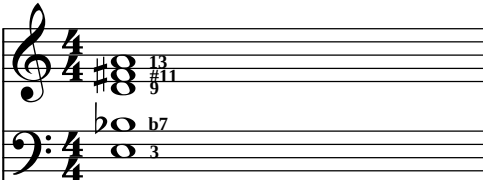
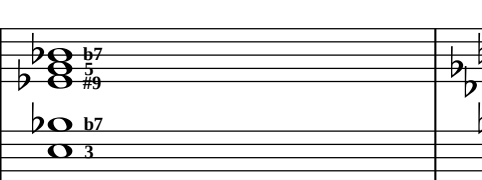
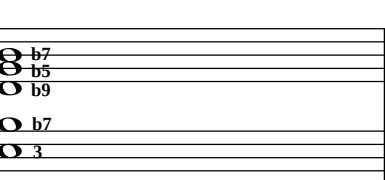
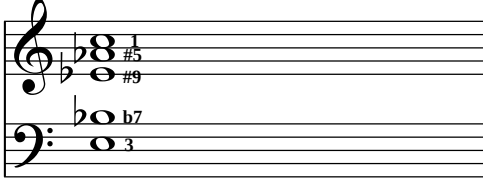
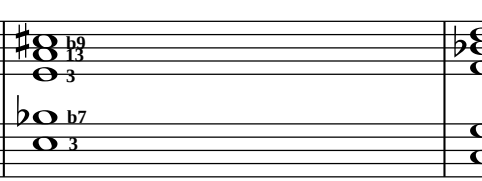
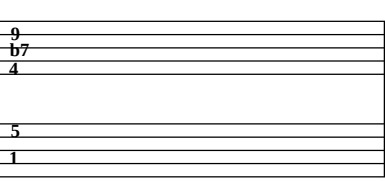
The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

C7(#5)  D(b7(#5)) 



Dealing with Complicated Chords

For most younger improvisers, chords with alterations present more of a challenge than they are used to handling. Usually what ends up happening is the alteration gets skipped entirely and some form of major scale is played, which, of course, leads to clashes with the rhythm section and "wrong" notes. Here is some simple formulas for playing the correct alterations on 6 of the most common complicated chord types. In each case, the notes include the 3rd and 7th (the two most important notes in any chord) and a major triad in a different key. This triad will cover all of the correct altered notes in each chord.

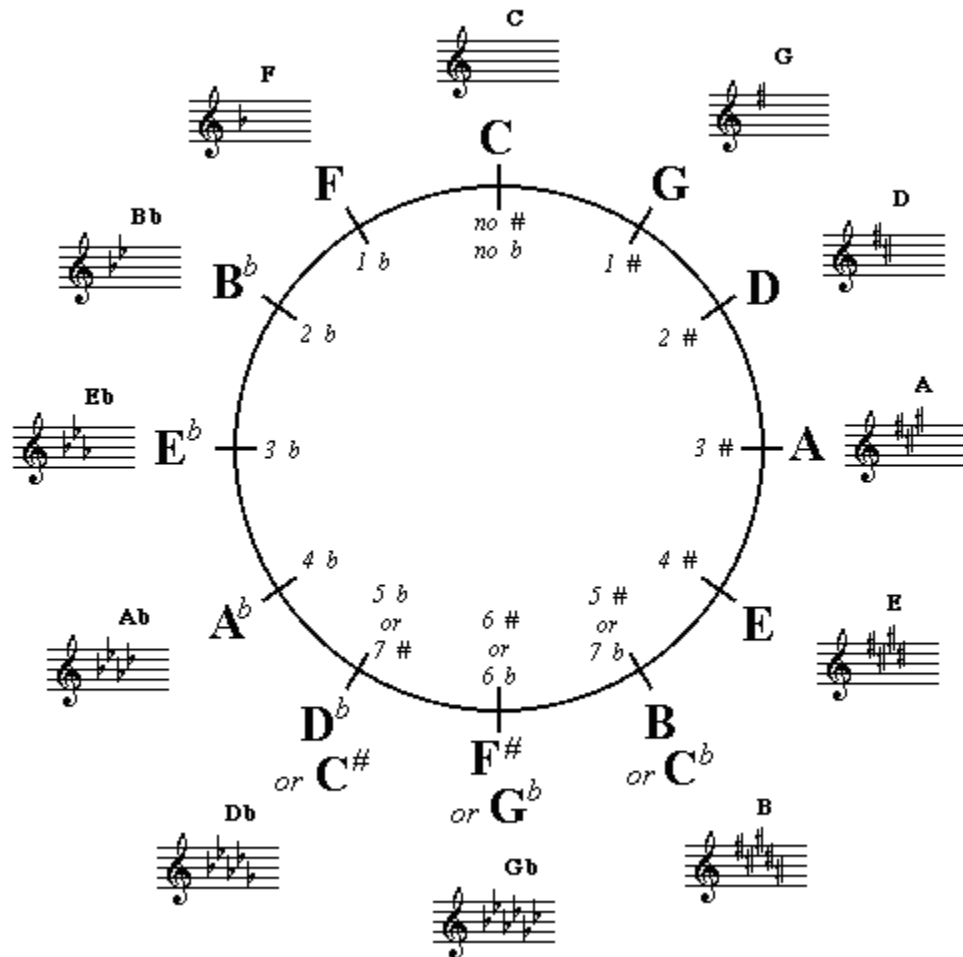
$C7(\sharp 11)$ 	$C7(\sharp 9)$ 	$C7(b5b9)$ 
<i>Play a triad one whole step up (D Major)</i>	<i>Play a triad a minor third up (Eb Major)</i>	<i>Play a triad a tri-tone up (Gb Major)</i>
$C7(\sharp 9\sharp 5)$ 	$C7(b9)$ 	$C7sus^4$ 
<i>Play a triad a minor sixth up or major 3rd down (Ab Major)</i>	<i>Play a triad a major sixth up or a minor third down (A Major)</i>	<i>Play a triad a whole step down (Bb Major). Notice that there is no third in a sus4 chord.</i>

You can create your own exercises based on these triads to practice playing over altered chords. I recommend that you try to commit the chart above to memory as soon as possible to avoid depending too much on written music. A few possibilities for an exercise are shown below:



1 3 5 8 5 3 9#11 13 9 13 #11 etc.

Circle of 4ths



The Circle of 4ths is useful in practicing jazz because it uses the most common chord movement: by 4ths. This can be found in the movement from the dominant to the tonic, and is the basic movement of the ii-V7-I. Memorize this progression as soon as possible as you will see it time and time again, both in jazz education and in many standards and other songs.

Practice scales, arpeggios, patterns, and anything else you can think of around the Circle of 4ths. Try practicing major scales and arpeggios by only looking at the Circle and the number of accidentals in each key instead of the notes of the scale itself

How to Read Chord Symbols

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	C Major		
C ⁷	C Dominant Seven		
C ⁻⁷ -or- Cm ⁷	C Minor Seven		
C ^{Δ7} -or- CMaj ⁷	C Major Seven		
C ⁶	C Six		
C ^{ø7}	C Half-Diminished Seven		
C ^{o7} -or- Cdim ⁷	C Diminished Seven		
C ⁺⁷ -or- C ^{aug7}	C Augmented Seven		
C ⁹	C Nine		
C ⁻¹¹	C Minor Eleven		
C ^{7(b9)}	C Seven Flat Nine		
C ^{Δ7(#11)}	C Major 7 Sharp Eleven		
C ^{sus7}	C Suspended Seven		

How to Learn Tunes

1. Listen to the song! Listen until you have the major details memorized. Try to not only pay attention to the melody line (or your own instrument) but spend some time focusing on each member of the rhythm section. Can you hear the chord changes? Can you find the form? If you can, find multiple recordings.
2. Learn the melody, by memory if possible. Play along with your recording. If the melody has a verse at the beginning, learn that too. Even better than reading the head out of a fake book is learning it by ear from a recording.
3. Determine the form of the tune. Is it blues? AABA? ABAC? How many bars is it? If it falls into one of these standard types, it will make your job much easier.
4. Learn the chord changes. Use a fake book if necessary, but be careful to find one that is reliable. The Jamey Aebersold series of books is usually very accurate.
5. Work over the chord changes. Play scales, arpeggios, and digital patterns. Hold the 3rds and 7ths. Use a play-along record or a metronome to help you keep good time. Can you say the 3rds and 7ths in time with the metronome?
6. Find the connections between the chord changes. Is there a section that is repeated in a different key? Is there a series of dominant seventh chords descending in whole steps? Where are the ii-V7-I's?
7. If there are chords or sequences of chords that you find difficult, isolate them and practice them individually. Use a play-along, computer software, or just play with a metronome. Don't be afraid to write in ideas in your music. Jazz masters such as John Coltrane and Clifford Brown would spend hours practicing the exact licks that they would later perform.
8. Improvise on the chord changes. Again, use a play-along, computer, metronome, or find a friend to comp on piano. Play at a variety of tempos and styles. As soon as you are able, play from memory. Don't forget to utilize your "tools" – don't just play a boring stream of eighth notes!
9. Learn the tune in a different key. Particularly if you have to play with singers, songs may not always be in the expected key. Plus, it's great ear training and you might be surprised at how much differently you improvise in Db than C.
10. Are there lyrics? Learn them – it will make a difference how you approach both the melody and the improvisation.
11. Finally, have fun! Learning jazz is serious work, but performing it is a thrill that you are lucky to have experienced!

How to Transcribe from a Recording

Transcription can be one of the most valuable ways to learn jazz. All of the book learning you can ever do will never compare to the amount of information you can get from a single recording. While there are many books of transcribed solos available, the real value is in doing the work, and you will not learn nearly as much by playing off of someone else's transcription. Here are some basic steps to follow:

1. Listen to the tune! Before ever picking up a pencil or your horn, you should be intricately familiar with the tune and the solo you are about to work on. Listen not just to the notes and rhythms, but also to dynamics, articulation, inflection, and what the rhythm section is doing.
2. Plot out the form of the tune. How many choruses does the soloist play? How many bars in each chorus? Is the form AABA? ABAC? Blues? Rhythm Changes? Sketch out empty space in your manuscript book that shows the form, drawing double bars often to delineate new sections. Make sure to leave enough space to fill in the solo.
3. If you can get the chord changes, it will be extremely helpful. For more advanced transcribers, try to figure them out by ear. If you are having a difficult time, look up the changes to the tune in a fake book. Beware of inaccuracies—use a reliable source!
4. I recommend working in sections from here, 8 or 16 bars at a time. That will allow you to focus on smaller parts of the form while still seeing quick results.
5. Figure out the rhythm of the solo. You might want to sketch it into your transcription or make notation on some scrap paper. If it helps, tap your hand or your foot. Saying the beats out loud also helps in more complicated solos.
6. Figure out the pitches for the rhythms you just identified. You may need to play the recording a number of times to hear them. A quick trigger finger on the “Pause” button will help considerably. You will probably need your horn or a piano to help here. If you are having trouble, look to the chord changes for guidance. Does what you're hearing fit?
7. Add dynamics, articulations, and inflections. Be thorough and specific, adding word descriptions such as “Lay back” when necessary. Try to capture as much of the artist's sound in your transcription as possible.
8. Play your work with and without the recording. Memorize it. Analyze it. Borrow licks and use them in your own solos. Learn them in all 12 keys. You will be amazed at how much you can get out of each transcribed solo!

Most Significant Jazz Recordings

Cannonball Adderley - Cannonball & Coltrane	Duke Ellington - Money Jungle	Stan Kenton - Duet
Cannonball Adderley - Somethin' Else	Bill Evans - Intermodulation	Lee Konitz - Subconscious-Lee
Gene Ammons - Boss Tenors	Bill Evans - Sunday at the Village Vanguard	Wynton Marsalis - J Mood
Louis Armstrong - Genius of Louis Armstrong	Bill Evans - Undercurrent	Pat Metheny - Road to You
Louis Armstrong - Hot Fives and Hot Sevens	Bill Evans - Waltz for Debby	Charles Mingus - Mingus Ah Um
Chet Baker - Playboys	Art Farmer - Modern Art	Blue Mitchell - The Thing to Do
Count Basie - & Joe Williams	Ella Fitzgerald - Jazz Masters 6	Hank Mobley - Soul Station
Count Basie - The Best of Count Basie Big Band	Carl Fontana - 5 Star Ed.	Hank Mobley - The Turnaround!
Sidney Bechet - Louis Armstrong & Sidney Bechet	Carl Fontana - The Great Fontanaa	Modern Jazz Quartet - European Concert
Bix Beiderbecke - The Bix Beiderbecke Story	Red Garland - Groovy	Thelonious Monk - Brilliant Corners
Art Blakey - A Night at Birdland, Vol. 1&2	Erroll Garner - Concert by the Sea	Thelonious Monk - With John Coltrane
Art Blakey - Moanin'	Stan Getz - For Musicians Only	Wes Montgomery - Full House
Art Blakey - Ugetsu	Stan Getz - Stan Getz and Bill Evans	Wes Montgomery - Incredible Jazz Guitar
Clifford Brown - Brown/Roach Inc.	Joao Gilberto - Stan Getz and Astrud Gilberto	Wes Montgomery - Smokin at the Half Note
Clifford Brown - More Study in Brown	Dizzy Gillespie - Duets	Lee Morgan - Cornbread
Clifford Brown - Study in Brown	Dizzy Gillespie - Groovin' High	Lee Morgan - The Sidewinder
Ray Brown - Don't Forget the Blues	Dizzy Gillespie - Jazz at Massey Hall	Jelly Roll Morton - The King of New Orleans Jazz
Dave Brubeck - Time Out	Dizzy Gillespie - Sonny Side Up	Gerry Mulligan - Walkin' Shoes
Kenny Burrell - & John Coltrane	Benny Goodman - Carnegie Hall Concert - 1938	Oliver Nelson - Blues and the Abstract Truth
Paul Chambers - Chambers Music	Dexter Gordon - Ballads	Charlie Parker - Bird & Diz
June Christy - The Misty Miss Christy	Grant Green - Born to be Blue	Charlie Parker - Now's the Time
June Christy - Something Cool	Grant Green - Feelin' the Spirit	Charlie Parker - The Dial Sessions
Sonny Clark - Leapin' and Lopin'	Grant Green - Idle Moments	Oscar Peterson - Plays Count Basie
Ornette Coleman - Free Jazz	Johnny Griffin - A Blowin' Session	Bud Powell - The Amazing, Vol. 1
Ornette Coleman - The Shape of Jazz to Come	Johnny Griffin - Introducing	Bud Powell - The Genius Of
John Coltrane - & Johnny Hartman	Slide Hampton - World of Trombones	Sonny Rollins - Newk's Time
John Coltrane - A Love Supreme	Herbie Hancock - Empyrean Isles	Sonny Rollins - Plus Four
John Coltrane - Ballads	Herbie Hancock - Maiden Voyage	Sonny Rollins - Saxophone Colossus
John Coltrane - Blue Train	Herbie Hancock - The Prisoner	Sonny Rollins - Tenor Madness
John Coltrane - Giant Steps	Johnny Hartman - I Just Dropped By to Say Hello	Frank Rosolino - Free for All
John Coltrane - My Favorite Things	Coleman Hawkins - Body and Soul	Wayne Shorter - Speak No Evil
Chick Corea - Light as a Feather	Joe Henderson - In 'N Out	Horace Silver - Blowin' the Blues Away
Chick Corea - Now he Sings, Now he Sobs	Joe Henderson - Inner Urge	Horace Silver - Cape Verdean Blues
Miles Davis - Bitches Brew	Joe Henderson - Mode for Joe	Horace Silver - Song for My Father
Miles Davis - Cookin'	Joe Henderson - Lush Life	Bessie Smith - Nobody's Blues but Mine
Miles Davis - Kind of Blue	Joe Henderson - Page One	Jimmy Smith - Back at the Chicken Shack
Miles Davis - Milestones	Woody Herman - Keeper of the Flame	Johnny Smith - Moonlight in Vermont
Miles Davis - Miles Smiles	Earl Hines - Louis Armstrong and Earl Hines	Sonny Stitt - Constellation
Miles Davis - My Funny Valentine	Billie Holiday - The Billie Holiday Story	Art Tatum - The Tatum Solo Masterpieces
Miles Davis - Relaxin'	Freddie Hubbard - Hub Tones	Stanley Turrentine - Sugar
Miles Davis - 'Round About Midnight	Freddie Hubbard - Open Sesame	McCoy Tyner - The Real McCoy
Miles Davis - Seven Steps to Heaven	Freddie Hubbard - Ready for Freddie	Sarah Vaughan - Live in Japan
Miles Davis - Steamin'	Freddie Hubbard - Red Clay	Nancy Wilson - With Cannonball Adderley
Eric Dolphy - Out to Lunch	Bobby Hutcherson - Oblique	Larry Young - Unity
Kenny Dorham - Una Mas	Milt Jackson - Bags Meets Wes	Lester Young - The Pres. Plays w/ Oscan Peterson
Duke Ellington - Hi-Fi Ellington Uptown	J.J. Johnson - The Eminent, Vol. 1	

Look for USED jazz CD's! They can be found in stores and on the Internet!

Important Jazz Musicians

TRUMPET

Nat Adderley, Louis Armstrong, Chet Baker, Bix Beiderbecke, Wayne Bergeron, Terrance Blanchard, Randy Brecker, Clifford Brown, Don Cherry, Miles Davis, Kenny Dorham, Dave Douglas, Harry “Sweets” Edison, Roy Eldridge, Jon Faddis, Maynard Ferguson, Dizzy Gillespie, Tim Hagans, Roy Hargrove, Tom Harrell, Freddie Hubbard, Ingrid Jensen, Thad Jones, Wynton Marsalis, Lee Morgan, Michael Phillip Mossman, Fats Navarro, Joe “King” Oliver, Nicholas Payton, Claudio Roditi, Red Rodney, Arturo Sandoval, Woody Shaw, Bobby Shew, Marvin Stamm, Byron Stripling, Clark Terry, Cootie Williams

TROMBONE

Bob Brookmeyer, David Baker, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Conrad Herwig, J.J. Johnson, Albert Mangelsdorf, Grachan Moncur III, “Tricky Sam” Nanton, Edward “Kid Ory”, Bill Reichenbach, Frank Rosolino, Jack Teagarden, Juan Tizol, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding

TUBA

Bill Barber, Howard Johnson, Rich Matteson

ALTO SAXOPHONE

Cannonball Adderley, Benny Carter, Ornette Coleman, Hank Crawford, Paquito D’Rivera, Paul Desmond, Eric Dolphy, Lou Donaldson, Gary Foster, Kenny Garrett, Bunky Green, Johnny Hodges, Lee Konitz, Eric Marienthal, Jackie McLean, Roscoe Mitchell, Lanny Morgan, Oliver Nelson, Greg Osby, Charlie Parker, Art Pepper, David Sanborn, Sonny Stitt, Bobby Watson, Phil Woods

TENOR SAXOPHONE

Eric Alexander, Gene Ammons, Bob Berg, Michael Brecker, Don Byas, Ed Calle, George Coleman, John Coltrane, Eddie “Lockjaw” Davis, Joe Farrell, Frank Foster, Von Freeman, Stan Getz, Benny Golson, Dexter Gordon, Johnny Griffin, Steve Grossman, Billy Harper, Coleman Hawkins, Jimmy Heath, Joe Henderson, Clifford Jordan, Harold Land, Dave Liebman, Charles Lloyd, Joe Lovano, Branford Marsalis, Don Menza, Bob Mintzer, Hank Mobley, James Moody, Chris Potter, Joshua Redman, Sonny Rollins, David Sanchez, Pharoah Sanders, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Ben Webster, Walt Weiskopf, Lester Young

BARITONE SAXOPHONE

Pepper Adams, Nick Brignola, Harry Carney, James Carter, Serge Chaloff, Ronny Cuber, Gerry Mulligan, Gary Smulyan

SOPRANO SAXOPHONE

Sidney Bechet, Jane Ira Bloom, John Coltrane, Jan Gabarek, Kenny Garrett, Steve Lacy, Dave Liebman, Branford Marsalis, Wayne Shorter, Grover Washington

CLARINET

Paquito D’Rivera, Eddie Daniels, Buddy DeFranco, Johnny Dodds, Eric Dolphy (bass clarinet), Pete Fountain, Benny Goodman, Jimmy Guiffre, Woody Herman Pee Wee Russell, Artie Shaw, Tony Scott

FLUTE

Joe Farrell, Raashan Roland Kirk, Yusef Lateef, Hubert Laws, Dave Liebman, Herbie Mann, James Moody, James Newton, Joaquim Oliveros, Lew Tabakin, Dave Valentin, Frank Wess

GUITAR

John Abercrombie, George Benson, Kenny Burrell, Charlie Byrd, Charlie Christian, Larry Coryell, Al DiMeola, Herb Ellis, Tal Farlow, Freddie Green, Grant Green, Jim Hall, Stanley Jordan, Barney Kessel, Earl Klugh, Russell Malone, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Mary Osborne, Joe Pass, Bucky Pizzarelli, John Pizzarelli, Jimmy Raney, Django Reinhardt, John Scofield, Mike Stern

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Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Count Basie, Shelly Berg, Paul Bley, Joann Brackeen, Dave Brubeck, Nat “King” Cole, Chick Corea, Dorothy Donnegan, Kenny Drew, George Duke, Duke Ellington, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Benny Green, Herbie Hancock, Lil Hardin-Armstrong, Barry Harris, Hampton Hawes, Earl Hines, Ahmad Jamal, Bob James, Keith Jarrett, Hank Jones, Wynton Kelly, Kenny Kirkland, John Lewis, Ramsey Lewis, Jim McNeely, Marian McPartland, Brad Meldau, Mulgrew Miller, Thelonious Monk, Phineas Newborn, Danilo Perez, Oscar Peterson, Michel Petrucciani, Bud Powell, Marcus Roberts, Ellen Rowe, George Shearing, Horace Silver, Art Tatum, Billy Taylor, Bobby Timmons, Lennie Tristano, McCoy Tyner, Chucho Valdez, Fats Waller, Cedar Walton, Kenny Werner, Mary Lou Williams, Teddy Wilson, Joe Zawinul

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Joey DeFrancesco, Charles Earland, Larry Goldings, Richard “Groove” Holmes, Hank Marr, Jack McDuff, Jimmy McGriff, Jimmy Smith, Lonnie Smith, Larry Young

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Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, John Clayton, Bob Cranshaw, Richard Davis, Jimmy Garrison, Eddie Gomez, Larry Grenadier, Charlie Haden, Percy Heath, Milt Hinton, Dave Holland, Marc Johnson, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Marcus Miller, Charles Mingus, George Mraz, Walter Page, Jaco Pastorius, John Patitucci, Gary Peacock, Heils Henning, Orsted Pedersen, Oscar Pettiford, Rufus Reid, Slam Stewart, Steve Swallow, Miroslav Vitous, Buster Williams, Victor Wooten

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Louie Bellson, Ignacio Berroa, Cindy Blackman, Ed Blackwell, Art Blakey, Terry Lynn Carrington, Sid Catlett, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Jack DeJohnette, Baby Dodds, Peter Erskine, Al Foster, Steve Gadd, Sonny Greer, Louis Haynes, Roy Haynes, Albert Heath, Billy Higgins, Steve Houghton, Elvin Jones, Jo Jones, Philly Jo Jones, Connie Kay, Gene Krupa, Mel Lewis, Victor Lewis, Shelly Manne, Joe Morello, Paul Motian, Adam Nussbaum, Sonny Payne, Buddy Rich, Danny Richmond, Max Roach, Zutty Singleton, Ed Soph, Grady Tate, Ed Thigpen, Peter Washington, Chick Webb, Dave Weckl, Lenny White, Tony Williams, Sam Woodyard

VIBRAPHONE

Gary Burton, Terry Gibbs, Lionel Hampton, Bobby Hutcherson, Milt Jackson, Mike Mainieri, Steve Nelson, Red Norvo, Tito Puente, Cal Tjador

PERCUSSION

Alex Acuna, Don Alias, Ray Barretto, Candido Camero, Luis Conte, Paulino de Costa, Giovanni Hidalgo, Airto Moreira, Tito Puente, Bobby Sanabria, Mongo Santamaria

VIOLIN

Regina Carter, Stephane Grappelli, Ray Nance, Jean Luc Ponty, Randy Sabine, Stuff Smith, Joe Venuti,

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Ernie Andrews, Louis Armstrong, Chet Baker, Tony Bennett, George Benson, Ray Charles, Freddy Cole, Nat “King” Cole, Harry Connick Jr, Bob Dorough, Billy Eckstine, Kurt Elling, Giacomo Gates, Joao Gilberto, Miles Griffith, Johnny Hartman, Jon Hendricks, Al Jarreau, Eddie Jefferson, Kevin Mahogany, Bobby McFerrin, Mark Murphy, Lou Rawls, Frank Sinatra, Clark Terry, Mel Torme, Joe Williams

FEMALE VOCALISTS

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The Bobs, Boca Livre, The Four Freshman, The Hi-Lo’s, Ladysmith Black Mambazo, Lambert, Hendricks, & Ross, Les Doubles Six, M-Pact, Manhattan Transfer, New York Voices, Rare Silk, The Ritz, Singers Unlimited, The Swingle Singers, Vocal Sampling, Voice Trek, Take 6, Toxic Audio, Vox One, Zap Mama

BIG BANDS

Toshiko Akiyoshi/Lew Tabackin Big Band, Count Basie, Bob Brookmeyer, Cab Calloway, Carnegie Hall Jazz Orchestra, Benny Carter, Clayton-Hamilton Jazz Orchestra, Jimmy Dorsey, Tommy Dorsey, Billy Eckstine, Duke Ellington, Gil Evans, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Gordon Goodwin’s Big Phat Band, Fletcher Henderson, Woody Herman, Bill Holman, Harry James, Quincy Jones, Thad Jones/Mel Lewis, Stan Kenton, Gene Krupa, Lincoln Center Jazz Orchestra, Rob McConnell’s Boss Brass, Glenn Miller, Bob Mintzer, Benny Moten, Sammy Nestico, Rob Parton, Don Redman, Buddy Rich, Doc Severinsen, Artie Shaw, Maria Schneider, Claude Thornhill, U.S. Air Force Airmen of Note, U.S. Army Blues, U.S. Army Jazz Ambassadors, U.S. Navy Commodores, Paul Whiteman,

Important Tunes to Know

BLUES

"C" Jam Blues
Afro Blue
All Blues
Au Privave
Bessie's Blues
Billie's Bounce
Blue Monk
Blue Trane
Blues for Alice
Footprints
Freddie Freeloader
Mr. P.C.
Now's the Time
Straight, No Chaser
Work Song

"RHYTHM" CHANGES

Anthropology
Cottontail
I Got Rhythm
Lester Leaps In
Oleo
Rhythm-A-Ning
Webb City

BEBOP

A Night in Tunisia
Cherokee
Confirmation
Four
Well, You Needn't
Groovin' High
Joy Spring
Moment's Notice
Scrapple from the Apple
Solar
Hot House
Donna Lee
Nardis
Giant Steps
Countdown
Ko-Ko
Ornithology
Perdido
Afternoon In Paris
I Mean You
Lady Bird
Woody 'N You

STANDARDS

A Fine Romance
All of Me
All of You
All the Things You Are
Beautiful Love
Days of Wine and Roses
Don't Get Around Much Anymore
Have You Met Miss Jones
Here's that Rainy Day
How High the Moon
I Love You
I'll Remember April
April in Paris
In a Mellow Tone
It Don't Mean a Thing
Just Friends
Out of Nowhere
Someday My Prince Will Come
Stella by Starlight
Stompin' At The Savoy
Take the A Train
There is no Greater Love
There Will Never be Another You
What is this Thing Called Love
Green Dolphin Street
Sweet Georgia Brown
Satin Doll
Night and Day
My Romance
In Your Own Sweet Way

BALLADS

Angel Eyes
But Beautiful
Chelsea Bridge
God Bless the Child
I Can't Get Started
In a Sentimental Mood
I Remember Clifford
Lush Life
Misty
My Funny Valentine
Naima
Round Midnight
Solitude
When I Fall in Love
Body and Soul
Mood Indigo

LATIN

Corcovado
Girl from Ipanema
Desafinado
Blue Bossa
How Insensitive
One Note Samba
Nica's Dream
Recordame
Sugar
Song for My Father
Ceora

MODAL

So What
Impressions
Maiden Voyage
Cantaloupe Island
My Favorite Things

OTHER

Speak No Evil
Jordu
Waltz for Debby
Airegin
Doxy
Dolphin Dance
E.S.P.
Nefertiti
Pent-Up House
Seven Steps to Heaven
Sidewinder
Take Five
Witch Hunt
Speak Low
Softly As in a Morning Sunrise
Manteca
Mercy, Mercy, Mercy
Love for Sale
Good Bait
Chamelon

JAZZ INTERNET RESOURCES

INFORMATION SITES

A Jazz Improvisation Primer: <http://outsideshore.com/primer/primer>

All About Jazz: <http://www.allaboutjazz.com>

AMG All Music Guide: <http://www.allmusic.com>

International Association of Jazz Educators: <http://www.iaje.org>

Jazz at Lincoln Center: <http://www.jalc.org>

Jazz Resource Center: <http://www.jazzcenter.org>

Jazz Roots: <http://www.jass.com>

Jazz Transcriptions: <http://www.jazztranscriptions.com>

Jazz Trumpet Solos: <http://www.jazztrumpetsolos.com>

JustJazz: <http://www.justjazz.com>

Music and Musicians Forums: <http://www.sputnikmusic.com/forums>

Smithsonian Jazz: <http://www.smithsonianjazz.org>

PUBLICATIONS

Down Beat Magazine: <http://www.downbeat.com>

Jazz Improv Magazine: <http://www.jazzimprov.com>

Jazz Times: <http://www.jazztimes.com>

SHOPPING

Double Time Records: <http://www.doubletimejazz.com>

Free Sheet Music: <http://www.freesheetmusic.net>

EJazzLines: <http://www.ejazzlines.com>

Jamey Aebersold Jazz: <http://www.jazzbooks.com>

Jazz Record Mart: <http://www.jazzrecordmart.com>

PG Music (Band-In-A-Box): <http://www.pgmusic.com>

Sher Music: <http://www.shermusic.com>

Sibelius: <http://www.sibelius.com>

INSTRUMENT SPECIFIC

International Association of Bassists: <http://www.instituteofbass.com>

International Trombone Association: <http://www.ita-web.org>

International Trumpet Guild: <http://www.trumpetguild.org>

Jazz Guitar Discussion Group: <http://www.jazzguitargroup.com>

Jazz Guitar Online: <http://www.jazzguitar.be>

Learn Jazz Piano: <http://www.learnjazzpiano.com>

Online Drum Lessons: <http://www.onlinedrumlessons.com>

Sax on the Web: <http://www.saxontheweb.net>

Trumpet Herald: <http://www.trumpetherald.com>

Play-a-long CD Track Listing

1. Blues in (concert) Bb - Medium
2. Blues in Bb - Fast
3. Blues in Bb - Bossa
4. Blues in Eb - Medium
5. Blues in Eb - Fast
6. Blues in F - Medium
7. Blues in F - Funk
8. Cantaloupe Island
9. So What
10. Impressions
11. Milestones
12. ii-V7-I Patterns
13. ii-V7 Patterns
14. Recordame
15. Ladybird
16. Just Friends

C INSTRUMENTS

Jazz Improvisation 2

HANDBOOK



Performing Arts Institute 2007

Jazz Improvisation 2: Bebop

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Learning Bebop

Bebop is the type of jazz invented by Charlie Parker and Dizzy Gillespie in the early 1940's. In direct contrast to the swing-era music that preceded it, bop features quick tempos, angular rhythms and lines made up primarily of eighth notes, and more complex harmonies using many altered (dissonant) notes. The reason that most methods for studying improvisation quickly turn to bebop is that practically every development in jazz since then has either been an extension to bop or a reaction against it.

Resources for learning to play bebop are abundant and all around you. They can be found in the many recordings by Parker, Gillespie, Sonny Stitt, Miles Davis, Thelonious Monk, Bud Powell, Fats Navarro, Tadd Dameron and others. The tunes themselves can be a great guide to both melody and harmony, including such standards as *Billie's Bounce*, *Confirmation*, *Donna Lee*, *Good Bait*, *Hot House*, and *Ornithology*. A quick glance through any fake book should make it readily apparent which songs are from the bebop era. One of the best books available is **The Charlie Parker Omnibook**, a collection of over 60 Bird solos that will provide years of practice material. The Omnibook is written for instruments in any key and is a must-have!

David Baker was one of the first (and still the foremost) jazz educator to develop methods for learning to play bebop. His books include three volumes of **How to Play Bebop**, several books on developing modern techniques, and dozens of texts on improvisation, learning to play jazz, and the soloing of specific players such as Clifford Brown and Sonny Rollins. All the books listed above can be found at **Jamey Aebersold Jazz** (www.jazzbooks.com) and more are being published everyday.

Speaking of Aebersold, the collection of play-a-long records that he has been creating for years is now in its 118th volume! There are many that work well for learning bebop, but some of the best are *Volume 3: The ii-V7-I Progression*, *Volume 6: Charlie Parker – "All Bird"*, *Volume 16: Turnarounds, Cycles, and ii/V7's*, *Volume 36: Bebop and Beyond*, *Volume 47: I Got Rhythm in All Keys*, and *Volume 76: How to Learn Tunes*.

Although learning bebop can seem to be an insurmountable task at first, keep chipping away at concepts, patterns, and tunes, and you will soon feel the rewards throughout all of your improvisation!

How to Learn Jazz

Contrary to what many people believe, learning to play jazz is not a mystical or unusually complicated process. Like any other art form, it can be reduced to a few simple, structured guidelines to focus your mind and body, and let your creative spirit soar where it may. The four steps for learning to play jazz are:

- 1. Practice Fundamentals**
- 2. Technical Practice**
- 3. Play Music!**
- 4. Listen**

- 1. Fundamentals.** This is the bread and butter of your practice routine, and is the first thing that you practice every day. Listen to almost all great jazz players (especially those of the modern era) and you will notice one thing in common – they all play their instrument *extremely* well. I cannot over-stress the importance of this part of your practice, particularly in the early stages of your musical development.

This is the time where you learn how to use your tools and perfect your technique. Anything that you might ever need to play creative and inspiring jazz must be worked on here, including sound, pitch, time, range, dynamics, breath control, finger dexterity, extended techniques, and anything else that you will help you excel on your instrument.

- 2. Technical Work.** This type of work is where you develop your vocabulary and is encompasses most of our work in a jazz improvisation class. Stick to mostly jazz-related practicing here, including scales, arpeggios, modes, patterns, licks, and anything else that you can think of that will give you a more complete “toolbox.” There are literally hundreds of books full of examples of this sort of thing (find them in the Jamey Aebersold catalog at www.jazzbooks.com). A couple of the best are Jerry Coker’s *Patterns for Jazz* and David Baker’s *Modern Concepts in Jazz Improvisation*

It is especially important for you to be creative in this type of practice. It is extremely easy to get bored playing nothing but scales and patterns all day, which is the last thing you would want. Anything that you can do to create interest in this type of practice will greatly help you. Play scales forwards and backwards, in different intervals, and starting on each note. Practice technique with play-along records. Trade off scales and patterns with a friend. Make up games to challenge yourself. Work on soloing over songs using only *one* specific technique at a time.

3. **Play!** At this point, you're just working on music, so turn your brain off and leave all the technical work in the practice room. If you've worked on it enough, you'll have the licks when you need them. Fundamentally, jazz is about making a creative musical statement and sounding different than anyone else, which is hard to do if you're simply combining different patterns in a practiced or calculated way. Try to say something emotional with your music. Tell a story!

Again, there are many different ways to work on music so mix it up and keep yourself interested. Play with play-alongs (the best being the 100+ volumes in the Aebersold series) and computer programs like *Band-in-a-Box*. Perform along with actual recordings—use headphones or turn the volume up enough so that it sounds like you're actually in the band. Even better, play live with other people. Put together jam sessions. Grab a piano player and play tunes together. Find any opportunity to actually play music, and the more talented the other players, the more you will learn. Remember, all the technique in the world matters little if you can't make music.

4. **Listen Actively.** Jazz is one of the few forms of music where not only is it okay to imitate others, it is often considered an honor. If a picture is worth a thousand words, a recording is worth a thousand textbooks in terms of the sheer amount that you can learn. Your jazz collection should be constantly expanding, so look to sources such as used-CD stores and *Ebay* for cheap recordings. It is generally not enough to just have music going while you are in the car or otherwise occupied—set aside actual time for dedicated listening. Better yet, listen with a friend and discuss what you hear.

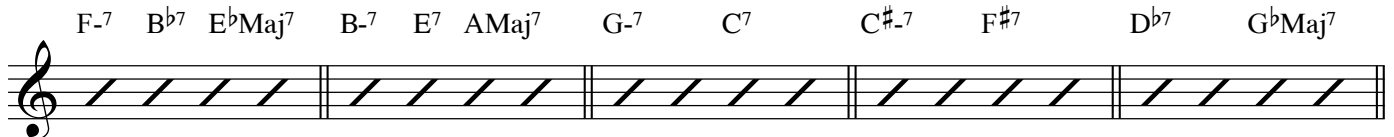
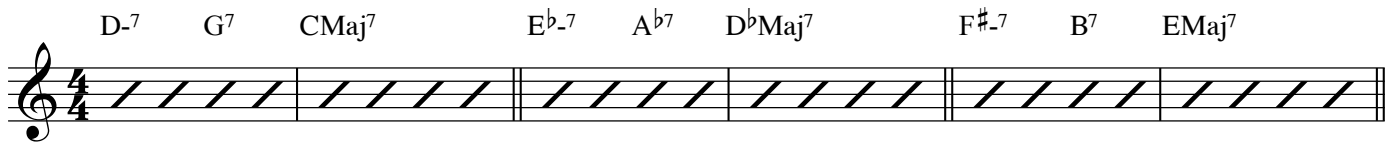
Included with this is transcription. Learn solos and melodies both by writing them down and by learning by ear and playing on your instrument. When transcribing, try to learn *everything* that the artist is doing, not just notes and rhythms. Some of the most inspiring moments I have ever had were during live performances, so seek these out any chance you get. From local groups at clubs and coffee shops to major artists performing in concert halls, there is constantly jazz going on around you. Listen!

*Remember, jazz is **FUN!** Practice hard, practice smart, and play **MUSICALLY!***

The ii-V7-I Progression

4

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:



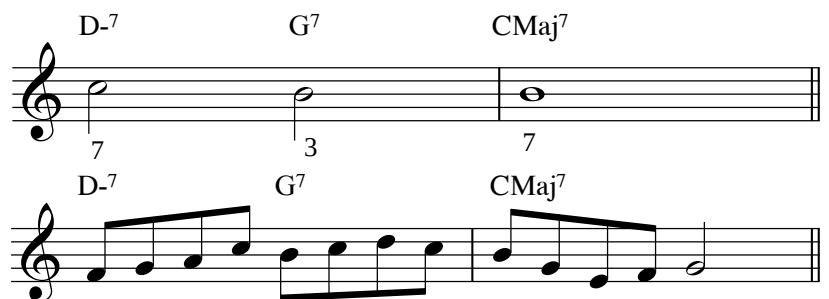
Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:



All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.



ii-V7-I Chord Progressions - Four Bar

5

Chord progressions for ii-V7-I in 4/4 time, four bars per progression. Each bar contains a whole note chord.

Progression 1: C⁻⁷ F⁷ B^bMaj⁷ B^{b-7} E^{b7} A^bMaj⁷

Progression 2: A^{b-7} D^{b7} G^bMaj⁷ F^{#-7} B⁷ E Maj⁷

Progression 3: E⁻⁷ A⁷ D Maj⁷ D⁻⁷ G⁷ C Maj⁷

Progression 4: C^{#-7} F^{#7} B Maj⁷ B⁻⁷ E⁷ A Maj⁷

Progression 5: A⁻⁷ D⁷ G Maj⁷ G⁻⁷ C⁷ F Maj⁷

Progression 6: F⁻⁷ B^{b7} E^bMaj⁷ E^{b-7} A^{b7} D^bMaj⁷

ii-V7 Chord Progressions - Two Bar

Chord progressions for ii-V7 in 4/4 time, two bars per progression. Each bar contains a whole note chord.

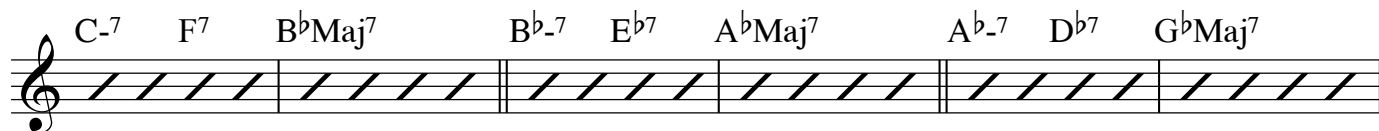
Progression 1: C⁻⁷ F⁷ B^{b-7} E^{b7} A^{b-7} D^{b7}

Progression 2: F^{#-7} B⁷ E⁻⁷ A⁷ D⁻⁷ G⁷

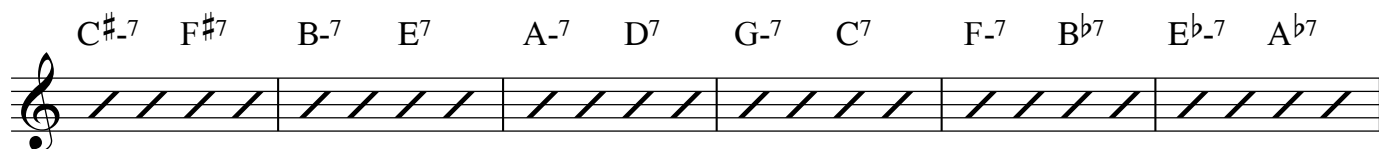
Progression 3: C^{#-7} F^{#7} B⁻⁷ E⁷ A⁻⁷ D⁷

Progression 4: G⁻⁷ C⁷ F⁻⁷ B^{b7} E^{b-7} A^{b7}

ii-V7-I Chord Progressions - Two Bar



ii-V7 Chord Progressions - One Bar



Practice all **ii-V7-I** and **ii-V7** voicings over these sets of chord changes. Once you get more comfortable with the patterns, start mixing up the progressions. You can play these chord progressions from top to bottom or right to left as well as a completely random order.

Also, find tunes with lots of **ii-V7-I**'s and **ii-V7**'s to practice these voicings over. Good examples include **Satin Doll**, **Afternoon in Paris**, **Just Friends**, and **Recordame**.

Fast Swing

Groovin' High

7
Dizzy Gillespie

Sheet music for the main melody of "Groovin' High" in 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff with various chords indicated above the notes. The chords are: EbMaj7, A-7, D7, EbMaj7, G-7, C7, F7, 1. F-7, Bb7, G-7, Gb-7, F-7, Bb7, 2. F-7, Bb7, F-7, Ab-7, Db7, EbMaj7, F-7, Bb7.

CHORDS

Chord chart for "Groovin' High" showing the sequence of chords for each measure. The chords are: EbMaj7, A-7, D7, EbMaj7, G-7, C7, F7, 1. F-7, Bb7, G-7, Gb-7, F-7, Bb7, 2. F-7, Bb7, F-7, Ab-7, Db7, EbMaj7, F-7, Bb7.

Patterns from Groovin' High

8

Pattern 1 (bars 3-4)



Pattern 2 (bars 15-16)



Pattern 3 (bar 30)



One of the best sources of patterns for you to use will come from tunes themselves. There are literally hundreds of bebop tunes choose from with interesting patterns and licks throughout. In fact, many of Charlie Parker's tunes sound almost like they are simply written-down improvisations. Make sure to learn patterns in all twelve keys, and then practice them over ii-V7-I cycles and the chord changes to other bebop tunes. Don't forget that you have the freedom to change and alter any pattern to create something entirely your own!

Some good tunes to start looking for patterns include: **Afternoon in Paris**

Ornithology

Joy Spring

Donna Lee

Confirmation

and most others by bebop composers

ii-V7-I Licks

9

Licks will be given in two keys. As always, make sure to learn them in all twelve. Use the various progressions sheets to help at first.

The image displays ten musical staves, each containing a four-measure lick. The licks are organized into two groups of five, each group representing a different key signature. The first group (staves 1-5) is in C major, and the second group (staves 6-10) is in C minor. Each staff is labeled with the chords for its four measures: C-7, F7, BbMaj7, Bb-7, Eb7, and AbMaj7. The licks are written in treble clef with a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together in groups of four. The C minor licks (staves 6-10) use a key signature of two flats (Bb and Eb) and include a Cb in the first measure of each lick.

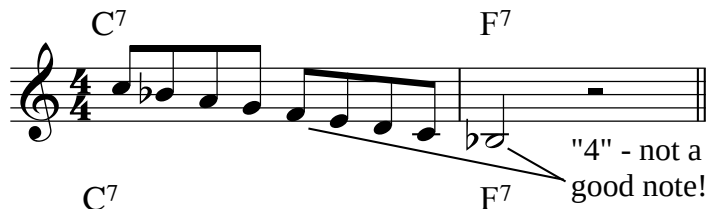
Chord labels for each staff:

- Staff 1: C-7, F7, B^bMaj⁷, B^b-7, E^b7, A^bMaj⁷
- Staff 2: C-7, F7, B^bMaj⁷, B^b-7, E^b7, A^bMaj⁷
- Staff 3: C-7, F7, B^bMaj⁷, B^b-7, E^b7, A^bMaj⁷
- Staff 4: C-7, F7, B^bMaj⁷, B^b-7, E^b7, A^bMaj⁷
- Staff 5: C-7, F7, B^bMaj⁷, B^b-7, E^b7, A^bMaj⁷
- Staff 6: C-7, F7, B^b-7, E^b7
- Staff 7: C-7, F7, B^b-7, E^b7
- Staff 8: C-7, F7, B^b-7, E^b7
- Staff 9: C-7, F7, B^b-7, E^b7
- Staff 10: C-7, F7, B^b-7, E^b7

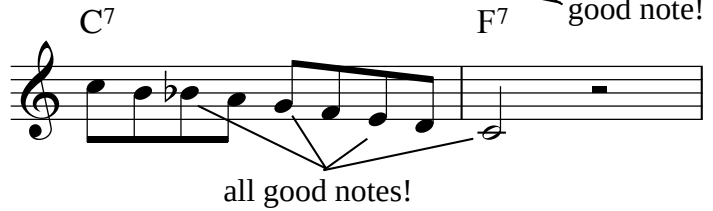
The Bebop Scale

10

Remember that when playing chord changes, the notes that you generally want to have fall on the strong beats (1 and 3) are chord tones (1, 3, 5, 7, 9). This becomes a problem when using our usual scale of seven notes, as shown by the first two bars of a blues.



We can fix that problem by adding one chromatic note to the mixolydian scale, a B $\flat$ which will allow all the strong beats to have chord tones. This is called the **bebop scale**.



There are three basic bebop scales, to go with our three most important scales of Major, Mixolydian, and Dorian. Each one of them has the chromatic note in a different place. Practice all three types of scales in all twelve keys, then try to use them over some easy tunes. Blues in different keys are good places to start. Notice that the bebop scale for G-7 is the same as the one for C7, making them great tools to use over ii-V7's.



C Major Bebop (chromatic note after the fifth scale degree)



C Mixolydian Bebop (chromatic note after the seventh scale degree)



C Dorian Bebop (chromatic note after the third scale degree)

Some Bebop Scale Licks (all over C7)



I've Got Rhythm

11

Fast Swing

George Gershwin

B^bMaj⁷ G⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ C⁻⁷ F⁷

B^bMaj⁷ B^{b7} E^bMaj⁷ E^{o7} ¹D⁻⁷ G⁷ C⁻⁷ F⁷ ²B^bMaj F⁷ B^bMaj⁷

D⁷ G⁷

C⁷ F⁷

B^bMaj⁷ G⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ C⁻⁷ F⁷

B^bMaj⁷ B^{b7} E^bMaj⁷ E^{o7} B^bMaj⁷ F⁷ B^bMaj⁷

Other Melodies on "Rhythm Changes"

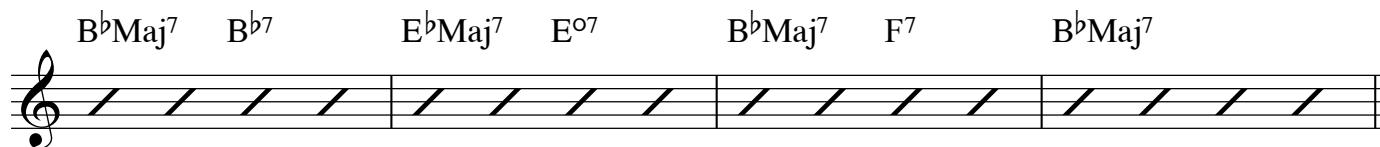
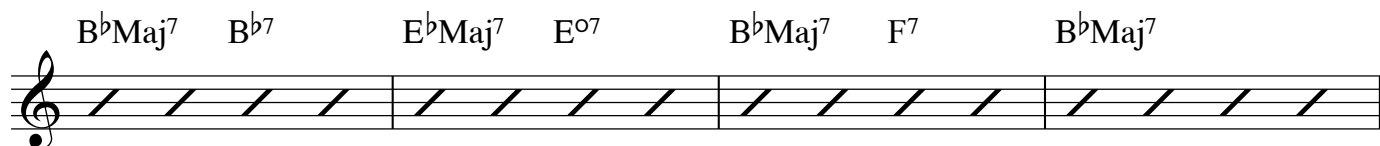
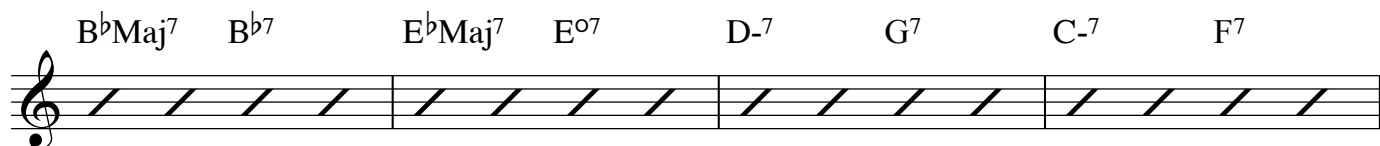
52nd Street Theme
 Ah-Leu-Cha
 Allen's Alley
 An Oscar For Treadwell
 Anthropology
 Apple Honey
 Boppin' A Riff
 Calling Dr. Jazz
 Celerity
 Cheers
 Cottontail
 Crazyology
 CTA
 Dexterity
 Dizzy Atmosphere
 Dot's Groovy
 Down for the Double
 EB Pob
 Eternal Triangle
 Everything's Cool

Fat Girl
 Flying Home
 Goin' to Minton's
 Good Bait
 Hollerin' And Screeeeamin'
 I's an Errand Boy For Rhythm
 I Got Rhythm
 Jay Jay
 Jumpin' At The Woodside
 Kim
 Lemon Drop
 Lester Leaps In
 Love You Madly
 Merry-Go-Round
 Moose The Mooch
 Move
 No Moe
 O Go Mo
 Oleo
 On The Scene

One Bass Hit
 Oop-Bop-Sha-Bam
 Ow
 Passport
 Red Cross
 Rhythm-A-Ning
 Room 608
 Salt Peanuts
 Seven Come Eleven
 Shaw Nuff
 Sonny'side
 Steeplechase
 The Serpent's Tooth
 The Theme
 Thriving From A Riff
 Turnpike
 Tuxedo Junction
 Webb City
 Wee

Rhythm Changes

12



Make sure to practice these in all twelve keys!

iii-VI-ii-V Practice

$B^b\text{Maj}^7$ G^7 C^{-7} F^7 D^{-7} G^7 C^{-7} F^7 D^{-7} G^7 C^{-7} F^7 $B^b\text{Maj}^7$

$A^b\text{Maj}^7$ F^7 B^b^{-7} E^b7 C^{-7} F^7 B^b^{-7} E^b7 C^{-7} F^7 B^b^{-7} E^b7 $A^b\text{Maj}^7$

$G^b\text{Maj}^7$ E^b7 A^b^{-7} D^b7 B^b^{-7} E^b7 A^b^{-7} D^b7 B^b^{-7} E^b7 A^b^{-7} D^b7 $G^b\text{Maj}^7$

$E\text{Maj}^7$ $C^{\#7}$ $F^{\#-7}$ B^7 $G^{\#-7}$ $C^{\#7}$ $F^{\#-7}$ B^7 $G^{\#-7}$ $C^{\#7}$ $F^{\#-7}$ B^7 $E\text{Maj}^7$

$D\text{Maj}^7$ B^7 E^{-7} A^7 $F^{\#-7}$ B^7 E^{-7} A^7 $F^{\#-7}$ B^7 E^{-7} A^7 $D\text{Maj}^7$

$C\text{Maj}^7$ A^7 D^{-7} G^7 E^{-7} A^7 D^{-7} G^7 E^{-7} A^7 D^{-7} G^7 $C\text{Maj}^7$

$B\text{Maj}^7$ A^b7 D^b^{-7} G^b7 E^b^{-7} A^b7 D^b^{-7} G^b7 E^b^{-7} A^b7 D^b^{-7} G^b7 $B\text{Maj}^7$

$A\text{Maj}^7$ $F^{\#7}$ B^{-7} E^7 $C^{\#-7}$ $F^{\#7}$ B^{-7} E^7 $C^{\#-7}$ $F^{\#7}$ B^{-7} E^7 $A\text{Maj}^7$

$G\text{Maj}^7$ E^7 A^{-7} D^7 B^{-7} E^7 A^{-7} D^7 B^{-7} E^7 A^{-7} D^7 $G\text{Maj}^7$

$F\text{Maj}^7$ D^7 G^{-7} C^7 A^{-7} D^7 G^{-7} C^7 A^{-7} D^7 G^{-7} C^7 $F\text{Maj}^7$

$E^b\text{Maj}^7$ C^7 F^{-7} B^b7 G^{-7} C^7 F^{-7} B^b7 G^{-7} C^7 F^{-7} B^b7 $E^b\text{Maj}^7$

$D^b\text{Maj}^7$ B^b7 E^b^{-7} A^b7 F^{-7} B^b7 E^b^{-7} A^b7 F^{-7} B^b7 E^b^{-7} A^b7 $D^b\text{Maj}^7$

Oleo

14

Sonny Rollins

B $\flat$ Δ 7 G7 C-7 F7 D-7 G7 C-7 F7 B $\flat$ 7

E $\flat$ Δ 7 E $\flat$ 7 ¹D-7 G7 C-7 F7 ²B $\flat$ Δ 7 F7 B $\flat$ Δ 7

D7 G7 C7 F7

B $\flat$ Δ 7 G7 C-7 F7 D-7 G7 C-7 F7

B $\flat$ 7 E $\flat$ Δ 7 E $\flat$ 7 B $\flat$ Δ 7 F7 B $\flat$ Δ 7

Anthropology

Charlie Parker

B $\flat$ Δ 7 G7 C-7 F7 D-7 G7 C-7 F7 B $\flat$ 7

E $\flat$ Δ 7 E $\flat$ 7 ¹D-7 G7 C-7 F7 ²B $\flat$ Δ 7 F7 B $\flat$ Δ 7

D7 G7

C7 F7

B $\flat$ Δ 7 G7 C-7 F7 D-7 G7 C-7 F7

B $\flat$ 7 E $\flat$ Δ 7 E $\flat$ 7 B $\flat$ Δ 7 F7 B $\flat$ Δ 7

Tools for Improvisation

(add your own)

Notes

Rhythms

Dynamics

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Thriving From A Riff - Charlie Parker Solo 16

♩ = 230

B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 C-7 F7 F-7 E7 E $\flat\Delta$ 7 E $\flat$ 7
 7 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 3 G7 C-7 F7
 13 F-7 E7 E $\flat\Delta$ 7 B $\flat\Delta$ 7 D7 3
 19 G7 G $\flat$ 7 3 F7 3
 25 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 C-7 LICK #1 F7 F-7 E7 E $\flat\Delta$ 7 E $\flat$ -7
 31 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 (D $\flat$ -7) C-7 LICK #2 F7 3
 Second Chorus
 37 F-7 E7 E $\flat\Delta$ 7 E $\flat$ 7 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 3 C-7 F7 3
 43 B $\flat\Delta$ 7 C-7 F7 F-7 E7 E $\flat\Delta$ 7 A $\flat$ 7 B $\flat\Delta$ 7
 48 D7 G7 C7
 54 F7 B $\flat\Delta$ 7 C-7 F7 B $\flat\Delta$ 7 3
 60 C-7 F7 F-7 E7 E $\flat\Delta$ 7 E $\flat$ -7 B $\flat\Delta$ 7 C-7 LICK #3 F7 B $\flat\Delta$ 7

Thriving From A Riff Lick Development 17

While borrowing licks from bebop heads and improvised solos is always a great way to start building your "toolbox," an even better method of creating your own style is to create variations on the patterns. For example, here are three licks from Charlie Parker's Solo on "Thriving From A Riff" and some possible variations. Practice around the ii-V7-I Cycle.

Lick #1

C-7 F7 B $\flat$ Δ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ Δ 7

octave displacement

changing rhythms

Lick #2

C-7 F7 B $\flat$ Δ 7 B $\flat$ -7₃ E $\flat$ 7 A $\flat$ Δ 7

3

alterations

1/2 step planing

Lick #3

C-7 F7 B $\flat$ Δ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ Δ 7

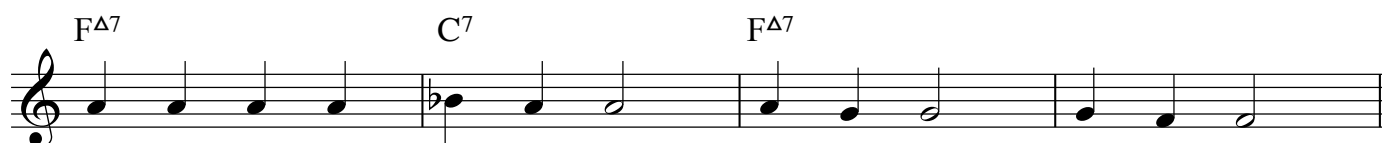
filling in long notes

tritone substitution

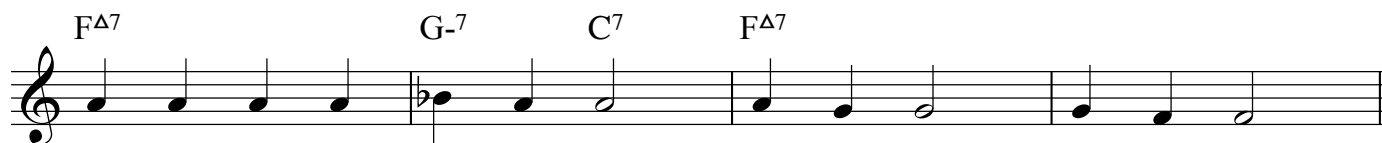
Much of what the early bebop musicians did was take the chord changes to standard show tunes, modify them a bit, and write new melodies over the top. This basic guide gives the first steps towards modifying those chord progressions. The example below shows the first four bars of *Bye Bye Blackbird*. Notice that the entire phrase is harmonized by the **I chord**.



Since the **V chord** always leads to one, let's insert one in the second measure, just like you often see in a blues.



Now, let's make the second measure part of a **ii-V7-I**. Notice how well this still fits the melody.



Finally, the first two measures become a **iii-VI-ii-V7 progression**, just like the beginning of *Rhythm Changes*.



This progression pushes the **iii-VI-ii-V7** back by a bar and adds in another **ii-V7**. Note the alterations to fit the melody.



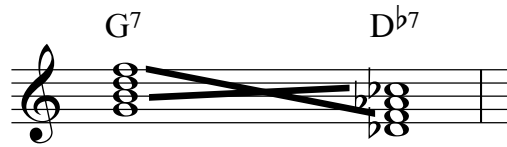
Each of the **V7** chords in bars three and four are replaced with their equivalent a tri-tone away. This is called **tri-tone substitution** and is explained in more detail on the next page. Notice the smooth descending bass line.



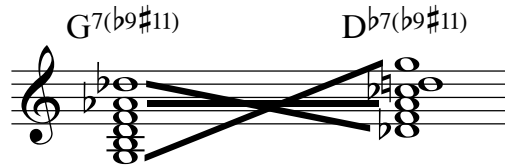
Finally, a modern way of reharmonizing the melody using the same bass note (called a **pedal point**) under changing chords.



Tri-tone substitution is a way of reharmonizing the dominant seventh chord in a ii-V7-I. It functions by replacing that chord with a dominant seventh a tri-tone (half an octave) away. This works because the most important notes in each chord, the 3rd and the 7th, are the same in both dominants.



The other notes can be explained as standard alterations. The root and fifth of the first chord become the #11 and the b9 of the tritone and vice-versa, as in the following example. This means that the two dominants can be substituted for each other at will.



Use the follow sets of chord progressions to practice tri-tone substitutions. Notice how nicely the bass notes flow chromatically downward. A good piano and bass player will be able to pick up on these nearly instantly.

C ⁻⁷	C ^{b7}	B ^b Maj ⁷	B ^b ₋ ⁷	A ⁷	A ^b Maj ⁷
A ^b ₋ ⁷	G ⁷	G ^b Maj ⁷	F [#] ₋ ⁷	F ⁷	E ^{Maj} ⁷
E ⁻⁷	E ^{b7}	D ^{Maj} ⁷	D ⁻⁷	C ^{b7}	C ^{Maj} ⁷
C [#] ₋ ⁷	C ⁷	B ^{Maj} ⁷	B ⁻⁷	B ^{b7}	A ^{Maj} ⁷
A ⁻⁷	A ^{b7}	G ^{Maj} ⁷	G ⁻⁷	G ^{b7}	F ^{Maj} ⁷
F ⁻⁷	E ⁷	E ^b Maj ⁷	E ^b ₋ ⁷	D ⁷	D ^b Maj ⁷

Blues For Alice

Charlie Parker

First system of musical notation for 'Blues For Alice' by Charlie Parker. The notation is in 4/4 time and features various chords and melodic lines across three staves.

Chords indicated above the first staff: $F^{\Delta 7}$, E^{-7} , A^7 , D^{-7} , G^7 , C^{-7} (triplets), F^7 .

Chords indicated above the second staff: B^b7 , B^b-7 , E^b7 , A^{-7} , D^7 , A^b-7 , D^b7 .

Chords indicated above the third staff: G^{-7} (triplets), C^7 , $F^{\Delta 7}$, D^7 , G^{-7} , C^7 .

SOLOS

SOLOS section of musical notation for 'Blues For Alice' by Charlie Parker. The notation is in 4/4 time and features various chords and melodic lines across three staves.

Chords indicated above the first staff: $F^{\Delta 7}$, E^{-7} , A^7 , D^{-7} , G^7 , C^{-7} , F^7 .

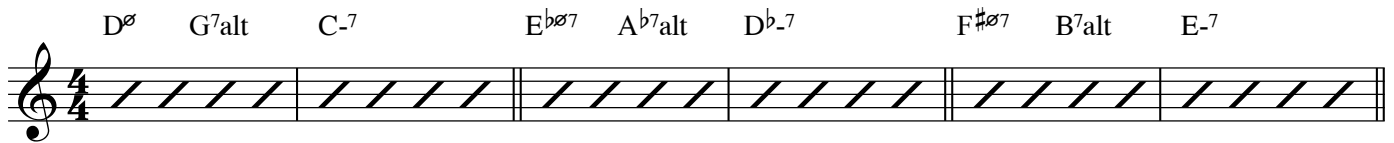
Chords indicated above the second staff: B^b7 , B^b-7 , E^b7 , A^{-7} , D^7 , A^b-7 , D^b7 .

Chords indicated above the third staff: G^{-7} , C^7 , $F^{\Delta 7}$, D^7 , G^{-7} , C^7 .

The Minor ii-V7-I Progression

21

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:



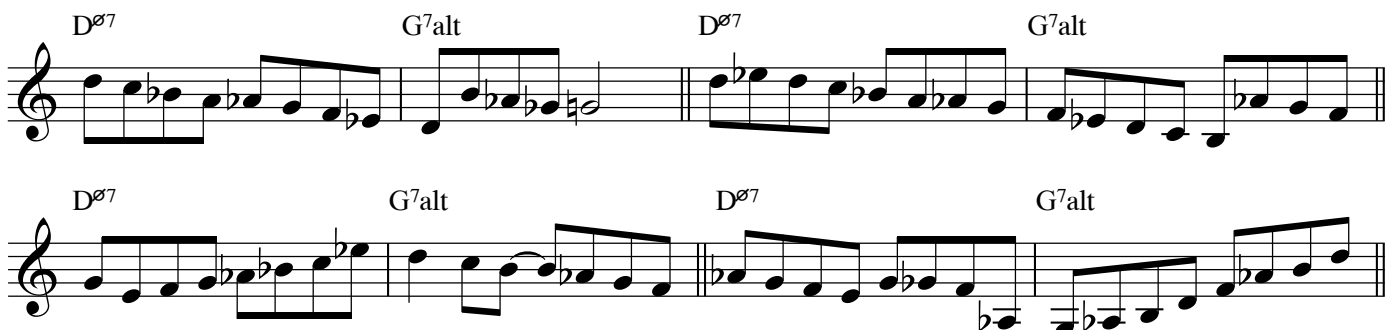
Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:



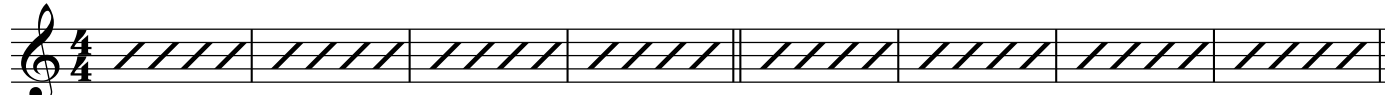
Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):

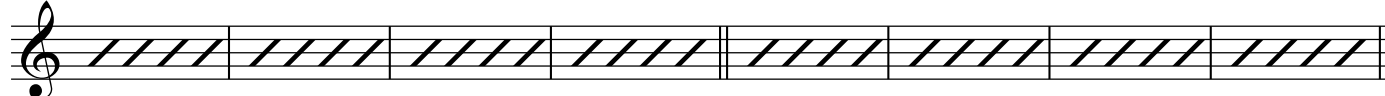


Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.



Minor ii-V7-I Chord Progressions - Four Bar 22

C $\emptyset$ 7 F7alt B $\flat$ -7 B $\flat$ $\emptyset$ 7 E $\flat$ 7alt A $\flat$ -7


A $\flat$ $\emptyset$ 7 D $\flat$ 7alt G $\flat$ -7 F $\sharp$ $\emptyset$ 7 B7alt E-7


E $\emptyset$ 7 A7alt D-7 D $\emptyset$ 7 G7alt C-7


C $\sharp$ $\emptyset$ 7 F $\sharp$ 7alt B-7 B $\emptyset$ 7 E7alt A-7


A $\emptyset$ 7 D7alt G-7 G $\emptyset$ 7 C7alt F-7


F $\emptyset$ 7 B $\flat$ 7alt E $\flat$ -7 E $\flat$ $\emptyset$ 7 A $\flat$ 7alt D $\flat$ -7


Minor ii-V7 Chord Progressions - Two Bar

C $\emptyset$ 7 F7alt B $\flat$ $\emptyset$ 7 E $\flat$ 7alt A $\flat$ $\emptyset$ 7 D $\flat$ 7alt


F $\sharp$ $\emptyset$ 7 B7alt E $\emptyset$ 7 A7alt D $\emptyset$ 7 G7alt


D $\flat$ $\emptyset$ 7 G $\flat$ 7alt B $\emptyset$ 7 E7alt A $\emptyset$ 7 D7alt


G $\emptyset$ 7 C7alt F $\emptyset$ 7 B $\flat$ 7alt E $\flat$ $\emptyset$ 7 A $\flat$ 7alt

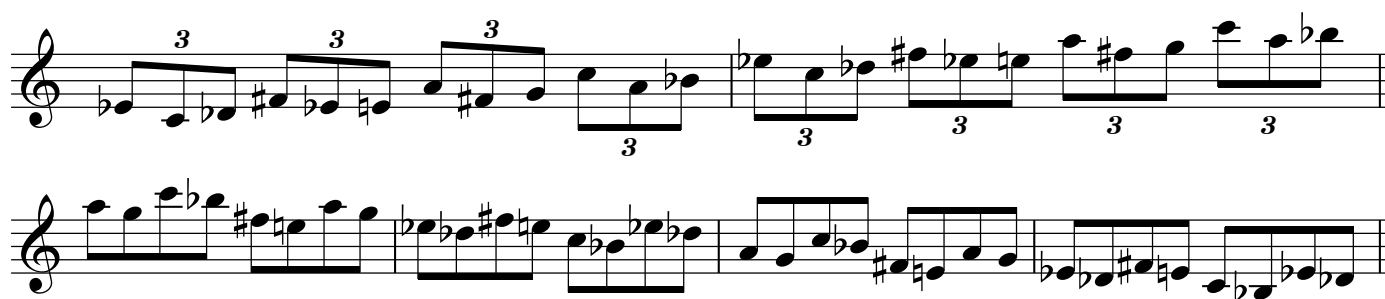

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

HW 

The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:

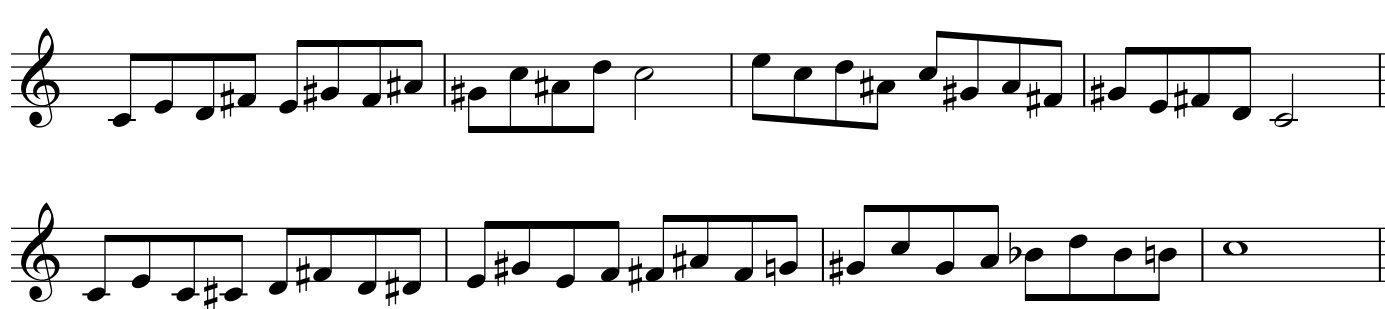


The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

C7(#5) 

D7b7(#5) 



Autumn Leaves

24

Medium Swing

Johnny Mercer

The musical score for 'Autumn Leaves' is presented in 4/4 time. It consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords C-7, F7, B $\flat$ Δ 7, E $\flat$ Δ 7. Melody: G4, A4, B $\flat$ 4, C5, D5, E5, F5, G5.
- Staff 2: Chords A $\emptyset$ 7, D7 $\sharp$ 9, G-7. Melody: A4, B4, C5, D5, E5, F5, G5, A5.
- Staff 3: Chords C-7, F7, B $\flat$ Δ 7, E $\flat$ Δ 7. Melody: G4, A4, B $\flat$ 4, C5, D5, E5, F5, G5.
- Staff 4: Chords A $\emptyset$ 7, D7alt, G-7. Melody: A4, B4, C5, D5, E5, F5, G5, A5.
- Staff 5: Chords A $\emptyset$ 7, D7alt, G-7. Melody: A4, B4, C5, D5, E5, F5, G5, A5.
- Staff 6: Chords C-7, F7, B $\flat$ Δ 7, E $\flat$ Δ 7. Melody: G4, A4, B $\flat$ 4, C5, D5, E5, F5, G5.
- Staff 7: Chords A $\emptyset$ 7, D7alt, G-7, C7, F-7, B $\flat$ 7. Melody: A4, B4, C5, D5, E5, F5, G5, A5.
- Staff 8: Chords E $\flat$ Δ 7, A $\emptyset$ 7, D7 $\sharp$ 9, G-7, G7 $\sharp$ 9. Melody: G4, A4, B $\flat$ 4, C5, D5, E5, F5, G5.

Be careful not to play this tune too strictly in rhythm. Be creative!

What Is This Thing Called Love?

25

Cole Porter

The musical score is written for a single melodic line in 4/4 time. It consists of eight staves, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords are indicated above the staff lines. The melody is written in a treble clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. The chords are: Gø7, C7b9, F-7, Dø7, G7#9, CΔ7, C-7, F7, BbΔ7, Ab7#11, G7#11, Gø7, C7b9, F-7, Dø7, G7b9, and CΔ.

Staff 1: Gø7 C7b9 F-7

Staff 2: Dø7 G7#9 CΔ7

Staff 3: Gø7 C7b9 F-7

Staff 4: Dø7 G7#9 CΔ7

Staff 5: C-7 F7 BbΔ7

Staff 6: Ab7#11 G7#11

Staff 7: Gø7 C7b9 F-7

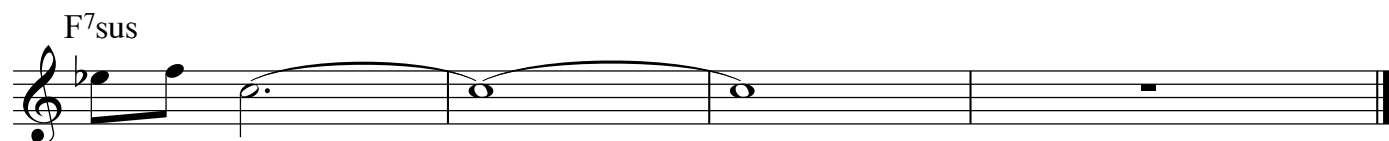
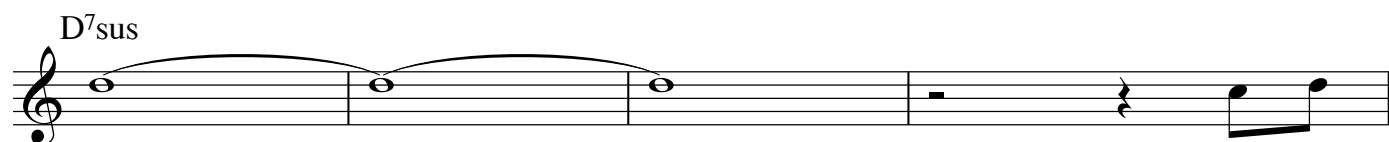
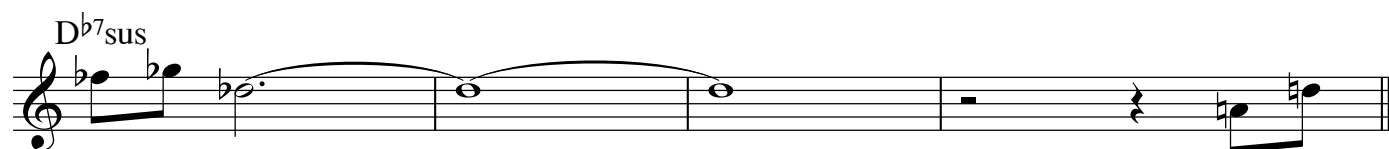
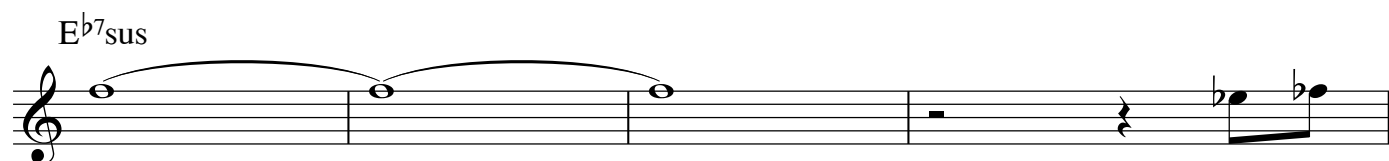
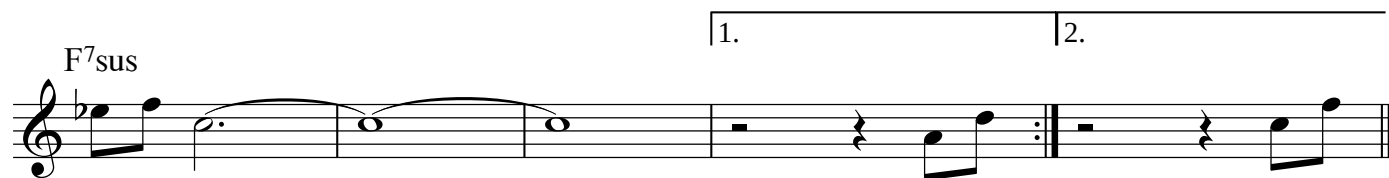
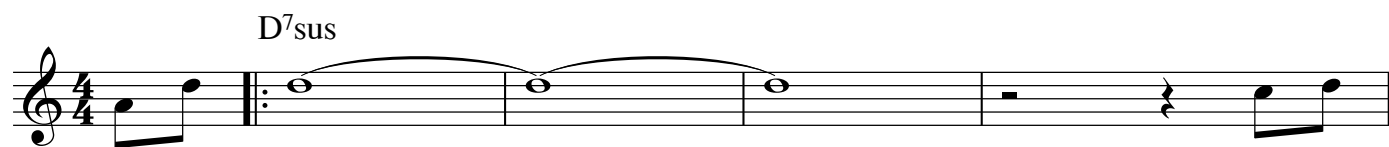
Staff 8: Dø7 G7b9 CΔ

Maiden Voyage

26

Medium Swing

Herbie Hancock



Bass Line



For most younger improvisers, chords with alterations present more of a challenge than they are used to handling. Usually what ends up happening is the alteration gets skipped entirely and some form of major scale is played, which, of course, leads to clashes with the rhythm section and "wrong" notes. Here is some simple formulas for playing the correct alterations on 6 of the most common complicated chord types. In each case, the notes include the 3rd and 7th (the two most important notes in any chord) and a major triad in a different key. This triad will cover all of the correct altered notes in each chord.

C7(#11) <i>Play a triad one whole step up (D Major)</i>	C7(#9) <i>Play a triad a minor third up (Eb Major)</i>	C7(b5b9) <i>Play a triad a tri-tone up (Gb Major)</i>
C7(#9#5) <i>Play a triad a minor sixth up or major 3rd down (Ab Major)</i>	C7(b9) <i>Play a triad a major sixth up or a minor third down (A Major)</i>	C7sus4 <i>Play a triad a whole step down (Bb Major). Notice that there is no third in a sus4 chord.</i>

You can create your own exercises based on these triads to practice playing over altered chords. I recommend that you try to commit the chart above to memory as soon as possible to avoid depending too much on written music. A few possibilities for an exercise are shown below:

1 3 5 8 5 3 9#11 13 9 13 #11 etc.

Dominant Seventh Sharp Eleven Progressions 28

Practice the progressions below by using the written triad over each dominant seventh chord. 7#11 chords use the triad a whole step higher, and 7#9 chords use the triad a minor third higher. See **Dealing with Complicated Chords** for more information

C-7 F7#11 B^bMaj⁷ B^b-7 E^b7#11 A^bMaj⁷ A^b-7 D^b7#11 G^bMaj⁷

F#-7 B7#11 EMaj⁷ E-7 A7#11 DMaj⁷ D-7 G7#11 CMaj⁷

C#-7 F#7#11 BMaj⁷ B-7 E7#11 AMaj⁷ A-7 D7#11 GMaj⁷

G-7 C7#11 FMaj⁷ F-7 B^b7#11 E^bMaj⁷ E^b-7 A^b7#11 D^bMaj⁷

Dominant Seventh Sharp Ninth Progressions

C-7 F7#9 B^bMaj⁷ B^b-7 E^b7#9 A^bMaj⁷ A^b-7 D^b7#9 G^bMaj⁷

F#-7 B7#9 EMaj⁷ E-7 A7#9 DMaj⁷ D-7 G7#9 CMaj⁷

C#-7 F#7#9 BMaj⁷ B-7 E7#9 AMaj⁷ A-7 D7#9 GMaj⁷

G-7 C7#9 FMaj⁷ F-7 B^b7#9 E^bMaj⁷ E^b-7 A^b7#9 D^bMaj⁷

Major Scales and Arpeggios 29

Sheet music for 12 major scales and arpeggios, each in 4/4 time. The scales are: C Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, B Major, E Major, A Major, D Major, and G Major. Each scale is shown in its natural key signature (flats or sharps) and includes both ascending and descending lines with a whole note chord at the end.

Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps C - D - E - Gb - Ab - Bb
Db - Eb - F - G - A - B

Minor Thirds C - Eb - Gb - A
Db - E - G - Bb
D - F - Ab - B

Major Thirds

C - E - Ab
Db - F - A
D - Gb - Bb
Eb - G - B

Mixolydian Scales

30



Dorian Scales



Melodic Minor Scales and Arpeggios³¹

C Minor



F Minor



Bb Minor



Eb Minor



Ab Minor



Db Minor



Gb Minor



B Minor



E Minor



A Minor



D Minor



G Minor



Modes of the Major Scale

32

I Ionian (*major*) $C\Delta^7$
"avoid" note

II Dorian $D-^7$

III Phrygian $E_{sus}(\flat^9)$
 $\flat^9$

IV Lydian $F\Delta^7(\sharp^{11})$
 $\sharp^{11}$

V Mixolydian G^7
"avoid" note

VI Aeolian (*natural minor*) $A-\flat^6$

VII Locrian $B\emptyset^7$
 $\flat^9$ $\flat^5$

Major Mode Exercise (transpose into all 12 keys)



The exercise consists of three staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns: C4-D4-E4-F4, G4-A4-B4-C5, F4-E4-D4-C4, and B3-A3-G3-F3. The second staff contains four measures: C4-D4-E4-F4, G4-A4-B4-C5, a whole rest, and C4-D4-E4-F4. The third staff contains four measures: C4-D4-E4-F4, G4-A4-B4-C5, F4-E4-D4-C4, and B3-A3-G3-F3, ending with a whole rest.

Modes of the Melodic Minor Scale

33

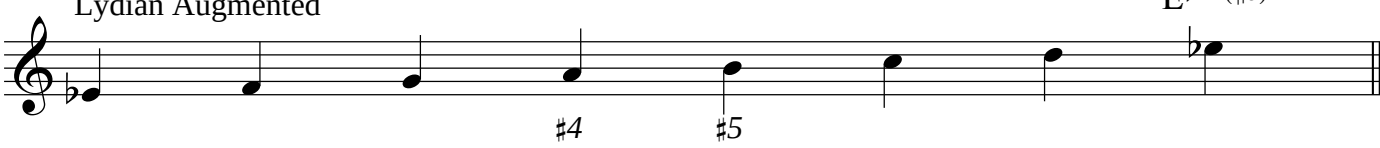
I Major-minor C⁻(Δ⁷)



II Dsus^{b9}



III Lydian Augmented E^bΔ⁷(#5)



IV Lydian Dominant F⁷(#11)



V C⁻(Δ⁷)/G



VI Half-diminished / Locrian #2 A^{ø7}



VII Diminished whole-tone / Altered / Superlocrian B⁷alt



Major Mode Exercise (transpose into all 12 keys)



How to Read Chord Symbols

34

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	C Major		
C ⁷	C Dominant Seven		
C ⁻⁷ -or- Cm ⁷	C Minor Seven		
C ^{Δ7} -or- CMaj ⁷	C Major Seven		
C ⁶	C Six		
C ^{ø7}	C Half-Diminished Seven		
C ^{o7} -or- Cdim ⁷	C Diminished Seven		
C ⁺⁷ -or- Caug ⁷	C Augmented Seven		
C ⁹	C Nine		
C ⁻¹¹	C Minor Eleven		
C ^{7(b9)}	C Seven Flat Nine		
C ^{Δ7(#11)}	C Major 7 Sharp Eleven		
Csus ⁷	C Suspended Seven		

How to Learn Tunes

1. Listen to the song! Listen until you have the major details memorized. Try to not only pay attention to the melody line (or your own instrument) but spend some time focusing on each member of the rhythm section. Can you hear the chord changes? Can you find the form? If you can, find multiple recordings.
2. Learn the melody, by memory if possible. Play along with your recording. If the melody has a verse at the beginning, learn that too. Even better than reading the head out of a fake book is learning it by ear from a recording.
3. Determine the form of the tune. Is it blues? AABA? ABAC? How many bars is it? If it falls into one of these standard types, it will make your job much easier.
4. Learn the chord changes. Use a fake book if necessary, but be careful to find one that is reliable. The Jamey Aebersold series of books is usually very accurate.
5. Work over the chord changes. Play scales, arpeggios, and digital patterns. Hold the 3rds and 7ths. Use a play-along record or a metronome to help you keep good time. Can you say the 3rds and 7ths in time with the metronome?
6. Find the connections between the chord changes. Is there a section that is repeated in a different key? Is there a series of dominant seventh chords descending in whole steps? Where are the ii-V7-I's?
7. If there are chords or sequences of chords that you find difficult, isolate them and practice them individually. Use a play-along, computer software, or just play with a metronome. Don't be afraid to write in ideas in your music. Jazz masters such as John Coltrane and Clifford Brown would spend hours practicing the exact licks that they would later perform.
8. Improvise on the chord changes. Again, use a play-along, computer, metronome, or find a friend to comp on piano. Play at a variety of tempos and styles. As soon as you are able, play from memory. Don't forget to utilize your "tools" – don't just play a boring stream of eighth notes!
9. Learn the tune in a different key. Particularly if you have to play with singers, songs may not always be in the expected key. Plus, it's great ear training and you might be surprised at how much differently you improvise in Db than C.
10. Are there lyrics? Learn them – it will make a difference how you approach both the melody and the improvisation.
11. Finally, have fun! Learning jazz is serious work, but performing it is a thrill that you are lucky to have experienced!

How to Transcribe from a Recording

Transcription can be one of the most valuable ways to learn jazz. All of the book learning you can ever do will never compare to the amount of information you can get from a single recording. While there are many books of transcribed solos available, the real value is in doing the work, and you will not learn nearly as much by playing off of someone else's transcription. Here are some basic steps to follow:

1. Listen to the tune! Before ever picking up a pencil or your horn, you should be intricately familiar with the tune and the solo you are about to work on. Listen not just to the notes and rhythms, but also to dynamics, articulation, inflection, and what the rhythm section is doing.
2. Plot out the form of the tune. How many choruses does the soloist play? How many bars in each chorus? Is the form AABA? ABAC? Blues? Rhythm Changes? Sketch out empty space in your manuscript book that shows the form, drawing double bars often to delineate new sections. Make sure to leave enough space to fill in the solo.
3. If you can get the chord changes, it will be extremely helpful. For more advanced transcribers, try to figure them out by ear. If you are having a difficult time, look up the changes to the tune in a fake book. Beware of inaccuracies—use a reliable source!
4. I recommend working in sections from here, 8 or 16 bars at a time. That will allow you to focus on smaller parts of the form while still seeing quick results.
5. Figure out the rhythm of the solo. You might want to sketch it into your transcription or make notation on some scrap paper. If it helps, tap your hand or your foot. Saying the beats out loud also helps in more complicated solos.
6. Figure out the pitches for the rhythms you just identified. You may need to play the recording a number of times to hear them. A quick trigger finger on the “Pause” button will help considerably. You will probably need your horn or a piano to help here. If you are having trouble, look to the chord changes for guidance. Does what you're hearing fit?
7. Add dynamics, articulations, and inflections. Be thorough and specific, adding word descriptions such as “Lay back” when necessary. Try to capture as much of the artist's sound in your transcription as possible.
8. Play your work with and without the recording. Memorize it. Analyze it. Borrow licks and use them in your own solos. Learn them in all 12 keys. You will be amazed at how much you can get out of each transcribed solo!

Important Tunes to Know

BLUES

"C" Jam Blues
Afro Blue
All Blues
Au Privave
Bessie's Blues
Billie's Bounce
Blue Monk
Blue Trane
Blues for Alice
Footprints
Freddie Freeloader
Mr. P.C.
Now's the Time
Straight, No Chaser
Work Song

"RHYTHM" CHANGES

Anthropology
Cottontail
I Got Rhythm
Lester Leaps In
Oleo
Rhythm-A-Ning
Webb City

BEBOP

A Night in Tunisia
Cherokee
Confirmation
Four
Well, You Needn't
Groovin' High
Joy Spring
Moment's Notice
Scrapple from the Apple
Solar
Hot House
Donna Lee
Nardis
Giant Steps
Countdown
Ko-Ko
Ornithology
Perdido
Afternoon In Paris
I Mean You
Lady Bird
Woody 'N You

STANDARDS

A Fine Romance
All of Me
All of You
All the Things You Are
Beautiful Love
Days of Wine and Roses
Don't Get Around Much Anymore
Have You Met Miss Jones
Here's that Rainy Day
How High the Moon
I Love You
I'll Remember April
April in Paris
In a Mellow Tone
It Don't Mean a Thing
Just Friends
Out of Nowhere
Someday My Prince Will Come
Stella by Starlight
Stompin' At The Savoy
Take the A Train
There is no Greater Love
There Will Never be Another You
What is this Thing Called Love
Green Dolphin Street
Sweet Georgia Brown
Satin Doll
Night and Day
My Romance
In Your Own Sweet Way

BALLADS

Angel Eyes
But Beautiful
Chelsea Bridge
God Bless the Child
I Can't Get Started
In a Sentimental Mood
I Remember Clifford
Lush Life
Misty
My Funny Valentine
Naima
Round Midnight
Solitude
When I Fall in Love
Body and Soul
Mood Indigo

LATIN

Corcovado
Girl from Ipanema
Desafinado
Blue Bossa
How Insensitive
One Note Samba
Nica's Dream
Recordame
Sugar
Song for My Father
Ceora

MODAL

So What
Impressions
Maiden Voyage
Cantaloupe Island
My Favorite Things

OTHER

Speak No Evil
Jordu
Waltz for Debby
Airegin
Doxy
Dolphin Dance
E.S.P.
Nefertiti
Pent-Up House
Seven Steps to Heaven
Sidewinder
Take Five
Witch Hunt
Speak Low
Softly As in a Morning Sunrise
Manteca
Mercy, Mercy, Mercy
Love for Sale
Good Bait
Chamelon

Most Significant Jazz Recordings

Cannonball Adderley - Cannonball & Coltrane	Duke Ellington - Money Jungle	Stan Kenton - Duet
Cannonball Adderley - Somethin' Else	Bill Evans - Intermodulation	Lee Konitz - Subconscious-Lee
Gene Ammons - Boss Tenors	Bill Evans - Sunday at the Village Vanguard	Wynton Marsalis - J Mood
Louis Armstrong - Genius of Louis Armstrong	Bill Evans - Undercurrent	Pat Metheny - Road to You
Louis Armstrong - Hot Fives and Hot Sevens	Bill Evans - Waltz for Debby	Charles Mingus - Mingus Ah Um
Chet Baker - Playboys	Art Farmer - Modern Art	Blue Mitchell - The Thing to Do
Count Basie - & Joe Williams	Ella Fitzgerald - Jazz Masters 6	Hank Mobley - Soul Station
Count Basie - The Best of Count Basie Big Band	Carl Fontana - 5 Star Ed.	Hank Mobley - The Turnaround!
Sidney Bechet - Louis Armstrong & Sidney Bechet	Carl Fontana - The Great Fontanaa	Modern Jazz Quartet - European Concert
Bix Beiderbecke - The Bix Beiderbecke Story	Red Garland - Groovy	Thelonious Monk - Brilliant Corners
Art Blakey - A Night at Birdland, Vol. 1&2	Erroll Garner - Concert by the Sea	Thelonious Monk - With John Coltrane
Art Blakey - Moanin'	Stan Getz - For Musicians Only	Wes Montgomery - Full House
Art Blakey - Ugetsu	Stan Getz - Stan Getz and Bill Evans	Wes Montgomery - Incredible Jazz Guitar
Clifford Brown - Brown/Roach Inc.	Joao Gilberto - Stan Getz and Astrud Gilberto	Wes Montgomery - Smokin at the Half Note
Clifford Brown - More Study in Brown	Dizzy Gillespie - Duets	Lee Morgan - Cornbread
Clifford Brown - Study in Brown	Dizzy Gillespie - Groovin' High	Lee Morgan - The Sidewinder
Ray Brown - Don't Forget the Blues	Dizzy Gillespie - Jazz at Massey Hall	Jelly Roll Morton - The King of New Orleans Jazz
Dave Brubeck - Time Out	Dizzy Gillespie - Sonny Side Up	Gerry Mulligan - Walkin' Shoes
Kenny Burrell - & John Coltrane	Benny Goodman - Carnegie Hall Concert - 1938	Oliver Nelson - Blues and the Abstract Truth
Paul Chambers - Chambers Music	Dexter Gordon - Ballads	Charlie Parker - Bird & Diz
June Christy - The Misty Miss Christy	Grant Green - Born to be Blue	Charlie Parker - Now's the Time
June Christy - Something Cool	Grant Green - Feelin' the Spirit	Charlie Parker - The Dial Sessions
Sonny Clark - Leapin' and Lopin'	Grant Green - Idle Moments	Oscar Peterson - Plays Count Basie
Ornette Coleman - Free Jazz	Johnny Griffin - A Blowin' Session	Bud Powell - The Amazing, Vol. 1
Ornette Coleman - The Shape of Jazz to Come	Johnny Griffin - Introducing	Bud Powell - The Genius Of
John Coltrane - & Johnny Hartman	Slide Hampton - World of Trombones	Sonny Rollins - Newk's Time
John Coltrane - A Love Supreme	Herbie Hancock - Empyrean Isles	Sonny Rollins - Plus Four
John Coltrane - Ballads	Herbie Hancock - Maiden Voyage	Sonny Rollins - Saxophone Colossus
John Coltrane - Blue Train	Herbie Hancock - The Prisoner	Sonny Rollins - Tenor Madness
John Coltrane - Giant Steps	Johnny Hartman - I Just Dropped By to Say Hello	Frank Rosolino - Free for All
John Coltrane - My Favorite Things	Coleman Hawkins - Body and Soul	Wayne Shorter - Speak No Evil
Chick Corea - Light as a Feather	Joe Henderson - In 'N Out	Horace Silver - Blowin' the Blues Away
Chick Corea - Now he Sings, Now he Sobs	Joe Henderson - Inner Urge	Horace Silver - Cape Verdean Blues
Miles Davis - Bitches Brew	Joe Henderson - Mode for Joe	Horace Silver - Song for My Father
Miles Davis - Cookin'	Joe Henderson - Lush Life	Bessie Smith - Nobody's Blues but Mine
Miles Davis - Kind of Blue	Joe Henderson - Page One	Jimmy Smith - Back at the Chicken Shack
Miles Davis - Milestones	Woody Herman - Keeper of the Flame	Johnny Smith - Moonlight in Vermont
Miles Davis - Miles Smiles	Earl Hines - Louis Armstrong and Earl Hines	Sonny Stitt - Constellation
Miles Davis - My Funny Valentine	Billie Holiday - The Billie Holiday Story	Art Tatum - The Tatum Solo Masterpieces
Miles Davis - Relaxin'	Freddie Hubbard - Hub Tones	Stanley Turrentine - Sugar
Miles Davis - 'Round About Midnight	Freddie Hubbard - Open Sesame	McCoy Tyner - The Real McCoy
Miles Davis - Seven Steps to Heaven	Freddie Hubbard - Ready for Freddie	Sarah Vaughan - Live in Japan
Miles Davis - Steamin'	Freddie Hubbard - Red Clay	Nancy Wilson - With Cannonball Adderley
Eric Dolphy - Out to Lunch	Bobby Hutcherson - Oblique	Larry Young - Unity
Kenny Dorham - Una Mas	Milt Jackson - Bags Meets Wes	Lester Young - The Pres. Plays w/ Oscan Peterson
Duke Ellington - Hi-Fi Ellington Uptown	J.J. Johnson - The Eminent, Vol. 1	

Look for USED jazz CD's! They can be found in stores and on the Internet!

Important Jazz Musicians

TRUMPET

Nat Adderley, Louis Armstrong, Chet Baker, Bix Beiderbecke, Wayne Bergeron, Terrance Blanchard, Randy Brecker, Clifford Brown, Don Cherry, Miles Davis, Kenny Dorham, Dave Douglas, Harry “Sweets” Edison, Roy Eldridge, Jon Faddis, Maynard Ferguson, Dizzy Gillespie, Tim Hagans, Roy Hargrove, Tom Harrell, Freddie Hubbard, Ingrid Jensen, Thad Jones, Wynton Marsalis, Lee Morgan, Michael Phillip Mossman, Fats Navarro, Joe “King” Oliver, Nicholas Payton, Claudio Roditi, Red Rodney, Arturo Sandoval, Woody Shaw, Bobby Shew, Marvin Stamm, Byron Stripling, Clark Terry, Cootie Williams

TROMBONE

Bob Brookmeyer, David Baker, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Conrad Herwig, J.J. Johnson, Albert Mangelsdorf, Grachan Moncur III, “Tricky Sam” Nanton, Edward “Kid Ory”, Bill Reichenbach, Frank Rosolino, Jack Teagarden, Juan Tizol, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding

TUBA

Bill Barber, Howard Johnson, Rich Matteson

ALTO SAXOPHONE

Cannonball Adderley, Benny Carter, Ornette Coleman, Hank Crawford, Paquito D’Rivera, Paul Desmond, Eric Dolphy, Lou Donaldson, Gary Foster, Kenny Garrett, Bunky Green, Johnny Hodges, Lee Konitz, Eric Marienthal, Jackie McLean, Roscoe Mitchell, Lanny Morgan, Oliver Nelson, Greg Osby, Charlie Parker, Art Pepper, David Sanborn, Sonny Stitt, Bobby Watson, Phil Woods

TENOR SAXOPHONE

Eric Alexander, Gene Ammons, Bob Berg, Michael Brecker, Don Byas, Ed Calle, George Coleman, John Coltrane, Eddie “Lockjaw” Davis, Joe Farrell, Frank Foster, Von Freeman, Stan Getz, Benny Golson, Dexter Gordon, Johnny Griffin, Steve Grossman, Billy Harper, Coleman Hawkins, Jimmy Heath, Joe Henderson, Clifford Jordan, Harold Land, Dave Liebman, Charles Lloyd, Joe Lovano, Branford Marsalis, Don Menza, Bob Mintzer, Hank Mobley, James Moody, Chris Potter, Joshua Redman, Sonny Rollins, David Sanchez, Pharoah Sanders, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Ben Webster, Walt Weiskopf, Lester Young

BARITONE SAXOPHONE

Pepper Adams, Nick Brignola, Harry Carney, James Carter, Serge Chaloff, Ronny Cuber, Gerry Mulligan, Gary Smulyan

SOPRANO SAXOPHONE

Sidney Bechet, Jane Ira Bloom, John Coltrane, Jan Gabarek, Kenny Garrett, Steve Lacy, Dave Liebman, Branford Marsalis, Wayne Shorter, Grover Washington

CLARINET

Paquito D’Rivera, Eddie Daniels, Buddy DeFranco, Johnny Dodds, Eric Dolphy (bass clarinet), Pete Fountain, Benny Goodman, Jimmy Guiffre, Woody Herman Pee Wee Russell, Artie Shaw, Tony Scott

FLUTE

Joe Farrell, Raashan Roland Kirk, Yusef Lateef, Hubert Laws, Dave Liebman, Herbie Mann, James Moody, James Newton, Joaquim Oliveros, Lew Tabakin, Dave Valentin, Frank Wess

GUITAR

John Abercrombie, George Benson, Kenny Burrell, Charlie Byrd, Charlie Christian, Larry Coryell, Al DiMeola, Herb Ellis, Tal Farlow, Freddie Green, Grant Green, Jim Hall, Stanley Jordan, Barney Kessel, Earl Klugh, Russell Malone, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Mary Osborne, Joe Pass, Bucky Pizzarelli, John Pizzarelli, Jimmy Raney, Django Reinhardt, John Scofield, Mike Stern

PIANO

Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Count Basie, Shelly Berg, Paul Bley, Joann Brackeen, Dave Brubeck, Nat “King” Cole, Chick Corea, Dorothy Donnegan, Kenny Drew, George Duke, Duke Ellington, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Benny Green, Herbie Hancock, Lil Hardin-Armstrong, Barry Harris, Hampton Hawes, Earl Hines, Ahmad Jamal, Bob James, Keith Jarrett, Hank Jones, Wynton Kelly, Kenny Kirkland, John Lewis, Ramsey Lewis, Jim McNeely, Marian McPartland, Brad Meldau, Mulgrew Miller, Thelonious Monk, Phineas Newborn, Danilo Perez, Oscar Peterson, Michel Petrucciani, Bud Powell, Marcus Roberts, Ellen Rowe, George Shearing, Horace Silver, Art Tatum, Billy Taylor, Bobby Timmons, Lennie Tristano, McCoy Tyner, Chucho Valdez, Fats Waller, Cedar Walton, Kenny Werner, Mary Lou Williams, Teddy Wilson, Joe Zawinul

ORGAN

Joey DeFrancesco, Charles Earland, Larry Goldings, Richard “Groove” Holmes, Hank Marr, Jack McDuff, Jimmy McGriff, Jimmy Smith, Lonnie Smith, Larry Young

BASS

Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, John Clayton, Bob Cranshaw, Richard Davis, Jimmy Garrison, Eddie Gomez, Larry Grenadier, Charlie Haden, Percy Heath, Milt Hinton, Dave Holland, Marc Johnson, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Marcus Miller, Charles Mingus, George Mraz, Walter Page, Jaco Pastorius, John Patitucci, Gary Peacock, Heils Henning, Orsted Pedersen, Oscar Pettiford, Rufus Reid, Slam Stewart, Steve Swallow, Miroslav Vitous, Buster Williams, Victor Wooten

DRUMS

Louie Bellson, Ignacio Berroa, Cindy Blackman, Ed Blackwell, Art Blakey, Terry Lynn Carrington, Sid Catlett, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Jack DeJohnette, Baby Dodds, Peter Erskine, Al Foster, Steve Gadd, Sonny Greer, Louis Haynes, Roy Haynes, Albert Heath, Billy Higgins, Steve Houghton, Elvin Jones, Jo Jones, Philly Jo Jones, Connie Kay, Gene Krupa, Mel Lewis, Victor Lewis, Shelly Manne, Joe Morello, Paul Motian, Adam Nussbaum, Sonny Payne, Buddy Rich, Danny Richmond, Max Roach, Zutty Singleton, Ed Soph, Grady Tate, Ed Thigpen, Peter Washington, Chick Webb, Dave Weckl, Lenny White, Tony Williams, Sam Woodyard

VIBRAPHONE

Gary Burton, Terry Gibbs, Lionel Hampton, Bobby Hutcherson, Milt Jackson, Mike Mainieri, Steve Nelson, Red Norvo, Tito Puente, Cal Tjador

PERCUSSION

Alex Acuna, Don Alias, Ray Barretto, Candido Camero, Luis Conte, Paulino de Costa, Giovanni Hidalgo, Airto Moreira, Tito Puente, Bobby Sanabria, Mongo Santamaria

VIOLIN

Regina Carter, Stephane Grappelli, Ray Nance, Jean Luc Ponty, Randy Sabine, Stuff Smith, Joe Venuti,

MALE VOCALISTS

Ernie Andrews, Louis Armstrong, Chet Baker, Tony Bennett, George Benson, Ray Charles, Freddy Cole, Nat “King” Cole, Harry Connick Jr, Bob Dorough, Billy Eckstine, Kurt Elling, Giacomo Gates, Joao Gilberto, Miles Griffith, Johnny Hartman, Jon Hendricks, Al Jarreau, Eddie Jefferson, Kevin Mahogany, Bobby McFerrin, Mark Murphy, Lou Rawls, Frank Sinatra, Clark Terry, Mel Torme, Joe Williams

FEMALE VOCALISTS

Karrin Allyson, Leny Andrade, Carmen Bradford, Dee Dee Bridgewater, Betty Carter, June Christy, Rosemary Clooney, Natalie Cole, Madeline Eastman, Ella Fitzgerald, Nnenna Freelon, Astrud Gilberto, Billie Holiday, Shirley Horn, Nancy King, Diana Krall, Cleo Laine, Peggy Lee, Abbey Lincoln, Carmen McRae, Jane Monheit, Anita O’Day, Dianne Reeves, Vanesa Rubin, Diane Schuur, Janis Segal, Bessie Smith, Sarah Vaughan, Dinah Washington, Cassandra Wilson, Nancy Wilson

VOCAL GROUPS

The Bobs, Boca Livre, The Four Freshman, The Hi-Lo’s, Ladysmith Black Mambazo, Lambert, Hendricks, & Ross, Les Doubles Six, M-Pact, Manhattan Transfer, New York Voices, Rare Silk, The Ritz, Singers Unlimited, The Swingle Singers, Vocal Sampling, Voice Trek, Take 6, Toxic Audio, Vox One, Zap Mama

BIG BANDS

Toshiko Akiyoshi/Lew Tabackin Big Band, Count Basie, Bob Brookmeyer, Cab Calloway, Carnegie Hall Jazz Orchestra, Benny Carter, Clayton-Hamilton Jazz Orchestra, Jimmy Dorsey, Tommy Dorsey, Billy Eckstine, Duke Ellington, Gil Evans, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Gordon Goodwin’s Big Phat Band, Fletcher Henderson, Woody Herman, Bill Holman, Harry James, Quincy Jones, Thad Jones/Mel Lewis, Stan Kenton, Gene Krupa, Lincoln Center Jazz Orchestra, Rob McConnell’s Boss Brass, Glenn Miller, Bob Mintzer, Benny Moten, Sammy Nestico, Rob Parton, Don Redman, Buddy Rich, Doc Severinsen, Artie Shaw, Maria Schneider, Claude Thornhill, U.S. Air Force Airmen of Note, U.S. Army Blues, U.S. Army Jazz Ambassadors, U.S. Navy Commodores, Paul Whiteman,

JAZZ INTERNET RESOURCES

INFORMATION SITES

A Jazz Improvisation Primer: <http://outsideshore.com/primer/primer>

All About Jazz: <http://www.allaboutjazz.com>

AMG All Music Guide: <http://www.allmusic.com>

International Association of Jazz Educators: <http://www.iaje.org>

Jazz at Lincoln Center: <http://www.jalc.org>

Jazz Resource Center: <http://www.jazzcenter.org>

Jazz Roots: <http://www.jass.com>

Jazz Transcriptions: <http://www.jazztranscriptions.com>

Jazz Trumpet Solos: <http://www.jazztrumpetsolos.com>

JustJazz: <http://www.justjazz.com>

Music and Musicians Forums: <http://www.sputnikmusic.com/forums>

Smithsonian Jazz: <http://www.smithsonianjazz.org>

PUBLICATIONS

Down Beat Magazine: <http://www.downbeat.com>

Jazz Improv Magazine: <http://www.jazzimprov.com>

Jazz Times: <http://www.jazztimes.com>

SHOPPING

Double Time Records: <http://www.doubletimejazz.com>

Free Sheet Music: <http://www.freesheetmusic.net>

EJazzLines: <http://www.ejazzlines.com>

Jamey Aebersold Jazz: <http://www.jazzbooks.com>

Jazz Record Mart: <http://www.jazzrecordmart.com>

PG Music (Band-In-A-Box): <http://www.pgmusic.com>

Sher Music: <http://www.shermusic.com>

Sibelius: <http://www.sibelius.com>

INSTRUMENT SPECIFIC

International Association of Bassists: <http://www.instituteofbass.com>

International Trombone Association: <http://www.ita-web.org>

International Trumpet Guild: <http://www.trumpetguild.org>

Jazz Guitar Discussion Group: <http://www.jazzguitargroup.com>

Jazz Guitar Online: <http://www.jazzguitar.be>

Learn Jazz Piano: <http://www.learnjazzpiano.com>

Online Drum Lessons: <http://www.onlinedrumlessons.com>

Sax on the Web: <http://www.saxontheweb.net>

Trumpet Herald: <http://www.trumpetherald.com>

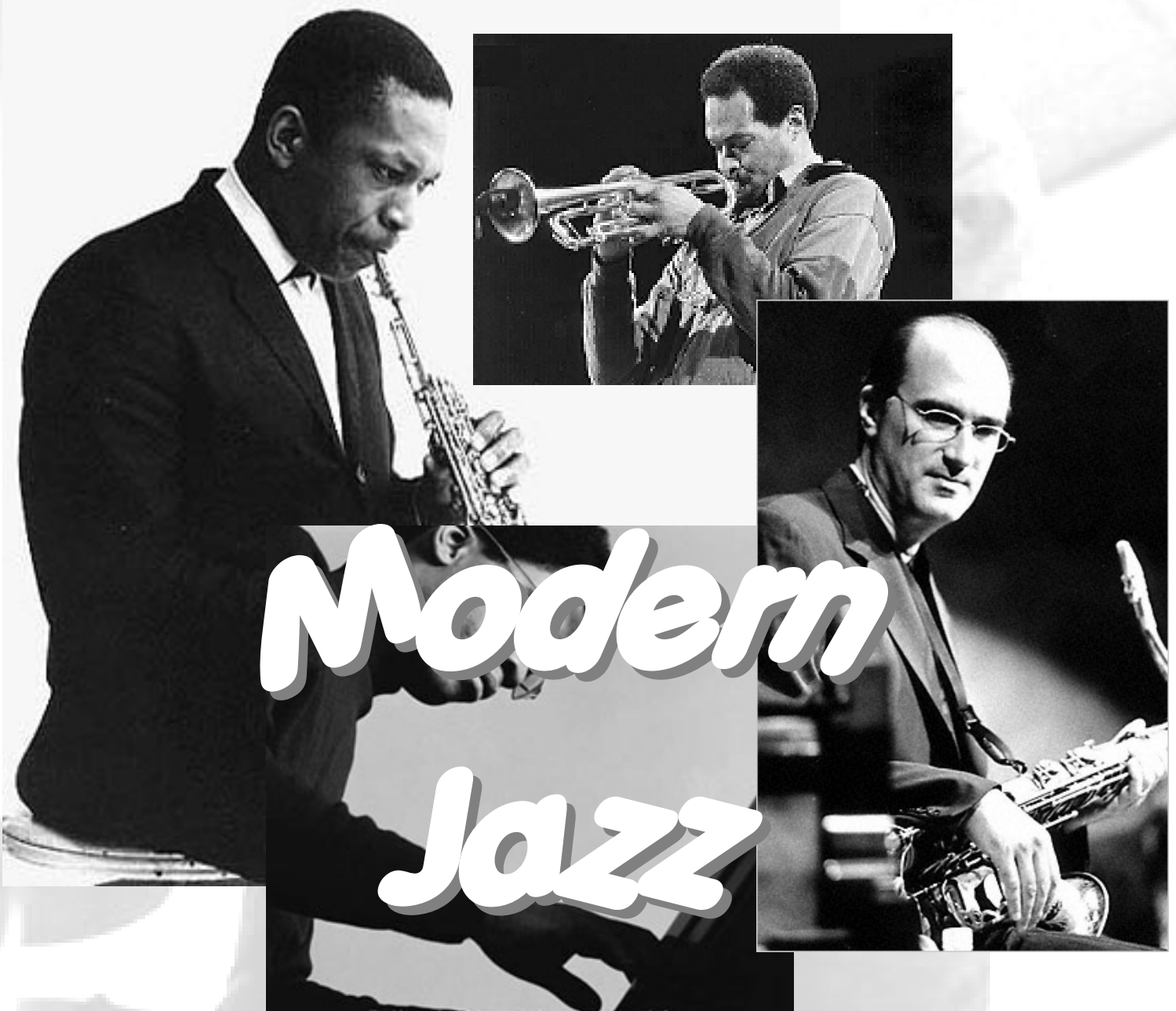
Play-a-long CD Track Listing

1. Blues in Bb
2. Groovin' High
3. ii-V7-I Patterns in 4 bar phrases
4. ii-V7-I Patterns in 2 bar phrases
5. ii-V7 Patterns in 2 bar phrases
6. ii-V7 Patterns in 1 bar phrases
7. Rhythm Changes in Bb (medium)
8. Rhythm Changes in Bb (fast)
9. iii-VI-ii-V7 Patterns
10. Rhythm Changes B section
11. Rhythm Changes B section (with ii-V7's)
12. Rhythm Changes B section (with tri-tone substitutions)
13. Blues for Alice
14. Minor ii-V7-I's
15. Minor ii-V7's
16. Autumn Leaves
17. What is This Thing Called Love
18. Maiden Voyage
19. ii-V7b9-I Progressions
20. ii-V7#9-I Progressions
21. ii-V7#11-I Progressions
22. ii-V7alt-I Progressions

C Instruments

JAZZ IMPROVISATION 3

HANDBOOK



Performing Arts Institute 2008

Jazz Improvisation 3: Modern Jazz

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Appendix

- 19. A Select List of Modern Jazz Players
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Scale Choices for Common Chords

Major Chords

All of these scales work over major chord types, in approximate order from least to most dissonant. The chord listed is the specific sound that each scale produces, although all of these can be used over generic major seventh chords. Notice that each of these scales include the major root, third, and seventh.

CMaj ⁷	CMaj ⁷ (#11)	CMaj ⁷ (#5)
		
<i>Ionian or Major</i>	<i>Lydian (4th mode of major)</i>	<i>Lydian Augmented (mel. minor mode 3)</i>

CMaj ⁷ (#9#11)	CMaj ⁷ (#9#5)	CMaj ⁷ (alt)
		
<i>6th mode of Harmonic Minor</i>	<i>Augmented or "Gap" Scale</i>	<i>9-tone "Messian" scale</i>

Dominant Chords

Dominant chords generally have the most possibilities for alteration. Make sure, however, that if the rhythm section is playing a specific type of dominant sound, you use the corresponding scale in your improvisations.

G ⁷	G ⁷ (#11)	G ⁷ (alt)
		
<i>Mixolydian (5th mode of major)</i>	<i>Lydian Dominant (4th mode of mel. minor)</i>	<i>Diminished-Whole Tone (7th mode of mel. minor)</i>

G ⁷ (b9)	G ⁷ (b9#5)	G ⁷ (#5)
		
<i>HW Diminished</i>	<i>5th mode of Harmonic Minor</i>	<i>Whole Tone</i>

Scale Choices for Common Chords

Minor Chords

Minor chords rarely have written alterations. However, there are several different sounds that you can use depending on the effect you are looking for. Generally, on minor chords in an ii-V7-I, the best sound is the Dorian scale, but on minor chords functioning as tonics (such as in "So What"), you often have more freedom to experiment.

Dm ⁷	Dm ⁷	Dm ⁷ (b ⁹)
		
<i>Dorian</i> (2nd mode of major)	<i>Aeolian</i> (6th mode of major)	<i>Phrygian</i> (3rd mode of major)

Dm(Maj ⁷)	Dm(Maj ⁷)
	
<i>Melodic Minor</i>	<i>Harmonic Minor</i>

Other Chord Types

The following three more specialized chord types have less available options for sounds. However, they are all very commonly used chords and should be learned as well as the others.

D ^{ø7}	D ^{ø7}	D ^{ø7}
		
<i>Locrian</i> (7th mode of major)	<i>Locrian #2</i> (6th mode of mel. minor)	<i>2nd mode of Harmonic Minor</i>

G ^{o7}	G ^{o7}	G ⁺
		
<i>WH Diminished</i>	<i>5th mode of Harmonic Minor</i>	<i>Whole Tone</i>

Practicing Scales and Chordal Patterns

3

The following sets of exercises comprise months or years of practice material. Approach them as a long-term project and resist the urge to completely master one particular exercise before beginning to work on others. Think of this kind of practicing like extracting a fossil from rock--you need to chip away all around the outside before getting to the center.

Step 1:

ALL modes of major scales in thirds, ascending and descending. Use the full range of your instrument.



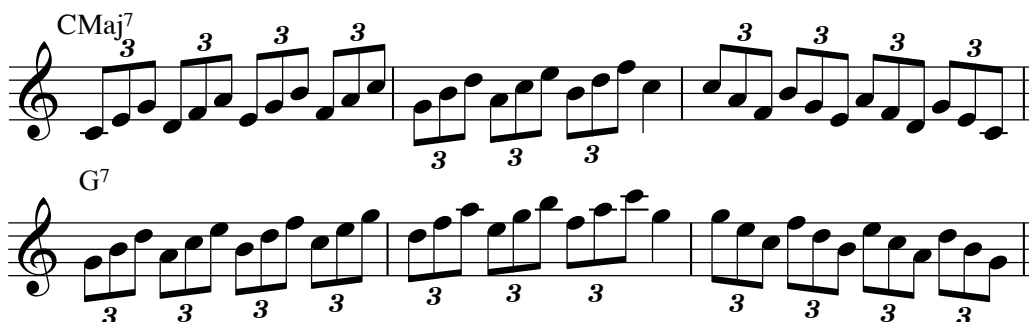
Step 2:

ALL modes of major scales in fourths, ascending and descending. Use the full range of your instrument.



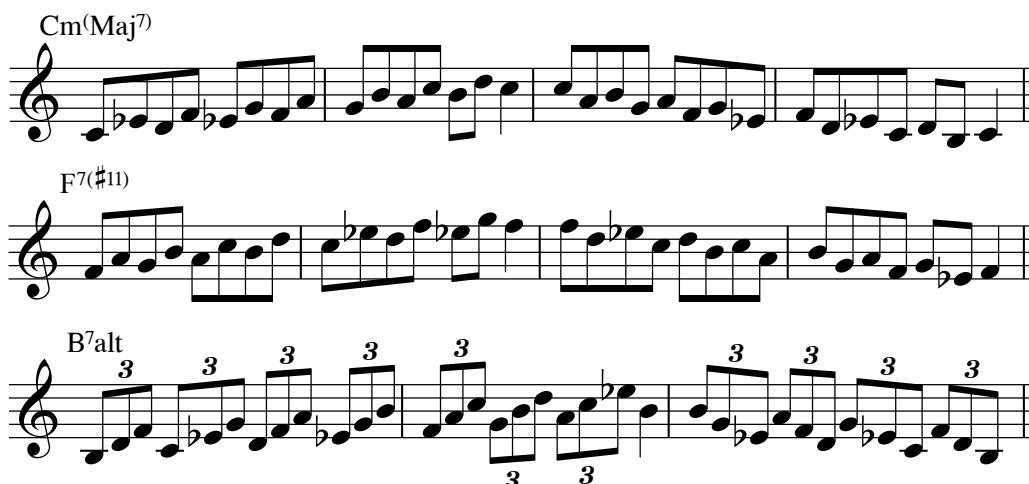
Step 3:

ALL modes of major scales in triads, ascending and descending. Use the full range of your instrument.



Step 4:

Repeat steps 1-3 for ALL modes of the melodic minor scale. Practice these slowly and again, use the full range of your instrument.



Practicing Scales and Chordal Patterns

4

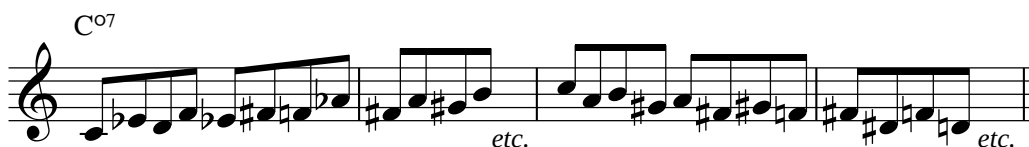
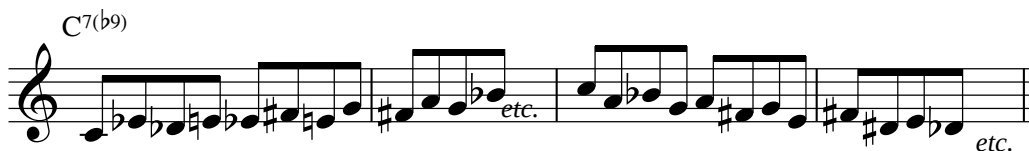
Step 5:

Whole tone scales in thirds.
There are two of these.



Step 6:

Both forms of the diminished scale (HW and WH). There are three of each.



The following interval-based patterns should be practiced in the full range of your instrument. These patterns can be started on any note and are not necessarily specific to any one chord.

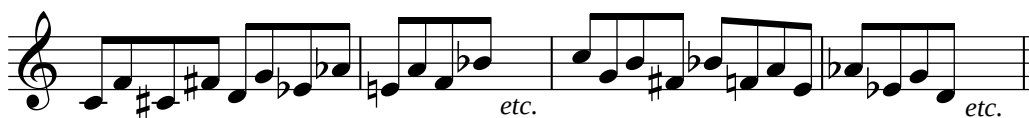
Major 2nds moving chromatically



Minor 3rds moving chromatically



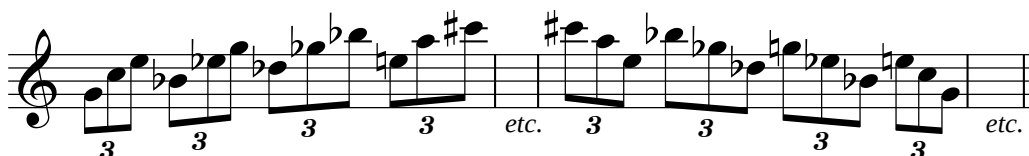
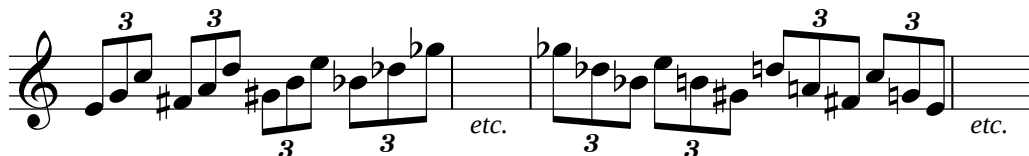
Major 4ths moving chromatically



Major 4ths moving by step



All inversions of major triads, moving chromatically, by step, minor third, and major third. Practice these in all keys.



Modifying Scales and Chordal Patterns

5

To create more rhythmically and melodically interesting improvisations, use the following techniques for modifying the patterns on the last two pages. All of the ideas on this page are based upon a simple pattern of thirds and triads over the chord CMaj7. After learning these over all of the scales and chords, create your own patterns by using different combinations of rhythms, rhythmic displacement, direction, inversion, and mixture of chords.

Basic thirds pattern,
ascending and descending



Inverted version of the
above pattern.



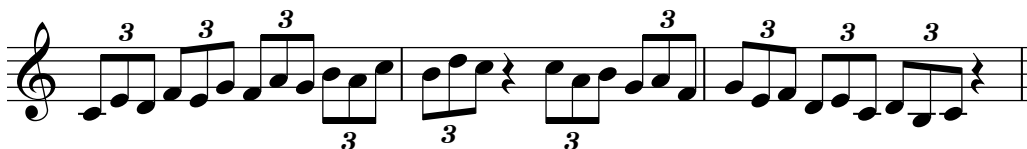
Alternating directions. Also
practice 1 up-2-down, 2 up-
three down, and other
combinations.



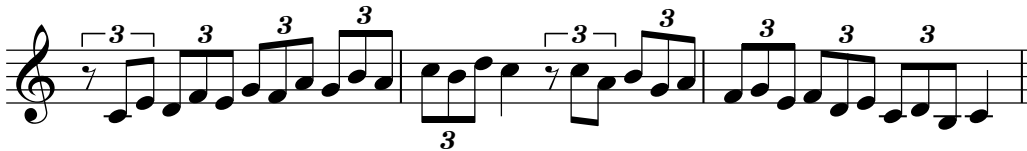
Displacement by an eighth
note. Also displace the pattern
before the first measure, using
an eighth note pickup.



Two-note pattern written
using triplets



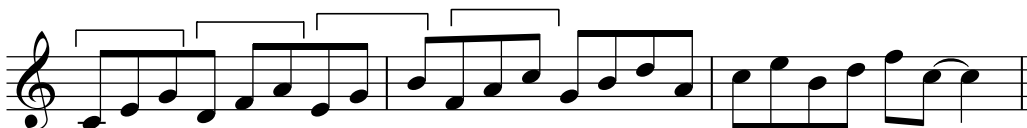
Displacing the triplet pattern
by an eighth note



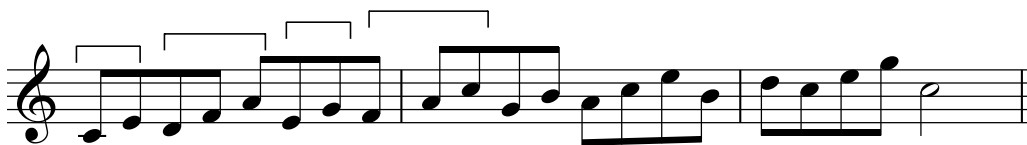
Displacing by two eighth
notes. Again, also use pickup
notes to displace as well.



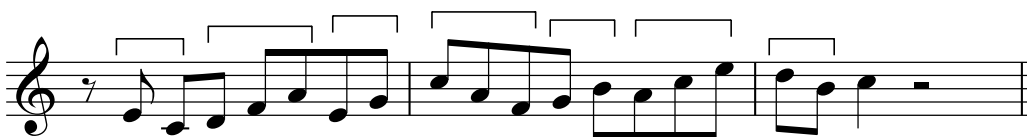
Triad pattern written in
eighth notes



Alternating thirds and triads,
effectively forming a five-note
pattern.



Combining all techniques:
displacement, alternating
direction (two up-one down),
& triads/thirds



Pentatonic Scales

6

Pentatonic scales, as the name implies, are made up of 5 notes. When practicing and improvising using pentatonics, do not think of them as a scale to be simply played ascending and descending; instead, use them as a collection of notes to be manipulated in various combinations and orders.



C Pentatonic

Two kinds of
Pentatonic Scales

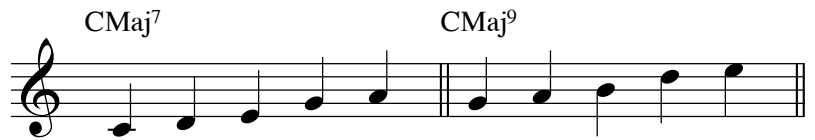


C Minor Pentatonic

Major Chord Pentatonic Use

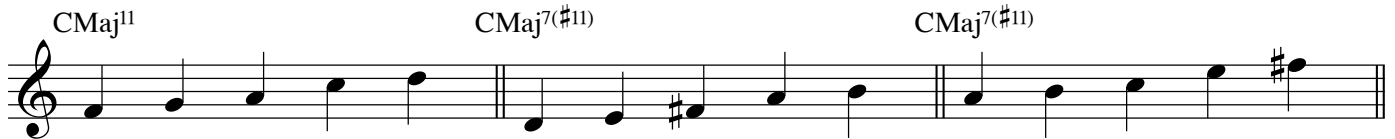


C Major Scale



CMaj⁷
Pentatonic built on I (C)
very inside sound

CMaj⁹
Pentatonic built on V (G)
mixolydian sound



CMaj¹¹
Pentatonic built on IV (F)
*questionable because of
scale degree 4*

CMaj⁷(#11)
Pentatonic built on II (D)
lydian sound

CMaj⁷(#11)
Minor Pentatonic on VI (A)
lydian sound

Minor Chord Pentatonic Use



C Dorian Scale



Cm⁷
Pentatonic on III (Eb)
very inside sound

Cm¹³
Pentatonic on IV (F)
dorian sound

Cm¹¹
Pent. on bVII(Bb)
upper extensions



Cm⁷(b6)
Pentatonic built on bVI (Ab)
aeolian/phrygian sound

Cm⁷(b9)
Pentatonic built on bII (Db)
phrygian sound

Cm⁶
Minor Pentatonic on I (C)
very inside sound

Pentatonic Scales

7

Dominant Chord Pentatonic Use



C Mixolydian Scale



Pentatonic on I (C) *way too inside sound* Pentatonic on $\flat$ VII (B $\flat$) *suspended 7th sound* Pentatonic on IV (F) *suspended 4th sound*



Pentatonic built on $\flat$ V (G $\flat$)
altered sound

Pentatonic built on $\flat$ II (D $\flat$)
altered suspended sound

Pentatonic built on $\flat$ VI (A $\flat$)
altered sound



Pentatonic built on $\flat$ III (E $\flat$)
bluesy sound

Minor Pentatonic on V (G)
mixolydian (inside) sound

Minor Pentatonic on $\flat$ II (D $\flat$)
altered sound

Half-Diminished Chord Pentatonic Use



C Locrian Scale



Pentatonic built on $\flat$ VI (A $\flat$)
questionable, missing the $\flat$ 5

Pentatonic built on $\flat$ V (G $\flat$)
better, but $\flat$ 2 is somewhat problematic



Pentatonic built on $\flat$ II (D $\flat$)
even worse, with both a $\flat$ 2 and no $\flat$ 5

Minor Pentatonic built on $\flat$ III (E $\flat$)
best sound (locrian)

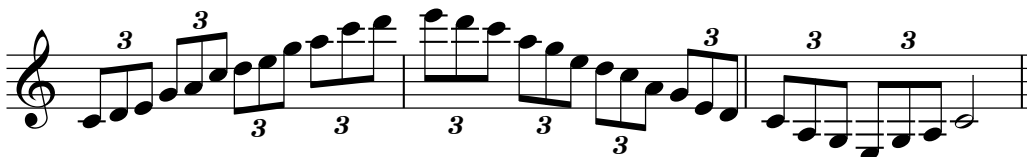
Practicing Pentatonic Scales and Patterns

Here are some possibilities for practicing pentatonic scales. Make sure to practice these patterns in all twelve keys, with both the major and minor versions of each scale. All options below use the C Major Pentatonic scale.

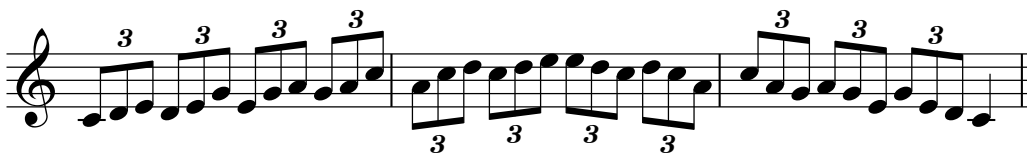
Run the scale up and down across your full range



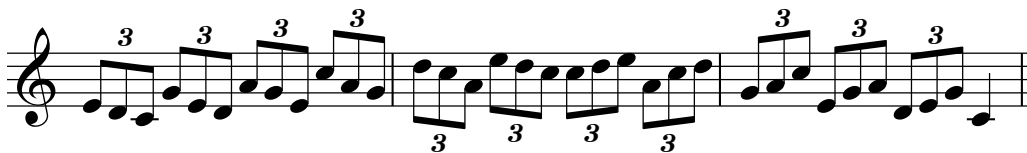
Run the scale up and down in triplets (also use sixteenths and quintuplets)



Three note groupings in triplets



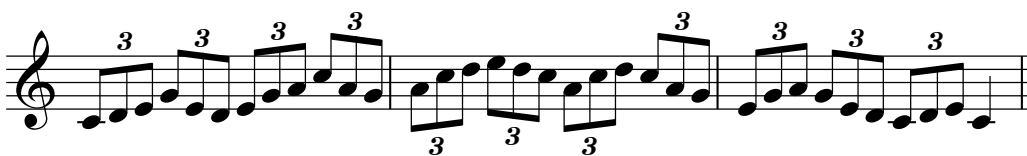
Invert the direction of the three note groupings



Three note grouping in four note rhythmic patterns



Alternate the direction of the three note groups



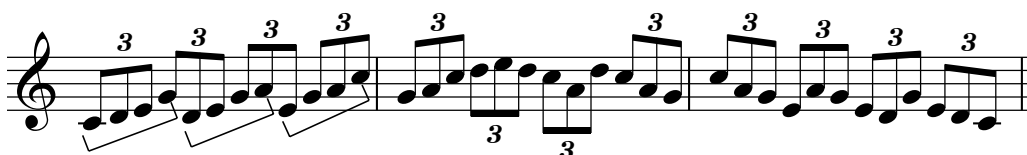
Four note groupings in eighth notes



Invert the direction of the four note groupings



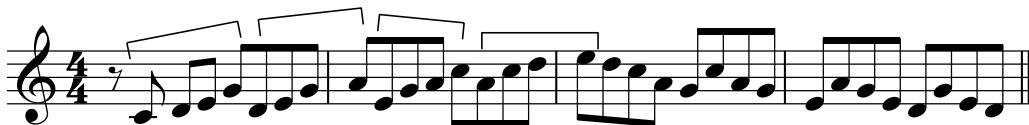
Four note groupings in triplets. Also invert and alternate the direction of the groups.



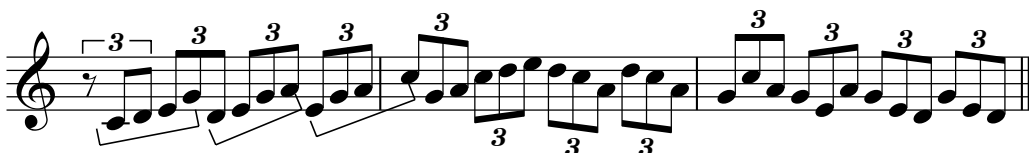
Practicing Pentatonic Scales and Patterns

Make sure to combine all of the different techniques on this and the previous page to create hundreds more possible patterns for practicing. Use all techniques of grouping, rhythm, displacement, direction, and intervals.

Displace the pattern by one, two, and three eighth notes in both directions



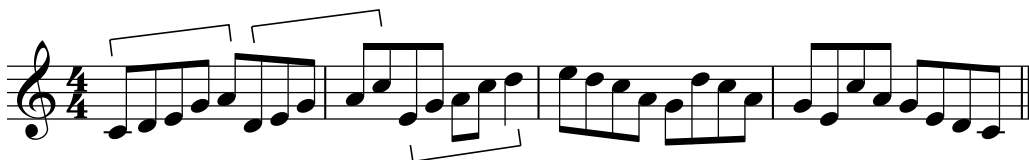
Use the same displacement techniques on a triplet pattern



Five note patterns. Begin by practicing in 5/8 time



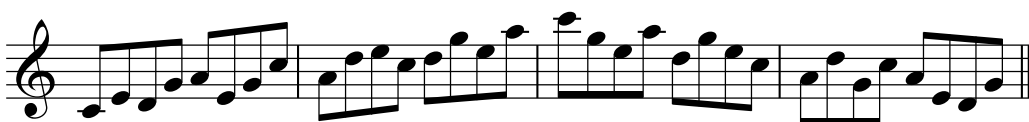
Play the same five note pattern in eighth notes



Alternate every other note in the pattern. Also use direction inverting.



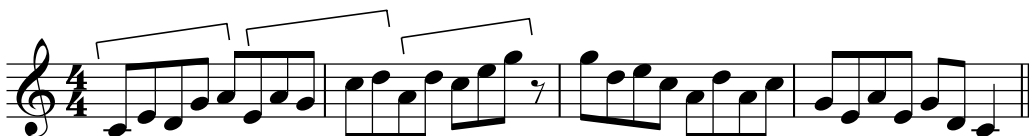
Alternate the direction in various patterns--in this case, up-up-down.



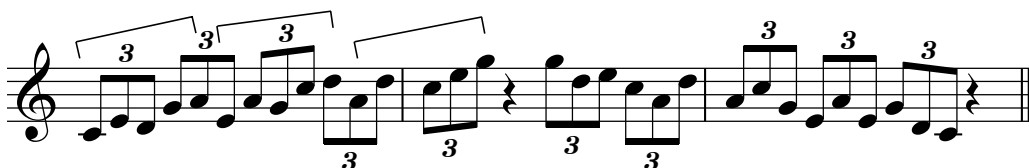
5 note intervallic pattern. Use all other techniques in combination.



5 note intervallic pattern in eighth notes.



5 note intervallic pattern in triplets.



Pentatonic Scales Applied to the Blues

10

Basic Blues ("inside" sound)

Basic Blues ("inside" sound) scale runs in F major. The notation consists of three staves, each with four measures. Above each measure is a chord symbol, and below each measure is the name of the pentatonic scale used. The first staff uses Eb Pent. and Ab Pent. scales. The second staff uses Ab Pent. and Eb Pent. scales. The third staff uses Bb Pent. and Eb Pent. scales. The notation includes a repeat sign at the end of the third staff.

Chord symbols: F⁷, B^b7, F⁷, F⁷, B^b7, B^b7, F⁷, D⁷, Gm⁷, C⁷, F⁷, C⁷.

Scale names: Eb Pent., Ab Pent., Eb Pent., Eb Pent., Ab Pent., Ab Pent., Eb Pent., C Pent., Bb Pent., Bb Pent., Eb Pent., Bb Pent.

Altered Blues

Altered Blues scale runs in F major. The notation consists of three staves, each with four measures. Above each measure is a chord symbol, and below each measure is the name of the pentatonic scale used. The first staff uses G Pent. (F7#11), C Pent. (Bb7#11), G Pent. (F7#11), and Bb Pent. (F7sus) scales. The second staff uses E Pent. (Bb7alt), E Pent. (Bb7alt), Eb Pent. (F7sus), and Eb Pent. (D7alt) scales. The third staff uses F Pent. (G11), Gb Pent. (C7alt), Ab Pent. (F7#9), and Gb Pent. (C7alt) scales. The notation includes a repeat sign at the end of the third staff.

Chord symbols: F⁷, B^b7, F⁷, F⁷, B^b7, B^b7, F⁷, D⁷, Gm⁷, C⁷, F⁷, C⁷.

Scale names: G Pent. (F7#11), C Pent. (Bb7#11), G Pent. (F7#11), Bb Pent. (F7sus), E Pent. (Bb7alt), E Pent. (Bb7alt), Eb Pent. (F7sus), Eb Pent. (D7alt), F Pent. (G11), Gb Pent. (C7alt), Ab Pent. (F7#9), Gb Pent. (C7alt).

Altered Blues using Minor Pentatonics

Altered Blues using Minor Pentatonics scale runs in F major. The notation consists of three staves, each with four measures. Above each measure is a chord symbol, and below each measure is the name of the pentatonic scale used. The first staff uses C Minor Pent. (F13), B Minor Pent. (Bb7alt), C Minor Pent. (F13), and F Minor Pent. (Fm7) scales. The second staff uses B Minor Pent. (Bb7alt), D Pent. (Bm7), C Minor Pent. (F13), and Ab Pent. (D7alt) scales. The third staff uses G Minor Pent. (Gm7), D Pent. (C7#11), D Minor Pent. (FMaj7#11), and Ab Pent. (C7alt) scales. The notation includes a repeat sign at the end of the third staff.

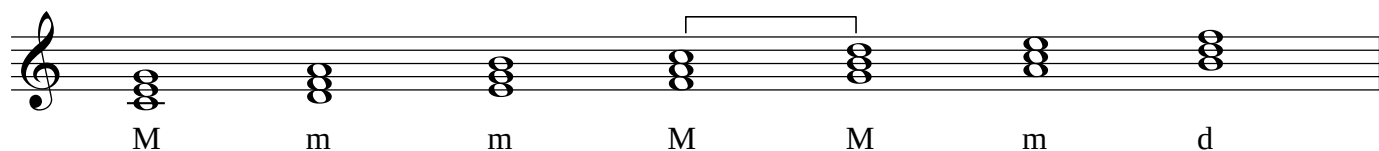
Chord symbols: F⁷, B^b7, F⁷, Fm⁷, B^b7, Bm⁷, F⁷, D⁷, Gm⁷, C⁷, FMaj⁷, C⁷.

Scale names: C Minor Pent. (F13), B Minor Pent. (Bb7alt), C Minor Pent. (F13), F Minor Pent. (Fm7), B Minor Pent. (Bb7alt), D Pent. (Bm7), C Minor Pent. (F13), Ab Pent. (D7alt), G Minor Pent. (Gm7), D Pent. (C7#11), D Minor Pent. (FMaj7#11), Ab Pent. (C7alt).

Triad Pairs

11

In the C Major scale, we can make seven triads, one beginning on each note of the scale

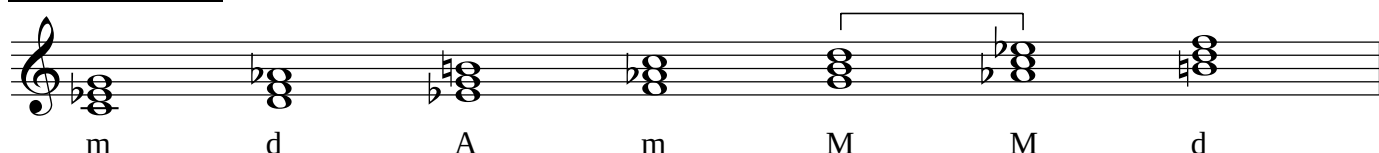


The triads that work in your improvisations use the following three rules:

- They must come out of the scale you are using
- They must not have any notes in common
- Major and Augmented triads sound the best, minor and diminished don't work as well

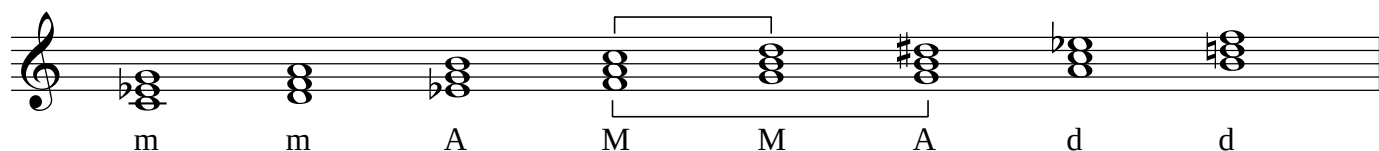
So in the major scale about, the only triads that work are scale degree 4 and 5 -- F and G. These two, of course, can be used over any scale that is a mode of C Major (D Dorian, E Phrygian, F Lydian, G Mixolydian, A Aeolian, B Locrian)

Harmonic Minor



In the Harmonic Minor scale, the only pairs that work are on scale degrees 5 and 6 -- G and Ab. Notice that the augmented triad on scale degree 3 can't be used because it shares notes in common with both of the other major triads.

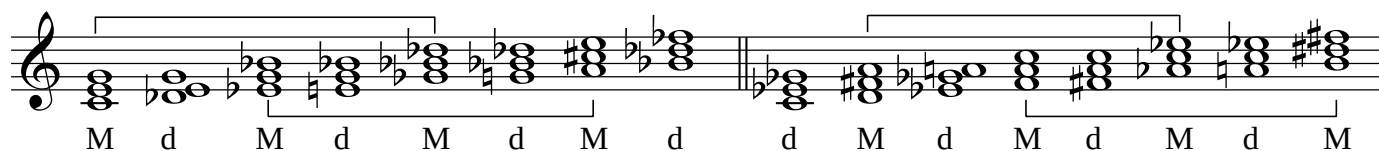
Melodic Minor



From the melodic minor scale, we can make two triads on scale degree 5, one major and one augmented. So there are two possibilities of triad pairs from this scale and its modes.

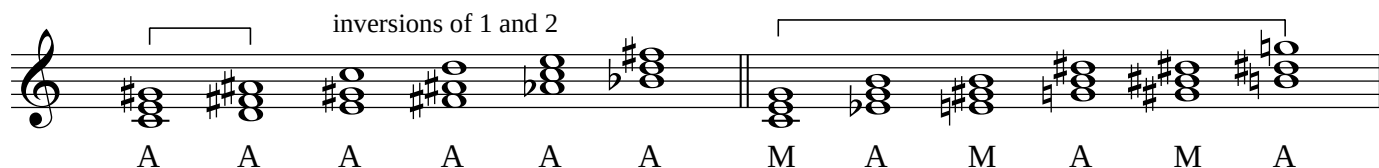
Dominant Diminished (HW)

Diminished



Whole Tone

Augmented or "Gap"

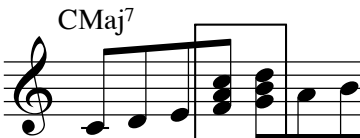
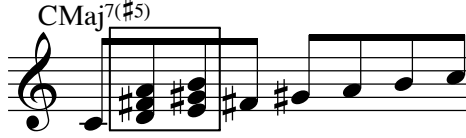


Triad Pair Selection

12

Use the chart below to find the appropriate triad pairs to use for the chord you are trying to improvise over. If there is a specific alteration listed, use that. Otherwise, it is up to you what (if any) alterations you choose to play over.

Using over major chords

 C Major Scale
 CMaj7
Major Sound
Scale degrees 4 & 5
 CMaj7(#11)
Lydian Sound
Scale degrees 1 & 2
 CMaj7(#5)
Lydian Augmented Sound
Scale degrees 2 & 3
 CMaj7(#11)
6th mode of Harmonic Minor
Scale degrees 7 & 8
 CMaj7(#5)
Gap Scale
Scale degrees 3 & b6

Using over dominant chords

 C Mixolydian Scale
 C7
Mixolydian
Scale degrees 7 & 8
 C7(#11)
Lydian Dominant
Scale degrees 1 & 2
 C7(#5)
Whole Tone
Scale degrees 1 & 2
 C7alt
Diminished Whole Tone
Scale degrees b5 & b6
 C7(b9b13)
5th mode of Harmonic Minor
Scale degrees 1 & b2
 C7(b9)
Dominant Diminished (HW)
Scale degrees 1 + #4 & b3 + 6

Using over minor chords

 Cm7
C Minor Scale
 Cm7
Dorian
Scale degrees 3 & 4
 Cm(Maj7)
Melodic Minor
Scale degrees 4 & 5
 Cm7
Aeolian
Scale degrees 6 & 7
 Cm(Maj7)
Harmonic Minor
Scale degrees 5 & 6
 Cm7(b9)
Phrygian
Scale degrees 2 & 3

Practicing with Triad Pairs

Here are some possibilities for practicing with triad pairs. Make sure to practice these patterns in all twelve keys, using both major and augmented triads. It is generally recommended to do pick one triad pair each day and practice a variety of exercises using it, rather than trying to learn one exercise in all keys. All of the exercises below use the pairs F and G.

Triads and inversions,
ascending in 4-note groups



Triads and inversions,
descending in 4-note groups.
Use your full range.



Reverse and alternate the
direction of each group



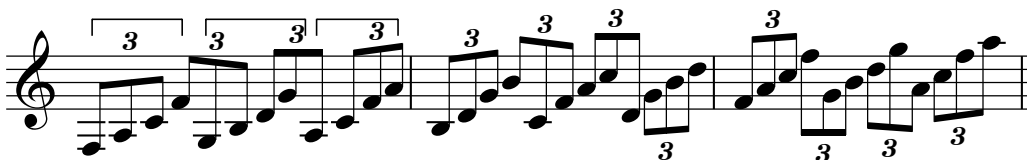
Two up-one down and other
such patterns (1-2, 2-3, 3-2)



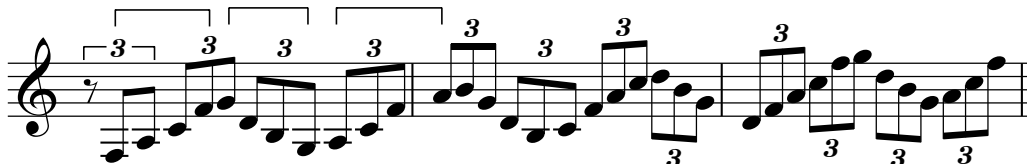
Patterns using various
forms of displacement



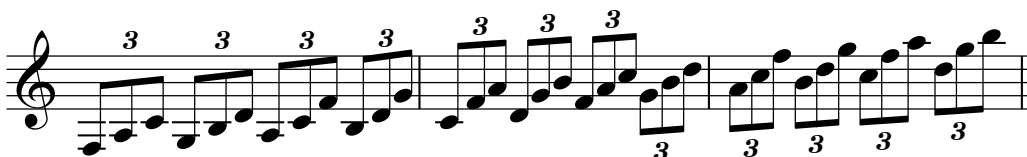
Play four note groups
as triplets



Triplets, displacement,
and alternating direction



Three note groups as
triplets. Play ascending
and descending, and with
all displacements.



Three note groups played
as eighth notes



Practicing with Triad Pairs

Make sure to combine all of the different techniques on this and the previous page to create hundreds more possible patterns for practicing. Use all techniques of grouping, rhythm, displacement, direction, and added notes.

Three note patterns using one up-two down



Alternating three and two note groups



Alternating three and four note groups



Adding a chromatic lower neighbor note for each group



Adding a chromatic upper neighbor note and alternating three and four note groups



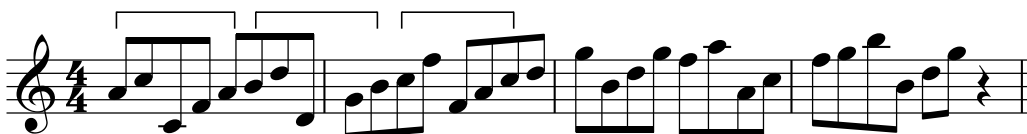
Another type of basic pattern



5 note intervallic pattern. Use all other techniques in combination.



5 note intervallic pattern in eighth notes.



One more pattern. Use all above techniques to modify.



Applying Triad Pairs to a Standard

Stella By Starlight

15

Basic "inside" solution

Basic "inside" solution chord progression (4/4 time):

- Em^{7(b5)} A^{7(b9)} Cm⁷ F⁷
- Fm⁷ B^{b7} E^bMaj⁷ A^{b7}
- B^bMaj⁷ Em^{7(b5)} A^{7(b9)} Dm⁷ B^bm⁷ E^{b7}
- FMaj⁷ Em^{7(b5)} A⁷ Am^{7(b5)} D^{7(b9)}

More complex "Altered" Solution

The implied sound is listed under each bar

More complex "Altered" solution chord progression (4/4 time):

- Em^{7(b5)} A^{7(b9)} Cm⁷ F⁷
 locrian #2 (Em7b5) 5th mode of H.M. (A7b9b13) melodic minor (CmMaj7) lydian dominant (F7#11)
- Fm⁷ B^{b7} E^bMaj⁷ A^{b7}
 dorian (Fm7) diminished whole tone (Bb7alt) lydian (EbMaj7#11) whole tone (Ab7#5)
- B^bMaj⁷ Em^{7(b5)} A^{7(b9)} Dm⁷ B^bm⁷ E^{b7}
 lydian augmented (BbMaj7#5) diminished (entire bar implied as A7b9) phrygian (Dm7b9) lydian dominant (entire bar implied as Eb7#11)
- FMaj⁷ Em^{7(b5)} A⁷ Am^{7(b5)} D^{7(b9)}
 lydian (FMaj7#11) 5th mode of H.M. (entire bar implied as A7b9b13) diminished whole tone (entire two bars implied as D7alt)

Coltrane Changes

16

Coltrane Changes are progression of chord substitutions based on major thirds, as in the following musical example. Notice that after three chords, the pattern repeats. There are three of these progressions: the one starting on C, the one starting on C#, and the one starting on D.

CMaj⁷ A^bMaj⁷ EMaj⁷ CMaj⁷ A^bMaj⁷ EMaj⁷

Trane then modified the progression above by adding the dominant V chord before each major chord:

CMaj⁷ E^b7 → A^bMaj⁷ B⁷ → EMaj⁷ G⁷ → CMaj⁷

This is the basic framework of "Giant Steps". Notice that it uses only three major chords that are related to each other by the interval of the major third.

BMaj⁷ GMaj⁷ E^bMaj⁷

GMaj⁷ E^bMaj⁷ BMaj⁷

E^bMaj⁷ GMaj⁷

BMaj⁷ E^bMaj⁷

Finally, this is Coltrane's modifications to the above progression to get the final harmonic scheme for "Giant Steps". Notice that in several cases, not only did he added the dominant V chord before each major, he also added the minor ii, forming several ii-V7-I progressions.

BMaj⁷ D⁷ GMaj⁷ B^b7 E^bMaj⁷ Am⁷ D⁷

GMaj⁷ B^b7 E^bMaj⁷ F[#]7 BMaj⁷ Fm⁷ B^b7

E^bMaj⁷ Am⁷ D⁷ GMaj⁷ C[#]m⁷ F[#]7

BMaj⁷ Fm⁷ B^b7 E^bMaj⁷ C[#]m⁷ F[#]7

Practicing Coltrane Changes

Here are some possibilities for practicing over Coltrane Changes. Make sure to practice these patterns in each of the three possible key areas. Remember, it is generally best to stick with simple, "inside" patterns when playing over these changes.

Play triads in all possible directions.



Patterns using the scale degrees 1-2-3-5



Vary the direction of the pattern in multiple ways



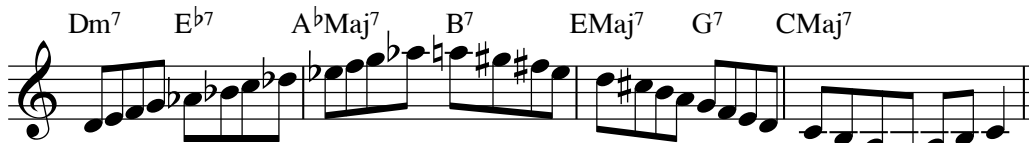
Use any of the different combinations of 1-2-3-5



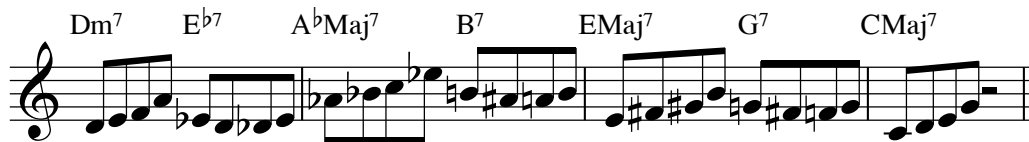
Run arpeggios in all different directions



Perpetual motion exercise using the scales



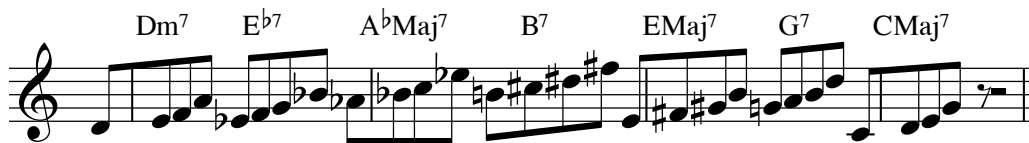
Use bebop patterns



Patterns in 4ths



Any of the above patterns using rhythmic displacement



Applying Coltrane Changes to Tunes

18

It is very easy to apply Coltrane Changes to standards and other tunes. You can use the methods below to write your own reharmonizations of standard or new compositions. Otherwise, you can also use them as chord substitutions, resulting in a modern "outside" sound. **Remember, if the rhythm section is playing standard changes, you must very inside ideas over the Coltrane Changes because you are already playing dissonant lines.**

Use over the ii-V7-I Progression

"Giant Steps" Method

1.) Dm⁷ G⁷ CMaj⁷

2.) Dm⁷ G⁷ CMaj⁷

3.) Dm⁷ B⁷ EMaj⁷ G⁷ CMaj⁷

"Countdown" Method

Dm⁷ G⁷ CMaj⁷

Dm⁷ G⁷ CMaj⁷

Dm⁷ E^{b7} A^bMaj⁷ B⁷ EMaj⁷ G⁷ CMaj⁷

In ii-V7-I progressions that end in a minor chord, substitute it for the relative major and create the Coltrane Changes progression based on that. It will sound much better.

Dm⁷ E^{b7} A^bMaj⁷ B⁷ EMaj⁷ G⁷ Cm⁷

sounds a bit strange

Fm⁷ F^{#7} BMaj⁷ D⁷ GMaj⁷ B^{b7} E^bMaj⁷

much better

Use over the "A" Section to "What is This Thing Called Love"

Original Changes

G^{ø7} C⁷ Fm⁷

D^{ø7} G⁷ CMaj⁷

Substitute Changes

B^{b-7} B⁷ EMaj⁷ G⁷ CMaj⁷ E^{b7} A^bMaj⁷

Dm⁷ E^{b7} A^bMaj⁷ B⁷ EMaj⁷ G⁷ CMaj⁷

Select List of Modern Jazz Players

Saxophone

Eric Alexander
Bob Berg
Michael Brecker
James Carter
John Coltrane
Eric Dolphy
Kenny Garrett
Joe Henderson
David Liebman
Joe Lovano
Eric Marienthal
Branford Marsalis
Bob Mintzer
Roscoe Mitchell
James Moody
Greg Osby
Chris Potter
Joshua Redman
Gary Smulyan
Phil Woods

Trumpet

Terrence Blanchard
Randy Brecker
Miles Davis
Dave Douglas
Tim Hagans
Tom Harrell
Freddie Hubbard
Ingrid Jensen
Nicholas Payton
Woody Shaw
Kenny Wheeler

Trombone

David Baker
Robin Eubanks
John Fedchock
Wycliff Gordon
Steve Turre
Bill Watrous

Piano

Kenny Barron
Chick Corea
Bill Evans
Herbie Hancock
Keith Jarrett
Kenny Kirkland
Brad Mehldau
Mulgrew Miller
Jason Moran
McCoy Tyner
Kenny Werner

Guitar

Larry Coryell
John McLaughlin
Pat Metheny
John Scofield
Mike Stern

Bass

Ron Carter
John Clayton
Eddie Gomez
Larry Grenadier
Dave Holland
Scott LaFaro
Christian McBride
Jaco Pastorius
John Patitucci
Gary Peacock
Rufus Reid
Victor Wooten

Drums

Terry Lynn Carrington
Jack DeJohnette
Peter Erskine
Steve Gadd
Elvin Jones
Jeff "Tain" Watts
Dave Weckl
Tony Williams

Post-Bebop Method Books

All can be found at Jamey Aebersold Jazz: <http://www.aebersold.com>

Baker, David. **Modal and Contemporary Patterns**

Baker, David. **Modern Concepts in Jazz Improvisation**

Bergonzi, Jerry. **Inside Improvisation** (a seven volume series)

Crook, Hal. **Beyond Time and Changes: A Musician's Guide to Free Jazz Improvisation**

Liebman, David. **How to Approach Standards Chromatically**

McNeil, John. **The Art of Jazz Trumpet, Complete**

Ricker, Ramon. **Pentatonic Scales for Jazz Improvisation**

Weiskopf, Walt. **Intervalic Improvisation**

Weiskopf, Walt and Ramon Ricker. **Giant Steps: A Player's Guide to Coltrane's Harmony**

Weiskopf, Walt and Ramon Ricker. **The Augmented Scale in Jazz**

Aebersold Play-Alongs

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Volume 85: Andy Laverne – Tunes You Thought You Knew

Volume 90: Odd Times

Volume 102: Jerry Bergonzi – Sound Advice

Volume 104: Kenny Werner – Free Play

C INSTRUMENTS

JAZZ IMPROVISATION 4

HANDBOOK



PRACTICING

JAZZ

PERFORMING ARTS INSTITUTE 2009

JAZZ IMPROVISATION 4: PRACTICING JAZZ

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PRACTICING JAZZ

(IN FOUR SIMPLE STEPS)

THE FOLLOWING is my method for learning to play jazz and improvise. Of course, there are many other, equally valid methods and guides towards developing as a young musician, and by no means do I claim that this one is the be-all-end-all. Over the years that I've been practicing improvisation, I've found that the most important key to my learning was the ability to organize my practice time as efficiently as possible. This meant identifying all of the various skills I needed to address during each practice day, and finding a method through which I worked on them systematically. The result of this method is *Improvisation Games*.

If you are familiar with other books and guides to practicing jazz, you will see many similarities in my Steps 1, 3, and 4. However, it is Step 2 that is the key to your quickest development. By bridging the gap between technical, routine practice of scales, patterns, and licks, and the creative art of unchecked improvisation, you will learn to apply concepts at a much quicker rate. To best maximize your practice time, remember that you need to work out of each of the Steps every day. However, be careful not to let your practice stagnate (pounding the same material day after day)—be creative in how you vary your practicing!

STEP 1: TECHNICAL WORK

Do not neglect this practice! Technique (or “woodshedding”, as it’s often called) is the vocabulary of the jazz language. Remember that this part of your practicing should also be used to develop skills on your instrument—always strive for the best possible sound, time, intonation, and consistency. I prefer to use a “grab bag” approach to technical practice—I literally have a paper bag in my case with slips of paper for scales, arpeggios, and patterns, and I randomly draw several to work on during each practice session. Whether you prefer a random method or something more systematic (Mondays=keys of C and F#, Tuesdays=Db and G, etc), make sure that you have a large and varied repertoire of practice materials to draw from. And as always, **practice everything in all 12 keys!**

What falls in this category?

- Scales (forwards, backwards, upside-down, and in 3rds, 4ths, and triads)
- Arpeggios
- Digital patterns (ex. 1-2-3-5 patterns)
- Bebop licks
- Licks from transcribed solos
- Fragments of melodies
- Any other pattern that you need to work out in all 12 keys

STEP 2: IMPROVISATION GAMES

Here you get to connect the mechanical exercise of learning technique with the creativity required by improvisation. I define an *improvisation game* as **an exercise where you are improvising over a defined set of chord changes, while following one or more rules that you set in advance**. On the following pages, you will see a large number of improvisation games, each with one or several rules to follow. To win the game, you need to follow the rules precisely with no errors, while still playing a solo that is so natural and musical that a listener would never know that you had rules in the first place.

Feel free to:

- Combine games (for more advanced players)
- Make up your own games (you may find that writing down guides like I've done will help at first)

STEP 3: PLAY!

Always spend at least a few minutes during each practice session playing freely, with no rules or guidelines besides the techniques you've practiced and your own sense of musicality. This is a great time to learn new tunes, or to revisit old favorites. Play with a rhythm section, play-along recording, your metronome, or just "noodle" freely on your horn. Also try to spend some of this time playing by memory (remember, training your brain to remember tunes and chord changes is a skill you have to practice, just like everything else).

Don't be discouraged if you are able to internalize 10% or less of the material you've worked on during your practice session. This is more common than you might think—even the greatest players need some time to begin applying the new stuff they are practicing. If you pick up 5-10% every day, can you imagine the improvement you'll make in a month? A year? 5 years?

STEP 4: LISTEN (AND TRANSCRIBE)

Jazz has always been an aural art form, one which cannot be learned solely from books. Try to spend a few minutes of each practice session listening (actively—where the listening is your primary activity) to recordings. Supporting live music is an even better way of familiarizing yourself with the world around you. This part of your practice is unbelievably important.

Try to listen constructively, so that you are using your ears to learn tunes and licks. Writing down melodies, solos, or complete tunes (and then analyzing and practicing them) will do wonders for your playing. So will doing the same process purely by ear and memory!

SCALES TO PRACTICE

3

The following scales will give you some guidelines to your technical practice. **Do not just run down the page day after day.** Play scales backwards, forwards, in different orders, in 3rds, 4ths, and triads, and across the entire range of your instrument.

MAJOR SCALES - USED OVER MAJ7 CHORDS



MIXOLYDIAN SCALES (5TH MODE OF MAJOR) - USED OVER DOMINANT 7TH CHORDS



DORIAN SCALES (2ND MODE OF MAJOR) - USED OVER MINOR 7TH CHORDS



SCALES TO PRACTICE 2

4

LOCRIAN SCALES (7TH MODE OF MAJOR) - USED OVER HALF-DIMINISHED SEVENTH CHORDS



PHRYGIAN SCALES (3TH MODE OF MAJOR) - USED OVER -7(b) OR SUS(b9) CHORDS



AEOLIAN SCALES (6TH MODE OF MAJOR) - USED OVER MINOR 7TH CHORDS (ALTERNATIVE)



SCALES TO PRACTICE 3

5

LYDIAN SCALES (4TH MODE OF MAJOR) - USED OVER MAJ7(#11) CHORDS OR AS AN ALTERATION TO MAJ7 CHORDS



MELODIC MINOR SCALES - USED OVER -MAJ7 CHORDS OR AS AN ALTERATION TO -7 CHORDS



LOCRIAN #2 SCALES (6TH MODE OF MELODIC MINOR) - USED OVER HALF-DIMINISHED SEVENTH CHORDS



SCALES TO PRACTICE 4

6

LYDIAN-DOMINANT SCALES (4TH MODE OF MELODIC MINOR) - USED OVER DOM7(#11) CHORDS OR AS AN ALTERATION TO DOM7 CHORDS



LYDIAN-AUGMENTED SCALES (3RD MODE OF MELODIC MINOR) - USED OVER MA7(#5) CHORDS OR AS AN ALTERATION TO MA7 CHORDS



DIMINISHED-WHOLE TONE/ALTERED/SUPERLOCRIAN SCALES (7TH MODE OF MELODIC MINOR) - USED OVER ALTERED CHORDS OR AS AN ALTERATION TO DOM7 CHORDS



7

A musical score for the song 'The Rose Tree'. It consists of three staves of music in treble clef. The key signature has one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. The first staff contains the first line of the melody, the second staff contains the second line, and the third staff contains the third line, ending with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of two flats (Bb, Eb). The third staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, melodic style with eighth and quarter notes. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures, ending with a double bar line.

SCALES TO PRACTICE 6

8

HARMONIC MINOR SCALES - USED OVER MIN^b6 CHORDS OR AS AN ALTERATION TO MIN⁷ CHORDS



"GAP" OR "AUGMENTED" SCALE - USED AS AN ALTERATION TO MAJ⁷ CHORDS



BLUES SCALE - USED ON MIN⁷ AND DOM⁷ CHORDS, AND WHENEVER YOU WANT A BLUESY SOUND



PRACTICING SCALES AND CHORDAL PATTERNS

9

The following sets of exercises comprise months or years of practice material. Approach them as a long-term project and resist the urge to completely master one particular exercise before beginning to work on others. Think of this kind of practicing like extracting a fossil from rock--you need to chip away all around the outside before getting to the center.

Step 1:

ALL modes of major scales in thirds, ascending and descending. Use the full range of your instrument.



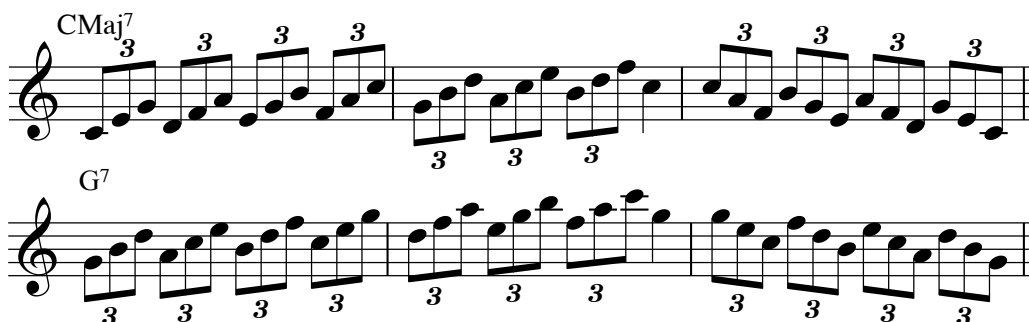
Step 2:

ALL modes of major scales in fourths, ascending and descending. Use the full range of your instrument.



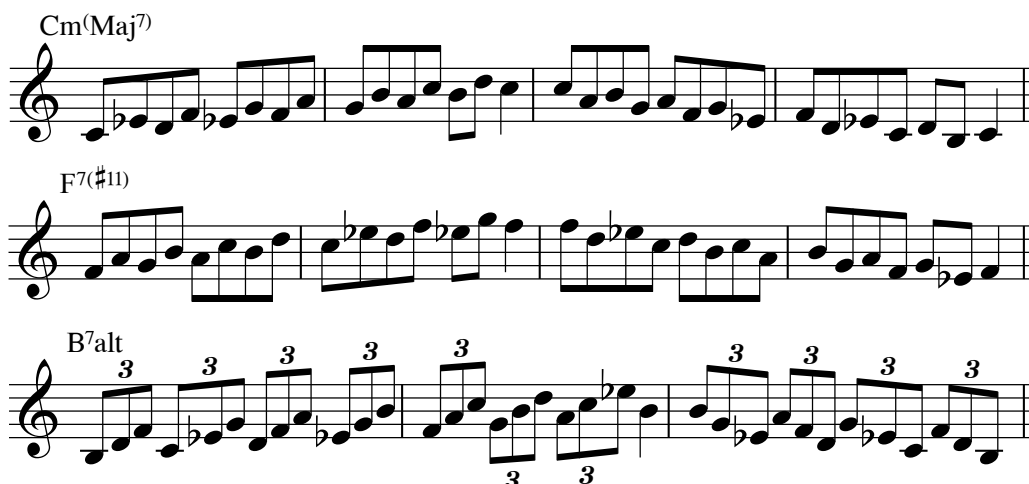
Step 3:

ALL modes of major scales in triads, ascending and descending. Use the full range of your instrument.



Step 4:

Repeat steps 1-3 for ALL modes of the melodic minor scale. Practice these slowly and again, use the full range of your instrument.



PRACTICING SCALES AND CHORDAL PATTERNS 2

10

Step 5:

Whole tone scales in thirds.
There are two of these.



Step 6:

Both forms of the diminished scale (HW and WH). There are three of each.



The following interval-based patterns should be practiced in the full range of your instrument. These patterns can be started on any note and are not necessarily specific to any one chord.

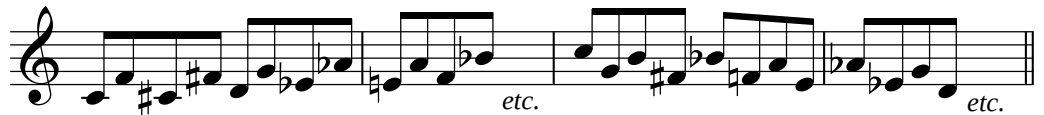
Major 2nds moving chromatically



Minor 3rds moving chromatically



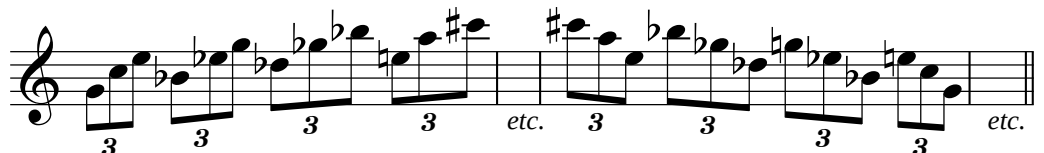
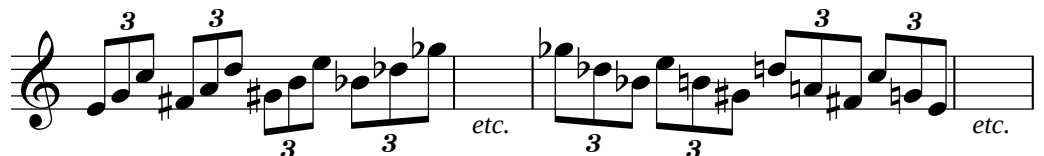
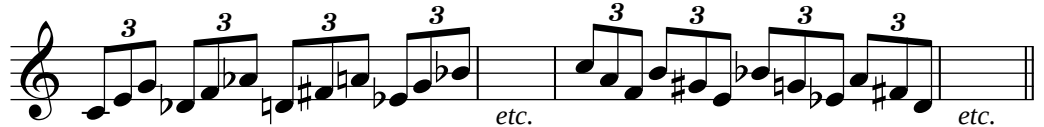
Major 4ths moving chromatically



Major 4ths moving by step



All inversions of major triads, moving chromatically, by step, minor third, and major third. Practice these in all keys.



MODIFYING SCALES AND CHORAL PATTERNS

11

To create more rhythmically and melodically interesting improvisations, use the following techniques for modifying the patterns on the last two pages. All of the ideas on this page are based upon a simple pattern of thirds and triads over the chord CMaj7. After learning these over all of the scales and chords, create your own patterns by using different combinations of rhythms, rhythmic displacement, direction, inversion, and mixture of chords.

Basic thirds pattern,
ascending and descending



Inverted version of the
above pattern.



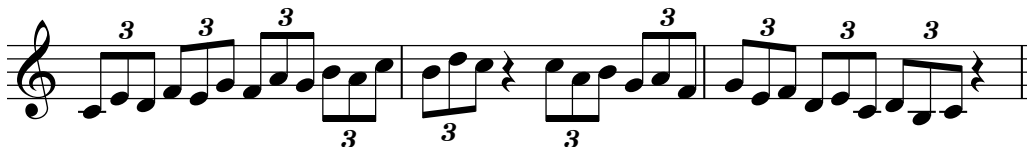
Alternating directions. Also
practice 1 up-2-down, 2 up-
three down, and other
combinations.



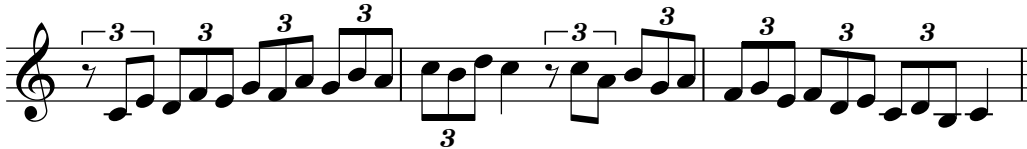
Displacement by an eighth
note. Also displace the pattern
before the first measure, using
an eighth note pickup.



Two-note pattern written
using triplets



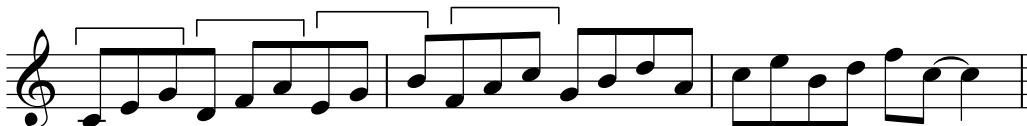
Displacing the triplet pattern
by an eighth note



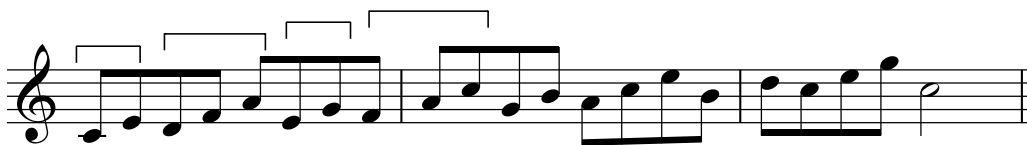
Displacing by two eighth
notes. Again, also use pickup
notes to displace as well.



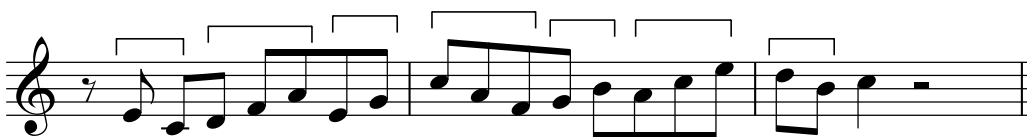
Triad pattern written in
eighth notes



Alternating thirds and triads,
effectively forming a five-note
pattern.



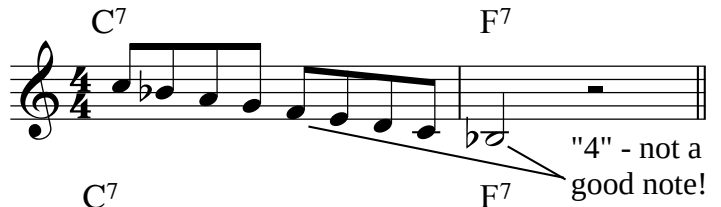
Combining all techniques:
displacement, alternating
direction (two up-one down),
& triads/thirds



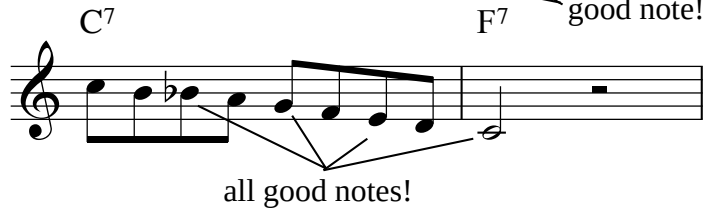
THE BEBOP SCALE

12

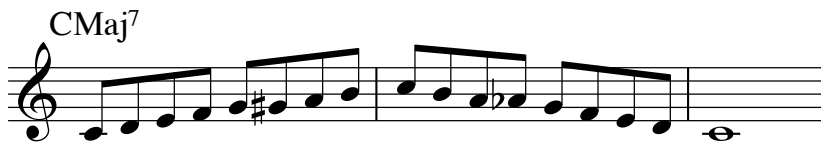
Remember that when playing chord changes, the notes that you generally want to have fall on the strong beats (1 and 3) are chord tones (1, 3, 5, 7, 9). This becomes a problem when using our usual scale of seven notes, as shown by the first two bars of a blues.



We can fix that problem by adding one chromatic note to the mixolydian scale, a B $\sharp$ which will allow all the strong beats to have chord tones. This is called the **bebop scale**.



There are three basic bebop scales, to go with our three most important scales of Major, Mixolydian, and Dorian. Each one of them has the chromatic note in a different place. Practice all three types of scales in all twelve keys, then try to use them over some easy tunes. Blues in different keys are good places to start. Notice that the bebop scale for G-7 is the same as the one for C7, making them great tools to use over ii-V7's.



C Major Bebop (chromatic note after the fifth scale degree)



C Mixolydian Bebop (chromatic note after the seventh scale degree)



C Dorian Bebop (chromatic note after the third scale degree)

Some Bebop Scale Licks (all over C7)



DAVID BAKER "GENERIC PATTERNS"

13

Generic patterns incorporate the bebop scale and can be used over the chord changes of nearly any standard or bebop tune. They come in two flavors: **major** and **minor/dominant**. Each of the two flavors has a version that can be used over changes lasting one measure and a longer one for changes lasting two measures. The major version is shown below:

Two staves of music in 4/4 time, each containing six measures. The first staff shows the major generic pattern for C major, F major, Bb major, Eb major, Ab major, and Db major. The second staff shows the pattern for Gb major, B major, E major, A major, D major, and G major. Each measure contains a single eighth-note line of the bebop scale.

The following pattern can be used over major chords lasting two measures. While you might use the printed music to practice from at first, try to internalize the pattern as quickly as possible so that you can apply it to the chord changes of tunes

Seven staves of music in 4/4 time, each containing two measures. The first staff shows the two-measure major generic pattern for C major and F major. The second staff shows the pattern for Bb major and Eb major. The third staff shows the pattern for Ab major and Db major. The fourth staff shows the pattern for Gb major and B major. The fifth staff shows the pattern for E major and A major. The sixth staff shows the pattern for D major and G major. Each two-measure phrase contains a single eighth-note line of the bebop scale.

DAVID BAKER "GENERIC PATTERNS" 2

14

The minor/dominant pattern assumes that any minor or dominant chord is part of a ii-V7, and that they can be treated equally. So, for the purposes of this exercise, || D-7 || equals || G7 || equals || D-7 G7 || and that || D-7 | D-7 || equals || G7 | G7 || equals || D-7 | G7 |

The first exercise consists of two staves of music. The first staff contains the following chords: D-7, G7, G-7, C7, C-7, F7, F-7, Bb7, Bb-7, Eb7, Eb-7, and Ab7. The second staff contains: Ab-7, Db7, C#-7, F#7, F#-7, B7, B-7, E7, E-7, A7, A-7, and D7. The music is written in treble clef with a key signature of one flat (Bb).

The following pattern can be used over minor/dominant chords lasting two measures. Notice that the extra note (from the bebop scale) can be found at the end of the first measure of the pattern.

The second exercise shows a sequence of chords over two measures each, with a bebop scale pattern. The chords are: D-7, G7, G-7, C7, C-7, F7, F-7, Bb7, Bb-7, Eb7, Eb-7, Ab7, Ab-7, Db7, C#-7, F#7, F#-7, B7, B-7, E7, E-7, A7, A-7, and D7. The music is written in treble clef with a key signature of one flat (Bb).

DIMINISHED AND WHOLE-TONE SCALES

15

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

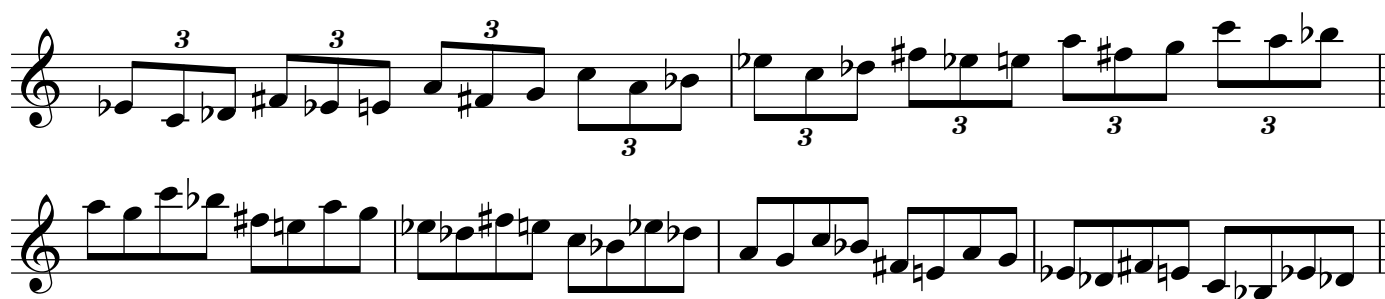
There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

used for C, Eb, Gb, A used for Db, E, G, Bb used for D, F, Ab, B

HW 

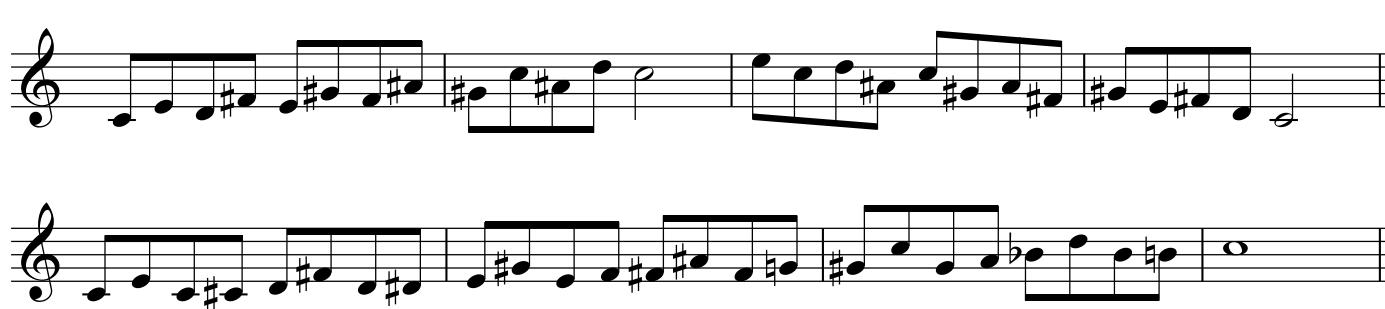
The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

C7(#5)  Db7(#5) 



PHRASING GAMES 1 ("OUT OF NOWHERE")

16

MELODY

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chords are indicated above the staff, and some notes are marked with accidentals (sharps and flats). The chords are as follows:

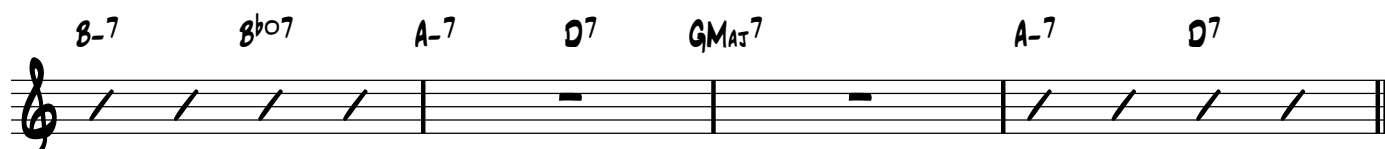
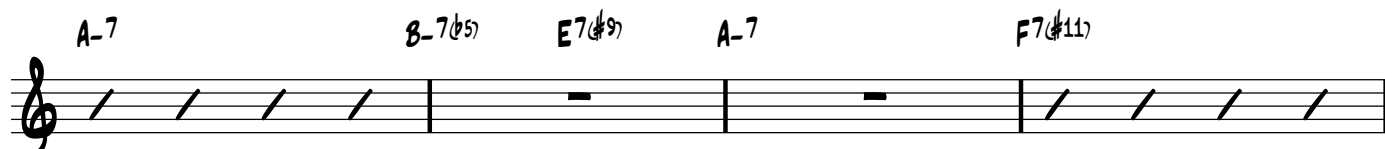
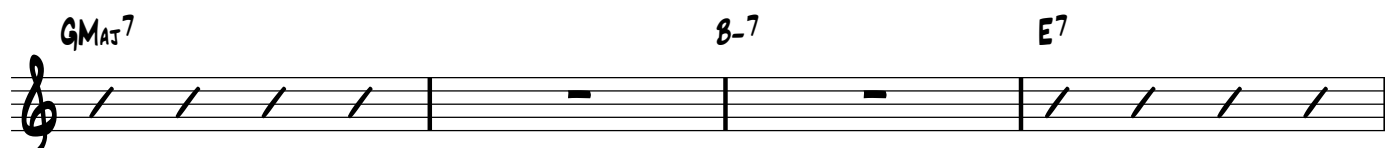
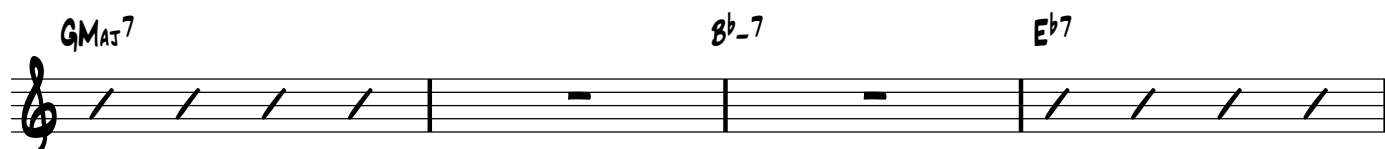
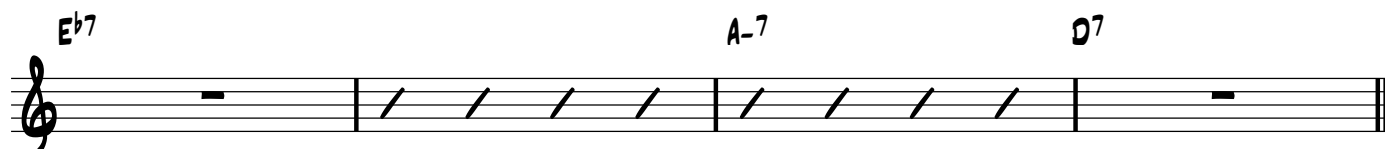
- Staff 1: G_{MA7}^7 , B^b-7 , E^b7
- Staff 2: G_{MA7}^7 , $B-7$, $E7$
- Staff 3: $A-7$, $B-7(b5)$, $E7(\sharp 9)$, $A-7$
- Staff 4: E^b7 , $A-7$, $D7$
- Staff 5: G_{MA7}^7 , B^b-7 , E^b7
- Staff 6: G_{MA7}^7 , $B-7$, $E7$
- Staff 7: $A-7$, $B-7(b5)$, $E7(\sharp 9)$, $A-7$, $F7(\sharp 11)$
- Staff 8: $B-7$, $B^b\circ 7$, $A-7$, $D7$, G_{MA7}^7 , $A-7$, $D7$

PHRASING GAMES 3 ("OUT OF NOWHERE")

18

ANOTHER TWO MEASURE GAME

1. DIVIDE UP TUNE INTO 4-MEASURE PHRASES
2. FOR EACH PHRASE, PLAY MEASURES 2 & 3, REST 1 & 4
3. ALSO, REVERSE STEP 2 (REST 2 & 3, PLAY 1 & 4)



PHRASING GAMES 4 ("OUT OF NOWHERE")

19

MORE ADVANCED PHRASING GAME

1. DIVIDE THE TUNE INTO 5-MEASURE PHRASE AND PLAY 3, REST 2
2. USE ANY COMBINATION OF 1, 2, OR 3 BAR GROUPINGS
3. THIS WILL GIVE A NATURAL FEEL TO YOUR PHRASING

G_{MAJ}^7
 B^b-7
 E^b7

A-7 B-7(b9) E7(b9) A-7

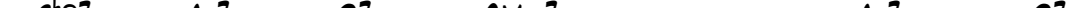


— — / / / / / / / /

A musical staff for guitar. The first measure contains a Gmaj7 chord, the second a Bb7 chord, and the third and fourth measures contain an Eb7 chord. The staff is empty except for the chord symbols and the treble clef.

A-7 B-7(b9) E7(♯9) A-7 F7(♯11)

B-7 B^b°7 A-7 D7 GM_{A7}7 A-7 D7

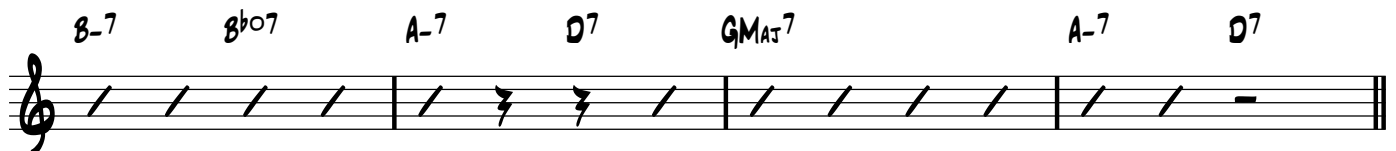
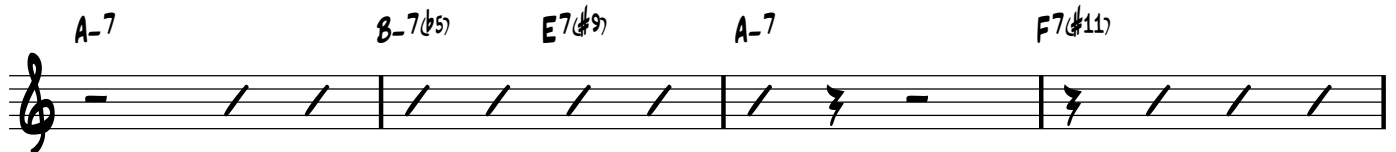
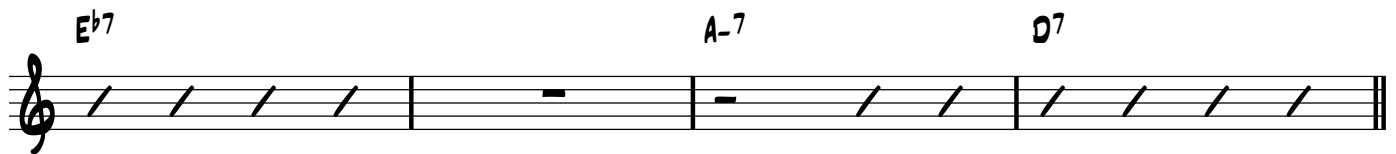


PHRASING GAMES 5 ("OUT OF NOWHERE")

20

MORE ADVANCED PHRASING GAME

1. USE PICKUPS AND ENDINGS IN YOUR PHRASES
2. BEGIN USING PHRASE GROUPS THAT ARE NOT WHOLE NUMBERS
3. START AND STOP YOUR PHRASES IN THE MIDDLE OF MEASURES



GUIDE TONE GAMES ("INDIANA")

21

MELODY

FM_{A7}⁷ D⁷ G⁷

G⁻⁷ C⁷ FM_{A7}⁷ C⁻⁷ F⁷

B^bM_{A7}⁷ B^{b-7} E^{b7} FM_{A7}⁷ A⁻⁷ D⁷

G⁷ G⁻⁷ C⁷

FM_{A7}⁷ D⁷ G⁷

G⁻⁷ A⁷ D⁻⁷ A⁷

D⁻⁷ A⁷ D⁻⁷ A^{b7}

FM_{A7}⁷ D⁷ G⁻⁷ C⁷ FM_{A7}⁷ F^{#7} G⁻⁷ C⁷

GUIDE TONE GAMES 2 ("INDIANA")

22

CONNECTING THIRDS GAME

1. ON THE DOWNBEAT OF EVERY MEASURE, LAND ON THE 3RD OF THE CHORD
2. YOU "WIN" THE GAME BY MAKING YOUR LINES SOUND NATURAL WITHOUT HAVING TO JUMP TO THE THIRD AND BREAK THE LINE (PLAN AHEAD!)

Staff 1: F_{MA7}^7 D^7 G^7

Staff 2: $G-^7$ C^7 F_{MA7}^7 $C-^7$ F^7

Staff 3: $B^b_{MA7}^7$ B^b-^7 E^b7 F_{MA7}^7 $A-^7$ D^7

Staff 4: G^7 $G-^7$ C^7

Staff 5: F_{MA7}^7 D^7 G^7

Staff 6: $G-^7$ A^7 $D-^7$ A^7

Staff 7: $D-^7$ A^7 $D-^7$ $A^b\circ7$

Staff 8: F_{MA7}^7 D^7 $G-^7$ C^7 F_{MA7}^7 $F^{\#}\circ7$ $G-^7$ C^7

GUIDE TONE GAMES 3 ("INDIANA")

23

CONNECTING SEVENTHS GAME

1. ON THE DOWNBEAT OF EVERY MEASURE, LAND ON THE 7TH OF THE CHORD
2. YOU "WIN" THE GAME BY MAKING YOUR LINES SOUND NATURAL WITHOUT HAVING TO JUMP TO THE SEVENTH AND BREAK THE LINE (PLAN AHEAD!)

Staff 1: F#Maj7, D7, G7
Staff 2: G-7, C7, F#Maj7, C-7, F7
Staff 3: BbMaj7, Bb-7, Eb7, F#Maj7, A-7, D7
Staff 4: G7, G-7, C7
Staff 5: F#Maj7, D7, G7
Staff 6: G-7, A7, D-7, A7
Staff 7: D-7, A7, D-7, Ab7
Staff 8: F#Maj7, D7, G-7, C7, F#Maj7, F#7, G-7, C7

GUIDE TONE GAMES 4 ("INDIANA")

24

MIX 'N' MATCH GAME

1. USE VARIOUS COMBINATIONS OF 3RDS AND 7THS (AND 9THS)
2. THE EXAMPLE BELOW ALTERNATES 3RDS AND 7THS IN THE FIRST HALF, THEN 3RDS, 7THS, AND 9THS IN THE SECOND HALF

Staff 1: F#M7, D7, G7

Staff 2: G-7, C7, F#M7, C-7, F7

Staff 3: BbM7, Bb-7, Eb7, F#M7, A-7, D7

Staff 4: G7, G-7, C7

Staff 5: F#M7, D7, G7

Staff 6: G-7, A7, D-7, A7

Staff 7: D-7, A7, D-7, Ab7

Staff 8: F#M7, D7, G-7, C7, F#M7, F#7, G-7, C7

GUIDE TONE GAMES 5 ("INDIANA")

25

RESOLUTIONS GAME

1. LOOK FOR THE MOST NATURAL DOWNWARDS RESOLUTION USING ONLY 3RDS, 7THS, AND 9THS
2. THIS INCLUDES ($\flat 7 \rightarrow 3$) IN A II-V7-I, ($3 \rightarrow \flat 3$) FOR MAJORS/DOMINANTS BECOMING MINORS, AND ($3 \rightarrow 9$) WHEN CHORDS STAY THE SAME

FMaj7 D7 G7 G7

G-7 C7 FMaj7 C-7 F7

Bbmaj7 Bb-7 Eb7 FMaj7 A-7 D7

G7 G-7 C7

FMaj7 D7 G7

G-7 A7 D-7 A7

D-7 A7 D-7 Ab7

FMaj7 D7 G-7 C7 FMaj7 F#o7 G-7 C7

ALTERATION GAMES ("ALL GOD'S CHILLUN GOT RHYTHM") 26

MELODY

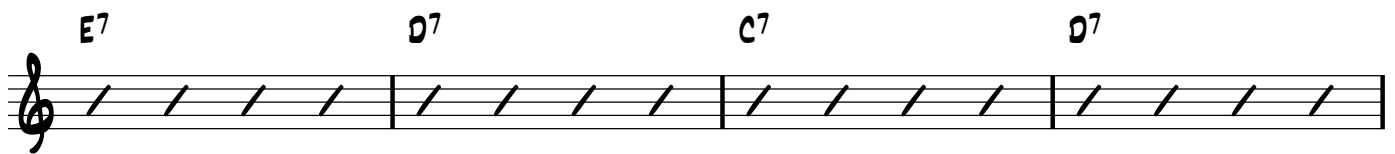
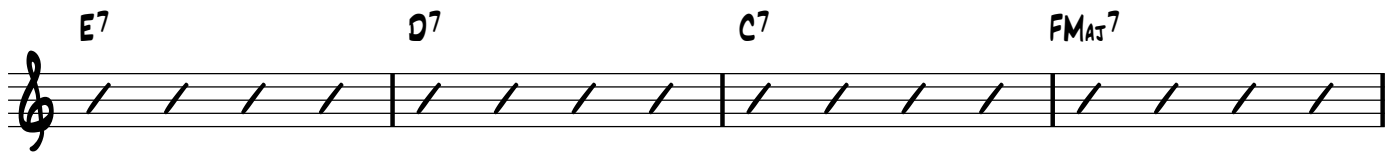
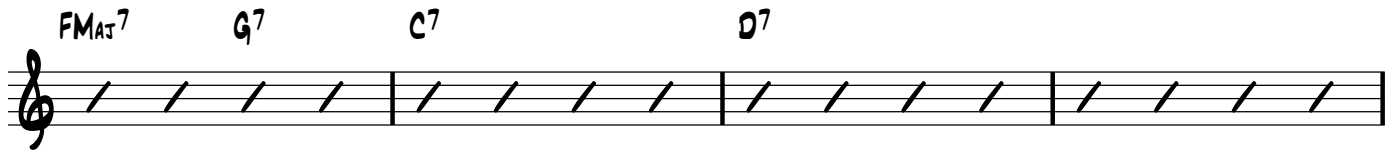
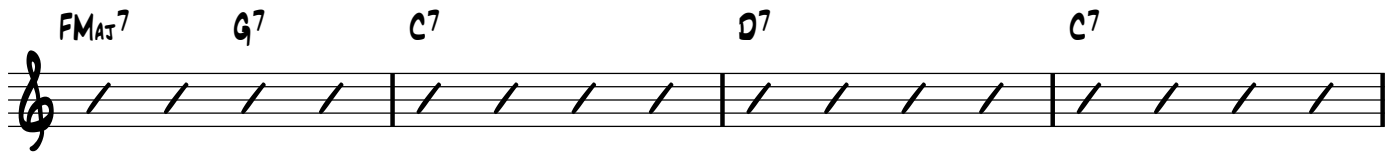
F Δ MAT⁷ D⁻⁷ G⁻⁷ C⁷ A⁻⁷ D⁷ G⁻⁷ C⁷
 F Δ MAT⁷ D⁷ G⁻⁷ C⁷ A $\emptyset$ ⁷ D⁷(b9) 
 B⁻⁷ E⁷ A⁻⁷ D⁷ G⁻⁷ C⁷ F Δ MAT⁷
 A⁷ D⁻⁷ G⁷ C⁷
 F Δ MAT⁷ D⁻⁷ G⁻⁷ C⁷ A⁻⁷ D⁷ G⁻⁷ C⁷
 F Δ MAT⁷ D⁻⁷ G⁻⁷ C⁷ A $\emptyset$ ⁷ D⁷(b9) 
 B⁻⁷ E⁷ A⁻⁷ D⁷ G⁻⁷ C⁷ A⁻⁷ D⁷
 G⁻⁷ C⁷ F Δ MAT⁷ D⁷ G⁻⁷ C⁷



ALTERATION GAMES 2 ("ALL GOD'S CHILLUN GOT RHYTHM")₂₇

DOMINANT CHORDS GAME

1. DOMINANT 7TH CHORDS ARE THE EASIEST TO ALTER, SO SIMPLIFY AS MANY CHORDS INTO DOMINANT SOUNDS AS POSSIBLE
2. MINOR CHORDS (UNLESS ACTING AS A TONIC) CAN ALWAYS BECOME THE DOMINANT A 4TH HIGHER



ALTERATION GAMES 3 ("ALL GOD'S CHILLUN GOT RHYTHM")²⁸

DIMINISHED SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING DIMINISHED SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD AND STARTS WITH A HALF STEP
(FOR EXAMPLE: C7 = C-D $\flat$ -E $\flat$ -F $\sharp$ -G-A-B $\flat$ -C -OR- H-W-H-W-H-W-H-W)



ALTERATION GAMES 4 ("ALL GOD'S CHILLUN GOT RHYTHM")₂₉

WHOLE-TONE SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING WHOLE-TONE SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD AND MOVES IN WHOLE STEPS
(FOR EXAMPLE: C7 = C-D-E-G^b-A^b-B^b-C)

The musical notation consists of eight staves, each containing four measures of music. Each measure is preceded by a dominant chord label. The notes are written in a whole-tone scale pattern, starting on the root of the chord and moving in whole steps. The chords and their corresponding scales are as follows:

- Staff 1: F_{MAT}7, G7, C7, D7, C7
- Staff 2: F_{MAT}7, G7, C7, D7
- Staff 3: E7, D7, C7, F_{MAT}7
- Staff 4: A7, G7, C7
- Staff 5: F_{MAT}7, G7, C7, D7, C7
- Staff 6: F_{MAT}7, G7, C7, D7
- Staff 7: E7, D7, C7, D7
- Staff 8: C7, F_{MAT}7, D7, C7

ALTERATION GAMES 5 ("ALL GOD'S CHILLUN GOT RHYTHM")₃₀

LYDIAN-DOMINANT SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING LYDIAN-DOMINANT SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD INCLUDES A #4 AND b7
(FOR EXAMPLE: C7 = C-D-E-F#-G-A-Bb-C)

FMaj7 G7 C7 D7 C7

FMaj7 G7 C7 D7

E7 D7 C7 FMaj7

A7 G7 C7

FMaj7 G7 C7 D7 C7

FMaj7 G7 C7 D7

E7 D7 C7 D7

C7 FMaj7 D7 C7

ALTERATION GAMES 6 ("ALL GOD'S CHILLUN GOT RHYTHM")₃₁

DIMINISHED-WHOLE TONE TRIAD PAIRS GAME

1. OVER EVERY DOMINANT CHORD, USE TRIADS FOR THE CORRESPONDING DIMINISHED-WT SCALE
2. THESE ARE THE MAJOR TRIADS BUILT ON THE TONIC AND THE TRI-TONE
(FOR EXAMPLE: C7 = C-E-G AND G $\flat$ -B $\flat$ -D $\flat$)

The musical score consists of eight staves, each containing four measures of chords. The chords are labeled above the staves:

- Staff 1: FMaj7, G7, C7, D7, C7
- Staff 2: FMaj7, G7, C7, D7, C7
- Staff 3: E7, D7, C7, FMaj7
- Staff 4: A7, G7, C7
- Staff 5: FMaj7, G7, C7, D7, C7
- Staff 6: FMaj7, G7, C7, D7
- Staff 7: E7, D7, C7, D7
- Staff 8: C7, FMaj7, D7, C7

PERPETUAL MOTION GAMES ("HOW HIGH THE MOON")

32

MELODY

Chords indicated above the melody:

- Staff 1: G_{MA7}⁷, G⁻⁷, C⁷
- Staff 2: F_{MA7}⁷, F⁻⁷, B^{b7}
- Staff 3: E^b_{MA7}⁷, A⁻⁷, D⁷, G⁻⁷, A⁻⁷, D⁷
- Staff 4: G_{MA7}⁷, A⁻⁷, D⁷, B⁻⁷, B^{b7}, A⁻⁷, D⁷
- Staff 5: G_{MA7}⁷, G⁻⁷, C⁷
- Staff 6: F_{MA7}⁷, F⁻⁷, B^{b7}
- Staff 7: E^b_{MA7}⁷, A⁻⁷, D⁷, G_{MA7}⁷, A⁻⁷, D⁷
- Staff 8: B⁻⁷, B^{b7}, A⁻⁷, D⁷, G_{MA7}⁷, A⁻⁷, D⁷

PERPETUAL MOTION GAMES 2 ("HOW HIGH THE MOON") 33

PERPETUAL HALFS AND QUARTERS GAME

1. CREATE A MELODY USING NOTHING BUT HALF NOTES AND OCCASIONAL RESTS
2. DO THE SAME THING WITH NOTHING BUT QUARTER NOTES
3. THE GOAL IS TO CREATE THE SMOOTHEST, MOST MELODIC SOLO

The musical score is composed of eight staves, each containing a sequence of chords and a melody. The chords are labeled above the staves, and the melody is written in treble clef with a key signature of one sharp (F#). The chords are: GMaj7, G-7, C7, FMaj7, F-7, Bb7, EbMaj7, A-7, D7, G-7, A-7, D7, GMaj7, A-7, D7, B-7, Bb7, A-7, D7, GMaj7, G-7, C7, FMaj7, F-7, Bb7, EbMaj7, A-7, D7, GMaj7, A-7, D7, B-7, Bb7, A-7, D7, GMaj7, A-7, D7.

PERPETUAL MOTION GAMES 3 ("HOW HIGH THE MOON") 34

PERPETUAL EIGHTHS AND TRIPLETS GAME

1. CREATE A MELODY USING NOTHING BUT EIGHTH NOTES AND OCCASIONAL RESTS
2. DO THE SAME THING WITH NOTHING BUT EIGHTH NOTE TRIPLETS
3. FEEL FREE TO START USING BEBOP SCALES, BLUES LICKS, AND ALTERED NOTES



MOTIVE GAMES ("ON GREEN DOLPHIN STREET")

35

MELODY

LATIN $E^b M_{AT}^7$

$F M_{AT}^7$ $E M_{AT}^7$ $E^b M_{AT}^7$ $E^b M_{AT}^7$ C^7

SWING F_-7 $B^b7(b9)$ $E^b M_{AT}^7$ B^b_-7 E^b7

A^b_-7 $D^b7(\sharp9)$ $G^b M_{AT}^7$ F_-7 B^b7

LATIN $E^b M_{AT}^7$

$F M_{AT}^7$ $E M_{AT}^7$ $E^b M_{AT}^7$ $E^b M_{AT}^7$ C^7

SWING F_-7 $D\emptyset7$ $G7(\sharp9)$ C_-7 $A\emptyset7$ $D7(\sharp9)$

G_-7 $C7(\sharp9)$ F_-7 B^b7 $E^b M_{AT}^7$ F_-7 B^b7

MOTIVE GAMES 2 ("ON GREEN DOLPHIN STREET")

36

MOTIVES FROM THE MELODY GAME

1. PICK OR MODIFY A FRAGMENT OF THE MELODY AND USE THROUGHOUT THE ENTIRE TUNE
2. MAKE SURE THAT YOUR NOTE CHOICES FIT THE CHORD CHANGES
3. FEEL FREE TO ALTER YOUR MOTIVE IN SUBTLE WAYS (RHYTHMS, OCTAVES, ETC)

The musical score consists of eight staves of music in 4/4 time. Each staff contains a melody line with various chords indicated above the notes. The chords are: E♭Maj7, E♭-7, F♯Maj7, E♯Maj7, E♭Maj7, E♭Maj7, C7, F-7, B♭7(b9), E♭Maj7, B♭-7, E♭7, A♭-7, D♭7(♯9), G♭Maj7, F-7, B♭7, E♭Maj7, E♭-7, F♯Maj7, E♯Maj7, E♭Maj7, E♭Maj7, C7, F-7, D♭7, G♭7(♯9), C-7, A♭7, D♭7(♯9), G-7, C7(♯9), F-7, B♭7, E♭Maj7, F-7, B♭7.

MOTIVE GAMES 3 ("ON GREEN DOLPHIN STREET")

37

ADVANCED MOTIVE GAME

1. PLAY A SOLO EXCLUSIVELY USING SEQUENCES (DOWNWARD SEQUENCES IF THE MOTIVE DESCENDS, UPWARD SEQUENCES IF THE MELODY ASCENDS USUALLY WORK THE BEST)
2. USING A SHORT MOTIVE. PRACTICE IT IN DIFFERENT POSITIONS IN THE BAR (RHYTHMIC DISPLACEMENT)

Staff 1: EbMaj7 Eb-7
Staff 2: FMaj7 EMaj7 EbMaj7 EbMaj7 C7
Staff 3: F-7 Bb7(b9) EbMaj7 Bb-7 Eb7
Staff 4: Ab-7 Db7(#9) GbMaj7 F-7 Bb7
Staff 5: EbMaj7 Eb-7
Staff 6: FMaj7 EMaj7 EbMaj7 EbMaj7 C7
Staff 7: F-7 Dø7 G7(#9) C-7 Aø7 Db7(#9)
Staff 8: G-7 C7(#9) F-7 Bb7 EbMaj7 F-7 Bb7

DEVELOPMENT OF THE BLUES 1

38

"BLUE SEVEN" - SONNY ROLLINS

8^b7

E^b7

8^b7

F7

8^b7

"TENOR MADNESS" - SONNY ROLLINS (ORIGINALLY IN B^b)

E^b7

A^b7

E^b7

B^b7

E^b7

"NOW'S THE TIME" - CHARLIE PARKER

F7

8^b7

F7

C7

3

F7

DEVELOPMENT OF THE BLUES 3

40

"BLUE MONK" - THELONIOUS MONK

Chords for "Blue Monk": B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, F-7, B $\flat$ 7, E $\flat$ 7, E $\circ$ 7, B $\flat$ 7/F, D-7, G7, C-7, F7, B $\flat$ 7, G7, C-7, F7.

"THE BLUES WALK" - CLIFFORD BROWN (ORIGINALLY IN F)

Chords for "The Blues Walk": E $\flat$ 7, A $\flat$ 7, E $\flat$ 7, B $\flat$ -7, E $\flat$ 7, A $\flat$ 7, A $\circ$ 7, E $\flat$ 7/B $\flat$, G-7, C7, F-7, B $\flat$ 7, E $\flat$ 7, C7, F-7, B $\flat$ 7.

"STRAIGHT, NO CHASER" - THELONIOUS MONK

Chords for "Straight, No Chaser": F7, B $\flat$ 7, F7, C-7, F7, B $\flat$ 7, B $\flat$ 7, F7/C, A-7, D7, G-7, C7, F7, D7, G-7, C7.

DEVELOPMENT OF THE BLUES 4

41

"BAGS' GROOVE" - MILT JACKSON (ORIGINALLY IN F)

Chord symbols: B^b7, A^b7, G^b7, F^b7, E^b7, E^o7, B^b7, A⁷, G⁷, G^b7, C⁻7, F⁷, B^b7, D^b7, G^b7, C^b7.

"SANDU" - CLIFFORD BROWN

Chord symbols: E^b7, D^b7, C^b7, A⁷, A^b7, A^o7, E^b7, D⁷, C⁷, C^b7, F⁻7, B^b7, E^b7, G^b7, C^b7, F^b7.

"BILLIE'S BOUNCE" - CHARLIE PARKER

Chord symbols: F⁷, E^b7, D^b7, B⁷, B^b7, B^b7, F⁷, E⁷, D⁷, D^b7, G⁻7, C⁷, F⁷, A^b7, D^b7, G^b7.

DEVELOPMENT OF THE BLUES 5

42

"BUZZY" - CHARLIE PARKER

Chord progression for "Buzzy":

8^bMA₇ A^ø7 D⁷ G⁻⁷ C⁷ F⁻⁷ 8^b7

E^b7 E^b-7 A^b7 D⁻⁷ G⁷ D^b-7 G^b7

C⁻⁷ F⁷ B^bMA₇ G⁷ C⁻⁷ F⁷

"BIRDLIKE" - FREDDIE HUBBARD

Chord progression for "Birdlike":

E^bMA₇ D^ø7 G⁷ C⁻⁷ F⁷ 8^b-7 E^b7

A^b7 A^b-7 D^b7 G⁻⁷ C⁷ F^{#-7} B⁷

F⁻⁷ 8^b7 E^bMA₇ C⁷ F⁻⁷ 8^b7

"BLUES FOR ALICE" - CHARLIE PARKER

Chord progression for "Blues for Alice":

FMA₇ E^ø7 A⁷(^b9) D⁻⁷ G⁷ C⁻⁷ 3 F⁷ 3

8^b7 8^b-7 E^b7 A⁻⁷ D⁷ A^b-7 D^b7

G⁻⁷ 3 C⁷ FMA₇ D⁷ G⁻⁷ C⁷

"RHYTHM CHANGES" AND VARIATIONS 1

43

"I GOT RHYTHM" - GEORGE GERSHWIN

Staff 1: B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$

Staff 2: B^b7 E^bMA_7 $C-7$ $F7$

Staff 3: B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$

Staff 4: B^b7 E^bMA_7 $C-7$ $F7$ B^bMA_7

Staff 5: $D7$ $G7$

Staff 6: $C7$ $F7$

Staff 7: B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$

Staff 8: B^b7 E^bMA_7 $C-7$ $F7$ B^bMA_7

"RHYTHM CHANGES" AND VARIATIONS 2

44

"MOOSE THE MOOCH" - CHARLIE PARKER

The musical score for "Moose the Mooch" by Charlie Parker is presented in 4/4 time. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords and rhythmic patterns are as follows:

- Staff 1:** Chords: BbMA7, G7, C-7, F7, D-7, G7, C-7, F7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.
- Staff 2:** Chords: BbMA7, Bb7, EbMA7, Eo7, D-7, G7, C-7, F7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the eighth measure.
- Staff 3:** Chords: BbMA7, G7, C-7, F7, D-7, G7, C-7, F7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the third measure.
- Staff 4:** Chords: BbMA7, Bb7, EbMA7, Eo7, C-7, F7, BbMA7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.
- Staff 5:** Chords: A-7, D7, D-7, G7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the second measure.
- Staff 6:** Chords: G-7, C7, C-7, F7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.
- Staff 7:** Chords: BbMA7, G7, C-7, F7, D-7, G7, C-7, F7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the third measure.
- Staff 8:** Chords: BbMA7, Bb7, EbMA7, Eo7, C-7, F7, BbMA7. Rhythmic patterns include eighth and sixteenth notes, with a triplet of eighth notes in the sixth measure.

"RHYTHM CHANGES" AND VARIATIONS 3

45

"DEXTERITY" - CHARLIE PARKER

The musical score for "Dexterity" by Charlie Parker is presented in 4/4 time. It consists of 8 staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The chords for the first staff are BbMA7, Bb7, C-7, C#o7, D-7, G7, C-7, and F7. The second staff continues the melody with chords F-7, Bb7, EbMA7, Eo7, D-7, G7, C-7, and F7. The third staff repeats the first staff's chords. The fourth staff repeats the second staff's chords. The fifth staff introduces a new chord, Ab7, and features a triplet of eighth notes. The sixth staff continues with Gb7 and F7. The seventh staff repeats the first staff's chords. The eighth staff repeats the second staff's chords. The score includes various rhythmic patterns, including eighth notes, quarter notes, and triplets.

Chords: B^bMA₇, B^b7, C-7, C[#]o7, D-7, G7, C-7, F7, F-7, B^b7, E^bMA₇, E^o7, D-7, G7, C-7, F7, B^bMA₇, A^b7, G^b7, F7.

"RHYTHM CHANGES" AND VARIATIONS 4

46

"ANTHROPOLOGY" - CHARLIE PARKER

The musical score for "Anthropology" by Charlie Parker is presented in 8 staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various chords and a 3-measure rest.

Staff 1: Chords: B^bMAT⁷, A^b7, G^b7, F⁷, B^bMAT⁷, A^b7, G^b7, F⁷.

Staff 2: Chords: F⁻⁷, B^b7, E^bMAT⁷, A^b7(♯11), D⁻⁷, G⁷, C⁻⁷, F⁷.

Staff 3: Chords: B^bMAT⁷, A^b7, G^b7, F⁷, B^bMAT⁷, A^b7, G^b7, F⁷.

Staff 4: Chords: F⁻⁷, B^b7, E^bMAT⁷, A^b7(♯11), C⁻⁷, F⁷, B^bMAT⁷.

Staff 5: Chords: E^b-7, A^b7, D⁻⁷, G⁷.

Staff 6: Chords: D^b7, G^b7, C⁻⁷, F⁷. (Note: A 3-measure rest is indicated below the staff.)

Staff 7: Chords: B^bMAT⁷, A^b7, G^b7, F⁷, B^bMAT⁷, A^b7, G^b7, F⁷.

Staff 8: Chords: F⁻⁷, B^b7, E^bMAT⁷, A^b7(♯11), C⁻⁷, F⁷, B^bMAT⁷.

"RHYTHM CHANGES" AND VARIATIONS 5

47

"OLEO" - SONNY ROLLINS

The musical score for "Oleo" by Sonny Rollins is presented in 4/4 time. It consists of 8 staves of music. The first four staves contain melodic lines with various chords indicated above the notes. The fifth and sixth staves show rhythmic patterns, likely for a drum or bass part, with chords indicated above the staves. The seventh and eighth staves return to melodic lines with various chords indicated above the notes.

Staff 1: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 2: Chords: Bb7, EbMA7, Ab7, D7, G7, C7, F7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 3: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 4: Chords: Bb7, EbMA7, Ab7, C-7, F7, BbMA7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 5: Chords: D7, Db7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 6: Chords: C7, B7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 7: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 8: Chords: Bb7, EbMA7, A7, C-7, F7, BbMA7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.