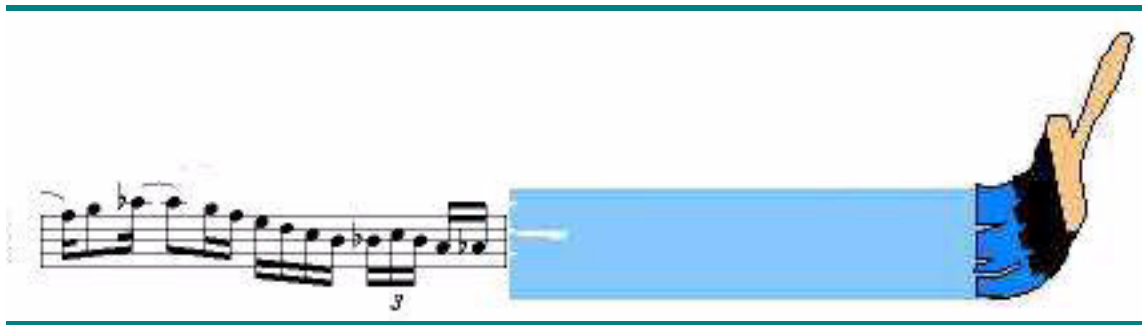# The Art of Improvisation

<u>Version 1.0 – 8/22/2000</u>

… Creating real-time music through jazz improvisation …

Level 3: Intermediate

by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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Level 3 - Intermediate

Level 3 — Intermediate

As an *Intermediate Improviser,* your improvisation becomes more varied and interesting. Melodic patterns become a means, not an end, and you learn to play smooth ideas across more challenging chord progressions. At Level 3, the world of rhythmic development begins to unfold, leading you to new creative paths. You also learn how to alter dominant chords for more energy and how to use the Virtual Practice Method to learn chord progressions away from your instrument. You're on your way as a soloist!

3A: More Melodic Color

In this chapter you'll learn about:

- Using Non-Harmonic Tones
- Natural and Harmonic Minor Scales
- Static Playing: Avoiding ii-V-Is

S o far you've learned flexible scales for major, minor, and dominant chords. But what about the notes that don't fit into these basic scales and chords? This chapter shows how to use these notes, through non-harmonic tones and new scales for minor and dominant chords.

Using Non-Harmonic Tones

Non-harmonic tones are tones that don't fit in the basic scale (not color tones or resting tones). Non-harmonic tones are fine to play; when resolved properly, they add a lot of interest to your solo. The non-harmonic tones for a major scale are the b2, b3, b6, and b7 (in C Major they are Db, Eb, Ab, and Bb).

3.1 Resolving Non-Harmonic Tones

A non-harmonic tone is very high in energy. It should resolve to the nearest *color* tone, which has less (but still considerable) energy. If you resolve a non-harmonic tone to a resting tone, the energy decreases too fast, so the non-harmonic tone sounds like a mistake. Here's how to resolve non-harmonic tones in major:

- b2 (or sharp 1) resolves up to 2 (not down to 1).
- b3 (or sharp 2) resolves down to 2 or up to 3. The 3 is a resting tone, but it's the most colorful one.
- b6 (or sharp 5) resolves to up to 6 (not down to 5).
- b7 (or sharp 6) resolves down to 6 or up to 7.

The example below resolves all four non-harmonic tones in C Major. The non-harmonic tones in the example use enharmonic spellings.

b2-2   b3-3 b6-6   b7-7
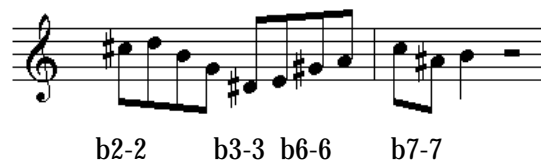
Example 3.1 - Resolving non-harmonic tones in C Major

✔ ***Exercise 3.1   Spelling and Resolving Non-Harmonic Tones***

3.2 Non-Harmonic Tones On/Off the Beat

Non-harmonic tones are often played off the beat, resolving to downbeats.

b6-6 b2-2   b7----6

Example 3.2 - Offbeat non-harmonic tones in Major

For more tension, play downbeat non-harmonic tones and resolve them off the beat.

b2-2 b6-6   b3-3 b7-7

Example 3.2a- Downbeat non-harmonic tones in Major

Or, you can play consecutive non-harmonic tones to delay the resolution. This sounds more "outside" (see Chapters 5A and 5B).

✔ *Exercise 3.2   Playing Non-Harmonic Tones*

3.3 Using the Chromatic Scale

The chromatic scale is all half-steps; you can use it to emphasize non-harmonic tones in major, minor, or dominant. It's most effective played with mixed contours and not overused. A chromatic run should usually end on a scale tone, not a non-harmonic tone.

You can also use a chromatic scale in a narrow range, repeating chromatic non-harmonic tones. For example:

Example 3.3 - Using a narrow chromatic passage

And you can occasionally use chromatic notes in fast passages, ascending or descending.

✔ *Exercise 3.3   Using the Chromatic Scale*

3.4 Non-Harmonic Tones in Minor

The non-harmonic tones in minor are the b2 and the natural 3. In minor the b2 resolves to the 2, and the 3 resolves to the b3 or 4. Here's an example of using non-harmonic tones in C Minor:

b2-2   n3---b3

Example 3.4 - Non-harmonic tones in C Minor

Although the #4th in minor may seem like a non-harmonic tone, it's actually part of the blues scale, which works well in minor. The b6 and natural 7 in minor aren't non-harmonic tones, because they're part of the natural minor and harmonic minor scales (see *Harmonic Minor and Natural Minor Scales* below).

✔ **Exercise 3.4** **Using Non-Harmonic Tones, Minor**

3.5 Non-Harmonic Tone in Dominant

The non-harmonic tone in dominant is the natural 7. In a C7 chord, the natural 7 (B) resolves to the b7 (Bb):

n7-b7

Example 3.5 - Non-harmonic tone in dominant (natural 7)

The natural 7 in dominant can be played on the beat for more emphasis, or off the beat for less emphasis.

✔ **Exercise 3.5** **Non-Harmonic Tone in Dominant**

Harmonic Minor and Natural Minor Scales

So far you've learned these minor scales: Dorian, blues, minor pentatonic, and melodic minor ascending. You can also use the *harmonic minor* and *natural minor* scales.

3.6 Learning the Harmonic Minor Scales

The harmonic minor scale is used more often in jazz than the natural minor. Compared to major, the harmonic minor scale has a b3 and a b6. Harmonic minor also contains an augmented 2nd (from the flat 6th to the natural 7th) for a more "exotic" sound. Below are harmonic minor scales in C and in D.

1 2 b3 4 5 b6 7 8   1 2 b3 4 5 b6 b7 8

Example 3.6 - C Harmonic Minor scale   Example 3.6a - D Harmonic Minor scale

You'll learn more about harmonic minor scales in *Minor Chord Progressions* in Chapter 3F: *Dominant Alterations*.

✔ **Exercise 3.6** **Using Harmonic Minor Scales**

3.7 Natural Minor Scales

The natural minor scale is the traditional minor scale used in classical music, but it's used less often in jazz. Compared to a major scale, it has a flat 3, flat 6, and flat 7; the flat 6th lends a darker quality to the scale. The natural minor scales in C and F are shown below.

1 2 b3 4 5 b6 b7 8   1 2 b3 4 5 b6 b7 8

Example 3.7 - C Natural Minor scale   Example 3.7a - F Nat. Minor scale

✔ *Exercise 3.7   Using Natural Minor Scales*

3.8 Handling the Flat 6th in Minor

The natural 6th degree, used in the Dorian and melodic minor ascending scales, is fine to emphasize. The flat 6th degree, used in natural minor and harmonic minor scales, is usually resolved to the natural 6. You can also delay resolving the b6 (b6 to b7 to 6).

b6--- n6   b6-b7-n6

Example 3.8 - Handling the b6th degree in minor

You can mix the b6, n6, b7, and n7 in minor for some interesting and colorful combinations. Work with them in all keys until they become second nature to you. Try to spot these tones in the jazz melodies and solos you hear.

✔ *Exercise 3.8   Handling the Flat 6th in Minor*

Chapter Review

1) Non-harmonic tones are tones that don't fit in the basic scale (not color tones or resting tones).
2) Non-harmonic tones create more tension when played on the beat.
3) Non-harmonic tones are effective in a chromatic scale, especially in a narrow range.
4) Non-harmonic tones in minor are the b2 (resolves to 2) and natural 3 (resolves to b3 or 4).
5) The non-harmonic tone in dominant is the natural 7.
6) Natural minor is like a major scale with a b3, b6, and b7.
7) Harmonic minor is like a major scale with a b3 and b6.
8) In minor, the b6 should usually be resolved to the natural 6.

3B: Melodic Connections

In this chapter you'll learn:

- About Melodic Resolution
- How to Use Melodic Resolution
- Chord Anticipation
- Chord Delay

I t's one thing to improvise against a single chord or a ii-V-I progression in a home key. But it's harder to keep your ideas smooth and well-connected when the chords jump around or modulate keys. This chapter helps you tame the chord monsters. When you master melodic connections, your ideas won't be pulled around by the chord progression. Instead, your listener hears chords as the natural background in the solo.

Consecutive Chords of One Type

A very quick way to modulate (change keys) is to use several consecutive chords of the same type (all major, all minor, or all dominant). Consecutive chords of a type often move up or down by thirds or seconds. Each chord is heard as the I of a new key, without ii and V chords to set up the I.

This raises a common problem: the solo melody gets jerked around by the chord progression. Fortunately, we can solve that problem by using melodic resolution.

About Melodic Resolution

Melodic resolution is the skill of smoothly connecting two "distant" chords (ones that aren't in the same key, such as consecutive chords of the same type). This lets you control your melodic contour, so it isn't forced up and down by the chords.

Melodic Resolution Intervals

A "smooth" melodic movement is moving by one of these intervals from the old chord to the new chord:

1) A "no-step" (same note on old and new chords) –

CMa7   EbMa7
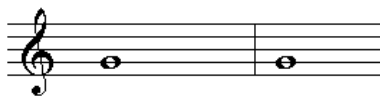
Example A - Melodic resolution: no-step

2) A half-step up or down to the new chord –

CMa7   EbMa7   CMa7   EbMa7
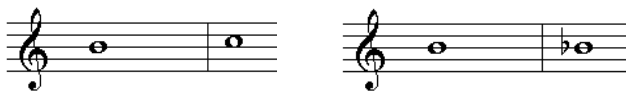
Example B - Half-step up   Example C - Half-step down

3) A whole-step up or down to the new chord –

CMa7   EbMa7   CMa7   EbMa7

Example D - Whole-step up   Example E - Whole-step down

Melodic resolution has a maximum of a whole step. You can connect to a new chord by a wider interval, but it sounds like a skip, not a smooth connection.

Problems Solved by Melodic Resolution

Some soloists improvise so smoothly you hardly notice the chords changing, while other soloists stumble or stop at each new chord. First, you must master the scales and arpeggios that go with the chords. After that, melodic resolution makes the difference.

Good melodic resolution fixes these common problems:

- *Problem #1*: Stopping just before new chords, creating breaks in the solo.
- *Problem #2*: Jumping to the new chord root, no matter how awkward the jump.

The melody below has an awkward break when it jumps to the root of the new chord:

C7   F#7

Example F - Weak melody; gap from C to F#

C7   F#7

Example G - Better melody, using melodic resolution

How to Use Melodic Resolution

No matter what the chords are, or what note you're currently playing, you can always use melodic resolution if you follow the steps below. To keep it simple at first, let's use one whole note per measure. Later you can try faster rhythms or two chords per bar.

3.9 Steps for Melodic Resolution

Here are the steps to follow for simple melodic resolution:

1 Select a whole note for the first chord; don't use the root or natural 4. For example, you could choose G# for the EMa7 chord:

EMa7

Example 3.9 - Sample whole note for first bar of melodic resolution

2   Choose a whole note for the second chord, moving by a no-step, half-step (up or down), or whole-step (up or down). The new note must *not* be the root or natural 4th of the new chord.

EMa7   DMa7

or   or

Example 3.9a - Sample whole notes for second bar of melodic resolution

The above example moves from EMa7 on the 3 (G#) to DMa7 on the 5 (A), or the #4 (G#), or the 3 (F#).

You can also use melodic resolution for minor or dominant chords by following steps 1 and 2 above. For minor chords, the first note of the new chord shouldn't be the b6th or natural 7th (the 4th is OK). Here's melodic resolution with major, dominant, and minor chords:

DMa7   Bb7   Ami7

Example 3.9b - Melodic resolution with major, dominant, and minor chords

Basic Practice Method (Whole Notes)

To practice melodic resolution on paper,

1   Write down any 4 chord symbols (major, minor, or dominant).

2   Under the first chord symbol, write one whole-note pitch. If you don't have music paper, you can spell the pitch by letter, without drawing it on a staff.

3   Write a whole-note pitch under the second chord symbol. Use one of the smooth movements described above.

4   Write a whole-note pitch under each remaining chord symbol, using smooth melodic resolution:

Fm7   AMa7   EbMa7   G7

Example 3.9c - Writing melodic resolution with whole-note pitches

3   Repeat steps 1 through 4, but say the pitches instead of writing them. Work for accuracy, and try to take a few seconds per note. You can work on melodic resolution away from your instrument, too.

✔ *Exercise 3.9   Using Melodic Resolution*

3.10 Variation #1: Least Movement

For extra practice, use the least possible movement (fewest half-steps) between chords. The notes below move only a half-step (G# to A) across 4 chords:

Example 3.10 - Melodic resolution with least pitch movement

✔ *Exercise 3.10   Using Least Movement*

3.11 Variation #2: Moving Up

You can also try to make each chord movement go upwards:

Example 3.11 - Melodic resolution with ascending pitches

✔ *Exercise 3.11   Moving Up, Melodic Resolution*

3.12 Variation #3: Moving Down

Or, you can make each chord movement go down in pitch:

Example 3.12 - Melodic resolution with descending pitches

✔ *Exercise 3.11   Moving Down, Melodic Resolution*

3.13 Melodic Resolution with Other Rhythms

Next, you can use other rhythms, such as eighth-notes, dotted quarters, etc. The smooth-movement rules are the same, but you choose notes much more quickly.

1   As you near the new chord, sense which pitch will be the last one you play in the current chord.

Example 3.13 - Melodic resolution: finding last pitch in first chord

2   Choose the first note for the new chord, moving by one of the smooth intervals (no-step, half-step up or down, or whole-step up or down).

BMa7   GMa7

Example 3.13a - Melodic resolution: finding starting pitch in the second chord

Connecting eighth-notes quickly and accurately takes time and practice, so be patient – the rewards are high.

✔ *Exercise 3.13*   *Melodic Resolution, Other Rhythms*

Chord Anticipation

Chord anticipation means soloing on the new chord a bit too soon (one, two, or three quarter-note beats before the new chord sounds), to increase tension.

3.14 Anticipating Chords

For example, say the first chord is FMa7 and the next chord is AbMa7. You could anticipate the AbMa7 by playing Ab, Bb, C, and Eb while F Ma7 is sounding:

FMa7   AbMa7

(1 2 3 5 of Ab)

Example 3.14 - Anticipated notes of AbMa7, played against FMa7

The anticipated Ab, Bb and Eb sound tense in FMa7, but when the new chord arrives, it makes sense. (In movies, it's like starting the dialog in a new scene while the old scene's still on the screen). Anticipated notes are usually resting tones of the new chord. They outline the new chord clearly while the old chord is still sounding.

When the new chord arrives, use melodic resolution to connect to it smoothly. Then when the new chord is sounding, you can stress the new chord's color tones.

Exercise 3.14   *Using Chord Anticipation*

Chord Delay

3.15 Usually, it's not good to keep playing on the old chord when the new chord sounds. But repeating a motif can extend old-chord motifs into a new chord:

F7   F#7

=====

Example 3.15 - Chord delay: Motif that repeats into a new chord

The repeated motif should be strong; otherwise, it just sounds like you missed the new chord. After you state the motif a few times, you can resolve the motif to the new key.

✔ *Exercise 3.15   Using Chord Delay*

3.16 Avoiding Chords (Pedal)

To add interest behind a solo, bass players sometimes repeat a root note while chords change. This repeated note is a *pedal* note. In your solo, you can use a pedal note (or a pedal pattern) by repeating one or more notes while the rhythm section changes chords.

Pedal notes can be even more effective when you use interesting rhythms. Below is an example of using pedal notes with an offbeat rhythm. The G is played on the EMa7 chord even though it doesn't fit the chord; the effect is to omit the EMa7.

EbMa7   EMa7   FMa7

Example 3.16 - Pedal notes; omitting the second chord

Exercise 3.16   Using Pedal Notes

Chapter Review

1) Melodic resolution smoothly connects a melody between chords (no-step, 1/2-step, or whole step).
2) Melodic resolution avoids stopping just before a new chord or jumping to the root of the new chord.
3) Chord anticipation means playing a melody that fits the new chord before the new chord arrives.
4) When anticipating the chord, use resting tones (1 3 5) of the new chord d; then you can emphasize color tones of the new chord after it arrives.
5) Chord delay means repeating a motif from the old chord into the new chord, changing to the new chord somewhat late.
6) Pedal is the technique of playing against the old chord and omitting a new chord.

3C: Fusion and Latin Styles

In this chapter you'll learn about:

- About Jazz Fusion
- Jazz Fusion Artists
- Styles Around the World
- Latin Rhythms and Clave
- Montunos and Guajeos

Note: Special thanks to Jay Lawrence, percussionist for BRIDJJ, for his contributions to this chapter. For more on latin rhythms and styles, see other books such as "The Salsa Guidebook" by Rebeca Mauleón.

T oday it's becoming increasingly popular to mix musical styles within a tune or a concert. For example, top recording artists are typically proficient in many different styles, such as jazz, classical, latin, and rock. While it's outside the scope of this book to discuss each style in detail, this chapter deals with mixtures of styles, important fusion and Latin artists, and rhythmic examples.

About Jazz Fusion

The basic dictionary definition of fusion is: "... a merging of diverse elements into a unified whole." We could argue that jazz itself is a fusion of old-world (classical) and Afro-American musics, or that the swing style is a fusion of duple and triple meters and rhythms. But the term "fusion" usually refers to the merging of mainstream jazz and some other musical style, such as rock, blues, classical, etc.

Jazz/Rock Fusion

The late 1960's and early 70's saw the blending of jazz and rock into a new kind of fusion. A groundbreaking recording for jazz/rock fusion was Miles Davis' "Bitches Brew." The band for this recording included other players who would go on to become pioneers in jazz fusion: Chick Corea and Joe Zawinul on electric keyboards; Wayne Shorter on sax; John McLaughlin on guitar; Larry Young on organ; and Jack deJohnette and Lenny White on drums.

A more commercially successful brand of jazz/rock fusion was developed by Blood, Sweat and Tears and by Chicago, two groups that added vocals and horns to a rhythm section.

Some landmark recordings of jazz/rock fusion:

- "Inner Mounting Flame" (Mahavishnu Orchestra, with John McLaughlin)
- "Spectrum" (Billy Cobham, percussion)
- "Brecker Brothers" (Michael & Randy Brecker)
- "Heavy Weather" (Weather Report, with Joe Zawinul and Wayne Shorter)
- "Light as a Feather" (Chick Corea's latin/jazz band)
- "Headhunters" (Herbie Hancock's band)

- "Lifetime" (Tony Williams)

Latin Jazz

In the late 1940's, Dizzy Gillespie, one of the founders of the bebop style, combined forces with Cuban musicians Mario Bauza and Chano Pozo. They formed a big band that pioneered "Cubop," a fusion of latin and jazz. In the late-1950's, Brazilian apartment dwellers experimented by mixing subtler and quieter forms of the samba style with jazz harmonies – the result was the bossa nova, which became quite popular throughout the Western Hemisphere. Antonio Carlos Jobim was the most famous composer of bossa nova tunes, and guitarist Joao Gilberto and tenor saxophonist Stan Getz were leading proponents.

Some leading artists in the history of latin jazz:

- Machito
- Antonio Carlos Jobim
- Joao Gilberto
- Charlie Byrd
- Sergio Mendes
- Lalo Schifrin

- Airto
- Stan Getz
- Fort Apache Band
- Cal Tjader
- Tito Puente

On the BRIDJJ CD, listen to the introduction to "Deja Blue" (latin Ñanigo) and "Where's Waldis" (samba) for examples of latin styles.

Characteristics of Jazz Fusion

Rather than remaining a curious musical hybrid, jazz fusion developed into a style all its own, with characteristics such as these:

1) Aggressive melodies and rhythms.
2) Electric instrumentation, such as synthesizers, amplified horns, and electric bass.
3) Odd meters.
4) Be-bop and double-time passages over rock styles.
5) Contrast of modal vamps and advanced harmonies.
6) "Outside" improvisation.
7) Repeated rhythm section patterns.

The basic rhythmic style for jazz fusion is usually rock-based (straight eighth-notes, with 16th-note patterns), or swing combined with rock. For example, the Brecker Brother's "Some Skunk Funk" contains many eighth- and sixteenth-note rhythm combinations. On the other hand, Weather Report's "Rockin' in Rhythm" is an adaptation of the Duke Ellington original, with swing rhythms intact but new electronic instrumentation.

On the BRIDJJ CD, listen to "Beat the Rats" (rock and latin), "Tastes Like Chicken" (country, rock, classical), and "Barney Meets Godzilla" (swing and rock).

Jazz Fusion Artists

The lists below show jazz fusion artists in these categories: 1) pioneers who developed different types of fusion and who have had a lasting effect on jazz history and on other jazz musicians; and 2) more recent fusion artists with outstanding ideas and techniques.

Jazz Fusion Pioneers

Artist	Instrument	Jazz Fused With:
Blood, Sweat & Tears	Band	Rock, classical
Bolling, Claude	Piano	Classical
Brecker, Michael	Sax	Rock, latin, hip-hop
Brown, James	Vocals	Rhythm and blues
Burton, Gary	Vibes	Rock
Charles, Ray	Voc/piano	Blues
Chicago	Band	Rock, pop
Clarke, Stanley	Bass	Rock, latin
Cobham, Billy	Drums	Rock
Corea, Chick	Piano	Latin, rock
Coryell, Larry	Guitar	Latin, rock
Davis, Miles	Trumpet	Rock
DiMeola, Al	Guitar	Classical, rock, flamenco
Dreams	Band	Rock
Earth, Wind, & Fire	Band	Soul, rock
Ellis, Don	Tpt, band	Rock, East. Europe, Indian, odd meters
Ferguson, Maynard	Tpt, band	Rock
Hammer, Jan	Piano	Rock
Hancock, Herbie	Big band	Rock, pop
Jones, Quincey	Big band	Pop, rock, latin, rap
Lorber, Jeff	Band	Rock
McLaughlin, John	Guitar	Rock, Indian, blues,
Modern Jazz Qt.	Band	Classical
Pastorius, Jaco	Bass	Funk, latin
Puente, Tito	Perc/ band	Latin
Santana	Band	Latin, rock
Schuller, Gunther	Arranger	Classical
Shakti	Band	Indian
Spyro Gyra	Band	Rock. pop
Steps Ahead	Band	Rock, latin
Sting	Band	Rock, ska, reggae
Tower of Power	Band	Funk, R&B
Weather Report	Band	Rock, folk, latin

Recent Fusion Artists

Artist	Instrument	Jazz Fused With:
d'Rivera, Paquito	Woodwinds	Latin
Fischer, Clare	Piano, arr.	Latin
Holdsworth, Allan	Guitar	Rock, outside
Sanchez, Poncho	Perc.	Latin
Stern, Mike	Guitar	Rock
Tribal Tech	Band	Rock, rhythm & blues

Some Interesting Possibilities

When you think about all the different combinations of musical styles, there is a staggering number of possibilities; some are ridiculous, some very intriguing. Here are some interesting combinations:

Gregorian Chant Reggae	Big Band Ranchero
Hip-hop Taiko	Bulgarian Bebop
Blues Bolero	Flamenco Funk
Operatic Zydeco	Gospel Mariachi
Bluegrass Viennese Waltz	Baroque Polka
Punk Tango	Avant-Garde Polynesian
Metal Raga	Romantic Oompah

Maybe your band will start the next fusion trend.

Styles Around the World

Here is a partial list of different rhythmic styles found in musics around the world – sort of a "geographical rhythm chart." These styles have found their way into numerous jazz tunes and recordings.

Location	Artists (Rhythmic Styles)
Africa	King Sunny Ade (Ju Ju, High Life)
Argentina	Astor Piazzola (Tango)
Brazil	Ivan Lins, Sergio Mendes, Airto, Joao Gilberto (Samba, Bossa Nova, Marcha)
	(Maracatu, Freva, Partido Alto, Baion)
Colombia	Joe Arroyo (Cumbia)
Cuba	Los Papines, Los Muñequitos, Los Van Van (Son, Danson, Rumba, Cha Cha, Bata, Mozambique, Conga de Comparsa, Bembe, Iyesa, Arara, Bolere, Mambo Songo, Salsa)
Domin. Rep.	Milly y Los Vecinos, Wilfredo Vargas (Merengue, Jaleo, Pambiche)
Haiti	(Compas)
India	Allah Rakha, Zakir Hussain (Rupak Tal, Jhapak Tal)
Jamaica	Bob Marley, Jimmy Cliff, Peter Tosh, Black Uhuru (Reggae, Ska, Bluebeat, Mento, Rubadub)
Louisiana	Dr. John, Dirty Dozen Brass Band (Zydeco, Second-line)
Martinique	(Beguine, Zouk)
Puerto Rico	Cortijo & Kako (Bomba, Plena, Jibaro)
Trinidad	(Calypso, Soka)
Venezuela	(Joropo)

Latin Rhythms and Clave

3.17 This section illustrates some of the more popular Latin rhythms that are used in a clave. A clave (claw´-vay or "keystone") is a repeated rhythmic pattern that serves as the rhythmic framework for a tune. There are many versions of clave; examples are shown below. (It's assumed that each pattern is repeated indefinitely.)

Remember: Don't swing latin rhythms; play them with even 8th-notes.

Example 3.17 - African rhythmic cell

Example 3.17a - African clave, variation

Example 3.17b - Son clave

Example 3.17c - Rumba clave

Example 3.17d - Brazilian clave

You can also reverse the measure order of some clave versions of, playing bar 2 then bar 1. For example, the son clave can be played in reverse like this:

Example 3.17e - Son clave, in reverse order ----2/3 or 3/2

Once you start a clave, don't reverse it in thesame tune.

✔ *Exercise 3.17   Playing in Clave*

3.18 Rhythms Over Clave

Once the basic clave for a tune is set, you can add your own rhythmic patterns over the clave, either for improvisation or for added percussion parts. Below are some typical rhythms that are used over clave.

Example 3.18 - Cua rhythm

Example 3.18a - Cinquillo rhythm

Example 3.18b - Partido alto

(The partido alto is used in the bass line behind the solos in the tune "Beat the Rats" on the BRIDJJ CD.)

Rhythms Over the Son Clave

Example 3.18c - Rhythm 1 over clave

Example 3.18d - Rhythm 2 over clave

Example 3.18e - Rhythm 3 over clave

Example 3.18f - Rhythm 4 over clave

Example 3.18g- Cascar rhythm

Example 3.18h - Tumbao

Rhythms Over the Brazilian Clave
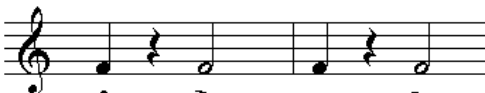
Example 3.18i - Surdo

Example 3.18j - Surdo, variation

Example 3.18k - Surdo, variation 2 -- played over the Partido Alto

---

✔ *Exercise 3.18   Playing Rhythms over Clave*

3.19 Building Your Own Combinations

When you're comfortable playing the above rhythm patterns, you can try them in combination with a clave. Here are some combinations to try:

- Rhythm 1 over Son clave or Rumba clave
- Rhythm 2 over Cua rhythm or Cascar rhythm
- Rhythm 3 over Rumba Clave or Partido Alto
- Rhythm 4 over Surdo or Surdo, variation 1

✔ *Exercise 3.19   Building Combinations over Clave*

Montunos and Guajeos

3.20 A montuno is a repeated rhythmic part (vamp) for the rhythm section, usually two, four, or eight bars, played behind a percussion or horn solo. The montuno can be played in unison or with chords. The example below is from the tune "Where's Waldis?" on the BRIDJJ "Beat the Rats" CD; it's an 8-bar montuno with piano, guitar, and bass in unison over a drum solo. Each two-bar rhythmic figure is played in C7 then transposed to Bb7, Ab7, and Bb7 to fill 8 bars.

Example 3.20 - Unison montuno

When the piano plays a separate rhythmic part in a montuno, that part is called a guajeo. The first example below is the rhythmic outline of the guajeo played by the pianist in the montuno part of "Blackbird," on Dave Valentin's CD "The Hawk." The second example shows the accompanying bass rhythm in the guajeo.

Example 3.20a - Sample guajeo

Example 3.20b - Bass tumbao for guajeo

There are many possible combinations of montunos and guajeos your group can try; keep listening to outstanding latin bands for ideas. Remember that as you improvise, you can use almost any rhythmic combinations in your solo, on top of the clave that's sounding in the rhythm section.

✔ *Exercise 3.20   Playing Montunos*

Chapter Review

1) Jazz fusion is the merging of jazz with other music styles, such as rock, latin, classical, etc.
2) Jazz fusion style is characterized by:
   A) Aggressive melodies and rhythms.
   B) Electric instrumentation, such as synthesizers, amplified horns, and electric bass.
   C) Odd-meter passages or tunes.
   D) Be-bop and double-time passages played over rock styles.
   E) Contrast of modal vamps and advanced harmonies.
   F) "Outside" improvisation.
3) A clave is a short, repeated rhythmic pattern that serves as the rhythmic framework for a tune.
4) Other latin rhythms can be played over a clave.
5) A montuno is a repeated rhythmic part (vamp) for the rhythm section, usually two, four, or eight bars, played behind a percussion or horn solo.
6) When the piano plays a separate rhythmic part in a montuno, that part is called a *guajeo*.

3D: Melodic Patterns

In this chapter you'll learn:

- About Patterns
- Using Sequences
- Creating Patterns
- Melodic Variety in Patterns
- Rhythmic Variety in Patterns
- Short Patterns

M elodic patterns are often misunderstood. While they can add unity and excitement to a solo, they can also dominate a solo so that the vital elements of development and expression disappear. This chapter explains how and when to use melodic patterns effectively in your solos.

About Patterns

A melodic pattern is a motif that is sequenced (repeated higher or lower) several times in a row. Below is a typical pattern of a motif plus three sequences:

Motif   sequence   sequence   sequence
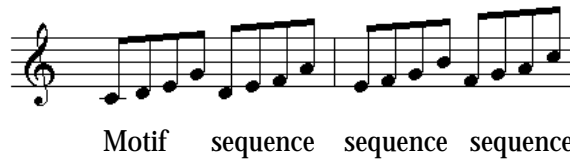
Many books of patterns are available; most of them stress 8th-note patterns. But you can also create patterns with other rhythms, as explained later in this chapter.

Weak Approach: Patterns as a Crutch

Some improvisers rely too much on patterns that sound good by themselves but don't really help develop a solo. You can memorize patterns, but choosing the right pattern at the right time is harder. Playing patterns at the wrong time leads to stiff, technical solos with more notes than feeling. Patterns aren't bad; they're just misunderstood.

Better: Patterns for Development

A better approach to patterns is to use different pattern types and to use patterns to develop ideas. That way, the patterns become a more vital and logical part of the solo, not just filler material.

Using Sequences

A *sequence* is the foundation of a pattern. A sequence is the repetition of a motif that starts on a different pitch. A sequence changes the pitches but not the rhythm of the motif. The basic sequences are diatonic, transposing, and semi-sequences.

3.21 Diatonic Sequences

In a *diatonic* sequence, the sequence notes stay in the original key; no accidentals are added or changed. Some sequence intervals may vary by a half-step from those in the motif. The first example below has ascending diatonic sequences (the first note of each sequence descends compared to the first note of the motif). The second example has descending diatonic sequences.

Example 3.21 - Motif with 3 ascending diatonic sequences
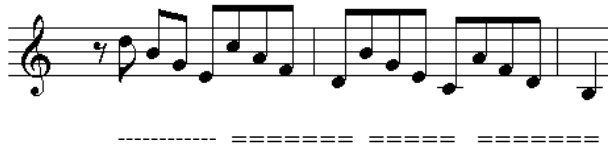
Example 3.21a - Motif with 3 descending diatonic sequences

✔ ***Exercise 3.21   Creating Diatonic Sequences***

3.22 Transposed Sequences

In a transposed sequence, all intervals in the sequence are exactly the same as in the motif. This can change or adds accidentals, and the result may not exactly match the original key. Transposing patterns are usually more dissonant than diatonic patterns, but they work well; they're like mirror images of the motif.

The first motif below has 3 transposed sequences; the starting notes go up by whole-steps. The second has 3 transposed sequences going down chromatically.

Example 3.22 - Motif with 3 transposed sequences

Example 3.21a - Another motif with 3 transposed sequences

Below are some examples of transposing sequences whose first notes move up or down by thirds or fourths.

Example 3.21b - Major third pattern (starting notes are C E Ab C)

Example 3.22c - Another major third pattern (starting notes are D Bb F#)

Example 3.22d - Minor third pattern (starting notes are C Eb Gb A)

Example 3.22e - Another minor third pattern (starting notes are D B Ab)

Example 3.22f - Fourth pattern (starting notes are C F Bb Eb)

✔ *Exercise 3.22   Creating Transposing Sequences*

3.23 Semi-Sequences

In a semi-sequence, the contour of the sequence is like the motif, except one or more intervals are larger or smaller. Below are some motifs and semi-sequences. Using the same contour and rhythm lends unity.

Example 3.23- Motif; semi-sequence   Example 3.23a - Motif;   semi-sequence

✔ *Exercise 3.23   Creating Semi-Sequences*

Creating Patterns

3.24 Creating Your Own Patterns

Creating your own patterns lets you go past typical "book" patterns. The basic steps:

1   Choose a flexible scale to use, such as C Major.

2   In the flexible scale, play a motif of four 8th-notes.

Example 3.24 - Sample motif for a pattern

You can use skips and steps in the motif. Start simple, such as one skip of a third.

3   Add sequences to the motif. Each new sequence repeats the motif starting on a different scale tone, such as the next one above or below. For example:

Example 3.24a - Melodic pattern : a motif and three diatonic sequences

You can use this basic process to create many new patterns. Usually you add from one to three sequences to a motif, but you can add more if the pattern is interesting enough. As you learn more about patterns, you can create more varied and complex patterns.

✔ *Exercise 3.24   Creating Melodic Patterns*

3.25 Linking Sequences

One way to create smooth patterns is to link a sequence to the previous motif or sequence. This means that the end of the motif and the start of the sequence must be a half-step or whole-step apart.

Linking to a sequence is more interesting if there's a wider distance between the first and last notes of the motif,. In the examples below, a wider motif and its linked sequence make the pattern go up faster.
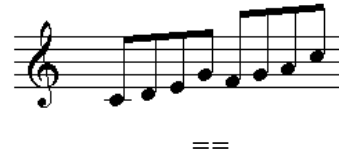
Example 3.25 - Wider motif, linked sequence (whole-step)

Example 3.25a - Wider motif, linked sequence (half-step)

Notice that the half-step link above causes a transposing sequence. In the examples below, the sequence reverses contour so the pattern doesn't climb so quickly.

Example 3.25b - Wide motif with linked, reversed sequence

Example 3.25c - Wide motif with linked sequences; first one reversed

✔ *Exercise 3.25   Creating Linked Sequences*

Melodic Variety in Patterns

For more melodic variety in your patterns, you can use:

- A longer motif and sequences in the pattern
- "Pulling" sequences
- Non-harmonic tones

3.26 Using Longer Motifs and Sequences

Longer motifs and sequences make longer patterns that are harder to remember but are great for variety. Some full-measure sequences are shown below. Mixed contours are used to avoid going up or down too fast.

Example 3.26 - 1-bar motif and 1-bar sequence, diatonic pattern

Example 3.26a - Same, in a transposing pattern (minor third)

✔ *Exercise 3.26   Using Longer Motifs and Sequences*

3.27 "Pulling" Patterns

In a "pulling" pattern, the first note of each sequence moves opposite from how the notes move within each sequence ("pulling" opposite from the first note). This creates energy, as the pattern sounds like it moves in two directions. Below are examples of pulling patterns.

Example 3.27 - Ascending pulling pattern w/ descending notes

Example 3.27a - Descending pulling pattern w/ascending notes

Pulling sequences use only ascending or descending contours, not mixed contours.

Exercise 3.27   *Using Pulling Sequences*

3.28 Non-Harmonic Tones in Sequences

You can use non-harmonic tones for some notes in a sequence. For example, a pattern based in C Major can use any non-harmonic tone (C#, Eb, Ab, or Bb).

Example 3.28 - Diatonic 4-note pattern with non-harmonic tones

The full-measure pattern below uses non-harmonic tones in a transposing pattern.

Example 3.28a - Transposing pattern with non-harmonic tones

✔ *Exercise 3.28   Non-Harmonic Tones in Sequences*

Rhythmic Variety in Patterns

So far, our patterns are have been limited to eighth-notes. To get rhythmic variety:

- Use other rhythms besides eighth-notes
- Vary rhythms from sequence to sequence
- Start each motif and sequence on offbeats

✔ *Try It: New Rhythms for Patterns*

Using the methods above, create new rhythms for patterns in this chapter.

3.29 Using Other Rhythms

Below are patterns that use 3 notes per motif, not 4. The first example mixes eighths and quarters; the second example uses ties into beat 3 and beat 1.

Example 3.29 - Diatonic pattern with alternate rhythms

Example 329a - Transposing pattern with alternate rhythms

You can also vary rhythms in sequences (a good way to develop with patterns):
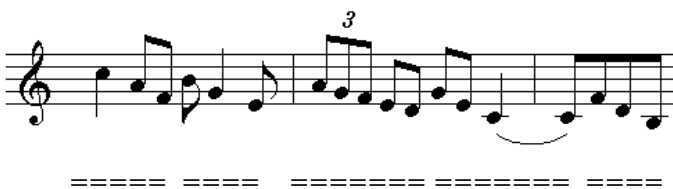
Example 3.29b - Pattern with rhythms that vary between sequences

✔ *Exercise 3.29   Using Other Rhythms in Patterns*

3.30 Offset Patterns

An offset pattern starts off the beat, such as on the "and" of beat 1 or of beat 4 (see *Offset Contours* in Chapter 2B: *Melodic Shapes*.) Below are two descending offset patterns. The first example starts after beat one; the second one starts before beat one.

Example 3.30 - Transposing pattern starting off the beat ("and" of 1)

Example 3.30a- Another transposing pattern starting off the beat ("and" of 4)

✔ *Exercise 3.30   Creating Offset Patterns*

Short Patterns

3.31 Instead of sequences of 4 notes or 8 notes, you can use 2-note or 3-note sequences to build patterns. The same basic techniques apply to 2- or 3-note sequences:

- Diatonic or transposing
- Pulling, or linked sequences
- Alternate rhythms or offset

2-Note Sequences and Patterns

Here are some patterns built on 2-note sequences:

Example 3.31 - Diatonic 2-note pattern, pulling

Example 3.31a - Transposing 2-note pattern, whole-steps sliding down

Example 3.30c - 2-note transposing pattern, alt. rhythms, linked sequences

Example 3.31d - 2-note offset pattern, downward skip of a fifth

3-Note Sequences and Patterns

Here are some patterns built on 3-note sequences:

Example 3.31e - Diatonic 3-note pattern, 3 against 4

Example 3.31f - Transposing 3-note pattern, pulling, 3 against 4

Example 3.31g - 3-note offset pattern, alternate rhythms

✔ *Exercise 3.31   Creating Short Patterns*

Chapter Review

1) A melodic pattern is a group of sequenced motifs.
2) Patterns should be used as a development tool, not as a crutch for lack of ideas.
3) A sequence repeats a motif, usually starting on a different pitch.
4) Basic types of sequences are diatonic, transposed, and semi-sequences.
5) Typical transposing patterns include chromatic, whole-step, thirds, and fourths.
6) In a linked pattern, the last note of the motif is a step away from the first note of the sequence.
7) In a "pulling" pattern, the pattern moves in the opposite direction from the sequence's contour.
8) You can use rhythmic variety in patterns, such as alternate rhythms, varied rhythms between sequences, and offset sequences.
9) An offset pattern starts off the beat, such as the "and" of 1 or the "and" of 4.
10) A short pattern has two or three beats and may have a varied rhythm, offset contour, etc.

Expressions

*The one prudence of life is concentration. *Emerson*

*One rare, strange virtue in speeches, and the secret of their mastery, is, that they are short. *Halleck*

*Examine what is said, not him who speaks. *Arabian Proverb*

*I make it my rule to lay hold of light and embrace it, wherever I see it, though held forth by a child or an enemy. *President Edwards*

*When I am . . . completely myself, entirely alone . . . or during the night when I cannot sleep, it is on such occasions that my ideas flow best and most abundantly. Whence and how these come I know not nor can I force them . . . Nor do I hear in my imagination the parts successively, but I hear them gleich alleszusammen (at the same time all together). *Wolfgang Amadeus Mozart*

3E: Rhythmic Development

In this chapter you'll learn about:

- Augmenting Rhythms
- Compressing Rhythms
- Fragmenting Motifs
- Displacing Motifs

W hen you develop rhythms, you explore a new world of possibilities. The skill of rhythmic development is one that separates the stronger from the ordinary improvisers. As you develop a rhythm, you can repeat its original pitches or use sequences for more variety. The rhythmic development examples in this chapter repeat pitches, but you can also change pitches.

Augmenting Rhythms

3.32 *Augmenting* means stretching all or some of the rhythmic values in a motif. Two basic approaches to augmenting rhythms are:

- Doubling all note values (the motif is now twice as long)
- Doubling some note values (motif is now a little longer)

With doubling, the original notes should usually be shorter than a half-note so the augmented values don't get too long. Below are some examples:

Example 3.32 - Original motif

Example 3.32a- Doubling all note values

Example 3.32b - Doubling only some of the note values

✔ *Exercise 3.32 Augmenting by Doubling*

3.33 Augmenting by Other Amounts
You can augment by other amounts besides doubling:

- 8th-notes to quarter-note triplets (slight augment)
- 8th-notes to dotted quarters (tripling in length)
- 8th-note triplets to eighth-notes (slight augment)

Example 3.33 - Augmenting eighth-notes to quarter-note triplets

Example 3.33a - Augmenting eighth-notes to dotted quarter-notes

Example 3.33b - Augmenting eighth-note triplets to eighth-notes

✔ *Exercise 3.33   Variations in Augmenting*

Compressing Rhythms

3.34 Compressing means shortening all or some of the rhythmic values in a motif. Two basic approaches are:

- Halving all the note values (motif is now half as long)
- Halving some note values (motif now somewhat shorter)

With halving, the original notes should usually be quarter-notes or longer. Below are some examples:

Example 3.34 - Original motif

Example 3.34a - Halving all values

Example 3.34b - Halving some note values

You can also compress in a pattern, or you can change some pitches as you compress.

✔ *Exercise 3.34   Compressing by Halving*

3.35 Compressing by Other Amounts

You can compress by other amounts besides halving:

- Dotted quarter-notes to quarter-note triplets (slight) or 8th-notes (one-third)
- Quarter-note triplets to eighth-notes (slight compression)
- Offbeat quarter-notes to quarter-note triplets (slight compression)

Example 3.35 - Original motif with dotted quarters

Example 3.35a - Compress to quarter-note triplets Example 3.35b- Compress to 8th-notes

Example 3.35c - Compressing offbeat quarter-notes to quarter-note triplets

✔ *Exercise 3.35   Variations in Compressing*

Fragmenting Motifs

3.35 *Fragmenting* builds suspense in a longer motif. To fragment a motif, you repeat the first part of the motif, then pause, then repeat the next part, etc. The silence can be short or long, depending on how much suspense you want to build. For example:

Example 3.36 - Original motif

Example 3.36a - Fragmenting twice

Example 3.36b - Fragmenting with a long silence

Example 3.36c - Fragmenting with a long held note (like augmenting one note)

You can also change some pitches in the fragmentation or use fragmented pieces as part of a pattern. When you fragment, make the first part of the motif (before your rest) sound "unfinished." For example, you could insert the rest after a color tone, before a skip, or in the middle of a faster run of notes.

✔ *Exercise 3.36* *Fragmenting*

Displacing Motifs

3.37 *Displacing* is repeating a motif in a different spot from the original motif. For example, if a motif starts on beat two, you can displace the repetition to start on beat three or beat one of a later bar. When you displace a motif, leave space after it so the repetition starts clearly. In the example below, the motif is displaced one beat because it starts one bar and one beat later.
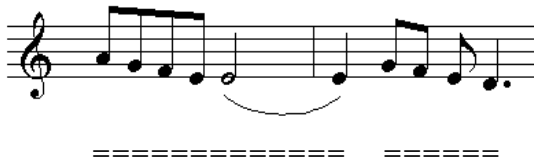
Example 3.37 - Displacing: One bar plus one beat later

Here are common ways to displace a motif in 4/4:

A) One bar plus a quarter note (the example above).

B) One bar minus a quarter-note (like 3 against 4).

C) One bar plus an eighth-note (4 1/2 beats).

D) One bar minus an eighth-note (3 1/2 beats).
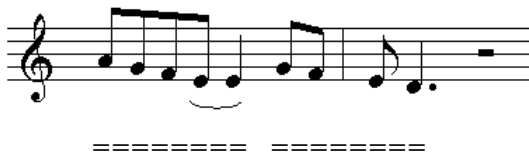
Example 3.37a- Displacing: three beats later (3 against 4)

Example 3.37b - Displacing: 4 1/2 beats later

Example 3.37c- Displacing: 3 1/2 beats later

You can also displace a motif that starts after rests:

Example 3.37d- Displacing: three beats later, first motif starts in middle of bar

When you use displacement, always recognize which beat (or offbeat) your original motif started on. Then you can repeat it one beat later than normal, one beat sooner than normal, an eighth-note sooner or later, etc.

✔ *Exercise 3.37   Displacing*

Chapter Review

1) To augment a rhythm, double it or add another amount to it.
2) To compress a rhythm, halve it or subtract a different amount from it.
3) You can fragment a motif by playing part of it, resting in the middle of it, playing the next part, etc.
4) To displace a motif, repeat it 5 beats later, 3 beats later, 4 1/2 beats later, or 3 1/2 beats later.

Expressions

*Why shouldn't truth be stranger than fiction? Fiction, after all, has to make sense. *Mark Twain*

*Tell the truth

But tell it slant. *Emily Dickinson*

*We work not only to produce but to give value to time. *Eugene Delacroix*

*A prudent question is one-half of wisdom. *Francis Bacon*

*From the errors of others a wise man corrects his own. *Publilius Syrus*

*The art of being wise is the art of knowing what to overlook. *William James*

*Wit is the salt of conversation, not the food. *William Hazlitt*

Development Exercises: Level 3

These exercises help you practice what you've learned about development. You can develop each motif using the techniques below, For more practice, you can write additional motifs or developments on paper.

Motif 1
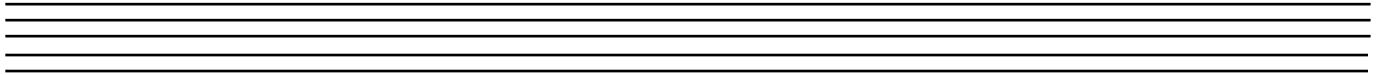
Motif 2

Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

Augment rhythm

Compress rhythm

Fragment rhythm

Displace rhythm

Motif 3
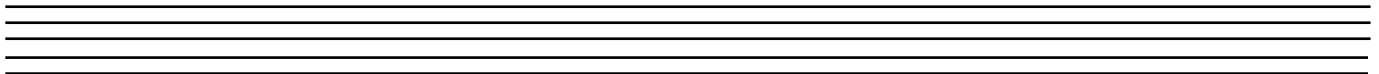
Motif 4

Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals
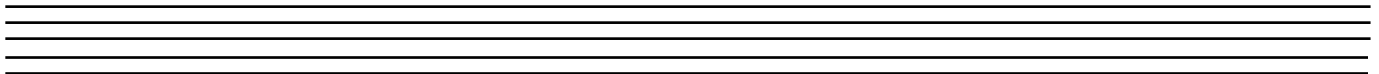
Augment rhythm

Compress rhythm

Fragment rhythm
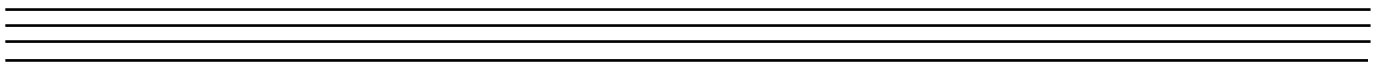
Displace rhythm

Motif 5

Motif 6

Diatonic sequence
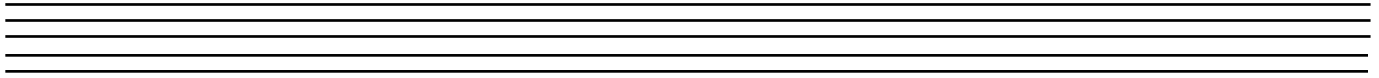
Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals
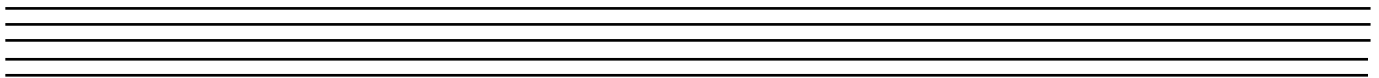
Augment rhythm

Compress rhythm

Fragment rhythm
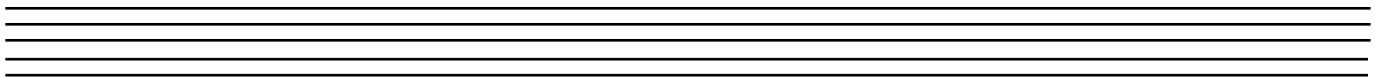
Displace rhythm

Motif 7

Motif 8

Diatonic sequence
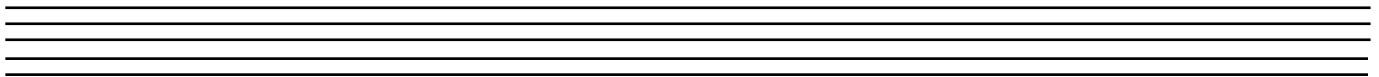
Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals
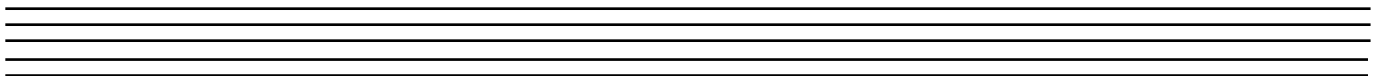
Augment rhythm

Compress rhythm

Fragment rhythm
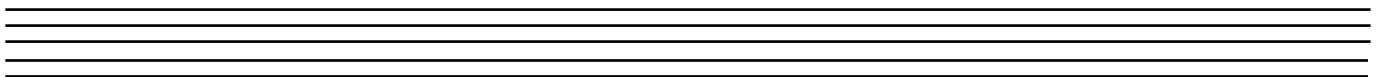
Displace rhythm

Motif 9　　　　　　　　　　**Motif 10**

Diatonic sequence　　　　　Transposed sequence　　　　　Semi-sequence
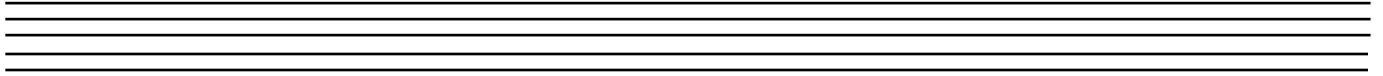
Omit or add notes　　　　　Shrink or expand intervals　　　　　Augment rhythm
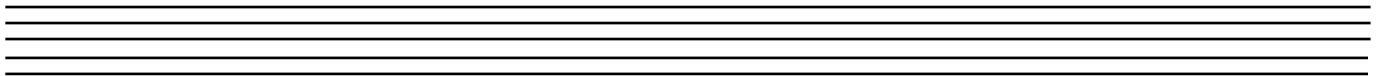
Compress rhythm　　　　　Fragment rhythm　　　　　Displace rhythm
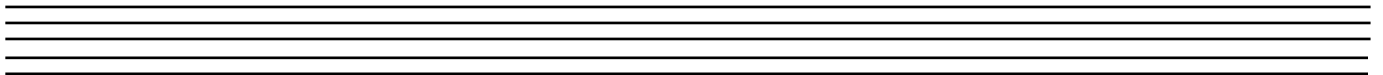
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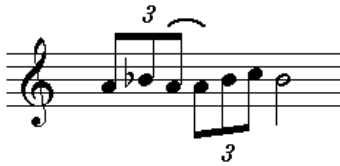
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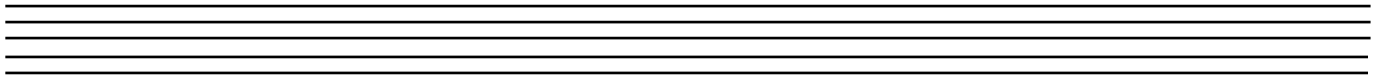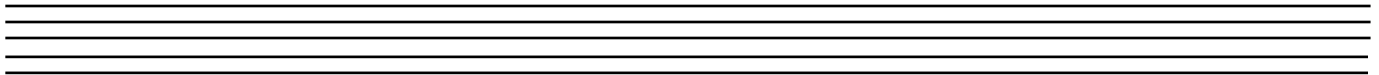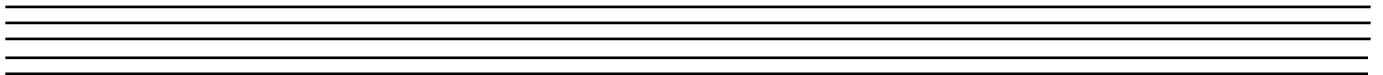
Omit or add notes　　　　　Shrink or expand intervals　　　　　Augment rhythm
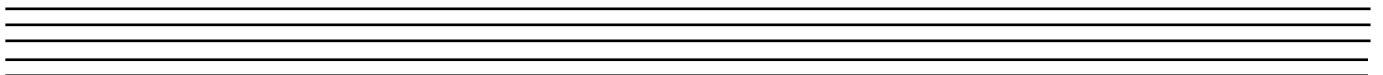
Compress rhythm　　　　　Fragment rhythm　　　　　Displace rhythm
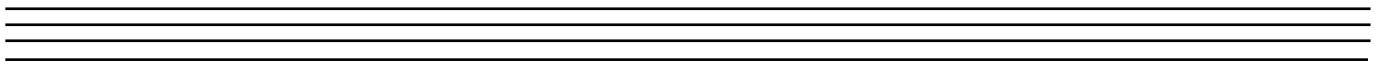
3F: Dominant Alterations

In this chapter you'll learn about:

- Altered Dominant Chords
- Adding Alterations
- Whole-Tone Scales
- Minor Chord Progressions
- Diminished Chords and Scales

V ariety is the spice of life, and that applies to chords. This chapter explains how to energize dominant chords for variety. It also explains how to handle minor chord progressions, as well as diminished chords with altered notes.

Altered Dominant Chords

Dominant chords have built-in energy. Jazz music often increases that energy by altering (changing the pitch of) one or more tones in the dominant chord.

3.38 Dominant Alterations

A dominant alteration occurs when you flat (-) or sharp (+) the 5th or 9th of the dominant chord. The altered notes are indicated after the chord name. For example, C7+9 means the chord is C7, and its 9th degree is sharped (D#).

Note: In chord progressions you may see alterations with "#" or "b" signs. This book uses "+" for sharp (such as C7+5) and "-" for flat (such as C7-5).

Here are the altered dominant chords in C, with the arpeggios spelled out:

Chord	Arpeggio
C7+5	C E G# Bb (1 3 #5 b7)
C7-5	C E Gb Bb (1 3 b5 b7)
C7+9	C E G Bb D# (1 3 b5 b7 #9)
C7-9	C E G Bb Db (1 3 b5 b7 b9)
C7-5-9	C E Gb Bb Db (1 3 #5 b7 b9)
C7-5+9	C E Gb Bb D# (1 3 #5 b7 b9)
C7+5-9	C E G# Bb Db (1 3 #5 b7 b9)
C7+5+9	C E G# Bb D# (1 3 #5 b7 b9)

Notice that a dominant chord may have an altered 5 and 9 (such as a C7+5+9), but not two of the same kind of alteration (not C7-5+5, for example).

✔ *Exercise 3.38   Naming the Dominant Alterations*

3.39 Humming Dominant Alterations

You can use flexible arpeggios to hum dominant alterations around the circle of 4ths.

✔ *Exercise 3.39   Humming Dominant Alterations*

Adding Alterations

3.40 Besides playing the alterations printed in a chord, you can add altered notes. When you see an altered dominant with one alteration (such as C7+5), you can play any of the other three alterations (such as the -5, the b9, or the +9). This gives you quite a bit of flexibility in how you improvise over dominant chords.

But *don't subtract* alterations. If an alteration is indicated (such as a +9), don't emphasize the unaltered note (natural 9). The example below has a +5, +9, and -9 in G7-5 (1 alteration in the chord, 2 others played).

Example 3.40 - Melody with +5, +9 and -9 alterations

If a dominant chord has no alterations (such as C7), you can add any alteration (-5, 5, +9, or -9) to it.

✔ *Exercise 3.40   Adding Dominant Alterations*

3.41 Other Altered Tones

The C7-13 chord is like a C7+5, and the C7+11 is like a C7-5, but with the alterations up an octave. For solo melodies, you can treat C7-13 like C7+5 and C7+11 like C7-5.

Below are some scales you can play against common altered dominant chords (in C). Whole-tone and diminished scales are discussed later in this chapter.

Chord	Scales
C7+5	Blues (omit 5), whole-tone
C7-5	Blues, Whole-tone, Lydian dominant
C7+9, C7-9	Blues, diminished-1, diminished-whole-tone

✔ *Exercise 3.41 Matching Altered Chords, Scales*

Whole-Tone Scales

The whole-tone scale contains all whole steps; it has only six different notes (in C, it's C D E F # G# Bb C). Because it has a -5 and a +5, the whole tone scale is ideal for playing against -5 or +5 chords.

3.42 Learning Whole-Tone Scales

The D whole-tone scale is just like the C whole-tone scale, up a step. The E, F#, G# (Ab), and Bb whole-tone scales all have the same six pitches as the C whole-tone scale. The other unique whole-tone scale starts on Db; it's related to the whole-tone scales in Eb, F, G, A, and B. You can focus on just two flexible whole-tone scales: C and Db.

1 2 3#4 #5 b7 8   1 2 3 #4 #5b7 8

Example 3.42 - C Whole-tone scale   Example 3.42a - Db Whole-tone scale

✔ ***Exercise 3.42 Spell/Hum Whole-Tone Scales***

Minor Chord Progressions

The chords built on each scale tone of C Minor are shown below, with Roman numerals. Chords in minor progressions often have alterations.

Chord	Rom. Num.	Spelling
1) Cm#7	i_7	C Eb G B
2) Dm7-5	ii_7-5	D F Ab C
3) EbMa7	$bIII_7$	Eb G Bb D
4) Fm7	iv_7	F Ab C b
5) G7-9	V_7-9	G B D F Ab
6) AbMa7	bVI_7	Ab C Eb G
7) Bdim7	vii_7^o	B D F Ab

These roots (C, D, Eb, F, G, Ab, and B) fit the C harmonic minor scale (1 2 b3 4 5 b6 7 8). The III and VII are flatted (bIII, bVI) to fit the tones of C Harmonic Minor.

3.43 Minor ii–V–I's and Harmonic Minor Scales

The ii chord in C Minor is a Dm7-5; it's also called "half-diminished." The V chord in C Minor is G7-9. In C Minor, the minor ii-V-i progression is Dm7b5 (D, F, Ab, C) to G7-9 (G B D F Ab) to Cm (C Eb G). All these chord tones fit in the harmonic minor scale. Below is a melody written over a minor ii-V-i progression. Because all the notes fit the harmonic minor scale, you could play a C harmonic minor scale over all three chords of a minor ii-V-i progression:

Dm7b5   G7-9   Cmi

Example 3.43 - Using notes of the C harmonic minor scale for a C Minor ii-V-i

For variety, you can also use the natural 6 on the minor "i" chord (such as Ab for the Dm7-5 and the G7-9 chords, then A natural for the C Minor chord). This sounds like a Dorian or melodic minor ascending scale.

✔ **Exercise 3.43 Minor ii-V-i Progressions**

3.44 Minor Blues

The minor blues is a popular jazz chord progression. It uses a minor ii-V-i progression over the last four bars, as in the example below.

| Cm7 | Fm7 | Cm7 | Cm7 |
   i   iv   i   i

| Fm7 | Fm7 | Cm7 | Cm7 |
  iv   iv   i   i

| Dm7-5 | G7-9| Cm7 | Cm7 ||
  ii   V   i   i

Example 3.44 - Basic minor blues progression

For variety, minor blues progressions sometimes add ii-V's or ii-V-i's. In the example below, the iv chord is still on the fifth bar (where it normally occurs in the blues), but this time the iv can also be thought of as a ii chord: the ii-V-I of Eb Major.

| Cm7 | Dm7-5   G7-9| Cm7 | Gm7-5 C7-9 |
                ii   V   i   (ii--------V of Cm7)

| Fm7 | Bb7 | EbMa7 | Ab7 |
  iv (ii---------V----------------- I of Eb)   VI

| Dm7-5 | G7-9 | Cm7 | G7-9 ||
  ii   V   i   V

Example 3.44a - Variation on a minor blues progression

✔ **Exercise 3.44 Writing Minor Blues Variations**

3.45 Substitute i Chords in Minor

Dominant chords can also resolve to any of these substitutes for the minor "i" chord:

- Up a half step from the V, going to the bVI of minor (such as G7 to AbMa7)

- Down a major third from the V, going to the bIII of minor (such as G7 to EbMa)

  D Minor example, V goes up a half-step: |Em   A7-9 | BbMa7

  Bb Minor example, V down a major third: |F7 | DbMa7

✔ **Exercise 3.45   Using Substitute i Chords**

Diminished Chords and Scales

3.46 A diminished chord contains all minor-third intervals. The C diminished triad is written as C° (C Eb Gb); the C diminished 7 chord is written as C°7 (C Eb Gb A). In jazz, the diminished chord usually resolves up a half-step from its root, so C° would resolve to a C# chord. However, the diminished chord can also resolve up a half-step from *any* of its chord tones, so C°7 (C Eb Gb A) could resolve to C#, E, G, or Bb.

✔ **Exercise 3.46   Spell/Hum Diminished Chords**

3.47 Learning the Diminished-1 Scales

The diminished-1 scale is useful for dominant or diminished chords. The diminished-1 scale alternates between half-steps and whole-steps for the entire scale.

The C diminished-1 scale is C Db Eb E F # G A Bb C. Notice that there are eight different pitches in this scale instead of the usual seven. The scale contains the -9 (Db), +9 (Eb), and -5 (F#) alterations. For example:

    1 b9 #9 3 #4 5 6 b7 8   1 b9 #9 3 #4 5 6 b7 8

Example 3.47 - C Diminished-1 scale   Example 3.47a - B Diminished-1 scale

There is also a diminished-2 scale that uses alternating whole-steps and half-steps for the entire scale (C D Eb F F # G# A B C). However, this scale has a few disadvantages on dominant chords: it has no natural 3 or b7, and its natural 7 is a non-harmonic tone.

✔ **Exercise 3.47   Using Diminished-1 Scales**

3.48 Diminished Whole-Tone Scales

The diminished-whole-tone scale contains all four alterations: -9 (Db), +9 (Eb), -5 (F#), and +5 (G#). The first half of this scale is diminished (half-step, whole-step), and the last half is whole-tone. The C and G diminished-whole-tone scales are shown below.

---

1 b9 #9 3 #4 #5 b7 8　　　　1 b9 #9 3 #4 #5 b7 8
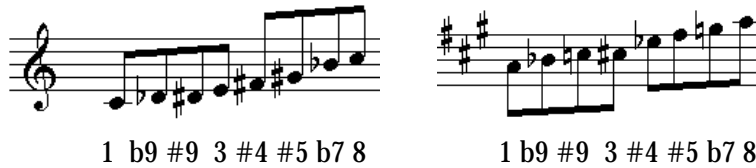
Example 3.48 - C Diminished-WT scale   Example 3.48a - A Dimin.-WT scale

The diminished whole-tone scale is a strong choice for dominant alterations.

✔ *Exercise 3.48   Using Diminished-Whole-Tone Scales*

3.49 Substituting Dominant for Diminished

When you see a diminished 7 chord, you can substitute a dominant chord for it, with a new root that's a major third below the diminished 7 chord root. For example, when you see A°7 (A C Eb Gb), think down a major third to F. The resulting F7-9 chord (F A C Eb Gb) works well; it can also be altered with the +9, or +5, or b5.
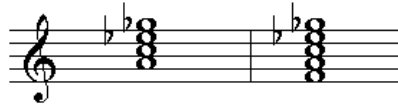
Example 3.49 - A ° 7   F7 b9 (adding a root, down a major 3rd)

Adding a new root that is a major third below makes the new dominant chord t sound like a fuller version of the diminished chord.

✔ *Exercise 3.49   Substituting Dominant Chords for Diminished Chords*

Chapter Review

1) Dominant alterations add energy to dominant chords. The most common dominant alterations are the -5, +5, -9, and +9.
2) You can add alterations to any dominant chord, but don't naturalize alterations.
3) Scales that work well for altered dominant chords include:
   A) Whole-tone (C D E F# G# Bb C)
   B) Diminished-1 (C Db Eb E F# G A Bb C)
   C) Diminished-whole-tone (C Db Eb E F# G# Bb C).
4) The whole-tone scale contains all whole-steps.
5) In minor keys, the ii chord is a half-diminished 7, such as Dm7-5. The dominant chord in minor has a flat 9, such as G7-9.
6) A minor ii-V-i progression can use a harmonic minor scale for all three chords.
7) Diminished chords contain all minor third intervals.
8) A diminished 7th chord usually resolves up a half step from the root, but can also resolve up a half-step from any of its chord tones.
9) A diminished-1 scale alternates half-steps and whole-steps.
10) The diminished-whole-tone scale goes half-step, whole-step, half-step, then all whole-steps.

3G: Learning Standard Tunes

In this chapter you'll learn about:

- Steps for Memorizing Progressions
- Using Bass Cheater Notes
- Singing the Bass Line
- Adding Other Tones

Where are hundreds of standard tunes, with almost as many different chord progressions. When you memorize the chord progression for standard tunes, you can solo on them with confidence. But you don't have to memorize chord progressions with your instrument; you can actually memorize them using the Virtual Practice Method. That way, you can practice the progressions whenever and wherever you want.

Learning the Tune Melody

Before you memorize a tune's chord progression, you should learn the melody for the tune. These steps will help you memorize a tune melody:

1   Get a recording of the tune by one of your favorite artists. Or, use the sheet music for the tune, or have a friend play or record it for you.

2   Sing or play through the tune. Make a mental note of the tune's phrases, active tones, and interesting rhythms: they may remind you of tunes you know.

3   Sing or play through the tune several times again.

4   Looking away from the music, sing or play the tune, one section at a time until you memorize it.

Try these steps on any tune you're learning. In time you'll be able to practice the tunes anywhere, anytime you want, without looking at the music.

Steps for Memorizing Progressions

To memorize a chord progression, you need to actually *hear* the progression in your mind instead of just remembering chord letters and numbers. Here are the steps:

1   Write the bass "cheater" notes between each chord, as explained in *Using Bass Cheater Notes* below. This gives you a reliable way to hear each new chord without getting lost harmonically.

2   Sing or hum a bass line with the chord roots and bass cheater notes for the entire tune. End on the same pitch where you began.

These first steps should be fairly simple, but steps 3 and 4 require more practice.

3   Repeat step 2, adding arpeggios (like 1 3 5 3 1) to the root tones, so you begin to hear the chords along with the bass line.

4   When step 3 is comfortable, mix the arpeggios (like 1 5 3 1), then add active tones for variety.

When you can do these four steps reasonably well, the chord progression now becomes music to you, with a bass line and a fake melody (arpeggios) you can sing. After you master these four steps, try steps 5 and 6.

5 Looking at the chord progression, sing or hum a simple improvised solo, keeping in mind what you've learned in steps 1 through 4. (Try some active rhythms and active tones; don't go too fast.)

6 Repeat step 5 without looking at the progression.

By using these steps you can gain complete control over the chord changes, and you can practice improvisation in your head with an imaginary rhythm section *200 Standard Tunes* has chords for jazz standards, with four bars per line and repeats and road signs marked. You can copy the chords on index cards (4 bars per line, road signs) for "pocket-size" practice.

Using Bass Cheater Notes

3.50 Bass cheater notes are notes you add between two chords that bridge the gap between the chord roots. For example, to bridge the gap between CMa7 and Eb7, add a bass cheater note of D. Adding bass cheater notes builds a stepwise bass line to carry you through the chords.

To add bass cheater notes to a progression,

1 Compare the roots of the first two chord symbols and decide whether it's closer to go up to the root of the second chord or down to it. For Cm7 to F7, it's closer to go up to F7 (a fourth up) rather than down to F7 (a fifth down).

2 Fill in any pitches needed to make a stepwise bridge between the two chord roots. Use only whole steps or half-steps, in the key of the first chord.

For Cm7 to F7, you would fill in a D and an Eb (after the first chord), making a C D Eb F bridge.

3 Repeat steps 1 and 2 for each of the remaining chords in the progression.

Below is a simple repeating chord progression with bass cheater notes in parentheses.

Cm7(D Eb) |F7 (Eb) |Dm7 (E F#) |G7|F#Ma7 (G# A#):| |

Example 3.50 - Inserting bass "cheater" notes

- All cheater notes fit the chord's key signature.
- The F7 goes down to Dm7, as it's closer that way (insert Eb, not G A Bb C D going up).
- No cheater notes are used from G7 to F#Ma7 because the chords are only a half-step apart.
- The G# and A# are the bridge back to the beginning Cm7 chord. You can also think enharmonically, such as changing A# to Bb or vice versa, whenever helpful.

Here are more bass cheater notes, based on the A section of "Satin Dollar:"

| Em (F# G) A7 (G F#) | Em (F# G) A7 (G) |

| F#m (G# A) B7 (A G#) | F#m (G# A) B7 |

| Bm (C# D) E7 (F# G#) | Bbm (C Db) Eb7 |

| DMa7 | •/• ||

Example 3.50a - Inserting bass cheater notes in first part of "Satin Dollar"

✔ *Exercise 3.50   Using Bass Cheater Notes*

Singing the Bass Line

3.51 With the cheater notes completed, you've built a simple bass line that moves just by whole steps and half-steps. To sing or hum this bassline, follow these steps at a slow to moderate tempo:

1 Hum a pitch and pretend that's the pitch of the root of the first chord. (If you have perfect pitch or are near an instrument, you can get the real pitch.)

2 Hum or sing each note in the bass line you built:

  A) Go slowly, out of tempo, so each pitch is as accurate as possible.

  B) If the notes get too high, jump an octave down just after singing/humming a particular root.

  C) For chords that move an augmented 4th (such as F#Ma7 to Cm), be sure the three whole steps are accurate; they can be tricky to hear.

  If you're unsure of any of the notes, test them with an instrument (but try to rely on your ear more).

3 Put the cheater notes close to the new chords:

Dm (E F) G7(F E)|Dm (E F) G7 (F)

Example 3.51 - Inserting cheater notes near the ends of bars

4 Repeat step 3 at faster tempos until you can sing/hum the bassline easily.

✔ *Exercise 3.51   Humming Bass Lines*

3.52 Memorizing the Chord Symbols

After you memorize your bass line to the tune, practice seeing the chords like a map on a page. Here are some visual tips to help you memorize the chord symbols:

1) Study the overall form of the tune, looking for road signs, repeated progressions, and phrase lengths. Classify it with letters (AABA, AB, ABC, etc.). Learn the "road signs," the number of bars in each section, and the total number of lines in the piece from top to bottom.

2) Learn the chords along the left side of the page, top to bottom, to use as a reference point.

3) Learn the basic key(s) for each line in the tune.

✔ *Exercise 3.52 Memorizing Chord Symbols*

Adding Other Tones

When you are confident with the bassline pitches, you can begin to create an improvised melody for the tune by adding other tones to the bass notes. You can add:

- Arpeggio tones
- Color tones
- Flexible scale notes

The key to learning the progression is repetition. Keep repeating what you've learned until the progression and its added tones are second nature. If you have problems adding notes, work on the bassline until it's stronger. Don't get lost as you add notes.

3.53 Adding Arpeggio Tones

You can add arpeggio notes (1-3-1 or 1-3-5-3-1) before bass cheater notes. The cheater notes can be 8th-notes at the end of the bar to make more room for arpeggio notes earlier in the bar. Add arpeggio notes when there's one chord per bar; with 2 chords per bar, just use cheater notes.

Dm == (E) |Fm ==== (G Ab) | Bb

Example 3.53 - Adding arpeggio notes before cheater notes

✔ *Exercise 3.53 Adding Arpeggio Tones*

3.54 Adding Color Tones

Next, add a few color tones instead of arpeggio tones. The example below adds the 2, the natural 7, and the natural 6 after each chord tone. Be sure the color tones don't disrupt the timing or pitches of your bassline.

Dm   (2 7   6)   (E) | Fm(2 7 6)   (G Ab) | Bb

Example 3.54 - Adding color tones before cheater notes

✔ *Exercise 3.54 Adding Color Tones*

3.55 Adding Flexible Scale Notes

You can also add flexible scale notes to each chord. To do this, think of a fermata over each chord tone so you'll have ample time for running each flexible scale. The example below adds flexible melodic minor ascending scale tones to D minor and F minor. The bass cheater note (E) is the same as normal.

Dm ============== (E) | Fm=== etc.

Example 3.55- Adding flexible scale notes before cheater notes

✔ *Exercise 3.55 Adding Flexible Scale Notes*

Improvising on Your Own

3.56 Once you're used to adding notes (arpeggios, color tones, or flexible scales) to a chord, you can improvise to the chord progression on your own. Before you try improvising alone on an instrument, you should try it humming or singing (without accompaniment). Here's a trick to help you hear a "virtual rhythm section" in your head as you improvise:

1) Hear the bass line in the back of your mind.

2) Hear the chords in the front of your mind. The chords are like the arpeggio tones you added to the bass line, only they happen at once.

3) Hear your improvised solo in the "top" of your mind, above the bass line and chords.

The virtual rhythm section gives you an extremely powerful way to practice your improvisations.

✔ *Exercise 3.56 Improvising on Your Own*

Unaccompanied Improvisation

Improvising without accompaniment is great musical adventure that too few soloists explore. Besides being great for practice and memorizing chord, improvising alone can be a great performance skill.

Below are some tips to help when you improvise to a tune by yourself. These tips refer to playing a structured tune rather than free improvisation.

1) Choose a tempo you can handle; stick with it.
2) Be very familiar with the form and chords so you always know where you are in the tune.
3) Use the suggestions from *Improvising on Your Own* to "see" and hear the music you play.
4) Resist the temptation to overplay. You don't need to fill every available moment, you just need to keep the interest level high.
5) Use rhythms, development, and expression wisely to help the solo build.

See these chapters for more ideas:

- Chapter 4A: *Soundscapes*
- *Cadenzas* in Chapter 5D: Rhythmic Freedom, Part 2
- Chapter 5G: *Free Improvisation*

Chapter Review

1) You can memorize tune melodies and chord progressions away from your instrument.
2) To memorize chord progressions, use these steps:
    A: Add bass "cheater" notes between each chord.
    B: Starting on a given pitch, sing or hum the roots and bass cheater notes from start to finish of the tune. End on the same pitch as at first.
    C: Add arpeggios (1 3 5 3 1) to the root tones, so you hear the chords along with the bass.
    D: Mix arpeggios (such as 1 5 3 1), then add some color tones or flexible scale notes for variety.
    E: Looking at the chord progression, sing or hum a simple improvised solo, keeping in mind what you've learned in the previous steps.
    F: Improvise through the tune without looking at the chord progression.
3) You can build a virtual rhythm section in your mind to help you improvise away from your instrument or recordings.
4) Unaccompanied improv is a musical adventure that depends on hearing a virtual rhythm section in your head, and playing wisely and under control.

3H: Soloing Live

In this chapter you'll lean about:

- The Psychology of Performance
- About the Audience
- Performance Tips

T his chapter helps you plan and carry out effective performances of your jazz tunes. When you use the techniques in this chapter, your audience will tend to pay more attention and enjoy your concert more.

The Psychology of Performance

When we perform live or for a recording, we often get tense or flustered, or we try too hard. We don't execute ideas as well as we hear them, or we fall back on familiar "no-risk" ideas and give up on creativity. That's too bad, because live performances can offer some of the most exciting improvisation moments.

Relaxed Concentration

A key to building a creative atmosphere is learning the skill of *relaxed concentration*. That may sound like a paradox, but we practice it in everyday life. For example, when we watch an interesting TV show or movie, we relax and concentrate on the plot, action, and scenes as they unfold. We lose track of the clock or what's happening nearby, but we enter a world of new connections and associations.

Relaxing and concentrating on your tunes opens your "musical eyes" in improvisation. You learn to tune out distractions and tune in creative possibilities. Relaxed concentration can even become a bridge to self-hypnosis, where your visualizations and imagination surround you and become your creative sphere.

Performance Proverbs

There's wisdom in applying some old proverbs to your performances. Here are some proverbs and some new ways to see them from the jazz performance angle.

1) *Haste makes waste.* Be quick, but don't hurry solos.
2) *Too many cooks spoil the broth.* Too many jammers spoil the jam session.
3) *A rolling stone gathers no moss.* Let your ideas gather some "moss" before you roll on.
4) *Don't cry over spilt milk.* Don't let mistakes derail your train of thought.
5) *Time flies.* Stretching out on solos eats more clock time than you'd think.
6) *If it ain't broke, don't fix it.* Sometimes "mistakes" turn out to be good ideas.
7) *All that glitters is not gold.* Higher, faster, louder doesn't necessarily sound better.
8) *Life is like a box of chocolates* ... you never know what your improv notes will be, but you can make 'em tasty.

About the Audience

"Will they like the concert? Will they like me? What if I embarrass myself in a solo?" These are the "haunting" questions about live performances. The first thing to do is build your

improvisation skills so you can perform confidently. Then you need to understand who the audience is.

How the Audience Views Us

In most audiences, there are these kinds of listeners:

1) Those who really don't care. They may not really like jazz, they may be there out of obligation, or they may be preoccupied with other thoughts.
2) Critics or competitors who secretly hope you mess up so they will look better.
3) The "rah-rah" listeners who think you can do no wrong. They usually don't know much about improvisation but seem to enjoy it.
4) Those who are supportive and wish you the best. They may be new to jazz or improvisation and want to learn more, or they may be seasoned listeners.

We should accept the fact that most concerts we play will have these types of listeners. That way we'll handle their comments and criticisms a little better, whether spoken to us or in the newspaper. Remember: The music we play should stand on its own merit.

How We View the Audience

We tend to think of our audience in one of four ways, depending on our own musical maturity:

- Stage 1: The audience is the enemy.
- Stage 2: The audience doesn't exist.
- Stage 3: I'll impress them.
- Stage 4: They share in the musical experience.

At stage 1, listeners seem ready to pounce on every mistake, so you don't take risks or interact musically in the group. While some criticize your mistakes, others criticize your lack of mistakes (too little risk-taking or adventure).

At stage 2, you're aware there are critics in the audience, so you try to ignore *all* listeners. While this approach might help you focus on the music and eliminate some stress and nervousness, it can also make you self-absorbed. You may end up playing solos and tunes that are too long or too abstract for the audience.

At stage 3, you care about the audience's listening experience, but not in a fully mature way. At this level you go for dazzling patterns or techniques, and favor extremes (higher, faster, louder) over subtleties. This approach may impress the "rah-rah" listeners, but it doesn't give the audience much food for thought. It may also limit your group interaction. Remember that even listeners who are new to jazz can hear and appreciate well-crafted development.

At stage 4, you have developed a love of improvisation that you want to share with the audience. They are partners in your musical journey. In this approach, you concentrate on development and interaction, with a better balance between restraint and abandon. Though some listeners won't follow where you go, you share a rich experience with those who do. Getting to stage 4 takes time and effort but it's definitely worth it. When you watch jazz videos of great performers, you can feel their love of the music and respect for their audience.

Performance Tips

This section offers tips on how to do your best in performance situations:

1) Develop a good stage presence.
2) Hear and see what you need in order to improvise and play well.
3) Play under control – manage your adrenaline.
4) Play rhythms securely.
5) Play pitches securely.
6) Play solo breaks cleanly.
7) Don't be fooled by audience reactions.

1: Develop a Good Stage Presence

The main reason for a jazz concert is the jazz. Still, the audience will consider your words and actions on stage as part of their concert experience. A warm and professional interaction with the audience can make a good concert better (but it won't rescue weak musicianship). To create positive audience appeal:

- Start on time and end on time. Get to the concert in plenty of time to set up equipment, talk over tunes, rehearse, and relax before you begin. Between tunes, keep an eye on the clock so you can stretch out or cut tunes as needed.

- Speak well or hold your peace. Do introduce your band, its members, and the tunes. Don't get wrapped up in speeches or jokes, although a little situational humor can be fun. (See *What Is There to Say?* in Chapter 2H: *Preparing Concert Material*.)

- Move the concert along. Know the tune lineup in advance; avoid having to vote on tunes during the concert. Vary the amount and length of solos in tunes and avoid long pauses between tunes.

2: Hear and See What You Need

Before you begin improvising, make sure you can see and hear the other members of your group clearly and that the sound balance is good. When others are soloing, listen for ideas and lend your support. If you improvise by visualizing scales or notes, or just by staring at your fingers, don't change your routine just because an audience is there. You need to "see" notes just as well as you do when you practice privately (see *Range and Neighborhoods* in Chapter 2B: *Melodic Shapes*).

3: Play Under Control

Remember that improvising involves balancing risks: too little risk bores the listener, and too much risk frustrates the listener's expectations. Here are some guidelines that will help you succeed in creative risks:

- Don't fall back on familiar or easy musical ideas instead of using development.

- Don't overdo repetition or contrast – instead, develop your ideas smoothly.

- Don't overdo "maximum effect" by often playing high, fast, dense, or loud.

- Don't forget to use expression because you're too busy looking for new notes.

Try to "lose yourself," getting completely involved in the creative process during your solos. Be patient and attentive to details while you develop your ideas. Much of the fun and magic lies in seeing where an idea will go, not just in arriving at the final product.

4: Play Rhythms Securely

When the adrenaline of live performing kicks in, one of the first things that starts wobbling is rhythm. Weak rhythms really stand out in live performances. Because you make up rhythms as you go, concentrate on where to place each note, especially in swing tunes.

A good technique for rhythms is to attack each note "only when it's time for it." To do this, you may need to simplify your ideas somewhat, but clean phrases are definitely worth it. However, don't sacrifice expression; you can still shape and caress the notes while you play accurately. In time you'll develop relaxed self-control with your rhythms and expression. People will notice.

5: Play Pitches Securely

There is a definite beauty in playing secure pitches that fit a melody and lend themselves to expression, especially in ballads. Here are ideas for secure pitches:

- Know the chord progression and current key.

- Sing the melody inside yourself as you play it on your instrument.

- When you play non-harmonic tones or outside notes, hear them and mean them. They carry more weight when they're played and resolved securely.

- Horn players should play each pitch in its "center."

6: Play Solo Breaks Cleanly

Some tunes have solo breaks, where you play a short, unaccompanied solo (2 or 4 bars) before your main solo starts. Few things are as embarrassing as completely messing up a solo break. Here are some ideas for playing solo breaks cleanly:

- Before you start, get oriented to the chord before the break. Be sure your first pitch attack is secure.

- Keep the tempo steady and your rhythms secure; don't rush ahead.

- While dazzling solo breaks can be exciting, trying to produce them can be a trap. You should usually avoid pre-planning solo breaks.

- Where possible, develop the material in your solo break into the main solo.

Remember that the notes in your solo break are "under the microscope;" each one is open and exposed. Playing a simple idea with a rhythmic or expressive twist can be very effective.

7: Don't Be Fooled by Audience Reactions

Here are some common audience reactions that are sometimes misunderstood:

- Some people get up and leave. In outdoor concerts some people may have appointments or other business. Near the end of a long set or concert, some may be musically fatigued; this may be a sign you need to shorten sets or tunes, or play less complicated material. And some people may have the wrong expectations; they'll leave when they don't hear a country-western tune.

- There's silence or near-silence after a solo. Sometimes people may not realize that it's OK to clap after a solo; you can let them know between tunes. Other times, the solo may be more thought provoking than blood pumping; there's certainly nothing wrong with that. The level of applause isn't always a good indicator of the quality of solos.

- There's yelling and applause during a solo. Remember that some people just want to hear high, fast, and loud, and they'll start yelling whenever you play it. If your solo has legitimately developed intensity, the applause may be well-earned. But don't go fishing

for audience reaction by over-playing, or you'll lose the spectrum of subtlety in your music.

Chapter Review

1) Relaxed concentration helps you see creative possibilities and execute cleanly.
2) Understand different kinds of listeners, then share your music with them.
3) Performance tips include:
    A) Develop a good stage presence.
    B) Hear and see what you need for improvisation.
    C) Play under control.
    D) Play rhythms securely.
    E) Play pitches securely.
    F) Play solo breaks cleanly.
    G) Don't be distracted by audience reactions.

Expressions

*There is no limit to what can be accomplished if it doesn't matter who gets the credit. *Ralph Waldo Emerson*

*If fifty million people say a foolish thing, it is still a foolish thing. *Anatole France*

*The silence that accepts merit as the most natural thing in the world, is the highest applause. *Ralph Waldo Emerson*

*There is only one failure in life possible, and that is not to be true to the best one knows. *George Eliot*

*Hindsight is an exact science. *Guy Bellamy*

*I owe all my success in life to having been quarter hour before time. *Thomas Jefferson*

The foolish and the dead alone never change their opinions. *James Russell Lowell*

*A painting in a museum hears more ridiculous opinions than anything else in the world. *Edmond de Goncourt*

*Make no little plans, they have not the power to stir men's souls. *Voltaire*

*If you treat every situation as a life and death matter, you'll die a lot of times. *Dean Smith*

*A man who never made a mistake never made anything worth a darn. *Unknown*

*Silence is the element in which great things fashion themselves. *Thomas Carlyle*

*It is one thing to show a man that he is in error, and another to put him in possession of truth. *John Locke*

*Correction does much, but encouragement does more. Encouragement after censure is as the sun after a shower. *Johann Wolfgang von Goethe*

*Duty makes us do things well, but love makes us do them beautifully. *Phillips Brooks*

*No horse ever gets anywhere until he is harnessed. No steam or gas ever drives anything until it is confined. No Niagara is ever turned into light and power until it is tunneled. No life ever grows great until it is focused, dedicated disciplined. *Harry Emerson Fosdick*

*Everybody wants to be somebody; nobody wants to grow. *Johann W. von Goethe*

3J: Analyzing Solos: Level 3

Bass Solo, "Deja Blue"

Comments for Bass Solo, "Deja Blue"

'm2-4	Quarter-note triplets with ties.
*m6	Semi-sequence of m5.
*m9-11	Sequence of m5-6; semi-sequence of m7
*m17	Consecutive downbeat quarter-notes

*m20-21 Double-time passage (see Vol. 2).

*m25-29 Upper range of bass

*m29-31 Desc. triplets slow intensity near end of solo

Trumpet Solo, "Deja Blue"

Comments for Tpt. Solo, "Deja Blue"

*m3-5 Octave sequence of m1-3.	*m15-20 Double-time passage (see Volume 2).
*m4-5 Backwards swing eighth-notes developed.	*m20-24 Alt.-fingered trill, quarter-note triplet feel.
*m5-11 Variations on triplets.	*m25-26 Double-time passage (see Volume 2).
*m9-11 Use of #4s (E naturals).	*m28 Eighth-note triplet contours of 2.
*m10 Last half of bar is compressed seq. of m9-10.	*m29-30 Whole-tone scale (G in m29 to A in m30).
*m11 Semi-sequence in last half of bar.	*m31-35 Upper range.
*m12-14 Motif sequenced three times.	*m33-35 Alternate-fingered trill (see Volume 2).

Guitar Solo, "Where's Waldis?"

*m1-5   Mix of offbeats, downbeats.

*m3-5   From beat 4, octave sequence of m1-3.

*m7-8   Downbeats, color tones (#4, 2, b7, #4).

*m8   Semi-sequence of m7, shrinking interval.

*m13-14 Consecutive offbeat quarters to downbeats.

*m21   Sequence of m18.

*m25-26 Several 4th intervals; the C F and Bb of m26 are a sequence of the D G and C of m25.

*m27-28 Natural 7, then diminished-1 scale from B.

*m29-32 Partial quote, "Surrey with the Fringe on Top."

*m33-34 New pulse: alternating quarter and 8th-note (see Chapter 5D: *Rhythmic Pulses*).

*m34   Consecutive offbeats.

*m39   Displacement of m37-38.

*m42-44 Emphasis on downbeats.

*m43   Contour inversion of m42.

*m45-48 C Harmonic Minor scale (Dm7b5 and F#s).

*57-58   New pulse (see m33-34).

*m59-60 C diminished-2 scale (see m27-28).

*m61   Non-harmonic tone in Dm7(Eb), nat. 7 (Db).

Trumpet Solo, "Where's Waldis?"

*m2-4   Partial quote, "I Love Lucy."

*m7   Compression of m5-6.

*m9-14   A 5 1/2-beat motif varied rhythmically through half of m13.

*m15-16   Riffing (Chapter 4 ???).

*m19-20   3 against 4, 8th-note contours.

*m24   Motif on beat 2, after 3 motifs on beat 1

*m25-30   Diatonic descending pattern; starts on the offbeat and is 3 against 4.

*m31-32   Goes from downbeats to consecutive offbeats, then to downbeats.

*m32-36   Emphasis on beat 4; expanding intervals.

*m37-38   3 against 4 with dotted quarter values.

*m47-48   Diatonic descending pattern, linked by a whole-step.

*m51-52   2-bar ascending chromatic run.

*m53-54   Flattened-contour riff.

*m55   Rhythmic imitation of keyboard fill in m54.

*m57-60   Extended consecutive offbeats.

(Level 3 — Intermediate)

More Vocal Improv Skills

This section contains the following topics:

- Review of Vocal Improv Skills in Level 1
- Additional Vocal Skills
- Vowels and Consonants
- Vocal Effects
- Instrumental Sounds

O nce you've mastered the basics of vocal improvisation and increased your vocal skills, you can continue on by experimenting with vowels and consonants and with vocal effects.

Review of Vocal Improv Skills in Level 1

Below are some of the goals for vocal improvisation described in Level 1.

A) Overcome three basic problems:

- Dependence on easy intervals and scales

- Underdeveloped melodic lines and rhythms

- Exaggerated expression

B) Think more like an instrumentalist in using secure pitches and rhythms.

C) Use the following 10 Better Habits of Vocal Improv:

1) Emphasize some color tones, use color skips (Chapter 1C: *Melodic Color*).

2) Sing offbeats, consecutive offbeats, and more interesting rhythms (Chapter 1D: *Rhythmic Variety*).

3) Use Lydian, pentatonic, melodic minor ascending, and other scales (1B: *Building Chords and Scales*; Chapter 2A *More Scales*; and Chapter 3A: *More Melodic Color*).

4) Keep expression subtle, with occasional effects that fit the solo well (Chapter 1E: *Using Expression*; Chapter 2E: *Embellishments*; and Chapter 4C: *Special Effects*).

5) Use principles of melodic and rhythmic development in solos (Chapter 1F: *Developing with Motifs and Phrases*; Chapter 2F: *Melodic Development*; Chapter 3E: *Rhythmic Development*).

6) Vary phrase lengths and types of melodic contours (Chapter 1F, 2B).

7) Try wider skips and a variety of filled intervals (Chapter 2B).

8) Use the swing rhythm guidelines (Chapter 2C).

9) Outline ii-V-I's and chord variations (Chapters 1G and 3F).

10) Sing and resolve non-harmonic tones (Chapter 3A).

Remember to use the techniques in Chapter 3G: *Learning Standard Tunes* (Vol. 1) so you can practice your vocal improv without a rhythm section, wherever you are.

Additional Vocal Skills

Improving on the skills mentioned below can also help your vocal improv.

Good Sound Quality

Getting a good sound quality doesn't mean you need to be a virtuoso singer, but you should develop a vocal sound that sounds free and clear, without extra tension or harshness. Concentrate on moving the air from the lungs and letting the sound resonate in the head.

Vibrato should not be an automatic part of each sound. Instead, reserve it for longer notes and vary its use.

Extended Range

Work to increase your high and low ranges so you can add usable, clear notes to your vocal solos. The high and low notes don't need to be overpowering; they just need to be reliable to hit and well in tune. For the higher notes, work on a dependable falsetto sound ("head voice"); keep it soft at first.

As you increase your overall range, work out the rough spots or breaks between high, medium, and low notes. Practice long flexible scales from low to high so you can cover all the notes smoothly, with reliable control.

Flexibility

Work to improve these aspects of your vocal flexibility:

- *Wider intervals.* Work on 5ths, 6ths, 7ths, 9ths, etc., to cover more territory.

- *Quick passages.* Work on double-time passages and faster rhythmic values, such as eighth-note triplets.

- *Sudden switches* from high to low range or vice-versa.

Bobby McFerrin is an example of a singer who is a master of sound, extended range, and flexibility.

Vowels and Consonants

Level 1 of *The Art of Improvisation* describes the basic vowel and consonant sounds for vocal improv syllables. Below is a more extensive listing of vowel and consonant descriptions. Try them in different combinations in your vocal improv practice and solos.

Vowel Sounds

Vowels are usually the sustained part of the note and consonants are the attacks, but you can also start a sound with a vowel. Note which vowels you neglect or avoid, and experiment with them. You can also try switching low and high vowel sounds.

- *Low vowels:* oh, aw, a (short), a (long), ooh

- *High vowels:* e (short), i (short), y

- *Diphthongs (vowel combinations):* i (long), ow, eu, oi

Consonant Sounds

Especially note which consonants you neglect or avoid, and experiment with them. Consonants are divided into two types: hard and soft. The hard consonants sound more percussive, while soft consonants sound smoother.

Hard consonants:

- k (or hard "c" or "q;" this is the hardest sound)

- t (the next-hardest sound

- p (somewhat between hard and soft)

Soft consonants:

- b - basic articulation attack

- d - basic articulation attack

- f - less used, attack or ending

- g - less used attack

- h - very soft attack

- j - less used attack

- l - usually in "la" but shouldn't be overused

- m - humming attack or soft ending

- n - like "m" but less used

- r - usually trilled, as in drum roll

- s - softer attack

- v - softer attack

- w - usually an ending

- z - attack or ending, like "s"

Consonant combinations:

- br, tr - usually for percussion

- fr, gr - humorous

- ch, sh, th - percussive attacks, cymbals

- bl, cl, fl, gl, pl - less often used

Language Sounds

Some types of tunes lend themselves to non-English syllables and sounds. For these tunes you can sometimes sing syllables that sound like a certain language but aren't real words. A few tune types and corresponding languages are listed below. A little language imitation is fine, but if you want to do extended passages, you should speak the language or listen to it frequently.

- *Bossa nova and samba - Portuguese.* Stress these consonants: zh, j, d, p, m, and v. Stress these vowel sounds: o, ah, ooh, ee.

- *Salsa and samba - Spanish.* Stress these consonants: k, s, r, t. Stress the same vowel sounds as in Portuguese.

You can also experiment with African dialect sounds and sounds from various languages when the type of tune calls for it.

Vocal Effects

Vocal effects can be some of the most exciting parts of vocal improv, but too often they end up as a sideshow or as filler for lack of solid ideas. To get the best from vocal effects remember these points:

- *Use effects sparingly,* with variety. Don't get locked into one or two effects; be able to choose occasionally and from a wide variety.

- *Time the vocal effect* so it becomes a logical part of the idea, not a distraction.

- *Develop* with an effect occasionally, so it can fit in with your upcoming ideas. Use sequences, rhythmic development, or any other tool with the effect, but don't carry it on too long.

Below are some useful vocal effects you can work on and include in your solos. Most of them can be done with definite or indefinite pitches. Try mixing them in with a long flexible scale for practice.

1) Trilled "r" or flutter (a purring sound, short or long)

2) Air sounds (blowing with an indefinite pitch, hissing, or inhaling loudly)

3) Growl (guttural sounds)

4) Squeaks ("eep," "aak," "oop," etc.)

5) Multi-pitch (like clearing your throat while singing)

6) Trills (narrow or wide)

7) Double-tonguing (du-gu-du-gu) and "doodle" sounds (these are good for articulating very fast passages)

8) Nature sounds (birds, insects)

9) Morphing vowels (turning one vowel into another on the same pitch)

10) Screams and other noises ("ow," "hey," "oooh," etc).

11) Bends (slow or fast, within a major second), long falls or glissandos

12) Whistling or humming (or both at the same time)

An excellent CD with many types of vocal effects is "Vocal Summit" with Bobby McFerrin, Jae Clayton and others.

Words and Phrases

Occasionally you can insert actual words into your stream of vocal improv syllables. One way is to insert an unusual word ("forklift," "cinnamon," "refrigerator," etc.) that catches the listener by surprise. Each word has its own rhythm (number of syllables, accent, etc.) that makes it fit eighth-notes, triplets, or other rhythmic values, and makes the pitches seem to go up or down.

Another approach is to insert a few words at a time that make a phrase ("we're on the boat," "I'm coming apart at the seams"). You can weave in and out between real words and fake vocal syllables to create an interesting mix. If a train of thought comes to mind, you can try a few sentences as long as the rhythms and accent flow naturally with your pitches.

Words and Natural Rhythms

A good exercise for integrating words, rhythms, and accents is to set a story to music as you improvise. For example, try reading aloud a Dr. Seuss book such as "Green Eggs and Ham" or "One Fish, Two Fish ..." Here are the steps for creating music from stories:

1 Choose a page or paragraph to read.

2 Read it all once to discover its basic speaking rhythms and accented syllables.

3 Imagine and hear a rhythm section playing a background for you (swing, rock, latin, fusion, etc.).

4 Speak the words through, looking for interesting rhythms (consecutive offbeats, dotted notes, triplets, ties, etc.). With practice, you can skip this step.

5 Choose a home key note and a constant chord to sing in (CMa, C7, Cm7).

6 Read the rhythms through again, this time singing pitches for the words in an improvised melody.

 For more advanced practice, try these steps:

7 Add a simple chord progression to your melody, such as a blues or a short ii-V-I progression.

8 Use chords from a jazz standard (*200 Standard Tunes*) or your own.

Instrumental Sounds

The basic kinds of instrument sounds you can imitate are horns, bass, and percussion. A few other instrumental sounds are also discussed below.

Horn Sounds

The basic sounds and syllables you use probably already sound somewhat like a horn, but there are some additional things you can do to imitate horn sounds:

- Falls (bouw)
- Flutter-tongue (trilled "r")
- Double-tonguing (du-gu)
- Wide trills/shakes (ah-ee-ah-ee-ah-ee)

You can also imitate trombone slides by alternating slow falls (down) and glissandos (up).

Guitar Sounds

The most common guitar sounds to imitate are for electric guitars, acoustic guitars, and banjos.

- Electric guitar (rock solo): wah, wow, wee (with a nasal sound)
- Acoustic guitar: pling, ping, plang
- Banjo: brick-a-brick

Bass Sounds

You can imitate an acoustic or electric bass with your voice as you improvise.

Acoustic bass:

- For medium-range notes use a basic "doom" syllable.

- For pickup eighth-notes use "bah." A sample walking bass line in 4/4 with an eighth-note before bar 1 would go like this:

bah-doom   doom   doom   doom ...

    || 1   2   3   4

- For really low notes, use a "bome" sound.

- For higher notes, use "deem."

- For three 8th-note triplets and a quarter-note(usually descending), use "dip-it-dah-doom."

- For ideas on building walking bass lines, see *Rhythm Section Techniques* in Level 1.

Electric bass:

- Add other sounds, like "bow" for slides, "dang" for twangs, "toong" for basic notes, "bap" for slaps, etc.

- Use a more nasal sound to approximate electronic effects.

- Make quarter-notes a little choppier than for acoustic bass sounds.

Drum Sounds

To get a good drum sound you need to understand the basic sounds from each part of the drum set. These are divided into drums (snare, toms, bass) cymbals (ride, crash, hi-hat), and other (sticks, rims, stands).

Drums:

- Snare drum: dat, bat, or pat; you can also end sounds with "ck" instead of with "t." For drum rolls, use brr, drr, or prr. For flams (two notes played close together) use "pdat."

- Toms: From high (small drums) to low (bigger drums), use these: dee, doo, dum, dohm, and dome.

- Bass: Use "bum" with a quick vowel sound.

Cymbals:

- Ride cymbal: use tsssh (more s's = longer note value)

- Crash cymbal: use psssssh.

- Hi-hat: use tsssh for open hi-hat, "chick" for closed.

Other:

- For metal rims and stands, use "tick" or "tick-it."

- For sticks hitting together, use a clucking sound.

Other Sounds

A few more instrumental sounds are described below.

- Stringed instruments -- humming with some vibrato
- Chimes - use dong, ding, ting, bong, etc.

Exercises for LEVEL 3

More Melodic Color

Exercise 3.1 Spell, Resolve Non-Harmonic Tones

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

❏ *Basic:*   Write non-harmonic tones (b2, b3, b6, b7) for each chord around the circle of 4ths.

❏ **Medium:*   Play a melody that uses and resolves any two non-harmonic tones in C Major.

❏ ***Challenge:* Same as Medium; use all four non-harmonic tones, in another key.

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

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

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Exercise 3.2 Playing Non-Harmonic Tones

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

❏ *Basic:*   Play a flexible major scale; insert occasional offbeat non-harmonic tones that resolve on downbeats.

❏ **Medium:*   Same as Basic; use downbeat non-harmonic tones that resolve off the beat.

❏ ***Challenge:* Same as Basic; mix downbeat and offbeat non-harmonic tones.

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

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

---

Exercise 3.3 Using the Chromatic Scale

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:*   Play a flexible major scale and mix parts of the chromatic scale from time to time.

❏ **Medium:*   Same as Basic; use chromatic contour groups of 3 and 6 eight-notes.

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

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

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Exercise 3.4 Using Non-Harmonic Tones, Minor

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

❏ *Basic:*   Write the non-harmonic tones (b2, n3) for each Dorian scale, around the circle of fourths.

❏ **Medium:*   Play a flexible Dorian scale with some downbeat non-harmonic tones.

❏ ***Challenge:* Same as Medium; mix downbeat and offbeat non-harmonic tones

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

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

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Exercise 3.5   *Non-Harmonic Tone in Dominant*

Basic __/__/__ ( )   More __/__/__ ( )

❏ **Basic*: Play a flexible Mixolydian scale; play the non-harmonic tone on or off the beat.

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

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

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Exercise 3.6   *Using Harmonic Minor Scales*

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

❏ **Basic*: Spell the pitches for the C harmonic minor scale, then all other harmonic minor scales.

❏ ***Medium*: Hum and finger 8th-notes for harmonic minor scales around the circle of 4ths, at quarter-note = 100.

❏ ****Challenge*: Same as Medium; quarter-note = 150.

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

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

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Exercise 3.7   *Using Natural Minor Scales*

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

❏ **Basic*: Spell the pitches for the C natural minor scale, then all other natural minor scales.

❏ ***Medium*: Hum and finger 8th-notes for natural minor scales around the circle of 4ths, at quarter-note = 100.

❏ ****Challenge*: Same as Medium; quarter-note = 150.

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

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

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Exercise 3.8   *Handling the Flat 6th in Minor*

Basic __/__/__ ( )   Medium __/__/__ ( )   More __/__/__ ( )

❏ **Basic*: Play a flexible harmonic scale, resolving each b6 to a natural 6.

❏ ***Medium*: Same as Basic; use delayed resolutions.

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

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

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Melody: Melodic Resolution

Exercise 3.9   *Using Melodic Resloution*

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

❏ *Basic:*   Write any four *major* chord symbols. Choose a whole-note pitch for the first chord symbol, then quickly name whole-note pitches for the other chords.

❏ **Medium:*   Same as Basic; 4 *minor* chord symbols.

❏ ***Challenge:*   Same as Basic; any 8 chord symbols.

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

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

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Exercise 3.10   *Using Least Movement*

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

❏ *Basic:*   Same as Basic for 3.12; try for least number of half-steps moved.

❏ **Medium:*   Same as Medium 3.12; least movement.

❏ ***Challenge:*   Same as Challenge 3.12; least movement.

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

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

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Exercise 3.11   *Moving Up, Melodic Resolution*

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

❏ *Basic:*   Same as Basic 3.12; keep going up.

❏ **Medium:*   Same as Medium 3.12; keep going up.

❏ ***Challenge:*   Same as Challenge 3.12; keep going up.

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

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

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Exercise 3.12   *Moving Down, Melodic Resolution*

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

❏ *Basic:*   Same as Basic 3.12; go down each time.

❏ **Medium:*   Same as Medium 3.12; down each time.

❏ ***Challenge:*   Same as Challenge 3.12; down each time.

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

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

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Exercise 3.13   *Using Other Rhythms*

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

❏ *Basic:*   Same as Basic 3.12; use all eighth-notes.

❏ ****Medium**: Same as Medium 3.12; all eighth-notes.

❏ *****Challenge**: Same as Challenge 3.12; all 8th-notes.

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

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

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Exercise 3.14   *Using Chord Anticipation*

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ ***Basic:** Write two random major chords. Just before the new chord, write a few anticipation eighth-notes.

❏ ****Medium**: Same as Basic; use two minor chords.

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

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

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Exercise 3.15   *Using Chord Delay*

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

❏ ***Basic**: Write 2 measures of eighth-notes, with the first bar C7 and the second bar C#7. Use chord delay on first 4 notes of bar 2.

❏ ****Medium**: Same as Basic; use BMa7, EbMa7.

❏ *****Challenge**: Same as Basic; use any 2 difficult chords.

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

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

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Exercise 3.16   *Using Pedal*

Basic __/__/__ ( ) More __/__/__ ( )

❏ ***Basic**: Write a chromatic chord progression and play an interesting pedal rhythm over it.

Rhythm: Fusion and Latin Styles

Exercise 3.17   *Playing in Clave*

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

❏ ***Basic**: Play each clave example in section 3.20, repeating until they are all solid.

❏ ****Medium**: Same as Basic; add your own pitches.

❏ *****Challenge**: Same as Medium; use a reversed clave.

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

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

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Exercise 3.18   *Playing Rhythms over Clave*

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:* Play each rhythm example in section 3.21, repeating until they are solid.

❏ **Medium:* Same as Basic; add your own pitches.

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

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

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Exercise 3.19   *Building Combinations over Clave*

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

❏ *Basic:* With two players, play any combination in section 3.25 as a vamp. Use a bass or percussion on the clave; improvise on the rhythm part. Don't switch the clave.

❏ **Medium:* Same as Basic; on cue, soloist switches rhythm patterns.

❏ ***Challenge:* Same as Medium; add chords (piano plays clave: I chord bar 1, V chord bar 2).

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

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

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Exercise 3.20   *Playing Montunos*

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

❏ *Basic:* Write a montuno part over C7 (2 bars) and Bb7 (2 bars).

❏ **Medium:* Same as Basic; use C7 Bb7 Ab7 Bb7.

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

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

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Development: Melodic Patterns

Exercise 3.21   *Creating Diatonic Sequences*

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

❏ *Basic:* Play a simple motif of 4 eighth-notes in C Major; do 3 diatonic sequences from it.

❏ **Medium:* Same as Basic; use F Minor.

❏ ***Challenge:* Same as Basic; use a motif of 8 eighth-notes in any other key.

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

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

Exercise 3.22   Creating Transposing Sequences

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

❏ *Basic:*   Play a four-note motif in C Major; create a transposing pattern by adding three chromatic sequences to it.

❏ **Medium:*   Same as Basic; use whole-step sequences.

❏ ***Challenge:*   Same as Basic; use minor-third or major-third sequences.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.23   Creating Semi-Sequences

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

❏ *Basic:*   Play a 4-note motif in C Major; create a pattern by adding a semi-sequence.

❏ **Medium:*   Same as Basic; add two semi-sequences.

❏ ***Challenge:*   Same as Basic; add 3 semi-sequences.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.24   Creating Melodic Patterns

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

❏ *Basic:*   Create a motif of four 8th-notes with one skip of a third; sequence it 3 times to create a pattern.

❏ **Medium:*   Same as Basic; use two skips of a third.

❏ ***Challenge:*   Same as Medium; skip 4th, 5th, or more.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.25   Creating Linked Sequences

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

Basic: Play an ascending motif of four 8th-notes; use a linked sequence (whole-step).

❏ **Medium:*   Same as Basic; use a descending motif with half-step links.

❏ ***Challenge:*   Link three sequences to a motif; reverse the contour at least once.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.26   Using Longer Motifs and Sequences

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

Basic: Create a motif of 8 eighth-notes with a mixed contour and several skips, then add a diatonic sequence that is linked.

❏ **Medium:** Same as Basic; add a transposing sequence that is linked.

❏ ***Challenge:** Same as Medium; add a transposing sequence that is not linked.

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

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

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Exercise 3.27   *Using Pulling Sequences*

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

❏ ***Basic:** Create an asc. pulling pattern, diatonic.

❏ ****Medium:** Create a desc. pulling pattern, transposing.

❏ *****Challenge:** Same as Medium; use an 8-note motif.

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

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

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Exercise 3.28   *Non-Harmonic Tones in Sequences*

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

❏ ***Basic:** Create a 4-note asc. diatonic pattern with one non-harmonic tone in the motif.

❏ ****Medium:** Same as Basic; 4-note descending transposing pattern.

❏ *****Challenge:** Same as Basic; use an 8-note transposing pattern with two non-harmonic tones.

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

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

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Exercise 3.29   *Using Other Rhythms in Patterns*

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

❏ ***Basic:** Create a pattern using two eighth-notes and a quarter- note.

❏ ****Medium:** Create a pattern with a different rhythm (not all eighth-notes).

❏ *****Challenge:** Create a four-beat pattern that uses a different rhythm (not all eighth-notes)

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

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

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Exercise 3.30   *Creating Offset Patterns*

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

❏ ***Basic:** Create a pattern with sequences of four eighth-notes; start on the "and" of 1.

❏ ****Medium:** Same as Basic; start on the "and" of 4.

❏ *****Challenge:** Same as Basic; "and" of 1 or "and" of 4.

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

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

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Exercise 3.31   Creating Short Patterns

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

❏ **Basic:*   Create a 2-note offset pattern that uses upward skips.

❏ ***Medium:*   Create a transposing 3-note pattern with a 3-note contour.

❏ ****Challenge:*   Create a diatonic 3-note pattern that pulls and descends.

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

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

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Development: Rhythmic Development

Exercise 3.32   Augmenting by Doubling

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

❏ **Basic:*   Write a one-bar motif and augment it by doubling all note values.

❏ ***Medium:*   Same as Basic; double only some values.

❏ ****Challenge:*   Same as Medium; use a two-bar motif.

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

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

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Exercise 3.33   Variations in Augmenting

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

❏ **Basic:*   Create an eighth-note motif; augment it to quarter-note triplets.

❏ ***Medium:*   Same as Basic; aug. to dotted quarters.

❏ ****Challenge:*   Create an eighth-note-triplet motif; augment it to eighth-notes.

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

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

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Exercise 3.34   Compressing by Halving

Basic __/__/__ ( )   Medium __/__/__ ( )   More __/__/__ ( )

❏ **Basic:*   Compress a motif; halve all note values.

❏ ***Medium:*   Same as Basic; halve only some values.

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

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

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Exercise 3.35   Variations in Compressing

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

❏ *Basic:* Create a quarter-note-triplet motif; compress it to eighth-notes.

❏ **Medium:* Create a dotted-quarter-note motif; compress it to eighth-notes.

❏ ***Challenge:* Create an offbeat quarter-note motif; compress it to quarter-note triplets.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.36   *Fragmenting*

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:* Create a longer motif and fragment it with a long silence or a long held note.

❏ **Medium:* Same as Basic; vary fragmentations.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.37   *Displacing*

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

❏ *Basic:* Create a motif and displace it by repeating it three beats later.

❏ **Medium:* Same as Basic; five beats later.

❏ ***Challenge:* Same as Basic; four and a half beats later or five and a half beats later.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Chord Progressions: Dominant Alterations

Exercise 3.38   *Naming the Dominant Alterations*

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

Basic: Around the circle of 4ths, name the -9 and +9 alterations for each dom. chord.

**Medium:* Same as Basic; name -5 & +5 alterations.

***Challenge:* Same as Medium; name all alterations.

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

❏ >Play-Along: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 3.39   *Humming Altered Dominant Arpeggios*

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:* Hum and finger the dominant 7 flat 5 arpeggios (1 3 -5 b7) around the circle of 4ths. Repeat, humming the dominant 7 sharp 5 arpeggios (1 3 +5 b7).

❏ **Medium:** Same as Basic; use dominant 7 flat 9 arpeggios (1 3 5 b7 -9), then dominant 7 sharp 9 arpeggios (1 3 5 b7 +9).

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

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

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Exercise 3.40   Adding Dominant Alterations

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:* Around the circle of 4ths, choose a +5 or b5 chord, then add all other alterations.

❏ **Medium:* Same as Basic; use b9 or +9 chords.

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

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

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Exercise 3.41   Matching Altered Chords and Scales

Basic __/__/__ ( ) More __/__/__ ( )

❏ *Basic:* While a friend or recording holds out an altered chord, play one of the flexible scales mentioned in section 3.43.

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

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

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Exercise 3.42   Spelling/Humming Whole-Tone Scales

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

❏ *Basic:* Spell the pitches for the C whole-tone scale, then for the D whole-tone scale.

❏ **Medium:* Accurately hum & finger 8th-notes for both whole-tone scales, quarter = 100.

❏ ***Challenge:* Same as Medium; quarter-note = 150.

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

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

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Exercise 3.43   Minor ii-V-i Progressions

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

❏ *Basic:* Around the circle of 4ths, write the ii-V-i progression for each minor key.

❏ **Medium:* Name the b5 degree for each chord around the circle of 4ths.

❏ ***Challenge:* Play a flexible harmonic minor scale for each minor ii-V-I in the circle of 4ths.

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

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

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Exercise 3.44   Writing a Minor Blues Variation

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

❏ *Basic:*   Write the basic minor blues, all 12 keys.

❏ **Medium:*   Write a minor blues variation, Ab minor.

❏ ***Challenge:* Create your own variation of a minor blues in any key besides C.

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

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

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Exercise 3.45   *Using Substitute i Chords*

Basic __/__/__ ( )   Medium __/__/__ ( ) More __/__/__ ( )

❏ *Basic:*   Write ii-V-bVI progressions around the circle of 4ths.

❏ **Medium:*   Write ii-V-bIII progressions around the circle of 4ths.

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

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

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Exercise 3.46   *Using Diminished Chords*

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

❏ *Basic:*   Going around the circle of 4ths, spell all the diminished 7 chords.

❏ **Medium:*   Same as Basic; hum all dim. 7 chords.

❏ ***Challenge:* Name three ways to resolve each diminished 7 chord.

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

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

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Exercise 3.47   *Using Diminished-1 Scales*

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

Basic: Spell the pitches for the C diminished-1 scale, then for all diminished-1 scales.

❏ **Medium:*   Hum & finger 8th-notes for all diminished-1 scales around circle of 4ths, quarter-note = 100.

❏ ***Challenge:* Same as Medium; quarter-note = 150.

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

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

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Exercise 3.48   *Diminished-Whole-Tone Scales*

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

❏ *Basic:*   Spell the pitches for the C diminished-whole-tone scale, then for the other 11.

❏ **Medium:*   Hum and finger eighth-notes for all diminished-whole-tone scales around the circle of 4ths, at quarter-note = 100.

❏ ***Challenge:* Same as Medium; quarter-note = 150.

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

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

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Exercise 3.49   Substituting Dominant Chords for Diminished Chords

Basic __/__/__ ( )   More __/__/__ ( )

□ **Basic:*   Name a dominant chord that could be substituted for each diminished 7 chord, going around the circle of 4ths.

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

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

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Performance: Learning Standard Tunes

Exercise 3.50   Using Bass Cheater Notes

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

□ **Basic:*   Write an 8-bar chord progression and insert bass cheater notes.

□ ***Medium:*   Choose a short tune from *200 Standard Tunes* and write the bass notes for the entire chord progression.

□ ****Challenge:*   Same as Medium; choose a longer tune.

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

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

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Exercise 3.51   Humming Bass Lines

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

□ **Basic:*   Using the bass cheater notes from Basic 3.52, hum the stepwise bass line all the way through the tune. Get to the same pitch you sang at the start of the tune.

□ ***Medium:*   Same as Basic; use bass notes Med. 3.52.

□ ****Challenge:*   Same as Basic; use bass notes from Challenge 3.52.

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

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

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Exercise 3.52   Memorizing Chord Symbols

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

□ **Basic:*   Select a short chord progression in *200 Standard Tunes*. Memorize the chord progression for effective improvisation.

□ ***Medium:*   Same as Basic; choose a longer tune.

□ ****Challenge:*   Same as Medium; choose a tune with more difficult chords.

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

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

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Exercise 3.53   Adding Arpeggio Tones

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

❏ **Basic:*   Add arpeggio tones to the progression from Basic 3.52 or another tune.

❏ ***Medium:*   Same as Basic; add 1 5 3 1 tones.

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

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

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Exercise 3.54   Adding Color Tones

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

❏ **Basic:*   Add color tones to the progression from Basic 3.52 or another tune.

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

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

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Exercise 3.55   Adding Flexible Scale Tones

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

❏ **Basic:*   Add flexible scale tones to the prog. from Basic 3.52 or another tune.

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

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

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Exercise 3.56   Improvising on Your Own

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

❏ **Basic:*   Improvise to a short progression in *200 Standard Tunes*, alone.

❏ ***Medium:*   Same as Basic; choose a longer tune.

❏ ****Challenge:* Same as Medium; choose a tune with more difficult chords.

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

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