The Art of Improvisation

Level 3: Intermediate

… a visual and virtual approach to improvising jazz …

Version 3.1

by Bob Taylor

Author of *Sightreading Jazz, Sightreading Chord Progressions*

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.
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Level 3 – Intermediate

3A: More Melodic Color

In this chapter you'll learn about:

- Using Non-Harmonic Tones
- Non-Harmonic Tones in Minor and Dominant
- Natural and Harmonic Minor Scales

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

Using Non-Harmonic Tones

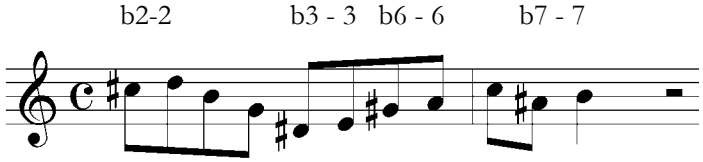
Non-harmonic tones are tones that don't fit in the basic scale (not color tones or resting tones). Non-harmonic tones are fine to play; when resolved properly, they add a lot of interest to your solo. The non-harmonic tones for a major scale are the b2, b3, b6, and b7 (in C Major they are Db, Eb, Ab,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

A. 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.



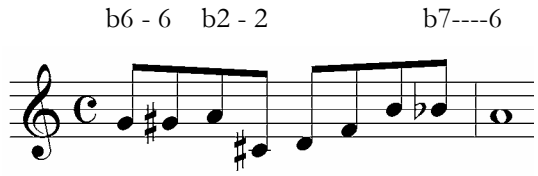
Example A - Resolving non-harmonic tones in C Major

Exercise A – Spelling and Resolving Non-Harmonic Tones
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

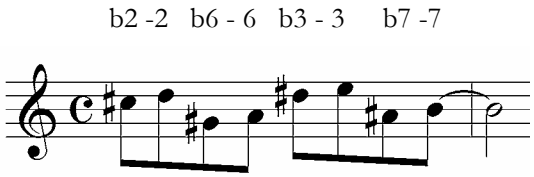
**Basic*: Write non-harmonic tones (b2, b3, b6, b7) for each chord around the circle of 4ths.
***Medium*: Play a melody that uses and resolves any two non-harmonic tones in C Major.
****Challenge*: Same as Medium; use all four non-harmonic tones, in another key.

B. Non-Harmonic Tones On/Off the Beat

Non-harmonic tones are often played off the beat, resolving to downbeats. For more tension, play downbeat non-harmonic tones and resolve them off the beat.



Example B - Offbeat non-harmonic tones in Major



Example B1 - 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).

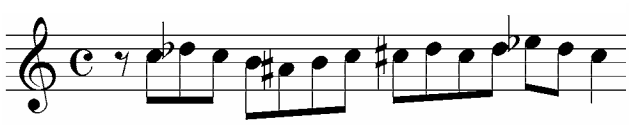
Exercise B - Playing Non-Harmonic Tones
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

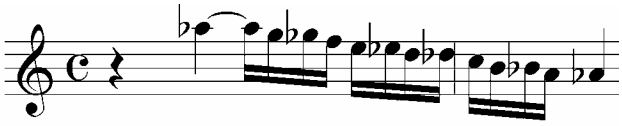
C. Using the Chromatic Scale

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. And you can occasionally use chromatic notes in fast passages, ascending or descending. To do this, start on a low or high note, pick a target *beat* to end on, and fill in the chromatic notes in between. For example:



Example C - Using a narrow chromatic passage



Example C1 - Longer chromatic passage, ending on 2

Exercise C - Using the Chromatic Scale
Basic __/__/__ ( ) Medium __/__/__ ( )

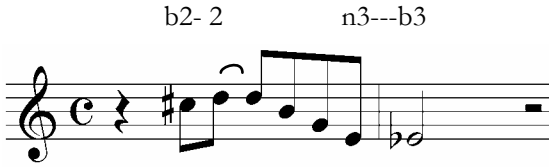
**Basic*: Play a flexible major scale and mix parts of the chromatic scale from time to time.
***Medium*: Same as Basic; use chromatic contour groups of 3 and 6 eight-notes.

Non-Harmonic Tones in Minor and Dominant

The non-harmonic tones you use in minor and dominant chords are somewhat different from those in major, as discussed below.

D. 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:



Example D - Non-harmonic tones in C Minor

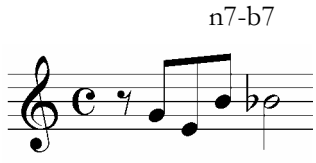
Although the #4th in minor may seem like a non-harmonic tone, it's actually part of the blues scale, which works well in minor. The b6 and natural 7 in minor aren't non-harmonic tones, because they're part of the natural minor and harmonic minor scales (see *Harmonic Minor and Natural Minor Scales* below).

Exercise D - Using Non-Harmonic Tones in Minor Chords
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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

E. Non-Harmonic Tone in Dominant

The only non-harmonic tone in dominant is the natural 7. In C7, the natural 7 (B) resolves to the b7 (Bb), as in the example below.



Example E - 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 3A.5 - Non-Harmonic Tone in Dominant
Basic __/__/__ ( )

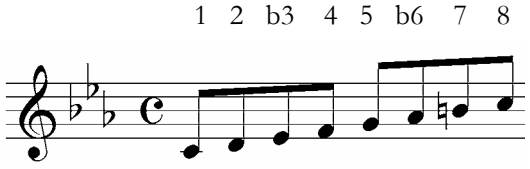
**Basic*: Play a flexible Mixolydian scale; play the non-harmonic tone (natural 7) on or off the beat.

Harmonic Minor and Natural Minor Scales

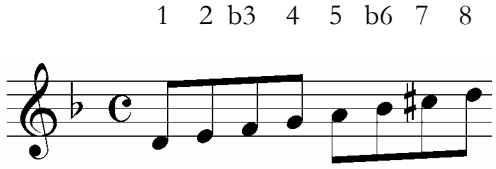
So far you've learned these minor scales: Dorian, blues, minor pentatonic, and melodic minor ascending. You can also use the *harmonic minor* and *natural minor* scales.

F. 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 a few of the 12 harmonic minor scales.



Example F - C Harmonic Minor scale



Example F1 - D Harmonic Minor scale

► MORE 1

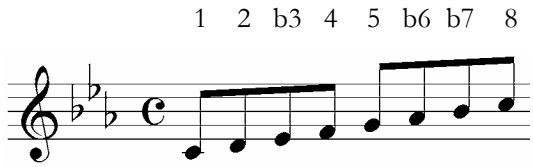
You'll learn more about harmonic minor scales in *Minor Chord Progressions* in Chapter 3K: *Dominant Alteration*s.

Exercise F - Practicing Harmonic Minor Scales
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

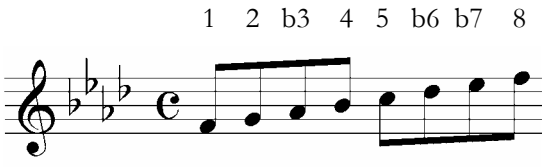
**Basic*: Spell the pitches for the C harmonic minor scale, then all others around the circle of fourths.
***Medium*: Hum/finger 8th-notes for harmonic minor scales around the circle of 4ths, at quarter-note = 100.
****Challenge*: Same as Medium; quarter-note = 150.

G. 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.



Example G - C Natural Minor scale



Example G1 - F Nat. Minor scale

► MORE 1

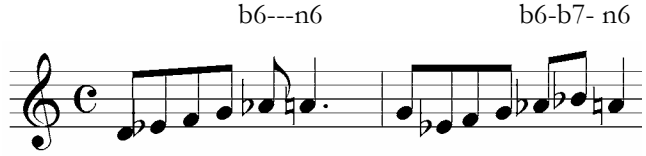
Exercise G - Practicing Natural Minor Scales

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

**Basic*: Spell the pitches for the C natural minor scale, then all other natural minor scales.
***Medium*: Hum/finger 8th-notes for natural minor scales around the circle of 4ths, at quarter-note = 100.
****Challenge*: Same as Medium; quarter-note = 150.

H. Handling the Flat 6th in Minor

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



Example H - Handling the b6th degree in C 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 H - Handling the Flat 6th in Minor

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

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

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

Chapter Review

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

3B: Melodic Connections

In this chapter you'll learn:

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

It's one thing to improvise against a single chord or a ii-V-I progression in a home key. But it's harder to keep your ideas smooth and well-connected when the chords jump around or modulate keys. This chapter helps you tame the chord monsters.

When you master melodic connections, your ideas won't be pulled around by the chord progression. Instead, your listener hears chords as the natural background in the solo.

Consecutive Chords of One Type

A very quick way to modulate (change keys) is to use several consecutive chords of the same type (all major, all minor, or all dominant). Consecutive chords of a type often move up or down by thirds or seconds. Each chord is heard as the I of a new key, without ii and V chords to set up the I. This raises a common problem: the solo melody gets jerked around by the chord progression. Fortunately, we can solve that problem by using melodic resolution. Note: See Sightreading Chord Progressions for many 1-chord-type play-along files.

About Melodic Resolution

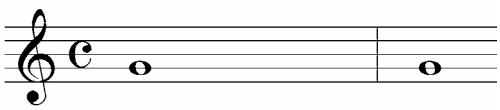
Melodic resolution is the skill of smoothly connecting two "distant" chords (ones that aren't in the same key, such as consecutive chords of the same type). This lets you control your melodic contour, so it isn't forced up and down by the chords.

A. Melodic Resolution Intervals

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

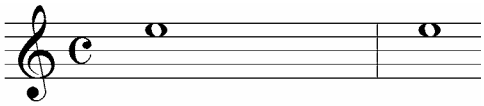
1) A "no-step" (same note on old and new chords) –

CMa7 (5th) EbMa7 (3rd)



Example A - Melodic resolution: no-step

FMa7 (7th) GMa7 (2nd)



Example A1 - Melodic resolution: no-step

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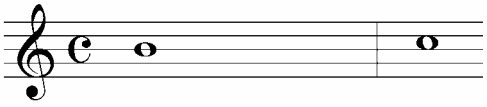
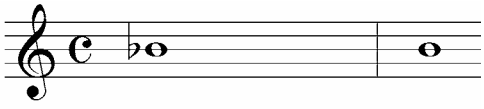
2) A half-step up or down to the new chord –

CMa7 (7th) EbMa7 (6th)



Example A2 - Half-step up

AbMa7 (2nd) EMa7 (5th)



Example A3 – Again, a half-step up

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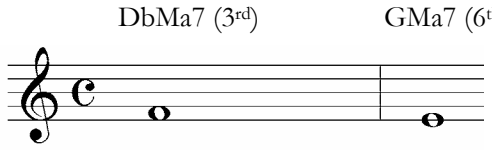
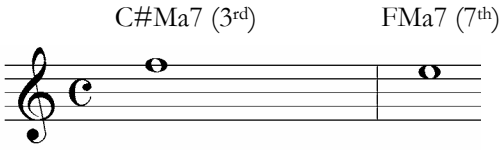


Example A4 - Half-step down



Example A5 – Again, a half-step down

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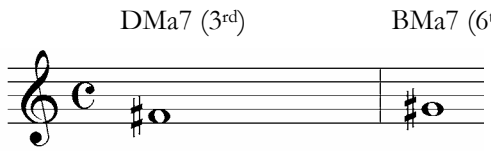
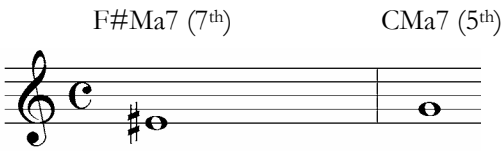
3) A whole-step up or down to the new chord –



Example A6 - Whole-step up



Example A7 – Again, a whole-step up

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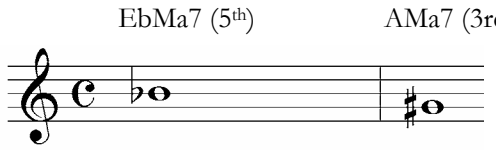
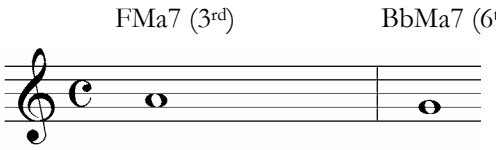


Example A8 - Whole-step down



Example A9 – Again, a whole-step down

► MORE 1

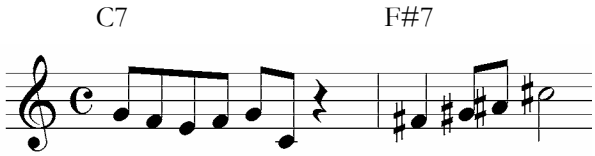
Melodic resolution has a maximum of a whole step. You can connect to a new chord by a wider interval, but it sounds like a skip, not a smooth connection.

Problems Solved by Melodic Resolution

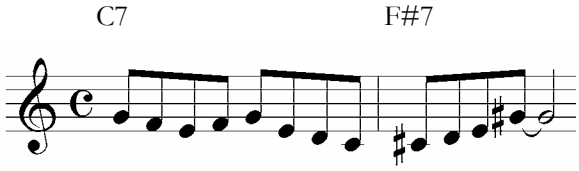
Some soloists improvise so smoothly you hardly notice the chords changing, while other soloists stumble or stop at each new chord. First, you must master the scales and arpeggios that go with the chords. After that, melodic resolution makes the difference. Good melodic resolution fixes these common problems:

- *Problem* #1: Stopping just before new chords, creating breaks in the solo.
- *Problem* #2: Jumping to the new chord root, even if the jump is awkward.

The melody below illustrates both problems. It pauses before the new chord and has an awkward break when it jumps to the root:



Example A10 - Weak melody; gap from C to F#



Example A11 - Better melody, using melodic resolution

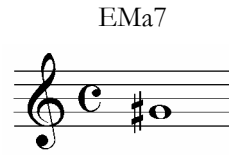
How to Use Melodic Resolution

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.

B. Steps for Melodic Resolution

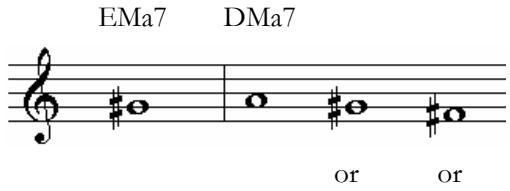
Here are the steps to follow for simple melodic resolution:

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:



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

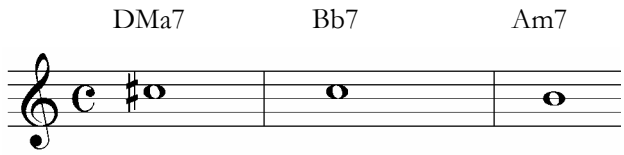
2 Choose a whole note for the second chord, moving by a no-step, half-step (up or down), or whole-step (up or down). The new note must *not* be the root or natural 4th of the new chord; it *can* be the #4 (in major).



Example B1 - 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 an example of melodic resolution with major, dominant, and minor chords:



Example B2 - Melodic resolution with major, dominant, and minor chords

Basic Practice Method (Whole Notes)

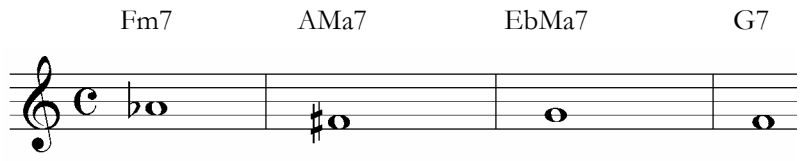
To practice melodic resolution on paper,

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 a smooth movement described above.

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



Example B3 - Writing melodic resolution with whole-note pitches

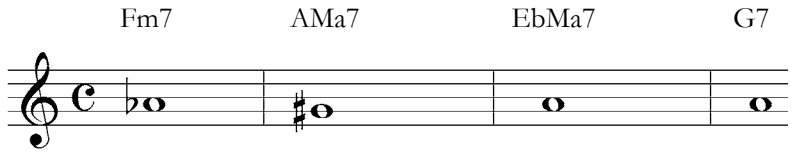
5 Repeat steps 1 through 4, but say the pitches instead of writing them. Work for accuracy, and try to take a few seconds per note. You can work on melodic resolution away from your instrument, too.

Exercise B - Using Melodic Resolution
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

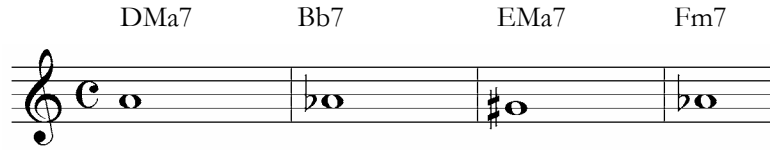
**Basic*: Write any four *major* chord symbols. Choose a whole-note pitch for the first chord symbol, then quickly name whole-note pitches for the other chords.
***Medium*: Same as Basic; 4 *minor* chord symbols.
****Challenge*: Same as Basic; any 8 chord symbols, also using dominant.

C. 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 C - Melodic resolution with least pitch movement



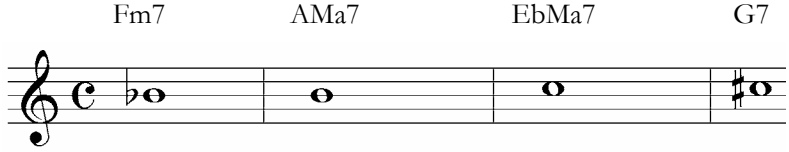
Example C1 – More melodic resolution with least pitch movement

Exercise C - Using Least Movement
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

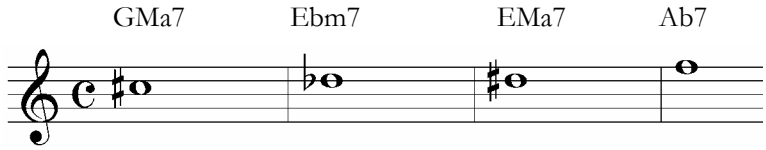
**Basic*: Same as Basic for Exercise B; try for the least number of half-steps moved.
***Medium*: Same as Medium for Exercise B; go for the least movement.
****Challenge*: Same as Challenge for Exercise B; go for the least movement.

D. Variation #2: Moving Up

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



Example D - Melodic resolution with ascending pitches



Example D1 – More melodic resolution with ascending pitches

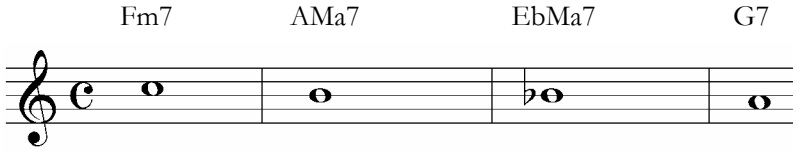
Note that in the second example, the second pitch stayed the same (enharmonic) as the first. There was no way to move up without going to the root or non-harmonic tone, or moving by more than a whole-step, none of which fit with melodic resolution.

Exercise D - Moving Up, Melodic Resolution
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

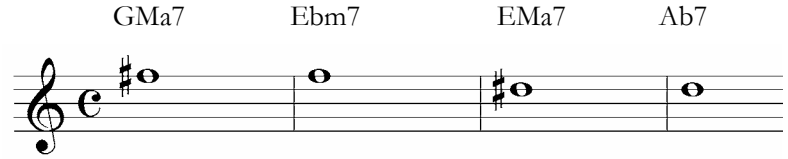
**Basic*: Same as Basic for Exercise B; keep going up each measure.
***Medium*: Same as Medium for Exercise B; keep going up each measure.
****Challenge*: Same as Challenge for Exercise B; keep going up each measure.

E. Variation #3: Moving Down

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



Example E - Melodic resolution with descending pitches



Example E1 – More melodic resolution with descending pitches

Downward movement is possible in most cases, but not all.

Exercise E - Moving Down, Melodic Resolution
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

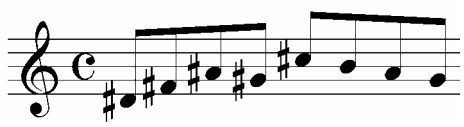
**Basic*: Same as Basic for Exercise B; go down each time.
***Medium*: Same as Medium for Exercise B; go down each time.
****Challenge*: Same as Challenge for Exercise B; go down each time.

F. 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.

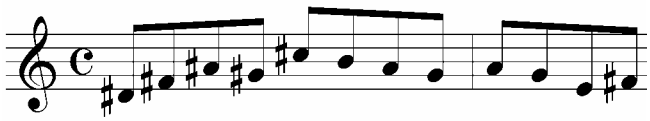
BMa7 = GMa7



Example F - 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 F1 - 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 F - Using Other Rhythms
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Same as Basic for Exercise B; use all eighth-notes.
***Medium*: Same as Medium for Exercise B; use all eighth-notes.
****Challenge*: Same as Challenge for Exercise B; use all 8th-notes.

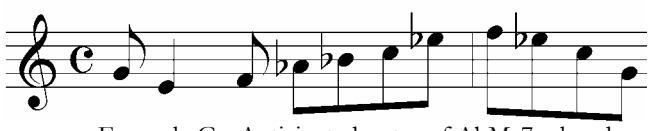
Chord Anticipation

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.

G. 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



Example G - Anticipated notes of AbMa7, played against FMa7

► MORE 1

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.

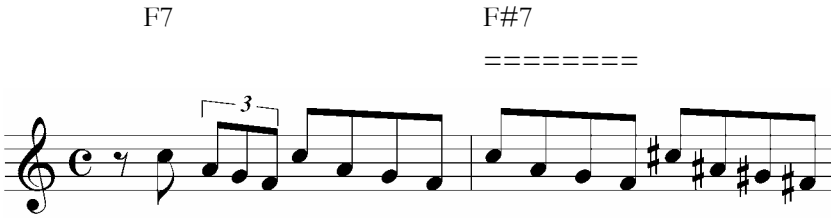
Exercise G - Using Chord Anticipation
Basic __/__/__ ( ) Medium __/__/__ ( )

**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.

Chord Delay

H. How Chord Delay Works

Usually, it's not good to keep playing on the old chord when the new chord sounds. But repeating a motif can extend an old-chord motif into a new chord. In the example below, the last four 8th-notes of the F7 chord are repeated into the F#7 chord, causing dissonance until the melody goes up a half-step to match the new chord.



Example H - 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 H - Using Chord Delay
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Write 2 measures of eighth-notes, using C7 for the first bar and C#7 for the second bar. Use chord delay on the first 4 notes of bar 2.
***Medium*: Same as Basic; use BMa7, EbMa7.
****Challenge*: Same as Basic; use a progression with four difficult chords.

J. 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

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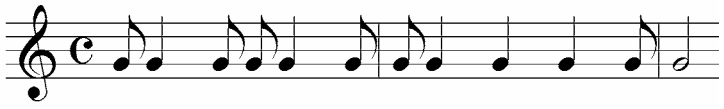


Example J - Pedal notes; omitting the second chord

Exercise J - Using Pedal

Basic __/__/__ ( )

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

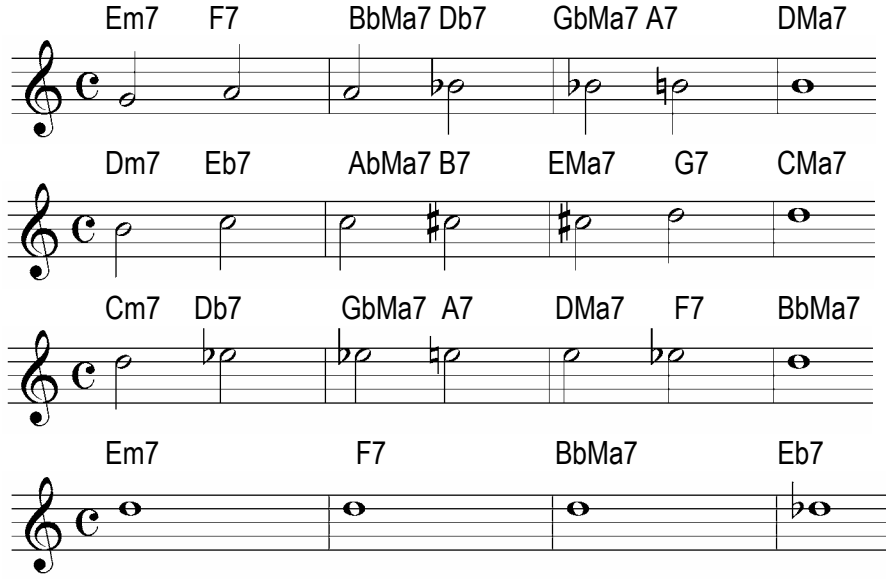
Chapter Review

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.

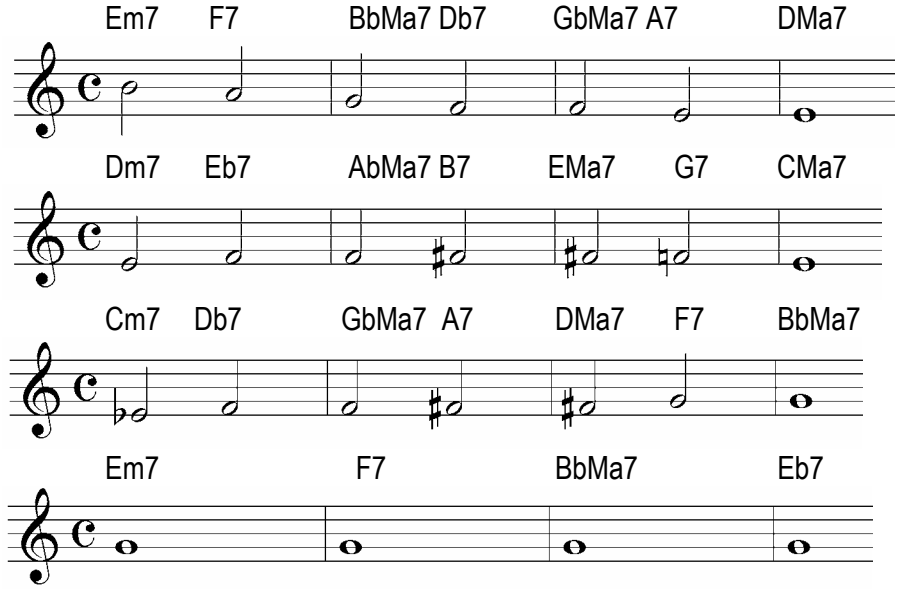
3C: Melodic Connections, 300 Standards

This chapter helps you find melodic connections for a few of the standard tunes in 300 Standards. The selected tunes have more unusual progressions that pose more of a challenge in connecting melodies across chords. Two versions are given for each tune; many more versions are possible.

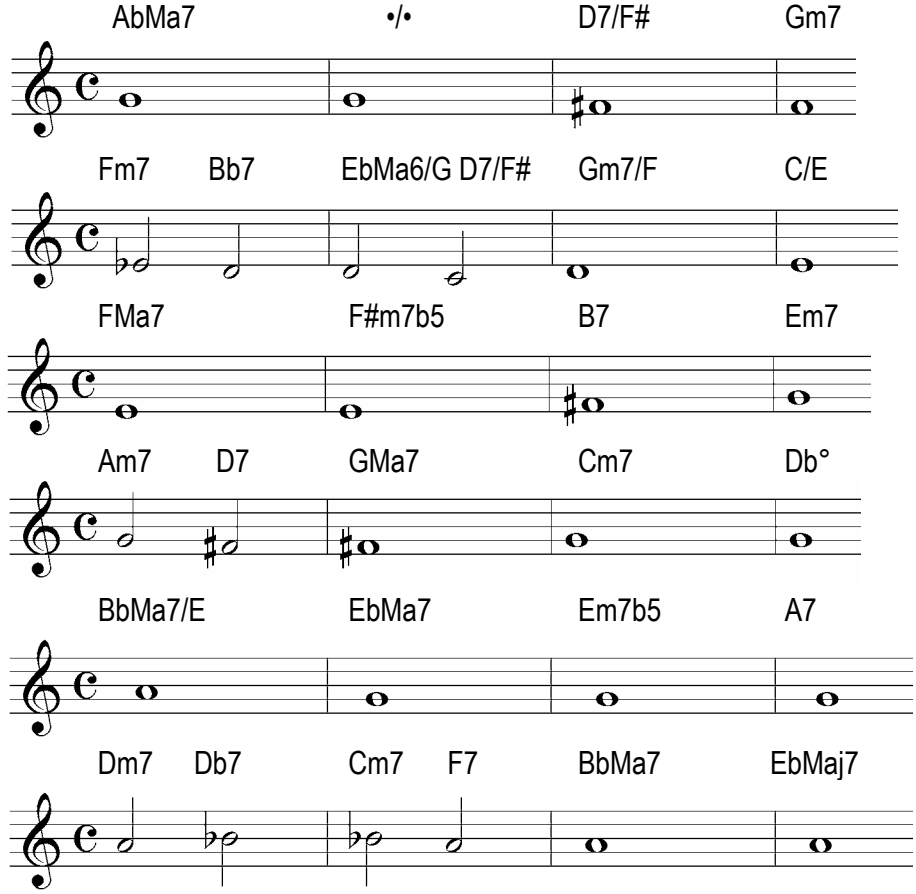
Count Downs, version 1



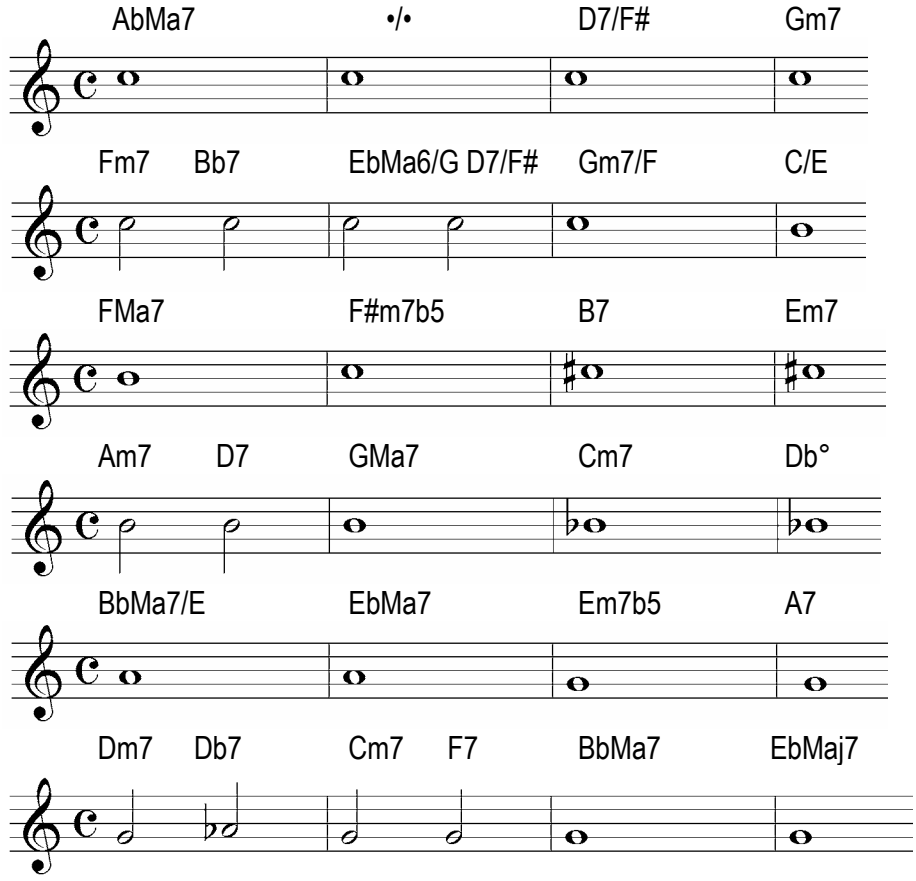
Count Downs, version 2



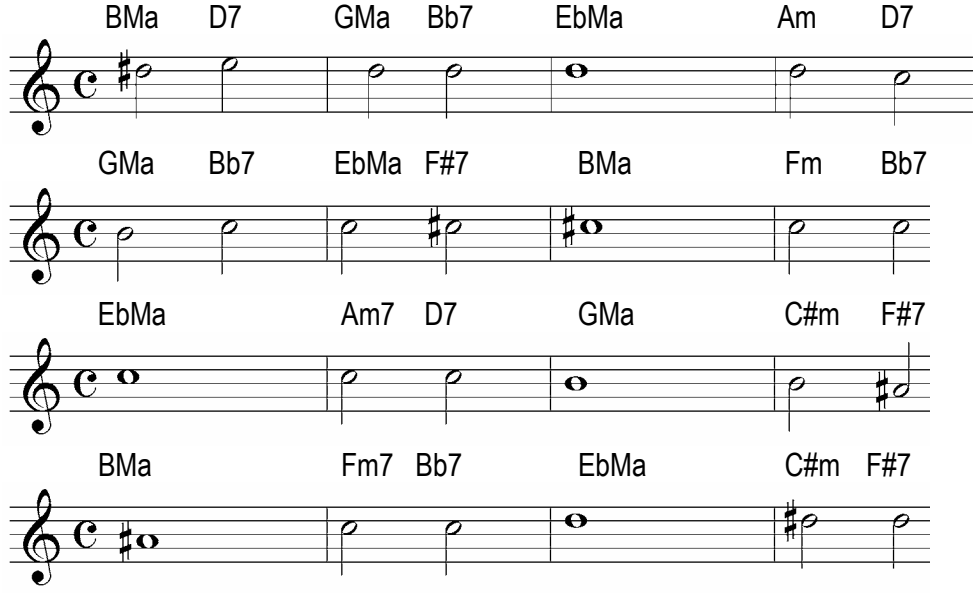
Falling Grades, version 1



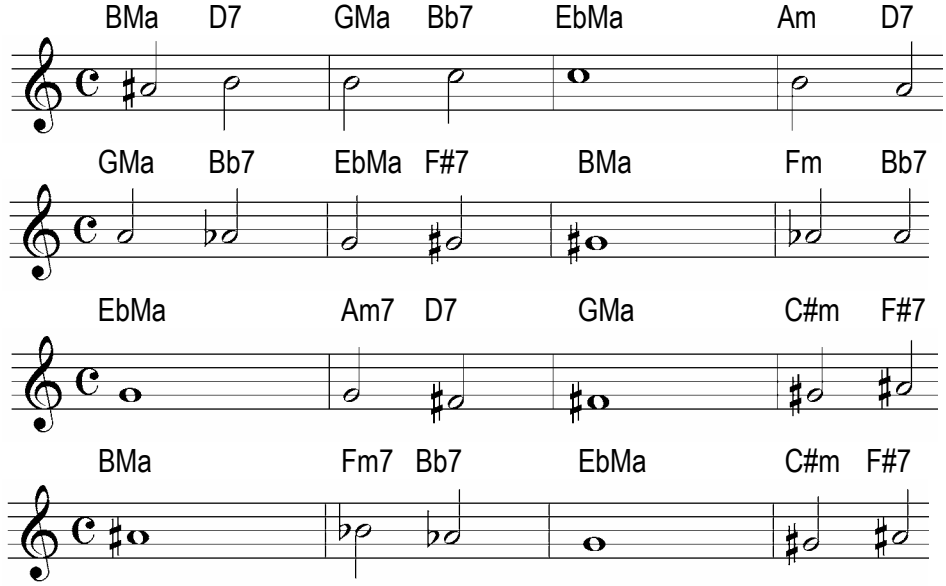
Falling Grades, version 2



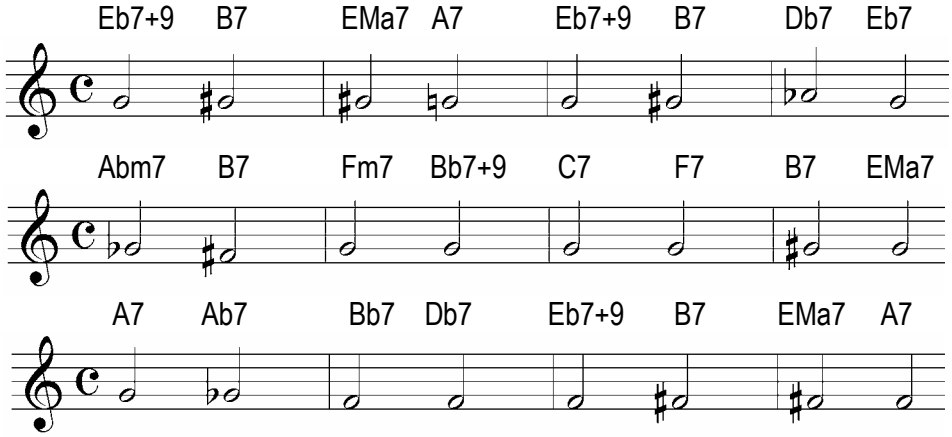
Giant Stops, version 1



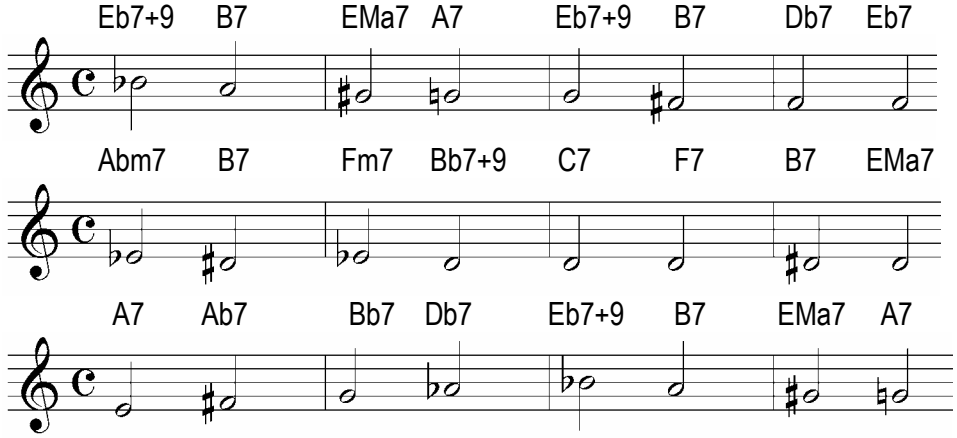
Giant Stops, Version 2



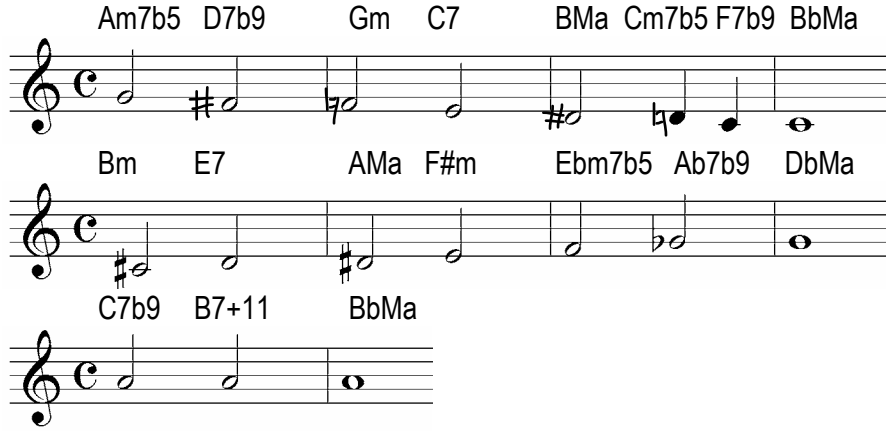
Goodbye, Pork Pie Cap, version 1



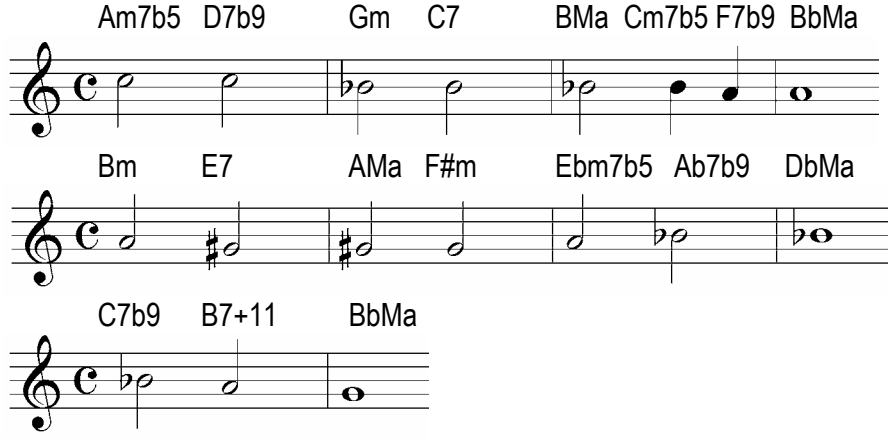
Goodbye, Pork Pie Cap, version 2



Peaceful, version 1



Peaceful, version 2



3D: 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 BRIJJ, for his contributions to this chapter. For more on latin rhythms and styles, see other books such as "The Salsa Guidebook" by Rebeca Mauleón.

Today it's becoming increasingly popular to mix musical styles within a tune or a concert. For example, top recording artists are typically proficient in many different styles, such as jazz, classical, latin, and rock. While it's outside the scope of this book to discuss each style in detail, this chapter deals with mixtures of styles, important fusion and Latin artists, and rhythmic examples.

About Jazz Fusion

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

Jazz/Rock Fusion

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

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

Some landmark recordings of jazz/rock fusion:

- "Inner Mounting Flame" (Mahavishnu Orchestra, with John McLaughlin)
- "Spectrum" (Billy Cobham, percussion)
- "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
- Airto
- Antonio Carlos Jobim
- Stan Getz
- Joao Gilberto
- Fort Apache Band
- Charlie Byrd
- Cal Tjader
- Sergio Mendes
- Tito Puente
- Lalo Schifrin

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, latin), "Tastes Like Chicken" (country, rock, classical), and "Barney Meets Godzilla" (swing, rock). On the Crossover CD, almost all tunes are fusion.

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	Piano	Rock, pop
Jones, Quincey	Big band	Pop, rock, latin, rap
Lorber, Jeff	Band	Rock
McLaughlin, John	Guitar	Rock, Indian, blues,
Modern Jazz Quartet	Band	Classical
Pastorius, Jaco	Bass	Funk, latin
Puente, Tito	Perc/ band	Latin
Santana, Carlos	Guitar, 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.

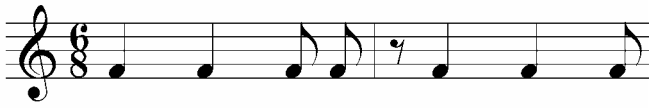
Location	Artists (Rhythmic Styles)
Africa	King Sunny Ade (Ju Ju, High Life)
Argentina	Astor Piazzola (Tango)
Brazil	Ivan Lins, Sergio Mendes, Airto, Joao Gilberto (Samba, Bossa Nova, Marcha)
	(Maracatu, Freva, Partido Alto, Baion)
Colombia	Joe Arroyo (Cumbia)
Cuba	Los Papines, Los Muñequitos, Los Van 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

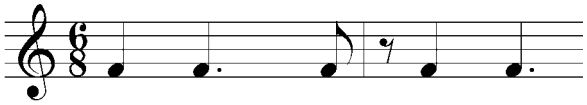
A. Clave Examples

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.)

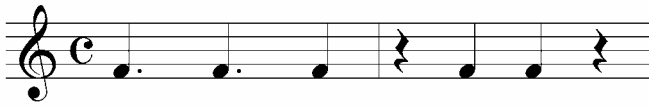
Remember: Don't swing latin rhythms; play them with even 8 th -notes.



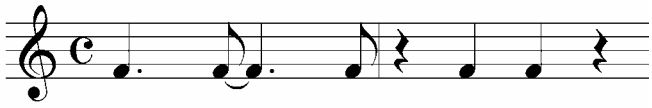
Example A - African rhythmic cell



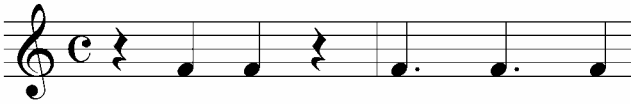
Example A1 -African clave, variation



Example A2 - Son clave



Example A3 - Rumba clave



Example A4 - Brazilian clave

You can also reverse the measure order of some clave versions of, playing bar 2 then bar 1. For example, the Brazilian clave is actually the reverse of the son clave.

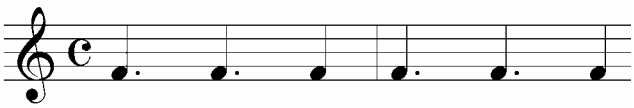
Once you start a clave, don't reverse it in the same tune.

Exercise A - Playing in Clave
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

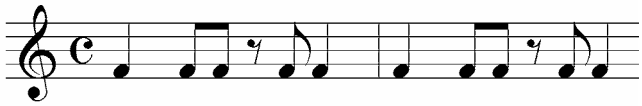
**Basic*: Play each clave example in section 3.20, repeating until they are all solid.
***Medium*: Same as Basic; add your own pitches.
****Challenge*: Same as Medium; use a reversed clave.

B. Rhythms Over Clave

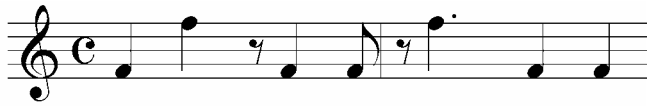
Once the basic clave for a tune is set, you can add your own rhythmic patterns over the clave, either for improvisation or for added percussion parts. Below are some typical rhythms that are used over clave.



Example B - Cua rhythm



Example B1 - Cinquillo rhythm

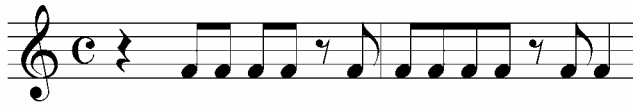


Example B2 - Partido alto

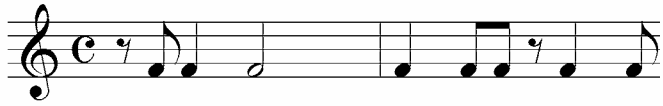
(The partido alto is used in the bass line behind the solos in the tune "Beat the Rats" on the BRIDJJ CD.)

Rhythms over the Son Clave

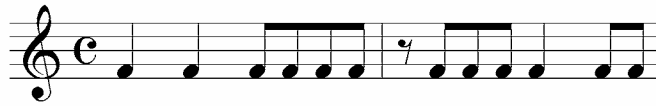
Here are a few rhythms you can play over the son clave.



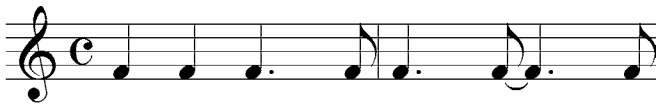
Example B3 - Rhythm 1 over clave



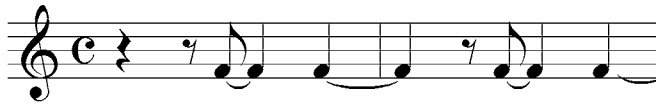
Example B4 - Rhythm 2 over clave



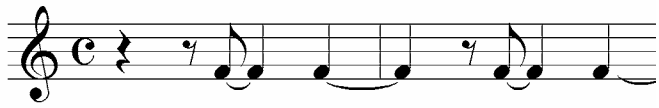
Example B5 - Rhythm 3 over clave



Example B6 - Rhythm 4 over clave



Example B7 - Cascar rhythm



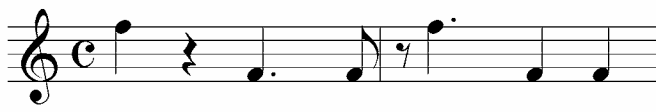
Example B8 – Tumbao

Rhythms over the Brazilian Clave

Here are a few rhythms you can play over the Brazilian clave.

Example B9 – Surdo

Example B10 - Surdo, variation



Example B11 - Surdo, variation 2 -- played over the Partido Alto

Exercise B - Playing Rhythms over Clave
Basic __/__/__ ( ) Medium __/__/__ ( )

**Basic*: Play each rhythm example in the section above, repeating until they are solid.
***Medium*: Same as Basic; add your own pitches.

C. 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 C - Building Combinations over Clave
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

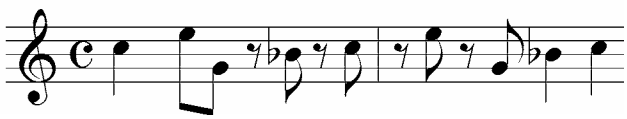
**Basic*: With two players, play any combination in the section above as a vamp. Use a bass or percussion on the clave; improvise on the rhythm part. Don't change the clave.
***Medium*: Same as Basic; on cue, soloist switches rhythm patterns.
****Challenge*: Same as Medium; add chords (piano plays clave: I chord bar 1, V chord bar 2).

Montunos and Guajeos

D. About Montunos and Guajeos

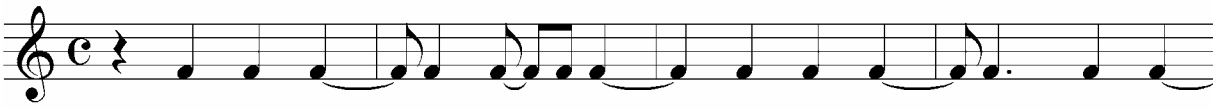
A montuno is a repeated rhythmic part (vamp) for the rhythm section, usually two, four, or eight bars, played behind a percussion or horn solo. The montuno can be played in unison or with chords. The example below is from the tune "Where's Waldis?" on the BRIDJJ "Beat the Rats" CD; it's an 8-bar montuno 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.

C7 … then transposed to Bb7, then to Ab7, then to Bb7 …

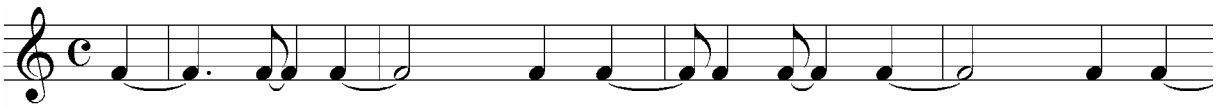


Example D - Unison montuno

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 3D.4a - Sample guajeo



Example 3D.4b - 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 3D.4 - Playing Montunos
Basic __/__/__ ( ) Medium __/__/__ ( )

**Basic*: Write a montuno part over C7 (2 bars) and Bb7 (2 bars).
***Medium*: Same as Basic; use C7 Bb7 Ab7 Bb7.

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 *guaje*o.

3E: Melodic Patterns

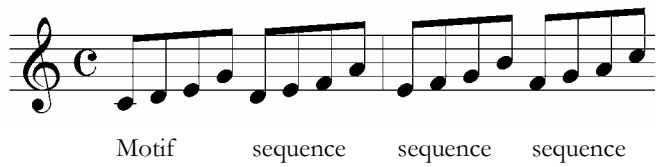
In this chapter you'll learn:

- About Patterns
- Using Sequences
- Creating Patterns

Melodic patterns are powerful improvisation tools that unfortunately can be misused or overused. 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, generally using the same rhythms. Below is a typical pattern of a motif plus three sequences:



Patterns are appealing because they have a sense of repetition (the basic contour and rhythm of a motif are repeated) plus a sense of variety (each repetition begins on a new pitch).

Many books of patterns are available; most of them stress 8th-note patterns. But you can also create patterns with other rhythms, as explained in Chapter 3F: *More About Patterns*.

Weak Approach: Patterns as a Crutch

Some improvisers rely too much on patterns that sound good by themselves but don't really help to 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.

Another problem stems from practicing a pattern in all keys. While this is a good and often necessary thing, remember that you should seldom, if ever, *play a pattern in a solo* with 7 sequences to take you through each step of the scale, or worse, 11 sequences to take you through all 12 keys. Even without going to those extremes, the nature of practicing patterns in all keys (a good thing) can give you the mindset of overplaying patterns.

My own experience bears this out. When I was first learning to improvise, I memorized as many jazz patterns as I could, thinking that they would instantly work in my solos. Instead, I experienced a revolving door of "in comes a pattern, out it goes, in comes the next one …" – with little feeling that I was truly creating my own ideas. I had it backwards – I expected the patterns to generate the ideas, but what I really needed was *ideas that generated patterns*. And that ties in nicely to the whole concept of SHAPE and development …

Better Approach: SHAPE, Patterns, and Development

Here is a better approach to using patterns in solos:

- Use SHAPE to see, hear and play interesting motifs
- Develop those motifs into patterns (using the techniques in this chapter and the next)
- When an idea you are playing reminds you of a pattern you've learned or memorized, use that pattern briefly then go on with another idea.
- Start a pattern and develop it as you go so it transforms into other ideas (see the Development chapters throughout this book for ways to do this).

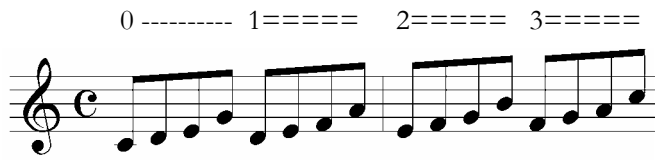
Using this approach, patterns become a more vital and logical part of your solo, not just filler material.

Using Sequences

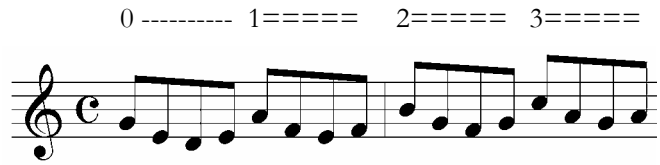
A *sequence* is the foundation of a pattern. A sequence is the repetition of a motif that starts on a different pitch. A sequence changes the pitches but not the rhythm of the motif. The basic sequences are diatonic, transposing, and semi-sequences.

A. Diatonic Sequences

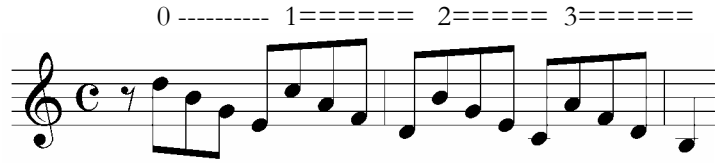
In a *diatonic* sequence, the sequence notes stay in the original key; no accidentals are added or changed. Some sequence intervals may vary by a half-step from those in the motif. The first example below has ascending diatonic sequences (the first note of each sequence descends compared to the first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



Example A - Motif with 3 ascending diatonic sequences



Example A1 - Motif with 3 ascending diatonic sequences



Example A2 - Motif with 3 descending diatonic sequences

Exercise A - Creating Diatonic Sequences
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

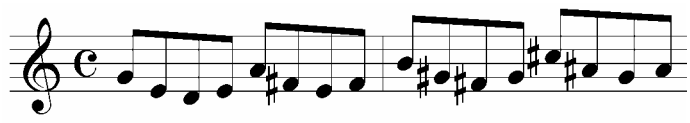
**Basic*: Play a simple motif of 4 eighth-notes in C Major; create 3 diatonic sequences from it.
***Medium*: Same as Basic; use F Minor.
****Challenge*: Same as Basic; use a motif of 8 eighth-notes in any other key.

B. 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.

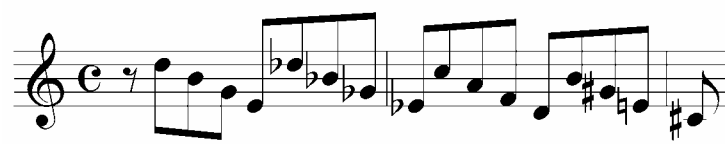
The first motif below has 3 transposed sequences; the starting notes go up by whole-steps. The second has 3 transposed sequences going down chromatically.

CMa -------- DMa=== EMa==== F#Ma===



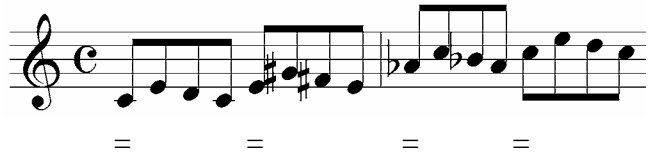
Example B - Motif with 3 transposed sequences

Em---------- Ebm ==== Dm==== C#m====

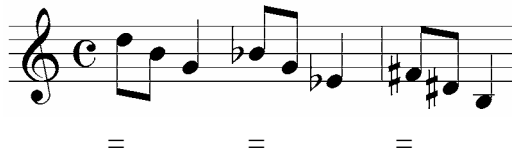


Example B1 - Another motif with 3 transposed sequences

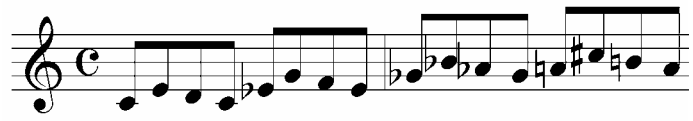
Below are some examples of transposing sequences whose first notes move up or down by thirds or fourths.



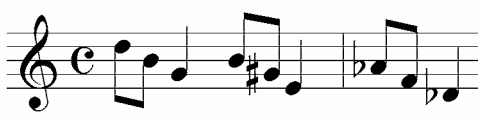
Example B2 - Major 3rd pattern (C E Ab C)



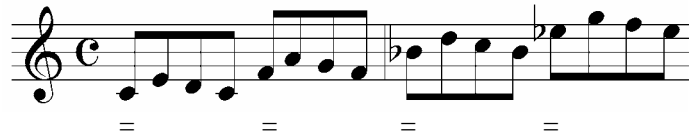
Example B3 - Major third pattern (D Bb F#)



Example B4 - Minor 3rd pattern (C Eb Gb A)



Example B5 - Minor third pattern (D B Ab)



Example B6 - Fourth pattern (starting notes are C F Bb Eb)

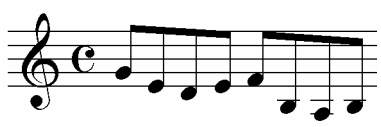
Exercise B - Creating Transposing Sequences

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

**Basic*: Play a four-note motif in C Major; create a transposing pattern by adding three chromatic sequences.
***Medium*: Same as Basic; use whole-step sequences.
****Challenge*: Same as Basic; use minor-third or major-third sequences.

C. 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.



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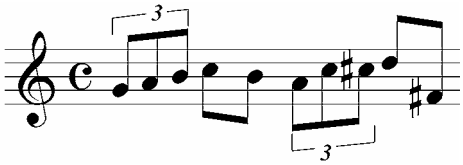
Example C - Motif and semi-sequence



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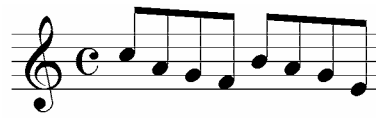
Example C1 - Motif; semi-sequence



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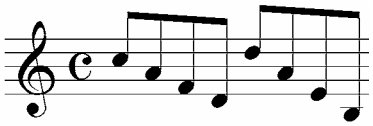
Example C2 - Motif; semi-sequence



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Example C3 - Motif; semi-sequence

Exercise C - Creating Semi-Sequences
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

D. Linking Sequences

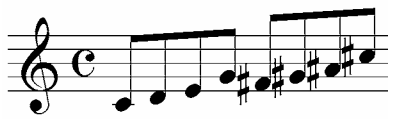
One way to create smooth patterns is to link a sequence to the previous motif or sequence. This means that the end of the motif and the start of the sequence must be a half-step or whole-step apart. Linked sequences create transposed patterns that tend to go up or down in range somewhat faster. Linking to a sequence is more interesting if there's a wider distance between the first and last notes of the motif.

There are four basic link connections between sequences:

- A half-step down
- A whole-step down
- A half-step up
- A whole-step up

Below are examples of each type of linked sequence.

==



Example D - Link, half-step down

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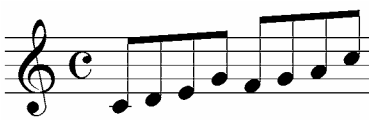

Example D1 – Link, whole-step down

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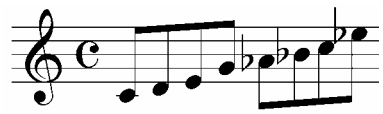

Example D2 - Link, half-step up

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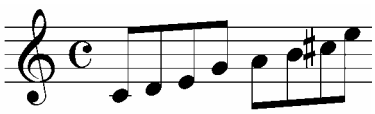
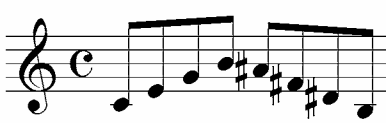
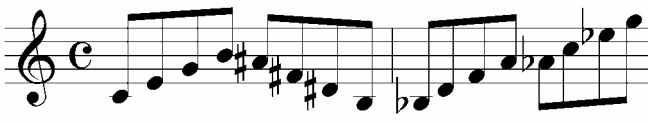


Example D3 – Link, whole-step up

You can also use a reverse contour in alternating sequences so the pattern doesn't climb or descend so quickly.



Example D4 – Linked/reversed sequence



Example D5 - Linked sequences; first one reversed

Exercise D - Creating Linked Sequences
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

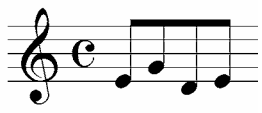
Creating Patterns

E. Creating Your Own Patterns

Creating your own patterns lets you go past typical "book" patterns. Here are the basic steps to follow in creating your own patterns:

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

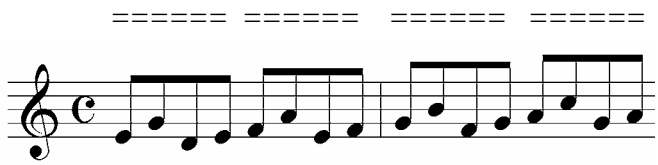
2 In the flexible scale, play a motif of four 8th-notes.



Example E - 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 E1 - 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 E - Creating Melodic Patterns
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

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.

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*

3F: More About Patterns

In this chapter you'll learn about:

- Melodic Variety in Patterns
- Rhythmic Variety in Patterns
- Short Patterns

Now that you have a basic understanding of how patterns work, you can try variations and new approaches to create more interesting pattern versions. This chapter gives you additional tools to help your create successful patterns for your solos.

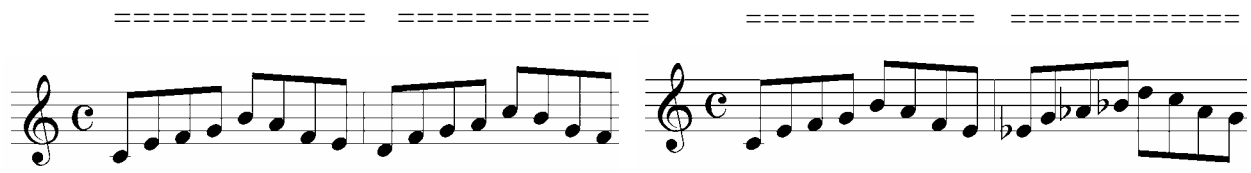
Melodic Variety in Patterns

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

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

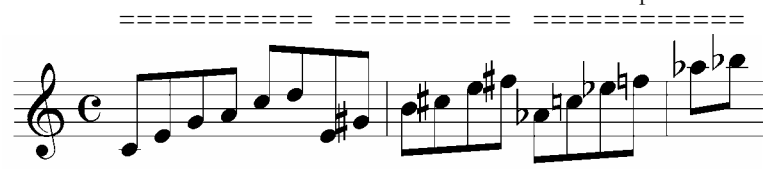
A. Using Longer Motifs and Sequences

Longer motifs and sequences make longer patterns that are harder to remember but are great for variety. Some full-measure sequences are shown below. In these examples, mixed contours are used to avoid going up or down too fast, but you can also use purely ascending or descending contours.



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

Example A1 - Same, in a transposing pattern (minor third)



Example A2 – 6-note pattern (major third)

Note: You can also use patterns built on groups of 5 or 7 notes. See 5 Against 4 or 7 Against 4 in Chapter 5D: *Rhythmic Freedom, Part 2*. For examples of 6-note patterns, see 3-Note and 6-Note Contours in Chapter 2D: *Three and Four*.

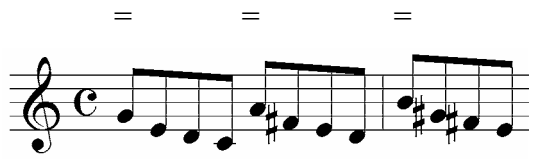
Exercise A - Using Longer Motifs and Sequences

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

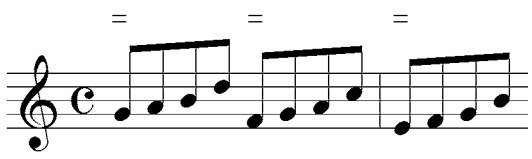
**Basic*: Create a motif of 8 8th-notes with a mixed contour and several skips. Add a linked diatonic sequence.
***Medium*: Same as Basic; add a transposing sequence that is linked.
****Challenge*: Same as Medium; add a transposing sequence that is not linked.

B. "Pulling" Patterns

In a "pulling" pattern, the *first* notes of the sequences moves opposite from how the notes move *within* each sequence ("pulling" away from the first note). This creates energy, as the pattern sounds like it moves in two directions. Below are examples of pulling patterns. In the first example, the G, A, and B move up while the interior notes move down; in the second example, the G, F, and E move down as the interior notes move up.



Example B – Asc. pulling pattern (transposing)



Example B1 – Desc. pulling pattern (diatonic)

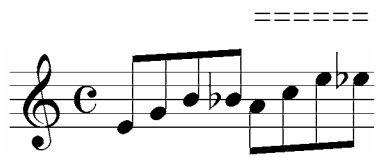
Pulling sequences use only ascending or descending contours, not mixed contours – that way the overall trend of the pattern (up or down) is easier to recognize.

Exercise B - Using Pulling Sequences
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

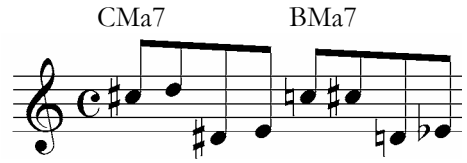
**Basic*: Create an ascending pulling pattern using diatonic sequences.
***Medium*: Create a descending pulling pattern using transposing sequences.
****Challenge*: Same as Medium; use an 8-note motif.

C. 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).

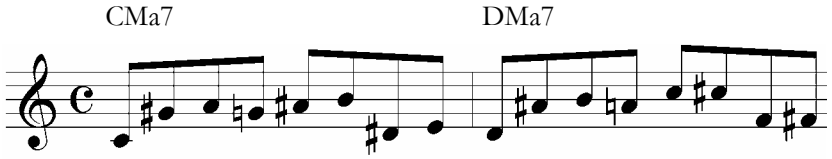


Example C - Diatonic linked pattern, NH tone (Bb)



Example C1 – Transp. pattern, NH on downbeats

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



Example C2 - Transposing pattern with non-harmonic tones

Exercise C - Non-Harmonic Tones in Sequences
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Create a 4-note ascending 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.

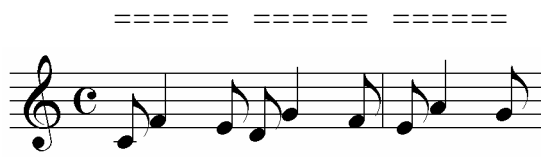
Rhythmic Variety in Patterns

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

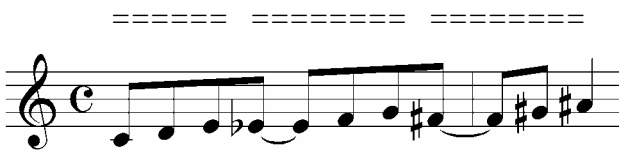
- Use other rhythms besides eighth-notes
- Vary the rhythms from sequence to sequence
- Start each motif and sequence on offbeats instead of downbeats

D. 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.

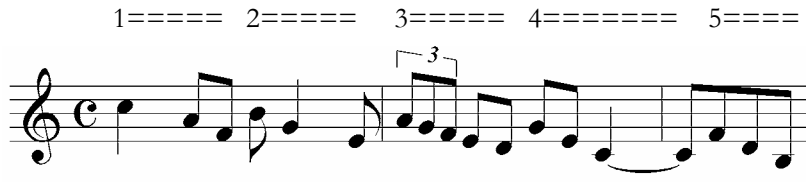


Example D - Diatonic pattern, alt. rhythms



Example D1 - Transposing pattern, alt. rhythms

You can also vary rhythms (and notes) in sequences (a good way to develop with patterns):



Example D2 - Pattern with rhythms that vary between sequences

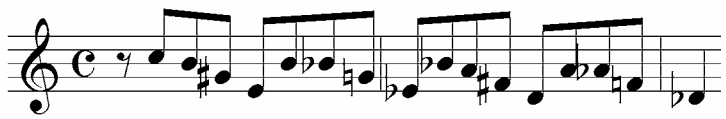
Exercise D - Using Other Rhythms in Patterns
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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)

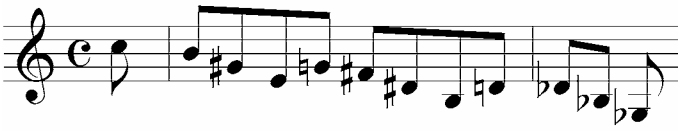
E. Offset Patterns

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 Shape*s.) Below are two descending offset patterns.

The first example starts after beat one; the second one starts before beat one.

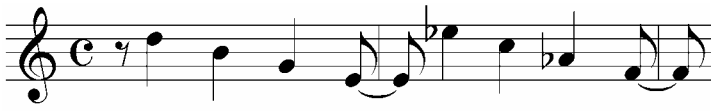


Example E - Transposing pattern starting off the beat ("and" of 1)



Example E1 - Another transposing pattern starting off the beat ("and" of 4)

Here is an example of an offset pattern that uses a different rhythm:



Example E2 - Transposing pattern starting off the beat, varied rhythm

Exercise E - Creating Offset Patterns
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

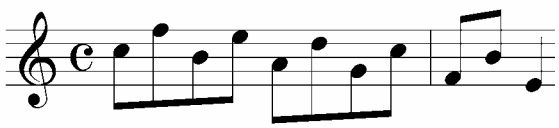
**Basic*: Create a pattern with sequences of four eighth-notes; start on the "and" of 1.
***Medium*: Same as Basic; start on the "and" of 4.
****Challenge*: Same as Basic; "and" of 1 or "and" of 4.

Short Patterns

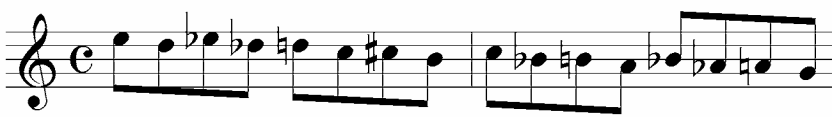
Instead of sequences of 4 notes or 8 notes, you can use 2-note or 3-note sequences to build patterns. The same basic techniques apply to 2- or 3-note sequences: Diatonic or transposing; Pulling, or linked sequences; and alternate rhythms or offset.

F. 2-Note Sequences and Patterns

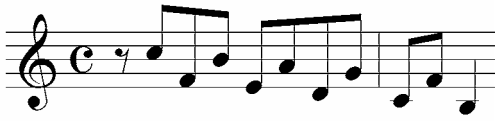
Here are some patterns built on 2-note sequences:

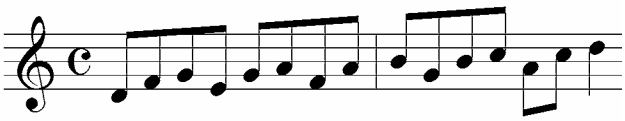


Example F - Diatonic 2-note pattern, pulling



Example F1 - Transposing 2-note pattern, whole-steps sliding down



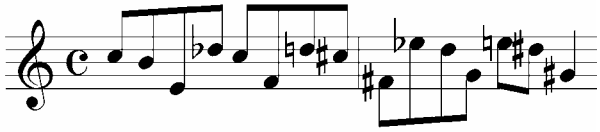


Example F2 - 2-note transposing pattern, alt. rhythms, linked sequences

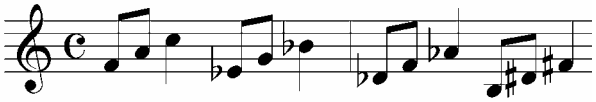
Ex. F3 - 2-note offset pattern, downward skip of 5th

G. 3-Note Sequences and Patterns

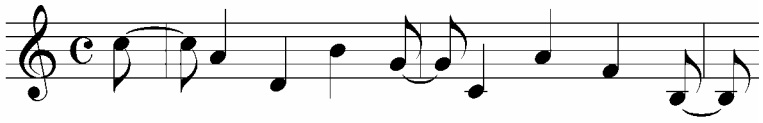
Three-note sequences provide a good rhythmic pull in 3/4 time. Here are some patterns built on 3-note sequences:



Example G - Diatonic 3-note pattern, 3 against 4



Ex. G1 - Transposing 3-note, pulling



Example G2 - 3-note offset pattern, alternate rhythms

Exercise 3F.6 Creating Short Patterns

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

**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.

Chapter Review

1) In a "pulling" pattern, the pattern moves in the opposite direction from the sequence's contour.
2) You can use rhythmic variety in patterns, such as alternate rhythms, varied rhythms between sequences, and offset sequences.
3) An offset pattern starts off the beat, such as the "and" of 1 or the "and" of 4.
4) A short pattern has two or three notes per sequence and may have a varied rhythm, an offset contour, etc.

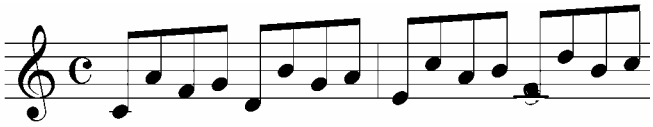
3G: Pattern Examples

This chapter provides extra examples of the types of patterns you've learned about in the previous two chapters. To help you transpose and extend the patterns, the relative scale tones (such as 1 6 4 5) are given for each note in a sequence. To get the most out of these patterns, be sure to:

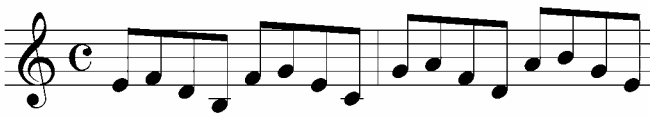
1. Extend each pattern through the octave
2. Learn each pattern in all 12 keys.
3. Vary the rhythms in the patterns.
4. Play the patterns with descending sequences, not ascending.
5. Use a few pitch variations to customize the patterns.
6. Look for ways to *develop* each pattern in your solo.

A. Sample Diatonic Patterns

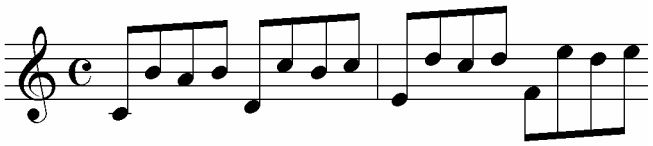
The sequences in these patterns go up by a diatonic step; you can also practice them going down a step at a time for each sequence.



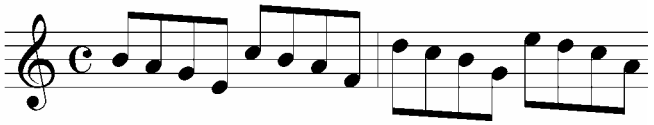
Example A – Diatonic: 1 6 4 5



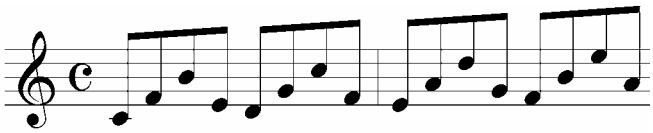
Example A1 – Diatonic: 3 4 2 7



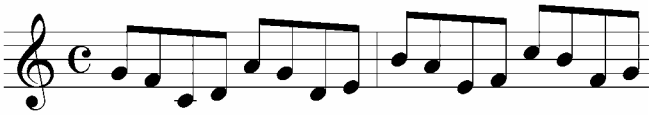
Example A2 – Diatonic: 1 7 6 7



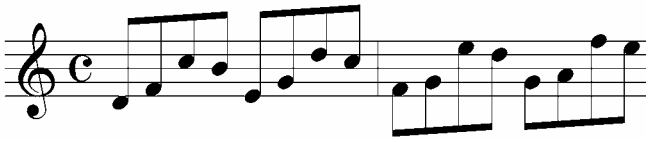
Example A3 – Diatonic: 7 6 5 3



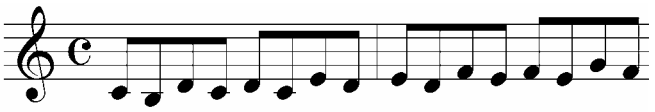
Example A4 – Diatonic: 1 4 7 3



Example A5 – Diatonic: 5 4 1 2



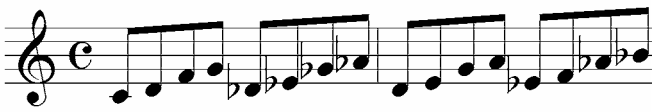
Example A7 – Diatonic: 1 4 7 3



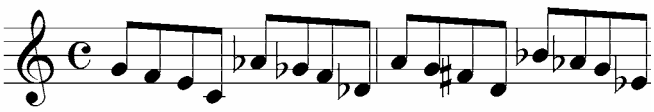
Example A8 – Diatonic: 1 7 2 1

B. Sample Transposing Patterns

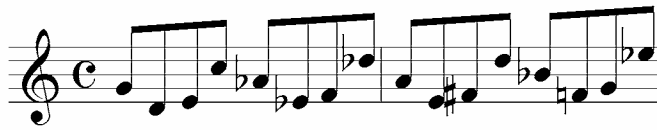
The sequences in these transposing patterns go up a whole-step or half-step; you can also practice them by going up a half-step instead of a whole-step, or a whole-step instead of a half-step.



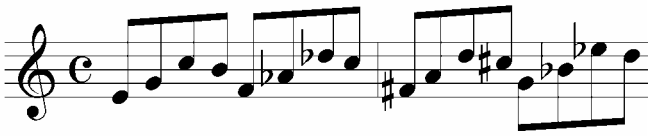
Example B – Transposing: 1 2 4 5



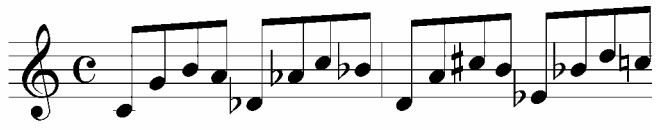
Example B1 – Transposing: 5 4 3 1



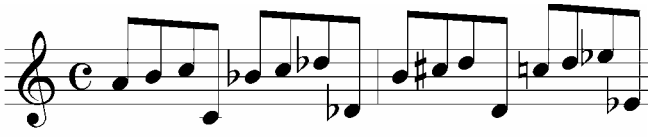
Example B2 – Transposing: 5 2 3 8



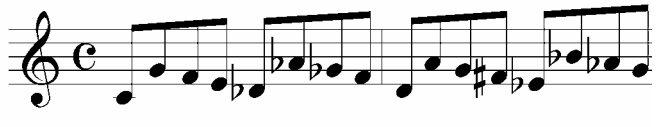
Example B3 – Transposing: 3 5 8 7



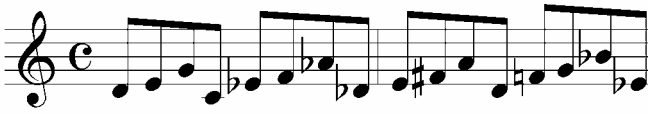
Example B4 – Transposing: 1 5 7 6



Example B5 – Transposing: 6 7 8 1



Example B6 – Transposing: 1 5 4 3

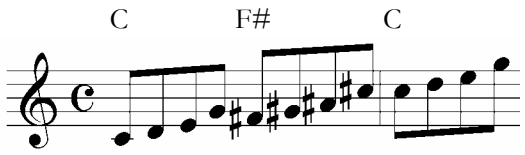


Example B7 – Transposing: 2 3 5 1

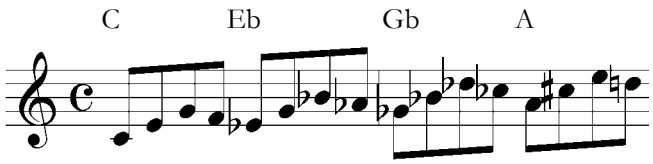
C. Sample Linked Patterns

The sequences in these patterns are linked by either half-step or whole-step. Implied keys are shown above the patterns. For each linked sequence there are four possible links: down a whole

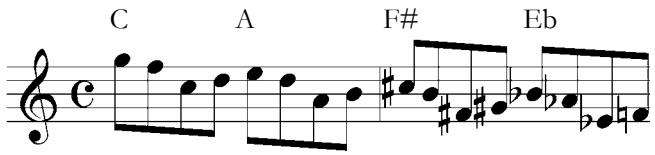
You can vary the sequences by using the *alternate links* (swap whole-step or half-step, or go up or down). For instance, the first example below uses a link of a half-step down, but you can also link by a whole-step down (G to F natural), or a half-step up (G to Ab), or a whole-step up (G to A). This gives you three extra versions of each pattern.



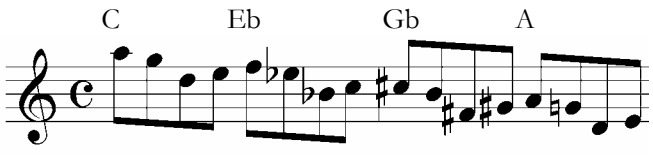
Example C – Linked: 1 2 3 5 + half-step



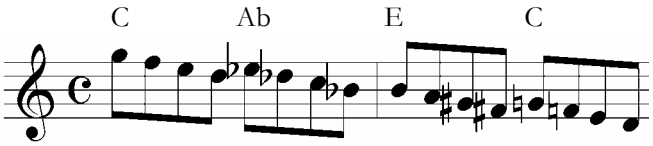
Example C1 – Linked: 1 3 5 4 + whole-step



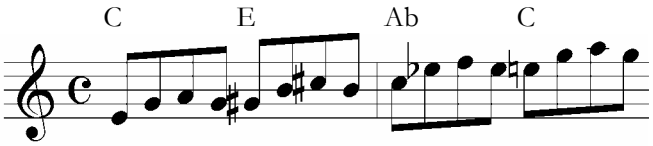
Example C2 – Linked: 5 4 1 2 + whole-step



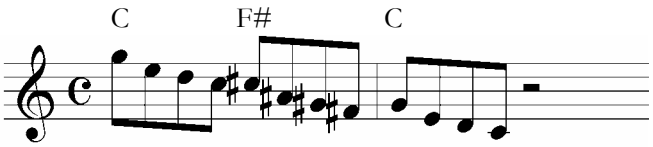
Example C3 – Linked: 6 5 2 3 + half-step



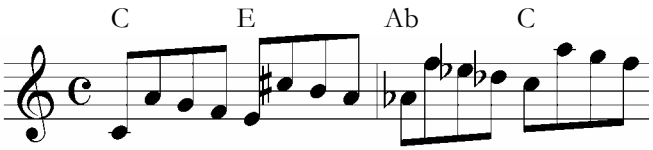
Example C4 – Linked: 5 4 3 2



Example C5 – Linked: 3 5 6 5



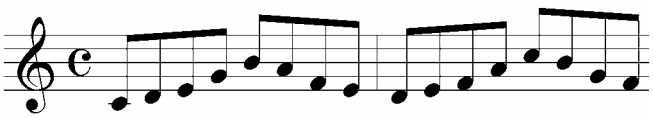
Example C6 – Linked: 5 3 2 1



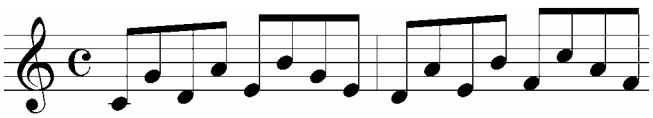
Example C7 – Linked: 1 6 5 4

D. Sample Longer Patterns

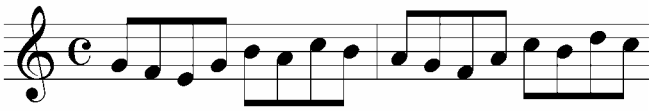
The sequences in these longer patterns are 8 notes long. You can create many variations on these patterns by changing one or more pitches in any one-measure sequence.



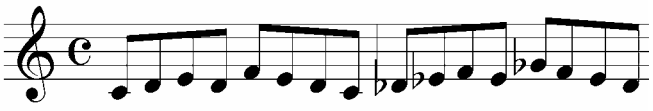
Example D – Diatonic: 1 2 3 5 – 7 6 4 3



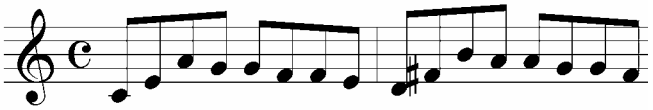
Example D1 – Diatonic: 1 5 2 6 – 3 7 5 3



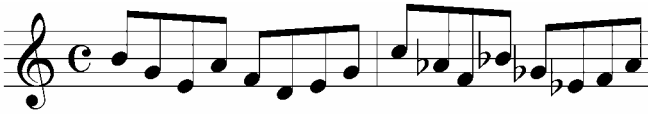
Example D2 – Diatonic: 5 4 3 5 – 7 6 8 7



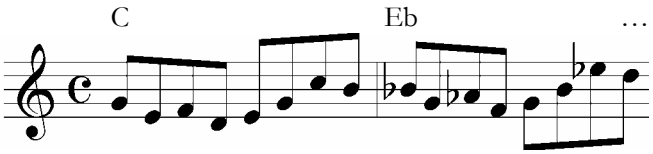
Example D3 – Transposed: 1 2 3 2 – 4 3 2 1



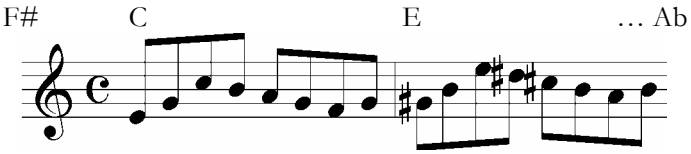
Example D4 – Transposed: 1 3 6 5 – 5 4 4 3



Example D5 – Transposed: 7 5 3 6 – 4 2 3 5



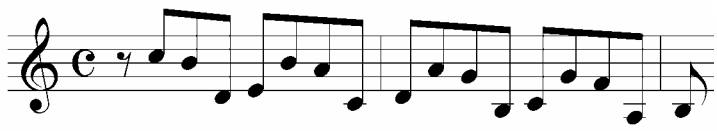
Example D6 – Linked: 5 3 4 2 – 3 5 8 7



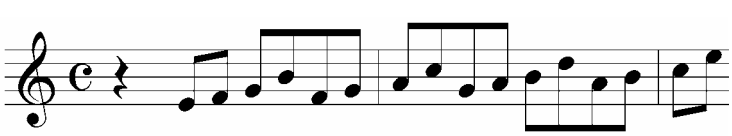
Example D7 – Linked: 5 4 1 2

E. Sample Offset Patterns

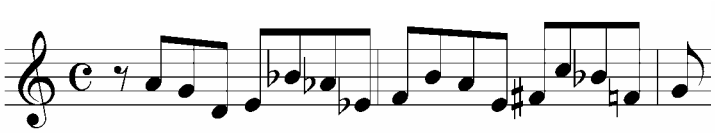
These patterns are offset by an eighth-rest or quarter-rest. You can also offset the patterns by other amounts so they start in the middle of a bar or at the end of a bar.



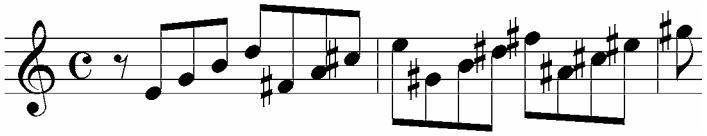
Example E – Diatonic: 8 7 2 3



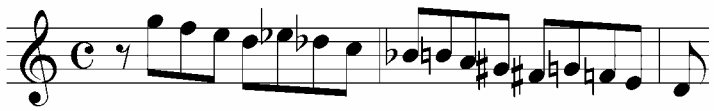
Example E1 – Diatonic: 3 4 5 7



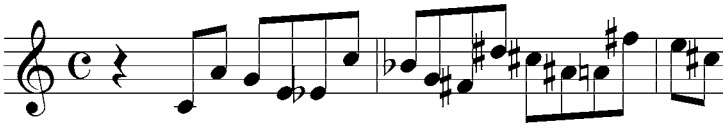
Example E2 – Transposed: 6 5 2 3



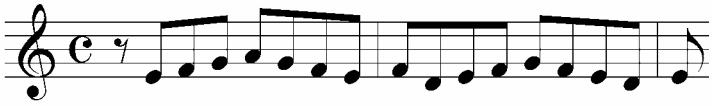
Example E3 – Transposed: 3 5 7 9



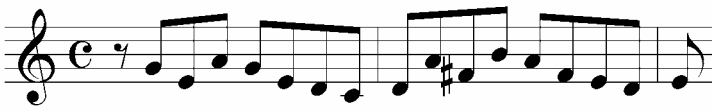
Example E4 – Linked: 5 4 3 2



Example E5 – Linked: 1 6 5 3



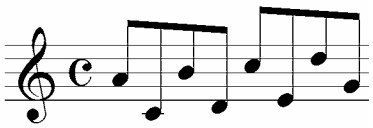
Example E6 – Longer diatonic: 3 4 5 6 – 5 4 3 4



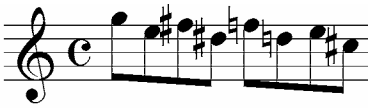
Example E7 – Longer transposed: 5 3 6 5 – 3 2 1 2

F. Sample Short Patterns

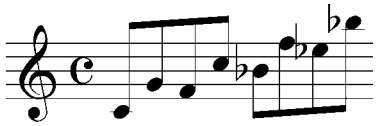
These patterns are based on 2-note or 3-note sequences. No offset pattern is provided for a 3-note sequence, as the 3-against-4 nature of the sequence creates a natural offset.



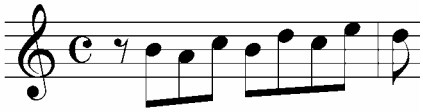
Example F – 2-note diatonic: 6 1



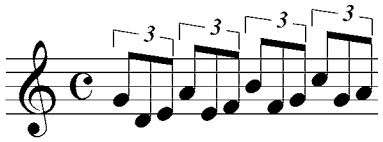
Example F1 – 2-note transposed: 5 3



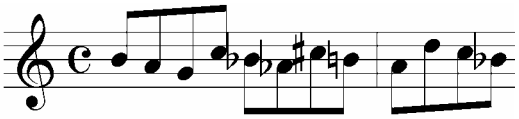
Example F2 – 2-note linked: 1 5



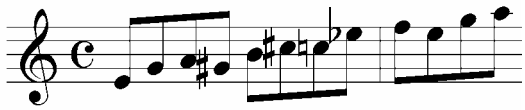
Example F3 – 2-note offset diatonic: 7 6



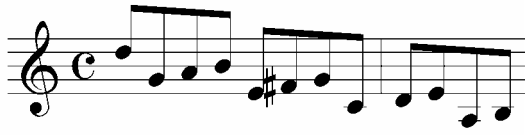
Example F4 – 3-note diatonic: 5 2 3



Example F5 – 3-note trans: 7 6 5



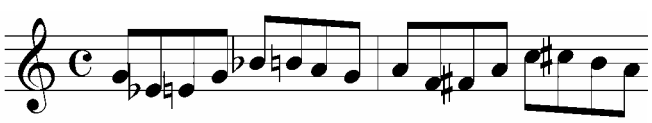
Example F6 – 3-note linked: 3 5 6



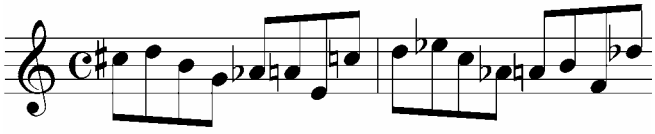
Example F7 – 3-note linked: 9 5 6

G. Sample Patterns with Non-Harmonic Tones

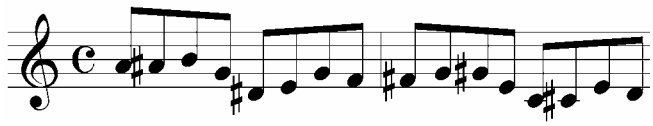
These patterns have sequences with one or more non-harmonic tones. To allow time for resolving the non-harmonic tones, these patterns are longer. No diatonic pattern is provided, because transposing patterns are a better way to preserve non-harmonic tones in new implied keys. In each example, the non-harmonic tones are resolved to color tones.



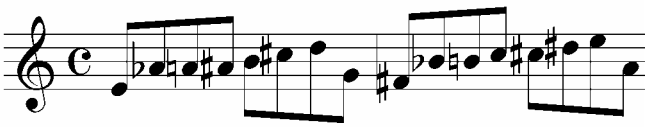
Example G – NH, longer transposing: 5 b3 3 5 - b7 7 6 5



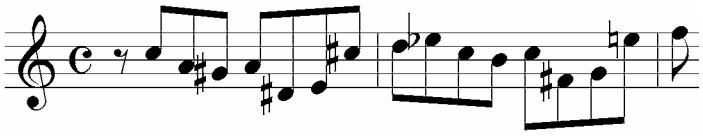
Example G – NH, longer trans: b9 9 7 5 – b6 6 3 8



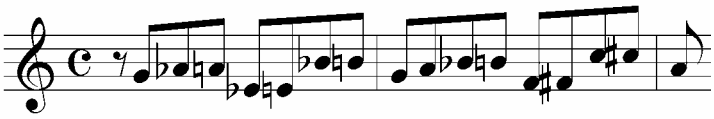
Example G – NH, longer linked: 6 b7 7 5 b3 3 5 4



Example G – NH, longer linked: 3 b6 6 b7 7 b9 9 5



Example G – NH, long, offset, linked: 8 6 b6 6 b3 3 b9 9



Example G – NH, long, offset, trans: 5 b6 6 b3 3 b7 7 5

H. Creation Steps for Patterns

You can create many of your own patterns by following these steps to decide:

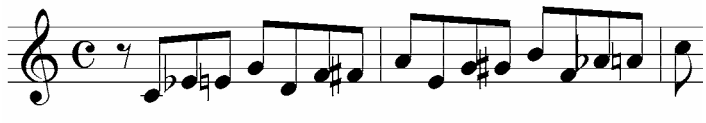
1. The starting key
2. The length of each sequence: 4 notes, 3 notes, 2 notes, or 8 notes
3. The pitch numbers of the notes in the sequence, which may include non-harmonic tones (NH)
4. Whether the pattern is offset
5. How the sequences are related: diatonic (up or down), transposing (up or down, whole step or half-step) or linked (half-step or whole-step, up or down)
6. Alternate rhythms, if any

Below is a table you can use to build your own patterns. Two sample values are filled in, with examples of the results – the rest is up to you! The resulting implied chord progression, if any, is listed at the right of the table.

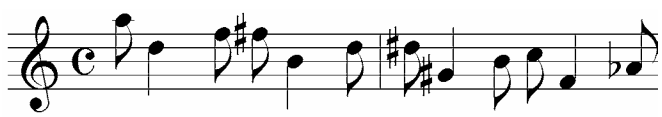
Important: As you experiment with patterns, focus on the ones that sound better to you, whether difficult of easy. Also, remember to apply the guidelines at the beginning of this chapter for using and varying patterns.

Creation Table for Patterns

Key	Length	Num. (NH)	Offset?	Sequences	Rhythm?	(Prog)
C	4	1 b3 3 5	Yes	Transposed, up	No	C
Bb	3	7 3 5	No	Linked, up 1/2 step	Yes	(Bb G E Db)
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	
—	—	– – – – – – – –	—	_____	—	



Example H – First-line example from table (1 b3 3 5)



Example H1 – Second-line example from table (7 3 5)

Exercise H - Creating Patterns
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

Chapter Review

1) To get the most from your pattern practice:
   - Learn each pattern in all 12 keys.
   - Vary the rhythms in the patterns.
   - Play the patterns with descending sequences, not ascending.
   - Use a few pitch variations to customize the patterns.
   - Look for ways to *develop* each pattern in your solo.
2) To create your own patterns, decide on the following aspects:
   - The starting key
   - The length of each sequence: 4 notes, 3 notes, 2 notes, or 8 notes
   - The pitch numbers of the notes in the sequence, which may include non-harmonic tones (NH)
   - Whether the pattern is offset
   - How the sequences are related: diatonic (up or down), transposing (up or down, whole step or half-step) or linked (half-step or whole-step, up or down)
   - Alternate rhythms, if any

3H: Rhythmic Development

In this chapter you'll learn about:

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

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

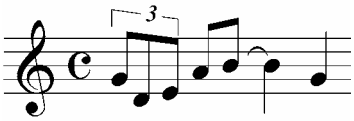
Augmenting Rhythms

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

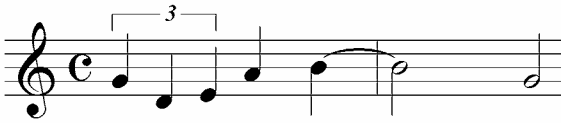
- Doubling the note values (the motif is now twice as long)
- Augmenting the notes by another value besides doubling
- Augmenting only some notes (uneven augmentation)

A. Augmentation by Doubling

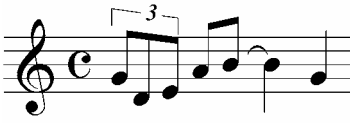
With doubling, the original notes should usually be shorter than a half-note so the augmented values don't get too long (unless the tempo is fast). Note that swing 8th-notes can be doubled to even quarter-notes (non-swing) or to half-note/quarter-note pairs (swing feel), as in the second example below.



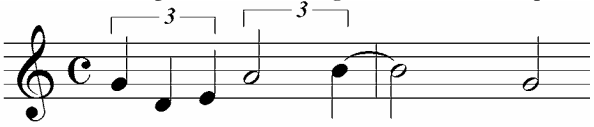
Example A - Original motif



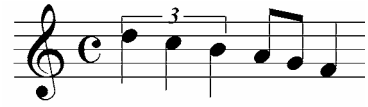
Example A1 - Doubling all notes, 8ths to quarters



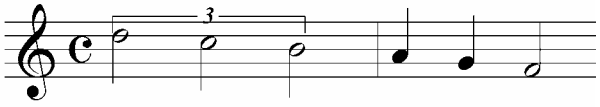
Example A2 - Original motif



Example A3 - Doubling all notes, 8ths to triplets



Example A4 - Original motif



Example A5 - Doubling all notes, 8ths to quarters

Exercise A - Augmenting by Doubling
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

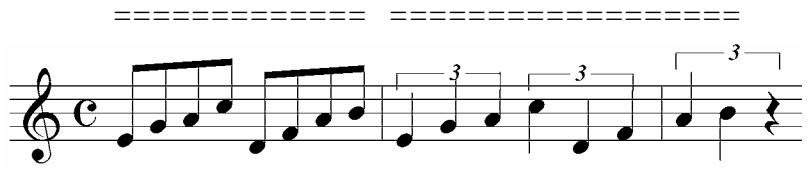
**Basic*: Write a one-bar motif and augment it by doubling all note values.
***Medium*: Same as Basic; double only some values.
****Challenge*: Same as Medium; use a two-bar motif.

B. Augmenting by Other Amounts

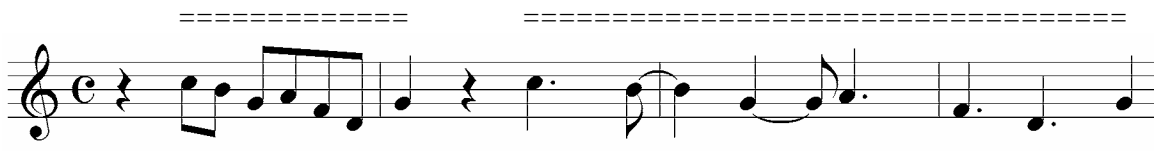
You can augment by other amounts besides doubling, such as:

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

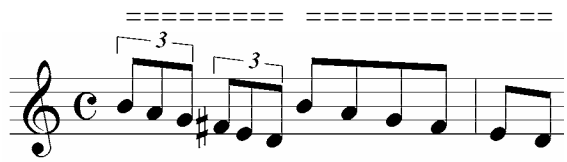
For a more complete list of augmentation values, see *Augmentation and Compression Values* at the end of this chapter.



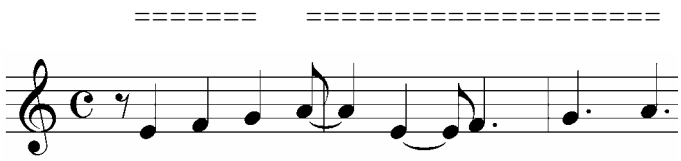
Example B - Augmenting eighth-notes to quarter-note triplets



Example B1 - Augmenting eighth-notes to dotted quarter-notes



Example B2 - 8th-note triplets to 8th-notes



Example B3 – Offbeat quarters to dotted quarters

You can augment only *some* of the notes, producing an uneven form of augmentation. The best way to do this is to identify where the quicker notes are in your idea and augment just those.

Exercise B - Variations in Augmenting
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Create an eighth-note motif; augment it to quarter-note triplets.
***Medium*: Same as Basic; augment the motif to dotted quarters.
****Challenge*: Create an eighth-note-triplet motif; augment it to eighth-notes.

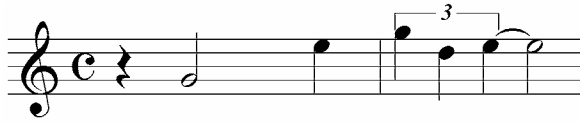
Compressing Rhythms

C. Compression by Half

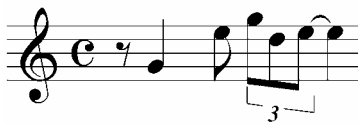
Compressing means shortening all or some of the rhythmic values in a motif. Two basic approaches:

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

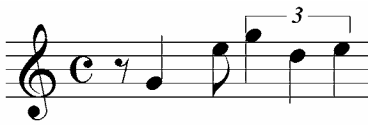
With halving, the original notes should usually be quarter-notes or longer. Below are some examples:



Example C - Original motif



Example C1 - Halving all values



Example C2 - Halving some note values

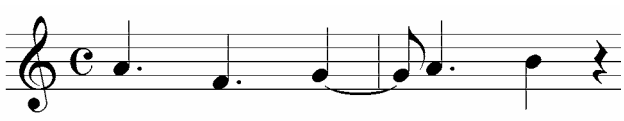
Exercise 3H.3 - Compressing by Halving
Basic __/__/__ ( ) Medium __/__/__ ( )

**Basic*: Compress a motif; halve all note values.
***Medium*: Same as Basic; halve only some values.

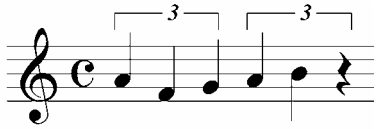
D. Compressing by Other Amounts

You can compress by other amounts besides halving, including these:

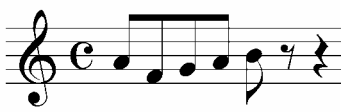
- Dotted quarter-notes to quarter-note triplets (slight) or 8th-notes (one-third)
- Quarter-note triplets to eighth-notes (slight compression)
- Offbeat quarter-notes to quarter-note triplets (slight compression)



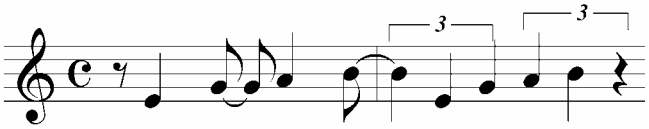
Example D – Motif 1: dotted quarters



Example D1 – Motif 1, compressed to quarter-note triplets



Example D2 - Motif 1, compressed to 8th-notes



Example D3 – Motif 2: Bar 1 offbeat quarter-notes; bar 2 compressed to quarter-note triplets

You can also compress only *some* of the notes, producing an uneven form of compression. The best way to do this is to identify areas of your idea that have *longer* notes, then compress only those notes.

Exercise D - Variations in Compressing
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

Augmentation and Compression Values

E. Using the Range of Augmentation/Compression

Below is a list of rhythmic values in order from shorter to longer. To augment a rhythm, choose another version lower in the list; to compress a rhythm, choose another version higher in the list. Slight augmentations and compressions are adjacent to each other; wide augmentations and compressions are farther apart on the list. Each rhythm value is compared to a quarter-note as a reference point and to help you see which values are exact doubles or halves of each other.

Original rhythm	Relative to Quarter-Note (non-swing)
8th-note triplets	1/3
8th-notes	1/2
Quarter-note triplets	2/3
Quarter-notes	1
Half-note triplets	1 1/3
Dotted quarter-notes	1 1/2
Half-notes	2
Half-notes tied to 8th-notes	2 1/2
Dotted half-notes	3
Dotted halves tied to 8ths	3 1/2
Whole notes	4

Exercise E - Using the Augmentation/Compression Range
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

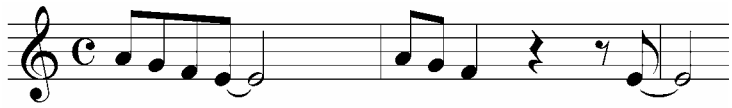
**Basic*: Create an motif using one of the "whole-number" rhythms above. Compress it once; augment it once.
***Medium*: Same as Basic; start with a "half-number " rhythm above.
****Challenge*: Same as Basic; start with a "third-number" rhythm above.

Fragmenting Motifs

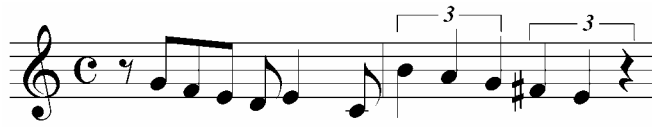
F. Fragmentation Examples

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.

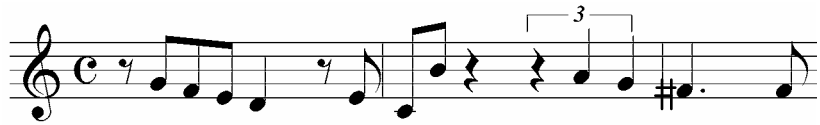
This example shows a simple fragmentation of a short motif.



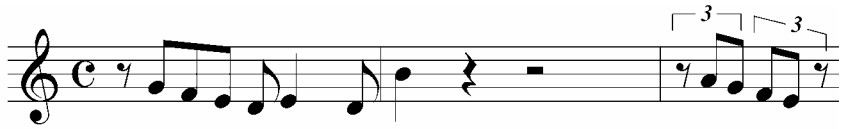
These examples show fragmenting with a longer motif:



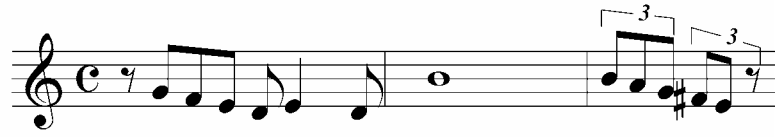
Example F1 - Original motif



Example F2 - Fragmenting twice



Example F3 - Fragmenting with a long silence



Example F4 - 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.

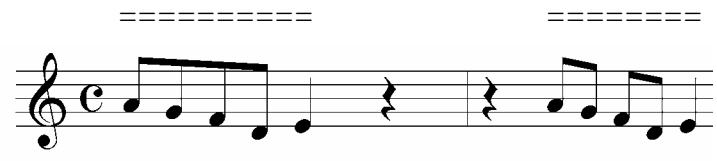
Exercise F - Fragmenting
Basic __/__/__ ( ) Medium __/__/__ ( )

**Basi*c: Create a longer motif and fragment it with a long silence or a long held note.
***Medium*: Same as Basic; vary the fragmentations.

Displacing Motifs MORE

G. Dispacement Examples

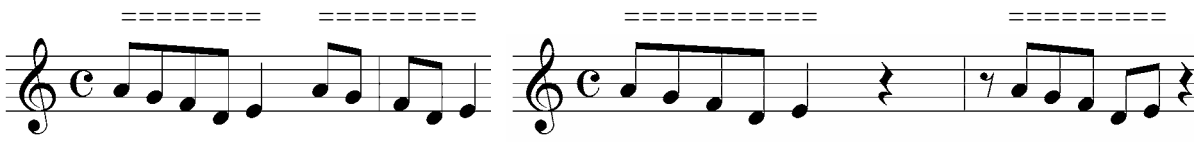
Displacing is repeating a motif in a different spot from the original motif. For example, if a motif starts on beat two, you can displace the repetition to start on beat three or beat one of a later bar. When you displace a motif, leave space after it so the repetition starts clearly. In the example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



Example G - Displacing: second motif starts 5 beats later

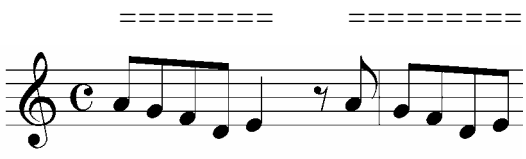
In addition to the example above, here are some common ways to displace a motif in 4/4:

A) Three beats later (like 3 against 4).
B) One bar plus an eighth-note (4 1/2 beats).
C) One bar minus an eighth-note (3 1/2 beats).

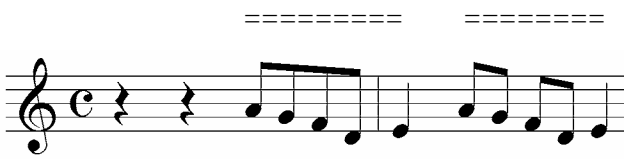


Example G1 - Displacing: 3 beats later (3 against 4), varied

Example G2 - Displacing: 4 1/2 beats later



Example G3 - Displacing: 3 1/2 beats later



Example G4 - Displacing: 3 beats later, first motif starts 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 G - Displacing
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

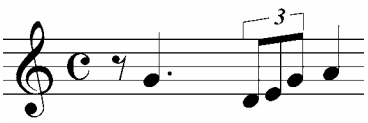
Chapter Review

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 use a range of rhythm values to augment or compress motifs by different degrees.
4) You can fragment a motif by playing part of it, resting in the middle of it, playing the next part, etc.
5) To displace a motif, repeat it 5 beats later, 3 beats later, 4 1/2 beats later, or 3 ½ beats later.

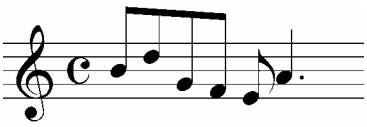
3J: Development Exercises: Level 3

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

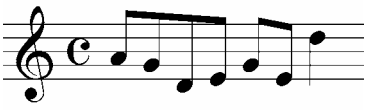
Augment rhythm

Compress rhythm

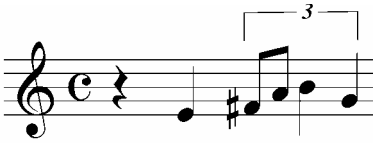
Fragment rhythm

Displace rhythm

Motif 3



Motif 4



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

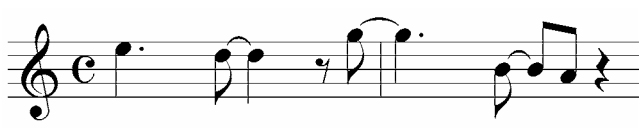
Augment rhythm

Compress rhythm

Fragment rhythm

Displace rhythm

Motif 5



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

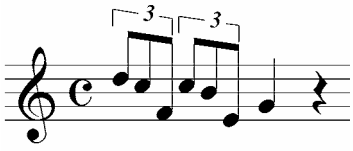
Augment rhythm

Compress rhythm

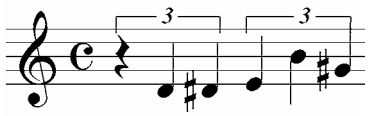
Fragment rhythm

Displace rhythm

Motif 6



Motif 7



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

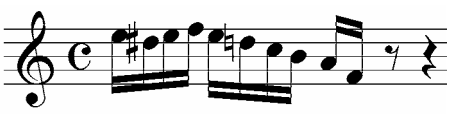
Augment rhythm

Compress rhythm

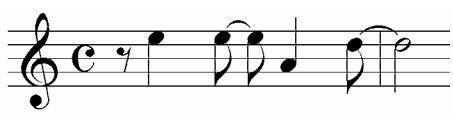
Fragment rhythm

Displace rhythm

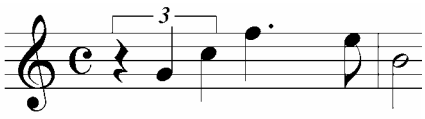
Motif 8



Motif 9



Motif 10



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

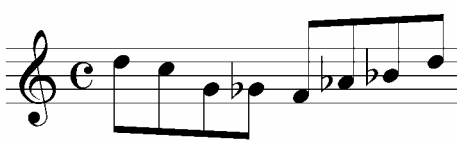
Augment rhythm

Compress rhythm

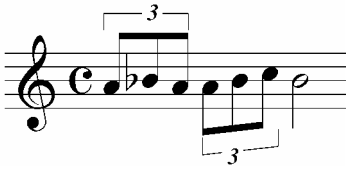
Fragment rhythm

Displace rhythm

Motif 11



Motif 12



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

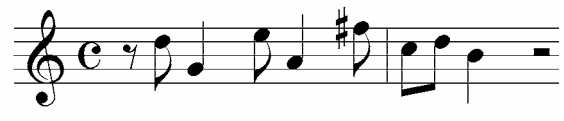
Augment rhythm

Compress rhythm

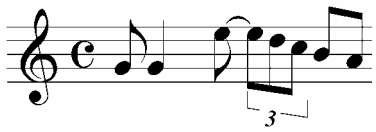
Fragment rhythm

Displace rhythm

Motif 13



Motif 14



Diatonic sequence

Transposed sequence

Semi-sequence

Omit or add notes

Shrink or expand intervals

Augment rhythm

Compress rhythm

Fragment rhythm

Displace rhythm

3K: Dominant Alterations

In this chapter you'll learn about:

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

Variety is the spice of life, and that applies to chords. This chapter explains how to energize dominant chords for variety, and how to handle minor chord progressions and 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.

A. 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	Chord	Arpeggio
C7+5	C E G# Bb (1 3 #5 b7)	C7-5-9	C E Gb Bb Db (1 3 #5 b7 b9)
C7-5	C E Gb Bb (1 3 b5 b7)	C7-5+9	C E Gb Bb D# (1 3 #5 b7 b9)
C7+9	C E G Bb D# (1 3 b5 b7 #9)	C7+5-9	C E G# Bb Db (1 3 #5 b7 b9)
C7-9	C E G Bb Db (1 3 b5 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 A - Naming the Dominant Alterations
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Around the circle of 4ths, name the -9 and +9 alterations for each dominant chord.
***Medium*: Same as Basic; name the -5 and +5 alterations.
****Challenge*: Same as Medium; name all the alterations.

B. Humming Dominant Alterations

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

Exercise B - Humming Altered Dominant Arpeggios
Basic __/__/__ ( ) Medium __/__/__ ( )

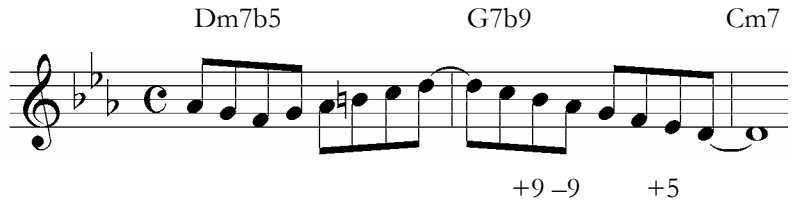
**Basic*: Hum and finger the dominant 7 flat 5 arpeggios (1 3 -5 b7) around the circle of 4ths. Repeat the exercise, humming the dominant 7 sharp 5 arpeggios (1 3 +5 b7).
***Medium*: Same as Basic; dom. 7 flat 9 arpeggios (1 3 5 b7 -9), then dom. 7 sharp 9 arpeggios (1 3 5 b7 +9).

Adding Alterations

C. Ways to Add Alterations

Besides playing the alterations printed in a dominant chord, you can add alterations that are not specified. For example, 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 C - 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 C - Adding Dominant Alterations
Basic __/__/__ ( ) Medium __/__/__ ( )

**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.

D. Scales and 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 D - Matching Altered Chords and Scales
Basic __/__/__ ( )

**Basic*: Over an altered chord, play one of the flexible scales mentioned in this section.

Whole-Tone Scales

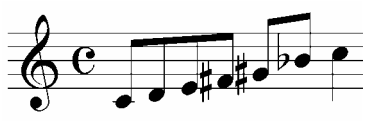
The whole-tone scale contains all whole steps; it has only six different notes (in C, it's C D E F # G# Bb C). Because it has a -5 and a +5, the whole tone scale is ideal for playing against -5 or +5 chords.

E. Learning Whole-Tone Scales

The D whole-tone scale is just like the C whole-tone scale, up a step. The E, F#, G# (Ab), and Bb whole-tone scales all have the same six pitches as the C whole-tone scale.

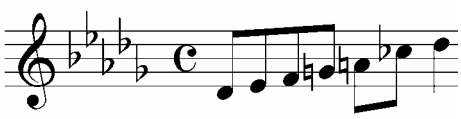
The other unique whole-tone scale starts on Db; it's related to the whole-tone scales in Eb, F, G, A, and B. You can focus on just two flexible whole-tone scales: C and Db.

1 2 3 #4 #5 b7 8



Example E - C Whole-tone scale

1 2 3 #4 #5b7 8



Example E - Db Whole-tone scale

Exercise E - Spelling/Humming Whole-Tone Scales
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Spell the pitches for the C whole-tone scale, then for the Db whole-tone scale.
***Medium*: Accurately hum & finger 8th-notes for both whole-tone scales, quarter = 100.
****Challenge*: Same as Medium; quarter-note = 150.

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	i7	C Eb G B
2) Dm7-5	ii7-5	D F Ab C
3) EbMa7	bIII7	Eb G Bb D
4) Fm7	iv7	F Ab C b
5) G7-9	V7-9	G B D F Ab
6) AbMa7	bVI 7	Ab C Eb G
7) Bdim7	vii7º	B D F A b

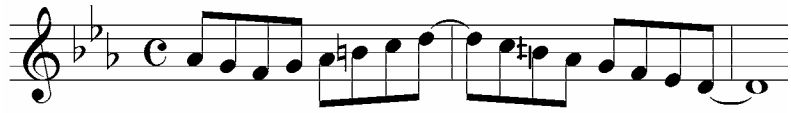
These roots (C, D, Eb, F, G, Ab, and B) fit the C harmonic minor scale (1 2 b3 4 5 b6 7 8). The III and VII are flatted (bIII, bVI) to fit the tones of C Harmonic Minor.

F. 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 F - 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 3K.5 - Minor ii-V-i Progressions
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

G. 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 G - 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 |
  i ii V i (ii--------V of Fm7)
| Fm7 | Bb7 | EbMa7 | Ab7 |
  iv (ii----------V---------- I of Eb) VI
| Dm7-5 | G7-9 | Cm7 | G7-9 ||
  ii V i V

Example G1 - Variation on a minor blues progression

Exercise G - Writing a Minor Blues Variation
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Write the basic minor blues progressions in all 12 keys.
***Medium*: Write a minor blues variation in two keys of your choice.
****Challenge*: Write minor blues variations in four other keys.

H. 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)

These alternate resolutions add variety to chord progressions. They are an effective way to stretch a progession out so it can resolve to the "i" chord at a later point.

Exercise H - Using Substitute i Chords
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge

**Basic*: Write ii-V-bVI progressions in all keys around the circle of 4ths.
***Medium*: Write ii-V-bIII progressions in all keys around the circle of 4ths.

J. Using Diminished Chords and Scales

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 J - Using Diminished Chords
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

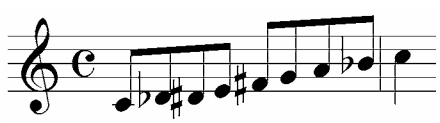
**Basic*: Going around the circle of 4ths, spell all the diminished 7 chords.
***Medium*: Same as Basic; hum all diminished 7 chords.
****Challenge*: Name three different ways to resolve each diminished 7 chord.

K. 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.

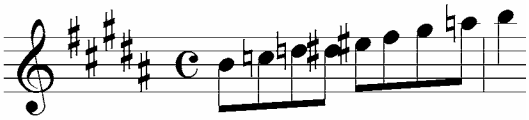
The C diminished-1 scale is C Db Eb E F # G A Bb C. Notice that there are 8 different pitches in this scale instead of the usual 7. The scale contains the -9 (Db), +9 (Eb), and -5 (F#) alterations. For example:

1 b9 #9 3 #4 5 6 b7 8



Example K - C Diminished-1 scale

1 b9 #9 3 #4 5 6 b7 8



Example K1 - B Diminished-1 scale

► MORE 1

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 K - Using Diminished-1 Scales
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

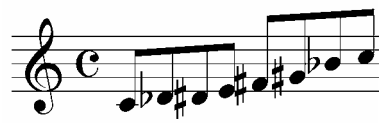
**Basic*: Spell the pitches for the C diminished-1 scale, then for all diminished-1 scales.
***Medium*: Hum & finger 8th-notes for all diminished-1 scales around circle of 4ths, quarter-note = 100.
****Challenge*: Same as Medium; quarter-note = 150.

L. 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.

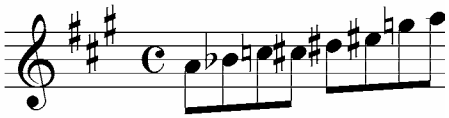
The diminished whole-tone scale is a strong choice for dominant alterations. The C and G diminished-whole-tone scales are shown below.

1 b9 #9 3 #4 #5 b7 8



Example L - C Diminished-Whole Tone scale

1 b9 #9 3 #4 #5 b7 8



Example L1 - A Diminished-Whole Tone scale

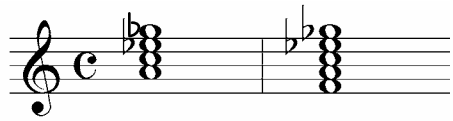
► MORE 1

Exercise L - Diminished-Whole-Tone Scales
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**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.

M. 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 M - A ° 7 F7 b9 (adding a root, down a major 3rd)

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

Exercise M - Substituting Dominant Chords for Diminished Chords
Basic __/__/__ ( )

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

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.

3L: 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

There 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 MORE

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. *300 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

A. How Bass Cheater Notes Work

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 A - 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:"

Dm (E F) G7 (F E)	Dm (E F) G7 (F)
Em (F# G) A7 (G F#)	Em (F# G) A7
Am (B C) D7 (E F#)	Abm (Bb C) Db7
CMa7	•/•	

Example A1 - Inserting bass cheater notes in first part of "Satin Dollar," from 300 Standards

Exercise A - Using Bass Cheater Notes
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Write an 8-bar chord progression and insert bass cheater notes.
***Medium*: Choose a short tune from *300 Standard Tunes* and write the bass notes for the entire chord progression.
****Challenge*: Same as Medium; choose a longer tune.

Humming the Bass Line

B. How to Hum Bass Lines

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 B - Inserting cheater notes near the ends of bars

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

Exercise B - Humming Bass Lines
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Using the bass cheater notes from Exercise A Basic , 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 for Exercise A Medium.
****Challenge*: Same as Basic; use bass notes from Exercise A Challenge.

C. Memorizing the Chord Symbols MORE

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 C - Memorizing Chord Symbols
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Select a short progression in *300 Standard Tune*s and memorize the chords.
***Medium*: Same as Basic; choose a longer tune.
****Challenge*: Same as Medium; choose a tune with more difficult chords.

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.

D. 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 D - Adding arpeggio notes before cheater notes

Exercise D - Adding Arpeggio Tones
Basic __/__/__ ( ) Medium __/__/__ ( )

**Basic*: Add arpeggio tones to the progression from Basic, Exercise C.
***Medium*: Same as Basic; add 1 5 3 1 tones.

E. 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 E - Adding color tones before cheater notes

Exercise E - Adding Color Tones
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Add color tones to the progression from Basic, Exercise C.

F. 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 F - Adding flexible scale notes before cheater notes

Exercise F - Adding Flexible Scale Tones
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Add flexible scale tones to the progression from Basic, Exercise C, or another tune.

G. Improvising on Your Own

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 G - Improvising on Your Own
Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

**Basic*: Improvise to a short progression in *300 Standard Tunes*, alone.
***Medium*: Same as Basic; choose a longer tune.
****Challenge*: Same as Medium; choose a tune with more difficult chords.

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.

Expressions

*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*
*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*
*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*
*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*

3M: Soloing Live

In this chapter you'll lean about:

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

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

The Psychology of Performance

w MORE

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 them taste better.

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 2K: *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

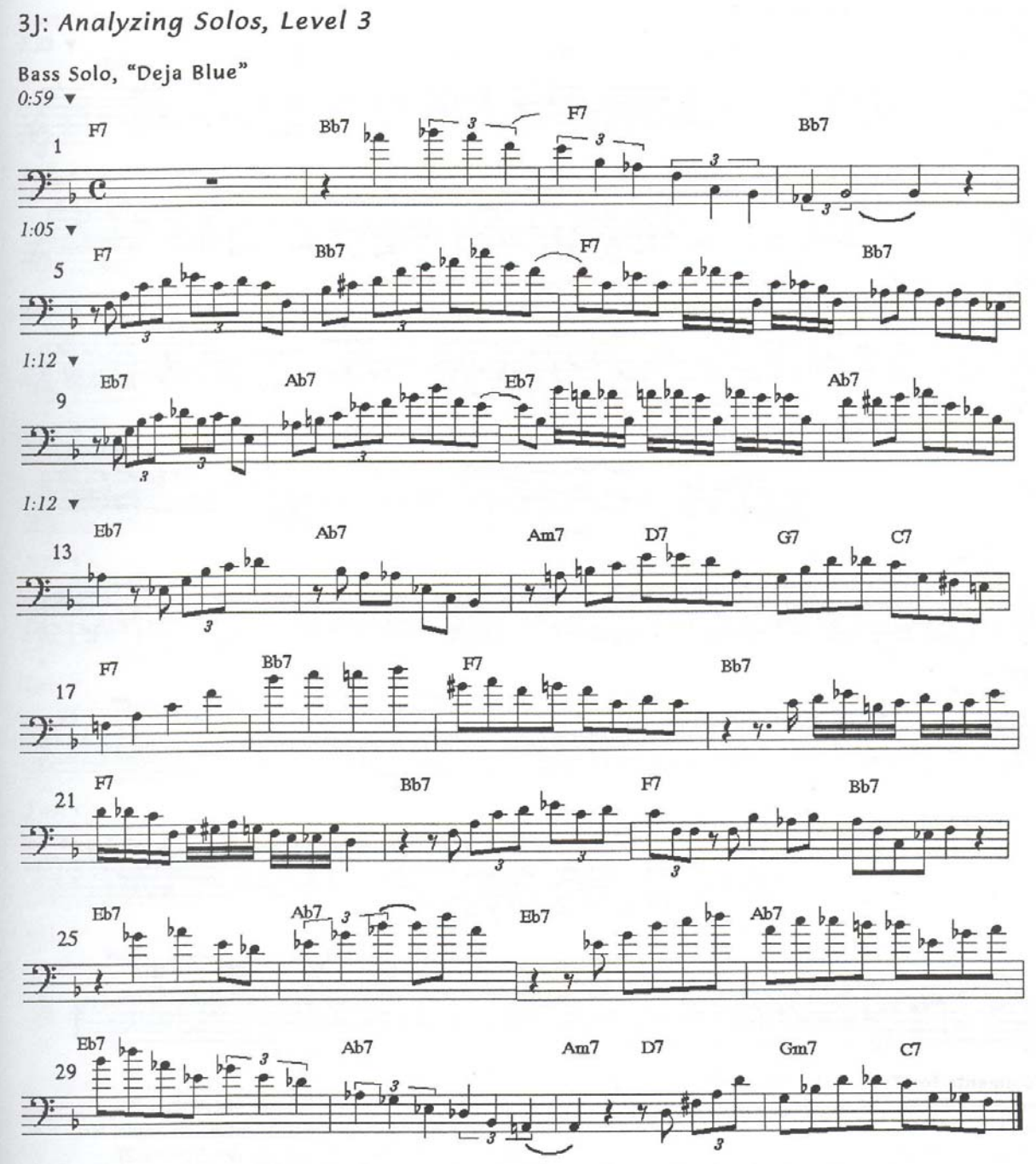
1) Relaxed concentration helps you see creative possibilities and execute cleanly.
2) Understand different kinds of listeners, then share your music with them.
3) Performance tips include:
   A) Develop a good stage presence.
   B) Hear and see what you need for improvisation.
   C) Play under control.
   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*

3N: Analyzing Solos: Level 3

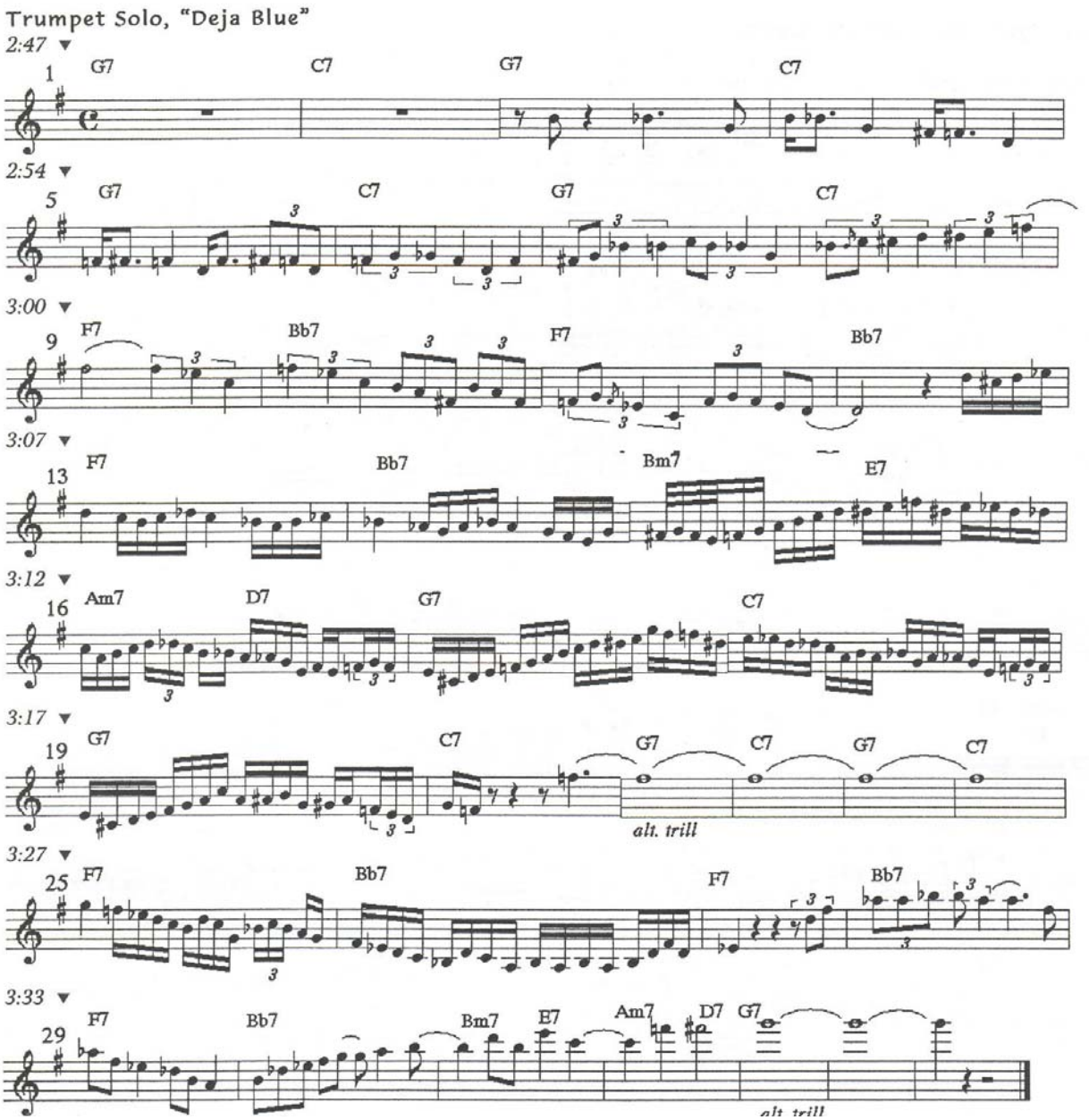
Listen to the solo ♪



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

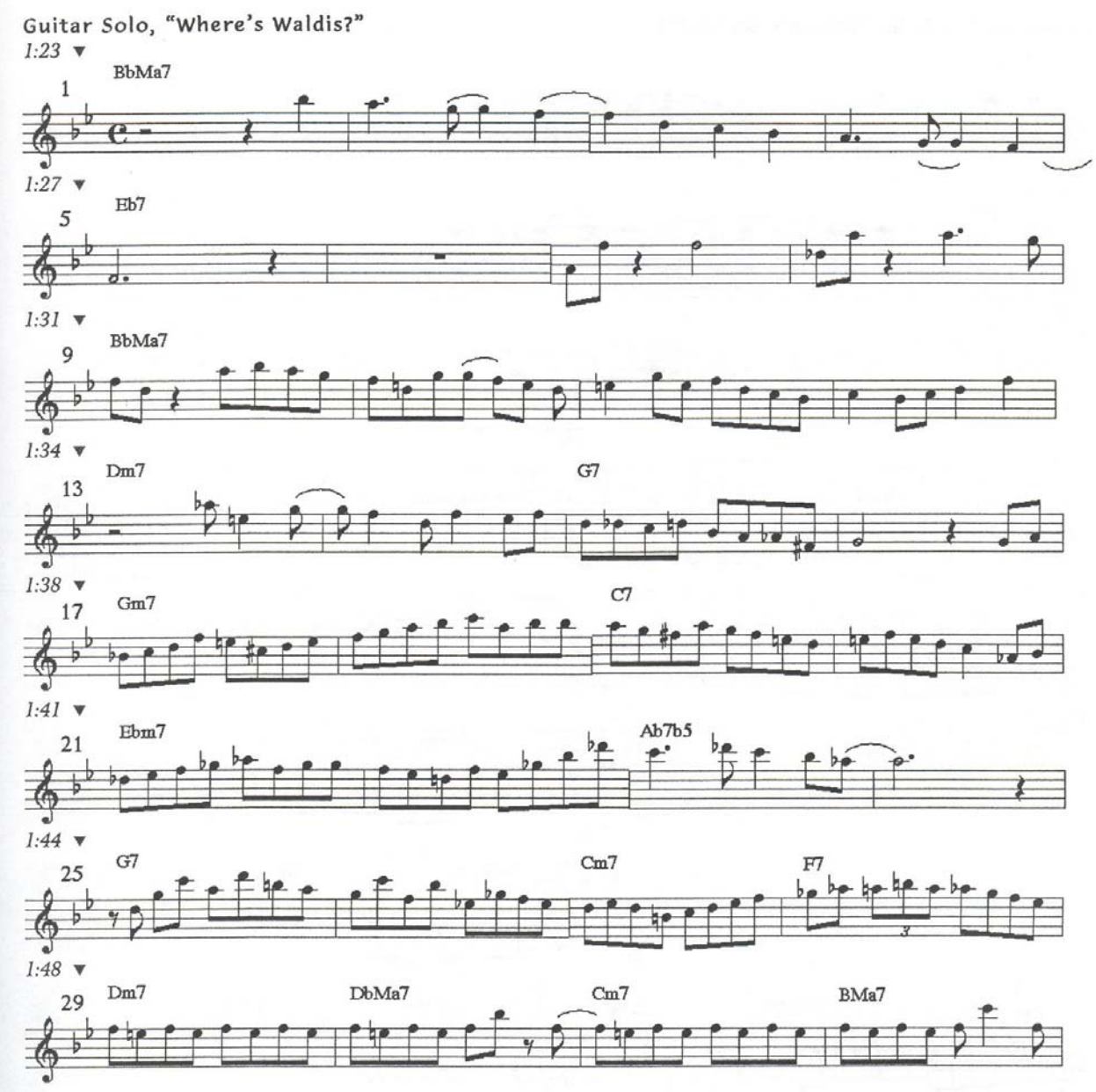
Listen to the solo ♪



Comments for Tpt. Solo,"Deja Blue"

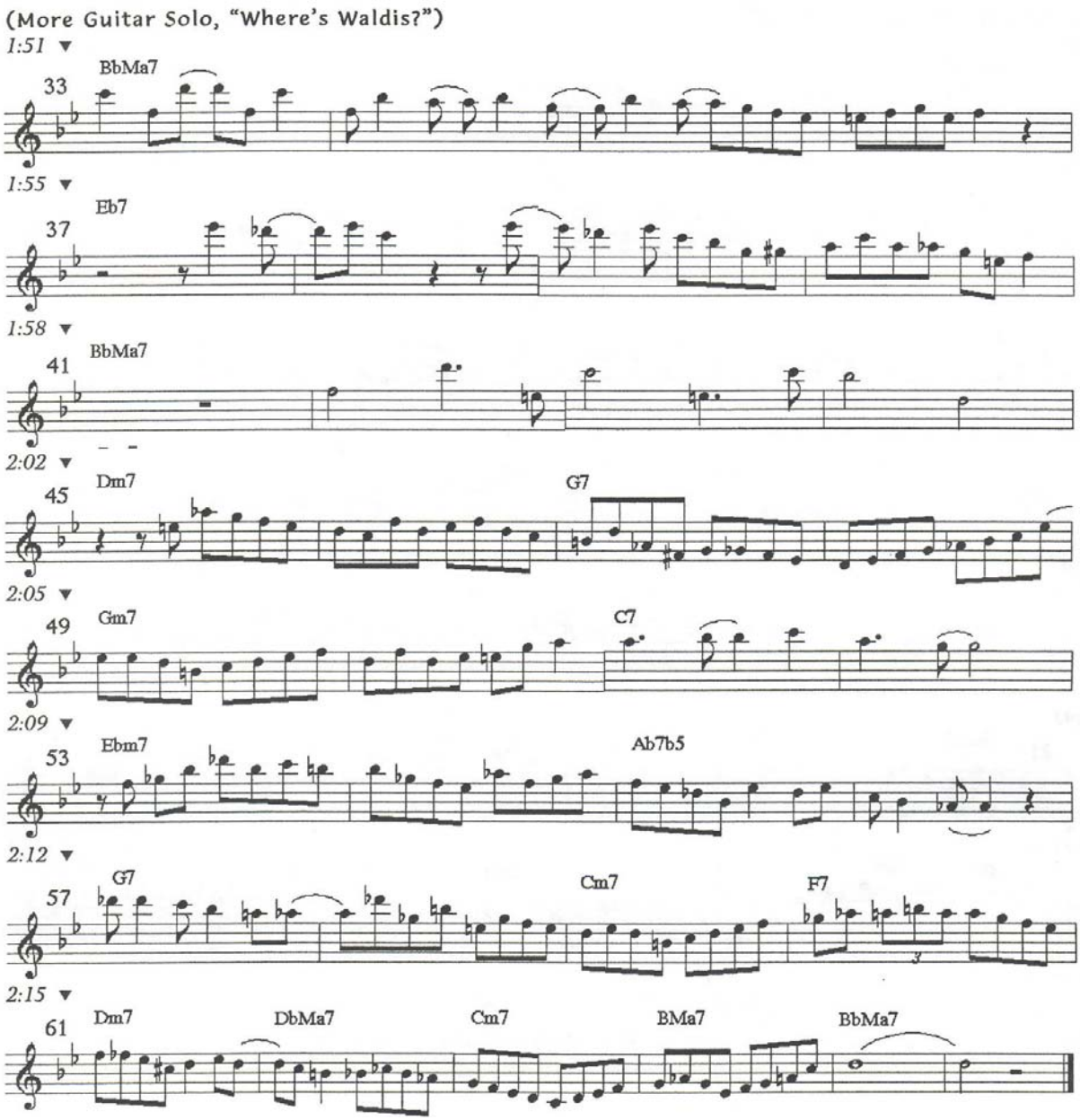
*m3-5 Octave sequence of m1-3.
*m4-5 Backwards swing eighth-notes developed. *
*m5-11 Variations on triplets.
*m9-11 Use of #4s (E naturals). *m28 Eighth-note triplet contours of 2.
*m10 Last half of bar is compressed seq. of m9-10. *m29-30 Whole-tone scale (G in m29 to A in m30).
*m11 Semi-sequence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

Listen to the solo ♪



Comments for Guitar Solo, "Where's Waldis?"

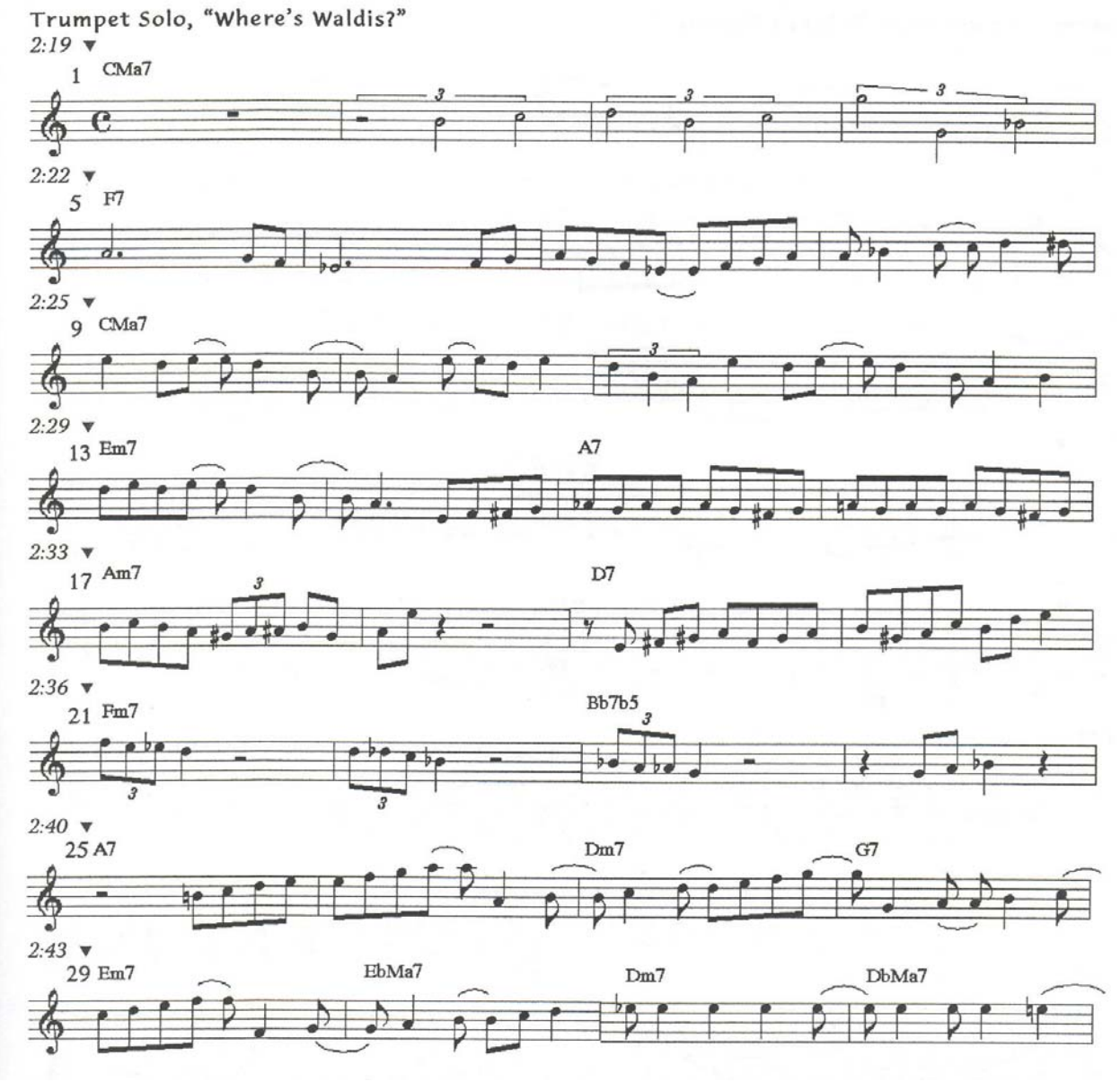
*m1-5 Mix of offbeats, downbeats.
*m3-5 From beat 4, octave sequence of m1-3.
*m7-8 Downbeats, color tones (#4, 2, b7, #4).
*m8 Semi-sequence of m7, shrinking interval.
*m13-14 Consecutive offbeat quarters to downbeats.
*m21 Sequence of m18.
*m25-26 Several 4th intervals; the C F and Bb of m26 are a 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."



Comments for Guitar Solo, "Where's Waldis?" (continued)

*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).
*m57-58 New pulse (see m33-34).
*m59-60 C diminished-2 scale (see m27-28).
*m61 Non-harmonic tone in Dm7(Eb), nat. 7 (Db).

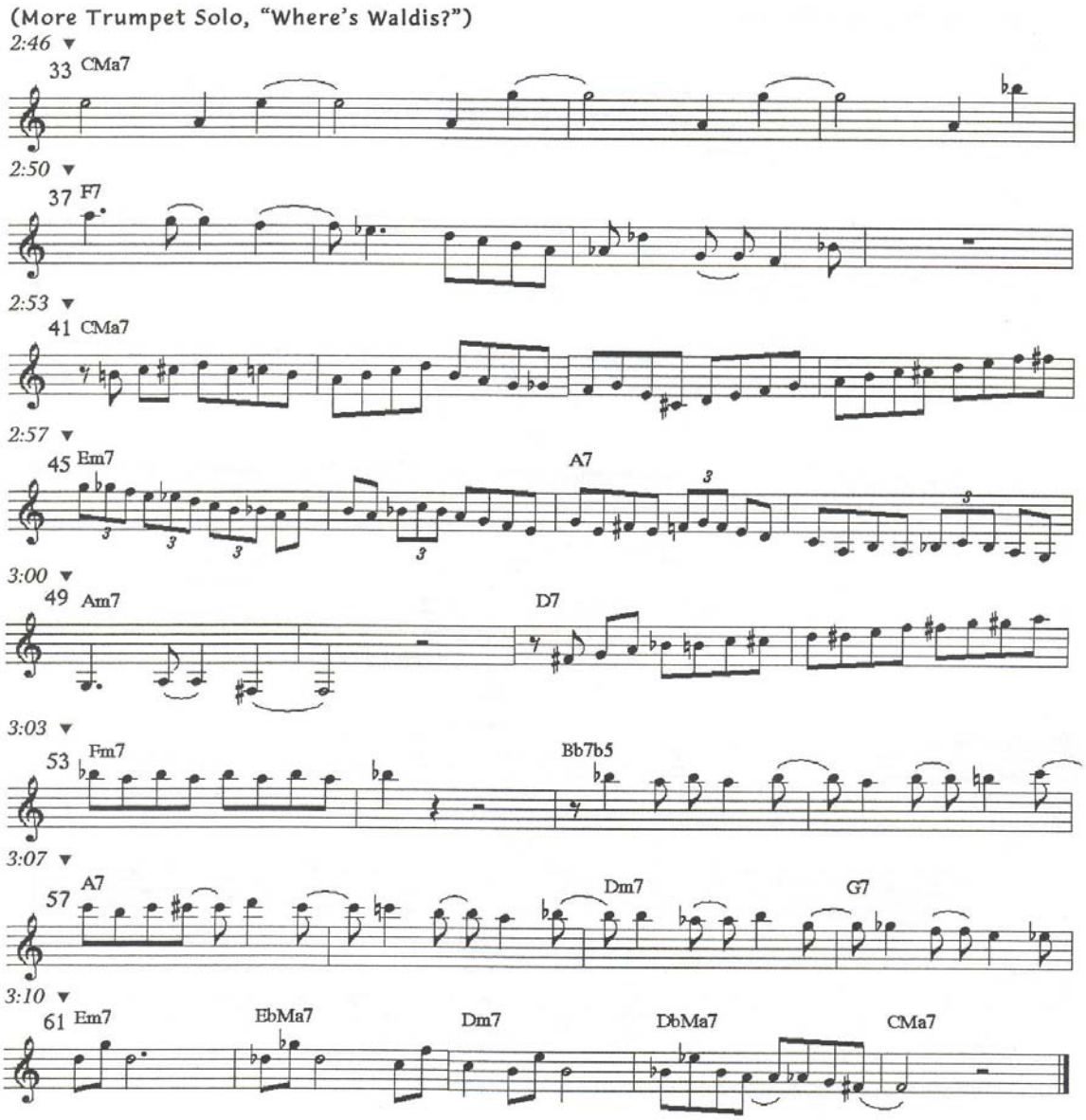
Listen to the solo ♪



Comments for Trumpet Solo, "Where's Waldis?"

*m2-4 Partial quote, "I Love Lucy."
*m7 Compression of m5-6.
*m9-14 This is a 5 1/2-beat motif varied rhythmically through half of m13.
*m15-16 Riffing (Chapter 4D).
*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.

(More Trumpet Solo, "Where's Waldis?")



Comments for Trumpet Solo, "Where's Waldis?" (continued)

*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.

