# The Art of Improvisation

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… Creating real-time music through jazz improvisation …

Level 2: Apprentice

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

From time to time, you should review the Exercises and concepts you worked on

in Level One. You can also review the Values and Creativity chapter for more ideas.

2A: More Scales

In this chapter you'll learn about:

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

T he scales in this chapter are like a "second set;" they complement the major, dominant, and minor scales you learned in Level 1.

Pentatonic Scales

2.1 Spelling The 12 Pentatonic Scales

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

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

1 2 3 5 6 8

Example 2.1 - C Pentatonic scale

1 2 3 5 6 8

Example 2.1a - D Pentatonic scale

✔ *Exercise 2.1   Spelling Pentatonic Scales*

2.2 Practicing Flexible Pentatonic Scales

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

✔ *Exercise 2.2   Humming Pentatonic Scales*

Expanded Blues Scales

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

2.3 Spelling the 12 Expanded Blues Scales

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

1 2 b3 3 4 #4 5 6 b7 8

Example 2.3 - C Expanded Blues scale

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

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

✔ *Exercise 2.3*   *Spelling Expanded Blues Scales*

2.4 Flexible Expanded Blues Scales

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

Example 2.4 - Blues idea #1

Example 2.4a - Blues idea #2

Example 2.4b - Blues idea #3

Example 2.4c - Blues idea #4

✔ *Exercise 2.4*   *Humming Expanded Blues Scales*

Lydian Dominant Scales

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

2.5 Spelling Lydian Dominant Scales

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

1 2 3 #4 5 6 b7 8

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

1 2 3 #4 5 6 b7 8

Ex. 2.5a - B Lydian Dominant

✔ *Exercise 2.5*   *Spelling Lydian Dominant Scales*

2.6 Flexible Lydian Dominant Scales

You can practice flexible Lydian Dominant scales against dominant chords.

✔ *Exercise 2.6*   *Humming Lydian Dominant Scales*

Minor Pentatonic Scales

2.7 Spelling The Minor Pentatonic Scales

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

1 b3 4 5 b7 8   1 b3 4 5 b7 8

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

✔ *Exercise 2.7*   *Spelling Minor Pentatonic Scales*

2.8 Flexible Minor Pentatonic Scales

Practice flexible minor pentatonic scales in all keys.

✔ *Exercise 2.8*   *Humming Minor Pentatonic Scales*

Melodic Minor Ascending Scales

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

1 2 b3 4 5 6 7 8   1 2 b3 4 5 6 7 8

Example 2.9 - C Melodic Minor Ascending   Ex. 2.9a - D Melodic Minor Asc.

2.10 Flexible Melodic Minor Asc. Scales

You can practice flexible melodic minor ascending scales in all keys.

✔ *Exercise 2.10   Humming Melodic Minor Asc. Scales*

2.11 Handling the 7th in Minor

The *flat* 7th degree is used in most minor scales and is fine to emphasize. You can also use the *natural* 7th degree in minor. For example:

- Emphasize the natural 7.
- Resolve it to the natural 6th, flat 7th, or root.
- Delay the resolution, such as 7 to 2 to 1.
- Play the natural 7th degree even if the chord symbol indicates a flat 7th (such as Cmi7).
- For variety, alternate between the natural and flat 7th over a minor 7 chord.

In the example below, the natural 7 (n7) is first resolved to the flat 7. Then it's resolved to the natural 6 (n6) using a delayed resolution (7 to 2 to 1).

n7 b7   n7 2 1 n6

Example 2.11 - Handling the natural 7th degree in minor

✔ *Exercise 2.11   Handling the 7th in Minor*

Chapter Review

1) More scales include pentatonic, blues, Lydian Dominant, minor pentatonic, melodic minor ascending.
2) The pentatonic scale has the 1, 2, 3, 5, and 6 of major scale.
3) The blues scale has the 1, b3, 4, #4, 5, and b7 of a major key.
4) The Lydian Dominant scale has the 1, 2, 3, #4, 5, 6, and b7 of a major key.
5) The minor pentatonic scale has the 1, b3, 4, 5, and b7 of a major key.
6) The melodic minor ascending scale has the 1, 2, b3, 4, 5, 6, and 7 of a major key.
7) To handle the natural 7 in minor you can:
   A) Emphasize it.
   B) Resolve it to the natural 6th, flat 7th, or root.
   C) Delay the resolution, such as 7 to 2 to 1.
   D) Play the natural 7th degree even if the chord symbol shows a flat 7th (such as Cm7).
   E) Alternate between the natural and flat 7th over a minor 7 chord.

2B: Melodic Shapes

In this chapter you'll learn about:

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

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

Naming Intervals

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

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

2.12 Interval Types

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

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

C Major Intervals

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

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

Example 2.12 - Basic intervals in C Major

C Minor Intervals

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

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

Example 2.12a - Basic intervals in C Minor

✔ *Exercise 2.12   Naming Intervals*

Hearing and Playing Intervals

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

2.13 Stepping Between Intervals

To hear wider intervals such as 4ths, 5ths, and 6ths, hear and sing *each scale tone in between* the lower and upper note of the interval. For example, to sing a major 6th from C to A, sing "C D E F G A." To hear 7ths or 9ths, sing an octave and then a step down or up. Use the key signature of the key you are in. Stepping between intervals takes the guesswork out of wider intervals. It assumes you can accurately hear whole-steps and half-steps in scales.

✔ *Exercise 2.13   ✔ Stepping Between Intervals*

2.14 Building Interval Skills

You can remember wider intervals (fourths, fifths, sixths, and sevenths) by hearing the *starting interval* from a familiar song, as in the examples below:

P4 — The Eensy, Weensy Spider;
A4 — Maria (West Side Story);
P5 — Twinkle, Twinkle Little Star;
m6 — Black Orpheus;
M6 — My Bonnie Lies Over the Ocean
m7 — Star Trek, original theme
M7 — Christmas Song (notes 1 & 3)

You can build your interval skills by doing these steps:

1) Play a pitch on your instrument and sing it exactly.

2) Using that pitch, sing up or down by the smallest interval that challenges you (half-step, whole-step, minor third, etc.) You can test the interval on your instrument. If you need help locking in a wider interval, refer to *Stepping Between Intervals* above.

3) Repeat steps 1 and 2 for other pitches, using the same interval, until the interval is comfortable.

4) Repeat steps 1 through 3 for the next wider intervals, until you finish sevenths.

✔ *Exercise 2.14   Singing Intervals*

2.15 Transposing Tunes

To reinforce and strengthen intervals, play familiar tunes in different keys. For example, play "Eensy Weensy Spider" in the key of B, C#, F#, and Ab. This helps you identify and play intervals quickly. If you get stuck, go back to an easier key to work out intervals.

Here are some tunes (from easy to harder) you can transpose into any key with more than two sharps or flats:

Yankee Doodle	Any religious or holiday song
You Are My Sunshine	Any jazz standard tune
Greensleeves	Any popular TV show song
I've Been Working on the Railroad	

Once you hear intervals well, you can begin to focus on *ranges* and *neighborhoods* of pitches.

✔ *Exercise 2.15   Transposing Tunes*

Range and Neighborhoods

Some players get locked into a "sine wave" approach in solos, constantly going up and down a scale, usually by the same amounts and lengths. Although this may feel natural and easy, it's also boring. Instead of constantly "climbing the stairs" between lower and higher ranges, you need to sometimes linger in the "neighborhood" of pitches where you are.

Visualizing Range

Range is a spectrum of notes from low to high. You need to *see* the overall range of several octaves in your mind's eye as you improvise. It's easier to do that if you play the keyboard, because higher notes are physically to the right, lower notes to the left. But if you're a horn player (like me) it's a little different.

Here's how I approach range: I visualize a treble clef with five lines spaced a little wider apart than they would look on paper (this helps me give more "room" to the notes). Then I either climb or jump between lines and spaces. This visual approach makes me pay attention to how high I am on the staff and where I've just been. It also discourages me from climbing up and down monotonously.

I also see a little tag on each note that reminds me of its fingering, and I see each note as a slightly different shade of color, with flats appearing darker and sharps lighter (although it's more like *feeling* of color than seeing a distinct color for each note). Enharmonics are different shades: Ab looks darker than G#. Colors help me enjoy notes more, and center and attack them.

2.16 Seeing Neighborhoods

A *neighborhood* is the group of pitches close to the pitch you're playing. Each neighborhood has its own feeling (flavor, color, temperature, or however you like to describe it). To create effective contours, you need to "feel" the neighborhood you're in, and leave the neighborhood when it makes sense. This may be *sooner* or *later* than you do out of habit.

With practice, you'll enjoy each neighborhood visit, brief or lengthy, and you'll combine interesting rhythms and expressions with neighborhood pitches. This lets you avoid monotonous "sine wave" contours.

✔ *Exercise 2.16   Seeing Neighborhoods*

2.17 Switching Ranges

When you suddenly switch ranges, it can add energy to your solo and break monotony. To switch effectively,

- Use flattened (narrower) contours in each range to set them apart (see *Flattening Contours* below).
- Use motifs that flow (more eighth-notes).
- Put a wide distance between ranges (5th thru 9th).
- Make a quick switch; don't pause between ranges.

In the example below, the first range is only two whole-steps wide. It jumps down by a seventh (G to A) to the second range, which also covers two whole-steps (dim. 4th).

Range1 ==========|------------------Range2-

Example 2.17 - Switching ranges, from high to low

✔ *Exercise 2.17   Switching Ranges*

Variety in Contours

Seeing ranges and neighborhoods helps you get good variety in melodic *contours*. A contour is the shape of the melody (ascending, descending, or mixed) as it goes up or down in pitch. In a strong melody, there's usually a highest note and a lowest note per phrase.

2.18 Contour Guidelines

Here are some guidelines for variety in contours:

1) Vary ascending, descending, and mixed contours.
2) Make ascending contours go higher to build tension.
3) Reverse a contour sooner than you would.
4) Make a contour steeper by playing wider intervals.
5) Take a contour farther up or down than you normally would.

These guidelines can make a world of difference in your solo melodies – the difference between being pulled along by habit, or exploring new, creative areas.

As you vary contours, try to fool your listeners (and maybe yourself) about 50% of the time as to which way your contour will go. This keeps interest in your solo; the listener can predict your direction sometimes, but not always.

Up and Down: Tension and Release

Moving up in pitch generally adds energy to your solo, while moving down releases that energy. Moving up by a half-step, whole-step, or third makes the energy increase gradually; moving up by an interval of a fourth or more makes the energy increase more quickly. The same applies in reverse to downward skips. You can control the pitch energy in your solos by choosing when and how far to skip up or down in pitch.

✔ *Exercise 2.18   Variety in Contours*

2.19 Flattening Contours

A *flattened* contour has a narrow range of pitches from the high to low points. To flatten out a contour:

1)   Stop during a phrase, then continue in that same neighborhood.
2)   Play smaller intervals in a neighborhood, such as half-steps or whole steps.
3)   Repeat pitches (see below).
4)   Hold pitches (see below).

Repeated pitches can avoid the up/down monotony of contours, especially if active tones are repeated. For variety, repeat the pitches with *unequal rhythmic values* or *different articulations*. Even two repeated pitches can have a refreshing effect on a contour. But don't get into the habit of repeating the same note at the end of a phrase; that can be annoying.

"Held" pitches are longer notes (dotted-quarters, half-notes, dotted-half-notes, etc.) in the middle of phrases. They're like a flat line surrounded by rising and falling lines. When held notes are color tones, their tension increases.

✔ *Exercise 2.19   Flattening Contours*

2.20 The Outer Ranges

The "outer" ranges are the notes that are near the top or bottom practical limit on your instrument. Here are some suggestions on using outer ranges effectively:

1)   Practice to increase your high and low ranges so they're more comfortable and reliable for you. Hum or whistle notes before playing them so you hear them accurately.

2)   Approach the extreme ranges by steps, then by arpeggios, then by wider skips.

3)   To extend your visit into a high or low range, flatten the contour by using repeated or held pitches, or use stepwise or chromatic motion:

Example 2.20 - High-range contour

Example 2.20a - Low-range contour

✔ *Exercise 2.20* ✔ *Using Outer Ranges*

2.21 Offset Contours

Most contours start on the beat and repeat every two or four notes. For variety, you can use an *offset* contour, a 2- or 4-note contour that starts *off* the beat. Offset contours add rhythmic energy to your melodies. Accent the first note of each offset contour. For example:
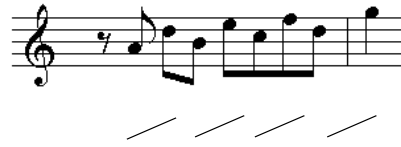
Example 2.21 - 2-note ascending offbeat contours
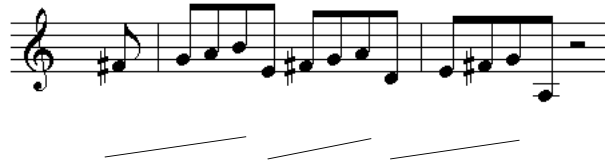
Example 2.21a- 4-note ascending offbeat contours

✔ ***Exercise 2.21*** ✔ ***Using Offset Contours***

Using Fills

You can release the tension in an interval skip by *filling* the interval (playing the in-between notes after the skip). A fill can be *partial, complete, delayed,* or *winding.* The filled notes are usually played in the *opposite* direction from the skip.

2.22 Partial and Complete Fills

Melodies often use partial or complete fills. "The Christmas Song" starts with an octave skip *up*, from low Eb to high Eb, then uses a partial fill. The fill notes go down from D to G. For example:
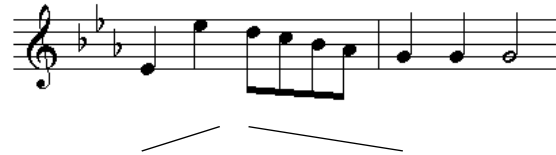
Example 2.22 - Partial fill of an interval, opposite direction

For a *complete* fill, the F would also need to be filled in.

✔ ***Exercise 2.22*** ***Using Partial and Complete Fills***

2.23 Delayed Fills

A delayed fill adds one or more notes missing in a partial fill. In "The Christmas Song," the skip down from Eb to Eb is only partly filled (no F). The next skip goes from Eb up to C; this skip *is* completely filled, even the F. The F then sounds like a *delayed* fill note, because it was skipped in the first interval and included in the second interval.

========= ===□
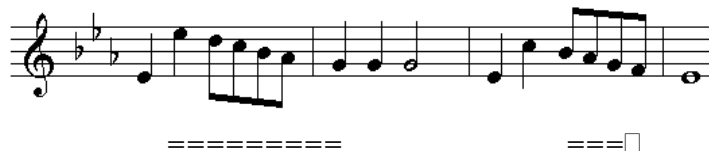
Example 2.23- Partial fill plus complete fill creates a delayed fill.

You can also combine partial fills to produce delayed fill notes, as long as each new partial fill covers at least one new note that wasn't in the first partial fill.:

Example 2.23a - Partial fills that progressively add missing fill notes

✔ *Exercise 2.23   Using Delayed Fills*

2.24 Winding Fills

In a *winding* fill, the fill notes alternately descend *and* ascend, usually stepwise. This releases or builds pitch energy more slowly than by using a strictly descending or ascending fill.

Example 2.24 - Skip, B to D, then a winding fill

A winding fill can be partial or complete, and it can stretch out as long as it's interesting.

✔ *Exercise 2.24   Using Winding Fills*

Chapter Review

1) Accurately naming, hearing, and singing intervals is essential for jazz improvisation.
2) You can practice pitches and intervals away from your instrument.
3) Wider intervals (4th – 7th) add melodic tension.
4) Contours can be ascending, descending, or mixed.
5) Visualize ranges and neighborhoods to get effective contours and avoid "sine waves."
6) To flatten a contour, repeat or hold pitches.
7) Contours can be extended into high or low ranges.
8) A fill can be partial, complete, delayed, or winding.
9) Intervals usually fill in the opposite direction from the skip.
10) A delayed fill covers one or more notes that were missed in a partial fill.
11) A winding has fill notes that alternately descend and ascend, usually in stepwise motion.

2C: Swing Rhythms

In this chapter you'll learn about:

- Learning the Swing Style
- Swing Rhythm and Articulation Guidelines
- Swing Accent Guidelines
- Variations in Swing

T he *swing* style is pervasive in jazz, even finding its way into some of the popular fusion styles. This lesson shows you how to learn and analyze swing rhythms so you can create or sight-read them faster and more accurately. Even if you've never played swing style before, these guidelines combined with listening to recorded examples can get you on your way to swinging with the best of them.

Note: The guidelines on swing rhythms, articulations, and accents are taken from the author's book *Sightreading Jazz*.

Learning the Swing Style

Many jazz tunes use swing rhythms that combine a rhythmic feeling of three against a meter based in two. To successfully improvise on swing tunes, you need to understand how swing rhythms and phrasing work. Swing rhythms often *look* different on music paper from how they should sound; this causes "optical illusions" when you read and play them. For example, two consecutive swing 8th-notes are *not* equal in length – one is twice as long as the other. This chapter teaches you how to handle these rhythmic illusions.

Listening: The Traditional Approach

A popular myth is that the *only* way to learn to swing is by listening to jazz recordings and concerts. True, this is how jazz players typically learn swing. However, most of the qualities of swing can be explained on paper with simple guidelines. You can then apply these guidelines when you read swing music or improvise on swing tunes. Of course, you still need to listen to soloists who swing so you can pick up on the subtleties of the style. But understanding the guidelines of swing can help you learn swing rhythms faster and easier.

Teaching by Rote: The Limited Approach

Music teachers often teach swing rhythms by singing the rhythms to students. This is OK in the short run, but the danger is that students then depend on the teacher for figuring out the rhythms. When the *students* understand the principles of swing rhythms, including articulations and accents, they can correct their own rhythmic mistakes. Then the teacher can concentrate on other areas of improvisation and performance.

Swing Rhythm and Articulation Guidelines

Remember: These are guidelines, not hard-and-fast rules. Still, it's best to learn them first so you'll understand how to make exceptions later.

2.25 Quarter-Notes and Quarter-Rests

*1 Mentally divide each quarter-note into three eighth-note triplets. Swing quarter-notes are usually played staccato, so they are about *one triplet of sound* and *two triplets of silence*.

Example 2.25 - Dividing quarter-notes into triplets

Offbeat quarters (tied 8ths) are divided similarly:

1,2 3   1,2 3 1,2 3   1,2 3   1,2,3

Example 2.25a - Dividing quarter-notes into triplets

*2 Mentally divide each quarter-rest into three eighth-note-triplet rests.

Example 2.25b - Dividing quarter-rests into triplet rests

This may seem crazy, because sound doesn't happen during rests. Or does it? Is someone playing while you're resting? Even if not, the musical tempo and rhythmic feel should continue steady during silence. It's important to feel the underlying triplets of rest just as securely as you feel the triplets of sound.

2.26 Eighth-Notes and Eighth-Rests

In swing, an eighth-note is *not* equal to half of a quarter note. Instead, the eighth-note varies in length, depending on whether it comes *on* the beat (downbeat) or *off* the beat (offbeat).

*3 A *downbeat* 8th-note is like *two* tied 8th-note triplets; an *offbeat* 8th is like *one* 8th-note triplet.

2   1, 2   1, 2   1, 3   2   1,2   1, 2   1, 1 1 1

Example 2.26 - Dividing 8th-notes into triplets

*4 Likewise, downbeat eighth-rests are "two triplets" long; offbeat eighth-rests are "one triplet" long (you rarely see offbeat eight-rests; they're usually handled with staccato quarter-notes).

2   1,   2 1, 2 1, 2   1   2   1, 2   1, 2   1, 2   1

Example 2.26a - Dividing eighth-notes and eighth-rests into triplets

To play swing eighth-notes, you alternate between "two-triplet" and "one-triplet" eighth-notes. That's easy enough for groups of eighth-notes. But when an eighth-note or rest is followed by some *other* rhythm, you need to correctly subdivide each note value into triplets to keep the correct swing feeling.

✔ *Try It: Marking Triplets, Quarters & Eighths*

Under each note and rest in the swing examples below, write the number of 8th-note triplets. (Check the answers at the end of this chapter.) Quarter-note values and rests get *three* triplets; downbeat 8th-notes and rests get *two* triplets; offbeat 8ths get *one* triplet.

Example 2.26b - Mark the triplets (answers at the end of this chapter)

Example 2.26c - Mark the triplets (answers at the end of this chapter)

✔ *Exercise 2.26   Marking Triplets, Quarters, Eighths*

2.27 Eighth-Note Articulations

Often, articulations for swing eighth-notes are not marked in the music. Even when they are, they might be marked wrong. The guidelines below help you assign legato or staccato articulations to eighth-notes.

*5   An eighth-note is *legato* (full value) if it's directly followed by another note; it's *staccato* if it's directly followed by a rest. Important: The articulation for an eighth-note depends on what comes *directly after* it, *not* on whether it comes on or off the beat.

To make an offbeat ("one-triplet") eighth-note staccato, you play it a little shorter than one triplet. This example shows articulations for swing 8ths:

Example 2.27 - Articulations for swing eighth-notes

*6   An eighth-note with nothing after it (at the end of the tune) is staccato.

Now what about an 8th-note just before a page turn? That depends on what's at the beginning of the next page. If the next page starts on a note, the note before the page turn is legato; if the next page starts with a rest, the previous note is staccato. This same principle applies to 8th-notes at the end of a line; you need to see what's at the start of the next line.

That's a good reason to read ahead, because you won't know how to articulate the last eighth-note on a page or line until you see what's after it.

✔ *Try It: Articulations for Quarters & Eighths*

In the examples below, put dashes under legato notes and a dots under staccato notes. Quarter-notes are staccato; eighth-notes follow the rules above.

Example 2.27a - Mark the articulations (answers at end of chapter)

Example 2.27b - Mark the articulations (answers at end of chapter)

✔ *Exercise 2.27   Marking Articulations for Quarter and Eighth Values*

2.28 Dotted Quarter-notes and Longer Notes

Dotted quarter-notes in swing are *not all the same value*.

*7 *Downbeat* dotted quarter-notes get five triplets; *offbeat* dotted quarters get four triplets.

Like eighth-notes, side-by-side dotted quarters vary in length. The quarter-note portion always gets three triplets; the dot (which represents an eighth-note) gets two if on the beat, or one if off the beat, just like a swing eighth-note. For example:

3+2   1,+3   3
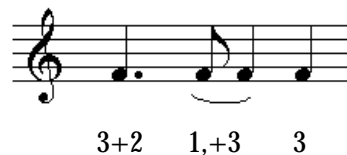
Example 2.28 - Dividing dotted-quarter values into triplets

Notice that longer notes (half-notes, etc.) get the appropriate amount of triplets:

3+2   1,+3+2   1, + 6   6
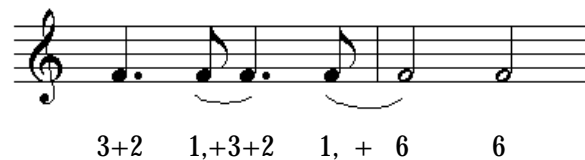
Example 2.28a - Triplets for longer notes

*8 Dotted quarter-notes, and longer notes, are legato.

Example 2.28b - Articulations for longer notes

✔ *Exercise 2.28   Marking Triplets for Dotted-Quarter Values and Longer*

2.29 Written Triplets

Here are some guidelines for written triplets and rests:

*9   Each written eighth-note triplet gets one triplet.

*10   8th-note triplets use the same articulation rules as 8th-notes: they're legato if directly followed by a note, or staccato if directly followed by a rest.

*11   Quarter-note triplets get two triplets each.

*12   Quarter-note triplets are legato if directly followed by a note. If directly followed by a rest, they can be legato *or* staccato.

*13   Half-note triplets are 4 triplets each and legato.

✔ *Try It: Marking for Triplets and Articulations*

Under each note below, write a dash for legato or dot for staccato. Mark triplets above each note.

Example 2.29 - Mark triplets & articulations (answers at end of chapter)

Example 2.29a - Mark triplets & articulations, part 2 (answers, end of chapter)

✔ *Exercise 2.29   Marking for Triplets and Articulations*

Swing Accent Guidelines

Swing accents are important but often misunderstood.

2.30 Accent Guidelines

Here are some guidelines for playing swing accents:

*14   The beginning and ending notes of a phrase are naturally accented.

*15   Quarter-notes (and longer notes) are generally accented, whether on or off the beat.

*16   *Offbeat* eighth-notes are generally accented. This is a skill that requires practice, especially for classically trained musicians who are used to accenting downbeat eighth-notes. In a phrase of eighth-notes, the accents should usually be light.

*17   An eighth-note at the top of a contour is accented, whether on or off the beat.

*18   An eighth-note at the bottom of a contour can be "ghosted" (played lightly or with a half-sound), unless it's the last note of a phrase.

✔ *Try It: Using Swing Accents*

In the example below, *remove* any accents that don't belong and *add* any accents that are missing.
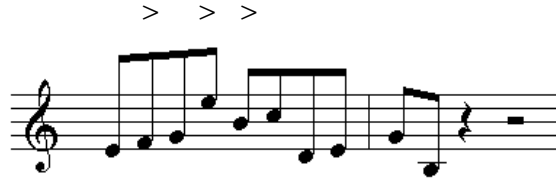
Example 2.30 - Fix the accent markings (answers at end of chapter)

✔ *Exercise 2.30*   ✔ *Using Swing Accents*

Variations in Swing

2.31 Once you're comfortable using the swing guidelines in this chapter, you can occasionally try some variations such as:

- Using even eighth-notes
- "Laying back" on the tempo
- Using exceptions in rhythms and articulations.

Using Even Eighth-Notes in Swing

As the tempo increases to about quarter-note = 200 or faster, eighth-notes should be played more *evenly*, since it's awkward and less meaningful to subdivide triplets at fast speeds. However, the *offbeat* eighth-notes are still accented (see *Swing Accent Guidelines* above). Another form of even eighth-notes are "cool" eighth-notes. In "cool style" swing, as in some Miles Davis solos, 8th-notes are played more evenly, even at medium tempos.

For variety, you can blur the line between even eighth-notes and swing eighth-notes:

1) Play some eighth-notes as cool (even) and some as swing. You may want to gently articulate the even eighths (instead of slurring them) to make them stand out.

2) Gradually slow down a line of cool eighth-notes until you are dangerously close to being a quarter-note behind the beat; then stop the phrase.

3) Use the slowing technique of method 2, but snap back to tempo with exaggerated swing 8th-notes.

✔ *Exercise 2.31   Mixing Cool and Swing Styles*

2.32 Laying Back on the Tempo

In medium and slower tunes, you can play *all* your swing rhythms slightly slower, creating lines that are "laid back" behind the tempo. Most good jazz soloists lay back a little on swing rhythms; some soloists (Dexter Gordon, Miles Davis, etc.) lay back more.

As you experiment with laid back swing phrases, don't slow down so much that you're a beat behind, and don't let your rhythm section slow down with you – keep the contrast in tempos secure.

Swing Exceptions

Once you master these articulation guidelines, try these "exceptions to the rules" for variety:

- Play some quarter-notes legato instead of staccato.
- Occasionally, play the first (downbeat) 8th-note of a pair staccato. This is like the "shuffle" style.
- Alternate between legato and staccato on triplets (quarter-note or eighth-note).
- Try backwards eight-note pairs (1 triplet-2 triplets).

✔ ***Exercise 2.32   Laying Back and Swing Exceptions***

Chapter Review

1) Many swing rhythms sound different from how they are written ("optical illusions").
2) Quarter-note and quarter-rest values should be subdivided into three eighth-note triplets.
3) Swing eighth-notes are uneven. A downbeat eighth-note equals two triplets, while an offbeat eighth-note equals one triplet.
4) A swing eighth-note is legato if followed by a note, or staccato if followed by a rest.
5) Offbeat swing eighth-notes are usually accented.
6) Other guidelines apply to triplets, articulations, and accents for different swing rhythm values.
7) Swing eighth-notes are played more evenly at faster tempos or when the "cool" style is played.
8) "Laying back" means playing swing rhythms slightly behind the beat.
9) Exceptions in swing phrasing include legato quarter-notes, staccato downbeat 8ths, varied triplet articulations, and "backwards" 8ths.

Sample Answers: Triplets and Articulations

Here are the suggested markings for examples 2.26 through 2.30 in this chapter:

3   2 1, 2 1, 3   2 1, 2 1, 2   3   1

Answer for example 2.26b - Marking triplets

2   3   1, 2 1, 3   3   3   2 1, 2 1

Answer for example 2.26c - Marking triplets, cont'd.

_ _ _ • •   _ _ • •

Answer for example 2.27a - Marking articulations

• _ _ • •   • _ _ _ •

Answer for example 2.27b - Marking articulations, cont'd.

5   1,   1 1 1, 2 1 + 1 1 1, 2 1,+2   4

_ _ _ _   _   _ _ _ •   _
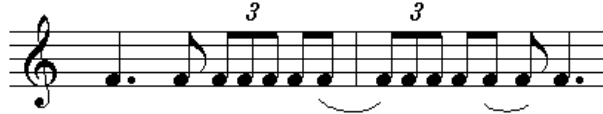
Answer for example 2.29 - Marking triplets & articulations.

2 4,   5   1 + 2 2 2, 2 1, +1 1 1

_ _ _   _ _ _ _ •

Answer for example 2.29a - Marking triplets and artics, part 2

> >   >   >   >   > >

Answer for example 2.30 - Correcting accents

Expressions

*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. *Jean Cocteau*

*A man there was and they called him mad; the more he gave the more he had. *John Bunyan*

If you would create something you must be something. *Johann Wolfgang von Goethe*

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

*I may disapprove of what you say, but will defend to the death your right to say it. *Voltaire*

2D: Three and Four

In this chapter you'll learn about:

- 3-Against-4
- Triplet Contours
- 4-Against-3

T he driving rhythmic force in jazz is the constant struggle between groups of *two* beats (or four beats) and groups of *three* beats. This is what creates the basic swing rhythms you learned about in Chapter 2C: *Swing Rhythms*. You can use 3-against-4 to your advantage in many different ways in your solos. This chapter also explains interesting ways to use triplet contours and 4-against-3 groups in your solos.

3-Against-4

Playing three notes or beats against a background of four adds rhythmic tension and interest. The great improvisers use patterns of 3-against-4 skillfully. Here are some ways you can create a feeling of 3-against-4:

- Use 3/4 rhythms in a 4/4 tune
- Play 3-note or 6-note contours of eighth-notes

2.33 Playing 3/4 Rhythms in 4/4 Tunes

When you play a 3/4 rhythm in a 4/4 tune, you can repeat the 3/4 rhythm so the feeling of 3-against-4 is strong. Each time you play the 3/4 rhythm, the melody seems to repeat one beat earlier, compared to the 4/4 background. After three bars (or four 3/4 rhythms) the 3/4 melody repeats on its original beat.

The examples below repeat a 3/4 rhythm in a 4/4 meter. The first example starts on beat 1 of bar 1; the second starts the 3/4 rhythm in the *middle* of bar 1. Each 3/4 rhythm is double-underlined.
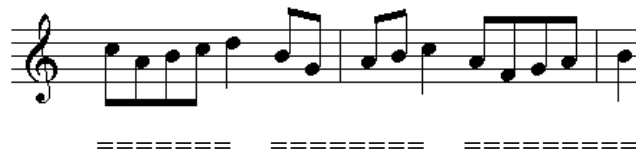
Example 2.33 - 4/4 Melody with 3/4 rhythm (beat 1)

Example 2.33a - Same, but start in middle of bar

You can use rests, offbeats, and triplets in the 3/4 rhythm. Here are some sample rhythms:
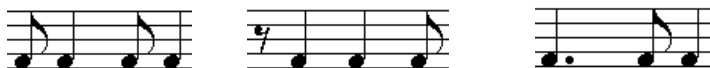
Examples of 3/4 rhythms to repeat in a 4/4 tune

Another 3-against-4 idea is to play consecutive dotted quarter-note values; each contains three eighth-notes.

✔ *Exercise 2.33   Playing 3/4 Against 4/4*

2.34 3-Note or 6-Note Contours

Another way to use-3 against-4 is to play *three-note contours* of eighth-notes. After each new three-note group, the rhythm shifts to the downbeat or to the offbeat. For easy recognition, repeat the same contour several times. Below are examples of 3-note contours of eighth-notes that ascend, descend, or both. Each contour is double-underlined.
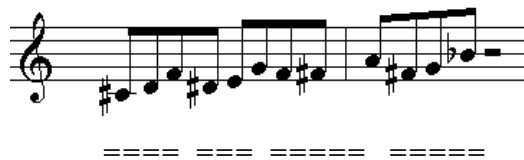
Example 2.34 - Ascending 3-note contours

Example 2.34a - Descending 3-note contours

Example 2.34b - Mixed ascending/descending 3-note contours

You can also use contours of 6 eighth-notes to create a feeling of 3-against-4. The example below has a wider skip after each group to make the groups stand out:

Example 2.34c - 6-note contours (3 against 4)

✔ *Exercise 2.34   Using 3-Note and 6-Note Contours*

2.35 Playing Triplet Contours of 2

In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 2. To do this, repeat the contour every two notes. For example:

Example 2.35 - Quarter-note triplets, groups of 2   Example 2.35a – More quarter-note triplet groups

Example 2.35b - 8th-note triplets, groups of 2

✔ *Exercise 2.35*   ✔ *Playing Triplet Contours of 2*

2.36 Playing Triplet Contours of 4

In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 4. To do this, repeat the contour every 4 notes. For example:

Example 2.36 - Quarter-note triplets, groups of 4

Example 2.36a - 8th-note triplets, groups of 4

Another contour of 4 is tying the third and fourth triplets in a triplet sequence:

Example 2.36b - Group of four triplets with a tie

✔ ***Exercise 2.36   Playing Triplet Contours of 4***

4-Against-3

4-against-3 is used less often than 3-against-4, but it's still a great idea to use in solos.

2.37 Playing 4/4 Rhythms in a 3/4 Tune

When you play 4/4 rhythms in a 3/4 tune, you can repeat the 4/4 rhythm so the feeling of 4-against-3 is strong. In the example below, the 4/4 rhythm begins with a quarter-note, followed by six eighth-notes.

Example 2.37 - 3/4 melody with 4/4 rhythms

There are many other 4/4 rhythms you can play in 3/4 tunes, including ones that use offbeats or rests.

✔ ***Exercise 2.37   ✔ Playing 4/4 Against 3/4***

2.38 4-note Contours in a 3/4 Tune

In 3/4 you can repeat contours of four 8th-notes:

Example 2.38 - 3/4 melody with 4-note contours

A more complex way to play 4 against 3 is to play contours of four consecutive *offbeat* quarter-note values in 3/4 time. (Also try ascending or mixed contours with these.)

Example 2.38a - 3/4 melody with 4-note contours

✔ ***Exercise 2.38   Playing 4-note Contours in 3/4***

2.39 4-note Brackets in a 3/4 Tune

A 4-note bracket fits four quarters into a 3/4 bar. The example below shows 4-note brackets. You can also put 8th-notes anywhere in the bracket.
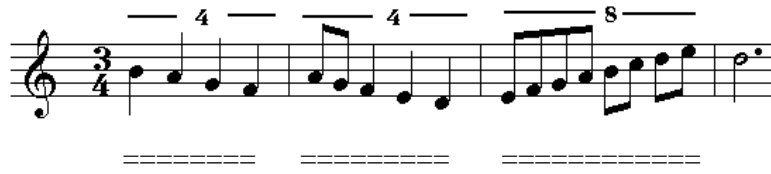
Example 2.39a - 4-note brackets in 3/4

"Three and Me" on the BRIDJJ CD is a jazz waltz (3/4 time) with many 4-note brackets.

✔ *Exercise 2.39   Playing 4-note Brackets in 3/4*

Chapter Review

1) To play 3 against 4, use
   A) 3/4 rhythms in 4/4 tunes
   B) Three-note or six-note contours of eighth-notes.
2) To play 4 against 3, use
   A) 4/4 rhythms or four-note contours in 3/4 tunes
   B) Triplet contours of 2 or 4
   C) 4-note brackets in 3/4
   D) Groups of four triplets with two of them tied together.

Expressions

*Change starts when someone sees the next step. *W. Drayton*

*Always do what you are afraid to do. *Ralph Waldo Emerson*

*There is nothing so captivating as new knowledge. *P Latham*

*After all is said and done, sit down. *Bill Copeland*

*Most problems precisely defined are already partially solved. *Harry Lorayne*

*The most valuable of all talents is that of never using two words when one will do. *Thomas Jefferson*
Good writing is a kind of skating which carries off the performer where he would not go. *Ralph Waldo Emerson*
Silence is not always tact, and it is tact that is golden -- not silence. *Samuel Butler*
*The eternal stars shine out as soon as it is dark enough. *Thomas Carlyle*
*Command large fields, but cultivate small ones. *Virgil*

2E: Embellishments

In this chapter you'll learn about:

- Trills
- Grace Notes
- Turns
- Neighbor tones
- More About Expression

E mbellishments are extra notes played quickly that add variety to the melody. The embellishing notes are usually close in pitch to the melody notes. Common types of embellishment in improv include trills, grace notes, turns, and neighbor tones.

You should use embellishments like other expression: occasionally and with subtlety. Some players litter their phrases with so many embellishments that those notes lose their beauty and simply become annoying.

Trills

2.40 Using Trills

A trill occurs when you alternate rapidly between a note and the note above it. Unlike classical trills, you don't have to resolve your improvised trills. Here are some things you can do to get variety in your trills:

1) Play some trills slower, some faster. Slower trills need to be held out longer; faster trills can be shorter or longer.

2) Accelerate a trill until it's as fast as you can play it, or slow it down until the notes become quarter-note triplets.

3) Trill to a chromatic tone. For example, on a CMa7 chord you can trill from G to Ab, or from D to Eb.

4) Use consecutive trills, such as a new trill on every half note. You can also make trills go up or down chromatically.

5) Crescendo or decrescendo in the middle of trills.

6) Horn players can bend the trilled pitches slightly up or down, for an out-of-key effect.

When you end a trill, you don't have to hold out the bottom note, as classical music often does. Instead, you can play the bottom or top note as an eighth-note and continue the contour up or down, or use any other method that works for you.

✔ *Exercise 2.40   Playing Trills*

2.41 Wider Trills

A wider trill uses an interval of a minor third or more, up to an octave. For brass players, some wider trills end up played as "lip trills," which are more difficult to do quickly as the interval approaches an octave. Wider trills are somewhat easier for woodwinds and even easier for keyboards and fretted instruments.

✔ *Exercise 2.41   Playing Wider Trills*

Grace Notes

2.42 Using Grace Notes

A *grace note* is a quicker note played just before one of the notes in a phrase. The grace note is usually a step away from the following note, as in the first example below. It can also be a wider interval, as in the second example below:

Example 2.42 - Stepwise grace note   Example 2.42a - Wide-interval grace note

Some points to remember about grace notes:

- You should play the grace note somewhat softer than the note that follows it.

- A grace note is usually played from above the following note, but occasionally you can play one from below.

- Grace notes are harder to insert into fast passages; they end up sounding like eighth-note triplets amid fast eighth-notes.

Wind players and vocalists can also play the grace note as a muted sound, such as half-valved, half-keyed, or half-voiced. For details on these and other techniques, see *Special Effects* in Vol. 2 of *The Art of Improvisation.*

✔ *Exercise 2.42   Playing Grace Notes*

Turns

2.43 Using Turns

A *turn* sounds like two stepwise grace notes played together. To create a turn, you play a given note on its beat, add a note just above it, and play the first note again, all within the space that the given note would take. This turns an eighth-note into three triplet sixteenths, as in the example below.

Example 2.43 - Original motif   Example 2.43a - Turn added to motif

✔ *Exercise 2.43   Playing Turns*

Neighbor Tones

2.44 A neighbor tone is a note that's a step above or below your downbeat target note. You play it quickly, then you return to the target note. The example below shows a lower

neighbor tone and an upper neighbor tone marked with arrows; the target notes are marked with the letter "t."
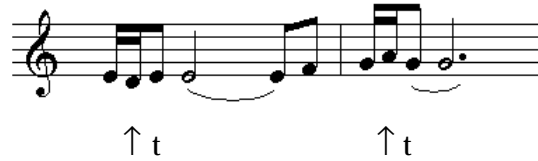
Example 2.44 - Lower neighbor tone; upper neighbor tone

✔ *Exercise 2.44   Using Neighbor Tones*

More About Expression

Volume 2 of *The Art of Improvisation* has a chapter on special effects for all major instruments. When combined with variations in dynamics, accents, and articulations, special effects can be a powerful means of expression (as long as the effects aren't overdone).

Below are several recommended CD recordings by jazz improvisers that combine special effects with artful expression. Highlights for each solo are given.

"I Remember You" – Marcus Roberts
This piano solo is on the CD *As Serenity Approaches*.

- Chords are quickly arpeggiated across both hands instead of struck at once, giving a harp-like sound.
- Occasional notes are accented strongly for surprise, with pauses afterward.
- Two unarpeggiated chords near the end.
- Slow arpeggios and unexpected notes near the end.

"The Seductress" – Wynton Marsalis
This trumpet solo is on the CD *Standard Time, Vol. 3*.

- Plunger mute throughout.
- Soft falls at the ends of notes; rubato and vibrato.
- Nine consecutive bends near end of tune.

"J.C. on the Set" – James Carter
This tenor sax solo is on the CD *J.C. on the Set*.

- High-pitched growls, low "thoits," upward rips.
- Alternate fingerings.
- Slow bends on long notes, wide vibrato,
- Altissimo and "scream-notes."
- Alternating knee-in-bell / open ("ooh-aah" sound).

"Spain" – Bobby McFerrin
This vocal solo is on the CD *Play*, with Chick Corea.

- Quick, wide leaps sound like harmonics.

- Occasional gargling sounds.
- "Ee" to "ooh" vocal sounds on melody.
- Percussion sound with tongue.
- Bassline with chest thumps during piano solo.
- Mix of percussive and muted attacks.
- Bends and growl in voice on last note.

Chapter Review

1) Common embellishments include trills, grace notes, turns, and neighbor tones.
2) A *trill* occurs when you alternate rapidly between a note and the note above it.
3) A wider trill is one that spans a minor third or more, up to an octave.
4) A *grace note* is a quicker note played just before one of the notes in a phrase.
5) A *turn* is like two stepwise grace notes together.
6) A *neighbor tone* is a note that's a half-step above or below your downbeat target note. It's played quickly, then you return to the target note.

Expressions

*Carelessness does more harm than a want of knowledge. *Benjamin Franklin*

*The best effect of any book is that it excites the reader to self activity. *Thomas Carlyle*

*The risk of a wrong decision is preferable to the terror of indecision. *Maimonides*

*Criticism comes easier than craftsmanship. *Zeuxis*

*Guard your spare moments. They are like uncut diamonds. Discard them and their value will never be known. Improve them and they will become the brightest gems in a useful life. *Ralph Waldo Emerson*

*The woods are lovely, dark and deep, but I have promises to keep and miles to go before I sleep. *Robert Frost*

*I'm always fascinated by the way memory diffuses fact. *Diane Sawyer*

*A ship in harbor is safe, but that is not what ships are built for. *John A. Shedd*

*Genius means little more than the faculty of perceiving in an unhabitual way. *William James*

*For more than forty years I have been speaking prose without knowing it. *Moliere*

2F: Melodic Development

In this chapter you'll learn about:

- Expanding Intervals
- Shrinking Intervals
- Omitting Ending Notes
- Adding Notes
- Inverting Contours
- Retrograde

T his chapter explains tools you can use to develop your solo ideas. As with any musical tool, melodic development should help you create ideas, but not be an end in itself.

Expanding Intervals

Expanding intervals are ones that widen as they repeat. The skips don't need to be filled in; they can stand as they are. The original interval should usually be a fourth or smaller so the interval will have enough room to expand. You can also vary rhythms of the intervals.

2.45 Types of Expanding Intervals

There are several basic ways to expand an interval:

1) Raise the top note.
2) Lower the bottom note.
3) Raise the top note *and* lower the bottom note.
4) For an upward skip, raise both notes: the bottom note goes up a step, the top note goes up more.
5) For a downward skip, lower both notes: the top note goes down a step, the bottom note goes down more.

Raising the Top Note

The example below expands an interval by raising the top note. The rhythms in this example repeat exactly, but you can also change them for variety.

Example 2.45 - Expanding an interval: top note goes up

The expanding interval can be at the *end* of a motif:

Example 2.45a - Expanding an interval at the end of a motif

or in the *middle* of a motif:
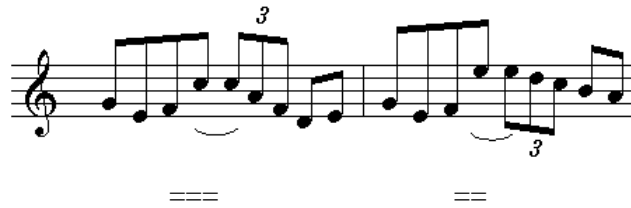
Example 2.45b - Expanding an interval in the middle of a motif

Lowering the Bottom Note

This example lowers the bottom note:

Example 2.45c - Expanding an interval: bottom note goes down

Raising the Top and Lowering the Bottom

The examples below expand an interval by raising the top note and lowering the bottom note each time the skip repeats. This expands the interval quickly, so it's usually best to start with a smaller skip.

Example 2.45d - Expanding a skip: top note up, bottom note down

Raising Both or Lowering Both

You can also make the bottom note move in the same direction as the top note. To expand the interval, the bottom note usually moves by a step, and the top note moves by a wider interval. This makes the *range* of the melody quickly accelerate upwards or downwards.

Example 2.45e - Expanding a skip: bottom note up, top note up more

✔ *Try It: Expanding Intervals*

Develop the motifs below several times, using different expanding intervals.

Examples 2.45f and 2.45g - Practice examples for expanding intervals

---

✔ **Exercise 2.45   Expanding Intervals**

Shrinking Intervals

Shrinking intervals are ones that narrow as they repeat. The original interval should be a 4th or larger so the interval has room to shrink. Most of the principles of expanding intervals apply in reverse to shrinking intervals. You can also vary the rhythms of the shrinking intervals.

2.46 Ways to Shrink Intervals

There are several basic ways to shrink an interval:

- Lower the top note.
- Raise the bottom note.
- Lower the top note *and* raise the bottom note (this works best for wide skips).

To shrink an interval you can lower the top note:

Example 2.46 - Shrinking an interval, top note down

Or you can raise the bottom note:

Example 2.46a - Shrinking an interval, end of a motif

With wider intervals, you can raise the bottom note and lower the top note each time the skip repeats. This shrinks the interval faster and adds variety.

Example 2.46c - Shrinking an interval: bottom note up, top note down

✔ *Try It: Shrinking Intervals*

Develop the motif below several times, using different shrinking intervals.

Example 2.46d - Practice example for shrinking intervals

✔ **Exercise 2.46 Shrinking Intervals**

Omitting Ending Notes

You can omit one or more notes from the end of a motif. This lets you develop motifs as they get simpler.

2.47 Ways to Omit Ending Notes

Below is an example of omitting a motif's last note.
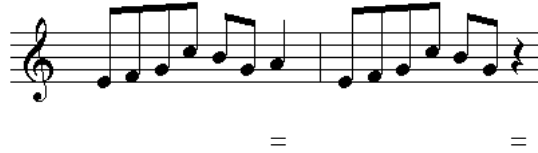
Example 2.47- Omitting an ending note

Another way to do this is to omit one or two ending notes each time you repeat the motif, until the motif becomes very short:

Example 2.47a - Gradually omitting ending notes

Although you can also omit notes from the start or the middle of a motif, it's usually easier to think of *repeating* the parts of the motif you *want* (not omitting the parts you don't want).

✔ *Try It: Omitting Ending Notes*

Change each motif below in 3 different ways, omitting notes from the end of each.

Examples 2.47b and 2.47c - Practice exercises for omitting notes

✔ *Exercise 2.47   Omitting Ending Notes*

Adding Notes

You can add notes to the end, beginning, or middle of a motif. It's usually best to add just a few notes, so the motif will still be recognized and "baggage" will be avoided. Adding notes in the middle is a little more difficult, as it requires that you distinctly remember the beginning, middle, and end of the motif you played.

2.48 Ways to Add Notes to a Motif

Here are some ways to add notes in a motif.

====

Example 2.48 - Adding notes to the end of a motif

======

Example 2.48a - Adding notes to the start of a motif

=====

Example 2.48b - Adding notes in middle of motif

✔ *Try It: Adding Notes to a Motif*

Add notes to the ends of the following motifs:
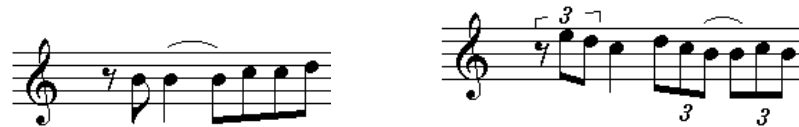
Examples 2.48c and 2.48d - Practice exercises for adding notes

✔ *Exercise 2.48   Adding Notes to a Motif*

Inverting Contours

Contour inversion occurs when you repeat a motif and reverse its contour. The inversion goes up where the original goes down, and down where the original goes up. This is a more subtle effect; it usually works best if you keep the motif's rhythm the same. When inverting a contour, you can use the same or other intervals.

2.49 Ways to Invert a Contour

Below are examples of inverting the contours of motifs.

Example 2.49 - Contour inversion, same intervals

Example 2.49a - Contour inversion, different intervals

✔ *Try It: Inverting Contours*

Develop these motifs by inverting their contours:
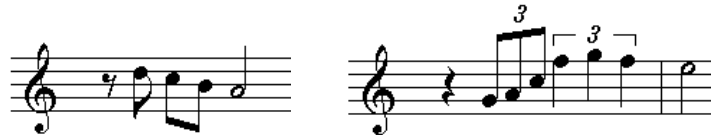
Examples 2.49b and 2.49c - Practice exercises for inverting the contour

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✔ *Exercise 2.49   Inverting Contours*

Retrograde

2.50 *Retrograde* means playing the notes of an idea (but not the rhythms) in *backwards order*. Retrograde usually works best with ascending or descending melodies. Don't use a perfectly balanced mixed contour (same number of notes up and down). That makes the retrograde version sound identical to the original, which is not what you want.

Example 2.50 - Contour inversion, same intervals

✔ *Exercise 2.50   Using Retrograde*

Chapter Review

1)   The basic ways to expand an interval are:
    A)   Raise the top note or lower the bottom note.
    B)   Raise the top note *and* lower the bottom note.
    C)   Raise both notes.
    D)   Lower both notes (top note by a step, bottom note by more).
2)   The basic ways to shrink an interval are:
    A)   Lower the top note.
    B)   Raise the bottom note.
    C)   Lower the top note *and* raise the bottom note.
3)   You can omit notes from the end of a motif.
4)   You can add notes to the end, beginning, or middle of a motif.
5)   You can invert the contour of a motif, with exact or changed intervals.
6)   Retrograde is a melody played backwards, with the same rhythm.

Development Exercises: Level 2

These development exercises help you practice what you have learned in Chapter 2F: *Melodic Development.* You can develop the motifs using the six techniques listed for each motif. Some techniques may not apply to all notes in a given motif; in that case, do as much as is possible. For more practice, write extra examples on music paper. Most of these motifs are also found in Development Exercises, Level 3 but with different development tools applied.

Motif 1

Omit notes from end   Add notes to end   Shrink interval(s)
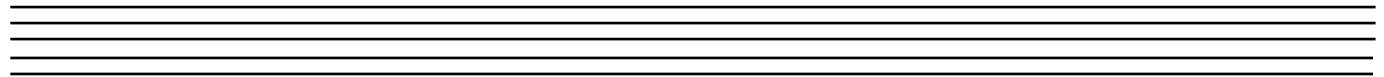
Expand interval(s)   Invert contour   Retrograde
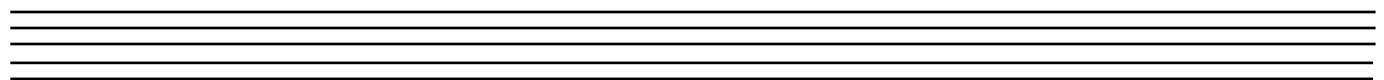
Motif 2

Motif 3

Omit notes from end   Add notes to end   Shrink interval(s)
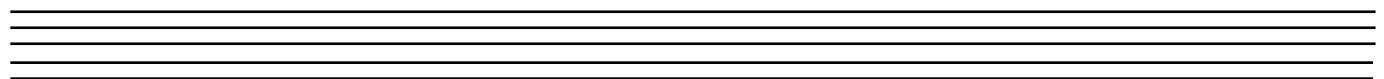
Expand interval(s)   Invert contour   Retrograde
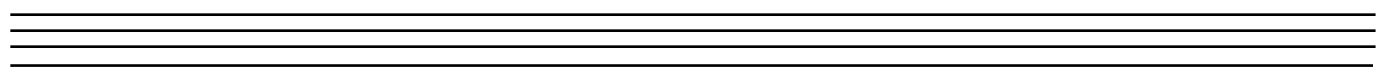
Motif 4

Motif 5

Omit notes from end   Add notes to end   Shrink interval(s)
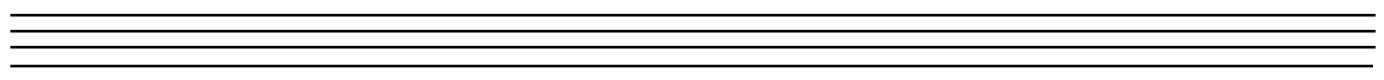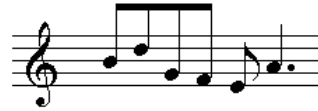
Motif 6

Expand interval(s) Invert contour Retrograde
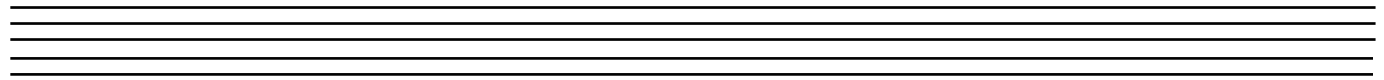
Motif 7

Motif 8

Omit notes from end Add notes to end Shrink interval(s)
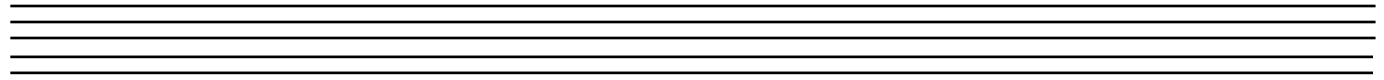
Expand interval(s) Invert contour Retrograde
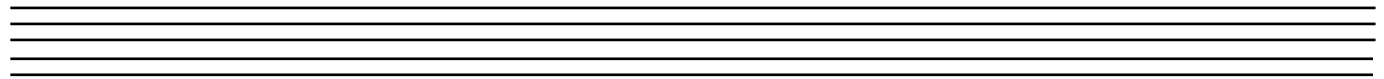
Motif 9

Motif 10

Omit notes from end Add notes to end Shrink interval(s)
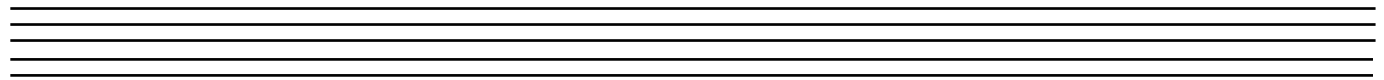
Expand interval(s) Invert contour Retrograde
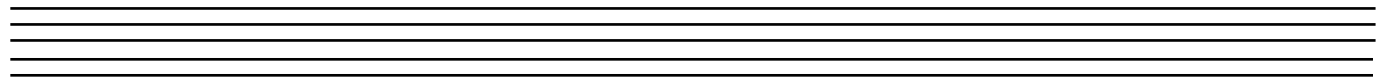
Motif 11

Motif 12

Omit notes from end Add notes to end Shrink interval(s)
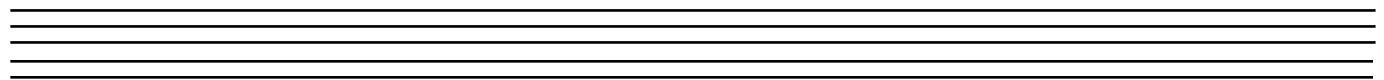
Expand interval(s) Invert contour Retrograde
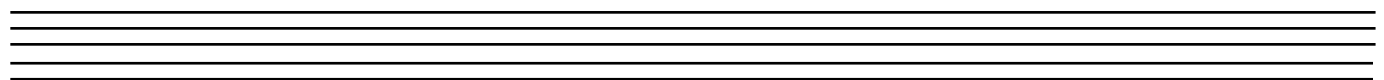
Motif 13

Omit notes from end   **Add notes to end**   **Shrink interval(s)**

Expand interval(s)   **Invert contour**   **Retrograde**

Motif 14

Motif 15

Omit notes from end   **Add notes to end**   **Shrink interval(s)**

Expand interval(s)   **Invert contour**   **Retrograde**

Motif 16

Omit notes from end   **Add notes to end**   **Shrink interval(s)**

Expand interval(s)   **Invert contour**   **Retrograde**

2G: Tune Forms

In this chapter you'll learn about:

- Learning the Form of the Tune
- AABA Form
- Other Common Tune Forms

Recognizing the basic form of a tune helps you learn jazz standards more quickly and reliably. It also helps you keep your place in a solo, following the chords accurately without getting lost in the tune.

Learning the Form of the Tune

Almost every jazz tune has the following elements, in one way or another:

- Introduction (not part of the main progression)
- Main melody (A section)
- Contrasting melody or bridge (B section)
- Solos that repeat the A and B sections with improvisation instead of the original melody
- Ending (return of main melody, sometimes a coda).

To improvise successfully, you must always know *where* you are in the form of the tune at any moment. This helps you play the correct chord changes and prepares you for new sections in the tune. While another player is soloing, you can hum the original melody of the tune to arrive at each new tune section at the correct bar (especially helpful in drum solos).

2.51 Seeing the Tune Form

A *lead sheet* contains the melody and chords for the tune you're playing. As you examine a lead sheet, you can usually find the form of the tune by looking for common "road signs" (such as double barlines, repeats, D.C., and D.S. al Coda) that define the sections.

In the sample tune below, the form is A A B C. Each new section follows a double bar.

Cm7		F7		BbMa7		EbMa7	
Am7b5		D7		Gm7		•/•	: ||
Am7b5		D7		Gm7		•/•	|
Cm7		F7		BbMa7		•/•	||
Am7b5		D7		Gm7 Gb7		Fm7 E7	|
Eb7		D7b9		Gm		•/•	||

Example 2.51 - "Autumn Leaflets" tune with A A B C form

Common Tune Forms

Besides the AABC form there are two other tune forms you'll see often: blues (a 12-bar form) and AABA (a 32-bar form). The tunes in *200 Standard Tunes* don't contain blues; for blues; see Chapter 1G: *Chords, Keys, and Progressions*. The 32-bar AABA form is discussed below. Other common tune forms include AAB and ABA.

AABA Form

An AABA tune has four sections: the A section is played twice, then a contrasting B section, then the A section. This means once you learn just the A and B section chords, you've learned the chords for the tune.

2.52 Recognizing AABA Tunes

Below is a simplified version of "Satin Dollar,"an AABA tune. Lines 1 and 2 are the "A" section; lines 3 and 4 are the "B" section; and the *DC al Fin* creates the final A section.

```
Dm   G7   | Dm   G7    | Em   A7     | Em   A7     |

Am   D7   | Abm  Db7   | CMa7        | •/•         :|| Fin

Gm        | C7         | FMa         | •/•         |

Am        | D7         | G7          | •/•         || DC al Fin
```
Example 2.52 - "Satin Dollar" tune with A A B A form

In the real chord progression for this tune, first and second endings are used. This is called an A A´ B A´ form; the "prime" mark (A´) indicates that the A section has changed slightly. In the example below, the A section is the first two lines of the tune, while the A´ section is the first two lines but with the second ending instead of the first ending.

```
Dm   G7   | Dm   G7    | Em   A7     | Em   A7     |
                       | 1 --------------------------------
Am   D7   | Abm  Db7   | C7   B7     | Bb7  A7     : ||
                       | 2 --------------------------------
                       | CMa         |•/•          || Fin
Gm        | C7         | FMa         | •/•         |

Am        | D7         | G7          | •/•         || DC al 2nd End. al Fin
```
Example 2.52a - "Satin Dollar" tune with A A´ B A´ form

Although AABA and its variations are fairly simple, there's a problem that can trip you up: when you play the last A and repeat back to the first two A's, you've played *three* A's in a row, which can throw you off unless you're concentrating. This is typical in modal tunes like "Impressions" and "Milestones." In those tunes, each section is eight bars of a single chord

(8 bars of D Minor, 8 bars of D Minor, 8 bars of Eb Minor, 8 bars of D Minor). Because the chords don't change *within* each section, it's easy to lose track of where you are in the overall form.

✔ *Exercise 2.52   AABA Tunes*

2.53 Recognizing "I Got Rhythm" Tunes

Gershwin's "I Got Rhythm" tune is one of the most popular jazz chord progressions (also known as "Rhythm changes"). It's also a variation of an AABA, with these chords:

BbMa | Cm   F7 | BbMa | Cm   F7 |

                                |*1* --------------------------------
BbMa Bb7 | EbMa E° | BbMa Gm | Cm   F7   : || *Fin*

                                |*2* --------------------------------
                                | BbMa | •/• ||

D7 | •/• | G7 | •/• |

C7 | •/• | F7 | •/• || *D.C. al Fin*

Example 2.53 - "I Got Rhythm" progression

The A section revolves around the key of Bb. While you're getting used to the chords, you can play over a Bb Major scale all the way through the A section. The B section starts up a third from Bb (with D7) then moves around the circle of fourths until returning to Bb.

Some tunes based on "I Got Rhythm" use different chords in the bridge. Below is a common example of these altered bridge chords:

Fm7 | Bb7 | EbMa7 | •/• |

Gm7 | C7 | Cm7 | F7 ||

Example 2.53a - Alternate bridge to "Rhythm" progression

✔ *Exercise 2.53 I Got Rhythm Tunes*

Other Common Tune Forms

2.54 Below are some examples of other tune forms, taken from *200 Standard Tunes*. In each tune, the first chord of each new section is underlined.

A B (or A A') – "Summer Dime"

Am6	E7	•/•	•/•	Am E7 Am	
Dm	FMa6	Dm FMa7	E7 B7	E7	||
Am6	E7	•/•	•/•	Am D7	
CMa	Am	DMa E7	Am	•/•	||

Example 2.54 - "Summer Dime" progression - A B

ABC – "Sole R"

Cm		•/•	Gm	C7	
FMa		•/•	Fm	Bb7	
EbMa		Ebm Ab7	DbMa	Dm7b5 G7+9	||

Example 2.54a - "Sole R" progression - A B C

ABAC – "Some Day My Prints Will Come"

BbMa		D7+5	EbMa7	G7+5	
Cm7		G7+5	Cm7	F7	

|1---------------------------------

Dm7		Db°	Cm	F7	
Dm7		Db°	Cm	F7	: ||

|2 ------------------------------------

Fm9		Bb7	Eb	A7	
Dm7	G7	Cm7 F7	BbMa7	Cm7 F7	||

Example 2.54b - "Some Day My Prints Will Come" progression - A B A C

✔ ***Exercise 2.54   Other Common Tune Forms***

Chapter Review

1) Almost every jazz tune has the following elements:
   A) Introduction (usually not the main progression)
   B) Main melody (A section)
   C) Contrasting melody or bridge (B section)
   D) Solos that repeat the A and B sections with improv instead of the original melody
   E) Ending (return of main melody and sometimes a coda).
2) A *lead sheet* contains the melody, chords, and "road signs" for the tune.
3) One of the challenges of the AABA form is keeping track of when to play the B section, especially in modal tunes with only one chord per section.
4) A common tune form is AABA, which includes the "I Got Rhythm" progression.
5) Other common tune forms are AB, ABC, and ABAC.

2H: Preparing Concert Material

In this chapter you'll learn about:

- Handling the Tune Melody
- Building Effective Tune Sets
- More Variety in Tune Sets
- What Is There to Say?

R egardless of how well you improvise, your audience will enjoy variety in these areas:

- Tune melodies and arrangements,
- The order and length of each tune set,
- Your conversations with the audience.

This chapter explains some effective ways to provide that interest, without getting into specifics of arranging and composing tunes. Listeners who are new to jazz especially appreciate an enjoyable framework to your concert material; it makes it that much easier for them to dig into appreciating your solos.

Handling the Tune Melody

You can add interest to a tune by handling the original melody in a number of ways.

2.55 One Player on Melody

The most common approach is where one person, usually a horn player, plays the tune melody. For variety, a rhythm section player can play the melody while a horn plays a softer background part (see *Melody Plus Background Line* below). Or, musicians can take turns playing parts of the melody, such as a horn on the A section, piano on the B section, etc.

With slower or medium tunes, the melody player usually has space to add expression to the melody or change a few of the rhythms and pitches. Most often, the changes should be subtle so the original melody stands out.

Melody Plus Background Line

Another player can improvise a background part behind the melody by:

- Playing longer notes that harmonize with the melody. The harmony notes should be softer than the melody and usually in a lower range. You can get started on background lines by using melodic resolution with whole notes (see Chapter 3B: *Melodic Connections*).

- Playing fills when the melody has *long notes* or *rests*. The melody player may also want to fill in some of these places, so be ready to go back to longer notes.

- As a drummer, tuning some drums to key pitches (like 1, 3, and 5 of the home key) for a background.

Two or More Players on Melody

If two or more players play the melody, they should use the same phrasing and rhythms.

1) For slower tunes with more room for expression, use one melody player.

2) For medium-tempo tunes, one player or a melody plus background is best. If the tune is rhythmically complex, use two or more melody players.

3) Fast melodies have less room for expression but can be more technically challenging, so two or more melody players can be very effective. Consider having the bass and keyboard/guitar also double the melody instead of outlining chords.

Also consider using two- or three-part harmonies, or two or more players in unison for *some* of the melody.

✔ *Exercise 2.55   Handling the Tune Melody*

2.56 Ending the Tune

The ending of a tune can be exciting but also risky. You could write out an exact ending, which might be better for more complex endings or for recording situations. Or, your group could agree on a basic format for the ending (lower risk, but maybe less creative), or you can "discover" the ending as it comes (higher risk, but often pleasantly surprising). You should balance risk with creativity in endings.

Here are some ways to end your tunes (but don't overuse any one method):

- *Fermatas*: Hold the last chord and have one or more players fill. For variety, use fermatas on the last 2, 3, or 4 notes, with fills alternating between soloists.

- *1-2-3- Go*: Repeat the last few bars of the tune two more times, with a fermata after the third time.

- *Vamp and Fade*: Keep repeating the last few bars or several "made-up" bars with arbitrary chords. Fade by getting softer, by playing fewer notes, or by going from strict tempo to a looser tempo.

- *Extension*: Don't hold the last chord together, but have one or more soloists fill at the end of the written tune, out of tempo. The fills should be brief and conversational, with an eye towards "feeling" when the tune should end.

- *Cadenza*: Stop and let one player solo freely, then bring in the last chord on cue. In a cadenza, you can vary between rubato and rhythmic playing. (See *Cadenzas* in Chapter 4C: *Rhythmic Freedom*.)

You can also use *segues* between tunes, where you go directly from the final notes of one tune to the first notes of the next tune.

✔ *Exercise 2.56   Ending the Tune*

Building Effective Tune Sets

2.57 To build an effective set of tunes for a jazz combo performance, follow these steps:

1   Decide the best length for each tune set (such as 45 minutes). See *Set Length* below.

2   Decide the average length per tune (for example, 6 minutes). This may depend on the styles of tunes or the number of solos in each tune.

3   Figure the average amount of time between tunes (perhaps 1 minute), and add that to the average tune length (now 7 minutes per tune).

4 Figure the number of tunes in the set. In this example there's time for six tunes (7 x 6 = 42, which just about hits the 45-minute limit).

5 Select the tunes, balancing different styles and considering the audience's background and tastes.

6 Put the tunes in order (see *Order of Tunes* below).

7 Mark one or two tunes as lower priority so they can be skipped if the set is taking too long (this happens quite frequently). Have one or two backup tunes ready if a certain tune doesn't seem right to play, or if the set is running ahead of schedule.

8 When appropriate, decide solo order and length.

Set Length

When you plan the length of a set, remember:

- The more solos, the longer the tunes will be.
- Soloists may decide to stretch out and lengthen solos if things are going well.
- You may need to allow time for talk between tunes, such as describing the next tune, introducing group members, announcing upcoming gigs, etc.
- In multiple sets, make each new set a little shorter if necessary to avoid fatigue.

Often, sets tend to be *too long*, with too many tunes. Your audience is working hard to appreciate your improvisations, so don't overload their ears. It's a good idea to prioritize tunes beforehand and keep an eye on the clock during the set. If time is running short, lower-priority tunes can be canceled, or some solos can be dropped from tunes to speed things up. But if a tune is stretching out and really getting exciting, let it stretch; it's better to cut a later tune than to stop the excitement when it's happening.

Balance

Unless your group is emphasizing a certain style, each set should contain a balance of jazz styles, such as swing, latin, ballads, fusion, etc. (You should lean towards the styles your group plays best or towards styles your audience might be expecting.) Each set should also contain a variety of tempos, with a slower tune in each set, a few fast tunes, and the rest of the tunes in at medium tempos.

Within a given tune, you can arrange to switch styles one or more times (such as from swing to latin to reggae, etc.). These switches can be pre-planned or spur-of-the-moment. Switching styles can add variety and be very exciting (especially when it's spontaneous), but avoid forcing a switch or switching too often. For ideas on style switching, see Chapter 4F: *Group Interaction*.

Order of Tunes

Choosing a good order for tunes in the set is *very* important. To do that,

1) Choose strong opening and closing tunes for the set. The first tune should help the group get into a good groove, and the closing tune should be energetic or unique in some way.

2) Choose the order for middle tunes:

   - Alternate styles between tunes. If two tunes in a row are the same *style*, alternate their tempos.

   - Alternate tempos between tunes. If two tunes in a row of the same *tempo*, alternate their styles.

   - If a piece is very demanding on a certain player, put that tune earlier in the set.

- If a soloist does several feature pieces, spread them out through the set (or sets).

- If two tunes have similar intros or endings, spread the tunes apart in the lineup.

Choosing tune order can be subjective and sometimes tricky. Be open to the input of the group members for the order of tunes. You may decide to scrap or swap tunes in order to get better balance or length to the set.

✔ *Exercise 2.57   Building a Tune Set*

More Variety in Tune Sets

These suggestions can add variety to your tune sets:

- Play a mini-tune as a closer after the last tune of the first set. A group member can talk to the audience during the first part of it. The tempo can be fast to pick things up, or medium to ease down.

- Use a solo introduction or cadenza before the tune.

- Use *interludes* or *segues* between some tunes. In an interlude between tunes, one or more players play softly while another player talks to the audience.

- Change the style of an entire tune. For example, play a swing tune as latin or vice versa.

For more ideas on effective tune sets, attend quality live concerts. Take notes on the styles, order, and tempos of tunes in each set; see what makes a good set.

Deciding Solo Order

Avoid these common soloing problems in your group:

- <u>*Problem 1*</u>: Everyone solos on every tune. This is predictable; it leads to longer tunes or shorter solos (unless your group is a duet or trio).

- <u>*Solution 1*</u>: Decide beforehand who will solo on each tune. Unless one player is clearly the improvisation leader, try to get a balance in how much each soloist is heard. For a performance, make sure the soloist feels comfortable with soloing on a tune. You can also use "feature" tunes, where only one or two players stretch out.

- <u>*Problem 2*</u>: The soloists always go in the same order, (horns, then chords, bass, drums).

- <u>*Solution 2*</u>: For a recording, decide the order of solos beforehand. For a live performance, use one of these *visual cues* to signal you're taking the next solo:

- Raise your instrument or lean forward a bit.

- Make eye contact with other group members.

If two players want the next solo, work it out quickly. If a player *doesn't* want the next solo, he or she should signal that before the solo starts.

What Is There to Say?

Another concert element is what you *say* about what you play. If it's a more formal concert, you probably won't be saying much at all; you might just introduce tunes. In less formal

concerts or even clinics, what you *say* may be almost as important as what you play. Here are some suggestions for things you can talk about during informal and interactive concerts.

Informal concerts:

- Announce upcoming gigs.

- Briefly describe tunes before or after they're played.

- Briefly introduce band members

Interactive concerts or clinics:

- Answer questions from the audience.

- Describe your instruments.

- Talk about the history of your tunes or composers.

- Tell about the group.

Keep the interactions brief and focused so they don't detract from your concert music.

Chapter Review

1) To build an effective set of tunes for a jazz combo performance, follow these steps:
   A: Decide the best length for each tune set.
B: Decide the average length for each tune. This depends on the styles of tunes you'll play or the number of solos in each tune.

   C: Figure the average time between tunes and add that to the average tune length.
   D: Figure the number of tunes in the set.
   E: Select tunes with a balance of different styles.
   F: Put the tunes in a balanced performance order.
G: Mark one or two tunes as lower priority so they can be skipped if the set is taking longer than planned. Have a tune or two ready as backups.

2) Use mini-tunes, cadenzas, segues, interludes, and good solo orders in tune sets.
3) Use variety in the number of solos per tune, the order of solos, and the length of solos.
4) When appropriate, talk with the audience, especially in informal or interactive concerts.

Expressions
*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. *Jean Cocteau*

*Strange how much you've got to know before you know how little you know. *Dr. Samuel Johnson*

*These things are good in little measure and evil in large; yeast, salt, and hesitation. *The Talmud*

*Every man is a volume if you know how to read him. *Channing*

2J: Analyzing Written Solos

In this chapter you'll learn about:

- Analysis Levels
- Steps for Analysis
- Sample Solos to Analyze

S o how do you spot the techniques and ideas of strong improvisers in action? One way is to analyze *transcribed* solos (solos written down from recordings). In written solos you may find gems of development and artistry, or you may find examples of what *not* to do.

Note: For a discussion of how to transcribe (write down) recorded solos, see Chapter 4J: *Transcribing Solos*.

Analysis Levels

With practice, you can learn to translate interesting contours, rhythms, and ideas from written solos into your own ideas. As you analyze, balance the *high-level* information and *low-level* information in the solo.

To get the high-level picture of the solo, look at the soloist's phrases, use of ranges, contour types, etc. The idea of high-level is to see the bigger picture of how the musical pieces fit together. For more information on high-level elements in solos, see Chapter 4A: *Soundscapes*.

For "low-level" information, look for interesting rhythms, melodic color, expression, chord/scale matching, etc. Be sure that there's enough evidence in the low-level information so it's meaningful.

Steps for Analysis

Here are the steps for analyzing written solos:

1   Select an appropriate written solo.

2   Find the overall tune form and mark the tune sections.

3   Find and mark the tune's motifs and developments.

4   Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

1: Selecting a Written Solo

When you select a written solo, look for one that:

- Has something to teach you. There is no sense in studying an unimportant solo; check the recording if possible to see how interesting the solo is.

- Is somewhat neat and organized, ideally with clean notation, chord symbols, and measure numbers.

- Corresponds to a recording you have. You can check the transcription against the recording and listen as you analyze.

2: Finding the Form and Phrases

To map out the form and phrases in the solo, first divide the solo into choruses. Look for double-bar lines every eight or 16 measures (or 12 if the tune is a blues). If there are no double-bar lines, add them. Then go through the solo and mark where each phrase ends – this helps you find the solo's motifs.

3: Finding Motifs and Developments

Within each phrase look for motifs that are repeated with slight contrast or more contrast. Remember that motifs may be joined (no space between). Then compare each original motif and its variation to see if a development took place. Mark any development spots.

4: Finding Other Interesting Spots

Look for interesting rhythms and use of color tones or non-harmonic tones. If you have the recording, check for places where interesting expression is used.

Sample Solos to Analyze

On the next few pages are two written solos from the BRIDJJ CD "Beat the Rats." Each solo is divided across two pages with comments that match measure numbers, as well as CD timings. To analyze these solos,

1) Cover or hide the comments at the bottoms of pages.

2) Follow the four steps above as you analyze solos.

2) Check your findings against the comments (Note: Some comments refer to later chapters in *The Art of Improvisation*).

Chapter Review

1) You can examine high-level and low-level information in written solos.
2) To analyze a written solo:
   A) Select an appropriate written solo.
   B) Find the overall form to the tune and mark the tune's sections.
   C) Find and mark the motifs and developments.
   D) Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

Expressions

*Fear always springs from ignorance. *Ralph Waldo Emerson*

*Man's greatness lies in his power of thought. *Bronson Alcott*

*You don't have to blow out the other fellow's light to let your own shine. *Bernard Baruch*

*For in becoming all things to all people, one eventually becomes nothing to everybody, including, and particularly to oneself. *Stephen R. Cov*ey

*The best of a book is not the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones but in the echoes of our hearts. *O.W. Holmes*

*When one has no design but to speak plain truth, he may say a great deal in a very narrow compass. *Steele*

Bass Solo, "Precious Caboose"

*m1-2   Two bar basic motif developed throughout the entire solo.

*m5-6   Variation of bars 3-4.

*m11   Upper range of bass; see also m27-28 and m59.

*m14-17 Offbeats on "and" of 4, "and" of 1; then 1 emphasized in 17.

*m19-20 Use of quarter-note triplets and eighth-note triplets.

*m23   Consecutive downbeats to an offbeat ("and" of 4).

*m25   Varied rhythm on basic motif of m1.

*m34-36 Consecutive downbeats to consecutive offbeats.

*m43   4 against 3, using triplet contours of 4; see also m50-51.

*m50   See m17-18: last part of motif now replaced with triplets.

*m54   Repeated pitches in eighth-note triplets.

*m55-56   Rhythmic kicks played in unison with rhythm section.

*m63-64   Lower pitches signal end to solo; last quarter-note starts the return to walking bass. Dm7(Eb), nat. 7 (Db).

Trumpet Solo, "Precious Caboose"

*m1-3   Basic motif developed in 3 bars.

*m4   Eighth-quarter-eighth is variation of triplets.

*m6   Partial sequence of m5.

*m7-8   Repeated triplets with varied eighth-note triplets.

*m10   Sequence of m9, with varied rhythm.

*m12   Eighths and sixteenths vary the triplet line.

*m14   Compare m10.

*m17-18 Downbeat emphasis.

*m19-24 Double-time passages (see Vol. 2) with space in m22.

*m27   Sequence of m26.

*m28-29 Rhythmic variation of sequence.

*m32   Short articulations on first and last notes.

*m33-36 Emphasis on downbeat quarters.

*m37-40 Motif varied with alternate fingerings (see Vol. 2).

*m42-45 Varied quote (see Vol. 2) on "Satin Doll."

*m47-48 "Wiggle" (fast notes, blurred pitches - Vol. 2).

*m49-53 Double-time passage (Vol. 2).

*m51   3 sequences of 1st motif in bar (like part of "Donna Lee")

*m53-56 Alternate-fingered trill (Vol. 2).

*m59-60 2 against 3, quarter-note triplets.

*m61-62 Contour groups of 5 and 6 quarter-note triplets.

Exercises for LEVEL 2

Melody: More Scales

Exercise 2.1   ✔ *Spelling Pentatonic Scales*

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

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

❏ **Basic.*   Spell the pitches for the C Pentatonic scale, then for all pentatonic scales.

❏ ***Medium.*   Spell the pitches for all 12 pentatonic scales, from *top to bottom* of each scale.

❏ ****Challenge.* Pick a pitch (such as Eb). Name all pentatonic scales that could contain that pitch (plus enharmonic spellings). For example, Eb fits these pentatonic scales: Db (C#), Eb, Gb (F#), Ab, and Cb (B).

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

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

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Exercise 2.2   ✔ *Humming Pentatonic Scales*

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

❏ **Basic.*   Hum and finger 8th-notes for all 12 pentatonic scales, around the circle of 4ths, at quarter-note = 100.

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

❏ ****Challenge.* Same as Basic; quarter-note = 180.

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

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

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Exercise 2.3   ✔ *Spelling Expanded Blues Scales*

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

❏ **Basic.*   Spell the pitches for the C expanded blues scale, then for all exp. blues scales.

❏ ***Medium.*   Spell the pitches for all 12 expanded blues scales, *top to bottom* of each scale.

Exercise 2.4   ✔ *Humming Expanded Blues Scales*

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

❏ **Basic.*   Hum and finger eighth-notes for all 12 expanded blues scales, around the circle of 4ths, at quarter-note = 100.

❏ ***Medium.*   Same exercise; quarter-note = 150.

❏ ****Challenge.* Same exercise; quarter-note = 180.

Exercise 2.5 ✔ *Spelling Lydian Dominant Scales*

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

❏ *Basic.*   Spell the pitch names for the C Lydian Dominant scale, then for the other 11 Lydian Dominant scales (C# Lydian Dominant, D Lydian Dominant, etc.).

❏ **Medium.*   Spell the pitch names for all 12 Lydian Dominant scales, from *top to bottom*.

❏ ***Challenge.* As quickly as possible, name the #4 and b7 of each key around the circle of 4ths.

Exercise 2.6 ✔ *Humming Lydian Dominant Scales*

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

❏ *Basic.*   Going around the circle of fourths, accurately hum and finger eighth-notes for all 12 Lydian Dominant scales at quarter-note = 100.

❏ **Medium.*   Same exercise; quarter-note = 150.

❏ ***Challenge.* Same exercise; quarter-note = 180.

Exercise 2.7 ✔ *Spelling Minor Pentatonic Scales*

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

❏ *Basic.*   Spell the pitches for the C Minor pentatonic scale, then for all minor pentatonic scales.

❏ **Medium.*   Spell the pitch names for all 12 Minor pentatonic scales, *top to bottom* of scales.

Exercise 2.8 ✔ *Humming Minor Pentatonic Scales*

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

❏ *Basic.*   Hum and finger 8th-notes for all 12 minor pentatonic scales around the circle of 4ths, quarter-note = 100.

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

❏ ***Challenge.* Same as Basic; quarter-note = 180.

Exercise 2.9 ✔ *Spelling Melodic Minor Scales*

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

❏ *Basic.*   Spell the pitches for the C Melodic Minor Ascending scale, then for all melodic minor ascending scales.

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

❏ ***Challenge.* Same as Basic; quarter-note = 180.

Exercise 2.10 ✔ *Humming Melod Min. Ascending Scales*

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

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

❏ **Medium.*   Same exercise; quarter-note = 150.

❏ ***Challenge.* Same exercise; quarter-note = 180.

Exercise 2.11 ✔ *Handling the 7th in Minor*

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

❏ **Basic.*   Play a flexible C melodic minor ascending scale: hold the natural 7, or resolve it to the flat 7.

❏ ***Medium.*   Same as Basic, around the circle of 4ths.

❏ ****Challenge.* Same as Medium; add delayed resolutions in each scale.

Melody: Melodic Shapes

Exercise 2.12 ✔ *Naming Intervals*

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

❏ **Basic.*   Around the circle of 4ths, name the pitch that's a minor third above the root of each key. Repeat with major thirds.

❏ ***Medium.*   Same as Basic; 4ths, aug. 4ths, fifths.

❏ ****Challenge.* Same as Medium; minor sixths, major sixths, minor sevenths, major sevenths.

Exercise 2.13 ✔ *Stepping Between Intervals*

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

❏ **Basic.*   Same as Basic 2.12, stepped intervals.

❏ ***Medium.*   Same as Medium 2.12, stepped intervals.

❏ ****Challenge.* Same as Challenge 2.12, stepped intervals.

Exercise 2.14 ✔ *Singing Intervals*

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

❏ **Basic.*   Around the circle of 4ths, sing up or down a minor third from each root, then return to each root. Repeat with major thirds.

❏ ***Medium.*   Same as Basic, but use a fifth. Repeat with augmented fourths.

❏ ****Challenge.* Same as Basic, but use a minor sixth. Repeat with major sixths.

Exercise 2.15 ✔ *Transposing Tunes*

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

❏ **Basic.*   Play "Yankee Doodle" in all keys with more than 3 flats or sharps.

❏ ***Medium.*   Same as Basic; play "Greensleeves"

❏ ****Challenge.* Same as Basic; play any jazz standard.

Exercise 2.16 ✔ *Seeing Neighborhoods*

Basic __/__/__ ( )

❏ **Basic.*   Play a flexible scale in any key, mostly eighth-notes. See a pitch neighborhood and linger in it with interesting rhythms.

Exercise 2.17 ✔ *Switching Ranges*

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

❏ *Basic:* Switch ranges using 2 motifs of 4 eighth-notes each. Jump up or down a fifth.

❏ **Medium:* Same as Basic; jump up or down a sixth.

❏ ***Challenge:* Switch ranges using 2 motifs of 6 eighth-notes each. Jump up or down a seventh.

Exercise 2.18 ✔ *Variety in Contours*

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

❏ *Basic:* Using a flexible scale, reverse the contours in different places than you're used to.

❏ **Medium:* Same as Basic; extend some contours into the lower range, some higher range.

Exercise 2.19 ✔ *Flattening Contours*

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

❏ *Basic:* Write or play a melody and flatten its contour (method 2, *Flattening Contours*).

❏ **Medium:* Same as Basic; use method #3.

❏ ***Challenge:* Same as Basic; use method #4 .

Exercise 2.20 ✔ *Using Outer Ranges*

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

❏ *Basic:* Write a melody; flatten its contour using #1 in *The Outer Ranges*.

❏ **Medium:* Same as Basic; use method #2.

❏ ***Challenge:* Same as Basic; use method #3.

Exercise 2.21 ✔ *Using Offset Contours*

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

❏ *Basic:* Write a 2-note offset contour, descending, on the "and" of beat 1.

❏ **Medium:* Write a 4-note offset contour, descending, on the "and" of beat 4.

❏ ***Challenge:* Write an 8-note offbeat contour, ascending, on the "and" of 3.

Exercise 2.22 ✔ *Using Partial and Complete Fills*

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

❏ *Basic:* Going up from C, fill these intervals: 5th, major 6th, and major 7th.

❏ **Medium:* In any key, skip up or down a major 7th and fill (opposite direction).

❏ ***Challenge:* Start on any note, skip any wide interval, and fill (same or opposite direction).

Exercise 2.23 ✔ *Using Delayed Fills*

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

❏ *Basic:* Use delayed fills for a skip of a 5th,

❏ **Medium:* Same as Basic; use skips of 6ths & 7ths.

Exercise 2.24 ✔ *Using Winding Fills*

Basic __/__/__ ( )

❏ *Basic.*   Choose any wide interval in a key, then use a winding fill in opposite direction.

Rhythm: Swing Rhythms

Exercise 2.26   ✔ *Marking Triplets, Quarters & Eighths*

Basic __/__/__ ( )

❏ *Basic.*   Locate the bass solo for "Precious Caboose" in Chapter 2J. In pencil, lightly ark triplets for quarter-notes and rests and eighth-notes and rests.

Exercise 2.27   ✔ *Marking Artics for Quarter and 8ths*

Basic __/__/__ ( )

❏ *Basic.*   In Basic 2.26, mark articulations for quarter-note and eighth-note values.

Exercise 2.28   ✔ *Marking Triplets for Dotted-Quarter Values and Longer*

Basic __/__/__ ( )

❏ *Basic.*   Locate the guitar solo for "Where's Waldis?" in Chapter 3J. Mark triplets for dotted-quarter-note values and longer.

Exercise 2.29   ✔ *Marking for Triplet Values*

Basic __/__/__ ( )

❏ *Basic.*   Locate the trumpet solo for "Deja Blue" in Chapter 3J. Mark triplet values for all 8th-note triplets & quarter-note triplets.

Exercise 2.30   ✔ *Using Swing Accents*

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

❏ *Basic.*   Go up and down a one-octave scale of eighth-notes, accenting only the offbeat eighth-notes (especially *down* the scale).

❏ **Medium.*   Locate the bass solo for "Deja Blue" in Chapter 3J. Mark the accents.

Exercise 2.31   4 *Mixing Cool and Swing Styles*

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

❏ *Basic.*   With a metronome at quarter-note = 120, improvise eighth-notes up and down any scale, mixing cool and swing styles.

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

Exercise 2.32   4 *Laying Back and Swing Exceptions*

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

❏ *Basic.*   Play a long flexible scale of 8th-notes, laying back on them slightly.

❏ **Medium.*   Try a few of these: legato quarter-notes, staccato downbeat 8ths, mixed legato/staccato on triplets, or backwards 8ths.

Exercise 2.33   ✔ *Playing 3/4 Against 4/4*

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

❏ **Basic.*   In a 4/4 meter, play a melody that repeats a 3/4 rhythm twice.

❏ ***Medium.*   Same as Basic; start on beat 2 of bar 1.

❏ ****Challenge.*   Same as Basic; start on an offbeat eighth-note in the first bar.

Exercise 2.34   ✔ *Using 3-Note and 6-Note Contours*

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

❏ **Basic.*   Repeat an ascending three-note contour consisting of all eighth-notes.

❏ ***Medium.*   Same as Basic; all dotted quarter-notes.

❏ ****Challenge.*   Same as Medium; use contours of six 8th-notes.

Exercise 2.35   4 *Playing Triplet Contours of 2*

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

❏ **Basic.*   Play a melody with quarter-note-triplets in contour groups of 2.

❏ ***Medium.*   Play a melody with eighth-note-triplets in contour groups of 2.

❏ ***Challenge.*   Combine Basic and Medium in a melody.

Exercise 2.36   ✔ *Playing Triplet Contours of 4*

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

❏ **Basic.*   Play a melody with quarter-note-triplets in contour groups of 4..

❏ ***Medium.*   Play a melody with eighth-note-triplets in contour groups of 4.

❏ ***Challenge.*   Combine Basic and Medium in a melody.

Exercise 2.37   ✔ *Playing 4/4 Against 3/4*

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

❏ **Basic.*   Repeat a 4/4 rhythm in a 3/4 meter.

❏ ***Medium.*   Same as Basic; use one or more offbeats.

Exercise 2.38   ✔ *Playing 4-note Contours in 3/4*

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

❏ **Basic.*   Repeat a 4-note contour in a 3/4 meter, using eighth-notes.

❏ ***Medium.*   Same as Basic; offbeat quarter-values.

Exercise 2.39   ✔ *Playing 4-note Brackets in 3/4*

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

❏ **Basic.*   Repeat a 4-note bracket in a 3/4 meter, using quarter-notes.

❏ **Medium**: Same as Basic; use a few 8th-notes in each bracket.

Expression: Embellishments

Exercise 2.40 4 *Playing Trills*

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

❏ *Basic*:   Play a line of 8th-notes; hold a trill on the last note. Accelerate the trill, then decelerate to quarter-note triplets. Repeat this in new keys and ranges.

❏ **Medium**:   Same as Basic; to non-harmonic tone.

❏ ***Challenge***: Same as Basic or Medium; trill several consecutive half-notes at the end.

Exercise 2.41 ✔ *Playing Wider Trills*

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

❏ *Basic*:   Same as Basic 2.38; use a wider trill.

❏ **Medium**:   Same as Medium 2.38; use a wider trill.

❏ ***Challenge***: Same as Challenge 2.38; use wider trill.

Exercise 2.42 ✔ *Playing Grace Notes*

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

❏ *Basic*:   Write a phrase, then add a few stepwise grace notes to it in different spots.

❏ **Medium**:   Same as Basic; use wider grace notes.

Exercise 2.43 ✔ *Playing Turns*

Basic __/__/__ ( )

❏ *Basic*:   Create and write a phrase, then add a few turns in different spots.

Exercise 2.44 ✔ *Using Neighbor Tones*

Basic __/__/__ ( )

❏ *Basic*:   Create and write a phrase, then add upper and lower neighbor tones.

Development: Melodic Development

Exercise 2.45 ✔ *Expanding Intervals*

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

❏ *Basic*:   Create a simple motif and vary it several times, with different expanding intervals.

❏ **Medium**:   Same as Basic; a more complicated motif.

Exercise 2.46 ✔ *Shrinking Intervals*

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

❏ *Basic*:   Create a simple motif and vary it several times, using different shrinking intervals.

❏ **Medium.**   Same as Basic; a more complicated motif.

Exercise 2.47   ✔ Omitting Ending Notes

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

❏ *Basic.*   Create a simple motif and vary it several times, omitting notes differently.

❏ **Medium.**   Same as Basic; a more complicated motif.

Exercise 2.48   ✔ Adding Notes to a Motif

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

❏ *Basic.*   Create a simple motif and vary it several times, adding notes differently.

❏ **Medium.**   Same as Basic; a more complicated motif.

Exercise 2.49   ✔ Inverting Contours

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

❏ *Basic.*   Create a simple motif and vary it several times by inverting the contour.

❏ **Medium.**   Same as Basic; a more complicated motif.

Exercise 2.50   ✔ Using Retrograde

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

❏ *Basic.*   Create a simple motif and vary it several times by playing the contour
backwards.

❏ **Medium.**   Same as Basic; a more complicated motif.

Chord Progressions: Tune Forms

Exercise 2.51 ✔ Seeing the Tune Form

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

❏ *Basic.*   In *200 Standard Tunes*, select a short tune and identify where the different
sections begin and end in the tune.

❏ **Medium.**   Same as Basic; mark the sections for two other longer tunes.

Exercise 2.52 ✔ AABA Tunes

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

❏ *Basic.*   In *200 Standard Tunes*, identify all the tunes that are in AABA form. Then
compare and contrast each tune in section lengths and types of progressions.

❏ **Medium.**   Same as Basic, with tunes in a fake book.

Exercise 2.53 ✔ I Got Rhythm Tunes

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

❏ *Basic.*   Write out the chords to I Got Rhythm in a key other than concert Bb.

❏ **Medium.**   Same as Basic; choose a different key and use an altered bridge section.

Exercise 2.54 ✔ *Other Common Tune Forms*

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

❏ **Basic.*   In *200 Standard Tunes*, identify all the tunes that are AB, ABC, or ABAC.

❏ ***Medium.*   Same as Basic, with tunes in a fake book.

Performance: Preparing Concert Material

Exercise 2.55 ✔ *Handling the Tune Melody*

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

❏ **Basic.*   Select a familiar tune and play long notes that harmonize with the melody.

❏ ***Medium.*   Play fills around the rests of a melody.

❏ ****Challenge.* Try two players on melody; switch between unison and backgrounds.

Exercise 2.56 ✔ *Ending the Tune*

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

❏ **Basic.*   Choose one of the *30 Standard Tunes* for which you have a lead sheet. Try Fermata and 1-2-3-Go methods to end the tune.

❏ ***Medium.*   Same as Basic; try the Vamp and Fade.

❏ ****Challenge.* Same as Basic; try the Extension and Cadenza.

Exercise 2.57 ✔ *Building a Tune Set*

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

❏ **Basic.*   Build an effective 30-min. set of tunes.

❏ ***Medium.*   Same as Basic; build a 60-minute set.

❏ ****Challenge.* Same as Basic; build two 45-minute sets.