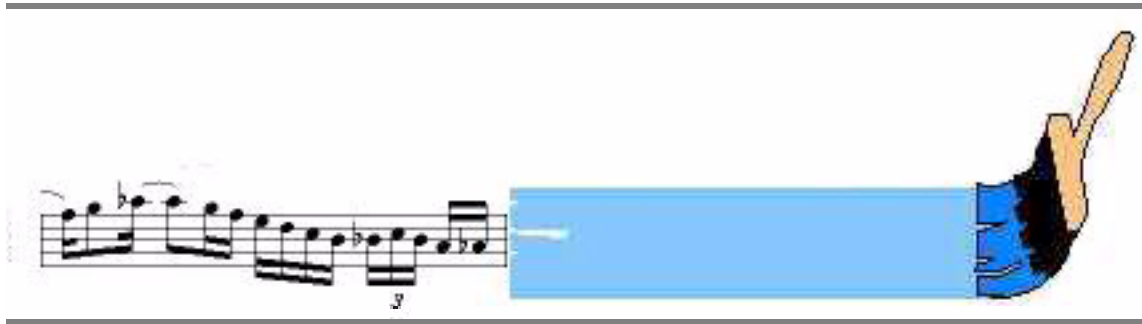


The Art of Improvisation

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

Teaching Improvisation



by *Bob Taylor*

Author of *Sightreading Jazz, Sightreading Chord Progressions*

©2000 Taylor-James Publications

Teaching *The Art of Improvisation*

This section provides some guidelines and tips for using *The Art of Improvisation* in classroom or private teaching situations. It covers the following topics:

- Order and Balance in Private Study
- Classroom Approaches
- Support for National Music Standards

Order and Balance in Private Study

When you take a student through *The Art of Improvisation*, here are some steps to follow:

- 1) *Assess where the student is.* The student can read through the exercises and try playing some of them for you so you can see where it would be best to start. Remember: there may be large gaps between what a student knows and what he/she can actually play.
- 2) *Focus on chapters that unlock the student's creativity.* What are the biggest roadblocks to the student? What topics would make a big difference in motivating a student and opening up a vision of improvisation? Following the chapters in order usually works well, but be aware of the student's individual needs. Devise a study order that works best for you.
- 3) *Balance the seven elements (MR ED, CPA) in study.* After the student gets started, make sure that the seven elements of improvisation get the proper care and attention, no matter what the skill level.
- 4) *Review the creativity chapters every so often.* At different stages, the student needs to re-visit the principles of creativity to solve new problems or try new ideas.
- 5) *Hear and describe the AOI concepts in recordings.* For a start you can use the BRIDJJ transcribed solos in chapters 2J and 3J. Then analyze other transcribed solos, looking for solid examples of the concepts and techniques demonstrated in *The Art of Improvisation*. You should also locate and identify these concepts in recordings of jazz artists. But don't let the student settle for just copying notes; fully understanding and describing the ideas is the key to using them in many improv situations.

Use, customize, and review the Exercises. Let the student set learning goals whenever appropriate, and be sure to supplement study with plenty of recorded examples.

Curriculum Design with AOI

For longer classes, you can use Levels 1-3 of *The Art of Improvisation* as the first course, and Levels 4 and 5 as the second course. For shorter courses, you can use one Level (Starting, Apprentice, Intermediate, Strong, or Advanced) per course, perhaps with more time spent on exercises. You may want to leave time for quizzes, tests, listening to recordings, and watching jazz videos in class.

For quizzes and tests, you'll find material inside chapter headings and in the reviews at the end of most chapters.

Classroom Approaches

Here are 2 basic approaches to improv in the classroom:

- 1) Getting everyone individually fluent in improvisation skills (classroom theory and playing)
- 2) Getting students to work together and interact strongly in improv settings (combos, masterclasses)

“Virtual” vs. Instrumental Classes

I’ve taught some improv classes where students play instruments in class and other improv classes where they don’t. My preference is *without* instruments, just with a piano and a sound system. *The Art of Improvisation* is geared towards the Virtual Practice Method, an effective way of learning improv in a “non-instrument” class.

Using the non-instrument (Virtual Practice) method:

- Students can be exposed to more theory in less time, with opportunity for further practice outside of class.
- Students can improvise softly and simultaneously on many of the exercises.
- Students who aren’t used to vocal improv practice gain a new perspective when they return to their instruments.
- You can quickly customize exercises without needing transpositions or making instrumentalists play softer.

Using instruments in a larger class usually means:

- You need a larger, more soundproof room.
- You have to deal with transposed parts for wind players and continual “noodling” by class members.
- A lot of class time is spent passing around solos, with each student averaging just a few minutes of solo time, and with the rhythm section getting bored.

Regardless of which approach you use, you can still:

- Use chalkboard, keyboard, and recorded examples.
- Play for the class yourself, or bring in guest artists.
- Use group exercises.

Masterclasses and Combos

To run effective improv masterclasses and combos,

- Sometimes use a faculty or advanced combo to demonstrate improv and group concepts.
- Keep comments constructive and specific. Listeners in the class should be able to evaluate what they hear and relate it to AOI concepts.
- Balance the focus on individual improv, individual roles, and group interaction.

Support for National Music Standards

This section lists the nine major national standards for music education in grades 9-12. It briefly describes which chapters from *The Art of Improvisation* support those standards.

Important: This section does not imply endorsement of *The Art of Improvisation* by any national standards group.

National Standard #1: Vocal Performance

Content Standard: Singing, alone and with others, a varied repertoire of music.

AOI Support: *Moderate*

AOI Chapters: 1A: The Virtual Practice Method
3G: Learning Standard Tunes
3H: Soloing Live

Nat. Standard #2: Instrumental Performance

Content Standard: Performing on instruments, alone and with others, a varied repertoire of music.

AOI Support: *Strong*

AOI Chapters: 1H: The Jazz Group
2H: Preparing Concert Material
3H: Soloing Live
Rhythm Section Techniques

Nat. Standard #3: Improvising

Content Standard: Improvising melodies, variations, and accompaniments.

AOI Support: *Strong*

AOI Chapters: All chapters in *The Art of Improvisation*

Nat. Standard #4: Composing and Arranging

Content Standard: Composing and arranging music within specified guidelines..

AOI Support: *Strong*

AOI Chapters: 1F: Developing w/ Motifs and Phrases
1G: Chords, Keys, and Progressions
2B: Melodic Shapes
2F: Melodic Development
3E: Rhythmic Development

Nat. Standard #5: Reading and Notation

Content Standard: Reading and notating music.

AOI Support: *Strong*

AOI Chapters: 1B: Building Chords and Scales
1D: Rhythmic Variety
2A: More Scales
2C: Swing Rhythms

Nat. Standard #6: Listening and Analysis

Content Standard: Listening to, analyzing, and describing music.

AOI Support: *Strong*

AOI Chapters: Listening to Jazz
1E: Using Expression
2J: Analyzing Written Solos
3C: Fusion and Latin Styles
3J: Analyzing Solos, Level 3

Nat. Standard #7: Evaluating Music

Content Standard: Evaluating music and music performances.

AOI Support: *Strong*

AOI Chapters: 1E: Using Expression
1J: Analyzing Your Solos
2J: Analyzing Written Solos
3J: Analyzing Solos, Level 3

Nat. Standard #8: Music, Other Arts & Disciplines

Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts.

AOI Support: *Strong*

AOI Chapters: Improv Levels and Elements
Values and Creativity
Teaching The Art of Improvisation

Nat. Standard #9: Music, History, Culture

Content Standard: Understanding music in relation to history and culture.

AOI Support: *Moderate*

AOI Chapters: Improv Levels and Elements
3C: Fusion and Latin Styles

Expressions

*Genius is nothing but a greater aptitude for patience. *de Buffon*

*Music is well said to be the speech of angels. *Thomas Carlyle*

*To know how to suggest is the art of teaching. *Henri Amiel*

*The world belongs to the enthusiast who keeps cool. *W. McFee*

*Those who dream by day are cognizant of many things which escape those who dream only by night. *Edgar Allan Poe*

Review of *The Art of Improvisation*

This section reviews the basic skills and ideas taught in Volume 1 of *The Art of Improvisation*. These skills and ideas are essential for your success with Volume 2. If the material in this section seems unfamiliar, you should *study the concepts in Volume 1 before proceeding*.

Review of Improvisation Levels and Elements

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

Review of *Values and Creativity*

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

- 8) Improvisation *greatly speeds up* the creative steps so they are executed in seconds or split-seconds, as opposed to minutes or hours.

Review of 1A: *The Virtual Practice Method*

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

Review of 1B: *Building Chords and Scales*

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

Review of 1C: *Melodic Color*

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

Review of 1D: *Rhythmic Variety*

- 1) Essential jazz styles are latin, fusion, and swing.
- 2) To emphasize an offbeat, you can accent it, or rest just before the offbeat you want to emphasize, or tie the offbeat into the next downbeat.
- 3) To switch between downbeats and offbeats, insert a note half the value of the consecutive notes.
- 4) Interesting rhythms include short/long note combinations and triplet values.

- 5) In triplet groups you can use rests and ties.
- 6) You can use the Virtual Practice Method to strengthen your rhythmic skills and ideas.

Review of 1E: *Using Expression*

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

Review of 1F: *Developing with Motifs and Phrases*

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

Review of 1G: *Chords, Keys & Progressions*

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

Review of 1H: *The Jazz Group*

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

Review of 1J: *Analyzing Your Solos*

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

Review of 2A: *More Scales*

- 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.

Review of 2B: *Melodic Shapes*

- 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.

Review of 2C: *Swing Rhythms*

- 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.

Review of 2D: *Three and Four*

- 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.

Review of 2E: *Embellishments*

- 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.

Review of 2F: *Melodic Development*

- 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.

Review of 2G: *Tune Forms*

- 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.

Review of 2H: *Preparing Concert Material*

- 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.

Review of 2J: *Analyzing Written Solos*

- 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.

Review of 3A: *Analyzing Written Solos*

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

Review of 3B: *Melodic Connections*

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

Review of 3C: *Fusion and Latin Styles*

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

Review of 3D: *Melodic Patterns*

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

Review of 3E: *Rhythmic Development*

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

Review of 3F: *Dominant Alterations*

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

Review of 3G: *Learning Standard Tunes*

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

Review of 3H: *Soloing Live*

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

Review of 4A: *Soundscapes*

- 1) A soundscape is like a musical landscape that you paint with sound.
- 2) You can get variety in a tune by emphasizing unusual rhythmic styles.
- 3) You can build intensity in a solo through repetition, development, louder dynamics, riffs, high range, held high notes, accelerated rhythms, burning and wiggling, special effects, and outside playing.
- 4) You can lower intensity in a solo through longer rests, less density, lower range, slower rhythms, softer dynamics, and longer notes with expression.
- 5) Conservative improvisation can be valuable in situations that call for light or controlled jazz, such as recording sessions or casuals.

Review of 4B: *Double-Time and Half-Time*

- 1) Double-time feel (or double-time) means playing twice as fast but leaving the chords in their original locations.
- 2) To switch to a double-time feel,
 - A) Feel secure quarter-note pulses (orig. tempo).
 - B) Imagine straight 8th-notes (same tempo).
 - C) Think of straight 8th-notes as the quarter-notes of the new double-time tempo.
 - D) In the new tempo, use active rhythms to establish the new double-time.
- 3) To return to single-time, reverse the process.
- 4) Get double-time material from the suggestions in *Using Flexible Scales* in Chapter 1A: *The Virtual Practice Method*. Mix in chromatic notes and slow down the contours. You can also get double-time ideas from recorded solos.
- 5) Multiplying short ideas by two and practicing short fills helps you build double-time skills and ideas.
- 6) Triple-time feel is four times as fast as the original feel (twice as fast as double-time feel).
- 7) To shift to half-time feel,
 - A) Think of half-notes in the original tempo.
 - B) Imagine the half-notes as the quarter-notes of the new slower tempo.
 - C) In the new tempo, work for varied rhythms to establish the new half-time feel.

Review of 4C: *Special Effects*

- 1) Special effects can be used alone or in combinations, but they should not be distracting.
- 2) Wind instrument effects include bends, falls, growls, half-sounds, air and keys, humming, circular breathing, and alternate fingerings.
- 3) Trumpet effects: double- and triple-tonguing, using mutes, pedal tones, and walking bass lines.
- 4) Saxophone effects include overtones and split notes, altissimo playing, and thunks.
- 5) Trombone effects include alternate positions and slides, plus some trumpet effects.
- 6) Keyboard effects: clusters, tremolo, block chords, hammering, strings and pedals, and glissandos.
- 7) Guitar effects: bends and vibrato, tremolo, muted strumming, harmonics, tuning effects, and octaves.
- 8) Bass effects include harmonics, chords, slides, twangs and slaps, wide vibrato, and bowed notes.

Review of 4D: *More Development*

- 1) A quote is all or part of the melody of a well-known song played in your solo.
- 2) A varied quote changes the melody of a well-known song in your solo.
- 3) A riff is a short, fast, motif (one- or two-part) that is repeated several times.
- 4) You can repeat a riff exactly or change it by altering pitches, sequencing, or inserting notes in repetitions.
- 5) Riff transitions are effective when you enter the riff smoothly, exit smoothly, or hook two riffs together.
- 6) You can combine two different development techniques in a motif or phrase.

Review of 4E: *Variations on ii-V-I's*

- 1) A V chord can resolve to a new I chord by moving down a half-step, or up or down an augmented 4th.
- 2) A V chord can also resolve to a substitute I chord, such as the vi or iii.
- 3) ii-V-I progressions can be chained together to modulate to another key. The interval between each progression can be random or parallel.
- 4) ii-V progressions and V-I progressions can be chained together to modulate to another key.
- 5) V-I progressions usually start in an even-numbered position (halfway through a bar if there are two chords per bar, or on an even-numbered bar if there's one chord per bar).
- 6) Consecutive major, minor, or dominant chords can be used to modulate quickly.

Review of 4F: *Chord Substitutions*

- 1) A turnaround is a special way to add chords to a progression so that you get back to ("turn around" to) a certain starting place.
- 2) To fill in a turnaround progression, work backward from the final resolution chord.
- 3) Two common ways to add chords to a progression are chromatically and around the circle of 4ths.
- 4) You can create altered blues progressions by substituting ii-V's, V-I's, and turnarounds.
- 5) Static playing (avoiding ii-V-I's) can be helpful to draw attention away from harmony and towards the basic key, style, rhythms, and expression in a solo.

Review of 4G: *Soundscapes*

- 1) Group interaction depends on everyone accurately hearing the musical ideas.
- 2) Basic ways to communicate in solos are:
 - A) Play something against (contrary to) the idea.
 - B) Play under the idea (background).
 - C) Copy the idea.
 - D) Alter part of the idea.
- 3) For variety in solo formats, try half solos, trading bars, background riffs, multiple soloists, solo fills, and effective solo endings and transitions.
- 4) Style shifts by one or more players can increase the variety in the tune.
- 5) Common duet combinations: a) chords and bass, b) horn or vocalist and chords, and c) two chords.
- 6) Common trio combinations: a) chords, bass, and drums, b) horn (or vocalist), chords, and bass, c) two chords and bass, and d) horn, bass, and drums.
- 7) In duets or trios, players can sometimes switch basic roles.
- 8) Accurate time and form are essential in duets and trios, especially with no drums.
- 9) Professionalism and musical sensitivity on a gig increases your demand as a soloist.

Review of 4J: *Transcribing Solos*

- 1) The basic transcription skills you need are:
 - A) Organize the solo into bars and choruses.
 - B) Recognize the chords, if necessary.

- C) Recognize pitches and intervals.
 - D) Notate rhythms correctly.
 - 2) The steps in transcribing a recorded solo are:
 - A) Select a recorded solo on CD or cassette.
 - B) Outline the form and chords of the solo.
 - C) Sketch the rhythm figures in the solo.
 - D) Add the pitches and indicate any significant expression or effects in the solo.
-

Review of 5A: *Playing Outside, Part 1*

- 1) Outside notes are ones that don't fit in the home key.
 - 2) Non-harmonic tones are most outside; active tones are somewhat outside; chord tones are inside.
 - 3) In major, the outside keys are across the circle of fourths from the current key; in minor, the outside keys are to the left on the circle of fourths.
 - 4) You can use melodic resolution to switch from an inside key to an outside key.
 - 5) You can switch between whole-tone scales to play outside (2 flexible scales linked by a half-step).
-

Review of 5B: *Playing Outside, Part 2*

- 1) Playing consecutive fourths creates an outside sound. The fourths can sometimes be replaced with downward fifths or half-steps, or aug. 4ths.
 - 2) Augmented 2nds create an outside, exotic sound.
 - 3) Very wide intervals for outside include major 7ths, minor 9ths, aug. 9ths and aug. 11ths.
 - 4) An unusual scale has a different structure or unusual intervals (such as aug. 2nds).
 - 5) A polytone arpeggio indicates the sound of two unrelated chords, in four or five notes.
 - 6) You can sequence and develop outside ideas.
 - 7) Scale wandering is the technique of changing keys quickly as you play longer phrases.
 - 8) You can use the "middle keys" (those that are only a little outside) during scale wandering.
-

Review of 5C: *Rhythmic Freedom, Part 1*

- 1) You can step through rhythm values to make the rhythmic feel appear to speed up or to slow down.
 - 2) The basic types of shifted triplets are:
 - A) Quarter-note triplets on beat 2 or beat 4.
 - B) Quarter-note triplets shifted by one or two eighth-note triplets
 - C) Half-note triplets shifted by one or two quarter-note triplets (for faster tempos)
 - D) A four-note bracket shifted in 3/4 time
 - 3) Unusual triplet groups mix half-note triplets, quarter-note triplets, and 8th-note triplets, usually in groups of 8 or 10 eighth-note triplets.
-

Review of 5D: *Rhythmic Freedom, Part 2*

- 1) Effective ways to use rubato include:

- A) A solo introduction that sets up the tune.
 - B) A cadenza (solo at the start or end of a tune).
 - C) Going off-tempo (rushing or dragging, keeping the off-speed tempo).
 - D) “Burning” (playing controlled notes as fast as you can, regardless of the current tempo).
 - E) “Wiggling” (playing random notes so fast that they are “out of control”).
- 2) You can play 5/4 or 7/4 rhythms against 4/4 time.
 - 3) You can use 5- and 7-note groups in contour groups or in brackets.

Review of 5E: *Rhythmic Pulses*

- 1) To establish a new pulse, repeat the new rhythm pulse enough times until it feels like a new quarter-note pulse. Then subdivide the new pulse into eighth-notes and play off those rhythms.
- 2) Common examples of new pulses are:
 - A) Quarter-note triplets in 4/4 (faster)
 - B) Eighth-note triplets in 4/4 (much faster)
 - C) Dotted quarter-notes in 4/4 (slower)
 - D) Dotted half-notes (slower)
 - E) 4-note brackets in 3/4 (faster)
- 3) To return to the original pulse, use a return rhythm that's the inverse fraction of the new pulse.
- 4) After shifting the pulse you can play rhythms in 3/4, 5/4, or 7/4.
- 5) The most common group shifts are soloist, soloist and one other, or two or three players. The bass player usually stays in the old pulse for reference.

Review of 5G: *Free Improvisation*

- 1) Free jazz is built on the traditional elements of improvisation, such as melody, rhythm, expression, development, and chords.
- 2) There are many degrees of freedom in free jazz, from slight to extreme.
- 3) Group interaction is important in free jazz, but the interaction is usually looser and more varied.
- 4) In free jazz you need to know what to avoid (traditional chord movements, resting pitches and rhythms, etc.) as well as what to emphasize (non-harmonic tones, rhythmic freedom, outside playing, strong effects, etc.)