

Concepts for Bass Soloing

by Chuck Sher
and Marc Johnson

Includes two cassette
tapes of Marc Johnson
soloing on each exercise

Sher Music Co. \$24

CONCEPTS FOR BASS SOLOING

*by Chuck Sher
and Marc Johnson*

Contributing Editors – Wilbur Krebs and Bob Bauer
Piano Accompaniment and Bass Transcriptions – Larry Dunlap



*Cassettes feature
Marc Johnson, acoustic bass,
soloing on each exercise.*

For Acoustic or Electric Bass

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TABLE OF CONTENTS

Authors' Forewords	i
CHAPTER ONE - CHOICE OF NOTES IN ONE MODE	
Scale Fragments	1
Intervals In A Mode	4
Scale Chords	7
Scalar Patterns	10
Miscellaneous Scale Concepts	14
CHAPTER TWO - PHRASING EXERCISES	
Rhythm - The Basis Of Phrasing	20
Advanced Phrasing Concepts	32
CHAPTER THREE - CHOICE OF NOTES ON A GIVEN CHORD	
Making Music On Arpeggios	42
Extending Arpeggios	44
Polytonal Phrases And Chord Substitutions	49
Miscellaneous Chord Exercises	54
Typical Jazz Licks and Chord Progressions	55
Dominant Chords	57
Major Chords	76
Minor Chords	91
CHAPTER FOUR - PRACTICING SOLOING ON TUNES	
Mastering Each Section Of A Tune	107
Playing Through A Complete Tune	114
Marc Johnson Solo Piece	128
APPENDIX ONE - FUNDAMENTAL EXERCISES FROM "THE IMPROVISOR'S BASS METHOD"	130
APPENDIX TWO - TRANSCRIBED BASS SOLOS	
1. Jimmy Haslip's solo on "One Family"	135
2. Eddie Gomez' solo on "Waltse For Dave"	136
3. Dominique Di Piazza's solo on "Hijacked"	138
4. John Patitucci's solo on "Miniature #3 - Still Life"	140
5. George Mraz' solo on "Blues For Sarka"	142
6. Gary Willis' solo on "Self Defense"	144
7. Scott La Faro's solo on "Waltz For Debby"	148

Chuck's Foreword

The purpose of this book is to help both aspiring and professional bassists expand their ability to create coherent and meaningful solos. Although the bassist's main function is as a member of the rhythm section, in contemporary jazz the accomplished bassist should be able to solo on a tune with authority, clarity and feeling. To my knowledge there is very little in the written literature to aid the bassist in this endeavor. I hope you find our effort to correct this situation a helpful one.

First, I suggest that you spend an hour and a half and play the accompanying tapes through once while following along in the book. I trust that you will be amazed and inspired by Marc Johnson's genius and musicianship on the tapes - I certainly am.

The exercises in the book are comprised of written concepts for soloing followed, in most cases, by a short musical example of the idea presented. On the accompanying tapes, Marc first reads the written example as is and then continues to solo on the underlying idea. After listening to the taped example of each exercise, I recommend that you turn off the tape and practice the idea yourself in the same manner, i.e. written example followed by soloing on the idea. Our only function is to stimulate your own creativity.

The longer written passages are generally transcriptions of Marc's improvised solos as played on the tapes. If they are too hard for you to read, try to follow them on the page as they go by on the tape and then try soloing on the idea yourself. More advanced players should do that as well as reading through the transcriptions. Also, I suggest that you go through each transcription and analyze what Marc played; I'm sure you will find a wealth of information that will help you in your own soloing.

The tapes that accompany the book generally have Marc on one channel and the piano accompaniment of Larry Dunlap (or a click track) on the other. After listening to Marc play on any given exercise, you can turn off the bass channel and use the accompaniment yourself, if you so desire.

After the text proper, you will find an appendix of fundamental exercises reprinted from my earlier book, "The Improvisor's Bass Method" which should provide all the background information necessary to use the exercises in this book. Appendix II consists of transcriptions of some of the greatest bass solos on record. I hope you will obtain the recordings that these solos appear on - they are all classics of melodic inventiveness and soulfulness.

My sincere thanks to everyone associated with this project: Bob Bauer for sharing his musical gems with us in the "Typical Jazz Licks" section; bassist Wilbur Krebs for contributing some of the ideas and some beautiful written examples on various exercises; Larry Dunlap for his flawless piano accompaniment and transcribing work; Blackburn Design in Petaluma for the cover art work; Mansfield Music Graphics and Ann Krinitsky for the beautiful music copying work, as usual; bassist Jeff Neighbor for suggestions about the format; all the bassists in Appendix II for contributing parts of their genius to this project; my sweet wife, Sueann and our kids, Benny and Annalisa, for putting up with yet another all-consuming project; and especially Marc Johnson for making this particular dream of mine come true.

CHUCK SHER

Note: For maximum fidelity, please use Dolby B when playing the accompanying tapes.

A Note From Marc

When Chuck first approached me about collaborating on this book I was intrigued but a bit reticent to get involved. For years I have held the belief that one can't learn to be a creative jazz musician from a book, practicing scales or studying "licks". However, being flattered even to be asked to participate, my ego got the better of me and I agreed to perform and extrapolate from these exercises and musical problems that Chuck has presented in this book.

As I got into it, the value of the process became immediately evident. First as a measuring stick to gauge where I am now as a player - what are my strengths and weaknesses - a super reality check. Secondly, rather than restrict my playing to rote patterns and pathways through harmony, this process actually expanded the possibilities for exploration and for the joy of discovery which is at the heart of every improvising musician's creative impulse.

The double bass has inherent physical limitations; its size and register, its four strings tuned in fourths, etc. and in a jazz context it is essentially a percussive instrument. (As this book is primarily concerned with note choices and rhythmic shapes, decisions about articulation, choices of fingering and pizzicato technique are largely left to the student.) It is my hope that the accompanying tapes will reveal to the careful listener how I've wrestled within these limitations to create various ways of singing through the instrument.

My sincere thanks to Chuck for including me in this endeavor and to Larry Dunlap for his beautiful accompaniment and brilliant transcription work.

Marc Johnson
New York City
June 21, 1993

Marc Johnson - Selected Discography

AS A LEADER

1. "Bass Desires" - ECM
2. "Second Sight" (w/Bass Desires) - ECM
3. "2 X4" - (duets) - Emarcy
4. "Right Brain Patrol" - JMT/Bamboo

WITH BILL EVANS

5. "The Paris Concert - Volume 1 and Volume 2" - Electra Musician
6. "We Will Meet Again" - Warner Bros.
7. "Affinity" - Warner Bros.

WITH STAN GETZ

8. "Pure Getz" - Concord

WITH JOHN ABERCROMBIE

9. "Current Events" - ECM
10. "John Abercrombie, Marc Johnson, Peter Erskine" - ECM
11. "Getting There" - ECM

WITH ENRICO PIERANUNZI

12. "Deep Down" - Soul Note
13. "No Man's Land" - Soul Note
14. "New Lands" - Timeless
15. "The Dream Before Us" - IDA (France)

WITH LYLE MAYS

16. "Lyle Mays" - Geffen
17. "Street Dreams" - Geffen
18. "Fictionary" - Geffen

WITH JOHN SCOFIELD

19. "Meant To Be" - Blue Note

WITH GARY BURTON

20. "Times Like These" - GRP

WITH ELIANE ELIAS

21. "A Long Story" - Blue Note
22. "Fantasia" - Blue Note
23. "Paulistana" - Blue Note

WITH PETER ERSKINE

24. "Sweet Soul" - Novus/BMG

WITH ANDY LaVERNE

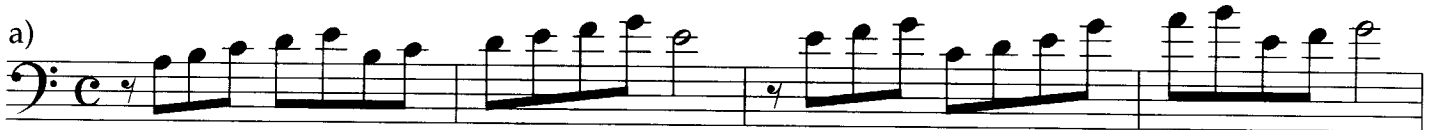
25. "Frozen Music" - SteepleChase

CHOICE OF NOTES IN ONE MODE

This chapter will give you some ideas for soloing using some basic patterns in a single mode. Before you tackle each section, be sure that you are well versed with the underlying concept (scale chords, scale fragments, etc.) and can play it easily on your instrument in any key. See also Chapters 3 and 6 in *THE IMPROVISOR'S BASS METHOD* (by Chuck Sher, published by Sher Music Co.) for further exercises on these fundamentals.

SCALE FRAGMENTS

EXERCISE #1 - After practicing scale fragments up and down the notes of a mode (see Appendix I, #1), try creating a solo line using primarily scale fragments. (While you shouldn't ignore a melodic phrase that appears while practicing this and similar rudimental exercises, remember that the primary goal is to give you a sense of fluidity and mastery of the whole range of your bass.) Here are some ideas to start with; make up more of your own.



EXERCISE #2 - Try starting your phrases with scale fragments, then end them with something else.



EXERCISE #3 - Play a line using scale fragments that connects as much of the fingerboard as possible.

D_MI¹¹



D_b6₉(#11)



D_MI¹¹



D_b6₉(#11)



D_MI¹¹



D_b6₉(#11)



D_MI¹¹



D_b6₉(#11)



D_MI¹¹



EXERCISE #4 - Solo in a mode using scale fragments as your main recurring motif.

G major mode

Musical score for Exercise #4 in G major mode, bass clef, common time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), then changes to a bass clef. The music features eighth and sixteenth notes, rests, and triplet markings. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a sequence of eighth notes with accents. The fourth staff concludes with a triplet of eighth notes and a final half note.

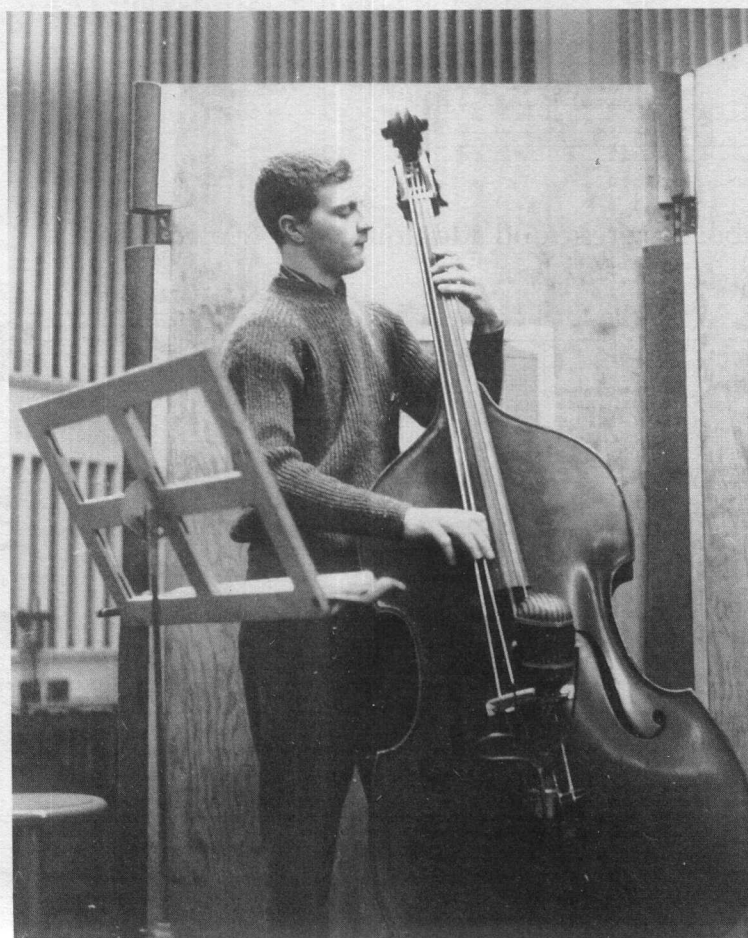


Photo courtesy of Helene La Faro-Hernandez

Scott LaFaro

INTERVALS IN A MODE

EXERCISE #5 - After playing one interval up and down a mode as a strict exercise (see Appendix I, #2), try variations of this basic exercise that sound more like an improvised line.

Exercise #5 consists of five staves of music in the key of E-flat major (three flats). The first four staves are melodic exercises in the bass clef, featuring eighth and sixteenth notes, with various triplet markings and slurs. The fifth staff shows a chord progression: C major (CMI) over F major (F), followed by E-flat major (Eb(9)).

EXERCISE #6 - Try the above exercise and add doubled or tripled notes.

Exercise #6 consists of five staves of music in the key of C major (C6/8 throughout). The first four staves are melodic exercises in the bass clef, featuring eighth and sixteenth notes, with various triplet markings and slurs. The fifth staff shows a chord progression: C major (CMI) over F major (F), followed by E-flat major (Eb(9)).

EXERCISE #7 - Use one or two intervals as the main thematic material for an improvised line.

a)

b)

EXERCISE #8 - Start your phrases with one interval, develop it, then end with anything else.

a)

b)

c)

EXERCISE #9 - When the two notes of an interval are played simultaneously, it is called a double stop. Play around with double stops using any intervals but staying within the notes of a particular mode.

a)

EXERCISE #9 (continued)

Log O' Rhythm

Marc Johnson

b)

rit.----

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EXERCISE #10 - Use the intervals in a key as the main thematic material for soloing, e.g.

3/4

SCALE CHORDS

EXERCISE #11 - See fundamental scale chord exercises in Appendix I, #3 first. Then pick a mode and improvise in it using scale chords as much as possible.

a)

b)

EXERCISE #12 - Do the last exercise but use only the triads in the mode instead of the full 7th chords.

EXERCISE #13 - Practice scale chords using one position per chord. See Appendix I, #4.

EXERCISE #14 - Try playing scale chords using only one note per string. This example adds the 9th on top of each chord.

String: E A D G G D A E

EXERCISE #15 - Pick any two scale chords and go back and forth between them until you can use the whole fingerboard easily.

The exercise consists of six staves of music in the bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The first staff shows the EbMA7 chord (E-flat, B-flat, D-flat, G) and the FMI7 chord (F, C, E-flat, A-flat). The subsequent staves show various ways to connect these two chords using scale-like patterns, including chromatic lines, arpeggios, and slurs. The EbMA7 chord is consistently labeled above the first staff of each line, and the FMI7 chord is labeled above the second staff of each line.

EXERCISE #16 - Use chromatic passing tones to connect scale chords.

The exercise consists of two staves of music in the bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The first staff shows a simple scale-like line of eighth notes: G2, Ab2, Bb2, C3, D3, Eb3, F3, G3. The second staff shows the same line with chromatic passing tones between the notes, indicated by sharp and flat signs: G2, Ab2, Bb2, C#2, Db2, Eb2, F2, G2. The word "becomes" is written to the right of the first staff.

EXERCISE #17 - Here are a few simple progressions in the key of Eb major. Try playing a lot of scale chords (not just the ones written) over each progression until you can intuitively tell how to gracefully end each phrase.

a)

F_{MI}^7 B^b7 E^b6

Here is a transcription of Marc's solo on b) on the accompanying tape.

b)

$E^b_{MA}^7$ B^b7_{SUS} $E^b_{MA}^7$ B^b7_{SUS}

$E^b_{MA}^7$ B^b7_{SUS} $E^b_{MA}^7$ B^b7_{SUS}

$E^b_{MA}^7$ B^b7_{SUS} $E^b_{MA}^7$ B^b7_{SUS}

$E^b_{MA}^7$ B^b7_{SUS} $E^b_{MA}^7$ B^b7_{SUS}

c)

G_{MI}^7 C_{MI}^7 F_{MI}^7 B^b7

SCALAR PATTERNS

Following are some exercises using scalar patterns that are neither scale chords nor scale fragments. See Appendix I, #5 for the fundamental exercises on scalar patterns, including how to generate them.

EXERCISE #18 - Pick a scalar pattern and move it up and down the mode until you can play it anywhere on your instrument.

a) (E major)

b) (E minor)

c)

EXERCISE #19 - Use a scalar pattern to begin each phrase with. End the phrase with anything else. Change the starting pattern whenever it feels right.

a)

b)

$E^{6/8}$

$E^{6/8}$

$E^{6/8}$

$E^{6/8}$

$E^{6/8}$



Photo ©1990 W. Patrick Hinely

Enrico Pieranunzi and Marc Johnson

EXERCISE #20 - Play phrases that use both ascending and descending versions of a scalar pattern.

Four staves of musical notation in bass clef, G major, 4/4 time. Each staff shows a sequence of ascending and descending eighth-note patterns. The first three staves are 8-measure phrases, and the fourth is a 4-measure phrase.

EXERCISE #21 - Some scalar patterns lend themselves to being moved by thirds instead of stepwise. Play this until it is comfortable all over the bass, then see if you can figure out other ones that work well this way.

(G major)

etc.

EXERCISE #22 - Use this movement of scalar patterns by thirds to start your phrases with. End with anything else.

a) (E major)

b) (B^b major)

c) (E^b major)

EXERCISE #23 - Try playing a pattern (both ascending and descending) and move the pattern by different intervals until you end up being able to play it up or down, starting on any note, at any point in a solo phrase.

Exercise #23 musical notation: A single staff in bass clef, 2/4 time, showing an ascending eighth-note pattern. The first measure is labeled E_b^6 , and the second measure is labeled $B_b^7_{sus}$.

EXERCISE #24 - Try the same idea as Exercise #23 on a tune. The recorded example is on the changes of "Someday My Prince Will Come".

Exercise #24 musical notation: A multi-staff piece in bass clef, 3/4 time, showing various chord changes and melodic lines. Chords include B_b^{MA7} , $D^{7(\#5)}$, E_b^{MA7} , $G^{7(\#5)}$, C_{Mi}^7 , $G^{7(\#5)}$, C_{Mi}^7 , F^7 , D_{MI}^7 , $C^{\#o7}$, C_{Mi}^7 , F^7 , D_{MI}^7 , G^9 , C_{Mi}^7 , F^7 , B_b^{MA7} , $D^{7(\#5)}$, E_b^{MA7} , D_{MI}^7 , $G^{7(b9)}$, C_{Mi}^7 , $G^{7(\#5)}$, C_{Mi}^7 , F^7 , B_b^{MA7} , B_b^9 , E_b^{MA7} , G^7 , C^7 , F^7 , B_b^6 , G^7 , C_{Mi}^7 , F^7 , B_b^{MA7} .

MISCELLANEOUS SCALE CONCEPTS

EXERCISE #25 - Play scalar ideas that necessitate quick shifting of positions. Play each one or variations on it until it is smooth before changing to a new one.



EXERCISE #26 - Pick a mode and play as melodically as possible using only the notes in it. Use pieces of any of the exercises in this chapter but try to keep the melodic aspect paramount.



Photo ©1989 Gene Martin

JIMMY HASLIP

EXERCISE #27 - Try going back and forth between two modes and be comfortable starting phrases on any note of either mode.

The exercise consists of eight staves of music, each in a bass clef and 7/4 time signature. The first staff begins with a Gm7 chord and contains a sequence of eighth notes. The second staff begins with a Gm7 chord and includes a triplet of eighth notes. The third staff begins with a Gm7 chord and features a sequence of eighth notes. The fourth staff begins with a Gm7 chord and includes a triplet of eighth notes. The fifth staff begins with a Gm7 chord and features a sequence of eighth notes. The sixth staff begins with a Gm7 chord and includes a triplet of eighth notes. The seventh staff begins with a Gm7 chord and features a sequence of eighth notes. The eighth staff begins with a Gm7 chord and includes a triplet of eighth notes.

EXERCISE #28 - Pick one or more of the other exercises in this chapter that you found useful and try it going back and forth between two modes, instead of staying on just one. There is no example on the accompanying tape.

EXERCISE #29 - Take a pre-determined rhythmic pattern and use it to play some of the rudiments in this chapter, e.g. scale chords.

Exercise #29 musical notation. The first staff is in bass clef, 6/8 time, with a C7 chord above the first measure and a B^bMA⁷ chord above the second measure. The second staff is a bass clef staff with a slash through it, labeled with Am^I7 and GMI⁷ above it.

EXERCISE #30 - Take one of the diminished scales through any or all of the exercises in this chapter, e.g. Ex. 19 (scalar patterns) on the B^b diminished scale.

Exercise #30a musical notation. The first staff is in treble clef, common time, with an A^{7(b9)} chord above it. The second staff is in bass clef, showing a triplet of eighth notes.

Exercise #30b musical notation. A single staff in bass clef, 9/8 time, showing a scalar pattern of eighth notes.

Exercise #30c musical notation. A single staff in bass clef, 3/4 time, showing a scalar pattern with triplets.

Exercise #30d musical notation. A single staff in bass clef, common time, showing a scalar pattern.

EXERCISE #31 - Take the melodic minor scale or any of its modes (especially the altered scale) through any or all of the exercises in this chapter. Try the same thing with the harmonic minor scale. The recorded example plays a) below on Exercise #11 (scale chords) on the A altered scale. Piano on the accompanying tape plays A7 (alt.) throughout.

Possible scale chords on A altered scale

$A^{7(alt.)}$	$B^b_{MI} (MA^7)$	C^{sus7}	$D^b_{MA} 7(b5)$	E^b7	F^{sus7}	$G_{MI} 7(b5)$
$A_{MI} 7(b5)$	$B^b_{MI} 6/9$	$C_{MI} 7$	$D^b_{MA} (#5)$	$E^b7(b5)$	$F7$	$G_{MI} 7(b5)$
		$C_{MI} 6$			$F7(\#5)$	

a)

Here is an example of Exercise #18 (scalar patterns) on the A altered scale

b)

EXERCISE #32 - Play on a given mode until you find a phrase you like, then alternate between a) variations of that phrase and b) an equal length solo phrase.

D minor

EXERCISE #33- Try soloing in a mode and gradually add each non-scale note (from the chromatic scale) to the original mode, one at a time. The starting mode on the accompanying tape is C major.

EXERCISE #34 - After the above exercise has been done, try adding whichever chromatic notes present themselves until you see how each mode implies the whole chromatic scale as embellishment. At that point, only the root remains of the original mode; all other scale degrees are open to alteration. The starting mode is again C major.

(Freely)

Musical notation for the 'Freely' section, consisting of four staves of bass clef music. The first staff starts in 3/4 time and changes to 2/4. The second staff changes to 3/4 and then 2/4. The third staff changes to 4/4, 3/8, 2/4, and 4/4. The fourth staff is in 4/4 time and ends with a 'rit.---' marking.

(Faster)

Musical notation for the 'Faster' section, consisting of six staves of bass clef music. The first staff starts in 2/8 time and changes to 3/8, 2/4, and 4/4. The remaining staves are in 4/4 time and feature various chromatic alterations and accents.

Musical staff 1: Bass clef, eighth notes, triplets, and accents.

Musical staff 2: Bass clef, eighth notes, triplets, and accents.

Musical staff 3: Bass clef, eighth notes, triplets, and accents.

Musical staff 4: Bass clef, eighth notes, triplets, and accents.

(Half-time) (♩ = prev. ♩)

Musical staff 5: Bass clef, 5/8, 3/4, and 4/4 time signatures, eighth notes, and accents.

Musical staff 6: Bass clef, eighth notes, triplets, and accents.

Musical staff 7: Bass clef, eighth notes, triplets, and accents, ending with a "rall." marking.

(a Tempo)

Musical staff 8: Bass clef, 4/4, 3/4, and 4/4 time signatures, eighth notes, and accents.

Musical staff 9: Bass clef, eighth notes, accents, and a final chord marked "(8va)".

EXERCISE #35 - Do the above exercise but try using a pedal tone to act as an anchor.

CHAPTER TWO

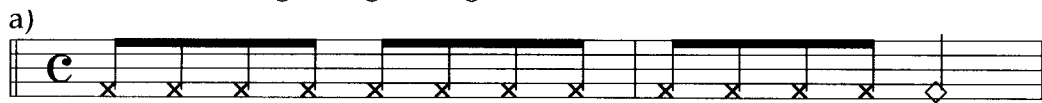
PHRASING EXERCISES IN ONE MODE

RHYTHM - THE BASIS OF PHRASING

The exercises in this section are designed to expand your solo capabilities by giving you a sense of confidence in creating distinct, rhythmically interesting phrases. Each exercise should be repeated exactly as written for a while and then used as a central motif for soloing. We suggest using only the notes of one mode at a time here so that the rhythmic aspect will be paramount. Be sure to try these exercises on other modes besides major and natural minor, i.e. pentatonic, diminished, melodic minor, etc.

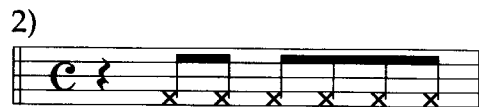
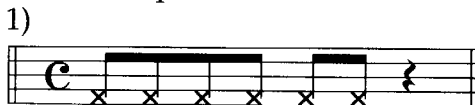
As John Scofield said in a recent interview in *JazzTimes* magazine, "Rhythm involves feel, but too many people think it's magical and just comes out of the air. You work on it through analysis and feel. You learn to hear and identify rhythms and the subtleties of where something is placed just like you learn to hear and identify pitches."

EXERCISE #1 - Long strings of eighth notes

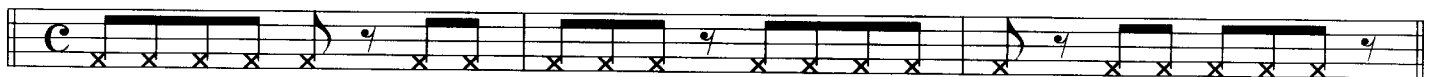


EXERCISE #2 - Experiment with different length phrases using just eighth notes, e.g.

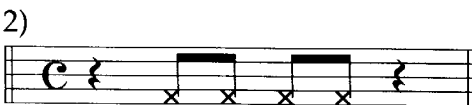
a) Six note phrases



b) Five note phrases. (This example and the next one have phrases that start on different places in the bar.)



c) Four note phrases



EXERCISE #3 - Continuous triplets.

a)  etc.

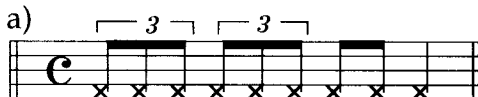
b)  etc.

EXERCISE #4 - Triplets with rests.

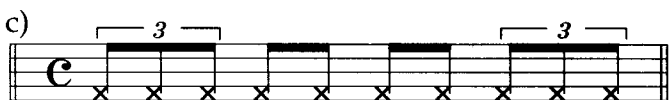
a) 

b) 

EXERCISE #5 - Combining triplets, quarter notes and eighth notes.

a) 

b) 

c) 

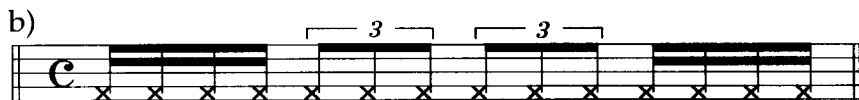
d) 

e) 

f) 

EXERCISE #6 - Combining triplets, eighth notes and sixteenth notes.

a) 

b) 

c) 

d) 

EXERCISE #7 - Long strings of sixteenth notes. For example, here is what Marc plays on the tape.

EXERCISE #8 - Sixteenth notes with rests.

a)

b)

c)

d)

e)

In order to solo well you will need to develop a library of rhythmic phrases that you are comfortable with to act as a foundation for spontaneous musical ideas. Every good soloist has this reservoir of rhythmic phrases and it is not hard to consciously expand your own. Here are some phrases to add to your repertoire and to inspire you to create more of your own.

EXERCISE #9 - Practice each of these one at a time until you can improvise around it without losing the basic idea.

a) 

b) 

c) 

d) 

e) 

f) 

Here is what Marc plays on this rhythm on the accompanying tape.



g) 

EXERCISE #9 (continued)

h)

i)

j)

k)

l)

m)

n)

o)

p)

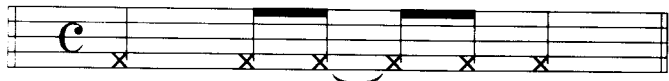
q)

r)

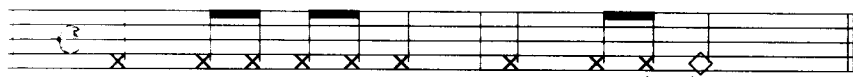
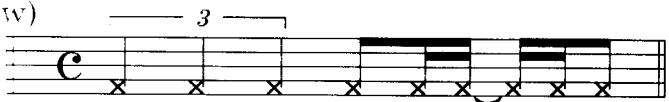
s)

t)

u)



w)



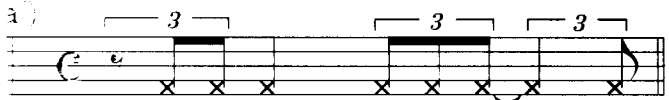
v)



z)



a)



b')



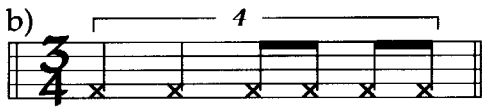
EXERCISE #10 - Here are some more advanced rhythmic figures to work on. Skip to Exercise #11 if these are too difficult for your level of development.

a)



Musical staff a) in 3/4 time signature. It contains two groups of three eighth notes, each marked with a bracket and the number 3.

b)



Musical staff b) in 3/4 time signature. It contains a group of four eighth notes marked with a bracket and the number 4.

c)



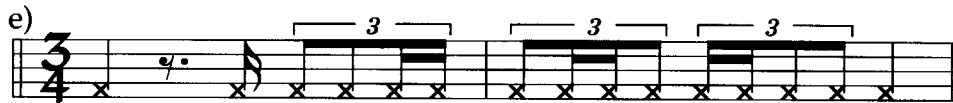
Musical staff c) in 7/4 time signature. It starts with a dotted quarter note, followed by an eighth note, and then two groups of three eighth notes, each marked with a bracket and the number 3.

d)



Musical staff d) in 7/4 time signature. It contains a sequence of eighth notes and quarter notes.

e)



Musical staff e) in 3/4 time signature. It starts with a quarter note, followed by three groups of three eighth notes, each marked with a bracket and the number 3.

f)



Musical staff f) in 5/4 time signature. It contains eighth notes and two groups of three eighth notes, each marked with a bracket and the number 3.

g)



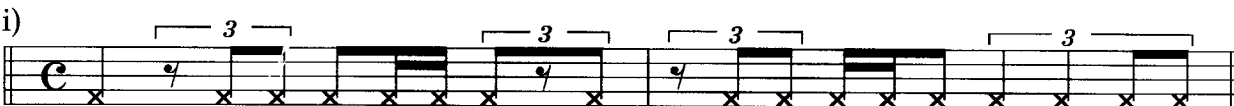
Musical staff g) in 6/4 time signature. It contains eighth notes and quarter notes.

h)



Musical staff h) in common time (C). It contains eighth notes, a group of three eighth notes marked with a bracket and the number 3, a group of five eighth notes marked with a bracket and the number 5, another group of five eighth notes marked with a bracket and the number 5, and a final group of three eighth notes marked with a bracket and the number 3.

i)



Musical staff i) in common time (C). It contains quarter notes and three groups of three eighth notes, each marked with a bracket and the number 3.

j)

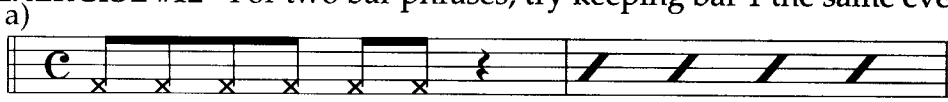


Musical staff j) in 5/4 time signature. It contains quarter notes and three groups of three eighth notes, each marked with a bracket and the number 3.

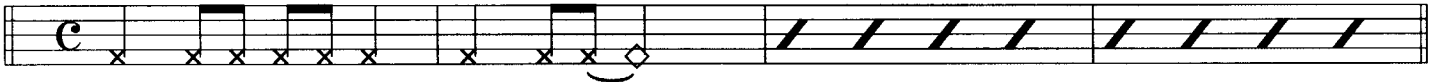
EXERCISE #11 - Try taking a one bar phrase and turn it into a two bar phrase by adding an improvised bar after it.



EXERCISE #12 - For two bar phrases, try keeping bar 1 the same every time but improvising bar 2.



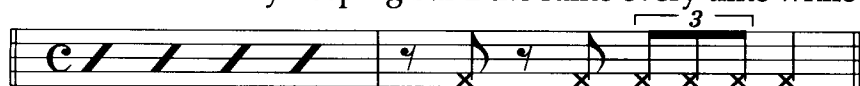
EXERCISE #13 - Try keeping the two bar phrase as is and adding two improvised bars after it to create a four bar phrase.



Here is a transcription of Marc's improvised solo on this rhythm.



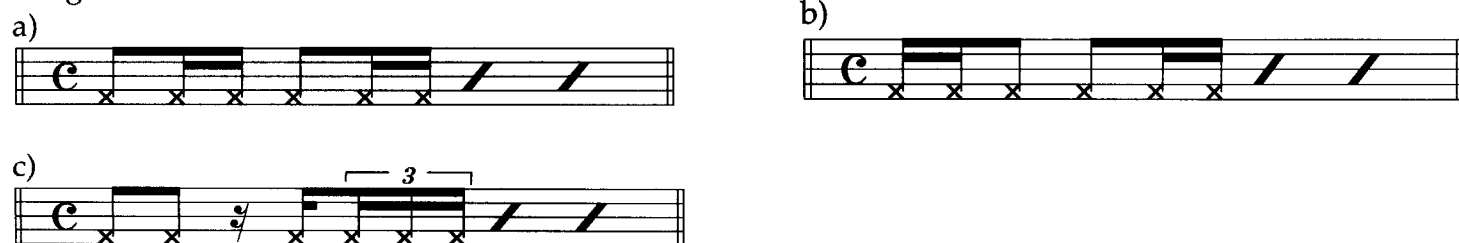
EXERCISE #14 - Try keeping bar 2 the same every time while improvising bar 1.



EXERCISE #15 - Keep the exact same rhythm every bar but gradually increase the technical difficulty of the choice of notes.



EXERCISE #16 - For sixteenth note figures, try keeping the first two beats the same each bar and improvising the last two beats.



Here is a transcription of Marc's improvised solo on c) above.

(Swing 16ths feel)





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Eddie Gomez

EXERCISE #17 - If you have a drum machine, try programming it to play a specific two-bar rhythm. Solo matching the rhythm exactly at first and then try playing off of it and only coming back to it periodically. (No example on the accompanying tape).

EXERCISE #18 - Improvise in a mode or on a tune using repeated rhythmic figures as your main motif. Play one and move it around the mode for a little bit, then do the same for the next rhythmic idea that comes up, etc. (allow a little time for filler between ideas, if necessary). This can be very creative! On the tape, Marc solos on the changes to "Nardis".

The musical score consists of 11 staves, alternating between bass and treble clefs. The key signature is one sharp (F#). The time signature is common time (C). The chords and rhythmic patterns are as follows:

- Staff 1 (Bass):** Chords: EMI⁷, FMA⁷, B⁷(#9)(#5), CMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 2 (Bass):** Chords: AMI⁷, FMA⁷, EMA⁷, (FMA⁷). Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 3 (Bass):** Chords: EMI⁷, FMA⁷, B⁷(#9)(#5), CMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 4 (Bass):** Chords: AMI⁷, FMA⁷, EMA⁷, (FMA⁷). Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 5 (Bass):** Chords: AMI⁷, FMA⁷, AMI⁷, FMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 6 (Treble):** Chords: DMI⁷, G⁷, CMA⁷, (B⁷(alt)). Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 7 (Bass):** Chords: EMI⁷, FMA⁷, B⁷(#9)(#5), CMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 8 (Bass):** Chords: AMI⁷, FMA⁷, EMA⁷, (FMA⁷). Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 9 (Bass):** Chords: EMI⁷, FMA⁷, B⁷(#9)(#5), CMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.
- Staff 10 (Bass):** Chords: EMI⁷, FMA⁷, B⁷(#9)(#5), CMA⁷. Rhythmic pattern: quarter notes, eighth notes, quarter notes.

EXERCISE #19 - With a metronome on beat one or on beats one and three, go back and forth at will between

Start with different ones as the basic pulse. After this is comfortable, try playing different rhythmic figures in each time feel, to disguise the obviousness of the change. It is imperative that you are comfortable with these transitions.

ADVANCED PHRASING CONCEPTS

EXERCISE #20 - To convey a real sense of coherence in your solos, your phrases should have some direct relation to each other, creating a whole greater than the sum of its parts. So first, try soloing in a mode focusing and elaborating on any element that connects your phrases to each other. Let the unifying factor change as often as it wants to during the course of a solo, but keep aiming for the sense of connection. The recorded example is based on the changes of "Night And Day".

The musical score for Exercise #20 is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of ten staves of music, each featuring a melodic line with various phrasing techniques such as slurs, accents, and triplets. Above the notes, chord changes are indicated with symbols like BMA7, Bb7, Eb6/9, AMI7(b5), AbMI7, GMI7, C7, FMI7, Bb7, EbMA7, BMA7, Bb7sus, Bb7(b9), EbMA7, AMI7(b5), AbMI9, GMI7, C7(alt), FMI7, Bb7, EbMA7, GbMA7, (E9), EbMA7(#11), GbMA7, EbMA7(#11), AMI7(b5), AbMI7, GMI7, F#MI7(C7), FMI7, and Bb7.

E^bMA⁹ **BMA⁹** (b) **B^b7**

E^b6/9 **BMA⁹** **B^b7**

E^b6/9 **A^bMI^{7(b5)}** **A^bMI⁷**

GMI⁷ **C⁷** **FMI⁷** **B^b7**

E^bMA⁷ **BMA⁹** **B^b7** **E^bMA⁷**

BMA⁹ **B^b7** **E^bMA⁷**

A^bMI^{7(b5)} **A^bMI⁷** **GMI⁷** **C⁷** **FMI⁷**

B^b7 **E^bMA⁷** **G^bMA⁷** **E⁹**

E^bMA^{7(#11)} **G^bMA⁷** **E⁹**

E^bMA⁹ **A^bMI^{7(b5)}**

A^bMI⁷ **GMI⁷** **F[#]MI⁷**

FMI⁷ **B^b7** **E^bMA⁷**

As Howard Roberts and Garry Hagberg state in their book, *Guitar Compendium* (Advance Music, Germany), "In language, if one sentence states a given subject we expect the following sentence to be related to it, i.e. to extend it, answer it, qualify it, clarify it, etc. And in music, as listeners, we expect precisely the same thing. As players, it is our task to fulfill that expectation."

The next 6 exercises focus on several possible connecting factors, one at a time.

EXERCISE #21 - From phrase to phrase make the repetition &/or modification of one or more rhythmic figures be the unifying factor.

(Bass double x feel:)

The musical score for Exercise #21 is written in bass clef with a 12/8 time signature. It consists of seven staves of music. The first staff begins with an F^7 chord and features eighth-note runs. The second staff includes chords F^7 , G^{mi7} , $G^{\#o7}$, F/A , C^{mi7} , and F^7 . The third staff is dominated by a B^b7 chord with a triplet eighth-note pattern. The fourth staff continues with triplet eighth notes and includes a F^7 chord. The fifth staff features F^7 , E^b7 , D^7 , and G^7 chords. The sixth staff includes C^9_{sus} , F^7 , B^b7 , and B^b7 chords. The final staff concludes with C^9_{sus} , F/C , C^7 , and F^7 chords. Various rhythmic markings such as triplets and four-note groups are used throughout to create a sense of flow and repetition.



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MARC JOHNSON

EXERCISE #22- From phrase to phrase make the repetition &/or modification of the contour of the phrase be the unifying factor. (Contour signifies the shape of the rising and falling of the pitches, as if you were to draw a graph of them). After a couple of variations, feel free to start a new contour and repeat the exercise. The recorded example is based on the changes of "Emily".

The musical score consists of ten staves of music in bass clef, 3/4 time. The notes are written on a five-line staff, and the chords are indicated by letters and numbers above the notes. The chords are: CMA⁹, AMI⁹, DMI⁷, G⁹_{SUS}, GMI⁷, C⁹, FMA⁷, E^{7(b9)}, AMA⁷, F#^{7(b9)(#5)}, BMI⁷, E⁹_{SUS}, E^{7(b9)}, AMI⁹, D⁹, G⁹_{SUS}, G^{7(b9)(#5)}, CMA⁹, AMI⁹, DMI⁷, G⁹_{SUS}, GMI⁹, C⁹_{SUS}, C⁷, FMA⁷, BMI^{7(b5)}, E^{7(#9)(#5)}, AMI⁹, B^{7(b9)(#5)}, EMI⁷, A⁹, DMI⁷, G⁷, E^{7(#9)(#5)}, AMI⁷, FMA⁷, Bb⁹, EMI⁷, AMI⁹, DMI⁹, G⁹_{SUS}, CMA⁷, G⁹_{SUS}, CMA⁹, AMI⁹, DMI⁹, GMI⁷, G⁹_{SUS, C⁹, FMA⁹. The score includes various musical notations such as slurs, accents, and triplets. A double bar line is present between the 8th and 9th staves, with the text "(2nd chorus)" written above the 9th staff.}

E⁷ A^{MA}⁹ F^{#7} B^{MI}⁷

E⁹_{SUS} A^{MI}⁹ D⁹ D^{MI}⁷ G⁷

C^{MA}⁹ A^{MI}⁹ D^{MI}⁹ G⁹_{SUS}

G^{MI}⁹ C⁹_{SUS} C⁷ F^{MA}⁷ B^{MI}^{7(b5)} E^{7(b9)}(#5) A^{MI}⁷

B^{7(b9)}(#5) E^{MI}⁷ A⁹ D^{MI}⁷ G⁹

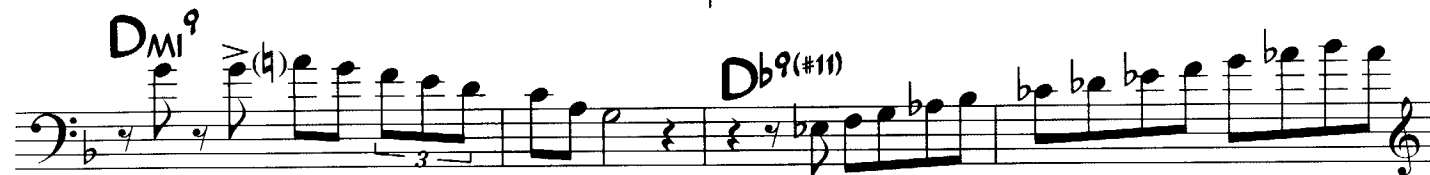
E^{7(#9)}(#5) A^{7(#9)}(#5) F^{#MI}^{7(b5)} F^{MI}⁶

E^{MI}⁹ A^{MI}⁹ D^{MI}⁹ G⁹_{SUS}

(2-feel)

C^{MA}⁹ G⁹_{SUS} C^{MA}⁹

EXERCISE #23 - Focus on one or two important landmark notes within a phrase and make the landmark notes of the next phrase be directly related to the previous ones.



EXERCISE #24 - Somewhere within each phrase (or between phrases) take a short lick and transpose &/or modify it as the unifying factor. The written example below is the second chorus of Marc's improvised solo on a C minor blues.

(2nd chorus)

Chords: $CMI^{6/9}$, $FMI^{6/9}$, $CMI^{6/9}$, $AMI^{7(b5)}$, $D^{7(b9)}$, $G^{7(\#9)}$, $CMI^{6/9}$, $G^{7(\#5)}$

EXERCISE #25 - Start each phrase with a short lick or variation thereof, but have the resolution of it change each time. Feel free to start a new one at any time.

a)

Chord: GMI^7

Chord: GMI^7 etc.

b)

etc.

EXERCISE #26 - Divide each phrase up into two parts and have the second part be a direct response to the first part, i.e. question/answer, call/response phrases. The recorded example is based on the changes of "Impressions".

EXERCISE #27 - Make the whole shape of each phrase be the focus of your concentration as you are playing it. Let your ear decide the resolution of each phrase and have that resolution take precedence over any other factor, i.e. believe in your ability to create complete thoughts on your bass. Spend a lot of time on this one as you should be relying more and more on your ear and creativity as you progress as a musician. The recorded example is based on the changes of "Maiden Voyage".

The musical score for Exercise #27 consists of eight staves of bass clef notation. The chords and rhythmic patterns are as follows:

- Staff 1: D^9_{SUS} (triplets, eighth notes)
- Staff 2: F^9_{SUS} (triplets, eighth notes)
- Staff 3: D^9_{SUS} (eighth notes, sixteenth notes)
- Staff 4: D^9_{SUS} (eighth notes), F^9_{SUS} (eighth notes)
- Staff 5: F^9_{SUS} (eighth notes), E^b9_{SUS} (triplets, eighth notes)
- Staff 6: E^b9_{SUS} (triplets, eighth notes)
- Staff 7: E^b9_{SUS} (triplets, eighth notes), G^b9_{SUS} (triplets, eighth notes)
- Staff 8: G^b9_{SUS} (even 8ths), D^9_{SUS} (triplets, eighth notes)

D^9_{sus} F^9_{sus} F^9_{sus} D^9_{sus}

EXERCISE #28 - In a particular mode, make up a 4 bar phrase that seems musical to you, then play a series of 4 bar phrases that have some connection to the original one (rhythm, contour, landmarks, interval relations, etc.), but that are not necessarily literal variations of it. Feel free to start a new series any time. Here are 3 phrases based on Bb melodic minor to start with.

a)

b)

$D^b MA 7(\flat 5)$ C 8va

c)

rake rake

CHAPTER THREE

CHOICE OF NOTES ON A GIVEN CHORD

MAKING MUSIC ON ARPEGGIOS

This chapter is designed to give you more options of what to play on a given chord. Most of the exercises here are written on one chord at a time but the same ideas can be practiced on two chord vamps, sections of tunes, or whole tunes.

EXERCISE #1 - Make sure that you are comfortable playing the notes of an arpeggio in each position (see Appendix I, #4). Within that position, try to make each chord sound musical.

a) **B^b7**

b) (1st pos.) **B^bMA⁷**

EXERCISE #2 - Practice lines that connect two or more positions on the bass using only chord tones.

F_MI⁷

EXERCISE #3 - Play chordal lines that connect as much of the fingerboard as possible.

F_MI⁷

EXERCISE #4 - To get more out of a limited number of note choices, try repeating notes and going back and forth between notes.

a) **A_MI⁷**

EXERCISE #4 (cont.)

b) $D_{MI}^{7(add 11)}$

etc.

EXERCISE #5 - Pick a rhythm from Chapter 2 and use it to play the notes of the chord.

A_{MI}^7

EXERCISE #6 - Try working on other 4 note chords besides 1357 ones, e.g. 6 chords, add 9 chords, sus chords, diminished chords, etc.

$B^b_{MI}^{(add 9)}$

$G^b_{MI}^{(add 9)}$

EXTENDING ARPEGGIOS

EXERCISE #7 - To create a richer sound, try adding one note from the parent scale (see Appendix I, #6) to the basic chord. Virtually any note will work added to dominant chords, while major and minor chords will be more limited. See chart below.

a) **F7(#9)**

b) **FMA9**

CHORD TYPE	COMMON EXTENTIONS
Major 7th Chord	9 #11 13 11 (less common)
Minor 7th Chord	9 11 13 b13 (less common)
Diminished 7th Chord	9 ma 7
Minor 7th (Flat 5th) Chord	9 11 b13 b9
Dominant 7th Chord	b9 9 #9 11 (=sus. chord with added 3rd) #11 b13 13
Suspended 7th Chord	b9 9 #9 3 13

EXERCISE #8 - As an extention of the previous exercise, think of the chord but play any other scale notes in addition. Think of them as extentions of the chord (melodic color notes) or as passing notes between chord tones. This is a fundamental concept - think of the chord but play off the scale.

F9

EXERCISE #9 - Try connecting arpeggios with scale fragments.

a) CMA^7 Dmi^7 etc.

b) $A^b\circ^7$

c) $CMA^{9(\#11)}$

Dmi^7

$CMA^{9(\#11)}$ Dmi^7

Dmi^7 $CMA^{9(\#11)}$

$CMA^{9(\#11)}$ Dmi^7

Dmi^7 $CMA^{9(\#11)}$

Dmi^7

$CMA^{9(\#11)}$

EXERCISE #10 - Think of the chord but add chromatic passing notes around &/or between chord notes.

a) $F_{MI}^{(MA7)}$

b) $C7$

etc.

EXERCISE #11 - This exercise uses both upper and lower chromatic embellishments of the root of a chord. Experiment with different embellishments (e.g. whole step below, half step above), embellishing different members of the chord, different quality chords, etc. as you go through the cycle of fifths.

$G7$

$C7$

$F7$

$Bb7$

$Bb7$ $Eb7$

Two staves of musical notation in bass clef. The first staff starts with an Eb7 chord and contains a sequence of eighth and quarter notes. The second staff starts with an Ab7 chord and includes a triplet of eighth notes and a quarter note.

EXERCISE #12 - Using any of the above embellishments on a chord, practice lines that connect the whole fingerboard.

Three staves of musical notation in bass clef. The first staff is labeled C7 and shows a sequence of notes across the fretboard. The second staff is labeled F7 and shows a similar sequence. The third staff shows a sequence starting with F7, followed by a double bar line, a C7 chord with a 4-measure rest, another double bar line, and an F7 chord with a 4-measure rest.

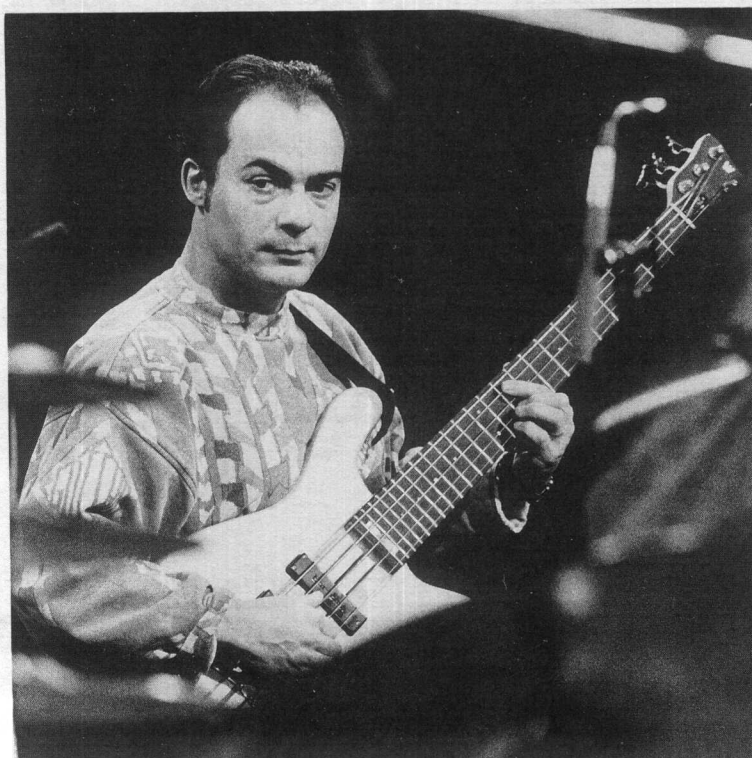


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Dominique Di Piazza

POLYTONAL PHRASES AND CHORD SUBSTITUTIONS

EXERCISE #14 - Take the upper extensions of a chord as derived from a parent scale and make a new chord out of them. Think of it as a polytonal situation but play lines based off the upper chord only and see how they sound against the original chord. Make a tape of the original chord on piano or guitar and practice along with it.



Exercise #14 consists of three staves of music. The first staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It starts with a whole rest, followed by a series of eighth and quarter notes. Above the staff, the chords D and C7 are indicated. The second staff is also in treble clef, 4/4 time, with the same key signature. It features a series of eighth notes, some with accents and slurs, and a triplet of eighth notes. Above the staff, the chords D and C7 are indicated. The third staff is in bass clef, 4/4 time, with the same key signature. It shows a whole note chord, a half note chord, and a whole note chord. Above the staff, the chords D, C7, and Bb are indicated.

EXERCISE #15 - Try the above exercise but keep going back and forth between the original chord and the upper chord within the same line. If you can derive several chords to put on top of the original chord, try playing lines based on all of them mixed together.



Exercise #15 consists of five staves of music. The first staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It features a series of eighth notes, some with accents and slurs. Above the staff, the chords D and C7 are indicated. The second staff is in bass clef, 4/4 time, with the same key signature. It features a series of eighth notes, some with accents and slurs. Above the staff, the chords D and C7 are indicated. The third staff is in treble clef, 4/4 time, with the same key signature. It features a series of eighth notes, some with accents and slurs, and a triplet of eighth notes. Above the staff, the chords D and C7 are indicated. The fourth staff is in treble clef, 4/4 time, with the same key signature. It features a series of eighth notes, some with accents and slurs, and a triplet of eighth notes. Above the staff, the chords D and C7 are indicated. The fifth staff is in bass clef, 4/4 time, with the same key signature. It shows a whole note chord and a whole note chord. Above the staff, the chords D and C7 are indicated.

EXERCISE #16 - Chords a half step above or below a given chord can be used to approach chord tones (called "side slipping"). In this example, the original chord is stated, then a piece of its chromatic neighbor, then back to the original chord.

a)

This is a transcription of the last part of Marc's improvised solo on the accompanying tape.

b)

EXERCISE #17 - Play a line that aims for a non-chord tension note, then harmonize that note with an arpeggio of a chord it is a part of - instant polytonality!

a)

b)

(Continued on next page)

Musical notation for Exercise #17 (cont.) consisting of four staves. The first three staves are in 7/8 time and feature a mix of bass and treble clefs. The fourth staff is in bass clef. Chords are indicated as DMI and E7. The notation includes eighth and sixteenth notes, triplets, and rests.

EXERCISE #18 - From the chart at the end of this exercise, try adding one or more chord substitutions to a solo line to create a polytonal effect. Use any length of time on each chord you want to.

a)

Musical notation for Exercise #18a in bass clef, 4/4 time. Chords are C7, Gb13, and DbMI11. The notation includes eighth and sixteenth notes, rests, and a double bar line.

This is a transcription of Marc's improvised solo on this idea on the tape.

b)

Musical notation for Exercise #18b in bass clef, 4/4 time. Chords are C7, Db7, GbMI7, and DbMI7. The notation includes eighth and sixteenth notes, rests, and a double bar line.

Musical notation for Exercise #17 (cont.) consisting of four staves. The first three staves are in 7/8 time and feature a mix of bass and treble clefs. The fourth staff is in bass clef. Chords are labeled as DMI and E7. The notation includes eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

EXERCISE #18 - From the chart at the end of this exercise, try adding one or more chord substitutions to a solo line to create a polytonal effect. Use any length of time on each chord you want to.

a)

Musical notation for Exercise #18a in bass clef, 4/4 time. Chords are labeled as C7, Gb13, and DbMI11. The notation includes eighth and sixteenth notes, with some chords held over as indicated by dashed lines.

This is a transcription of Marc's improvised solo on this idea on the tape.

b)

Musical notation for Exercise #18b in bass clef, 4/4 time. Chords are labeled as C7, Db7, GbMI7, and DbMI7. The notation includes eighth and sixteenth notes, with some notes marked with accents (>) and some chords held over as indicated by dashed lines.

CHORD SUBSTITUTION CHART

CHORD QUALITY	EXAMPLE	SUBSTITUTION	RESULTING CHORD
Major	Cmaj7	E ^{mi} 7	C ^{ma} 9
		A ^{mi} 7	C6
		G ^{ma} 7	C ^{ma} 9 (#11)
		B ^{mi} 7	C ^{ma} 13 (#11)
		D9	C ^{ma} 13 (#11)
		F# ^{mi} 7(b5)	C6 (b5)
Minor	C ^{mi} 7	E ^{bma} 7	C ^{mi} 9
		A ^{mi} 7(b5)	C ^{mi} 6
		G ^{mi} 7	C ^{mi} 11
		B ^{bma} 7	C ^{mi} 13
		F7	C ^{mi} 6 (11)
		D ^{mi} 7	C ^{mi} 13
		A ^{bma} 7	C ^{mi} 7 (b13)
		D ^{bma} 7(b5)	C ^{mi} 7 (11,b9)
		C7	C7 (#9)
		Dominant	C7
G ^b 7	C7 (b9, b5)		
D ^b 7 (E ^o 7, G ^o 7, B ^b 7)	C7 (b9)		
E ^b 7	C7 (#9, b9)		
D ^{bmi} 6/9	C7 (alt.)		
E ^{bmi} 7	C7 (alt.)		
A ^b 7	C7 (alt.)		
C ^{mi} 7	C7 (#9)		
E ^{ma} 7(b5,#5)	C7 (#9,#5)		
A ^{mi} 7	C13		
D9	C13 (#11)		
A7(b9)	C13 (b9)		
G ^{bmi} 7	C13 (b9,b5)		
G ^{mi} 7	C9sus		
B ^{bma} 7	C13sus		
D ^{mi} 7	C13sus		
D ^{bma} 7(b5)	Csus7 (b9)		
G ^{bma} 7	Csus7 (b9,b5)		

EXERCISE #19 - Here are the chords to Bill Evans' tune "Time Remembered" with Bill's voicings broken up into polychords. Try soloing on the upper ones as much as possible.

a)

$\frac{B_{MI}^7}{C_{MA}^7}$
 $\frac{E_{MI}^7}{F_{MA}^7}$
 $\frac{D_{MA}^7}{E_{MI}^7}$
 $\frac{A_{MI}^7}{D_{MI}^7}$
 $\frac{C_{MA}^7}{D_{MI}^7}$
 $\frac{A_{MI}^7}{G_{MI}^7}$
 $\frac{D_{MI}^7}{E^b_{MA}^7}$
 $\frac{B^b^7}{A^b_{MA}^7}$

$\frac{B_{sus}}{A_{MI}^7}$
 $\frac{C_{MA}^7}{D_{MI}^7}$
 $\frac{A_{MI}^7}{G_{MI}^7}$
 $\frac{D_{MI}^7}{C_{MI}^7}$
 $\frac{G_{MI}^7}{F_{MI}^7}$
 $\frac{F^{\#}_{MI}^7}{E_{MI}^7}$
 $\frac{A_{MA}^7}{B_{MI}^7}$
 $\frac{A_{MA}^7}{B_{MI}^7}$
 $\frac{B^b_{MI}^7}{E^b_{MI}^7}$
 $\frac{B_{MI}^7}{A_{MI}^7}$

$\frac{B^b_{MA}^7}{C_{MI}^7}$
 $\frac{G^{\#}_{MI}^7}{F^{\#}_{MI}^7}$
 $\frac{C^{\#}_{MI}^7}{B_{MI}^7}$
 $\frac{A_{MI}^7}{G_{MI}^7}$
 $\frac{F^7}{E^b_{MA}^7}$
 $\frac{E_{MI}^7}{D_{MI}^7}$
 $\frac{F^7}{C_{MI}^7}$
 $\frac{B^b_{MA}^7}{C_{MI}^7}$

Here is a transcription of Marc's improvised solo on this idea on the accompanying tape.

b)

Chords and musical notation are as follows:

- System 1: Treble clef: B_{mi}^9 , $C_{MA}^7(\#11)$, E_{mi}^7 , D_{MA}^7 ; Bass clef: $F_{MA}^7(\#11)$, E_{mi}^9
- System 2: Treble clef: A_{mi}^9 , C_{MA}^7 , A_{mi}^7 , Bb^7 ; Bass clef: D_{mi}^7 , $E_{bMA}^7(\#11)$, $A_{bMA}^7(\#11)$
- System 3: Treble clef: B_{sus} , C_{MA}^7 , A_{mi}^7 , D_{mi}^7 ; Bass clef: A_{mi}^9 , G_{mi}^9 , C_{mi}^9
- System 4: Treble clef: G_{mi}^7 , $F\#_{mi}^7$, A_{MA}^7 ; Bass clef: F_{mi}^{11} , E_{mi}^9 , B_{mi}^9
- System 5: Treble clef: Bb_{mi}^7 , B_{mi}^7 , Bb_{MA}^7 , $G\#_{mi}^7$; Bass clef: E_{bmi}^9 , A_{mi}^9 , C_{mi}^9 , $F\#_{mi}^9$
- System 6: Treble clef: $C\#_{mi}^7$, A_{mi}^7 , F^7 ; Bass clef: B_{mi}^9 , G_{mi}^9 , $E_{bMA}^7(\#11)$
- System 7: Treble clef: E_{mi}^7 , F^7 , Bb_{MA}^7 ; Bass clef: D_{mi}^9 , C_{mi}^9 , C_{mi}^9

MISCELLANEOUS CHORD EXERCISES

EXERCISE #20 - Try all of the exercises in this chapter going back and forth between two chords or on longer chord sequences, instead of just one chord at a time, e.g. Exercise #6.



or Exercise #8



EXERCISE #21 - Combine Chapter 2 & 3, i.e. practice any exercise in this chapter with a specific rhythm from Chapter 2. No example on the accompanying tapes.



Photo by Tom Copi

Marc Johnson

TYPICAL JAZZ LICKS AND CHORD PROGRESSIONS

The purpose of this section is to help answer the perennial question, 'How do I avoid playing the same things during every solo?', by providing a number of "licks" for you to incorporate into your solo vocabulary. In addition, this section will give you examples of typical jazz chord progressions to practice improvising on as you work on each lick.

This section is meant to be used as a reference work, a sourcebook for new ideas when you feel the need for some outside inspiration; so after practicing a representative sampling of each quality chord, we suggest you continue on to Chapter 4 and return to this section whenever you feel it will be helpful.

First, here is one sample lick followed by some different ways to practice it.

Sample Lick

1) Play the same lick over different chords. The relative major of a minor or vice versa will often work. Also try chords a fourth away in either direction.

2) Transpose the lick to fit different chords. Any progression can be used.

3) Transpose the lick to different steps of a given scale (i.e. diatonic transposition). Choose a scale that contains most or all of the notes in the lick. The first example below uses the G dorian scale, while the second one uses the C pentatonic scale. Notice how the intervals change but the shape remains the same.

GMI⁷ (G Dorian)

GMI⁷ (C Pentatonic)

4) Change the rhythm of the lick.

Exercise 4 shows two licks. The first lick is in GMI7 and the second is in BbMI7. Both licks are marked with a repeat sign (⌋).

5) Play the lick backwards.

Exercise 5 shows a lick played backwards. The lick is in GMI7, C7, FMA7, FMI7, Bb7, and EbMA7.

6) Use only a fragment of the lick.

Exercise 6 shows a fragment of the lick. The lick is in GMI7, C9, AbMI7, and Db9.

7) Use two or more techniques together, e.g. backwards with a different rhythm.

Exercise 7 shows a lick played backwards with a different rhythm. The lick is in GMI7 and EbMI7. The time signature is 3/4.

or fragmented and diatonically transposed.

Exercise 8 shows a lick fragmented and diatonically transposed. The lick is in GMI7.

DOMINANT CHORD LICKS

Each lick in the rest of this chapter is followed by one or more sample usages of it. Each sample use is designed to have you continue practicing the lick in one way or another. First, learn the sample use as written. Then follow the instructions for continuing each sample use. After that, feel free to use any of the suggestions on the previous two pages to continue working on the lick. Remember - one lick really integrated into your working repertoire is much more useful than 20 of them played and forgotten.

First, here is a transcription of Marc's beautiful improvised solo on Dominant Lick #5a on the accompanying tape.

5a)

The musical score for Dominant Lick #5a is presented in eight staves. The first seven staves are in bass clef, and the eighth staff is in treble clef. The key signature has one flat (Bb). The time signature is 4/4. The chords used are D^{7(b9)}, G^{m6}, and A^{7(b9)}. The score includes various rhythmic patterns, including eighth and sixteenth notes, and triplet markings. The first staff shows a sequence of chords: D^{7(b9)}, G^{m6}, A^{7(b9)}, and D^{7(b9)}. The second staff continues with D^{7(b9)}, G^{m6}, A^{7(b9)}, and D^{7(b9)}. The third staff shows D^{7(b9)}, G^{m6}, A^{7(b9)}, and D^{7(b9)}. The fourth staff features D^{7(b9)}, G^{m6}, A^{7(b9)}, and D^{7(b9)}. The fifth staff has D^{7(b9)}, D^{7(b9)}, and G^{#m6}. The sixth staff includes A^{7(b9)}, D^{7(b9)}, and D^{7(b9)}. The seventh staff shows D^{7(b9)}, G^{m6}, and D^{7(b9)}. The eighth staff features A^{7(b9)}, D^{7(b9)}, and D^{7(b9)}.

Lick #1

Play variations of the lick on each G7 (alt.) bar. Try starting it on different notes.

1a)

Improvise on this progression but try keeping the first two beats of each chord as written.

1b)

Lick #2

To improvise on this progression, try using the 3, 5, b6, b7, root, and b9 in any order on each dominant chord.

2a)

2b) **E^{7(b9)}**

etc.

Lick #3

Play this progression coming back to the written example, or pieces of it, at will.

3a)

C^{7(b9)} **F^{M1}** **B^{b7(b9)}**
E^{bMA⁷} **A^{b7(b9)}** **C^{#M1}** **F^{#7(b9)}**
B^{MA⁷} **E^{7(b9)}** **A^{M1}** **D^{7(b9)}** **G^{MA⁷}**

To improvise on this, try using 5, 4, 3, b2 in any order on each dominant chord.

3b)

C^{7(b9)} **F^{7(b9)}** **B^{b7(b9)}** **E^{bMA⁷}**

Lick #4

A^{b13(#11)}

4a) $A^b13(\#11)$ GMA^7 $A^b13(\#11)$ GMA^7 $A^b13(\#11)$ GMA^7

4b) $A^b13(\#11)$ etc.

Lick #5

Improvise off these chords, coming back to the lick whenever you want.

5a) $D^{7(b9)}$ GMI^6 $A^{7(b9)}$ $D^{7(b9)}$

Improvise off these chords, coming back to the lick whenever you want.

5b) $D^{7(b9)}$ G^7 $F\#^{7(b9)}$ B^7 B^b7 E^b7 $D^{7(b9)}$ GMA^7

Play through a tune using the lick whenever you can, e.g. "Stella".

5c) $EMI^{7(b5)}$ A^{13} CMI^9 $F^{7(alt)}$ etc.

Lick #6

Play on this progression using the lick periodically.

6a)

F¹³ B^b6 B^b7 E^bMA⁷ D⁷_{SUS} GMI⁶ C¹³ F⁷

Continue down chromatically playing variations of the lick.

6b)

B^b13 A¹³ A^b13 G¹³ etc.

Start each four bar phrase with the lick.

6c)

B^b13 G¹³

Lick #7

C^{7(alt)}

Start each four bar phrase with the lick. Try it down an octave too.

7a)

C^{7(alt)} FMI¹¹ C^{7(alt)} FMI¹¹

Try playing the first bar and a half as is every time but changing the resolution note at the Fmi chord.

7b)

C^{7(alt)} FMI

Lick #8

A¹³

Play this progression using the lick at will.

8a)

E^{MI7} A⁷ D⁶ F^{#MI7} B⁷ E⁶

Play as a vamp, referring back to the lick periodically. Then transpose the chords and vamp on that too.

8b)

E^{MI7} A⁷ E^{MI7} A⁷ E^{MI7} A⁷ E^{MI7}A⁷

Lick #9

C⁷

9a)

C⁷ etc.

Improvise on this progression, referring back to the lick periodically.

9b)

G^{MI7} C⁷ F^{MA7} G^{MI7} C⁷ C^{MI7} F⁷ B^{bMA7} A^{MI7} D⁷ G^{MI7} C⁷ F^{MA7}

Improvise on this progression, referring back to the lick periodically.

9c)

Chords: GMI , $C7$, FMI , FMI , $Bb7$, $EbMI$, $EbMI$, $Ab7$, $DbMI$, $C\#MI$, $F\#7$, BMI

Lick #10

Chord: $D7(b9)$

Improvise on this progression referring back to the lick periodically.

10a)

Chords: $D7(b9)$, GMI^6 , $D7(b9)$, $G7(b9)$, $C7$, $F7(b9)$, $BbMA7$, $F7(b9)$, $Bb7(b9)$, $Eb7$

10b)

Chord: $D7(\#11)$ etc.

Lick #11

Chord: $E7(b9)$

Improvise on this progression referring back to the lick periodically.

11a)

Play off the F diminished scale using this pattern as your main motif.

11b)

Lick #12

Improvise on the progression, referring back to the lick periodically

12a)

Start your phrases with the lick (starting on any note you want), and resolve them differently each time.

12b)

Lick #13

Improvise on this progression, referring back to the lick at will.

13a)

$B^{13(b9)}$ $C\#M^{11}$ $C^{13(b9)}$ $D\#M^{11}$

$C\#^{13(b9)}$ $D\#M^{11}$ $D^{13(b9)}$ $E\#M^{11}$

Play off the C diminished scale using this kind of interval pattern.

13b)

$B^{13(b9)}$ etc.

Lick #14

$F^{13(\#11)}$

Improvise on this progression, referring back to the lick periodically.

14a)

$F^{13(\#11)}$ B^bMA^7 $E^b^{13(\#11)}$ A^bMA^7

Improvise on this progression, referring back to the lick periodically.

14b)

$F^{13(\#11)}$ $G^{13(\#11)}$ $A^{13(\#11)}$

$B^{13(\#11)}$ $D^b^{13(\#11)}$ $E^b^{13(\#11)}$

Lick #15

B^b13(#11)

Continue variations of this idea down chromatically.

15a) **B^b13(#11)** **A^{13(#11)}** **A^b13(#11)** **G^{13(#11)}** etc.

Lick #16

D^b7

Improvise on this progression, referring back to the lick periodically.

16a) **A^bMi⁷** **D^b7** **G^{Mi}7(b5)** **C⁷** **F[#]Mi⁷** **B⁷**

F^{Mi}7(b5) **B^b7** **E^bMA⁷** **A^{Mi}7** **D⁷**

Improvise on this progression, referring back to the lick periodically.

16b) **A^bMi⁹** **D^b9** **B^{Mi}9** **E⁹**

D^{Mi}9 **G⁹** **F^{Mi}9** **B^b9**

B^b7(#11) Lick #17

Improvise on this progression, referring back to the lick periodically.

17a) **B^b7(#11)** **C7(#11)** **B^b7(#11) C7(#11)**

17b) **B^b7(#11)** etc.

F13 Lick #18

Improvise on this progression, referring back to the lick periodically.

18a) **CMI7** **F13** **B^bMA7** **AMI7** **D13** **GMA7** **G7(b9)**

Improvise on this progression, referring back to the lick periodically.

18b) **CMI7** **F13** **CMI7** **F13** **B^bMI7** **E^b13** **B^bMI7** **E^b13**

Lick #19

D7(b9)

19a) **D^{7(b9)}**

Lick #20

20a) **E^{7(#9)}**

Improvise on this progression, referring back to the lick periodically.

20b)

Lick #21

Improvise on this progression, referring back to the lick periodically.

21a)

G^{9(#11)}

E^{9(#11)} **Db^{9(#11)}** **Bb^{9(#11)}** **E^bMA⁷**

Improvise on this progression, referring back to the lick periodically.

21b)

Lick #22

Improvise on this progression, referring back to the lick periodically.

22a)

Improvise on this progression, referring back to the lick periodically.

22b)

Lick #23

Improvise on this progression, referring back to the lick periodically.

23a)

Chords: $F\#^9$, F^9 , E^9 , E^b9 , A^b9

23b)

Chord: $F\#^9$ etc.

Lick #24

Chord: $A^{7(b9)}$

24a)

Chord: $A^{13(b9)}$ etc.

Improvise on this progression, referring back to the lick periodically.

24b)

Chords: $E^{MI7(b5)}$, $A^{7(\#9)}$, D^{MI7} , $D^{MI7(b5)}$, $G^{7(\#9)}$, $C^{MI7(\#11)}$

Lick #25

Chord: $E^b7(\#9)$

Improvise on this progression, referring back to the lick periodically.

25a)

Chords: $E^b7(\#9)$, A^bMI^6 , $E7(\#9)$, A^MI^6 , $F7(\#9)$, B^bMI^6 , $F\#7(\#9)$, B^MI^6 , $B^b7(\#9)$

Play as is each time.

25b)

Chords: $E^b7(\#9)$, A^bMI^6 , $E^b7(\#9)$, A^bMA^7

A^{13} Lick #26

Improvise on this progression, referring back to the lick periodically.

26a)

Chords: E^MI^7 , A^9 , E^MI^7 , A^9 , E^bMI^7 , A^b9 , D^bMA^7 , F^MI^7 , B^b7

Improvise on this progression, referring back to the lick periodically.

26b)

Chords: A^{13} , D^{13}

Lick #27

Improvise on this progression, referring back to the lick periodically.

27a)

Play this lick through the changes to a tune, e.g. "In Your Own Sweet Way" (see "The New Real Book - Vol.2").

27b)

("In Your Own Sweet Way")

Lick #28

Play off the Bb whole tone scale.

28a)

Improvise on this progression, referring back to the lick periodically.

28b)

$B^b7(\#5)$ $E^bM7(\#5)$

$E7(\#5)$ $A^{\#}M7(\#5)$

Lick #29

$A7(\#9)$

29a)

$A7(\#9)$ etc.

Improvise on this progression, referring back to the lick periodically.

29b)

$E^{\#}M7(b5)$ $A7(\#5)$ $D7MA$ $F^{\#}m7(b5)$ $B7(\#5)$ $E^{\#}M7$ C^9 etc.

Lick #30

G^b7

30a)

G^b7 etc.

Play this lick through the changes of a tune, e.g. "Elsa" (see "The World's Greatest Fake Book")

30b)

E^bM7 A^b7 E^bM7 A^b7 D^bM7 G^b7 D^bM7 G^b7 etc.

("Elsa")

C[#]7(#9) Lick #31

Play as written each time.

31a)

31b)

Additional Licks

32) **G⁷(b9)** 33) **D⁷(b9)** 34) **B⁷(b9)** 35) **E⁷(alt)**

36) **D⁷(#9)** 37) **Bb⁷** 38) **A¹³** 39) **G¹³**

40) **D^{b7}** 41) **A⁷(#9)** 42) **B¹³** 43) **G^{#7}_{SUS}(b9)**

44) **C⁷(#11)** 45) **G⁷(#11)** 46) **F⁷(#9)** 47) **A⁷(#5)**

48) **G⁷(#5)** 49) **D^{b13}(#11)** 50) **A^{b13}(b9)** 51) **B^{b9}(#5)**

52) **E¹³** 53) **A⁹** 54) **G⁷** 55) **E^{7(#11)}**

56) **G^{7(alt)}** 57) **E^{b13(b9)}** 58) **A^{b9(#11)}** 59) **B⁷**

60) **G^{13(b9)}** 61) **C⁷** 62) **F⁷** 63) **B^{b13(#9)}**

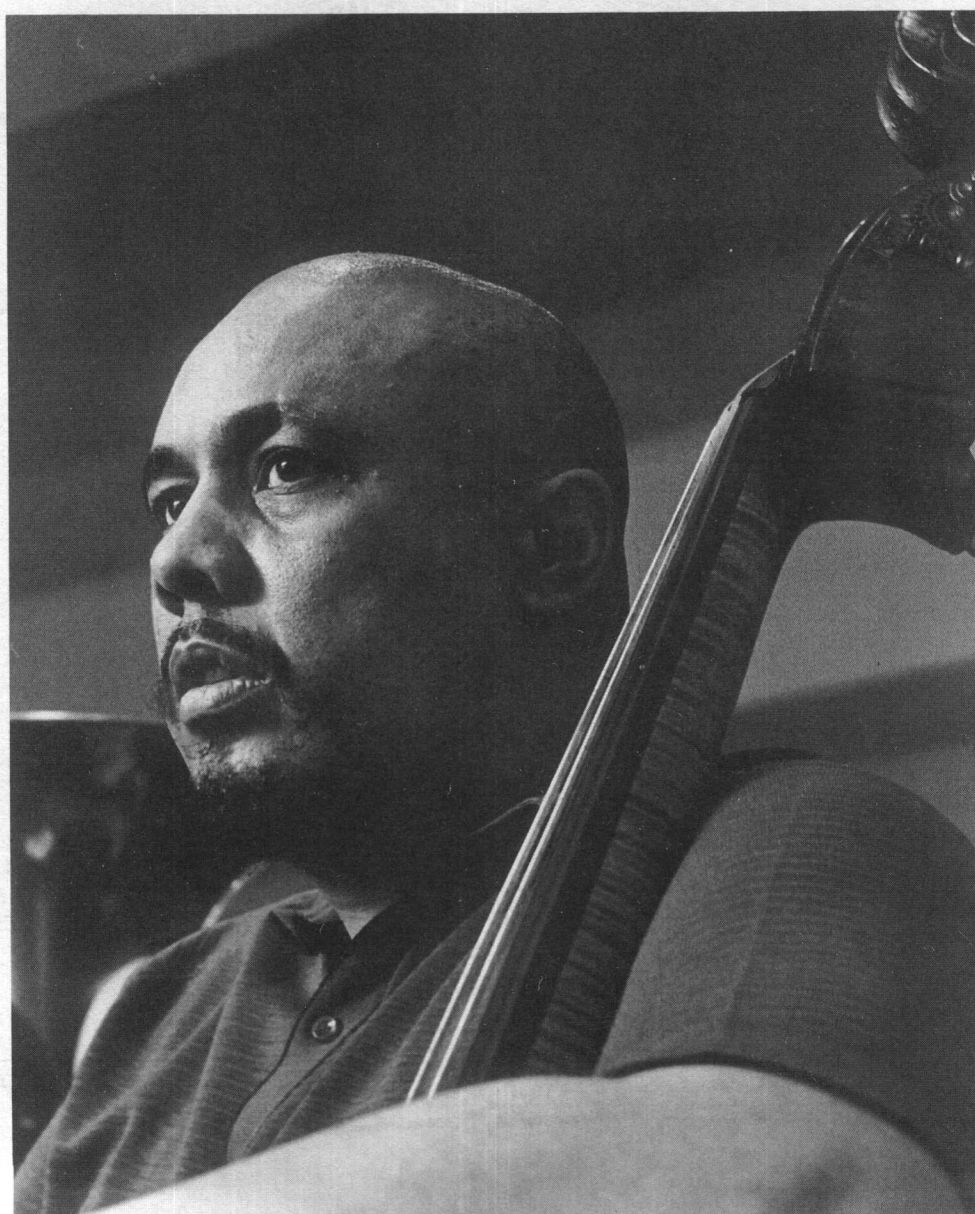



Photo by Chuck Stewart

CHARLES MINGUS

MAJOR CHORD LICKS

Lick #1



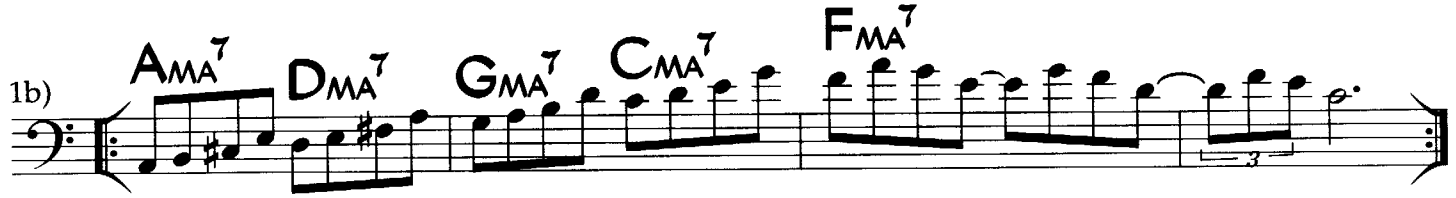
Improvise on this progression, coming back to the lick periodically.

1a)



Improvise on this progression, coming back to the lick periodically.

1b)

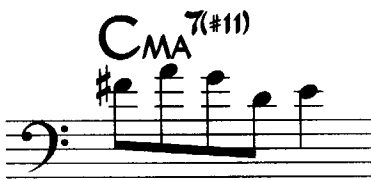


1c)



etc.

Lick #2



Improvise on this progression, coming back to the lick periodically.

2a)



Lick #3

Improvise on this progression, coming back to the lick periodically.

3a)

Lick #4

Improvise on this progression, coming back to the lick periodically.

4a)

4b)

etc.

Lick #5

5a) $E^b_{MA}7$

etc.

Improvise on this progression, coming back to the lick periodically.

5b) $E^b_{MA}7$ $F_{MI}7$ B^b7 $A^b_{MA}7(\#11)$ $E_{MA}7(\#11)$

Lick #6

$D_{MA}7$

Improvise on this progression, coming back to the lick periodically.

6a) $D_{MA}7$ $C_{MA}7$

6b) $D_{MA}7$

etc.

Lick #7

$D^b_{MA}7$

Improvise on this progression, coming back to the lick periodically.

7a) $D^b_{MA}7$ $G_{MI}7(b5)$ $C7$ $F_{MI}7$ B^b7 $E^b_{MI}7$ A^b7

Improvise on this progression, coming back to the lick periodically.

7b)

$D^{\flat}MA^7$ $G^{\flat}9$ BMA^7 E^9

AMA^7 D^9 GMA^7 C^9

Lick #8

$B^{\flat}MA^7(\sharp 11)$

8a)

$B^{\flat}MA^7(\sharp 11)$

Improvise on this progression, coming back to the lick periodically.

8b)

$B^{\flat}MA^7(\sharp 11)$ GMI^9 $E^{\flat}MA^7$ $B^{\flat}MA^7$

Lick #9

FMA^7

9a)

FMA^7

Improvise on this progression, coming back to the lick periodically.

9b)

Lick #10

Improvise on this progression, coming back to the lick periodically.

10a)

Improvise on this progression, coming back to the lick periodically.

10b)

Lick #11

11a)

Try playing variations of this lick on a random series of major chords

11b)

AMA7 F#7(b9) BMA7 Ab7(b9)
 DbMA7 Bb7(b9) EbMA7 DbMA7 CMA7 BbMA7

Lick #12

GbMA7

Play as a vamp or continue down chromatically.

12a)

GbMA7 FMA7

Improvise on this progression, returning to the lick periodically.

12b)

GbMA7 CbMA7 EMA7 AMA7 AbMA7 BbMI7 CMI7 Db9

Lick #13

EbMA7

Improvise on this progression, returning to the lick periodically.

13a)

EbMA7 BbMA7 FMI7 E13

13b)

EbMA7 BbMA7 FMI7 E13 etc.

Lick #14

DMA⁷

14a) DMA⁷

etc.

Improvise on this progression, returning to the lick periodically.

14b)

DMA⁷ EMA⁷ G^bMA⁷ E^b9

Lick #15

CMA⁷

Play a different major chord each time for bars 3-4 and 7-8.

15a)

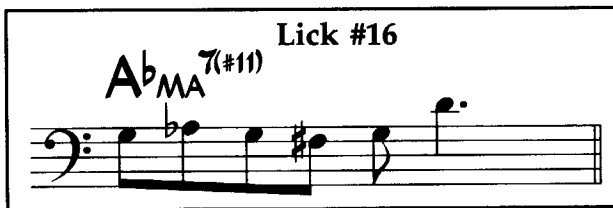
CMA⁷ BMA⁷ CMA⁷ D^bMA⁷

Improvise on this progression, returning to the lick periodically.

15b)

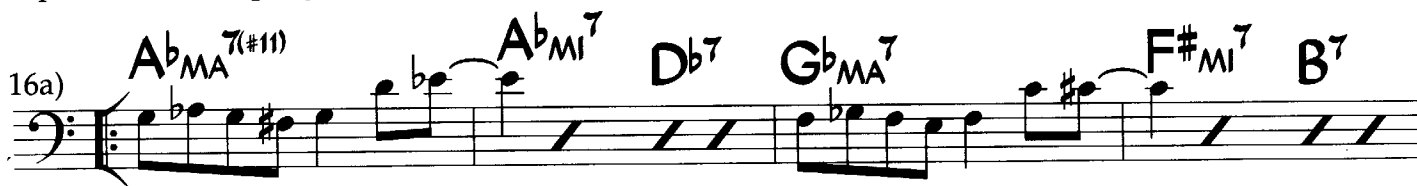
CMA⁷ FMA⁷ B^bMA⁷ E^bMA⁷ A^bMA⁷ D^bMA⁷ DMI⁷ G⁷

Lick #16



Improvise on this progression, returning to the lick periodically.

16a)




16b)



Lick #17



Improvise on this progression, returning to the lick periodically.

17a)



Improvise on this progression, returning to the lick periodically.

17b)



Lick #18



Improvise on this progression, returning to the lick periodically.

18a)

Chords: DMA^7 , AMI^7 , D^7_{sus} , GMA^7 , GMI^7 , C^9 , DMA^7

Improvise on this progression, returning to the lick periodically.

18b)

Chords: DMA^7 , EMA^7 , G^bMA^7 , A^bMA^7 , B^bMA^7 , CMA^7

Lick #19

Chord: B^bMA^7

19a)

Chord: B^bMA^7 etc.

Play as a vamp or continue around the cycle of fifths.

19b)

Chords: B^bMA^7 , $E^b9(\#11)$, A^bMA^7 , $D^b9(\#11)$, G^bMA^7 , $B^9(\#11)$

Lick #20

Chord: BMA^7

Play this progression as is or continue down chromatically from G major.

20a)

20b)

Lick #21

Improvise on this progression, returning to the lick periodically.

21a)

Improvise on this progression, returning to the lick periodically.

21b)

Lick #22

22a) A^bMA^7

etc.

Improvise on this progression, referring back to the lick periodically.

22b)

A^bMA^7 D^bMA^7 CMA^7

CMA^7 FMA^7 EMA^7 AMA^7

etc.

Lick #23

G^bMA^7

23a)

G^bMA^7

etc.

Improvise on this progression, referring back to the lick periodically.

23b)

G^bMA^7 EMA^7 DMA^7

CMA^7 B^bMA^7 A^bMA^7

etc.

Lick #24

DMA^7

24a) D_{MA}^7

etc.

Improvise on this progression, referring back to the lick periodically.

24b)

Lick #25

Improvise on this progression, referring back to the lick periodically.

25a)

25b) G_{MA}^7

etc.

Lick #26

Improvise on this progression, referring back to the lick periodically

26a)

Improvise on this progression, referring back to the lick periodically.

26b)

Lick #27

Improvise on this progression, referring back to the lick periodically

27a)

Improvise on this progression, referring back to the lick periodically

27b)

Lick #28

28a)

Improvise on this progression, referring back to the lick periodically

28b)

Lick #29

E^bMA^7

Play as a vamp or continue down by whole steps.

29a)

E^bMA^7 D^bMA^7

29b)

E^bMA^7

etc.

Lick #30

D^bMA^7

30a)

D^bMA^7

etc.

Play as a vamp or continue up in whole steps.

30b)

D^bMA^7 E^bMA^7 FMA^7 GMA^7

Additional Licks

31) GMA^7 32) CMA^7 33) FMA^7 34) B^bMA^7

35) G^bMA^7 36) EMA^7 37) AMA^7 38) BMA^7

39) GMA^7 40) FMA^7 41) D^bMA^7 42) E^bMA^7

43) CMA^7 44) D^bMA^7 45) DMA^7 46) G^bMA^7

47) A^bMA^7 48) E^bMA^7 49) BMA^7 50) FMA^7

51) AMA^7 52) DMA^7 53) B^bMA^7 54) EMA^7

55) A^bMA^7 56) BMA^7 57) CMA^7 58) AMA^7

59) E^bMA^7 60) GMA^7 61) D^bMA^7 62) G^bMA^7

MINOR CHORD LICKS

F_MI⁷ Lick #1

1a) **F_MI⁷**

Improvise on this progression, referring back to the lick periodically.

1b)

Play as is or continue the pattern of the first 6 bars down in whole steps.

1c)

E_MI⁷ Lick #2

Improvise on this progression, referring back to the lick periodically.

2a)

2b) E_{MI}^7

etc.

Lick #3

Play as a vamp, then try transposing the same chords to a new key.

3a) $F\#_{MI}^7$ $D_{MA}^{7(\#11)}$

Play as is, starting the lick on different degrees of each scale.

3b) $F\#_{MI}^7$ B^9 $B^b_{MI}^7$ E^b^9

Lick #4

Play as is or play the lick on random minor seventh chords.

4a) D_{MI}^7 C_{MI}^7 F_{MI}^7 E_{MI}^7 %

Improvise on this progression, referring back to the lick periodically.

4b) D_{MI}^7 G^7 E_{MI}^7 A^7

D_{MI}^7 G^7 C_{MA}^7 F^7 E_{MI}^7 $E^b_{MI}^7$

E^bM₁ Lick #5

Improvise on this progression, referring back to the lick periodically.

5a)

5b)

G_{M1}⁶ Lick #6

Play as is or play the lick on random minor seventh chords.

6a)

6b)

A_{M1}⁷ Lick #7

Play as is or play variations of the lick on random minor seventh chords.

7a)

A_{MI}^7 C_{MI}^7 F^7 B^b6

Improvise on this progression, referring back to the lick periodically.

7b)

A_{MI}^7 D^7 G_{MI}^7 C^7 F_{MI}^7 B^b7

Lick #8

$D_{MI}^{6/9}$

Improvise on this progression, referring back to the lick periodically.

8a)

$D_{MI}^{6/9}$ G^{13} $E^b_{MI}^{6/9}$ A^b13

$E_{MI}^{6/9}$ A^{13} $E^b_{MA}^7$ /

8b)

D_{MI}^{13} etc.

Lick #9

$D^b_{MI}^7$

Improvise on this progression, referring back to the lick periodically.

9a)

$D^b_{MI}^7$ G^b7 $C^b_{MA}^7$ C_{MI}^7 F^7 $B^b_{MA}^7$

B_{MI}^7 E^7 A_{MA}^7 A_{MI}^7 D^{13}

Improvise on this progression, referring back to the lick periodically.

9b)

CMI7 Lick #10

Improvise on this progression, referring back to the lick periodically.

10a)

10b)

Lick #11

BbMI6/9

11a)

Improvise on this progression, referring back to the lick periodically.

11b)

B_MI⁷ Lick #12

Play as is or just on one chord at a time, starting the lick on different notes of the chord.

12a)

Play as is or just on one chord at a time, starting the lick on different notes of the chord.

12b)

F_MI⁷ Lick #13

Improvise on this progression, referring back to the lick periodically.

13a)

Improvise on this progression, referring back to the lick periodically.

13b)

G_MI⁷ Lick #14

14a) **G_MI⁷**

Improvise on this progression, referring back to the lick periodically.

14b)

G_MI⁷ % E^b_MA⁷ %

C_MI⁷ % A^b_MA^{9(#11)} G_MI⁷ E^b_MI⁷ D⁷

A_MI⁷ Lick #15

Improvise on this progression, referring back to the lick periodically.

15a)

A_MI⁷ D⁷ G_MI⁶ %

G_MI⁷ C⁷ F_MA⁷ B^b7

15b)

A_MI⁶

F#MI⁷ Lick #16

Play as a vamp then transpose the progression to other keys.

16a) **F#MI⁷** **DMA⁷** **F#** **F#MI⁶** **B⁷_{SUS}** **B⁷**

16b) **F#MI⁷**

DMI⁷ Lick #17

Improvise on this progression, referring back to the lick periodically.

17a) **DMI⁷** **G⁷** **CMI⁷** **F⁷** **B^bMA⁷** **E^bMA⁷**

Improvise on this progression, referring back to the lick periodically.

17b) **E⁷** **A⁷** **DMI⁶** **AMI^{7(b5)}** **D⁷** **GMI⁶**

D⁷ **G⁷** **CMI⁶** **E^{b9}** **F⁹**

C#MI⁷ Lick #18

Play as is, then transpose the progression and lick to other keys.

18a)

Improvise on this progression, referring back to the lick periodically.

18b)

Lick #19

Improvise on this progression, referring back to the lick periodically.

19a)

Play as is or move the lick to random minor seventh chords.

19b)

Lick #20

20a)

Improvise on this progression, referring back to the lick periodically.

20b)

Lick #21

Play as is or transpose the lick to random minor seventh chords.

21a)

21b)

FMI7 Lick #22

Play as a vamp or continue down in whole steps.

22a)

22b)

B^bMi Lick #23

23a) **B^bMi**

etc.

Play as is or continue the pattern of the first 6 bars down in whole steps.

23b)

GMI⁷ Lick #24

Improvise on this progression, referring back to the lick periodically.

24a)

Play as is or transpose the lick to random minor seventh chords.

24b)

E^bMi⁷ Lick #25

25a) $E^b M I^7$

etc.

Play as is or transpose the lick to random minor seventh chords.

25b)

$A M I^7$ Lick #26

Play as is or transpose the lick to random minor seventh chords.

26a)

26b) $A M I^7$

etc.

$D M I^7$ Lick #27

Improvise on this progression, referring back to the lick periodically.

27a)

27b) **D^{MI}7**



etc.

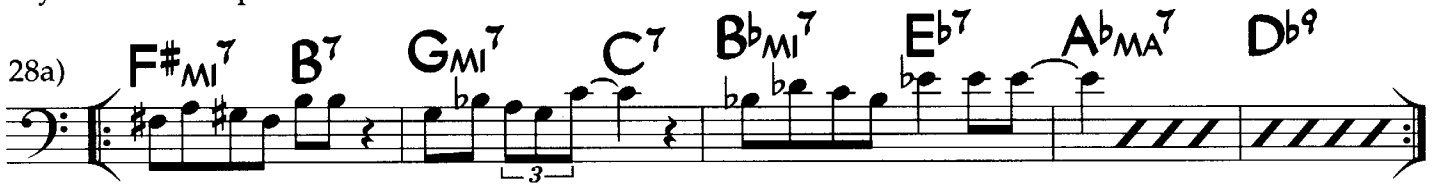
Lick #28

F^{#MI}7



Play as is or transpose the lick to random minor seventh chords.

28a) **F^{#MI}7** **B7** **G^{MI}7** **C7** **B^{bMI}7** **E^{b7}** **A^{bMA}7** **D^{b9}**



28b) **F^{#MI}7**



etc.

Lick #29

E^{MI}7



Play as is or transpose the lick to random minor seventh chords.

29a) **E^{MI}7** **G^{MA}7** **C^{MA}7** **B^{MA}7** **B7**



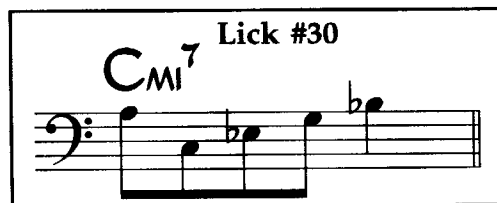
29b) **E^{MI}7**



etc.

Lick #30

C^{MI}7



Play as is or transpose the lick to random minor seventh chords.

30a)

Play as is or transpose the lick to random minor seventh chords.

30b)

Lick #31

Play as is or continue the 2 bar pattern down in whole steps.

31a)

31b)

Lick #32

Play as is or transpose the lick to random minor seventh chords.

32a)

Improvise on this progression, referring back to the lick periodically.

32b)

B m_7 E 7 A m_7 D 7
 G m_7 C 7 F $\#m_7$ B b_7

A b_7 Lick #33

Play as is or transpose the lick to random minor seventh chords.

33a)

A b_7 D b_7 E b_7

Improvise on this progression, referring back to the lick periodically.

33b)

A b_7 D b_7 G b_7 F $\#m_7$ B 7 E m_7
 B b_7 E b_7 A m_7

E b_7 Lick #34

Play as is or continue the pattern of the first 6 bars down in whole steps.

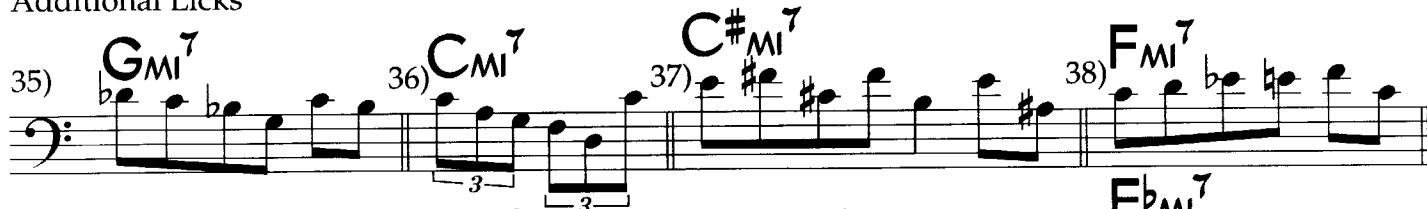
34a)

E b_7 A b_{13} C $\#m_7$ F $\#_{13}$
 B m_7 E $_{13}$ A m_7 B b_7

34b) E^bMI^7

etc.

Additional Licks

35) GMI^7 36) CMI^7 37) $C\#MI^7$ 38) FMI^7


39) $F\#MI^7$ 40) BMI^7 41) EVI^7 42) E^bMI^7


43) B^bMI^7 44) DVI^7 45) AMI^7 46) A^bMI^7


47) BVI^7 48) B^bMI^7 49) $F\#MI^7$ 50) DVI^7


51) CMI^7 52) EVI^7 53) AMI^7 54) $C\#MI^7$


55) E^bMI^7 56) FMI^7 57) GMI^7 58) EVI^7


59) A^bMI^7 60) AMI^7 61) DVI^7 62) CMI^7


CHAPTER FOUR

PRACTICING SOLOING ON TUNES

The idea of each exercise in this chapter is to isolate one way of playing through the changes of a tune. Obviously, they will be more restricted sounding than what you would normally play, but we feel that if you go through at least one tune at length on each exercise, it will be time well spent. For the first group of exercises that break up a tune into smaller segments, our taped accompaniment will only be for a small portion of a tune, but we highly recommend that you take a complete tune through each exercise.

MASTERING EACH SECTION OF THE TUNE

EXERCISE #1 - Take a tune and break it up into two chord sections (1/2, 1 or two bars each). Play each section over and over until you are as comfortable as possible all over your instrument, e.g. the first two bars of "Stella".

The musical score for Exercise #1 consists of eight staves, alternating between bass and treble clefs. The first four staves are in bass clef, and the last four are in treble clef. The music is divided into two main chord sections: **EMI 7(b5)** and **A 7(b9)**. The first section (EMI 7(b5)) is played for the first two bars of each staff, and the second section (A 7(b9)) is played for the next two bars. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also triplets indicated by a '3' under a bracket. Articulation marks, including accents (>) and slurs, are used throughout the piece. The key signature has one flat (Bb), and the time signature is common time (C).

The next seven exercises will give you different ways to work on 2 chord vamps.

EXERCISE #2 - Try playing busier on the first chord and sparser on the second one or visa versa.

Exercise #2 consists of five staves of music in bass clef, 4/4 time. The first staff shows a DMI7 chord followed by a G7 chord, with a rhythmic pattern of eighth notes. The second staff continues with DMI7 and G7, introducing a triplet of eighth notes on the DMI7 chord and a triplet of eighth notes on the G7 chord. The third staff features DMI7 and G7 with multiple triplet patterns. The fourth staff shows G7 and DMI7 with triplet patterns. The fifth staff concludes with DMI7 and G7, including a triplet pattern and a final DMI7 chord with a fermata.

EXERCISE #3 - Play both chords in the same position (or as close as possible) for awhile, then move to another position. See Appendix I, #4 for position charts.

Exercise #3 is a single staff of music in bass clef, 4/4 time. It starts with a DMI7 chord and a rhythmic pattern of eighth notes. After several measures, it transitions to a G7 chord, maintaining the same rhythmic pattern. The exercise demonstrates playing both chords in the same position for a while before moving to another position.

EXERCISE #4 - Play pure arpeggios of the first chord, then a less strict version of the second chord, or visa versa.

Exercise #4 is a single staff of music in bass clef, 4/4 time. It begins with a DMI7 chord and a rhythmic pattern of eighth notes. After several measures, it transitions to a G7 chord, also with a rhythmic pattern of eighth notes. The exercise focuses on playing pure arpeggios of the first chord and then a less strict version of the second chord.

EXERCISE #5 - If there are any half step movements between notes of the two chords, try emphasizing that relationship. (Beat 1 of a bar to beat 1 of the next bar or beat 4 of a bar to beat 1 of the next bar are the most obvious ways to do that).

a) **F_MA⁷** **G⁷**

b) **D⁹** **G^{7(b13)}**

EXERCISE #6 - Try emphasizing notes of the second chord that aren't in the scale of the first one, if any exist.

A_MI⁷ **C_MI⁷**

EXERCISE #7 - Try emphasizing only the notes that belong to the parent scales of both chords. In the following example, the notes of the F major pentatonic scale fit both the A minor and C minor chords (in example a) and also the Gsus9 and Csus9 chords (in example b).

a) **A^{mi}7** **C^{mi}7**

b) **G⁹SUS**

C⁹SUS **G⁹SUS**

G⁹SUS **C⁹SUS**

G⁹SUS **C⁹SUS**

C⁹SUS **G⁹SUS**

G⁹SUS **C⁹SUS**

G⁹SUS

EXERCISE #8 - Pick any target note you want in each chord and emphasize it every time by playing it on beat 1, holding it longer than other notes, repeating it, etc. Try this also with spontaneous target notes instead of pre-planned ones.

a)

Staff a) shows two measures in bass clef, key of F# major (three sharps). The first measure is labeled C#MI7 and contains a descending eighth-note line with a triplet of eighth notes. The second measure is labeled F#7(b9) and contains an ascending eighth-note line with a triplet of eighth notes.

b)

Staff b) shows two measures in bass clef, key of F# major. The first measure is labeled C#MI7 and contains a descending eighth-note line with a triplet of eighth notes. The second measure is labeled F#7(b9) and contains an ascending eighth-note line with a triplet of eighth notes.

Staff in bass clef, key of F# major. It shows two measures. The first measure is labeled C#MI7 and contains a descending eighth-note line with a triplet of eighth notes. The second measure is labeled F#7(b9) and contains an ascending eighth-note line with a triplet of eighth notes.

Staff in treble clef, key of F# major. It shows two measures. The first measure is labeled C#MI7 and contains a descending eighth-note line with a triplet of eighth notes. The second measure is labeled F#7(b9) and contains an ascending eighth-note line with a triplet of eighth notes.

Staff in treble clef, key of F# major. It shows two measures. The first measure is labeled C#MI7 and contains a descending eighth-note line with a triplet of eighth notes. The second measure is labeled F#7(b9) and contains an ascending eighth-note line with a triplet of eighth notes.

Staff in bass clef, key of F# major. It shows one measure labeled C#MI7 with a descending eighth-note line with a triplet of eighth notes.

EXERCISE #9- After you've finished exercises 1-8, take each 4 bar phrase of the tune and play it over and over until you feel like your soloing is independent of the changes underneath it, i.e. you are not playing notes just because they intellectually fit the chord. Some tunes will be structured in other than four bar segments, so divide the tune up into organic sections.

On the taped example, the basic progression is I-VI-II-V in Bb. Here is a transcription of Marc's improvised solo on this concept.

The musical score is written in Bb major (two flats) and 4/4 time. It consists of nine staves. The first two staves show the melody in treble clef. The remaining seven staves show the bass line in bass clef. The chord progression is Bb, G7(alt), CMi7, and F7(alt). The solo is an improvised line over these chords, featuring various rhythmic patterns and triplet markings.

Musical score for three staves in B-flat major. The first staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. The second staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff contains a bass line with notes Bb3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2. Chord symbols Bb, G7(alt), C7(alt), and F7(alt) are placed above the staves.



Photo by Hyou Vielz

MARC JOHNSON

PLAYING THROUGH A COMPLETE TUNE

EXERCISE #10 - Take one of the first eight exercises in this chapter through an entire tune without stopping every two bars, e.g. Exercise # 2. The recorded example is based on the changes of "Blue Bossa".

The musical score for Exercise #10, "Blue Bossa", is presented in 10 staves, alternating between bass and treble clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various chord changes and rhythmic patterns, including triplets.

Staff 1 (Bass Clef): Chords: C_{MI}^9 , F_{MI}^9

Staff 2 (Bass Clef): Chords: $D7(\#9)(\#5)$, $G7(\#9)(\#5)$, C_{MI}^9

Staff 3 (Bass Clef): Chords: $E^b_{MI}^9$, A^b9 , $D^b_{MA}^9$

Staff 4 (Bass Clef): Chords: $D7(\#9)(\#5)$, $G7(\#9)(\#5)$, C_{MI}^9

Staff 5 (Bass Clef): Chords: C_{MI}^9 , F_{MI}^9

Staff 6 (Bass Clef): Chords: $D7(\#9)(\#5)$, $G7(\#9)(\#5)$, C_{MI}^9

Staff 7 (Bass Clef): Chords: $E^b_{MI}^9$, A^b9 , $D^b_{MA}^9$

Staff 8 (Bass Clef): Chords: $D7(\#9)(\#5)$, $G7(\#9)(\#5)$, C_{MI}^9

Staff 9 (Treble Clef): Chords: C_{MI}^9 , F_{MI}^9

Staff 10 (Treble Clef): Chords: $D7(\#9)(\#5)$, $G7(\#9)(\#5)$, C_{MI}^9

EXERCISE #10 (cont.)

Musical notation for Exercise #10 (cont.) in bass clef, key of B-flat major. The notation consists of two staves. The first staff contains the following notes and chords: E-flat (chord EbMI9), B-flat, A-flat (chord Ab9), G-flat (chord DbMA9), F, E, D, C. The second staff contains the following notes and chords: B-flat, A-flat (chord D7(#9)), G (chord G7(#9)), F, E, D, C (chord CMi9), B-flat, A-flat, G, F, E, D, C. There are rests and a double bar line at the end of the second staff.

EXERCISE #11 - Play the melody to the tune until you've memorized it. Strive for horn-like phrasing so that the melody breathes and sings.

EXERCISE #12 - Play the melody but feel free to embellish it whenever you want, as long as it remains recognizably the melody.

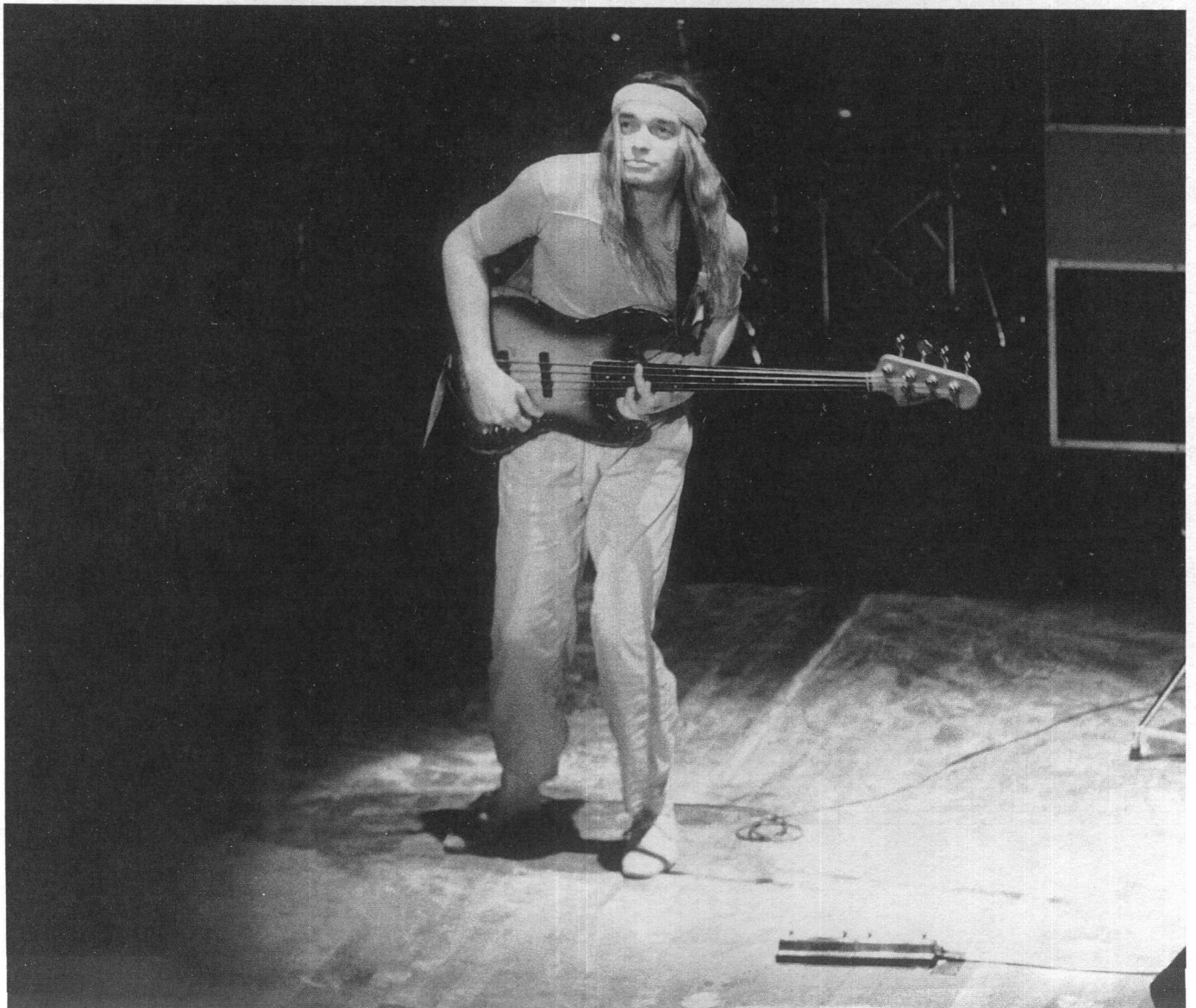


Photo by Tom Copi

JACO PASTORIUS

EXERCISE #13 - Play a solo that refers back to the melody periodically between improvising. The recorded example is based on the changes of "Stella".

Staff 1: $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ C_{MI}^9 F^9

Staff 2: F_{MI}^9 $B^b7(b9)$ $E^b_{MA}^9$ $A^b9(\#11)$

Staff 3: $B^b_{MA}^9$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^9 E^b9 D^b

Staff 4: F_{MA}^7 C $B^b_{MA}^9$ $A^{7(\#9)}$ $D^{7(\#9)}$

Staff 5: $G^{7(b9)}$ C_{MI}^9

Staff 6: $A^b9(\#11)$ $B^b_{MA}^9$

Staff 7: $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$

Staff 8: $D^b_{MI}^9$ G^b9 $C_{MI}^{7(b5)}$ $F^{7(b9)}$ $B^b_{MA}^9$

(2nd chorus)

The musical score for the 2nd chorus consists of ten staves of music. The key signature is B-flat major (two flats). The notation includes various chord symbols and melodic lines with articulation marks such as accents and slurs.

Staff 1: $E_{MI}^{7(b5)}$, $A^{7(\#9)(\#5)}$, C_{MI}^9 , F^9

Staff 2: F_{MI}^9 , $B^{\flat 9}_{SUS}$, $B^{\flat 7(b9)}$, $E^{\flat}_{MA}^9$, $A^{\flat 9(\#11)}$

Staff 3: $B^{\flat}_{MA}^9$, $E_{MI}^{7(b5)}$, $A^{7(b9)}$, D_{MI}^9 , $E^{\flat 9}_{D^{\flat}}$

Staff 4: F_{MA}^7 , $B^{\flat}_{MA}^9$, $A^{7(\#9)(\#5)}$, $D^{7(\#9)(\#5)}$

Staff 5: $G^{7(\#5)}$, C_{MI}^9

Staff 6: $A^{\flat 9(\#11)}$, $B^{\flat}_{MA}^9$

Staff 7: $E_{MI}^{7(b5)}$, $A^{7(\#9)(\#5)}$, $D_{MI}^{7(b5)}$, $G^{7(\#9)(\#5)}$

Staff 8: $D^{\flat}_{MI}^9$, $G^{\flat 9}$, $C_{MI}^{7(b5)}$, $F^{7(b9)}$, $B^{\flat}_{MA}^9$

EXERCISE #14 - Play through the changes of a tune using only notes in each chord. You can keep it from sounding mechanical by making the phrasing solo-like and by skipping around within the chord, e.g. "Beautiful Love".

Exercise #14 consists of four staves of music in bass clef, 4/4 time. The chords and melodic lines are as follows:

- Staff 1: $E_{MI}^{7(b5)}$, A^7 , D_{MI}^7 , D^7
- Staff 2: G_{MI}^7 , C^7 , F_{MA}^7 , $E_{MI}^{7(b5)}$, A^7
- Staff 3: D_{MI} , G_{MI}^7 , $B^b7(\#11)$, A^7
- Staff 4: D_{MI} , $B^7(b5)$, $E_{MI}^{7(b5)}$, A^7

EXERCISE #15 - Re-read Chapter 3 and use some of the ideas in it to expand what you normally do with arpeggios, e.g. Chapter 3, Exercise #10 (chromatic embellishments) on a G minor blues.

Exercise #15 consists of three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The chords and melodic lines are as follows:

- Staff 1 (Treble): $G_{MI}^{6/9}$, $D^7(\#11)$, $G_{MI}^{6/9}$, $D_{MI}^7 G^{7(b9)}$
- Staff 2 (Bass): C_{MI}^7 , $D^7(\#5)$, G_{MI}^7
- Staff 3 (Bass): E^b13 , $D^7(\#5)$, $G_{MI}^{6/9}$

EXERCISE #16 - Figure out at least one appropriate scale for each chord in the tune. Start with trying to reduce the chord progression to the fewest number of scales possible (see "The Improvisor's Bass Method" (IBM), p. 135-7). See IBM, p. 144 for other ideas of what scales to use on a given chord. Play through the tune using scalar playing throughout. The recorded example is based on the changes of "All The Things You Are".

Staff 1: F_{MI}^7 , $B^b_{MI}^7$, E^b7 , $A^b_{MA}^7$
Staff 2: $D^b_{MA}^7$, D_{MI}^7 , G^7 , C_{MA}^7
Staff 3: C_{MI}^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$
Staff 4: $A^b_{MA}^7$, $A_{MI}^7(b5)$, D^7 , G_{MA}^7
Staff 5: A_{MI}^7 , D^7 , G_{MA}^7
Staff 6: $F^{\#}_{MI}^9$, B^7 , E_{MA}^7
Staff 7: $C^{7(\#5)}$, F_{MI}^7 , $B^b_{MI}^7$
Staff 8: E^b7 , $A^b_{MA}^7$, $D^b_{MA}^7$, G^b_{13}
Staff 9: C_{MI}^7 , B^{o7} , $B^b_{MI}^7$, E^b7
Staff 10: A^b_6 , $G_{MI}^7(b5)$, C^7 , F_{MI}^7

EXERCISE #17 - Re-read Chapter 1 and use some of the ideas in it to expand what you would normally do with scales as you play through a tune using a scalar approach, e.g., Chapter 1, Exercise #19 (scalar patterns) on the changes to "Solar".

Exercise #17 consists of three staves of music in the bass clef, 4/4 time signature, with a key signature of two flats (Bb and Eb). The notes are written in a scalar, stepwise fashion across the staves. Chord changes are indicated above the notes:

- Staff 1: $C_{MI}^{(MA7)}$, C_{MI}^7 , $G_{MI}^7 C^7$
- Staff 2: F_{MA}^7 , F_{MI}^7 , Bb^7
- Staff 3: $E^b_{MA}^7$, $E^b_{MI}^7$, A^b^7 , $D^b_{MA}^7$, $D_{MI}^{7(b5)}$, G^7

EXERCISE #18 - Play through the tune going in and out of chordal, scalar and chromatic approaches. The recorded example is based on the changes of "Solar". The transcription below is the second chorus on the accompanying tape.

Exercise #18 consists of four staves of music in the bass clef, 4/4 time signature, with a key signature of two flats (Bb and Eb). The notes are written in a scalar, stepwise fashion across the staves, including triplets. Chord changes are indicated above the notes:

- Staff 1: $C_{MI}^{(MA7)}$, C_{MI}^7
- Staff 2: G_{MI}^7 , C^7 , F_{MA}^7
- Staff 3: F_{MI}^7 , $E^b_{MA}^7$, $E^b_{MI}^7$, A^b^7
- Staff 4: $D^b_{MA}^7$, $D_{MI}^{7(b5)}$, G^7 , $C_{MI}^{(MA7)}$



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JOHN PATITUCCI

EXERCISE #19 - Re-read Chapter 2 and take some of the exercises through a tune. For specific rhythms like Exercise 9, there is no need to play only that rhythm but try to continually refer back to it during the course of your solo.

FMA⁷ **GMI⁷** **C⁷** **FMA⁷** **CMI⁷** **F⁷**
B^bMA⁷ **B^bMI⁷** **E^b7** **AMI⁷** **D^b7**
GMI⁷ **C⁷** **FMA⁷** **A^bMA⁷** **D^bMA⁷** **G^b7**

EXERCISE #20 - Try anticipating some of the chords in a tune, e.g. "Stella".

E^bMI^{7(b5)} **A^{7(b9)}** **CMI⁹** **F⁹**
FMI⁹ **B^b7^(b9)** **E^bMA⁹** **A^b9^(#11)**
B^bMA⁹ **E^bMI^{7(b5)}** **A^{7(b9)}** **DMI⁹**
E^b **D^b** **FMA⁷** **C**
B^bMA⁹ **AMI^{7(b5)}** **D⁷^(#9)**

This page contains six staves of musical notation for a bass line. The notation includes various chord symbols and rhythmic patterns:

- Staff 1:** Chords: $G^{7(\#5)}$, C^{MI^9} . Features triplets and a (b) marking.
- Staff 2:** Chord: A^b9 . Features triplets and a (b) marking.
- Staff 3:** Chords: B^bMA^9 , $E^{MI^7(b5)}$. Features triplets and accents.
- Staff 4:** Chords: $A^{7(b9)(\#5)}$, $D^{MI^7(b5)}$. Features triplets and accents.
- Staff 5:** Chords: $G^{7(b9)(\#5)}$, D^bMI^9 , G^b9 . Features triplets and accents.
- Staff 6:** Chords: C^{MI^9} , F^9 , B^bMA^9 . Features triplets and a (b) marking.

EXERCISE #21 - Try substituting a modal section of one tonality in place of a section of a tune with chord changes, e.g. the 1st 8 bars of "Solar".

(bass) $(C_{MI}^{(MA7)})$ -----

(pn.) $C_{MI}^{(MA7)}$ C_{MI}^7 G_{MI}^7 C^7

F_{MA}^7 F_{MI}^7 Bb^7

Eb_{MA}^7 Eb_{MI}^7 D_{bMA}^7 $D_{MI}^{7(b5)}$ G^7

(bass) $(C_{MI}^{(MA7)})$ -----

(pn.) $C_{MI}^{(MA7)}$ C_{MI}^7 G_{MI}^7 C^7

F_{MA}^7 F_{MI}^7 Bb^7

Eb_{MA}^7 Eb_{MI}^7 A_{b7} D_{bMA}^7 $D_{MI}^{7(b5)}$ G^7

$C_{MI}^{(MA7)}$

EXERCISE #22 - Try reharmonizing a tune and soloing on the new changes, e.g. the first 8 bars of "Stella". The original chords (played by piano accompaniment) are in parentheses. Marc solos over the reharmonized changes.

(pn.) $(E_{MI}^{7(b5)})$ (A^7) (C_{MI}^9) (F^9)

(bass) E_{SUS} $F\#_{SUS}$ G_{SUS} A_{SUS}

(F_{MI}^9) (B^9) (Eb_{MA}^9) (Ab^9)

Bb_{SUS} C_{SUS} D_{SUS} E_{bSUS}

EXERCISE #23 - Try playing through a tune and creating a spontaneous alternate melody in place of the original one. This melodic approach is an important - and often neglected - balance to the generally busier chordal and scalar approaches and should become a regular part of your practicing. Try to hear what every note will sound like before you play it. Singing along with your instrument can be a big help here. The recorded example is based on the changes of "Come Rain Or Come Shine".

The musical score consists of ten staves of music in a single system, all in treble clef and common time (C). The notes are primarily eighth and quarter notes, often beamed together. Above the notes, various chords are indicated with letters and superscripts. The chords include: F^{MA}7, E^{MI}7(b5), A⁷(b9), D^{MI}7, E^b7(#11), D^{MI}7, G⁷, C⁷, F^{MA}7, C^{MI}7, F⁷, B^bMI⁹, F^{MI}9, B^bMI⁷, A^bMI⁷, G^{MI}7(b5), C⁷, B^{MI}7(b5), E⁷, B^bMI⁷, E^b7, A^{MI}7(b5), D⁷, G^{MI}7, C⁷, F^{MA}7, E^{MI}7(b5), A⁷(b9), D^{MI}7, E^b9, D^{MI}9, A^bMI⁷, D^b7, F[#]MI⁷, B⁷, E^{MI}7, A⁷, F^{MA}7, B^bMA⁷, A^{MI}7, D⁷, G⁷, A^b7, G⁷, (E^b7(b9)) A⁷(b9), D^{MI}7, F⁷(#11), E^{MI}7(b5), A⁷(#9), D^{MI}9, G^{MI}7, C⁷, and F^{MA}7. Some chords are accompanied by a '3' with a slur, indicating a triplet. The final staff ends with a double bar line.

EXERCISE #24 - Tape the chords to a tune (or use a New Real Book Play-Along cassette or Aebersold Play-Along LP). Then play it back while you sing a solo along with it. Tape what you sang and go back and figure out any or all of it on your instrument. Very instructive! (No example on the tape).

EXERCISE #25 - Play through a tune but try to think of the changes as little as possible. Try to capture the feel and contour of the tune intuitively. This works best on tunes you know really well or on tunes you don't know intellectually at all. Play-Along tapes are very useful for this process. The recorded example is based on the changes of "All The Things You Are". The transcription below is the 2nd chorus of Marc's improvised solo.

(2nd chorus)

The transcription shows a bass line with the following chord changes and patterns:

- Staff 1: F_{MI}^7 , $B^b_{MI}^7$, E^b7 , $A^b_{MA}^7$
- Staff 2: $D^b_{MA}^7$, D_{MI}^7 , G^7 , C_{MA}^7
- Staff 3: C_{MI}^7 , F_{MI}^7 , B^b7
- Staff 4: $E^b_{MA}^7$, $A^b_{MA}^7$, $A_{MI}^7(b5)$, D^7
- Staff 5: G_{MA}^7
- Staff 6: A_{MI}^7 , D^7
- Staff 7: G_{MA}^7
- Staff 8: $F^{\#}_{MI}^7$, B^7 , E_{MA}^7

EXERCISE #25 (cont.)

Musical score for Exercise #25 (cont.) in B-flat major, 4/4 time. The score consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chords and melodic lines with triplets and accents.

Chord changes and notes are as follows:

- System 1: Treble clef starts with $C^{7(+5)}$ (notes: G, B-flat, D, F, A, B-flat), followed by F_{MI}^7 (notes: F, A, C, E-flat), and Bb^7 (notes: B-flat, D, F, A).
- System 2: Bass clef starts with Eb^7 (notes: E-flat, G, B-flat, D), followed by $A^b_{MA}^7$ (notes: A, C, E-flat, G), and $D^b_{MA}^7$ (notes: D, F, A, C).
- System 3: Bass clef starts with G^b^7 (notes: G, B-flat, D, F), followed by C_{MI}^7 (notes: C, E, G, B-flat), and $B^{\circ 7}$ (notes: B, D, F, A).
- System 4: Bass clef starts with $B^b_{MI}^7$ (notes: B-flat, D, F, A), followed by Eb^7 (notes: E-flat, G, B-flat, D), and A^b_6 (notes: A, C, E-flat, G).
- System 5: Treble clef starts with $G_{MI}^{7(b5)}$ (notes: G, B-flat, D, F, A, B-flat), followed by C^7 (notes: C, E, G, B-flat), F_{MI}^7 (notes: F, A, C, E-flat), and $B^b_{MI}^7$ (notes: B-flat, D, F, A) etc.

EXERCISE #26 - Solo along with a tune on the New Real Book Play-Along cassettes and tape the result. If you have a cassette dubbing deck you will probably be able to record yourself directly onto the blank tape along with the rhythm section. Lots of fun! (No example on the tape).

EXERCISE #27 - Put on the metronome and practice soloing over the same chord changes or song for an hour. This really allows you to expand your ideas. Remember, if you want to be creative, you have to practice it like anything else. (No example on the tape).

SOLO PIECE

At the end of our recording session for this book, we asked Marc to just practice for a while as if he were sitting at home. We hope you enjoy this fascinating glimpse of a master at work; and, in general, we hope that this book serves its purpose of inspiring you to ever higher levels of musicianship. Here is the opening section transcribed, followed on the next page by the start of the faster section of continuous eighth notes.

Slow (Freely)

The musical score is written in bass clef with a 4/4 time signature. It begins with a whole rest followed by a half note G2. The first staff contains several measures with eighth and quarter notes, including a triplet of eighth notes (B1, C2, D2) and a triplet of quarter notes (E2, F2, G2). The second staff continues with eighth and quarter notes, featuring a triplet of eighth notes (A1, B1, C2) and a triplet of quarter notes (D2, E2, F2). The third staff shows a triplet of eighth notes (G2, A2, B2) and a triplet of quarter notes (C2, D2, E2). The fourth staff includes a triplet of eighth notes (F2, G2, A2) and a triplet of quarter notes (B2, C3, D3). The fifth staff features a triplet of eighth notes (E2, F2, G2) and a triplet of quarter notes (A2, B2, C3). The sixth staff is marked "(Faster)" and contains a triplet of eighth notes (D3, E3, F3) and a triplet of quarter notes (G3, A3, B3). The seventh staff shows a triplet of eighth notes (C4, D4, E4) and a triplet of quarter notes (F4, G4, A4). The eighth staff includes a triplet of eighth notes (B4, C5, D5) and a triplet of quarter notes (E4, F4, G4). The ninth staff features a triplet of eighth notes (A4, B4, C5) and a triplet of quarter notes (D4, E4, F4). The tenth staff shows a triplet of eighth notes (B4, C5, D5) and a triplet of quarter notes (E4, F4, G4). The eleventh staff includes a triplet of eighth notes (C5, D5, E5) and a triplet of quarter notes (F4, G4, A4). The twelfth staff features a triplet of eighth notes (D5, E5, F5) and a triplet of quarter notes (G4, A4, B4). The thirteenth staff shows a triplet of eighth notes (E5, F5, G5) and a triplet of quarter notes (A4, B4, C5). The fourteenth staff includes a triplet of eighth notes (F5, G5, A5) and a triplet of quarter notes (B4, C5, D5). The fifteenth staff features a triplet of eighth notes (G5, A5, B5) and a triplet of quarter notes (C5, D5, E5). The sixteenth staff shows a triplet of eighth notes (A5, B5, C6) and a triplet of quarter notes (D5, E5, F5). The score concludes with "etc." and a final triplet of eighth notes (G5, A5, B5).

(Fast)

(4x's)

(4x's)

♪ = prev. ♪

(3x's)

♪ = prev. ♪

Appendix I - Fundamental Exercises

(reprinted from *The Improvisor's Bass Method*, Sher Music Co., 1979)

#1 - Scale Fragments - Play pieces of the scale off of each scale degree using the same number of notes for each. Use ascending and descending fragments, e.g. C major.

a) 3 note fragments

b) 4 note fragments

#2 - Intervals In A Mode - a) Play a C minor scale adding a scale note a second above or below each note. Try just thinking of the first note of each pair (the circled notes below) and let the other one follow automatically, in order to more easily keep your place.

b) Play the A Major scale inserting a scale note a third above or below each scale degree. Use either major or minor thirds, whichever keeps you in the scale, e.g.

The image shows four staves of musical notation in bass clef with a key signature of one sharp (F#). The first staff shows the A Major scale (A-B-C#-D-E-F#-G#-A) with a note a third above each degree. The second staff shows the scale with a note a third below each degree. The third and fourth staves show the scale with alternating intervals of a third above and below each degree.

#3 - **Scale Chords** - a) If you play every other note of a scale starting on each scale degree, you get the scale chords of that key. Notice that in a major key, the I and IV chords are major 7ths, the II, III, and VI chords are minor 7ths, the V chord is a dominant 7th, and the VII chord is half-diminished. E.g., F major.

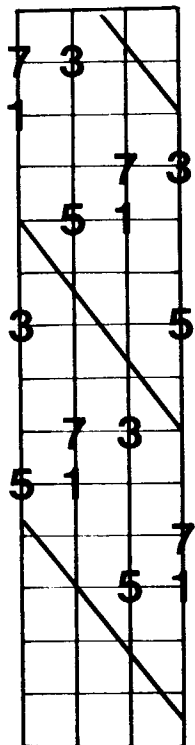
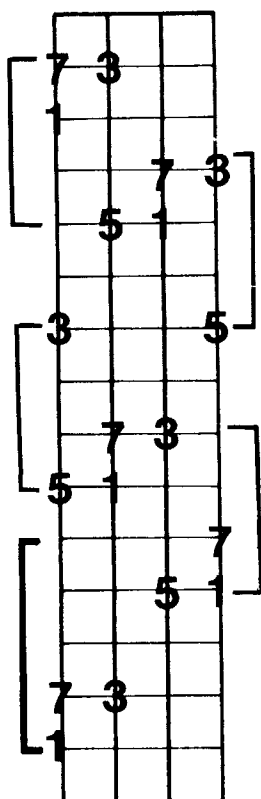
The image shows two staves of musical notation in bass clef with a key signature of one flat (Bb). The first staff shows the F major scale with chords placed above every other note: F maj 7, Gm7, Am7, BbΔ, C7. The second staff continues the scale with chords: Dm7, E∅, F maj 7, E∅, and ends with the text "etc. back down".

b) These are also the scale chords for the D natural minor scale, except that in the minor case the A7 chord is often used instead of the A minor 7th in order to create a stronger dominant to tonic relationship. Notice that in a minor key the I and IV chords are minor, the III and VI chords are major 7ths, and the VII and often the V chords are dominant.

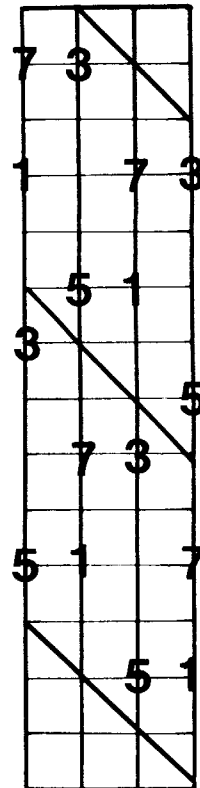
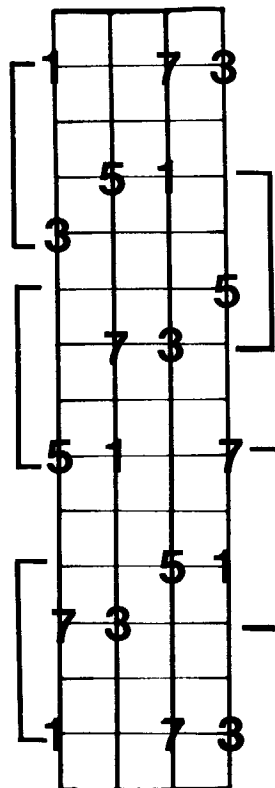
The image shows two staves of musical notation in bass clef with a key signature of two flats (Bb). The first staff shows the D natural minor scale with chords placed above every other note: D-7, E∅, FΔ, G-7, A7, D-7. The second staff continues the scale with chords: C7, BbΔ, A7, D-7.

#4 - Horizontal & Diagonal Arpeggios - Here are fingerboard charts that show both horizontal and diagonal positions of the major, minor, dominant and half-diminished chords. The numbers on the strings refer to the scale degrees of the notes making up the chord. These positions will be the same for chords starting on any note, the only difference being which one occurs at the top of the fingerboard. For other quality chords, make up your own charts, if necessary.

MAJOR 7TH

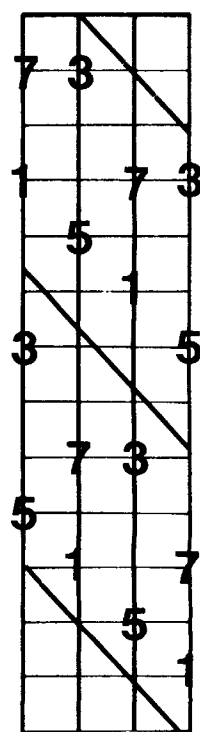
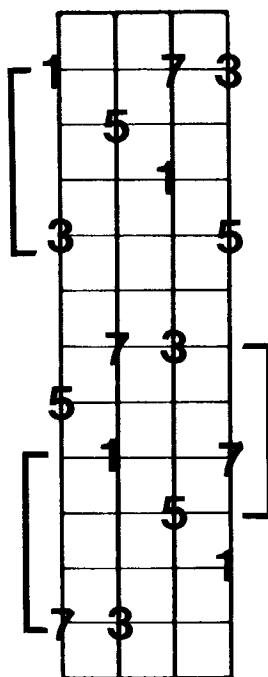
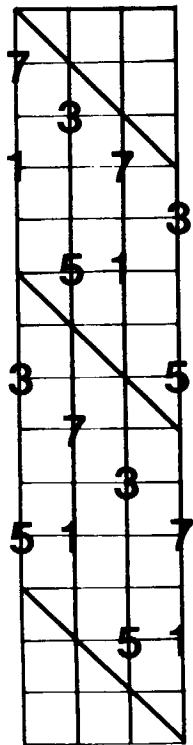
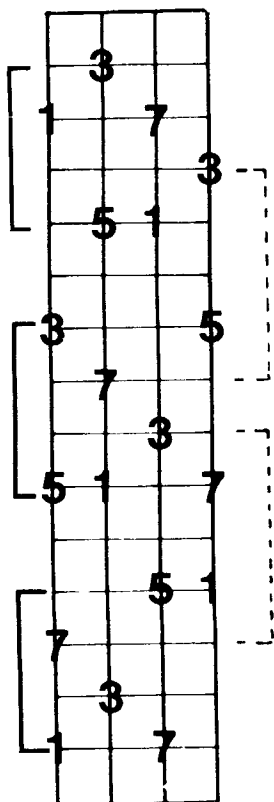


MINOR 7TH



DOMINANT 7TH

HALF-DIMINISHED



#5 - Scalar Patterns - a) Here are some 3 and 4 note patterns in the key of C major that are neither chords nor pieces of the scale:

The image displays four rows of musical notation in bass clef, each containing five measures of 3 or 4 note scalar patterns. The patterns are as follows:
Row 1: C4-E4-G4, C4-E4-G4, C4-E4-G4, F4-A4-C5, F4-A4-C5.
Row 2: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.
Row 3: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.
Row 4: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

More patterns can be created by the following means: b) Take a pattern and change the order of notes, e.g.,

The image shows a musical staff in bass clef with four measures. The first measure contains a 3-note pattern (C4-E4-G4) with a right-pointing arrow. The second measure contains a 4-note pattern (C4-E4-G4-A4) with the word "or" above it. The third measure contains a 4-note pattern (C4-E4-G4-F4) with the word "or" above it. The fourth measure contains a 4-note pattern (C4-E4-G4-F4) with the word "etc" above it.

c) Take a pattern and use repeated notes to lengthen it, e.g.

The image shows a musical staff in bass clef with four measures. The first measure contains a 3-note pattern (C4-E4-G4) with a right-pointing arrow. The second measure contains a 4-note pattern (C4-E4-G4-A4) with the word "or" above it. The third measure contains a 4-note pattern (C4-E4-G4-A4) with the word "or" above it. The fourth measure contains a triplet of notes (C4-E4-G4) with a "3" below it.

#6 - Chords And Their Parent Scales - Here is a chart of some chords and their most common complimentary scales.

CHORD	COMPLIMENTARY SCALES
Cma7	C major; C lydian
Cma7 (b5)	C lydian; A melodic minor
Cma7 (#5)	A melodic minor; A harmonic minor
Cmi7	C natural minor; C dorian
Cmi (ma7)	C melodic minor; C harmonic minor
Cmi6	C dorian; C melodic minor
Cmi7 (b5)	C locrian; C locrian (#2)
C diminished 7th	C diminished scale; Db, E, G, or Bb harmonic minor scales
C suspended 7th	C mixolydian; C natural minor; C dorian; and F minor scale; Minor pentatonic scales starting on C, D, F, G, A or Bb
C7 or C9 or C13	C mixolydian; C blues scale
C9 (b5 or #5)	C whole tone scale
C9 (#11)	G melodic minor (= C Mixolydian #4)
C9 (b13)	F melodic minor (= C mixolydian b6)
C7 (b9, altered 5th)	C altered scale (=Db melodic minor)
C7 (#9, altered 5th)	C altered scale (=Db melodic minor)
C7 (b9, regular 5th)	Db diminished scale
C7 (#9, regular 5th)	Db diminished scale

Appendix II - Transcribed Bass Solos

This appendix consists of seven of the most beautiful bass solos on record, transcribed by Larry Dunlap. We suggest that you obtain the original recordings that these solos are on and follow along as the transcription goes by. High art, by any standard.

These are, of course, only a small fraction of the great bass solos that are on record. In addition to the bassists included here, we recommend that you find and listen to solos by Steve Swallow, Gary Peacock, Charlie Haden, Jeff Berlin, Jaco Pastorius, Charlie Mingus, Dave Holland, Cecil McBee, Rufus Reid, Paul Chambers, Ron Carter, Don Thompson, Ray Brown, Red Mitchell, Harvie Swartz, Oscar Pettiford, Keith Jones, Ron McClure, Cuban bassist Omar Hernandez (on the Blue Note/World Pacific CD "El Jazz Cubano"), Bunny Brunel, Niels Henning-Orsted Peterson, Stanley Clarke, and Miroslav Vitous for examples of the finest in modern bass soloing. Enjoy!

JIMMY HASLIP'S SOLO ON "ONE FAMILY"

(from the Yellowjackets' LP, "Shades")

Med. Funk Ballad

The musical score is written for a single melodic line in 7/8 time, featuring a mediant funk ballad style. The key signature has two flats (B-flat major or D-flat minor). The score consists of ten staves of music, each with various chord voicings and melodic patterns. The chords are: GMI^9 , E^bMI^9 , E^bMI^9/D^bMA^9 , Ab , Ab , $AbMI^9$, D^b9 , G^bMA^7 , $D^b(add9)$, F , E^bMI^9 , E^bMI^9 , Ab , E^bMI^9 , GMI^9 , E^bMI^9 , E^bMI^9/Ab , D^bMA^9/Ab , $AbMI^9$, D^b9 , G^bMA^7 , $D^b(add9)$, F , E^bMI^9 , E^bMI^9/Ab , $A7(\#9)$, $A7(\#9)$, B^bMA^9 , FMI^9/B^b , $B^b13(b9)$, E^bMA^9/B^b , $Ab13$, $Ab13$, G^b , B^b/F , $F\#^o7$, GMI^7 , B^b/C , $C^9(b5)$, E^bMA^7 , F , $F13(b9)$, B^bMA^9 , FMI^9/B^b , $B^b13(b9)$, E^bMA^9/B^b , $Ab13$, G^b , B^b/F , $F\#^o7$, GMI^7 , B^b/C , $C^9(b5)$, E^bMI^9 , $Ab13$, D^bMA^9 . The score includes various melodic ornaments such as triplets, quintuplets, and septuplets. The piece concludes with the instruction "(end solo)".

EDDIE GOMEZ' SOLO ON "WALTSE FOR DAVE"

(from Chick Corea's LP "Friends")

Med. Jazz Waltz

The musical score is written in 3/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The score includes various chords and melodic lines with triplets and accents. The chords are: Bb9(#11), A7(#5), DMI7, Ab9(#11), GMI7, E7(#9), AMI7, A7, FMA7, EMI7, D#o7, CMA7, FMA7, F13, E7(#9), A7(#5), Bb9(#11), A7(#5), DMI7, Ab9(#11), GMI7, E7(#9), AMI7, A7, FMA7, EMI7, D#o7, CMA7, E, FMA7, F13, E7(#9), A7(#5), DMA7, AMI7, DMA7, AMI7, DMA7, AMI7, DMA7, AMI7, DMA7, AMI7, AbMI7, Db7, GMI7(b5).

C⁷ **F_{MI} 7(b5)** **B^b13(b9)**
E_{MI} 7(b5) **A⁷** **D_{MI} 7** **D^bMA⁷**
C_{MI} 7 **B_{MI} 7** **B^bMA⁷** **A_{MI} 7**
A^bMA⁷ **G_{MI} 7** **F[#]MI 7(b5)** **F_{MI} 6/9**
E⁷(#9) **E^bMI 7** **D_{MI} 7(b5)** **G⁷(b9)**
C_{MI} 7 **F_{MI} C** **C_{MI} 7** **F_{MI} C**
C_{MI} 7 **F_{MI} C** **C_{MI} 7** **B⁷(#9)** (end solo)

decresc. -----

DOMINIQUE DI PIAZZA'S SOLO ON "HIJACKED"
 (from John McLaughlin's LP "Que Alegria")

Very Fast

The musical score is written for a solo instrument, likely a saxophone or trumpet, in a very fast tempo. It consists of ten staves of music. The first three staves are in bass clef and feature melodic lines with slurs and ties. The fourth staff is in treble clef and contains a complex rhythmic pattern with a '4' in a box, indicating a four-measure rest or a specific rhythmic figure. The fifth and sixth staves are in bass clef and feature a driving eighth-note pattern with accents. The seventh and eighth staves continue this pattern with various chordal accompaniment. The ninth and tenth staves conclude the piece with a final melodic phrase.

Chord symbols and other markings include:

- G^7
- $(\frac{B^b}{G^7}) (\frac{E}{G^7}) (\frac{D^b}{G^7})$
- $(\frac{D^b}{G^7})$
- $(\frac{E^b}{G^7})$
- $(G^{\frac{6}{9}})$
- G^9
- $(G_{MI}^7(\text{add } 4))$
- G^7
- $(\frac{G^b}{G^7})$
- G^9
- G^9

Bass clef staff with G^9 chord. Musical notation includes a quarter rest, a quarter note, and a half note with a slur over it.

Bass clef staff with G^9 chord. Musical notation includes a quarter rest, eighth notes, and a triplet of eighth notes.

Bass clef staff with G^9 chord. Musical notation includes a half note, eighth notes, and a quarter note.

Bass clef staff with G^9 chord. Musical notation includes eighth notes, a quarter note, and a half note with a slur over it.

Treble clef staff with G^9 chord. Musical notation includes quarter notes, eighth notes, and a half note.

Treble clef staff with G^9 chord. Musical notation includes quarter notes, eighth notes, and a half note.

Bass clef staff with G^9 chord and figured bass: $(\frac{E^b}{G^7})$, $(\frac{D^b}{G^7})$, $(\frac{E^b}{G^7})$. Musical notation includes eighth notes and a half note.

Bass clef staff with G^9 chord and figured bass: $(\frac{E^b}{G^7})$, (G^6_9) , $(\frac{D^b}{G^7})$. Musical notation includes a triplet of eighth notes and a triplet of quarter notes.

Bass clef staff with G^9 chord and figured bass: $(\frac{D^b}{G^7})$, (GMA^9) , $(\frac{D^b}{G^7})$, $(\frac{B^b}{G^7})$. Musical notation includes a half note, quarter notes, and a half note.

Bass clef staff with G^9 chord and figured bass: $(\frac{B^b}{G^7})$. Musical notation includes a half note, eighth notes, and a half note with a slur over it. Ends with "(end solo)".

Bass clef staff with G^9 chord and figured bass: $(\frac{Fm^6_9}{G^7})$. Musical notation includes eighth notes and a half note. Ends with "etc."

JOHN PATITUCCI'S SOLO ON "MINIATURE #3 - STILL LIFE"

(from his LP "The Heart Of The Bass")

Medium (Double x feel mostly)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The notation includes various chord symbols and rhythmic markings such as triplets and accents. The chords are: A MI 11 E7 A, F MI 7 Bb, Eb B, C Db, D MI 7(b5) F MI 7(b5) Eb, Eb SUS Eb B Eb, D MA 7 A C#, D7 C, G7 D, C 7(b9) E, F MI 9, Eb MI 7 Ab, Ab 7(b9), Eb MI 7 Ab, Ab 7(b9), F 7(b9) A, Bb MI 3, Gb(add 9), Eb 9(#11), Eb 9(#11), D MI 9, G MI 9, A 7(b9) #5, D MI 9, D MI 9, G MI 9, A 7(b9) #5, and D MI 9. The music features numerous triplets and some five-note runs.

GMI⁹ **A^{7(b9)}**

DMI⁹ (Freer tempo) **GMI⁹** rit. -----

GMI⁹ **A^{7(b9 #5)}** (end solo)

GEORGE MRAZ' SOLO ON "BLUES FOR SARKA"

(from Tommy Flanagan's LP, "Blues And Ballads")

Medium (Head is Ballad, solo is mostly Double-Time Feel)

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of ten systems of music, each with a bass staff and a treble staff. The bass staff is primarily in the bass clef, while the treble staff is in the treble clef. The score features a variety of chords and melodic lines, including triplets and slurs. The chords are labeled as follows:

- System 1: B^bMA^7 (with *tr* and *2*), $F^{\#}MI^{7(\#5)}$, $F^{\#}MI^{9(\#5)}$, B^b7 , F
- System 2: E^bMA^7 , B^b/D , CMI^7 , BMA^7 , B^bMA^7
- System 3: $A^bMI^{7(b5)}$, $D^{7(\#9)}$
- System 4: GMI^7 , $C^{\#o7}$
- System 5: $C^{\#o7}$, $CMI^{(MA^7)}$, CMI^7
- System 6: $C^{\#o7}$, E^bMA^7
- System 7: E^bMI^7 , F , A^b7_{sus} , B^bMA^7
- System 8: B^bMA^7 , $F^{\#}MI^{7(\#5)}$, $F^{\#}MI^{9(\#5)}$, B^b7 , F
- System 9: E^bMA^7 , B^b/D , CMI^7 , BMA^7 , B^bMA^7
- System 10: B^bMA^7 , $A^bMI^{7(b5)}$

Musical score for bass and guitar, featuring various chords and melodic lines. The score is written in B-flat major (two flats) and includes the following chords and melodic elements:

- Chords:** $A_{MI}^{7(b5)}$, $D^{7(\#9)}$, G_{MI}^7 , $C^{\#o7}$, $C^{\#o7}$, $C_{MI}^{(MA7)}$, C_{MI}^7 , B^b , D , $E^b_{MA}^7$, $E^b_{MI}^7$, F , $A^b^9_{SUS}$.
- Melodic Lines:** The score includes several melodic lines, some with triplets (indicated by a '3' over the notes) and slurs.

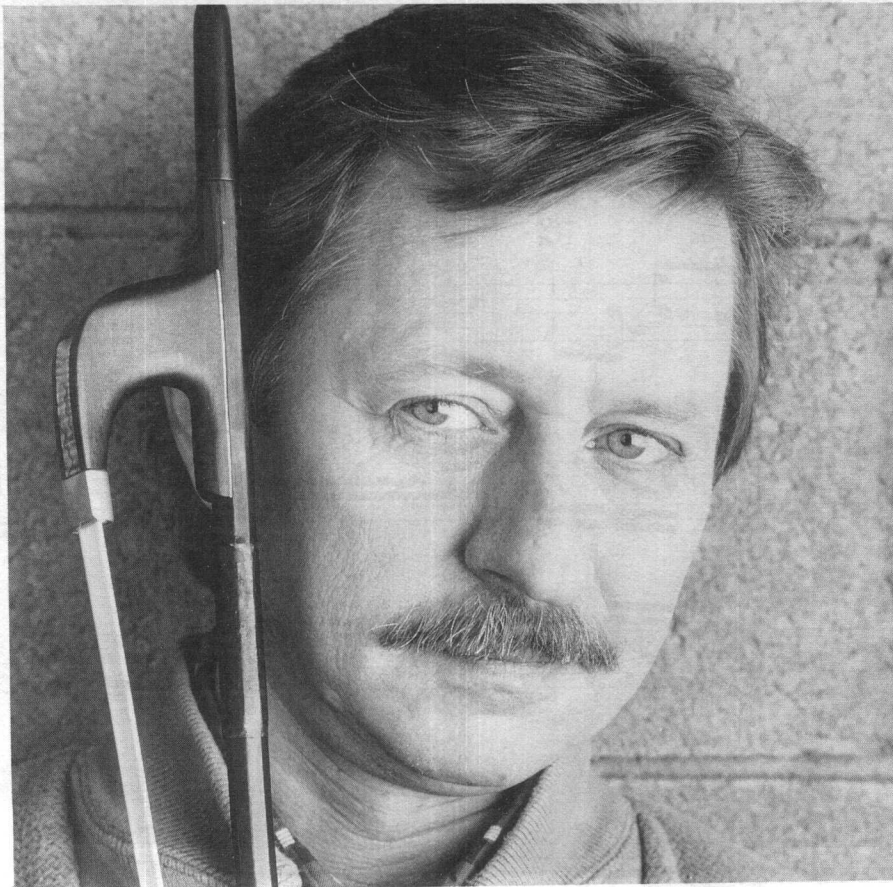


Photo ©1992 Gene Martin

GEORGE MRAZ

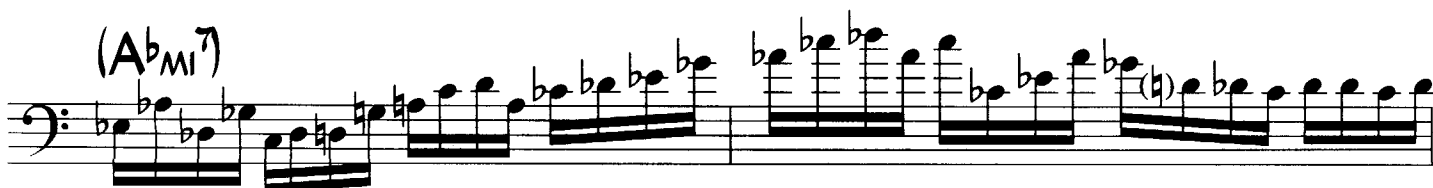
GARY WILLIS' SOLO ON "SELF DEFENSE"
 (from Scott Henderson & Tribal Tech's LP "Nomad")

Med. Fusion
 (Double x feel)

(No chordal accompaniment after 1st bars)

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a double bar line and a fermata, followed by a series of eighth notes. The key signature is one flat (B-flat major / D minor). The score includes various musical notations such as slurs, ties, and dynamic markings like *str.* and *v*. Chord symbols are provided above the staff, including $(A^b M I^7)$ and (b°) . The piece concludes with a final chord symbol $(A^b M I^7)$ and a fermata.

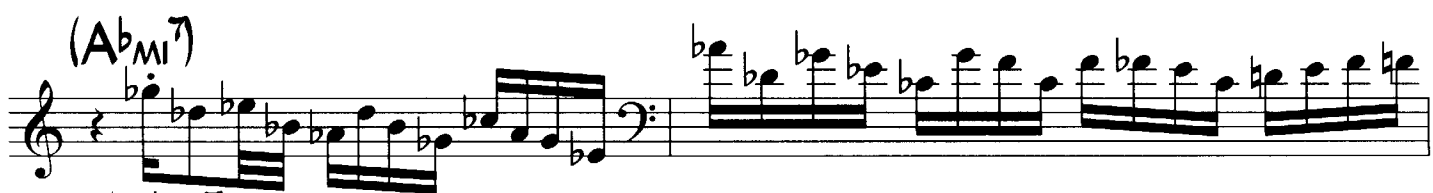
(A^bM⁷)



(A^bM⁷)



(A^bM⁷)



(A^bM⁷)



(A^bM⁷)



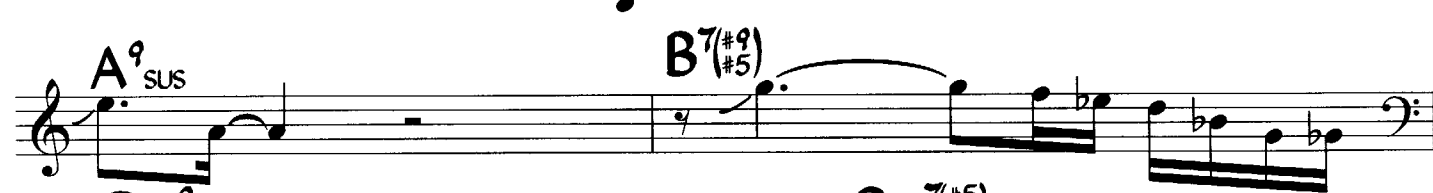
F[#]M⁷ (9)



E⁹ SUS



A⁹ SUS



C^M (9)



(Continued on next page)

B^bMⁱ9

A⁷(#9)(#5) A^b9 SUS

D^bMⁱ9 C⁷(#9)(#5)

B⁹ SUS

B¹³ G# F#Mⁱ9

F^Mi9 E⁹ SUS

A^b7(#9)(#5) A⁹ SUS

B⁷(#9)(#5) C^Mi9

B^Mi7(#5) B^bMⁱ9

A^{7(#9)} **A^{b9}_{SUS}**
D^bM⁹ **C^{7(#9)}**
B⁹_{SUS} (end solo)



Photo by K.C. Nichols

GARY WILLIS

SCOTT LaFARO'S SOLO ON "WALTZ FOR DEBBY"

(from Bill Evans' LP, "The Village Vanguard Sessions")

Medium

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The notation includes eighth and sixteenth notes, often beamed in groups of three (trios). Chord symbols are placed above the notes, indicating the harmonic structure. The chords include triads (FMA7, A, DMI7, GMI7, C7, A7(#5), D7, GMI7, C7, A7(#5), DMI7, GMI7, C7, A7(#5), DMI7, BMI9(b5), E7, AMA7, GMI7, C7, A7, DMI7, G7, AbMA7, DbMA7, GMI7, C7, FMA7/A, DMI7, GMI7, C7, A7(#5), D7, GMI7, C7, A7(#5), DMI7, GMI7, C7, A7, D7, BbMA7, A7(#5), and BbMA7). The score is a solo piece, with the bass line being the primary melodic and harmonic focus.

(b) D_{MI}^7 G^7 $A^{b\circ 7}$ A_{MI}^7 $A^{b\circ 7}$

G_{MI}^7 C^7 A_{MI}^7 $A^{b\circ 7}$ G_{MI}^7 C^7

(2nd chorus)

F_{MA}^7 A D_{MI}^7 G_{MI}^7 C^7

$A^{7(\#5)}$ D^7 G_{MI}^7 C^7 $A^{7(\#5)}$ D_{MI}^7

G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7

G_{MI}^7 C^7 F_{MA}^7 A D_{MI}^7 G_{MI}^7 C^7

A_{MI}^7 D^7 G_{MI}^7 C^7 $A^{7(\#5)}$ D_{MI}^7

B_{MI}^7 E^7 A_{MA}^7

G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 A^7

D_{MI}^7 $C_{MI}^{6/9}$ $B^b_{MA}^7$ $A^{7(\#5)}$ D_{MI}^7 G^7

(continued on next page)

AbMA7 DbMA7 GMI7 C7 FMA7/A DMI7

GMI7 C7 A7(#5) D7 GMI7 C7

A7(#5) DMI7 GMI7 C7 AMI7 D7

BMI7 E7 AMI7 F7 BbMA7 A7(#5)

DMI7 G7 Ab°7 AMI7 Ab°7

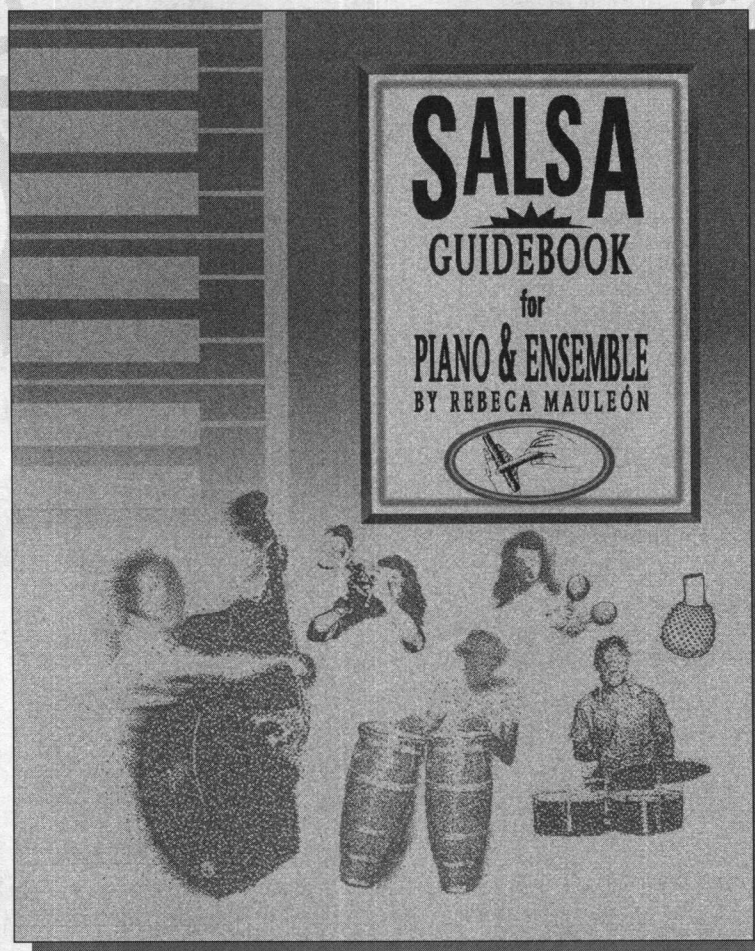
GMI7 C7 AMI7 Ab°7 GMI7 C7

FMA7/A (end solo)

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