

The Art of Improvisation

Level 2: Apprentice

... a visual and virtual approach to improvising jazz ...

Version 3.1

by Bob Taylor

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

Go for it!

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Table of Contents

Level 2 – Apprentice

2A: More Scales 89

Pentatonic Scales 89

A. Spelling the 12 Pentatonic Scales 89

B. Practicing Flexible Pentatonic Scales 89

Expanded Blues Scales 90

C. Spelling Expanded Blues Scales 90

D. Flexible Expanded Blues Scales 91

Lydian Dominant Scales 91

E. Spelling Lydian Dominant Scales 91

F. Flexible Lydian Dominant Scales 92

Minor Pentatonic Scales 92

G. Spelling Minor Pentatonic Scales 92

H. Flexible Minor Pentatonic Scales 92

Melodic Minor Ascending Scales 93

J. Spelling Melodic Minor Asc. Scales 93

K. Flexible Melodic Minor Asc. Scales 93

L. Handling the 7th in Minor 94

Chapter Review 94

2B: Melodic Shapes 95

Strengthening Interval Skills..... 95

A. Playing Tunes by Ear 95

B. Transposing Tunes 96

Range and Neighborhoods 96

Visualizing Range 96

C. Seeing Neighborhoods 97

D. Switching Ranges 97

Variety in Contours 98

E. Contour Guidelines 98

Up and Down: Tension and Release 98

F. Flattening Contours 98

G. The Outer Ranges 99

H. Offset Contours 99

Using Fills 100

J. Partial and Complete Fills 100

K. Delayed Fills 100

L. Winding Fills 101

L. Review of Fill Variations 101

Chapter Review 102

2C: Swing Rhythms 103

Learning the Swing Style 103

Listening: The Traditional Approach 103

Learning by Rote: Too Limited 103

Swing Rhythm and Articulation Guidelines 103

A. Quarter-Notes and Quarter-Rests 103

B. Eighth-Notes and Eighth-Rests 104

C. Eighth-Note Articulations 105

D. Dotted Quarters and Longer Notes ... 106

E. Written Triplets 107

Swing Accent Guidelines 108

F. Accent Guidelines 108

Variations in Swing 108

G. Using Even 8th-Notes in Swing 108

H. Laying Back on the Tempo 109

Swing Exceptions 109

Chapter Review 109

Sample Answers: Triplets and Articulations 110

2D: Three and Four 111

3-Against-4 111

A. Playing 3/4 Rhythms in 4/4 Tunes 111

B. 3-Note and 6-Note Contours 112

Triplet Contours 113

C. Playing Triplet Contours of 2 113

D. Playing Triplet Contours of 4 113

4-Against-3 114

E. Playing 4/4 Rhythms in a 3/4 Tune 114

F. 4-note Contours in a 3/4 Tune 115

G. 4-quarter Brackets in a 3/4 Tune 115

Chapter Review 116

2E: Embellishments 117

Trills 117

A. Using Trills 117

B. Wider Trills	118
Grace Notes	118
C. Using Grace Notes	118
Turns	119
D. Using Turns	119
Neighbor Tones	119
E. Using Neighbor Tones	119
Repeated Notes	119
F. Using Repeated Notes	119
Chapter Review	120

2F: Melodic Development121

Expanding Intervals	121
A. Types of Expanding Intervals	121
Raising the Top Note	121
Lowering the Bottom Note	122
Raising the Top/Lowering the Bottom ...	122
Raising Both or Lowering Both	122
Shrinking Intervals	123
B. Ways to Shrink Intervals	123
Omitting Ending Notes	124
C. Ways to Omit Ending Notes	124
Adding Notes	124
D. Ways to Add Notes to a Motif	124
Inverting Contours	125
2F.5 Ways to Invert a Contour	125
Chapter Review	126

2G: Development Exercises: Level 2 127

2H: Tune Forms 129

Learning the Form of the Tune	129
A. Seeing the Tune Form	129
Common Tune Forms	130
AABA Form	130
B. Recognizing AABA Tunes	130
C. Recognizing “I Got Rhythm” Tunes	131
Other Common Tune Forms	131
D. Examples of Other Tune Forms	131
Chapter Review	132

2J: Tune Forms, 200 Standards 133

2K: Preparing Concert Material 135

Handling the Tune Melody	135
A. Common Ways to Handle Tune Melodies	135
B. Ending the Tune	136
Building Effective Tune Sets	137
C. Ways to Build Effective Tune Sets	137
Set Length	137
Balance of Styles	137
Order of Tunes	137
More Variety in Tune Sets	138
Deciding Solo Order	138
What Is There to Say?	139
Chapter Review	139

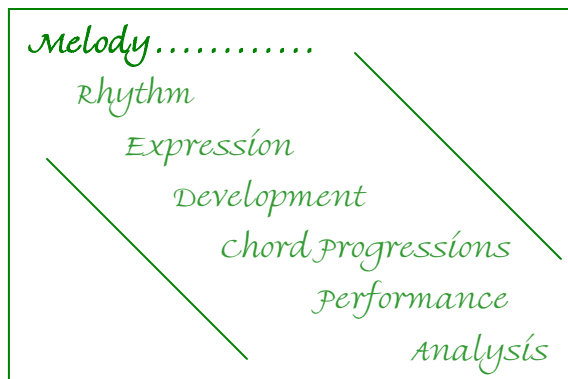
2L: Analyzing Written Solos 141

Analysis Levels	141
Steps for Analysis	141
1: Selecting a Written Solo	141
2: Finding the Form and Phrases	141
3: Finding Motifs and Developments	142
4: Finding Other Interesting Spots	142
Sample Solos to Analyze	142
Chapter Review	142

2A: More Scales

In this chapter you'll learn about:

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



The scales you will learn in this chapter are like a “second set;” they complement the major, dominant, and minor scales you learned in Level 1. You can learn these scales by using the Virtual Practice Method and Flexible Scale approach you learned in Level 1. Remember that scales are not and end in themselves, but they open up SHAPE possibilities in major, dominant, and minor keys.

Pentatonic Scales

A. Spelling the 12 Pentatonic Scales

The Major *pentatonic* (“five-tone”) scale has the 1, 2, 3, 5, and 6 degrees of the major scale. It’s missing the 4 and 7, so it doesn’t have as much color as a major scale. If you start on the 6 (6 8 1 2 3 5), you get a *minor* pentatonic scale (see Minor Pentatonic Scales later in this chapter).

The pentatonic scale is often used in these situations:

- Improvising in faster passages
- Improvising on major chords
- Improvising on dominant chords
- Improvising “outside” the key (chapter 5A)

Pentatonic scales are sometimes over-used because they are easier to play. Still, they can be very useful, especially when you play them with interesting rhythms or with good development techniques.

Examples of pentatonic scales are shown below. To see the rest of the scales, click MORE below.



Example A - C Pentatonic scale



Example A1 - D Pentatonic scale

► [MORE 1](#)

Exercise A - Spelling Pentatonic Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

B. Practicing Flexible Pentatonic Scales

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

Be sure to use the Practice Levels for Flexible Scales (Chapter 1E) as you learn these scales:

- Level 1: Steps
- Level 2: Steps, hold color notes
- Level 3: Steps and new rhythms
- Level 4: Steps and 3rd skips
- Level 5: Steps, 3rds, new rhythms
- Level 6: Steps and wider intervals
- Level 7: Steps, wider intervals, new rhythms

In the Practice Pages, use any of the Major or Dominant key exercises, extended or around the circle of 4ths.

Exercise B - Humming Flexible Pentatonic Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

Expanded Blues Scales

The *expanded* blues scale can add more color to your solos. Many players stop at just the notes in the basic blues scale, thus missing some great possibilities for color and variety. The expanded blues scale also has 2 additional tri-tones (augmented 4ths) – the b3 to 6 and the 3 to b7. This, combined with the 1 to #4 of the regular blues scales, provides three tri-tones to use.

Remember, you don't need to run the whole expanded blues scale up and down in your solos – use the *flexible* expanded blues scale for a wealth of possibilities.

C. Spelling the 12 Expanded Blues Scales

To expand a blues scale, add the 2, 3, and 6 to it. This gives you a scale with 1, 2, b3, 3, 4, #4, 5, 6, and b7. The only missing tones out of the chromatic scale are the b2, b6, and 7.

Examples of expanded blues scales are shown below.



Example C - C Expanded Blues scale

Example C1 - D Expanded Blues scale

► [MORE 1](#)

Here are some tips in using the expanded blues scale:

- Take advantage of all the tri-tones in the expanded blues scale for additional color.
- Alternate the 3 with the b3 to create an interesting “major-to-minor” shift.
- Use the stretch of 6 chromatic notes, from the 2 to the 5, to create some interesting sounds.
- Play the 2 to avoid over-emphasizing the root.

Below are some examples of a flexible-scale approach to the expanded blues scale:



Example C4 – Tritone from A to Eb (6 to b3)



Example C5 - Blues idea #2



Example C6 – Chromatic notes (D thru G)



Example C7 – Starting on the 2

Exercise C - Spelling Expanded Blues Scales

Basic ___/___/___ () Medium ___/___/___

**Basic:* Spell the pitches for the C expanded blues scale, then for all other expanded blues scales.

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

D. Flexible Expanded Blues Scales

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

Be sure to use the Practice Levels for Flexible Scales (Chapter 1E) as you learn these scales:

- Level 1: Steps
- Level 2: Steps, hold color notes
- Level 3: Steps and new rhythms
- Level 4: Steps and 3rd skips
- Level 5: Steps, 3rds, new rhythms
- Level 6: Steps and wider intervals
- Level 7: Steps, wider intervals, new rhythms

In the Practice Pages, use any of the Dominant or Minor key exercises, extended or around the circle of 4ths.

Exercise D - Humming Flexible Expanded Blues Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

***Medium:* Same exercise; quarter-note = 140.

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

Lydian Dominant Scales

The Lydian Dominant scale is a colorful alternative to the Mixolydian scale in dominant chords. This scale was pioneered by George Russell, Don Ellis, David Baker, and others in the 1960s.

E. Spelling Lydian Dominant Scales

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

1 2 3 #4 5 6 b7 8



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

1 2 3 #4 5 6 b7 8



Example E1 - B Lydian Dominant (#4, b7)

► [MORE 1](#)

Exercise E - Spelling Lydian Dominant Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Spell the pitch names for the C Lydian Dominant scale, then for the other 11 Lydian Dominant scales.

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

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

F. Flexible Lydian Dominant Scales

You can practice flexible Lydian Dominant scales against dominant chords. Be sure to use the Practice Levels for Flexible Scales (Chapter 1E) as you learn these scales:

- Level 1: Steps
- Level 2: Steps, hold color notes
- Level 3: Steps and new rhythms
- Level 4: Steps and 3rd skips
- Level 5: Steps, 3rds, new rhythms
- Level 6: Steps and wider intervals
- Level 7: Steps, wider intervals, new rhythms

Exercise F - Humming Flexible Lydian Dominant Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

***Medium:* Same exercise; quarter-note = 140.

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

Minor Pentatonic Scales

G. Spelling Minor Pentatonic Scales

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

1 b3 4 5 b7 8




Example G - C Minor Pentatonic scale

1 b3 4 5 b7 8



Example G1 - G Minor Pentatonic

▶ [MORE 1](#) 

Exercise G - Spelling Minor Pentatonic Scales

Basic ___/___/___ () Medium ___/___/___ ()

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

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

H. Flexible Minor Pentatonic Scales

Practice flexible minor pentatonic scales in all keys. Be sure to use the Practice Levels for Flexible Scales (Chapter 1E) as you learn these scales:

- Level 1: Steps
- Level 2: Steps, hold color notes
- Level 3: Steps and new rhythms
- Level 4: Steps and 3rd skips
- Level 5: Steps, 3rds, new rhythms
- Level 6: Steps and wider intervals
- Level 7: Steps, wider intervals, new rhythms

In the Practice Pages, use any of the Minor key exercises, extended or around the circle of 4ths.

Exercise H - Humming Flexible Minor Pentatonic Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

Melodic Minor Ascending Scales

J. Spelling Melodic Minor Ascending Scales

The melodic minor ascending scale is a useful choice for any type of minor chord. Its natural 7th degree provides tension, similar to the sharp 4th in major. (The melodic minor *descending* scale is actually the same as the natural minor scale, so we don't refer to it separately – in jazz, the term melodic minor assumes “ascending” or natural 7.)

In most cases, you can use melodic minor (natural 7) *even when* the chord indicates a flat 7 (such as Cm7).



Example J - C Melodic Minor Ascending



Example J1 - D Melodic Minor Ascending

Exercise J - Spelling Melodic Minor Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

***Medium:* Same as Basic; quarter-note = 140.

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

K. Flexible Melodic Minor Ascending Scales

You can practice flexible melodic minor ascending scales in all keys. Be sure to use the Practice Levels for Flexible Scales (Chapter 1E) as you learn these scales:

- Level 1: Steps
- Level 2: Steps, hold color notes
- Level 3: Steps and new rhythms
- Level 4: Steps and 3rd skips
- Level 5: Steps, 3rds, new rhythms
- Level 6: Steps and wider intervals
- Level 7: Steps, wider intervals, new rhythms

In the Practice Pages, use any of the Minor key exercises, extended or around the circle of 4ths.

Exercise K - Humming Flexible Melodic Minor Ascending Scales

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

***Medium*: Same exercise; quarter-note = 140.

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

L. Handling the 7th in Minor

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

- Emphasize the natural 7.
- Resolve it to the natural 6th, flat 7th, or root.
- Delay the resolution, such as 7 to 2 to 1.
- Play the natural 7th degree even if the chord symbol indicates a flat 7th (such as Cm7).
- For variety, alternate between the natural and flat 7th over a minor 7 chord.

In the first example below, the natural 7 (n7) is first resolved to the flat 7. Then it's resolved to the natural 6 (n6) using a delayed resolution (7 to 2 to 1). In the second example, the natural 7 is not resolved; it's held out against the b7 in the Cm7 chord. This creates extra tension and color in minor.

Cm7 n7 b7 n7 2 1 n6 Cm7 n7

Example L1 - Handling the natural 7th degree in minor Example L2 - the natural 7th degree in minor

Exercise L - Handling the 7th in Minor

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

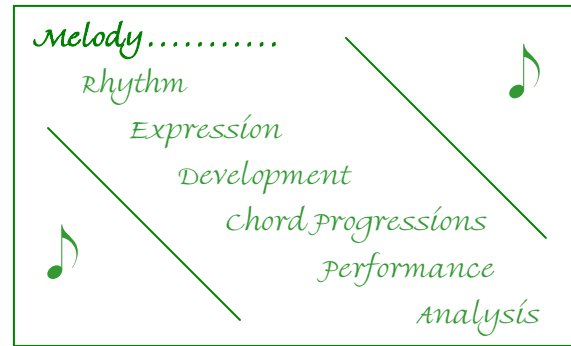
Chapter Review

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

2B: Melodic Shapes

In this chapter you'll learn about:

- Strengthening Intervals
- Ranges and Neighborhoods
- Variety in Contours
- Using Fills



Creating an improvisation melody is more than just choosing pitches to fit a chord. This chapter helps you use intervals, ranges, and fills to create your own melodic *shapes*. These concepts are an extension of what you learned about SHAPE (See, Hear, And Play Expressively) in Level 1.

Strengthening Interval Skills

There are many ways to strengthen interval skills, and hundreds of books have been written on ear training. Two of the most basic ways to hear and play intervals accurately are:

1. Play familiar tunes by ear
2. Play familiar tunes in different keys

A. Playing Tunes by Ear

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One of the earliest experiences I had with intervals was when I tried to copy familiar tunes and play them by ear. I remember I was 12 years old and was trying to play a jingle for Oreo™ cookies on my trumpet. Fortunately the tune was almost all stepwise, so I did fine – until I came to the next to last note, where there was a skip of a third. I crashed. Then I tried again and got it right. I remember thinking, “I bet I can play any tune there is, as long as it doesn’t have any skips!” With time and practice, I found I could play just about any tune as long as it didn’t have a skip *wider* than a third. I longed for the day when I could play tunes by ear no matter how big the skips were. (And the day snuck up on me ... I can pretty much do that now.)

Learn to play familiar tunes by ear! It’s challenging and rewarding, but often neglected. Here are some tips for doing this:

1. Start easy – pick a tune or part of a tune that is mostly stepwise in melody (for example, “This Old Man”).
2. Sing or hum the melody once to be sure you’re hearing it correctly.
3. Find a note in the melody that represents the root of the key. (The root of “This Old Man” comes after the halfway point and again at the very last note.)
4. Hum the root note and find where it is on your instrument. If the root is in a difficult key (lots of sharps or flats), move the root to a nearby easy key and then re-sing the melody around the new root.
5. Determine how the starting note relates to the root note of the key. (The starting note of This Old Man is the 5th of the key, a fifth above the root note.)
6. Play the tune slowly, seeing the shape of the melody. If necessary, disregard quicker rhythms until the intervals are secure.
7. When you miss an interval, find out if you overshot it or undershot it. Re-sing that part of the tune if necessary.
8. Play the tune with the correct rhythms and intervals, at a faster tempo each time, until you can confidently play it by ear.

Here are some tunes (from easy to harder) you can play by ear:

- Row, Row, Row Your Boat
- Yankee Doodle
- Happy Birthday
- You Are My Sunshine
- Greensleeves
- I've Been Working on the Railroad

You can find hundreds of other tunes to play by ear on the radio or on CD or tape. Also try playing along with a tune in real time on the radio or on a CD.

Exercise A - Playing Tunes by Ear

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Using the steps listed above, play “Yankee Doodle” by ear, as slowly necessary to get the intervals right.

***Medium:* Same as Basic; play any of the other tunes listed above.

****Challenge:* Same as Medium; play the tune at a moderate to fast tempo with all the correct rhythms.

B. Transposing Tunes



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

Here are some approaches to transposing a tune:

- Play the tune in each of the 12 keys, starting in C and going up chromatically.
- Play the tune in each of the 12 keys, starting in C and going around the circle of 4ths.
- Choose only the harder keys, such as those with more than two flats or sharps.

Always keep the key signature in mind, and relate the notes and intervals back to the home key as you go.

Exercise B - Transposing Tunes

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Play “Yankee Doodle” in all keys with more than 3 flats or sharps.

***Medium:* Same as Basic; play one of the other tunes listed above.

****Challenge:* Same as Medium; play any other more challenging tune.

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

Range and Neighborhoods

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

Visualizing Range

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

Here’s how I approach range: I visualize a treble clef with five lines spaced a little wider apart than they would look on paper (this helps me give more “room” to the notes). Then I either climb or jump between lines and

spaces. This visual approach makes me pay attention to how high I am on the staff and where I've just been. It also discourages me from climbing up and down monotonously.

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

C. Seeing Neighborhoods

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

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

Exercise C - Seeing Neighborhoods

Basic ___/___/___ ()

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

D. Switching Ranges

One of the most boring habits in improvisation is to keep moving up and down in a constant, predictable cycle (the "sine wave" tendency). When you suddenly switch ranges, it can add energy to your solo and break the monotony. Whether you've played many or few notes in a range, switching to a new range can be refreshing.

To switch ranges effectively,

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

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



Example D - Switching ranges, from high to low

Exercise D - Switching Ranges

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

Variety in Contours

W MORE

Seeing ranges and neighborhoods helps you get good variety in melodic *contours*. A contour is the shape of the melody (ascending, descending, or mixed) as it goes up or down in pitch.

In a strong melody, there's usually a highest note and a lowest note per phrase.

E. Contour Guidelines

Here are some guidelines for variety in contours:

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

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

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

Up and Down: Tension and Release

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

Exercise E - Variety in Contours

Basic ___/___/___ () Medium ___/___/___ ()

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

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

F. Flattening Contours

MORE

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

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

Repeated pitches can avoid the up/down monotony of contours, especially if active tones are repeated. For variety, repeat the pitches with *unequal rhythmic values* or *different articulations*.

Even two repeated pitches can have a refreshing effect on a contour. But don't get into the habit of repeating the same note at the end of a phrase; that can be annoying.

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

Exercise F - Flattening Contours

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic*: Write or play a melody and flatten its contour, using method #2 in *Flattening Contours*.

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

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

G. The Outer Ranges

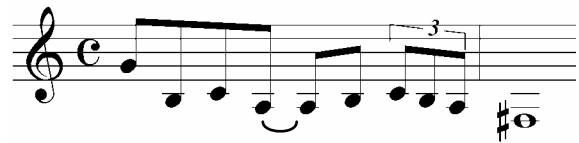


The “outer” ranges are the notes that are near the top or bottom practical limit on your instrument. Here are some suggestions on using outer ranges effectively:

- 1) Practice to increase your high and low ranges so they’re more comfortable and reliable for you. Hum or whistle notes before playing them so you hear them accurately.
- 2) Approach the extreme ranges by steps, then by arpeggios, then by wider skips.
- 3) To extend your visit into a high or low range, flatten the contour by using repeated or held pitches, or use stepwise or chromatic motion:



Example G - High-range contour



Example G1 - Low-range contour

Exercise G - Using Outer Ranges

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

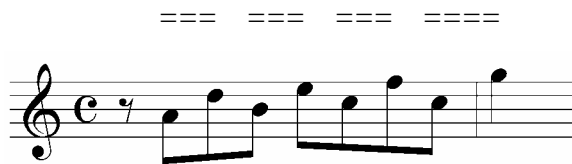
**Basic*: Write a melody; flatten its contour using method #1 in *The Outer Ranges*.

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

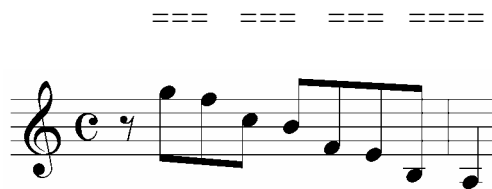
****Challenge*: Same as Basic; use method #3.

H. Offset Contours

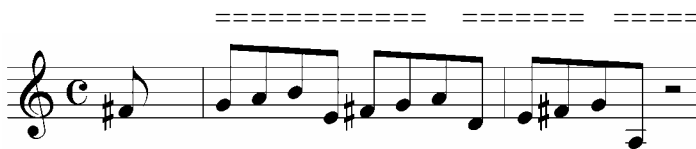
Most contours start on the beat and repeat every two or four notes. For variety, you can use an *offset* contour, a 2- or 4-note contour that starts *off* the beat. Offset contours add rhythmic energy to your melodies. The contour begins at a change of direction (examples H, H2, and H3) or a change in interval (H1). For example:



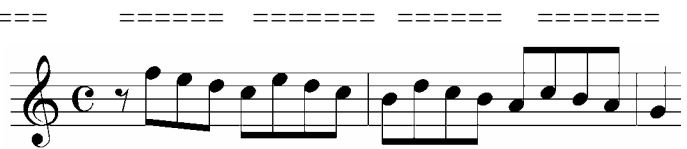
Example H - 2-note ascending offset contour



Example H1 - 2-note descending offset contour



Example H2- 4-note ascending offset contours



Example H3- 4-note descending offset contours

Exercise H - Using Offset Contours

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

****Challenge*: Write an 8-note offbeat contour, ascending, on the “and” of beat 3.

Using Fills

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

J. Partial and Complete Fills

Melodies often use partial or complete fills. “The Christmas Song” starts with an octave skip *up*, from low Eb to high Eb, then uses a partial fill. The fill notes go down from D to G.

For example:



Example J - Partial fill of an interval, opposite direction

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

Exercise J - Using Partial and Complete Fills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

****Challenge:* Start on any note, skip any wide interval, and fill in the same or opposite direction.

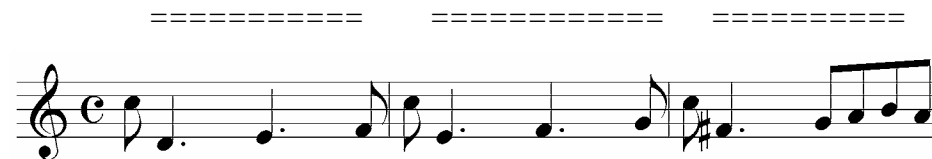
K. Delayed Fills

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



Example K - Partial fill plus complete fill creates a delayed fill.

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



Example K1 - Partial fills that progressively add missing fill notes

Exercise K - Using Delayed Fills

Basic ___/___/___ () Medium ___/___/___ ()

**Basic:* Use a delayed fill for a skip of a 5th.

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

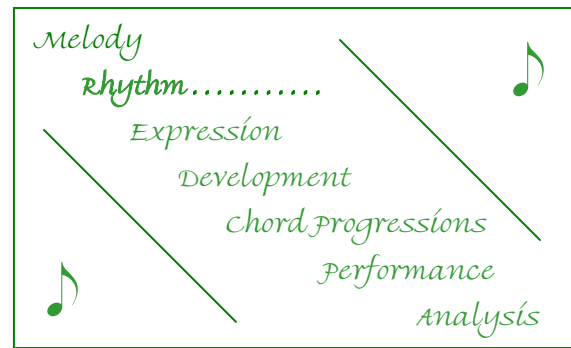
Chapter Review

- 1) Two ways to strengthen your interval skills are to play familiar tunes by ear, and then transpose those tunes into other keys.
- 2) You can practice pitches and intervals away from your instrument.
- 3) Wider intervals (4th – 7th) add melodic tension.
- 4) Contours can be ascending, descending, or mixed.
- 5) Visualize ranges and neighborhoods to get effective contours and avoid “sine waves.”
- 6) To flatten a contour, repeat or hold pitches.
- 7) Contours can be extended into high or low ranges.
- 8) A fill can be partial, complete, delayed, or winding.
- 9) Intervals usually fill in the opposite direction from the skip.
- 10) A delayed fill covers one or more notes that were missed in a partial fill.
- 11) A winding has fill notes that alternately descend and ascend, usually in stepwise motion.

2C: Swing Rhythms

In this chapter you'll learn about:

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



The *swing* style is pervasive in jazz, even finding its way into some of the popular fusion styles. This lesson shows you how to learn and analyze swing rhythms so you can create or sight-read them faster and more accurately. Even if you've never played swing style before, these guidelines combined with listening to recorded examples can get you on your way to swinging with the best of them.

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

Learning the Swing Style

W MORE

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

Listening: The Traditional Approach

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

Learning by Rote: Too Limited

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

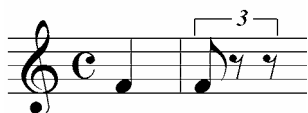
Swing Rhythm and Articulation Guidelines



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

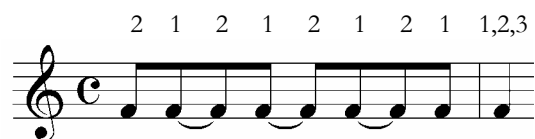
A. Quarter-Notes and Quarter-Rests

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



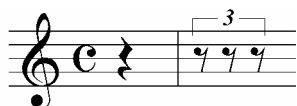
Example A - Dividing quarter-notes into triplets

Offbeat quarters (tied 8ths) are divided similarly:



Example A1 - Dividing offbeat quarter-note values into triplets

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



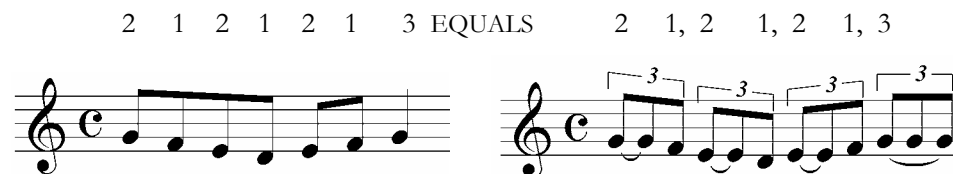
Example A2 - Dividing quarter-rests into triplet rests

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

B. Eighth-Notes and Eighth-Rests

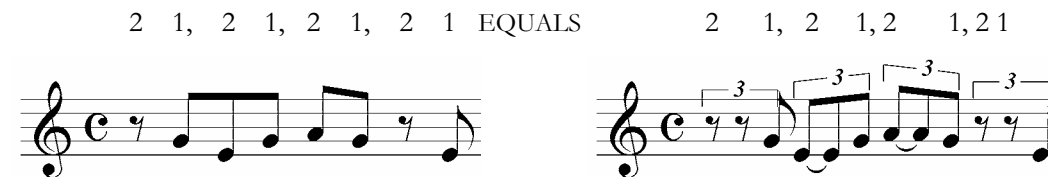
In swing, an eighth-note is *not* equal to half of a quarter note. Instead, the eighth-note varies in length, depending on whether it comes *on* the beat (downbeat) or *off* the beat (offbeat).

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



Example B - Dividing 8th-notes into triplets

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



Example B1 - Dividing eighth-notes and eighth-rests into triplets

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

Try It: Marking Triplets, Quarters & Eighths

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



Example B2 - Mark the triplets (answers at the end of this chapter)



Example B3 - Mark the triplets (answers at the end of this chapter)

Exercise B - Marking Triplets, Quarters & Eighths

Basic ___/___/___ ()

**Basic:* Locate the bass solo for “Precious Caboose” in Chapter 2L. In pencil, lightly mark triplets for quarter-notes and rests and eighth-notes and rests.

C. Eighth-Note Articulations

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

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

To make an offbeat (“one-triplet”) eighth-note staccato, you play it a little shorter than one triplet. These examples show articulations for swing 8ths:



Example C - Articulations for swing eighth-notes



Example C1 - Articulations for swing eighth-notes

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

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

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

Try It: Articulations for Quarters & Eighths

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



Example C2 - Mark the articulations (answers at end of chapter)



Example C3 - Mark the articulations (answers at end of chapter)

Exercise C - Marking Articulations for Quarter-notes and 8th-notes

Basic ___/___/___ ()

*Basic: In the two examples above, mark articulations for quarter-note and eighth-note values.

D. Dotted Quarter-notes and Longer Notes

Dotted quarter-notes in swing are *not all the same value*, even when they are side-by-side.

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

3+2 1,+3 3



Example D - Dividing dotted-quarter values into triplets

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

3+2 1,+3+2 1, + 6 6



Example D1 - Triplets for longer notes

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



Example D2 - Articulations for longer notes

Exercise D - Marking Triplets for Dotted-Quarter Values and Longer

Basic ___/___/___ ()

*Basic: Locate the guitar solo for “Where’s Waldis?” in Chapter 3N. Mark triplets for dotted-quarter-note values and longer.

E. Written Triplets

Here are some guidelines for written triplets and rests:

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

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

***11** Quarter-note triplets get two triplets each.

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

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

Here's an example of written triplets, with triplet subdivisions and articulations:

1 1 1+3 1 1 1 (3) (2) 1 1 2 1 2 2 2

Example E - Triplets for longer notes

Try It: Marking for Triplets and Articulations

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

Example E1 - Mark triplets & articulations (answers at end of chapter)

Example E2 - Mark triplets & articulations, part 2 (answers, end of chapter)

Exercise E - Marking for Triplet Values

Basic ___/___/___ ()

**Basic:* Locate the trumpet solo for “Deja Blue” in Chapter 3N. Mark triplet values for all 8th-note triplets and quarter-note triplets.

Swing Accent Guidelines



Swing accents are important but often misunderstood.

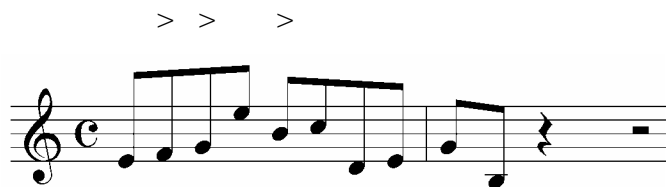
F. Accent Guidelines

Here are some guidelines for playing swing accents:

- *14 The beginning and ending notes of a phrase are naturally accented.
- *15 Quarter-notes (and longer notes) are generally accented, whether on or off the beat.
- *16 *Offbeat* eighth-notes are generally accented. This is a skill that requires practice, especially for classically trained musicians who are used to accenting downbeat eighth-notes.
- *17 In a phrase of eighth-notes, the accents should usually be light.
- *18 An eighth-note at the top of a contour is accented, whether on or off the beat.
- *19 An eighth-note at the bottom of a contour can be “ghosted” (played lightly or with a half-sound), unless it’s the last note of a phrase.

Try It: Using Swing Accents

In the example below, *remove* any accents that don’t belong and *add* any accents that are missing.



Example F - Fix the accent markings (answers at end of chapter)

Exercise F - Using Swing Accents

Basic ___/___/___ () Medium ___/___/___ ()

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

***Medium:* Locate the bass solo for “Deja Blue” in Chapter 3N. Mark the accents.

Variations in Swing

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

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

G. Using Even Eighth-Notes in Swing

As the tempo increases to about quarter-note = 200 or faster, eighth-notes should be played more *evenly*, since it’s awkward and less meaningful to subdivide triplets at fast speeds.

However, the *offbeat* eighth-notes are still accented (see *Swing Accent Guidelines* above). Another form of even eighth-notes are “cool” eighth-notes. In “cool style” swing, as in some Miles Davis solos, 8th-notes are played more evenly, even at medium tempos.

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

- 1) Play some eighth-notes as cool (even) and some as swing. You may want to gently articulate the even eighths (instead of slurring them) to make them stand out.
- 2) Gradually slow down a line of cool eighth-notes until you are dangerously close to being a quarter-note behind the beat; then stop the phrase.
- 3) Use the slowing technique of method 2, but snap back to tempo with exaggerated swing 8th-notes.

Exercise G - Mixing Cool and Swing Styles

Basic ___/___/___ () Medium ___/___/___

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

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

H. Laying Back on the Tempo



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

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

Swing Exceptions

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

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

Exercise H - Laying Back and Swing Exceptions

Basic ___/___/___ () Medium ___/___/___ ()

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

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

Chapter Review

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

Sample Answers: Triplets and Articulations

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

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



Answer for Example B2 - Marking triplets

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



Answer for Example B3 - Marking triplets, cont'd.



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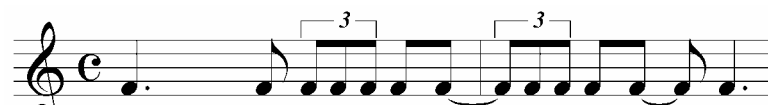
Answer for Example C2 - Marking articulations



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Answer for Example C3 - Marking articulations, cont'd.

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



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Answer for Example E1 - Marking triplets & articulations.

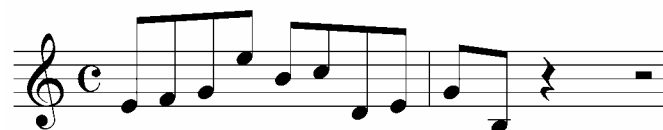
2 4, 5 1+2 2 2, 2 1, +1 1 1



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Answer for Example E2 - Marking triplets and articulations, part 2

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Answer for Example F - Correcting accents

2D: Three and Four

In this chapter you'll learn about:

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



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

3-Against-4

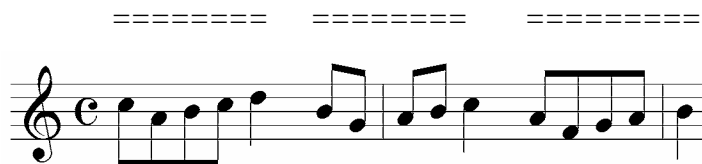
Playing three notes or beats against a background of four adds rhythmic tension and interest. The great improvisers use patterns of 3-against-4 skillfully. Here are some ways you can create a feeling of 3-against-4:

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

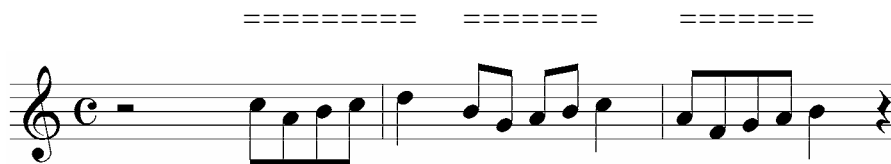
A. Playing 3/4 Rhythms in 4/4 Tunes

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

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



Example A - 4/4 Melody with 3/4 rhythm (beat 1)



Example A1 - Same, but start in middle of bar

You can use rests, offbeats, and triplets in the 3/4 rhythm. Here are some sample rhythms:



Examples A2, A3, and A4 - 3/4 rhythms you can repeat in a 4/4 tune

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



Example A5 – Consecutive dotted quarters

Exercise A - Playing 3/4 against 4/4

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

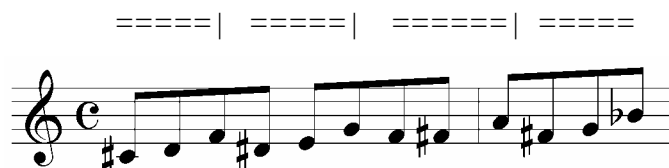
**Basic:* In a 4/4 meter, play a melody that repeats a 3/4 rhythm twice.

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

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

B. 3-Note and 6-Note Contours

Another way to use-3 against-4 is to play *three-note contours* or *six-note contours* of eighth-notes. A contour is a group of notes that all head in the same direction – all up or all down. After each new three-note group, the rhythm shifts to the downbeat or to the offbeat. For easy recognition, repeat the same contour several times. Below are examples of 3-note contours of eighth-notes that ascend, descend, or both. Each contour is double-underlined.

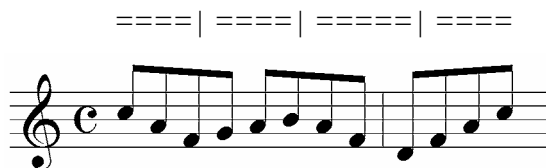


Example B - Ascending 3-note contours



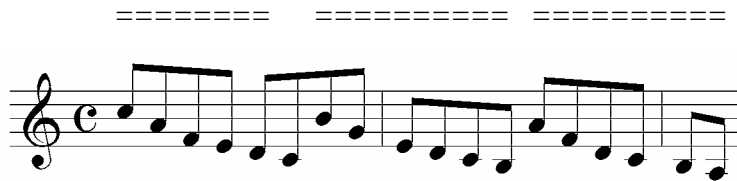
Example B1 - Descending 3-note contours

Mixed contours alternate between up and down. When you use mixed contours, be sure to accent the starting note of each contour; otherwise, the last note of the previous contour can be unintentionally grouped with the next contour. The example below uses accents at the start of each new contour group.



Example B2 - Mixed ascending/descending 3-note contours

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



Example B3 - 6-note contours (3 against 4)

Exercise B - Using 3-Note and 6-Note Contours

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

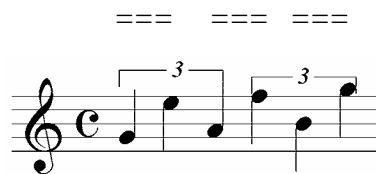
****Challenge:* Same as Medium; use contours of six 8th-notes.

Triplet Contours

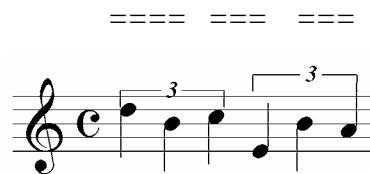
C. Playing Triplet Contours of 2



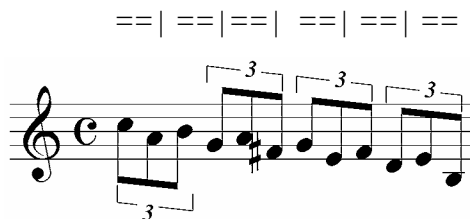
In 4/4 tunes, you can fit quarter-note triplets or 8th-note triplets into contour-groups of 2. To do this, repeat the contour every two notes. For example:



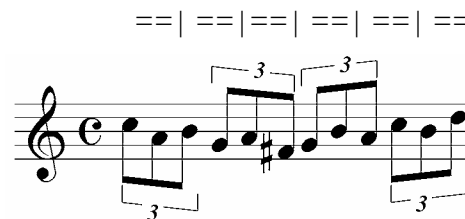
Example C - Quarter-note triplets, groups of 2



Example C1 - More quarter-note triplet groups



Example C2 - 8th-note triplets, groups of 2



Example C2 - Like C2, with a mixed contour

Exercise C - Playing Triplet Contours of 2

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

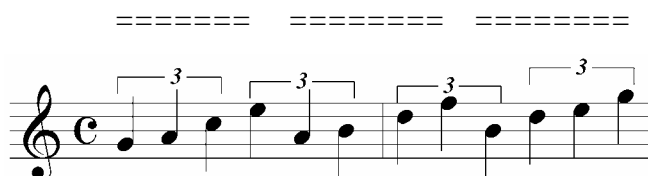
**Basic:* Play a melody with quarter-note-triplets in contour groups of 2.

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

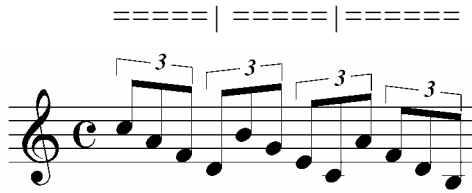
***Challenge:* Combine Basic and Medium in a melody.

D. Playing Triplet Contours of 4

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

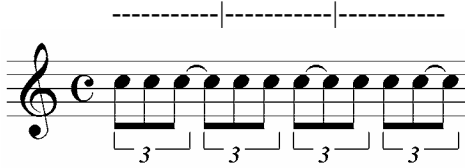


Example D - Quarter-note triplets, groups of 4

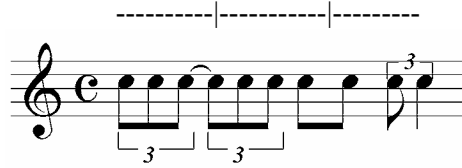


Example D1 - 8th-note triplets, groups of 4

Another way to make a contour group of 4 is by tying the third and fourth triplets in a triplet group:



Example D2 - Group of four triplets with a tie



Example D3 - Same as D2, converted ties

Exercise D - Playing Triplet Contours of 4

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

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

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

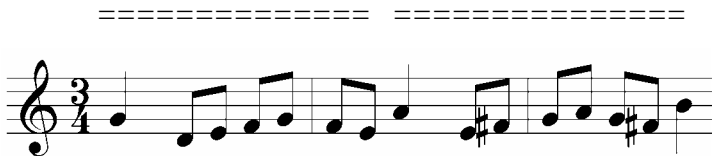
4-Against-3

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

- Play 4/4 rhythms in a 3/4 tune
- Play 4-note or 8-note contours of eighth-notes
- Play a bracket of 4 quarter-notes in a 3/4 bar

E. Playing 4/4 Rhythms in a 3/4 Tune

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



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

This example uses a 4/4 rhythm with eight 8th-notes, including two offbeat ties.



Example E1 - Another 3/4 melody with 4/4 rhythms

There are many other 4/4 rhythms you can play in 3/4 tunes, including ones that use offbeats or rests. See *Sightreading Jazz* for examples.

Exercise E - Playing 4/4 against 3/4

Basic / / () Medium / / ()

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

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

F. 4-note Contours in a 3/4 Tune

In 3/4 you can repeat contours of four 8th-notes to create a feeling of 4-against-3:



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

A more complex way to play 4 against 3 is to play contours of four consecutive *offbeat* quarter-note values in 3/4 time. You can also use ascending or mixed contours with an idea like the one below.



Example F1 - 3/4 melody with 4-note contours

Exercise F - Playing 4-note Contours in 3/4

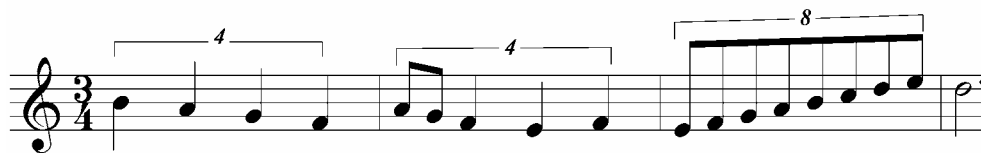
Basic / / () Medium / / ()

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

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

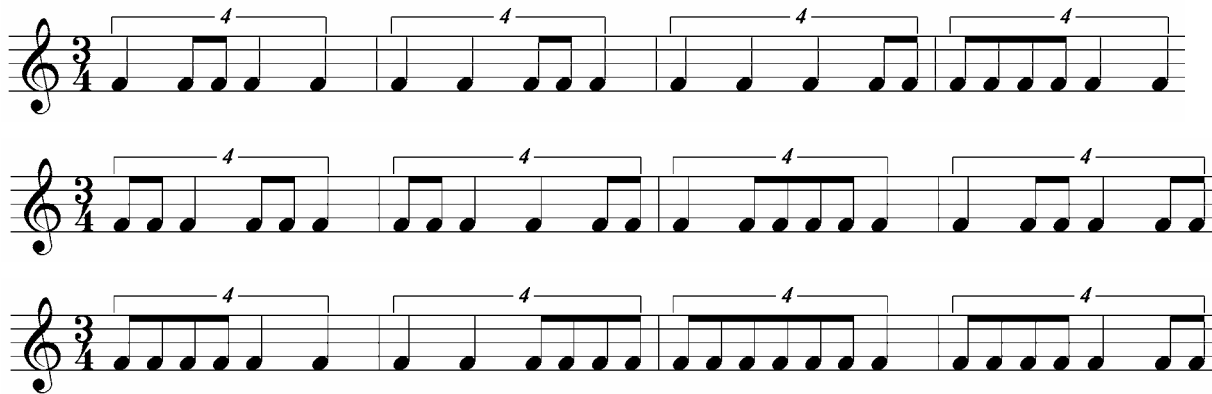
G. Four-quarter Brackets in a 3/4 Tune

A 4-quarter bracket fits the value of four quarter-notes into a 3/4 bar. You can put 8th-notes anywhere in the bracket, as long as the total value is four quarters. This example shows sample 4-note and 8-note brackets.



Example G - 4-note brackets in 3/4

Here are some other combinations of quarter-notes and eighth-notes inside 4-quarter brackets:



Example G1 – Additional 4-note brackets in 3/4

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

Exercise G - Playing 4-note Brackets in 3/4

Basic ___/___/___ () Medium ___/___/___ ()

**Basic:* On a flexible scale, repeat a 4-note bracket in a 3/4 meter, using quarter-notes.

***Medium:* Same as Basic; use 8-note brackets in each bar.

***Challenge:* Same as Basic; mix eighth-notes and quarter-notes in each bracket.

Chapter Review

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

Expressions

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

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

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

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

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

**The most valuable of all talents is that of never using two words when one will do. Thomas Jefferson*

**Good writing is a kind of skating which carries off the performer where he would not go. Ralph Waldo Emerson*

**Silence is not always tact, and it is tact that is golden -- not silence. Samuel Butler*

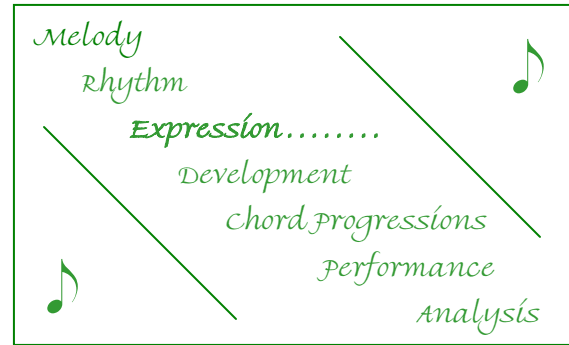
**The eternal stars shine out as soon as it is dark enough. Thomas Carlyle*

**Command large fields, but cultivate small ones. Virgil*

2E: Embellishments

In this chapter you'll learn about:

- Trills
- Grace Notes
- Turns
- Neighbor tones
- Repeated notes



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

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

Trills

A. Using Trills

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

- 1) Play some trills slower, some faster. Slower trills need to be held out longer; faster trills can be shorter or longer.
- 2) Accelerate a trill until it's as fast as you can play it, or slow it down until the notes become quarter-note triplets.
- 3) Trill to a chromatic tone. For example, on a CMa7 chord you can trill from G to Ab, or from D to Eb.
- 4) Use consecutive trills, such as a new trill on a new pitch, every half note. You can also make trills go up or down chromatically.
- 5) Crescendo or decrescendo in the middle of trills.
- 6) Horn players can bend the trilled pitches slightly up or down, for an out-of-key effect. When you end a trill, you don't have to hold out the bottom note, as classical music often does. Instead, you can play the bottom or top note as an eighth-note and continue the contour up or down, or use any other method that works for you.

Exercise A - Playing Trills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Play a line of 8th-notes; hold a trill on the last note. Experiment with accelerating the trill or decelerating the trill to quarter-note triplets. Repeat this in new keys and ranges.

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

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

B. Wider Trills

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

You can also play consecutive wider trills or use any of the suggestions in *Using Trills* above.

Exercise B - Playing Wider Trills

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Same as Basic for Exercise A; use a wider trill.

***Medium:* Same as Medium for Exercise A; use a wider trill.

****Challenge:* Same as Challenge for Exercise A; use a wider trill.

Grace Notes

C. Using Grace Notes

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



Example C - Stepwise grace note



Example C - Wide-interval grace note

Some points to remember about grace notes:

- You should play the grace note somewhat softer than the note that follows it.
- A grace note is usually played from above the following note, but occasionally you can play one from below.
- Grace notes are harder to insert into fast passages; they end up sounding like eighth-note triplets amid fast eighth-notes.

Wind players and vocalists can also perform the grace note as a muted sound, such as half-valved, half-keyed, or half-voiced. For details on these and other techniques, see Chapter 4C: *Special Effects*.

Exercise C - Playing Grace Notes

Basic ___/___/___ () Medium ___/___/___ ()

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

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

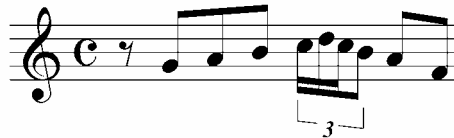
Turns

D. Using Turns

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



Example D - Original motif



Example D1 - Turn added to motif

Exercise D - Playing Turns

Basic ___/___/___ ()

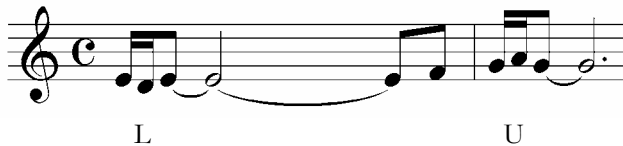
**Basic.* Create and write a phrase, then add a few turns in different spots.

**Medium.* Play a flexible scale, adding a turn every few notes.

Neighbor Tones

E. Using Neighbor Tones

A neighbor tone is a note that's a step above or below your downbeat target note. You play it quickly, then you return to the target note. The example below shows a lower neighbor tone and an upper neighbor tone marked with arrows; the target notes are marked with the letter "t."



Example E - Lower neighbor tone; upper neighbor tone

Exercise E - Using Neighbor Tones

Basic ___/___/___ ()

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

**Medium.* Play a flexible scale, adding upper or lower neighbor tones every few notes.

Repeated Notes

F. Using Repeated Notes

Using repeated notes is a concept that's often misunderstood. Some players overdo it, with too many repeated pitches – especially in slower latin tunes and ballads. Other players totally avoid them, thinking every pitch *must* be a new one. Using repeated pitches wisely can add interesting expression to your solo and help slow the up-and-down motion of contours.

Here are some suggestions for using repeated pitches in solos:



- Focus more on color tones for repeated pitches.
- With a larger number of repeated pitches, slow them down or speed them up.
- Avoid single repeated pitches that don't add interest to the solo.
- Vary the articulations or accents of the repeated notes.
- Use effects with the repeated pitches, such as clusters, bends, half-sounds, etc. (see Chapter 4C).

See also the description of repeated pitches in *Flattening Contours* in Chapter 2B: *Melodic Shapes*.

Exercise F - Using Repeated Notes

Basic ___/___/___ ()

**Basic*: Play a flexible scale, using the suggestions above to insert repeated pitches every so often.

Chapter Review

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

Expressions

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

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

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

*Criticism comes easier than craftsmanship. *Zeuxis*

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

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

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

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

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

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

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

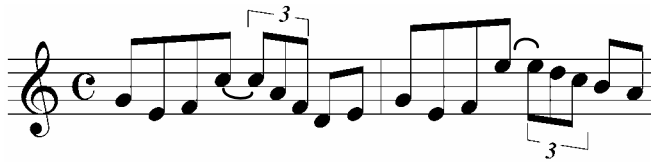
*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art.

Jean Cocteau

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

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

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



Example A2 - Expanding an interval in the middle of a motif

Lowering the Bottom Note

This example lowers the bottom note each time the motif is repeated:



Example A3 - Expanding an interval: bottom note goes down

As you work with expanding intervals, remember you can also change the rhythms slightly from motif to motif. This will provide some interesting variety.

Raising the Top and Lowering the Bottom

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



Example A4 - Expanding a skip: top note up, bottom note down

Raising Both or Lowering Both

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



Example A5 - Expanding a skip: bottom note up, top note up more

Try It: Expanding Intervals

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



Examples A6 and A7 - Practice examples for expanding intervals

Exercise A - Expanding Intervals

Basic ___/___/___ () Medium ___/___/___

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

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

Shrinking Intervals

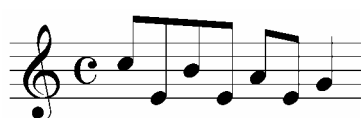
Shrinking intervals are ones that narrow as they repeat. The original interval should be a 4th or larger so the interval has room to shrink. Most of the principles of expanding intervals apply in reverse to shrinking intervals. You can also vary the rhythms of the shrinking intervals.

B. Ways to Shrink Intervals

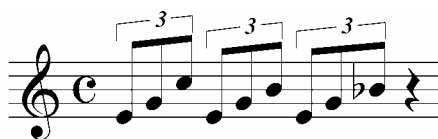
There are several basic ways to shrink an interval:

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

To shrink an interval you can lower the top note:

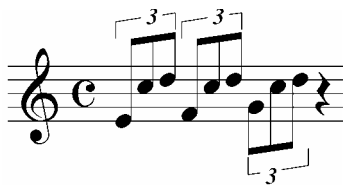


Example B - Shrinking, top note down

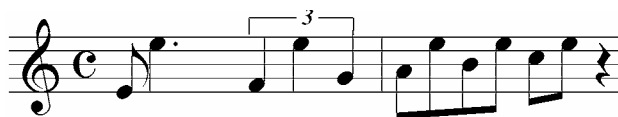


Example B1 - Shrinking, top note down

Or you can raise the bottom note:



Example B2 - Shrinking, bottom note up



Example B3 - Shrinking, bottom note up

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



Example B4 - Shrinking an interval: bottom note up, top note down

Try It: Shrinking Intervals

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



Example B5 - Practice example for shrinking intervals

Exercise B - Shrinking Intervals

Basic ___/___/___ () Medium ___/___/___

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

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



Example D1 - Adding notes to the start of a motif



Example D2 - Adding notes in middle of similar motifs

Try It: Adding Notes to a Motif

Create three version of each motif below by adding notes to the end, start, or middle.



Examples D3 and D4 - Practice exercises for adding notes

Exercise D - Adding Notes to a Motif

Basic / / () Medium / /

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

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

Inverting Contours

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

E. Ways to Invert a Contour

Below are examples of inverting the contours of motifs.



Example E - Contour inversion, same intervals



Example E1 - Contour inversion, different intervals

Try It: Inverting Contours

Develop these motifs by inverting their contours:



Examples E2 and E3 - Practice exercises for inverting the contour

Exercise E - Inverting Contours

Basic ___/___/___ () Medium ___/___/___

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

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

Chapter Review

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

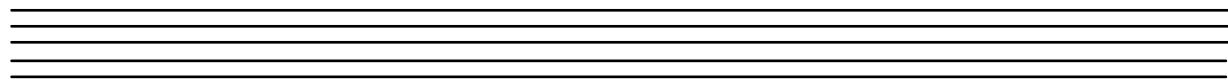
2G: Development Exercises: Level 2

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

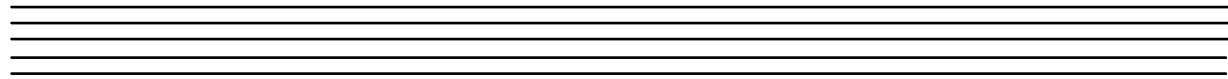
Motif 1



Omit notes from end



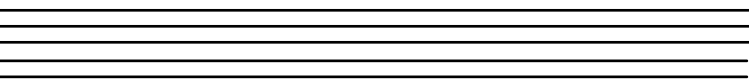
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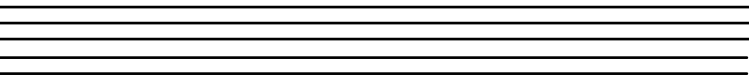
Motif 2



Add notes to end



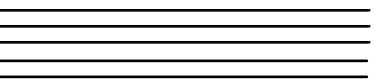
Invert contour



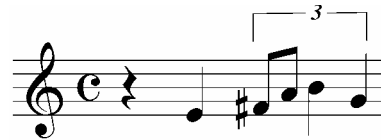
Motif 3



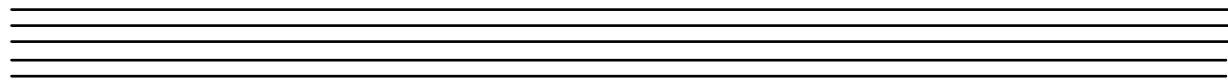
Shrink interval(s)



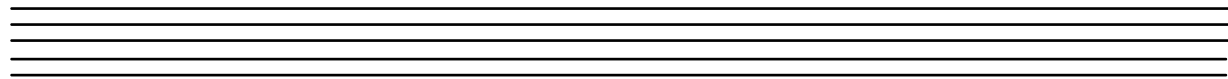
Motif 4



Omit notes from end



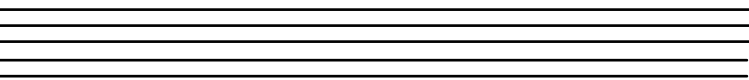
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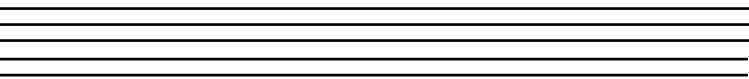
Motif 5



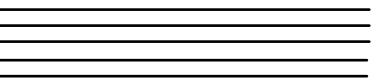
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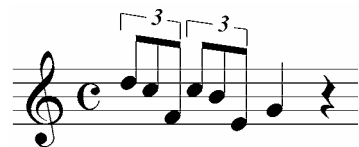
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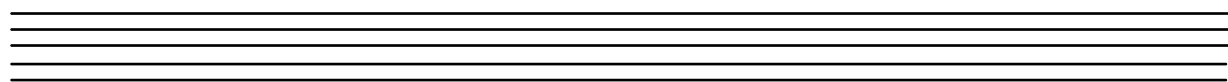
Shrink interval(s)



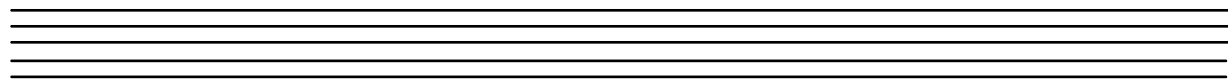
Motif 6



Omit notes from end



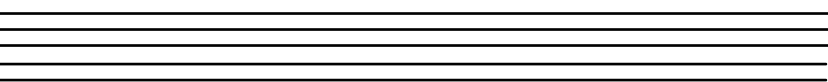
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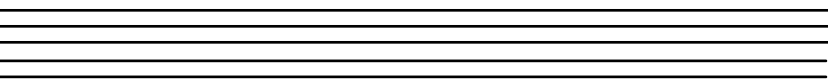
Motif 7



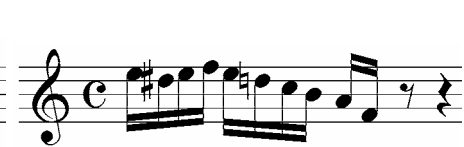
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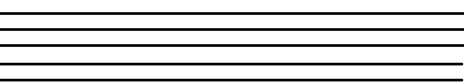
Invert contour



Motif 8



Shrink interval(s)

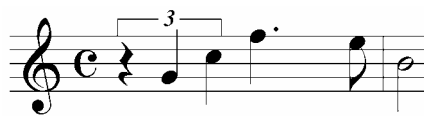


Motif 9



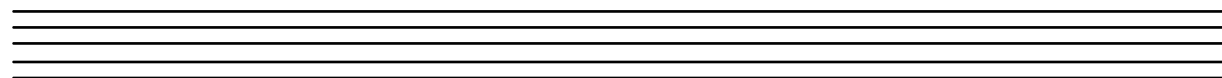
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Motif 10



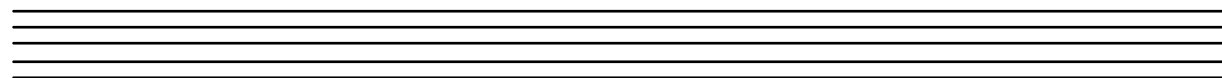
Add notes to end

Shrink interval(s)



Expand interval(s)

Invert contour

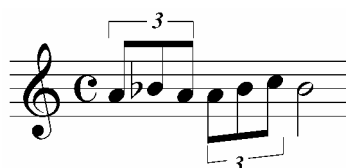


Motif 11



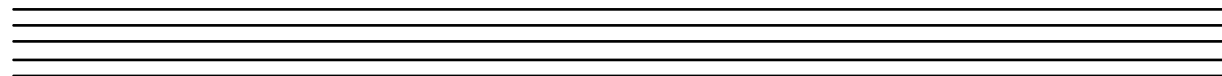
Omit notes from end

Motif 12



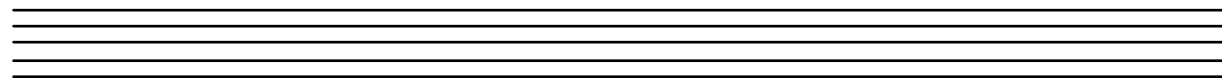
Add notes to end

Shrink interval(s)



Expand interval(s)

Invert contour



Motif 13



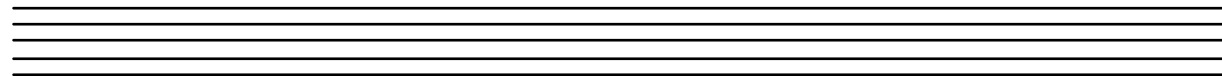
Omit notes from end

Motif 14



Add notes to end

Shrink interval(s)



Expand interval(s)

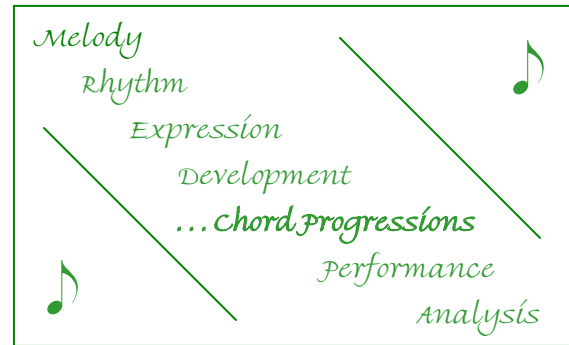
Invert contour



2H: Tune Forms

In this chapter you'll learn about:

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



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

Learning the Form of the Tune

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

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

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

A. Seeing the Tune Form



A *lead sheet* contains the melody and chords for the tune you're playing. As you examine a lead sheet, you can usually find the form of the tune by looking for common "road signs" (such as double barlines, repeats, D.C., and D.S. al Coda) that define the sections. If the sheet has no road signs, look for eight-bar sections in the tune.

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

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

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

Exercise A - Seeing the Tune Form

Basic ___/___/___ () Medium ___/___/___

**Basic:* In *300 Standard Tunes*, select a short tune and identify where the different sections begin and end.

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

Common Tune Forms

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

AABA Form

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

B. Recognizing AABA Tunes

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

```

Dm   G7   | Dm   G7   | Em   A7   | Em   A7   |
Am   D7   | Abm  Db7  | CMa7   | •/•     :|| Fin
Gm                   | C7       | FMa    | •/•     |
Am                   | D7       | G7     | •/•     || DC al Fin

```

Example B - "Satin Dollar" tune with A A B A form

In the real chord progression for this tune, first and second endings are used. This is called an A A' B A' form; the "prime" mark (A') indicates that the A section has changed slightly.

In the example below, the A section is the first two lines of the tune, while the A' section is the first two lines but with the second ending instead of the first ending.

```

Dm   G7   | Dm   G7   | Em   A7   | Em   A7   |
                                           | 1 -----
Am   D7   | Abm  Db7  | C7   B7   | Bb7  A7   :||
                                           | 2 -----
                                           | CMa      | •/•     || Fin
Gm                   | C7       | FMa    | •/•     |
Am                   | D7       | G7     | •/•     || DC al 2nd end. al Fin

```

Example B1 - "Satin Dollar" tune with A A' B A' form

Although AABA and its variations are fairly simple, there's a problem that can trip you up: when you play the last A and repeat back to the first two A's, you've played *three* A's in a row, which can throw you off unless you're concentrating. This is typical in modal tunes like "Impressions" and "Milestones." In those tunes, each section is eight bars of a single chord (8 bars of D Minor, 8 bars of D Minor, 8 bars of Eb Minor, 8 bars of D Minor). Because the chords don't change *within* each section, it's easy to lose track of where you are in the overall form.

Exercise B – Identifying AABA Tunes

Basic ___/___/___ () Medium ___/___/___ ()

**Basic:* In *300 Standard Tunes*, identify all the tunes that are in AABA form. Then compare and contrast each tune in section lengths and types of progressions.

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

C. Recognizing “I Got Rhythm” Tunes

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

BbMa	Cm F7	BbMa	Cm F7	
		1 -----		
BbMa Bb7	EbMa E°	BbMa Gm	Cm F7	: <i>Fin</i>
		2 -----		
		BbMa	•/•	
D7	•/•	G7	•/•	
C7	•/•	F7	•/•	<i>D.C. al Fin</i>

Example C - “I Got Rhythm” progression

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

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

Fm7	Bb7	EbMa7	•/•	
Gm7	C7	Cm7	F7	

Example C1 - Alternate bridge to “Rhythm” progression

Exercise C – Identifying I Got Rhythm Tunes

Basic ___/___/___ () Medium ___/___/___ ()

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

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

Other Common Tune Forms

D. Examples of Other Tune Forms

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

A B (or A A’) - “Summer Dime”

<u>Am6</u> E7	•/•	•/•	<u>Am</u> E7 Am
Dm <u>FMa6</u>	Dm FMa7	E7 B7	E7
<u>Am6</u> E7	•/•	•/•	<u>Am</u> D7
<u>CMa</u> Am	DMa E7	Am	•/•

Example D - “Summer Dime” progression - A B

ABC - “Sole R”

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

Example D1 - “Sole R” progression - A B C

ABAC - “Some Day My Prints Will Come”

BbMa	D7+5	EbMa7	G7+5	
Cm7	G7+5	Cm7	F7	
		1-----		
Dm7	Db°	Cm	F7	
Dm7	Db°	Cm	F7	:
		2-----		
Fm9	Bb7	Eb	A7	
Dm7 G7	Cm7 F7	BbMa7	Cm7 F7	

Example D2 - “Some Day My Prints Will Come” progression - A B A C

Exercise D – Identifying Other Common Tune Forms

Basic ___/___/___ () Medium ___/___/___

**Basic:* In *300 Standard Tunes*, identify all the tunes that are AB, ABC, or ABAC.

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

Chapter Review

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

2J: Tune Forms, 300 Standards

The list below classifies the tunes in 300 Standards by form type. Notice that slightly over half of the tunes are in AABA format. In actuality, many of the tunes would use “prime” markings (such as AABA) to indicate that one of the sections is slightly different from the others with the same letter. For simplicity, this list omits the prime markings, so you can see the overall groupings better at a glance.

AAB Tunes

1. Barbarous
2. Firm Roost
3. Lover Comeback
4. Moment's Notification
5. Night and Daze
6. Pencil-tiva
7. Secret Luvs
8. Sometime a Goat
9. Song for My Father-in-law
10. The Night has 1000 Eyeballs
11. Very Oily

AABA Tunes

12. A Fine Romantic
13. A Flower Is A Lonesome Thing
14. A Foggy Daze
15. A Night in Two-Kneesia
16. A Nightingale Sang
17. Ain't Misbehaved
18. Alice in Wonderbread
19. All or Nothing at Malls
20. Ambient
21. Angel-ize
22. As Time Goes Byte
23. Bernie's Tuna
24. Be-whichd
25. Blood Counting
26. Blue Moonlight
27. Blue Sky
28. Body & Solo
29. Bouncin' with Buddy
30. Caravaning
31. Chelsea B
32. Cherry Key
33. Con Almond
34. Confirm a Ton
35. Come Rain or Come Moonshine
36. Crises
37. Daahoud
38. Del Sassy
39. Dewey Squared
40. Don't Blame Mia
41. Don't Get Around Much Anywhere
42. Dox-E
43. Early Autumn-mat
44. Easy Lifting
45. Eca-Rope
46. Epistrophied

47. Everything Happens to Mia
48. Exactly Like Hugh
49. Four Brother-in-Laws
50. Giant Stops
51. Girl from Emphysema
52. Good Baitshop
53. Gregory is There
54. Have You Met Miss Joan
55. High Flies
56. Honeysuckle Rows
57. How Long has This Been Going Off
58. I Can Dream, Can I?
59. I Can't Get Starved
60. I Cover the Water Funds
61. I Didn't Know What Timeout Was
62. I Got Arrythmia
63. I Hear a Rap Soda
64. I Let a Song Go Out of My Head
65. I Mean Hugh
66. I Remember Cliff Herd
67. I Remember Yews
68. If I Had Use
69. If You Could See Me Nowadays
70. I'm Mold Fashioned
71. In a Sentimental Mud
72. In Walked Buddy
73. In Your Own Sweet Weight
74. It Don't Mean A Think
75. It Might As Well Be Sprinklers
76. I've Got the World on a Rope
77. Jeann-een
78. Johnny Come Later
79. Jor-dues
80. Josh You, Huh?
81. Joysprinkles
82. Just One of Those Thinks
83. Killer Joke
84. Lazy Birdbath
85. Love for Sail
86. Love Her
87. Lover Main
88. Mean to Mia
89. Medication
90. Miles Tones (old)
91. Mist Tea
92. More than You've Known
93. Mornings
94. My Funny Valentino
95. My Little Suede Shoehorn
96. My Old Flame-out
97. My One and Only Loaf
98. My Shipwreck
99. Nar-dissed
100. Nigh-muh
101. Nica's Dreamy
102. Oh Ladle Be Good
103. Once in a Wild
104. Out of This, Whirled
105. Pent Up Houseful
106. Perdido
107. Pick Yourself Upwards
108. Prelude to a Kitsch
109. Robins Nested
110. Round Midday
111. Ruby My Deer
112. St. Tom Missed
113. Satin Dollar
114. Scrapple from the Appellate
115. September Songbird
116. Seven Steps to Haven't
117. Sister Sadist
118. Skylab
119. So, in Luvs
120. Softly, as in an Evening Moonrise
121. Someone to Watch Over Mia
122. Somewhere Over the Rainboat
123. Soul Eyelids
124. Sophisticated Ladle
125. Speak Lowly
126. Spring is Hearsay
127. Star-Eyed
128. Stars Fell on Alabaster
129. Stompin' at the Sav-on
130. Stormy Weatherman
131. Street of Dreaminess
132. Sunny Side of the Streetlight
133. Sweet and Lonely
134. Teach Me To Knight
135. That's All for Now
136. The Man I Loath
137. The Nearness of Hugh
138. The Song is Used
139. The Way You Looked Last Night
140. There is no Greater Loaf
141. There's a Small Motel
142. These Foolish Thongs
143. Three Little Wordwraps

- 144. Too Marvelous Forwards
- 145. Up Jumped Sprinklers
- 146. Waltz for Doobie
- 147. Watch What Happened
- 148. Wavy
- 149. We'll Be Together Against
- 150. Well You Needed
- 151. What, Am I Here at Four?
- 152. What is this Thing Called
- 153. What's News
- 154. When Lights Are Lowly
- 155. When Sunny Gets Bluish
- 156. Whisper Knots
- 157. Will You Still Be Minor
- 158. Willow Weep for Mia
- 159. Without a Songbird
- 160. Woody 'n' Hugh
- 161. Yes and Nope
- 162. You and the Night and the Muzak
- 163. You Are Too Beauteous
- 164. You Don't Know What Luvs Are
- 165. You Go to my Headphones
- 166. You Say You Carrot
- 167. You Took Advantage of Mia
- 168. You've Chained

AABB Tunes

- 169. Afro Blues
- 170. Little Sun-flour

AABC Tunes

- 171. Alone to Gather
- 172. Autumn Leaflets
- 173. Bolivians
- 174. My Favorite Thongs

AB Tunes

- 175. A Time for Luvs
- 176. All of Yews
- 177. Ava-Lawn
- 178. Black Orphanage
- 179. Blue in Greens
- 180. Bye Bye Black Burt
- 181. Central Park Western
- 182. Chega de Sawdust
- 183. Count Downs
- 184. Easy to Loaf
- 185. Falling in Love with Luvs
- 186. Fascinating Arhythmia
- 187. Fore
- 188. Half Nails, Son
- 189. Humpty Dump
- 190. I Fall in Love Too Queasily
- 191. Lady Birdbrain
- 192. Mack the Fork
- 193. Minor-i-Tea
- 194. My Little Boot
- 195. On the Trailer
- 196. Peaceful
- 197. Starred Us

- 198. Stolen Moment
- 199. Sugary
- 200. Take the A Frame
- 201. Tones for Joan's Bone Fragments

ABA Tunes

- 202. I'll Remember Apricots
- 203. Invite a Ton
- 204. Like Sunny
- 205. Maiden Voyager
- 206. One Night Samba
- 207. Recording Me
- 208. Take Fives

ABAB Tunes

- 209. Ceora
- 210. Mood Indiglow

ABAC Tunes

- 211. After You've Gonged
- 212. Afternoon in Parasite
- 213. Air-Again
- 214. All of Mia
- 215. Beautiful Luvs
- 216. But Beauteous
- 217. But Not for Mia
- 218. Dearly Be Loved
- 219. Desk-aficionado
- 220. Do You Know What it Means, Miss New Orleans?
- 221. Embraceable Hugh
- 222. Emi-least
- 223. E-S-Pizza
- 224. Green Dolphin Streak
- 225. Groovin Hype
- 226. Here's that Rainy Date
- 227. I Could Write a Booklet
- 228. I Left My Heart in San Leandro
- 229. I Thought about Hugh
- 230. If I Should Loose You
- 231. If I Were a Bellhop
- 232. I'm Mold Fashioned
- 233. In a Mellow Tune
- 234. Isfa-haunt
- 235. It Could Happen to Hugh
- 236. It's You or No Fun
- 237. I've Grown Accustomed to Her Fascia
- 238. Just Fiends
- 239. Laurel
- 240. Lennie's Pencils
- 241. Like Someone in Luvs
- 242. Long Ago and Far Awake
- 243. Love Walked Out
- 244. My Foolish Heartburn
- 245. My Idealist
- 246. My Rome Ants
- 247. Nature Buoy
- 248. Old Devil Moonshine
- 249. Ornery-thology

- 250. Our Love is Here Tuesday
- 251. Out of Somewhere
- 252. Poor Butterflies
- 253. Quiet Knights
- 254. Rain Chuck
- 255. Someday My Prints Will Come
- 256. Sooner
- 257. Strollerin'
- 258. Summerdime
- 259. Summer in Central Pork
- 260. Sweet Georgia Braun
- 261. Tangelo
- 262. Tender Leaf
- 263. The More I See Hugh
- 264. The Party's Overrated
- 265. The Second Time a Square
- 266. The Shadow of Your Mile
- 267. The Very Thought of Hugh
- 268. There Will Never Be Another Zoo
- 269. Time After Timeout
- 270. Tree-Stay
- 271. Tune-ups
- 272. UMM-Gee
- 273. When I Fall in Luvs
- 274. You Stepped out of a Drain
- 275. You'd Be So Nice to Go Home From
- 276. You're My Anything

ABC Tunes

- 277. All the Things You Ain't
- 278. Blues Set
- 279. Crescence
- 280. Drawing Room Blues
- 281. Falling Grades
- 282. Goodbye PPH
- 283. Inner Urgings
- 284. Once I Loafed
- 285. Sole-R
- 286. Windowsills

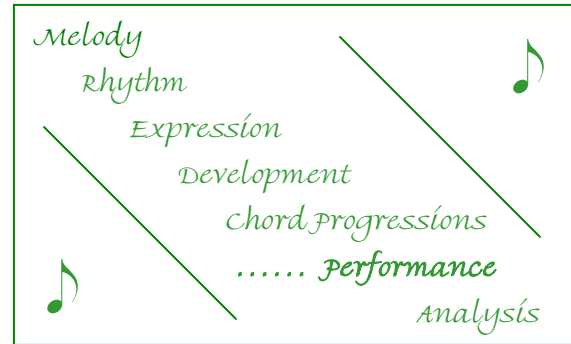
ABCD Tunes

- 287. April in Parasite
- 288. Blue Boss
- 289. Dolphins Dancing
- 290. Donna Leap
- 291. How Insensible
- 292. How My Heart Sinks
- 293. I Love You
- 294. I Should Carrot
- 295. Jitterbug Walls
- 296. Lush Lifeboat
- 297. My Shining Hourglass
- 298. Stella
- 299. Witchcrafty
- 300. Yester-daze

2K: Preparing Concert Material

In this chapter you'll learn about:

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



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

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

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

Handling the Tune Melody



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

A. Common Ways to Handle Tune Melodies

Three common ways to handle an original melody are:

- 1) One player on melody
- 2) Melody plus background line
- 3) Two or more players on melody

Method 1: One player on melody

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

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

Method 2: Melody plus background line

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

- Playing longer notes that harmonize with the melody. The harmony notes should be softer than the melody and usually in a lower range. You can get started on background lines by using melodic resolution with whole notes (see Chapter 3B: *Melodic Connections*).
- Playing fills when the melody has *long notes* or *rests*. The melody player may also want to fill in some of these places, so be ready to go back to longer notes.
- As a drummer, tuning some drums to key pitches (like 1, 3, and 5 of the home key) for a background.

Method 3: Two or More Players on Melody

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

- 1) For slower tunes with more room for expression, use one melody player.
- 2) For medium-tempo tunes, one player or a melody plus background is best. If the tune is rhythmically complex, use two or more melody players.
- 3) Fast melodies have less room for expression but can be more technically challenging, so two or more melody players can be very effective. Consider having the bass and keyboard/guitar also double the melody instead of outlining chords.

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

Exercise A - Handling the Tune Melody

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

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

***Medium:* Play fills around the rests in a melody.

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

B. Ending the Tune

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

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

- *Fermatas:* Hold the last chord and have one or more players fill. For variety, use fermatas on the last 2, 3, or 4 notes, with fills alternating between soloists.
- *1-2-3- Go:* Repeat the last few bars of the tune two more times, with a fermata after the third time.
- *Vamp and Fade:* Keep repeating the last few bars or several “made-up” bars with arbitrary chords. Fade by getting softer, by playing fewer notes, or by going from strict tempo to a looser tempo.
- *Extension:* Don't hold the last chord together, but have one or more soloists fill at the end of the written tune, out of tempo. The fills should be brief and conversational, with an eye towards “feeling” when the tune should end.
- *Cadenza:* Stop and let one player solo freely, then bring in the last chord on cue. In a cadenza, you can vary between rubato and rhythmic playing. (See *Cadenzas* in Chapter 5D: *Rhythmic Freedom, Part 2*.)

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

Exercise B - Ending the Tune

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic:* Choose one of the 300 Standards for which you know the melody. Try the Fermata and 1-2-3-Go methods to end the tune.

Building Effective Tune Sets

C. Ways to Build Effective Tune Sets

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

- 1 Decide the best length for each tune set (such as 45 minutes). See *Set Length* below.
- 2 Decide the average length per tune (for example, 6 minutes). This may depend on the styles of tunes or the number of solos in each tune.
- 3 Figure the average amount of time between tunes (perhaps 1 minute), and add that to the average tune length (now 7 minutes per tune).
- 4 Figure the number of tunes in the set. In this example there's time for six tunes ($7 \times 6 = 42$, which just about hits the 45-minute limit).
- 5 Select the tunes, balancing different styles and considering the audience's background and tastes.
- 6 Put the tunes in order (see *Order of Tunes* below).
- 7 Mark one or two tunes as lower priority so they can be skipped if the set is taking too long (this happens quite frequently). Have one or two backup tunes ready if a certain tune doesn't seem right to play, or if the set is running ahead of schedule.
- 8 When appropriate, decide solo order and length.

Set Length



When you plan the length of a set, remember:

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

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

Balance of Styles

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

Within a given tune, you can arrange to switch styles one or more times (such as from swing to latin to reggae, etc.). These switches can be pre-planned or spur-of-the-moment.

Switching styles can add variety and be very exciting (especially when it's spontaneous), but avoid forcing a switch or switching too often. For ideas on style switching, see Chapter 4J: *Group Interaction*.

Order of Tunes

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

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

2) Choose the order for middle tunes:

- Alternate styles between tunes. If two tunes in a row are the same *style*, alternate their tempos.
- Alternate tempos between tunes. If two tunes in a row of the same *tempo*, alternate their styles.
- If a piece is very demanding on a certain player, put that tune earlier in the set.
- If a soloist does several feature pieces, spread them out through the set (or sets).
- If two tunes have similar intros or endings, spread the tunes apart in the lineup.

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

Exercise C - Building a Tune Set

Basic ___/___/___ () Medium ___/___/___ () Challenge ___/___/___ ()

**Basic*: Build an effective 30-minute set of tunes.

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

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

More Variety in Tune Sets

These suggestions can add variety to your tune sets:

- Play a mini-tune as a closer after the last tune of the first set. A group member can talk to the audience during the first part of it. The tempo can be fast to pick things up, or medium to ease down.
- Use a solo introduction or cadenza before the tune.
- Use *interludes* or *segues* between some tunes. In an interlude between tunes, one or more players play softly while another player talks to the audience.
- Change the style of an entire tune. For example, play a swing tune as latin or vice versa.

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

Deciding Solo Order

Avoid these common soloing problems in your group:

- *Problem 1*: Everyone solos on every tune. This is predictable; it leads to longer tunes or shorter solos (unless your group is a duet or trio).
- *Solution 1*: Decide beforehand who will solo on each tune. Unless one player is clearly the improvisation leader, try to get a balance in how much each soloist is heard. For a performance, make sure the soloist feels comfortable with soloing on a tune. You can also use “feature” tunes, where only one or two players stretch out.
- *Problem 2*: The soloists always go in the same order, (horns, then chords, bass, drums).
- *Solution 2*: For a recording, decide the order of solos beforehand. For a live performance, use one of these *visual cues* to signal you’re taking the next solo:
 - Raise your instrument or lean forward a bit.
 - Make eye contact with other group members.

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

What Is There to Say?

Another concert element is what you *say* about what you play. If it's a more formal concert, you probably won't be saying much at all; you might just introduce tunes. In less formal concerts or even clinics, what you *say* may be almost as important as what you play. Here are some suggestions for things you can talk about during informal and interactive concerts.

Informal concerts:

- Announce upcoming gigs.
- Briefly describe tunes before or after they're played.
- Briefly introduce band members

Interactive concerts or clinics:

- Answer questions from the audience.
- Describe your instruments.
- Talk about the history of your tunes or composers.
- Tell about the group.

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

Chapter Review

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

A: Decide the best length for each tune set.

B: Decide the average length for each tune. This depends on the styles of tunes you'll play or the number of solos in each tune.

C: Figure the average time between tunes and add that to the average tune length.

D: Figure the number of tunes in the set.

E: Select tunes with a balance of different styles.

F: Put the tunes in a balanced performance order.

G: Mark one or two tunes as lower priority so they can be skipped if the set is taking longer than planned. Have a tune or two ready as backups.

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

Expressions

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

Jean Cocteau

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

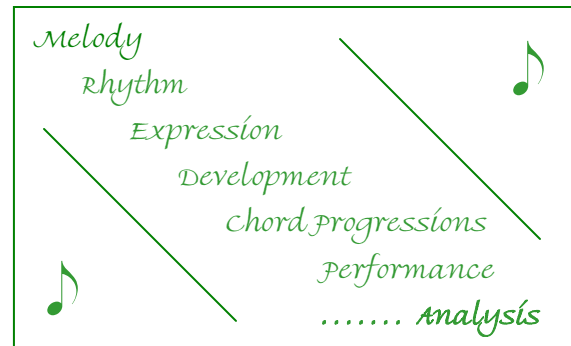
*These things are good in little measure and evil in large; yeast, salt, and hesitation. *The Talmud*

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

2L: Analyzing Written Solos

In this chapter you'll learn about:

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



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

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

Analysis Levels

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

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

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

Steps for Analysis

Here are the steps for analyzing written solos:

- 1 Select an appropriate written solo.
- 2 Find the overall tune form and mark the tune sections.
- 3 Find and mark the tune's motifs and developments.
- 4 Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

1: Selecting a Written Solo

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

- Has something to teach you. There is no sense in studying an unimportant solo; check the recording if possible to see how interesting the solo is.
- Is somewhat neat and organized, ideally with clean notation, chord symbols, and measure numbers.
- Corresponds to a recording you have. You can check the transcription against the recording and listen as you analyze.

2: Finding the Form and Phrases

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

3: Finding Motifs and Developments

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

4: Finding Other Interesting Spots

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

Sample Solos to Analyze

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

- 1) Cover or hide the comments at the bottoms of pages.
- 2) Follow the four steps above as you analyze solos.
- 2) Check your findings against the comments (Note: Some comments refer to later chapters in *The Art of Improvisation*).

Chapter Review

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

Expressions

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


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

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

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

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

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

Listen to the solo 

Bass Solo, "Precious Caboose"

2:42 ▾

1 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

2:48 ▾

5 DMa7 DbMa7+11 Em9/B

2:52 ▾

9 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

2:58 ▾

13 DMa7 DbMa7+11 Em9/B

3:04 ▾

17 Bb13 Gb13 Bb13 Gb13

3:09 ▾

21 Bb13 Gb13 Fm9 Bb13 B7+5

3:15 ▾

25 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

3:20 ▾

29 DMa7 DbMa7+11 Em9/B

Comments for Bass Solo, "Precious Caboose"

- *m1-2 Two bar basic motif developed throughout the entire solo.
- *m5-6 Variation of bars 3-4.
- *m11 Upper range of bass; see also m27-28 and m59.
- *m14-17 Offbeats on "and" of 4, "and" of 1; then 1 emphasized in 17.
- *m19-20 Use of quarter-note triplets and eighth-note triplets.
- *m23 Consecutive downbeats to an offbeat ("and" of 4).
- *m25 Varied rhythm on basic motif of m1.

(More Bass Solo, "Precious Caboose")

3:26 ▼

33 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

3:31 ▼

37 Dma7 DbMa7+11 Em9/B

3:37 ▼

41 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

3:42 ▼

45 Dma7 DbMa7+11 Em9/B

3:48 ▼

49 Bb13 Gb13 Bb13 Gb13

3:54 ▼

53 Bb13 Gb13 Fm9 Bb13 B7+5

3:59 ▼

57 EMa7+11 Abm9/Eb EMa7+11 Abm9/Eb

4:05 ▼

61 Dma7 DbMa7+11 Em9/B

Comments for Bass Solo, "Precious Caboose" (continued)

*m34-36 Consecutive downbeats to consecutive offbeats.


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

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

*m54 Repeated pitches in eighth-note triplets.

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

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

Listen to the solo 

Trumpet Solo, "Precious Caboose"

1:13 ▾

1 F#Ma7+11 Bbm9/F F#Ma7+11 Bbm9/F

1:19 ▾

5 EMa7 EbMa7+11 F#m9/C#

1:25 ▾

9 F#Ma7+11 Bbm9/F F#Ma7+11 Bbm9/F

1:31 ▾

13 EMa7 EbMa7+11 F#m9/C#

1:37 ▾

17 C13 Ab13 C13 Ab13

1:42 ▾

21 C13 Ab13 Gm9 C13 C#7+5

1:48 ▾

25 F#Ma7+11 Bbm9/F F#Ma7+11 Bbm9/F

1:53 ▾

29 EMa7 EbMa7+11 F#m9/C#

Comments for Trumpet Solo, "Precious Caboose"

- *m1-3 Basic motif developed in 3 bars.
- *m4 Eighth-quarter-eighth is variation of triplets.
- *m6 Partial sequence of m5.
- *m7-8 Repeated triplets with varied eighth-note triplets.
- *m10 Sequence of m9, with varied rhythm.
- *m12 Eighths and sixteenths vary the triplet line.
- *m14 Compare m10.
- *m17-18 Downbeat emphasis.
- *m19-24 Double-time passages (see Chapter 4B) with space in m22.
- *m27 Sequence of m26.
- *m28-29 Rhythmic variation of sequence.
- *m32 Short articulations on first and last notes.

(More Trumpet Solo, "Precious Caboose")

The image shows a musical score for a trumpet solo in the key of D major. The score is divided into seven systems, each with a time signature and a measure number. The first system starts at 1:59 and ends at 2:04. The second system starts at 2:04 and ends at 2:09. The third system starts at 2:09 and ends at 2:15. The fourth system starts at 2:15 and ends at 2:20. The fifth system starts at 2:20 and ends at 2:24. The sixth system starts at 2:24 and ends at 2:31. The seventh system starts at 2:31 and ends at 2:36. The score includes various chords such as F#Ma7+11, Bbm9/F, EbMa7+11, F#m9/C#, C13, Ab13, Gm9, and C13C#7+5. It also features technical markings like 'alt. fingerings', 'wiggle', and 'alt. fingering'. The notation includes triplets, slurs, and dynamic markings.

Comments for Trumpet Solo, "Precious Caboose" (continued)

- *m33-36 Emphasis on downbeat quarters.
- *m37-40 Motif varied with alternate fingerings (see Chapter 4C).
- *m42-45 Varied quote (see Chapter 4D) on "Satin Doll."
- *m47-48 "Wiggle" (fast notes, blurred pitches - Chapter 4C).
- *m49-53 Double-time passage (Chapter 4B).
- *m51 3 sequences of 1st motif in bar (like part of "Donna Lee")
- *m53-56 Alternate-fingered trill (Chapter 4C).
- *m59-60 2 against 3, quarter-note triplets.
- *m61-62 Contour groups of 5 and 6 quarter-note triplets.
- *m63 Alternating legato and staccato quarters
- *m64 Adding notes to motif in m63