

C INSTRUMENTS

JAZZ IMPROVISATION 4

HANDBOOK



PRACTICING

JAZZ

PERFORMING ARTS INSTITUTE 2009

JAZZ IMPROVISATION 4: PRACTICING JAZZ

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PRACTICING JAZZ

(IN FOUR SIMPLE STEPS)

THE FOLLOWING is my method for learning to play jazz and improvise. Of course, there are many other, equally valid methods and guides towards developing as a young musician, and by no means do I claim that this one is the be-all-end-all. Over the years that I've been practicing improvisation, I've found that the most important key to my learning was the ability to organize my practice time as efficiently as possible. This meant identifying all of the various skills I needed to address during each practice day, and finding a method through which I worked on them systematically. The result of this method is *Improvisation Games*.

If you are familiar with other books and guides to practicing jazz, you will see many similarities in my Steps 1, 3, and 4. However, it is Step 2 that is the key to your quickest development. By bridging the gap between technical, routine practice of scales, patterns, and licks, and the creative art of unchecked improvisation, you will learn to apply concepts at a much quicker rate. To best maximize your practice time, remember that you need to work out of each of the Steps every day. However, be careful not to let your practice stagnate (pounding the same material day after day)—be creative in how you vary your practicing!

STEP 1: TECHNICAL WORK

Do not neglect this practice! Technique (or “woodshedding”, as it’s often called) is the vocabulary of the jazz language. Remember that this part of your practicing should also be used to develop skills on your instrument—always strive for the best possible sound, time, intonation, and consistency. I prefer to use a “grab bag” approach to technical practice—I literally have a paper bag in my case with slips of paper for scales, arpeggios, and patterns, and I randomly draw several to work on during each practice session. Whether you prefer a random method or something more systematic (Mondays=keys of C and F#, Tuesdays=Db and G, etc), make sure that you have a large and varied repertoire of practice materials to draw from. And as always, **practice everything in all 12 keys!**

What falls in this category?

- Scales (forwards, backwards, upside-down, and in 3rds, 4ths, and triads)
- Arpeggios
- Digital patterns (ex. 1-2-3-5 patterns)
- Bebop licks
- Licks from transcribed solos
- Fragments of melodies
- Any other pattern that you need to work out in all 12 keys

STEP 2: IMPROVISATION GAMES

Here you get to connect the mechanical exercise of learning technique with the creativity required by improvisation. I define an *improvisation game* as **an exercise where you are improvising over a defined set of chord changes, while following one or more rules that you set in advance**. On the following pages, you will see a large number of improvisation games, each with one or several rules to follow. To win the game, you need to follow the rules precisely with no errors, while still playing a solo that is so natural and musical that a listener would never know that you had rules in the first place.

Feel free to:

- Combine games (for more advanced players)
- Make up your own games (you may find that writing down guides like I've done will help at first)

STEP 3: PLAY!

Always spend at least a few minutes during each practice session playing freely, with no rules or guidelines besides the techniques you've practiced and your own sense of musicality. This is a great time to learn new tunes, or to revisit old favorites. Play with a rhythm section, play-along recording, your metronome, or just "noodle" freely on your horn. Also try to spend some of this time playing by memory (remember, training your brain to remember tunes and chord changes is a skill you have to practice, just like everything else).

Don't be discouraged if you are able to internalize 10% or less of the material you've worked on during your practice session. This is more common than you might think—even the greatest players need some time to begin applying the new stuff they are practicing. If you pick up 5-10% every day, can you imagine the improvement you'll make in a month? A year? 5 years?

STEP 4: LISTEN (AND TRANSCRIBE)

Jazz has always been an aural art form, one which cannot be learned solely from books. Try to spend a few minutes of each practice session listening (actively—where the listening is your primary activity) to recordings. Supporting live music is an even better way of familiarizing yourself with the world around you. This part of your practice is unbelievably important.

Try to listen constructively, so that you are using your ears to learn tunes and licks. Writing down melodies, solos, or complete tunes (and then analyzing and practicing them) will do wonders for your playing. So will doing the same process purely by ear and memory!

SCALES TO PRACTICE

3

The following scales will give you some guidelines to your technical practice. **Do not just run down the page day after day.** Play scales backwards, forwards, in different orders, in 3rds, 4ths, and triads, and across the entire range of your instrument.

MAJOR SCALES - USED OVER MAJ7 CHORDS



MIXOLYDIAN SCALES (5TH MODE OF MAJOR) - USED OVER DOMINANT 7TH CHORDS



DORIAN SCALES (2ND MODE OF MAJOR) - USED OVER MINOR 7TH CHORDS



SCALES TO PRACTICE 2

LOCRIAN SCALES (7TH MODE OF MAJOR) - USED OVER HALF-DIMINISHED SEVENTH CHORDS



PHRYGIAN SCALES (3TH MODE OF MAJOR) - USED OVER -7(b) OR SUS(b9) CHORDS



AEOLIAN SCALES (6TH MODE OF MAJOR) - USED OVER MINOR 7TH CHORDS (ALTERNATIVE)



SCALES TO PRACTICE 3

5

LYDIAN SCALES (4TH MODE OF MAJOR) - USED OVER MAJ7(#11) CHORDS OR AS AN ALTERATION TO MAJ7 CHORDS



MELODIC MINOR SCALES - USED OVER -MAJ7 CHORDS OR AS AN ALTERATION TO -7 CHORDS



LOCRIAN #2 SCALES (6TH MODE OF MELODIC MINOR) - USED OVER HALF-DIMINISHED SEVENTH CHORDS



SCALES TO PRACTICE 4

6

LYDIAN-DOMINANT SCALES (4TH MODE OF MELODIC MINOR) - USED OVER DOM7(#11) CHORDS OR AS AN ALTERATION TO DOM7 CHORDS



LYDIAN-AUGMENTED SCALES (3RD MODE OF MELODIC MINOR) - USED OVER MA7(#5) CHORDS OR AS AN ALTERATION TO MA7 CHORDS



DIMINISHED-WHOLE TONE/ALTERED/SUPERLOCRIAN SCALES (7TH MODE OF MELODIC MINOR) - USED OVER ALTERED CHORDS OR AS AN ALTERATION TO DOM7 CHORDS



SCALES TO PRACTICE 5

7

DIMINISHED (HW) SCALES - USED OVER DOM7(b9) CHORDS OR AS AN ALTERATION TO DOM7 CHORDS



DIMINISHED (WH) SCALES - USED OVER DIM7 CHORDS



WHOLE-TONE SCALES - USED OVER AUGMENTED CHORDS, DOM7(#5) CHORDS, AND AS AN ALTERATION TO DOM7 CHORDS



SCALES TO PRACTICE 6

8

HARMONIC MINOR SCALES - USED OVER MIN^b6 CHORDS OR AS AN ALTERATION TO MIN⁷ CHORDS



"GAP" OR "AUGMENTED" SCALE - USED AS AN ALTERATION TO MAJ⁷ CHORDS



BLUES SCALE - USED ON MIN⁷ AND DOM⁷ CHORDS, AND WHENEVER YOU WANT A BLUESY SOUND



PRACTICING SCALES AND CHORDAL PATTERNS

9

The following sets of exercises comprise months or years of practice material. Approach them as a long-term project and resist the urge to completely master one particular exercise before beginning to work on others. Think of this kind of practicing like extracting a fossil from rock--you need to chip away all around the outside before getting to the center.

Step 1:

ALL modes of major scales in thirds, ascending and descending. Use the full range of your instrument.



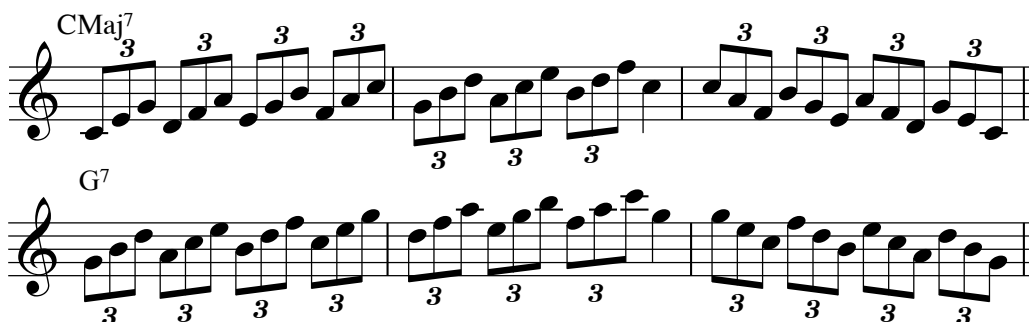
Step 2:

ALL modes of major scales in fourths, ascending and descending. Use the full range of your instrument.



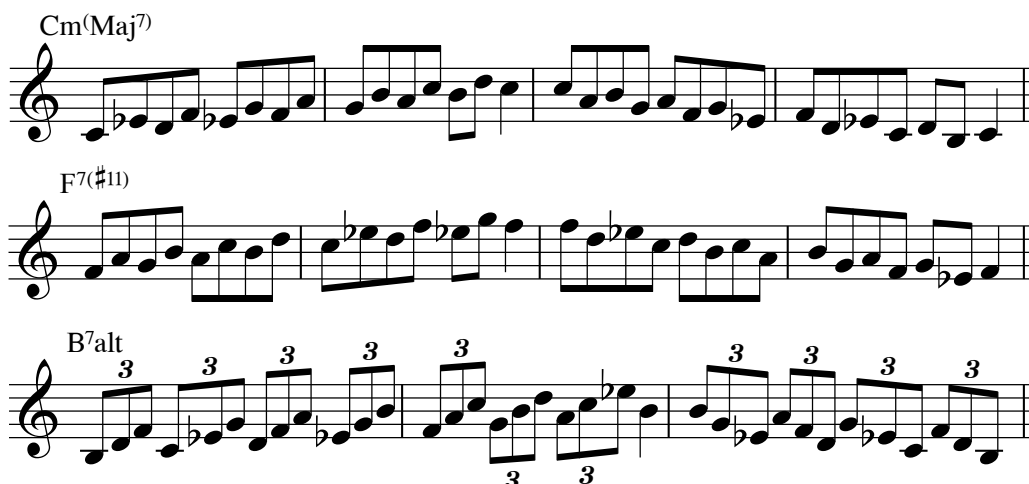
Step 3:

ALL modes of major scales in triads, ascending and descending. Use the full range of your instrument.



Step 4:

Repeat steps 1-3 for ALL modes of the melodic minor scale. Practice these slowly and again, use the full range of your instrument.



PRACTICING SCALES AND CHORAL PATTERNS 2

10

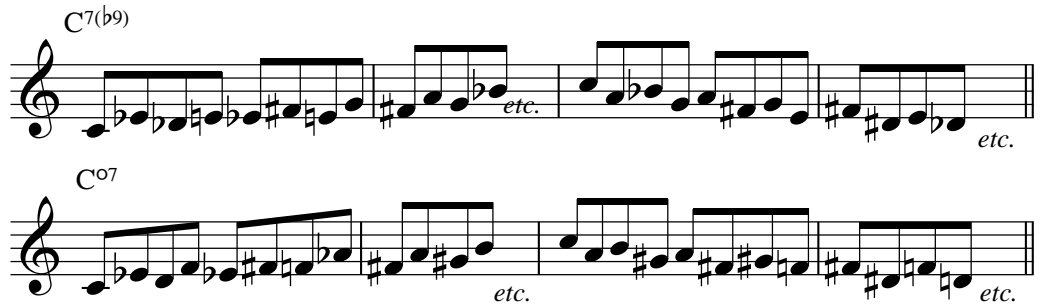
Step 5:

Whole tone scales in thirds.
There are two of these.



Step 6:

Both forms of the diminished scale (HW and WH). There are three of each.



The following interval-based patterns should be practiced in the full range of your instrument. These patterns can be started on any note and are not necessarily specific to any one chord.

Major 2nds moving chromatically



Minor 3rds moving chromatically



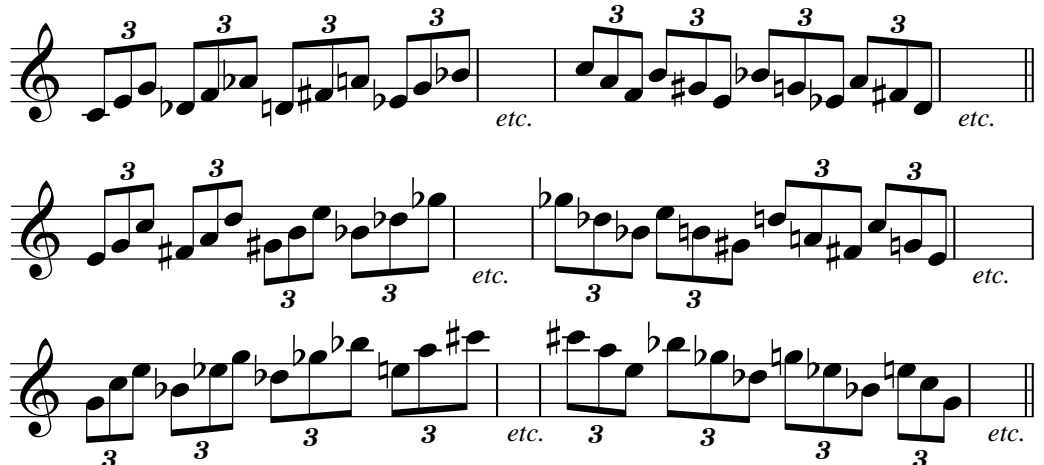
Major 4ths moving chromatically



Major 4ths moving by step



All inversions of major triads, moving chromatically, by step, minor third, and major third. Practice these in all keys.



To create more rhythmically and melodically interesting improvisations, use the following techniques for modifying the patterns on the last two pages. All of the ideas on this page are based upon a simple pattern of thirds and triads over the chord CMaj7. After learning these over all of the scales and chords, create your own patterns by using different combinations of rhythms, rhythmic displacement, direction, inversion, and mixture of chords.

Basic thirds pattern,
ascending and descending



Inverted version of the
above pattern.



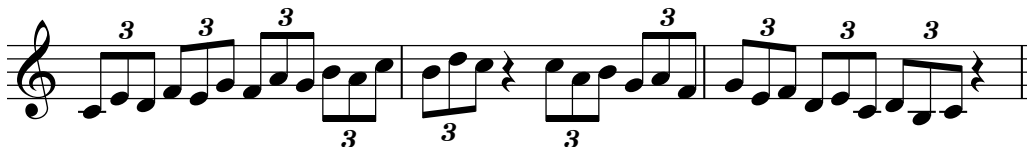
Alternating directions. Also
practice 1 up-2-down, 2 up-
three down, and other
combinations.



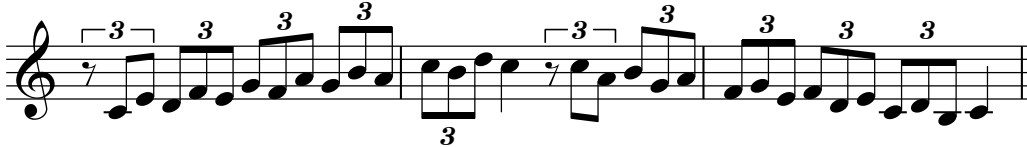
Displacement by an eighth
note. Also displace the pattern
before the first measure, using
an eighth note pickup.



Two-note pattern written
using triplets



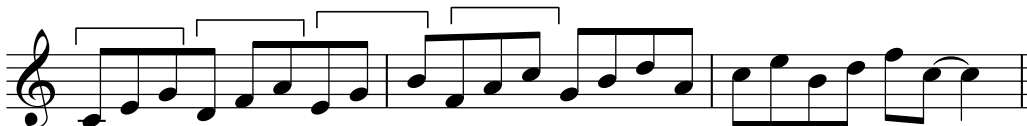
Displacing the triplet pattern
by an eighth note



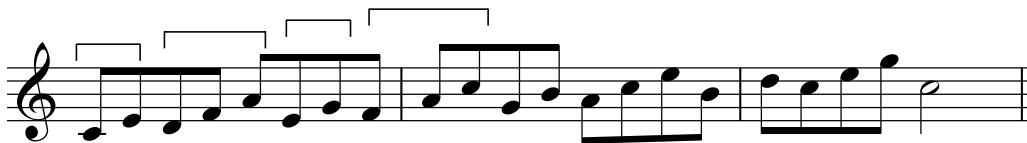
Displacing by two eighth
notes. Again, also use pickup
notes to displace as well.



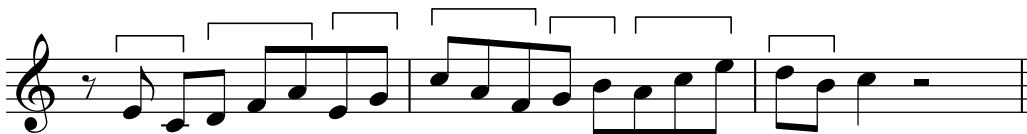
Triad pattern written in
eighth notes



Alternating thirds and triads,
effectively forming a five-note
pattern.



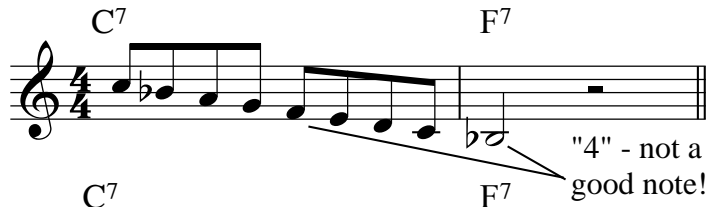
Combining all techniques:
displacement, alternating
direction (two up-one down),
& triads/thirds



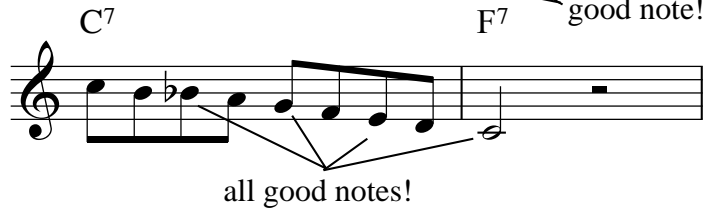
THE BEBOP SCALE

12

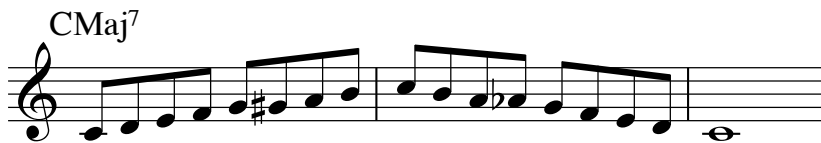
Remember that when playing chord changes, the notes that you generally want to have fall on the strong beats (1 and 3) are chord tones (1, 3, 5, 7, 9). This becomes a problem when using our usual scale of seven notes, as shown by the first two bars of a blues.



We can fix that problem by adding one chromatic note to the mixolydian scale, a B \flat which will allow all the strong beats to have chord tones. This is called the **bebop scale**.



There are three basic bebop scales, to go with our three most important scales of Major, Mixolydian, and Dorian. Each one of them has the chromatic note in a different place. Practice all three types of scales in all twelve keys, then try to use them over some easy tunes. Blues in different keys are good places to start. Notice that the bebop scale for G-7 is the same as the one for C7, making them great tools to use over ii-V7's.



C Major Bebop (chromatic note after the fifth scale degree)



C Mixolydian Bebop (chromatic note after the seventh scale degree)



C Dorian Bebop (chromatic note after the third scale degree)

Some Bebop Scale Licks (all over C7)



DAVID BAKER "GENERIC PATTERNS"

13

Generic patterns incorporate the bebop scale and can be used over the chord changes of nearly any standard or bebop tune. They come in two flavors: **major** and **minor/dominant**. Each of the two flavors has a version that can be used over changes lasting one measure and a longer one for changes lasting two measures. The major version is shown below:



The following pattern can be used over major chords lasting two measures. While you might use the printed music to practice from at first, try to internalize the pattern as quickly as possible so that you can apply it to the chord changes of tunes

Seven staves of music, each containing two measures of a generic pattern for a specific major chord. The chords are: C_{MA7}⁷, F_{MA7}⁷, B^b_{MA7}⁷, E^b_{MA7}⁷, A^b_{MA7}⁷, D^b_{MA7}⁷, G^b_{MA7}⁷, B_{MA7}⁷, E_{MA7}⁷, A_{MA7}⁷, D_{MA7}⁷, and G_{MA7}⁷. Each staff shows a two-measure bebop scale pattern.

DAVID BAKER "GENERIC PATTERNS" 2

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The minor/dominant pattern assumes that any minor or dominant chord is part of a ii-V7, and that they can be treated equally. So, for the purposes of this exercise, || D-7 || equals || G7 || equals || D-7 G7 || and that || D-7 | D-7 || equals || G7 | G7 || equals || D-7 | G7 |


The following pattern can be used over minor/dominant chords lasting two measures. Notice that the extra note (from the bebop scale) can be found at the end of the first measure of the pattern.

DIMINISHED AND WHOLE-TONE SCALES


15

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

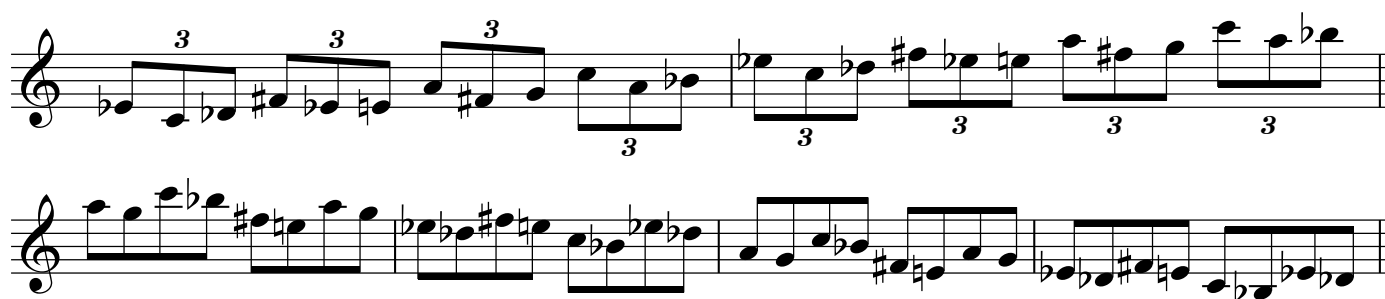
There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

used for C, Eb, Gb, A *used for Db, E, G, Bb* *used for D, F, Ab, B*

HW 

The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

PHRASING GAMES 1 ("OUT OF NOWHERE")

16

MELODY

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chords are indicated above the staff, and some notes are marked with accidentals (sharps and flats). The score includes a variety of chord types, including major 7th, dominant 7th, and minor 7th chords, as well as more complex extensions like 9th and 11th chords.

Chords and phrasing markings include:

- Staff 1: G_{MA7}^7 , B^b-7 , E^b7
- Staff 2: G_{MA7}^7 , $B-7$, $E7$
- Staff 3: $A-7$, $B-7(b5)$, $E7(\sharp 9)$, $A-7$
- Staff 4: E^b7 , $A-7$, $D7$
- Staff 5: G_{MA7}^7 , B^b-7 , E^b7
- Staff 6: G_{MA7}^7 , $B-7$, $E7$
- Staff 7: $A-7$, $B-7(b5)$, $E7(\sharp 9)$, $A-7$, $F7(\sharp 11)$
- Staff 8: $B-7$, $B^b\circ 7$, $A-7$, $D7$, G_{MA7}^7 , $A-7$, $D7$

PHRASING GAMES 3 ("OUT OF NOWHERE")

18

ANOTHER TWO MEASURE GAME

1. DIVIDE UP TUNE INTO 4-MEASURE PHRASES
2. FOR EACH PHRASE, PLAY MEASURES 2 & 3, REST 1 & 4
3. ALSO, REVERSE STEP 2 (REST 2 & 3, PLAY 1 & 4)

Staff 1: $GMaj7$ $Bb-7$ $Eb7$

Staff 2: $GMaj7$ $B-7$ $E7$

Staff 3: $A-7$ $B-7(b5)$ $E7(\#9)$ $A-7$

Staff 4: $Eb7$ $A-7$ $D7$

Staff 5: $GMaj7$ $Bb-7$ $Eb7$

Staff 6: $GMaj7$ $B-7$ $E7$

Staff 7: $A-7$ $B-7(b5)$ $E7(\#9)$ $A-7$ $F7(\#11)$

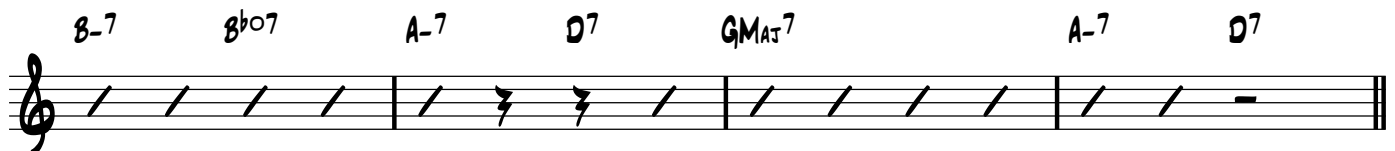
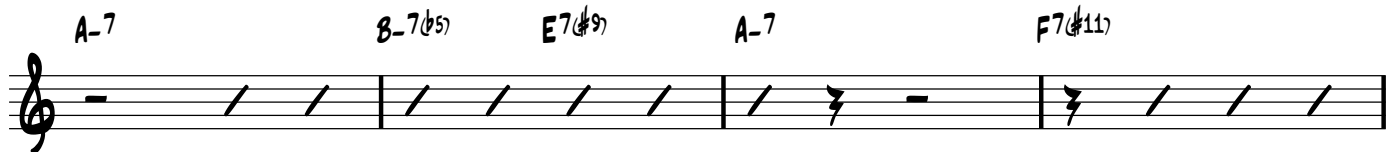
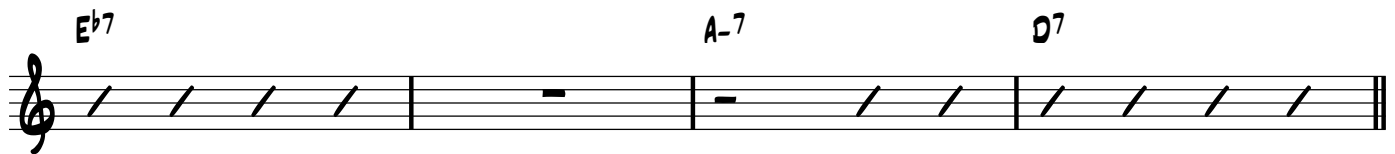
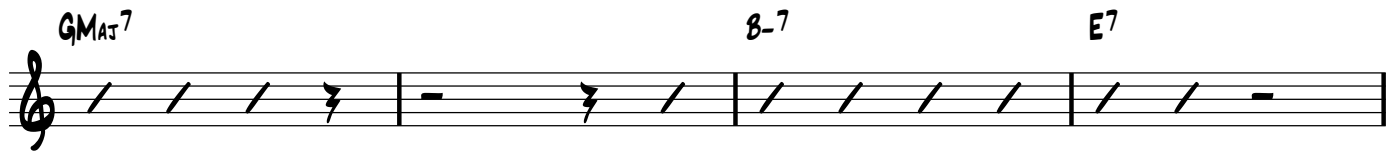
Staff 8: $B-7$ $Bb7$ $A-7$ $D7$ $GMaj7$ $A-7$ $D7$

PHRASING GAMES 5 ("OUT OF NOWHERE")

20

MORE ADVANCED PHRASING GAME

1. USE PICKUPS AND ENDINGS IN YOUR PHRASES
2. BEGIN USING PHRASE GROUPS THAT ARE NOT WHOLE NUMBERS
3. START AND STOP YOUR PHRASES IN THE MIDDLE OF MEASURES



GUIDE TONE GAMES ("INDIANA")

21

MELODY

The musical score for "Indiana" is written in 4/4 time and consists of nine staves of music. The melody is primarily composed of eighth and quarter notes, with some measures containing half notes or rests. Guide tones (triads) are indicated above the notes to provide harmonic context. The chords used throughout the piece are as follows:

- Staff 1: F_{MAT}7, D7, G7
- Staff 2: G-7, C7, F_{MAT}7, C-7, F7
- Staff 3: B^bM_{AT}7, B^b-7, E^b7, F_{MAT}7, A-7, D7
- Staff 4: G7, G-7, C7
- Staff 5: F_{MAT}7, D7, G7
- Staff 6: G-7, A7, D-7, A7
- Staff 7: D-7, A7, D-7, A^bo7
- Staff 8: F_{MAT}7, D7, G-7, C7, F_{MAT}7, F[#]o7, G-7, C7

GUIDE TONE GAMES 2 ("INDIANA")

22

CONNECTING THIRDS GAME

1. ON THE DOWNBEAT OF EVERY MEASURE, LAND ON THE 3RD OF THE CHORD
2. YOU "WIN" THE GAME BY MAKING YOUR LINES SOUND NATURAL WITHOUT HAVING TO JUMP TO THE THIRD AND BREAK THE LINE (PLAN AHEAD!)

Staff 1: F#M7, D7, G7
Staff 2: G-7, C7, F#M7, C-7, F7
Staff 3: BbM7, Bb-7, Eb7, F#M7, A-7, D7
Staff 4: G7, G-7, C7
Staff 5: F#M7, D7, G7
Staff 6: G-7, A7, D-7, A7
Staff 7: D-7, A7, D-7, Ab7
Staff 8: F#M7, D7, G-7, C7, F#M7, F#7, G-7, C7

GUIDE TONE GAMES 3 ("INDIANA")

23

CONNECTING SEVENTHS GAME

1. ON THE DOWNBEAT OF EVERY MEASURE, LAND ON THE 7TH OF THE CHORD
2. YOU "WIN" THE GAME BY MAKING YOUR LINES SOUND NATURAL WITHOUT HAVING TO JUMP TO THE SEVENTH AND BREAK THE LINE (PLAN AHEAD!)

Staff 1: F#M7, D7, G7
Staff 2: G-7, C7, F#M7, C-7, F7
Staff 3: BbM7, Bb-7, Eb7, F#M7, A-7, D7
Staff 4: G7, G-7, C7
Staff 5: F#M7, D7, G7
Staff 6: G-7, A7, D-7, A7
Staff 7: D-7, A7, D-7, AbO7
Staff 8: F#M7, D7, G-7, C7, F#M7, F#O7, G-7, C7

GUIDE TONE GAMES 4 ("INDIANA")

24

MIX 'N' MATCH GAME

1. USE VARIOUS COMBINATIONS OF 3RDS AND 7THS (AND 9THS)
2. THE EXAMPLE BELOW ALTERNATES 3RDS AND 7THS IN THE FIRST HALF, THEN 3RDS, 7THS, AND 9THS IN THE SECOND HALF

Staff 1: F#M7, D7, G7

Staff 2: G-7, C7, F#M7, C-7, F7

Staff 3: BbM7, Bb-7, Eb7, F#M7, A-7, D7

Staff 4: G7, G-7, C7

Staff 5: F#M7, D7, G7

Staff 6: G-7, A7, D-7, A7

Staff 7: D-7, A7, D-7, AbO7

Staff 8: F#M7, D7, G-7, C7, F#M7, F#O7, G-7, C7

GUIDE TONE GAMES 5 ("INDIANA")

25

RESOLUTIONS GAME

1. LOOK FOR THE MOST NATURAL DOWNWARDS RESOLUTION USING ONLY 3RDS, 7THS, AND 9THS
2. THIS INCLUDES ($b7 \rightarrow 3$) IN A II-V7-I, ($3 \rightarrow b3$) FOR MAJORS/DOMINANTS BECOMING MINORS, AND ($3 \rightarrow 9$) WHEN CHORDS STAY THE SAME

FMaj7 D7 G7 G7

G-7 C7 FMaj7 C-7 F7

Bbmaj7 Bb-7 Eb7 FMaj7 A-7 D7

G7 G-7 C7

FMaj7 D7 G7

G-7 A7 D-7 A7

D-7 A7 D-7 Ab7

FMaj7 D7 G-7 C7 FMaj7 F#7 G-7 C7

ALTERATION GAMES ("ALL GOD'S CHILLUN GOT RHYTHM") 26

MELODY

The musical score is written in 4/4 time and consists of 16 measures across eight staves. The melody is primarily composed of eighth and quarter notes, with some measures featuring ties and accidentals. Chord alterations are indicated above the staff in various styles, including standard notation (e.g., F#m7, D7, G7, C7, A7, D7, G7, C7) and shorthand notation (e.g., FMAT7, D-7, G-7, C7, A-7, D7, G-7, C7). The key signature is one sharp (F#), and the time signature is 4/4.

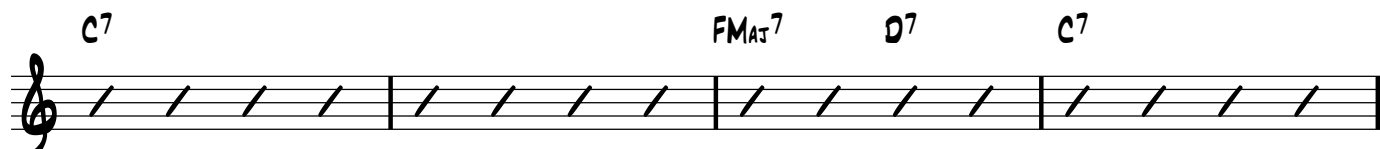
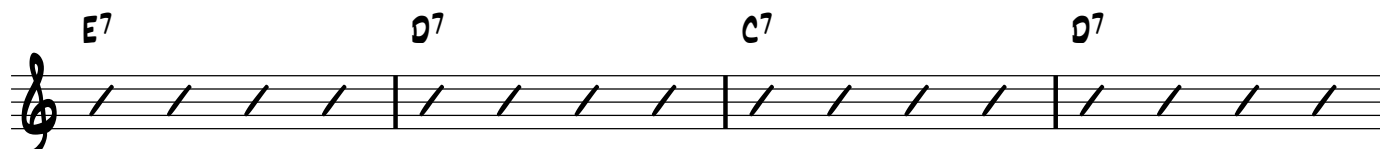
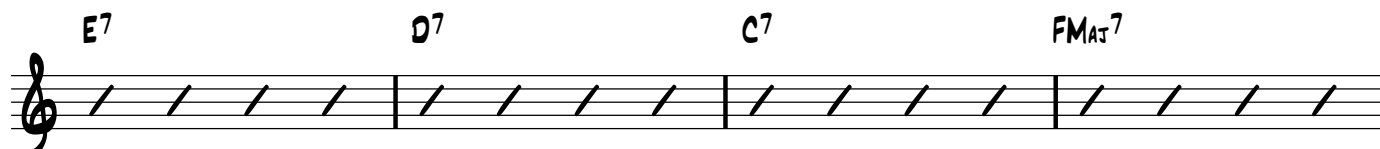
Chord alterations for each measure:

- Measure 1: FMAT7
- Measure 2: D-7
- Measure 3: G-7
- Measure 4: C7
- Measure 5: A-7
- Measure 6: D7
- Measure 7: G-7
- Measure 8: C7
- Measure 9: FMAT7
- Measure 10: D7
- Measure 11: G-7
- Measure 12: C7
- Measure 13: Aø7
- Measure 14: D7(b9)
- Measure 15: B-7
- Measure 16: E7

ALTERATION GAMES 2 ("ALL GOD'S CHILLUN GOT RHYTHM")₂₇

DOMINANT CHORDS GAME

1. DOMINANT 7TH CHORDS ARE THE EASIEST TO ALTER, SO SIMPLIFY AS MANY CHORDS INTO DOMINANT SOUNDS AS POSSIBLE
2. MINOR CHORDS (UNLESS ACTING AS A TONIC) CAN ALWAYS BECOME THE DOMINANT A 4TH HIGHER



ALTERATION GAMES 3 ("ALL GOD'S CHILLUN GOT RHYTHM")²⁸

DIMINISHED SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING DIMINISHED SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD AND STARTS WITH A HALF STEP
(FOR EXAMPLE: C7 = C-D \flat -E \flat -F \sharp -G-A-B \flat -C -OR- H-W-H-W-H-W-H-W)

The image displays eight staves of musical notation, each featuring a sequence of dominant chords and their corresponding diminished scales. The scales are written in treble clef, starting on the first line (C4) and ending on the first space (C5). The chords and scales are as follows:

- Staff 1: F \sharp M \flat A \flat 7, G7, C7, D7, C7
- Staff 2: F \sharp M \flat A \flat 7, G7, C7, D7, C7
- Staff 3: E7, D7, C7, F \sharp M \flat A \flat 7
- Staff 4: A7, G7, C7
- Staff 5: F \sharp M \flat A \flat 7, G7, C7, D7, C7
- Staff 6: F \sharp M \flat A \flat 7, G7, C7, D7, C7
- Staff 7: E7, D7, C7, D7
- Staff 8: C7, F \sharp M \flat A \flat 7, D7, C7

ALTERATION GAMES 4 ("ALL GOD'S CHILLUN GOT RHYTHM")₂₉

WHOLE-TONE SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING WHOLE-TONE SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD AND MOVES IN WHOLE STEPS
(FOR EXAMPLE: C7 = C-D-E-G^b-A^b-B^b-C)

The musical notation consists of eight staves, each containing four measures of music. Each measure is preceded by a dominant chord label. The notes are written in a whole-tone scale pattern, starting on the root of the chord and moving in whole steps. The chords and their corresponding scales are as follows:

- Staff 1: F_{MAT}7, G7, C7, D7, C7
- Staff 2: F_{MAT}7, G7, C7, D7
- Staff 3: E7, D7, C7, F_{MAT}7
- Staff 4: A7, G7, C7
- Staff 5: F_{MAT}7, G7, C7, D7, C7
- Staff 6: F_{MAT}7, G7, C7, D7
- Staff 7: E7, D7, C7, D7
- Staff 8: C7, F_{MAT}7, D7, C7

ALTERATION GAMES 5 ("ALL GOD'S CHILLUN GOT RHYTHM")₃₀

LYDIAN-DOMINANT SCALE GAME

1. OVER EVERY DOMINANT CHORD, USE THE CORRESPONDING LYDIAN-DOMINANT SCALE
2. THIS IS THE SCALE THAT STARTS ON THE NAME OF THE CHORD INCLUDES A #4 AND b7
(FOR EXAMPLE: C7 = C-D-E-F#-G-A-Bb-C)

The musical exercise consists of eight staves, each containing a sequence of eighth-note patterns. The chords and their corresponding scales are as follows:

- Staff 1: F#m7b9, G7, C7, D7, C7
- Staff 2: F#m7b9, G7, C7, D7
- Staff 3: E7, D7, C7, F#m7b9
- Staff 4: A7, G7, C7
- Staff 5: F#m7b9, G7, C7, D7, C7
- Staff 6: F#m7b9, G7, C7, D7
- Staff 7: E7, D7, C7, D7
- Staff 8: C7, F#m7b9, D7, C7

ALTERATION GAMES 6 ("ALL GOD'S CHILLUN GOT RHYTHM")₃₁

DIMINISHED-WHOLE TONE TRIAD PAIRS GAME

1. OVER EVERY DOMINANT CHORD, USE TRIADS FOR THE CORRESPONDING DIMINISHED-WT SCALE
2. THESE ARE THE MAJOR TRIADS BUILT ON THE TONIC AND THE TRI-TONE
(FOR EXAMPLE: C7 = C-E-G AND G \flat -B \flat -D \flat)

PERPETUAL MOTION GAMES ("HOW HIGH THE MOON")

32

MELODY

Chords indicated above the staff:

- Staff 1: G_{MA7}^7 , $G-7$, C^7
- Staff 2: F_{MA7}^7 , $F-7$, B^b7
- Staff 3: $E^b_{MA7}^7$, $A-7$, D^7 , $G-7$, $A-7$, D^7
- Staff 4: G_{MA7}^7 , $A-7$, D^7 , $B-7$, B^b7 , $A-7$, D^7
- Staff 5: G_{MA7}^7 , $G-7$, C^7
- Staff 6: F_{MA7}^7 , $F-7$, B^b7
- Staff 7: $E^b_{MA7}^7$, $A-7$, D^7 , G_{MA7}^7 , $A-7$, D^7
- Staff 8: $B-7$, B^b7 , $A-7$, D^7 , G_{MA7}^7 , $A-7$, D^7

PERPETUAL MOTION GAMES 2 ("HOW HIGH THE MOON") 33

PERPETUAL HALFS AND QUARTERS GAME

1. CREATE A MELODY USING NOTHING BUT HALF NOTES AND OCCASIONAL RESTS
2. DO THE SAME THING WITH NOTHING BUT QUARTER NOTES
3. THE GOAL IS TO CREATE THE SMOOTHEST, MOST MELODIC SOLO

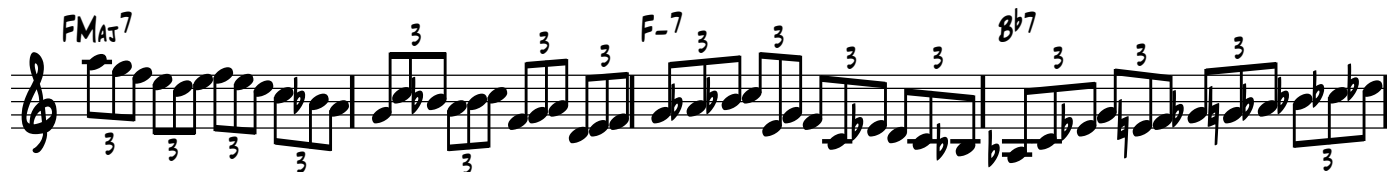
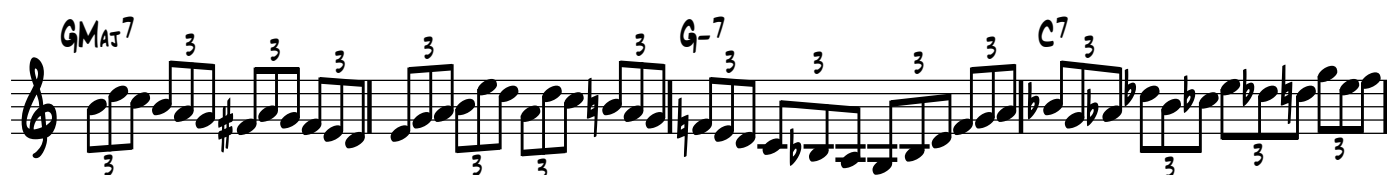
The musical notation consists of eight staves, each representing a different melodic line. The key signature is one sharp (F#). The chords and their durations are as follows:

- Staff 1:** G_{MA7}⁷ (half), G⁻⁷ (half), C⁷ (half).
- Staff 2:** F_{MA7}⁷ (half), F⁻⁷ (half), B^{b7} (half).
- Staff 3:** E^b_{MA7}⁷ (half), A⁻⁷ (half), D⁷ (half), G⁻⁷ (half), A⁻⁷ (half), D⁷ (half).
- Staff 4:** G_{MA7}⁷ (half), A⁻⁷ (half), D⁷ (half), B⁻⁷ (half), B^{b7} (half), A⁻⁷ (half), D⁷ (half).
- Staff 5:** G_{MA7}⁷ (half), G⁻⁷ (half), C⁷ (half).
- Staff 6:** F_{MA7}⁷ (half), F⁻⁷ (half), B^{b7} (half).
- Staff 7:** E^b_{MA7}⁷ (half), A⁻⁷ (half), D⁷ (half), G_{MA7}⁷ (half), A⁻⁷ (half), D⁷ (half).
- Staff 8:** B⁻⁷ (half), B^{b7} (half), A⁻⁷ (half), D⁷ (half), G_{MA7}⁷ (half), A⁻⁷ (half), D⁷ (half).

PERPETUAL MOTION GAMES 3 ("HOW HIGH THE MOON") 34

PERPETUAL EIGHTHS AND TRIPLETS GAME

1. CREATE A MELODY USING NOTHING BUT EIGHTH NOTES AND OCCASIONAL RESTS
2. DO THE SAME THING WITH NOTHING BUT EIGHTH NOTE TRIPLETS
3. FEEL FREE TO START USING BEBOP SCALES, BLUES LICKS, AND ALTERED NOTES



MOTIVE GAMES ("ON GREEN DOLPHIN STREET")

35

MELODY

LATIN E^bMAT⁷



FMA⁷

EMA⁷

E^bMA⁷

E^bMA⁷

C⁷



SWING F₋7

B^b7(b9)

E^bMA⁷

B^b-7

E^b7



A^b-7

D^b7(#9)

G^bMA⁷

F-7

B^b7



LATIN E^bMA⁷



FMA⁷

EMA⁷

E^bMA⁷

E^bMA⁷

C⁷



SWING F₋7

D^ø7

G7(#9)

C-7

A^ø7

D7(#9)



G-7

C7(#9)

F-7

B^b7

E^bMA⁷

F-7

B^b7



MOTIVE GAMES 2 ("ON GREEN DOLPHIN STREET")

36

MOTIVES FROM THE MELODY GAME

1. PICK OR MODIFY A FRAGMENT OF THE MELODY AND USE THROUGHOUT THE ENTIRE TUNE
2. MAKE SURE THAT YOUR NOTE CHOICES FIT THE CHORD CHANGES
3. FEEL FREE TO ALTER YOUR MOTIVE IN SUBTLE WAYS (RHYTHMS, OCTAVES, ETC)

The musical score consists of eight staves of music in 4/4 time. Each staff contains a melody line with various chords indicated above the notes. The chords are: E♭Maj7, E♭-7, F♯Maj7, E♯Maj7, E♭Maj7, E♭Maj7, C7, F-7, B♭7(b9), E♭Maj7, B♭-7, E♭7, A♭-7, D♭7(♯9), G♭Maj7, F-7, B♭7, E♭Maj7, E♭-7, F♯Maj7, E♯Maj7, E♭Maj7, E♭Maj7, C7, F-7, D♭7, G♭7(♯9), C-7, A♭7, D♭7(♯9), G-7, C7(♯9), F-7, B♭7, E♭Maj7, F-7, B♭7.

MOTIVE GAMES 3 ("ON GREEN DOLPHIN STREET")

37

ADVANCED MOTIVE GAME

1. PLAY A SOLO EXCLUSIVELY USING SEQUENCES (DOWNWARD SEQUENCES IF THE MOTIVE DESCENDS, UPWARD SEQUENCES IF THE MELODY ASCENDS USUALLY WORK THE BEST)
2. USING A SHORT MOTIVE. PRACTICE IT IN DIFFERENT POSITIONS IN THE BAR (RHYTHMIC DISPLACEMENT)

Staff 1: EbMaj7 Eb-7
Staff 2: FMaj7 EMaj7 EbMaj7 EbMaj7 C7
Staff 3: F-7 Bb7(b9) EbMaj7 Bb-7 Eb7
Staff 4: Ab-7 Db7(b9) GbMaj7 F-7 Bb7
Staff 5: EbMaj7 Eb-7
Staff 6: FMaj7 EMaj7 EbMaj7 EbMaj7 C7
Staff 7: F-7 Dø7 G7(b9) C-7 Aø7 Db7(b9)
Staff 8: G-7 C7(b9) F-7 Bb7 EbMaj7 F-7 Bb7

DEVELOPMENT OF THE BLUES 1

38

"BLUE SEVEN" - SONNY ROLLINS

8^b7

E^b7

8^b7

F7

8^b7

"TENOR MADNESS" - SONNY ROLLINS (ORIGINALLY IN B^b)

E^b7

A^b7

E^b7

B^b7

E^b7

"NOW'S THE TIME" - CHARLIE PARKER

F7

8^b7

F7

C7

3

F7

DEVELOPMENT OF THE BLUES 2

39

"BLUES IN THE CLOSET" - OSCAR PETTIFORD

Chords: B \flat 7, E \flat 7, B \flat 7, G7, E \flat 7, B \flat 7, G7, C-7, F7, B \flat 7, F7.

"WALKIN'" - RICHARD CARPENTER (ORIGINALLY IN F)

Chords: E \flat 7, A \flat 7, E \flat 7, A \flat 7, E \flat 7, C7, A \flat 7, E \flat 7, C7, F-7, B \flat 7, E \flat 7, B \flat 7.

"AU PRIVAVE" - CHARLIE PARKER

Chords: F7, B \flat 7, F7, B \flat 7, F7, D7, B \flat 7, F7, D7, G-7, C7, F7, C7.

DEVELOPMENT OF THE BLUES 3

40

"BLUE MONK" - THELONIOUS MONK

Chords: B^b7, E^b7, B^b7, F-7 B^b7, E^b7, E^o7, B^b7/F, D-7 G7, C-7, F7, B^b7, G7, C-7, F7.

Triplet: 3

"THE BLUES WALK" - CLIFFORD BROWN (ORIGINALLY IN F)

Chords: E^b7, A^b7, E^b7, B^b-7, E^b7, A^b7, A^o7, E^b7/B^b, G-7, C7, F-7, B^b7, E^b7, C7, F-7, B^b7.

"STRAIGHT, NO CHASER" - THELONIOUS MONK

Chords: F7, B^b7, F7, C-7, F7, B^b7, B^o7, F7/C, A-7, D7, G-7, C7, F7, D7, G-7, C7.

DEVELOPMENT OF THE BLUES 4

41

"BAGS' GROOVE" - MILT JACKSON (ORIGINALLY IN F)

Chords for "BAGS' GROOVE":

- Staff 1: Bb7, Ab7, Gb7, Fb7
- Staff 2: Eb7, Eo7, Bb7, A7, G7, Gb7
- Staff 3: C-7, F7, Bb7, Db7, Gb7, Cb7

"SANDU" - CLIFFORD BROWN

Chords for "SANDU":

- Staff 1: Eb7, Db7, Cb7, A7
- Staff 2: Ab7, Ao7, Eb7, D7, C7, Cb7
- Staff 3: F-7, Bb7, Eb7, Gb7, Cb7, Fb7

"BILLIE'S BOUNCE" - CHARLIE PARKER

Chords for "BILLIE'S BOUNCE":

- Staff 1: F7, Eb7, Db7, B7
- Staff 2: Bb7, Bo7, F7, E7, D7, Db7
- Staff 3: G-7, C7, F7, Ab7, Db7, Gb7

DEVELOPMENT OF THE BLUES 5

42

"BUZZY" - CHARLIE PARKER

Chord progression for "Buzzy":

8^bMA₇ A^o7 D⁷ G⁻⁷ C⁷ F⁻⁷ 8^b7

E^b7 E^b-7 A^b7 D⁻⁷ G⁷ D^b-7 G^b7

C⁻⁷ F⁷ 8^bMA₇ G⁷ C⁻⁷ F⁷

"BIRDLIKE" - FREDDIE HUBBARD

Chord progression for "Birdlike":

E^bMA₇ D^o7 G⁷ C⁻⁷ F⁷ 8^b-7 E^b7

A^b7 A^b-7 D^b7 G⁻⁷ C⁷ F^{#-7} 8⁷

F⁻⁷ 8^b7 E^bMA₇ C⁷ F⁻⁷ 8^b7

"BLUES FOR ALICE" - CHARLIE PARKER

Chord progression for "Blues for Alice":

FMA₇ E^o7 A⁷(^b9) D⁻⁷ G⁷ C⁻⁷ 3 F⁷ 3

8^b7 8^b-7 E^b7 A⁻⁷ D⁷ A^b-7 D^b7

G⁻⁷ 3 C⁷ FMA₇ D⁷ G⁻⁷ C⁷

"RHYTHM CHANGES" AND VARIATIONS 1

43

"I GOT RHYTHM" - GEORGE GERSHWIN

B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$
 B^b7 E^bMA_7 $C-7$ $F7$
 B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$
 B^b7 E^bMA_7 $C-7$ $F7$ B^bMA_7
 $D7$ $G7$
 $C7$ $F7$
 B^bMA_7 $C-7$ $F7$ B^bMA_7 $C-7$ $F7$
 B^b7 E^bMA_7 $C-7$ $F7$ B^bMA_7

"RHYTHM CHANGES" AND VARIATIONS 2

44

"MOOSE THE MOOCH" - CHARLIE PARKER

"RHYTHM CHANGES" AND VARIATIONS 3

45

"DEXTERITY" - CHARLIE PARKER

The musical score for "Dexterity" by Charlie Parker is presented in 4/4 time. It consists of 8 staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The chords for the first staff are BbMA7, Bb7, C-7, C#o7, D-7, G7, C-7, and F7. The second staff continues the melody with chords F-7, Bb7, EbMA7, Eb7, D-7, G7, C-7, and F7. The third staff repeats the first staff's chords. The fourth staff repeats the second staff's chords. The fifth staff introduces a new chord, Ab7, and features a triplet of eighth notes. The sixth staff continues with Gb7 and F7. The seventh staff repeats the first staff's chords. The eighth staff repeats the second staff's chords. The score includes various rhythmic patterns, including eighth notes, quarter notes, and triplets, as well as dynamic markings like accents.

Chords and Rhythmic Patterns:

- Staff 1: BbMA7, Bb7, C-7, C#o7, D-7, G7, C-7, F7
- Staff 2: F-7, Bb7, EbMA7, Eb7, D-7, G7, C-7, F7
- Staff 3: BbMA7, Bb7, C-7, C#o7, D-7, G7, C-7, F7
- Staff 4: F-7, Bb7, EbMA7, Eb7, C-7, F7, BbMA7
- Staff 5: Ab7, G7
- Staff 6: Gb7, F7
- Staff 7: BbMA7, Bb7, C-7, C#o7, D-7, G7, C-7, F7
- Staff 8: F-7, Bb7, EbMA7, Eb7, C-7, F7, BbMA7

"RHYTHM CHANGES" AND VARIATIONS 4

46

"ANTHROPOLOGY" - CHARLIE PARKER

The musical score for "Anthropology" by Charlie Parker is presented in 4/4 time. The key signature has one flat (Bb). The score consists of 8 staves of music. The chords for each staff are as follows:

- Staff 1: BbMA7, Ab7, Gb7, F7, BbMA7, Ab7, Gb7, F7
- Staff 2: F-7, Bb7, EbMA7, Ab7(#11), D-7, G7, C-7, F7
- Staff 3: BbMA7, Ab7, Gb7, F7, BbMA7, Ab7, Gb7, F7
- Staff 4: F-7, Bb7, EbMA7, Ab7(#11), C-7, F7, BbMA7
- Staff 5: Eb-7, Ab7, D-7, G7
- Staff 6: Db7, Gb7, C-7, F7
- Staff 7: BbMA7, Ab7, Gb7, F7, BbMA7, Ab7, Gb7, F7
- Staff 8: F-7, Bb7, EbMA7, Ab7(#11), C-7, F7, BbMA7

The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, as well as rests and a 3-measure rest in the sixth staff.

"RHYTHM CHANGES" AND VARIATIONS 5

47

"OLEO" - SONNY ROLLINS

The musical score for "Oleo" by Sonny Rollins is presented in 4/4 time. It consists of 8 staves of music. The first four staves contain melodic lines with various chords indicated above the notes. The fifth and sixth staves show rhythmic patterns with slash marks. The seventh and eighth staves return to melodic lines with chords.

Staff 1: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 2: Chords: Bb7, EbMA7, Ab7, D7, G7, C7, F7. Notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, Ab6, Bb6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 3: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: F#4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 4: Chords: Bb7, EbMA7, Ab7, C-7, F7, BbMA7. Notes: Bb4, C5, D5, E5, F5, G5, Ab5, Bb5, C6, D6, E6, F6, G6, Ab6, Bb6, C7, D7, E7, F7, G7, Ab7, Bb7, C8.

Staff 5: Chords: D7, Db7. Notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 6: Chords: C7, B7. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 7: Chords: F#7, B7, E7, A7, D7, G7, C7, F7. Notes: F#4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Staff 8: Chords: Bb7, EbMA7, Ab7, C-7, F7, BbMA7. Notes: Bb4, C5, D5, E5, F5, G5, Ab5, Bb5, C6, D6, E6, F6, G6, Ab6, Bb6, C7, D7, E7, F7, G7, Ab7, Bb7, C8.