

PREFACE

"Improvisational Patterns: The Bebop Era" is the first of a series of pattern books predicated on the belief that while certain patterns seem to transcend eras and styles, the greater body of improvisational materials is of high specificity with regard to its time and place within the jazz continuum. Fittingly, the bebop era initiates the series since, in the minds of many people (the author included), this era is the common practice period of jazz music. While the patterns in this book are also highly specific, they enjoy a greater continuing currency than do the patterns of any other period in jazz's brief history. The many II V₇ cycle, and turnaround patterns are based on protracted studies of literally hundreds of solos by the jazz greats of the bebop era.

IMPROVISATIONAL PATTERNS: THE BEBOP ERA

VOLUME 2

TABLE OF CONTENTS

CHAPTER 1: DAILY JAZZ CALISTHENICS

Exercises for gaining facility with the eight, nine, and ten note scales

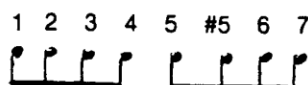
1. Major scales with added notes
2. Minor, dominant, and half-diminished scales with added notes
3. Perpetual motion exercise

CHAPTER 2: II V₇ PATTERNS COVERING ONE MEASURES

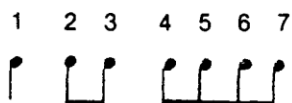
1. Patterns starting on the tonic (1) of the II chord
2. Patterns starting on the minor third (*b*3) of the II chord
3. Patterns starting on the fifth (5) of the II chord
4. Patterns starting on the flat seventh (*b*7) of the II chord
5. Patterns starting on the ninth (9) of the II chord
6. Patterns starting on the major seventh (7) of the II chord
7. Patterns starting on the flat ninth (*b*9) of the II chord
8. Patterns starting on the tonic (1) of the V₇ chord
9. Patterns starting on the third (3) of the V₇ chord
10. Patterns starting on the sharp ninth (#9) of the V₇ chord
11. Patterns starting on the flat ninth (*b*9) of the V₇ chord

CHAPTER ONE: DAILY JAZZ CALISTHENICS

The following exercises are designed to develop facility with the eight, nine, and ten note scales which gained ascendancy during the halcyon days of the bebop era. During this period such jazz giants as Charlie Parker, Dizzy Gillespie, and Bud Powell began adding an extra half step to the major scale and the modes derived from it (i.e., dorian mixolydian, and locrian). This technique has the effect of making the scales rhythmically symmetrical when played in eighth notes, as most lines were at the time. For instance, a major scale played in eighth notes with the extra half step added would now be played as follows:



This means that the second octave will also start on the downbeat of a measure, an exact repetition of the first measure up an octave. Classical musicians achieve the same effect by elongating the first beat of the measure as follows:



An extensive treatment of this phenomenon, which persists even today in the playing of most established players, is the subject of a forthcoming book by this author. Until the completion and that book, the serious student is encouraged to study these daily exercises and the various patterns in the book to determine the manner in which additional half steps are added. However, a few basic rules follow:

1. The scale usually moves in basic eighth note patterns.
2. The scale usually starts on a downbeat and, more often than not, beats of a 4 measure.
3. More often than not, the scale is played in a descending fashion.
4. When playing a major scale over a I chord, the extra half step is added between the scale starts on the root, third, fifth or seventh of the chord (1 7 6 b6 5 4 3 2 1).
5. When playing a mixolydian scale over a II or V7 chord, the extra half step is added between the tonic and flat seventh of the scale, as in the

$$Dm7 \quad G7 = G \quad G^b \quad F$$

1 7

This rule is operative as long as the chord.

The daily jazz calisthenics should be

1. These exercises should be played at conceivable tempos, in 4/4, 3/4, 2/4, 5/4, 6/8, 7/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8, 16/8, 17/8, 18/8, 19/8, 20/8, 21/8, 22/8, 23/8, 24/8, 25/8, 26/8, 27/8, 28/8, 29/8, 30/8, 31/8, 32/8, 33/8, 34/8, 35/8, 36/8, 37/8, 38/8, 39/8, 40/8, 41/8, 42/8, 43/8, 44/8, 45/8, 46/8, 47/8, 48/8, 49/8, 50/8, 51/8, 52/8, 53/8, 54/8, 55/8, 56/8, 57/8, 58/8, 59/8, 60/8, 61/8, 62/8, 63/8, 64/8, 65/8, 66/8, 67/8, 68/8, 69/8, 70/8, 71/8, 72/8, 73/8, 74/8, 75/8, 76/8, 77/8, 78/8, 79/8, 80/8, 81/8, 82/8, 83/8, 84/8, 85/8, 86/8, 87/8, 88/8, 89/8, 90/8, 91/8, 92/8, 93/8, 94/8, 95/8, 96/8, 97/8, 98/8, 99/8, 100/8.
2. The student should be able to play through 8, 9 through 10, 11 through 12, 13 through 14, 15 through 16, 17 through 18, 19 through 20, 21 through 22, 23 through 24, 25 through 26, 27 through 28, 29 through 30, 31 through 32, 33 through 34, 35 through 36, 37 through 38, 39 through 40, 41 through 42, 43 through 44, 45 through 46, 47 through 48, 49 through 50, 51 through 52, 53 through 54, 55 through 56, 57 through 58, 59 through 60, 61 through 62, 63 through 64, 65 through 66, 67 through 68, 69 through 70, 71 through 72, 73 through 74, 75 through 76, 77 through 78, 79 through 80, 81 through 82, 83 through 84, 85 through 86, 87 through 88, 89 through 90, 91 through 92, 93 through 94, 95 through 96, 97 through 98, 99 through 100.
3. The student should be able to play exercises alone.

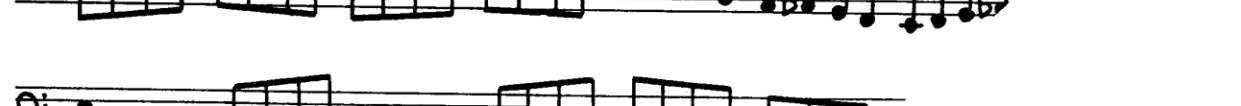
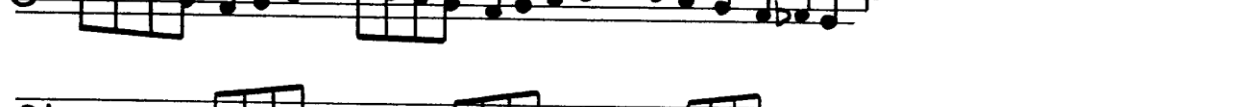
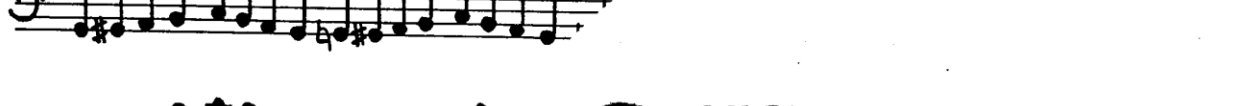


**HICKEY'S
MUSIC CENTER**

105 Adams Street - Rhine, NY 14880
607.377.8263 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Daily Exercises:
Major Scales with Added Notes

C Major

- ① 
- ② 
- ③ 
- ④ 
- ⑤ 
- ⑥ 
- ⑦ 
- ⑧ 
- ⑨ 
- ⑩ 
- ⑪ 
- ⑫ 



**HICKEY'S
MUSIC CENTER**

104 Adams Street - Rhine, NY 14863
607.372.8282 • 1.800.HICKEYS (1.800.443.5397)
www.hickeys.com

Perpetual Motion Exercise

Handwritten musical score for a Perpetual Motion Exercise in bass clef, 4/4 time. The exercise consists of 24 measures, each with a specific chord label above it. The notes are written in a continuous, flowing manner across eight staves. The chords are:

- Measure 1: Gmi7
- Measure 2: C7(b9)
- Measure 3: Cmi7
- Measure 4: F7(b9)
- Measure 5: Fmi7
- Measure 6: Bb7(b9)
- Measure 7: Bbmi7
- Measure 8: Eb7(b9)
- Measure 9: Ebmi7
- Measure 10: Ab7(b9)
- Measure 11: Abmi7
- Measure 12: Db7(b9)
- Measure 13: Dbmi7
- Measure 14: Gb7(b9)
- Measure 15: F#mi7
- Measure 16: B7(b9)
- Measure 17: Bmi7
- Measure 18: E7(b9)
- Measure 19: Emi7
- Measure 20: A7(b9)
- Measure 21: Ami7
- Measure 22: D7(b9)
- Measure 23: Dmi7
- Measure 24: G7(b9)

Start on any II chord and play back to the point of origination.

CHAPTER 2

THE II V₇ PROGRESSION

One of the most important progressions in music is that of a minor seventh chord resolving up a fourth or down a fifth to a dominant seventh chord. This progression is commonly known as the II V₇ progression. Most of the success of any improviser rests on his ability to successfully handle this progression. Virtually every composition written in the jazz and pop idioms consists of combinations of this progression. This second chapter deals with some of the countless ways of realizing this important progression. All exercises contained in this chapter are based on the II V₇ progression Dmi₇ for one measure followed by G₇ for one measure. To facilitate memorization, instant recall and to better enable the improviser to search out the identity these and similar patterns in the recorded output of the giants of bebop, the patterns in this chapter are organized and grouped according to the starting note. The starting tones are those most frequently encountered in bebop solos, i.e., the 1, $b3$, 5, $b7$, 9, $\sharp7$, $b9$ of the minor seventh chord or the 1, 3, $\sharp9$, $b9$ of the V₇ chord.

(Volume II continues with II V₇ patterns covering one measure, also organized according to the starting tone.)

All of the patterns should be transposed to all keys, linked to the same and different patterns starting on different pitch levels, i.e. the following:

Dmi₇ | G₇ | going to Fmi₇ | B b ₇ | to Emi₇ | A₇ | to B b mi₇ | E b ₇ | etc.

or, more specifically, a Dmi₇ | G₇ | pattern starting on the fifth, resolving to an Fmi₇ | B b ₇ | pattern starting on the $\sharp9$ of the dominant seventh chord, etc. Often the starting note of the second II V₇ pattern is dictated by the ending of the first II V₇ pattern, i.e., the first II V₇ pattern might lead logically to a second II V₇ pattern starting on the minor third of the II chord.

All of the II V₇ patterns should be practised with varied rhythms and articulations and adapted to fit various meters. The patterns should also be practised at all tempos from slow to very fast, varying all factors (rhythm, articulation, meter, volume, progression, etc.)

The II V₇ progression should always be linked to other II V₇ progressions of the same or varying length, i.e. the following:

Dmi₇ | G₇ | to Fmi₇ | B b ₇ | or Gmi₇ | C₇ | to E $\sharp$ mi₇ | A₇ | etc.

or to a I chord, a V₇ chord, or some other quality chord.

For helpful suggestions with regard to much-used formulae see *Techniques of Improvisation: Volume II, The II V₇ Progression; Jazz Improvisation*, chapter 5; and *Advanced Improvisation*, Section I, chapters 1 and 2, all of which are downbeat music workshop publications by David N. Baker. I also recommend *Patterns for Jazz*, pages 85-100, by Coker, Casale, Campbell, and Greene published by Studio PR, and *A New Approach to Jazz Improvisation, Volume 3: The II V₇ Progression* by Jamey Aebersold.

⑤1 *Dmi7* *G7* *Cmi7* *F7*

⑤2

⑤3 *Dmi7* *G7(b9)* *Cmi7* *F7(b9)*

⑤4

⑤5

⑤6

Patterns starting on the 5th of the II chord

① *Dmi7* *G7* *Cmi7*

② *G7(b9)* *F*

③ *Dmi7* *G7(b9)*

④ *Dmi7* *G7(b9)*



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.372.8282 • 1.800.HICKEYS (1.800.443.5277)
www.hickeys.com

Patterns starting on the $b9$ of the II chord

① Dm_7 G_7 Cm_7 F_7

②

③

④

⑤

⑥

⑦

⑧

⑨

⑬ *Dmi₇* *chromatic* *G₇* *Cmi₇* *F₇*
 ⑭ *diminished*
 ⑮
 ⑯
 ⑰
 ⑱
 ⑲
 ⑳
 ㉑
 ㉒
 ㉓
 ㉔



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Napa, NY 14850
407.272.2262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Charles Colin Publications'
Library of Works
by
David N. Baker

Improvisational Patterns series:

(available in treble and bass clef)

Modal and Contemporary Patterns

The Blues

The Bebop Era Volume 1

The Bebop Era Volume 2

The Bebop Era Volume 3

Trombone Techniques Six Volume Series

V1 Foundation Exercises

V2 Against the Grain Playing

V3 The II V VII Progression

V4 Gaining Scale Facility

V5 Rhythm & Meter

V6 Exercises bases on 12 Tone Row

Modern Jazz Duets series:

V1 Cookin' (treble and bass clef)

V2 Smokin' (treble and bass clef)

Chas. Colin BASS CLEF & CATALOG HIGHLIGHTS

RHYTHMS, PATTERNS, SIGHTREADING

Allard: Advanced Rhythms
Baker: Bebop Era, Modal & Cont. Patterns
The Blues, Modern Jazz Duets
Bower: Chords and Progressions
Rhythms & Improvisation
Rhythms Complete
Chesky: Cont. Jazz/Rock Patterns
Advanced Jazz/Rock Rhythms
Colicchio: Nu Art Technical Exercises
D'Rivera: Exercises for Latin Jazz Patterns
Diaz: Improve Now
Dufresne: Develop Sight Reading
Harte: World's Most Beautiful Melodies
Perrini: Develop Accuracy through Sight Reading
Schillinger: Encyclopedia of Rhythms
Stuart: Jazz Techniques & 190 Jazz Passages
Wald: Guide to Creative Modal Jazz Improv.
Yaus: Easy Steps to Rhythm

ARRANGING, COMPOSING, IMPROVISATION, HARMONY, THEORY

Carilli: The Realm of Musical Sound
Colin/Schaeffer: Complete Encyclopedia of Scales
Clay: Scale Wise
Crawford: Symmetric Cycles
Dellaire: Arranger's Workshop,
Creative Arranging
Diaz: Improve Now
220 Chromatic Exercises, & 1100 Jazz Lines
Coltrane/Brecker Legacy PostBop
Gordon: Foundations for Improvisers
Mobley: Set Works for Trumpet
Rubiana: Dexterity: Essential Guide (for flutists)
Realm of Musical Sound
Schillinger: Kaleidophone
Stuart: Lessons in Transposition
Vitale: Lyrical Approach to Jazz Trumpet

SCALE AND CHORD STUDIES

Barranco: Scale Studies not just for French Horn
Bower: Chords and Progressions
Dellaire: Chord Workshop
De Vito: Keyboard Chords
Pancari: Encyclopedia of Pentatonic Scales
Schaeffer: Encyclopedia of Scales
Stuart: 1500 Chord Progressions
Williams: Method of Scales

Jazz & Bass Clef Duets

Baker: Cookin' Duets, Smokin' Duets
Berger: Contemporary Jazz Duets
Bower/Bulla: Bop Duets
Chesky: Original Duets, Contemporary Duets
Harris/Nelson: 35 Original Duets
Houston: Stylistic Duets
Stuart: 1500 Chord Progressions

Trombone

Arban: Carnival of Venice
Allen: Intro to BFlat Concert Blues
Baker: Cont. Techniques for Trombone V.1-6
Berger: Contemporary Jazz PlayAlong Series
Colin, A. Contemporary Etudes/ Atonal Etudes
Colin: Complete Method for Trombone
Advanced Lip Flexibilities
Harris: Trombone Method Vol. 1 & 2
44 Etudes
Ostrander: Double Valve Bass Trombone
F Attachment, 20 Minute WarmUp
Reger: Talking Twins
VanderWoude: Advanced Rhythmic Etudes
Williams/Rogers: Trombone Method
Williams/Smith: F Attachment
Williams: Method for Scales

Tuba & Euphonium

Bell: William Bell Complete Method
Arban/Bell Interpretations
Artistic Solos and Duets
Blazevich Tuba Interpretations
Macbeth: Maggio System for Brass
Murphy: Advanced Tuba Etudes
Reger: The Talking Tuba
Stewart: The Breathing Bass Line
Tarto: Basic Rhythms & the Art of Improvisation
Williams: Concerto #2 with Piano Accomp

Brass Texts

Colin: The Brass Player, Vital Brass Notes
Costello: Embouchure Analysis
Maggio: System for Brass
Reinhardt: The Pivot System
Severn: Trumpet Solutions
Spaulding: Double High C in 37 Weeks