

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 3

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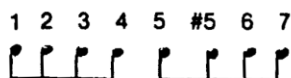
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CHAPTER ONE:

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 of the established players, is the subject of a forthcoming book by this author. Until the completion and release of that book, the serious student is encouraged to study these daily exercises and the various patterns in this book to determine the manner in which additional half steps are added. However, a few basic and simplified 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, on the first or third 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 occurs between 5 and 7 if 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 usually occurs between the tonic and flat seventh of the scale, as in the following:

Dmi7 G7 = G G^b F D D C B A G
1 7 b7 6 5 4 3 2 1

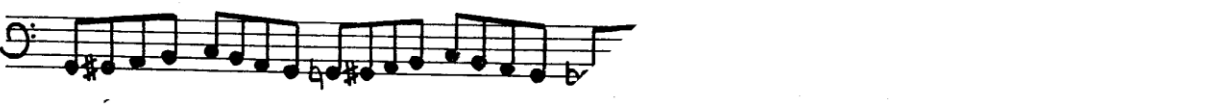
This rule is operative as long as the scale starts on the root, third, fifth, or flat seventh of the V7 chord.

The daily jazz calisthenics should be used as follows:

1. These exercises should be practiced until mastered starting on all twelve tones, at all conceivable tempos, in all registers, and with varied articulation and expressive markings.
2. The student should practice one pattern from each four line group (i.e., 1 through 4, 5 through 8, 9 through 12, etc.) every day.
3. The student should practice the perpetual motion pattern daily and devise similar exercises along the same lines.

Daily Exercises:
Major Scales with Added Notes

C Major

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



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Perpetual Motion Exercise

The musical score consists of eight staves, each containing a sequence of eighth notes and a corresponding chord label above it. The chords are as follows:

- Staff 1: Gmi7, F7(b9), C7(b9), Fmi7, Bb7(b9), Cm7
- Staff 2: Bbmi7, Eb7(b9), Ebmi7, Ab7(b9), Abmi7, Db7(b9)
- Staff 3: Dbmi7, Gb7(b9), F#mi7, B7(b9), Bmi7, E7(b9)
- Staff 4: Emi7, A7(b9), Ami7, D7(b9), Dmi7, G7(b9)

Start on any II chord and play back



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Patterns starting on the tonic of the I chord

① 

② 

③ 

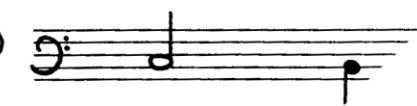
④ 

⑤ 

⑥ 

⑦ 

⑧ 

⑨ 

⑩ 



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CHAPTER III

THE CYCLE

One of the most used root movements in jazz is that of ascending perfect fourths or descending perfect fifths. This movement underlies the II V₇ I progression.

The cycle is most often in the form of consecutive dominant seventh chords, i.e., C₇ F₇ B^b₇ E^b₇ etc. It is this form that is most often referred to in jazz language as the "cycle."

For information on the use of the cycle and extensive examples see *Jazz Improvisation*, chapter VII; *Developing Improvisational Facility, Volume IV: Cycles*; and *Advanced Improvisation*, Section I, chapters 1 and 2, all of which are downbeat music workshop publications by David N. Baker. Also see *Patterns for Jazz* by Coker, Casale, Campbell, and Greene.

Some Special Cycle Patterns

① **[1212]** C₇ F₇ B_{b7} E_{b7} A_{b7} D_{b7}
 F_{#7} B₇ E₇ A₇ D₇ G₇

② **[1231]** C₇ F₇ B_{b7} E_{b7} A_{b7} D_{b7}
 F_{#7} B₇ E₇ A₇ D₇ G₇

③ **[1235]** C₇ F₇ B_{b7} E_{b7} A_{b7} D_{b7}
 F_{#7} B₇ E₇ A₇ D₇ G₇

④ **[1353]** C₇ F₇ B_{b7} E_{b7} A_{b7}
 F_{#7} B₇ E₇ A₇

⑤ **[135b5]** C₇ F₇ B_{b7} E_{b7}
 F_{#7} B₇ E₇

⑥ **[1b71b7]** C₇ F₇
 F_{#7} B₇



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A Minor Key Sequence from the Bebop Era

① Fm₁₆ C₇(b₉) Fm₁₇ C₇(b₉) simile

② Fm₁₆ C₇(b₉) simile

③ Fm₁₆ C₇(b₉) simile

④ Fm₁₆ C₇(b₉) simile



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I VI₇ II V₇ Lines starting on the tonic of the key

①

C A₇(b9)

Dmi₇ G₇(#9 #5)

②

C A₇(b9)

Dmi₇ G₇(#9 b5)

③

C A₇(b9)

Dmi₇ G₇(#9 b9)

④

C A₇(b9)

Dmi₇ G₇(#9 #5)

⑤

C A₇(b9)

Dmi₇

⑥

C

Dmi₇



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