

CONTENTS

FOREWORD, BY DR. DIANE RICHARDSON	vii
PREFACE	viii
About This Book	ix
About the Audio	x
Recommended Reading	x
ACKNOWLEDGMENTS	xi
CHAPTER 1. CREATING AWARENESS	1
“New Green”	2
CHAPTER 2. GROOVE, SWING, AND VOCAL SOUNDS AND SYLLABLES	4
Groove	4
Swing	4
Why Does Swing “Swing”?	5
Conducting	6
Straight Time	6
Swing Feel	7
Accenting Beats 2 and 4	8
Anticipation and Syncopation	8
Syllable Choices	9
Exercise 2.1. Jazz Syllable/Groove Exercise	10
Sounds for Jazz Articulation	10
CHAPTER 3. IMPROVISING OVER FORMS	11
Exercise 3.1. Motif, Phrasing, and Displacement	12
Exercise 3.2. Time, Groove, and Articulation	13
Exercise 3.3. Hearing Harmony and Shaping Lines	13
Exercise 3.4. Sing Lines with Ascending or Descending Motion	14
Exercise 3.5. Question-and-Answer Phrases	14
Exercise 3.6. Improvise over “New Green”	15
Improvisation and Self-Assessment	15
Exercise 3.7. A Cappella Trio: Improvising with a Trio on “New Green” ..	15
Listening and Analysis	16
CHAPTER 4. INTERVALS, SCALES, AND CHORDS	17
Intervals, Scales, and Chords	17
Solfege	18
Major Scale	18
Exercise 4.1. Major Scale Practice	19
Exercise 4.2. Write Out Scales	20
Exercise 4.3. Relative Minor Practice	20
Intervals	20
Exercise 4.4. Interval Identification	21
Exercise 4.5. Intervallic Exercise	21
Chord Qualities	22
Exercise 4.6. Chord Qualities	22
Chords with Sevenths	22
Exercise 4.7. Seventh Chord Practice	23

CHAPTER 5. IMPROVISING OVER A 12-BAR BLUES FORM	24
12-Bar Blues Chord Progression	24
Blues in E-Flat	24
Call-and-Response Phrasing	25
Exercise 5.1. "Blues in E-Flat" with Call-and-Response Melody	25
Exercise 5.2. "Blues in G" with Call-and-Response Melody	26
Exercise 5.3. "Blues in E-Flat" Call and Response	26
Blues Scales	27
Embellishing the Basic Blues Progression	28
Exercise 5.4. "Blues in B-Flat"	28
Exercise 5.5. "Blues in F" Swing Feel, Solo, and Analysis	29
CHAPTER 6. FUNCTIONAL HARMONY	30
Diatonic Harmony	31
Chord Functions: Tonic, Subdominant, and Dominant	31
Exercise 6.1. Learning Functional Chord Groups	32
Dominant 7 Resolution	32
Exercise 6.2. IImi7 V7 IMA7 Practice 1	32
Exercise 6.3. IImi7 V7 IMA7 Practice 2	33
Exercise 6.4. IImi7 V7 Melodies	34
Exercise 6.5. Melodic IImi7 V7 IMA7 Practice	34
Exercise 6.6. Four-Bar Melodic Practice on IImi7 V7 IMA7	35
CHAPTER 7. TENSIONS AND CHORD SCALES	37
Tensions	37
Chord Scales	38
Exercise 7.1. Chord Scales by Ear	38
Improvising Using Chord Scales	39
Exercise 7.2. Chord Scale Practice 1	41
Exercise 7.3. Chord Scale Practice 2	41
CHAPTER 8. TURNAROUNDS	42
Exercise 8.1. Turnaround Progression	42
Turnaround Chord Scales	43
Turnaround Exercises	44
Exercise 8.2. Melodic Embellishment	44
Exercise 8.3. Turnaround Phrases	45
Exercise 8.4. Chord Tones and Tensions	46
CHAPTER 9. PATTERNS	47
What Are Patterns?	47
Dominant Resolution and Secondary Dominants	48
How to Practice Patterns	50
Resolution Patterns 1, 2, and 3: Spelling the Dominant Chord	51
Pattern 1	51
Exercise 9.1. Practicing Pattern 1	52
Pattern 2: Tension 13 and Major 7	52
Exercise 9.2. Pattern 2 Practice	52
Pattern 3: Tensions $\flat 9$ and $\flat 13$	53
Exercise 9.3. Pattern 3 Practice	53
Exercise 9.4. Tensions Ra and Le	53

Exercise 9.5. Combined Patterns	54
Exercise 9.6. Intervallic and Tension Practice	55
Exercise 9.7. Pattern Practice	55
CHAPTER 10. ANALYZING CHORD PROGRESSIONS	56
Exercise 10.1. Learning the Form	57
Exercise 10.2. Hearing the Changes	58
Exercise 10.3. Hear, Then React	58
Exercise 10.4. Anticipate the Progression	58
Write Out Your Solo	59
Harmonic Analysis	59
Analysis of Measures 7 and 8	63
Dominant Substitution or Sub V of V	66
Write Your Own Solo	66
CHAPTER 11. IMPROVISING ON NON-DIATONIC CHORDS AND TENSIONS	67
Song Form and Chord Changes	67
A Note about Practice	68
Non-Diatonic Passages	69
Exercise 11.1. Harmonic Analysis	71
Exercise 11.2. Improvise Your Own Lines	72
Assessment and Review	73
Exercise 11.3. Write Out Your Solo	73
CHAPTER 12. PATTERNS AND DOMINANT RESOLUTION	74
Circle of Fifths and Dominant Resolution	74
Exercise 12.1. Circle of Fifths Review	74
Practice: Intervals, Syllables, and Tensions	74
Audio Tracks for Pattern Practice	74
Pattern 4: Interval of Minor Sixth	75
Pattern 5: Chord Tones and Short Phrase	75
Patterns and Secondary Dominants	76
Pattern 6: Arpeggio Plus Tension 9 and 13	76
Patterns 7 and 8: Chord Tones Reference and Approach Notes	76
Exercise 12.2. Patterns 1 to 8	77
Intro to Vsus4 Chords	77
Approaching Patterns 9 to 13	77
Analyzing Pattern 13: Sus4 Arpeggio: 9, Sus4, 13, and b7	78
Exercise 12.3. Tension Practice	78
CHAPTER 13. JAZZ PRACTICE EXERCISES	79
“Lluvia”	79
Understanding Harmonic Analysis for Improvisation	81
Leading into Modulations	82
Creativity through Restriction: Improvising with Limited Notes	83
Exercise 13.1. Restricted Improvisation	83
Guidelines for Expanding Your Melodic and Rhythmic Vocabulary	84
Exercise 13.2. One Note per Bar	84
Exercise 13.3. Two Notes per Bar	84
Exercise 13.4. Three Notes per Bar	85
Exercise 13.5. Four Notes per Bar	86
Exercise 13.6. Free Soloing	86

Ear Training: Working on Tensions.....	87
Exercise 13.7. Section A: Tensions 9 and $\flat 9$	87
Exercise 13.8. Section B: Chord Tone 5.....	87
Exercise 13.9. Section C: Chord Tones 7 and $\flat 7$	87
Exercise 13.10. Section D: Tensions 11 and $\sharp 11$	88
Assessment.....	88
Exercise 13.11. Write Out Your Solo.....	88
CHAPTER 14. WORKING WITH ADVANCED PATTERNS.....	89
Tension $\sharp 11$ with Patterns 14, 15, 16, and 17.....	89
Exercise 14.1. Patterns with $\sharp 11$	90
Patterns 14, 15, 16, 17.....	90
“Jade”.....	91
Harmonic Analysis.....	92
Exercise 14.2. Anticipating and Internalizing Progressions.....	94
Anticipating Modulations: Melodic Patterns for Modulations of B Section....	95
Exercise 14.3. B Section Exercise 1.....	95
Exercise 14.4. B Section Exercise 2.....	97
Pattern Variations for Improvisation.....	97
Exercise 14.5. Your Own Free Improvisation.....	98
Exercise 14.6. Write Your Own Solo.....	98
Patterns: “Etude on G7”.....	98
CHAPTER 15. DEVELOPING PATTERNS.....	100
Development.....	100
“Cycle-V Etude”.....	101
Two-Bar Patterns.....	102
Expanding Patterns to Two Bars.....	102
Exercise 15.1. Expansion Practice.....	103
“Etude in Minor”.....	104
Exercise 15.2. Continued Practice.....	105
About Practicing Patterns.....	105
CHAPTER 16. USING THE PIANO FOR IMPROVISATION PRACTICE.....	106
Piano Practice Pointers.....	106
Review: T, SD, and D.....	107
Piano Voicings.....	108
How to Practice II V Voicings.....	109
Exercise 16.1. Half-Step Chord Motion.....	109
Exercise 16.2. Chord Tones 3 and 7 in the Left Hand.....	110
Exercise 16.3. Major 6(9) Chord Voicings.....	110
Voicing Combination Practice.....	111
Exercise 16.4. Voicing Combination Practice.....	111
Exercise 16.5. Voicing Practice: II V I Exercise.....	112
Singing Patterns While Playing Voicings.....	112
II mi7 $\flat 5$ V7($\flat 9$, $\flat 13$) Progressions.....	113
Playing and Singing.....	114
Improvise While Playing.....	114
AFTERWORD.....	115
ABOUT THE AUTHOR.....	116
INDEX.....	117

Ear Training: Working on Tensions.....	87
Exercise 13.7. Section A: Tensions 9 and $\flat 9$	87
Exercise 13.8. Section B: Chord Tone 5.....	87
Exercise 13.9. Section C: Chord Tones 7 and $\flat 7$	87
Exercise 13.10. Section D: Tensions 11 and $\sharp 11$	88
Assessment.....	88
Exercise 13.11. Write Out Your Solo.....	88
CHAPTER 14. WORKING WITH ADVANCED PATTERNS.....	89
Tension $\sharp 11$ with Patterns 14, 15, 16, and 17.....	89
Exercise 14.1. Patterns with $\sharp 11$	90
Patterns 14, 15, 16, 17.....	90
“Jade”.....	91
Harmonic Analysis.....	92
Exercise 14.2. Anticipating and Internalizing Progressions.....	94
Anticipating Modulations: Melodic Patterns for Modulations of B Section....	95
Exercise 14.3. B Section Exercise 1.....	95
Exercise 14.4. B Section Exercise 2.....	97
Pattern Variations for Improvisation.....	97
Exercise 14.5. Your Own Free Improvisation.....	98
Exercise 14.6. Write Your Own Solo.....	98
Patterns: “Etude on G7”.....	98
CHAPTER 15. DEVELOPING PATTERNS.....	100
Development.....	100
“Cycle-V Etude”.....	101
Two-Bar Patterns.....	102
Expanding Patterns to Two Bars.....	102
Exercise 15.1. Expansion Practice.....	103
“Etude in Minor”.....	104
Exercise 15.2. Continued Practice.....	105
About Practicing Patterns.....	105
CHAPTER 16. USING THE PIANO FOR IMPROVISATION PRACTICE.....	106
Piano Practice Pointers.....	106
Review: T, SD, and D.....	107
Piano Voicings.....	108
How to Practice II V Voicings.....	109
Exercise 16.1. Half-Step Chord Motion.....	109
Exercise 16.2. Chord Tones 3 and 7 in the Left Hand.....	110
Exercise 16.3. Major 6(9) Chord Voicings.....	110
Voicing Combination Practice.....	111
Exercise 16.4. Voicing Combination Practice.....	111
Exercise 16.5. Voicing Practice: II V I Exercise.....	112
Singing Patterns While Playing Voicings.....	112
II mi7 $\flat 5$ V7($\flat 9$, $\flat 13$) Progressions.....	113
Playing and Singing.....	114
Improvise While Playing.....	114
AFTERWORD.....	115
ABOUT THE AUTHOR.....	116
INDEX.....	117

EXERCISE 8.3. TURNAROUND PHRASES

This exercise is an example of phrases written in a turnaround progression with a specific direction: ascending lines, descending lines, and the use of patterns extended over the IImi V7 progression.

Using track 13, practice the following examples one at a time (each demonstrated on its own track).



14

Dmi7 G7 Emi7 A7

FIG. 8.4. Ascending Lines



15

Dmi7 G7 Emi7 A7

FIG. 8.5. Descending Lines



16

Dmi7 G7 Emi7 A7

FIG. 8.6. Ascending and Descending Combination Lines



17

Dmi7 G7 Emi7 A7

FIG. 8.7. Ascending Line with Leap in Opposite Direction



18

Dmi7 G7 Emi7 A7

FIG. 8.8. Descending Line with Leap in Opposite Direction