Bud Freeman

Studies & Improvisations

for Saxophone

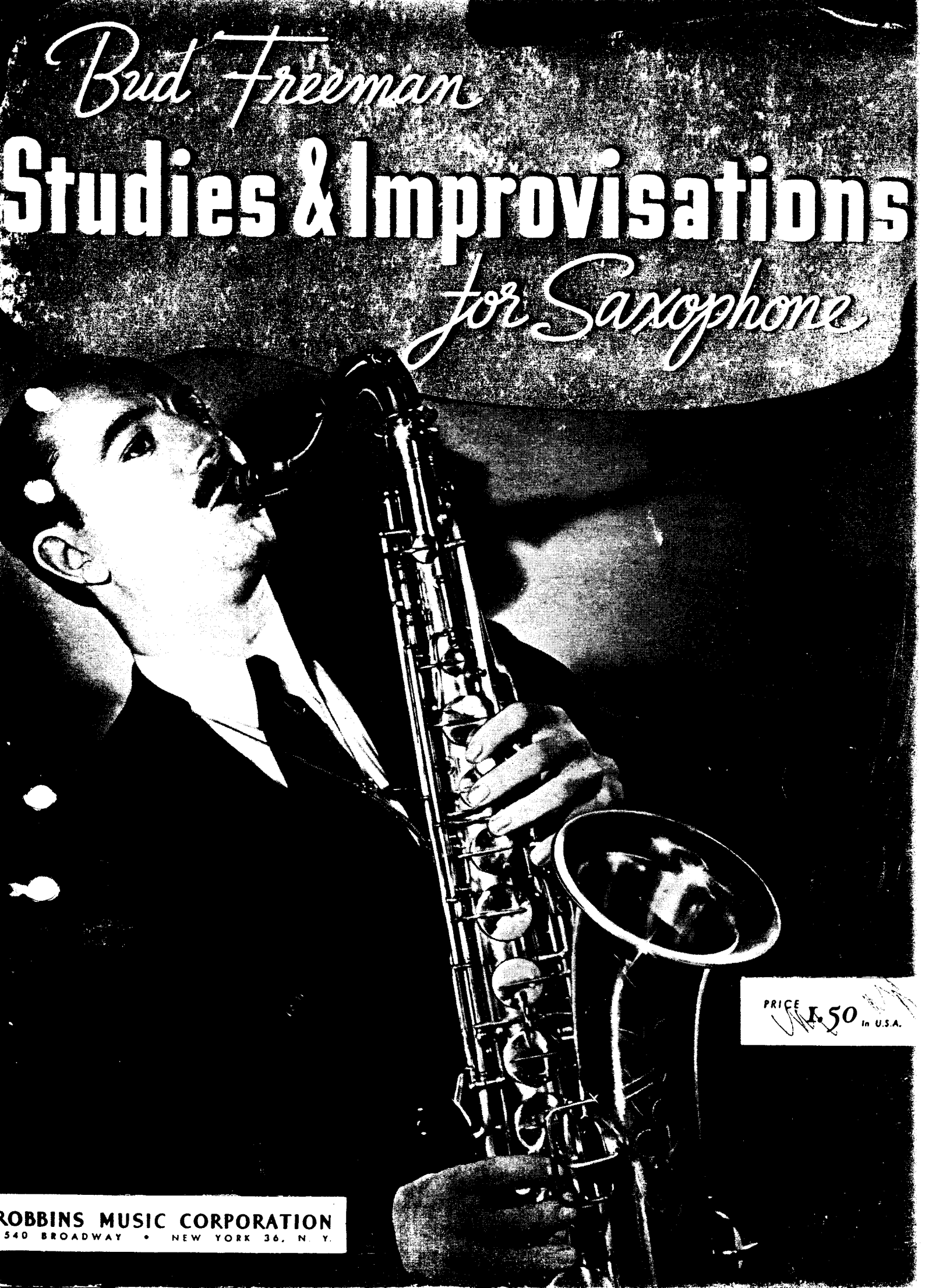

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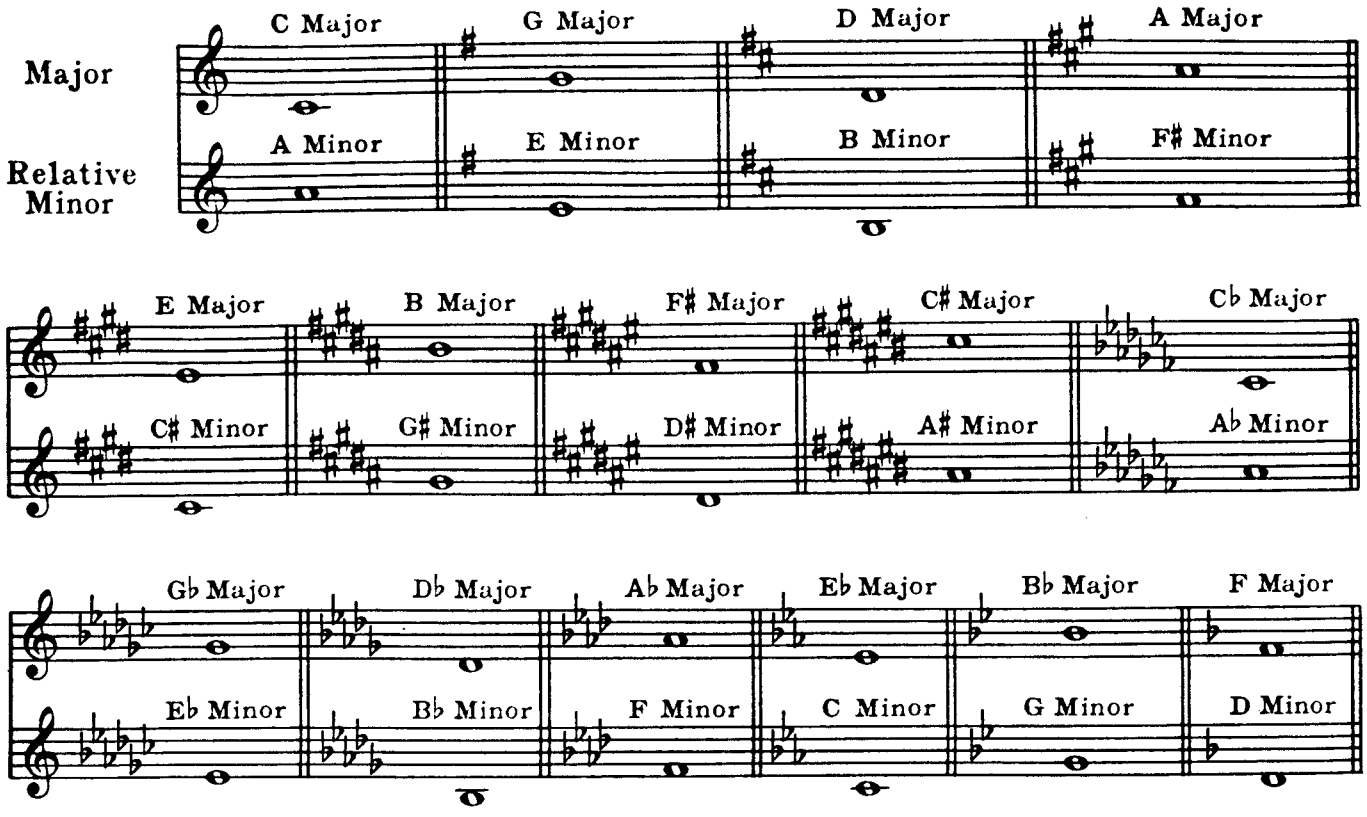
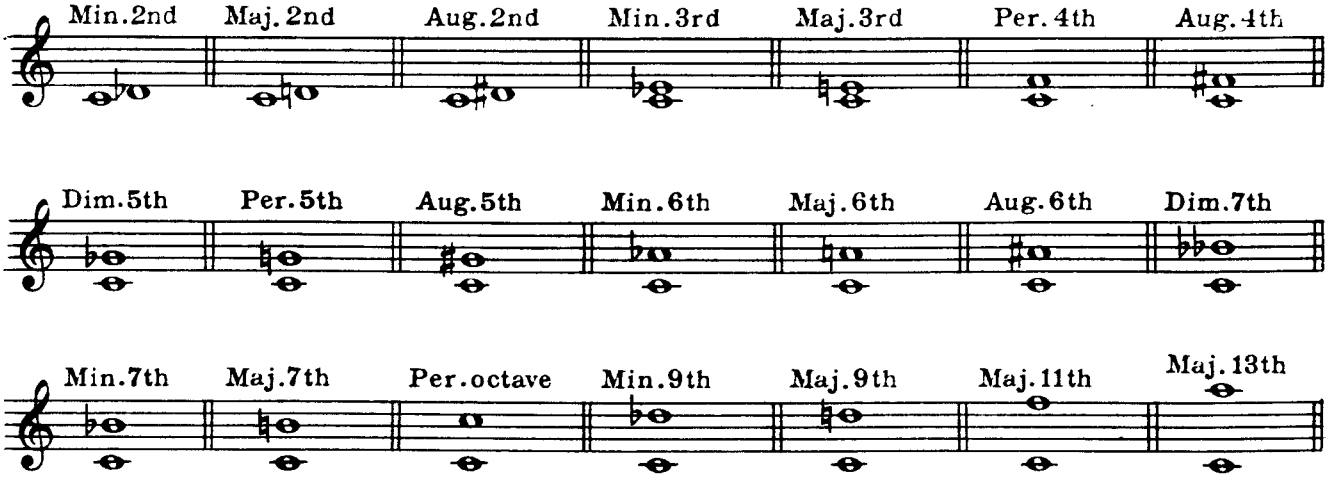
TABLE OF KEYS, MAJOR AND MINOR



INTERVALS

An interval is the distance from one note to another. The following table shows sample intervals, with their names, making it possible for you to identify any interval by comparing it with the ones shown. A knowledge of intervals is important from the point of view of the consideration of chords.



SCALES

A knowledge of scales is an important step towards an understanding of chords and their construction.

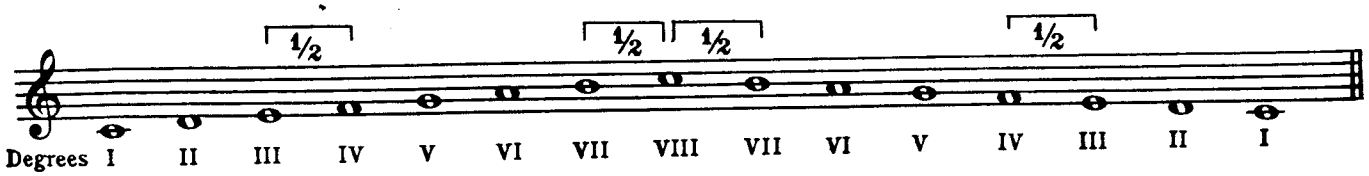
The simplest and most practical way to learn chord construction is to consider that a chord is the result of sounding together several of the notes selected from a scale. The various chords which will be analyzed differ from each other in character by virtue of containing different groups of the notes that make up a scale.

A scale is an upward or downward succession of eight notes lying next to each other in the staff. Each note in the scale is called a degree. The names of the degrees are shown below.

Names of Degrees of the Scale

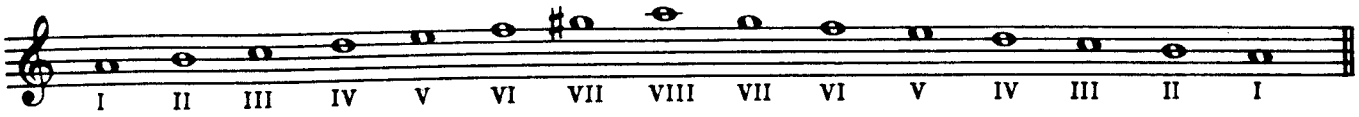
I	tonic
II	super tonic
III	mediant
IV	sub-dominant
V	dominant
VI	sub-mediant
VII	leading-tone
VIII (same as I)	octave (same as tonic)

Scales are major or minor in type, according to the intervals between the adjacent notes which go into their formation. Major Scales have major seconds between the following pairs of degrees—I-II, II-III, IV-V, V-VI, VI-VII. Minor seconds occur between III-IV, and VII-VIII. A C Major Scale is shown below.



The construction of two types of minor scales is shown below.

(1) Harmonic Minor Scale.



The intervals between the degrees are as follows:

I - II ..... Major Second

II - III ..... Minor Second

III - IV ..... Major Second

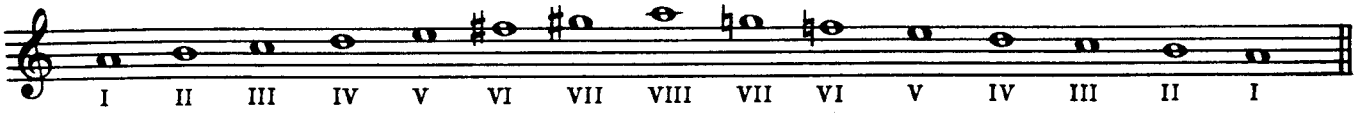
IV - V ..... Major Second

V - VI ..... Minor Second

VI - VII ..... Augmented Second

VII - VIII ..... Minor Second

(2) Melodic Minor Scale.



Notice that the ascending form of this scale is different from the descending form.

Ascending—

I - II ..... Major Second

II - III ..... Minor Second

III - IV ..... Major Second

IV - V ..... Major Second

V - VI ..... Major Second

VI - VII ..... Major Second

VII - VIII ..... Minor Second

Descending—

VIII - VII ..... Major Second

VII - VI ..... Major Second

VI - V ..... Minor Second

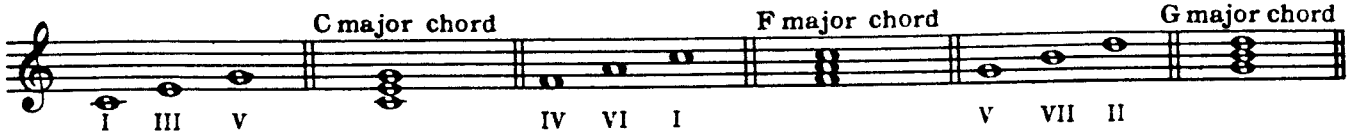
V - IV ..... Major Second

IV - III ..... Major Second

III - II ..... Minor Second

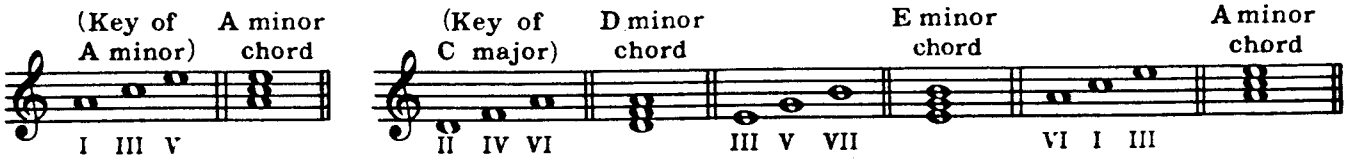
II - I ..... Major Second

A *Major* chord may be formed by playing, at the same time, the tonic, mediant and dominant (I - III - V) of a Major Scale. The sub-dominant, sub-mediant, and octave together form a major chord, also the dominant, leading tone, and super-tonic.

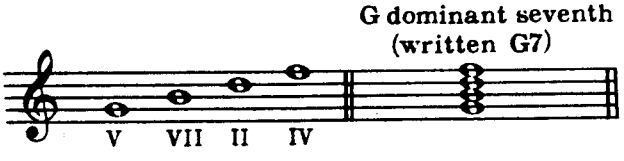


This process of forming major chords is, of course, applicable in any major scale.

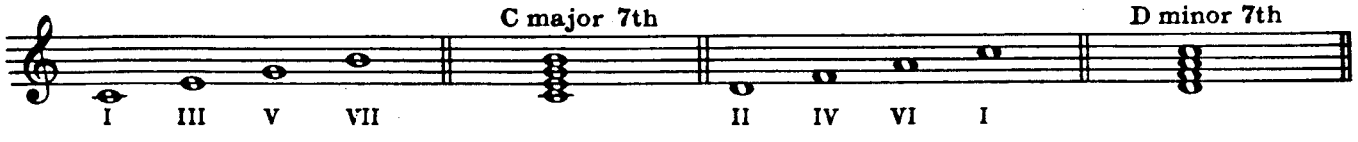
A *Minor* chord may be formed by sounding together the tonic, mediant and dominant (I-III-V) of a *Minor* scale. In a Major key, minor chords may be formed using II-IV-VI, III-V-VII, and VI-I-III.



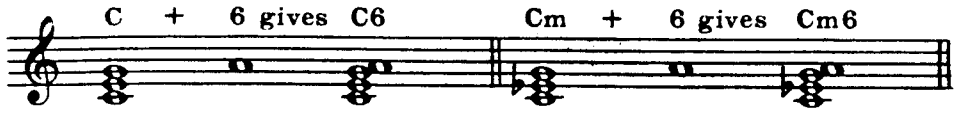
A *Dominant Seventh* chord consists of the dominant, leading tone, super-tonic and sub-dominant (V-VII-II-IV) of a major or minor scale.
G dominant seventh (written G7)



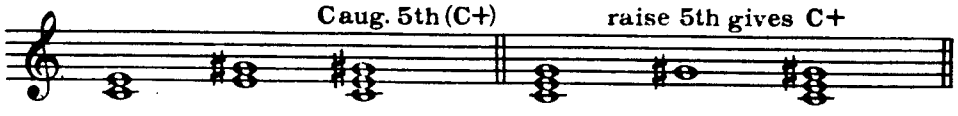
A *Major Seventh* chord is formed from the tonic, mediant, dominant, and leading tone (I-III-V-VII) of a major scale. A *Minor Seventh* chord may be constructed by using the super-tonic, sub-dominant, sub mediant and octave (II-IV-VI-I) of a major scale.



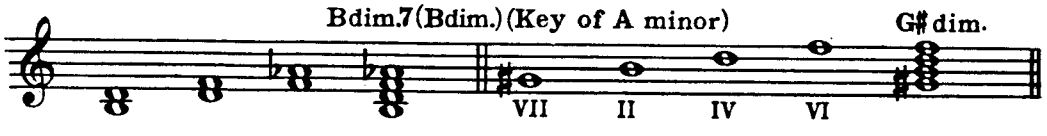
A *Sixth* chord may be formed by adding a note a major sixth above the root, to a major or a minor chord.



An *Augmented Fifth* chord consists of two major thirds, one above the other. It results when the fifth of a major chord is raised a half tone.



A *Diminished Seventh* chord consists of three minor thirds, one above the other. It may be formed by sounding together the leading tone, super-tonic, sub-dominant, and sub-mediant (VII-II-IV -VI) of a harmonic minor scale.

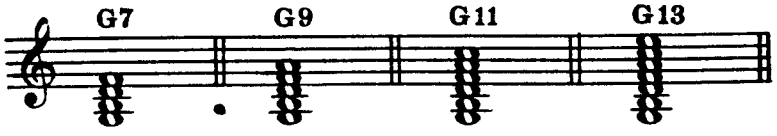


In the above explanation of chord formation, we have used only the most familiar keys to show the derivation of the chords. However, it must be realized that any chord may be formed on any note. Sometimes it is fairly difficult to identify chords in their inversions in unfamiliar keys. In time, your work with chords should make you an expert in this very important phase of musical education.

In modern writing and playing, sixths are added to major and minor chords with great frequency, because of the effect of fullness that results. The original character of the chord is not greatly changed by the use of this additional note.

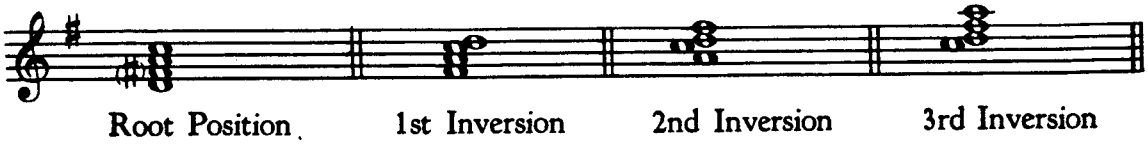
NINTH, ELEVENTH, AND THIRTEENTH CHORDS

A *Dominant Ninth chord* is formed by adding to a Dominant Seventh Chord a note a major ninth above the root. Dominant Eleventh and Dominant Thirteenth Chords are formed similarly by adding elevenths and thirteenths to ninth and eleventh chords.



INVERSIONS OF CHORDS

When the notes of a chord have been changed in their relative position so that some note other than the root is the lowest note sounded, the chord is said to be inverted. Below are the inversions of a D 7 chord.

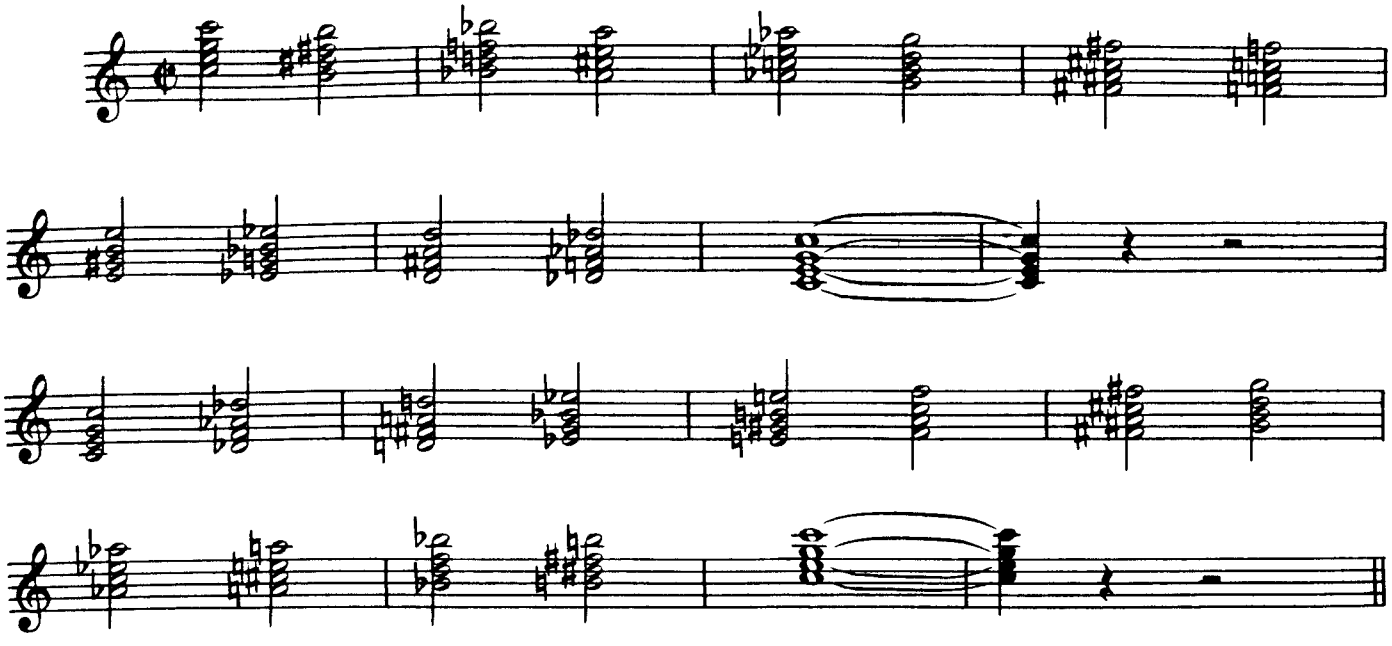


Major, Minor and Augmented Chords have only two inversions because they each contain only three essential notes. On the other hand, chords containing more than four notes have more than three possible inversions. Examples of this may be seen in working out inversions of Ninth, Eleventh, and Thirteenth Chords.

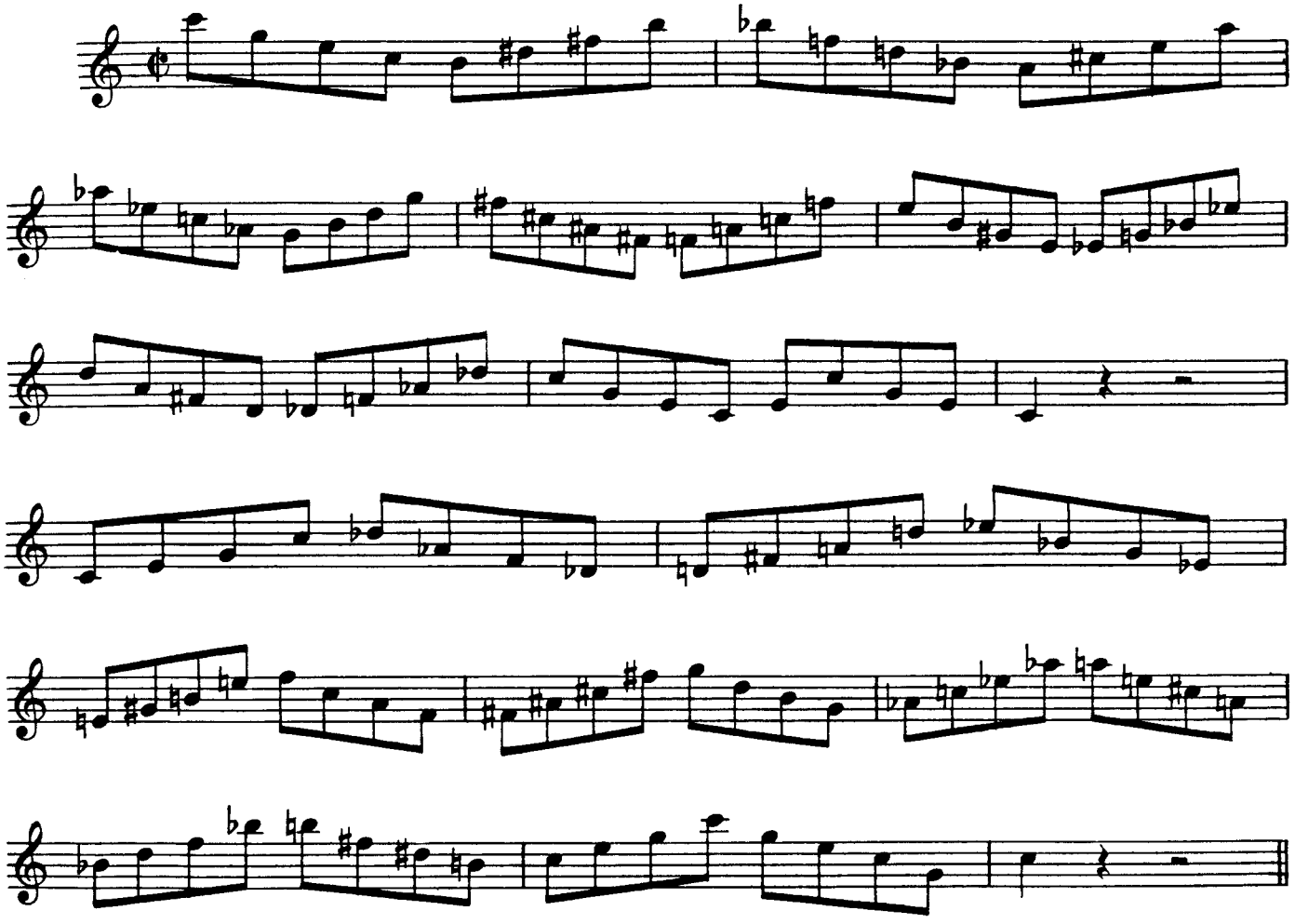
ALTERED CHORDS

Several of the chords described on the preceding pages are often used in a form such that one or more notes are altered upwards or downwards a half tone. For instance, the fifth of a dominant seventh chord may be altered upwards or downwards. Similarly, the ninth of a dominant ninth chord may be altered downwards a half tone. For a thorough discussion of altered chords, it is recommended that a good modern text on Harmony be consulted.

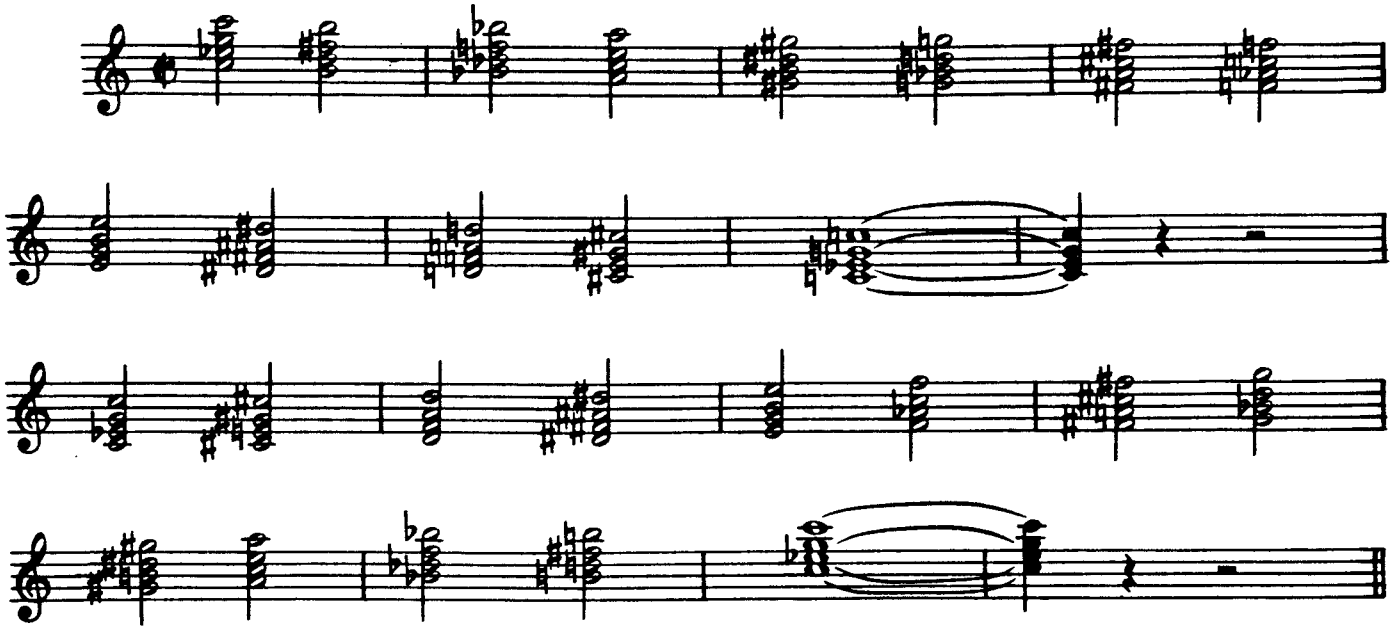
MAJOR CHORDS



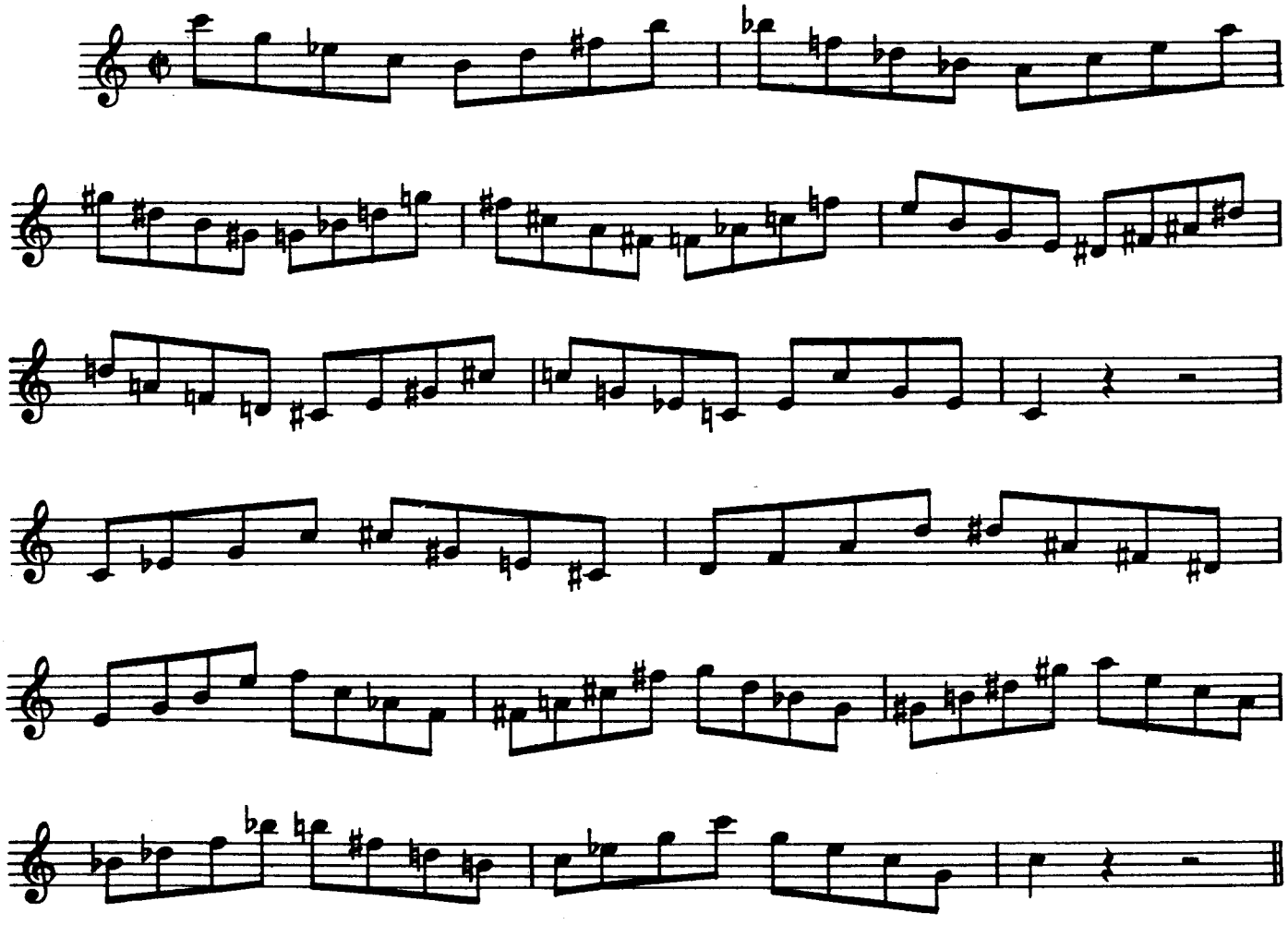
EXERCISE



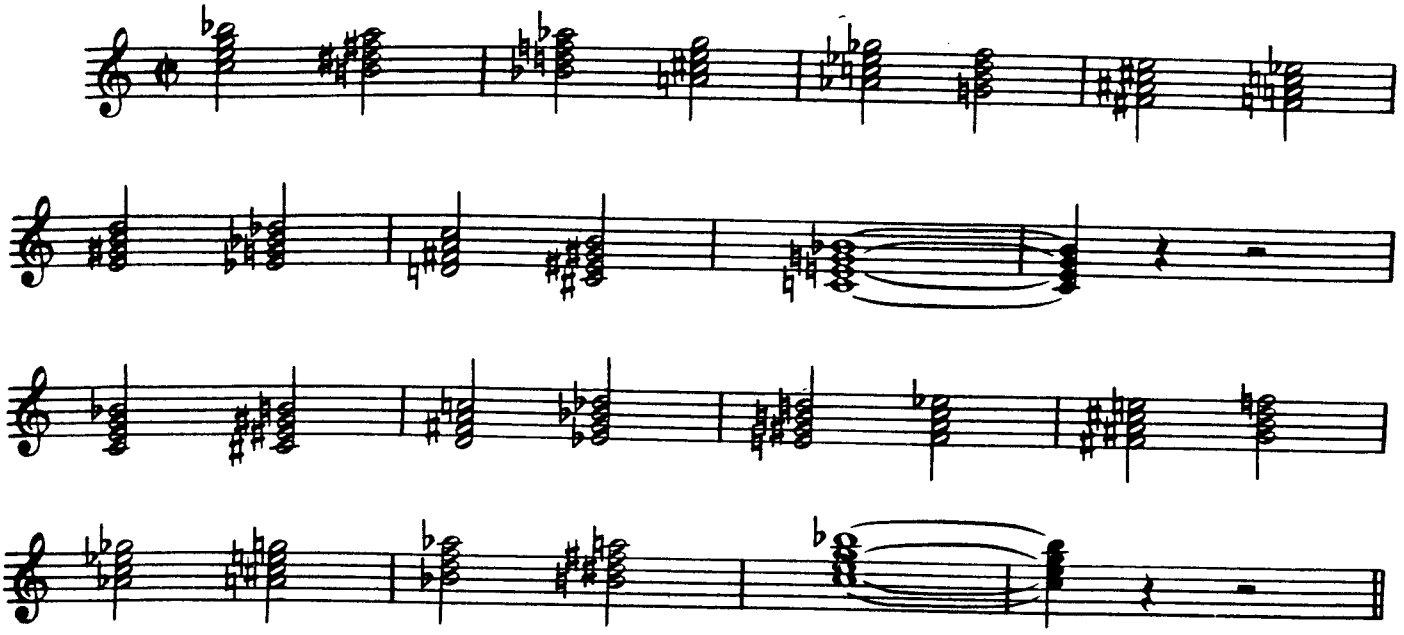
MINOR CHORDS



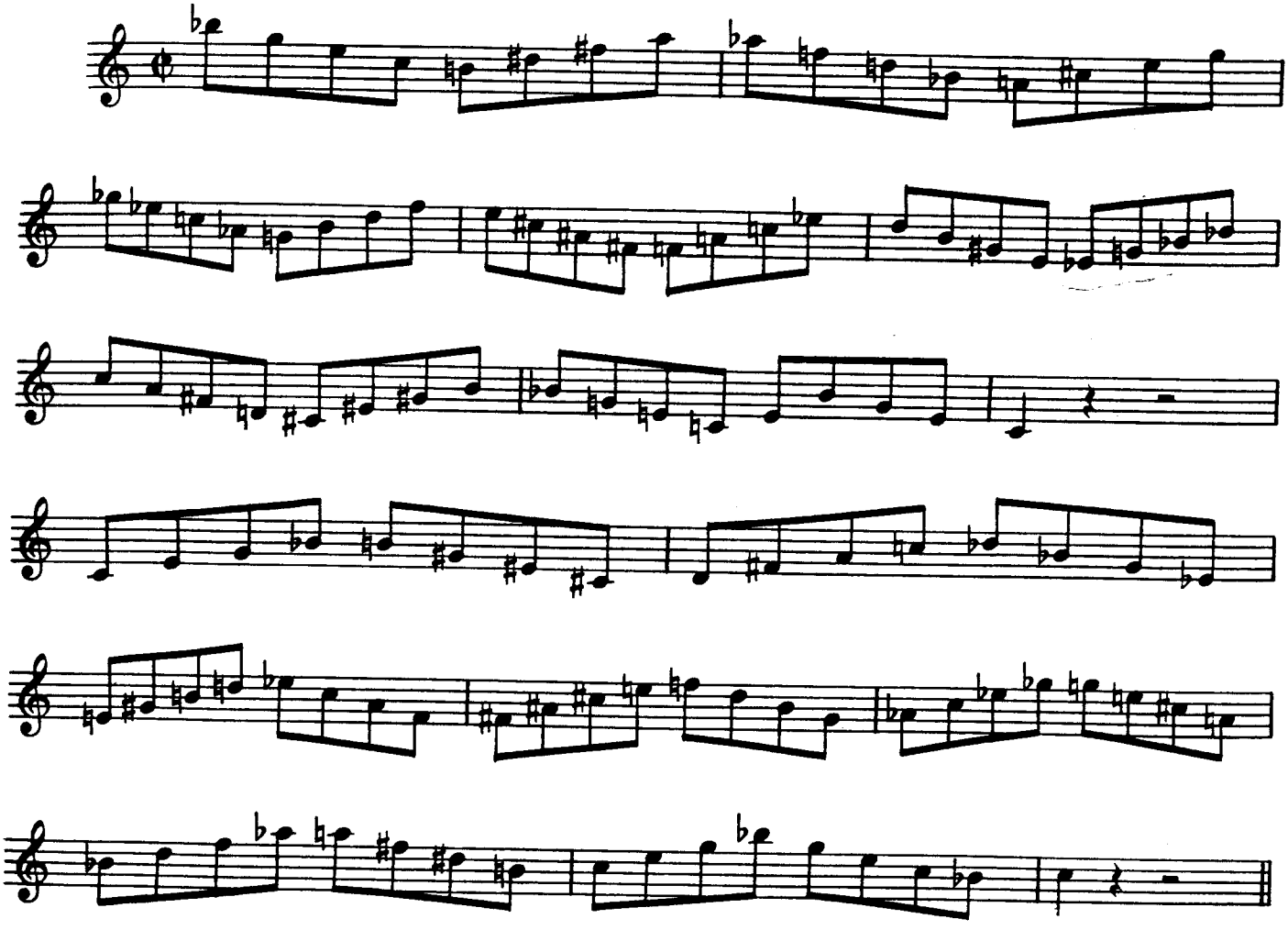
EXERCISE



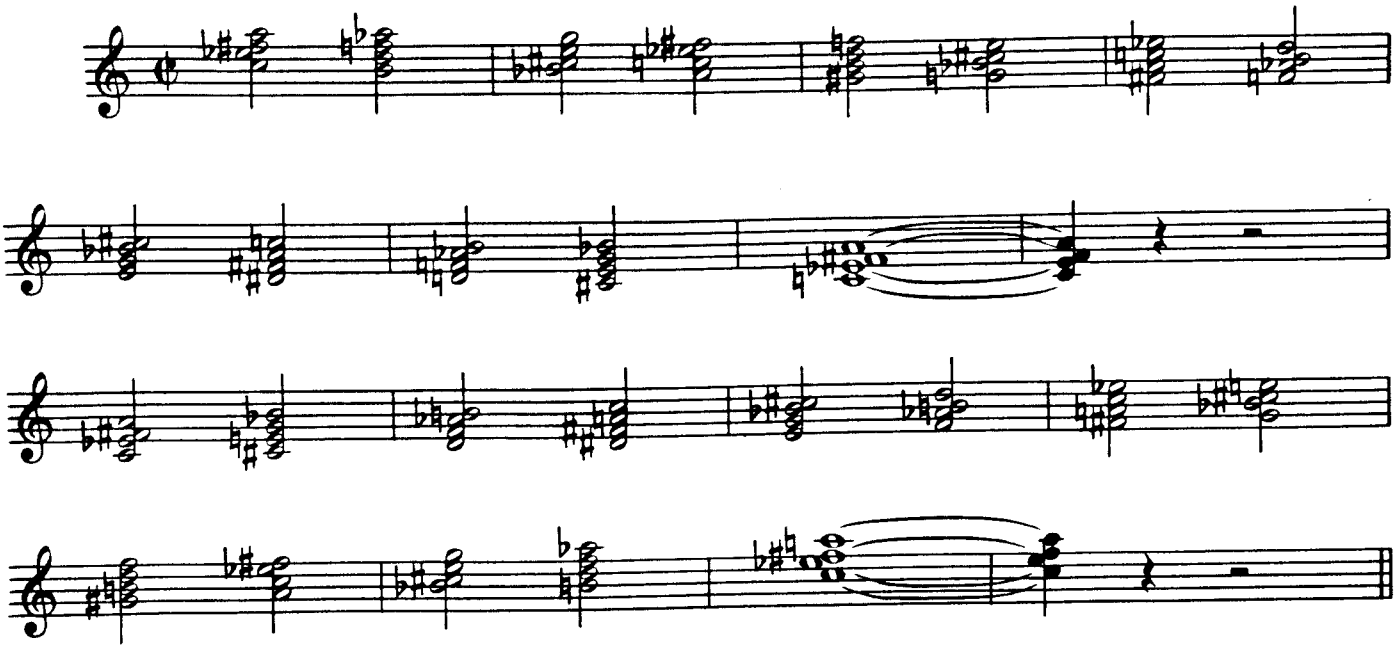
DOMINANT SEVENTH CHORDS



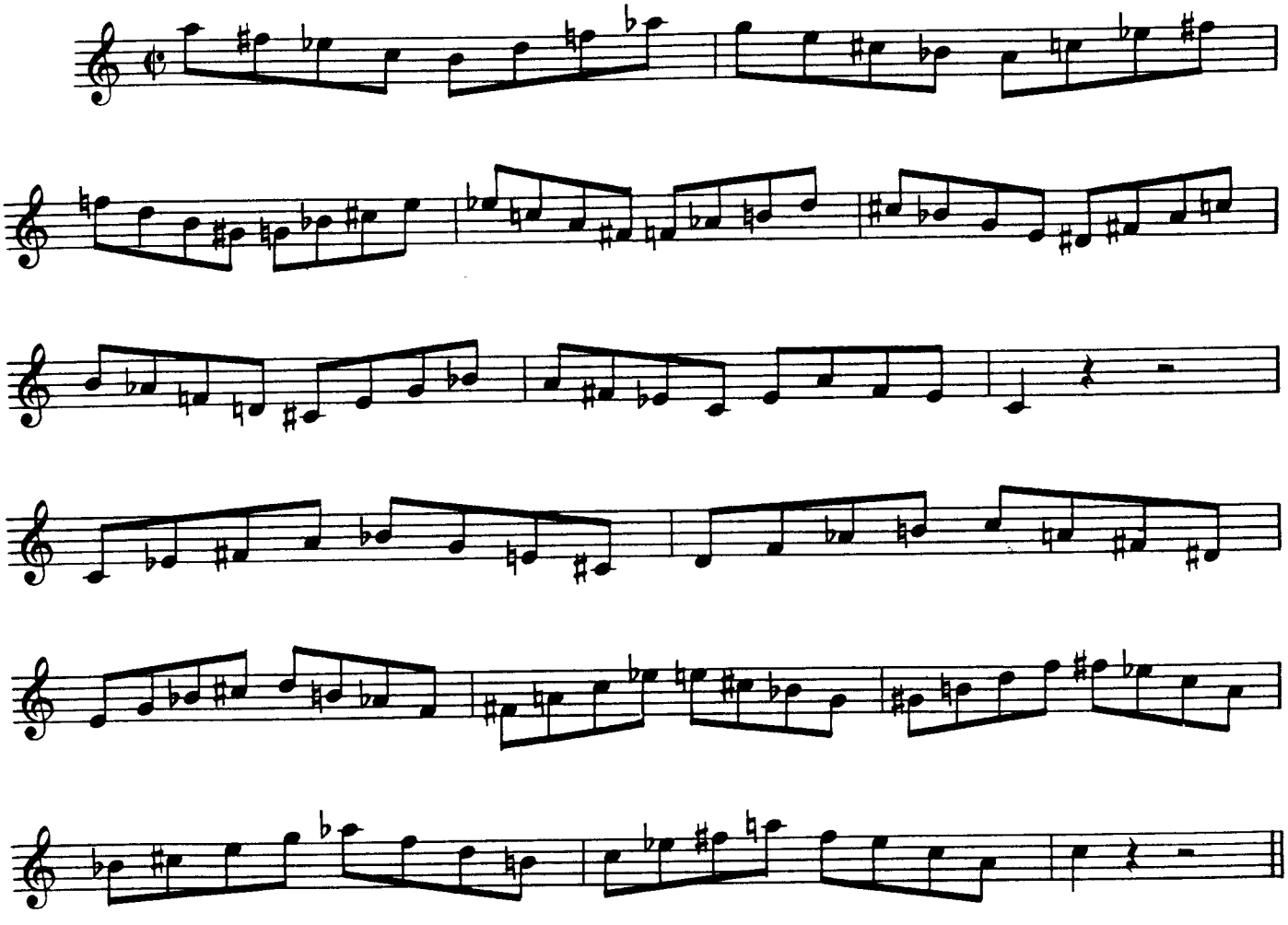
EXERCISE



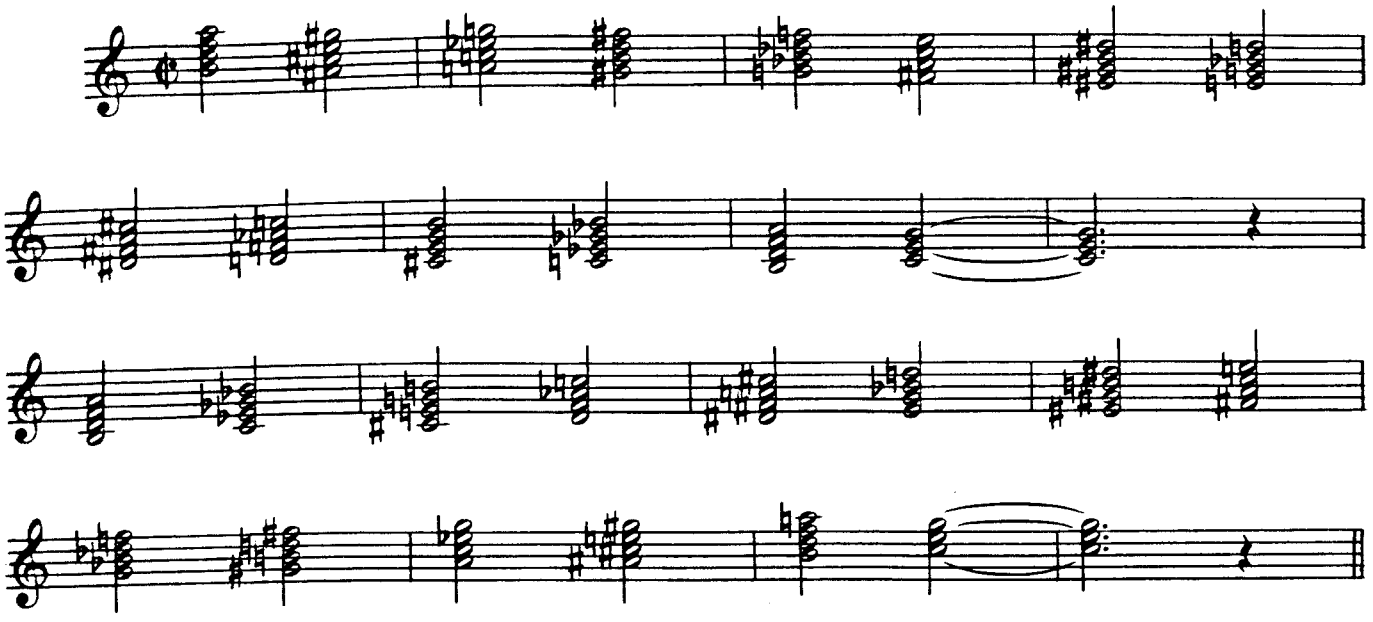
DIMINISHED SEVENTH CHORDS



EXERCISE

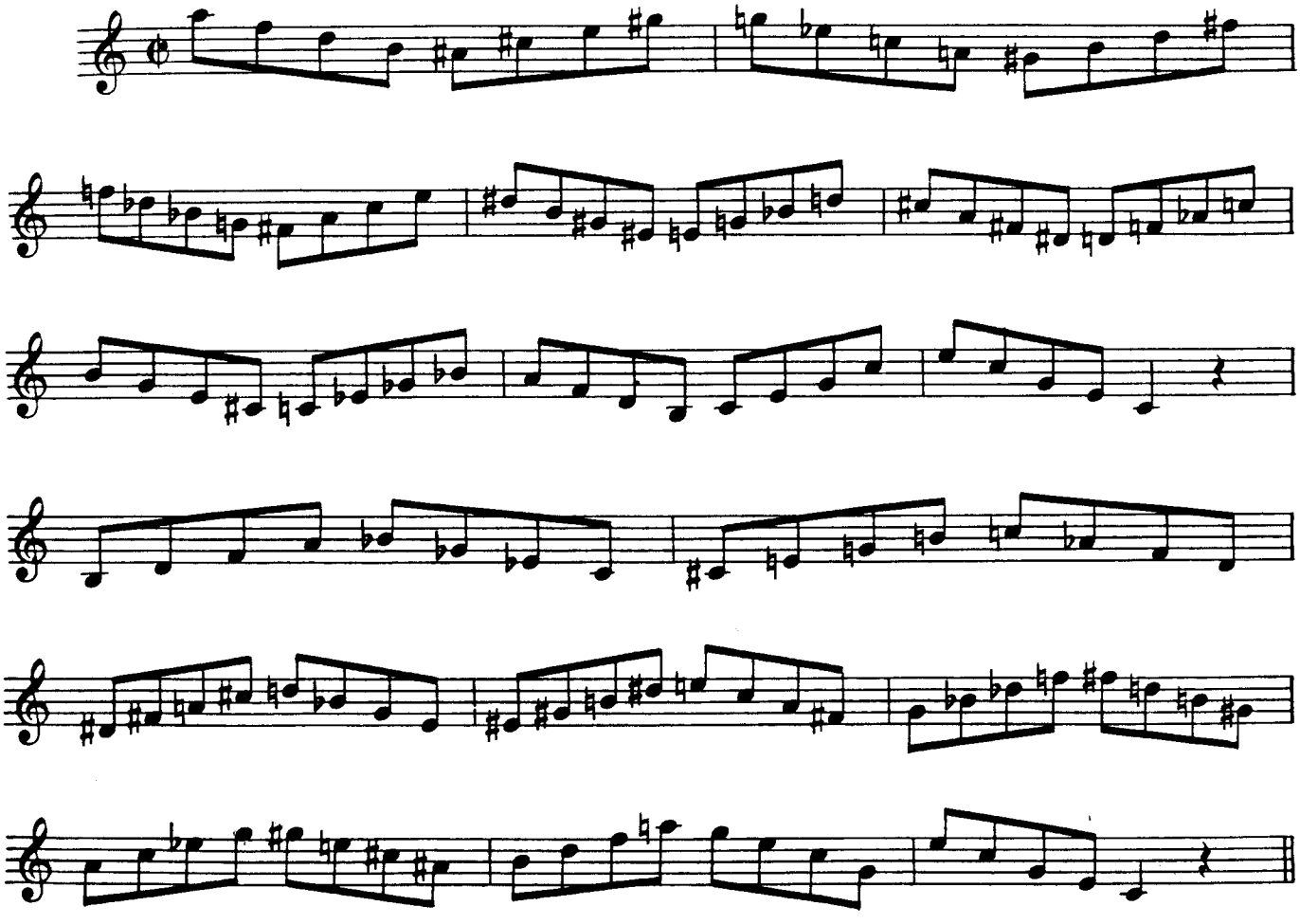


NINTH CHORDS



Note:—The Ninth Chords above are all written in the first inversion with the root of the chord missing.

EXERCISE



IMPROVISING

Improvising is the art of creating a new melodic line based on the original melody and harmony of a tune you know, or merely on a certain harmonic progression that has no melody. The study of chords on the preceding pages has prepared you for the actual consideration of chord progressions, and the art of either fashioning something new from a melody that you have, or creating something entirely original on the basis of a set of chords.

STUDIES IN PHRASING AND CHORD PROGRESSION

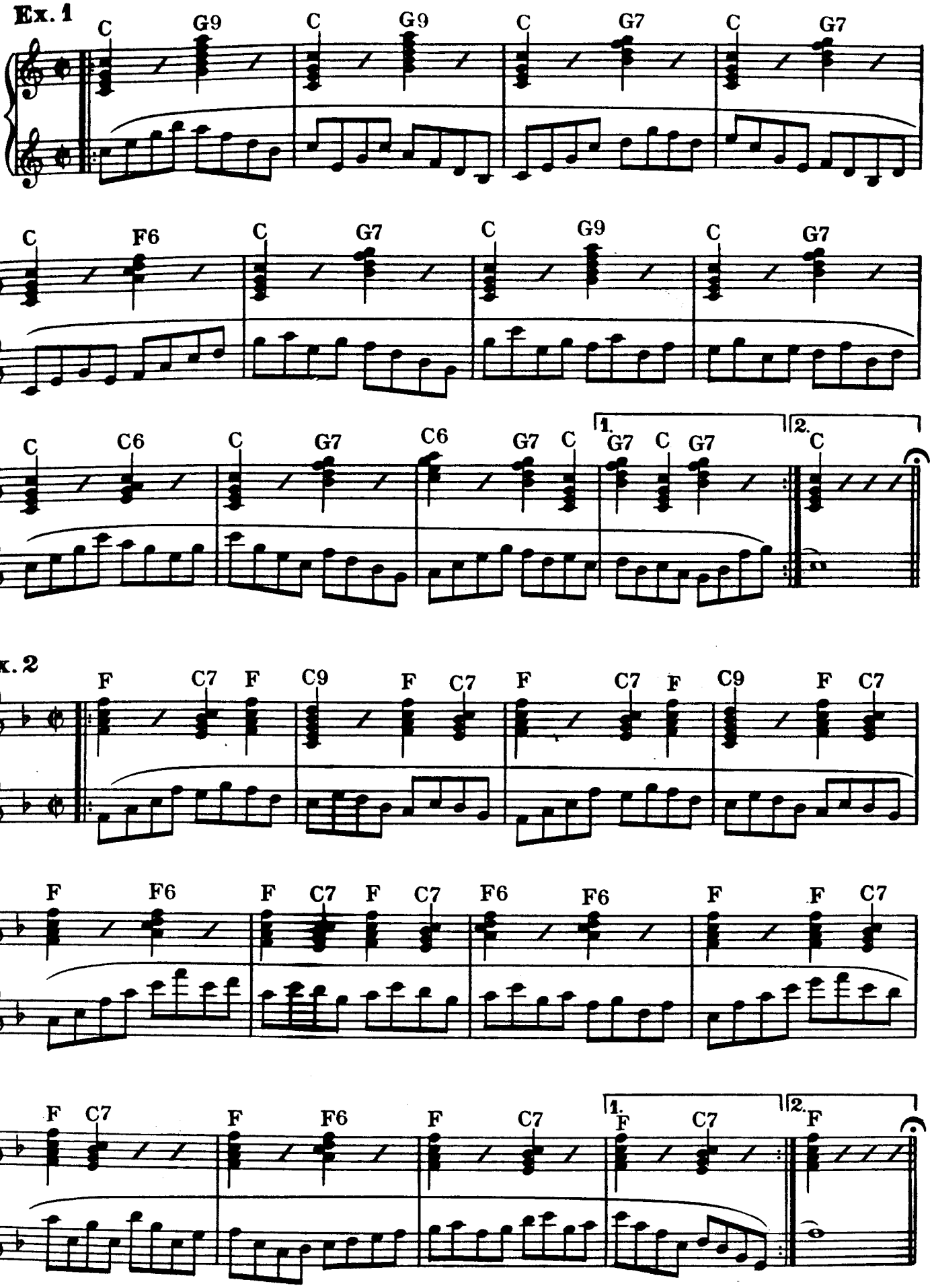
The following studies are given to help you to understand the importance of phrasing in "swing improvisation", and to establish a feeling for chord progression.

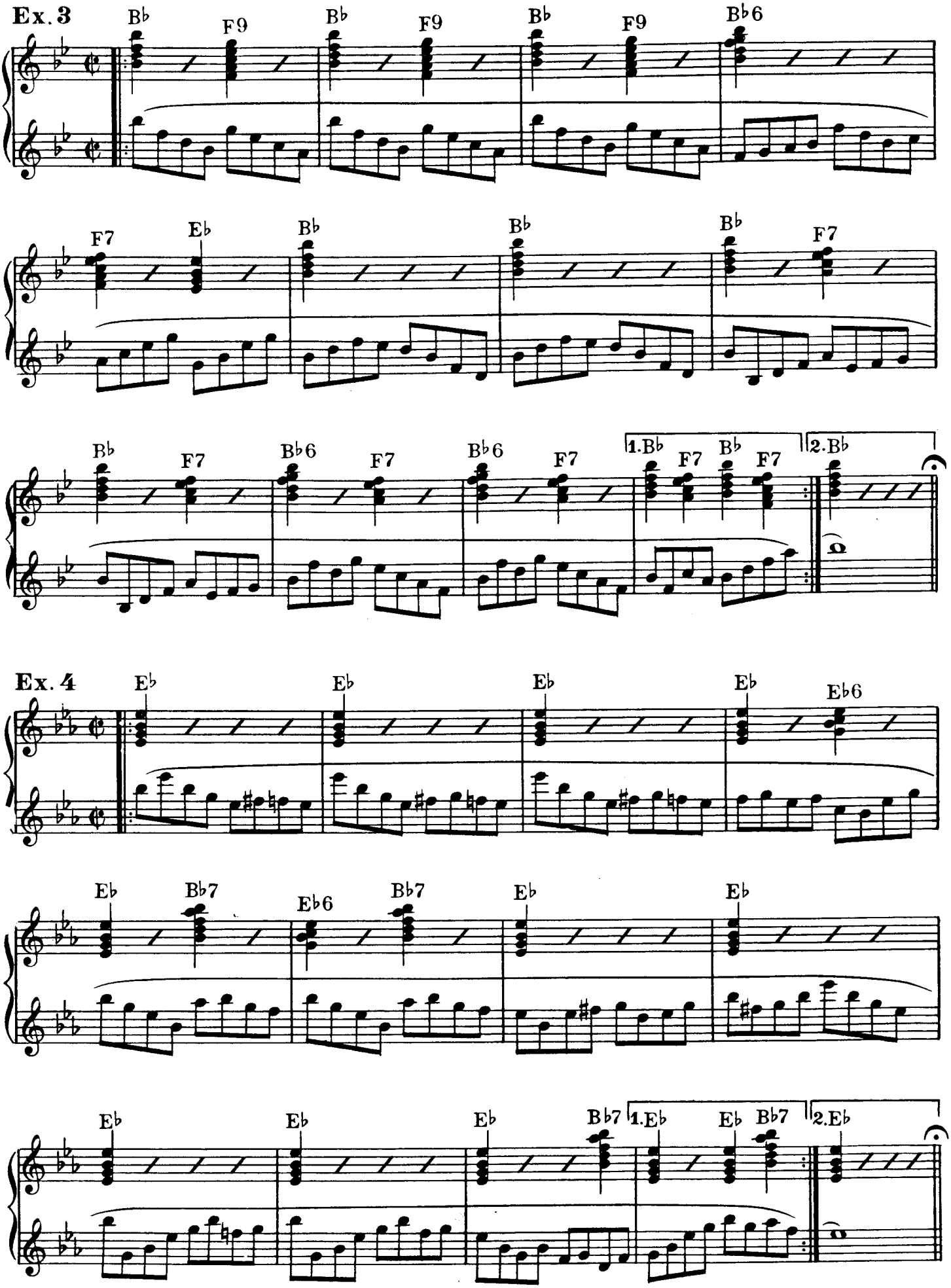
Without developing a familiarity with chord progressions commonly used in modern rhythmic music it is impossible to improvise with ease. If confidence is lacking, it is very evident to the listener. The effect on the listener of an improvisation played by a performer lacking confidence can never be anything but unpleasant.

The first group of studies deals with legato phrasing, and will develop smoothness and relaxation in the playing. These exercises should be played with legato tonguing, and in a flowing, rhythmic style.

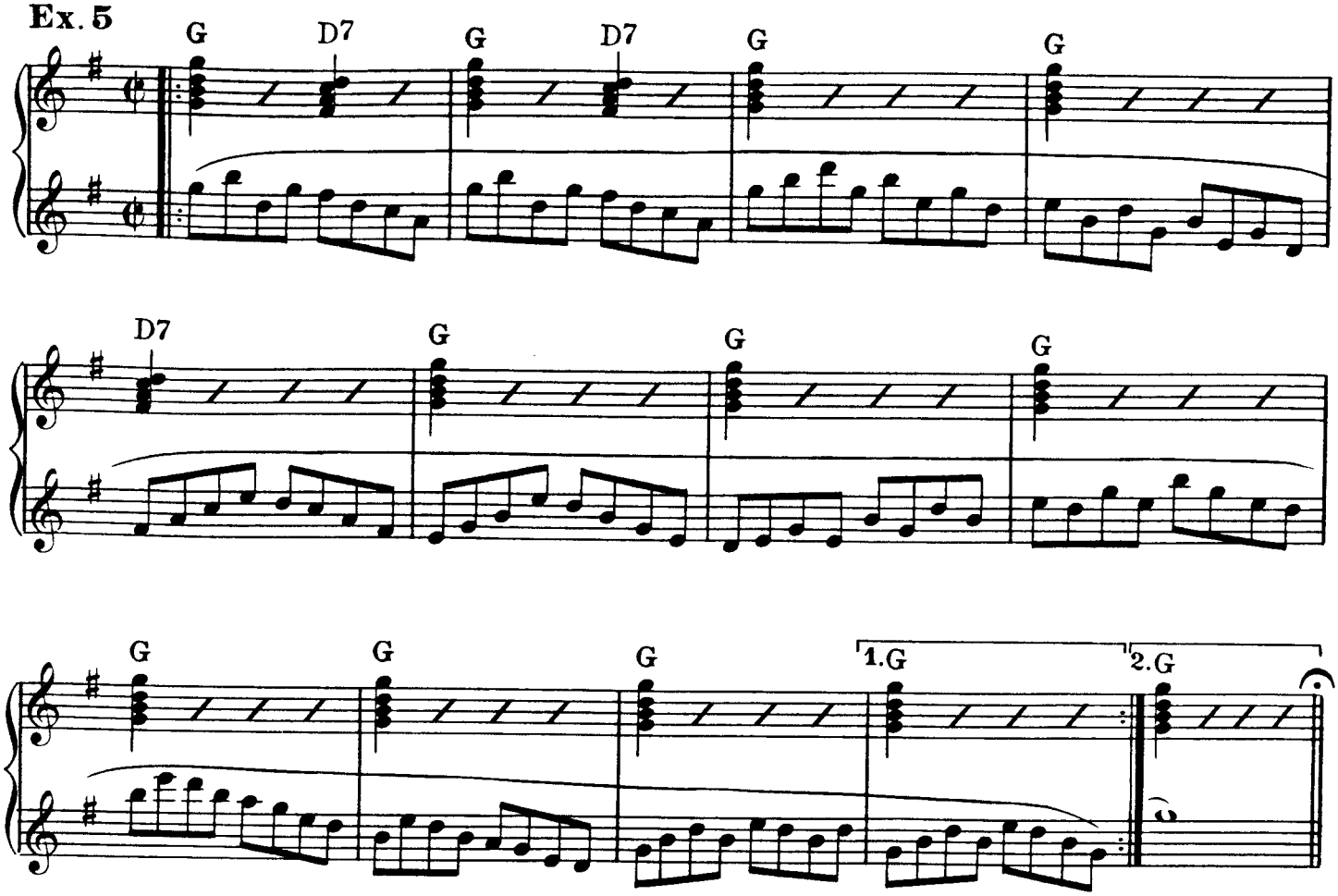
The chords given with these studies are in the *transposed* key of the instrument. You must realize that if they were used for a piano or guitar accompaniment, they would have to be in *concert* key. The relationship between concert key and transposed key belongs properly to the field of arranging, so we will not consider it any further here.

The second group deals in syncopation, while the third group consists of choruses of various popular songs, presented both in original and improvised versions. These are favorite numbers with swing musicians, and if studied correctly will help the student in acquiring a "swing" style based upon the proper conception of the number. This is all-important in playing modern music.

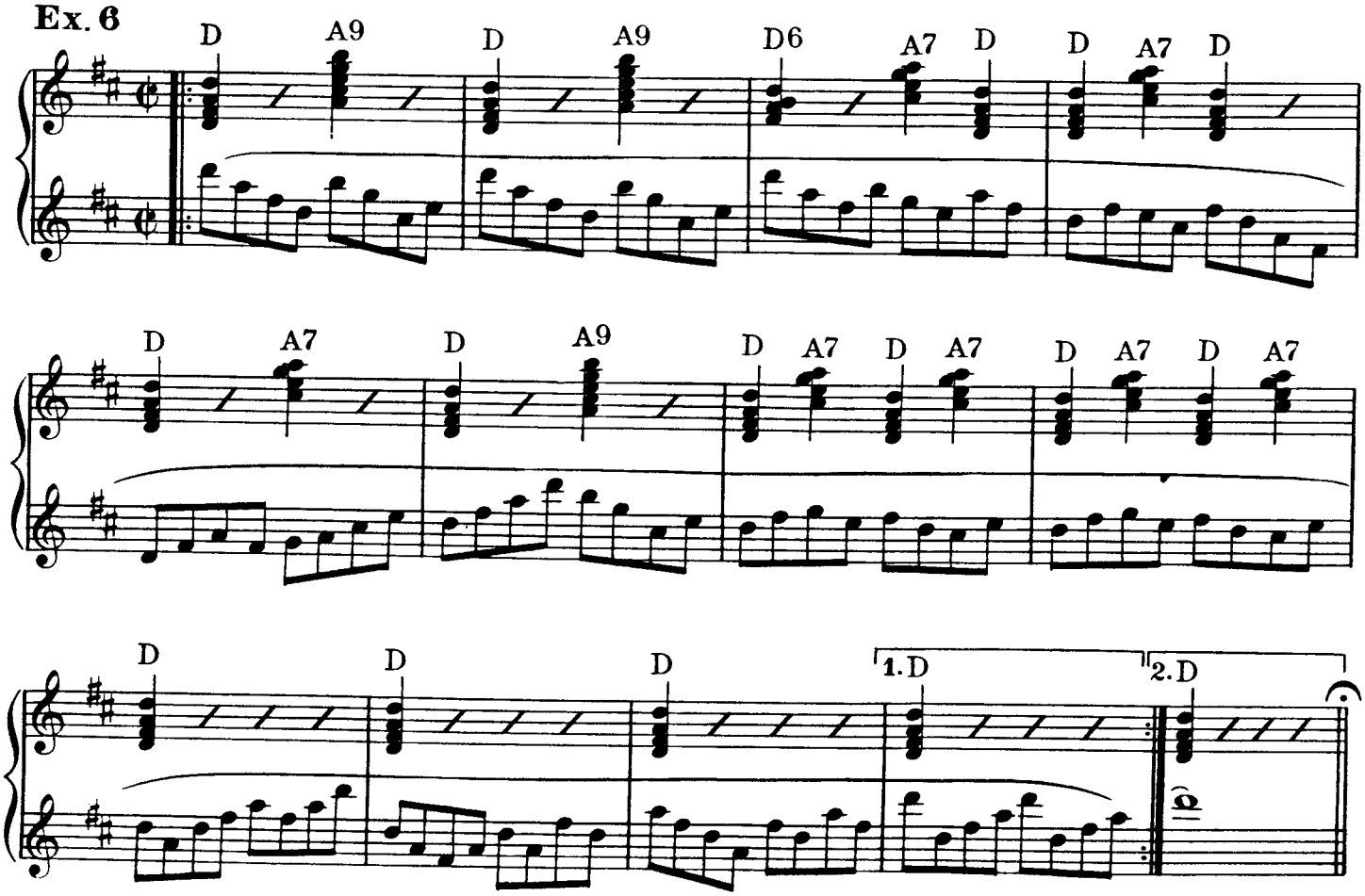

Ex. 1
C G9 C G9 C G7 C G7
C F6 C G7 C G9 C G7
C C6 C G7 C6 G7 C
1. G7 C G7
2. C
Ex. 2
F C7 F C9 F C7 F C7 F C9 F C7
F F6 F C7 F C7 F6 F6 F F C7
F C7 F F6 F C7
1. F C7
2. F

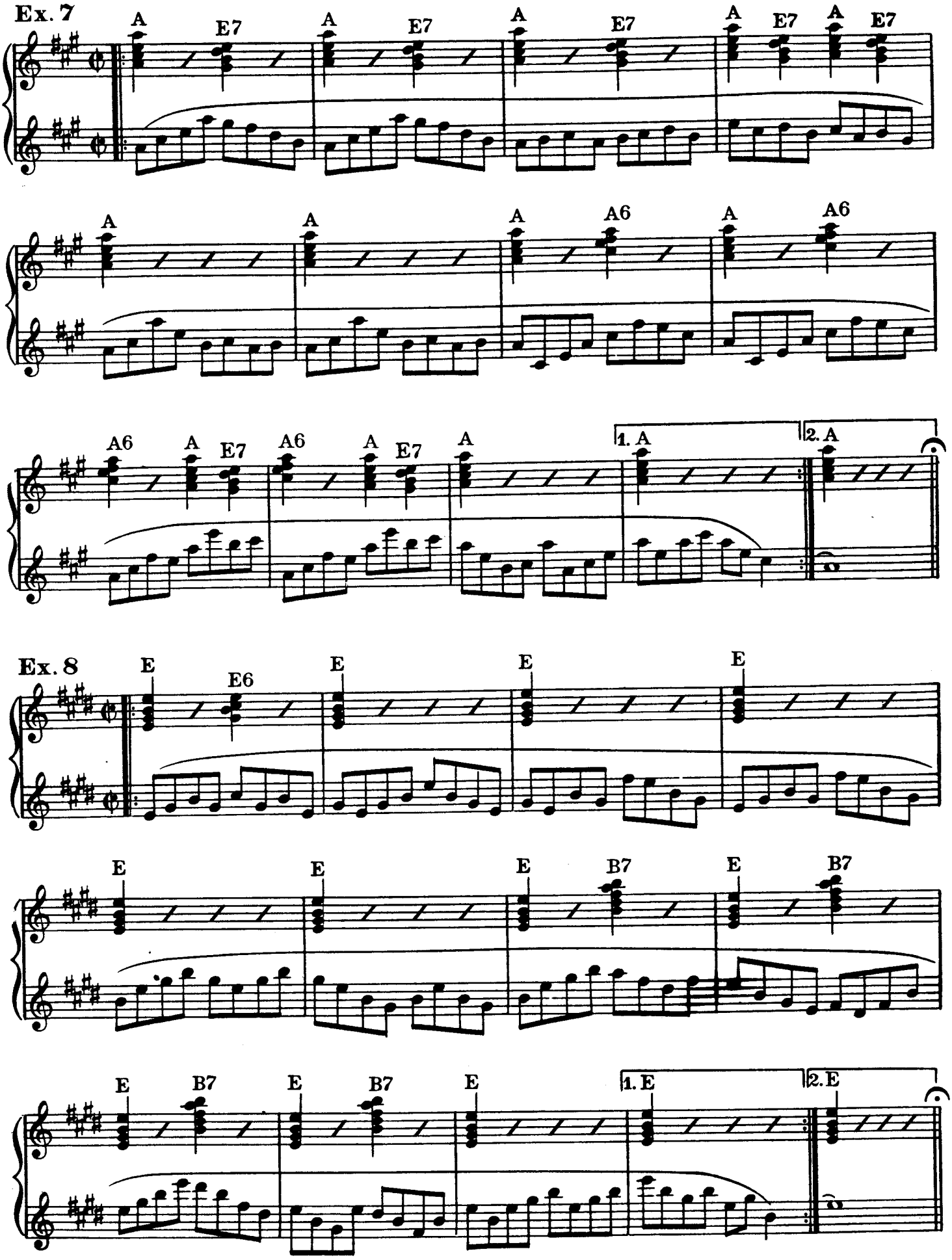

Ex. 3
B♭
F9
B♭
F9
B♭
F9
B♭6
F7
E♭
B♭
B♭
B♭
F7
B♭
F7
B♭6
F7
B♭6
F7
1.B♭
F7
B♭
F7
2.B♭
Ex. 4
E♭
E♭
E♭
E♭
E♭6
E♭
B♭7
E♭6
B♭7
E♭
E♭
E♭
E♭
E♭
B♭7
1.E♭
E♭
B♭7
2.E♭

Ex. 5

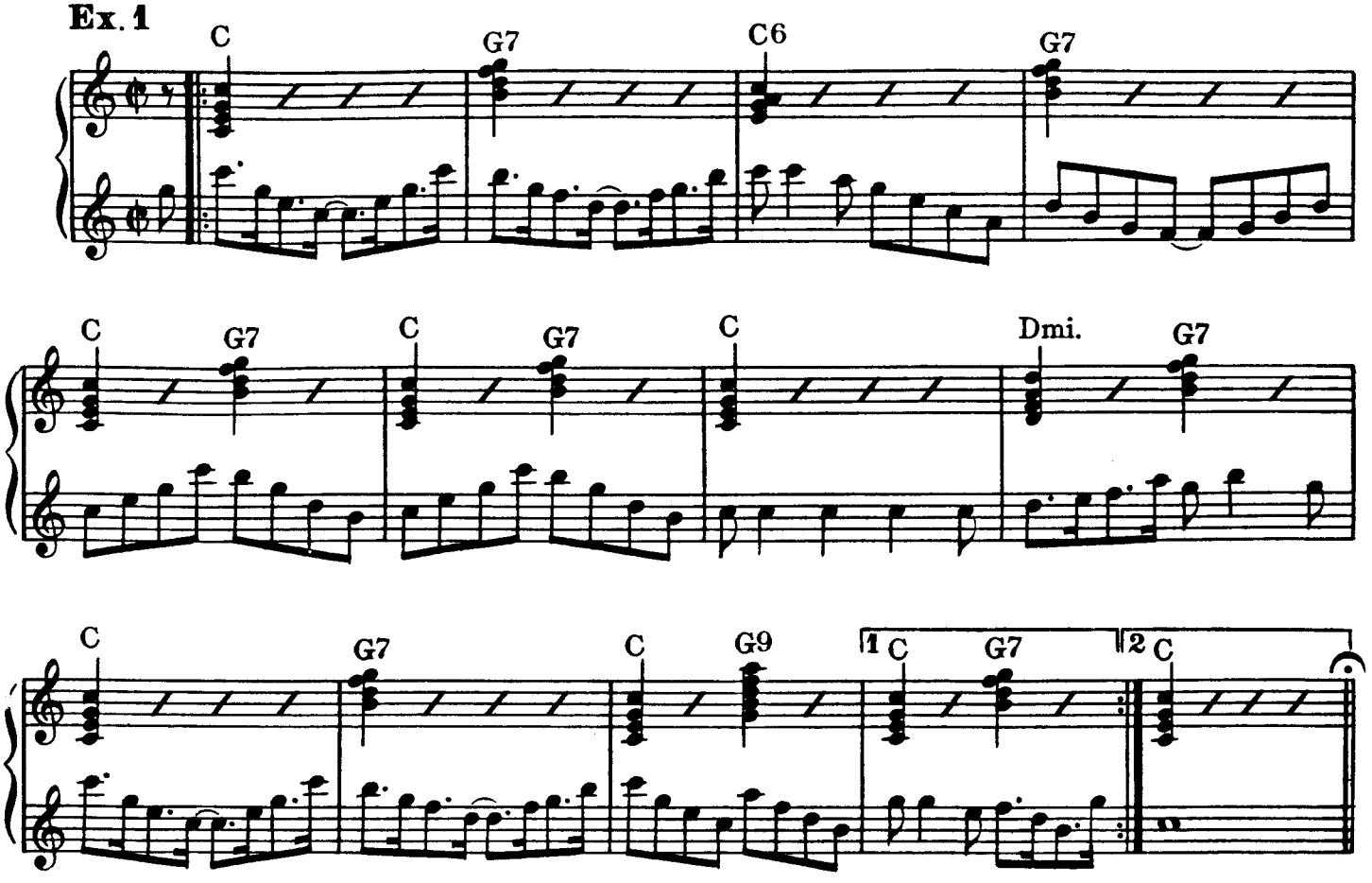

G D7 G D7 G G
D7 G G G
G G G 1.G 2.G

Ex. 6

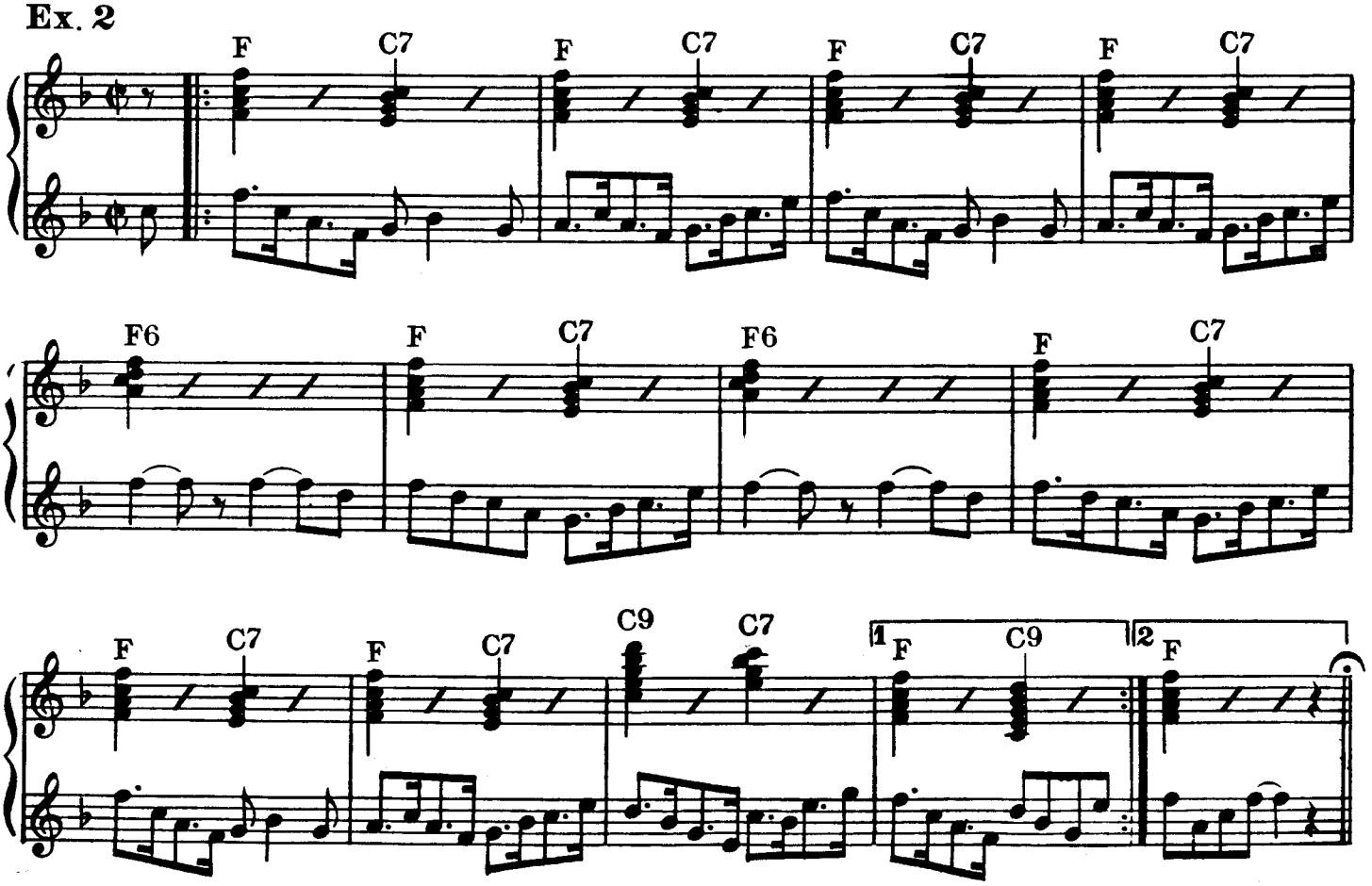

D A9 D A9 D6 A7 D D A7 D
D A7 D A9 D A7 D A7 D A7 D A7
D D D 1.D 2.D

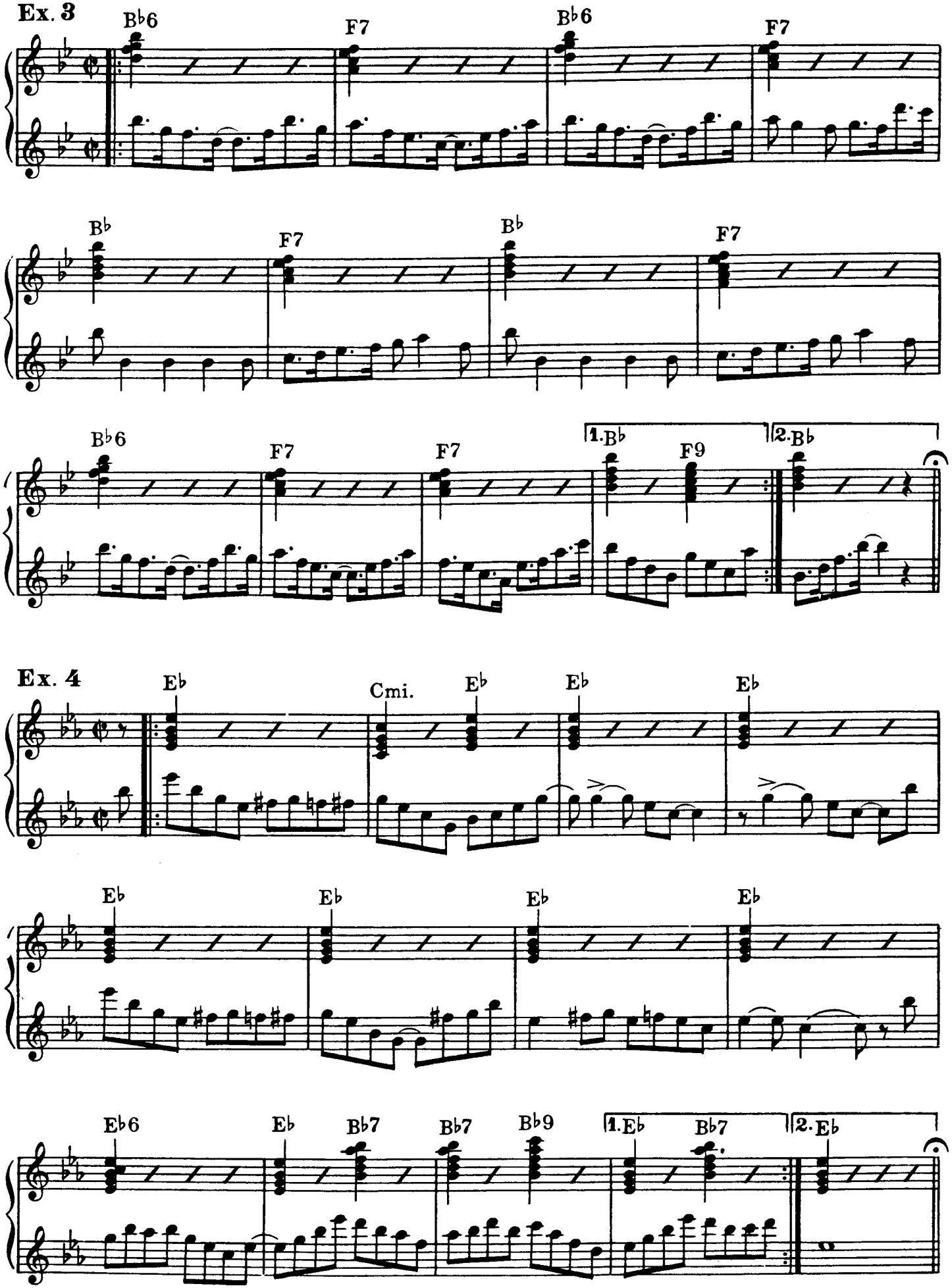

Ex. 7
A
E7
A6
1. A
2. A
Ex. 8
E
E6
B7
1. E
2. E

Ex. 1

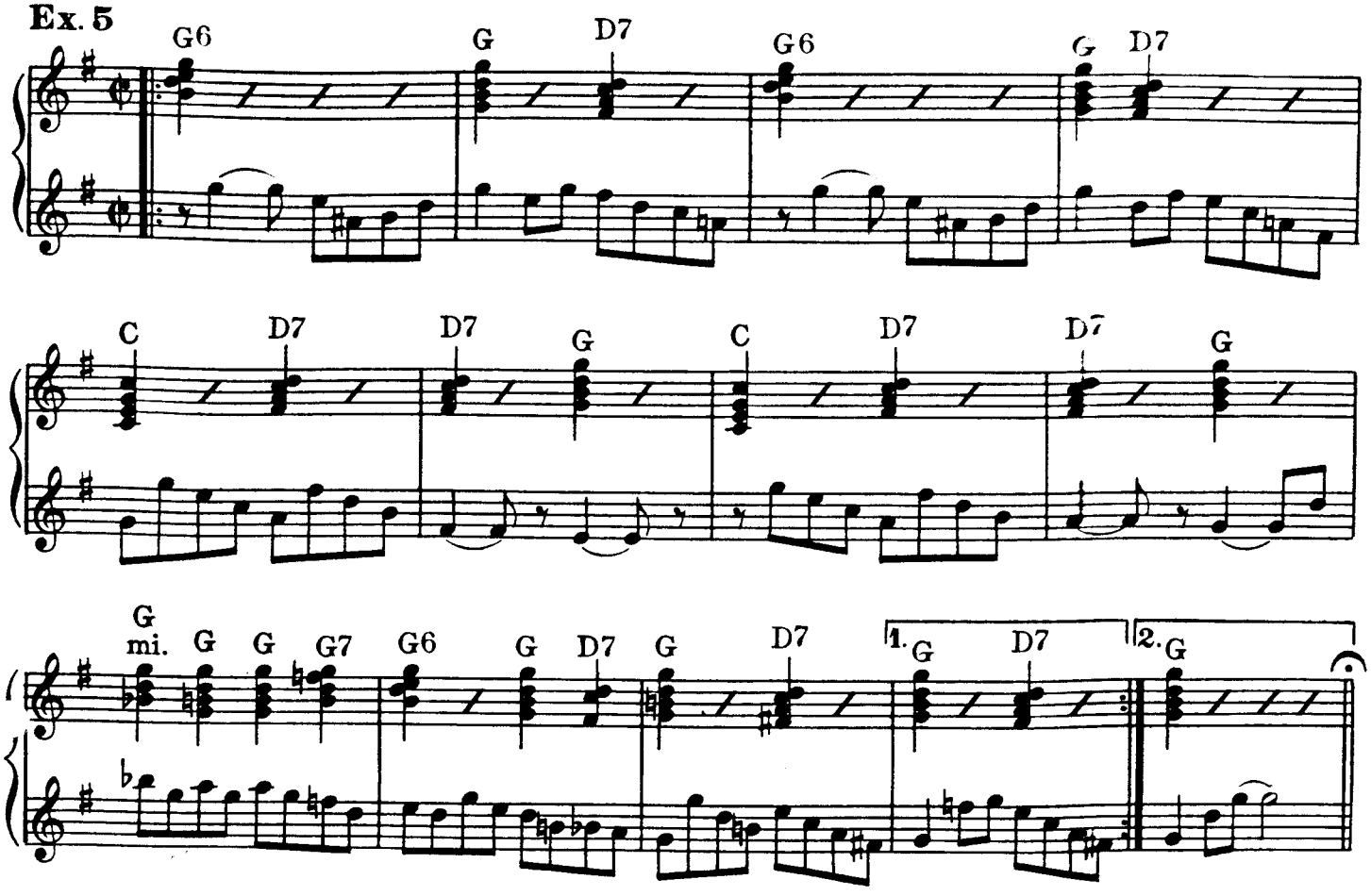

C G7 C6 G7
C G7 C G7 C Dmi. G7
C G7 C G9 1 C G7 2 C

Ex. 2

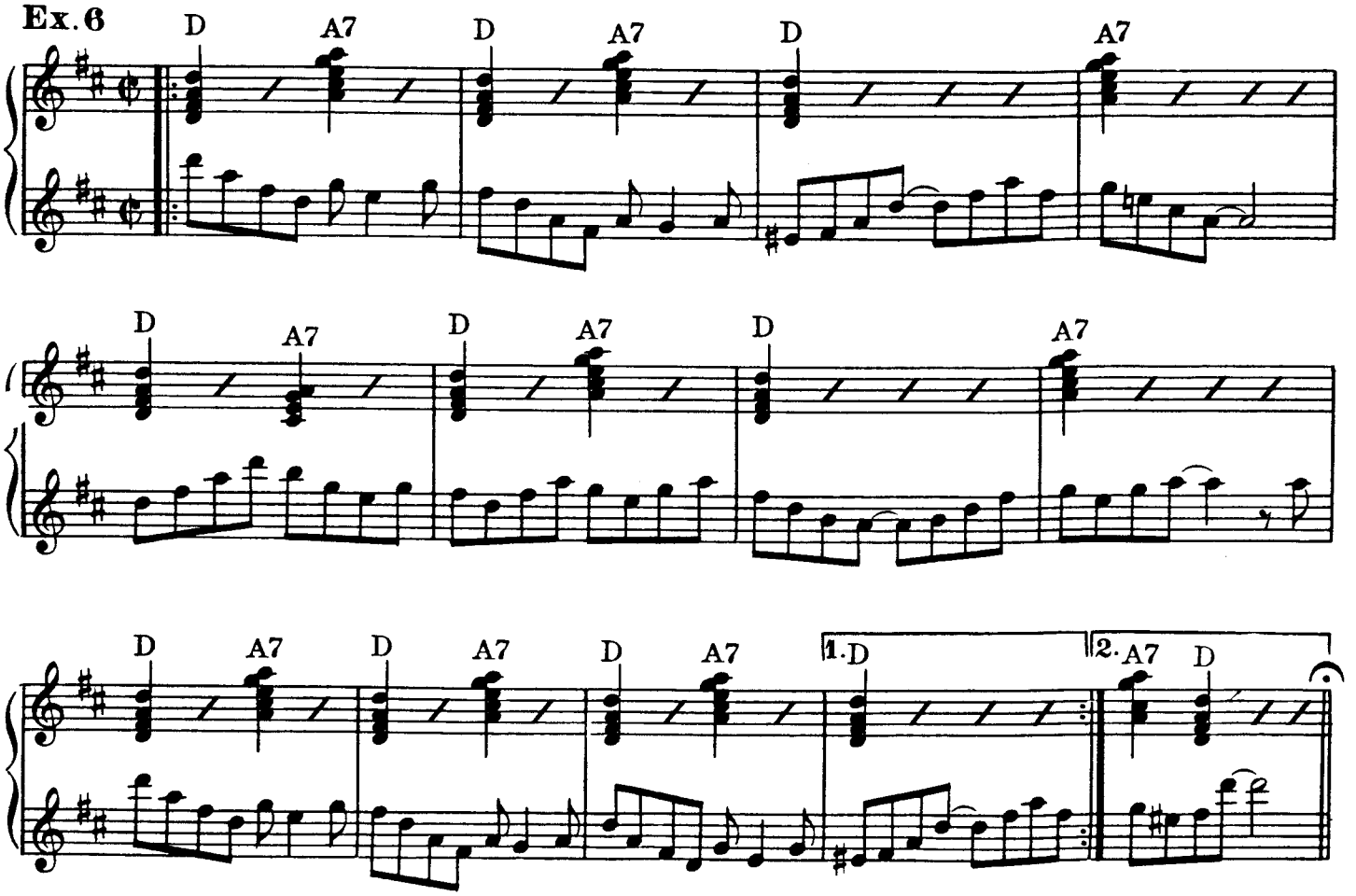

F C7 F C7 F C7 F C7
F6 F C7 F6 F C7
F C7 F C7 C9 C7 1 F C9 2 F


Ex. 3
B♭6
F7
B♭6
F7
B♭
F7
B♭
F7
B♭6
F7
F7
1. B♭
F9
2. B♭
Ex. 4
E♭
Cmi.
E♭
E♭
E♭
E♭
E♭
E♭
E♭
E♭
E♭6
E♭
B♭7
B♭7
B♭9
1. E♭
B♭7
2. E♭

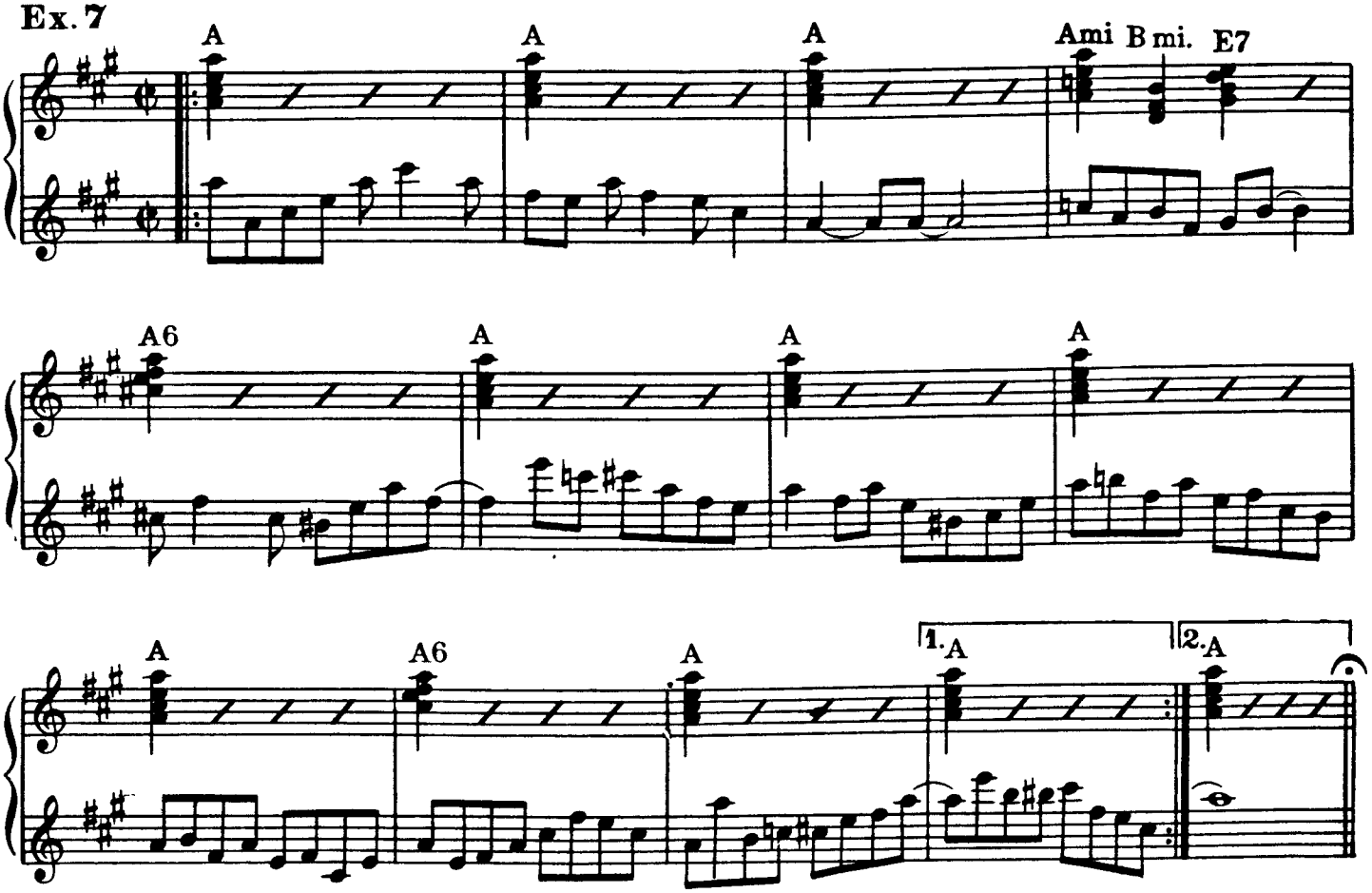
Ex. 5


G6
G
D7
G6
G
D7
C
D7
D7
G
C
D7
D7
G
G mi.
G
G
G7
G6
G
D7
G
D7
1.
G
D7
2.
G

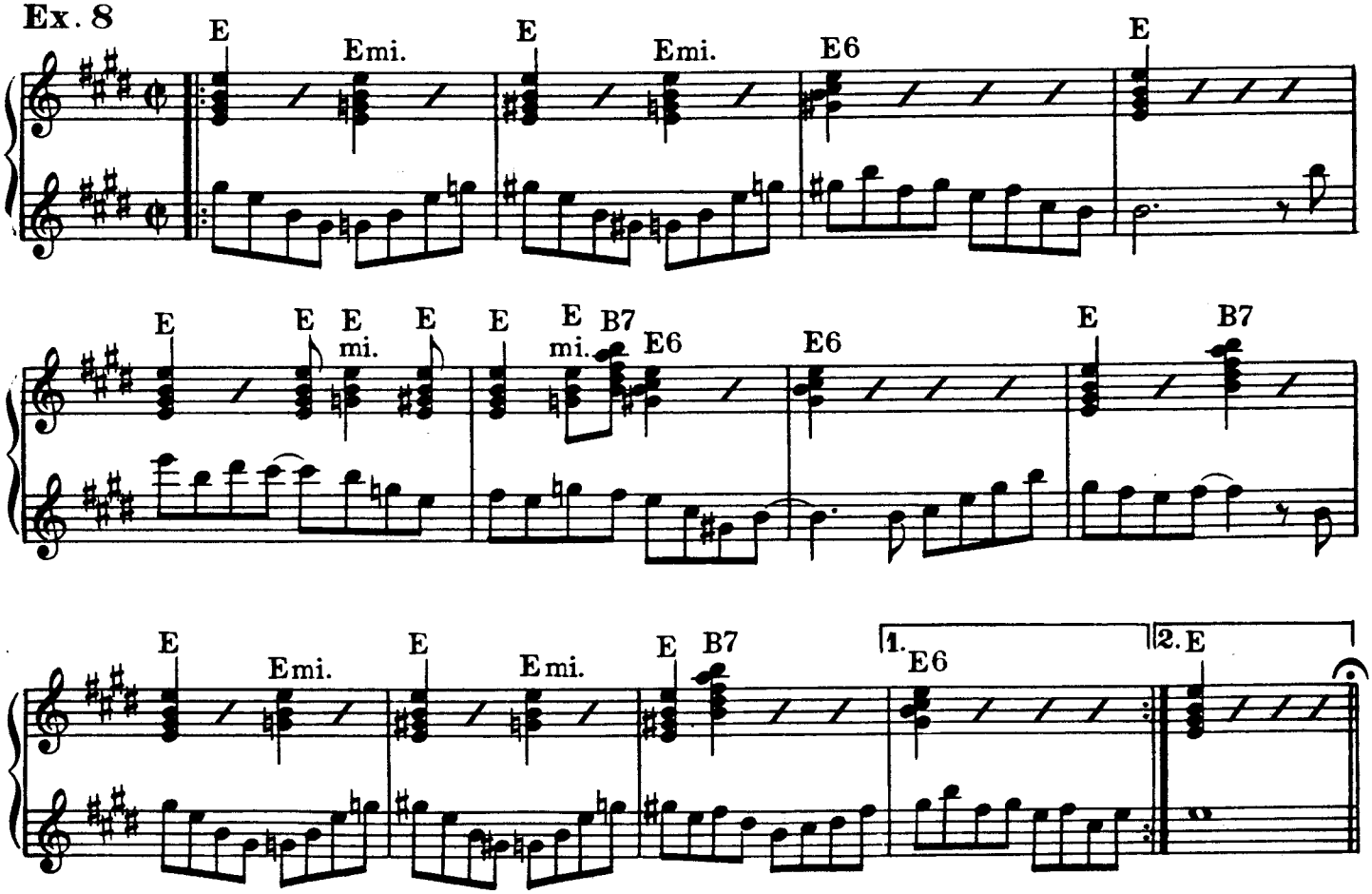
Ex. 6


D
A7
D
A7
D
A7
D
A7
D
A7
D
A7
D
A7
D
A7
D
A7
1.
D
2.
A7
D

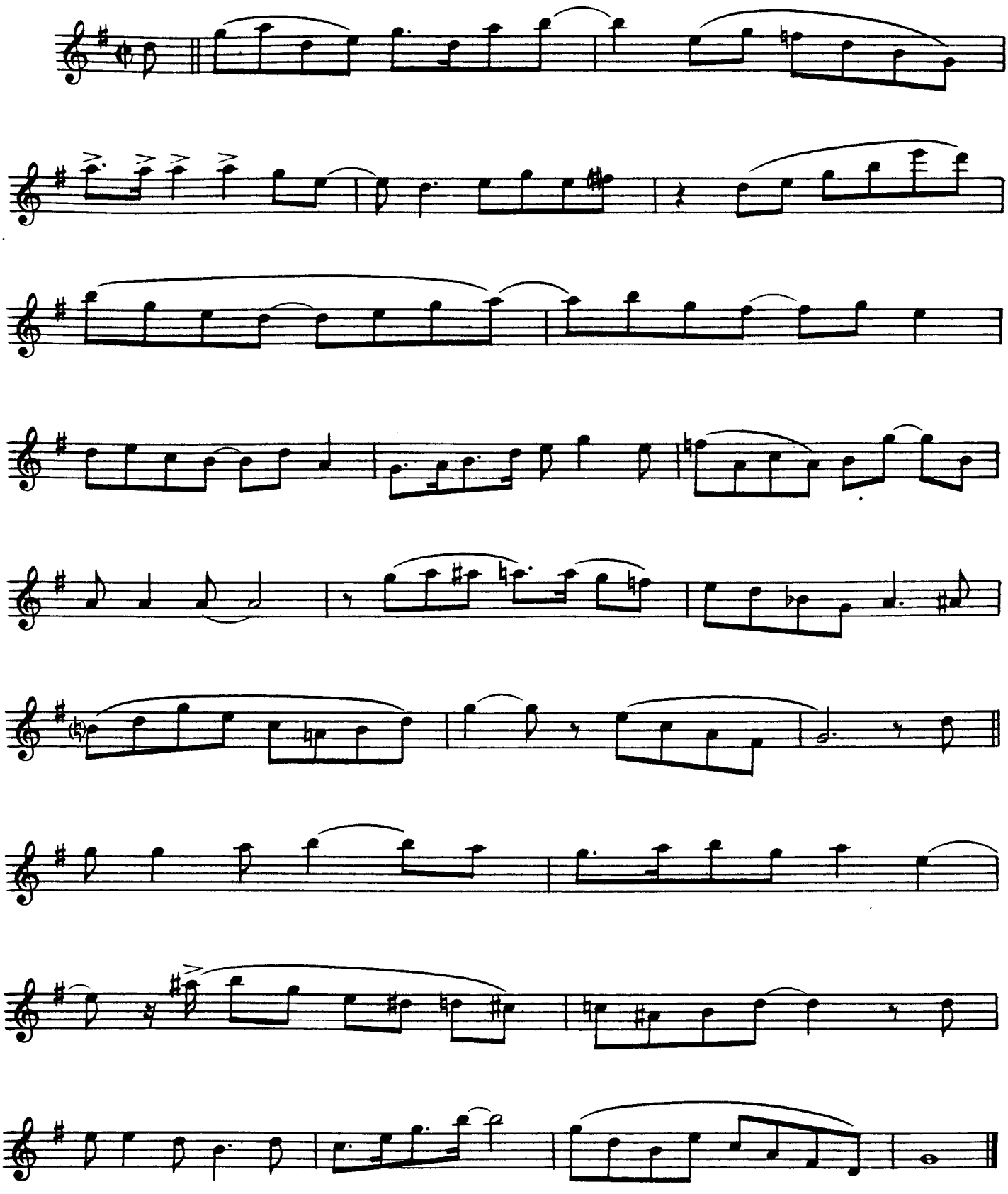
Ex. 7


A
A
A
Ami
B mi.
E7
A6
A
A
A
A
A6
A
1. A
2. A

Ex. 8


E
Emi.
E
Emi.
E6
E
E
E
E mi.
E
E
E mi.
B7
E6
E6
E
B7
E
Emi.
E
Emi.
E
B7
1. E6
2. E

Loch Lomond



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TREATMENT OF STANDARD SONGS

This section of the book will be devoted to a treatment of well known melodies in the form of rhythmic and improvised choruses. A careful consideration of these should prove to be a definite step toward the goal of developing a good conception of the rhythmic rendition of melodies, and a well rounded idea of modern improvising.

In each case the melody is first presented in its original form, together with its harmonization. Next is given a rhythmic treatment of the melody, without any radical departure from it. Lastly, you have an example of how an improvisation may be constructed, using as a basis the original melody and harmonization. The relationship between the melodic line of the improvisation and the harmony is of paramount importance.

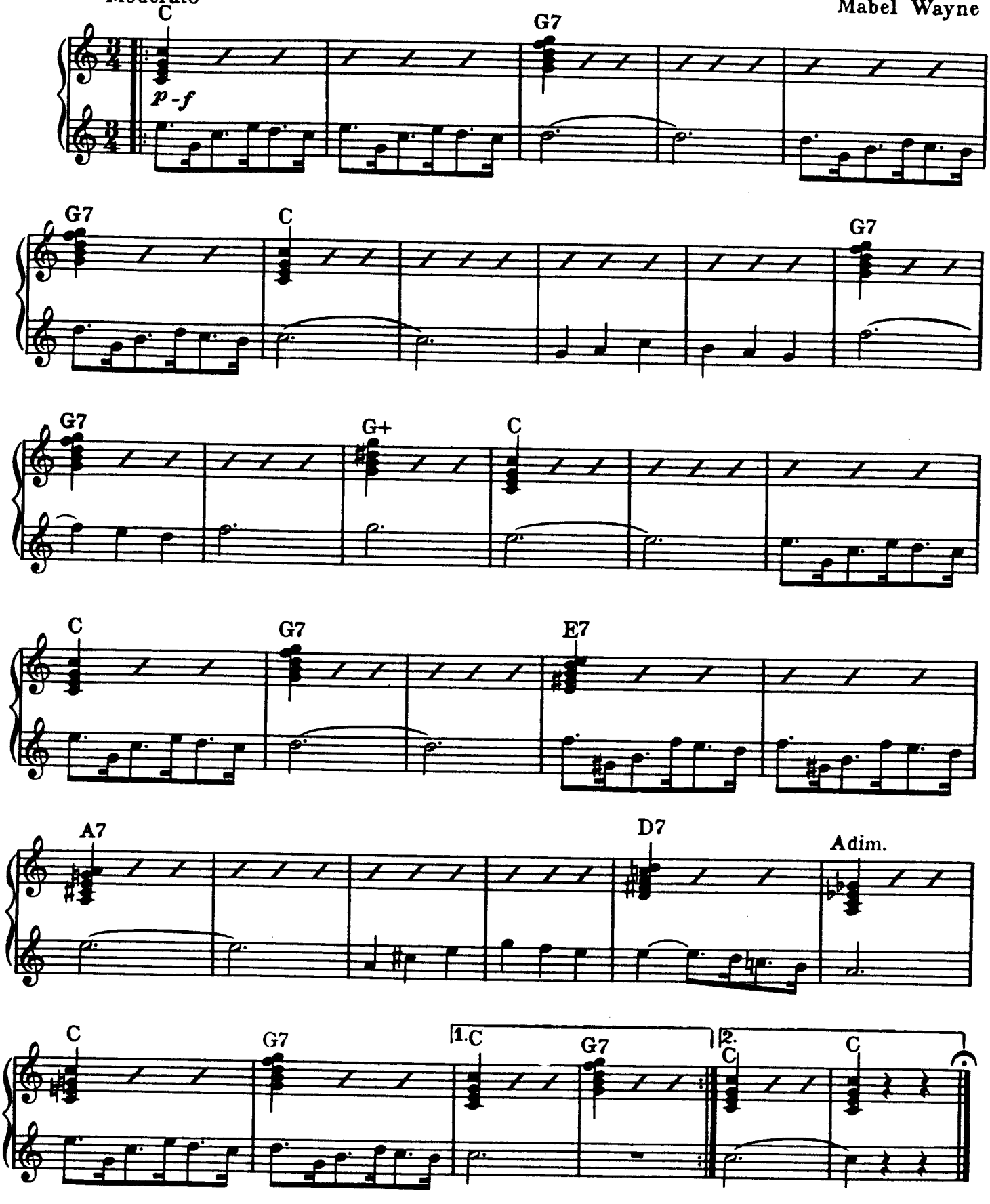
As you play over the improvisations, try to absorb their style. The purpose of presenting these is to give you examples of phrases suitable for improvisations so you may construct your own, using these as models of style. It is important for you to grasp thoroughly the idea of adding notes to the chord notes, thus producing more interesting music than if the chord notes alone were used. These additional notes are, for the most part, passing notes and auxiliary notes. A careful analysis of the construction of the phrases in the improvisations given will reveal the use of these additional notes and also give you an idea of how you may use them in constructing your own improvised phrases.

In A Little Spanish Town

The Melody As Written Originally

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato



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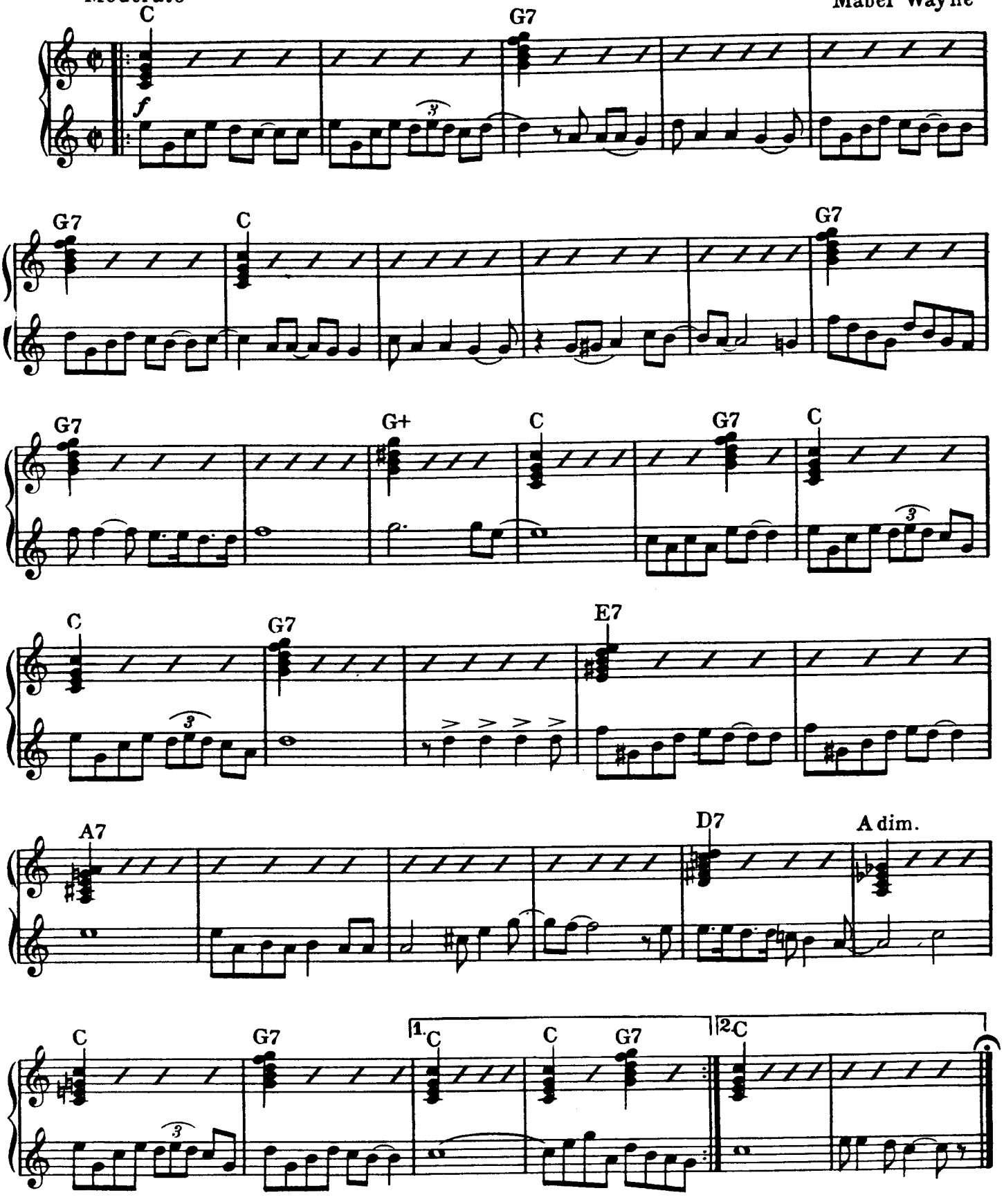
In A Little Spanish Town

Sam M. Lewis
Joe Young
Mabel Wayne

Phrased Rhythmically

Moderato



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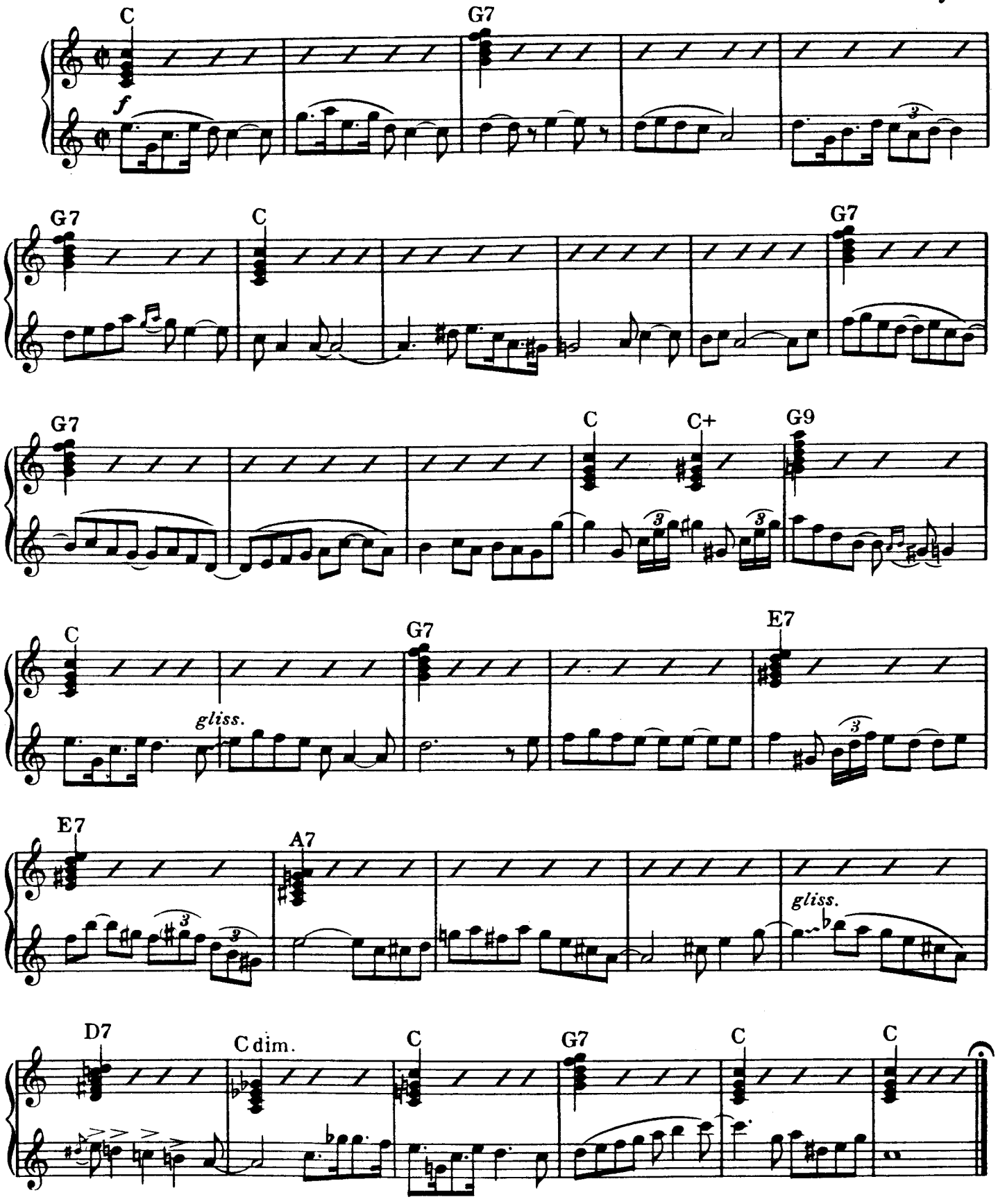
In A Little Spanish Town

Sam M. Lewis
Joe Young
Mabel Wayne

Improvised



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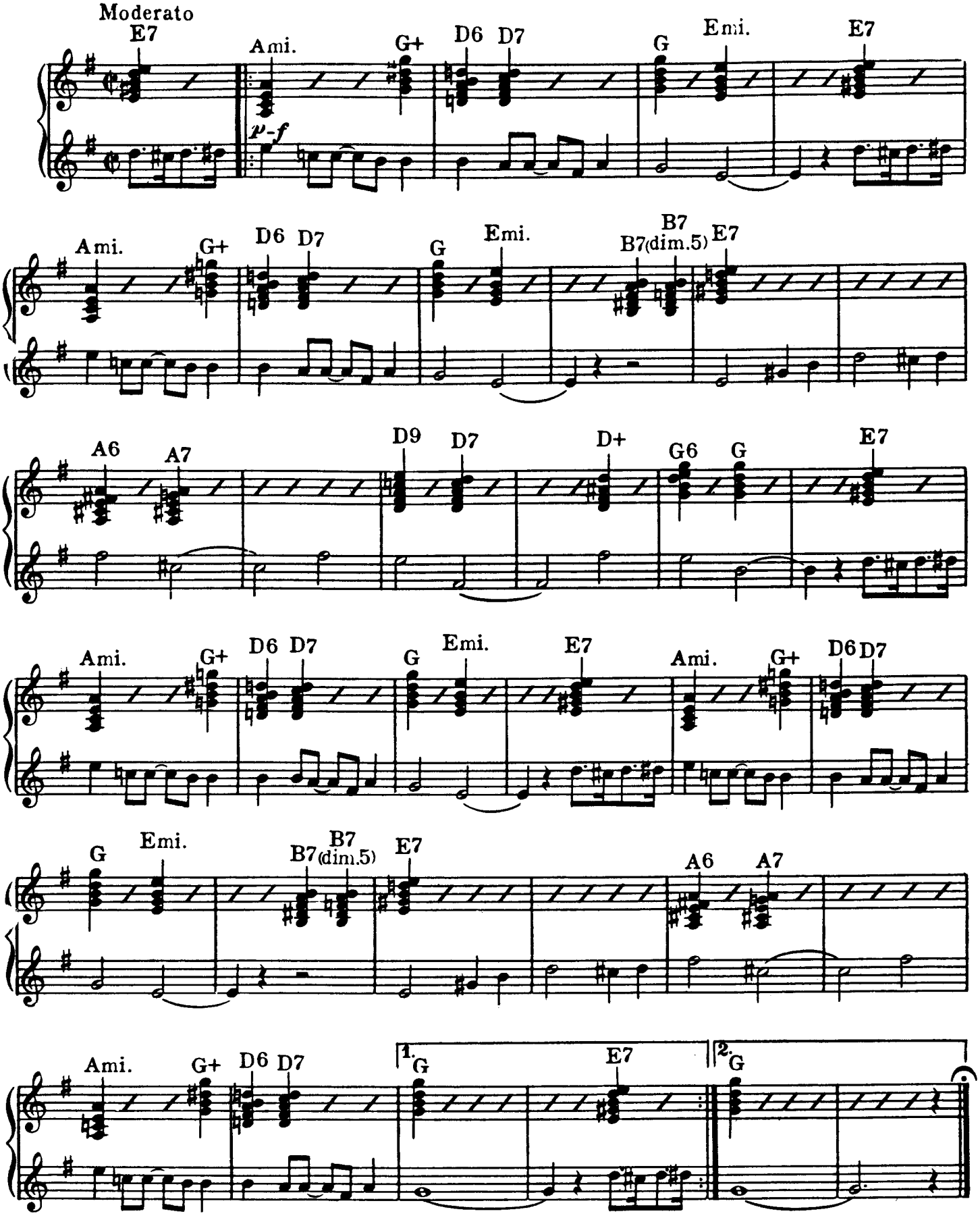
At Sundown

The Melody As Written Originally

Walter Donaldson



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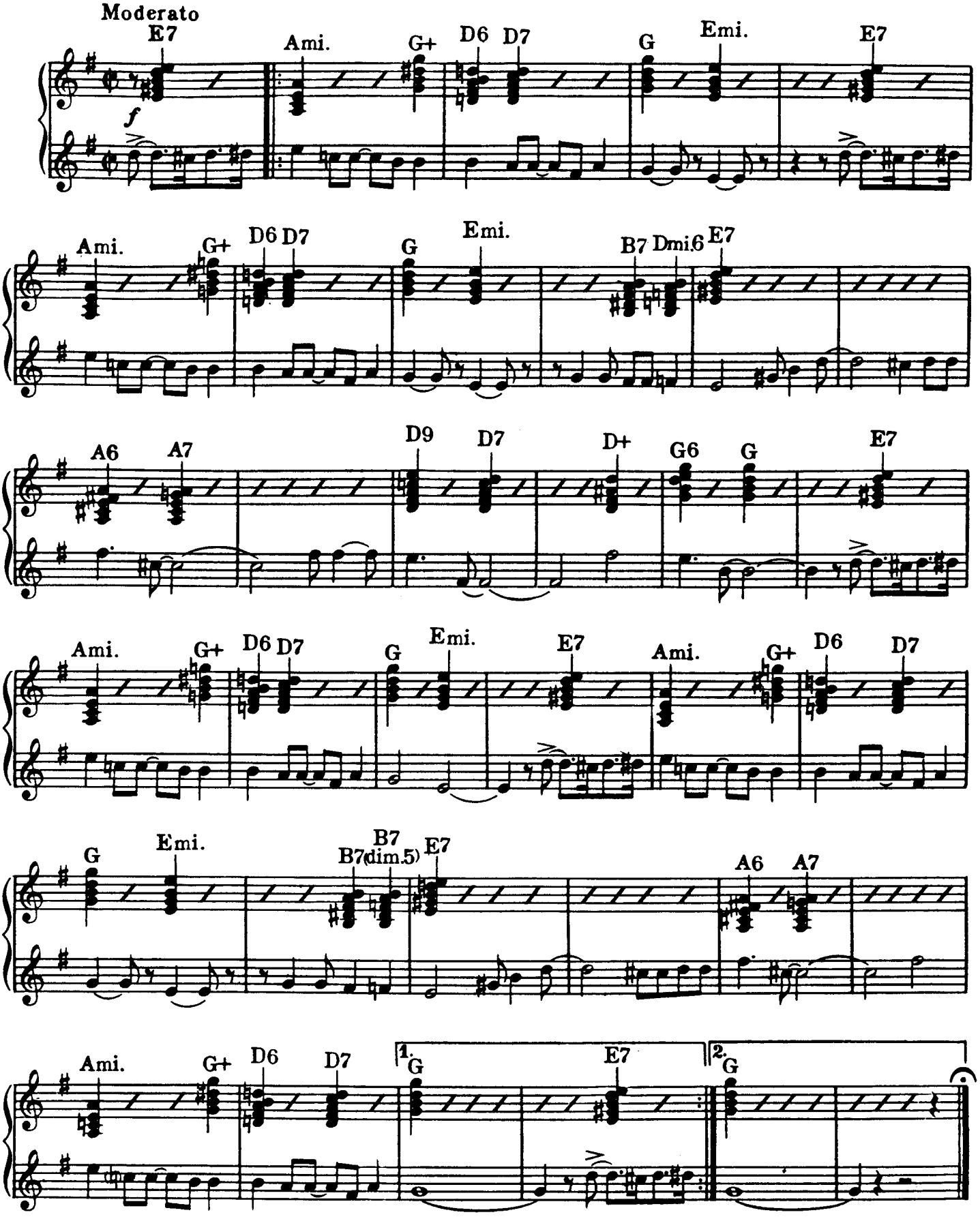
At Sundown

Phrased Rhythmically

Walter Donaldson



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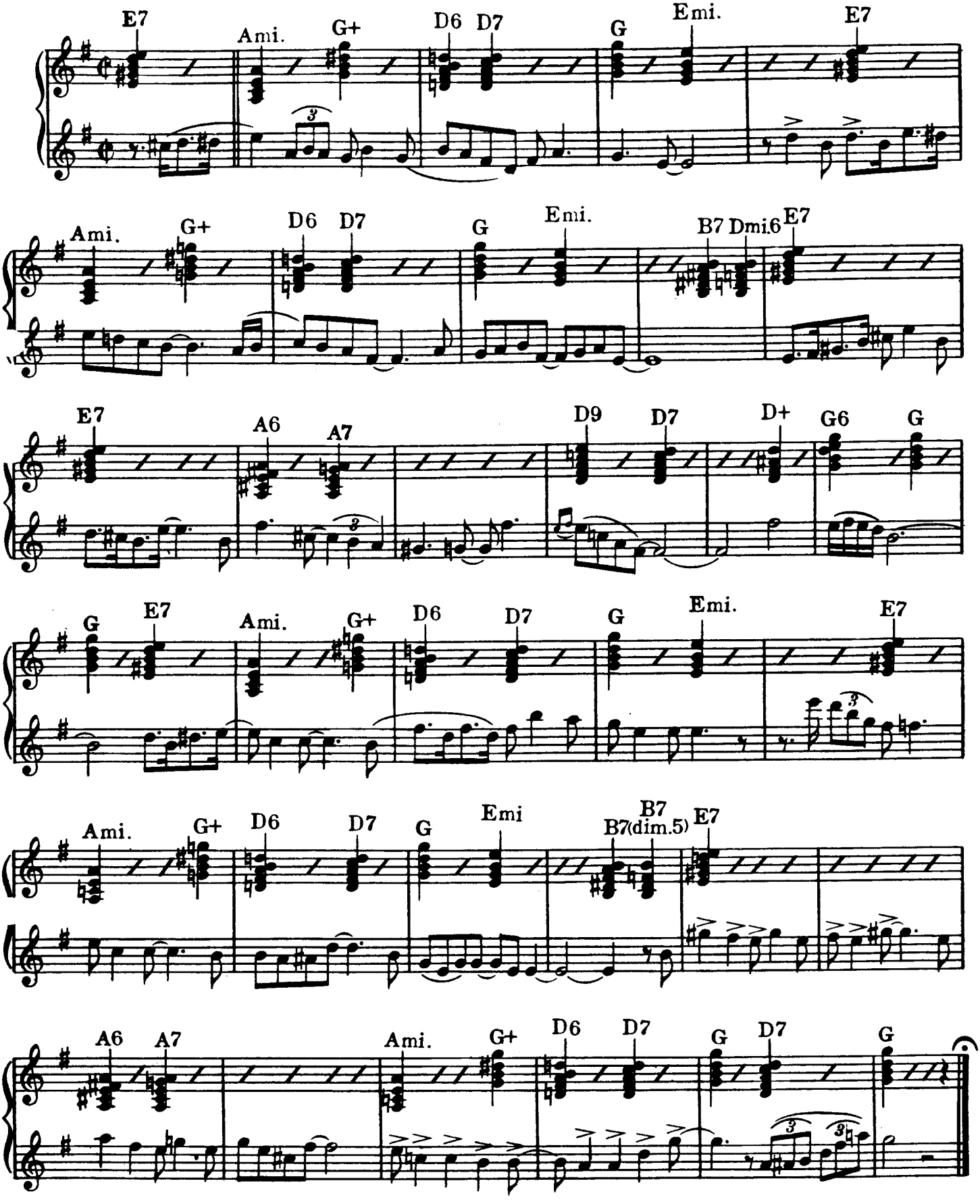
At Sundown

Improvised

Walter Donaldson



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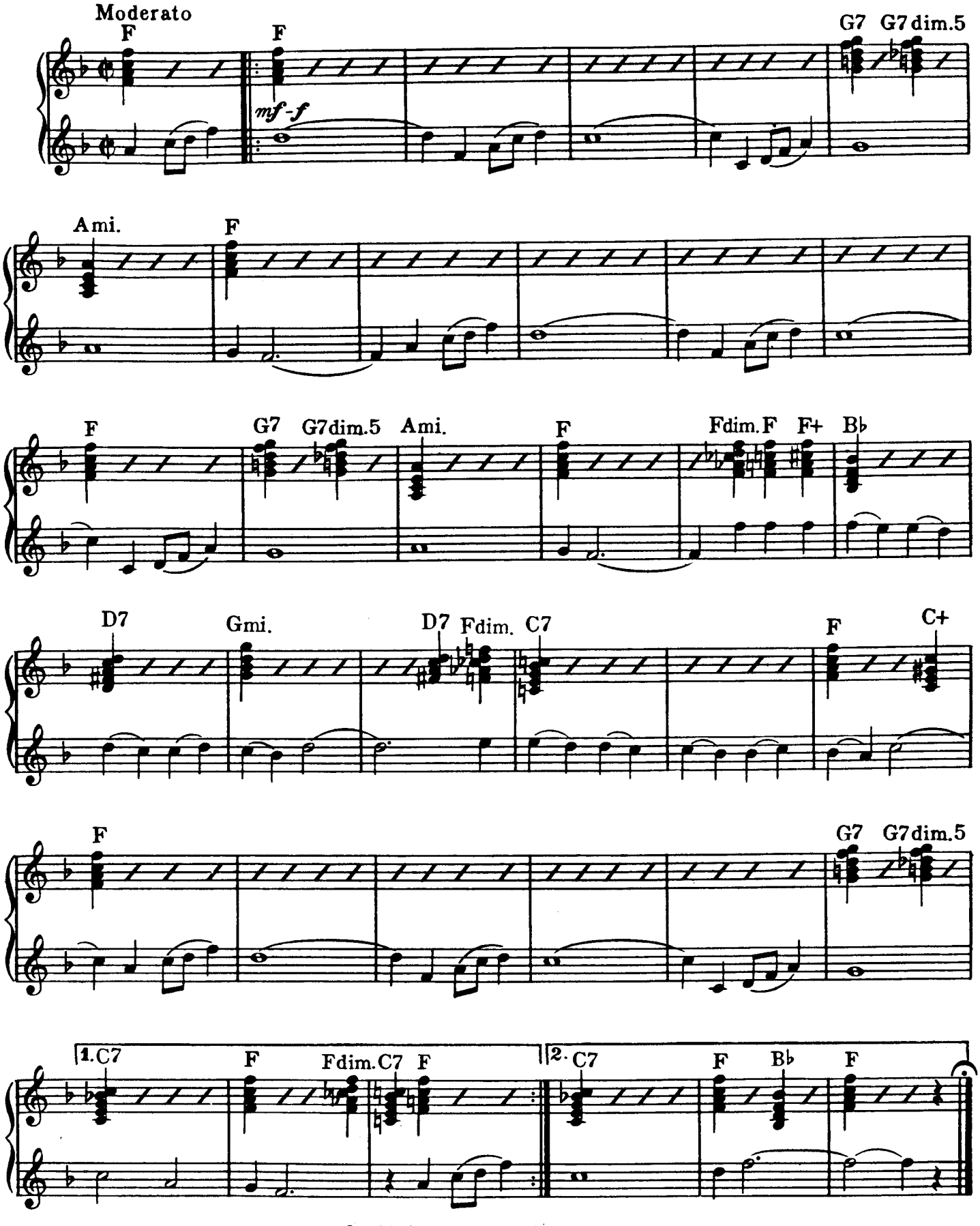
My Blue Heaven

The Melody As Written Originally

George Whiting
Walter Donaldson



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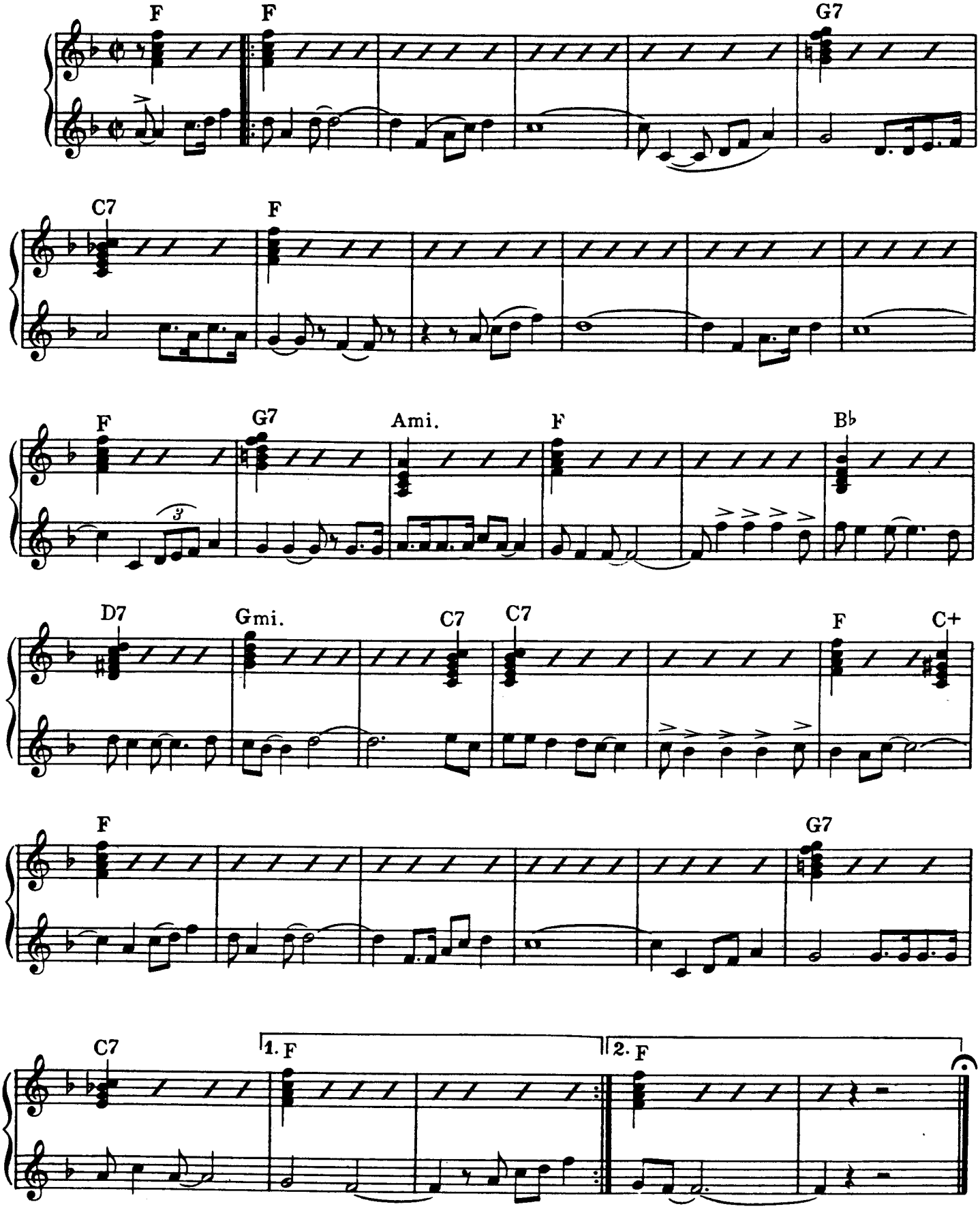
My Blue Heaven

George Whiting
Walter Donaldson

Phrased Rhythmically



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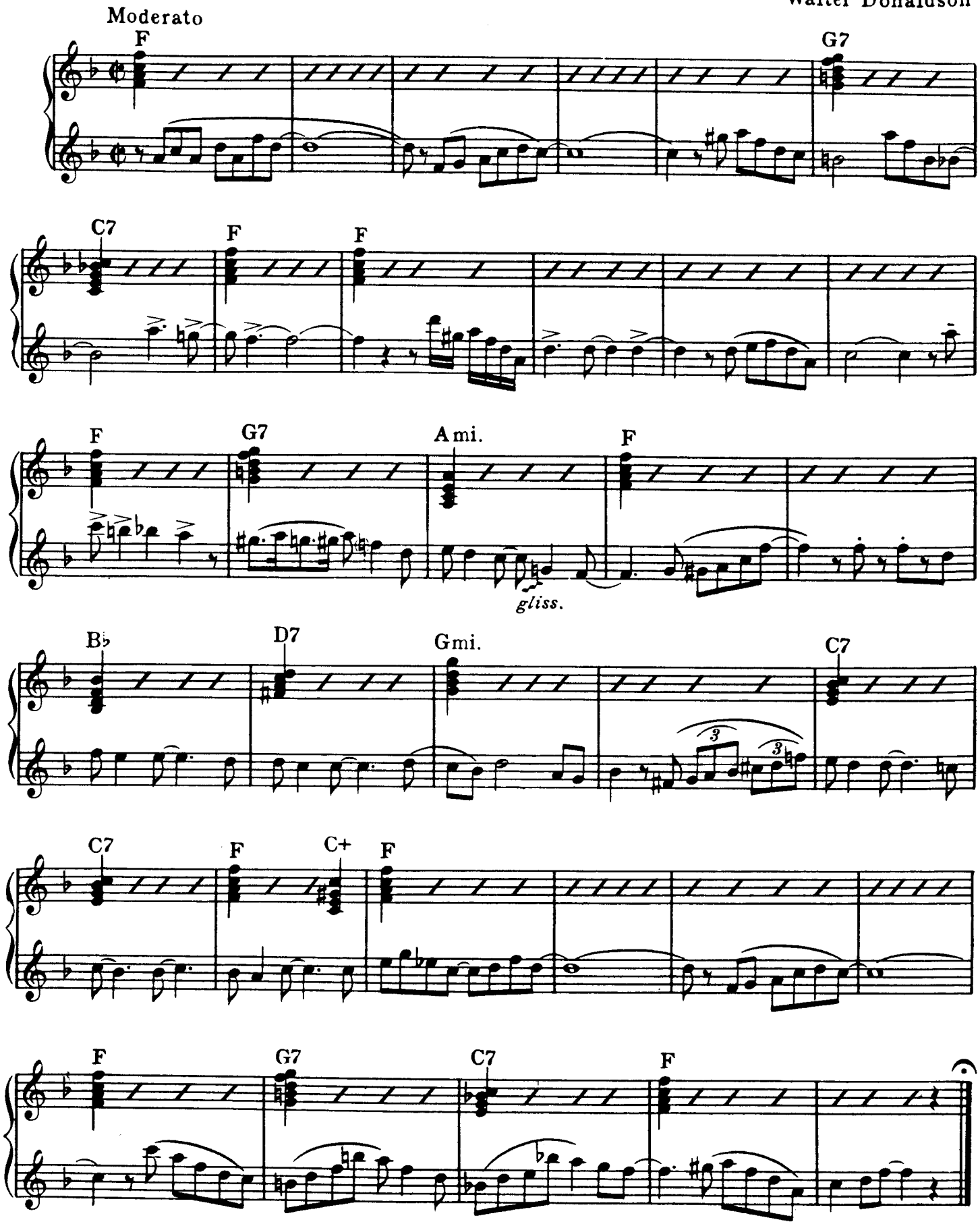
My Blue Heaven

Improvised

George Whiting
Walter Donaldson



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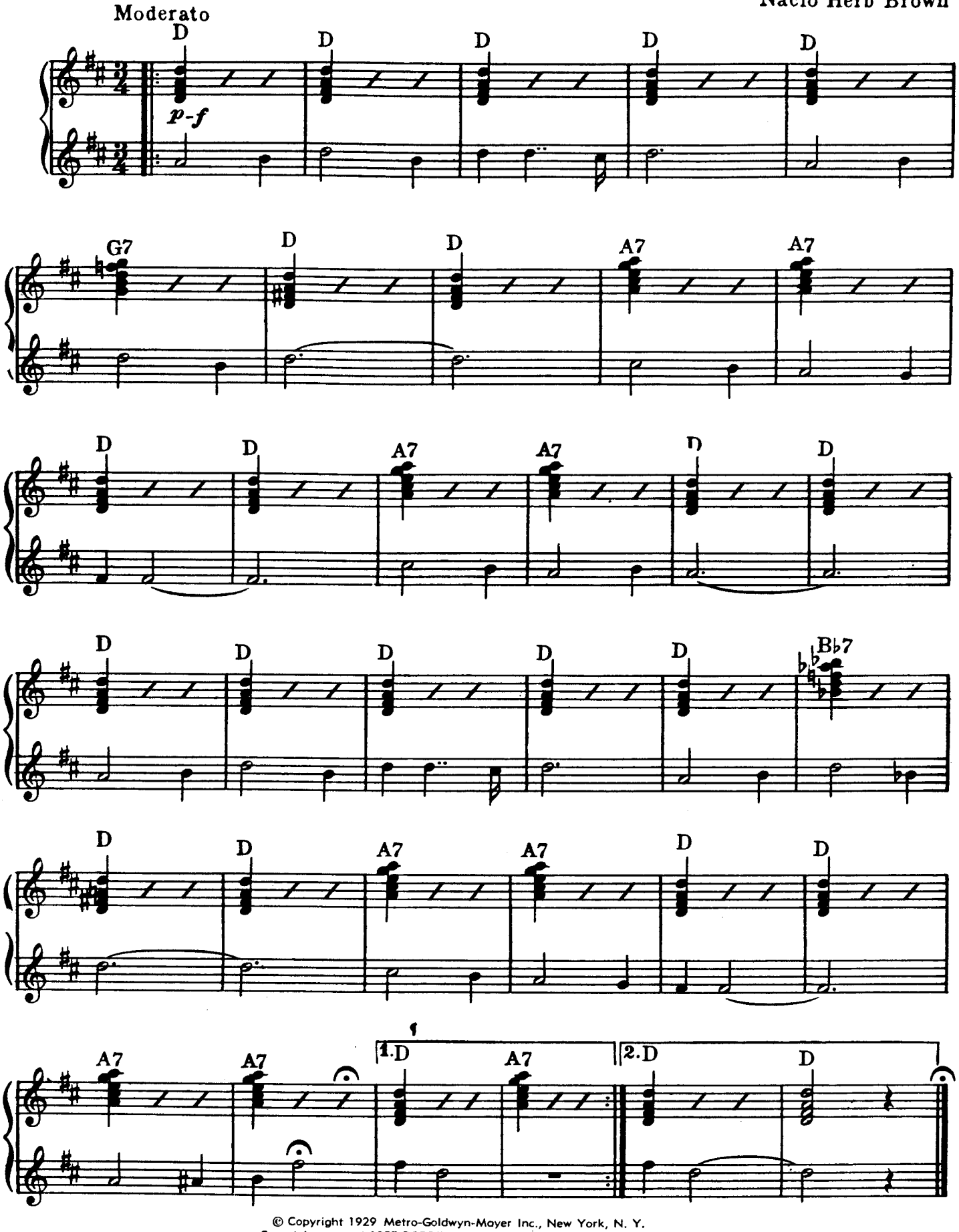
Pagan Love Song

The Melody As Written Originally

Arthur Freed
Nacio Herb Brown



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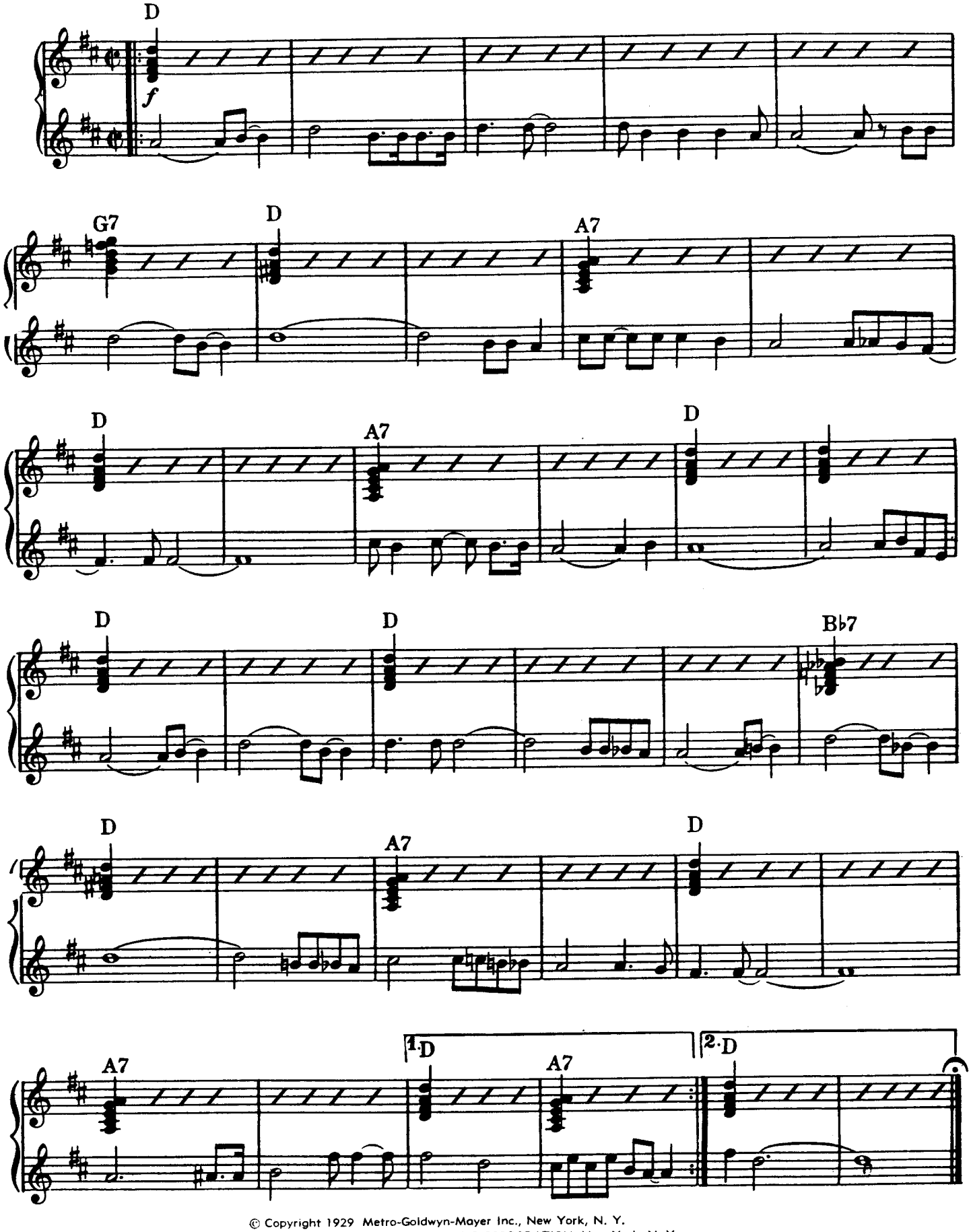
Pagan Love Song

Arthur Freed
Nacio Herb Brown

Phrased Rhythmically



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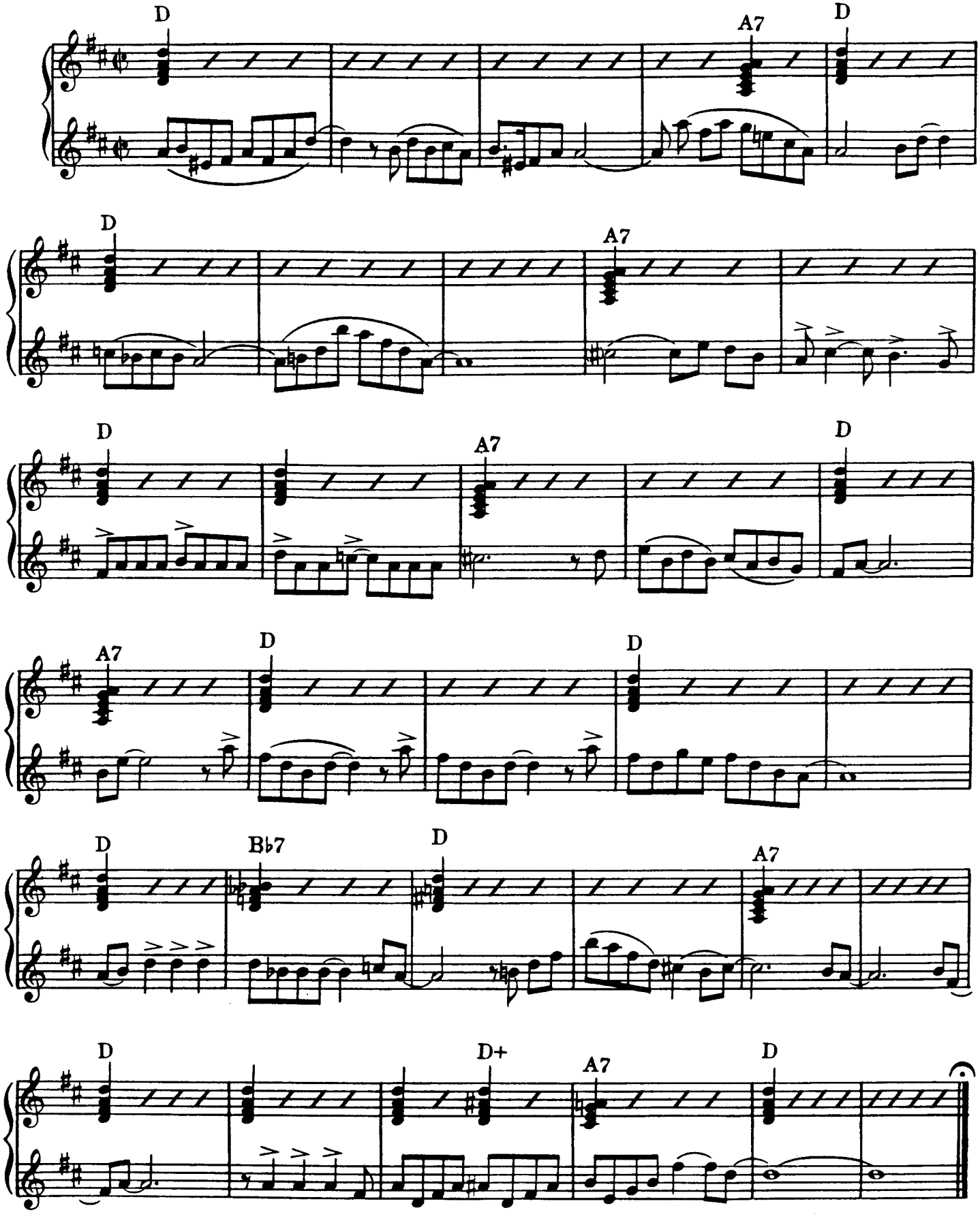
Pagan Love Song

Improvised by Bud Freeman

Arthur Freed
Nacio Herb Brown



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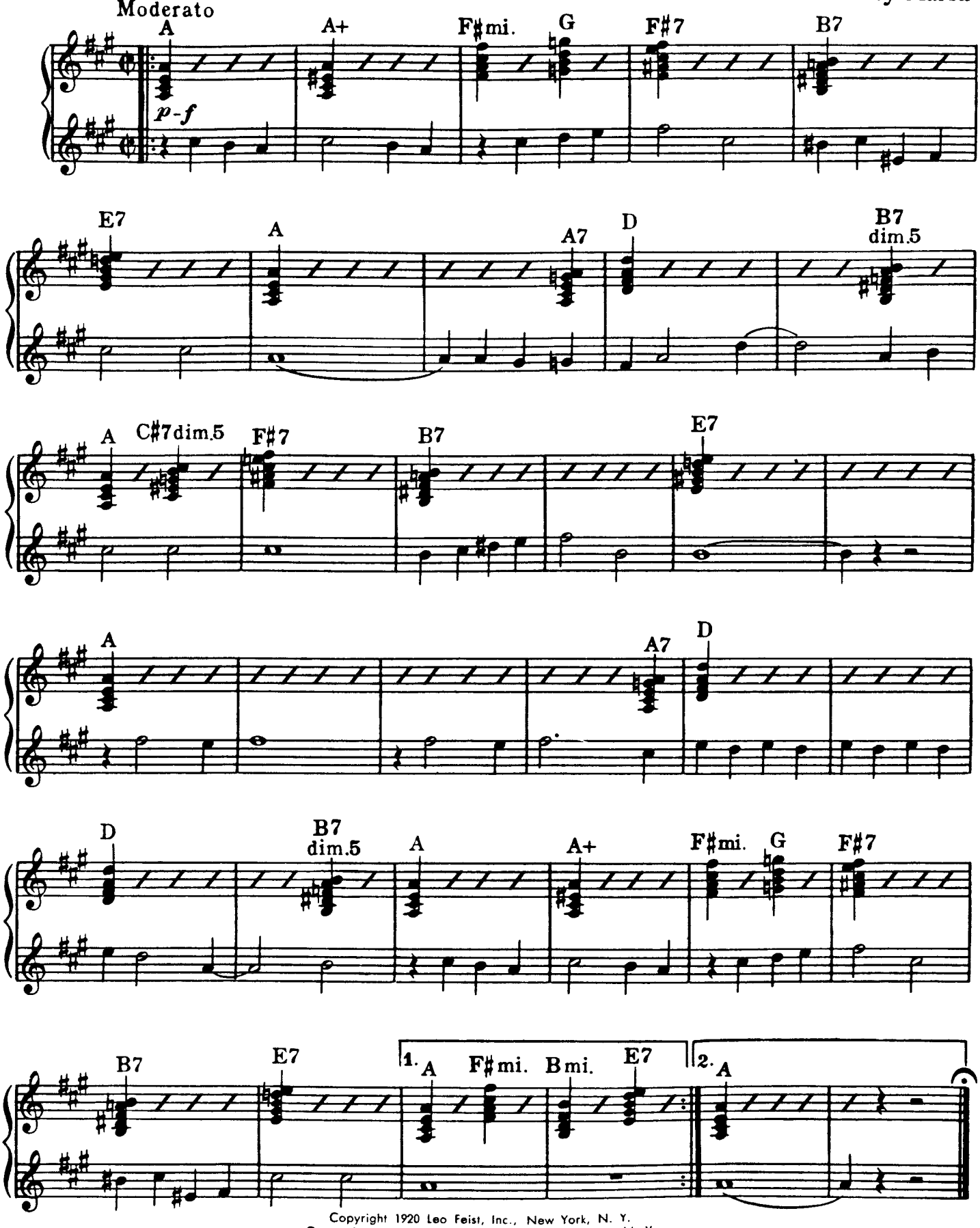
I Never Knew

(I Could Love Anybody Like I'm Loving You)

The Melody As Written Originally

Tom Pitts
Ray Egan
Roy Marsh



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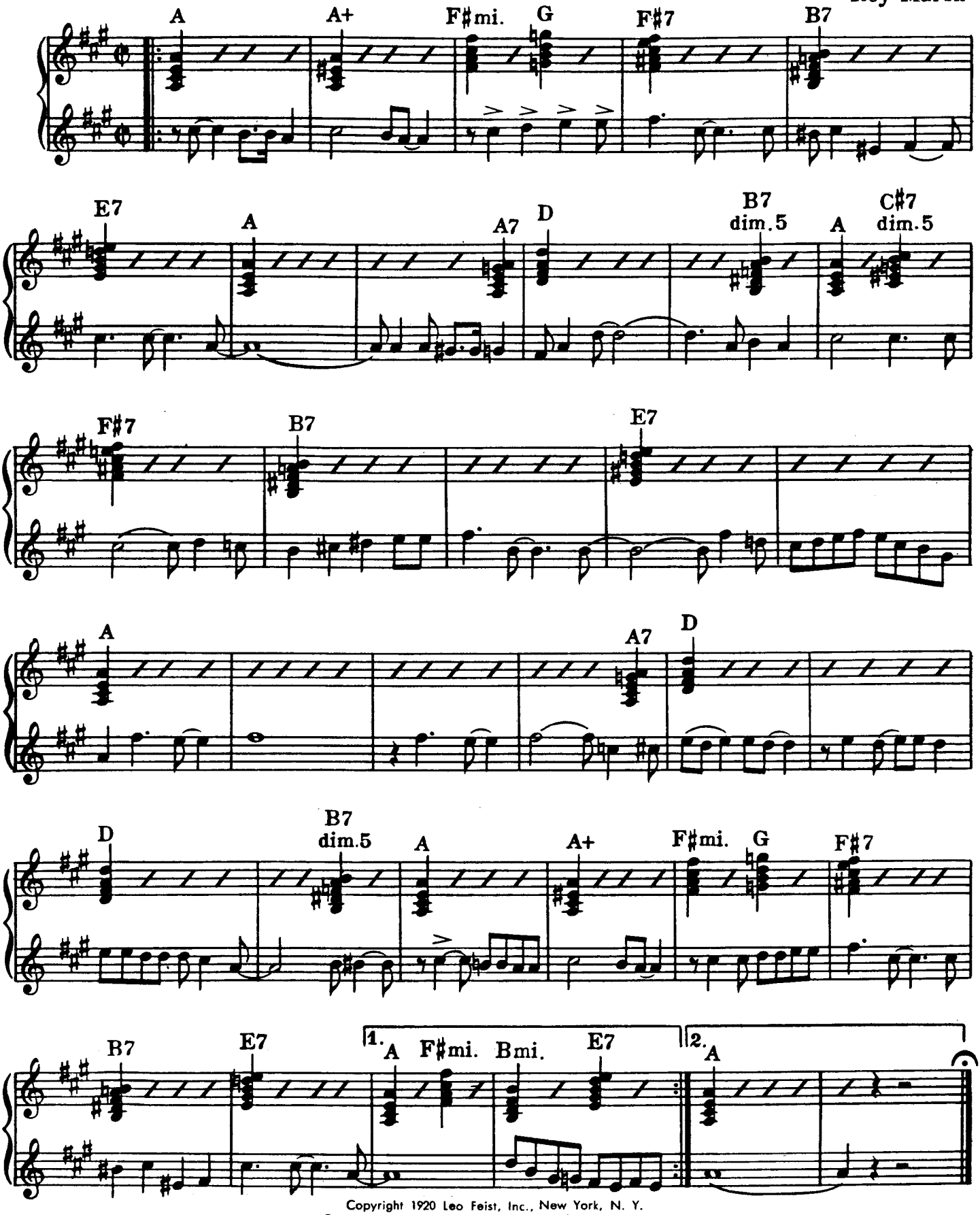
I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy Marsh

Phrased Rhythmically



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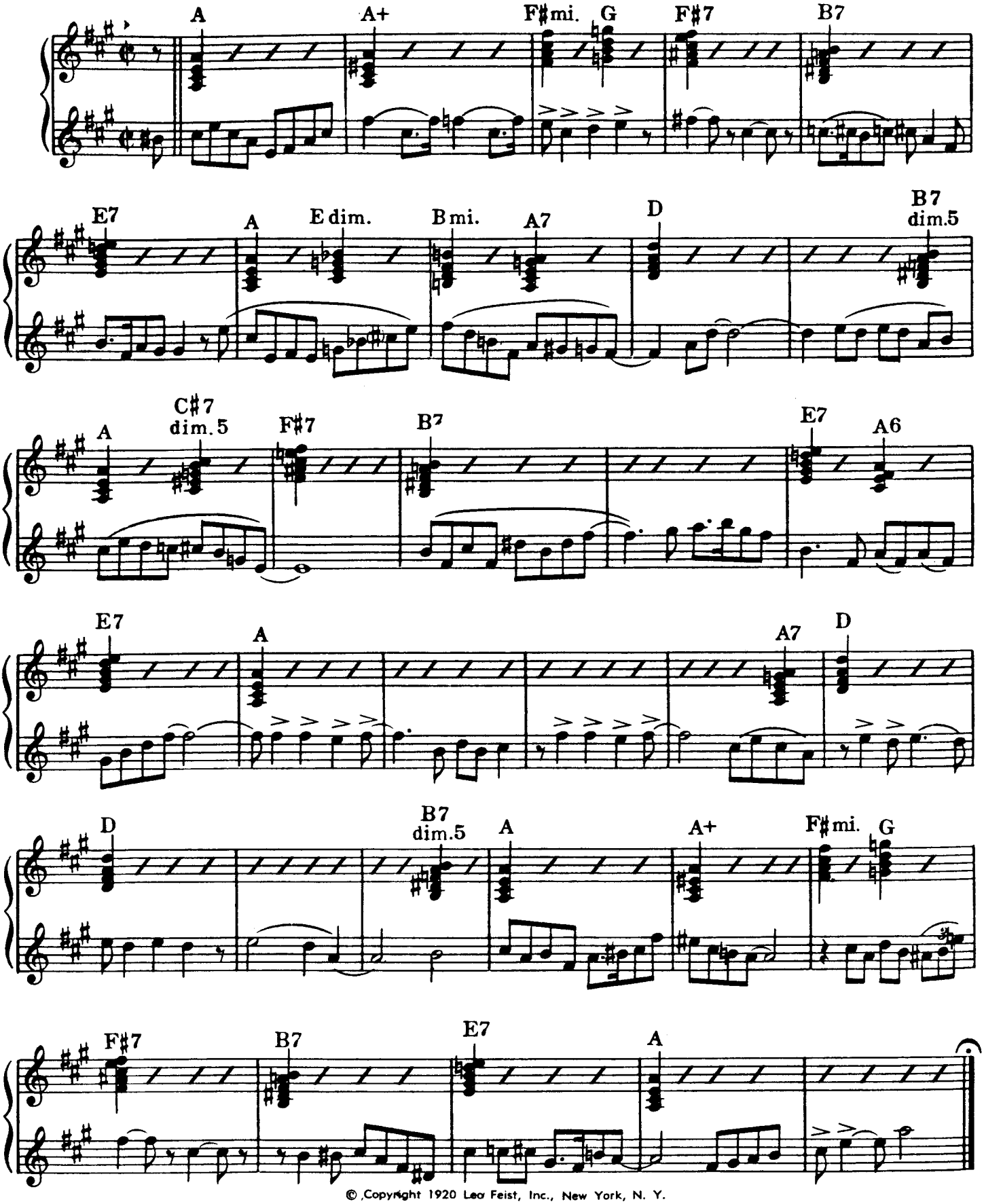
I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy Marsh

Improvised



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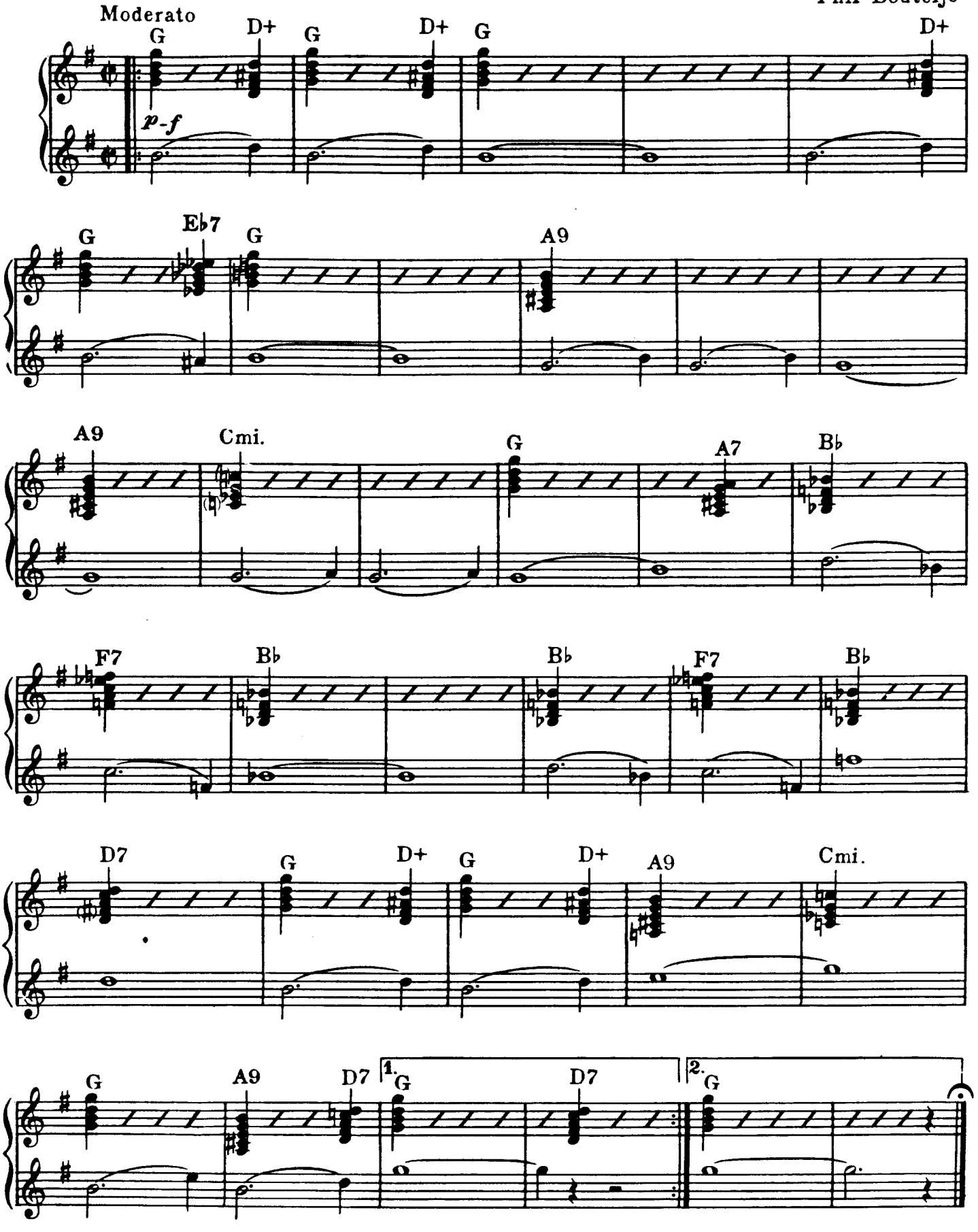
China. Boy

The Melody As Written Originally

Dick Winfree
Phil Boutelje



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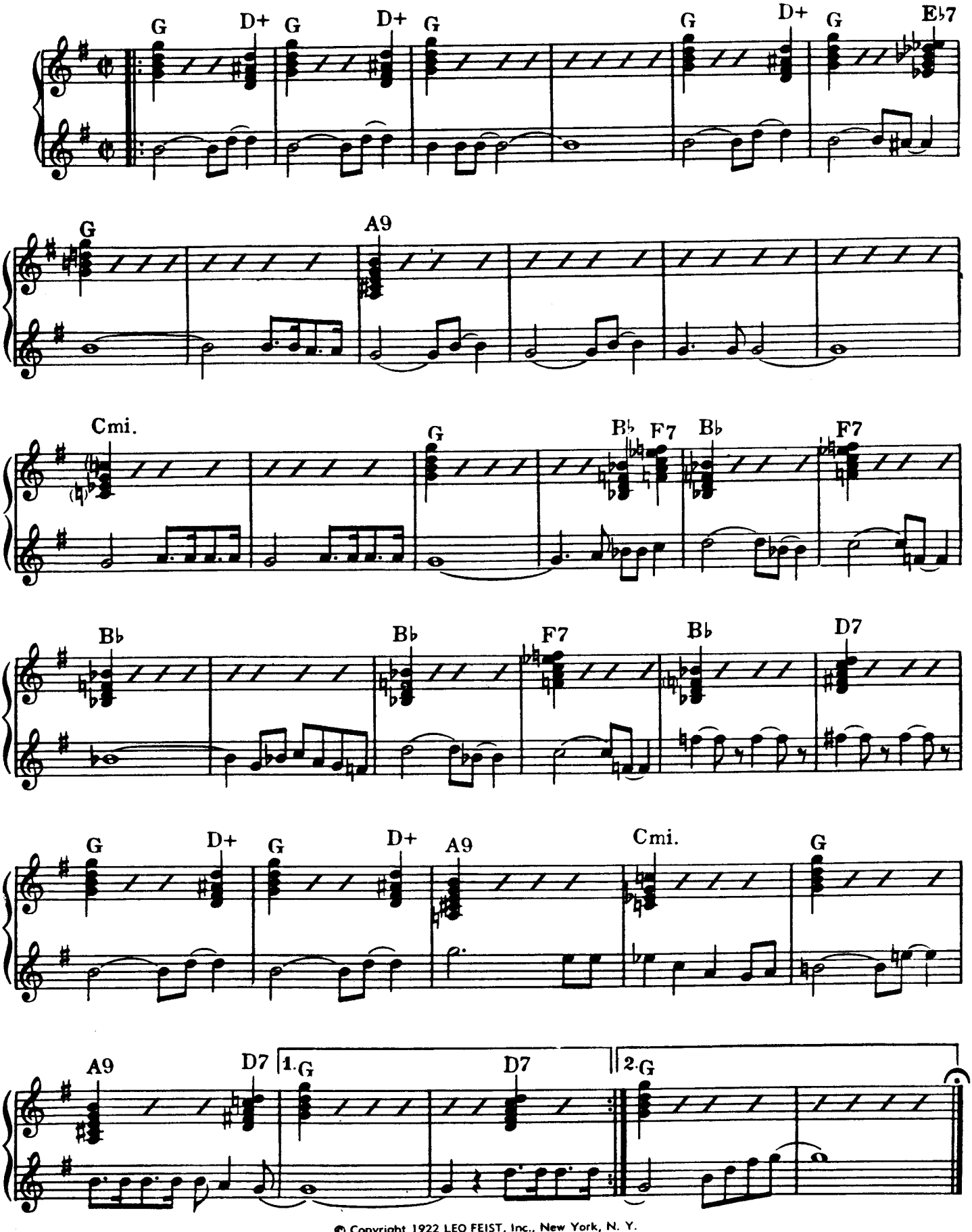
China Boy

Dick Winfree
Phil Boutelje

Phrased Rhythmically



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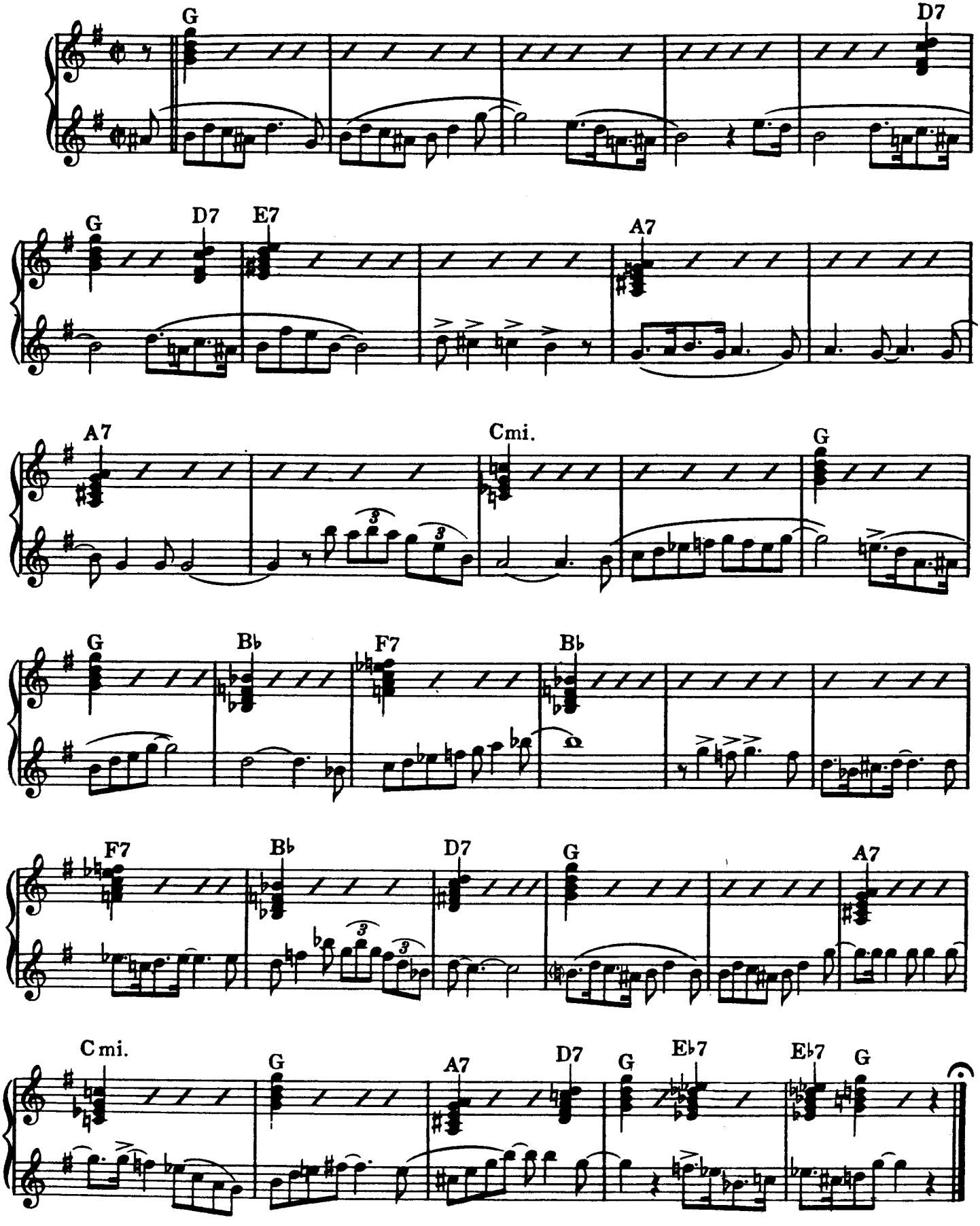
China Boy

Improvised

Dick Winfree
Phil Boutelje



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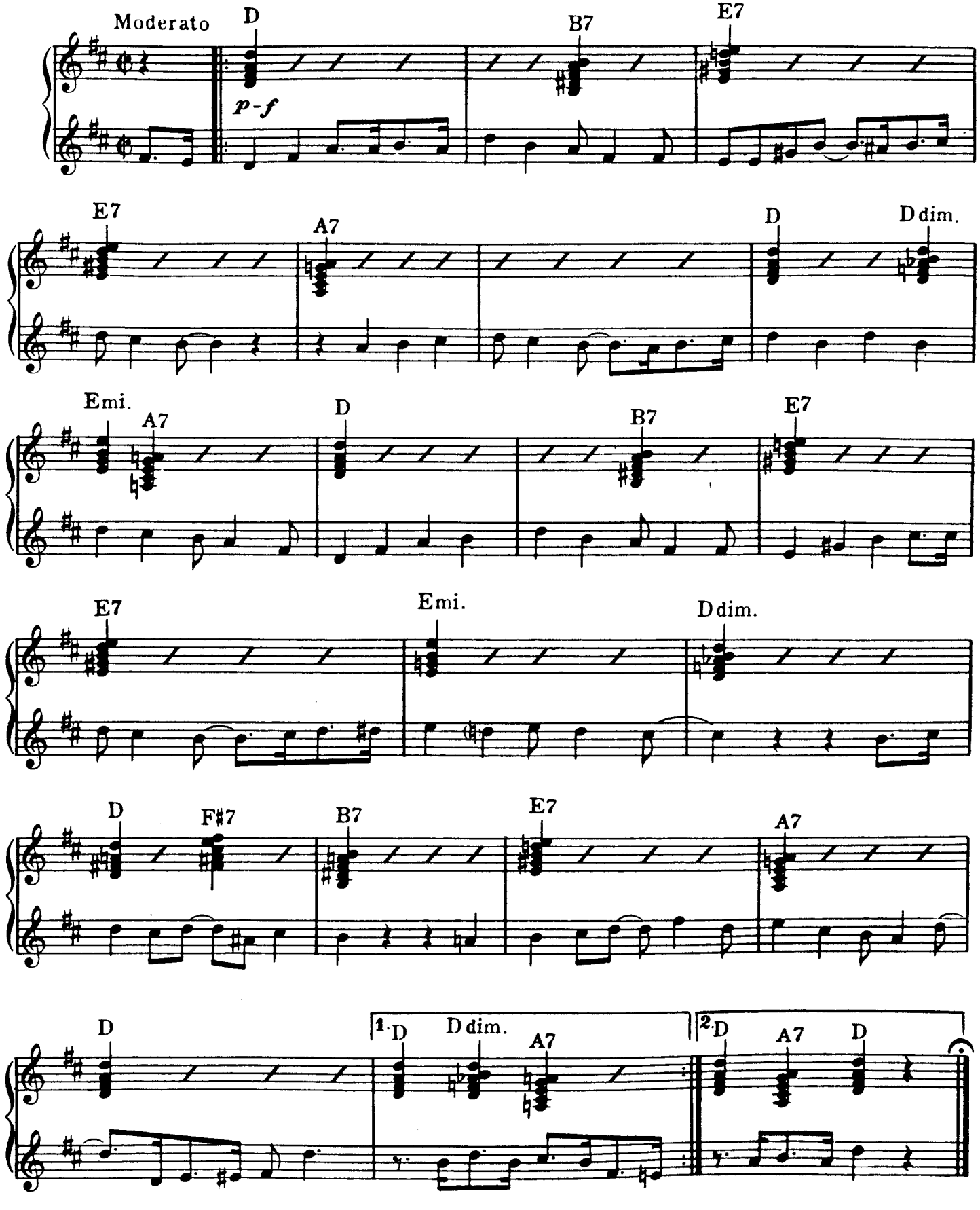
The Darktown Strutters' Ball

The Melody As Written Originally

Shelton Brooks



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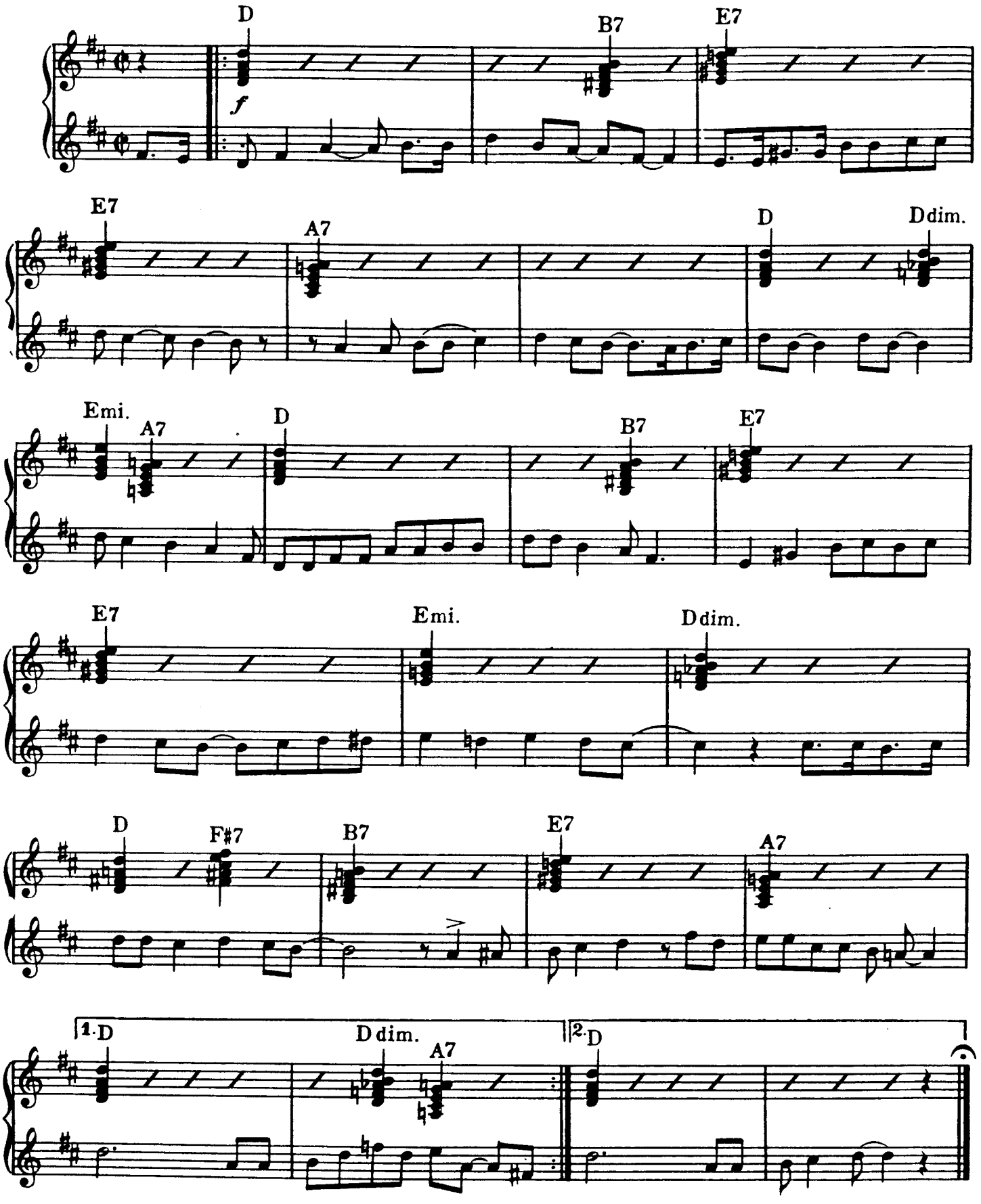
The Darktown Strutters' Ball

Phrased Rhythmically

Shelton Brooks



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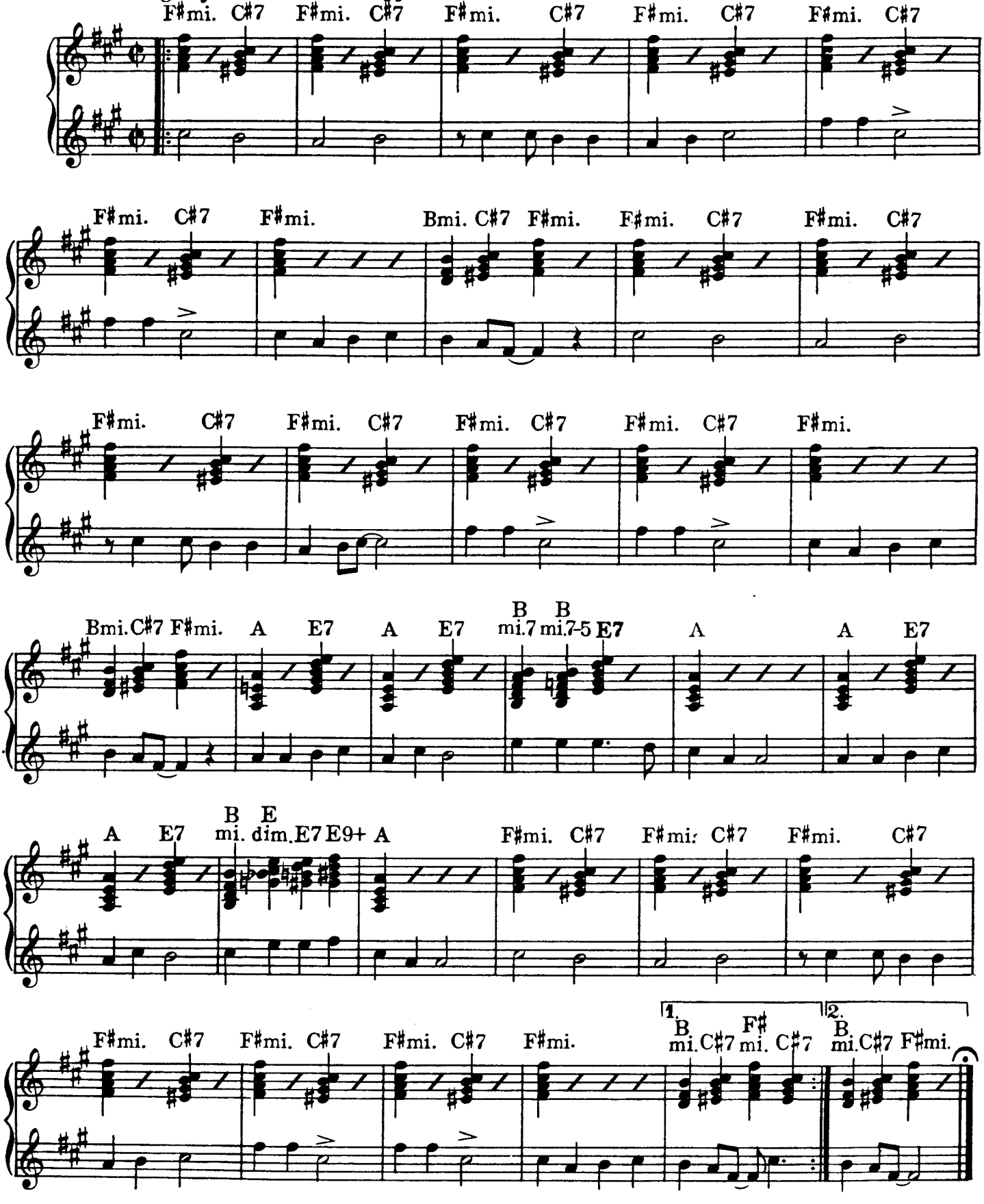
Sing, Sing, Sing
(With A Swing)

The Melody As Written Originally

Louis Prima

Brightly *(Moderato - Swingy)*



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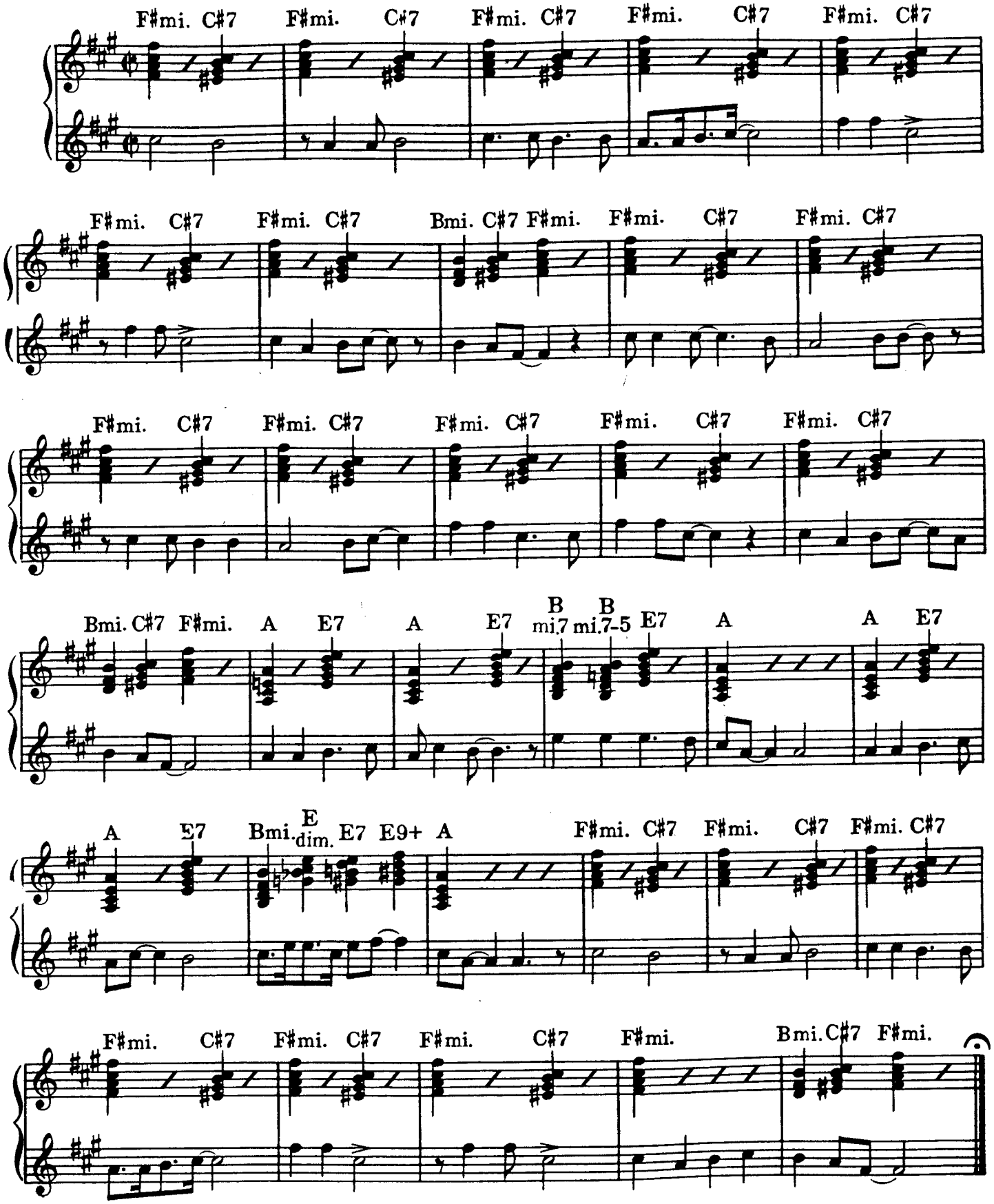
Sing, Sing, Sing

(With A Swing)

Phrased Rhythmically

Louis Prima



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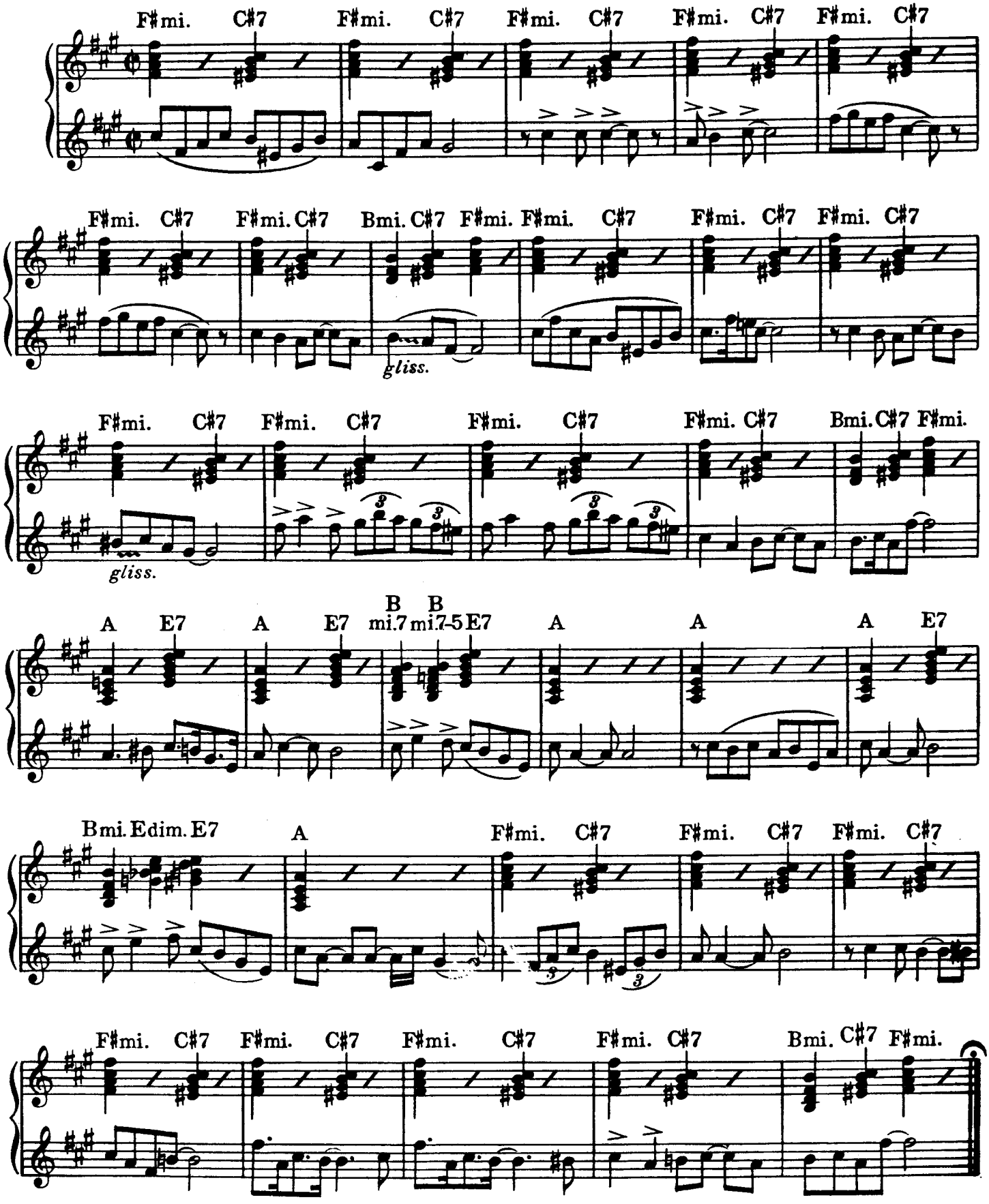
Sing, Sing, Sing

(With A Swing)

Improvised

Louis Prima



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