FOR ALL INSTRUMENTS

Jerry Coker's COMPLETE METHOD for IMPROVISATION

STUDIO

THE COMPLETE METHOD FOR IMPROVISATION

by

Jerry Coker

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For Jack Coker, In Appreciation

INTRODUCTION

Preparing For Study

We are indeed creatures of habit. Habits permeate nearly every area of our existence, be it habitual patterns of sleep, diet, work, play, study, worship, physical grooming or patterns of thinking, feeling or creating. Some of our habits are productive and good, some are counter-productive and bad. Fortunately, we are blessed with both an intelligent consciousness, to distunguish between productive and counterproductive habits, and a free will, with which to change our habits. The very fact that you are reading this book would indicate, in most cases, that you have *decided* to change at least some of your habits. But the decision to do so is empty and likely to fail if it is not supported by a firm *commitment* and a strong *will* to establish new habits, even if the commitment requires that you eliminate some of your older habits, if they are inhibiting your rate of progress. You will have to be *persistent* before you can be *consistent*, as habits are not generally formed by doing something once or twice or spasmodically. Don't allow momentary fatigue, interruptions, distractions, self-pity, or temporary frustrations to stand between you and the forming of an important habit.

Honoring a commitment to ourselves is among the most difficult of challenges, owing to the fact that change and the formation of new habits requires consistent effort. It is essential, then, that we know the exact nature of the subject and our commitment to it.

Stylistically, this is a book about *jazz* improvisation, both because that particular musical style is most comfortable and familiar to this author and because jazz has been the main arena of *improvisation* for nearly a century, at least for profusion, if not superiority in that craft. However, the many and variegated techniques developed by great jazz improvisers during the last century and presented here would be of considerable, even equal use to persons engaged in other styles of improvisation, such as rock, blue grass, dixieland, commercial, dance or church music. Perhaps someday there will be specific improvisation methods for those styles, but for the present, jazz music leads all other styles in the development of methods for learning to improvise.

What sort of person studies jazz improvisation? The best practitioners, like John Coltrane, Miles Davis, Charles Parker or Herbie Hancock, for example, were consumed by an obsession to perfect their craft. Improvisation was at the center of their creative output, as music is to the dancer, as paint, oils and canvas are to the artist, or as scripts are to the actor — the materials of creation. In other words, a *creative* person studies jazz improvisation. Nearly everyone has a creative streak, in one capacity or another, varying in degrees, perhaps, with respect to ability and drive, but the desire to create is quite universal. The obsessive state may promote excellence, but it is still very possible for an individual to *enjoy* improvising as a creative hobby without planning to make a life of it. If, on the other hand, you wish to fulfill a dream to play on a level comparable to the best, you may have to devote your entire life to the task, as there are an almost infinite number of techniques to acquire and develop, even if you are especially talented. In the words of Thomas A. Edison, "Invention is 1% inspiration and 99% perspiration."

What distinguishes improvisation from non-improvisation? Actually, there are various levels of improvisation, If we were to play the exact melody, as it is represented in the written form, we are not improvising, even if we've memorized the written form or learned to play the melody by ear. If we re-phrase the melody, slightly altering its rhythm, adding accents and more colorful phrasing devices (bends, grace notes, glissandi, etc., as is commonly done by popular singers for example), we are improvising - *if* the re-phrasing was relativly spontaneous - but we are improvising at the bottom level. If we retain the most essential notes of the melody (often referred to as "playing around the melody"), perhaps deleting some notes of the melody and adding, especially between given melodic phrases, many new notes, then we are in a state of semi-improvisation. If we ignore the melody altogether and simply ruminate on the chords that accompany the melody (called *change-running*), we are improvising at a reasonable high level, though we are not necessarily creating new *melodies*. Finally, if we ignore the given melody and build new melodies over the chord progression of the given melody (called *lyricism*), we are improvising at the highest level. Now it is also possible to improvise at the highest level by using fragments of the given melody in a very free manner, juxtaposing its segments and crafting a sort of theme and variations form that is still improvised and spontaneous. This book addresses itself chiefly to the latter two levels (change-running and lyricism).

Why would you want to commit yourself to the rigors of working up to such a complex and demanding craft as jazz improvisation? The rewards are great. Creating melodies spontaneously is a most joyful feeling, even if the results are imperfect from time to time. It is as natural as wanting to exclaim or sing about something that has inspired us just moments ago - a thought, a feeling, a vision, a sound or whatever. We

don't have to labor over the specific creation for several months or more as a composer must (though we may have logged many, many hours of preparation and experience to be ready for anything). So it is instantaneous as well as spontaneous. Improvisation is almost mystical in that the *specific* content of an improvised solo is unknown, even to the player, until the very moment of performance. A more practical view of that trait is that the other members of the group are also improvising, in ways, the accompaniment, as well as responding to or echoing the soloist, which in turn affects the soloist's next move. In other words, there is creative interplay between *all* members of the group, which is an enviable trait for any field of human behavior. Equally amazing is the fact that all this creative interplay is *nonverbal* communication on a level that surely must be good for the soul. There are many other lovely rewards, as well as a few that are not so lovely, depending upon the motivation of the player, Heading the unlovely list would be *ego*, which receives quite a feeding, yet can be the greatest impediment of all to the learning player, sometimes even to the accomplished player. Ego is what causes some players to resist serious study and self-improvement, because their pride won't let them admit to anyone, including themselves, that they could use some remedial effort or work on fundamentals. Ego causes other players to play too long, too loud, too high, too fast, etc. Ego is often what causes a player to ignore the contributions of the other members of the group. Ego promotes envy, jealousy, racism, aggression and feelings of rivalry, all counter-productive. Ironically, an ego-less player would probably fail to attract anyone's ears, lacking a sense of command and/or control over the musical result. What is really needed here is *self-confidence*, which we can all acquire, as opposed to *ego*, which we can all do without. A jazz improviser is the *performer* as well as the composer of the solo's content, and it is the performance aspect that so desperately calls for a self-confident manner.

Even if we are not ego-ridden, most of us will find that criticism of our improvisation is an extremely sensitive area, being highly personal (musically and otherwise). We *have* to be introspective enough to discover our weaknesses, if we are to be successful, but we don't like to hear someone point it up to us too bluntly. It's like having someone tell you that you have bad breath, without really being concerned about your personal health. A good teacher of improvisation will *know* exactly what you have just played (through instantaneous transcription), come up with a quick solution, distinguish between inaccuracy and inappropriateness, and make that distinction clear to you, all without making you feel uneasy. To further alleviate your self-consciousness, it may interest you to know that virtually all students of improvisation share the same problems and that all problems can be solved.

Attitudes and Goals

Because the contents of this book focus primarily on tonal organization, the student may need to remind himself of other goals and attributes which are very pertinent to success, but which have little or nothing to do with tonal organization, specifically. Among these are:

Sound. The tone quality you make with your instrument is your musical voice. If you want anyone to listen to your tonal content, melodies, etc., then your sound must be attractive, resonant, lively, consistent, and appropriately warm, or distinctive, or energetic, or placid. Once you are sure that you are producing the sound correctly on your particular instrument (embouchure, airstream, bowing, etc.), then good tone quality is best acquired by imitation. Select a recording of a player of your instrument which best exemplifies what *you* feel is a perfect sound, presuming you've heard enough players to have formed an opinion. (If not, then listen to more players first.) Incidentally, the player you choose need not be your all-around favorite player, and he need not be an improviser, as you are chiefly concerned with sound. Transcribe (by ear, trial and error) a portion or all of a solo by that player. A simple solo would be best, for easy transcription and for study of tone quality on long, slow notes. Play with the recording many times, at equal volume, listening carefully and imitatively. Also listen to the recording without playing, memorizing the *exact* nature of the sound, so that it can be reproduced later, in the mind, especially just prior to the next time you play. Eventually you will come very close to making the same sound on your instrument, though it will always differ slightly, even if yours were to become *better* (in your opinion, at least) than your model. Finally, assume the responsibility of seeing to it that your sound is *audible* in performance. Otherwise, stay at home and practice, because an inaudible solo doesn't exist, except, perhaps in your own mind.

Improvisational Thought vs. Instrumental Idioms. Although it was suggested that you listen to a player of your instrument for purposes of gaining a good sound, you should also listen to, transcribe and emulate players of *any* instrument whose solo content is worth studying. Don't fall into instrumental cliches, like a screeching trumpet, glissing trombone, arpeggiating piano and the like.

While each has its musical place, don't presume automatic inclusion of the devices associated with your instrument, and don't exclude (automatically, anyway) devices used by other instruments, as many crossovers are possible. Content will nearly always outweigh instrumental cliches. For example, a screeching trumpet on a bad note is still making a wrong sound, even if the screech is appropriate to the instrument.

Learning To Hear Ourselves. Improvisation will tax your concentration to the utmost, and whatever concentration might remain has still more places to be spent, such as merely playing the instrument properly or listening to everyone else in the group. Yet we must acquire the ability to mentally listen to ourselves from afar, both for the short haul, as in re-assessing individual phrases, as well as the long haul, as in assessing the progress of an entire solo as it is going on. To encourage this faculty to come about, record your performances and your practice sessions (especially those practice sessions in which you are either playing with a group or with pre-recorded accompaniment). Listen to them with the greatest scrutiny (but not negatively), noticing sound, time-feeling, phrasing, embellishments, articulation, and specific content. Assess the strengths and weaknesses, resolve the weaknesses and record again. Eventually you will find that you can listen to yourself *as* you are playing in much the manner you listened to yourself on tape, so that you are controlling the content, sound, etc. *spontaneously*.

Instrumental Considerations. Studying improvisation probably won't teach you to play your instrument properly, even though, for example, your technique might improve by practicing patterns for improvisation. All instruments have idiosyncracies, disciplines, special techniques and methodology. If you feel you are deficient *instrumentally*, then you should seek a teacher of your instrument, as well as studying improvisation. You need to be sufficiently grounded in instrumental playing that most of it can be relegated to "automatic pilot" while improvising. You need enough facility to play whatever you hear or decide to play in a solo. You need enough endurance, physically, to play an occasional long, long solo. You need enough finesse and polish to assure that your audience is not distracted by imperfect execution of your musical ideas. The extraordinarily immaculate technique of John Coltrane, for example, is linked to his extraordinarily relentless study of simple, sound practices of the instrument.

Versatility. Be willing and able to alter your usual style (in a *sincere* manner) to accommodate a different set of circumstances, such as varieties of tempo, mood, even style. Accept the challenges to listen to, learn, adapt to, and express new feelings and styles. Jazz history could be described as a musical sponge, absorbing every style that happened to be in its environment at the time, miraculously retaining its identity as "jazz" all the while. It is often just as difficult to withhold inappropriate musical devices as it is to execute an appropriate one. Most jazz players think, harmonically, in seventh, ninth, eleventh and thirteenth chords, rather than, say simple triad chords with only an occasional seventh chord. Consequently, the jazz player may have difficulty simplifying his language and still be able to make as much musical sense as someone who really resides in that style. A pianist who emulates McCoy Tyner may not be able to withhold Tyner's harmonic style and play one of John Lewis' baroque-like solos with the Modern Jazz Quartet, with its harmonic politeness and simplicity. Sonny Rollins slightly altered his melodic-harmonic style for a single selection now and then, like "St. Thomas" and "Hold 'Em Joe", to accommodate their folky, triadic nature. Ballads should be played differently than fast tunes, Bossa Novas should be played differently than the swing style of jazz, and so on. Playing a blues will be very difficult for, even alien to some players, though purportedly simple and everyone's birthright.

Attunement Of Ears, Mind And Hands. Most of us possess these pieces of anatomy but sometimes it would seem that they are not "wired together properly." Each has an important function to perform by itself, but if each is not attuned to the other two, then one function cannot pass to the next, and we are momentarily out of order. When properly "wired", the ear will hear something, either in the mind's ear or from an outside source (another member of the group), the aural sensation being forwarded to the mind, where intellectual computations and translations take place. Then the mind issues directives to the muscles of the hands, which hopefully will respond obediently, quickly and cleanly. Now the ear hears the result and coordinately with the mind decides what to hear and play next, repeating the whole cycle again and again.

How To Practice Improvisation

The primary materials for practicing improvisation are theory, patterns and recorded accompaniment. The secondary materials are tune collections and transcribed solos. If all items are not contained in one method, get several, but be sure to obtain and use each of those materials. It goes without saying that access to a good collection of records and many hours spent listening to them would be indispensable, but we are only considering, at this time, our practice materials and routine. A reliable book on jazz theory will serve as a reading reference for the understanding of various musical devices used in improvisation. Patterns enable us to bridge the gaps between theory and application and between contrivance and spontaneity (any new theoretically understood musical device will be meaningless, and forgotten as well, if it is not immediately applied and reinforced in sound and action). Accompaniment records provide us with the opportunity to work continuously at our own pace whenever a live playing situation is not available, or when we need to repeat the same tune perhaps twenty times. Furthermore, it is essential that every new principle taken up be heard against a correct accompmental sound. Indeed some scales can sound wrong or pointless until they are heard against the proper chord. Transcribed solos give us the remarkable opportunity to learn what a great player has done with a specific tune, chord, scale, pattern etc., plus giving us our greatest opportunity to deeply sense, while playing it, what it feels like to make beautiful sounds. Tune collections help us in our ever constant need to learn more tunes for improvisation.

Though not specifically a part of a practice session, it is essential that the student hear demonstrations of each new principle, either by a teacher (or friend) or by listening to a particular record.

For awhile, at least, a large portion of your practice time will be devoted to learning the various scales that are needed for improvisation. Scales are the chief raw material for creating solos, so we cannot afford to pass up *any* of their kinds, nor can we afford to learn only the scales that are in easy keys. You will quickly discover that you need all twelve keys, even if you hadn't planned on being a harmonic exhibitionist disciplinarian. The learning of a new kind of scale will happen in stages:

(1) the simple rendering of the scale in all keys;
(2) the practice of specific patterns that are based on the scale;
(3) the practice of improvising in a very angular fashion to determine whether you know the scale well enough that even the wide leaps from note to note won't create an error (such practice also weans us away from bare scales and contrived patterns); and
(4) the practice of improvising in a purely melodic fashion. At this stage, you know and hear the scales and patterns in your mind, but it is no longer necessary to play them.

All four stages *could* be played with recorded accompaniment, but stages 3 and 4 *should* be played against a background.

Our practice habits have a direct bearing on the rate of our progress, yet few of us know how to organize our practice time so that it is used efficiently and effectively, gleaning the maximum result. This author once heard a teaching colleague say of another, "He told me that he had twenty years of teaching experience, but I later discovered that he had *one* year of teaching experience repeated twenty times." In other words, your progress is not simply measured by how many years you've been playing, nor is it determined merely on the basis of the length of your daily practice time. More time helps, but you must still learn to use it well. Given below is an example of a schedule that may help you to organize your practice time. This schedule is based on a seventy-five minute period (1 hr., 15 min.), but it could be changed proportionately to fit a shorter or longer period or modified to allow time to take up instrumental studies (long tones, dexterity exercises for the fingers, range studies, reading, etc.).

A DAILY PRACTICE SCHEDULE

TOPIC SEQUENCE	MINUTES SPENT
(1) A SLOW MELODY (tune)	5
(2) SCALES AND PATTERNS	15
(3) PATTERN APPLICATION	10
(4) IMPROVISATION EXERCISE	5
(5) TRANSCRIBED SOLO	15
(6) SPECIAL DISCIPLINES	10
(7) LEARN A TUNE	15
	75

A new set of melodies, patterns, exercises, transcribed solos, disciplines and tunes should be taken up each week. Such a turnover in materials will help insure a steady rate of progress. Items (3) through (7) should be played with recorded accompaniment. SPECIAL DISCIPLINES (6) refres to studies aimed at resolving weaknesses in areas such as playing fast tempos, time-feeling, use of all rhythmic levels, building of intensity, or cultivating a melodic sense. The learning of a tune (7) should include memorization of melody, chord progression, appropriate ingredients and familiarization with the most significant recordings of the tune (the listening is done at another time, however).

Recorded Accompaniment

Accompaniment records have already been blithely listed several times as needed materials, but locating them will take more effort than running down to the corner grocery store to buy a quart of milk. The first play-along records were issued around 1948, called Rhythm Records, on 78 RPM discs. A couple of years later bandleader-arranger Billy May came out with an album of 78 RPM discs, called Join The Band. In the early 1960's the Music Minus One series of long-playing records emerged. In retrospect, there was very little improvement in the quality of accompaniment records for nearly twenty years. It was a serious need and a serious lack. Then in 1967, Jamey Aebersold launched an extraordinary series of play-along records, called A New Approach To Jazz Improvisation. The *first* edition of Volume 1, now replaced by a much better version, still had problems, in that the accompaniment, though played by a fine rhythm section, droned incessantly at one intensity level, and the pianist was chording in a semi-melodic fashion, as though self-conscious about the lack of a soloist. These problems were shared by the earlier efforts of Rhythm Records and Music Minus One. The real signigicance of the first edition of Aebersold's Volume 1 is that nearly all the tracks were *exercise progressions* that put each basic kind of chord into a practice sequence that would move through many or all keys, giving the student a more efficient way to learn all chords in all keys. Otherwise we'd have been at the mercy of the few chords and keys that might be contained in this tune or that. Furthermore, the earlier tracks of the album move more slowly, with regard to tempo and chord durations, wisely slowing the progression to a point where the student can actually have time to absorb the sound of each chord that is still there. The Aebersold method was a major breakthrough toward serving the serious learning jazz improvisation student. The pamphlet that accompanies the record not only has all the chord progressions transposed for Concert, B-flat, E-flat and Bass Clef, but there are suggestions for ways to use the tracks, theoretical information, scales written in all keys, and lists of patterns that can be used with the record. But the best was yet to come. Somewhere between Volume 1 and Volume 2 (Nothin' But Blues, 1971), Aebersold's rhythm section (though primarily a saxophonist, Aebersold is also a fine pianist and bassist, hence is sometimes in the rhythm section on the records) learned to do what no one had done before and which few would have thought possible, by laying down accompaniment tracks that allow natural spaces for the soloist, as well as intensifying the accompaniment level slowly over the length of each track, which subtly pushes the student in the same direction. There are even moments when, for example, the drummer might play a rhythmic figure that is heard by the pianist and/or bassist, so that when the drummer repeats the figure in the next few measures, the others are able to anticipate the repeat and join the drummer in performing it. What makes it a potent device is that *you*, the soloist, also hear (if subconsciously) the drummer's first playing of the figure, so that if your instincts work similarly to the pianist and bassist, all *four* of you will be playing the figure together at the second occurrence, creating the *illusion* that the rhythm section was somehow able to anticipate, respond, or to reinforce what you played. Aebersold quickly became the unquestionable leader in the field of recorded accompaniment. At this writing, there are twenty-one volumes in this series. At $8.95 per volume, it is likely that most students will not be able to purchase all volumes at once. The following table should help you to decide which volumes to buy first. Refer to this table even after you've made all your purchases as it can help you to locate particular kinds of tunes and exercises among the volumes.

A GUIDE TO THE AEBERSOLD PLAY-A-LONG VOLUMES

VOL.	EXERCISES	BLUES	OTHER TUNE-TYPES	LEVEL	COMMENTS
1	All of Side 1,2-3 & 2-5	B♭ 2-1 F 2-2	Standard 2-4	Beg/Int	No given melodies. Easy tempos. 5th completely revised edition.
2	Blues licks	All tracks	none	Beg/Int	Mostly easy & fun. All sorts of Blues. No given melodies.
3	All of Side 1	G– 2-1 F w/br. 2-4	Be-bop 2-2 contemporary 2-3	Int/Adv	No given melodies. Loads of exercises. Need this early in study. A must.
4	1-2	none	All contemporary except 1-2 (Modal)	Adv	Excellent tunes (original by Aebersold & Haerle). Most difficult volume. Melodies for all except 1-2.
5	none	none	Modal, Bebop, Cont. Rock, Rock ballad	Int	Best array of tune-types. Given melodies.
6	none	F 1-1	All Bebop except 1-1 (Blues)	Int	Charlie Parker tunes. Difficult given melodies. Med-difficult harmony.
7	none	E♭ 1-3	All Bebop except 1-3 & 2-1 (Blues)	Int	Miles Davis tunes. Given melodies. Many well known tunes.
8	none	B♭ 1-3 B♭ 2-1	All Bebop except 1-3 & 2-1 (Blues)	Int	Sonny Rollins tunes. Good array of feelings. Given melodies.
9	none	F– 1-3	All Contemporary except 1-3(Blues)	Adv	Woody Shaw tunes. Difficult melodies. Very challenging volume.
10	none	F 1-3 C 2-4	All Contemporary except 2 blues & ballad	Adv	David Baker tunes. Given melodies. Good variety. Very challenging.
11	none	F 2-1 F– 2-4	Contemporary, Modal, Rock & Ballad	Int	Herbie Hancock tunes. Many familiar. Some easy, some not. Given melodies.
12	none	none	All standards, including five Ballads	Int	Duke Ellington tunes. Well-known standards. Good for Ballad practicing.
13	none	C 1-3 C 2-4 F 2-4	Mostly groove & Blues, 2 Bop, 1 Bossa	Int	Cannonball Adderley songs. Good for practice of bluesy style. Great feel.
14	none	F 2-4	All Contemporary	Int/Adv	Benny Golson tunes. Great for II/V7 practice.
15	none	none	All Contemporary, 1 Ballad	Int/Adv	Jamey Aebersold originals written over chord progressions to standards.
16	All tracks		Joy Spring, Coltrane changes	Int/Adv	2 record set of thorough practice. Logical sequence after vol. 3 & 21
17	none	B♭– 1-2	All Contemporary except 1-2(Jody Grind)	Beg/Int	Horace Silver songs. Given melodies. Fun to play with, not difficult.
18	none	none	All Contemporary	Int/Adv	Horace Silver songs. Given melodies. Very challenging. Fast tempos.
19	none	F 2-2	All Contemporary Blues is different	Int/Adv	David Leibman songs. Given melodies. Unusual scales at times. Lots of variety w/tempos & harmony.
20	transcribed solos	B♭ 1-4 F 2-5	Standard Chord progressions	Int/Adv	Jimmy Raney transcribed solos. No given melodies. Special EP record has Jimmy playing the booklet.
21	yes	F 4-4 B♭ 4-5	2 Blues	Beg/Int/Adv	2 record set. Covers all keys in major, minor, dom 7th, sus 4, lydian, Dom., Har. & Melodic Minor. Slow tempos. Very thorough volume. A must for all players. Excellent for double time

(numbers, like 2-3, indicate side and track locations on the records, in this case side 2, track 3)

When it is necessary for you to find a specific sort of accompaniment against which to practice using a certain scale, chord, tempo, progression, tune-type, or whatever, refer to the charts in Appendix A, a cross-reference for recorded accompaniment. For example, if you wish to practice improvising with a lydian-augmented scale against a track that uses all twelve keys, then you can look under lydian-augmented on the Appendix A chart and find side 1, tracks 3 and 4 of Aebersold's Volume 3, and side 2, track 6 of Aebersold's Volume 16.

Other play-along records include: (1) Advanced Improvisation, David Baker, Maher Publications, 1974. This valuable book comes with a play-along cassette, containing twenty-six Baker originals:[1] (2) Workbook For New Concepts In Linear Improvisation, Ramon Ricker, Studio P/R, 1977. The workbook is separately sold, with its play-along cassette, from the full text, New Concepts For Linear Improvisation. The cassette contains twenty-nine, rather brief, exercise progressions. The tempos are on the fast side and the progressions move along, too, making this a somewhat difficult, challenging set, but well worth having: (3)The Ramon Ricker Imrpovisation Series, Vols. 1-5, Ricker, Studio P/R, 1979; and (4) Blues In All Keys For All Instruments, Studio P/R, 1979.

Recommended Reading

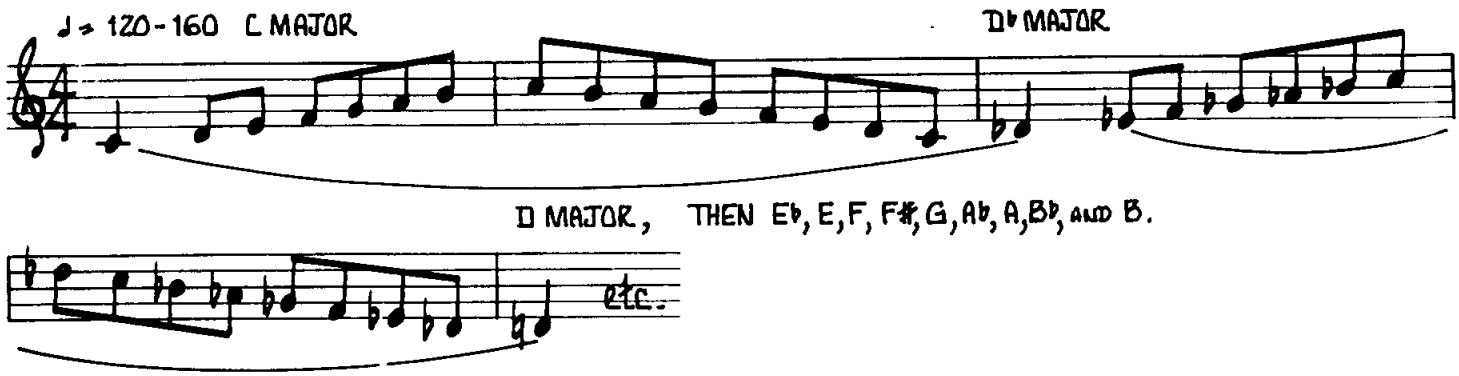
Since the ear is our most vital faculty in improvisation, we need to understand how it functions in music, what it is capable of doing for us, and how it can be improved. Read, then, pages 15-22 in The Jazz Idiom, in which the ear is discussed extensively. In the same book, read Chapter 4, an outline for studying improvisation, paying particular attention to the segment beginning on Page 68, TROUBLE-SHOOTING IN IMPROVISATION. If you are a keyboard player, Chapter 3 of the same book could assist you in the area of chord voicings, if you need help. Also, players of all instruments should read Chapter 2 of The Jazz Idiom, to assist you in transcribing, analyzing and practicing solos on record.

Finally, read Chapter 4 of Listening To Jazz, to broaden your view of improvisation, but more especially to be introduced to the various types of vehicles (tunes) that exist in jazz and which will be thoroughly studied in the ensuing chapters of *this* book.

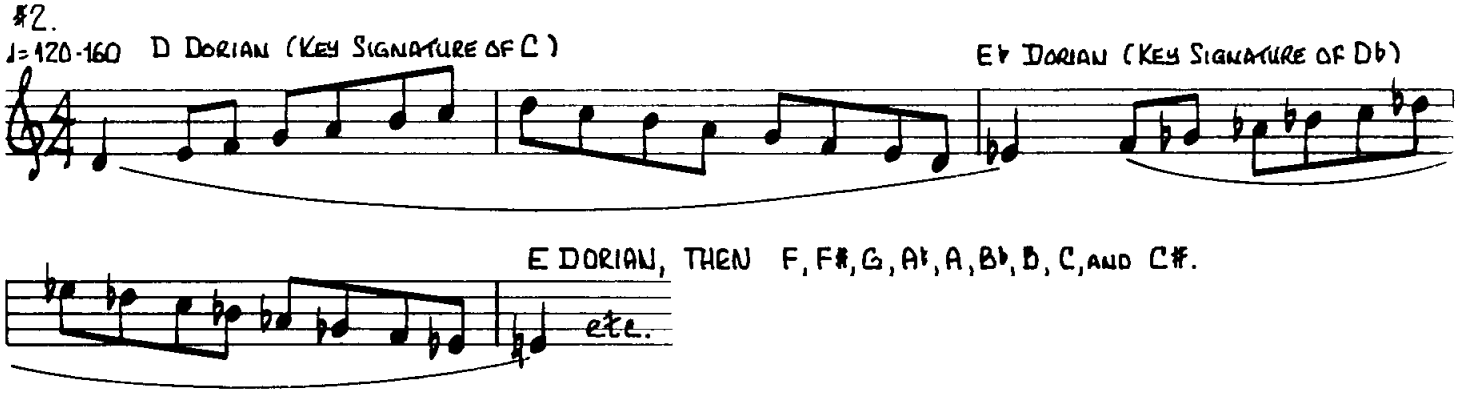
Playing Assignment

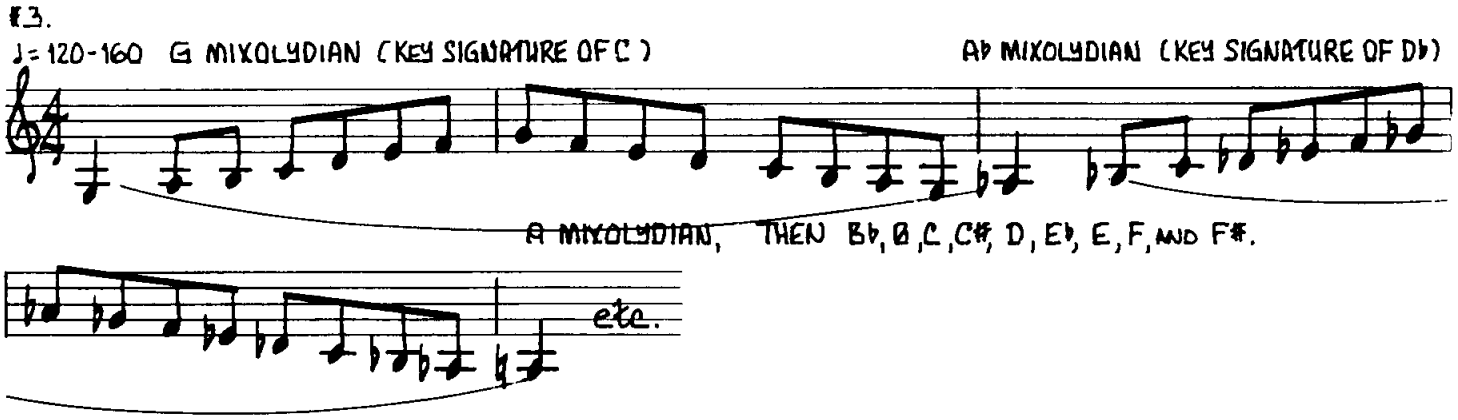
For the first two chapters (covering Be-Bop, Standard and Modal vehicles), you need only to be ready with the major scale and two modal scales derived from the major scale in all keys. It is important that you learn these *before* going on to Chapter 1. Practice the assignment in the following manner:

#1.



[1] Remember that the tunes you use for improvisation needn't always be a specific, well-known tune to contain the musical devices you need to practice.





If we were able to feed a large number of randomly chosen improvised solos by major artists into a computer and ask the computer what rhythmic level was used most frequently, the answer would be the *eighth-note level.* The faster the tempo, the more eighth-notes will appear, until, after a certain point (ca. ♩= 120), most solos become a relatively steady stream of eighth-notes, almost to the total exclusion of any other rhythm, save an occasional phrase-ending or a rest in which to take a breath. Conversely, the slower the tempo, the more rhythmic variety we encounter. The reasons are simple: (1) complex and/or mixed rhythms are risky to perform at a fast tempo; (2) neither the listener nor the player has time to aurally absorb complex rhythms, melodies, or harmonies in a very fast tempo; (3) eighth-notes in a fast tempo are quick enough to be interesting, lively; and (4) fast tempos are more difficult to enter, exit, and re-enter often, without playing a few phrases that are out-of-time or simply don't "swing". Once you are started, it is easier to play a long, almost unbroken string of eighth notes and sustain the time-feeling much more consistently and at a more exciting level.

The significance of all this, with regard to our study of improvisation, is that it tells us more specifically how to practice scales and patterns, with regard to tempo. The tempo, for example, given for the scale exercises on the preceding page, is one-half the tempo at which eighth-notes really begin to take over. In other words, our tempo for the scale exercise is almost too slow for steady eighth-notes to be appropriate or effective. So plan to "over-kill" with respect to the tempos you choose for your scale and pattern practice. Also, when you are improvising you will need to shift frequently to a new scale or a new key, which could slow you down, if you barely know the scale or have difficulty shifting quickly enough at that tempo.

Another fact becomes apparent from the foregoing discussion: we can expect that sooner or later we must acquire a large variety of ways to weave a line of unbroken eighth-notes.

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CHAPTER 1

BE-BOP AND STANDARD VEHICLES

There are literally *millions* of tunes in this world, any one of which might be the very one with which you'll be confronted next. So there is no way to be sure that we've learned to improvise on all the specific tunes we'll ever need. But nearly all those millions of tunes out there can be categorized into one (or more) of perhaps six or eight kinds. We'll learn six in this book. Each *kind* of vehicle (tune) has very specific ingredients and contrasts sharply in approach with the other *kinds* of vehicles. But when you have learned *one* of the six kinds, you have simultaneously learned to cope with thousands of similar, sometimes identical, tunes.

The six vehicles we will take up in this book are BE-BOP, STANDARD, MODAL, BLUES, CONTEMPORARY and FREE FORM. Be-Bop and Standard vehicles have been lumped together because their chord progressions are so nearly the same. Be-Bop *melodies* and Standard melodies differ sharply, but the *harmonic* styles are so similar that many Be-Bop tunes are actually a Be-Bop melody with the chord progression of a known Standard. And it is chiefly the nature of the chord progression that dictates a specific approach.

There are a few differences between Be-Bop and Standard that are worth knowing. With respect to tempo, Be-Bop tunes are generally fast or very fast and very seldom a ballad, whereas Standards are played at all tempos and frequently as ballads. Be-Bop chord-types and scale-types are sometimes more complex and more altered than Standard types of chords and scales. For example, Be-Bop chords were often extended to include ninths, elevenths and thirteenths. Also, as mentioned earlier, the melodic styles differ greatly between Be-Bop and Standard vehicles. The given melodies are more angular, quick and instrumental in Be-Bop tunes, slower, more graceful, more singable in Standards.

In the event that you were unable to locate a copy of The Jazz Idiom, which was part of the suggested reading in the INTRODUCTION, Be-Bop vehicles were developed during the Be-Bop Era (ca. 1945), with no serious effort to make a Hit Parade or Top 40 list. Standard tunes, on the other hand, *were* the popular tunes of the day ("the day" most often being in the 1930's and 1940's). Both kinds of vehicles have survived. Old Be-Bop and Standard tunes are continually revived and new ones are written in a similar fashion. Many young rock musicians are turning to BeBop tunes for melodic inspiration and to learn to cope with fast-moving chords.

This chapter will favor work on the Be-Bop vehicle, since its slightly more difficult chord progressions will more than prepare you for coping with the progressions of Standards, which are similar, but simpler.

We have discussed the ways in which Be-Bop vehicles differ from Standard tunes, but we have not compared them to the other four types. We have stated that the specific nature of the chord progression dictates much of our approach to improvising on that progression, but we have not compared the similar Be-Bop and Standard progressions with the sort of progressions we'll encounter in studying the other four kinds of vehicles. The basic characteristics of all six types are compared in the following table (Ballads are not included in this table because tempo becomes a more significant factor than the chord progression in distinguishing ballads from the other vehicles):

	TEMPO	HARMONIC RHYTHM [1]	CHORD SEQUENCE [2]	CHORD STRUCTURE [3]
BE-BOP	usually fast	fastest, averaging about 2-4 *beats* per chord	mostly II-V-I, cycle & chromatic, many modulations	generally simple with frequent 9ths, 11ths and 13ths
STANDARD	all tempos, ballads	average about 1-2 *measures* per chord.	II-V-I, cycle, less chromatic & modal than Bop	usually simple
MODAL	all	very slow or none, average 8-16 meas. per chord	change is more for contrast than sequence	simple, but more likely to use 4ths than 3rds
BLUES	all, but is traditionally slow	slow, averaging 2-4 measures per chord	extremely simple traditionally	simple, but also uses blue tones & blues scale
CON-TEMPORARY	all	any, but usually 1-2 measures per chord, like Standard	unpredictable, unique, free	often *very* complex, requiring unusual scales
FREE FORM	any, but usually fast	usually none assigned or inherent	usually freely and spontaneously chosen	could be anything, but usually very dissonant

1 - harmonic rhythm refers to chord durations, shorter durations creating a faster harmonic rhythm, longer durations the reverse.

2 - Chord sequence refers to the intervals used between the roots of successive chords. The most common root motions are the cycle of fifths and chromatic motion.

3 - chords are structured from various intervals, traditionally in thirds, hence the 1-3-5-7-9-11-13 spellings we often encounter, in which the distance between any two consecutive chord members will be some kind of third interval. However, Modal tunes usually use fourth intervals between chord tones. Contemporary vehicles tend to use mixtures of many interval sizes, and because Free Form harmony reaches toward atonality, illusions to chords based on familiar intervals will probably be avoided.

You will probably want to refer to the foregoing table from time to time, to help you keep an overview of how the various vehicles compare with each other. In Appendix B, another table is provided which again compares the vehicles, but this time from the standpoint of how we would *approach improvising* on each vehicle-type, serving as a *very* brief summation of Chapters 1-6.

After studying the table in *this* chapter, Be-Bop and Standard vehicles might seem to be an unlikely place to start, since they have the fastest harmonic rhythms of all the vehicles, and Be-Bop tunes are also likely to be a fast tempo as well. However, the chord structures and sequences are generally simple and orderly, making for easier, quicker rendering of chords and scales, plus a more comfortable shift between chords. But even more important, while being "broken-in" as improvisers, why not go after the most mechanistic of the vehicles first, acquire some needed disciplines, and save our more creative vehicles for a time when we are able to make better use of them? Be-Bop tunes will keep you very busy, chasing chords in a fast tempo, but because of the short durations of the chords, you won't have time to express much melodically. You will find that your time is mostly spent spelling, implying, and adjusting to each new chord. This is not to say that there is no creativity in solos played on Be-Bop tunes. Some of the greatest improvised solos in history were played on Be-Bop vehicles, but it is nonetheless more difficult to be purely creative when both the tempo and the harmonic rhythm are fast. It has already been pointed out that the faster the tempo, the more likely that the rhythm will simplify into an almost steady stream of eighth-notes, which would also remove some, if not a great deal, of the *rhythmic* creativity from the solo, as well.

It is also worth mentioning here that be-bop tunes usually have melodies that are relatively complex and busy, simulating the melodic style of an *improvisation* on the tune. In other words, the melodies to be-bop tunes are less-defined in phrase structure, being almost *through-composed*.[4] A tune composed by Charles Parker, for example, is liable to have a *given* melody that sounds much like one of Parker's *improvised* choruses. Therefore, as we learn be-bop tunes, the melodies to those tunes will also give us a glimpse of the improviser's melodic style. Standard tunes may have pretty, pleasing melodies, but they will also be simpler, rhythmically and tonally, and contain more consistent repetition of melodic fragments than be-bop tunes. Hence, standard melodies are not as indicative of the content or style of the improvised solo.

Imitation will be one of our greatest teachers, as we study improvisation. We listen often and carefully to our favorite players, transcribe their solos, adopt their patterns and cliches, and learn their tunes. It would be best, then, if our study could utilize well-known tunes for models, analysis and practice. Copyright laws, however,make such ideas impractical, cumbersome, even impossible. To compensate for this lack, every effort was made to provide original tunes that are loyal to the vehicle's stereotype, including as many characterisitcs of melody and chord progression as possible. In order that the reader gain maximum insight into the common characteristics of each of the vehicle-types, harmonic and melodic chiches are often included in places where the composer would have preferred to be inventive or clever. The goal of the author was to provide the typical, rather than the unique model. Lists of well-known tunes will be provided throughout the book, as examples of a particular vehicle-type, to be listened to, studied, and played in the same manner as the author's original tunes.

Harmonic Characteristics of Be-Bop and Standard Tunes.

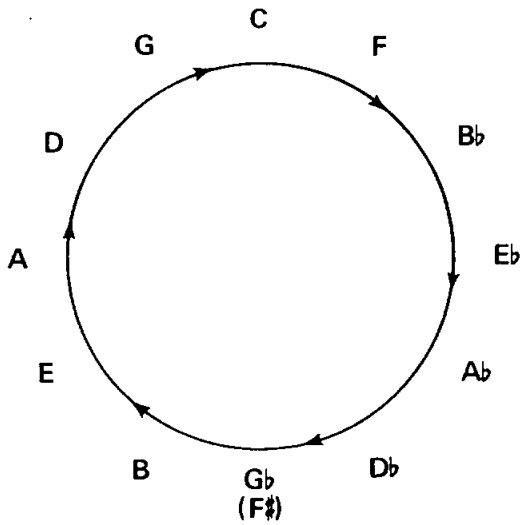
In terms of our approach to improvising on this vehicle or that, the *chord progression* will dominate our effort and will be most responsible for determining the vehicular category. Even if we rebel and decide that we absolutely *refuse* to play any sounds that might be construed by the theoretician to be *correct* sounds, we still have to know where the enemy is located, lest we stumble across him in our self-imposed darkness.

[4]Continuous unfolding of new melodic material with virtually no repeated phrases or sections.

To put it in the vernacular, *inside playing*[5] has to precede *outside playing*.[6] The tune's lyric (if it has one) and melody are only present in the first and last chorus of the performance, generally, and not referred to in the improvised solos that occur in the middle segment of the performance (though the use of motifs from the given melody is becoming a more frequent practice in recent years). Certainly the tune's title has little bearing on the improviser's approach, though, like the lyric, it may strongly suggest a specific mood or feeling, *if* the improviser is conscious of these things, Even in the area of mood and feeling, however, harmony will play an important role, as it directly affects melodic note choices. So when Charles Parker improvised on the standard tune, "What Is This Thing Called Love", the content of his solo is not *conceptually* different from his also-recorded solo on "Hot House", which is a be'bop melody layered over the chord progression of "What Is This Thing Called Love". One would find more differences as a result of the time span between the recordings, the differences in accompaniment, and the fact that good improvisers never play the same solo (any solo) again.

If the chord progression is the general definition or identity of a specific tune or tune-type, then how do chord progresions differ from one another? The figure on page give us hints. For one thing, the chord *durations* affect the sound and feel of the tune as well as our approach to it. Short durations suggest thoughts of short duration; long durations afford longer ideas and more time to build intensity of expression. Rhythmically, short durations encourage a steady stream of notes, long durations promote greater rhythmic variety. Short durations also require more mental and physical agility, if less concern for pure melodic beauty.

Chord *structures* can vary, too. Usually, chords are built with successive third intervals, but sometimes we'll encounter chords built of fourth intervals, or chords which combine various interval sizes. Chord structures can be simple, like triads and seventh chords; or complex, as in altered chords, extended chords (chords which have added 9ths, 11ths or 13ths), polychords (stacking of one chord over another), or chords which are complex because the bass note seems to be foreign to the chord above the bass note. Complex chord structures require more time to be heard, assimilated and appreciated. Therefore, since be-bop and standard vehicles have short chord durations (generally two or four beats per chord), often happening in a fast tempo as well, the chord structures are relatively simple. Chord *sequence* can vary greatly between logical, traditional sequences of be-bop and standard tunes (i.e., cycle and chromatic motion), and the less-predictable sequences of contemporary tunes, and the almost non-existent sequence of modal vehicles (which tend to remain on a single chord-scale for very long durations, sometimes throughout the entire selection). Chromatic sequences, more prevalent in be-bop than in standard tunes but existent in both, refer to progressions in which the chords move up or, more especially, down in semi-tones (half-steps). For example, the standard tune "Lover" has a progression which begins on an E-flat 7 and descends in half-steps to D7, C♯7, C7, B7 and B♭7. The be-bop tune, "Milestones" (sometimes called "old" Milestones to distinguish it from the more recent tune by the same name, which is a modal tune) uses both ascending and descending chromatic sequences. Cycle motion refers to the circle (or cycle) of keys represented below:

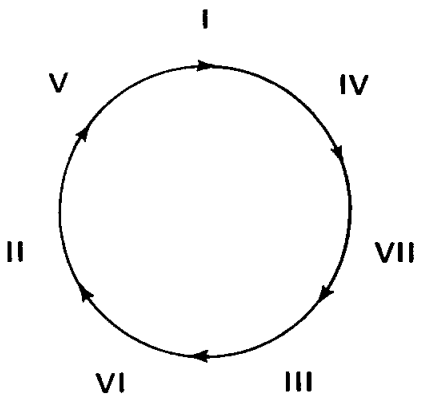


[5] Consonant, chord-dictated notes.

[6] Dissonant, unrelated notes.

To aid us in understanding chord progressions, we should learn to translate lettered chord symbols (i.e., II-7, V7, I maj. 7), with R.N. I placed on the keynote (which must be moved to another pitch whenever there is a key change), and R.N. II, III, IV, V, VI, and VII assigned to the remaining scale steps of the key. Hence, the progression D-7 - G7 - C maj.7 becomes II-7 - V7 - I maj.7 *in the key of C*. The Roman Numeral tells us the *function* of the chord within a key. We also are not confused by the lettered symbols that cause B♭-7 E♭7 - A♭maj7 not to resemble F♯-7 - B7 - E maj.7, though each is a II-7 - V7 - I maj.7 progression, in its own key.

Fortunately, perhaps, *most* or *even all* of the chords in a given be-bop or standard tune are likely to be a II, V or I chord, in one key or another. Furthermore, the II will nearly always be a II-7 (or II$^{\emptyset}$7 in a minor key), V will always be a V7, and I will be a I maj.7 (or I-in a minor key). This greatly reduces the field of what we can expect to find when we translate lettered symbols into Roman Numerals. There are many exceptions, of course. Each tune usually has one or two points within the progression where a surprise may be found. Sometimes the "surprise" chord is the highlight of the progression and very much on the mind of the improviser. But the rest of the time is spent in vanilla areas, Like II-V-I. Harmonic motion and interest is usually achieved in the be-bop and standard vehicles by moving through other keys, rather than by utilizing the other Roman Numerals (III, IV, VI, and VII) or by changing the structure of the chord. Often a II-V progression will occur without being followed by I. Note, incidentally, that the II-V-I progression has a specific order, so that we rarely see, for instance, a V-II-I progression, or a II-I-V progression, If we select a II-V-I progression in any of the twelve keys, it will be found that the three successive chord roots of the II-V-I progression become a three-letter slice of the cycle shown earlier. For example, II-V-I in C has a root sequence of D-G-C, which are in the 10, 11 and 12 o'clock positions on the cycle chart. The progression, III-VI-II-V-I, reasonably common, extends the cycle slice to five successive letters, and the progression ♯IV-VII-III-VI-II-V-I, found in Dizzy Gillespie's "Algo Bueno" ("Woody n' You" is an alternate title) for example, extends the sequence to include each of the seven Roman Numerals (though the IV is altered to become ♯IV). So there is also a cycle of Roman Numerals:



The cycle is much like a treadmill; if you step on at VI, you'll probably see II next. If you stay on, you'll likely encounter V next, then I. You can step off whenever you like, even before you reach home (I), but when you step on again, the belt is still moving in the same direction, even if you change keys or intersect the belt at some other point than before.

Each time through the sixteen measure progression of John Coltrane's "Giant Steps", we encounter *twenty six* chords, a relatively high number even for be-bop tunes. Yet all twenty-six chords function as II-7, V7, or I maj.7 in the keys of B, E-flat and G. In short, there are numerous changes of key, but the chord functions within each of the keys are very simple, as are the chord types.

Be-bop tunes are generally more adventuresome, harmonically, than standards. We can expect to find a slightly faster harmonic rhythm, more sudden shifts into new keys, more altered chords and added 9ths, 11ths and 13ths, more chromaticism in general, and many interesting progression sequences that began in the Be-Bop Era (1940-1950). Even when be-bop players chose to play a standard tune, they would often revise the progression in significant ways.

But before continuing the discussion of harmonic characteristics of be-bop tunes, a topic so well handled by the be-bop musicians that it is rigorous mental exercise to discuss it, it is appropriate here that we clarify a few basic points about understanding chords and chord progressions.

As stated earlier, most chords are built with third intervals. In simple terms, we use every other note of a scale (1st degree, 3rd degree, 5th degree, etc. of the scale) to build a chord. If we use degrees 1, 3, 5 and 7 of a C major scale, for example, we have built a C major seventh chord. Since there are only seven different pitches in most scales, including major and minor scales, and since we seldom use the same scale degree twice, in a chord, it can be easily understood that the C major seventh chord used only four of the seven scale notes. A chord is a systematic means of spacing the pitches of the scale so as to separate them (by omitting the 2nd, 4th and 6th degrees) into a consistent, pleasing sound. If, however, we wish to use the omitted degrees, they are generally added to the *top* of the chord (the 7th). So if we add the 2nd degree to the top of the chord, a new third interval is added when we omit the next tone above the 7th (which would have been an octave above the root) and using the next tone, the 2nd degree of the scale (now an octave higher). The name of the degree is changed from 2 to 9 when we add the 2nd degree to the second octave of the chord, hence our odd-numbered degrees continue from 1 through 9. If we add the 4th and 6th degrees in the same fashion, they become the 11th and 13th, respectively. Now all seven scale tones have been used and so we needn't concern ourselves with thoughts of a possible 15th, 17th, or a "ruptured 34th" - they don't exist.

The Roman Numeral system has already been suggested as a means of understanding chord function and a means by which identical progressions in different keys may be recognized. It was also mentioned that II would most often be a minor seventh chord, V will always be a dominant seventh chord, a I will be a major seventh chord, *if* we are in the *major mode* (minor mode is different from major, but also consistent within itself). The reason that these chords are structured consistently is because they use the major scale *from I* for their pitches. That is, a D minor seventh chord (II-7 in C) is built on a scale, called *dorian mode*, that is counted from the note *D*, but uses only notes from the *C* major scale. The same holds true for the G7 (V7 in C), which is built on a scale, the *mixolydian mode*, that is built on the note *G* but uses only notes of the C major scale. It was also mentioned that II, V and I comprise most of the chord functions we'll encounter. The other four Roman Numerals (III, IV, VI and VII) *will* occur, however, and when they do, they will usually be based on the scale of *I*, also. Alterations of the usual forms (especially II7 and VI7 in place of II-7 and VI-7) and even alterations of the Roman Numerals (especially ♯IV°7, ♭VII7, ♭III-7, ♭II7, and ♭VI7) can be expected. The following figures should help to clarify certain fundamental terminology about chords and chord progressions.

CHORD SYMBOLS

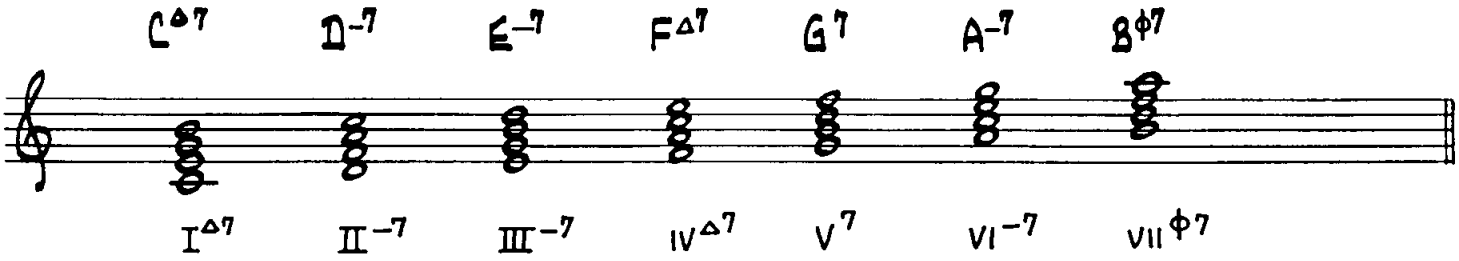
major seventh	minor seventh	dominant seventh	diminished seventh
C M7	C m7	C7	C °7
C Δ7	C-7		C dim.7
C Δ	C min.7		
C maj.7	C- (unless triadic)		
C (unless triadic)			

half-diminished seventh	minor-major seventh (tonic minor)
C ø7	C-Δ7
C-7(-5)	C-(♯7)
C m7(♭5)	C-(+7)
E♭m6(C bass)	C-(unless triadic)

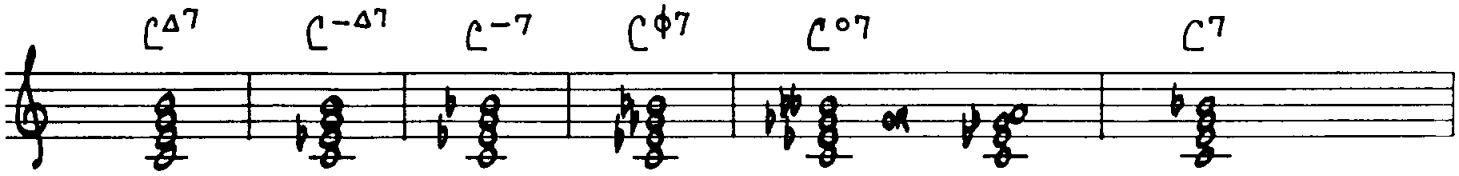
alterations

raise	lower
+	♭
♯	-

NORMAL SEVENTH CHORDS ON ALL SCALE DEGREES



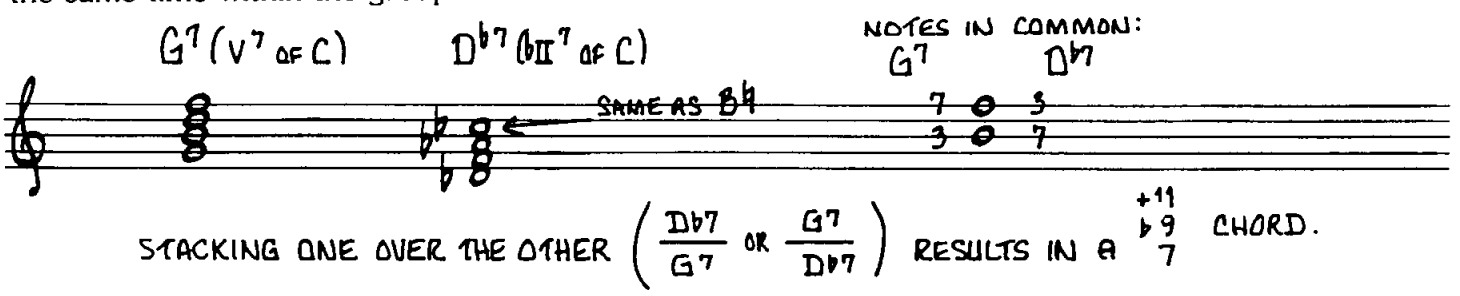
EXAMPLES OF CHORD STRUCTURES



It was mentioned that be-bop tunes often use chromatic chord sequences, especially downward in half-steps. Even the *key* sequences themselves (as well as *chord* sequences) are sometimes arranged chromatically. Gerry Mulligan's "Five Brothers" uses, in its bridge section (channel, release, or B section) II-7, V7, and I maj.7 in the successive keys of E, E-flat, D, D-flat and C. Sonny Rollins' "Airegin" uses, in its B section, II-V-I progressions in the successive keys of C, B, and B-flat, then down a whole step to A-flat. Among standard vehicles, George Gershwin's "Bess, Oh Where Is My Bess?" and "Summer Knows" (from the film, SUMMER OF '42) both use chromatically downward key modulations. Another favorite key sequence was downward in *whole* steps, as in be-bop tunes like Miles Davis' "Solar" and "Tune-Up", and J.J. Johnson's "Afternoon In Paris", and in standards like "How High The Moon". Be-bop improviser's also liked progressions which start on either I maj.7 or I-(+7), dropping down one whole step to a minor seventh chord that functions as II-7 in a II-V-I sequence whose new I is a major third interval down from the original key. Standards "What's New", "We'll Be Together Again, and "Sunny" all share this trait. Clifford Brown's be-bop tune, "Daahoud" begins with such a sequence.

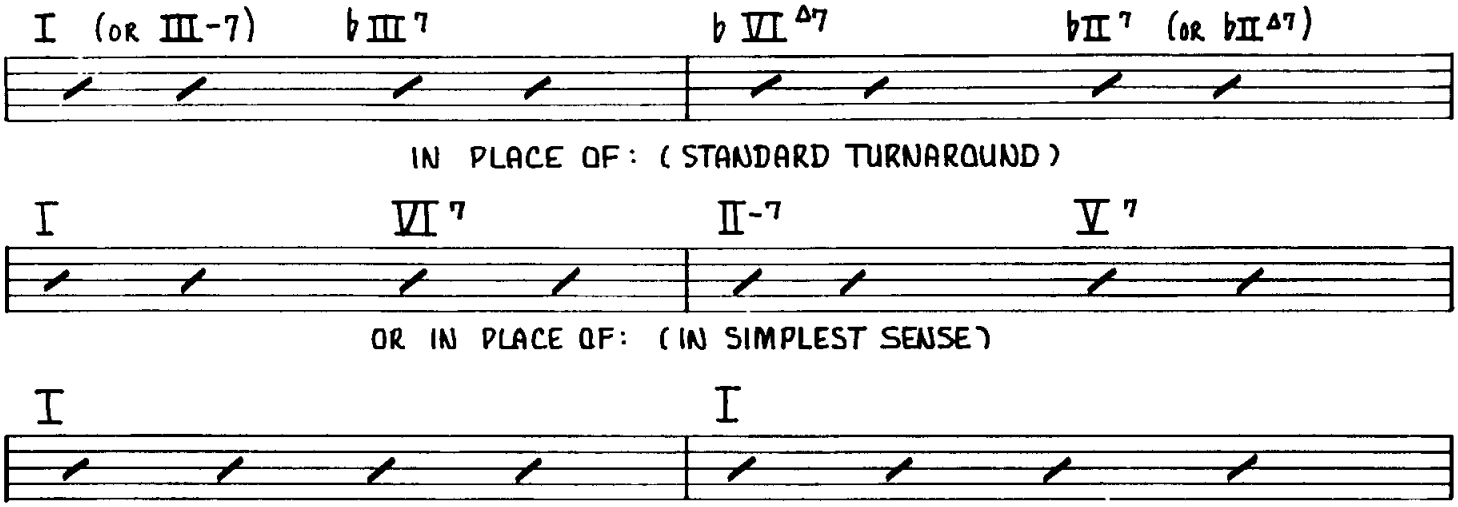
Be-boppers loved the ♭III-7 chord. First they sought out standards that used ♭VI7 chords in a reasonably long duration to good harmonic effect, like "Indian Summer" and "Out Of Nowhere", but substituted the ♭III-7 for the ♭VI7. Then it was discovered that the ♭III-7 could happen in numerous other instances, especially as a substitute chord for a VI7 (not ♭VI7 this time) that has a flatted ninth, like the second chord of the standard, "A Foggy Day". And of course the III-7, VI7, II-7, V7, I progression often became III-7, ♭III-7, II-7, V7, I.

The most common chord substitution used by be-bop musicians, however, was *tri-tone substitution*, in which a ♭II7 chord is substituted for a V7. Since the V7 chord is extremely common, it provided many opportunities to apply the device. The simplest tri-tone substitution is to turn a II-7, V7, I progression into II-7, ♭II7, I. But often the II-7 is also replaced by a II-7 that would function like II-7 of the ♭II7, namely ♭VI-7. At other times, the durations of the chords are shortened so that both the *real* II-V and the substitute II-V are used in rapid succession, the substitute II-V are used in rapid succession, the substitute progression always occurring after the given II-V. Players like Charles Parker and John Coltrane often used tri-tone substitution in their solos spontaneously, though the rhythm section might still be playing the given II-V. The two alternates have much in common, so that the effect can be very pleasing, if both II-V's are played at the same time within the group.



Both standard and be-bop vehicles show a penchant for cycle motion, as in the ♯IV, VII, III, VI, II, V, I progression mentioned earlier as an ingredient in Gillespie's "Algo Bueno". The first five chords of Jerome Kern's "All The Things You Are" (A standard tune) are from the cycle. Gershwin's "I Got Rhythm" has a bridge that is a four-chord sequence from the cycle. Another version of this sort of cycle progression, also very common, is the progression which begins on I, then to a VII$^{\emptyset}$7, III7, VI-7 (these last three sound as II, V, I in a minor key that is located a minor third below the starting I chord), but on to II7, V-7, I7, and IV$^{\Delta}$7 (and these last three chords sound as II-V-I in the key of the previously labeled IV chord). From the IV$^{\Delta}$7 chord, there are numerous, easy ways to return to I by the end of the phrase. So the cycle starts on the second chord, VII, and proceeds around the cycle to the IV chord. This sort of progression occurs in *many* be-bop and standard tunes, too numerous to list. Parker even incorporated the sequence into the blues progression.[7] Some of the most popular songs of our time use that sequence, also.

Finally, there is the be-bop *turnaround* (or *turnback*). A turnaround exists in most tunes, including standards, be-bop, blues, even some contemporary vehicles. They are generally located in the last two measures of an eight-measure phrase, where one usually expects to come to rest on a I chord of long duration, but where instead we are likely to find a several-chord sequence that keeps the harmony in motion and points us towards the beginning chord of the next eight-measure phrase. The several-chord sequence is called a *turnaround*. The most popular turnaround of the be-bop era was:



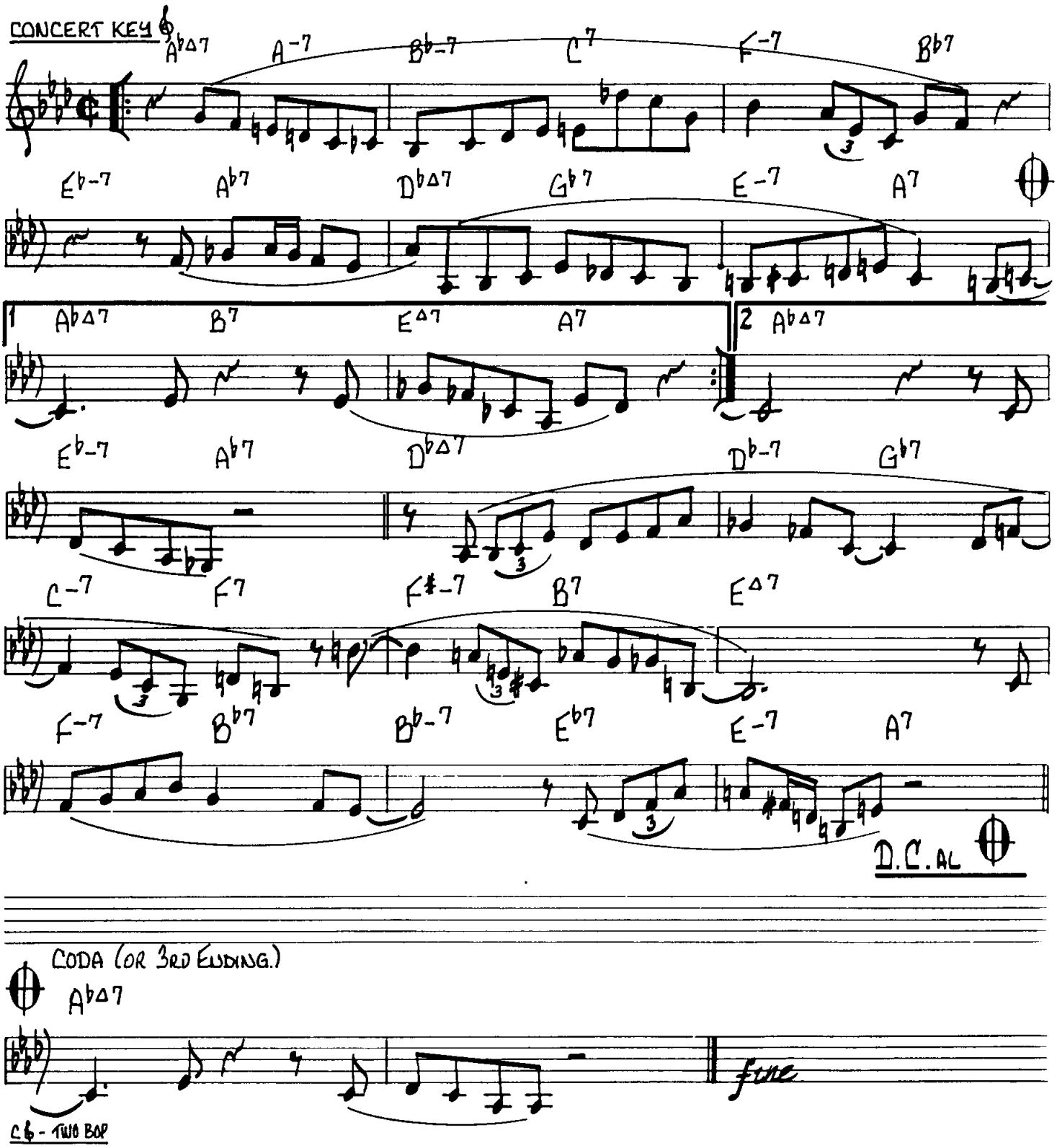
The reader who wishes to investigate more thoroughly the harmonic characteristics of be-bop and standard vehicles should refer to Appendix D of IMPROVISING JAZZ (Coker, Prentice-Hall, 1964), which deals specifically with those harmonic traits, using eighty-three progressions as illustrations.

We are ready to work on the first be-bop tune.

[7] Three examples appear in the blues listings in Appendix A.

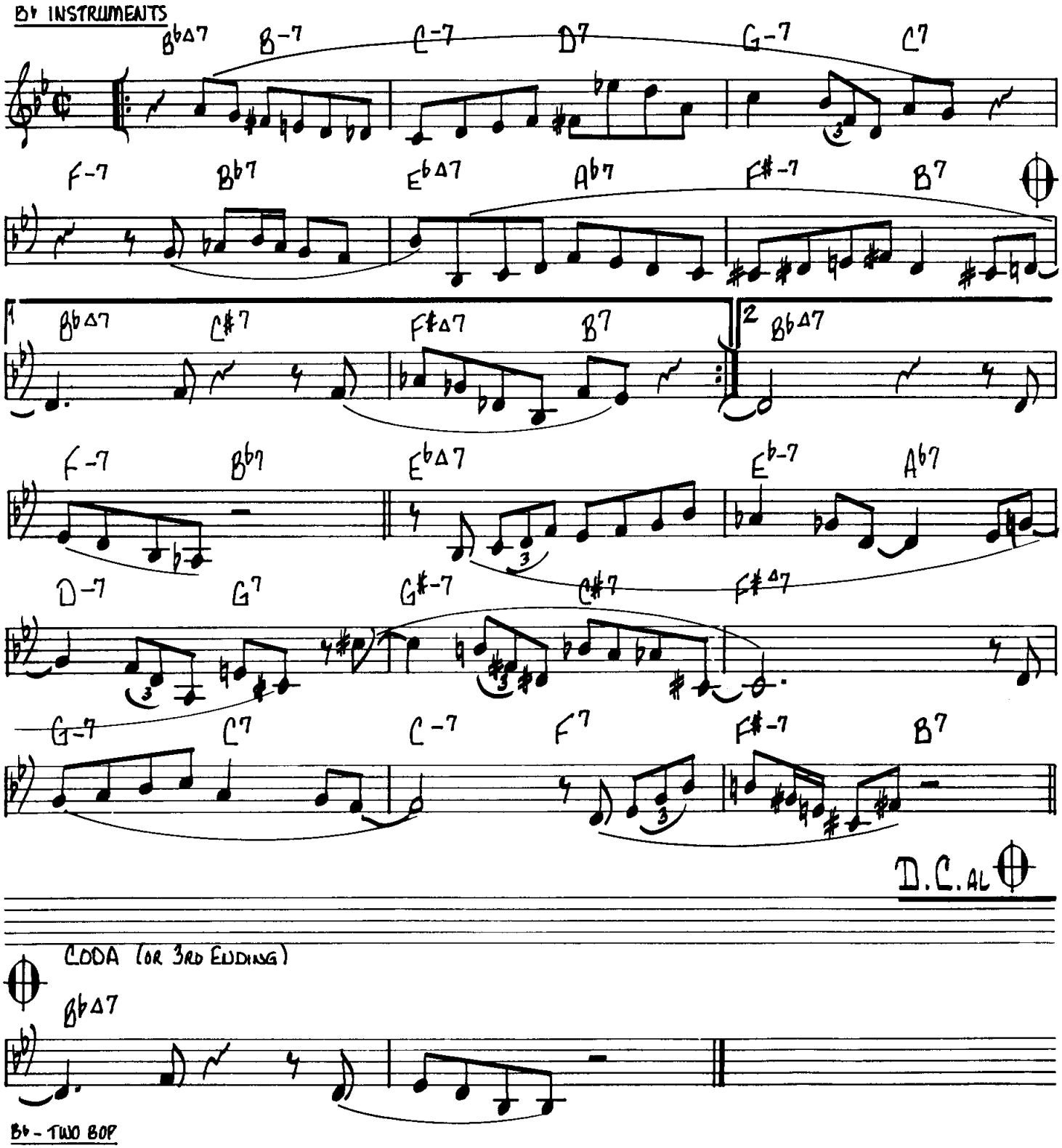
TWO-BOP

(6 Choruses) (Coker)



TWO-BOP

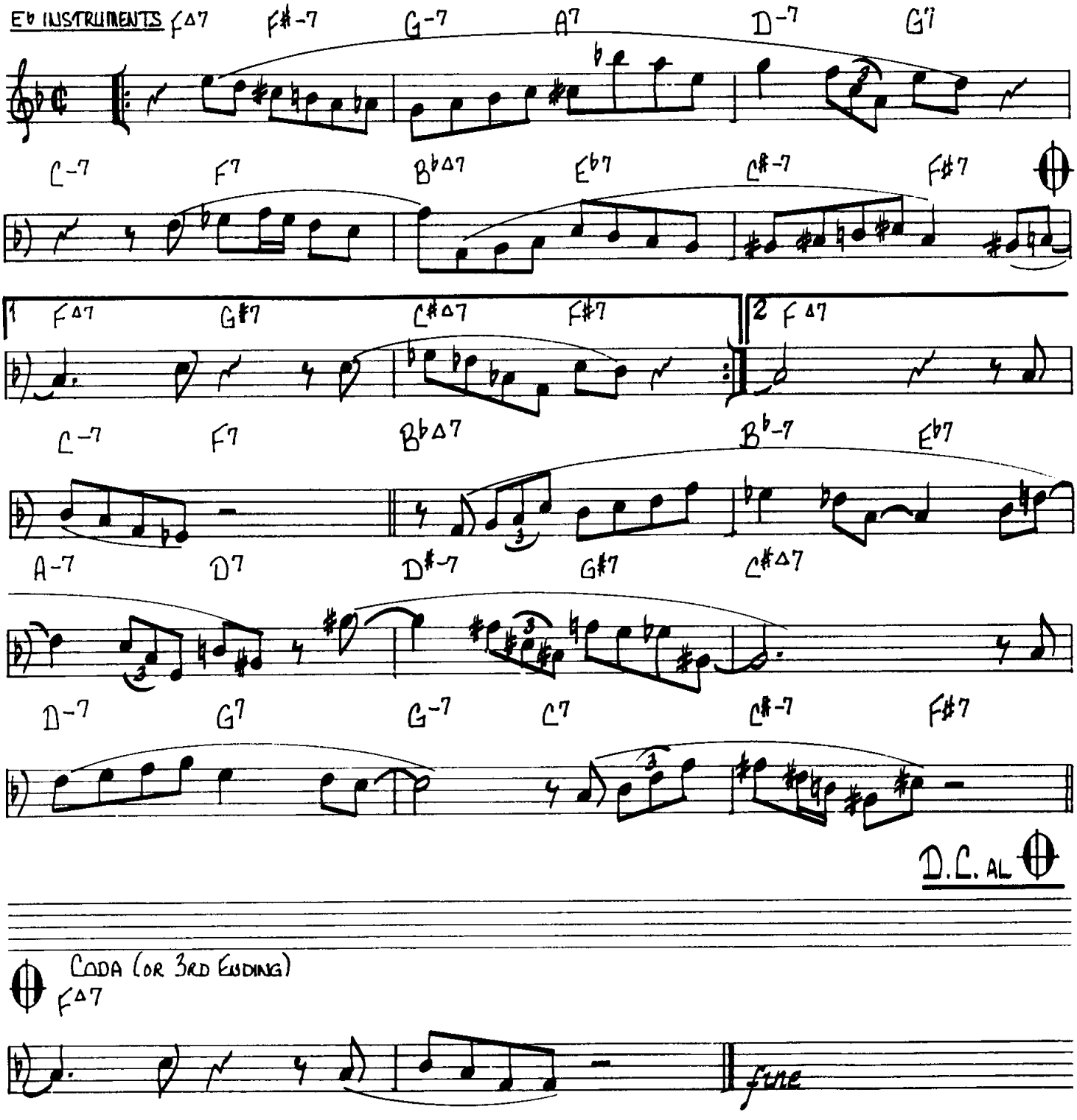
(6 Choruses) (Coker)



B♭ - TWO BOP

TWO-BOP

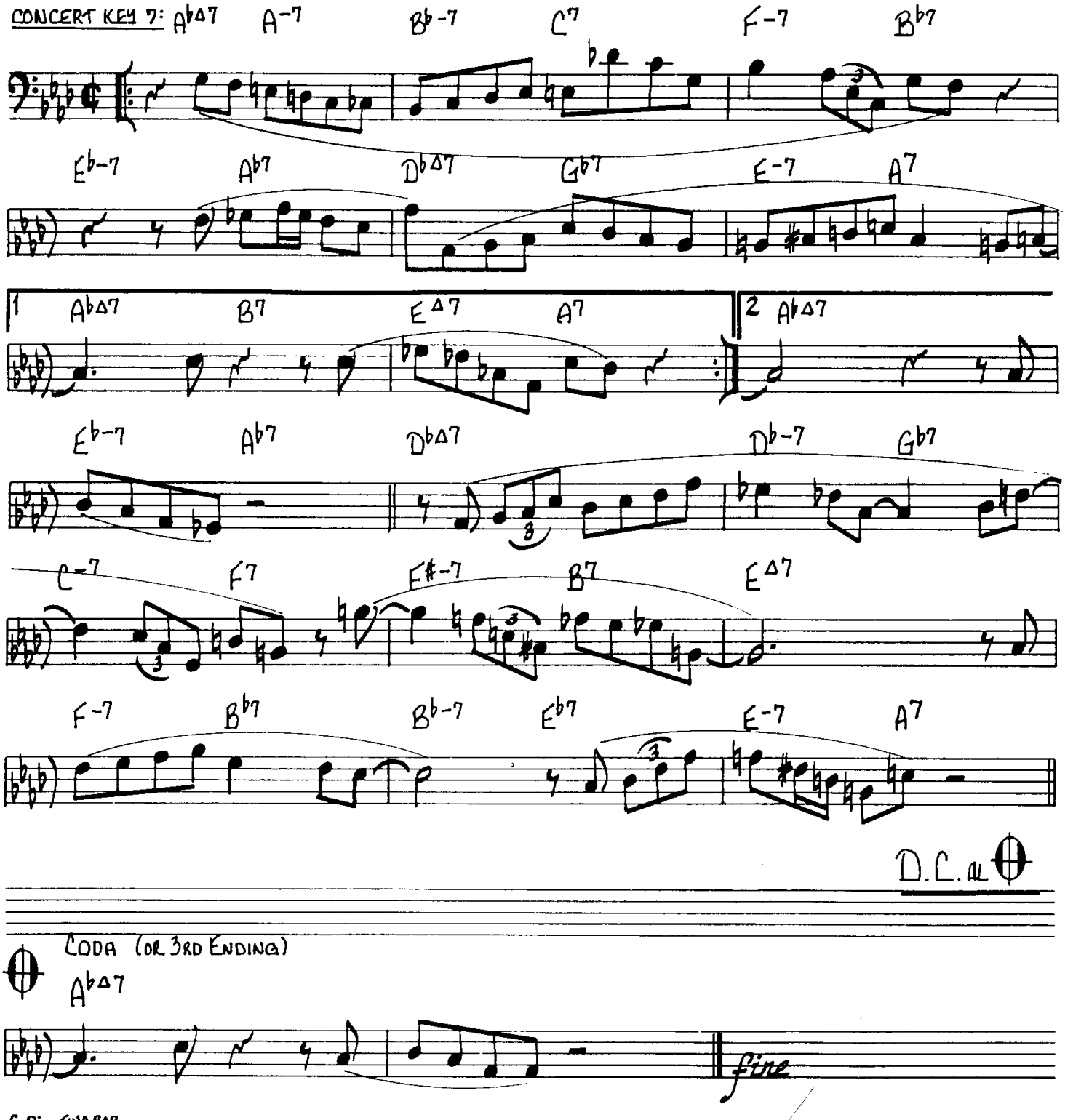
(6 Choruses) (Coker)



Eb - TWO BOP

TWO-BOP

(6 Choruses) (Coker)



C 7: - TWO BOP

This tune uses the following harmonic characteristics of be-bop progressions:

(1) short duration chords (2 beats average);
(2) medium-fast tempo;
(3) many II-V units; and many cycle segments;
(4) abrupt modulations to remote keys;
(5) be-bop turnaround (1st ending)
(6) chromatically shifting II-V's; and
(7) tri-tone substitution (6th bar, and at end of bridge).

Since be-bop melodies bear a close resemblance to improvised melodies, we should note the following characteristics in this tune:

(1) busy and linear, generally;
(2) 3-♭9 leap in middle of second bar (be-bop cliche);
(3) change-running (or chord ruminating) phrases, like the last two bars of the bridge;
(4) digital patterns, like the 1-2-3-5- in the first bar of the bridge on the 3rd and 4th beats; and
(5) miscellaneous be-bop cliches, like the ones in the second and third bars of the bridge.

The tune has a thirty-two bar length, if we count the repeats, which makes it the most common length of all vehicles of all types. It is divided into eight-bar phrases, also very common, and can be represented, in eight-bar phrases, by the most common of the song forms, (even today,) A A B A. Be-bop and standard tunes seldom ever broke away from the 32-bar form, except in the blues (usually twelve bars long), but the form, A B A B (or some variant like A B A C), is almost as popular a A A B A.

Approaches to the Be-Bop and Standard Vehicles

The exercises given on Pages 9 and 10 were mainly for the purpose of becoming very familiar with each of the twelve major, dorian and mixolydian scales, in preparation for the rapidly and relentlessly shifting II-V progressions of be-bop and standard vehicles. But in a tune like this one, the chords are moving every two beats for the most part. Therefore, there isn't even time to play the whole scale, in one direction *only*, without double-timing the phrase (playing in sixteenth notes). In fact, there is only time to rush through *four* eighth-notes before shifting gears into some new key area. So what we need for tackling this set of circumstances is a group of four-note phrases, for starters. Such a phrase could move in thirds (as in spelling chords or change-running), in wide intervals, or in small (2nd) intervals. Wide intervals increase the difficulty too much for now, so we should concentrate on close, easier, more melodic patterns in small intervals, and chord-spelling patterns in third intervals. The trick, *always*, is to *start* with something you can handle, *then* continue acquiring more ways to do it.

Go now to your instrument and prepare to play. (Be sure to select the proper transposition for your instrument). You will need to practice, as often as possible, with the provided accompaniment tape, hence in the same room as the playback equipment. Always practice with the accompaniment track turned to the volume that best approximates having a rhythm section in the room with you. If you drown them out, your time-feeling will probably suffer and it will be easy to be unaware of your wrong notes or becoming lost.

(1) Play (in quick review) the exercises on pages 9 and 10.

(2) Listen to the demonstration track for this selection. (It's always important to hear someone's version of the tune before playing it, as we gather so many non-verbal aspects of performance, as well as tangible patterns or phrases, by listening.)

(3) In order to adjust to the harmonic rhythm, sustain the root of each chord for its exact, assigned duration, with the accompaniment track (which follows the demonstration track). Repeat this process against the successive choruses on the tape until it is easy, accurate, and until you've begun to hear the succession of chord roots in your mind.

(4) Without the accompaniment, play the digital pattern, 1-2-1-2, in eighth notes, for each chord of the progression, moving *1* to the root of each chord. With the simpler chords we're using here, the 2 will always be a whole step above 1, regardless of chord-type. Try to refrain from slowing, speeding, or breaking up the tempo you establish in the first measure. From the very start, you must learn to *think* rhythmically, in tempo, so that you are ready for each quickly-shifting event (especially later, when you are *improvising*, instead of playing patterns).

(5) Now play the 1-2-1-2 pattern with the accompaniment tape.

(6) Play the digital pattern 1-2-3-1- on each chord, first without, then with accompaniment. Now that the 3rd of the chord is included in the pattern, it will be necessary to lower that note by one-half step whenever the chord is a minor seventh chord. Don't write the patterns and then read them! Learn to think, remember, dream and compute spontaneously.

(7) Play the digital patterns, 1-2-3-5 (used often in John Coltrane's solo on "Giant Steps") and 1-3-5-3 on each chord, being careful to lower the 3rd on minor seventh chords, with and without accompaniment. Don't forget to leave two beats vacant or repeat the pattern when the chord duration is four beats instead of the usual two. One clever way to help you remember, and learn more at the same time, would be to play something different on the four-beat durations, like the whole scale, ascending or descending, or an eight-note pattern.

(8) Combine the four different patterns you've used, so far, first by planning and deciding ahead of time (such as changing patterns at regular intervals within the chorus) but working toward being able to rearrange them spontaneously.

(9) Invent new digital patterns and apply them to the progression. Look for simple pattern structures that describe the fundamental sound of the chord, for the most part, as a fast-moving progression allows neither the player nor the listener sufficient time in which to hear and absorb more complex relationships. A pattern such as 2-6-7-4, for example, is likely to sound awkward and/or unrelated to the chords or their function. Transcribe, or obtain a transcription of, John Coltrane's "Giant Steps" and you will discover that nearly all his patterns are *very* fundamental in nature. The first digital patterns you invent might lean on prior patterns presented here. The 1-2-3-5 pattern, for example, is just as effective, though different, when played backward, as 5-3-2-1 (also a common pattern found in Coltrane's "Giant Steps", as well as in many other famous improviser's solos). Other possibilities would include 3-5-2-1, 1-3-2-1, or playing a prior pattern on the *fifth* of each chord, instead of the root, (i.e., 1-2-3-5 becomes a 5-6-7-9 pattern). Since such a pattern includes the seventh of the chord, it will become necessary to remember to lower the seventh for minor seventh chords and dominant seventh chords (i.e., V7).

(10) Improvise with the track.

Patterns, in themselves, are not very creative, though they often serve as springboards for creative melodies. Yet a casual glance at virtually any transcribed improvised solo will quickly reveal a notable presence of patterns and other common cliches and, in most cases, the patterns were acquired by the improviser in *practice*, rather than performance. That is to say, the pattern was practiced, apart from any specific vehicle, in *preparation* for improvisation, and repeated a sufficient number of times in practice so that the pattern becomes a habitual aural, memory, and physical experience that carries over into performance *naturally*, not as a contrived practice. The content of the improviser's solo, with respect to patterns that surface frequently, changes (slowly) as he takes up new patterns in practice, the most recently-acquired patterns tending to be used more often, until still newer patterns replace them. In other words, the soloist's patterns (in performance) often indicate his most current *practice* habits.

The beneifts of practicing patterns are great. Physically, the hands and fingers learn various and useful note sequences so well that the player might need to think or hear only the first note of a pattern, when applying it in performance, and the hands and fingers will complete the pattern as a familiar habit, permitting the mind and ear to proceed with planning the next phrase. Sometimes the mere appearance of the next chord symbol will trigger a conditioned response of this sort. If this seems uncreative, bear in mind that:

(a) we are confronted, at this time, with a vehicle whose chief characteristic is chords of short duration in a fast tempo, which doesn't permit much hesitation or dreaming, and;

(b) a habitually played phrase that requires little or no thought gives the improviser time to thingk and/or hear a more creative, inspired melody for the *next* phrase. Pattern playing also develops agility of mind, teaching the player to adjust any pattern to fit any chord in any key, even in rapid sequences. But the greatest beneficiary is the ear, which is trained to hear (1) chord structure and function; (2) chord root sequence; (3) relationships, in sound, between successive chords; (4) regular, measured meter (time signature); and (5) the ear becomes adept at instantly recognizing same or similar patterns when they are used by *other* players, especially our favorite recording artists.

Our more general goal with patterns, for the moment, is to train our ears, mind, and fingers to respond quickly to each chord symbol by playing a phrase or pattern that is consonant or appropriate to each chord's sound and function. Since any given tune is likely to yield only a small fraction of the variety afforded by having twelve possible keys or chord roots, about a dozen or so different chord structures, and countless chord sequences, then one progression in one key will hardly prepare us to cope with all other vehicles of the same type, though the method is there. The point is, each chord structure, sequence and key needs to be tackled first in practice. Up to now, it has merely been suggested that you play digital patterns to the progression of our first practice tune. Now that the approach has been experienced on a single tune and we understand its purpose and importance, the next step is to acquire this ability to quickly render patterns in *any* key, chord structure and sequence. Building the patterns in all keys with all structures is not too much of a problem, now that the principle is understood and since we are only using three chord structures at the moment (major seventh, minor seventh and dominant seventhj). Chord sequences (so far) have leaned on the cycle and chromatic motions, hence all patterns should be practiced *completely* around the cycle and in a *complete* chromatic sequence, rather than just the partial sequences that might appear in given tune. Also, practice the next two most common kinds of chord sequence, by whole steps (i.e., B-7, A-7, G-7, F-7, etc., or C7, D7, E7, F♯7, etc.) and in minor third intervals (i.e., D△7, F△7, A♭△7, B△7).[8] In the case of the progressions practiced in whole steps, it will be noted that it is necessary to produce two sequences in whole steps in order to have played all keys, each of the sequences only eliciting six chord roots. For example:

ascending descending

C	D	E	F♯	G♯	A♯(B♭)	C	A♯	G♯	F♯	E	D	C
1	2	3	4	5	6	(1)						
D♭	E♭	F	G	A	B	D♭	B	A	G	F	E♭	D♭

The minor third sequences will need to be played from *three* starting position, in order to have encountered all twelve keys:

ascending descending

C	E♭	F♯	A	(C)	A	F♯	E♭	C
C♯	E	G	B♭	(C♯)	B♭	G	E	C♯
D	F	A♭	B	(D)	B	A♭	F	D

After working up all patterns in all keys, on each of the three chord structures in use at this time, in all four kinds of sequences (cycle, chromatic, whole steps and minor thirds), then seek out copies of the chord progressions to many other tunes which have average chord durations of two beats and play all patterns against those progressions. Some suggestions are:

"Giant Steps" (Coltrane)
"Countdown" (Coltrane)
"Thrivin' From a Riff" (Parker)
"Confirmation" (Parker)
"52nd Street Theme" (Davis)
"Five Brothers" (Mulligan)
"Milestones (old)" (Davis)
"Good Bait" (Gillespie)
"My Little Suede Shoes" (Parker)
"St. Thomas" (Rollins)
"Lazybird" (Coltrane)
"Con Alma" (Gillespie)
"Moment's Notice" (Coltrane)
"Tour de Force" (Gillespie)
"Godchild" (Mulligan)
"Jordu" (Duke Jordan, recorded by Clifford Brown)

Begin using the lists in Appendix A to locate available play-along tracks.

[8] Patterns For Jazz and Aebersold's Volume 21 both use the four types of key sequences described here (cycle, chromatic, whole steps and minor thirds).

Now let us turn our attention to our second be-bop vehicle, "Fours", so named because nearly all chords in the progression have the duration of four beats, twice as long as the average durations found in "Two-Bop". We *could* play four-note digital patterns on chords which last four beats, by playing the pattern twice or by leaving two beats vacant in each measure. But it would make more sense to acquire some *eight-note* digital patterns with which to accommodate the longer durations, using four-note patterns only where a two-beat duration occurs. For starters, use the following eight-note patterns:

1-2-3-4-5-3-2-1

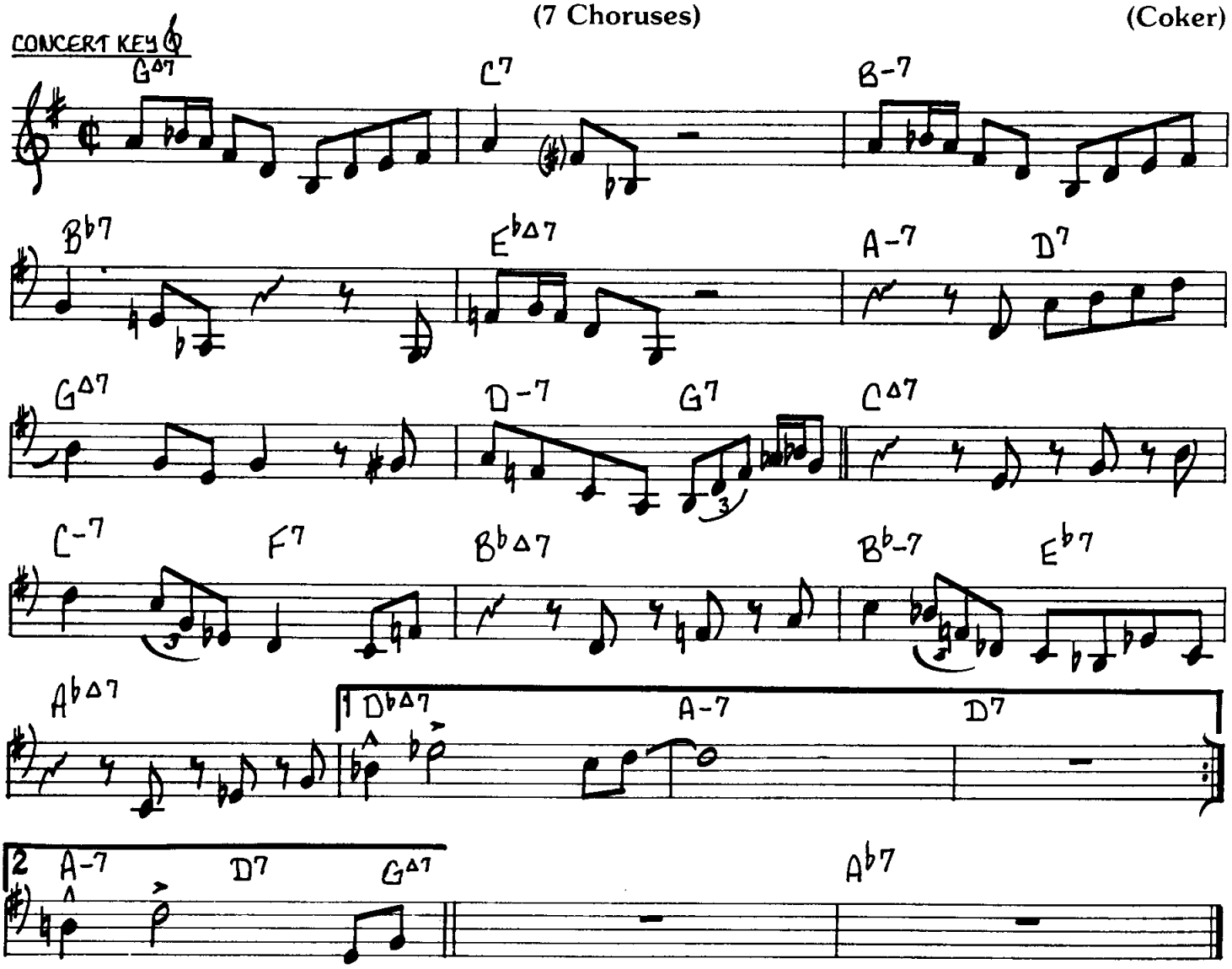
3-5-3-2-1-2-3-5

5-6-7-6-5-3-2-1

Practice these, and others you devise, in twelve keys, on major seventh, minor seventh and dominant chords, in the four pre-mentioned sequences (chromatic, cycle, whole steps and minor thirds), in preparation for playing on "Fours". In the meantime, examine the progression of "Fours" for be-bop characteristics. The first two chords, G major seventh and C dominant seventh (I - IV7), are a harmonic cliché, first found in the first two measures of the blues, historically, then adapted to standard tunes like "Undecided", "Opus Number One", "Crazy Rhythm", "There Is No Greater Love", and "This Can't Be Love"; and be-bop vehicles like "Broadway", "Bright Eyes", "The Chase", and others, usually as the first two chords in each case.

FOURS

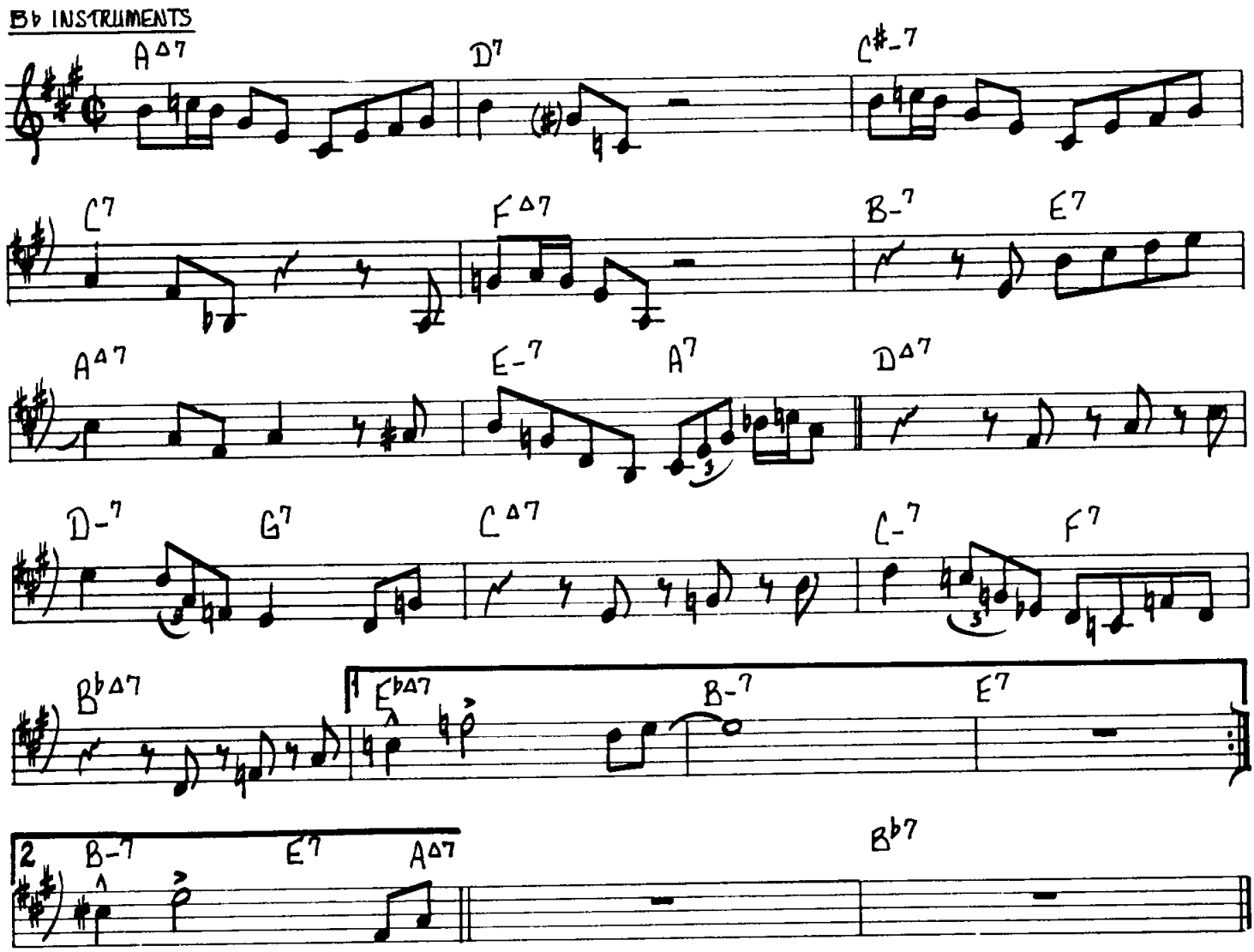
(7 Choruses) **(Coker)**



FOURS

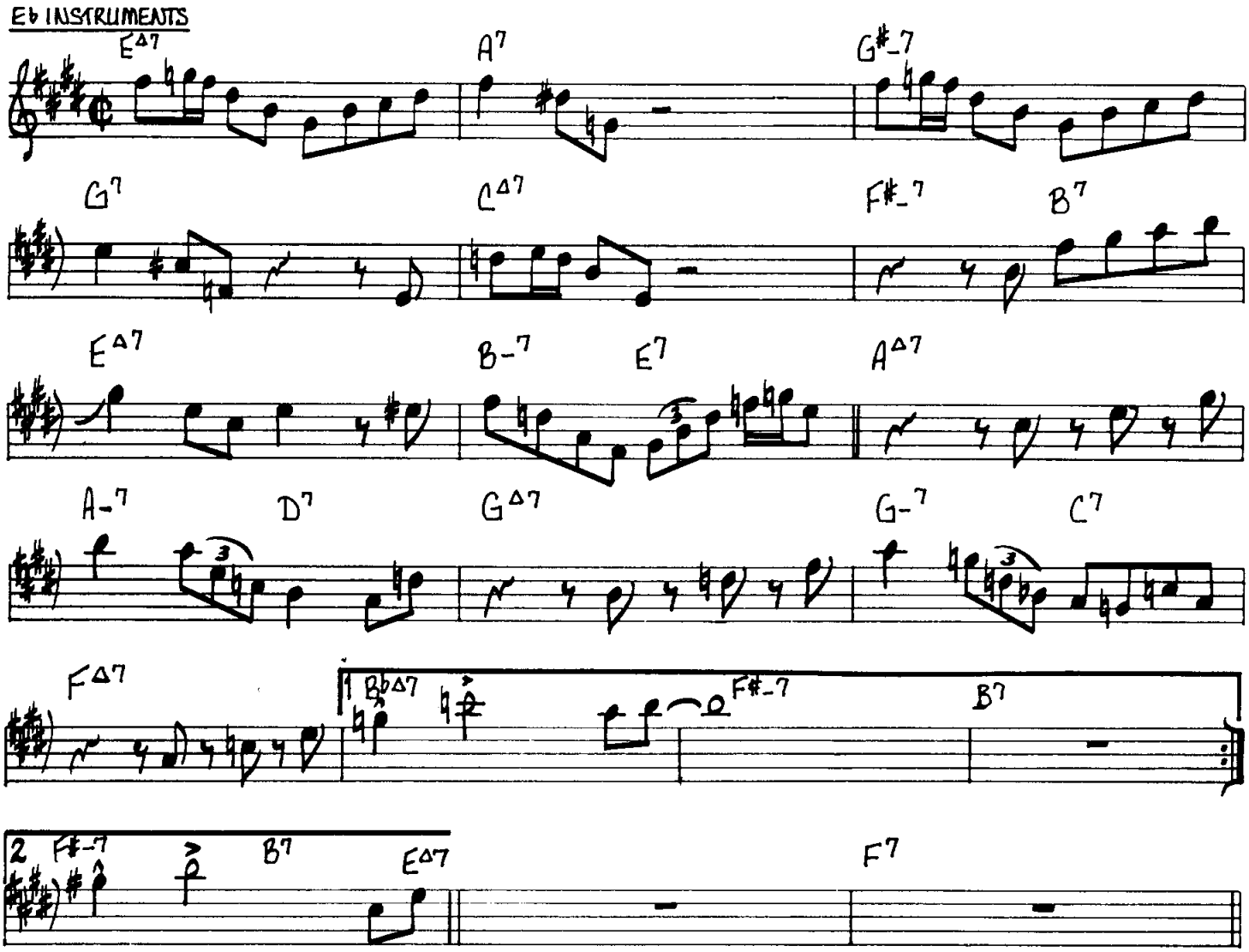
(7 Choruses)

(Coker)



FOURS

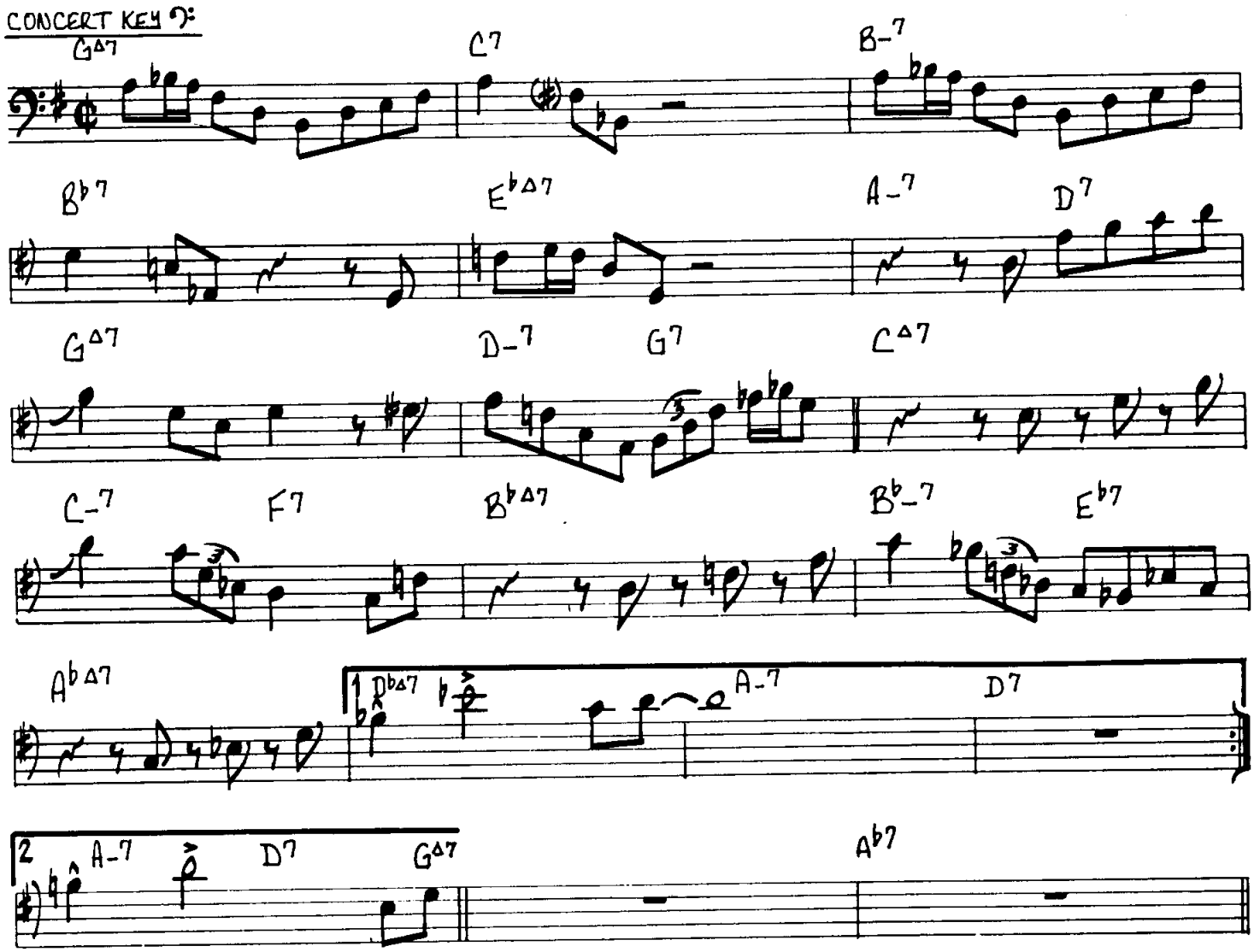
(7 Choruses) (Coker)



FOURS

(7 Choruses)

(Coker)



The chord in the fourth bar, B♭7, is a tri-tone substitution for an E7 (VI7 in G), but instead of going on to an A-7 (II-7 in G), the B♭7 follows its other function, as V7 of the E♭△7 that appears next in the progression. Starting in the sixth bar, we find a series of four consecutive II-V-I progressions in the keys of G, C, B-flat, and A-flat. Melodically, "Fours" also utilizes several be-bop cliches, such as: (1) the sixteenth-note embellishments in the first, third, fifth and eighth bars; (2) melodies which outline or spell the chord; (3) use of the thirteenth and augmented eleventh in the melodies of the second and fourth bars; (4) the two altered forms of the ninth, +9 and ♭9, found together in the fourth beat of the eighth bar, and; (5) the motif in the tenth and twelfth bars, a widely-used be-bop idea that we will pursue more thoroughly when it is applied later in the book to the half-diminished seventh chord and to altered dominant seventh chords. Note that "Fours" has an ABAB form, rather than the AABA form of "Two-Bop".

Approach "Fours" as follows:

(1) listen to the demonstration track

(2) play the melody a few times with the accompaniment track

(3) sustain the roots of the chords along with a chorus or so of the accompaniment, noticing the difference in harmonic rhythm created by the longer durations, when compared to "Two-Bop"

(4) apply a good number of eighth-note patterns to the progression, using the accompaniment.

(5) improvise with the track.

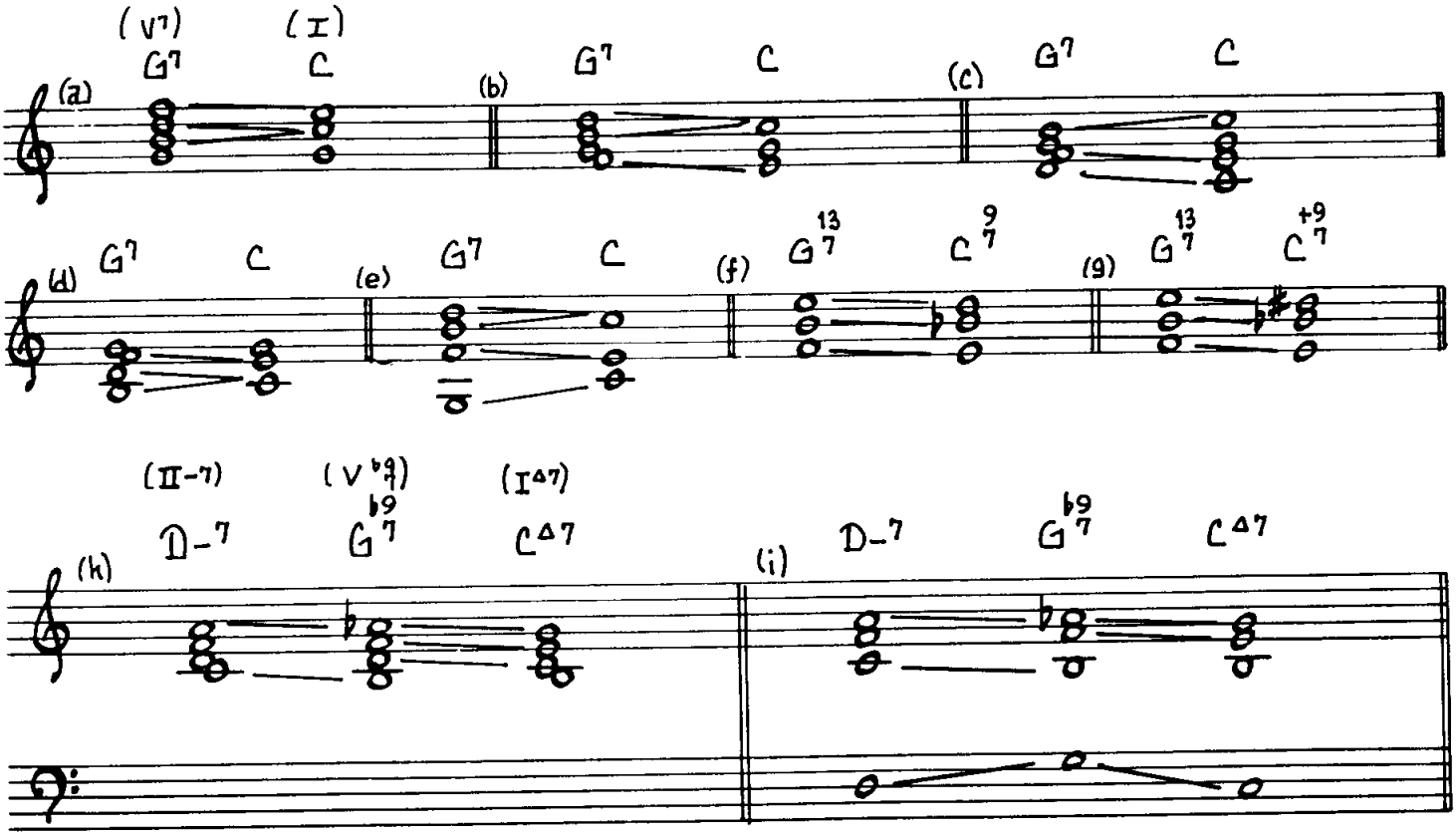
Approaching the II-V Progression

The II-V progression is often used without being followed by I, especially in be-bop vehicles. Since we can expect to be confronted with the II-V progression more frequently than any other two-chord unit of progression, even the V-I, it would make sense to acquire a myriad of ways to approach such a commonly encountered unit. First of all, both chords of the II-V unit use the scale notes of I, unless one of the chords is altered. This means we *could* ignore one of the two chords, playing *only* the II-7 or only the V7, extending the duration to include the duration of both chords.

II-7	V7	becomes:	II-7	*or:*	V7
//	//		////		////

The choice between II or V is up to the individual, but the specific circumstances often suggest one over the other. For example, if the tune has a traditional or simple style, the V7 is often more appropriate - or if the improviser wants to deliberately layer a unique scale over a relatively simple chord progression, such as the diminished or whole-tone scale, then again the V7 would accommodate our needs better than the II-7 (which has far fewer scale possibilities). However, it is generally found that the II-7 works better, most of the time, because it has a weaker root note and chord function, therefore creating the sort of undefined motion (in the sense of outlining a chord or affecting phrase lengths) that is usually needed for long, woven lines. So our first solution for handling the II-V progression is to omit one in favor of the other, which is *especially helpful in fast tempos with short chord durations.* If on the other hand, you find that it would be desirable or appropriate, owing to the nature of the particular tune, to use *both* the II-7 and the V7, then you would do well to examine the manner in which these chords are connected, generally referred to as *voice-leading.* Voice-leading principles usually reveal the most efficient way to imply chord quality, motion and connection without having to spell out all chord members of each chord. A voice-leading, in the simplest sense, is a two-note sequence, with one note coming from each of the two chords being connected. The two pitches are almost always a very short distance apart, usually a half-step or a whole-step apart, though their function to the root of their respective chord may *appear* remote. That is, one of the notes might be the 3rd of its chord and the other note might be the root of its chord, yet the two notes, irrespective of their functions to their respective chords, might be only a half-step apart.

EXAMPLES OF VOICE-LEADING



Each of the preceding is a voice-leading example that is very commonly used. It would be helpful to play each example many times on piano, so that the ear will come to "know" the sound of voice-leadings. In the figure above, only those chord members that move, when entering the next chord, have lines drawn to show where they resolve. The note G, for example, exists in both G and C chords, and therefore has no need to move at all and is without the properties of a voice-leading.

In studying and listening to the voice-leading examples, the following items should be among your notice:

(1) Examples (a), (b), (c), (d), and (h) are all voiced so that the notes of the chords are bunched together, with no space between members to add anything to the basic chord (these are called *close,* or *closed* voicings). Also note that the pitches contained in (a) through (d) are the same, simply written in different inversions.

(2) Examples (e) and (i) have considerable wider spacing of the chord members, called *open* voicings, and are closer to the keyboard voicings we expect to hear in an improvising group, especially (i).

(3) Examples (f) and (g) are extremely common voicings, used by nearly all active pianists. Note that they are without their root notes; that is, the G chord has no G among its chord members in the voicing. The bass player would probably provide the roots, though the ear of the listener can provide, or at least sense the *ghostly* presence of, important chord tones, like roots, even when they are not being produced at the moment (because the ear becomes conditioned in prior experiences where the root *was* included, and now can actually *fill-in* the aural gaps created by omitting chord members).

(4) Except for the bass notes of the open harmony examples, (e) and (i), all voice-leadings resolve by half-steps or whole-steps only, regardless of direction.

(5) Examples (a) through (e) are very traditional, resolving to simple C major triads. Note that the chord members always resolve to the same note in the next example; that is, the note *B* in the G7 chord always resolves up a half-step to the note C of the C chord. In the more modern examples (f) through (i), however, the B can remain in place to become the major seventh of the C chord. The tendency for chord tones to resolve to the same places (in like progressions, at least) seems to endure, even when the chord is inverted or re-spaced, as shown in the examples.

(6) Notice the conveniently-resolving chord members in (f) and (g), all moving down by step or half-step, though the chord itself has actually moved a much greater distance, moving from a G7 to a C7. Also, the bottom two notes in each chord is a *tri-tone* interval (3 whole steps between them). The note *F*, the seventh of the G7 chord, resolves down a half-step to become E, the third of the C7, and the note *B*, the third of the G7, resolves down a half-step to become B-flat, the seventh of the C7 chord. So in effect, the functions of the third and seventh are reversed in the resolution of dominant sevenths that are moving around the cycle (as in G7 to C7), simply by resolving the seventh and third down a half-step, so that they become the third and seventh, respectively, of the second chord.

(7) Even the altered ninths used in (h) and (i) seem to have a directional *tug* in their resolutions, and (g) even resolves *to* an altered ninth. It is true that altered chord members in general can be used in voice-leadings. In fact, some of the most interesting voice-leadings involve altered tones.

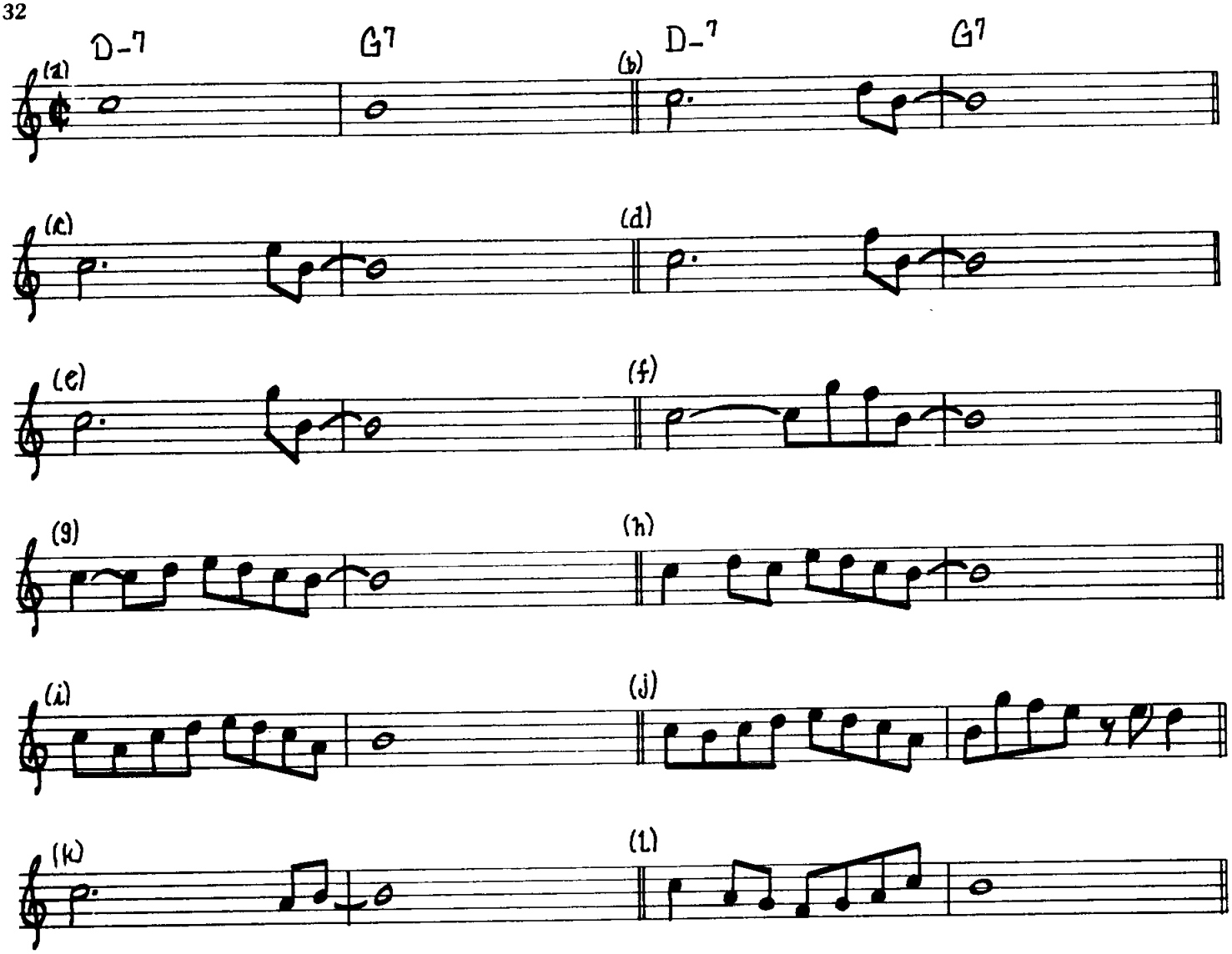
(8) *All* examples include a resolution of the seventh of the first chord to the third of the second chord (which is a half-step lower than the first note each time), whether the progression is G7 to C, G7 to C7, or D-7 to G7. It is this specific voice-leading trait which concerns us at this time, as we can apply it to the II-7 to V7 progression, our original target in going into the foregoing discussion of voice-leading.

Although the foregoing examples seem to point out that chord tones generally resolve to the same places, it is important to realize that these are very *common* voice-leading *examples*, not a set of voice-leading *rules*. Irregular voice-leadings, especially in melodies, offer contrast and surprise when lightly interspersed among the many regular voice-leadings.

The fact that *common* voice-leadings exist at all is the significant point here, as it answers our need for a way to imply the II-V progression (as well as many other progressions) without spelling out all chord notes of each chord. Because we have been conditioned by our musical environment to expect to hear certain voice-leadings in certain progressions, and since a voice-leading might only require two notes (one for each chord), then if we build our improvised melodies around those tones we will be implying chord quality, chord connection, and chord sequence with a minimum of thought and effort, allowing more time to be creative.

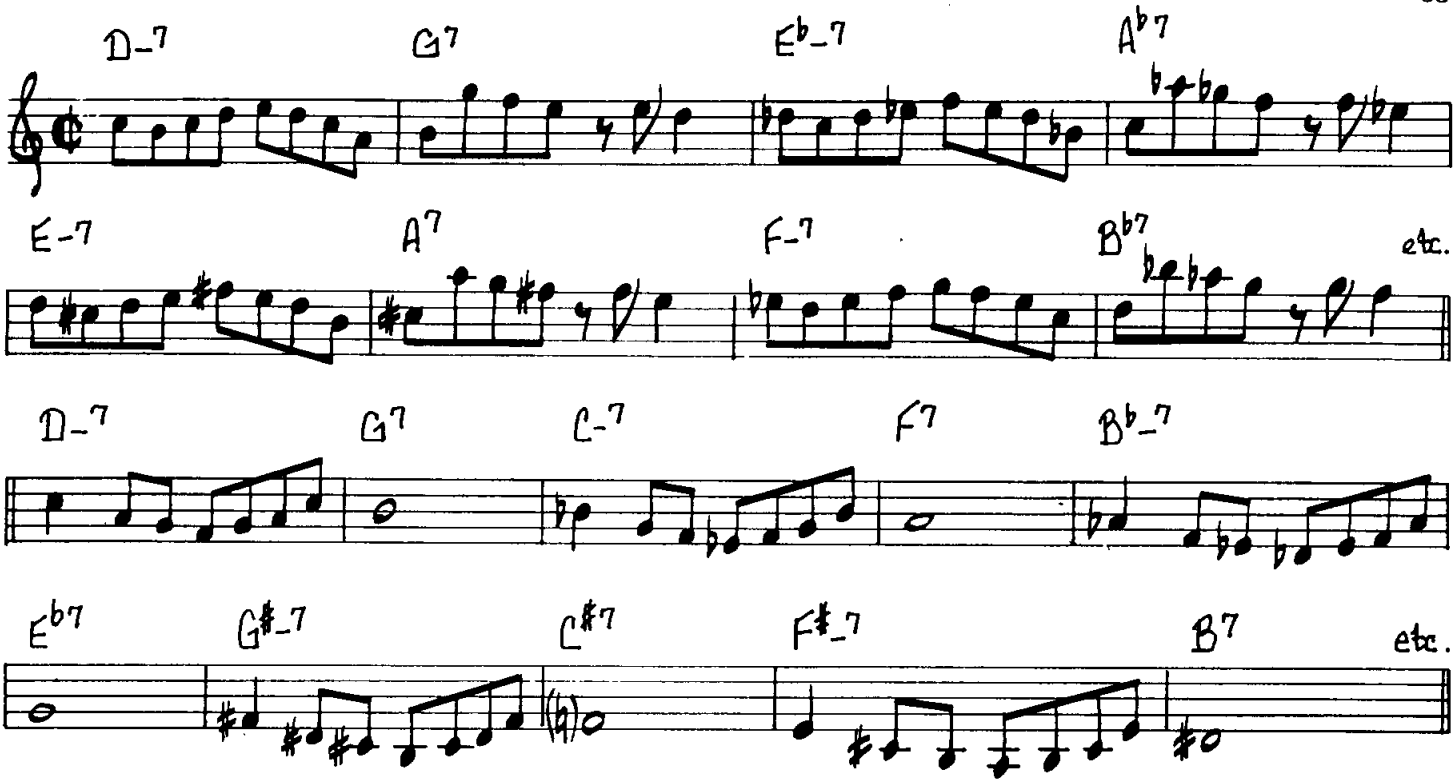
Only examples (h) and (i) contain a II-V progression, but notice that those two examples each contain two resolving tones, *A*, which is the fifth of the D-7 chord and resolves down a half-step to A-flat, the flatted ninth of the G7 chord, and the C to B resolution, in which the seventh of the D-7 (C) resolves down a half-step to the third of the G7 chord (there is also a D to G motion in the bass of example (i), but the wide interval used is not really a voice-leading in the usual sense). The A to A-flat voice-leading is interesting enough to pursue further, but it more or less implies that the G7 has a flatted ninth, which it, in fact, may not have. The C to B voice-leading, however, is perfect for our purposes. The D-7 will always have the note *C* as its seventh and the G7 will always have B as its third. In fact, those notes are extremely crucial to the functions of the chords. The C insures that the D-7 chord will not be heard as a D minor triad or as a D minor chord with a C♯ (major seventh), both of which would have the functional sound of a I- (tonic minor) instead of a II-7. The half-step down resolution of C to B is also a typical voice-leading and easy to work with. Neither note is a root or a fifth, and though these notes are certainly functioning parts of the chord, the fifth is the least important note of a seventh chord (and often omitted) and the root can often sound oversimplified and redundant. Furthermore, both the root and fifth usually lack an interesting note or interval to resolve with. Finally even if the keyboard player should take the liberty to use tri-tone substitution on the V7 chord (playing ♭II7 instead), the note *B* (or C-flat) is common to both chords, being the third of G and the seventh of D-flat. Remember, too, that *all* the voice-leading examples, purportedly very common, contained resolutions in which the seventh of one chord moved down a half-step to the third of the next chord, partially owing to the cyclic motion of the chord roots.

The II-V voice-leading (seventh of the II-7 chord to the third of the V7 chord) can be used in building improvised solos by simple means of embellishment. The average length for each of the chords in the II-V progression is one bar, or four beats, or eight eighth-notes. Since we have but one note to play, for purposes of voice-leading anyway, in each chord, we obviously have considerable space for the structuring of interesting melodies, using the two voice-leading tones as anchors or focal points of the melodies.



The preceding are examples of melodies that might be used in a II-V progression, emphasizing the resolution of C to B. These should be played at the piano or against a II-V exercise track on an accompaniment record in order to grasp the feeling and sound of the examples. Notice that the C and B don't have to be adjacent notes. They are simply strongly-felt notes in their respective measures.

Improvised melodies that are based on this voice-leading principle become even more interesting when applied to a *series* of II-V's in different keys. Although it would be easier to play simple ideas in many or all keys, the next illustration is a sample of what might be improvised against shifting II-V's, if the improviser has learned to handle more complex examples, like (j) and (l) of the prior set of examples.



Now it is highly unlikely that a good improviser would play each phrase with exactly the same pitches and rhythms, as the predictability and redundancy levels would rise too quickly. But he *could* duplicate the phrase in any key if he chose to, and it is likely that he would play the phrase exactly in the first two or three keys, then vary the idea only slightly for several more sequential II-V's, if they are in the progression. The point is that the good improviser *can* play his ideas in all keys, an attribute that most beginning improvisers lack, and one that they will generally avoid working on until it becomes absolutely necessary. It is now necessary.

Suggestions for Practicing Voice-leading

It is essential that accompaniment records be used for this project. Any or all of the following would be suitable:

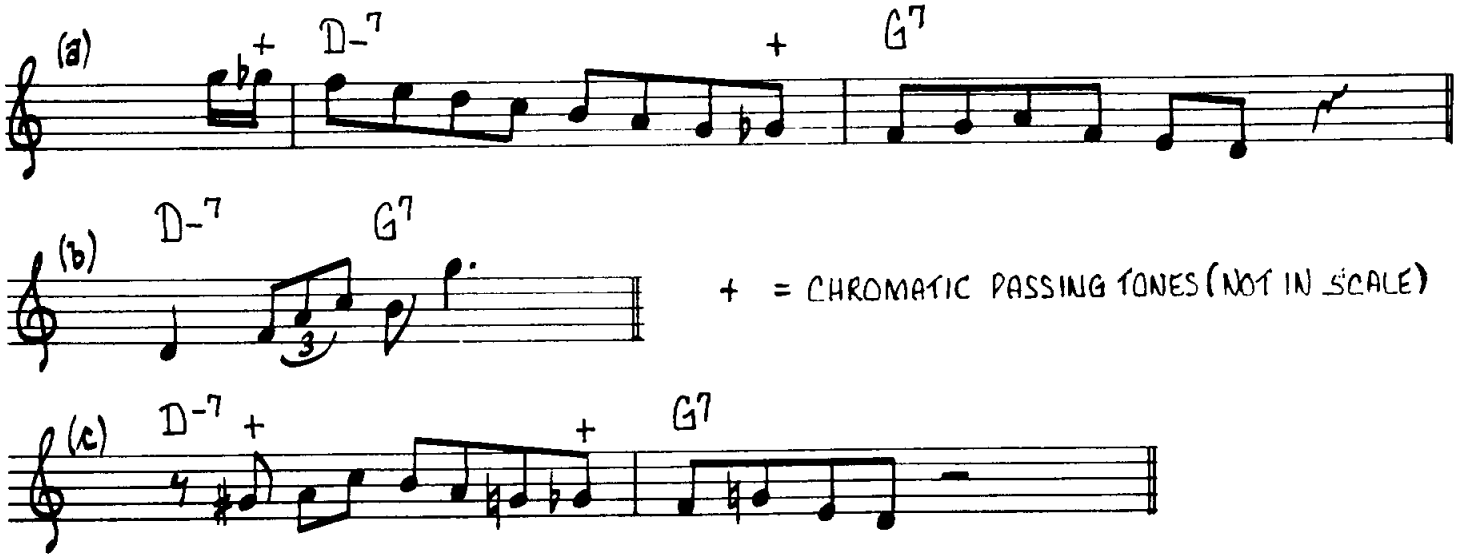
AEBERSOLD, Volume 1, Side 2, Track 4, "Minor to Dominant"

AEBERSOLD, Volume 3, Side 1, Track 2, "Random II-V's"

RICKER, Exercise #18, "II-V's Descending in Half-Steps".

Using the accompaniment track(s), first play through the II-V sequences, simply sustaining the voice-leading tones for the full duration of each chord. On a second time through, begin using the examples on page 57. (You may need to revise them slightly, shortening them or repeating them to fit the various sequences and harmonic rhythms used in the accompaniment tracks.) Continue using the examples in successive times through the tracks, until you've played all of them. Then start inventing your own, leaning on the kind of simplicity used in examples (a) through (f) and example (k). When you invent an example that pleases you, retain it for one complete time through the track, so that you will be practicing to hear and transpose your idea through all keys. Then invent more complex examples, putting the more successful of these through all keys, also. Finally, practice the II-V ideas illustrated next with the accompaniment. These are but a few of the many common II-V phrases played by numerous players on record, so they are meant to sound *familiar*, not *fresh*. Also, these ideas will help to bridge the gap between our voice-leading project on the II-V progression and the II-V ideas which do *not* use the voice-leading principle, but are nonetheless designed to accommodate the II-V segment. More II-V ideas should be sought by listening to your favorite

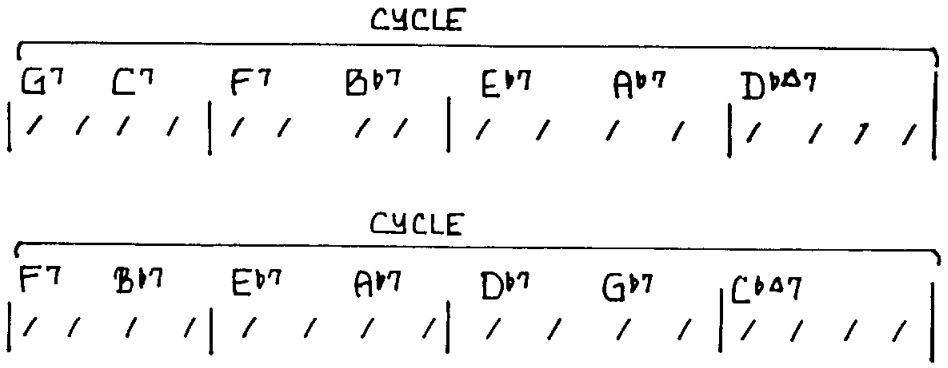
players and transcribing some or many of their best II-V's *licks*. Patterns For Jazz[9] contains a number of II-V ideas, and David Baker has written a whole book of II-V patterns![10] Most any transcribed solo (already transcribed by someone else or perhaps in a magazine) will contain a number of II-V ideas.



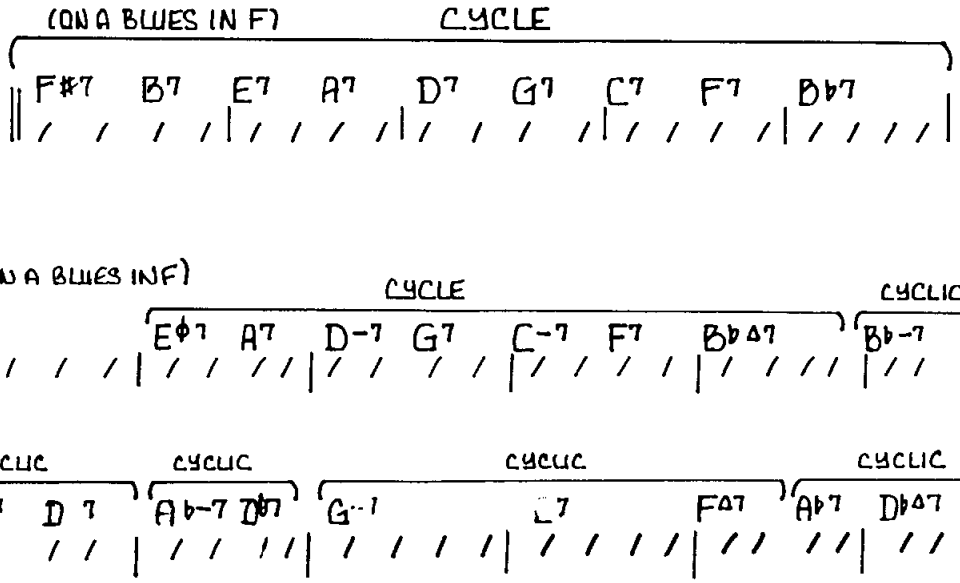
The common practice of using the voice-leading that incorporates the resolution of the seventh of the II-7 to a note that is a half-step lower and functioning as the third of the V7 chord can be extended to include application to a cycle of dominant sevenths (1 - 3 - 5 - ♭7). Since the third of the II-7 is not used in that voice-leading, and since the seventh of the II-7 is located a minor seventh interval (♭7) above the root, then the first note of the voice-leading doesn't actually reveal whether the II chord is a minor seventh chord (-7) or a dominant seventh chord (7). Because the minor seventh is by far the most frequently-used structure for II, our ears will generally *fill-in* a minor third on the II chord when the minor seventh of the chord is played, simply through memory association (also because a major third on II would necessitate using a note that is not in the major scale of I or its key signature.) However, the cycle of dominant seventh chords is a very common chord sequence, though not as common as progressions which proceed around the cycle alternating between minor seventh chords and dominant seventh chords. There is only one dominant seventh structure (on V) which will agree with any given key signature, as seen in the figure at the top of page 16, yet we frequently see dominant sevenths on other scale notes than V, when we read the progressions to tunes. The music of J.S. Bach contains many such alterations that cause dominant seventh chords to be formed on scale degrees other than V, especially in cyclic progressions. In classical music they are called *secondary dominants*. Careful analysis by this author of many tune progressions reveals that the VI chord, for example, occurs as VI7 almost as often as VI-7, though the latter is the one produced by the key signature of I. In such cases, it is generally headed for a II chord and therefore functions as V7 of II, since it is a dominant seventh chord located the same distance from its object chord (II) as the ordinary V7 is from its object chord (I). It was also found that II7 (rather than II-7) occurs quite often, functioning as V7 of V. Of course the 12-bar blues even uses dominant seventh structures on I and IV, but mostly for purposes of emphasizing blues color, than for function in the traditional sense. The bridge of Gershwin's "I Got Rhythm", a well-known bridge and one which has been incorporated into countless tunes since, uses the sequence: III7, VI7, II7, V7, each chord lasting two measures. Looking at the Roman Numeral cycle given on Page 14, it will be seen that the III-VI-II-V would be translated as D-G-C-F, which can be understood, looking at the *lettered* cycle on Page 13, to be a segment of the cycle, also. Another example of a cycle of dominant seventh chords appears in the bridge of Duke Jordan's "Jor-Du", recorded by the famous Clifford Brown-Max Roach Quintet of the fifties, where we find the following progression:

9 Coker, Casale, Campbell and Greene, Studio P/R, 1970

10 Developing Improvisational Facility - Volume 1 - The II-V7 Progression, Baker, Today's Music, 1968. For a good overall study of the melodic language of be-bop also check out Baker's Improvisational Patterns - The Be-Bop Era, Vols. 1-3, Colin, 1979, and Baker's Jazz Monograph Series (Hansen, 1978-79), which gives a very penetrating analysis of players like Charles Parker and J.J. Johnson, with a whole book devoted to each player in the series.



Charles Parker, among his many contributions to the vocabulary of jazz harmony, invented two blues progressions which lean heavily on the cycle:



Note that the first example uses dominant seventh chord structures only, whereas the second example alternates much of the time between minor seventh and dominant seventh chords.

To help you apply the voice-leading principle (seventh of one chord to the third of another), handle them as you did the II-7 to V7 exercises suggested on pages 59 and 60, being careful *not* to use a lowered third on the II chords. For accompaniment, Aebersold's Volumes 1, 16, and 21 each include at least one cycle of dominants, and there is another on the Ricker tape. Consult Appendix A for more.

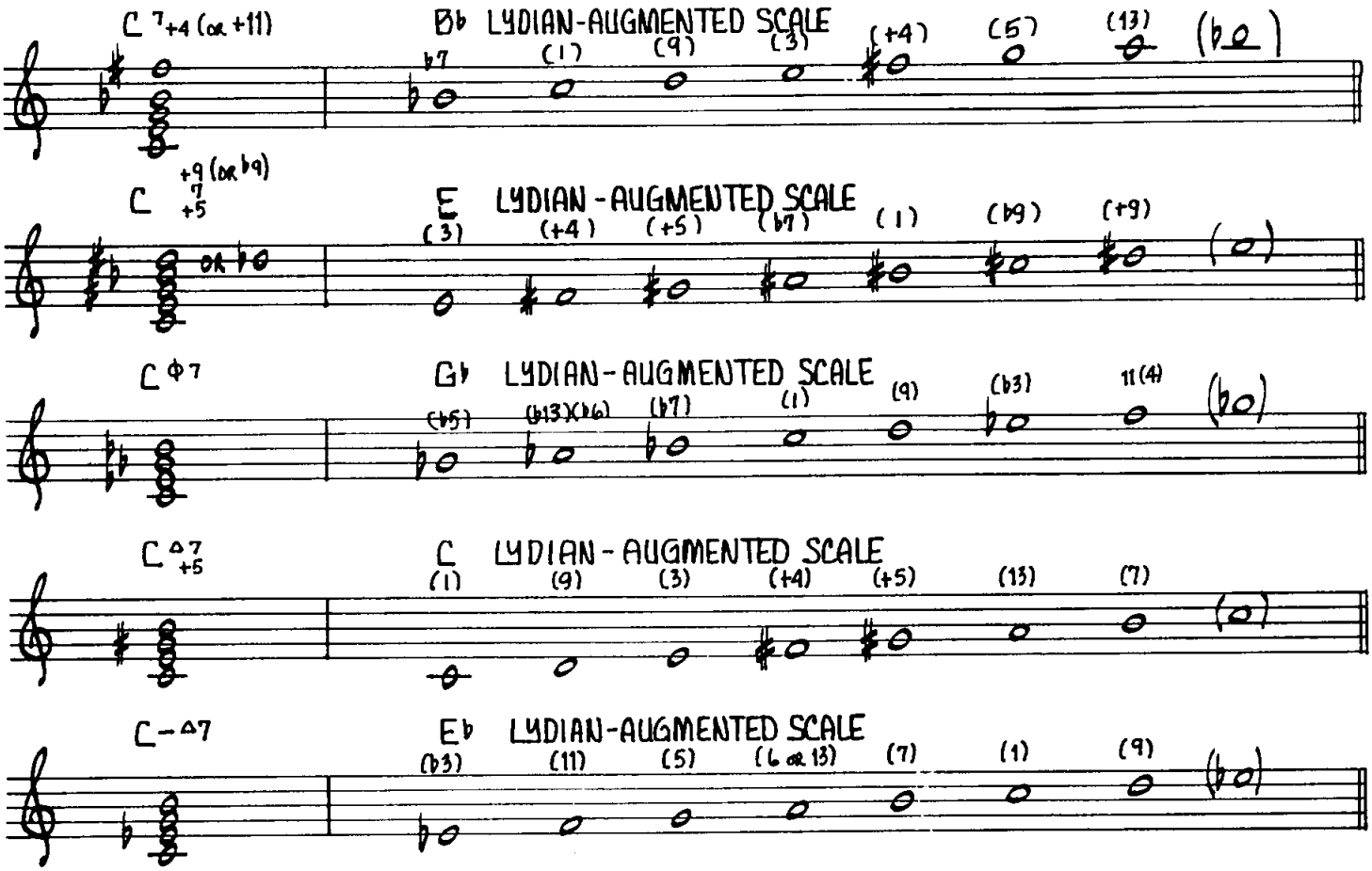
The II-V Progression in Minor

When a tune or segment of a tune is set in the minor mode, instead of major, the II chord is usually a half-diminished seventh chord (ø7) and the V is usually altered to include an augmented (raised) fifth and either an augmented ninth or a flatted ninth. Both chords continue to function as their major counterparts did, but the change of structure necessitates the application of scales other than the dorian and mixolydian modes used for the II-7 and V7. If the II-V in minor leads to a I chord in minor, then obviously the scale for the I chord will also have to be changed from the usual major scale found on I when it is in major. The lowered fifth of the IIø7 and the augmented fifth and altered ninth of the V7 in minor are all meant to suggest and reinforce the sound of a minor key and to distinguish between it and a major key.

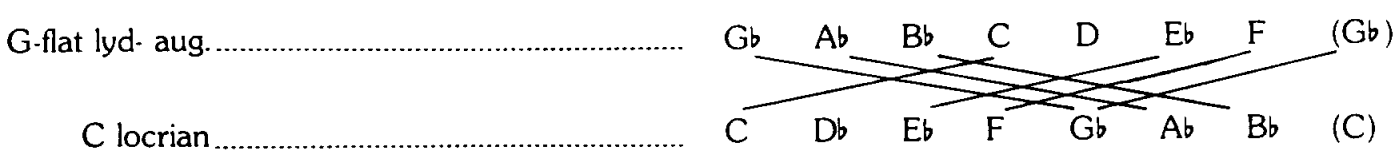
For our purposes here, we will need to learn the *lydian-augmented scale*, a scale introduced to the jazz world by George Russell in his Lydian Chromatic Concept For Tonal Organization (Concept Publishers, New York). Russell describes its structure as being a major scale with raised fourth and fifth degrees:

	1	2	3	♯4	♯5	6	7	(8 or 1)
(example)	C	D	E	F♯	G♯	A	B	(C)

Though amazingly versatile, fitting *five* different chord structures, the lydian-augmented scale is seldom applied to the *root* of the chord, as shown in the following examples:

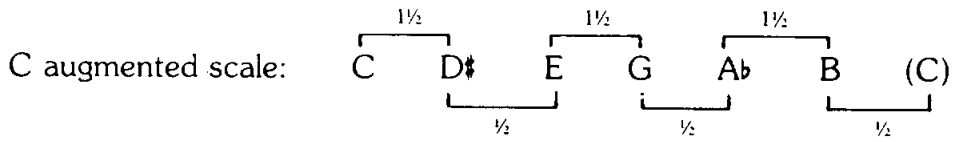


Note that only in the case of the major seventh chord with an augmented fifth (a relatively uncommon, though interesting chord) is the scale applied to the root of the chord. The number (in parenthesis) above each scale note indicates the function of that scale note with the given chord. Sometimes the recognition of a scale note's function is slightly obscured by the fact that the scale, being in a different *key*, sometimes uses notes that must be respelled, enharmonically (i.e., A♯ to B♭, as in the E lydian-augmented scale over the C7 chord with the augmented fifth and altered ninth), before their function to the chord can be understood. In each of the above applications, the result will be an extremely consonant and effective choice, as can be gathered by studying the scale-note functions to the chord; that is, everything fits like a glove, whether or not it seems likely on first glance. The first two examples have no alternate scales that will work. The third example (C$^{\emptyset}$7) *could* have used a C locrian mode (mode seven, as in a D♭ scale run from C to C, which would be a C locrian), provided the chord does not include the ninth, which would be a D, not D♭, since that is the *only* different note from the G-flat lydian-augmented scale:



Be advised, however, that a modern pianist like Herbie Hancock will frequently add a ninth (D in this case) to his half-diminished seventh chords, so it is generally safer to use the lydian-augmented off the lowered fifth of the chord (G♭), though the locrian (from the root) is a nice effect when the ninth is *not* present.

The major seventh chord with the augmented fifth could use, in addition to using a lydian-augmented scale from the root of the chord, an *augmented scale* from the root of the chord. The latter scale is one of several *symmetrical scales* we will be discussing in this book. The augmented scale is composed of alternating intervals of a half-step and three half-steps (1½ steps).



Classical composer Bela Bartok used the augmented scale profusely in the first movement of his Concerto For Orchestra. The scale has a mystical flavor. It is not very commonly-used in jazz *yet*, but then the major seventh chord with an augmented fifth is still new to jazz, also.

The last example, C– $^{\Delta}7$, which simply functions as a tonic minor chord (I-), could have used a C *harmonic minor scale* (C-D-E♭-F-G-A♭-B-C) or a C *ascending melodic minor scale* (C-D-E♭-F-G-A-B-C). Notice that the latter contain exactly the same pitches as the E♭ lydian-augmented scale shown in the last example. This brings up a subject that has stirred minor controversy among teachers and students of jazz improvisation. If the pitches of two scales (or more) are identical, differing *only* with respect to what note is on the bottom, does it really matter which of the two (or more) is utilized? The lydian-augmented scale is the central example of this controversy because its constituent notes have *four* commonly-used scale roots with *five* different scale names:

		C lyd. aug.	C	D	E	F♯	G♯	A	B (C)
	A asc. melodic minor		A	B	C	D	E	F♯	G♯ (A)
F♯ diminished-whole tone or	F♯ locrian ♯2		F♯	G♯	A	B	C	D	E (F♯)
		D lydian dominant	D	E	F♯	G♯	A	B	C (D)

or re-aligned for easier comparison:

				C	D	E	F♯	G♯	A	B	C	
		A	B	C	D	E	F♯	G♯	A			
F♯	G♯	A	B	C	D	E	F♯					
					D	E	F♯	G♯	A	B	C	D

On the surface it would seem that indeed it couldn't matter which note you are thinking of as being the root of the scale, since improvisation is free enough that we won't usually spend much time running the scale from *any* of those roots. Rather, the scale presents us with a group of notes we'll rearrange, anyway. However, consider what happened with another scale, the major scale, which also has a number of possible roots (i.e., dorian, mioxlydian, locrian, etc.). Yet we don't exactly say that we play a C major scale on a D-7, though the notes are the same. In fact, if it didn't make a difference which note was thought of as the root of the scale, then why would we bother to have developed modes (dorian, mixolydian, etc.) at all? But modes have been around since 600 A.D., appearing in the Ambrosian Chant, forerunner of the Gregorian Chants still used today in the Roman Catholic Church. Furthermore, and this gets a little ahead of our text, how would a modal tune in jazz, say Miles Davis' "So What", sound if everyone in the group (especially the bassist and pianist) thought of a C major scale for the first sixteen bars instead of a D dorian, though the notes of the two scales are the same? The key to understanding the problem is to realize that we are not

merely *thinking* a scale. . .we are *hearing* it, when we improvise, and that's what make all the difference. What we hear as a scale root *definitely* affects what pitches we choose to weave into our improvised melodies, even when (for contrast) we choose *not* to play the scale's root or other fundamental notes that we are hearing, but not playing.

This author once conducted an experiment with a twelve-member improvisation class to determine which of the four scale roots shown on page 37 reaped the most popular resultant *sound*. At the time, this author preferred *ascending melodic minor*, but kept it to himself for a more honest result. Bear in mind that all twelve members were seniors, having taken sixty-four weeks of improvisation courses, and were good to exceptional players (i.e., Will Lee, Mark Egan, Mark Colby, John McNeil, Gary Pack, etc., who have all enjoyed success, professionally, since that time), so there was little or no ineptitude with respect to handling the scale with any of the four possible roots. The class was divided into four 3-member *teams*, each team devoting themselves (in their improvised solos) to one of the four roots. After the playing session ended, the class was polled to determine their preferences. The result was *unanimous* in favor of the lydian-augmented scale, which surprised everyone, including this author, who also preferred the result of those using the lydian-augmented scale root. When questioned further, for reasons affecting their choice, it was revealed that the lydian dominant and the ascending melodic minor emphasized the chord root and scale root (respectively) too much, resulting in a staid effect, too fundamental in sound. The diminished whole-tone was everyone's second choice, sharing a more mystical, floating, and less-defined (but functional) feeling with the lydian-augmented form, both escaping the over-emphasis of either a chord root or a too-familiar scale root.

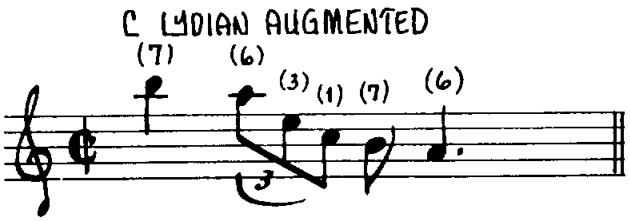
Returning now to the discussion of the II-V progression in minor, it can be seen on the chart on page 37 that the II$^{\emptyset}$7, the V7 with the augmented fifth and altered ninth, even the I-, can all be accommodated by the lydian-augmented scale;

D$^{\emptyset}$7 (II$^{\emptyset}$7 in C minor): A-flat lydian augmented scale

G$^{7\,\sharp 9}_{\sharp 5}$ (V$^{7\,\sharp 9}_{\sharp 5}$ in C minor): B lydian augmented scale

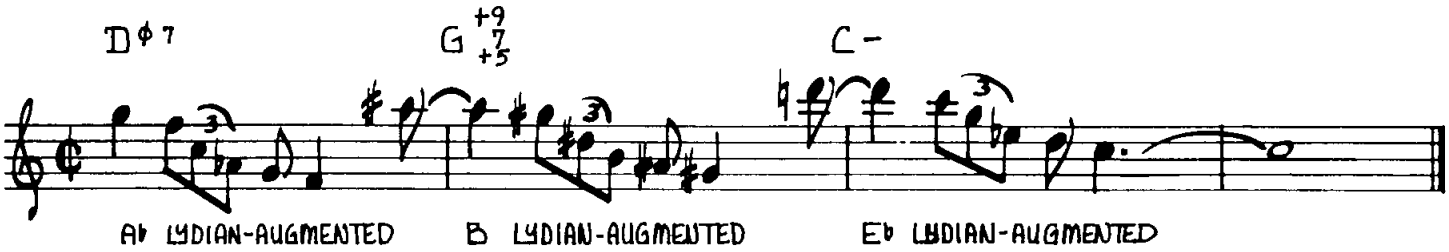
C- 7(I-Δ7 in C minor): E-flat lydian-augmented scale

To help you get started with the lydian-augmented scale, first practice the scale in all keys and play the scale in various patterns, such as broken thirds (i.e., C E D F♯ E G♯ F♯ A etc.). Then learn the folling lydian-augmented phrase in all keys (this is an extremely common phrase among jazz players):



The idea always begins on the seventh degree of the *scale* (not the chord), regardless of how it relates to the chord. It begins on the fourth of the half-diminished seventh chord, the augmented ninth of the altered V7 chord, and the ninth of the I-, but in each case the starting pitch will be the *seventh of the scale*. The reason for this somewhat unwelcome variety of *chord*-note starting places owes to the fact that the scale is applied to different notes of each of the chords. The lydian-augmented scale is applied to the flatted fifth of the half-diminished seventh chord, the third (major) of the altered dominant seventh, and the third (minor) of the

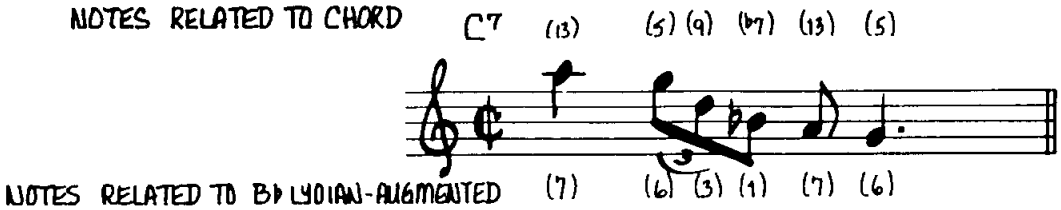
tonic minor. If we were to use the aforementioned phrase with all three chords of a II 7 - V$^{7}_{\flat 5}$ - I- progression, they would line up like the following:



Note that the sequence of starting pitches for a II-V-I in minor, whether using the scale or the phrase, will spell out an unrelated minor triad that could be used as a crutch to quickly find your way through the three-chord sequence. For example, if the first chord of a II-V-I in minor is, say, F ø7 (II of E-flat), your first scale in the progression will be a C-flat (or B) lydian-augmented. Without even looking at the next two chords (*if* the progression really is known to be II-V-I in minor), you can presume that the next two needed scales will be lydian-augmented scales on D and F♯, simply because it is known that the three scale roots will spell out an unrelated minor triad (B, D, F♯ in this case, after enharmonic respelling). If you choose to play the given phrase on page 38, your starting note sequence for the three chords will be B-flat, D-flat, and F since the idea starts on the seventh of each of the three scales, this time spelling out the unrelated minor triad on B-flat.

Practice both the scales and the idea on page 38 in all keys of the II-V-I progression in minor. Use Aebersold's Volume 3 (side 1, track 4) and the last third of the II-V- Ballad in Volume 16![1] It's always a dreaded task to learn a new scale in twelve keys or a short progression in all keys, but you will need these items *much* more frequently than you might imagine, so you cannot afford to shrivel up at this point or erroneously decide that you can probably get along without this important scale or this fundamental progression that will probably occur anytime you find yourself in a minor tune or even a minor segment of a tune that starts and/or ends in a major key.

Expanding our use of the phrase on page 38, look at the tenth and twelfth measures of "Fours" (page 25) and see how the phrase is used with *minor seventh* chords instead of tonic minor types. The idea can also be placed on unaltered dominant seventh chords by starting the phrase on the thirteenth of the chord (a thirteenth is an *addition* to the chord, not an alteration):

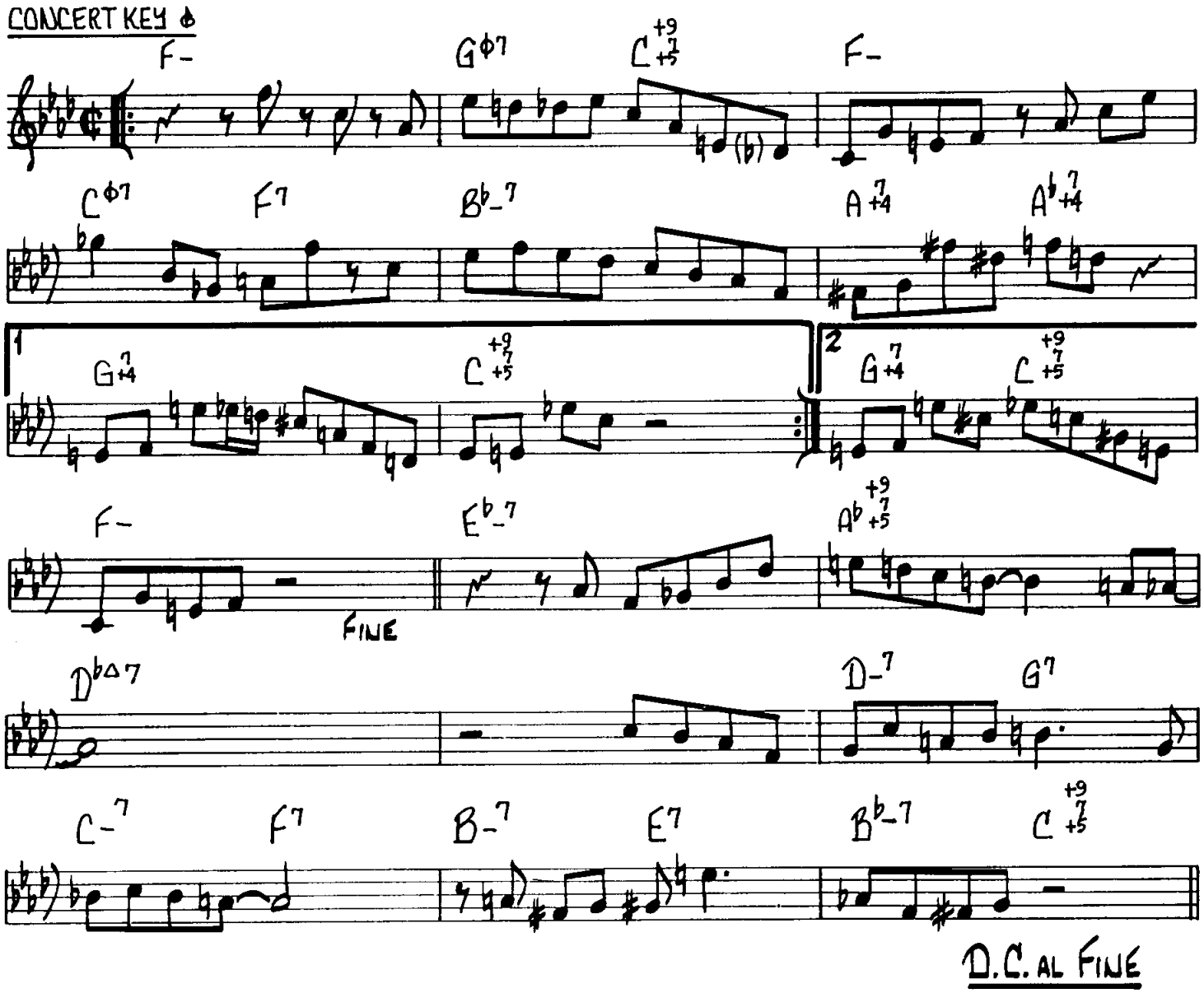


In light of all that has been said about handling the II-V progression, it might be wise to review "Two-Bop" and "Fours", with their many II-V's, before going on to "Minor Incident".

[1] Be advised that Aebersold uses a sort of shorthand in his chord symbols, so that when he shows a G$^{9}_{7}$, he is indicating a G$^{9}_{\flat 5}$. When he shows G$^{\flat 9}_{7}$, he is indicating G$^{\flat 9}_{\flat 5}$.

MINOR INCIDENT

(8 Choruses) (Coker)



MINOR INCIDENT

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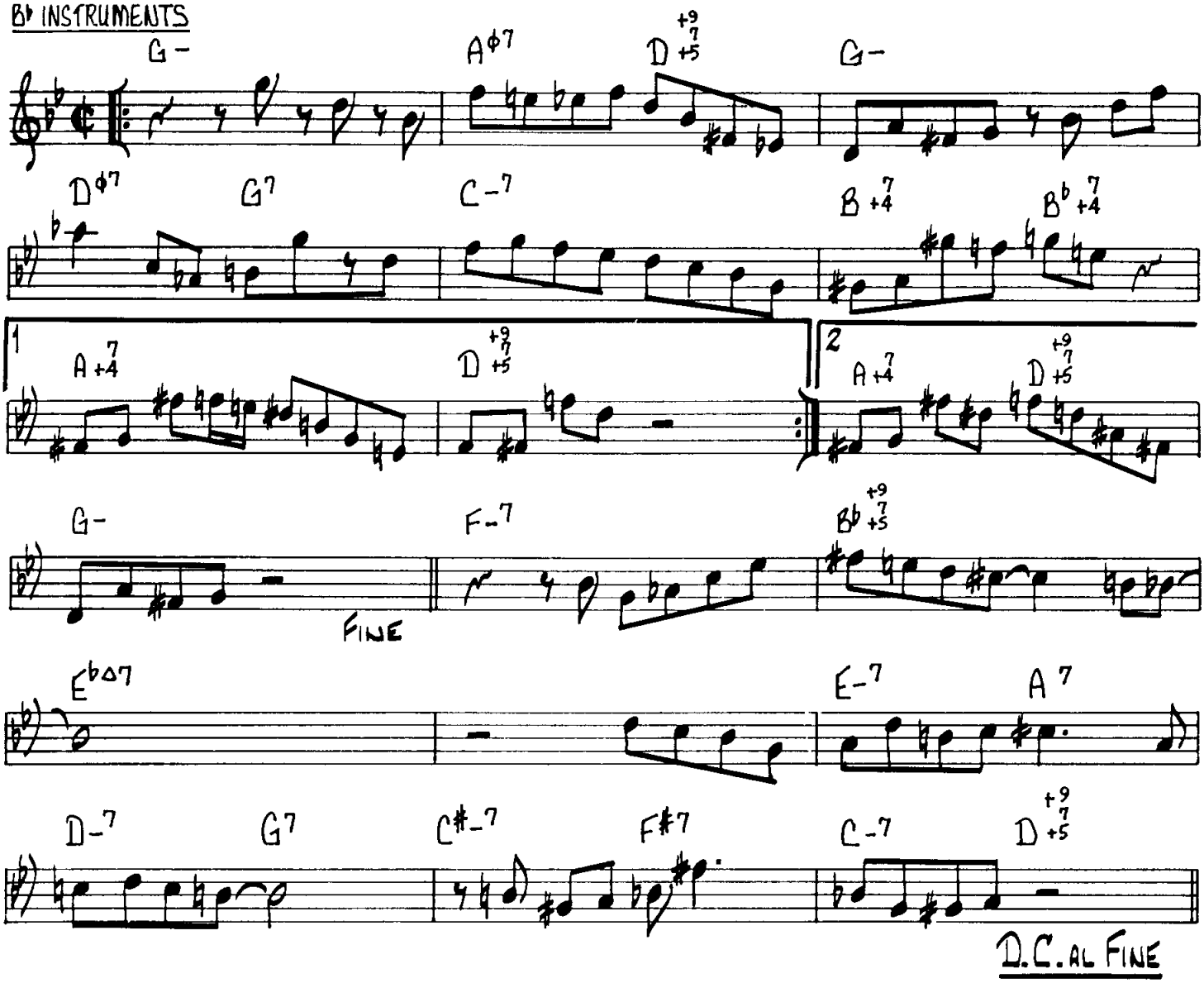

MINOR INCIDENT

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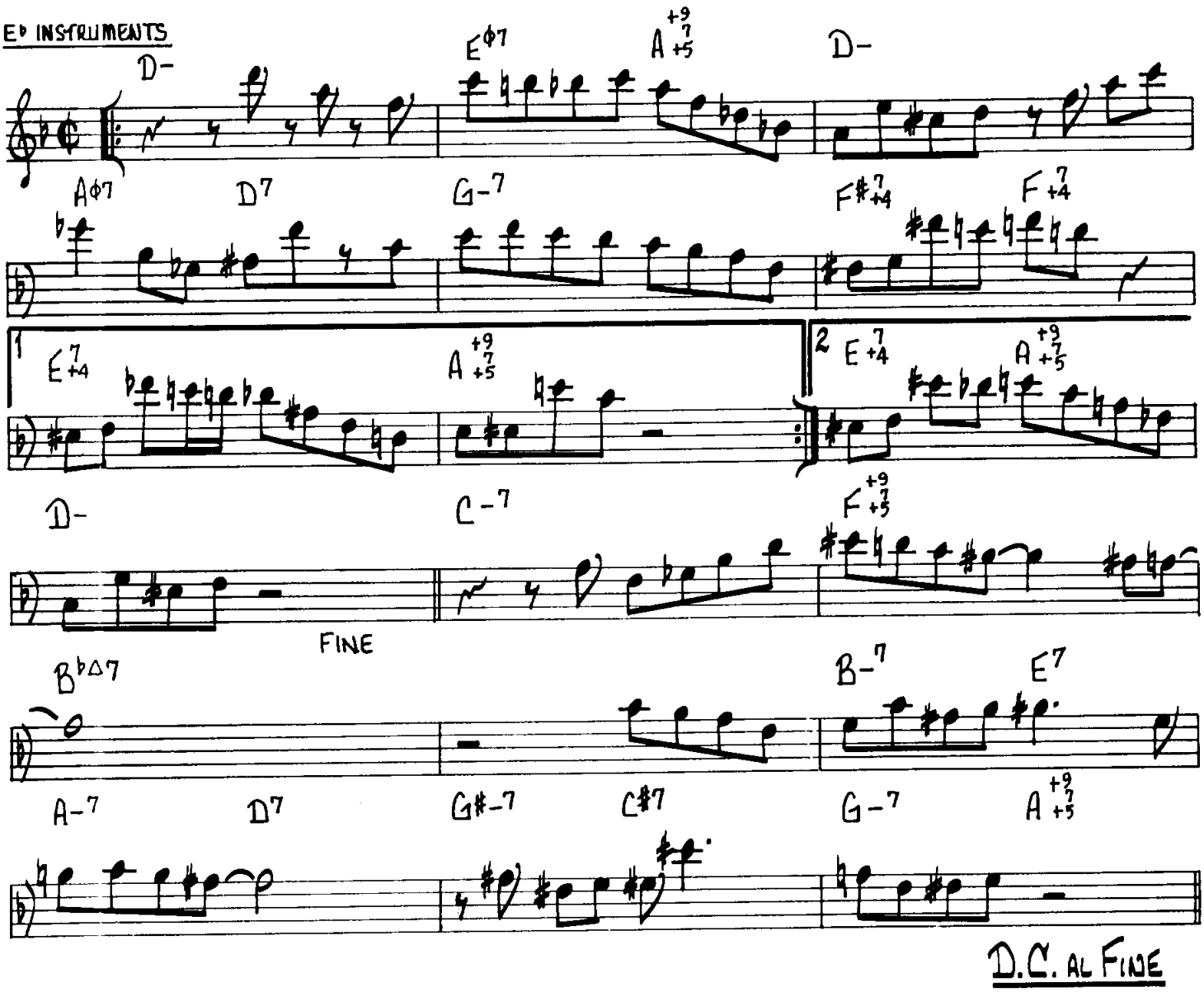
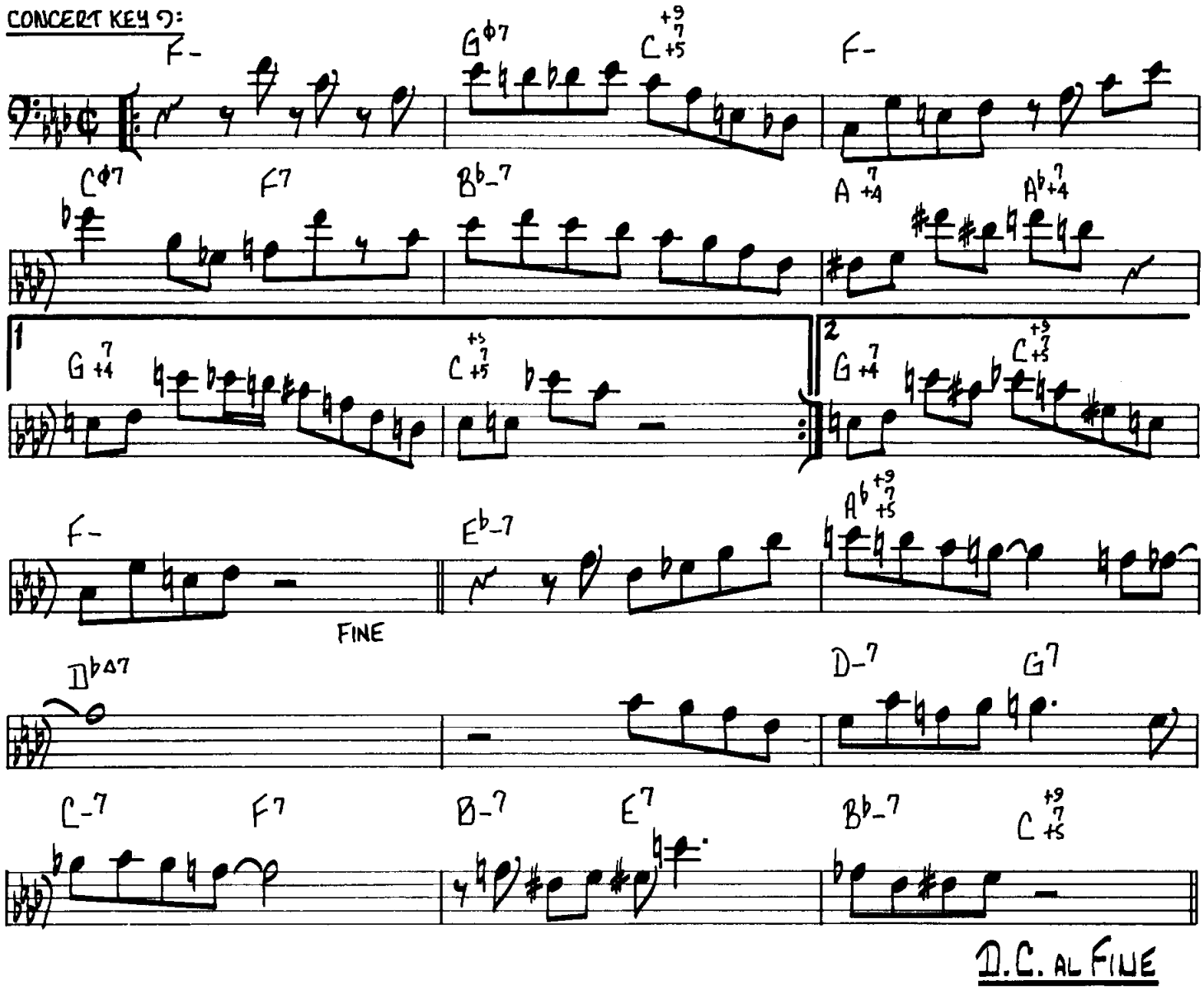


MINOR INCIDENT

(8 Choruses) (Coker)



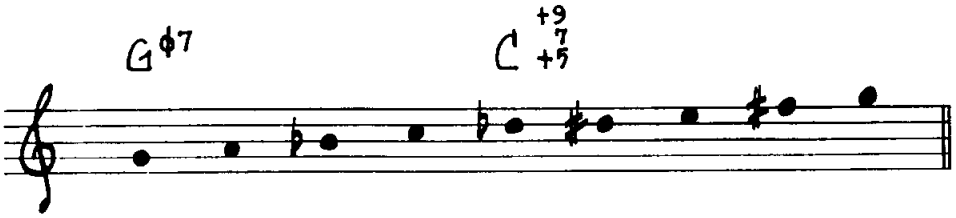
Our last tune for this chapter, "Minor Incident", has an AABA form and is in a minor key (F minor). The melody uses the II-V voice leading in the fourth measure, in an embellished form, and again in *each* of the last four bars of the bridge. Study the melodic realizations of the altered C dominant sevenths in the last two beats of the second bar, the last bar of the first ending, and the last half of the first bar of the second ending, as food for thought (and the ears). Also, look at the altered A-flat dominant seventh in the second measure of the bridge and check its melodic realization. All four of these altered dominants, because of their specific alterations, call for the lydian-augmented scale from the third of the chord. Finally, examine the phrases that occur with the dominant seventh chords that have an augmented fourth, in the sixth and seventh bars of both times through the A sections. In these instances, a lydian-augmented scale from the *sevenths* of the chords was used in structuring the melody.

As in the case of the previous two tunes, you should first listen to the demonstration track, then run scales and patterns with the accompaniment, finally improvise a good number of times through the track.

You will probably find that the very quick minor II-V-I segments of bars 2-3 (II-V-I in F minor) and 4-5 (II-V-I in B-flat minor) allow very little time to use the lydian-augmented scales for all three chords of each segment, and certainly there is not enough time to use the phrase given on page 38. You could content yourself with playing sparsely there, choosing a few notes of each chord or looking for tones that are common to both the II and the V, alleviating the need to shift scales so quickly. Another approach, however, is to use *one* scale for both chords. That one scale might not fit either chord perfectly, but should come very close to being correct with both. It represents a mild tonal compromise, but it may pay off in terms of melodic fluidity. In this case (II$^{\emptyset}$7 to V7 with an augmented fifth and augmented ninth), the best *happy medium* scale is the *diminished scale*, played from the root of the II chord. The diminished scale is our second symmetrical scale so far (the augmented scale was the first one given), this time the scale is composed of alternating whole-steps and half-steps, *starting with the whole-step interval*:

(second bar of "Minor Incident")

G diminished scale



The notes E and F♯ are dissonant with the G ø7, and the notes G and A are dissonant with the altered C7, but the scale is a good compromise, nonetheless.

Before closing the chapter on Be-Bop and Standard vehicles, a few gaps need closing and a few isolated or general thoughts and concepts should be mentioned. With respect to the practicing of various tonal materials, be sure that you *even up* all keys for all materials (scales, patterns, etc.). Most students are only weak in about four keys out of the twelve, and usually they know *exactly* which keys are in questionable condition, or which kind or scale is still representing some sort of barrier. The fact that some keys or scales are not firmly in your grasp at this time is not unusual or indicative of a lack of musical talent. But the inability to will yourself to do something about it in the very near future *would* be a serious problem. New scales, patterns, keys, etc., can actually be acquired in a very short time, no more than 1-3 months of a normal practice schedule at most. Like going to the dentist, most people find out that their apprehensions were grossly exaggerated. If, after learning new keys, scales, or patterns, you feel that they slip away from your control overnight, then you are probably not *applying* them thoroughly to your improvisations. As soon as you learn a new item, find an accompaniment track (see Appendix A) that accommodates the use of that item and start using it *immediately*. Then, as you improvise with the item, check yourself to be sure that you use it in a natural (and accurate) manner, that it doesn't sound or feel hesitant or worrisome. One way to work at the problem is to exaggerate your use of the item momentarily, using it at every conceivable opportunity, and double-timing (playing at twice the rhythmic pace of your usual lines, i.e., playing sixteenth notes instead of eighth notes) the parts of the tunes which contain opportunities to use the item, relaxing in the simpler places so as to be ready to pounce on the harder places when it is time.

Though this may seem like a strange and/or difficult approach, jazz musicians have *always* shown a penchant for putting their greatest creative effort in the most unusual places, harmonically, within a given tune. The other musicians in the group or in the audience are also waiting to see what *the genius* will do with that particular chord on each successive chorus. Louis Armstrong constantly amazed his listeners, in the twenties, with his ability to improvise cleverly on, say, a cycle of dominant sevenths, with no accompaniment or with only a stop-time background (where the accompaniment might only play a short sound on the downbeat of every fourth bar). Bix Beiderbecke caused Hoagy Carmichael to collapse in ecstasy with his imaginative realizations of unusually colorful chords that might only appear once in each chorus. A decade later, Swing Era musicians would swoon when Lester Young played one of the marvelous phrases he'd often improvise on a dominant seventh with an augmented fifth. In the Be-Bop Era of still another decade later, the forties, everyone wanted to see how Charles Parker would handle the next chromatically shifting II—V progressions. Today, musicians try to take careful notice of how Herbie Hancock or McCoy Tyner use fourth intervals, altered dominants, or unusual scales, or how Freddie Hubbard handles pentatonic scales. Sometimes it is necessary for *all* of us to handle unusual harmonic devices that are inherent with the tune's progression, at least in a correct manner if not clever as well, just to *show our credentials* to the doubting members of a group who have not heard us before.

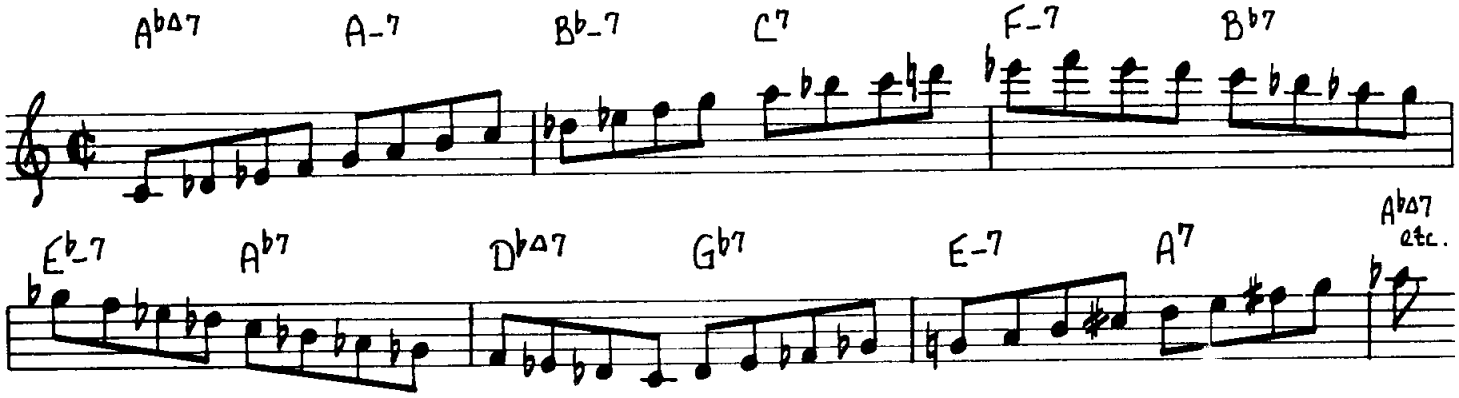
For much the same reason, we also need to be sure that we are ready to cope with a fast tempo. Most of us have enough finger speed to play a very fast tempo, but because we are improvising, we must also be ready with a good number of phrases and patterns that we can glibly work into our improvisations at a very quick pace, in case our minds fail to come up with many spontaneous phrases in rapid succession.

We must continually search for phrases which accurately and efficiently imply the sound of a particular chord or scale. Don't be afraid to acquire *owner-less patterns*; that is, patterns which nearly all players use, regardless of the source. Even when the source is known, such patterns should be added to our repertoire of things to play. Dixieland musicians and Be-Bop musicians didn't care much for each other's musical style in the *wars* of the forties, but nonetheless they stole musical ideas from each other and were all better off for it.

Learn to recognize your problems and isolate them from other problems long enough to solve them. For example, to know all twelve keys, when taken one at a time, is quite a different thing than being able to shift quickly from one to another. So you might know the key of F♯, but can you get there instantly if the previous chord or key is E-flat and the key after the F♯ is A? You may discover that the problem is shifting from one to another, rather than the individual keys themselves. Also, if you feel like you know all keys and can shift quickly from one to another, you could still have a problem with meter, getting ahead or behind the pace of the progression. If you're playing the right key or scale, but are in the wrong place in the progression, the result is still wrong, hence you'd want to isolate the meter problem and work on it separately for awhile. You could have someone point to each chord symbol or measure for you until you get the hang of it, or you could play a contrived rhythm that fits the meter for awhile, until you are able to accurately sense the meter.

Finally, when you are able to handle with ease each passing chord, more or less interpreting each chord with a separate phrase, then start working to eliminate the boundaries created by such practice. In other words, strive to improvise long, connected lines that seem to be unimpeded by the sudden and frequent changes of key, scale, or chord. Try to look ahead to the next change so that you can enter and leave it gracefully and without breaking up your chain of thought too much. One method for working on this aspect of playing, in practice, is to play a continuous scale in one direction until you run out of range, then reverse the direction, continuing the scale, but changing the note constituents of the scale to suit each passing chord (without trying to start or end the chord's duration in some particular place, such as the root):

(chord progression of "Two-Bop")



(the starting place of C was arbitrary. It could have been any note of the A-flat major scale)

This sort of practice is not intended to create a good melody, but rather it serves to break down unnecessary habits of treating each chord separately and/or always starting phrases from the same note (root, fifth, etc.) of each chord.

Additional Accompaniment Tracks For Standard And Be-Bop Tunes

See Appendix A

Accompaniment Tracks For Exercising Progression Components In All Keys

See Appendix A

CHAPTER 2
THE MODAL VEHICLE

Modal tunes are a relatively new tune-type, first introduced to jazz by Miles Davis in the 1959 album, Kind Of Blue. The closest precedent was Louis Prima's "Sing, Sing, Sing", recorded by the Benny Goodman Orchestra in the late thirties. "Sing, Sing, Sing" doesn't resemble very closely the tracks on Kind Of Blue and no other possible precedents occurred in the interim two decades, so the modal idea obviously didn't take hold until shortly after Kind Of Blue! It's difficult to realize that modal tunes were so recently invented as 1959, since there are so many modal tunes in the jazzman's repertoire today. It's also interesting to note that there were no modal tunes in the *rock* style, either, until the influence of Kind Of Blue had time to be felt and absorbed by musicians of both jazz and rock styles.

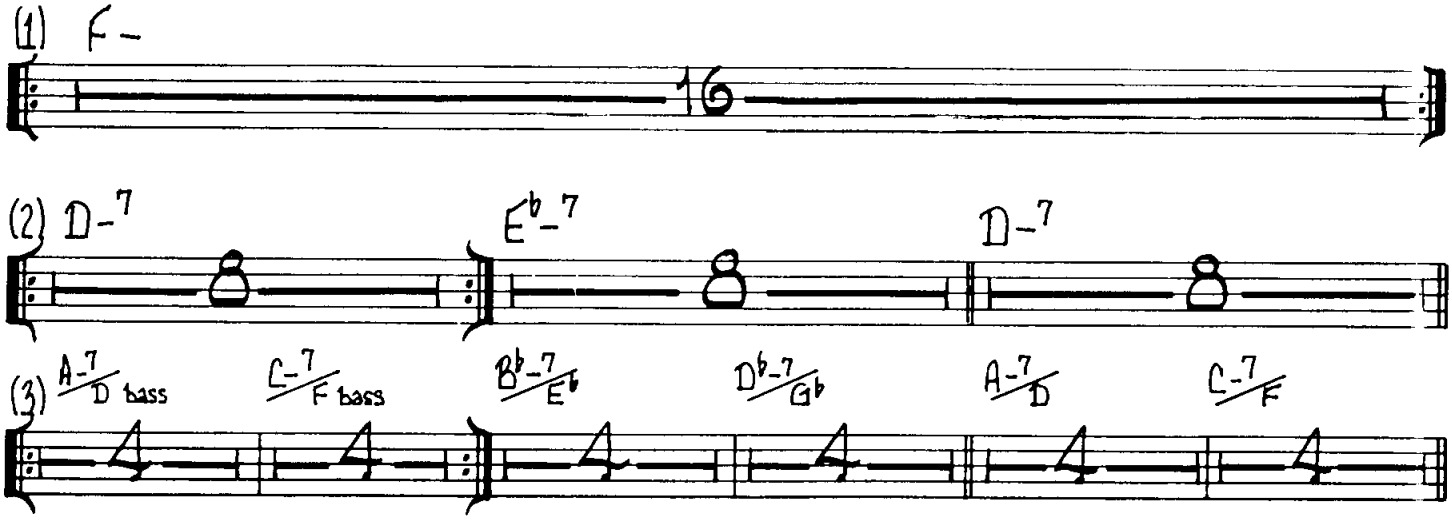
Almost any time you encounter a chord progression with an eight to sixteen measure or more duration on a single chord, usually minor, at least that segment is modal and will have to be handled by the improviser as such. Read pages 54-59 of LISTENING TO JAZZ for a thorough definition and discussion of the modal vehicle. The contrast between Be-Bop and Modal vehicles, with respect to both their characterisitcs and their respective approaches, is *very* great, almost polar opposites. Everything we learned in Chapter 1 is virtually useless in our approach to modal tunes!

The chief characteristic of modal tunes is the extremely long durations given to each chord (and in many instances, there is *only* one chord). When a modal vehicle has an AABA form, it usually means that the B section will be the only change of chord, as in Miles Davis' "So What" or John Coltrane's "Impressions". Even the word *chord* is really a misnomer, since everyone in the group, even the pianist or guitarist, will actually be playing off the *scale*, rather than the chord. The chord lasts too long to be pounded out incessantly by anyone, any profuse reinforcement of the chord being quite unnecessary. The bassist alone can anchor the key, chord, scale, or whatever, and even he doesn't have to be inordinately repetitious or basic, having much more freedom, tonally and rhythmically, than would be possible in a be-bop tune.

The second most characteristic trait of a modal tune is that the chord is usually minor and the scale is nearly always dorian, not dorian as applied to II-7, but I-7. There are other possibilities than dorian, but they are seldom used. The Kind Of Blue lp used, in various tracks, the major, dorian, phrygian, mixolydian, and aeolian scales, but it was the dorian that stuck with everyone.

The word *progression* has little meaning in a modal tune, either, as there are likely to be only one or two changes of harmony, and even those will primarily serve to offer contrast, rather than sequence or smooth connection. What a contrast we have here, compared to the be-bop and standard vehicles, and yet we have just begun to scratch the surface, with respect to their differences.

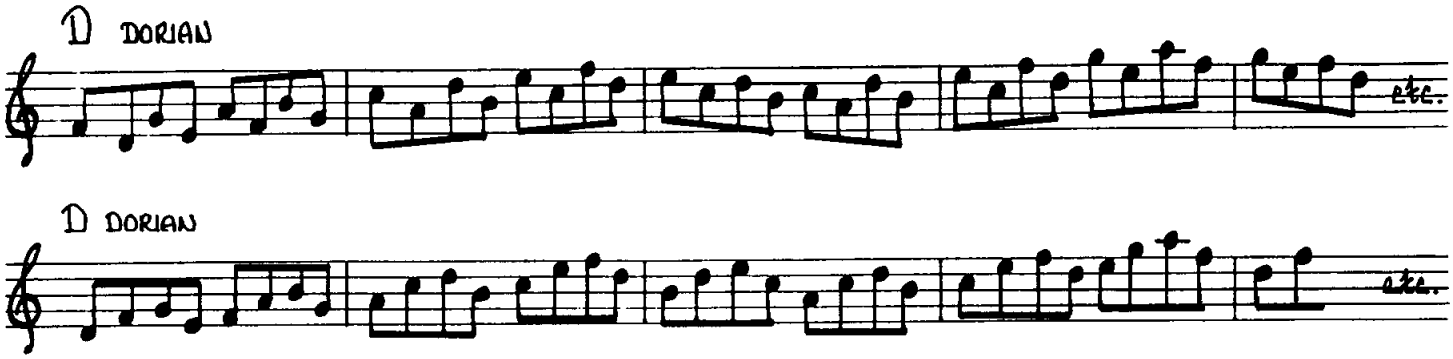
Given below are three modal *progressions* to well-known modal tunes, running the gamut from a one-chord progression to a four-chord example. A tune with shorter durations, or more changes of harmony than the third example, is likely to move too swiftly to be felt as a modal vehicle.



1 "Milestones" (not the older one) was recorded by Davis shortly before Kind Of Blue, therefore also among the earliest modal tunes. David Baker has conjectured that the melody, as well as the modal harmony, of "Milestones" was inspired by a prior-recorded tune by Davis on "Dear Old Stockholm", on which Davis added an 8-bar modal section between each chorus that is very reminiscent of the melody and harmony of "Milestones".

Although the last example uses a different bass note under the minor seventh chords, sometimes called a dominant seventh with a suspended fourth (i.e., D7 sus. 4 instead of A-7 with a D bass). the resulting melodic-harmonic effect is virtually identical, since the soloist sill generally emphasize an A-7(or A dorian), anyway.

Suddenly, with the taking up of the modal vehicle, we see an almost infinite length of time to interpret each change of harmony. Four-note, even eight-note, patterns like those taken up in Chapter 1 are absurdly short-lived and redundant for use in the modal tune. In fact, we really don't even need to bother with spelling-out the chord or scale at all, since it is amply reinforced by the accompaniment, dispite the added freedom of the bass and keyboard instruments. *If* patterns are used, and they frequently are, they will need to be much longer patterns, especially open-ended ones, called *non-terminal patterns*. A non-terminal pattern could continue indefinitely, if the player chose to handle it that way, simply reversing directions at will or whenever the perimeters of instrumental range dictate a change in the opposite direction. The two simple examples given below should serve to illustrate the nature of a non-terminal pattern, though they are a little *too* simple to be interesting, in this case.



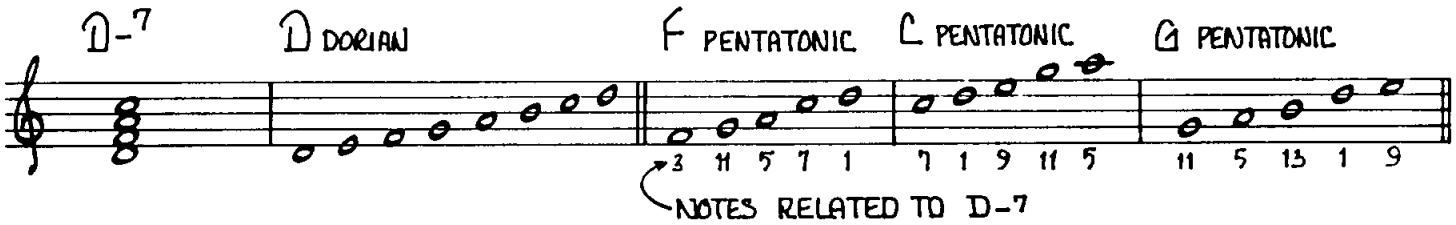
Although non-terminal patterns fill space, sometimes even in effective ways (and worth acquiring), there are still better uses for the space, now that we are no longer chasing many chords of short duration (which was just about our only choice in be-bop tunes). The first obvious fact is that we now have time to investigate the *whole* scale, instead of searching for ways to *imply* the whole scale with as few pitches as possible. Notes that were considered too remote from the basic chord sound to be used in fast-moving chords now become very important in modal playing. Instead of obscuring the harmony, as they would have in be-bop progressions, notes like the ninth, eleventh, and thirteenth become melodic pitches of great interest and potency in a modal vehicle.

In general, we have more time to be purely melodic and less mechanistic, pacing our more creative melodies in a more natural way, with phrases that have time to be completed and come to rest, and with rhythms that are more diverse and unhurried. After all, most anyone can quickly learn a *single* scale well enough to improvise on it all day without playing a wrong note. The realization of the chord symbol(s) of a modal tune might occupy all of 1% of our concentration and creative thought. The real challenge will be to invent melodies and rhythms that are attractive to the ears, a thought we could hardly consider in be-bop tunes (and it was largely unnecessary as well).

We also have time to *develop* our melodies, ranging from simple repetition (a potent device when handled well) to compositional approaches in which brief melodies or motives are retained for perhaps the entire solo length, in an infinite parade of variations on that melody. Sonny Rollins used the latter approach in "Blue 7" (1957), the first of such attempts recorded by a jazz improviser. John Coltrane, in 1964, used a three-note motive to organize the entire lp, A Love Supreme!

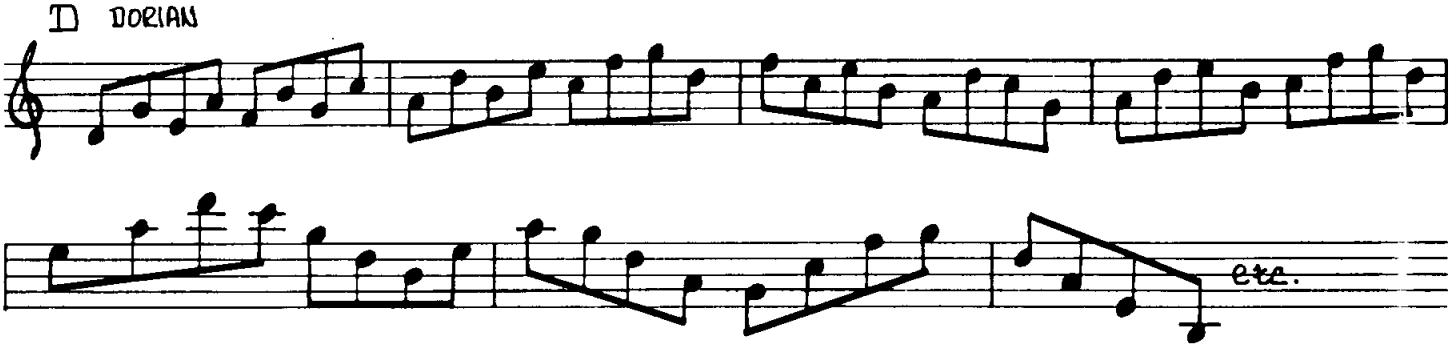
Another distinction of the modal vehicle, when compared to be-bop tunes, is that the soloist, as well as the accompanying players, has the opportunity to build *intensity*; that is, the solo can gradually become (throughout its length) louder, higher, and stronger in general, so that the excitement factor increases from beginning to end.

It would seem, because of the simplicity of improvising on long durations of a dorian scale, that there wouldn't be very much to work on in terms of tonal materials. However, the simplicity and monotony of the harmony is *precisely* what causes the player to look for ways to *stretch* the tonality and reorganize the given scale in various ways. For example, Miles Davis, in his second chorus on "So What" (1959 version), emphasizes the notes of a C major triad, though the chord is a D minor seventh. The notes of a C triad *are* in the D dorian scale, so the effect is not dissonant, but it *is* different, sounding almost *bi-chordal* (two chords at the same time). Another form of reorganization of the dorian scale notes, similar to what Miles did, is to use pentatonic (5-note) scales against the dorian, using only notes of the dorian to build those pentatonics. The pentatonic scale is written and learned in two different ways, depending on the method. The method used here would spell the pentatonic 1-2-3-5-6(i.e., C-D-E-G-A for a C pentatonic) from the root of a *major* scale (not the root of the dorian). The other method is to spell it 1-3-4-5-7 (i.e., A-C-D-E-G for an *A* pentatonic) from the root of a *minor* scale (*natural* minor or dorian, but not *harmonic* or ascending melodic minor). As you can see, the resulting pitches are identical, as long as you apply the scale formula to the right note. With the *D* dorian scale, there are three possible pentatonic scales that can be used, all of which will use *only* notes that exist in the D dorian scale. Using the 1-2-3-5-6 formula, they are F, C, and G pentatonic scales.

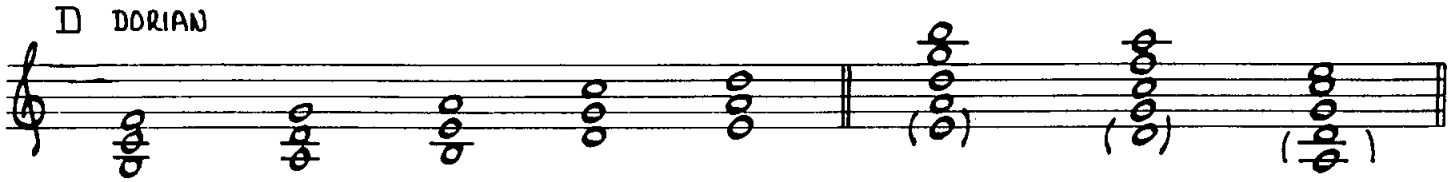


Note that the F pentatonic has the simplest relationship to the D dorian scale, having only the note G (the 4th or 11th of a D-7) as a note with a function that is higher in the chord than a seventh (the other notes actually spelling out the D-7 with the D, F, A, and C that are in the F pentatonic scale). It will therefore sound simpler, more *inside* than the other two pentatonics. This is the scale that (to date) is always selected by Freddie Hubbard in his solos over a dorian scale. In other words, he builds his pentatonics off the *third* of the D-7 chord. The C pentatonic has an *E* in it, as well as a G, thereby giving the effect of a D-7 with an added *ninth* and eleventh, a richer effect than the F pentatonic. This is the scale that was chosen by Coltrane in the lp, A Love Supreme (though it was in a different dorian key, B-flat, so he used an A-flat pentatonic), building his pentatonic off the *seventh* of the chord. The G pentatonic, built on the *fourth* of the D-7, is one that has seldom been used yet, but is sure to work its way into jazz improvisation, since it creates the effect of a D-7 with an added ninth, eleventh, and *thirteenth*, therefore even richer, harmonically, than either the pentatonics built off the third or seventh of D-7.

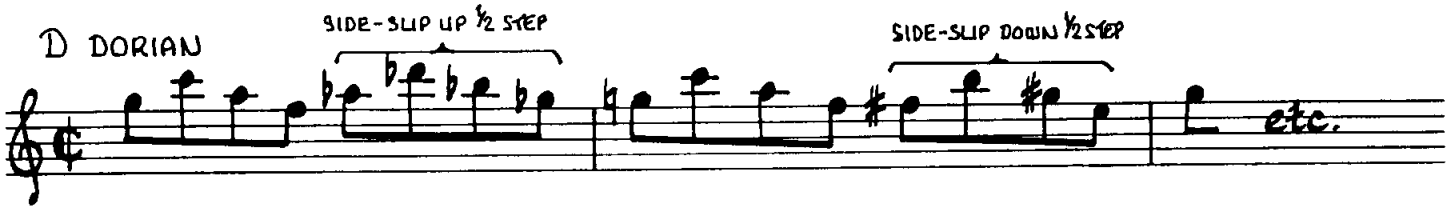
Still another way that the dorian notes have been reorganized by virtually all major jazz players, especially keyboard players, is to use fourth intervals, melodically and harmonically, instead of the consecutive third intervals used in the more traditional chords of the past (and present), which greatly changes the overall effect of the melodies and harmonies. Given below is an illustration of how fourths might be used in an improvised line:



When fourths are used in a harmonic fashion, as in keyboard voicings, a very strong alliance with the pentatonic scale emerges. In the three-note chords shown below, used as left-hand voicings by virtually all major pianists when playing modal vehicles, notice that the uppermost notes of the five voicings spell out an F pentatonic, the middle notes spell a C pentatonic, and the bottom notes spell a G pentatonic. In the five-note voicings shown in the three voicings at the end of the line, if we rearrange the notes of each voicing, compressing them into closer intervals (but not changing the pitch names), the first will be found to be a G pentatonic, followed by an F and a C pentatonic in the second and third voicings, respectively. The last three voicings (the examples on the right) have come to be called the "So What" voicing, named after its initial use in the Miles Davis composition of the same name. Note that the top interval of the voicing is a major third interval, but the remaining intervals below that are all fourths.



Finally, modal tunes afford the opportunity to play in *contrast* to the given chord/scale, deliberately working phrases into the solo which are *deliberately* out-of-key, for purposes of creating dissonant tension in places. This is called *side-slipping*, so named because the player will usually play a side-slip with the same phrase that occurs just before and/or after the side-slip, but the side-slip phrase will be juxtaposed *against* the key, usually a half-step higher or lower than the *right* place, creating an effect reminiscent of a turntable or tape machine that is not running at a consistent speed. Given below is a simple example of a side-slip that might occur in an improvised solo.

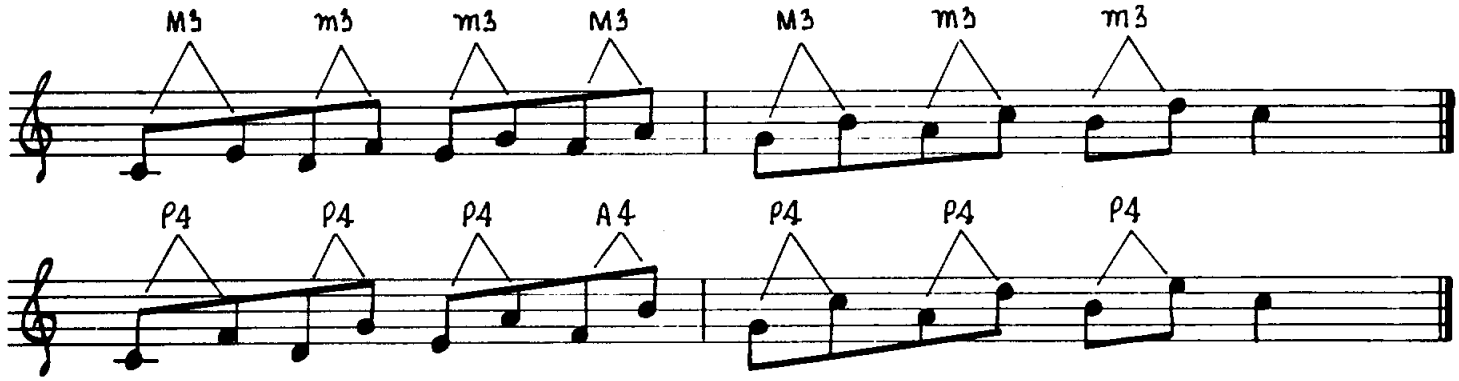


Approaches To The Modal Vehicle

The ingredients of study for modal tunes are non-terminal patterns, investigation of the aural properties of each note of the dorian scale, melodic-rhythmic phrases (as opposed to change-running, patterns, steady eighth-notes, etc.), melodic development, intensity-building, pentatonic scales, fourth intervals, and side-slipping. It should be understood that all of the foregoing ingredients are available for use any time that the harmony remains stationary for 4-8 measures or more, whether or not the *whole* tune is modal. You will encounter many tunes which will have a modal *section*, though the remainder of the tune might be a be-bop, blues, or contemporary vehicle. Likewise, there will be modal tunes, chiefly, but will also contain a short segment that has be-bop or contemporary chord changes. Freddie Hubbard's "Gibraltar", for example, is a modal tune overall, but also contains a four-measure progression near the end of each chorus that is like a four-bar segment of a be-bop tune. Jamey Aebersold's "Quickie" (Volume 4), on the other hand, is essentially a standard or be-bop vehicle, changing chords on the average of once every measure of a fast tempo, but each chorus ends with an eight-measure modal section. Either tune might have been one-half as interesting to hear or play, had it been without the contrast supplied by the mixing of vehicular styles. *Any* one kind of chord progression can become monotonous if it has no points of contrast, whether the contrast is represented by an unusual chord, a clever turnaround, vehicular mixing, rhythmic events (like breaks, accents, collectively-played rhythms, removal of tempo, etc.), or any other contrasting ingredient. Monotony can also result from playing too many consecutive tunes of the same vehicular category.

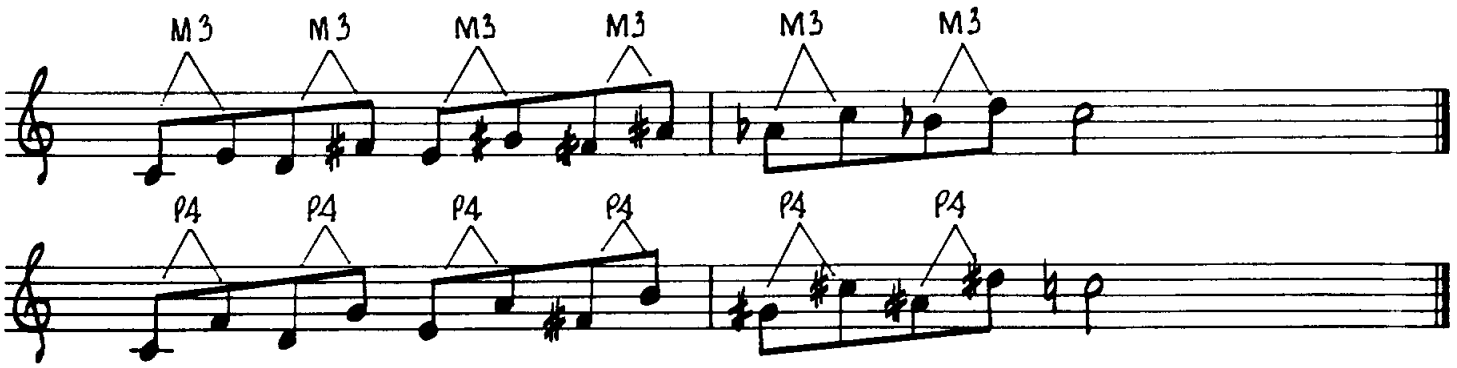
Non-Terminal Patterns

There are two types of non-terminal patterns: tonal and atonal. A tonal pattern remains inside (consonant) always, loyal to the given key and/or chord-scale. When a tonal pattern is based on intervals, the intervals are of a *general* size, rather than specific. That is, if the pattern is based on third intervals, some of the thirds will be *major* thirds while others will be *minor* thirds, always agreeing with the given scale (see first example below). If the tonal pattern is based on fourth intervals, most of the fourths will be *perfect* fourths, but one of them will be an *augmented* fourth, in order to comply with the scale, as in the second of the following examples:



Note that both of the preceding patterns are built in pairs of notes; that is, the first two notes form the first interval of the series, the next two notes form the next interval, and so on. But if we look more closely, there is another set of intervals that exists *between* the pairs (i.e., between the second and third notes, between the fourth and fifth notes, etc.). Although these intervals were formed inadvertantly by applying pairs of notes (arranged in general interval sizes) to the notes contained in the scale, proceeding up the scale in pairs, we should nonetheless take those *in-between* intervals into consideration. They do affect the sound of a pattern, especially non-terminal patterns. In the first of the preceding two examples, the *in-between* intervals are all *second* intervals, some major and some minor seconds. In the second example, the intervals between the pairs of notes that form the fourth intervals are all *third* intervals, major or minor. So even the *in-between* intervals are of a general, rather than specific, size in tonal patterns.

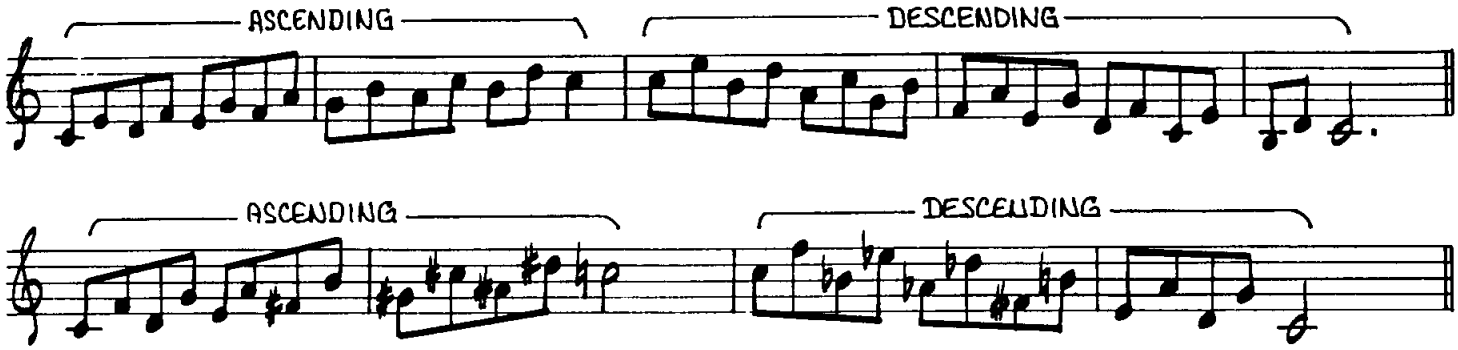
An *atonal* non-terminal pattern is nearly always based on series of intervals, but intervals of a *specific* size, which will cause there to be pitches which are *not* in the given scale as shown in the following example:



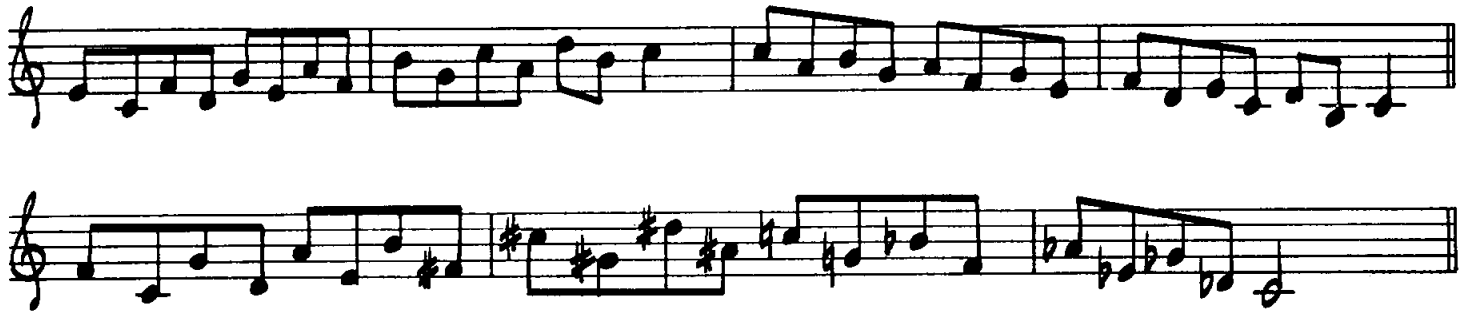
This time *all* the intervals formed by the pairs of notes are of a specific size; major thirds in the first example, and perfect fourths in the second example. Notice that the perfect symmetry also produces an array of notes that do not exist in a single given major, dorian, mixolydian, or minor scale. It's perhaps difficult to realize and remember, but the major-minor-modal system to which we are so accustomed to hearing and using since birth is a system which produces *assymetrical* scales. (Could anything be more assymetrical than a *simple* major scale, with its half-steps between the third and fourth and between the seventh and eighth degrees and whole steps between the others?) Consequently, if we invent a symmetrical series of intervals, we are bound to leave the given key at some point in the series. And since the whole symmetrical series cannot be included in any one major, minor, or modal scale, it is, to some degree at least, *atonal*.

Observe also, that in the symmetrically-structured examples, even the *in-between* intervals are always one specific size, all major seconds in the first example and all minor thirds in the second. In both sets of examples, the key of C major is implied. They could have been written in a dorian key, which is by far the most commonly-used scale for a modal tune, but the resulting comparison between tonal and atonal patterns would not have been affected. Furthermore, *some* modal tunes *are* in major, mixolydian, phrygian, synthetic, or something else besides dorian. Both tonal and atonal patterns are used in modal tunes, the atonal patterns occurring, for contrast, as side-slips or *outside* (dissonant) segments.

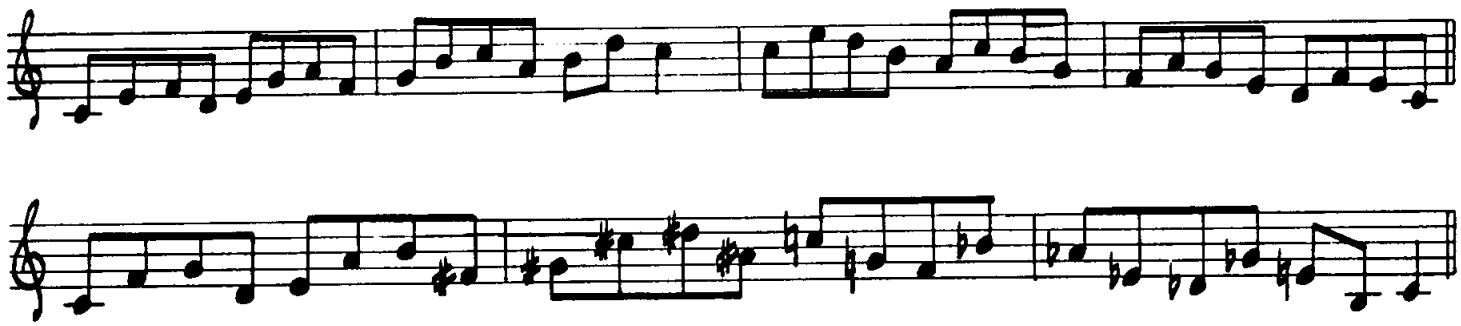
All patterns, tonal and atonal, non-terminal or otherwise, should be practiced in as many ways as possible. Yet it is difficult for some students to imagine all the possible variations of a single pattern (some are liable to sound better than the original way you took up the pattern). First of all, any pattern which can be produced in an ascending series can also be played in a descending series (and vice versa), as shown in the following examples:



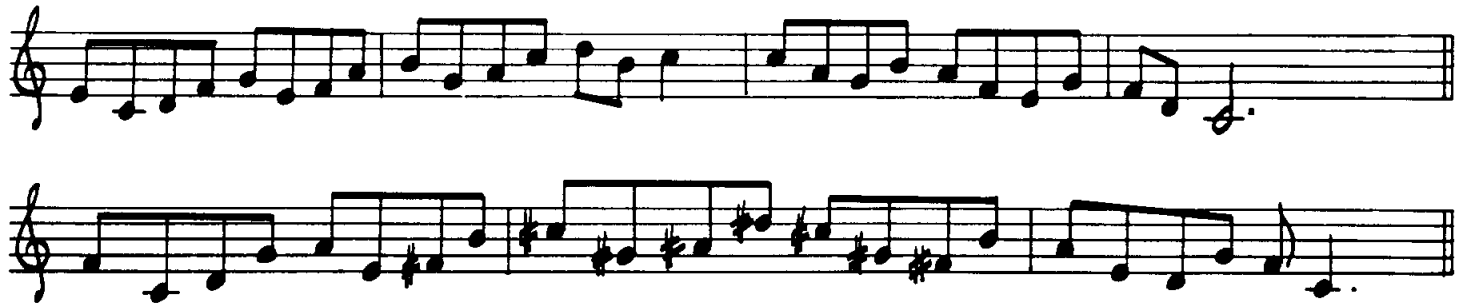
A second type of variation is produced by reversing the direction of (in this case) the pairs of notes, by reversing their order:



The two forms can be combined by only reversing every other pair:

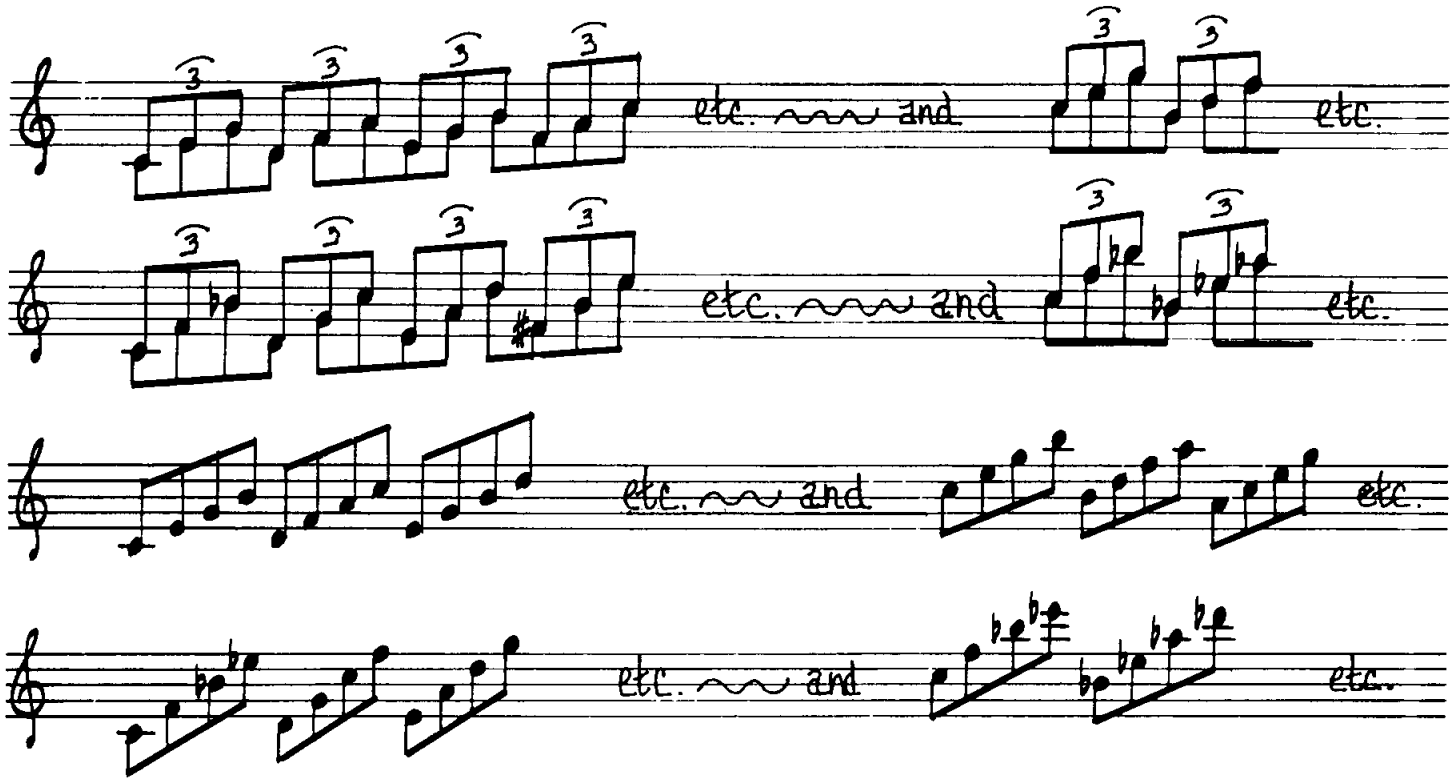


And beware of thinking that you needn't bother practicing the version in which the first two *pairs* are reversed from the above version, then the second two pairs, and so on. The below version is differently fingered and sequenced and must be given the same attention as the above version if you are to work it spontaneously into an improvised solo. Otherwise you will either ignore or forget the following example, or falter trying to play it glibly and accurately in performance without ever having moved through the sequence in practice.

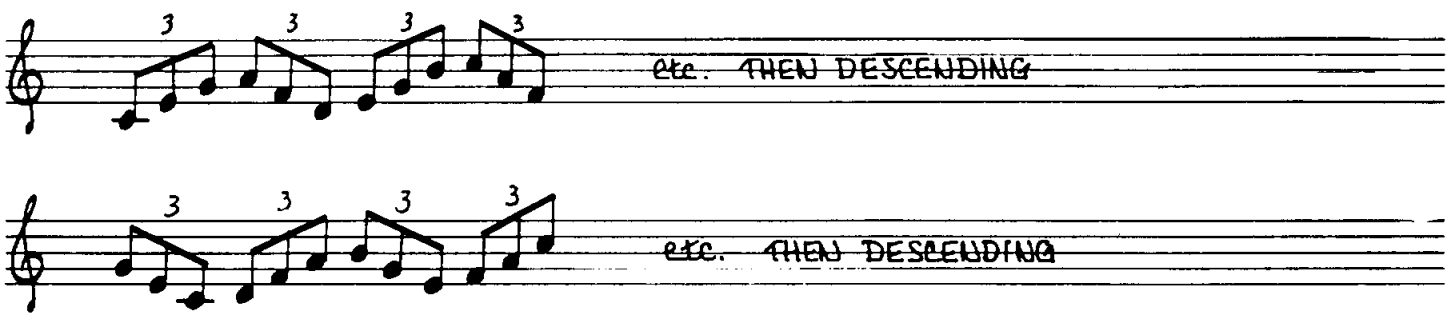


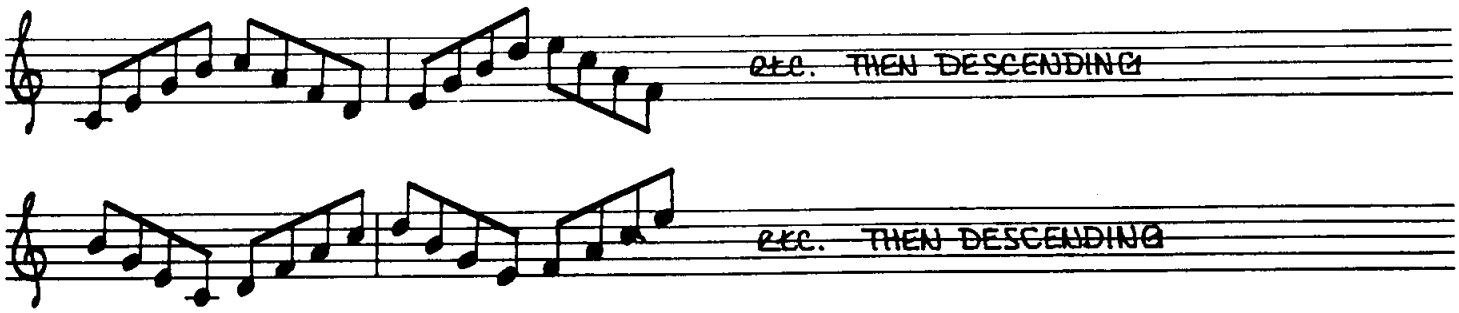
Note, in the last example, that the descending series of fourth intervals is different from those found in the previous variations of the fourth interval pattern. Since the pattern is already atonal, it doesn't matter whether you descend with the same pitches you used in an ascending direction, as long as the perfect fourths remain consistent. I merely wrote the one that was naturally encountered (at the change of direction).

Up to now we've only considered non-terminal patterns; tonal and atonal; ascending and descending; inverted motion; and combined original-inverted motion using *pairs* of notes forming consistent interval sizes (general or specific). But suppose we were to work with groups of three or more notes, yielding more intervals for each 3-4 note group, reinforcing the interval used, and lengthening the pattern as in the following examples:



Then the three and four-note groups above should be taken through the same motions as were used with the two-note patterns:



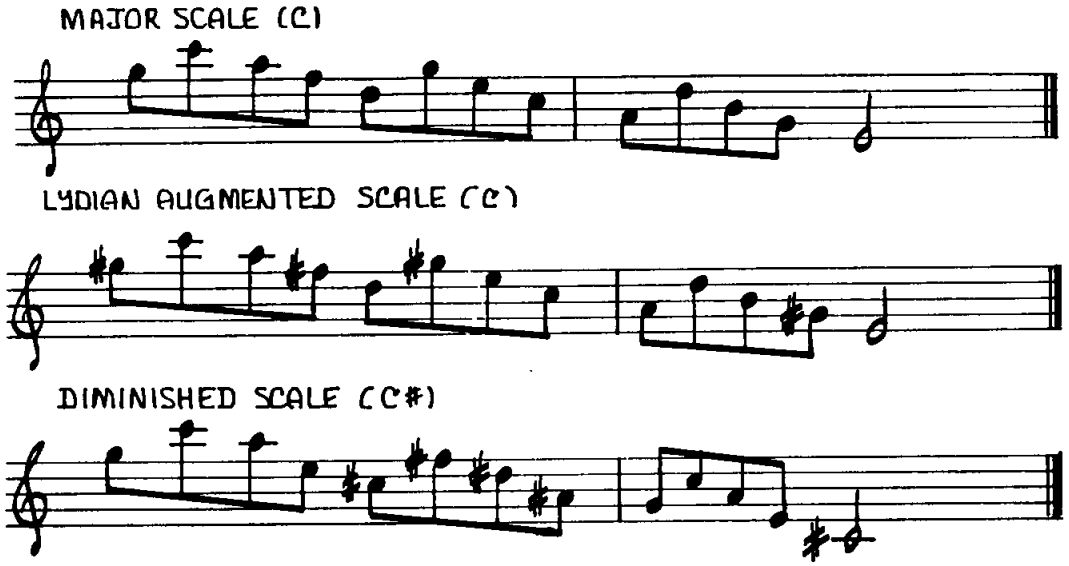


Three and four-note groups also offer more inversion possibilities than two-note groups, producing new intervals as well. For example, using the first four notes of the tonal pattern of Page 52 in its original form (C-E-D-F), but rearranging their order, we come across other possibilities, like C-D-F-E, D-C-E-F, D-E-C-F, or even F-E-D-C, all of which can be reiterated with each successive 4-note group.

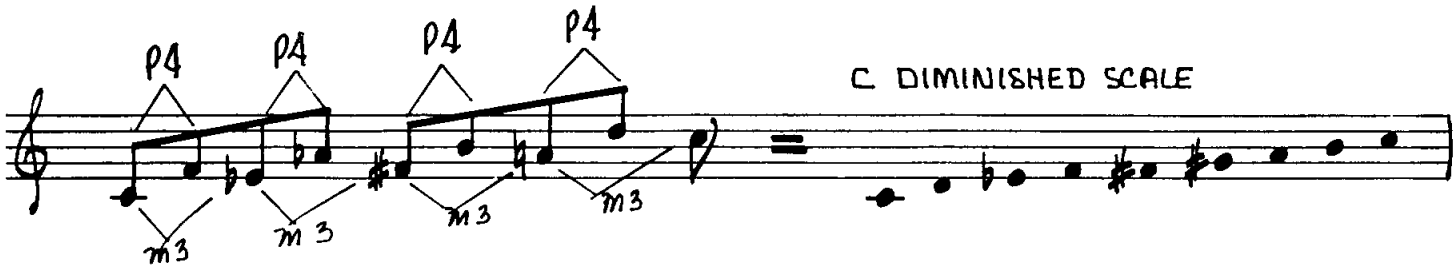
Next, consider that we've only used one sequence so far, up and down in second intervals (a C major scale, actually). Since modal tunes are frequently laced with side-slips and outside phrases, we could also move our 2, 3, and four-note groups by other intervals than seconds, such as chromatically, by minor or major third intervals, fourths, fifths, tri-tones, etc.

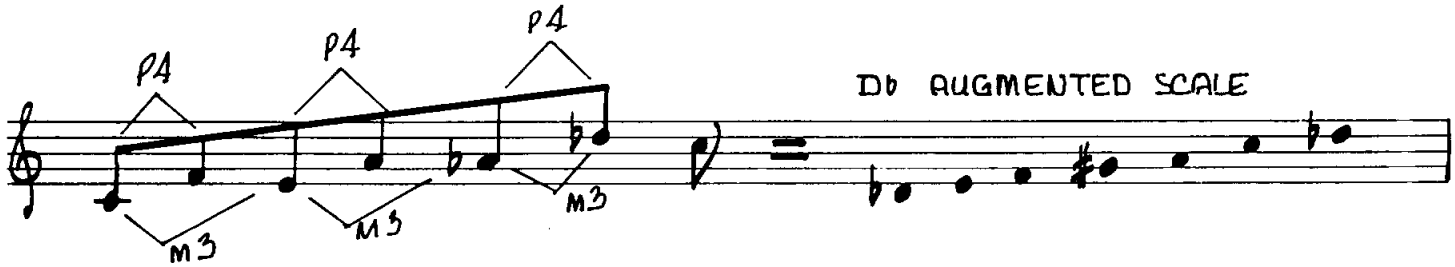
We've also only worked with one general interval size (thirds, in the tonal pattern) and only one specific interval (perfect fourths, in the atonal pattern). Obviously, all intervals (general) of the major, minor and modal scales should be investigated as well as *all* specific (atonal) interval sizes.

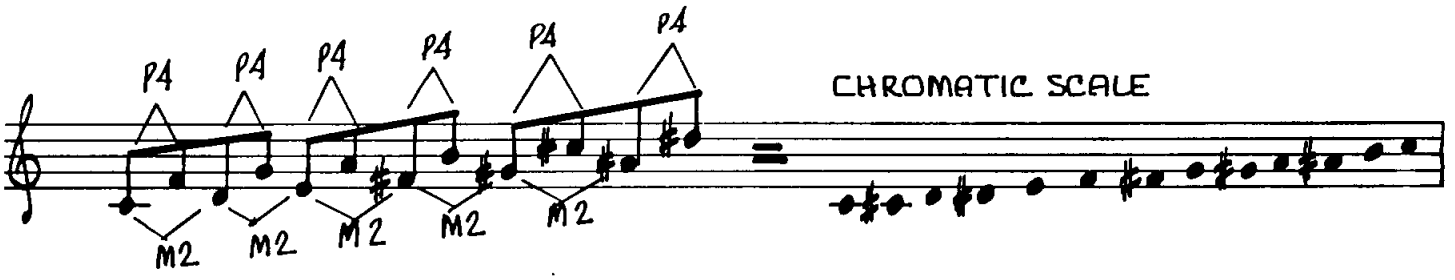
Patterns learned for major, minor and modal scales should also be translated to fit other kinds of scales (see the following examples:)

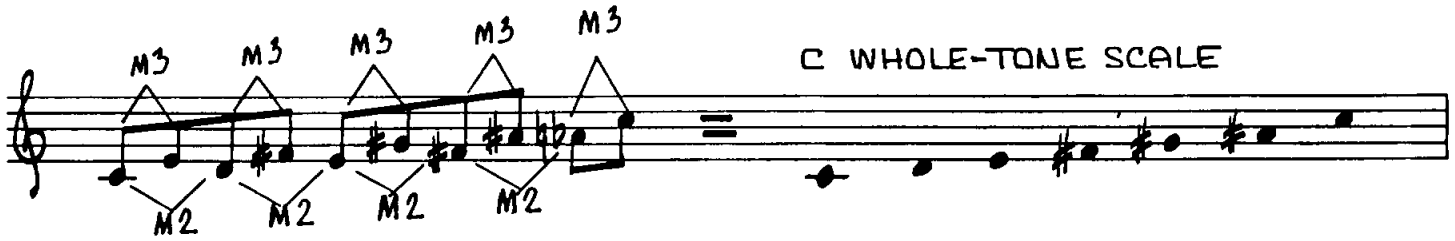


As you practice specific interval sizes in symmetrical sequences, you will often end up with a symmetrical scale (chromatic, whole-tone, diminished or augmented scale). For example, if you move perfect fourths (in two-note groups) in a sequence of minor thirds (see next example), you wind up with a diminished scale. Or. if you move perfect fourths in a sequence of major thirds, the resulting sound is an augmented scale (see second example). Move perfect fourths in a sequence of major seconds and you produce the chromatic scale (see third example), or move major third intervals in a sequence of major seconds and end up with a whole-tone scale (see fourth example):

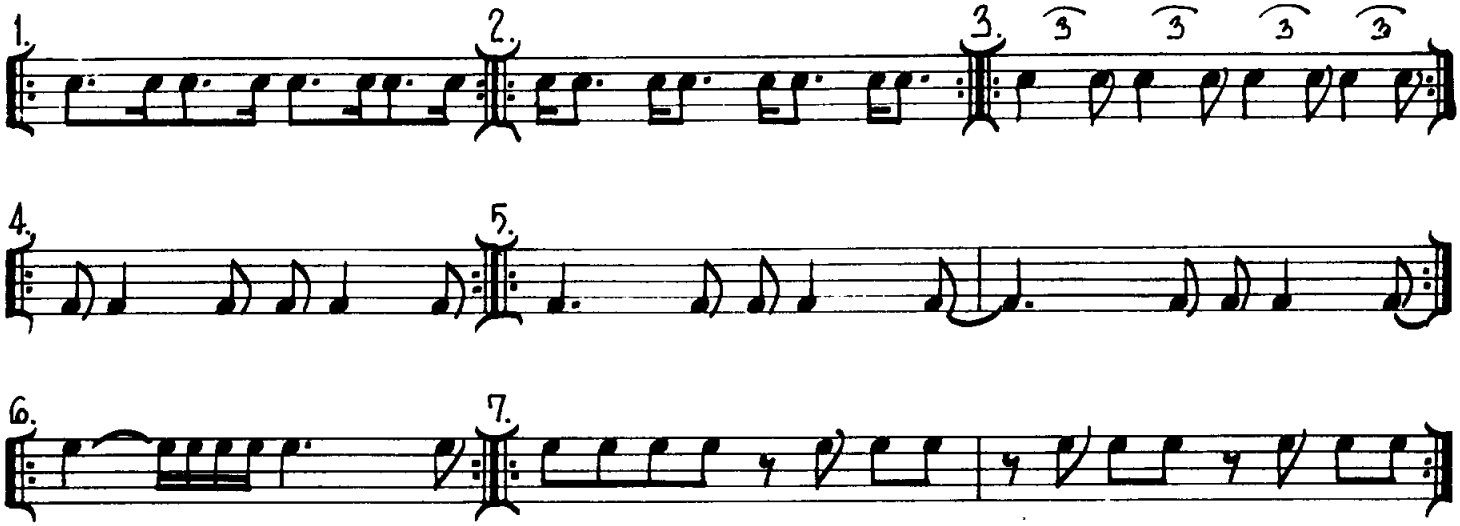








To increase your rhythmic vitality and discover even more variations, practice your non-terminal patterns in a variety of rhythms (see next illustration). Use odd-numbered groups in a steady rhythm (creating a 3/8, 5/8, or 7/8 feeling across 4/4 or 3/4, for example); and invent rhythmic phrases that resemble melodic rhythms:



Finally, learn to combine all factors: changing directions; inversions; intervals; sequences; rhythms; note-group sizes; inside-outside shifts; and even the patterns themselves. Combine these elements at will, with spontaneity; surprise and wit; energy; and with grace! Remember that the main function of the non-terminal pattern is to help us to create long, unending lines (at times, anyway) to go with the long, unending chord durations of the modal tune. Therefore, utilize the full range of your instrument more of the time with non-terminal patterns, and work for expecially good control over changing directions because as long as you can keep changing directions, your patterns can remain consistent (but with variations, as well) and as non-terminal as you wish them to be.

Aural Familiarity With All Scale Tones - A Practice Project

(1) Cue-up "Interminable" on your accompaniment cassette. This track is F-7 (F dorian)throughout. There is no melody. You should listen to the demonstration track after studying these directions.

(2) Jot down the notes of the F dorian scale (concert F dorian - transpose to the key of your instrument, if it is not in concert pitch) in the following order: F, C, A-flat, E-flat, B-flat, G and D (in other words 1, 5, 3, 7, 11, 9, 13)

(3) Improvise with the accompaniment track, introducing each note of the scale, one at a time, in the order shown in (2). Start by improvising on 1 (F concert) *only*, in any octave, repeated as often as you wish, and in any rhythm. It will help if you sustain the note first, drinking in the placement, quality and effect of the note against the accompaniment. Phrase the note in different ways, but play *only* an F.

(4) Then, after exhausting all that you hear, feel and understand for the F, *add* the C; treat it in the same manner as you treated the F (sustain the note, play it in different octaves, in different rhythms, etc.), *except* that you can continue using the note F, as well as the C, but focus on the C.

(5) When you've tired of working with F and C only, add the A-flat (the lowered third of the F-7 chord), focusing on that note while retaining the use of F and C.

(6) Continue adding the remaining tones slowly, one at a time, until all seven notes have been introduced and worked on. Try, always, to restrict yourself to *only* those notes that have been introduced up to any given note in the order. For example, don't be using D (the thirteenth of the chord) while you are still (supposedly) working on, say A-flat (third of the chord).

You will discover that each note of the scale has its own identity, quality and effect. You may also notice that some of the notes have a very similar quality to another note. This is why the notes of the exercise are arranged in their particular order. The root (1) of the chord and the fifth of the chord sound, feel and function in much the same way. They are strong notes and functionally effective in a fundamental way, but they also lack color. The third and seventh are very similar in effect, but different from the root and fifth. The third and seventh have more character and color, descibing the chord-scale quality very efficiently and adding a bluesy sensation. The eleventh seems all alone in its particular quality, a seeming blend of the effects of the first two pairs of notes, a good note, and surprisingly bland, considering that it is the eleventh. The ninth and the thirteenth are radically different in quality than any of the preceding notes. Each is juxtaposed with a simple chord tone that is only a half step away (the ninth being a half-step lower than the third, and the thirteenth being a half-step below the seventh). The ninth and thirteenth, like the third and seventh are notes of strong color, but a different color. Instead of describing the sound of the chord, the ninth and thirteenth almost sound dissonant in their richness and dramatic feeling.

After you have practiced the preceding project a few times, you can expect to be better able to control pitch content, hear or sing any of the seven scale notes against dorian without playing them, and use the seven scale notes in a more judicious way, depending upon the effect you wish to create. Be sure to listen to the demonstration track on "Interminable", so as to better understand the organization, meaning and potential for the project.

Melodic Development

Modal tunes, by nature of their long chord durations, permit a maximal opportunity to create *melodies*, rather than lines, scales or change-running patterns. In the discussion of non-terminal patterns, two sample patterns were taken through quite an array of variations, yet they all sounded similar and compatible with one another, because each variation was still drawing its content from the same source. Melodic development is much the same process used for varying the non-terminal patterns. The main points of distinction are; (1) melodic phrases or motifs are used for raw material, instead of a broken scale or specific interval size; (2) the melodies will have rhythmic shape and variety, rather than a continuous stream of, say, eighth notes; and (3) the phrase is not intended to be a non-terminal pattern. Though there will be repetitions, for sure, of motifs in melodic development, it is more likely that there will be rhythmic phrase-endings (a slowing of rhythmic motion in the melody), creating space between events and a more natural unfolding of melodic materials. Also, the technique for developing (retaining, varying, repeating) melodies is a more sophisticated musical craft; much having been written about it. In jazz, I refer you to the following:

Improvising Jazz, Coker, Prentice-Hall, Inc., 1964

Chapter 2 - An Introduction To Melody. This chapter explains how to recognize melodies and melodic shapes, and how to analyze a given motif into components, like contour, rhythm and essential pitches.

Chapter 9 - Analysis And Development Of Melody. Discusses some simple techniques for using melodic components to build variations.

Jazz Improvisation, Baker, Maher Publications, 1969.

Chapter 13 Techniques To Be Used In Developing A Melody. This chapter is a very complete source for developmental techniques. If you already have a copy of Baker's Arranging And Composing For The Small Jazz Ensemble (Maher Publications, 1970), a very similar chapter exists to the one in Jazz Improvisation.

To whet your appetite for working on melodic development, I suggest that you listen carefully to (perhaps transcribe, as well) two extraordinary recordings of major artists who have contributed greatly to alerting the rest of us to the potent force of melodic development:

(1) "Blue Seven", Sonny Rollins, 1957. Rollins uses only 2-3 motives for the construction of his long solos on this track, the first such recorded attempt by anyone in jazz. As the title seems to indicate, the note A-flat (lowered or *blue* seventh of the key of B-flat) acts as a sort of melodic anchor throughout the track.

(2) A Love Supreme (whole album), John Coltrane, 1964. The entire record is based on a single 3-note motif, in all solos, but especially Coltrane and McCoy Tyner.

Jazz has always been, for most of us, a very free sort of expression, and indeed, nearly all jazz recordings are typified by a *melody chorus - improvised choruses - melody chorus* sort of outline, in which the improvised choruses consume most of the track, seldom, if ever, making even a brief reference to either the given melody or an original motif stated early in an improvised solo. Those solos, however, will nearly always be governed by other musical components, like tempo, meter, harmony and length of the tune and its sections. But historically, it has been almost a sacrilege to pre-determine *anything* about the melodic content of an improvised solo. If we buy an album of alternate takes (a collection of discarded takes of tunes released on prior albums) by one of our favorite artists, we expect each take to be different. Bandleaders who have asked their soloists to play their improvised (?) solos the same way every night have always been considered to be *party-poopers*, and any soloist who acquiesced soon discovered that no one was seriously listening to their solos anymore.

I personally feel that there is at least as much room for melodic development in jazz as there is for all those licks, patterns and clichés (original and otherwise) that nearly all players carry into their next playing experience, by habit and by contrivance, whether they are willing to admit it or not. Each player carries with him, everywhere he goes, certain phrases he's going to play *somewhere* during the next performance, and it is often in the spirit of semi-contrivance, though secretly so. In other words, most players just don't want to have to think about and control melodic content. They are likely to take that stand in the name of freedom, creativity and spontaneity, but I suspect that the stand is partially taken out of feelings of insecurity, apprehension and fear. Most improvisers are especially sensitive about their melodic content, especially if it is under analysis or scrutiny. Some players are more conscious of what they are playing than others, even if they are *not* trying to control the solo's melodic content, and they can remember most of what they played when the solo is over. Other players, though gifted, may be unconscious or only semi-conscious of what they are playing (semi-shock?), and have great difficulty remembering anything they might have played in the solo. I have often asked a good student of improvisation to retain a single idea and its variations for a chorus or two of a modal or blues tune, only to discover that he couldn't ascertain when he had lost his grip on the motive, nor was he prepared to come up with various ways to develop a melody (it was usually *his own motif* that I would ask him to use). Sacrilege or not, two of the greatest jazz players in history (Rollins and Trane) responded to the creative challenge two decades ago, and more players are conscious of and/or using melodic development in their solos than ever before; including players like Wayne Shorter, Thelonious Monk, James Spaulding, McCoy Tyner, Chick Corea and Dave Liebman, to mention a few. At the very least, players are becoming less-contented with solos that string together many unrelated ideas, each of which might only be played once and are gravitating toward making at least a few variations on one lick before going on to the next. Because the spontaneous creation of variations requires good concentration, it is appropriate that we apply it first to slow-moving progressions, like modal tunes and the blues, the vehicles chosen by Rollins and Coltrane for their pioneering effort.

Because the reader has been given two good references for melodic development and two recordings for inspiration, we can be brief here. The function of a variation is to permit us to expound on a melodic idea while retaining enough of its identity or character that the variation reminds us of the motive in its unvaried state, faintly or strongly. A good variation will straddle the line between the familiar and the unfamiliar. It enables us to speak (improvise) in sentences (complete phrases) and paragraphs (a series of complete phrases or musical thoughts on the same subject), instead of a random series of unrelated words (licks, clichés) or isolated clauses from incomplete sentences (linear segments, patterns, change-running). The parenthesized items in the second half of the foregoing sentence are important and needed, but not to the exclusion of motivic unities. The most obvious trait of a variation is the aspect of *repetition*, a word indispensible to the definition of *variation*. It is not known, perhaps, which *element* of the motif will be repeated (rhythm, contour, intervals, etc.), but *something* of the original motif will be repeated, or it will not be a variation.

The approach taken in Improvising Jazz was, in short, to isolate an idea, analyze it in terms of its components (contour, rhythm, essential pitches, intervals, articulation), and use *one* (or two, perhaps) of those components to construct a variation, since each by itself does not dictate how the other components are handled. For example, in performance a player might happen upon an idea; decide to retain it for awhile; use the same rhythms again for at least the first variation, but perhaps changing the contour, pitches and intervals. Unless the rhythm has no shape or character, the variation will still be reminiscent of the original phrase. Remember that the melodic fragments (motifs) can come from anywhere, be it the

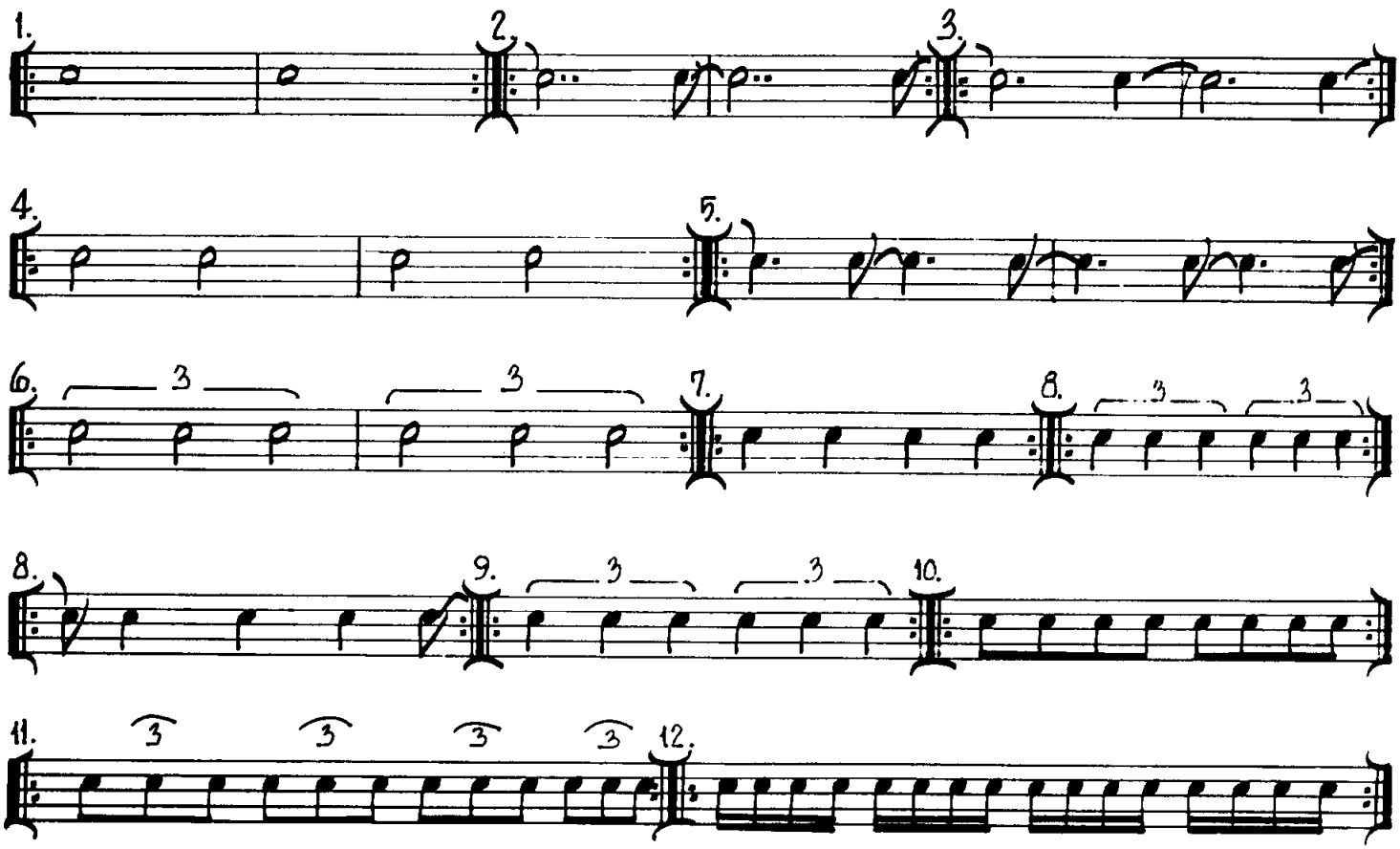
given melody to the tune, an original thought (or accident), something played at the end of the previous solo, or a lick by your favorite player.

The approach taken by Baker in Jazz Improvisation is to expose the reader to a myriad of compositional techniques (from all styles of music) for developing melodies, with plenty of examples to demonstrate each technique, often re-using the same melodic fragments, so that the reader may come to understand the adaptability of those fragments to meet the need of each variational technique. Many of the terms for those techniques will likely be unfamiliar to the reader, words like *extension, octave displacement, truncation, diminution, augmentation, inversion, retrograde, juxtaposition,* and many other *seemingly* pedantic terms, but it's no snow job. Each and every one of the terms is merely a label to identify an important technique, most of which will be musical revelations to the average reader-player. Everything that can be done to a musical idea is presented in that compilation of techniques. Most of the techniques are not difficult to understand or acquire, but would we think of them without exposure to the variety of thoughts that *could* come to mind if someone presented them to us and encouraged us to try them a few times, at least? The chapter by Baker will greatly increase your awareness of the possibilities, and awareness is half the battle.

Playing Assignment

After reading and studying the two references and listening to the two recordings (Rollins and Trane), play "Interminable" again; this time to practice developing melodies, retaining each motif for as long as you are able. Try each of the developmental techniques contained in both books at least several times. Use many exact repetitions, simple transpositions, mild variations and even simple motifs at first.

Also, while you are working with "Interminable", perhaps in a break during your practice of melodic development, try this second project. Improvise for a long time at each rhythmic level (until you can do it with ease), starting with nothing but whole notes; then syncopated whole notes (anticipation of 4th beat or *and* of 4); then only half-notes followed by syncopated half-notes, half-note triplets, quarter-notes, syncopated quarters, quarter-note triplets, eighth-notes, eighth-note triplets, and sixteenth notes (keep going to shorter durations if you can:



Many students are surprised to learn how difficult it can be; how unaware they were, aurally, of these twelve rhythmic levels; and how seldom, if ever, they've used more than a few of those levels in their improvisation.

Intensity-Building

Composer Bernard Heiden once remarked to me, after having heard a jazz concert by a collegiate jazz band that featured a good, but long-winded soloist, "One must play very well, indeed, to play for such a long time." The chief reason why a long solo is not successful, even if the player is essentially a good player, is a lack of sufficient intensity-building. I recall when I was twelve years old and already a jazz buff, hearing Norman Granz's Jazz At The Philharmonic, a touring group of jazz stars, sessioning in public. I had come chiefly to hear Coleman Hawkins, Rex Stewart and Benny Carter, all very strong players of the time (1944). I remember being shocked that the most intense moments of the evening were supplied by tenor saxophonist Illinois Jacquet, who brought down the house with emotional bursts, rhythmic dynamism, and a lot of altissimo playing (very high notes and controlled squeaks). At first I resented his getting the attention that I felt belonged to Hawkins and the other stars (Jacquet was not so well known at the time). But the longer I thought about it, the more I wondered why all players didn't consciously build their solos — not that I wished they all played like Jacquet, but that they would make use of the idea of intensifying their solos by whatever means seemed appropriate.

The most common intensifiers are: (1) **range** - starting a solo in the low range of the instrument and gradually raise the range over the course of the entire solo; (2) **volume** - starting a solo at a very soft level, becoming louder throughout the solo; (3) **rhythmic density** - using long note durations, graduating to shorter durations; (4) **harmonic density** - starting a solo with simple notes, functionally, like roots and fifths or basic chord notes, moving on to ninths and thirteenths, then gravitating to outside playing (deliberate dissonances); (5) **special devices** of various types which invoke humor, pathos, exhilaration, etc., generally short-lived but exciting when placed correctly into the context of the solo. Examples might include quotes from silly songs or sources, heart-breaking bends and glissandi, thrillingly high and singing notes, or a funky phrase that simply "swung its tail off".

If you've been doing your homework, then you are already familiar with harmonic density from the exercise suggested on Page 56, and with rhythmic density from the exercise presented on Page 59.

Playing Assignment

Still working with the track, "Interminable", practice each of the above-listed tools for building intensity. For purposes of study, *isolate* each factor as best as you can. For example, if you are working on moving from low range to high range, try to omit any suggestion of a rising *volume* in conjunction with the range study. And if you are working on raising the volume gradually, avoid moving from low range to high range as well. It may feel contrived and strange, since we normally use these factors coordinately, but your sensitivity to the strength of each will be fed by keeping them isolated at first. *Then* combine all factors, simulating the diagram which follows:

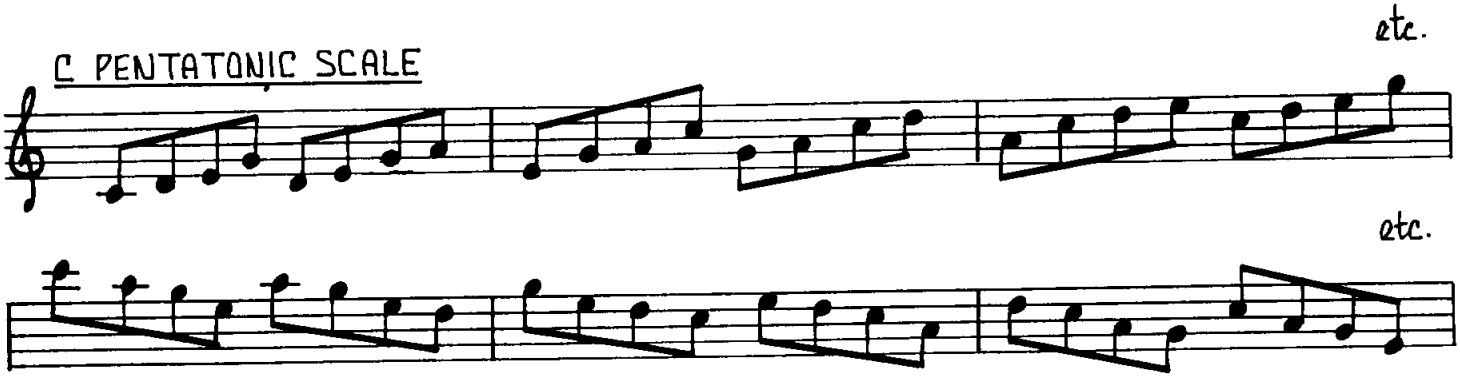
A SAMPLE INTENSITY-BUILDING PLAN FOR A 64-BAR SOLO

(Begin at bottom of chart)

BAR NUMBER	RANGE	VOLUME	RHYTHMIC DENSITY	HARMONIC DENSITY
64				
56	VERY HIGH	ff	SIXTEENTHS	OUTSIDE DEVICES
48	HIGH	f	EIGHTH-NOTE TRIPLETS	
40	MEDIUM HIGH	mf	EIGHTH-NOTES	NINTHS & THIRTEENTHS
32	MEDIUM	mp	QUARTER-NOTE TRIPLETS	ELEVENTHS
24				THIRDS & SEVENTHS
16	MEDIUM LOW	p	QUARTER-NOTES	
8	LOW	pp	HALF-NOTES & WHOLE-NOTES	ROOTS & FIFTHS
00				

Pentatonic Scales

Earlier in this chapter, pentatonic scales were defined and it was shown that pentatonics may be built on the minor third, minor seventh, or perfect fourth of any dorian scale and be consonant with that scale. It was pointed out that a pentatonic off the minor third of a dorian scale was the simplest tonal result, and a pentatonic off the perfect fourth was the most complex relationship to the given dorian scale, but still consonant. It was also shown that both the celebrated "So What" voicing and the quartal left-hand voicings for piano are also based on the pentatonic scales (3) that can be played with any dorian mode. All that remains is for the reader to begin practicing the pentatonic scales in all keys, so that they are ready to be used. Don't avoid the tougher keys — when you begin later to use side-slips, you'll need all keys immediately, since side-slips always go to a key that contrasts sharply with the given (and usually easier) key. In practicing the pentatonic scale, learn to use the full range of your instrument (even if the top and bottom notes of your range are not the root of either the pentatonic scale or the dorian with which it is being used.) Play harp-like glissandi on the scale, perhaps sequencing the keys in minor or major third intervals for maximum key contrast. Think of Coltrane's "sheets of sound" and Ravel's "Daphnis et Chloe" (suite 2) as you do this. Learn the pentatonic pattern used by so many players today, especially Freddie Hubbard, shown in the next illustration:



Side-Slipping

Side-slipping practice in jazz is almost as old as jazz itself, surfacing early in ragtime pianists and in the playing of pianist James P. Johnson. But it has never been so commonplace as it is today, practiced by most major jazz players, starting with John Coltrane. Players of today, Like Woody Shaw (trumpet) and Mike Brecker (tenor saxophone) are subject to using side-slipping even in non-modal and non-blues tunes, as an ongoing aspect of their style. It was explained earlier that the simplicity and monotony of modal harmony gave birth to side-slipping *as we know it today*, when players began to look for ways to *stretch* the tonality. Listed below are the *general* (but not binding) characteristics of the side-slip:

(1) **Melodic texture.** Pentatonic scales and fourth intervals are the most common raw materials from which side-slipping phrases are constructed;

(2) **Chordal texture.** Chording instruments, like piano or guitar, will most often structure their chords in fourths and "So What" voicings throughout a modal tune, including moments when side-slips are in progress;

(3) **Pitch content.** A side-slip will contain as many *outside* notes as possible — the fewer notes that fit the given chord the better;

(4) **Structure or plan.** A side-slip is generally subdivided into three interdependent, short phrases, the first being inside, the second outside, and the third back inside;

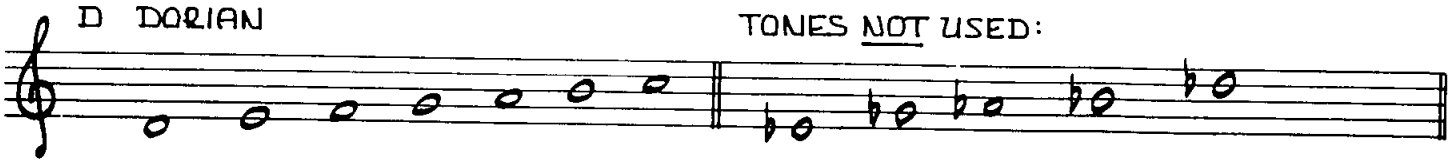
(5) **Symmetry.** There is a noticeable tendency to use the same motif or phrase structure on at least two, if not all three, subdivisions of the side-slip, though the middle phrase will be in some other key;

(6) **Metric placement.** The outside portion of a side-slip will usually occur in a weak metric position, such as the last part of a measure or the last part of a 2-bar or 4-bar segment;

(7) **Length.** The outside portion of a side-slip is generally very short, perhaps two to four beats in length, though some players, like Coltrane and Tyner, have structured exceedingly long side-slips, some for sixteen or more *measures*. Shaw and Brecker will more often use short, quick ones. There

seem to be two ways to utilize the side-slip, with respect to length. The longer ones are used like a long, intensifying crescendo, whereas the very short, quick ones stipple the solo, creating a general sort of texture for the solo line that has a tendency to *keep* the listener on the edge of his seat throughout the solo. The longer ones are not so omnipresent, so the listener is permitted to relax somewhat between side-slipping events, and perhaps be brought completely up and *out* of his seat during a long side-slip. Both approaches are worth acquiring.

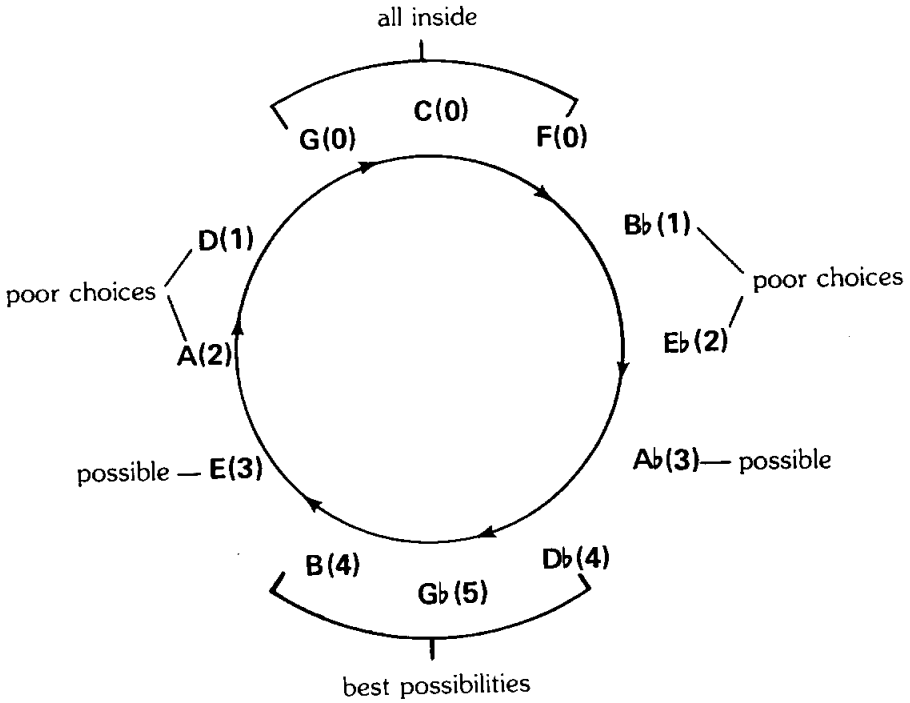
(8) **Key selection.** As pointed out in (3), the side-slipping phrase needs to be as close to 100% outside, tonally, as possible. As little as 30% given-scale notes will "spoil the whole barrel" and cause the outside 70% to sound wrong. An outside phrase with 100% outside notes will sound correct. Put another way, half-right is wrong and all wrong is right! The listener is unable to cope with one or two *bad* notes in a phrase, but if they are *all* bad notes, his ear becomes convinced of the side-slip; hears it from a different perspective; and enjoys the excursion outside. The moral is: *keep inside and outside pitch content segregated.* Go inside or outside, but don't stand on the threshold! To determine where outside is in a dorian scale, consider that the dorian scale has seven notes, not counting the octave of 1 (8), and the chromatic scale has twelve; therefore, there are only five notes that are not being used in the given scale:



Note that the leftover pitches form a *G-flat pentatonic scale.* G-flat is enharmonically spelled F♯, which is a major third interval above the given dorian key of D minor. This, then, is a method to quickly find *all five* outside notes of any dorian key, simply by playing a pentatonic scale off the major third of the dorian root (the third of a dorian is *minor*, so the outside pentatonic is a half-step above the regular minor third of the dorian key). Since a side-slip with 80% outside notes will still be effective, a *B* or *C♯* pentatonic could be used against the D dorian, also, as each has only one inside note. See next, a circle of fifths in illustration. Think of each letter as a potential root for a pentatonic scale. The parenthesized numbers are the sum total of outside notes contained in each pentatonic scale, it it were played in (or against) D dorian. Notice that the best inside and outside choices are on opposite sides of the circle. Observe, also, that no matter which of the three inside pentatonic scales you choose, you'll always be only a half-step away from at least one good side-slipping (outside) pentatonic. Each inside pentatonic also has a good outside pentatonic that is a tri-tone away. This probably explains, in part, why most side-slips on record move by half-step (up or down) or by a tri-tone interval. Finally, note that the most common pentatonic (inside) used with dorian modes is the one off the minor third (i.e., F pentatonic in D dorian), the most outside pentatonic is a half-step up from the most common (and most inside, as well) pentatonic, and that the most common motion in side-slipping is to a half-step higher. It should come as no surprise that, when we hear a pianist side-slip *with* a side-slipping soloist, they sound so remarkable compatible, tonally, when they're executing the side-slip. They're both aiming for the same five outside notes, even though one may move by half-step to get there and the other may move by a tri-tone interval.[2]

2 Although the learning improviser needs to stress the use of correct, consonant scale choices, it is also very important to learn how to *use* the 4-6 *chromatic* (and dissonant) tones that are *not* members of the given scale. Side-slipping is only one means by which dissonant tones might be introduced into a solo. Actually, *each* dissonant pitch will have its own tonal-aural effect and should be investigated in a similar manner as the practice project, Aural Familiarity With All Scale Tones, suggested earlier in this chapter.

D dorian:



(9) **Manner of performance.** The side-slip must be executed glibly, without hesitation, especially while you are in the outside stage, as haltingly played outside notes are likely to sound wrong. This is why you must prepare all keys of the pentatonic carefully, so that you are not besitant at the crucial moment.

(10) **Relation to bass player.** The bassist (and sometimes the keyboard player as well) will generally retain the given scale root, anchoring the side-slip, and creating a *pedal point* effect.

(11) **Relation to keyboard player.** It is *not* a prerequisite condition that the keyboard player side-slip simultaneously with the soloist.

Non-Dorian Modal Tunes

Although most modal tunes use the dorian mode, there are examples of other scales and/or chords. Herbie Hancock's "Maiden Voyage" uses suspended 4 chords and mixolydian mode, which is a mild change. James Spaulding's "Kryptonite" (from Schizophrenia - lp with Wayne Shorter) uses one phrygian mode throughout. "Brite Piece", by Dave Liebman, has a 16-bar bridge that stays on a phrygian mode (see Aebersold's Volume 19, for a play-along track with this tune). Some modal tunes use a *synthetic scale* (see listing of synthetic scales on play-along records in Appendix A, third page). On the Charles Lloyd At Monterey album (with Keith Jarrett), the track "Forest Flower - Part 2" is a sort of major-modal tune, alternating evenly between a I major seventh chord and a V7 with a suspended fourth. (Aebersold's Volume 21, side 2, track 1, is devoted to that progression.) Still another possibility is the modal tune that stays on a dominant seventh chord (mixolydian mode, for starters), like Freddie Hubbard's "Straight Life". A lot of Latin dance bands have used this format for many years (even before dorian modal tunes were invented), calling it a *montuno*. The interesting thing about this sort of modal vehicle is that being built on a dominant seventh chord, the possibilities for permutating the scale are much greater than in a dorian mode (or any other mode, for that matter). In a tune like "Straight Life" you could use the mixolydian for awhile, then shift into other scales, like lydian-augmented off the lowered seventh of the chord, a whole-tone scale, a diminished scale from a half-step up from the root of the chord, blues scale, polychords, bitonality (2 keys at once), etc.

Playing Assignment

(1) Practice playing the pentatonic scales with "Interminable" (it is in F minor, so A-flat, E-flat, and B-flat pentatonic are the inside scales);

(2) Practice side-slipping against "Interminable"; (You might want to structure the metric placement of the side-slips at first. For example, you can play inside for the first half of every measure and be outside for the second half of each measure. Or you could play inside for one and one-half measures and go outside during the last two beats of every second measure).

(3) Investigate the play-along tracks for modal tunes that are listed in the third list in Appendix A.

(4) Turn to Appendix C (Chord-Scale Compendium) and examine the "4 & 2" note series shown by the 7 sus. 4 chord. Practice them with Aebersold's Volume 21, side 2, track 1. Then try them with the other four listed play-along tracks for the 7 sus. 4 chord.

(5) Investigate the play-along tracks for phrygian and synthetic scales, listed in Appendix A.

(6) Investigate the pentatonic and fourth patterns contained in Ricker's two books, Pentatonic Scales For Jazz Improvisation (studio P/R, 1975) and Technique Development In Fourths For Jazz Improvisation (Studio P/R, 1976); and

(7) Listen to as many of the records mentioned in this chapter as possible:

Kind Of Blue (album) (Miles Davis)
"Milestones" (1957 tune, not the be-bop tune) (Miles Davis)

"Mr. Clean" (Freddie Hubbard, on Straight Life lp)
"Straight Life" (Freddie Hubbard, on Straight Life lp)
"Impressions" (John Coltrane)
"Maiden Voyage" (Herbie Hancock)
A Love Supreme (album) (John Coltrane)
"Blue Seven" (Sonny Rollins)
"Gibraltar" (Freddie Hubbard)
Daphnis et Chloe - Suite 2 (Maurice Ravel)
"Kryptonite" (on Wayne Shorter's Schizophrenia lp)
"Forest Flower - Part 2" (Charles Lloyd, At Monterey lp)

CHAPTER 3
THE BLUES

Our approach to a specific vehicle-type is largely determined by traits which are unique to that vehicle, and there is no vehicle with more unique characteristics than "the blues". "The blues" is probably the most significant, the most unique, and the most original contribution to music since the sonata form of the eighteenth century! Perhaps the following list will help to make more believers:

(1) First of all, the blues is *not* a tune, but a *framework*, over which countless blues tunes have been created. In other words, it is a musical *form*, rather than a tune.

(2) The composer-creator of the form is unknown, historically. We only know that it was collectively created and developed by black Americans prior to the invention of the phonograph, and since many of the earliest blues were not written down on paper, copyrighted, or published, we can only guess at when the first blues evolved.

(3) The blues is a remarkably resilient form. In many compositions the blues has been permutated *almost* beyond recognition, with different chords, number of measures, meters, tempos, styles and so on, and yet we continue to hear *new* blues every day which will revert back to the more established, traditional form without apology (for being "old-fashioned"). It has also been resilient with respect to popularity and use. We've heard thousands of blues, yet we're always ready to hear another, even if (perhaps especially if) it leans heavily on the older blues style. The tradition of the blues would have survived even if the whole of jazz had not.

(4) The blues, by nature of its message, is a musical feeling that is almost a universal psychological and spiritual need. While it is generally assumed that the blues can only be performed effectively by one who has "suffered and lived", it can be listened to by anyone who senses its therapuetic values.

(5) The blues is a twelve-bar form, incessantly repeated, without a bridge section, which certainly makes it unique among all other progressions.

(6) Blues melodies and harmonies use many lowered thirds, fifths, and sevenths of the key (called *blue notes*), even at times when the note is not a member of the given chord-scale of that moment. In other words, the blues has its own *system* of tone color, phrasing and dissonance.

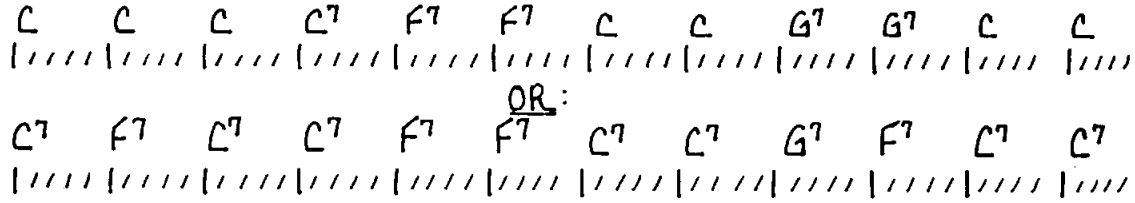
(7) The tonic (I) chord of the blues has a lowered seventh, causing it to agree, in structure, with what we normally expect on the dominant(V). The subdominant (IV) chord of the blues also has a lowered seventh. Since I and IV would normally be major seventh chords in any other sort of tune-type, this is significantly unique.

(8) Blues lyrics are unique, also. The vocabulary is highly-stylized and filled with slang expressions. The subject matter most often expresses frustration, especially in matters of love and romance. The structure dictates a complete sentence (or clause) for each of the three 4-bar phrases. The words in the second 4-bar phrase are usually identical to the first 4-bar phrase, and the third 4-bar phrase is usually a contrasting line of words, often the *punch line of a bittersweet joke.*

(9) The emotional level of the blues is generally very strong, with many wails, complaints, and emotional statements of all sorts. One seldom hears a soft-spoken blues or a blues that doesn't swing, rhythmically.

(10) The blues even has a melodic language all its own. Not only is blues melody affected by the inclusion of blue notes, the chord structures, emotional level, subject matter and all, but even specific phrases (and their multifarious variations) have become a part of the blues tradition.

The fully-evolved traditional blues progression would look like on of the following:
(in the key of C)



I use the words "fully-evolved" to mean the evolvement of the blues into its standard, classical form, which had already taken place by the turn of the century. I would suspect that the even earlier forms of the blues might have only used a single chord and performed more like a black vendor's street cry, which also uses a single chord or key. "Fully-evolved", to some of the readership, might have implied a very modern progression with many chord substitutions.

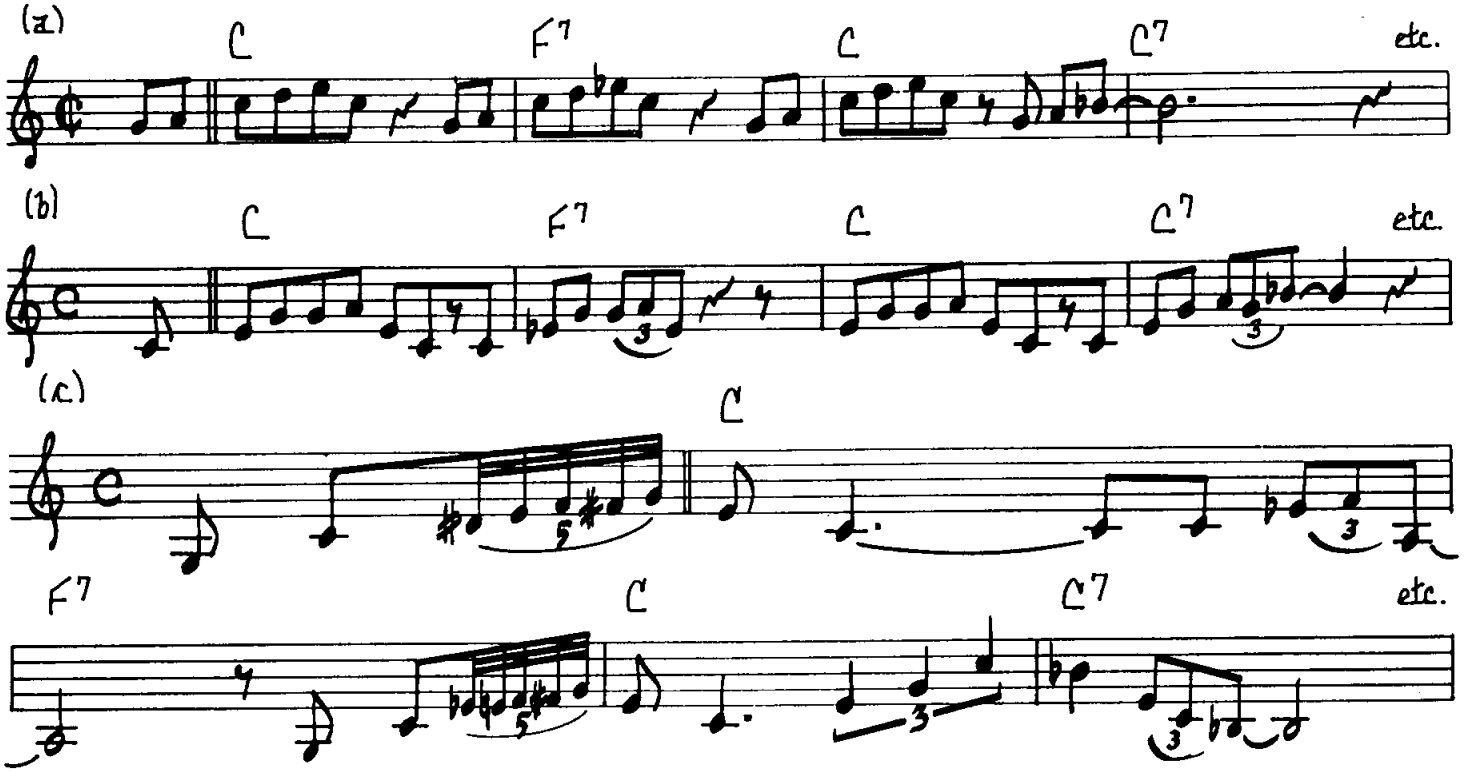
The best way to become familiar with the blues progression is to be taken through a traditional version, bar by bar. In this way you will always know the true function of any substitutions you might encounter in a more modern version (as well as what other possibilities exist). We will use the *second* model in the illustration, though the first version may be discussed also, from time to time.

BAR 1 (C7) - Statement of key (which has a lowered seventh).

BAR 2 (F7) - Statement of the key's alter-ego. Traditionally, in all music, the IV chord is often used as a "home away from home" or an alternate key to use that permits you to remember where the *real* key is (I), because the *new* tonic is contained within the scale of I, anyway. The IV7 chord in the blues, however, has a second "alter-ego" function. Because the seventh of the F7 chord is E-flat, a C major-C minor effect is created. The note C is in both the C7 and the F7, hence it retains some of its strength as a chord root, even during the F7 chords. The juxtaposition of the E in the C chord with the E-flat of the F7 chord causes the C chords to sound major and the F7 chords to sound much like C minor. This major-minor relationship is at the heart of blues feeling. This partially explains why a blues with *major* seventh chords on I and IV, as some progressions have been written, sounds *white* and so unlike the blues — such a progression lacks the major-minor aspect. Consider, too, that melodically there will be blue notes in *any* measure of the blues, so the blue note E-flat could happen (and does) melodically in a measure that has a C7 chord, with its third being E-*natural*. So the minor-major aspect happens *throughout* the blues, not just where the harmony (C7 - F7) has implied it. Furthermore, keyboard players will often add an augmented ninth to the C7 chord, causing there to be both a D♯ (which is the same as an E♭) and an E♮ in the chord. Finally, the blues scale, which is often used by players over the entire 12-bar progression, contains all the blue notes, including the E♭, and so it also causes simultaneous soundings of E♮ (in the chord) and E♭ (in the blues scale). Bar 2 of the blues is *not always* an F7 chord (see the first of the two model progressions), but when it is, *never be caught playing an E♮ in that bar*! When confronted with a blues you haven't played before, always check out the second measure first. When in doubt, play the E♭, as it is compatible (in the blues) with both the F7 and C7.

BAR 3 (C7) - Restatement of the key.

BAR 4 (C7) - Look at the first progression and notice that, in its simplest form, the blues does not necessarily add the lowered seventh until the fourth bar. Owing to that tradition, bar 4 is usually taken up making the C7 sound like V7 of IV, pointing toward F, rather than functioning as simply another measure of duration on the tonic C7. Melodies and improvisation, therefore, will often not contain a B♭ in a pronounced fashion until the fourth measure, where the lowered seventh is brought out and emphasized, as in the following examples:



Example (a) is an old be-bop blues line, (b) is a fragment of a Charlie Parker solo on a blues, and (C) is the first four bars of a David Baker blues, called "Roly Poly". Notice that all three examples move the E to E♭ in the second bar ("Roly Poly" anticipates the F7 in the last beat of bar 1), and all three withhold the note B♭ until the fourth measure, where it will be most effective.

BAR 5 (F7) - Entry into the second four-measure phrase, which begins with an F7 chord (IV) that was more deliberately included (virtually no blues will fail to be on IV in bar 5, though it might exclude the change to IV in bar 2), and will last longer than any other non-tonic chord in the progression. Again, *never* play an E♮ at this point (except as a passing tone of very short duration), as we are definitely in the *minor* portion of the progression's pendular swing. It is a time of melodic juxtaposition. That is, it is common to find the more major-sounding ideas of the first four bars being repeated, but in a quasi-minor feeling (as was done in the *second* measures of examples (a) and (b) above).

BAR 6 (F7) - It would appear that bar 6 is merely a continuation of bar 5, and it could be, but there is more often a psychological sensation of falling back down to I, as though bar 5 raised our hopes to a new key, but in bar 6 we already feel the inevitable return to I approaching. This is reflected further by less-traditional (but not much) blues progressions, like those played in the swing era by bands like Count Basie, in which bar 6 would be taken up with *knocking the props out from under* the IV7 chord, by using, in bar 6, a chord like ♯IV°7 (F♯ °7 in a C blues), IV-7 and/or ♭VII7, or even V7 or ♭II7, any of which would weaken the IV7 chord's hold.

BAR 7 (C7) - Return to the original key area.

BAR 8 (C7) - Again, what appears to be a mere repeat of the previous bar finds us, instead, beginning to anticipate the *punch line* of the next four bars. Historically, I think singers and players of the blues had a penchant for using the lowered seventh, B♭ , in bar 8, as though they were yearning for a mild change of chord from the given C7, and one that would include the note B♭, with even more pathos than B♭ against C7. Over the years, a strong tendency has developed to use a VI7 (A7) with a lowered ninth (which is B♭) added, in bar 8. The tendency is so strong that I've heard many players use it when it was specifically omitted in the given progression, which always made me wonder about their ears.

BAR 9 (G7) - Entry into the final cadence. Although blues progressions differ widely with respect to the chords of the last four bars, we can anticipate, for an almost certainty, that at least two things will transpire. The ninth and tenth bars will be preparing (but not using) the tonic chord, and the tonic chord will arrive at the beginning of the eleventh bar.

BAR 10(F7) - Continuation of the preparation for bar 11's tonic chord. Melodically, the G7 and F7 of the ninth and tenth bars are often handled as a sequence; that is, the idea of the ninth bar is repeated in the tenth bar by transposing the idea down one whole step.

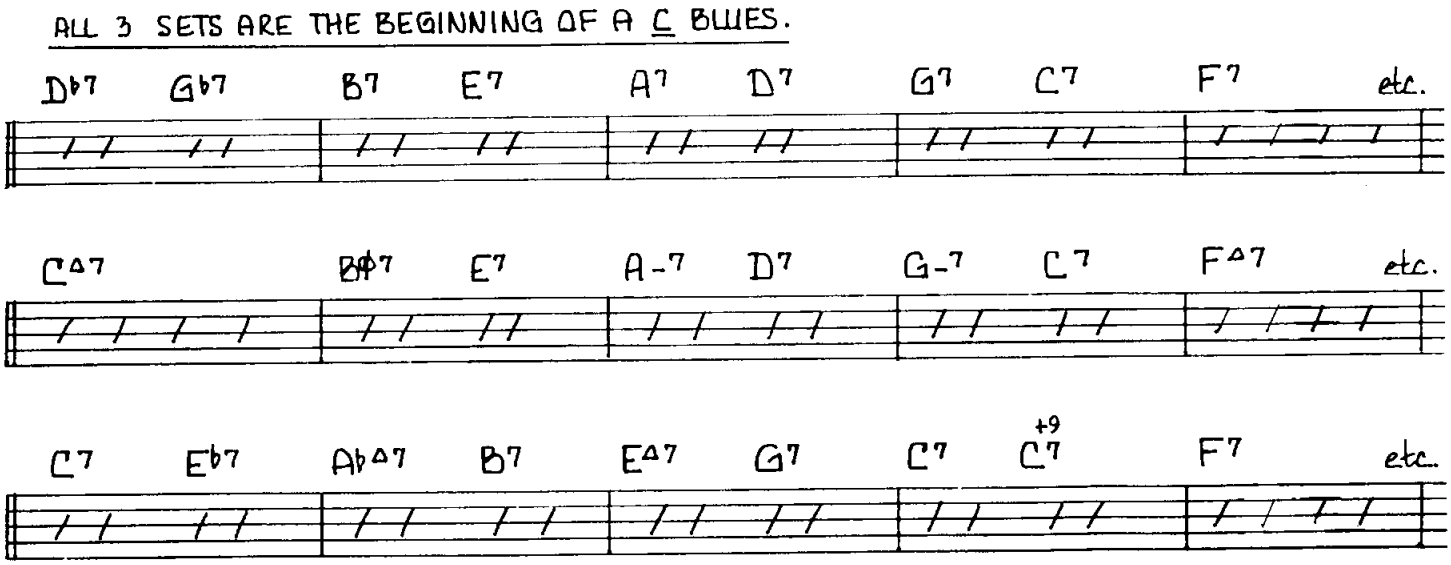
BAR 11(C7) - Final return to the tonic. If a turnaround (a brief segment of a progression, usually at the end of an 8-bar phrase in non-blues tunes, having the function of moving away from the tonic to prepare the return) exists in a blues progression, it would begin in the second half of this measure and continue through bar 12.

BAR 12(C7) - Could be a point of rest or it could be part of a turnaround, heading for another chorus. In a traditional blues, a G7 (V7) is used in this bar.

Non-Traditional Blues Progressions

It was mentioned in the discussion about the resiliency of the blues that *everything* has been done to the blues progression. A list of the deviations, if rendered in chord symbols, might stretch to the moon and back. So this discussion will limit the examples to some of the more unique ones, and ones which open doors to other possibilities and self-created progressions. In the meantime, investigate the play-along list of blues tunes in Appendix A. Aebersold, Baker and Ricker have all composed many non-traditional blues for those tracks (traditional ones, too, of course). Look at Appendix C of Improvising Jazz, and also, David Baker's Jazz Improvisation. Both have many blues progressions for study, aligned on the pages so as to permit easy comparison of what goes on in any given bar of all progressions.

It will be easier, at this point, to discuss four-measure segments, most of the time, rather than single measures. First of all, the three 4-bar segments are not evenly-weighted; that is, the first four bars and the last four bars are stronger than the middle four. They're the beginning and ending, the original statement and the punch line, and both dwell more in the tonic-dominant areas (strong areas). Consequently, most of the interesting chord substitutions on the blues will be in the first or last 4 bar segment. Shown next are three of the more outlandish (and loved) examples of what can happen in the first four measures of the blues. Notice that they all treat the first four measures as an independent block of time in which to move about, but religiously (and *miraculously*) arrive at the appointed place (F, or IV) at the appointed time (bar 5). Remember that the first progression written for you in this chapter shows only some kind of a C chord for the first 4-bar segment.



The first two examples were created by Charles Parker and the last one was invented by John Coltrane. Look in Appendix A in the COMMENTS ON PROGRESSION column for all the ones which read "same as Bird Blues" (also the track *called* "Bird Blues" in Aebersold's Volume 2), and you will see replicas of the second progression shown. The third progression is used in Aebersold's Volume 16 on "Coltrane Blues."

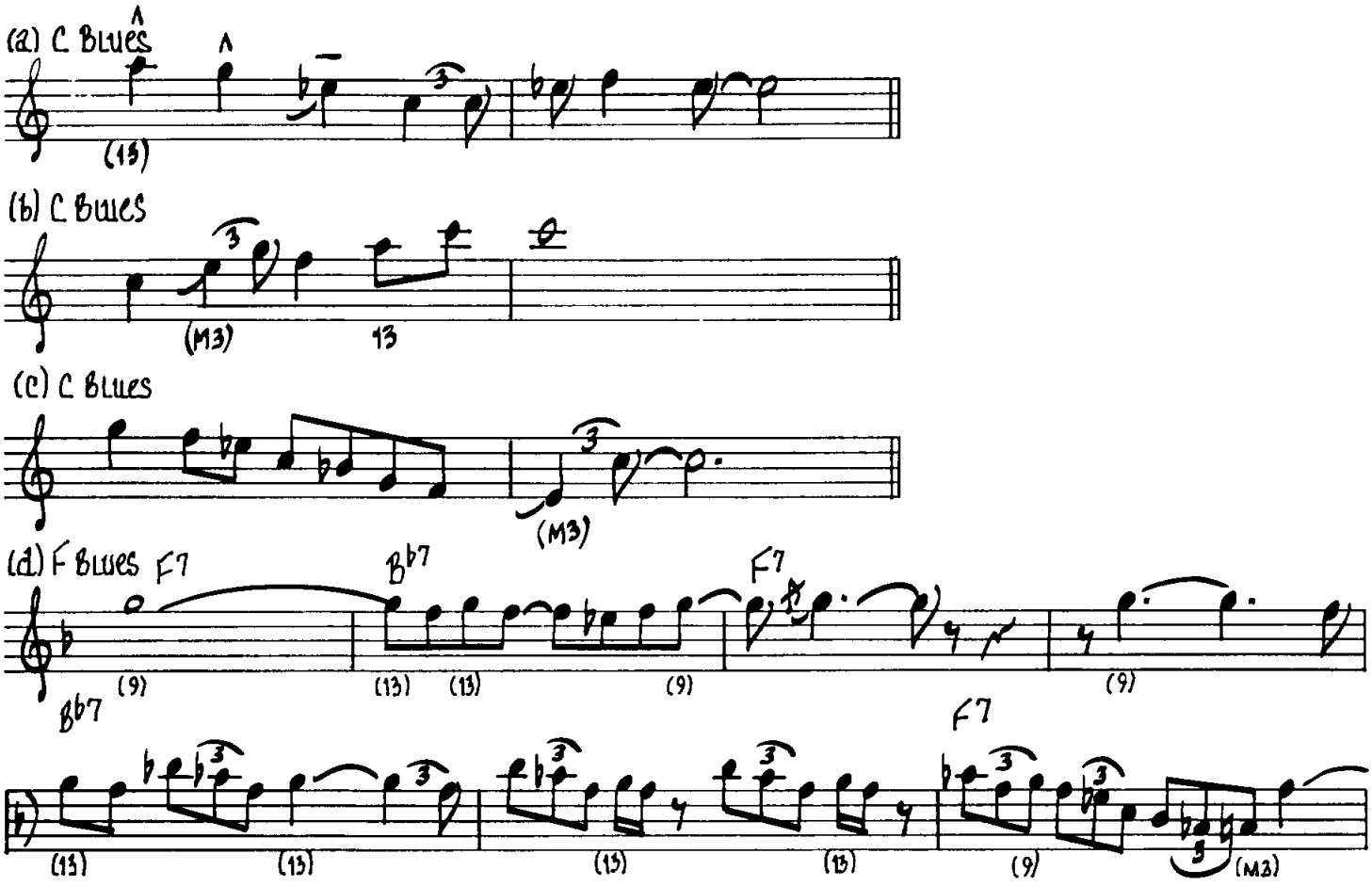
In terms of individual measures within the first four measures, the fourth measure is the most common place to find some sort of substitute chord(s), particularly Db-7 (bII-7) and/or Gb7 (bV7).

The second 4-bar segment (unless it is a continuation of some unusual device of the first four measures, or is not on a IV7 chord in the fifth measure) is likely to offer little of interest, except in a minor blues. One is contained in Aebersold's Volume 3 ("G Minor Blues"), where the progression becomes cyclic in the middle 4-bar segment. We've already discussed the fact that a blues nearly always calls for a IV7 in the fifth bar, so we can't expect too much fliexibility there. It was mentioned that the sixth bar has potential for substitution, but chiefly to loosen the hold of the IV7 chord in the fifth measure, not usually to start some sequence or unduly surprise the listener. The seventh measure is a return to I, also somewhat obligatory, not especially a thrilling place to go (since it was already established in the first four bars), and happening in the last half of its 4-bar phrase, making it weaker in the rhythmnic-metric sense. The eighth bar is too late to start something new before needing to focus on the final cadence of the third 4-bar segment, so if it isn't a repeat of the tonic chord, there is virtually nowhere to go but a VI7 or III-7 and VI7.

The last four measures are liable to contain changes of a wide variety. It might be V7 V7 I I, or V7 IV7 I I, or V7 IV7 I V7, or II-7 V7 I plus a turnaround, or II7 V7 III-7 VI7 II-7 V7, or II-7 V7 bVI-7 bII7 I bIII7 bVI 7 bII7 (tri-tone substitution, followed by a be-bop turnaround.

Melodic Considerations

The most basic piece of raw material for creating blues melody is the blues scale (1, b3, 4, #4, 5, b7, or C, Eb, F, F#, G, Bb), as it contains the most commonly-used notes (but not all of them) in the blues, including the three blue notes (b3, b5, and b7). But that will only get you in the ball park, as you will still need to learn how to use it well and add more things as well. Major thirds, ninths and lowered ninths, and thirteenths (above the keynote) all have the potential for being part of a good blues lick, yet they are not in the blues scale. I would really miss hearing all the following phrases that use some of those notes:



Phrase (a) has been used by many performers on the blues. David Baker expounded and developed the idea (on trombone) on "Kentucky Oysters" with the George Russell Sextet (on Stratusphunk). The same idea is part of Ornette Coleman's melody on "Blues Connotation" (seventh and eighth measure), and is the opening phrase of "Midnight Blues", recorded by Count Basie and Woody Herman. Phrase (b) is perhaps the oldest, most famous phrase for the last two bars of a very slow blues, used by everyone who plays the blues. Phrase (c) is also a very commonly-played blues phrase, especially starting in the twelfth bar and ending on the first bar of a new chorus. It can also be used in the sixth and seventh bar, or in the ninth and tenth measures. Example (d) is a transcription of the first few bars of John Coltrane's famous solo on "Blue Train". Note that these classic examples use major thirds, ninths and thirteenths (some are even emphasized and/or repeated), yet those notes are not in the blues scale.

Another source for learning blues melodies would, of course, be found in written and/or known blues melodies, riffs and heads that have been recorded by good players. There are hundreds of blues heads, most of them relatively easy to transcribe, and each will contain enough blues phrases and *phrasing* (bends, doinks, fall-offs, scoops, grace notes, articulation, accents, time-feeling, etc., that all contribute more heavily to a blues solo than any other vehicle) to influence your instinctive hearing of blues melodies.

Perhaps the best source of all is the conditioning you could receive by *listening (repeatedly)* to many, many good blues players, and especially blues singers. The ear hears and the memory remembers, even when you are unconscious of it. Listening and striving to understand the language and style of the music you love is still the best way to learn to play it yourself. *Never* stop listening (repeat 1000 times).

When stretching out on a blues solo, you will want to have ways to break the monotony of the over-all sound of the progression. One way is to apply whole-tone scales to each chord in the blues progression (perhaps simplifying it, in some cases), which changes the color, then return to regular changes in the next chorus. The diminished scale can be used in the same way, evoking yet another color. A more out-going approach would be to play the same blues progression as the given one, but place the key a tri-tone away or a minor third above the given key.

Also investigate the booklet that comes with Aebersold's Volume 2, which has many typical blues licks written in a list.

Playing Assignment

(1) Learn the blues scale in all 12 keys.

(2) Play the blues licks that have been presented in this chapter and the ones in Aebersold's Volume 2 booklet.

(3) Learn several simple, riffy blues heads and play them in all keys. "Sonnymoon For Two" (Rollins) or "Blues By Five"(Miles Davis) would be an appropriate level for starters. Then try the same thing with some be-bop blues by Parker, perhaps "Now's The Time", "Billie's Bounce", or Bloomdido".

(4) Read some transcribed blues solos (there are lots of sources now), and transcribe a few yourself. Remember, blues solos are *generally* easier to transcribe.

(5) After listening to some good blues singers like Bessie Smith, Joe Turner, Joe Williams, Helen Humes, Jimmy Witherspoon, Jimmy Rushing, Dinah Wahington, or Della Reese; or good blues players like Louis Armstrong, Sidney Bechet, Paul Gonsalves, Charlie Mariano, Charles Parker, Sonny Rollins, or Cannonball Adderly, put on the "Slow Blues in G" on Aebersold's Volume 2. Improvise simply at first, leaving lots of space (rests and sustained notes), and let the solo take shape naturally. Don't force it. Repeat phrases a lot. Avoid, to some degree anyway, running changes. Think and hear as a blues *singer* would; tell a story, phrase like a singer, inject humor and/or pathos, use some traditional blues phrases, etc. Let the solo build in intensity, slowly, as you did with the modal tunes in Chapter 2; the blues also invites intensity-building.

(6) Practice with all the tracks on Blues In All Keys For All Instruments (album) (Studio P/R, 1979).

(7) Practice with as many of the traditional blues progressions listed in Appendix A as possible.

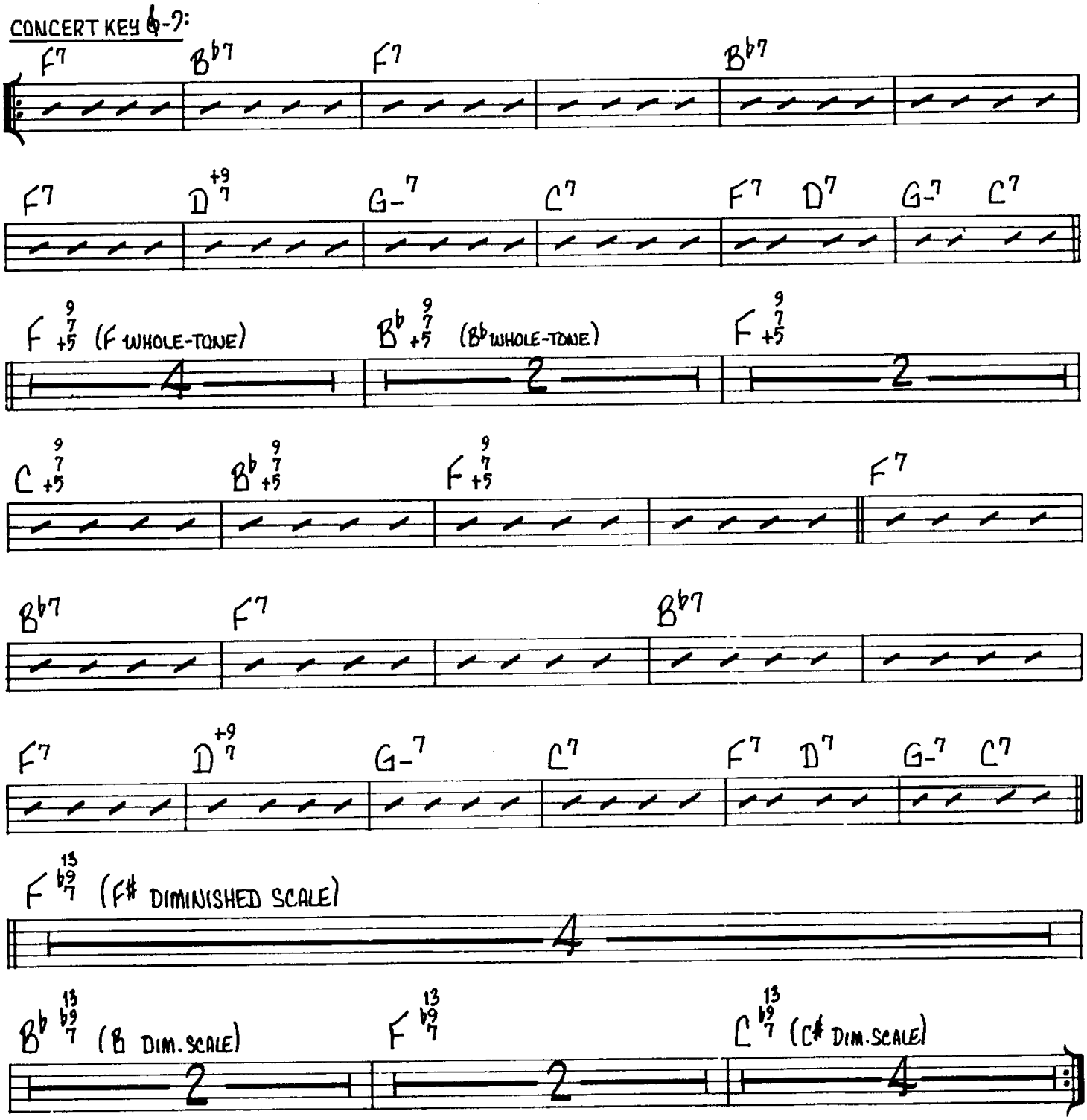
(8) Practice with the track "Blues In Three Colors" on the accompaniment cassette for this book (listen to the demonstration track first). This track gives you the opportunity to practice playing whole-tone and diminished scale colors with a blues accompaniment that is shifting colors with you.

(9) Practice with as many of the non-traditional blues tracks listed in Appendix A as possible.

BLUES IN THREE COLORS

(Seven 48-measure Choruses)

(Coker)



BLUES IN THREE COLORS

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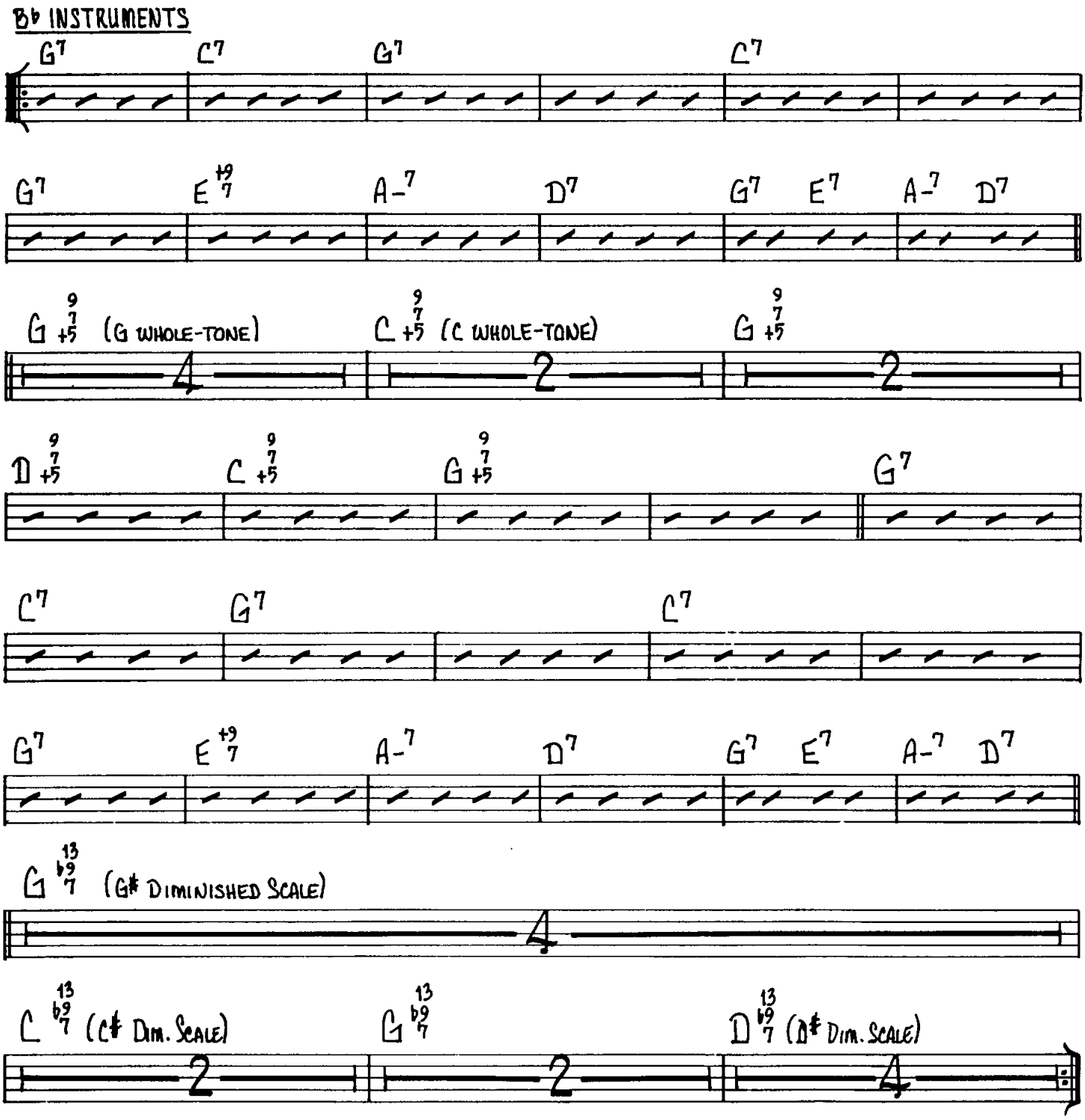

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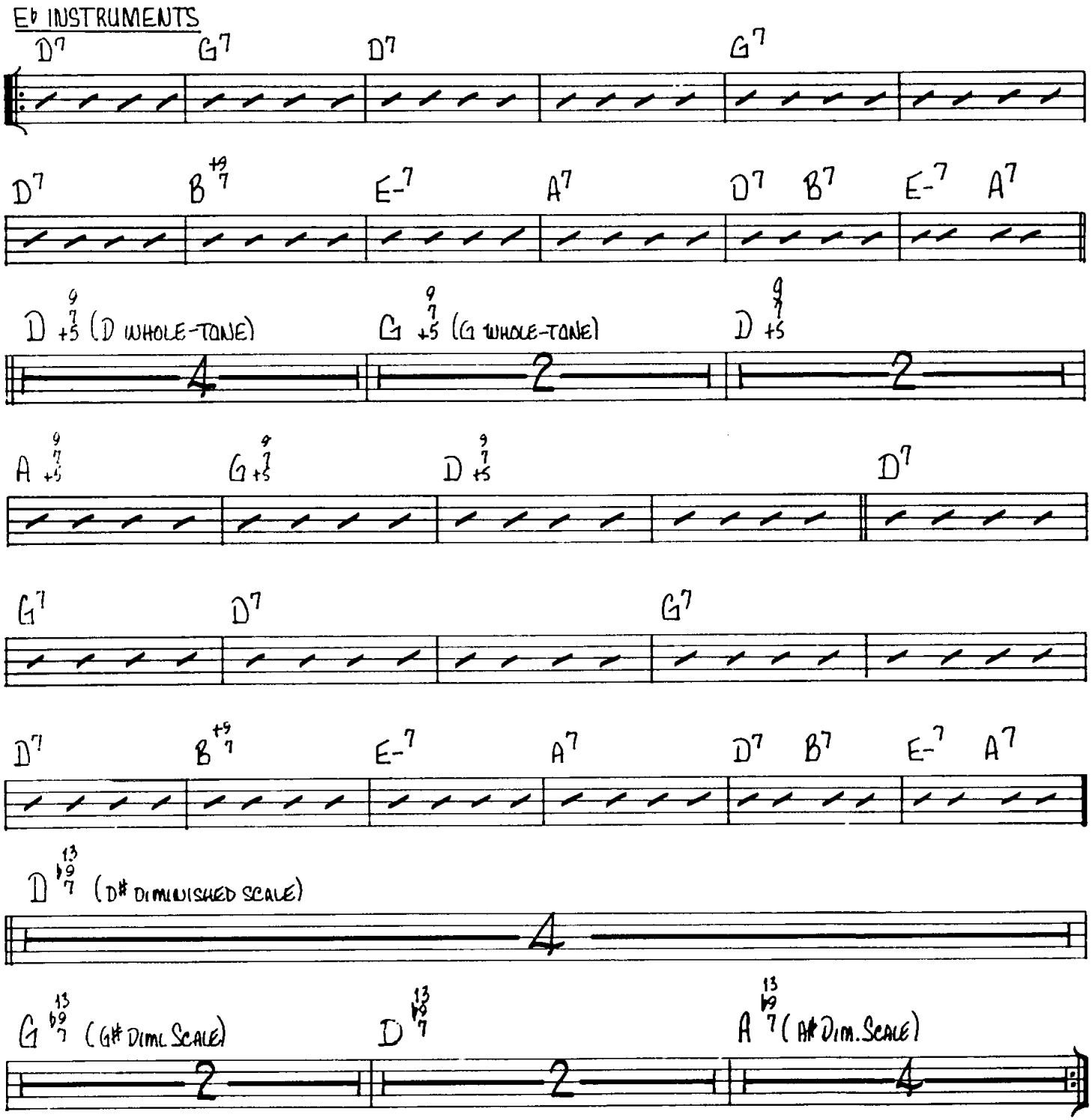


CHAPTER 4
THE CONTEMPORARY VEHICLE

By this time, we need to briefly discuss the terms used in this book to label, discribe, and categorize tunes and tune-types (vehicle-types). All categories are determined by the relatively specific nature of a given tune's harmonic ostinato (changes and their form), which in turn becomes the prime determiner of the nature of an improvisation on that tune; and which in turn, like a recipe, tells us the ingredients (specific techniques) that are needed in our *approach* to improvising on a specific tune or vehicle-type. And like all recipe-users, we expect to add secret ingredients of our own, like emotional feeling, instinct and response, dynamism, and surprises. But we can at least agree, probably, that a *core* of traits and approaches exist that are indigenous to each of a half dozen or so styles or types of tunes. Our *labels* for those tune-types, though unimportant for any other reason than for identification and communication, are likely to cause confusion, if not further clarified. First of all, though the major kinds of vehicles are contained in this book, there are, or could be, others. There could be categories for, say dixieland tunes; rock tunes (maybe another half dozen subheadings for different styles within *that* style, also); country and western tunes; blue grass tunes; folk tunes (even tunes like "St. Thomas"); tunes that come from segments of classical works; bossa novas; rags; marches; and on and on. But we have enough categories contained herein to prepare us, at least in part, for improvising on most any of the potential, but omitted, categories. *Standard* is a good name for one of the categories, for the moment, as it generally means the same thing to most musicians, mostly a collection of the surviving popular tunes of the thirties and forties. Popular songs of the fifties, sixties and seventies, because (I guess) they are more likely to be rock and roll tunes that don't fit the standard tune mold, are not generally thought to be a standard. But the *term* will eventually have to be replaced (not the progression) by a term that will permit the tunes of the last three decades to be *thought of*, though not necessarily called, *standards*.

Be-Bop is an appropriate term, perhaps, for tunes that reflect that style, but it is hopelessly entangled with standard tunes because be-bop tunes so frequently are based on the progression to a standard tune, with and without slight variations, and because it opens the door to having other styles be included in the names given to the vehicle types (like *swing* tunes, *post-be-bop* tunes, etc.).

Modal tunes have pretty clearly-defined outlines, and so are relatively easy to categorize, being so unique. The same thing could be said of the *blues*, except to warn the reader that there are many varieties of blues, and there are many tunes which allude to blues feelings, even in their titles (like "Birth Of The Blues", for example), which in fact are not blues, though some might be described as *bluesy* and even calling for a blues approach to the improvisation on such a tune.

The word *contemporary* is like the term *modern*. They will only be good terms for a vehicular category until the tunes to which the terms are applied are no longer representative of what is *currently* being played and recorded, and sometimes that's not very long. Also, the word *contemporary*, as it is applied to our tune category, really refers to contemporary *jazz*. We will have more to say about categorizing contemporary tunes later.

Ballad and *Free Form* to a lesser extent are relatively timeless terms; that is, they should mean about the same thing in most any period in history, past, present, and future. Both have reasonably clear boundaries, too.

Characterisitcs Of Contemporary Tunes

As stated earlier, *contemporary* is a word that is relative to a given point in time. Furthermore, because the category includes quite a variety of techniques, sub-styles, and experimentation, contemporary tunes do *not* have a single "core" style that causes all contemporary tunes to sound similar. Instead, very few will sound similar to other contemporary tunes the way all blues tunes might sound alike, all modal tunes sounding alike, or standards sounding at least somewhat similar, for example, to other tunes in that category. In fact, the term *contemporary* is almost a catch-all term for anything that is relatively recent and does not resemble a be-bop, standard, modal, blues, ballad or free form tune. There are a few areas of commonness among them, however, and more traits doubtlessly will become more consistently included in the contemporary tune sometime between now and the time the term *contemporary* is obsolete. Also complicating the problem of categorizing contemporary tunes is that, while they have areas of commonness between them, they also are subject to having traits that are borrowed from other already existing types (i.e., a tune that has one modal section in it but is otherwise a contemporary tune).

Among the more consistent ingredients of the contemporary vehicle's chord progressions are:

(1) A general absence of the more common types of chord-root motion, like cycle and chromatic motion, the II-V-I progression, or the borrowing of a progression from, say, a standard tune. Chick Corea, for example, seems to prefer chord-root motion in thirds and seconds in his contemporary tunes. If we total all the root motions in three of his tunes, "500 Miles High", "Windows", and "What Was", for example, we would find the following:

root motion	percentage (of total)
second intervals	55%
cycle	23%
third intervals	18%
other	4%

If the percentage for cyclic motion seems high, bear in mind that standard and be-bop tunes are sometimes composed *entirely* of II-V-I progressions, which is a cyclic motion. Only the modulations of be-bop and standard tunes give us even an occasional root motion that is not cyclic.

(2) Chord durations of contemporary tunes will vary widely, but in general they are about twice as long as chord durations found in be-bop and standard tunes, and about half as long as modal changes; or simply, about 1-4 measures per chord change. That duration probably evolved because the more complex chord structures of contemporary tunes and the less-traditional sort of root motion need more than be-bop or standard durations in order to be heard or worked with. Similarly, their more complex structures are not likely to be used in excessively long durations, like the kind we find in modal tunes with their simple dorian structure.

(3) As mentioned in (2), the chord structures in contemporary tunes show a higher percentage of altered chords; extended chords (added ninths, elevenths and thirteenths); new kinds of chords; polychords; pedal-like bass tones that are not necessarily a member of the chord stacked above it; and chords built of intervals other than thirds. The scales needed to accommodate such chords are also likely to be unique and/or complex. Sometimes a scale is invented for one particular selection and no other (synthetic scales, for example).

(4) Contemporary tunes often rebel against the traditional number of measures per section (8 in most tune-types) and total number of measures in the tune (usually 32). Instead, you will often find sections that last for 6 (Hubbard's "The Intrepid Fox"), 9 (Shorter's "Infant Eyes"), 10 (Ron Miller's "The Seventh Sign"), 12 (Baker's "Almost"), 14, or 18 measures.

(5) The established (traditional) structuring of those sections into A-A-B-A or A-B-A-B forms, for example, is also likely to be avoided in contemporary tunes. Hancock's "Dolphin Dance" is A-B-C-D, in terms of its progression. Shorter's "Infant Eyes" is A-B-A in 9-bar sections. Corea's "Windows" is also an A-B-C-D progression; and Corea's "What Was" is A-A-B with 20 bars in the A sections and 16 bars in the B section.

(6) Contemporary tunes are more likely to have a time signature other than 4/4. There are *many* waltzes (3/4), somewhat surprising perhaps, tunes in meters like 6/4, 5/4, 7/4, 6/8, 12/8, and almost as many tunes that will use more than one meter, simultaneously or successively. Some of the contemporary tunes listed in Appendix A are in a non-4/4 meter or have certain measures in the tune that are in a different meter.

(7) Contemporary tunes draw upon the past as well as being experimental. Consequently, we often find that a contemporary tune will combine elements of *any* of the other vehicle-types. The combinations themselves make the tune contemporary, as the vehicle types have been desegregated.

(8) Because contemporary tunes often have sharply contrasting sections, rhythms are often changed to accommodate the various and multi-styled sections. At one point the rhythm section might be playing a bossa nova feel, later it might be a rock, swing or free feel, or some sections may find the rhythm sections playing collective, planned figures and accents. Even dynamics and tempos might change from section to section, as well as melodic styles.

(9) Contemporary tunes make more consistent use of rhythmic-harmonic ostinatos (vamps, short repeats, pedal tones, drones, etc.)

(10) Contemporary tunes are more specifically laid out for us in all ways. Chord structures are more specific, as are the scales which can be played with them (which may even be a synthetic scale). A specific, though unusual, meter, section length, time-feel, vamp, chord sequence, style, mood, etc., is likely to be structured in such a way as to drastically influence your approach to a contemporary tune. Because they are so specific in their musical; instructions overall, it is easy to see why contemporary tunes are so dissimilar. Consequently, you must know each tune of that category *individually* from the others (which makes them difficult to prepare), rather than adopt the erroneous attitude of "Seen one, seen 'em all", which indeed might apply to all other vehicle-types. Expect the unexpected.

Chord-Scales

Up to now, we have survived on the following scales (from Chapters 1-3):

major (and scales derived from major, like dorian, mixolydian, locrian, lydian, phrygian and aeolian modes)
minor (ascending melodic, harmonic)
pentatonic (Chapter 2)
blues (Chapter 3)
lydian augmented (Chapter 1)
diminished (Chapters 1, 2 & 3)
whole-tone (Chapters 2 & 3)
augmented (Chapter 2, briefly).

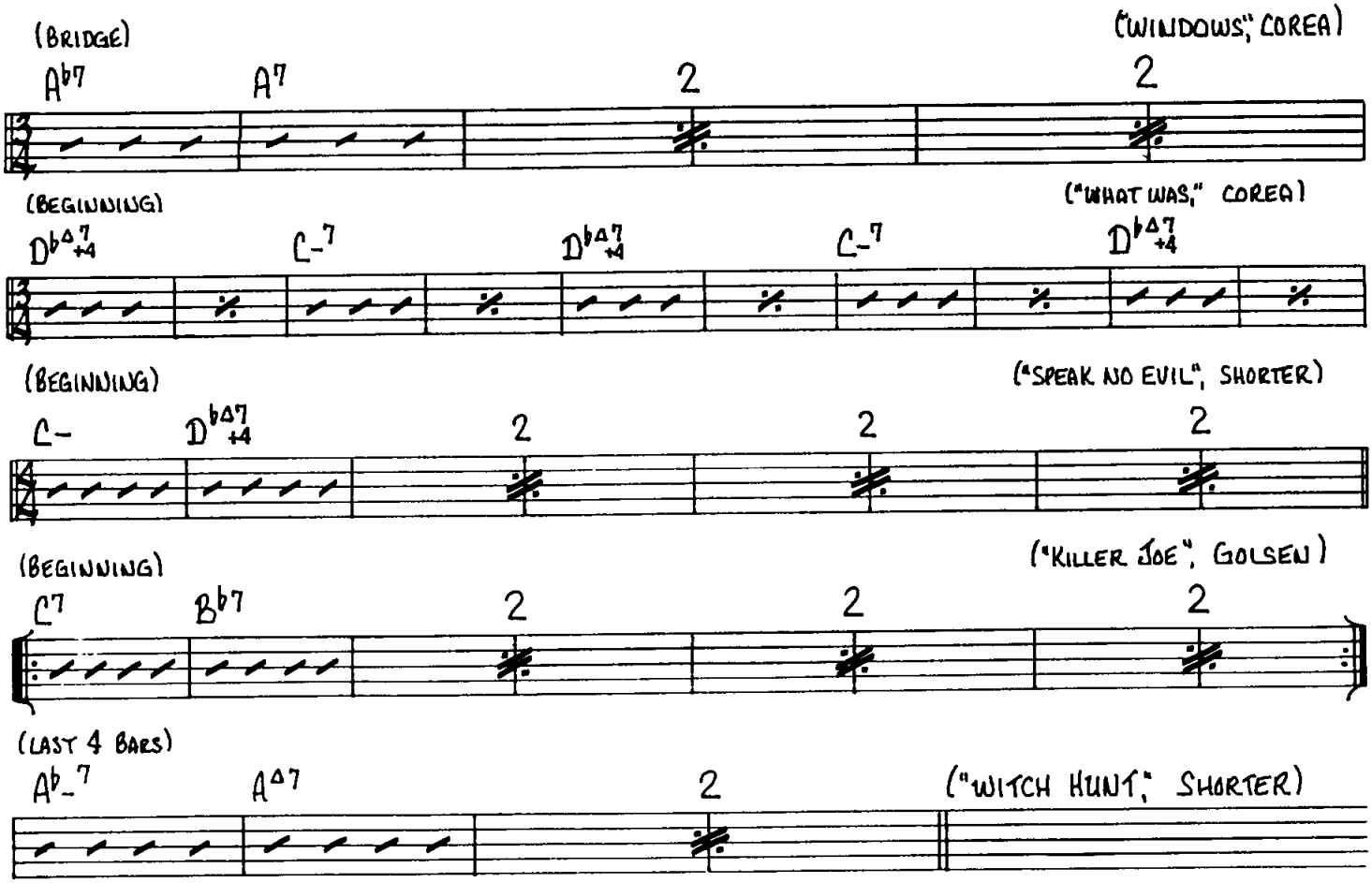
It may please you to know that there are no more new scales to be learned for this book. There are other scales, like *Gypsy minor, Japanese* scales, *East Indian Ragas*, etc., and there are new labels to scales we've already discussed. There will be some synthetic scales that will cross your path from time to time, but we can't really anticipate their invention. But with respect to having a perfect scale for each existing chord structure, even altered chords, we have completed our mission. Undoubledly, there are some, amidst the above scales, that you still need work on, especially lydian-augmented, diminished, whole-tone, and augmented scales. This would be a good time to read and study the *Chord-Scale Compendium* in Appendix C. Be sure that you understand and remember each application. The list is complete, and you have need of all of them. Check the sum total of chord notes supplied by a particular scale against a specific chord structure. For example, a diminished scale, when applied to the lowered second of, say a dominant seventh chord with a lowered ninth and a thirteenth added, yields the following chord notes: 1, 3, 5, ♭7, ♭9, ♯9, ♯11, and 13. A whole-tone scale, when applied to a dominant seventh with a raised fifth and a major ninth, yields 1, 3, ♯5, ♭7, 9 and ♯11. Pay careful attention, especially, to the *color tones* that are yielded by the application, like altered tones, ninths, elevenths, thirteenths etc.. If you are a pianist, guitarist, or bassist, learn how your chords and lines need to be altered to fit with a soloist who chooses, in the manner of "Blues In Three Colors" (end of Chapter 3), to momentarily and spontaneously place a diminished or whole-tone scale against an unaltered dominant seventh chord. Also remember that keyboard players can play dominant sevenths with thirteenths and altered ninths up or down in minor third intervals and by doing so, automatically be playing *only* notes of the diminished scale that were used for the first chord in the series of minor third root movements. Likewise, instead of playing a *single* seventh chord with a ninth (major) and an augmented fifth against the whole-tone scale, you can move that chord around, in a parallel fashion, in whole steps or major thirds. Play the chord voicings in the Chord-Scale Compendium at the piano, as you run the scales.

The following are several examples of contemporary chord structures and their scale choices:

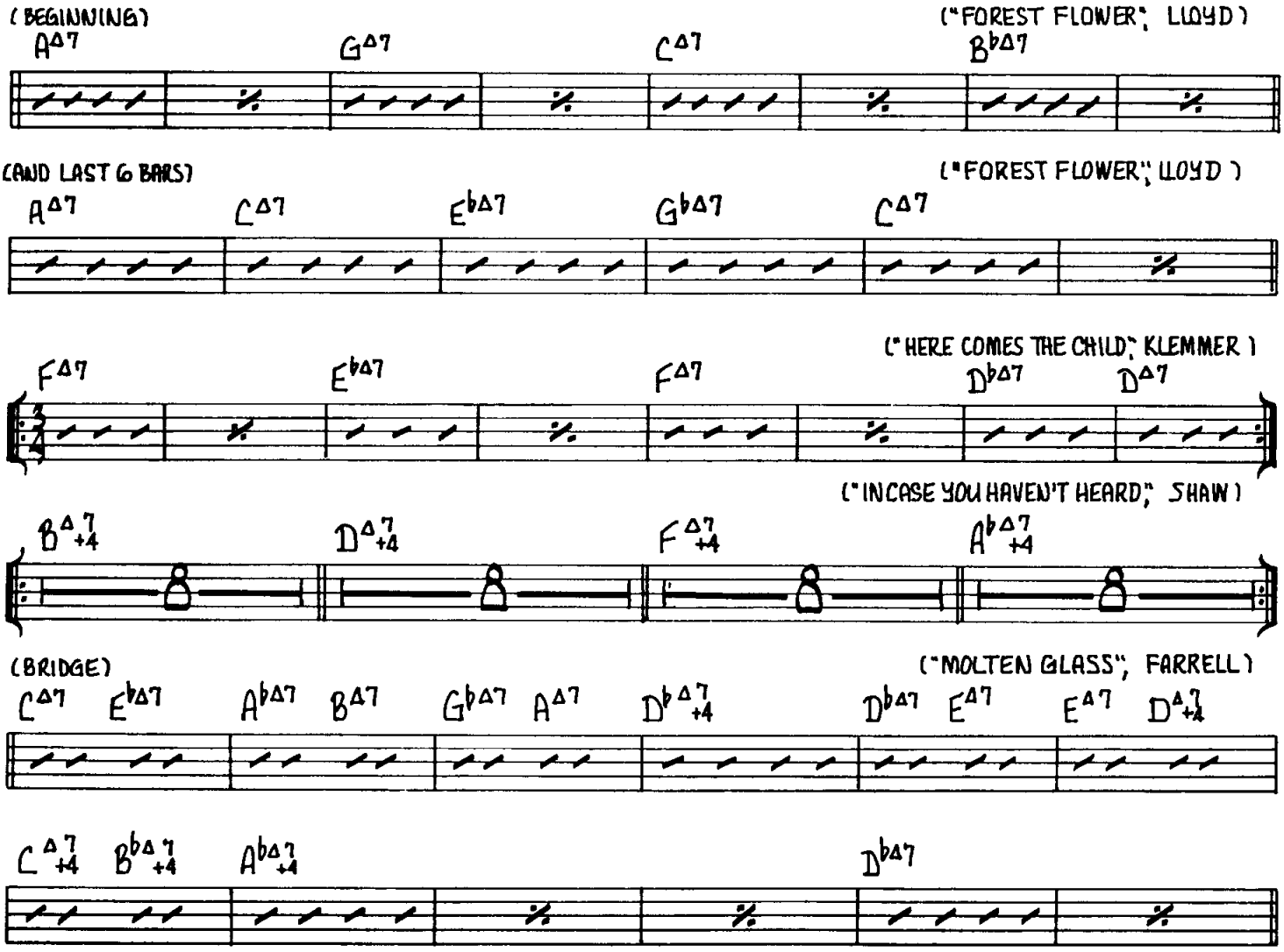
CHORD	SCALE
$D^{\flat\,\Delta 7}_{+5}$	D♭ AUGMENTED OR LYDIAN AUGMENTED
F/D♭ BASS	D♭ AUGMENTED OR LYDIAN AUGMENTED
$D^{\flat+}$/C BASS	D♭ AUGMENTED OR LYDIAN AUGMENTED
$E^{\flat 13}_{7}$/F BASS (MAJ. TRIAD)	D♭ AUGMENTED OR LYDIAN AUGMENTED
E/F BASS	A HARMONIC MINOR STARTING FROM FIFTH (E)
D (MAJ. TRIAD) / C7	B♭ LYDIAN AUGMENTED SCALE
A♭ (MAJ. TRIAD) / C7	E LYDIAN AUGMENTED SCALE

Progression Tendencies

It was mentioned earlier that contemporary tunes use far fewer cyclic root motions and, in another passage, that they are inclined to have short repeats or vamps in their progressions. One progression tendency combines those two traits, namely a tendency to alternate, for awhile, between two chords whose roots are only a half-step apart, like one of the following examples:



Another tendency is to use major seventh chords (often with a ♯4, lydian effect) in a parallel fashion; that is, a number of successive chord roots, but all structured as major seventh chords, as we find in the following excerpts:



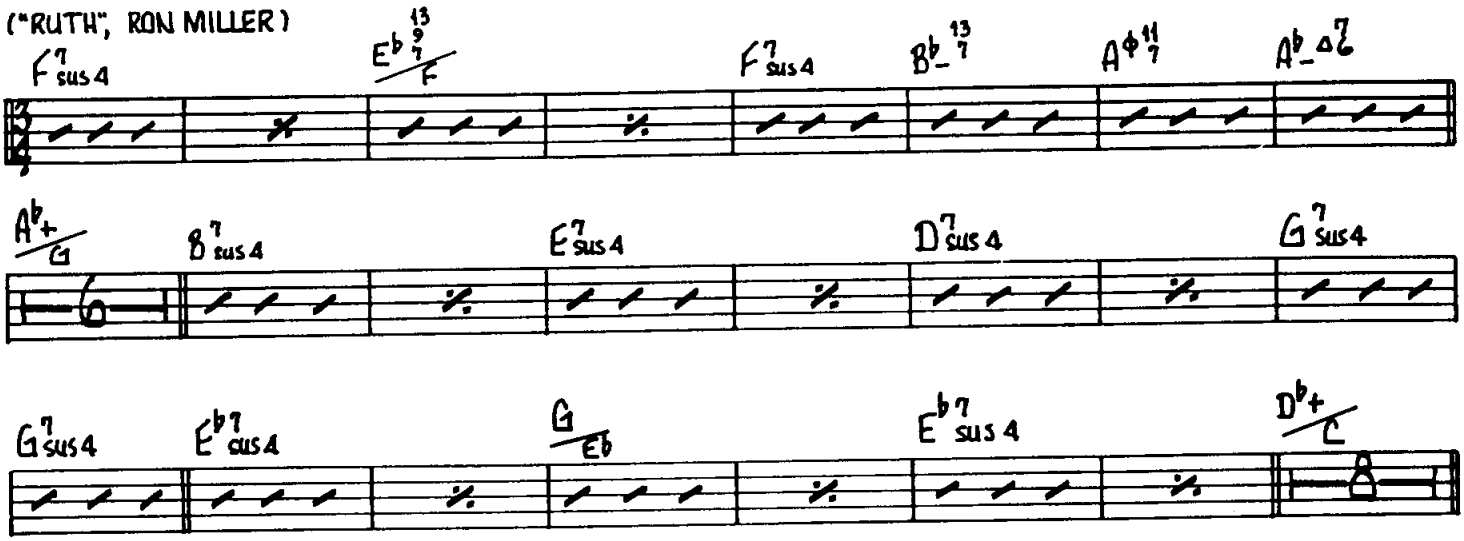
ALSO: SEE, "BEATITUDE", IN AEBERSOLD'S VOLUME 5, WHICH IS ENTIRELY COMPOSED OF MAJOR SEVENTH CHORDS.

Still another tendency is to have chord roots and/or a bass line move in one direction in second intervals, like a scale. Sometimes the chords are all of one type, moving parallel; other times the chord structures simulate the ones normally found on that scale degree within a given key (such as C Δ7, D-7, E-7, FΔ7, as opposed to the other possibility of CΔ7, DΔ7, EΔ7, FΔ7).

Examples of Contemporary Tune-Progressions

Because of the highly-varied manner of contemporary tunes as a group, an effort was made to illustrate some of that variety, while using examples that contain a maximum number of traits associated with the contemporary tune. After each example, a list of the traits used will be given, followed by a tally of the scales needed for improvising on that tune:

("RUTH", RON MILLER)



Traits (contemporary)

uncommon root motion

mostly 2-bar durations

unique, uncommon chord structures

unique bar-grouping (8 bars, 6 bars, 8 bars, 6 bars, 8 bars)

unique form (A-B-C-D-E)

non-4/4 time signature (3/4)

combines vehicle elements (the B and E sections are modal)

some sections are felt and played in quarter-note pulses, like C; other sections, like D should be felt at the dotted half-note level (in I), and still other sections (B and E) should be played freely

drone-pedal effect (at B and E)

specifically laid out

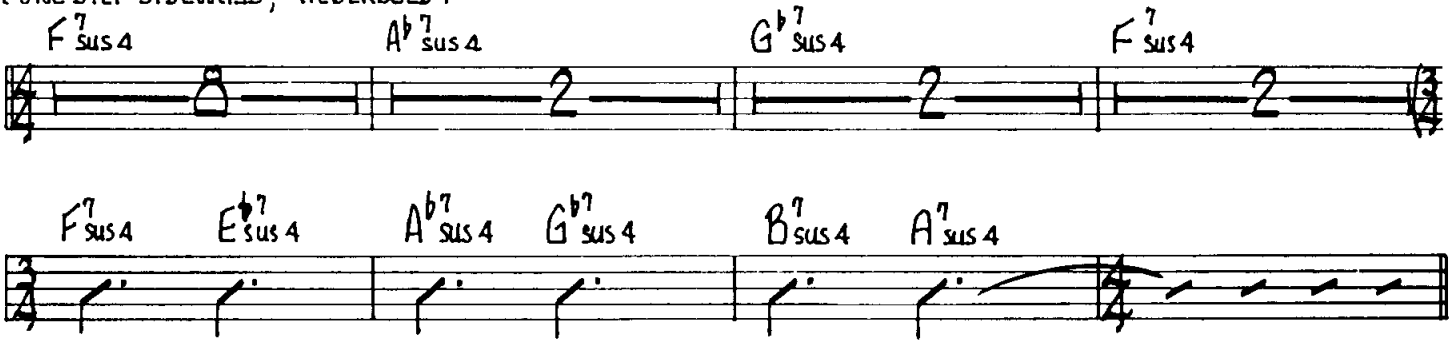
Scale Summary

mixolydian in 6 keys (for the sus.4 chords)

dorian in one key

lydian augmented in 4 keys or 2 lydian augmented and 3 augmented scales

("ONE STEP SIDEWAYS", AEBERSOLD)



Traits

uncommon root motion

typically contemporary chord durations

uses one type of chord, moving parallel (sus.4)

unique bar-grouping (14 + 4)

unique form (an assymetrical A-B-A-C form)

multi-meter (4/4 and 3/4)

combined vehicle elements (first 8 bars suggests an F7 modal section, and the first 14 bars suggests a modern F blues)

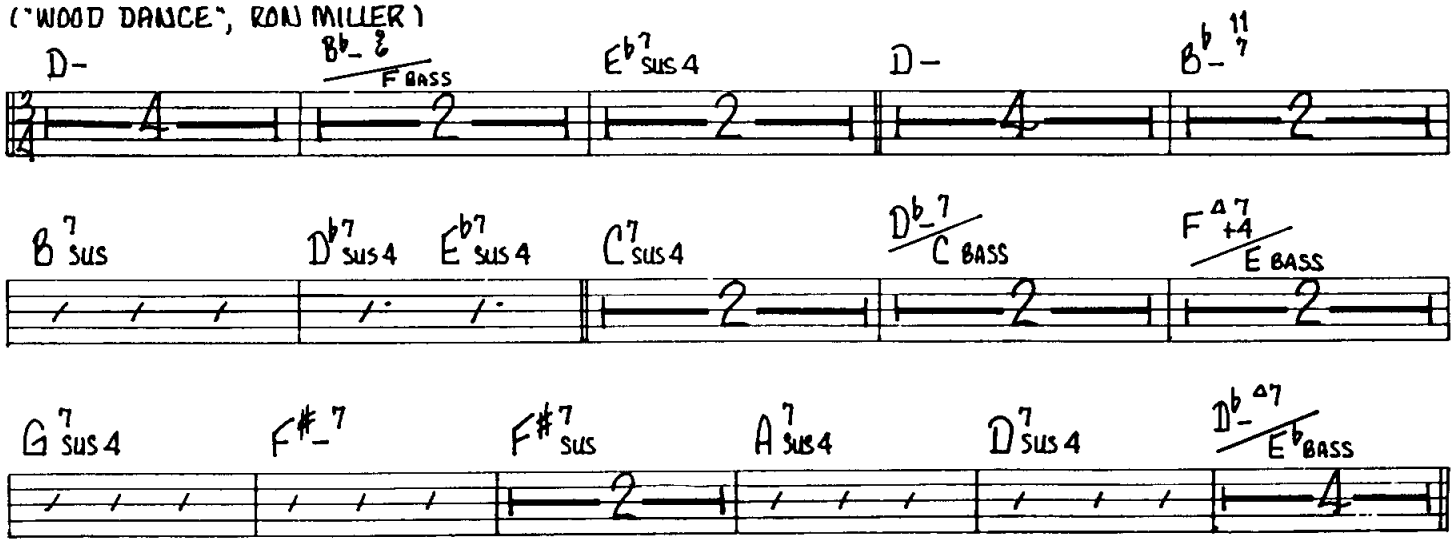
first 14 has rock feel, felt in eighth notes, and the 3/4 bars are played collectively by the rhythm section in 2 (dotted quarter values).

specifically laid out

Scale Summary

mixolydian in 6 keys (all Sus.4 chords)

("WOOD DANCE", RON MILLER)



Traits

uncommon root motion

contemporary chord durations

unique, uncommon chord structures

unique form (A-B-C)

non-4/4 time signature (3/4)

rhythm section ostinato (not shown) on the two 4-bar segments on D minor, plus some collectively-played figures in places

specifically laid out

Scale Summary

mixolydian in 8 keys (all 8 are sus.4 chords)

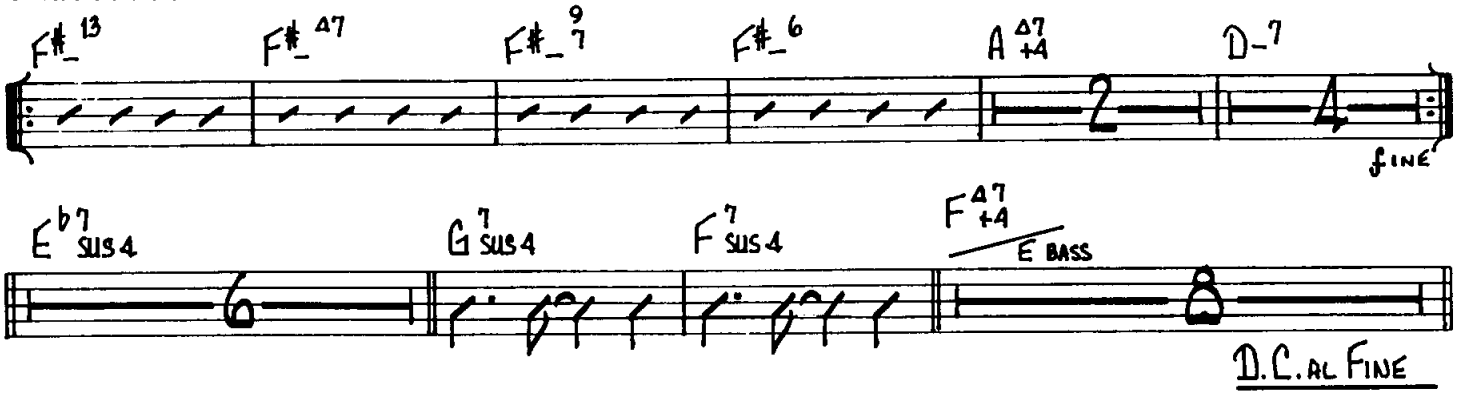
dorian in 3 keys

lydian augmented in 2 keys

phrygian (1)

synthetic (1)

("THE SEVENTH SIGN" RON MILLER)



Traits

uncommon root motion

typical contemporary chord durations

at least one unusual chord structure

unique bar-grouping (10, 10, 6 + 2, 8)

unique form (A-A-B-C-A)

collectively played accents by rhythmn section, as well as a break, and several time-feels (bossa nova, double-time, and free)

combines vehicle segments (has 3 modal areas)

specifically laid out

Scale Summary

dorian in 2 keys

ascending melodic minor (1)

lydian (1)

mixolydian in 3 keys

phrygian (1)

The preceding examples of contemporary tunes are not, unfortunately, well-known tunes, nor are they easily available on record, and there are no play-along tracks for any of them. But these tunes were selected because they contained many of the traits thereby making good, if exaggerated, models of the contemporary tune for study and analysis.

Playing Assignment

(1) Look over the list of scales on Page 77. If there are *any* that you haven't practiced and used in *all keys, take care of the matter now*. Be sure that you know the scale's structure, its application to chords (it may have more than one application), all keys for the scale and a good number of patterns. Patterns For Jazz has 326 different patterns, organized and indexed by scale-type, and Aebersold's Volume 21 is especially organized to be used with Patterns by utilizing the same chord-root sequences (chromatic, cyclic, etc.).

(2) Look over the first list in Appendix A, a list of tracks (play-along) for practicing a single kind of scale, and use the ones that would help you to conquer certain scales that need more work. Also use them to practice learning to improvise in a natural way on *any* scale with which you might be confronted.

3. Learn to remember and hear (inwardly and by singing) *all* the different scales. Sing them in common, symmetrical sequences. Sing the patterns that are built from the scale. Play with the tapes to the point (at least!) where you can *hear in your mind* the scale (and its patterns) that go with the chord being heard on the track, without needing to play them — then you can really become creative with that scale.

(4) If you really want to work on your ears, work with David Baker's A New Approach To Ear Training For Jazz Musicians and its sequel, Advanced Ear Training For The Jazz Musician (both published by Studio P/R, both with with an ear-training cassette). Also, watch for possible chordal and scalar ear-training materials from Aebersold in the near future. At press time, at least a couple were being considered and experimented with. Consider making, or having made, a tape of all different kinds of chords, in a random and very long sequence, each chord being built on the same pitch (the only thing you will know when you are using it), and being sustained long enough for you to decipher its structure by instant reaction to its *quality* (not by analysis) and play the appropriate scale and/or a pattern or improvisation, before going on to the next chord.

(5) Refer to the list of contemporary tunes in Appendix A and play with as many tracks as you have in your play-along collection. If you don't have many of them and can afford to add to your collection, notice that certain volumes have many contemporary tunes, like Aebersold's Volumes 4, 9, and 19, and Baker's Advanced Improvisation tape.

CHAPTER 5
THE BALLAD

Anyone who has ever attended a live jazz performance can attest to the fact that the aural and visual signs of appreciation (applause, cheering, whistling, standing, shouting, etc.) after the playing of a ballad are very different from the response we see and hear after selections which are not ballads. One of the reasons, unfortunately, is that in many performance situations (night clubs, outdoor concerts, colliseum performances), a segment of the audience becomes restless and noisy and another segment succumbs to the distraction created by the first segment by giving up trying to listen and more or less joining the noisy group. The remaining listeners who never gave up listening quietly are rewarded, but even their reaction is dulled by the frustration of having to notice the inattention of the rest of the audience. Another reason is that a slow tempo, slow-moving melodies, space, gentler dynamics, more legato articulation, lighter rhythm section sound, sustained notes, etc. all contribute to a milder effect and reaction. But a more musically significant reason for the lighter, but different, audience response to a ballad is simply that the ballad performer *never intended* to evoke the same reaction exhibited with the non-ballad selections. The performer, if he was functioning properly, was trying to strike a gentle, but deep, feeling that would *touch* the audience in a poignant, pretty way, causing their response to be just as strong as the non-ballad responses, but not as noisy. The signs of appreciation for ballads are sighs, murmurs, smiles, tears, a sense of peacefulness, reverie, and perhaps an affectionate word to the performer afterwards.

A ballad should be pretty, and that's no small order. Some of the best jazz performers in history were without the ability to project good ballad feeling. Clifford Brown, whose gift and contributions to jazz were never in question, seemed incapable of slowing down to meet the pace and mood of a ballad. His tendency was to make fast and medium tempos out of tunes that were originally ballads. He seldom recorded a ballad, and when he did, the tune selected was likely to be anything but unique (as in the case of "Once In Awhile", a very tired tune by the time he recorded it) and the entire selection was liable to be *felt* at double the tempo. It is ironic that the best tune written in Brownie's memory was "I Remember Clifford", a pretty ballad composed by Benny Golson. Clifford wasn't alone, as there have always been players, even major ones like himslef, who were blessed with most everything except a conception for playing ballads. Some of the great ballad players are Lester Young, Jack Jenny, Johnny Hodges, Roy Eldridge, Dizzy Gillespie, Charles Parker, Stan Getz, Lee Konitz, Herbie Hancock, Keith Jarrett, Clare Fischer, Miles Davis, Bill Evans, Wayne Shorter, Wes Montgomery, Duke Ellington, and Michael Brecker.

Guidelines For Playing Ballads

(1) **Tune Selection**. Select ballads with great care. In order to make a good selection, you'll need to know enough tunes to guarantee that a good selection is available. You will have to investigate hundreds of ballads to find the best ones, and only after you've seen an appreciable number of tunes will you have developed the skill and appreciation to know a good ballad when you see or hear one. Don't be content with just any tune that happens to be slow enough to pass for a ballad, and don't make the sort of haphazard choices you might make on a club date (dance engagement). Choosing the right tune can mean the difference between a thrilling musical experience and a mere change of pace or tempo. Since people form prejudgements about tunes, especially ballads, according to who recorded it, you might want to avoid tunes which have been played too much in recent years or remind the listener too strenuously of a strongly-established version, especially if the reminder is unpleasant. The great ballads are so strong that if you only played the given tune with good feeling, phrasing, tone and dynamics, it would already be worth hearing, even if you never got around to pure improvisation on the progression. Tunes like "Lush Life" (Billy Strayhorn), "The Song Is You" (Jerome Kern), "Infant Eyes" (Wayne Shorter), "Round Midnight" (Thelonious Monk), "Lament" J.J. Johnson), "Meaning Of The Blues" (Matt Dennis), "Summer Knows" (Michele LeGrand), "A Time For Love" (Johnny Mandel), "Indian Summer" (Victor Herbert), and "In My Reverie" (Claude DeBussy) are all tunes whose melodies and harmonies are so strong that they *carry themselves*, even before you've improvised a note. Investigate as many of these tunes as possible. Look for other tunes by the composers whose samplings you enjoyed most.

(2) **Learning Tunes.** Finding tunes you like and *learning* tunes you like are two different things, though both consume time. Learning a tune should include activities like:

listening to many versions on record

singing the melody

singing aspects of the chord progression (i.e., roots)

playing the progression at the piano

memorizing the progression

determining points to be stressed within the tune

consider possible substitutions (chordal)

practice improvising around the melody (don't lose sight of it, though)

practice improvising on the motivic materials contained in the given melody

study carefully the color tones (altered notes and added notes) that might exist in each chord. (Since ballads are slow, there is time to hear everything, and the ear should gravitate to the distinctive colors in each chord of the progression.)

(3) **Tempo Selection.** A ballad can be any vehicle-type studied so far. The distinguishing and most influential trait of ballads is a *slow tempo*. The word *slow*, however, is an imprecise term. The slow tempo you might select to play for dancers, for example, is usually too fast for true ballad feeling. Seldom is a ballad *too* slow, as one of the objectives in setting the tempo (if *not* to accommodate dancers) is to create a relaxed, unhurried setting that will allow the maximum level of melodiousness. Double-time feeling in a ballad is an anachronism.

(4) **Phrasing.** The phrasing of a ballad, whether in a given melody chorus or an improvised one, must be especially sensitive, full of nuances. For example, you might use vibrato, but not simply a vibrato that is turned on and off like a faucet, but one which grows and diminishes naturally with the melody, with a flexible approach to the speed of the vibrato. Don't repeat notes, senselessly, just because you feel it would make the melody swing a little more. Remain perfectly sincere in your phrasing — *never* suggest to the listener that you are putting them on with false drama and *schmaltz*. Don't be afraid to use flurries of notes in places, not as a double-time feel, perhaps even more rapid), but in short bursts, sometimes as a means to get from one sustained note to another. *Never* be cold or flippant.

(5) **Emotion.** A ballad will surely die, even a good tune at the right tempo, being phrased accurately, if there is insufficient emotion poured into every note you play in a ballad. Yet the result is worse, perhaps, when the wrong emotion is present or when there is too much emotion. If you hear and feel everything you play, the result should be a good balance, though some parts of the tune need more emotion than other parts. Also, there are many kinds of emotion, even for ballads, like pretty, sad, thrilling, conversational, humorous, longing, passion, intimate, etc.

(6) **Intensity-Building.** Yes.

(7) **Rhythm.** Ballads are not played in long, eighth-note lines, like we might use on, say, a fast be-bop tune. Instead, there should be more rhythmic levels, by far, in a ballad. Everything from whole notes to thirty-second notes might occur within a single phrase, when played by a master like Charles Parker, and not even sound hurried or too busy. There should especially be more mobility, rhythmically, to change rhythmic levels often.

(8) **Note Selectivity.** In no other vehicle type is note selection more important than in the ballad. Avoid inappropriate selections, like using the blues scale or licks that belong to a faster tempo. Avoid running changes too much, especially with arpeggiated phrases that contain simplistic and redundant chord tones. Always look for the best, most effective notes, and build your phrases around those notes. Don't play just to be playing, but learn to wait for a better idea, and one that won't have been suddenly blurted-out amidst a lot of unnecessary busyness.

Playing Assignment.

Re-read the above eight guidelines for playing on a ballad. Then select (carefully) a good ballad from the play-along list of ballads in Appendix A, being sure that it is an especially good tune and that the tempo is slow enough to project good ballad feeling. Learn the tune in the ways suggested in (2). When you have learned the tune, tape yourself improvising with the accompaniment track, simulating a recorded performance. Listen to yourself carefully and critically and compare your performance to the ideals set forth in points (1) through (8) above. Study those points again and tape yourself once more (at least), hopefully to pick up points you may have missed the first time. Then pick another ballad and repeat the whole process until you have exhausted all ballads you have on play-along tracks. In your listening, investigate as many of the ballad performers on Page 84 as possible.

CHAPTER 6
THE FREE FORM VEHICLE

The free form vehicle is generally performed by members of the avent garde of jazz. Nearly all musicians have and will play free form vehicles from time to time, but the avant garde has adopted it as its primary vehicle, seldom playing the other vehicle-types, at least not in their given state. This chapter could have been called "The Avant Garde Vehicle", except that the term *free form* more specifically describes the musical form. *Avant Garde,* to some readers, might indicate *fusion* music (jazz/rock) or *contemporary* tunes. This wouldn't be out of the question, but *fusion* tunes might be one of several vehicles already taken up (i.e., blues, modal, or contemporary), as well as free form, and *contemporary* tunes we know to be different from *free form,* even before we've discussed the latter.

The free form vehicle has long been thought of as the final liberator of the creative musician, the great opportunity to be *totally* spontaneous and to be emancipated from the confines of chord progressions, keys, scales, patterns, meter, tempo, given melodies, group function, leaders, even traditional techniques for playing the instrument. It's an interesting idea, but short-sighted, and seldom lives up to such expectations of freedom. *Freedom* is an interesting word in itself, and we grossly overestimate its power to affect or solve anything. We turn loose a caged bird, sighing "ah, free at last", and then we are shocked and filled with consternation when the "free" bird immediately meets its fate in the talons of a hawk, or by freezing to death in the ruthlessly territorial environment. As musicians brought up in a specific culture, we already *are* caged birds, musically, basking in the security of our confined and routinized activity, always knowing there is plenty to eat. We enjoy it so much that some of us may choose still further confinement by playing only *certain kinds* of mlusic, perhaps only *one* kind even, arguing that the other styles of music are inferior, ignorant, loud, lacking in taste, too far out, intellectualized, commercial, vulgar, or whatever we must say to cover our laziness, bigotry, lack of common sense, insecurity and general inability to meet change with change. If you've ever heard a single phrase of music in your life, your freedom has been restricted, because your creative faculties draw upon *everything* you have ever heard, and the memory retains it all, whether you want to admit it or not. The freedom to be different doesn't, in itself, guarantee that you'll be pleased with the result. After all, there are *usually* reasons why civilization has established consistent behavior, traditions, methodology, etc. The "freedom" to drive an automobile on the left side of the road in North America would be ill-advised, illegal, dangerous and a definite misuse of freedom. Freedom does not mean perpetual non-conformity. If it did, then anyone who practiced freedom would become a slave to a new master. . .non-conformity. It takes as many, if not more, ground rules to be a non-conformist than it would take to keep your options open, and therein lies the key to understanding freedom. It gives us the opportunity to exercise *free will,* to make a choice that is traditional *or* non-traditional without having to justify our choice to this camp or that.

Characteristics of Free Form Music

(1) **Variety.** Free form vehicles can produce an enormous variety of results, hence they seldom sound like other free form tunes.

(2) **Tonal Organization.** Most free form performances avoid the *establishment* of keys, chords and scales. Such items may inadvertently work their way into segments of the performance, however. Atonality is suggested, but most of us are incapable of sustaining true atonality for very long. Too much of what we have heard and played is not atonal, so we've neither the resources to sustain atonality nor have we the ability to completely forget what we've experienced in all *non*-free forms of our past.

(3) **Form and Bar-Grouping.** Free Form vehicles seldom have either.

(4) **Tempo.** Occasionally a free form tune will either be without a pulse, at least for awhile, or there will be two or more pulses or tempos going on simultaneously, but most of the time there *will* be an established tempo.

(5) **Meter.** Although there is little or no attempt to prescribe a meter, in most cases, 4/4 will generally emerge, instinctively, simply because we've heard more music in 4/4 than any other meter.

(6) **Melody.** Some free form tunes have a given melody (like Wayne Shorter's "Chaos") and others do not (like Joe Henderson's "Mind Over Matter"). Improvised melodies, during the solos, have no restrictions, but some performances have made use of melodic variations on the given theme.

(7) **Group Function.** There is a tendency to minimize the traditional approach of balancing a soloing instrument with the accompaniment, as well as the whole concept of solos and successions of solos. Instead the entire group will frequently collaborate to produce a musical event spontaneously, each member of the group responding to *all* others in the group, rather than to a single soloing instrument. Many free form vehicles have retained the solo-accompaniment concept, however. There is also a tendency to ignore instrumental function (i.e., a pianist or guitarist not playing chords or vertical sonorities of any kind, or a bassist who avoids playing bass lines, or a drummer who omits the playing of ordinary time-keeping rhythmic figures), but many recorded examples will retain some or most of those aspects of group function.

(8) **Extra-Musical devices.** Any sound that the player makes that is *not* the sound we normally expect to hear from that instrument could be an extra-musical device. This would include such practices as:

vocalizations (talking, shouting, singing, etc.)

vocalizations through the instrument (wind instruments)

foot-tapping

striking something (i.e., music stand, microphone, etc.)

playing through a mouth piece alone

playing through only a segment of the horn

plucking the strings inside the piano

electronic feedback and distortion

white noise (acoustical or electronic)

altissimo playing

very low pedal tones (trumpet, trombone)

key and mechanical noises

visual effects (walking around, kicking or throwing things, assorted gesticulations).

Considerations For Free Form Designs

Whether intentional or not, most free form performances include traditional musical devices (i.e., tempo, meter, sustained moods, instrumental functions, etc.). Since chord progressions dictate much of our approach to improvising, it is only natural that allusions to chords and chord progressions become the first items to be eliminated in free form performance. However, virtually all other musical elements could be present and/or used as organizational devices without unduly disturbing the *free* effect. The following list is provided to help you to become aware of the myriad choices you have for organizing free form performances without using a chord progression. Not that free form music needs organization, but it often helps the overall effect without being self-defeating, and it could give you a way to experiment with each ingredient and weigh its effect in practice. As it is in the case of melodic variations, the listener only needs the merest suggestion of form to sense its presence, so the consistent use of anything from the following list will, in itself, create the illusion of formal organization. But since all other traditional entanglements are optional, and we have probably dispensed with any sort of chord progression, the mild hints of organization should feel relatively unrestrictive to the free player while giving shape and form to the piece. All elements may be used singly or in combination.

Rhythm

tempo

no tempo

no tempo against tempo

tempo against another tempo

rhythmic vamps

variations on a rhythmic motif

rhythmic colors (i.e., those supplied by an accessory percussionist, flurries of notes by a pianist, or accented, widely-spaced, sustained, heavy bass notes played collectively on cue)

rhythmic signals (to signal entry into a new section)

Harmony

prescribed, non-tertian chords

no harmony

polytonality (key against key)

anchored bass (pedal point)

coloristic playing and layering of colors

imitative, spontaneous harmonization (between all members)

atonality

harmonic signals

Melody

given melody or ensemble chorus

no melody or planned ensemble

motivic development

melodic vamps (ostinatos)

canon, round, or fugue-like imitation (spontaneously, by ear)

serial or 12-tone melodies

atonal patterns

melodic signals

Special Devices

extra-musical devices

programmatic devices

establishment and sustaining of mood(s)

incomplete, sparse phrases

conductor

cue cards

spontaneous, collectively evolved form(s)

visual effects

spontaneous recapitulations of material improvised much earlier in the piece

idiomatic playing (mixtures of dissimilar musical styles)

exaggerated, collectively played dynamic levels

use of space (rests)

use of diagrams for establishing musical instructions

use of a clock in determining section lengths

planned instrumentation for various sections (often omitting several players or even all but one player in some areas)

planned, exaggerated ranges in places

absurd, humorous quotes

synthetic scales

symmetrical scales (chromatic, diminished, whole-tone, and augmented scales all share the quality of not implying a single key

use of a drone.

Once, when I was in charge of an improvisation ensemble with ten members in the group, I prepared a set of cue cards, so as to remove the need to shout instructions during performance. We clearly defined the terms used on the cards, in rehearsal, and practiced playing what each card suggested. Two or more cards could be combined, and the instructions could apply to an individual, a section, or the whole group, according to the conductor's whim, by aiming the card and/or pointing. The cards themselves were a moderate failure in performance, as it was too difficult to locate them quickly enough and re-file each card before needing it again. But we learned much about free form performance by *practicing* the directions on each card. Below is a partial list of those directives:

ensemble
background
fill
vamp
pedal tone
drone
raga
motivic
freak out
aliatory
atonal
splashes
long glissando
flurries
colors
doinks
sustain
dots
rapid dots

recapitulation
fade-out
new tempo (coming up)
unison
open-voiced
So What voicing
Flash voicing
#9 chord
modal vamp
high tension voicing
I7 - IV7
whole-tone
diminished
(4 cards with specific, but common rhythmic figures, not shown here)
anger
funk
humor
mourn
peace

Playing Assignment

Don't presume that because free form tunes are not like the other, more-tightly organized vehicles, that there is little to practice in preparation for improvisation on a free form tune. To do it well, as only a few can, will require an effort equal to that of any other vehicle. Don't forget to listen to some recorded free form performances, like "Chaos" (Wayne Shorter), "Mind Over Matter" (Joe Henderson), "Ascension" (John Coltrane), "Lookout Farm" (Dave Liebman), Circle/Paris (lp, Chick Corea), and numerous recordings by George Russell, Miles Davis (from 1970 on), Mahavishnu, Weather Report, Ornette Coleman, Cecil Taylor, Pharoah Sanders, Roswell Rudd, Keith Jarrett, and others.

(1) Review all symmetrical scales.

(2) Try all the suggestions for extra-musical devices on Page 88. Perfect the ones you like most. Add more from your own imagination. Check the lists of extra-musical devices given in Baker's Jazz Improvisation. Keep a list of all devices for awhile, to remind you of possibilities for both practice and performance.

(3) Practice as many of the traits listed on Pages 89-90 as you are able (some may not be possible on your instrument). Use accompaniment tracks for some of your practicing, even if they are not free-form tracks. For example, you could practice playing "no tempo against tempo" or "tempo against tempo" with any play-along track.

(4) Learn some atonal patterns. The fourth interval patterns on Pages 51, 52, and 55, for example are atonal. The last segment of Patterns For Jazz has many chromatic and atonal patterns, and Oliver Nelson's Patterns For Saxophone (Noslen, New York, 1967) has some atonal patterns in the last few pages.

(5) Practice improvising with the chromatic scale, striving for as much variety in pitch choices and intervals as possible. Avoid chord-running sounds. Learn to play the chromatic scale in short, rhythmic motifs, as well as long, continuous eighth-note lines.

(6) Write out some 12-tone rows (a series of all 12 chromatic notes, rearranged so as not to imply any already-existing harmonic device or key, and so as not to repeat any tone in the series until all others have been used). Then try to melodicize the series in improvisation, attaching any note durations you wish.

(7) Practice responding, in improvisation, to each of the cue-card terms on Page 90, or as many as you think you understand.

(8) Check the very sparse listing of free form tunes in Appendix A and practice with them.

(9) Design some free form compositions of your own, using the suggestions from this chapter and whatever else you'd like to add. Don't use too many devices at once, as it may create performance problems, and you don't need many instructions to create a feeling of form. If possible, call together some player-friends to try some of your designs. Solicit suggestions and perhaps some free form designs from them, as well. As a group, learn to use and respond to planned signals.

If the above list fails to convince you that even in a free form piece, disciplines are needed, or that you need to have control over all musical elements for successful free form playing, then consider the following story:

A pianist of dubious training is improvising in a free form session, plucking the strings inside the piano, playing with his arms, elbows, and fist, slamming the lid of the piano, and in general, striving for total outside playing. Sensing the approach of the climactic ending that everyone seems surely pointed toward, he decides to play the climax with an appropriately tension-filled vertical sound. With all his might, at the exact point of the climax, he brings both hands forcibly down to the keys and plays. . .a simple *major triad!* How could it have happened? Because he didn't *know* what he was doing, he accidentally landed on an inappropriate, absurdly tonal, and simple chord, which he can only avoid if he knows what it is and where it is located on the keyboard.

APPENDIX A

At the time of the printing of this book there were five author-publishers of play-along records and/or tapes, collectively responsible for a grand total of 335 tracks! The 21-volume series (218 tracks) by Aebersold alone would require some sort of guide to acquaint the user with the contents of each album. Although both Aebersold and Ricker made some attempt, initially, to program easier materials in the first-numbered volumes, continuing to harder materials with successive volumes, neither series can be approached purely by using volume numbers to determine the level. Aebersold's 2-lp set for Volume 21, for example, contains fundamental progression exercises which should be taken up early in the player's development. Volume 4 (Aebersold) on the other hand, is one of the most difficult albums in the series. Ricker's Volume 5, because it is totally taken up with Jerome Kern songs, is actually easier than much of the material in the preceding four volumes.

Also complicating the problem is the fact that not all students need the same materials in the same sequence and not all teachers will necessarily agree with the sequence presented in any play-along series. Since each album costs, on the average $8.95, the student will probably need to purchase them one at a time, which means he will need to know the contents well enough to make the proper choice to accommodate his particular needs of the moment. For example, the student who buys Ricker's New Concepts for Linear Improvisation workbook and cassette might need to know that if he then purchased Volume 4 of the Ramon Ricker Improvisation Series, he would have virtually no new material to practice, since Side 2 of the Linear Improvisation (exercises 14-28) is nearly identical to Volume 4 of the Improvisation Series.

Play-Along Sources

In addition to Aebersold's 21 volumes, Ricker's 5-volume series, and Ricker's cassette with the Linear method, the charts shown here in Appendix A have also integrated two other play-along sources; the accompaniment cassette that comes with David Baker's Advanced Improvisation, which contains twenty tracks; and Blues In All Keys For all Instruments, authored and published by Studio P/R.

Melody-less Tracks

Since many tracks listed are without a given melody, especially amidst the blues tracks, the student will need to be resourceful, if he wants the track to have a melody. In the case of the blues, Aebersold has provided 5 simple blues melodies in the booklet that comes with Volume 1. Also, remember that some of the melody-less tracks are based on the chord progression to a well-known standard or jazz line. In such cases, find and play the well-known melody.

Track Numbering

Although some of the albums show the tune-up track as track 1, especially in the Ricker Improvisation Series, I have chosesn to ignore that number, calling the first *full-length* track *track 1*. Experience has shown that the user counts them in this manner; that is, if he wants track 3, for example, he generally will not count the tuning track as a regular track, while lowering the needle to the record.

Supplements

The reader should know that David Baker has written two books of jazz etudes (Jazz Etudes By David Baker, published by Aebersold) which can be played with Aebersold's Volumes 5, 6, 10 and 13. The etudes are of the same length as the *entire* tracks (not merely a chorus or two); they are well-written, and contain many typical licks, devices, scales, substitutions, etc., that should be investigated by the serious student of improvisation. Aebersold has also published transcriptions of bass lines (Ron Carter and Rufus Reid) and piano comping (Aebersold) as they appear in Volumes 1, 3, 6 and 21 of his play-along series.

Also, for each tune on the play-along cassette in Advanced Improvisation, Baker has provided annotations which clearly describe each tune, its progression, and a list of approaches that are particularly appropriate to that tune. These are helpful in developing the student's analytical strength and helping him to focus on appropriate materials.

How To Use The Charts in Appendix A

Appendix A contains three kinds of lists. The first lists all opportunities to practice a single type of chord-scale. This is meant to aid the student in finding tracks quickly which focus sharply on a particular chord-scale that needs work. The second list shows all the tracks which afford the opportunity to practice fundamental, short (1-8 measures) progression segments, such as II-V-I, tri-tone substitution, or Coltrane changes. The first two lists, in addition to listing all *exercise* progressions, also show all play-along *tunes* which use exclusively one kind of chord-scale or one kind of progression. The third list, which omits nearly all the exercise tracks of the first two lists, is an organization of all tunes into appropriate vehicular categories (be-bop, standard, modal, blues, contemporary, ballad, and free form). I have found that it is very helpful to students to practice improvising on a single vehicle type (many tunes, but only one type) until *all* tunes of the vehicle type feel comfortable. The last list is an alphabetical listing of all tunes (not exercise progressions), to make it easier for the student to find out whether a particular tune is contained in any play-along series and where it can be found. When trying to determine the availability of a particular tune, don't forget to check the COMMENTS ON PROGRESSION AND SEQUENCE parts of the lists before giving up. For example, "Half-Nelson" does not appear on the alphabetical list, but "Bebopish" (Aebersold, Volume 5) and "The Grip" (Baker) both use the same progression as "Half-Nelson". "I Got Rhythm" doesn't show, either, yet there are *seven* trackes which are the same progression, another which is a 48-bar version instead of 32 bars, and still others which use only the *A* section or only the *B* section of "I Got Rhythm".

Use the various columns of the lists to help you to find what you need. If you want to practice something new, look for an accompaniment track that shows a slower TEMPO, longer CHORD DURATIONS, or a SEQUENCE that might not include all twelve keys. When you are comfortable with those tracks, then try a faster tempo, shorter chord durations, and/or a sequence which includes more keys or a more difficult sequence than, say the cycle. If you feel like working on ballads or very fast tempos, irrespective of the pace or level of the changes but for *feeling*, then you'll know where to find them also. The list of BLUES whos the keys, major and minor, for use in practicing the different keys we might expect to encounter in a live session, or a track with thich to practice playing a transcribed solo or a particular blues head. Or you could use the COMMENTS ON PROGRESSION column to guide you to different kinds of blues (traditional, modern, different lengths than 12 bars, other meters than 4/4, slow, fast, with substitutions, etc.). The SEQUENCE column of the first two charts could help you to find key sequences you need to work on, like up in minor thirds or the Coltrane matrix on II-V-I. Finally, the lists can assist you in the selection of albums to be purchased, *according to your* needs. As *new* play-along materials appear, add them to the following lists.

AVAILABLE PLAY-A-LONG TRACKS FOR PRACTICING ISOLATED CHORD-TYPES

CHORD	SCALE	TITLE	BOOK[1]	VOL.	SIDE-TRACK	TEMPO	CHORD DURATION	SEQUENCE
Δ7	major	#1 Major	JA	21	1-1	medium	4 bars	chromatically up
	major	#2 Major	JA	21	1-2	medium	4 bars	chromatically down
	major	#3 Major	JA	21	1-3	medium	2 bars	chromatically up and down
	major	#4 Major	JA	21	1-4	medium	2 bars	tri-tone, ½ step down
	major	#5 Major	JA	21	1-5	medium	1 bar	cycle
	major	#6 Major	JA	21	1-6	medium	a bar	whole steps up
	major	#7 Major	JA	21	1-7	med. slow	1 bar	minor thirds up
	major	#8 Major	JA	21	1-8	medium	1 bar	chromatically up and down
	major	#9 Major	JA	21	1-9	medium	2 beats	cycle
	major	Major Seventh Chords	RR	1	1-5	med. slow	4 bars	uses 4 major seventh chords
	major	Major Seventh Chords descending in Minor Thirds	RL		1-4	med. slow	2 bars	descending in minor thirds
	major	Major Seventh Chords in a 3/4 Afro-Latin Beat	RL		1-5	med. slow	2-4 bars	uses 5 Maj. 7th chords
	major	Major Seventh Chords in a Slow 3/4 Time	RL		1-6	med. slow	2-4 bars	uses 5 Maj. 7th chords
	major	Major Seventh Chords in a Fast Jazz Waltz	RL		1-7	med. fast	2-4 bars	uses 5 Maj. 7th chords
- - - - -	major	Beatitude (tune)	JA	5	2-3	med. slow	1 bar	
Δ7	lydian	#25 Lydian	JA	21	3-9	fast	8 bars	up in minor thirds(12 keys)
+4	lydian	In Case You Haven't Heard	JA	9	2-1	med. fast	8 bars	un in minor thirds(4 keys)
- - - - -	augmented	Little Red's Fantasy[2]	JA	9	1-1	medium	4 bars	can use two augmented scales
- - - - -	asc.m.m.	#29 Minor with Major Seventh	JA	21	4-3	medium	4 bars	chromatically up and down
-Δ7	asc.m.m.	Nica's Dream[3]	JA	18	1-4	med. fast	2 bars	uses 2 minor-major sevenths
-7	dorian	8 Bar Phrases	JA	1	1-1	medium	8 bars	uses 3 minor seventh chords
	dorian	4 Bar Phrases	JA	1	1-2	medium	4 bars	uses 3 minor seventh chords
	dorian	Random Minor Chord/Scales	JA	1	1-3	med. slow	8 bars	uses 7 minor seventh chords
	dorian	Random Minor Chord/Scales	JA	1	1-4	medium	4 bars	uses 7 minor seventh chords
	dorian	#18 Minor(Dorian)	JA	21	3-2	medium	4 bars	chromatically up
	dorian	#19 Minor (Dorian)	JA	21	3-3	medium	4 bars	up in whole steps
	dorian	#20 Minor(Dorian)	JA	21	3-4	medium	4 bars	down in whole steps
	dorian	#21 Minor(Dorian)	JA	21	3-5	medium	4 bars	up in minor thirds
	dorian	#22 Minor(Dorian)	JA	21	3-6	medium	4 bars	cycle
	dorian	#23 Minor (Dorian)	JA	21	3-7	med. slow	2 bars	tri-tone/then down ½ step
	dorian	#24 Minor(Dorian)	JA	21	3-8	medium	2 bars	chromatically up and down
	dorian	Minor Chords	RR	1	1-3	medium	2-4 bars	uses 4 minor seventh chords
	dorian	Minor Seventh Chords Around the Circle	RL		1-1	medium	1 bar	cycle
	dorian	Minor Seventh Chords Descending in Minor Thirds	RL		1-2	med. fast	1 bar	down in minor thirds
	dorian	Mr. Super Hip (blues)	JA	2	1-1	medium		uses 3 minor seventh chords

AVAILABLE PLAY-A-LONG TRACKS FOR PRACTICING ISOLATED CHORD-TYPES

CHORD	SCALE	TITLE	BOOK	VOL.	SIDE-TRACK	TEMPO	CHORD DURATION	SEQUENCE
-7	dorian	Long Meter Jazz/Rock(blues)	JA	2	1-5	medium		uses 4 minor seventh chords
	dorian	Five 8-Bar Phrases	JA	4	1-2	very fast	8 bars	uses 5 minor seventh chords
	dorian	7/4 - 3/4	JA	4	2-5	med. fast		uses 8 minor seventh chords
	dorian	Snap, Crackle and Pop(tune)	JA	5	1-3	slow rock	throughout	uses 1 minor seventh chord[4]
	dorian	Modal Voyage(tune)	JA	5	2-1	med. slow	4 bars	uses 4 minor seventh chords[5]
	dorian	Maiden Voyage(tune)	JA	11	1-2	med. slow	4 bars	uses 4 minor seventh chords[5]
	dorian	Silver's Serenade(tune)	JA	17	1-2	medium		uses 6 minor seventh chords[6]
	lyd. aug(T)	#28 Half-Diminished	JA	21	4-2	medium	4 bars	cycle
7	mixolydian[7]	Cycle of Dominants	JA	1	2-3	medium	4 bars	cycle
	mixolydian	Cycles #1	JA	16	2-1	medium	2 bars	cycle
	mixolydian	Cycles #2	JA	16	2-2	med. slow	1 bar	cycle
	mixolydian	Cycles #3	JA	16	2-3	med. slow	2 beats	cycle
	mixolydian	Cycles #4	JA	16	2-4	fast	2 bars	cycle
	mixolydian	Cycles #5	JA	16	2-5	fast	1 bar	cycle
	mixolydian	#13 Dominant 7th	JA	21	2-4	med. fast	4 bars	chromatically up and down
	mixolydian	#15 Dominant 7th	JA	21	2-6	medium	2 bars	cycle
	mixolydian	#16 Dominant 7th	JA	21	2-7	med. slow	2 bars	random
	mixolydian	#17 Dominant 7th	JA	21	3-1	slow	1 bar	cycle
	mixolydian	Dominant Chords	RR	1	1-4	med. fast	4 bars	4-chord segment of cycle
	mixolydian	Dominant Seventh Chords Around the Circle	RL		1-3	medium	1 bar	cycle
	mixolydian	Dominant Seventh Chords In a Fast Tempo	RL		2-8	med. fast	1 bar	tri-tone, then ½ step down
	mixolydian	Watermelon Man(tune)	JA	11	2-1	med. rock		
	mixolydian	This Here(tune)	JA	13	2-2	fast 3/4		
	mixolydian	Sister Sadie(tune)	JA	17	2-1	med. fast		
7 sus. 4	mixolydian[8]	#26 Sus.4	JA	21	3-10	med. fast	4 bars	random - all keys
	mixolydian	Suspended Chords	RR	1	1-1	med. slow	8 bars	uses 2 sus.4 chords
	mixolydian	Suspended Chords With a Bridge	RR	1	1-2	med. slow	2-4 bars	uses 6 sus.4 chords
	mixolydian	Modal Voyage(tune)	JA	5	2-1	med. slow	4 bars	uses 4 sus.4 chords
	mixolydian	Maiden Voyage(tune)	JA	11	1-2	med. slow	4 bars	uses 4 sus.4 chords
7 +4	lyd. aug. (from 7th)	Fuup Blues(blues tune)	DNB		2-3	medium		
+9	lyd. aug. (from 3rd)	V7+9 - I in all Keys	JA	3	1-3	med. slow	2 bars	alternates with I47 or I- (random key sequence)
7 +5	lyd. aug. (from 3rd)	V7+9/I (1 Bar Each)	JA	16	2-6	med. slow	1 bar	alternates with I47 & I- (random key sequence)

AVAILABLE PLAY-A-LONG TRACKS FOR PRACTICING ISOLATED CHORD-TYPES

CHORD	SCALE	TITLE	BOOK	VOL.	SIDE-TRACK	TEMPO	CHORD DURATION	SEQUENCE
13 ♭9 7	dim. (from ½ step up)	Le Miroir Noir(blues tune)	JA	10	2-4	slow rock		
	" "	#14-Dominant 7th with ♭9	JA	21	2-5	medium	4 bars	cycle
	" "	Bus Ride(blues tune)	DNB		1-7	med. fast		same progression as Le Miroir
	" "	The Felix Walk(tune)	DNB		2-1	slow rock		first half of tune only
	" "	Katrina Ballerina(tune)	JA	9	1-2	med. fast	8 bars	bridge section only
	" "	Barbara(tune)	JA	18	2-3	med. fast	2 bars	first 6 bars only
9 7 +5	Whole tone	Tomorrow's Destiny(tune)	JA	9	2-2	fast	8 bars	bridge section only[9]
	Whole tone	Le Roi(tune)	JA	10	1-2	fast	2 bars	only in bars #17-20
	phrygian	Brite Piece(tune)	JA	19	2-1	fast	16 bars	bridge section only
	synthetic[10]	Little Red's Fantasy(tune)	JA	9	1-1	medium	4 bars	bridge section only
♭9 7 +4	synthetic	Katrina Ballerina(tune)	JA	9	1-2	med. fast	8 bars	bridge section only
♭9 7 +5	synthetic	Tomorrow's Destiny(tune)	JA	9	2-2	fast	2 bars	at bridge
7 ♭6	synthetic	Picadilly Lilly(tune)	JA	19	1-1	fast	2 bars	in bridge
△7 +4	synthetic	Lookout Farm(tune)	JA	19	2-4	very fast	throughout	

1 JA(Aebersold), RR(Ricker series), RL(Ricker Linear Approach), PR(Studio P/R's Blues In All Keys For All Instruments),DNB(Baker Advanced Improvisation).
2 during 16-bar bridge only. It works, but it is not the given scale, exactly.
3 during first six measures of each of three A sections only.
4 actually there are two chords, like II-7 to V7, but it is easily heard as II-7 only.
5 chords are sus.4 chords (mixolydian), but dorians are often played from fifth of sus. 4 chords.
6 nearly dorians only, but not entirely.
7 or lydian augmented from seventh of chord. This applies to all listings for mixolydian except sus. 4 chords.
8 or dorian from the fifth of the chord.
9 actually there are many different chords and chord-types in the bridge progression, but their unique root sequence permits the playing of a single whole-tone scale with all of them.
10 a *synthetic* scale is a non-traditional, self-invented scale, usually for the purpose of accommodating an unusual chord structure in a particular tune. The word *synthetic* does not define a particular structure, so there might be many synthetic scales, all constructed differently from one another.

AVAILABLE PLAY-A-LONG TRACKS FOR PRACTICING SHORT, COMMON CHORD PROGRESSIONS

PROGRESSSION SEGMENT	TITLE	BOOK	VOL.	SIDE-TRACK	TEMPO	CHORD DURATION	SEQUENCE
II-7 V7	Minor to Dominant	JA	1	2-5	slow	1 bar	down in whole steps
	Random II-V7 Progressions	JA	3	1-2	med. fast	1 bar	random
	II-V, Descending in Half steps	RR	4	2-3	medium	2 beats	down chromatically
	II-V, Ascending in Whole Steps	RR	4	2-4 & 2-5	medium	2 beats	up in whole steps
	II-V, Descending in Whole Steps	RR	4	2-6 & 2-7	fast	2 beats	down in whole steps
	II-V, Descending in Half Steps	RL		2-5	med. fast	2 beats	down chromatically
	II-V, Ascending in Whole Steps	RL		2-6 & 2-7	med. slow	2 beats	up in whole steps
	II-V, Descending in Whole Steps	RL		2-9 & 2-1	med. fast	2 beats	down in whole steps
	Snap, Crackle, and Pop(tune)	JA	5	1-3	slow	2 beats	one key throughout
II-7 V7 IΔ7	Four Measure Cadences	JA	1	1-5	medium	1 bar	uses 6 keys
	II-V-I in All Major Keys	JA	3	1-1	medium	1 bar	all keys
	II-V-I in Three Keys	JA	3	2-3	medium		simulates "Giant Steps"
	II/V/I Major (Swing Tempo)	JA	16	3-1	med. slow	2 beats	chromatically up, in pairs of keys
	II/V/I (Descending and Ascending)	JA	16	3-2	medium	2 beats	chromatically down, then up
	II/V/I	JA	16	3-3	med. slow	2 beats	chromatically up
	II-V-I's	RR	1	2-1 & 2-2	medium	1 bar	down in whole steps
	II-V-I, Beginning in C Major	RR	2	1-1	medium	2 bars	down in whole steps
	II-V-I, Beginning in F Major	RR	2	1-2	medium	2 bars	down in whole steps
	II-V-I's	RR	4	1-1 & 1-2	med. fast	1 bar	down in whole steps
	II-V-I	RL		1-8 & 1-9	med. fast	1 bar	down in whole steps
	Tune-Up (tune)	JA	7	1-2	fast	1 bar	first 12 bars only
	Solar	JA	7	2-1	fast	various	
	Pent-Up House (tune)	JA	8	2-2	fast	1 bar	
	Jeanine (tune)	JA	13	2-3	very fast	various	
II-7 $\flat$II7 IΔ7	II - $\flat$II - I	RR	4	1-3 & 1-4	medium	1 bar	down in whole steps
	II-V-I With Tri-tone Substitution on the V	RL		1-10 & 1-11	medium	1 bar	down in whole steps
II-7 $\flat$IIΔ7 IΔ7	II - $\flat$II Maj. - I	RR	4	1-5 & 1-6	fast	1 bar	down in whole steps
	II-V-I With a Major Seventh Tri-Tone Substitution on V	RL		1-12 & 1-13	med. fast	1 bar	down in whole steps
$\flat$VIΔ7 V7 IΔ7	$\flat$VI Maj. - V - I	RR	4	1-7 & 1-8	med. slow	1 bar	down in whole steps
	II-V-I With a Major Seventh Tri-tone Substitution on II	RL		2-1 & 2-2	med. slow	1 bar	down in whole steps

PROGRESSSION SEGMENT	TITLE	BOOK	VOL.	SIDE-TRACK	TEMPO	CHORD DURATION	SEQUENCE
♭VI-7 ♭II7 I 7	♭VI - ♭II - I	RR	4	1-9&1-10	med. fast	1 bar	down in whole steps
	II-V-I With Tri-tone Substitution on II and V	RL		2-3 & 2-4	med. fast	1 bar	down in whole steps
	Tri-tone Substitutes and IV/VII/I	JA	16	3-5	medium	2 beats	random
I VI-7 II-7 V7	Turnaround #1	JA	16	1-1	med. slow	2 beats	up chromatically
I VI7 II-7 V7	Turnaround #2	JA	16	1-2	medium	2 beats	cycle - 8 bars each key
(see title)	II/V7/III/VI | 2/4 | 2/4 | II/V7/I	JA	16	3-4	medium	2 beats	cycle
♭V♯7 VII♭7 III-7 VI♭9 II-7 V7 I△7	Turnaround #4	JA	16	1-4	med. slow	2 beats	cycle
I ♭III7 ♭VI△7 ♭II7 I△7	Turnaround #3	JA	16	1-3	medium	2 beats	up in major thirds
	#10 Major & Sus.4	JA	21	2-1	medium	2 bars	cycle - 8 bars each key
I ♭III7 ♭VI△7 VII7 III△7 V7 I△7	Coltrane Changes	JA	16	3-6	med. slow	2 beats	up chromatically
8-bar progression	Turnaround Final	JA	16	4-1	medium	various	cycle
II-V-I in Major & Minor	Ballad II/V7/I	JA	16	1-5	slow	2 beats	random
II♯7 V7♭9♭5 I-	II♯7 - V7+9 - I an All Minor Keys	JA	3	1-3	medium	1 bar	down in whole steps
	II 7 - V#9 - I Minor	RR	4	2-1 & 2-2	med. fast	1 bar	down in whole steps
I△7 I-7	#11 Major & Parallel Minor	JA	21	2-2	medium	2 bars	up chromatically
	#27 Major & Minor	JA	21	4-1	medium	2 bars	random
I△7 I-7 I△7 I7	#12 Major, Minor, Major, Dom.7	JA	21	2-3	medium	2 bars	cycle

AVAILABLE PLAY-A-LONG TRACKS FOR PRACTICING TUNES OF SPECIFIC VEHICULAR TYPES

TITLE	BOOK	VOL.	COMMENTS ON PROGRESSION
BE-BOP AND STANDARD			
24-Measure Song (no melody)	JA	1	
Be-Bop Tune (no melody)	JA	3	
II-V-I in 3 Keys (no melody)	JA	3	similar to "Giant Steps"
Quickie	JA	4	
Groovitis	JA	5	same as "Sugar"
Killer Pete	JA	5	similar to "Killer Joe"
Bebopish	JA	5	same as "Half-Nelson"
Yardbird Suite	JA	6	same as "Rosetta"
Confirmation	JA	6	
Dewey Square	JA	6	
Donna Lee	JA	6	same as "Back Home Again In Indiana"
My Little Suede Shoes	JA	6	
Ornithology	JA	6	same as "How High The Moon"
Scrapple From The Apple	JA	6	same A section as "Honeysuckle Rose" and "Sweet Sue", and B section of "I Got Rhythm"
Thriving From A Riff	JA	6	same as "I Got Rhythm"
Four	JA	7	
Tune-Up	JA	7	
The Theme	JA	7	same as "I Got Rhythm"
Solar	JA	7	
Dig	JA	7	same as "Sweet Georgia Brown"
Milestones (Old)	JA	7	
Serpent's Tooth	JA	7	Same A section as "I Got Rhythm", same B section as "Honeysuckle Rose" (and many others
Doxy	JA	8	
St. Thomas	JA	8	
Valse Hot	JA	8	
Pent-Up House	JA	8	
Airegin	JA	8	
Oleo	JA	8	same as "I Got Rhythm"
Black Thursday	JA	10	
Bossa Belle	JA	10	
And What If I Don't?	JA	11	
Satin Doll	JA	12	
I Let A Song Go Out Of My Heart	JA	12	
Mood Indigo	JA	12	
Perdido	JA	12	same bridge as "I Got Rhythm"
Take The 'A' Train	JA	12	
Work Song	JA	13	
Del Sasser	JA	13	
Saudade	JA	13	
Jeanine	JA	13	
Killer Joe	JA	14	
Are You Real?	JA	14	
Whisper Not	JA	14	
Stablemates	JA	14	

TITLE	BOOK	VOL.	COMMENTS ON PROGRESSION
Another Yew (medium tempo)	JA	15	same as "There'll Never Be Another You"
Stella	JA	15	same as "Stella By Starlight"
What Is This?	JA	15	same as "What Is This Thing Called Love?"
Another Yew (fast tempo)	JA	15	same as "There'll Never Be Another You"
It's You!	JA	15	same as "It's You Or No One"
You're The Song	JA	15	same as "The Song Is You"
April	JA	15	same as "I'll Remember April"
Share-A-Key	JA	15	same as "Cherokee"
Joy Spring	JA	16	
B-flat Rhythm Changes	JA	16	same as "I Got Rhythm"
Some Of The Things I Am	JA	16	"All The Things You Are" with many tri-tone substitutions
Song For My Father	JA	17	
Silver's Serenade	JA	17	
The Preacher	JA	17	
Sister Sadie	JA	17	
Gregory Is Here	JA	17	
Nutville	JA	17	
Strollin'	JA	18	
Summer In Central Park	JA	18	
Room 608	JA	18	same A section as "I Got Rhythm"
Nica's Dream	JA	18	
Ecaroh	JA	18	
Mayreh	JA	18	same as "All God's Chillun Got Rhythm"
Barbara	JA	18	
Quicksilver	JA	18	same as "Lover Come Back To Me"
Bout You And Me	JA	20	same as "How About You?
Autumn	JA	20	same as "Autumn Leaves"
Hotel Grande	JA	20	same as "There's A Small Hotel"
Friends	JA	20	same as "Just Friends"
Nowhere	JA	20	same as "Out Of Nowhere"
Rhythm in B-flat	JA	20	same as "I Got Rhythm"
Like Somebody	JA	20	same as "Like Someone In Love"
Confirmed	JA	20	same as "Confirmation"
Rhythm Changes in B♭ (no mel.)	RR	1	same as "I Got Rhythm"
Be-Bop Tune (no melody)	RR	2	same as "Tune Up"
Rhythm Changes in A♭ (no mel.)	RR	2	same as "I Got Rhythm" (except for key)
Standard Tune Chord Progression (no melody)	RR	2	same as "All The Things You Are"
Be-Bop Tune (no melody)	RR	4	same as "Solar"
All The Things You Are	RR	5	
I'm Old Fashioned	RR	5	
Long Ago and Far Away	RR	5	
Dearly Beloved	RR	5	
The Song Is You	RR	5	
Yesterdays (medium tempo)	RR	5	
A Fine Romance	RR	5	
Pick Yourself Up	RR	5	
Look For The Silver Lining	RR	5	
Almost	DNB		similar to "I Got Rhythm", in 12-bar phrases
Be-Bop Revisited	DNB		same as "Back Home Again in Indiana"
Etc.	DNB		similar to "Countdown"
The Georgia Peach	DNB		same as "Sweet Georgia Brown"
The Grip	DNB		same as "Half-Nelson"

TITLE	BOOK	VOL.	COMMENTS ON PROGRESSION
MODAL			
Five 8-Bar Phrases (no melody)	JA	4	
7/4 - 3/4 (no melody)	JA	4	
Snap, Crackle, and Pop	JA	5	
Modal Voyage	JA	5	similar to "Maiden Voyage"
Maiden Voyage	JA	11	
Suspended Chords (no melody)	RR	1	
Suspended Chords, With A Bridge (no mel.)	RR	1	
Suspended Chords, In A Rock Beat (no mel.)	RL		similar to "Maiden Voyage"
Suspended Chords in a Samba Beat (no melody)	RL		
Suspended Chords in a Samba Beat (no melody)	RL		different key than above track
Anjisa	DNB		
Harlem Pipes	DNB		
BLUES			
Blues in B-flat (no melody)	JA	1	(B♭) traditional (medium)
Blues in F (no melody)	JA	1	(F) traditional (medium)
Mr. Super Hip (no melody)	JA	2	(F-) modern-modal (medium)
6/8 Modal Blues	JA	2	(C-) modern-modal (medium)
Slow Blues in F (no melody)	JA	2	(F) traditional (slow)
Fast Blues in B♭ (no melody)	JA	2	(B♭) traditional (fast)
Long-Meter Jazz/Rock (no mel.)	JA	2	(D-) modern-modal (medium)
Home Stretch (no melody)	JA	2	(D-) modern-modal (medium)
Horizontal (no melody)	JA	2	(C) traditional-be-bop (medium)
Slow Blues in G (no melody)	JA	2	(G) very traditional (slow)
Fast Blues in F (no melody)	JA	2	(F) traditional (medium fast)
Minor Blues in C (no melody)	JA	2	(C-) traditional (medium slow)
Bird Blues (no melody)	JA	2	(F) be-bop (medium)
G Minor Blues (no melody)	JA	3	(G-)be-bop (medium slow)
F Blues With An 8-Bar Bridge (no melody)	JA	3	(F) traditional with "I Got Rhythm" bridge (fast)
Now's The Time	JA	6	(F) traditional (medium slow)
Vierd Blues	JA	7	(B♭) traditional (med. slow)
Blue Seven	JA	8	(B♭) traditional (med. slow)
Tenor Madness	JA	8	(B♭) traditional (fast)
Blues For Wood	JA	9	(F-) modern (fast)
Kentucky Oysters	JA	10	(F) traditional, but in 3/4 (medium)
Le Miroir Noir	JA	10	(C) modern (slow rock)
Cantaloupe Island	JA	11	(F-) modern, 16-bar blues (med. slow rock)
Watermelon Man	JA	11	(F) traditional, but 16 bars long (med. slow)
Eye Of The Hurricane	JA	11	(F-) modern (very fast)
Scotch and Water	JA	13	(C) traditional, but with 8-bar bridge (medium)
Unit 7	JA	13	(C) traditional, but with 8-bar bridge (fast)
This Here	JA	13	(F) modern, 3/4, extended form (medium)
Sack Of Woe	JA	13	(F) traditional (medium rock)
Blues March	JA	14	(B♭) traditional (med. slow)
Coltrane Blues	JA	16	(B♭) be-bop-modern, Coltrane changes (med. slow)
Guess What Key I'm In	JA	16	(?)modern, Coltrane changes (med. slow)
The Jody Grind	JA	17	(B♭-)modern-be-bop (med. slow rock)
Bonnie's Blues	JA	19	(F) modern (medium)
B♭ Blues For Wes	JA	20	(B♭) be-bop(fast)
Groove Blues in F	JA	20	(F)be-bop (medium)

TITLE	BOOK	VOL.	COMMENTS ON PROGRESSION
#30 F Blues	JA	21	(F) traditional(slow)
#31 B♭ Blues	JA	21	(B♭) traditional (slow)
BLUES IN ALL KEYS (album)	PR		(all keys)traditional(slow, then med. fast)
Slow Blues in F(no melody)	RR	1	(F)traditional (slow)
Medium Blues in B♭ (no mel.)	LRR	1	(B♭) traditional (medium)
Blues in B♭ (no melody)	RR	2	(B♭) traditional (medium)
Altered Blues in F (no mel.)	RR	2	(F)be-bop, like "Bird Blues" (fast)
Moogy Blues	RR	2	(C)modern, 5/4 (medium fast)
Hip-Notizer	RR	3	(C-) traditional (med. slow rock)
Shuffler	RR	3	(G) traditional (medium)
6 in 1	RR	3	(E♭) modern, 3/4 (med. fast)
Coordinated Blues	RR	3	(B♭) traditional (fast)
Blues For J.F.	RR	3	(F) be-bop (medium fast)
Double A	RR	3	(D-) modern (medium)
GFI	RR	3	(F) traditional (med. fast rock)
Ornithoid	RR	3	(C)be-bop, like "Bird Blues"(med. fast)
Altered Blues (no melody)	RR	4	(C)be-bop, like "Bird Blues"(fast)
Altered Blues (no melody)	RL		(C)modern (medium)
Altered Blues (no melody)	RL		(C)modern (fast)
Blues For Bird	DNB		(B♭)free(med.slow)
Brother	DNB		(F)mostly traditional, 16 bars (med. slow)
Cuzin Lee	DNB		(C)modern, same as "Le Miroir Noir" (slow rock)
The Felix Walk	DNB		(C) modern, 30 bars, diminished scale (slow rock)
Fuup Blues	DNB		(C)modern, 2/4-3/4-4/4, all 7 +4 chords (med.)
CONTEMPORARY			
Magic Morning	JA	4	
Agitation	JA	4	
Scooter	JA	4	
Once Remembered	JA	4	
All Things Unfinished	JA	4	
Freddieish	JA	5	
Beatitude	JA	5	
Little Red's Fantasy	JA	9	
Katrina Ballerina	JA	9	
Moontrane	JA	9	
In Case You Haven't Heard	JA	9	
Tomorrow's Destiny	JA	9	
Beyond All Limits (medium)	JA	9	
Beyond All Limits (very fast)	JA	9	
Aulil	JA	10	
Le Roi	JA	10	
Soleil d'Altamira	JA	10	
Toys	JA	11	
Dolphin Dance	JA	11	
Ease Away Walk	JA	14	
Along Came Betty	JA	14	
Picadilly Lilly	JA	19	
Slumber	JA	19	
Oasis	JA	19	
Loft Dance	JA	19	

TITLE	BOOK	VOL.	COMMENTS ON PROGRESSION
Brite Piece	JA	19	
Passion Flower	RR	2	
Aulil	DNB		
Bus Ride	DNB		
Cuzin Larry - The Champ	DNB		
Folklike	DNB		
Maba Tila	DNB		
Mauma	DNB		
None A Place Me Be	DNB		like "All The Things You Are" with elaborate substitutions
When?	DNB		
BALLADS			
Ballad Waltz	JA	4	
Essence	JA	5	
Passion	JA	10	
Jessica	JA	11	
Solitude	JA	12	
In A Sentimental Mood	JA	12	
Sophisticated Lady	JA	12	
Prelude To A Kiss	JA	12	
I Remember Clifford	JA	14	
Flesh and Spirit	JA	15	same as "Body and Soul"
Peace	JA	17	
Tomorrow's Expectations	JA	19	
Yesterdays	RR	5	
FREE FORM			
Lookout Farm	JA	19	assigned synthetic scale, but loosely applied
Blues For Bird	DNB		still a tonal blues, but barely so

ALPHABETICAL LISTING OF ALL PLAY-ALONG TRACKS WHICH HAVE A MELODY

TITLE	SOURCE
A Fine Romance	RR-5
Agitation	JA-4
Airegin	JA-8
All The Things You Are	RR-5
All Things Unfinished	JA-4
Almost	DNB
Along Came Betty	JA-14
And What If I Don't?	JA-11
Anjisa	DNB
Another Yew	JA-15
April	JA-15
Are You Real?	JA-14
Aulil	DNB & JA-10
Autumn	JA-20
Ballad-Waltz	JA-4
Barbara	JA-18
Beatitude	JA-5
Bebopish	JA-5
Be-Bop Revisited	DNB
Beyond All Limits	JA-9
B-flat Blues For Wes	JA-20
Black Thursday	JA-10
Blue Seven	JA-8
Blues For Bird	DNB
Blues For J.F.	RR-3
Blues For Wood	JA-9
Blues March	JA-14
Bonnie's Blue	JA-19
Bossa Belle	JA-10
Bout You And Me	JA-20
Brite Piece	JA-19
Brother	DNB
Bus Ride	DNB
Cantaloupe Island	JA-11
Confirmation	JA-6
Confirmed	JA-20
Coordinated Blues	RR-3
Cuzin Larry - The Champ	DNB
Cuzin Lee	DNB
Dearly Beloved	RR-5
Del Sasser	JA-13
Dewey Square	JA-6
Dig	JA-7
Dolphin Dance	JA-11
Donna Lee	JA-6
Double A	RR-3
Doxy	JA-8
Ease Away Walk	JA-14
Ecaroh	JA-18
Essence	JA-5
Etc.	DNB
Eye Of The Hurricane	JA-11
Flesh and Spirit	JA-15
Folklike	DNB
Four	JA-7
Freddieish	JA-5
Friends	JA-20
Fuup Blues	DNB
GFI	RR-3
Gregory Is Here	JA-17
Groove Blues in F	JA-20
Groovitis	JA-5
Harlem Pipes	DNB
Hip-Notizer	RR-3
Hotel Grande	JA-20
I'm Old Fashioned	RR-5
I Let A Song Go Out Of My Heart	JA-12
In A Sentimental Mood	JA-12
In Case You Haven't Heard	JA-9
I Remember Clifford	JA-14
It's You!	JA-15
Jeanine	JA-13
Jessica	JA-11
Joy Spring	JA-16
Katrina Ballerina	JA-9
Kentucky Oysters	JA-10
Killer Joe	JA-14
Killer Pete	JA-5
Le Miroir Noir	JA-10
Le Roi	JA-10
Like Somebody	JA-20
Little Red's Fantasy	JA-9
Loft Dance	JA-19
Long Ago And Far Away	RR-5
Look For The Silver Lining	RR-5
Lookout Farm	JA-19
Maba Tila	DNB
Magic Morning	JA-4
Maiden Voyage	JA-11
Mauma	DNB
Mayreh	JA-18
Milestones (Old)	JA-7
Modal Voyage	JA-5
Mood Indigo	JA-12
Moogy Blues	RR-2
Moontrane	JA-9
My Little Suede Shoes	JA-6
Nica's Dream	JA-18
None A Place Me Be	DNB
Nowhere	JA-20
Now's The Time	JA-6
Nutville	JA-17
Oasis	JA-19

TITLE	SOURCE
Oleo	JA-8
Once Remembered	JA-4
Ornithoid	RR-3
Ornithology	JA-6
Passion	JA-10
Passion Flower	RR-2
Peace	JA-17
Pent-Up House	JA-8
Perdido	JA-12
Picadilly Lilly	JA-19
Pick Yourself Up	RR-5
Prelude To A kiss	JA-12
Quickie	JA-4
Quicksilver	JA-18
Rhythm in B-flat	JA-20
Room 608	JA-18
Sack Of Woe	JA-13
Saint Thomas	JA-8
Satin Doll	JA-12
Saudade	JA-13
Scooter	JA-4
Scotch And Water	JA-13
Scrapply From The Apple	JA-6
Serpent's Tooth	JA-7
Share-A-Key	JA-15
Shuffler	RR-3
Silver's Serenade	JA-17
Sister Sadie	JA-17
6 in 1	RR-3
Slumber	JA-19
Snap, Crackle, and Pop	JA-5
Solar	JA-7
Solitude	JA-12
Soleil d' Altamira	JA-10
Song For My Father	JA-17
Sophisticated Lady	JA-12
Stablemates	JA-14
Stella	JA-15
Strollin'	JA-18
Summer In Central Park	JA-18
Take The "A" Train	JA-12
Tenor Madness	JA-8
The Felix Walk	DNB
The Georgia Peach	DNB
The Grip	DNB
The Jody Gring	JA-17
The Preacher	JA-17
The Song Is You	RR-5
The Theme	JA-7
This Here	JA-13
Thriving From A Riff	JA-6
Tomorrow's Destiny	JA-9
Tomorrow's Expectations	JA-19
Toys	JA-11
Tune-Up	JA-7
Unit 77	JA-13
Valse Hot	JA-8
Vierd Blues	JA-7
Watermelon Man	JA-11
What Is This?	JA-15
When?	DNB
Whisper Not	JA-14
Work Song	JA-13
Yardbird Suite	JA-6
Yesterdays	RR-5
You're The Song	JA-15

APPENDIX B

SUMMARY OF VEHICULAR APPROACHES

Be-Bop & Standard

short chord durations
digital patterns
chromatic and cycle progressions
II-V-I progressions
quickly-shifting keys
Coltrane changes
tri-tone substitution
turnarounds
fast tempos
change-running
steady eighth-note lines
simple chord scales

Modal

long chord (scale) durations
non-terminal patterns
free use of all scale tones as sustained melodic notes
melodic development
intensity-building
dorian scales
pentatonic scales
fourth intervals
So What voicing
side-slipping
anchored bass (pedal point)
non-dorian modes

Blues

12-bar form
blues scale
blue notes
dominant seventh chords on I and IV
emotion
blues licks
major-minor implications (caused by I7 IV7 progression)
story-telling quality
borrowing of singer's phrasing devices
tri-tone substitution
more melodic repetition
intensity building

Contemporary

combining of vehicle types
non-cyclic, uncommon root motion in chord progression
extended and altered chords
assymetrical and uncommon lengths to tune's sections
uncommon, less-repetitive form
less-common time signatures
mixed and varied time-feelings (bossa nova, rock, swing, free, etc.)
rhythmic and/or harmonic ostinatos

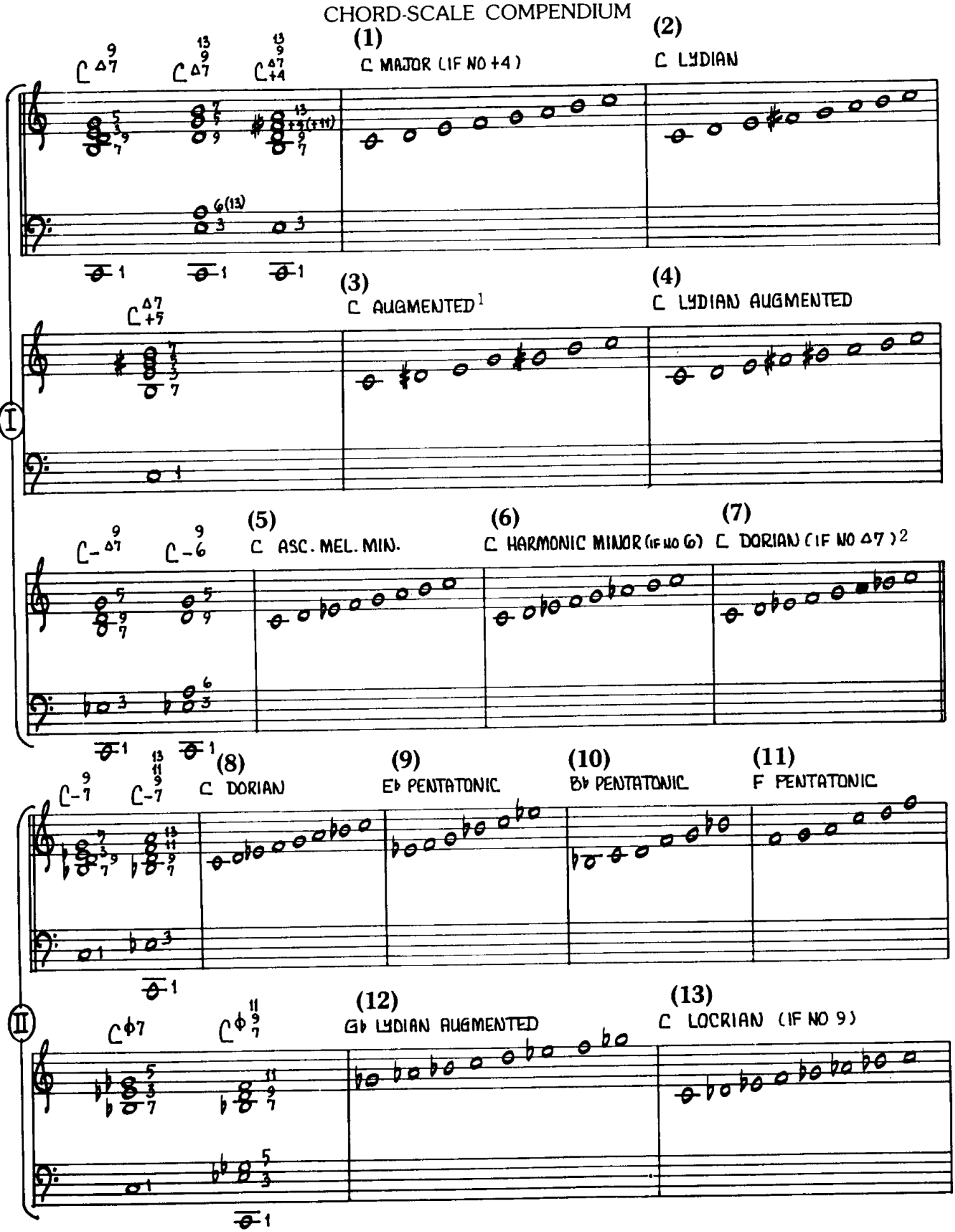
Ballad

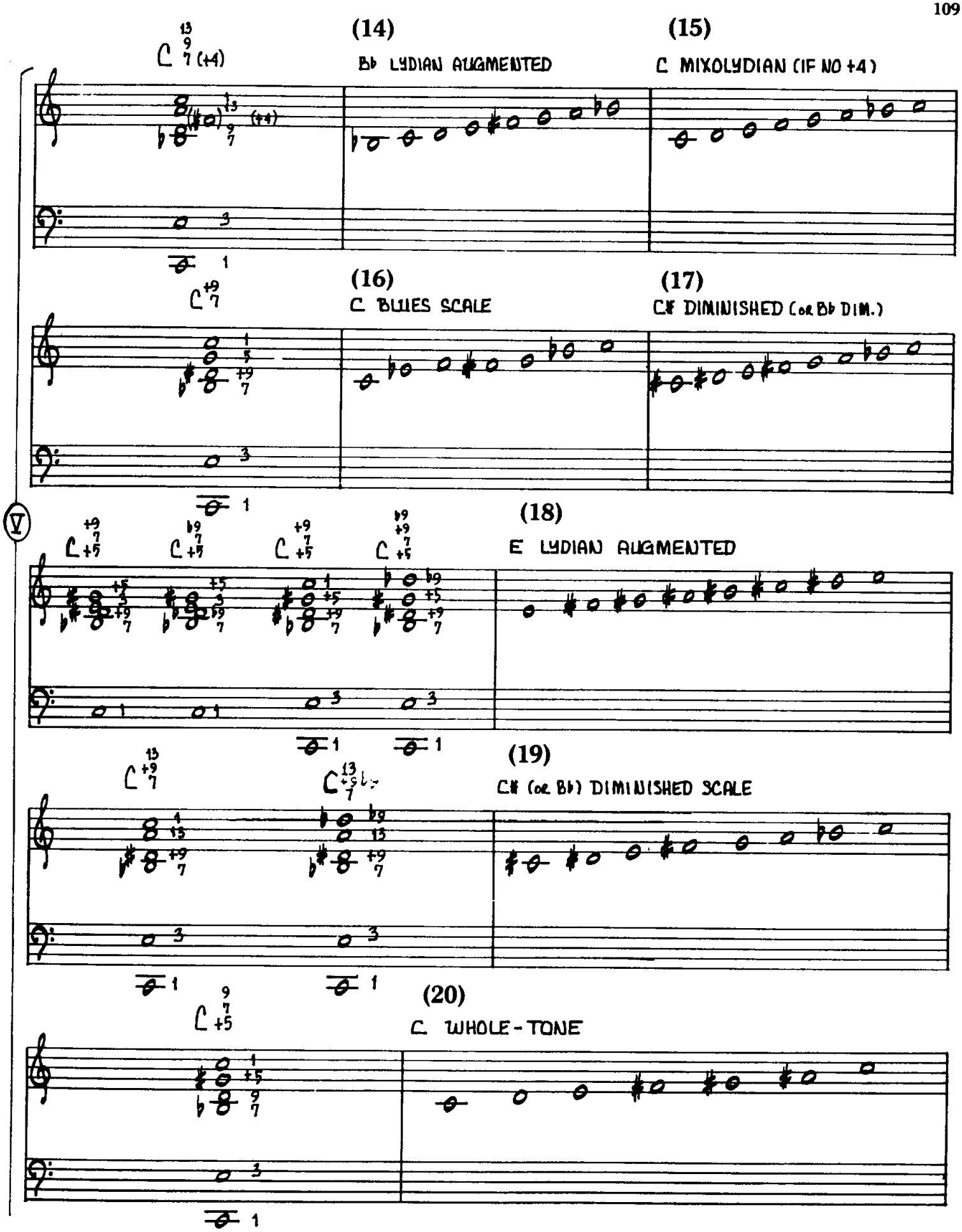
very slow tempo
beautiful tunes
well-written chord progressions with effective color tones
warm, sensitive phrasing
intensity-building, citing of climaxes
inordinately varied rhythmic levels, but graceful
sensitive note selections
pretty improvised melody

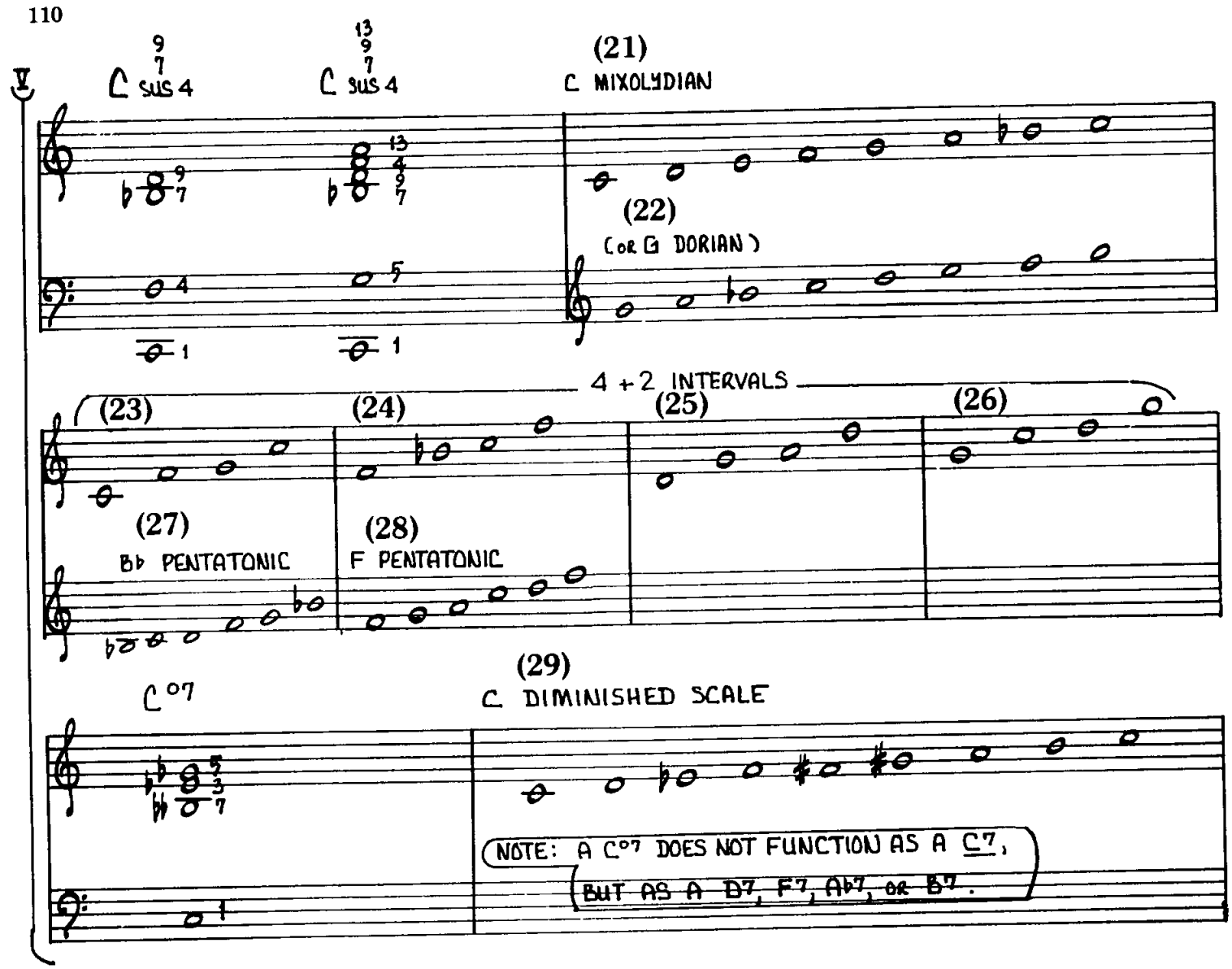
Free Form

free choices
highly-varied in structure
avoidance of a key
quasi atonal
avoidance of tertian chords
avoidance of a prescribed or traditional-sounding chord progression
avoidance of bar-grouping and pre-meditated form
tempo against tempo
avoidance of tempo
meter unprescribed, but usually 4/4
rhythmic and melodic variations
minimizing of group member's functions (usual function, that is)
extra-musical devices
rhythmic and melodic vamps
rhythmic colors
rhythmic and melodic signals
polytonality
anchored bass
coloristic playing
imitation
spontaneous harmonization
12-tone rows
atonal patterns
programmatic devices
mood portrayals
choppier phrasing
spontaneous form
visual effects
idiomatic playing
exaggerated dynamic levels
space
diagrams, designs, clocks
exaggerated ranges (pedal tones, altissimo playing, etc.)
drones
humorous quotes
synthetic scales
symmetrical scales

APPENDIX C
CHORD-SCALE COMPENDIUM




(14)
Bb LYDIAN AUGMENTED
(15)
C MIXOLYDIAN (IF NO +4)
(16)
C BLUES SCALE
(17)
C# DIMINISHED (or Bb DIM.)
(18)
E LYDIAN AUGMENTED
(19)
C# (or Bb) DIMINISHED SCALE
(20)
C WHOLE-TONE



IMPORTANT:

The last track of the cassette that accompanys this book is a demonstration track of each scale use shown in the Chord-Scale Compendium. The order of the scales will be the same as the compendium, also. Each segment will begin with the sounding of one of the given chord voicings, then the scale name is spoken, followed by a simple playing of the scale, and then about twelve measures of improvisation on the scale. Listening to this track repeatedly will hasten your ability to hear and understand each scalar application. Aebersold plans to release a recording of his Chord-Scale Syllabus in the near future. Though the approach is similar, a demonstration tape of someone using each scale, there are enough differences to justify your obtaining a copy of it, when it is released.

[1] The augmented scale is rarely prescribed as a chord-scale, its unique structure seemingly alien to commonly-structured chords. However, it can be used as a mildly outside substitute for the lydian-augmented in *any* of the *five* harmonic situations for which the lydian-augmented scale is recommended, which greatly expands the possibilities for the augmented scale.

[2] C blues scale sometimes sounds appropriate here, depending upon the mood of the tune and its performance.

TAPE LEGEND FOR CHORD-SCALE COMPENDIUM

PART 1 - TONIC FUNCTION (I)

	Chord	Scale	Duration
(1)	$C^{\Delta 7}$	major	16 bars
(2)	$C^{\Delta}{}_{+4}^{7}$	lydian	16 bars
(3)	$C^{\Delta}{}_{+5}^{7}$	augmented	16 bars
(4)	$C^{\Delta}{}_{+5}^{7}$	lydian augmented	16 bars
(5)	$C\text{-}^{\Delta 7}$	ascending melodic minor	16 bars
(6)	$C\text{-}^{\Delta 7}$	harmonic minor	16 bars
(7)	$C\text{-}_{6}^{9}$	dorian	16 bars

PART 2 - SUBDOMINANT FUNCTION (II)

(8)	C-7	dorian	16 bars
(9)	C-7	pentatonic from 3rd (E♭)	16 bars
(10)	C-7	pentatonic from 7th (B♭)	16 bars
(11)	C-7	pentatonic from 4th (F)	16 bars
(12)	$C^{\emptyset}{}_{7}^{9}$	lydian augmented from 5th (G♭)	16 bars
(13)	$C^{\emptyset 7}$	locrian	16 bars

PART 3 - DOMINANT FUNCTION (V)

(14)	C_{+4}^{7}	lydian augmented from 7th (B♭)	16 bars
(15)	C_{7}^{13}	mixolydian	16 bars
(16)	C_{7}^{+9}	blues	16 bars
(17)	C_{7}^{+9}	diminished from 7th (B♭)	16 bars
(18)	C_{+5}^{+9}	lydian augmented from 3rd (E)	16 bars
(19)	$C_{7}^{13}{}_{(\text{or}\flat 9)}$	diminished from 7th (B♭)	16 bars
(20)	C_{+5}^{9}	whole-tone	16 bars
(21)	C7 sus.4	mixolydian	8 bars
(22)	C7 sus.4	dorian from 5th (G)	8 bars
(23)	C7 sus.4	4 + 2 intervals from root (C)	8 bars
(24)	C7 sus.4	4 + 2 intervals from 4th (F)	8 bars
(25)	C7 sus.4	4 + 2 intervals from 2nd (D)	8 bars
(26)	C7 sus.4	4 + 2 intervals from 5th (G)	8 bars
(27)	C7 sus.4	pentatonic from 7th (B♭)	8 bars
(28)	C7 sus.4	pentatonic from 4th (F)	8 bars

PART 4 - DIMINISHED SEVENTH CHORD (ON C)

(29)	$C^{\circ 7}$	diminished	16 bars with fade-out

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