Intermediate JAZZ Improvisation

A Study Guide For Developing Soloists

by

George Bouchard

Book and 2 CD Set
For ALL Instrumentalists

Jamey Aebersold Jazz

TABLE OF CONTENTS

Intermediate Jazz Improvisation
By George Bouchard

CD #II

Harmonic Organization similar to: (no melodies included)

Acknowledgements

It has been my pleasure and privilege to work with several outstanding professionals in the preparation of this manuscript. Susan Kosciukowicz, my colleague at Nassau Community College, did a great job with the initial typing and overall layout. Dave Lalama, a superb musician and educator, created all the computer graphics for both the exercises and the tune charts. My close friend Steve Good did a wonderful job with the audio engineering and technical coordination. David Silberman, a master typographer, did the design, supplied chord charts for the exercises, and supervised the editing and final stages of the project. And I am most grateful to Connie Stewart, a new acquaintance, for stepping in at the last minute to help format the final version and put it all together. Every member of this group was invaluable to the process and the author is most grateful for their expertise, good will, dependability, and positive approach to their work.

I also thank Jamey Aebersold and the individuals in his organization, especially Matt Eve and Glenn Watts, for direction, encouragement, advice, and the wherewithal to generate the two accompanying CD discs.

I thank everyone mentioned thus far for their patience and sense of humor, as well, without which this project would have been impossible. Intermediate Jazz Improvisation is dedicated to my brothers at the jazz camps, and to my son and best friend, Derek. It is also dedicated to the memory of John Sedola, my mentor and a great saxophone teacher from Buffalo, New York.

About the Author

George Bouchard is a professor of music at Nassau Community College on Long Island. He has been a college teacher since the 1970's, and since that time has been a member of the teaching crew assembled each year by Jamey Aebersold for summer jazz camps at home and abroad.

He has spent most of his adult life trying to figure out how this music fits together and how to teach the learning of that process, at least to the extent it is realistically possible. In addition, he has been in the right place, most of the time, to be able to work and play with some of the best musicians anywhere. Talking about the music, studying it carefully, listening, hanging out, and trying to understand what it is that jazz musicians are playing, have provided him with whatever insights he may have.

He appreciates having had several great teachers and colleagues, and also many energetic private students who have given him the opportunity to shape and streamline the ideas presented here. George feels lucky to be a small part of a big jazz world.

Preface

Intermediate Jazz Improvisation is written to organize, codify, and demonstrate useful information which has proven to be helpful in learning to play improvised solos in the jazz idiom. It is designed to provide a pertinent contribution to the store of practical knowledge relating to that process.

The manuscript has been prepared for the player with some experience, who is looking for a deeper and more complete understanding of chord progressions and tune structures. Players at the advanced level can already demonstrate this knowledge. On the other hand, beginners are not yet equipped with the instrumental technique necessary to implement the ideas presented here. If you love to play, but get stuck trying to figure out how certain tunes work or how to improvise on specific parts of those tunes, this book should help clear up some of the mystery.

The bottom line for anyone interested in this kind of jazz soloing is how well you play over the "changes." For many of us, it's either hit or miss. We sound like we know what we're doing or we sound like we're lost. This book is intended to provide information and insight to the serious player for the purpose of helping him or her develop more consistency in accomplishing the ability to play interesting, convincing jazz solos.

Format

There are two main parts. **Part One** starts with short essays which serve as background information and provide statements relating to psychological, social and physical factors that come into play as we develop our musicianship. This is followed by text chapters and exercises which correspond to the theoretical aspects of this music. These are basic principles we must look at, understand and absorb for us to be successful when we play. The purpose of this effort is to acquire technique. You have to build your resources if you want to be resourceful. These are the mechanical factors which need to be internalized to the point that, when you play, what comes out sounds "musical" and not contrived or, ironically enough, "mechanical." If you can accomplish this (sounding musical) with the exercises, you'll have a better chance to sound good when playing on tunes. After this there is information about specific tune formats and guidelines for playing them. In other words, this portion examines the context in which we perform—the actual playing of tunes. Suggestions will be offered on to how to approach organizing a solo on several different examples from the repertoire. These tune formats are ones with *chord changes* and moderate-to-heavy harmonic activity. In order to concentrate in this area, we will exclude "normal" blues forms, jazz-rock tunes, rhythm changes, modal tunes, ballad playing, and unusual or lopsided harmonic structures. We will learn to play well thought-out, good sounding solos over conventional chord-changing tunes, which is a format most jazz players love to play and hear. A detailed method for approaching each tune will be provided. Once you get the feel of it (how to break down a tune to see what's there so you know what you have to do to play it and have it sound as though you are comfortable), you will have a better idea how to approach other tunes and other kinds of harmonic structures.

Part Two is the Play-A-Long section, which includes two CDs to be used in a variety of ways, as background for practicing. The exercise portion of the CD programming includes (1) the specific written exercise to be played in all keys, (2) the particular information and correlation with the source material from the Aebersold catalog, and (3) chord charts with key sequences for all instruments. This exercise portion is followed by short excerpts (usually one or two choruses) from the tunes being discussed, with the same Play-A-Long reference information and, once again transposed chord charts for all instruments. On the Play-A-Long CDs, the rhythm section is on the right side of the stereo separation and the tenor saxophone on the left. The student may practice with both channels at once, or with either channel separately. The saxophone and rhythm section will sound blended together if the audio equipment is capable of a monaural mix.

It is assumed the student will be responsible for obtaining the melody and/or the lyrics for any of the tunes being discussed. Our purpose here is to use the ***chord progression*** of each tune as a guide to how harmonic formats such as these are organized in the jazz idiom.

PART ONE:
Essays and Exercises

ESSAY #1

THE INTERMEDIATE LEVEL—DESCRIBING A TYPICAL PLAYER

This is an inexact process at best, not unlike defining "what is jazz." It would appear that intermediate players seem to share one or more of the following characteristics:

1. **The ability to play tunes, either through memorization or by reading.** Most need to have music in front of them, with the idea of memorization either totally missing or bypassed because of inexperience or fear. A few older players have memorized some tunes, but in this case they are playing "by ear" and often don't really know or understand, theory-wise, what is going on and, therefore, more or less have to hope for the best. Some do know what is going on theoretically, but can't play effectively because the changes are going by too quickly for them to keep from sounding "lost" or too contrived, perhaps, at various points in performance. For these types, there is an insecurity in their playing which communicates itself to the listener and the other players. Advanced players also get "lost" sometimes, but they know how to get out of trouble quickly, and move on to other more successful ideas. Intermediate players usually stay lost once they get lost because they don't have the resources (knowledge and technique) to rescue themselves from the situation once it becomes dire. A beginning player has neither the theoretical knowledge nor the technical proficiency to function at normal tempo levels and has no chance, yet, of playing through a tune successfully or soloing on it with any realistic hope of success.

2. **They have a partially developed jazz "ear."** Younger players in school bands have an opportunity to "hear" what is happening in a rehearsal but usually don't make any connection to the jazz tradition or what is happening in the context of an actual specific tune unless they listen, independently, to the jazz greats and make the appropriate connection(s). Older players in some areas (and there are a lot here locally—businessmen and other professional types who love jazz and "want to play") will often have a wealth of listening experience, but have limited experience in playing tunes "in context" with other players, and don't have the

theoretical information to add to their desire to play. In both cases (young and unseasoned or older and uninformed) the result is usually sporadic playing at best—some of it okay, some of it not—but with glaring inconsistencies on all but the simplest tunes. This results in a high frustration level which comes from being unaware of what it takes to sound good, consistently, all the way through any tune that is being played. If this is you, this book will help drive up the percentage of time you are on target, playing well, and with full knowledge of where you are in the tune and what you are doing.

3. **Curiosity**. You have to care. Inexperienced (young or old) players can make enormous strides in a very short period of time if they are diligent and organized. There is a great amount of information out there pertaining to the study of jazz music. You only have one lifetime to figure it out and get it straight. Part of being curious is accepting the responsibility to sift through this information efficiently to determine what you need to do in order to upgrade your playing, and how to go about investigating the resources for accomplishing that. There is a difference between learning two things and learning the same thing twice. You don't have any time to waste. Intermediate players need to know what they need to learn (to prioritize) so as to make maximum use of practice time. Nothing is worse than practicing and being unsure if it's really doing you any good. You make progress by learning how to do something valuable that you never learned before or haven't learned properly. Advanced players know what to work on; intermediate players have to be informed. It's good if you know what you need to learn. It's best if you know what to learn next.

ESSAY #2

IMPORTANCE OF THINKING AND HOW TO THINK[1]

Some people think very little, preferring to take life as it unfolds and reacting to events as they present themselves. Others think constantly, and try to anticipate what is about to happen in order to prepare themselves mentally and to decide how they will respond to any given situation. In music, the "ear" player reacts to what he/she hears, whereas the "brain" player works out what he/she is going to do before they get there. What is best is a *combination* of the two (perhaps this is the "right-brain-left-brain," holistic idea involving intellect vs. intuition). In fact, jazz playing is a specialized circumstance where the thinking and the intuition come together at a specific point—the moment. What is best is to do a lot of thinking and preparation beforehand, so at the moment of truth (the playing), you have an awareness of what is going on around you musically while, at the same time, making choices and decisions based on feelings and emotions. Charlie Parker is reputed to have said words to the effect that you first learn your instrument (thinking) and then forget about it and just go play (using intuition). Too many people want to skip the first part and "just go play." This is not enough. To ignore thinking is to accept limiting yourself.

The thinking part has to do with how you prepare yourself to play. When you practice you should be thinking about how you are going to use what you are practicing in the context of a musical performance. Scales, chords, patterns, licks, etc. are all present in the timeless solos of the jazz greats, from Louis Armstrong to the present day. When you listen to Louis, it's clear he worked out much of what he was going to play beforehand, yet the performances were always fresh and innovative, because of the way he responded in the playing context, allowing his intuition and inspiration to work for him at the moment of musical creation.

Good players are mentally quick and can shift gears almost instantaneously to react to what's happening in the band. All improvisors need to know how to move smoothly from one idea to the next (which may involve some "rests"—or space—something inexperienced improvisors often ignore). This means being aware of where you are in the tune and where you are going.

In playing "chord-change" music (most standard tunes and many jazz compositions), the ideas usually last for one, two, four or eight bars. Of course, there can be exceptions. In addition, sometimes the chord movement of the phrasing is oblique. For instance, a player may have a 2 bar phrase, say on a CΔ chord, before moving to the next idea, say a much more remote phrase on F$\sharp$7. The knowledgeable player stops his CΔ phrase

[1] "5% of people think. 10% think they are thinking. 85% would rather die than think."—Thomas Edison.

before getting to F♯7, or runs one idea into the next smoothly and seamlessly over the bar line, because he/she thought it out, then or beforehand, and figured out how to do it successfully. A "non-thinking" approach means you might play CΔ for awhile as you are perhaps reading a chord sheet, after which you go to the F♯7 only when you're ready or after you finish your C major phrase. Too often what happens here is that the CΔ idea collides with the F♯7 chord because the player does not stop his phrase, or thought, in time, and "all of a sudden" is in the new area (F♯) before adjusting to the fact that the harmony in the music has changed (therefore the roadmap for knowing where you are) and necessitates more streamlined "thinking." It takes time to grasp this and get the control of it into your playing, but by doing enough careful preparation and groundwork in analyzing chord progressions, you will come to see many of the same harmonic schemes in the tunes you are about to play. Working out your responses to different kinds of chordal structures and movements increases your vocabulary and you have a better chance of sounding secure on any given tune, once you are immersed in the playing situation. The exercises in this book should be helpful in showing you how to organize information (the sounds).

The extremes of thinking should be avoided. No thinking ("I just want to play") leads to chaos unless you're Chet Baker or some other ear genius, and thinking all the time ("What am I doing—What was that—Where am I—What now?") is usually unimaginative and clumsy, not to mention non-swinging. It's like the arguments for and against using a metronome when you practice. You shouldn't "always" or "never" use a metronome. You should use one *sometimes* (as with the exercises). Likewise, when you're playing, you should *expand* the "moment" so you are thinking some and reacting intuitively some, at least at this intermediate stage. Sound hard to do? Maybe at first, but you will get the idea. All this takes time, as you should be aware. The payoff is that you can learn how to do something—playing nice sounding jazz solos—which very few people can do well, because you can operate in a constantly changing musical context by reacting instantaneously to various circumstances, through the use of a combination of intellect and emotion. There's nothing else that expands the moment like this, and the feeling is truly unique. It allows one to feel part of a special club.

ESSAY #3

STRONG (FOCUSED) VS WEAK (DISTRACTED) PLAYERS

Very often intermediate level players get lost inside the changes of a tune, and have no idea of how or why it happened. They know all the chords and scales that are involved and still get into trouble. I've had students say to me, "I could play it at home, I just can't play it in front of you." This leads me to believe they just can't maintain their concentration on what they are doing simply because I am there, listening to what they are playing, assuming they really could play it at home.

Maintaining a strong focus on what you are trying to accomplish is paramount to a successful jazz performance. You need confidence, which comes from preparation. In the intermediate stages of readying yourself as a jazz player, you must develop an intense concentration with respect to what you are doing. Try to block out "the past" and "the future" and take care of business "now." A sports analogy might work here. Imagine a baseball pitcher on the mound, with 20,000 people in the stands. The only way this guy is going to survive is to block out everything but the task at hand—facing the batter—and, if he is to have any hope of getting him out, this pitcher is going to have to ignore any distractions and direct all his attention to that particular purpose. You have to be able to focus like this when you are playing. Just you and the music. You and it. Start there. Stay there.

It's tough to do this in jazz because it is only natural to think a lot about what you just played and what you're going to play next. Therefore, if you hit a clam (bad note), it's hard not to think "why did I play that" instead of concentrating on what you are doing presently, much less what you're going to do next. As a result, most inexperienced players have a difficult time getting back "on track" after they have a problem. Again, though, like the baseball pitcher, the best preparation for performances is to *get ready* (mentally and physically as a result of what you have practiced), and the confidence which comes from competency will start to become evident. Then you have a chance to succeed. Distractions (in music— "mistakes") happen quite often because you don't know the material well enough to play with that necessary level of confidence or singular focus. If you can get to the point where you can stand on some pitcher's mound anywhere and play your horn for several thousand fans, and you're playing good ideas that you know sound right, then you have reduced the fear factor to near nothingness. Internal distractions and disruptions come from a fragile confidence born of insecurity, inexperience, or lack of adequate preparation. The answer is to get prepared, get some playing experience, work on *trying* to concentrate, and allow yourself to enjoy the security which comes from that. Focusing on your objective and blocking out distractions become habits that can be learned and improved upon, and are essential to the maturity and development of all jazz players.

ESSAY #4

THE ELEMENTS OF MUSIC AS APPLIED TO JAZZ IMPROVISATION

Intermediate range players should understand how the following elements of music apply in the context of an improvised musical statement: melody, harmony, rhythm, form, and color.

#1 • MELODY

Melody is the most obvious. It is the horizontal function in music—notes in a line, one after another. You are in essence rewriting the tune's melodic line when you improvise. In the middle area of playing ability, players who rely strictly on their ear can get in trouble melodically and wind up in no man's land where they lose track of where they are in the tunes and what they are trying to do. The ones who think too much tend to overplay and clutter everything up. In these instances, it's because the players lose control of their melody lines. They charge blissfully forward until something drastic happens at which point everything usually comes apart. I once played an E natural on the downbeat of "One" on the first chord of ***My Funny Valentine,*** which is C minor, and the wrong people heard me and I thought I was going to die. This was followed by a tremendous roaring in my ears. I had lost control.

To begin with, the quick answer when you improvise is that the melody notes you play should agree with the stated or implied harmony (basically, this means being diatonic within the tonal centers of a tune), *unless* you are *aware* of how the melody notes are "disagreeing" (being dissonant) with that same harmony. This dissonant-to-consonant playing is also a form of "outside" vs. "inside" playing and should be approached only after the inside, or diatonic, method of playing is ironed out. When advanced players use "outside" phrases, they generally know how to handle them, and this way of playing adds another interesting layer or dimension to what you are listening to. When less experienced players hit "outside" notes, they rarely sound as though there is a deeper plan at work, and more often they sound and look as though they've just hit a "wrong" note. For great players, there are no wrong notes, because they can handle any situation they encounter involving dissonance (tension)-to-consonance (release). Until you're at that level, be careful and selective with the melodies you choose to play. Stay "inside" until you're solid.

#2 • HARMONY

Harmony is the least obvious. It is the vertical function in music—more than one note (usually several) at a time. It's one thing to hear one note following another (melody); it's a lot harder to hear several at once (harmony), and to know what it is you are hearing. "Logical" harmonic structures are called chords. Chords are built from the odd numbers of the corresponding scale,

e.g.	C Chord	C		E		G		B	
	C Scale	C	D	E	F	G	A	B	C
	Odd #s	1		3		5		7	

A good way to learn to hear chords nowadays is to practice in a harmonic setting, using software, in this case, the Play-A-Long excerpts, with an awareness of what you are trying to accomplish. That means, if you are practicing "F Minor," it's best to have a rhythm section sounding "F Minor" as you play, so you see and hear how the scale sound fits the chord sound. The exercises in the next section will help with this kind of harmonic "ear-training."

However, it is important to understand that there is a subtle but very important factor involved with harmony that a lot of people don't realize. There can be a *big difference* between the *basic harmony* of the tune—what is really happening, tonality-wise—and the written *chord changes* of the tune—which may be an embellishment, an ornamentation, an extension or a derivation from the basic harmony. In other words you can have *simple harmony* (one tonal center) with complex changes *(many chords),* or *complex harmony* (several tonal centers) with simpler changes *(fewer chords).* It is imperative to develop the ability to understand what is happening in fact, harmonically, if you want to make a cogent and logical improvised melodic statement. Many of the tune formats in Part Two will show evidence of this in one way or another.

To illustrate:

Simple harmony—many chords—***Blue Moon***—First 8 bars

Example #1:

|| E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 ||

Whew! One chord every 2 beats, but only 1 tonal center—E Flat. "Ear" players have no trouble with this because their ear, mind, or a friend tells them to "play in E Flat" and they'll be "alright," which is often the case (given other factors, such as phrasing, time feel, intonation, etc.). Brain-only players can have a harder time because their tendency is to play at least *something,* hopefully something *really hip,* on every chord they see, so they wind up over-playing and usually not swinging.

Example #2: Complex harmony—fewer chords—***Ladybird***—First 8 bars

|| CΔ | 𝄎 | F– | B♭7 | CΔ | 𝄎 | B♭– | E♭7 || A♭Δ |
1 2 3 4 5 6 7 8 9 Resolved

Only 6 chords but 3 tonal centers (C Major; E♭ Major (implied) in bars 3 and 4; A♭ Major (implied) in bars 7 & 8). Not only that, but the last 8 bars of ***Ladybird*** go even further, in terms of harmonic trickiness. (See Tune #4). "Ear" players often stumble badly here, because of the shifting tonal centers, whereas "brain" players usually have more success (if they have the chops) because there are fewer chords and they have time to shift gears, tonally, in the proper manner. You have to know where the tonal centers are in a tune, and how the chord changes can modify or embellish that. This takes time and practice, but you must be aware of it first.

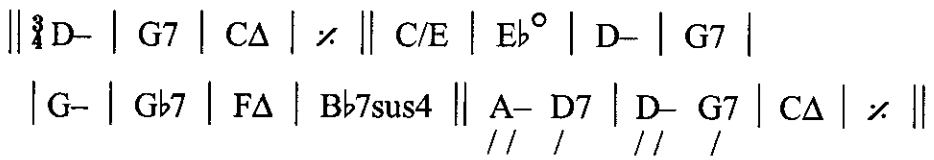
Finally, be alert to the fact that arrangements of different chord sequences can imply the same thing harmonically, and you can improvise similarly or differently over either set of changes, as long as the harmonic tendencies are observed.

e.g. ***Home On The Range—Refrain***

Basic Harmony: (". . . home, home on the range. . .")

|| 𝄞 CΔ | G7 | CΔ | 𝄎 | CΔ | 𝄎 | G7 | 𝄎 |
| CΔ | C7 | FΔ | 𝄎 | CΔ | G7 | CΔ | 𝄎 ||

4 simple phrases using 2 keys, C and F. You can improvise by more or less playing in "C" for eight bars or so, moving to "F" for 4 bars and changing back to "C" for the last 4 bars. This is consistent with the stated harmony, in its simplest, most primitive form. You could change the chord pattern, though, to look like this:



You are *still* in "C" for 8 bars before going to "F" and then returning to "C." Although there are other implied tonal centers, it doesn't affect the basic harmony of the tune, so you can still improvise with the same basic thought of C to F then back to C. Of course, the chord changes are embellished to create interest and enrich the sound and, along with that, the improvisor can "make the changes" together with the rhythm section. By playing scale tones and other ideas for each chord that comes up, the improvisor has a much more complete melodic palette at his or her disposal to highlight the emotional and coloristic aspects of the solo.

The study of harmony and harmonic implication is a lifetime pursuit, but the rewards are enormous and there is great satisfaction in discovering some of these deep and mysterious secrets.

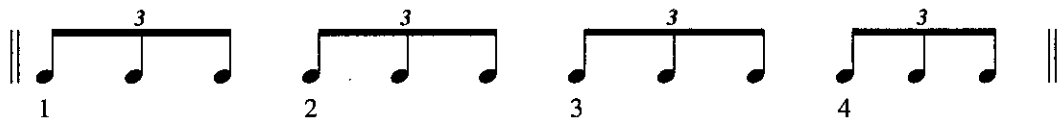
#3 • RHYTHM

This will mean all factors relating to the "time." Melodies and harmonies move forward in time. The time has much to do with how the music "feels."

For the most part, there are two time feels that are important to know and to play: the basic "swing" style and a more even, straight up and down style we refer to often as a "Latin" style (bossa novas, funk tunes, sambas, rock, and other "even 8th note" styles).

The differences are crucial.

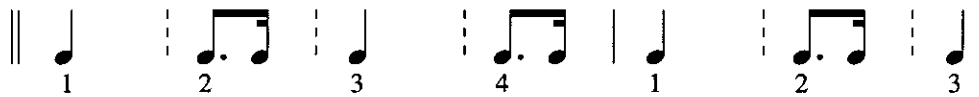
1. For swing style playing, the quarter note is divided into 3 parts. Put a metronome at ♩ =120 and imagine 3 parts to each beat.



When you play "swing eighth-notes," leave out the middle note of each triplet,

Think: doo Buh doo Buh doo Buh doo Buh
with the accent on the Buh.

Listen to the playing example(s) in the exercises. This is the common type feel you should be aware of, the one that has become more or less standardized. This is also the style you hear when the drummer is going: ding, ding-ka ding, ding-ka ding, ding-ka ding, on the Ride Cymbal. This pattern is often written



so that the "short" note isn't played too "long," but the loping, triplet feel is what you are trying to achieve.

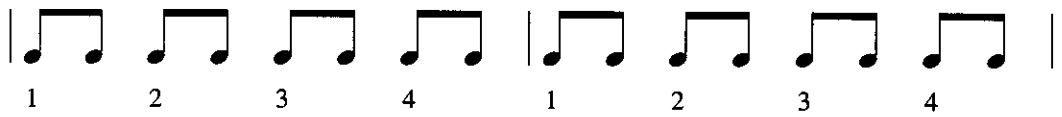
Usually the bass is "walking," or playing one note per beat. The "lopsided triplet" feel is the core element in trying to establish a **swing feel**. In addition, to play with syncopation, remember to put an accent, or stress, on various upbeats. If you are a horn player, you should generally articulate and sometimes accent the upbeat as a basic technique and as a point of departure for other ways to articulate phrases.

WITH TRIPLET FEEL

(syncopation)

etc. for scales and different melodic patterns.

2. For bossa novas and funk-rock feels, use "straight eighths," played more evenly.



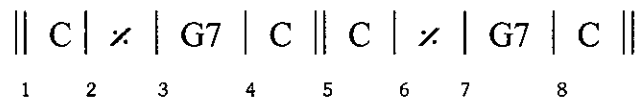
This divides the quarter note value into two parts of equal length. There are many drum patterns that fit this, but what they all have in common is a very metronomic or "even" feel. The bass player is usually breaking up his/her pattern with some sort of specific rhythm, and often is free to improvise different melodic counter-lines. If you are new to this, by practicing 8th notes carefully, still articulating on the upbeats as a standard practice, you will soon become fluent with both rhythmic concepts. Occasionally tongue or separate each note, as a common variation for Latin-style articulation.

If you are playing *against* what the rhythm section is playing, (for instance, the tune is ***Satin Doll*** and you are playing even 8ths, or the tune is ***Blue Bossa*** and you are playing swing 8ths), you have to realize what you are doing and do it convincingly, or it can sound uninformed or inappropriate. When this happens you can play the right notes (ones that fit the chord or chords in a passage) and it still can sound "wrong." This usually means the rhythmic feel is "off" and as a result, there isn't the right *flow* to the phrase. I've seen students become very frustrated with this, because they know they are playing the right notes yet it still sounds "clumsy." They don't understand rhythmic phrasing.

It is not enough to have your melodic and harmonic information together. The rhythmic aspect fills out and triangulates what takes place in the process of improvising by providing a framework *in time*, and this must be understood and practiced in order to sound in control while playing jazz solos.

#4 • FORM

This is the musical structure, the blueprint. It can be simple or complex. An analogy would be the design of a house. Any house has the dimensions of length, width and height, (walls, floors, windows, etc.), yet it can be simple (a doghouse) or complex (a mansion). Similarly, music, any music, has dimensions—horizontal (melody), vertical (harmony), in the framework of time (rhythm). But ***Mary Had A Little Lamb*** is a simple form (8 bars with 2 chords, tonic + dominant);



whereas ***Stella By Starlight*** is a much more complicated form (4 different 8 bar phrases A B C D. This tune is number 16 in the repertoire section.).

You might know your chords and scales, but ***Stella*** can be very troublesome if you get lost in the form, whereas ***Mary*** shouldn't give you any problems insofar as getting lost.

For the most part, think of measures in groups of twos. The overwhelming majority of phrases are 2, 4, or 8 bars in length. Most middle-of-the-road swing tunes and bossa novas are set up in 32 bar frameworks known as AABA or ABAC. Each 8 bar section is its own phrase and has to be understood in the context of the whole tune. We will get into particulars when we discuss the 18 examples later. It can be very frustrating to get lost in the structure of a tune, and until you have a lot of experience it's hard to hear where you are, or where you should be, once the tune is underway and the "wheels come off." When this happens, you are lost, which, in turn, makes it hard to make the proper adjustments to keep this from taking place again. Therefore, it is mandatory to know how to "break down" a tune into the component parts of the form and to hear the segments as separate entities. You need a thorough understanding of where the tune (and you) are going. Every tune has its own roadmap. You have to know how to read and decipher the map.

Many tunes have fewer than 32 bars and some of them have more. There are five structures in the examples which are between 12 and 24 bars long, and two which are greater than 32 bars. We will look at each one carefully to determine the construction of the various harmonic formats. Almost without exception, the internal phrases are comprised of 2, 4, and 8 bars. This is how you have to think in order for your recall to become automatic. Once you accomplish this and can hear it, it is not so bad if you get lost.

By the way, now and then everybody gets "lost"—even terrific players. It might be only momentarily, but often it's because those better players get carried away and/or try something really tricky that doesn't quite work. If you can hear where you are—and one way you can do this is to stop playing if you get lost, so you *can* hear—then you must listen to where the rest of the band is, in the form, in order to get back to where you are supposed to be. Some players get lost in ABAC tunes because they can't remember whether to go to the first or second ending, the "A" sections usually being similar if not identical. Others get lost when playing AABA tunes because they play the first ending twice and forget to go to the bridge. You always have to know where the tune is heading and how you will reflect that in your playing in order to give yourself a chance for an impressive performance.

#5 • COLOR

Also known as "timbre" (pronounced "tamber"). This is your actual sound. A clarinet trio or three singers can perform ***Mary Had A Little Lamb*** in the same key, with the same melody, same harmony, same rhythm, and same form, but it'll sound different because clarinets sound like clarinets and not voices.

How is it we can recognize Louis Armstrong, or Thelonious Monk, or Miles Davis, or Stan Getz, or John Coltrane, and clearly a host of others, after only a few notes? Because of their *sound.* Something as highly personal as jazz performance means you have to get a good sound—*your* sound on *your* instrument, which then becomes your "voice" (unless you're a vocalist, in which case your voice becomes your "instrument"). Your sound is a big part of your musical personality.

Perhaps the same pattern or phrase that sounds good on a trumpet may not sound good on a saxophone. Or transposing a Charlie Parker alto sax solo to fit a B♭ tenor sax for practice purposes might not be as rewarding as you would think, because the notes sound different on the two instruments, and the nuances and inflections of the sound will be different as a result. In other words, you have to come to grips with obtaining a personal sound on whatever instrument you play even while listening to and sometimes imitating others, because your sound is you and it's important to make sure it's something you are proud of and believe in. It's up to you, as a middle level but growing musician, to do what you have to do to get that "good sound," even if that means taking some "legit" or standard lessons from an accomplished teacher/player who may not be involved in the jazz idiom. That's okay. Many jazz players started out studying classical music while learning their instruments. You have to have a deep understanding of your instrument if you expect it to play your ideas.

Summation

Finally, to conclude some initial thoughts about defining and categorizing yourself or others, let's just say that it's hard to be absolutely specific as to what would qualify a player in jazz to be determined as "intermediate," but, in any individual case, if an acknowledged and experienced jazz person would say that you personally can play "a little bit" and sound pretty good "sometimes," or even "a lot," you can feel you are probably at some point in the "intermediate" range.

Perhaps you can play blues in "F" but have trouble doing well with ***Stella By Starlight.***

INTRODUCTION TO EXERCISES—8 AREAS OF STUDY

This section on exercises is devoted to the development of technique. You need to have a workable mechanism to unlock, and be able to play the ideas in your head. Some people have a more useful and practical technique than others. Some people have well developed technique which does not directly impact their ability to play in a jazz-oriented style (the ability to read and play symphonic music, for example). The point is, everyone is different and has had a different musical development, but everyone dealing with improvisation needs to build up their technical prowess.

For our purposes, the exercises will be geared to covering several aspects of playing, using swing and Latin rhythmic styles, in medium tempo, chord-change type tunes. The specific examples from the repertoire are covered in the next section. For now, we will be concerned with those areas of improvisational theory and practice which respond to a concentrated effort to gain familiarity and comfort with them.

For the most part, the suggested exercise material should first be learned unaccompanied with a metronome set at ♩ = 60. Some of you are familiar with using a metronome, and are able to set the 'clicks' on "two" and "four" (corresponding to the imaginary drummer closing the high-hat, or sock-cymbal, on the same beats). This forces you to supply, mentally, the downbeat of "one." If this is too tricky at first, use a click on every beat (♩ = 120). If you're not used to working with a metronome, please get one—beg, borrow or buy. Metronomes are important because they provide an independent time source without adding anything melodic or harmonic. It's more reliable than tapping your foot. Metronomes are amazing animals. When you first use one, they seem to be erratic and jumpy. As time passes, though, they settle down, and after awhile, you can get them to behave and keep steady time. Seriously though, the fact is it's you who are playing with shaky time. The "steadying" of the metronomic clicks indicates your ability to control what you are practicing until it falls into a "groove." It's also a real confidence builder when you know you're getting your "time feel" organized and feeling relaxed.

After working on the exercises to the point where they fit well within the flow of the metronome, the next step is to hear and understand how these ideas work within the context of a harmonic and rhythmic accompaniment, in preparation for using them while playing tunes. For this, we'll use several tracks from the Play-A-Long material available from the massive Jamey Aebersold collection. Anyone studying "how-to" improvisational information pretty much is aware of these resources, at least to some degree. There are six volumes in his series (#1, 3, 16, 21, 24, 84) from which we will use excerpts for the purpose of building technique. It would be impossible to cover all aspects of technical development as suggested or implied by these "exercise" volumes within the scope of what we are trying to accomplish, so we'll use only specific tracks from specific volumes to "put into play" what we are learning and to hear what these ideas sound like in a musical (in this case, jazz,) context.

A few final points to consider:

1. We use mid-tempo swing and Latin rhythms to learn how these phrases "feel" so when we play, we are "speaking" the "language." (There are a lot of parentheses and words in quotes throughout this volume. Since I can't talk with you directly, I'm using parenthetical information as an "aside," or as an indirect observation to whatever is the main point. Words in quotes more often than not are normal English language words that have a special or different connotation when used in this context—a kind of jazz "slang" as it were—and in personal conversation, would probably be emphasized. Hopefully, it makes sense to do this and makes the points clearer.)

2. A word about efficiency and not wasting time. Are you like me? I have very little time to practice anything that (a) isn't going to do me any good, or (b) I already know. People practice things which don't do them any good because they don't know any better and they practice things they already know because it makes them feel good and they sometimes seem to need that. For all of us, we should make sure that the practice time devoted to developing improvisation skills be set aside and dedicated to *just that*, no baloney, if we're going to improve. The payoff is that if you do, in fact, approach developing improvisational skills that way, you *will improve*. It's amazing what one can learn how to do (or "play") in the space of one or two minutes if you know what you are doing and have the right understanding/attitude.

3. Lastly, we will begin by using 4 and 5 note groups, for a reason. This is to make one bar phrasing practice (Step 1) easier to handle than phrases utilizing more than 5 notes, and is a good way to approach the rhythmic aspect of improvising without being overwhelmed by overly complicated melodic considerations. You have to learn how to stop a phrase lasting one measure or less. People generally don't have enough awareness of this kind of harmonic situation, which is common, and hence quite often will run one idea into the next in the playing context, when the chords are lasting 1 bar each. This is not a problem for the advanced player, because he/she knows how to "connect" the phrases/ideas lasting 1 bar apiece. For the more intermediate player, the problem is sometimes a matter of not knowing how to stop, or not being able to stop, a particular 1 bar phrase or idea before the next chord or harmonic change comes up. This is how less experienced players theoretically can know where they are in the tune, but it sounds as though they are playing wrong notes because the ideas are colliding with each other. The culprit is not a lack of understanding pertaining to chords and scales; it's the inability to round off the phrases in order to logically separate the different ideas.

Hopefully, this will be clear when you see the written exercises and then match them up with what you hear on the demonstration recording. Our objective is to learn to fit this kind of information into the harmonic formats of the tune section, so first we have to build our vocabulary for the purpose of creating well-conceived, improvised melodic statements. We'll start with developing skill and fluency using basic chromatic, diatonic, and pentatonic scales. The first three chapters provide the background information for the first three CD tracks.

Each chapter will begin with the exercises to be studied for that subject area. Treble Clef is on the left, Bass Clef on the right. When exercises appear inside the chapter text, the Treble Clef example will be above or before the Bass Clef example.

1) CHROMATICISM - Written Examples (usually in "C" for ease of understanding)

Consult the Chord Charts in Part Two for the sequence of keys for all exercises.

For all metronome practice ♩= 60

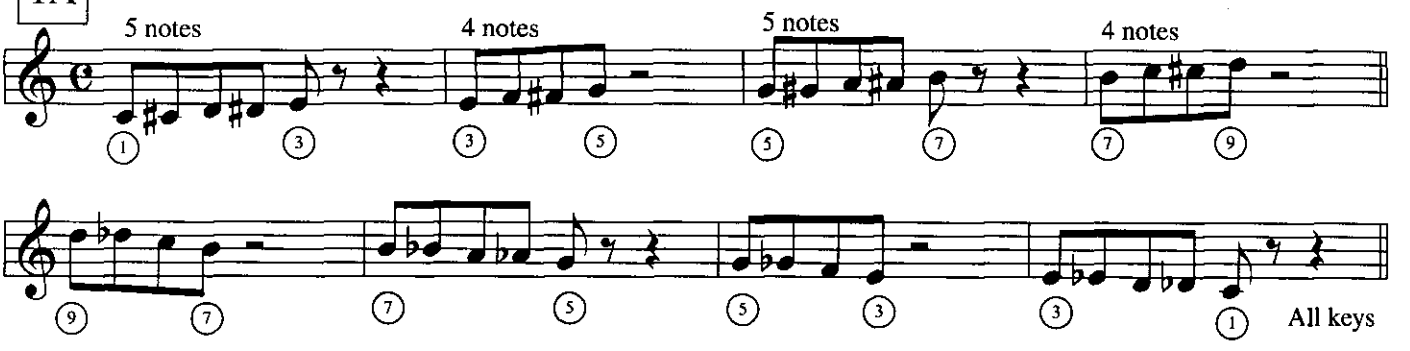
1) swing/legato and 2) latin/detached

Chromatic Scale - MAJOR

1A

Use with CD I, Tr. 1 - 1st 8 bars

Circled numbers are chord tones 1 3 5 7 9



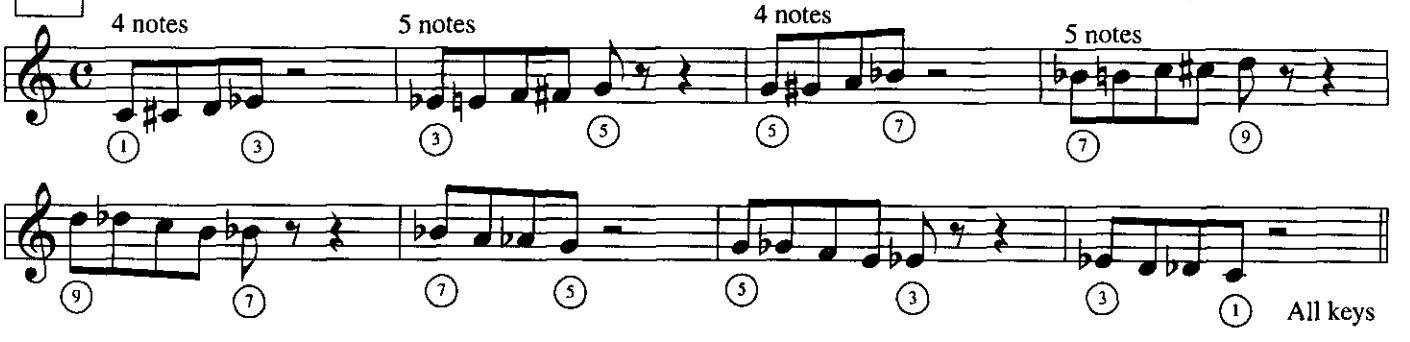
Chromatic Scale - MINOR

Different chord tones and arrangement of the 4 and 5 note phrases.

1B

Use with CD I, Tr. 2 - 1st 8 bars

Circled numbers are chord tones 1 ♭3 5 ♭7 9



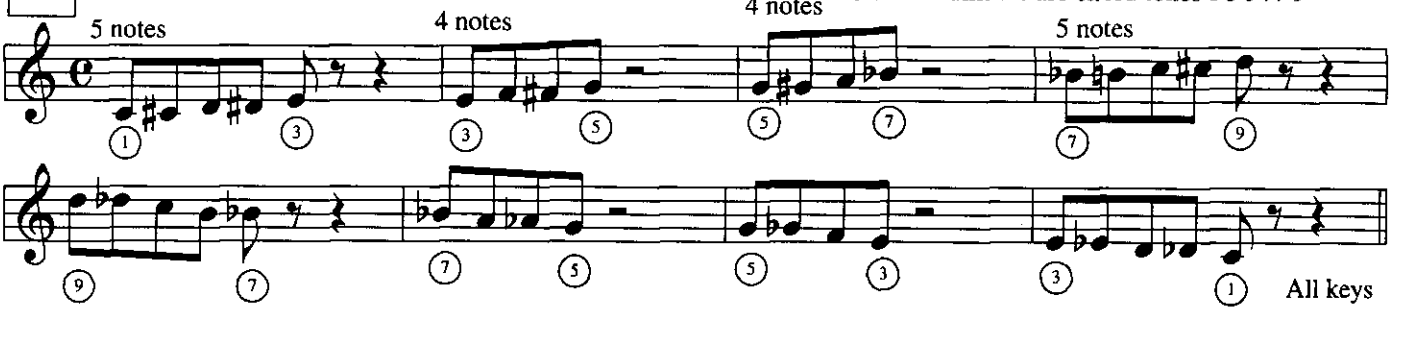
Chromatic Scale - DOMINANT

Different chord tones and arrangement of the 4 and 5 note phrases.

1C

Use with CD I, Tr. 3 - 1st 8 bars

Circled numbers are chord tones 1 3 5 ♭7 9



1) CHROMATICISM - Written Examples (usually in "C" for ease of understanding)

Consult the Chord Charts in Part Two for the sequence of keys for all exercises.

For all metronome practice ♩= 60

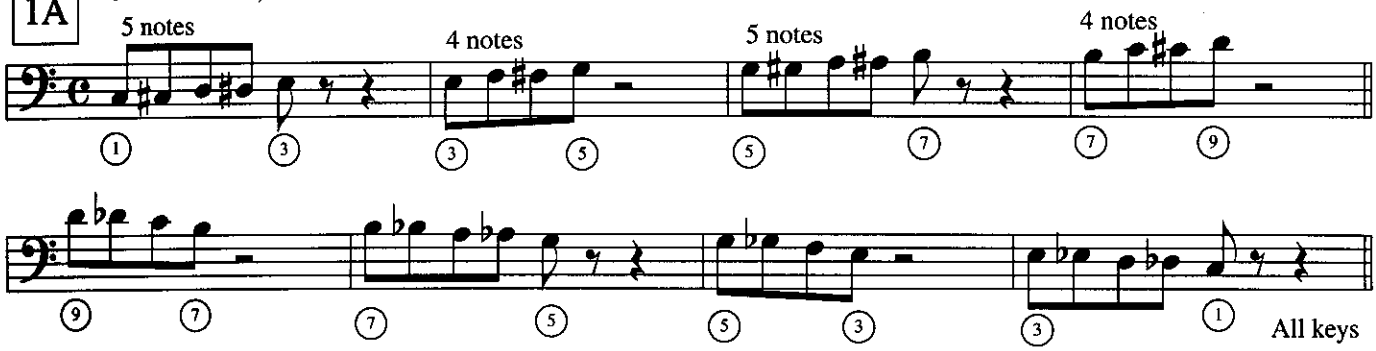
1) swing/legato and 2) latin/detached

Chromatic Scale - MAJOR

1A

Use with CD I, Tr. 1 - 1st 8 bars

Circled numbers are chord tones 1 3 5 7 9



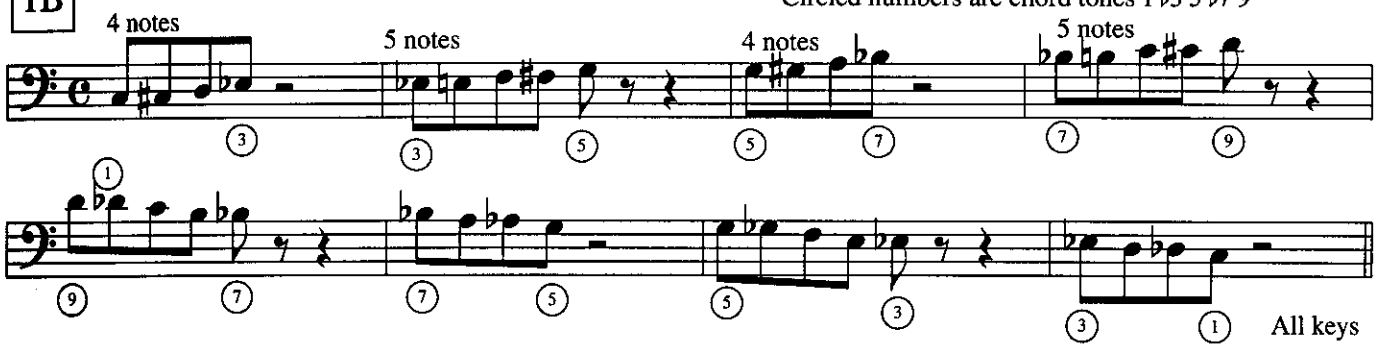
Chromatic Scale - MINOR

1B

Use with CD I, Tr. 2 - 1st 8 bars

Different chord tones and arrangement of the 4 and 5 note phrases.

Circled numbers are chord tones 1 ♭3 5 ♭7 9



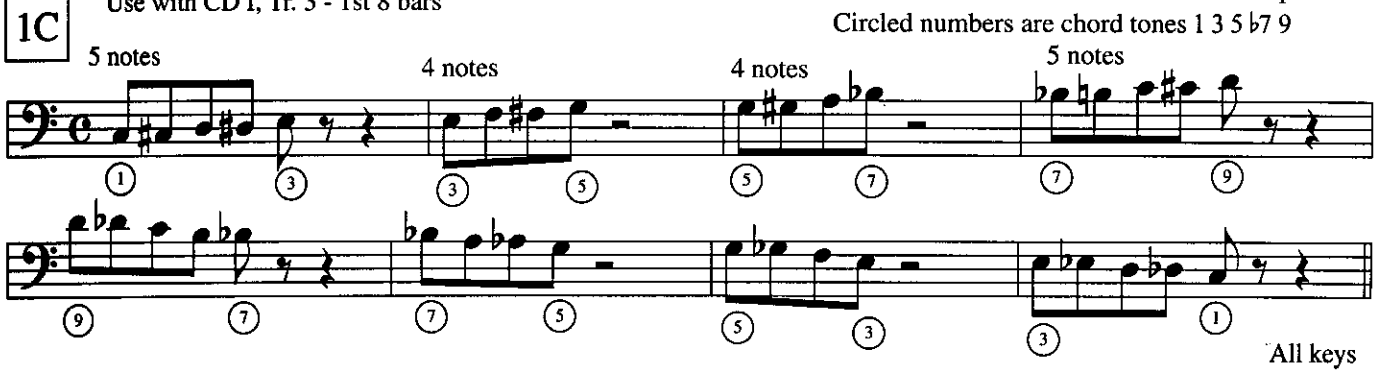
Chromatic Scale - DOMINANT

1C

Use with CD I, Tr. 3 - 1st 8 bars

Different chord tones and arrangement of the 4 and 5 note phrases.

Circled numbers are chord tones 1 3 5 ♭7 9



CHAPTER ONE:
Chromatic Scale Usage

Fortunately, those of us at the post-beginner level don't need a long winded discussion on the definition of the chromatic scale. In the larger sense, it is every note on your instrument from top to bottom. In the smaller sense, and in the way in which you will begin to use it, the "chromatic scale" or "chromaticism" is each and every note between any two points (notes) on your instrument. There is no "key" involved here, so there is no actual root. You only have a starting and a stopping point. When players use chromaticism between two other notes which are diatonic, it's usually to embellish or decorate the basic, otherwise scalar phrase. In the hands of an expert, chromaticism adds richness and variety to the phrasing, whereas the more inexperienced player may initially find it cumbersome to use this technique.

To begin with, the way we will practice this is to use 4 and 5 note groups, playing chromatically between various chord tones, up to the "9th," of major, minor, and dominant chord structures. This will build technical facility, create an opportunity to hear the chord tones associated with these structures, and give you something to play other than diatonic scale tones on cadential resolutions (II-V-I's) in both major and minor keys. As far as pacing is concerned, these exercise chapters (1-8) go from simple to complex, so if the subject matter pertaining to chromatic scale practice and usage is something you already have under control, perhaps you'd like to skip ahead. Most players I know, however, are not particularly comfortable with the concepts of chromaticism unless they are already at a strong professional level.

At this point, on page 18/19, look at Exercise 1A, the chromatic scale, between chord tones in major C E G B D, using "C" as the starting point. When practicing this exercise:

1. Use mm ♩ = 60 (or ♩ = 120, to start), for practicing a cappella.

2. Play until comfortable using (a) swing and (b) Latin rhythmic feels.

3. When ready, transpose to other total centers, or starting points—there are 12 in all (these tonal centers together, by definition, include every note in the available chromatic scale). All exercises should be played in all keys.

4. For swing style, play with a loping, syncopated-type triplet feel. If you accent or "push" the off-beat notes more so than the downbeat ones, the line will "swing" more. For Latin style, play the 8th notes evenly, still articulating the upbeats but in a slightly more detached way.

5. We will use excerpts from J/A Play-A-Long #24 for major and minor, and #84 for dominant. The first 12 tracks of each is an extended workout in every key. Strive for smoothness until you can accomplish this goal—to play chromatically between the chord tones of any major, minor, or dominant structure, using 4 and 5 note groups, from any starting note in that chord. This will give you a good feel for using this device in a playing or rehearsal situation. Exercises 1B and 1C cover minor and dominant chromatic patterns in the same manner as 1A.

6. All major, minor, and dominant chords have intervals that are either major thirds (like "C" to "E" in C Major) or minor thirds (like "E" to "G" in C Major). To play chromatically between major 3rds takes 5 notes. To play chromatically between minor 3rds means using 4 notes. This is more digestible at this stage than trying to use too much of the scale at once.

7. For the most part, in playing scale exercises, anything you play *ascending* should also be played *descending.*

8. After you gain experience fitting the *phrasing* to the *style*, that is, swing phrasing for rhythm section tracks that swing and Latin phrasing for tracks that are set up in a Latin style, try reversing it to see what it's like (only after you're comfortable with the inside kind of phrasing). In other words, play swing 8ths on the Latin tracks and even 8ths on the swing tracks, as a way of understanding and hearing the differences. This could seem awkward (or "wrong") to begin with, but it's another way in which good players can sometimes abandon what normally would

be expected, to establish a kind of "contrast" which will be resolved later to a more expected or logical "resolution." The demo CD will occasionally show an example of this.

9. To separate the swing from Latin styles in order to familiarize yourself more fully with the differences, play all swing style chromatic passages *legato* or *smoothly.* Horn players should *slur*, or articulate lightly on the upbeat. For Latin style, play the 8th notes in a *detached* manner, as indicated previously. A little crack of daylight between the notes is good. Horn players can tongue these notes on the upbeat, but evenly.

10. To play all major chromatic structures in the suggested manner, up and down, in each rhythmic style, takes about 6-7 minutes. Same for minor and dominant. Total time for this "goal" would be around 20 minutes of actual playing.

Major	a.	Swing Up & Down	*Chromatic Scale*
	b.	Latin Up & Down	a. Chord tones to the 9th, from downbeats on "one"
Minor	a.	Swing Up & Down	b. MM ♩ = 60 or ♩ = 120
	b.	Latin Up & Down	c. all keys
Dominant	a.	Swing Up & Down	
	b.	Latin Up & Down	Can you do this?

11. In major, when you start on different notes to generate the chromatic scale, it's helpful to think 5-4-5-4 on the way up (and reverse it for descending). In other words, for C major the number of chromatic notes between the

Root & Third	is	5;	Between the
Third & Fifth	is	4;	Between the
Fifth & Seventh	is	5;	Between the
Seventh & Ninth	is	4;	and vice versa

For *minor*—think 4 - 5 - 4 - 5

C - E♭ = 4, E♭ - G = 5, G - B♭ = 4, B♭ - D = 5

For *dominant*—think 5 - 4 - 4 -5 for the number of chromatic notes between the intervals of C-E, E-G, G-B♭, and B♭-D.

This "counting" process should help identify the chord tones in obscure keys, will help you "hear" the chromatic scale starting and stopping from virtually anywhere, and should allow you to work it into the phrasing of the tunes you are playing or learning to play.

12. If you are already skilled in this area and can play the suggested patterns at ♩ = 60 comfortably, it might be interesting to increase the metronome speed to find out where your "wall" is. At what tempo can you play *all* the chromatic scale phrases (yes, even those on G♭ and C♯) and sound relaxed doing it? This is a quantitative goal, one that can be measured objectively. Start building up your speed. Make sure everything stays "clean."

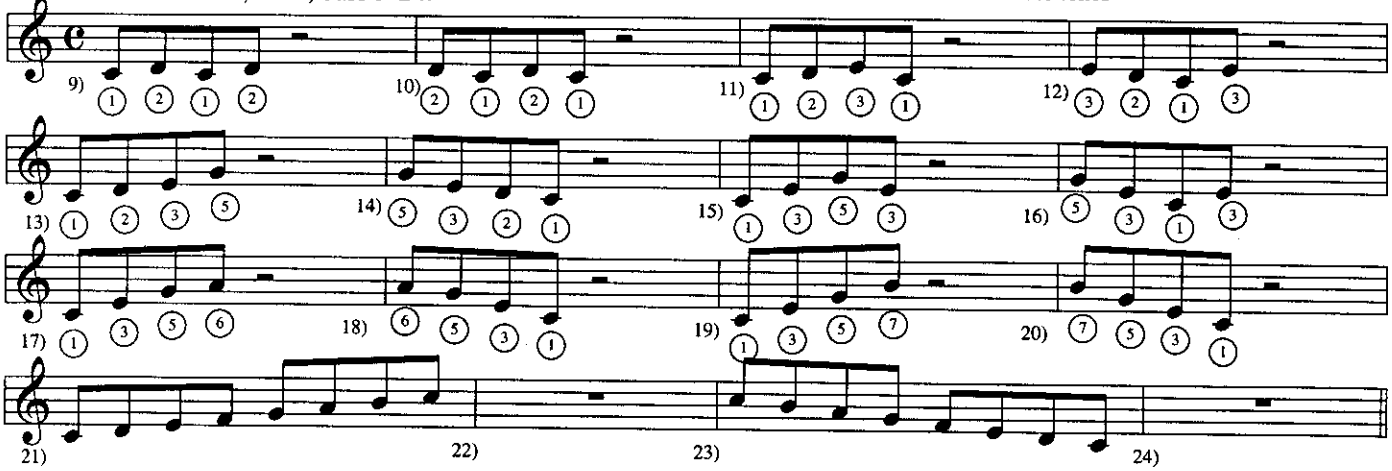
13. One way to use the demonstration tracks is to first listen only, and then play along while listening. Then play by yourself using either the metronome or the suggested trio tracks. If you have a balance control on your stereo, the channel with the solo track can be turned off. I've tried not to put *too much* in the exercise/demo section, so as not to overwhelm you, especially since I am asking you to take the information into all keys. You probably already know that there is an ocean of material on the market that will show you licks, patterns, scales, etc. My purpose in giving you these specific exercises, and how to prepare them, is to illustrate and illuminate points in the text which pertain to many of the ways jazz players approach practicing different materials, and to suggest what you can gain from that to sound good while you are playing on a tune. Hopefully, you will see how the process fits together as you move through these areas of technical development.

14. Read Chapters Two and Three to learn additional patterns for CD I, Tracks 1-3. The 8 bar chromatic patterns will be played at the start of each 32 bar key sequence.

2. MAJOR, MINOR AND DOMINANT SCALES

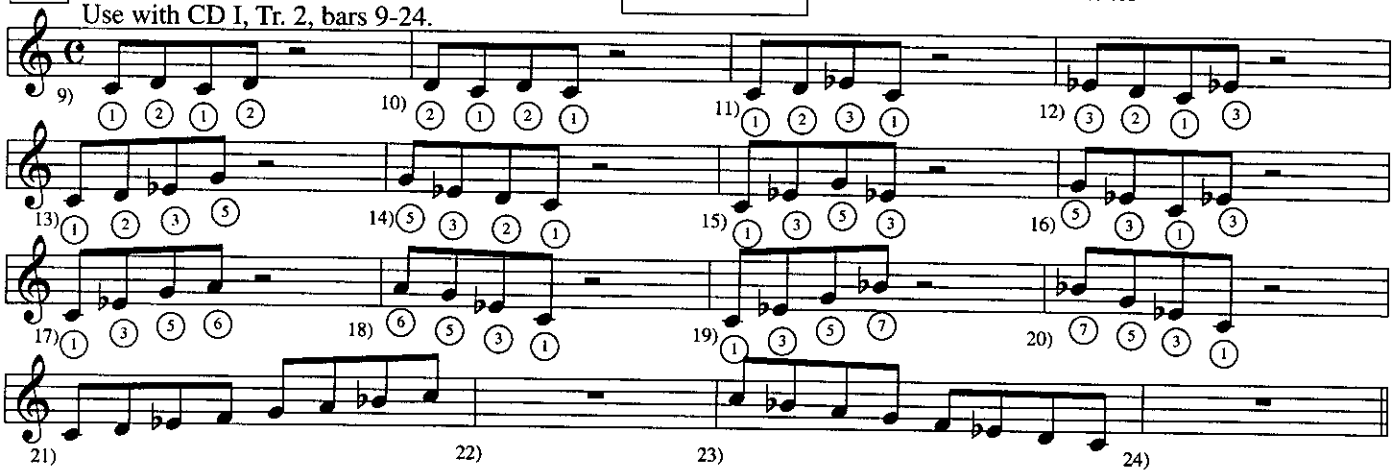
2A Diatonic scale - **Major** Swing and Latin

Use with CD I, Tr. 1, bars 9-24. Circled numbers are scale tones



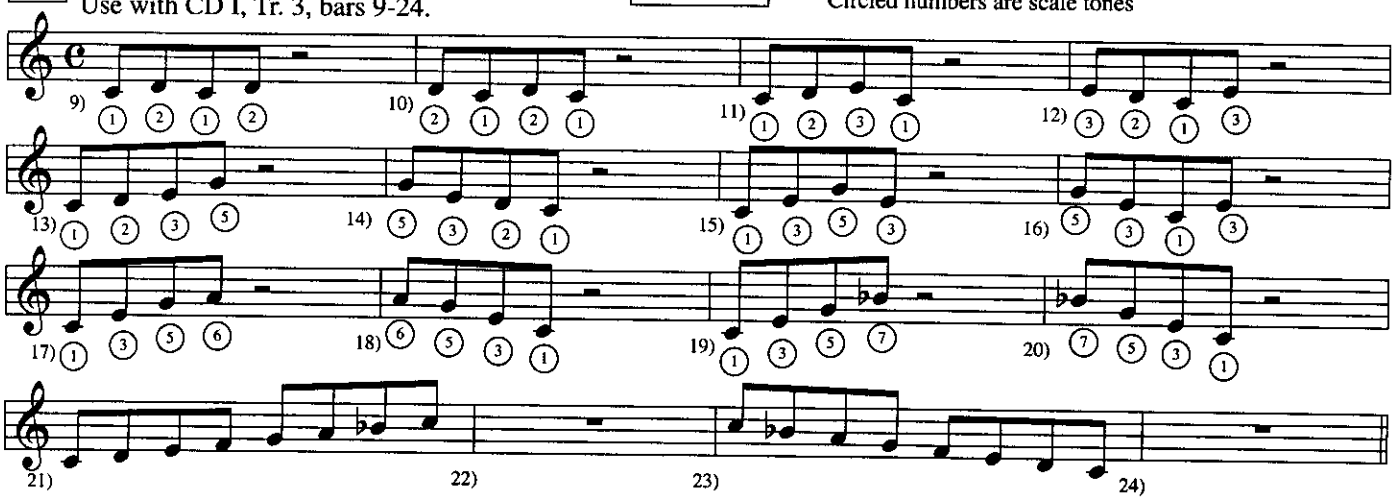
2B Diatonic scale - **Minor/Dorian** Circled numbers are scale tones

Use with CD I, Tr. 2, bars 9-24.



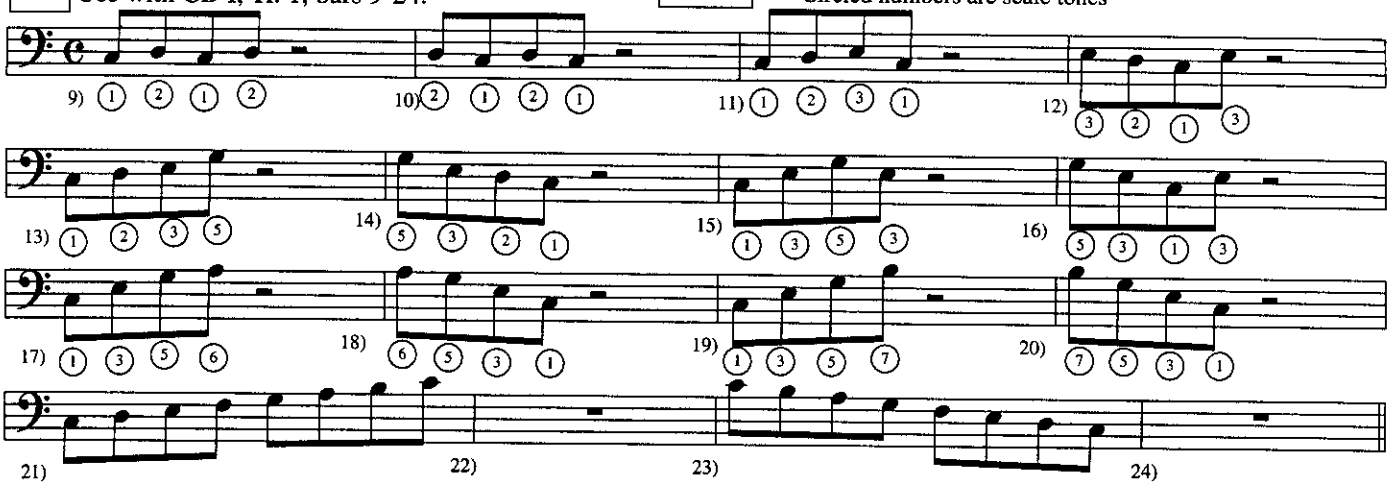
2C Diatonic scale - **Dominant** Circled numbers are scale tones

Use with CD I, Tr. 3, bars 9-24.

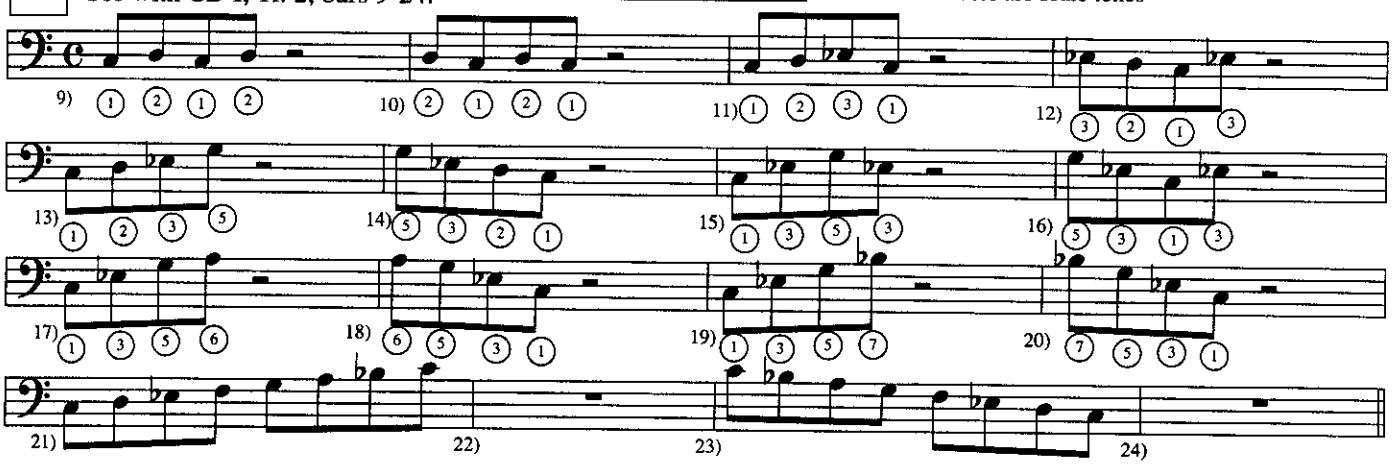


2. MAJOR, MINOR AND DOMINANT SCALES

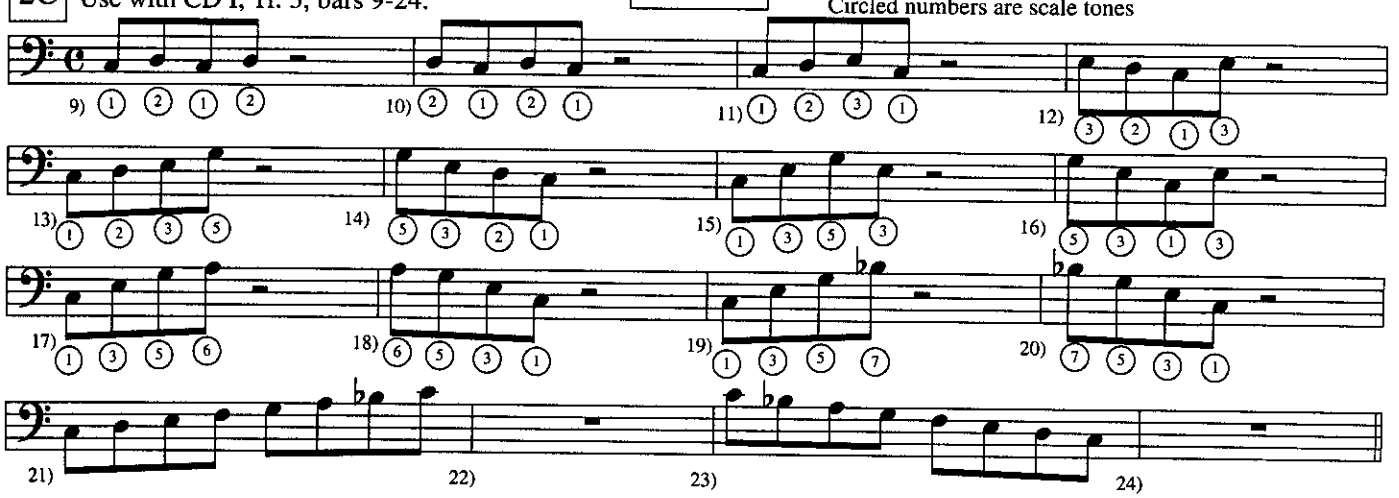
2A Use with CD I, Tr. 1, bars 9-24. Diatonic scale - **Major** Circled numbers are scale tones Swing and Latin



2B Use with CD I, Tr. 2, bars 9-24. Diatonic scale - **Minor/Dorian** Circled numbers are scale tones



2C Use with CD I, Tr. 3, bars 9-24. Diatonic scale - **Dominant** Circled numbers are scale tones



CHAPTER TWO:
Digital Patterns; Basic Diatonic Scales

Digital patterns are useful, both as an abstract learning tool and as a source of ideas for playing through cycles, sequences, and other devices found in the harmonic organization of tunes. The digits are the numbers which correspond to the chord or scale tones being played.

Many intermediate musicians are good on some scales and clumsy on others. These digital patterns will isolate the problem, and will allow you to work out any awkward fingering. Remember to start with a metronome click, around 𝅗𝅥 = 60 or ♩ = 120 if necessary, and think about what you are doing while you are doing it. The first 8 bars use only 1-2-3-5 from the key. Then we add the 6th, the 7th, and finally the 4th, to complete the full diatonic scale.

Follow the basic guidelines for the chromatic scale as far as exploring various options for practicing these scales with or without accompaniment.

To prepare, see Exercise 2A . In addition:

1. If you are new to this kind of scale practicing, first learn each of the 12 major keys **cold**. This means up and down smoothly, hearing everything, and with some speed.

2. Convert to minor by lowering the third and the seventh note. See Exercise 2B . This is the parallel minor (same root). For theoretical reasons too numerous to go into right now, this construction of the minor scale, known as the dorian, is the most practical scale format you need to be familiar with for the purpose of playing jazz solos. It is the "ii" chord/scale in major keys and the "Tonic" chord in the minor keys, so it gets a lot of use. In tunes, the shift from tonic major to parallel minor occurs quite often. Example: ***Four*** by Miles Davis.

1st four bars: || E♭Δ | 𝄎 | E♭– | (A♭7) | etc.
1 2 3 4

3. Find the dominant by going back to the *major* 3rd while keeping the 7th lowered. The dominant is special because it has a tritone. This is the highly colorful and unstable interval that occurs between the 3rd and 7th note of the chord/scale:

C	D	E	F	G	A	B♭	C
1	2	3	4	5	6	7	8
		↑				↑	

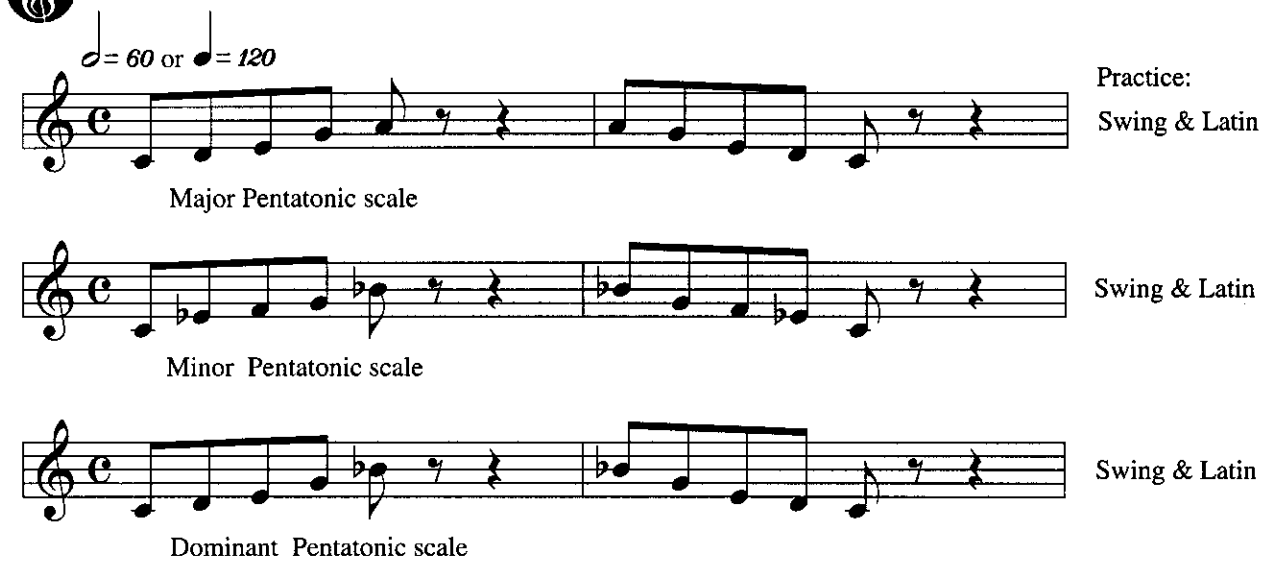
Tritone

We will study this in detail later. For now, learn to hear it and play it by practicing all the mixolydian, or dominant, scales (as they are called interchangeably) as in Exercise 2C . This is the chord/scale format which is *away* from the major and minor tonal centers, so it needs to be resolved. It is known as the "V" chord. Exercise 2C is the unaltered version, and is formed by simply lowering the 7th note of any major scale. The tension created by the tritone is commonly known as "dissonance."

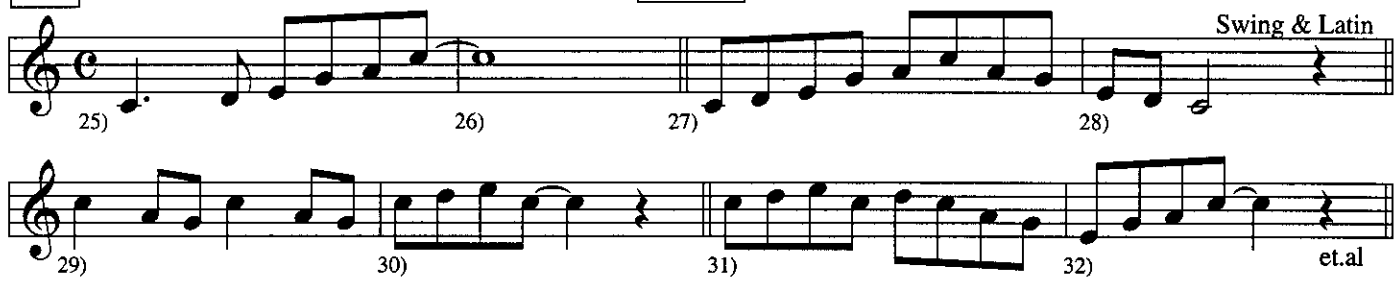
4. There are 36 major, minor, and dominant scales, but only 12 finger patterns, because the notes of any one scale transpose somewhere else twice. You will start to see how they lock together as you practice them.

5. These patterns fit over the middle section, bars 9-24, of CD I, Tracks 1-3. Read Chapter Three to learn the pentatonic patterns to be played over the last 8 bars. This will complete the material contained in the 32 bar sequences for free-standing chord practice.

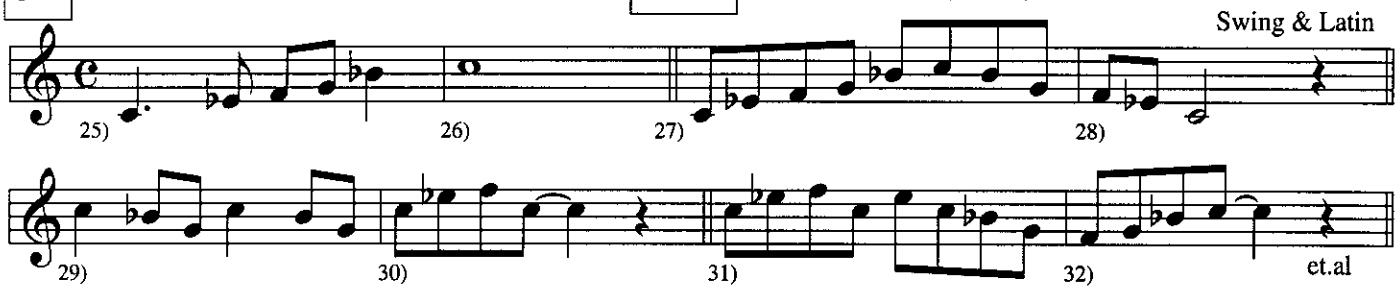
3. MAJOR, MINOR and DOMINANT PENTATONICS



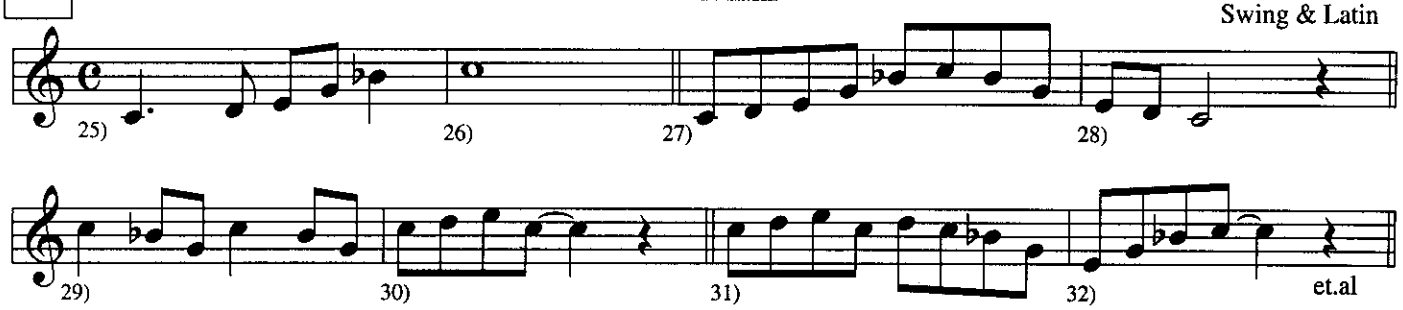
3A Pentatonic scale - **Major** - use with CD I, Tr. 1, last 8 bars



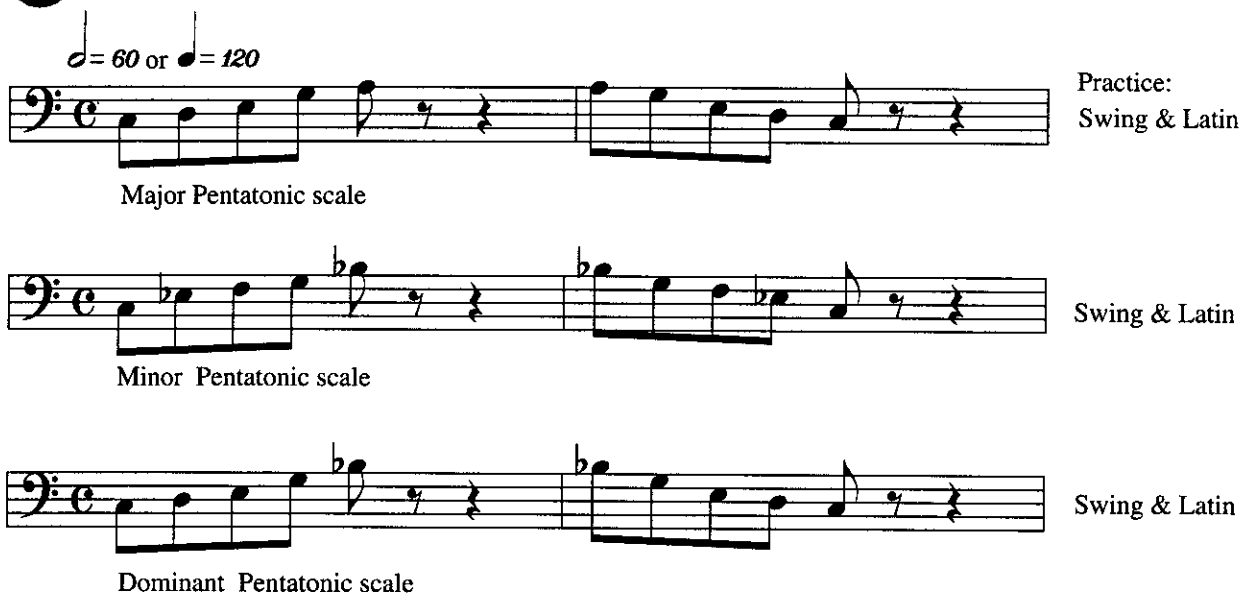
3B Pentatonic scale - **Minor** - use with CD I, Tr. 2, last 8 bars



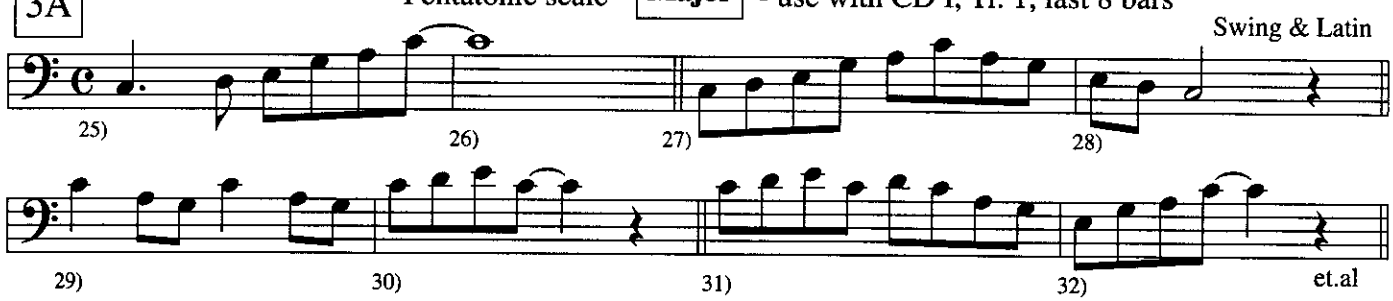
3C Pentatonic scale - **Dominant** - use with CD I, Tr. 3, last 8 bars



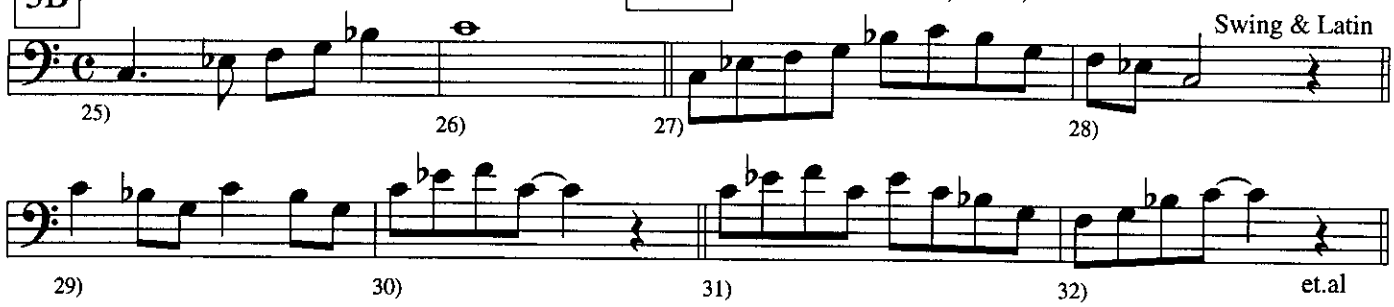
3. MAJOR, MINOR and DOMINANT PENTATONICS



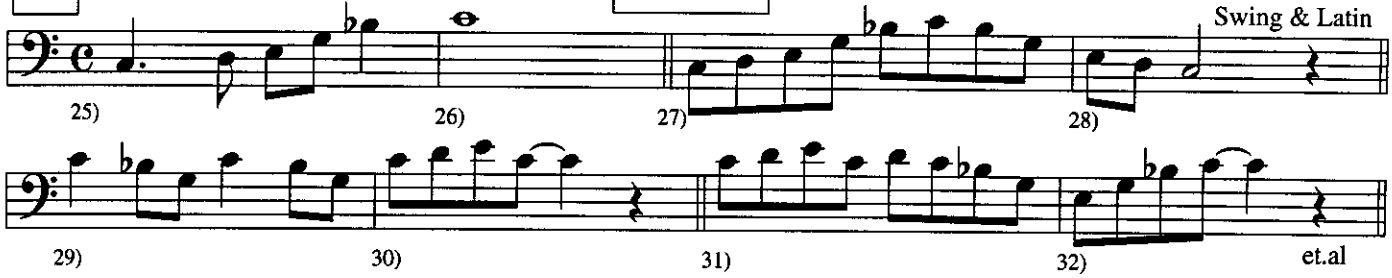
3A Pentatonic scale - **Major** - use with CD I, Tr. 1, last 8 bars



3B Pentatonic scale - **Minor** - use with CD I, Tr. 2, last 8 bars



3C Pentatonic scale - **Dominant** - use with CD I, Tr. 3, last 8 bars



CHAPTER THREE:
Pentatonic Scales: Major, Minor, Dominant

Pentatonic scales are handy, convenient and easy to use. For the most common chord/scale types—major, minor, and dominant—there is a corresponding, "inside," 5-note construction which gives you the opportunity to play a "sound" which has intervals of major seconds (scalar) as well as minor thirds (chord-like). For *major* and *minor*, these pentatonics are appropriate for solidifying cadential resolutions. Along with the *dominant* construction, they are also useful for playing over free-standing chords (harmonic structures that are basically stationary and do not move forward as part of an overall harmonic scheme, as would a sequence, cycle, turnaround, etc. to be covered later). For instance, if C Major moves to A♭ Major and then back again to C Major, the A♭ Major and the C Major can be regarded as "free-standing" chords.

By learning to handle and to become comfortable with pentatonic sounds, it is somewhat easier to move through a harmonic formula than to try to fit in all 7 notes of the various diatonic scales. Also, doing this avoids a significant problem that confounds many mid-level players—the *fourth note* of the major and dominant scales:

e.g.	C	D	E	**F**	G	A	B	C	Major
	C	D	E	**F**	G	A	B♭	C	Dominant

The **F** is a very unstable note in these scales when played in an isolated way against the chord sound. If this note is played in an inappropriate (and usually unconscious or at least uninformed) way, such as a long note on the downbeat of "one," it can sound odd and incorrect. Again, with more experience and knowledge (using your ear and your brain) this situation starts to correct itself. But in the beginning, it can be a real frustration to play what you know is a "correct" (diatonic) note, and have it still sound "wrong." The pentatonic construction on major and dominant conveniently excuses this note from consideration, and therefore does not enter the picture as a potential stumbling block.

1. *Major Pentatonic*

This structure uses notes from the major (Ionian) scale on any given root. The scale tones are 1, 2, 3, 5 and 6.

Ex.	C	=	C	D	E	F	G	A	B	C
			1	2	3	(4)	5	6	(7)	8
C Pentatonic		=	**C**	**D**	**E**		**G**	**A**		

This is universally accepted as the basic *major* pentatonic and there's a good chance you already knew that. What is more valuable, but less common, is the ability to create interesting and inventive melodic statements using this sound, and that should be the ultimate goal of our practice. With the metronome at ♩ = 60, play the pentatonic scale example in every key, up and down, with a swing eighth feel (legato), and with a Latin feel (even + detached) as well. When you are comfortable with all 12 major pentatonics, work on the patterns of Exercise 3A for use on the first demo track. These are the pentatonic phrases in bars 25-32 of each key. In this way you will be able to apply practice information "in context," that is, a rhythm section sounding one chord over and over, in time. What you should keep in mind as an objective is to play the scale patterns over the given track, as in the example, and then proceed from there to inventing your own phrases. Turn off the solo track on the CD to just play along with the trio. Doing this kind of practicing requires coordinating your ear and your mind so that logical phrases are the result. It's important (because this happens in tunes) to be able to play one bar phrases that sound logical and smooth on any free-standing chord structure. Therefore: play a one-bar phrase, rest one bar, play a one bar phrase, rest one bar, etc. Truncate or cut off the phrase before the end of the bar so that you can hear how you end your idea. I have never seen a discussion about practicing phrase *endings* in the main jazz technique books on the market, and I think it's a relatively obscure notion, but an important one. Until you learn to *connect* chords smoothly, it's imperative you don't "overplay," which usually means spending too much time on one idea before it's "resolved." Then you sound "lost." If and when this happens, you probably need to be more efficient with your note choices and duration of the phrase (a rhythmic consideration).

How do you play (practice) a one bar phrase? Start by using a 5 note grouping, with eighth notes starting on the downbeat, as indicated in the scale example. Start plugging in different melodic shapes. Play with the demo track. Play with just the trio, or just the solo track. Use the solo track as a counter-melody. Repeat notes. Jump around. Play wider intervals. Do anything, but keep doing it until the phrases start sounding like music and not exercises. Believe me, it will come, if not today, then another day. The goal is to develop ease and facility using the major pentatonic from all 12 starting spots of the chromatic scale.

When the 1 bar phrases start to loosen up, start practicing 2 bar phrases (2 bars play, 2 bars rest, etc.) until that becomes comfortable. Harmonic schemes contain numerous instances where improvisation on a 2 bar free-standing chord is called for. You have to have something to "say." As an example, the first 2 bars of ***Take the "A" Train*** call for a free-standing C Major chord. What are you going to play? Any thoughts? You're not just going to run up and down the C scale are you? You need to play an actual musical, improvised phrase to sound good and feel good— especially if you're playing in public or are in rehearsal with other good players who can hear things. Working out your phrasing on these demo tracks can help that process.

After learning to be comfortable with 2 bar phrases, learn to stretch that to a 4 bar phrase (often, a 4 bar phrase is actually two 2 bar phrases logically connected). 4 measure free-standing chords are also fairly common in this music (e.g. the bridge to ***A Train*** starts with four measures on F Major. How are you going to handle it?).

2. *Minor Pentatonic*

The basic, universally accepted "inside" *minor* pentatonic is derived from the dorian mode. For C Dorian, the scale looks like this:

C Minor	C	D	E♭	F	G	A	B♭	C	C Dorian scale
	1	(2)	3	4	5	(6)	7	8	
	C		**E♭**	**F**	**G**		**B♭**		Minor Pentatonic

This one uses the first, third, fourth, fifth, and seventh of the scale. In a sense, this can be thought of as a "relative minor" construction, since intervalically, it's the same as a major pentatonic starting in another place. This is the same as the relationship between major and relative minor scales. As a result, the C Minor Pentatonic works out to have the same notes as the E♭ Major Pentatonic, in this way of looking at it.

	1	3	4	5	7		=	C Dorian scale tone numbers
e.g.	C	E♭	F	G	B♭		=	C Minor (P)
		E♭	F	G	B♭	C	=	E♭ Major (P)
		1	2	3	5	6	=	E♭ Major, or Ionian, scale tone numbers

What's nice here is that the *finger pattern* for minor pentatonics is already established when you learn major pentatonics throughout your instrument, so the facility to play the notes, presumably, is already there. This is a good way to handle free-standing minor chords, especially at the point of resolution into a given minor key center. Practice Exercise 3B for CD II, Track 2 in the same way as you practiced major pentatonic scales—thinking, hearing, creating—using 1, 2, and 4 bar phrase groupings to the point you are secure and comfortable with the process.

3. *Dominant Pentatonic*

Finally, we have the *dominant* situation to contend with. There is no "universally accepted" notion of a dominant pentatonic as far as I know. What I do know and you should, too, is that the dominant situation in music is where the *tension* is (the "tonic" is the "resolution"). The interval that provides the dominant structure with it's necessary instability is the *tritone*, two notes which evenly divide the octave and which are equidistant apart, derived from the third and seventh note of the mixolydian scale. If we include those notes in the pentatonic, along with the other basic chord tones (root, fifth and ninth) we have:

		*							
C7 — C		D	E	F	G	A	B♭	C	C Mixolydian
	1	2	3	(4)	5	(6)	7	8	
	C	D	E		G		B♭		C Dominant Pentatonic

Tritone of C7

*The "D" is the 9th in the chord

This changes the intervalic relationship somewhat (there are no "tritones" in major or minor pentatonic scales), even though the close intervals are still major seconds and minor thirds. Therefore, a new fingering pattern has to be learned to play this sound.

Practice the dominant pentatonics, Exercise 3C for CD I, Track 3, in the same manner as before. Work to establish a facility on 1, 2 and 4 measure phrases that sounds convincing. In a structural context, this situation presents itself in bars 5 and 6 of the bridge to ***"A" Train***—a free-standing D7 chord for 2 bars. What are you going to play? Examples like this from the standard jazz repertoire are endless. By practicing carefully and learning to create interesting phrases with this thinking, you are developing technique to have available when you need it.

To sum up, when you use pentatonics, remember the following:

From "C" as a starting note

1. Major Pentatonic — Derived from C Ionian

C	D	E	G	A	(C)
1	2	3	5	6	(8)

2. Minor Pentatonic — Derived from C Dorian

C	E♭	F	G	B♭	(C)
1	♭3	4	5	♭7	(8)

3. Dominant Pentatonic — Derived from C Mixolydian

C	D	E	G	B♭	(C)
1	2	3	5	♭7	(8)

Learning Pentatonics

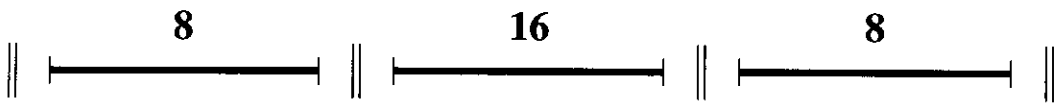
1. Start with 1 bar phrases. Use five 8th notes and build from there.
2. Work to sound convincing.
3. Think of the direction and rhythm of the melodic line.
4. Start on "one." End on or before the 4th beat of the last measure of the 1, 2, or 4 bar phrase.
5. Then start before or after "one." Increase the angularity of your line as you develop more control.

This completes the preparation for CD I, Tracks 1-3. Each 32 bar sequence is counted off on each track and is played as follows:

Bars 1-8	chromatic patterns
Bars 9-24	diatonic patterns
Bars 25-32	pentatonic patterns

The chord charts look this way:

(Key)

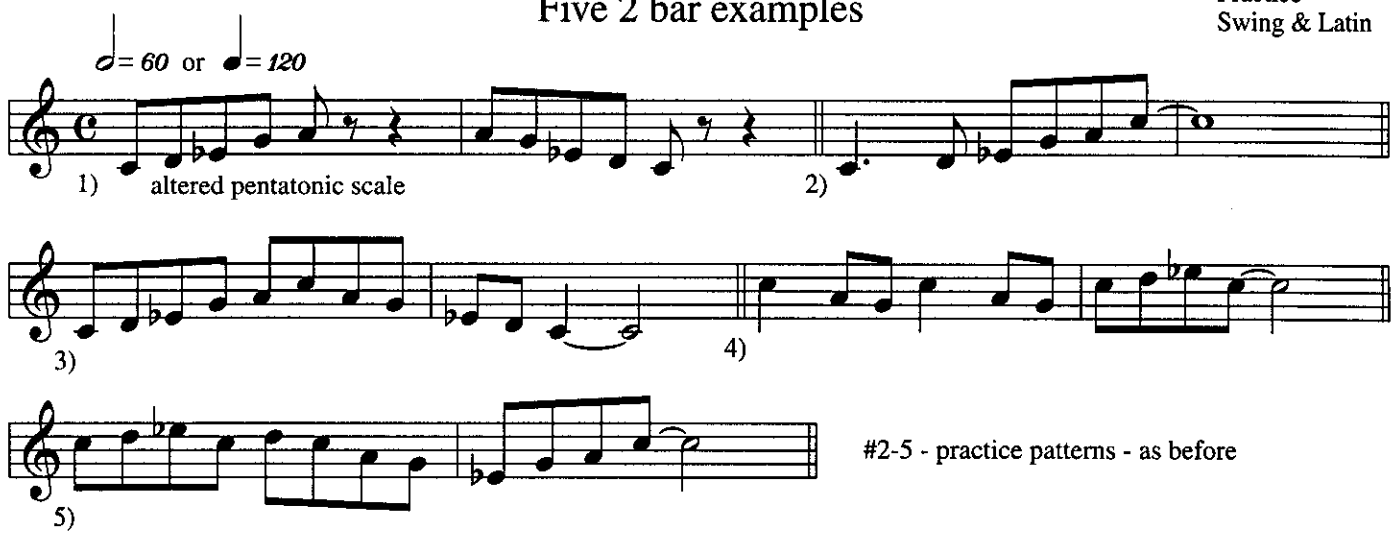


to indicate the places in each key where the patterns change.

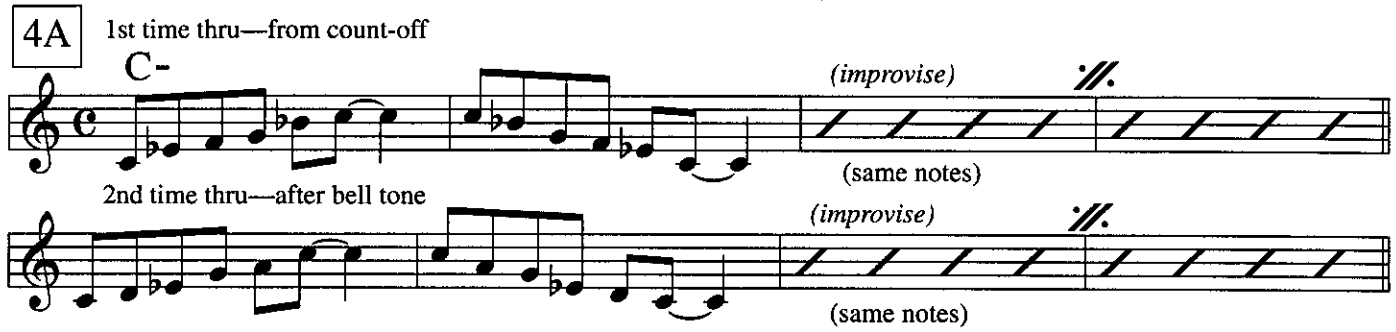
4. ALTERED PENTATONIC, HALF-DIMINISHED AND ALTERED-DOMINANT STRUCTURES

Five 2 bar examples

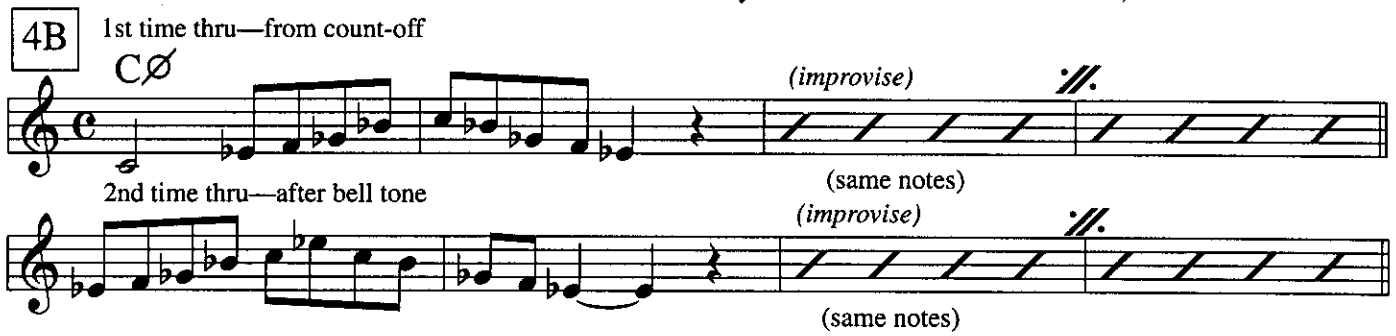
Practice
Swing & Latin



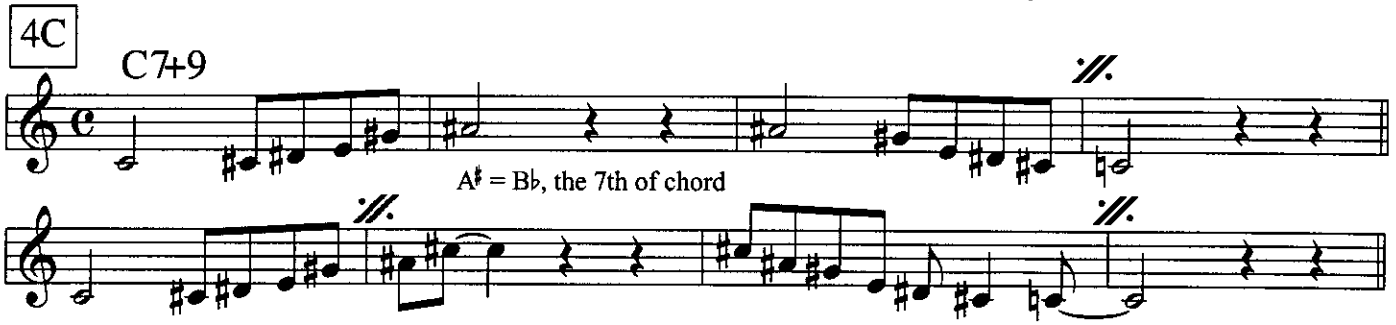
For: Vol. 21/Tr. 22—Minor chords—4 bars each—thru cycle—2x—swing—use CD I, Tr. 4



For: Vol. 21/Tr. 28—Half-diminished chords—4 bars each—thru cycle—2x—Bossa Nova—use CD I, Tr. 5.



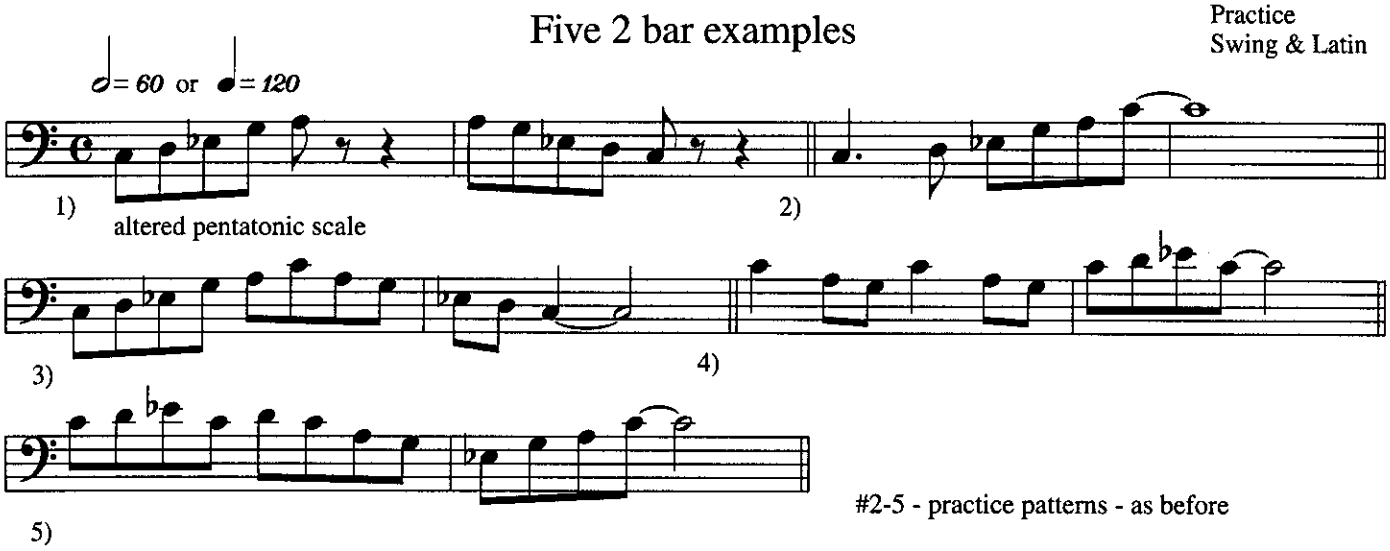
For: Vol. 84/Tr. 25—Altered dominant chords—8 bars each—random root movement—swing—use CD I, Tr. 6.



4. ALTERED PENTATONIC, HALF-DIMINISHED AND ALTERED-DOMINANT STRUCTURES

Five 2 bar examples

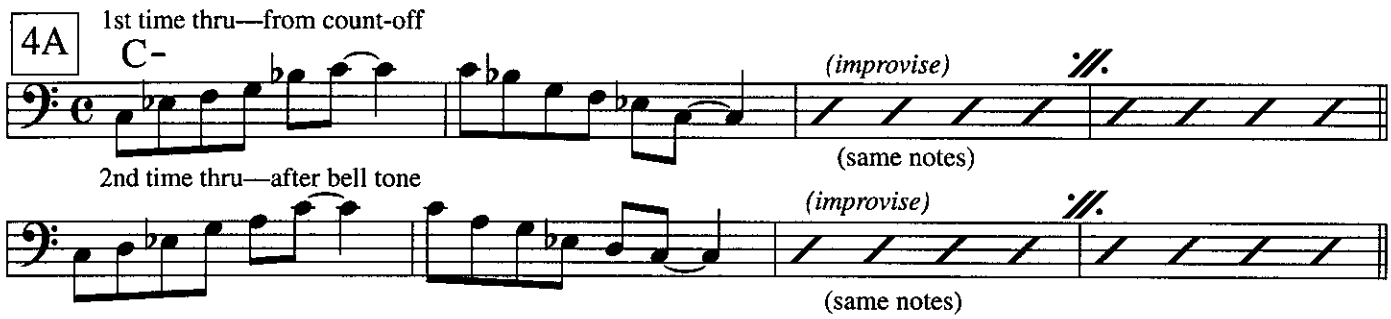
Practice
Swing & Latin



#2-5 - practice patterns - as before

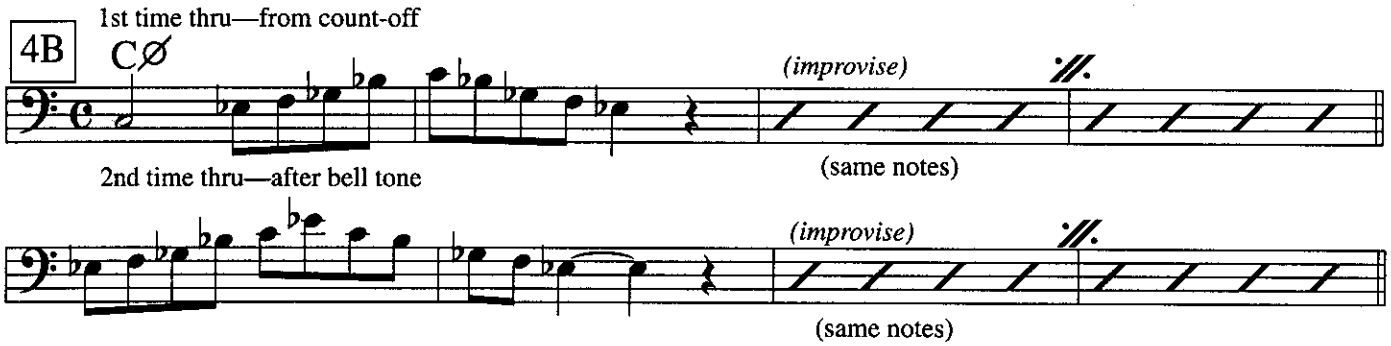
For: Vol. 21/Tr. 22—Minor chords—4 bars each—thru cycle—2x—swing—use CD I, Tr. 4

4A



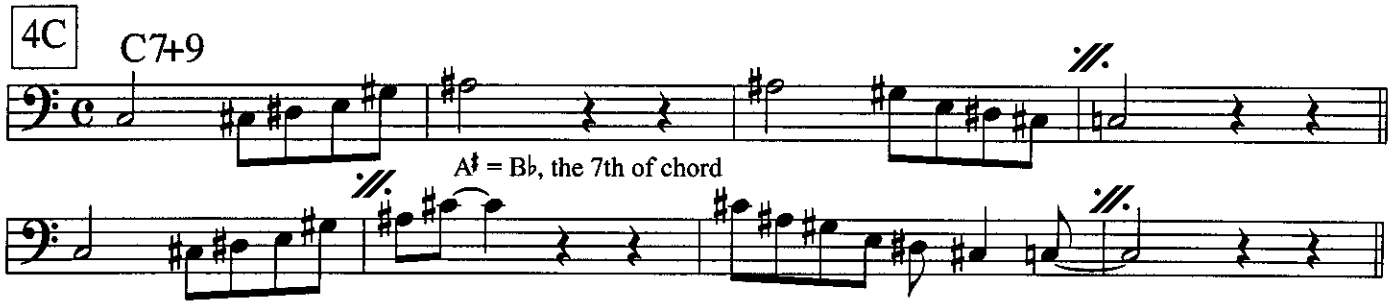
For: Vol. 21/Tr. 28—Half-diminished chords—4 bars each—thru cycle—2x—Bossa Nova—use CD I, Tr. 5.

4B



For: Vol. 84/Tr. 25—Altered dominant chords—8 bars each—random root movement—swing—use CD I, Tr. 6.

4C



CHAPTER FOUR:
Altered Pentatonic; Half-Diminished; Altered Dominant

Terminology in the music business, particularly in jazz, can be pretty arbitrary. At the risk of trying to create a new "term," I'd like to acquaint you with a structure that is actually a part of relatively early jazz history, and which perhaps we could call, for our purposes, the "altered pentatonic." As you will see, it's basically the old "minor 6/9" chord in C, spelled C E♭ G A D, with the 9th moved down to the 2nd note in the scale—C D E♭ G A.

This is a common form, also, of the "minor pentatonic," but since we already have a pentatonic structure for this derived from the Dorian scale, we need another designation to indicate this particular set of five notes.

Before we see how useful this sound is when covering half-diminished, altered dominant, and minor half-cadence structures, it's interesting to appreciate the richness of this group of intervals. Whereas the other pentatonics are combinations of major seconds and minor thirds, the "altered" pentatonic also has a minor 2nd and a major 3rd.

This gives us two more intervallic sounds to work with. The minor 2nds are especially cool because if you play an instrument that bends notes, which is just about everything except drums, fixed pitch percussion instruments and acoustic piano, you can really bleed a lot of emotion out of that smallest of intervals. When you jump around on your instrument using the notes of this not-so-hard-to-learn scale, you'll enjoy some of the angularity you will find appearing in your melodic line. By adding rhythmic precision to your ideas, you will have a much more interesting vocabulary. For improvisation purposes, you will sound more modern (if you are essentially a traditional player), and you will be secure in the knowledge that you are still on the "inside" of the changes, which always did and still does mean being "diatonic" in relation to the chord-scales.

Let's see how this structure differs from what we've had so far, and how it applies to covering half-diminished and altered dominant structures.

Major	C	D	E	G	A	(C)
Altered	C	D	E♭	G	A	(C)
or	1	2	♭3	5	6	(8)

The good news is that you can learn to play the altered form by playing the major pentatonic of the tonic and then lowering the third. That's what the early swing players did when they had that C minor 6th chord to play over. This scale is easy to play and hear.

Try playing the example on the first page of this chapter. Begin by using the metronome while you practice the scale up and down, in both rhythmic styles. Then play this construction in all keys *with rhythm section only* over the extended minor tracks on CD I, Track 2. Keep the solo track off. Get comfortable with the sound and the feel of the scale against the sound of the minor chord. Practice the usual 1, 2, and 4 bar phrases, and remember to "make music."

A word about the difference between the minor and the altered pentatonic. The "normal" pentatonic from the Dorian (C E♭ F G B♭) is very different in implication from this "special" pentatonic (C D E♭ G A). The "normal" one, called minor, includes the seventh of the chord (B♭), a common occurrence. You want the seventh when you are going to "connect" the ii chord to the V chord [C– to F7] . This is accomplished when the seventh of the ii chord (the B♭ of C–) resolves down 1/2 step to the third of the V chord (the A of F7). If you are unfamiliar with this, it's detailed in the Chapter 5 under "Melodic Connecting." While we are here, however, be aware that this minor pentatonic can "ride" *all the way through* the chord change from minor to dominant. In other words, you can "cover" a ii-V with the minor pentatonic *only*. It does not express the true nature of the V chord, because part of the tritone of F7 (A + E♭) is missing (no A) but it's fine to use this idea in a playing context, especially when the ii-V is in one bar. This happens a lot. The minor pentatonic is also the normal sound when a "suspended" chord is called for or desired. This is when [C– F7] is played as F7sus4 for the entire ii-V.

A reverse situation is true as well. You can "cover" that same ii-V change by using the altered pentatonic throughout, e.g. for C–/F7—use C D E♭ G A (this contains the tritone of F7). With this scale the seventh of the ii chord (B♭) is missing, but the tritone of the V chord is present (E♭ and A). It is as equally handy as the minor pentatonic when playing "one sound" or "one idea" over two chords (ii-V) especially when the tempo is quick or the changes are tricky. In an effort to be clear about the difference between the sound of the minor and the altered pentatonic, play exercise 4A , CD I, Track 4. Be very precise with this. Play the *minor pentatonic* scale pattern as indicated in the exercise, then improvise a 2 bar phrase using those notes only. After each key is played once, there is a repeat, signaled by a bell tone. For the second time through, play the *altered pentatonic* scale up and down, as indicated, then improvise a two bar phrase using only those notes. Both scale sounds are useful melodically against the standard sound of the minor tonality.

HALF-DIMINISHED

At this point, it starts getting complicated. Although major, minor, and dominant chordal structures comprise the bulk of harmonic material that must be traversed when making an improvised musical statement, there are two other common chord forms which come into play to a somewhat lesser extent. These are the half-diminished (symbol ø) and altered dominant (symbols are variations on 7alt, such as 7+9, 7♭9, 7+4, 7♭5, 7+5, 7+11, 7♭13 and others). We will see how they are used in context when we study the minor cadence (iiø-V7+9 - i) in Chapter Six.

The half-diminished chord, sometimes referred to as the "ii chord in minor," has the same notes as the minor seventh chord located on the same root, except with a lowered 5th.

			↓		
C– =	C	E♭	G	B♭	C Minor
Cø =	C	E♭	G♭	B♭	C Half-diminished
			5th		

The 7 note diatonic scale associated with this chord is the "Locrian Mode" which, to put it mildly, has severely handcuffed many an aspiring player over the years.

C		E♭		G♭		B♭	(C)	Cø
C	D♭	E♭	F	G♭	A♭	B♭	(C)	C Locrian
1	2	3	4	5	6	7	8	

C Locrian is the D♭ Major scale starting on its 7th, or the note "C." Confused? If so, you're not alone. This is basic theory, at its driest. It's a lot easier to understand the Locrian mode on paper than it is to play it and make sense out of it, at least at a mid-level stage. In addition, half-diminished chords in standard and traditional chordal formats rarely last more than one bar. Therefore, it can be difficult to generate a well thought-out phrase in so short a space of time, using Locrian mode ideas. So let us consider this:

If we look inside the scale of the Locrian mode, within it we will find, for our convenience, a 5 note altered pentatonic starting on the third.

			*	*	*		*	*		
C⌀ = C		D♭	E♭	F	G♭	A♭	B♭	(C)	=	C Locrian scale. E♭ is the third.
(Root)										
	(C)		E♭	F	G♭		B♭	C	=	E♭ Altered Pentatonic
			1	2	♭3		5	6		(or C Minor Pentatonic, flat 5)

From the *root* it is a *minor pentatonic* with a lowered fifth. From the *third* it is an *altered pentatonic* from that point and with that name (E♭).

Another way to look at it:

C	E♭	F	G	B♭	(C)	=	C Minor Pentatonic Derived from Dorian
C	E♭	F	G♭	B♭	(C)	=	C Minor Pentatonic with a "Flat 5" - Derived from Locrian

It is the *altered pentatonic* from the *3rd* of the *chord.*

(C) E♭ F G♭ B♭ C (E♭) = E♭ Altered Pentatonic. E♭ is the third of C⌀.

Since you already have worked up some "chops" playing short patterns and phrases on the altered pentatonic sound, all you have to do now is jump to the 3rd of any half-diminished chord (always a "minor 3rd" interval) and you can run the notes of that particular altered pentatonic. The payoff is that it sounds great, or it will after a bit of practicing. If you're more comfortable thinking of the minor pentatonic structure (C E♭ F G B♭) and would prefer to conceptualize altering that scale sound by lowering the fifth (to C E♭ F G♭ B♭), that's okay, too. Same notes. It's what you do with them after you know what they are that counts. If you have learned to play good sounding, independent one-bar phrases on the "altered pentatonic" sound, it won't take long to work these phrases into your playing when the ø chord comes up.

The exercise section is very specific here. To really learn to "hear" half-diminished structures, and to begin the two-part process of "go there—do that," we'll use CD I, Track 5 to work toward that end. *Go there—Do that* is a way of playing that enables you to avoid habitually starting your phrase on the root of the chord, as we have done before in the exercises. This concept adds another layer to the texture or depth of how you are dealing with the changes. In this instance, when you see Cø, instead of playing something from the root, or starting on "C," instead "go" to a place in the chord, in this case the minor 3rd (E♭) and "do" (play a phrase using) the altered pentatonic. "Go there"—*minor 3rd*; "do that"—*altered pentatonic*. This is an important step because more often than not, as you grow, you'll be "going" to various parts of various chords and "doing" different things. You'll see this as we travel further in the exercise section. Start now to get used to the idea of thinking (clearly) in these terms, especially when trying to figure out what to play on these more complicated structures.

For Track 5, use Exercise 4B , half-diminished chords with the same bar length and key sequence as the previous track. Although this will eventually involve a new process —starting an idea on a chord tone other than the root—first play the exercise using the *root* as a half-note to begin the written line (then the 2 bar improvised phrase). On the repeat of the entire sequence, indicated on the demo by a bell-tone, start the phrase from every *minor 3rd* and play the altered pentatonic. Hopefully, this is not as tricky or confusing as unfortunately it might be for some of you, or at least until you have had a chance to study it and practice it. We have to start the heavy lifting somewhere. At this level, you can't just "play by ear" anymore and have any reasonable expectation that things are going to work out well for you. This more technical kind of thinking and application of ideas can bring your solo playing to a much higher level.

ALTERED DOMINANT

This chord type is more common than half-diminished because in addition to cadential type situations, it is often used as a substitute or a replacement for a "normal" dominant chord. The big factor in a dominant function is the existence of the tritone, as previously mentioned. Not only does the tritone for C7 [**E** and **B♭**, the 3rd and 7th] give the chord its essential instability and "need" to resolve, but it "supports" any amount of dissonance you want to put on top of it. To go to the extreme, you can do just about anything you want on a dominant chord, because at some point (usually) you are going to resolve that dissonance—it doesn't matter how "far out" you go as long as you eventually "come back." In musical terms, any dissonance is acceptable on the dominant, as long as you resolve satisfactorily on the tonic. You can imagine how nuts some people go in stretching the limits of this concept. The tension-release aspect of the dominant-tonic relationship is an area ripe for exploration by every player looking to add dimension to his or her playing.

The altered-dominant scale is known by several names. Some of them are:

1. The "altered" scale — seems logical
2. The "Pomeroy" scale — thanks, Herb
3. The "Super-Locrian" scale — if you insist, and
4. The "Diminished/Whole-tone" — wordy but precise

Symbol:	C7+9	C C♯ D♯ E F♯ G♯ A♯ (C)	Scale using sharps
Name:	C Diminished/C	D♭ E♭ F♭ G♭ A♭ B♭ (C)	Scale using flats
	Whole-tone	1/2 1 1/2 1 1 1 1	

C7+9 Diminished/Whole-tone means you start with [1/2 step, 1 step, 1/2 step], which is a "diminished" concept, and end with all *whole steps*, which is a "whole tone" concept. Confused? Read on, even if you are.

If you think handling the 7 note Locrian mode scale can be tough in the playing situation, this one is at least as bad. Fortunately for those of us looking for an easier way to get into the "sound" of the altered dominant, we have, again, the altered pentatonic, which fits the color of this structure wonderfully and which starts 1/2 step above the root of the chord. This is our second instance of "go there—do that." For the C7+9 chord "go"*up a 1/2 step* (or the "flat 9," if that's how you want to think of it) and "do that"—play the *altered pentatonic* which starts on that note.

(C7+9) C♯ D♯ E (F♯) G♯ A♯ = C♯ Altered Pentatonic
D♭ E♭ F♭ (G♭) A♭ B♭ = D♭ Altered Pentatonic
same sound

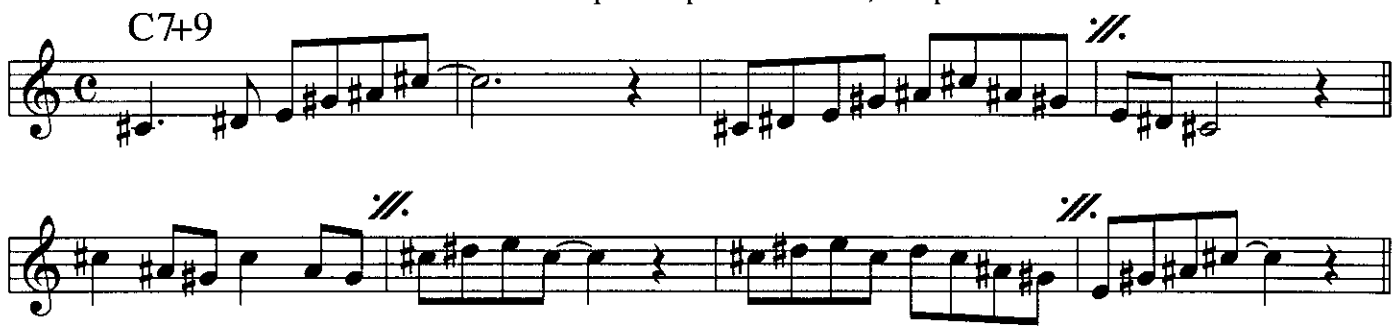
Now we don't play the root at all! You can really feel like you are "in space" when you play this idea.

For Exercise 4C, learn the patterns and apply to CD I, Track 6. To be conservative at this stage, 4C uses the root as a half-note to orient your thinking and hearing. Also play the exercise without the root to get a feel for using the pentatonic from the point a half-step up, as in the following example. Improvise using scale tones only. Don't add anything extra at this point.

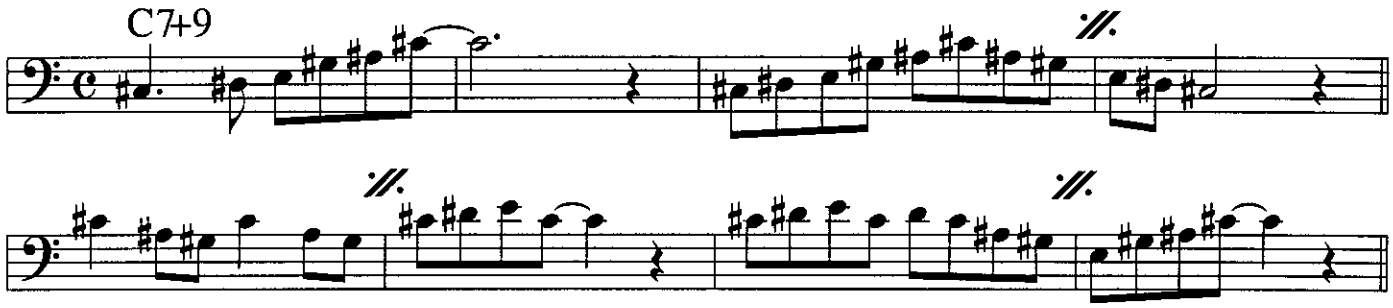
TEXT EXERCISE—ALTERED PENTATONIC

Use with CD I, Tr.6 Rhythm Section only

* This is the same practice pattern as before, transposed.



Also: Use with piano chord only sounding.
(Play notes of chord and use sustain pedal. While chord is sustained, play scale tones on instrument.)



Once you get used to it, you're going to love this sound. The more technique you have on the altered pentatonic, the more creative the possibilities for playing interesting phrases. As a goal, be able to play (spell out on your instrument) any altered pentatonic from its root so it can be inserted at different parts of any minor, dominant, half-diminished, or altered dominant chord.

Example on "C" chords—starting points for the Altered Pentatonic

The *minor* chord, from the root of the chord

ex. C– = C D E♭ G A [C Altered Pentatonic]

The *dominant* chord, from the fifth of the chord

ex. C7 = G A B♭ D E [G Altered Pentatonic—contains tritone of C7 (E/B♭)

The *half-diminished* chord, from the third of the chord

ex. C∅ = E♭ F G♭ B♭ C [E♭ Altered Pentatonic]

The *altered dominant*, from 1/2 step above the root (the ♭9 of the chord)

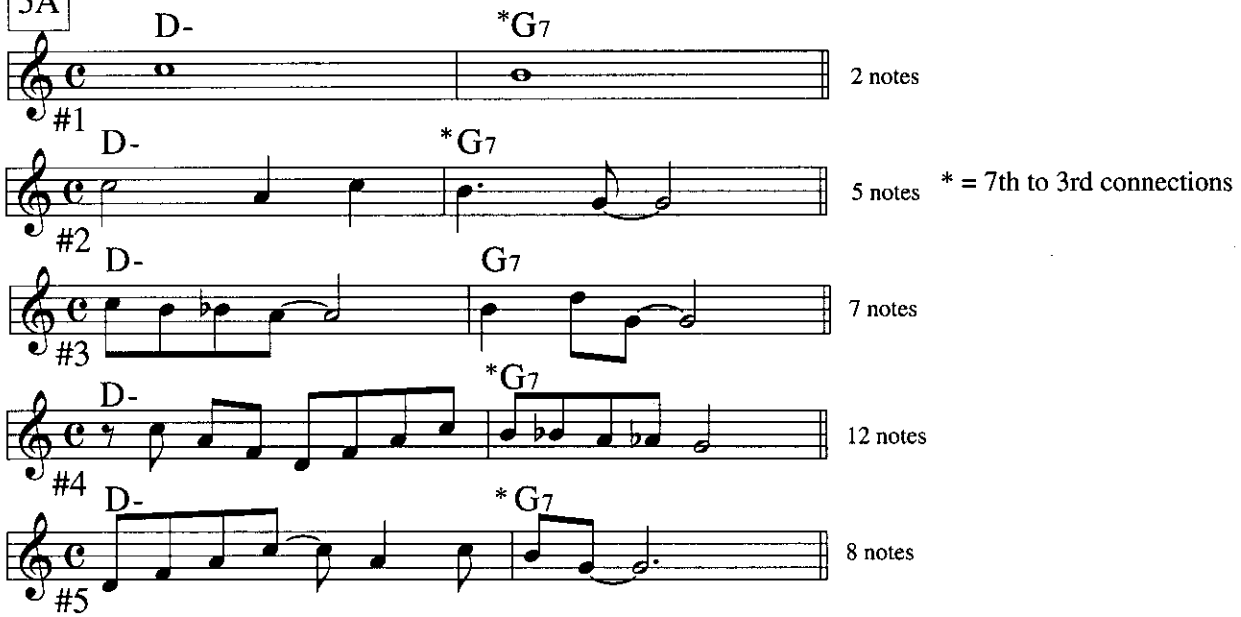
ex. C7+9 = C♯ D♯ E G♯ A♯ ("C♯" Altered Pentatonic)—contains tritone (E/A♯)

D♭ E♭ F♭ A♭ B♭ ("D♭" Altered Pentatonic)—contains tritone (F♭/B♭)

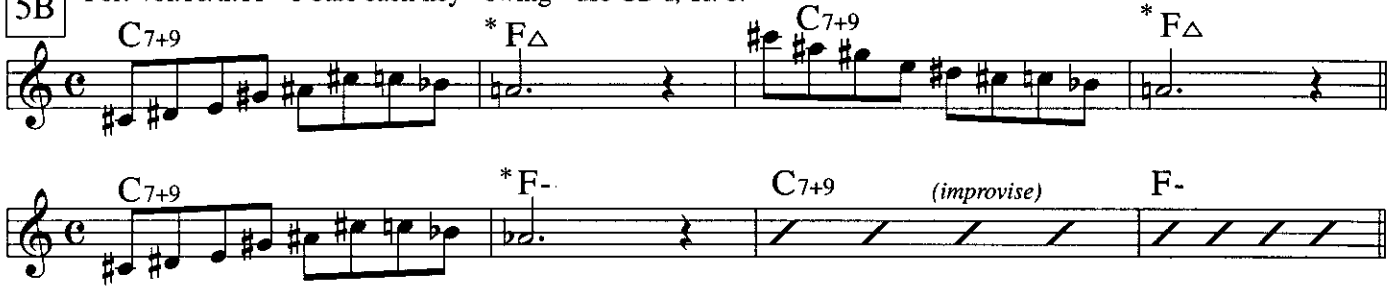
C♯and D♭ altered pentatonics are spelled differently but sound the same. They are called "enharmonically equivalent" in musical terms.

5. EXERCISES—MELODIC CONNECTING AND THE CADENCE IN MAJOR

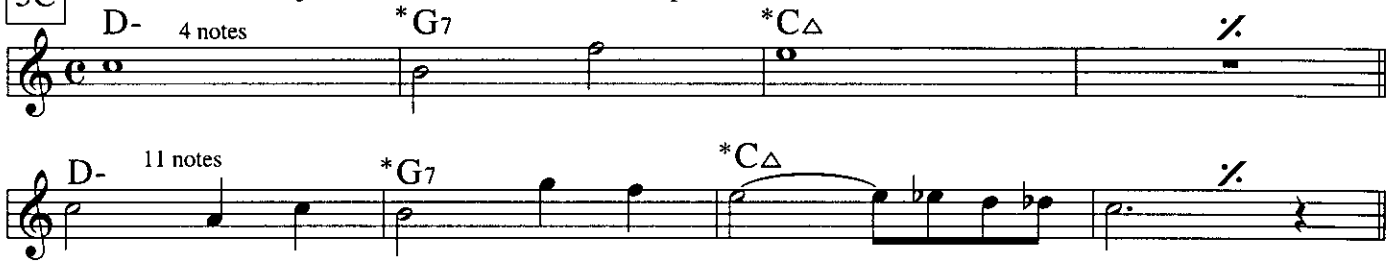
5A For: Vol.1/tr.11 - Minor to Dominant - 1 bar each - 5 times through - Bossa Nova - use CD I, Tr.7.



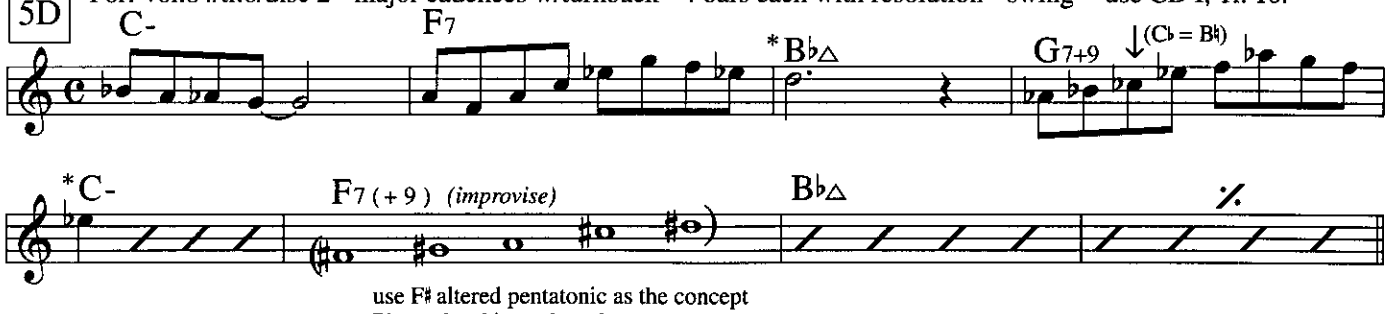
5B For: Vol.16/tr.11 - 8 bars each key - swing - use CD I, Tr. 8.



5C For: Vol.3/tr.1 - major cadences - 4 bars each with repeat - Bossa Nova - use CD I, Tr. 9.



5D For: Vol.84/tr.6/disc 2 - major cadences w/turnback - 4 bars each with resolution - swing - use CD I, Tr. 10.

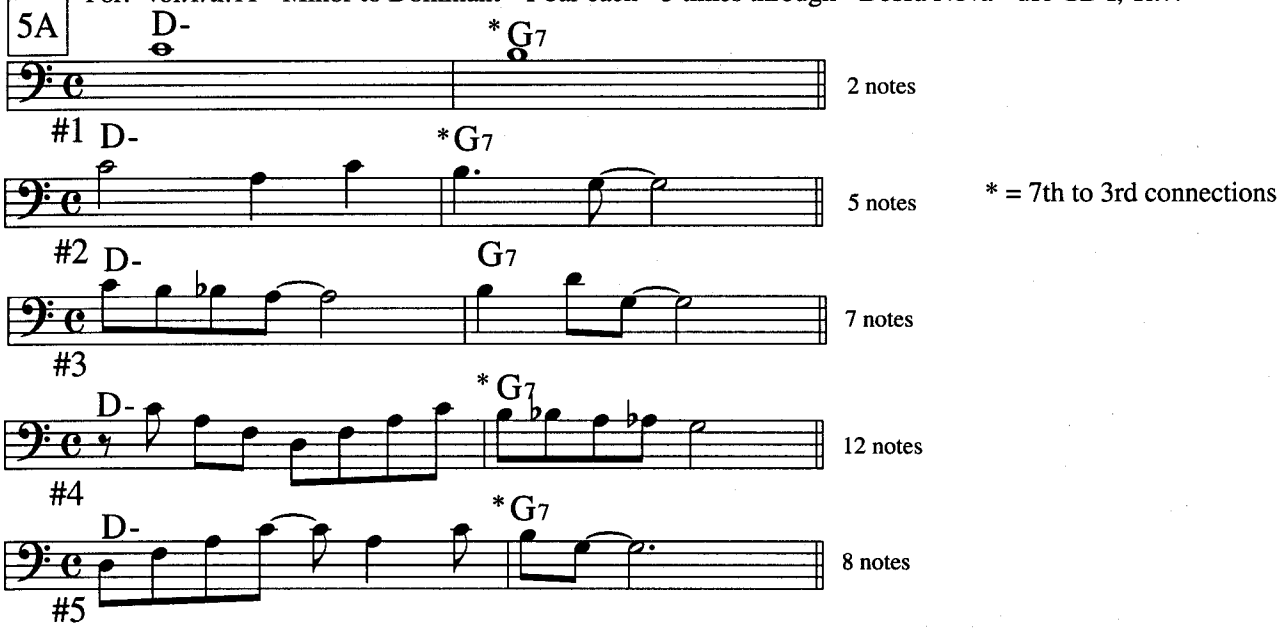


use F♯ altered pentatonic as the concept
Piano chord is unaltered

5. EXERCISES—MELODIC CONNECTING AND THE CADENCE IN MAJOR

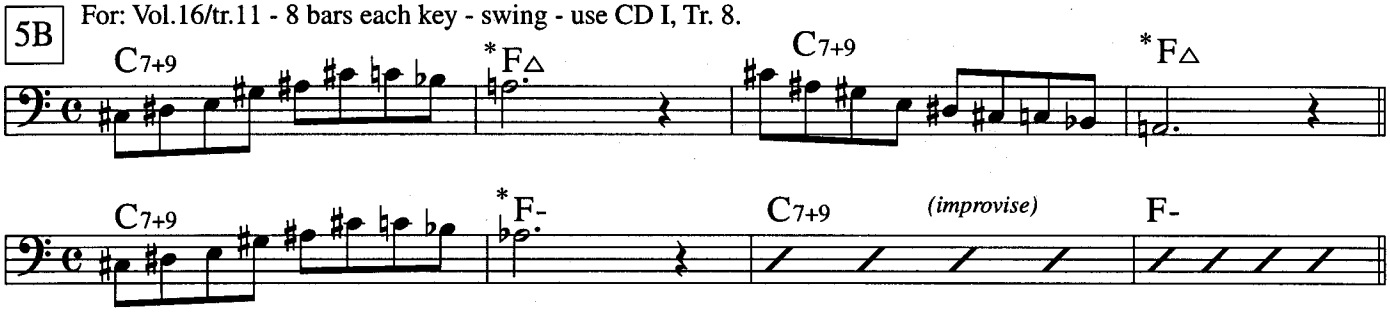
For: Vol.1/tr.11 - Minor to Dominant - 1 bar each - 5 times through - Bossa Nova - use CD I, Tr.7.

5A



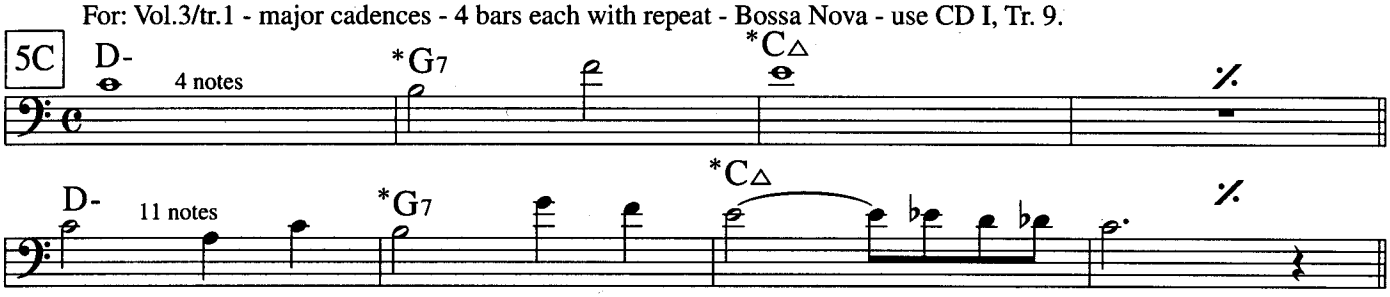
For: Vol.16/tr.11 - 8 bars each key - swing - use CD I, Tr. 8.

5B



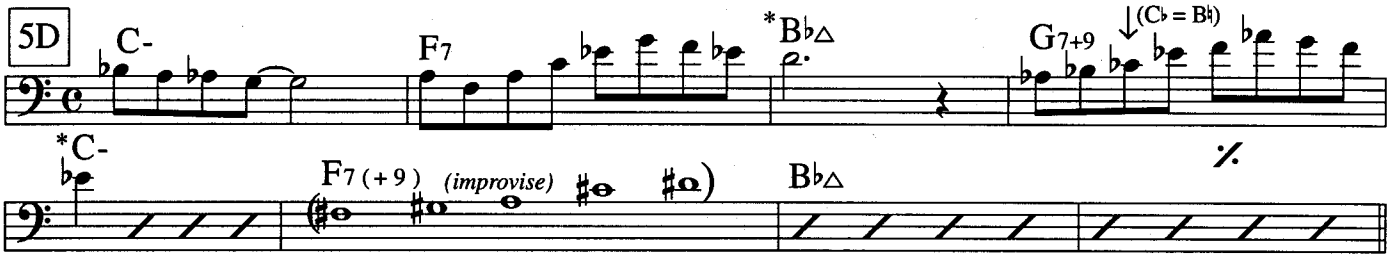
For: Vol.3/tr.1 - major cadences - 4 bars each with repeat - Bossa Nova - use CD I, Tr. 9.

5C



For: Vol.84/tr.6/disc 2 - major cadences w/turnback - 4 bars each with resolution - swing - use CD I, Tr. 10.

5D



use F♯ altered pentatonic as the concept
Piano chord is unaltered

CHAPTER FIVE:
Melodic Connecting and the Cadence in Major

So far, we have treated each chord independently. However, it is important to realize that successful playing usually includes a smooth and logical transition from one chord to the next as they move forward in time. The best way to understand this is to discuss simultaneously the major cadence (ii-V-I) and the idea of how "melodic connecting" applies in that case.

If you study jazz theory, it doesn't take long to grasp the idea that in the key of C major (C D E F G A B C—the white notes on the piano starting with the one just left of any group of two black notes) "D" is the 2nd note and "G" is the fifth.

Also, it is clear if you study any kind of music, that most 7 note scales use every consecutive letter of the alphabet and most 4 note chords use every other letter of the alphabet.

Thus, the C scale is C D E F G A B (C)—called "C Major," and the C chord is C E G B, called a "C Major Seventh." Similarly, these same notes form the D Dorian scale—D E F G A B C (D)—called "D Minor" and the chord D F A C, called a "D Minor Seventh." Likewise, they form the G dominant scale and chord as well—G A B C D E F (G)—called "G Seven," and G B D F—known as a "G Seventh." They lock together because they all use the notes of C Major.

If you understand this, and most of you do, you realize you have to transpose this information to 11 other tonal centers (the rest of the notes on the piano other than "C") to fully understand the concept of the notes in any ii-V-I. This arrangement of chords is known as the *major cadence* and is situated in each of the twelve keys. If you don't understand this, and some of you might not yet, get a basic jazz theory book, and get hip to the ii-V-I. J/A Volume III is a good reference. This will begin to organize your harmonic thinking.

You know enough now to appreciate the logic which suggests that the strongest harmonic pull (therefore the strongest melodic connection) in the ii-V change D– to G7 is from the *7th* of the D Minor chord—the note "C," *down 1/2 step* to the *3rd* of the G Seventh chord—the note "B" (see ex. 5A thru 5D). In addition, the acoustic factor for the satisfying sound of a chord tone on the ii chord moving *down 1/2 step* to a different chord tone on the V is the same for the *next* change also (V to I). That is to say, we move from the *7th* of the G Seventh chord—the note "F," *down 1/2 step* to the *3rd* of the C Major chord—the note "E." Enormously convenient for the mental aspect of playing chord changes. Both changes are from the seventh to the third.

The exercises are designed to outline this 7-3 relationship and to begin to exploit some possibilities with progressively more complicated phrases. The goal, of course, is for you to apply the basic concept, melodically connecting through any tonal center resolution formula you might be presented with, feeling solid and sounding confident.

Two things:

1. **You must know 3rds and 7ths of all the necessary chords.** If you have to, review this to ensure that your mental access to this information is as close to instantaneous as possible. Go back over the first set of exercises on the chromatic scale and be clear on all chord tones (for major, minor, and dominant) in each key. If this is fuzzy, do not go on to the next section on half-diminished and altered dominant chord and scale structures, or you could have a heart attack. Seriously.

2. **This is for the typical 4 bar cadence.** Quite often the 2 bar cadence | D– G7 | CΔ | is handled differently, and we'll get to that on pages 52–53 and 87–88. The point is, when you're soloing over the changes in a tune, you don't have time to figure out what the third of "this one" is or the seventh of "that one." It needs to be automatic, so you can incorporate the information smoothly into the phrase you're playing, and not have it real jumpy like you're stabbing at the notes instead of playing them in a logical context.

To proceed, first we have to connect the ii to the V. These are unresolved ii-V's, known as "half-cadences." Play Exercise 5A. Use CD I, Track 7, which has a bossa nova feel. The first several written examples all start with the 7th of ii moving to the 3rd of the V and use chord tones or chromaticism in the lines. Listen to the demo example for suggested phrasing. Learn to play the examples evenly in all the keys.

Play Exercise 5B as an example of the particular dominant to tonic relationship which explores the use of altered V chords resolving to major and minor tonal centers. This is to emphasize a basic point about tension and release, if I may be allowed to digress.

Digression: The fact is, over a 4 bar cadence || D | G7 | C | 𝄎 || a crucial concept comes into play, which, if you understand it, will make your playing sound much more advanced. That is to realize that the [ii-V] part of that cadence is mostly active (has the "tension"), and the resolution in the I chord is much more passive (has the "release"). This is critical to understand and less obvious than it may appear. I've even known a lot of players on the advanced-student or semi-pro level who didn't "get" this properly. The [ii-V] part (lasting for 2 bars, or just the V chord lasting for those same 2 bars) is *away* from the tonal center and is where you can play all kinds of interesting and even bizarre material because it is the *departure* from the tonal center. In a 4 bar cadence, for example, it doesn't matter what collides and rattles off the shelf when you are playing your tension ideas in the first 2 bars, ***as long as it all works out nicely in the end when you arrive back home (the tonic chord in bar 3, and usually bar 4) in the resolution.*** There should be more "rest" here most of the time. The written examples in 5B show this motion/rest concept (perhaps to the extreme).

What you *don't* want to do is be tentative or aimless over the ii-V part and then be overly aggressive on the I chord just because you know that particular major scale well. That's like going to a party (ii-V) and just sitting there, then coming home (I) and going wild. If you have ever done that, you know it doesn't make much sense. The music theory reason behind this, mostly, is that when you have || D |G7 | CΔ | 𝄎 || the V chord contains the "tritone"—the 3rd and 7th of the G7—**G** (root) **B** (3rd) **F** (7th). This is the most unstable interval you could ask for (remember "Diabolus in Musica," which many of us academics were forced to learn in music school?). Play the tritone on the piano and you can hear the tension for yourself. This interval needs to be resolved, which is the job of the I chord. Some of the most interesting and imaginative ideas in this music come from hearing how cats treat this part of the harmonic progression (the "tension" part), to see how they resolve it or don't resolve it (refusing to release tension). Or resolve it late, teasing you. Miles Davis turned people inside out with the way he would do this or have his band do this. You can exert a lot of emotional control (over the listener) if you play either with or against the basic tension and release of the cadence. What's nice here is that if you have this ability in the music area (control), you don't have to worry as much about controlling other people, which most of us spend a lot of time doing and which usually doesn't do much good in the long run, especially when you're dealing with emotions. If you don't know what I'm talking about, you need to move to a big city like New York. If you don't know what I'm talking about and already live in New York, you need to get out of your apartment.

Learn how to communicate tension and release through what it is you choose to play.

Notice in Exercise 5B , the root is never used except as a chromatic passing tone. Turn off the solo track and improvise with the trio, as well. It is vital to learn how to handle this particular dominant function in all the keys. For additional practice, use CD II, Track 10, to study the V7♭9 concept. We examine this chord and scale in more depth in Chapter Eight, since it uses a symmetrical scale.

Now we can put all these chords together to form the ii-V-I cadence.

Look at Exercises 5C and 5D and be sure the patterns are clear in each. To begin, we'll use notes and phrases from the chromatic scale (between the chord tones of the appropriate chord) and from the arpeggio (the chord tones of the appropriate chord). The important concept is the 7ths moving down to the 3rds, over the bar lines. You have to hear it clearly. Exercise 5C has a full resolution. Exercise 5D has a pivot chord in every 4th bar. Play this with CD I, Tracks 9 and 10.

The dominant chord in the 4th bar of 5D supports a pattern using the altered pentatonic from a half-step above the root. The repeat of the 4 bar phrase should be improvised, using the dominant chord in the 6th bar as an opportunity to invent a phrase using this particular altered sound, even though the chord in the exercise is generally played unaltered.

"Covering Changes" with "One Idea"

A point is to be made when the ii-V-I occurs as a 2 bar phrase |D– G7 | CΔ |. To use a "7-3" melodic connection between the D– chord and the G7 chord is tricky at best (the "C" to the "B" in a convincing way) and it frustrates some players badly when they start going into more distant keys. Unless you're a relatively skilled player in all the keys, this kind of "tricky" playing can be filled with potential danger. For those of us looking for an easier way to deal with this while we get our bebop chops together, which is a large part of what this "melodic connecting" or "playing the changes" is all about, we can use one basic scale sound to cover both chords—the altered pentatonic from the root of the ii chord.

1 2 3 5 6 (8)

D E F G **A B** C (D) 1 2 3 5 6 of Dorian scale = D Altered Pentatonic

In the music, when the D– moves to the G7 these notes work equally well against either chord and, in fact,

1. avoids the root and the fourth from the G7 scale—not the best notes in the mixolydian scale anyway—and

2. preserves the tritone (B + F), for dissonance.

G7 = D	E	F	A	B	derived from D Dorian.
1	2	3	5	6	This is the altered pentatonic from the 5th note above G. Scale numbers indicate tones of the D Altered Pentatonic Scale.

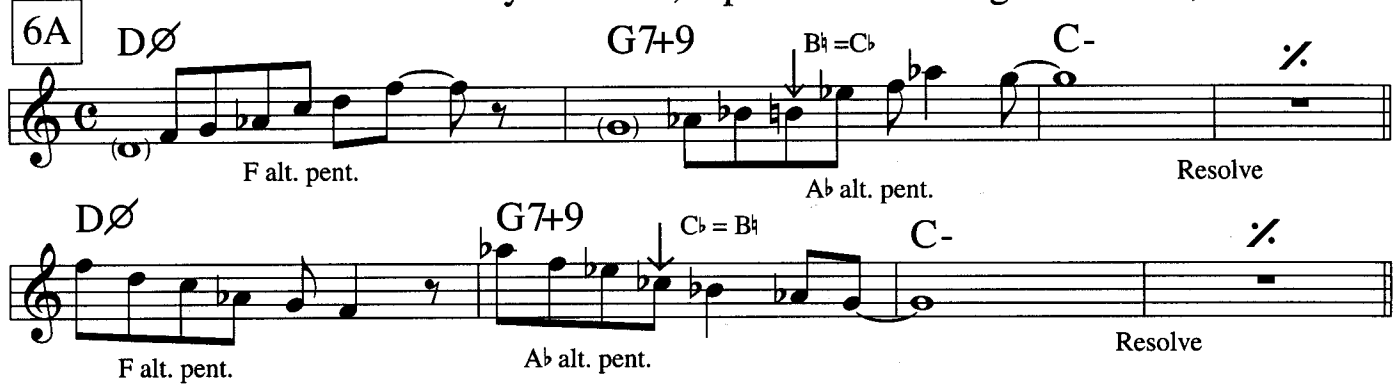
What you don't have in this construction is the seventh of the D minor (the "C"). This is the price you pay for the joy of only having to think of one thing over this ii-V change, rather than two things. Remember, the note "C" in the D minor structure is often a part of a melodic connection concept whereas the altered pentatonic, in this case, is part of the concept of "covering" a change with one idea. Once you get used to it—the sound and where the notes are located on your instrument from any given pitch—the altered pentatonic (which we have seen is nothing but the major pentatonic with the lowered third) becomes a very useful tool in dealing with the ii-V situation. Later, we will see the practicality of this scale with the minor cadence as well, which calls for half-diminished and altered dominant chord structures. If you've been practicing and listening carefully, perhaps by now you're getting somewhat comfortable with this particular altered pentatonic sound.

Try the "one idea" concept on CD I, Track 7, where the unresolved ii-V is for 2 bars, and on CD II, Track 7, which covers cadence sequences. Apply the idea, and strive for speed and fluency. Use the idea on the first 2 bars of CD I, Tracks 9 and 10, also. Remember, you only have one thought in mind, the altered pentatonic from the root of the ii chord. The tune tracks will have examples of this.

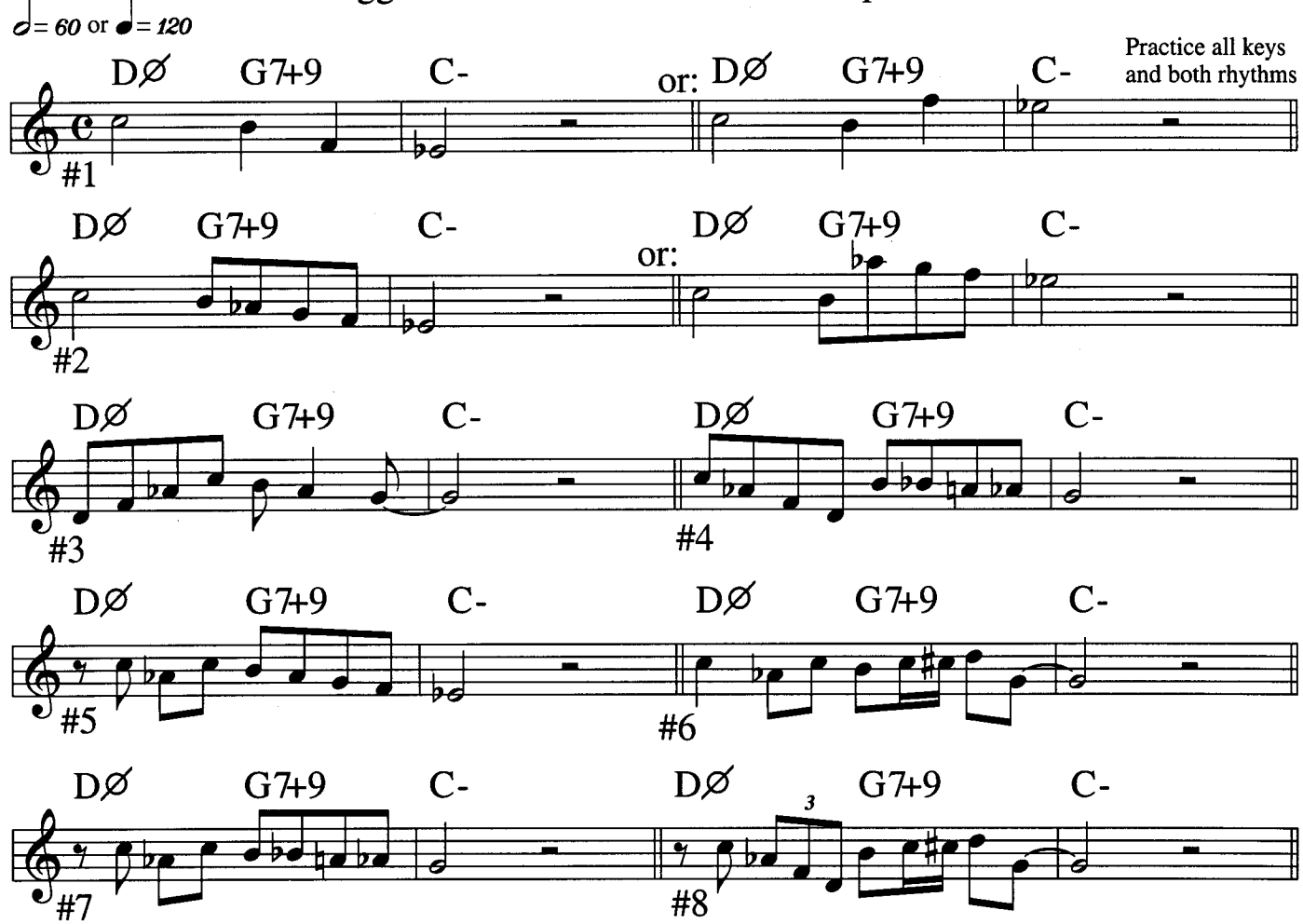
Similarly, as mentioned before, the 1 bar ii-V, called the "partial" or "half" cadence, also can be covered by running a *minor* pentatonic all the way through the ii and the V [D F G A C or D minor pentatonic]. For D– to G7 this includes the note "C" and excludes the "B," the third of the G7 chord. In essence, this implies a G7sus4 chord, but in the time it takes for 2 beats or even one bar to go by at a medium tempo, you won't notice a clash with the harmony (or the chord the piano player is playing, even if you are the piano player) as long as your melodic line is logical rhythmically and is presented in a reasonably lyrical way. The integrity of a strong melodic line will overcome any of the shortcomings or different implications in any of the other musical elements present in the playing situation. That's how a person like Cannonball Adderly could, if he chose, go into a small town jam session at the local club and sound like a million dollars, even if the local rhythm section was scuffling badly. It would be because of the power and certainty with which he played his melodic lines. In the final analysis, you have to understand and believe in what you are doing melodically to sound convincing. In jazz soloing, this is your most immediate connection to the audience.

6. MINOR CADENCES

For: Vol.3/tr.4 - minor keys - 4 bars, repeat once - swing - use CD I, Tr. 11



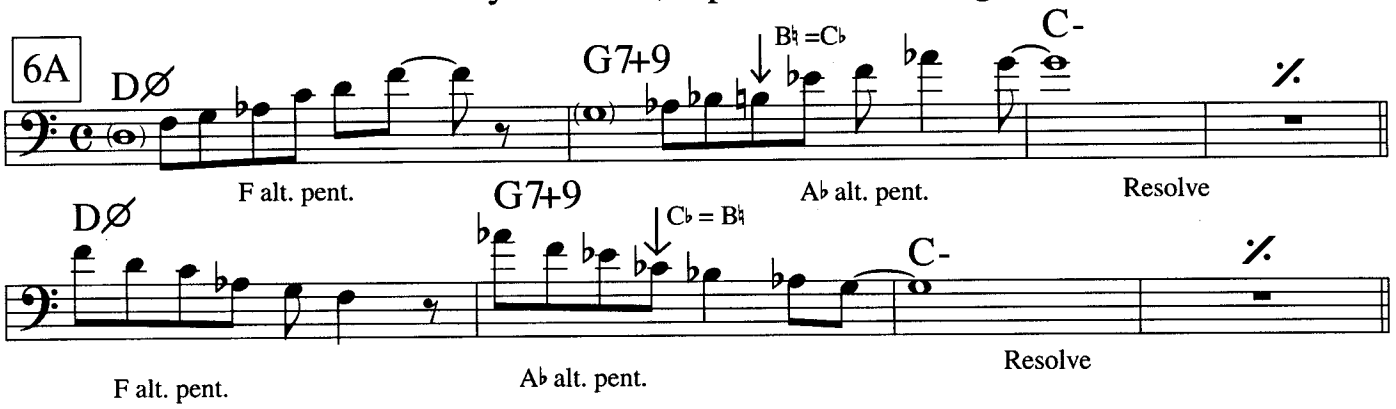
Suggestions for 2-measure cadence practice.



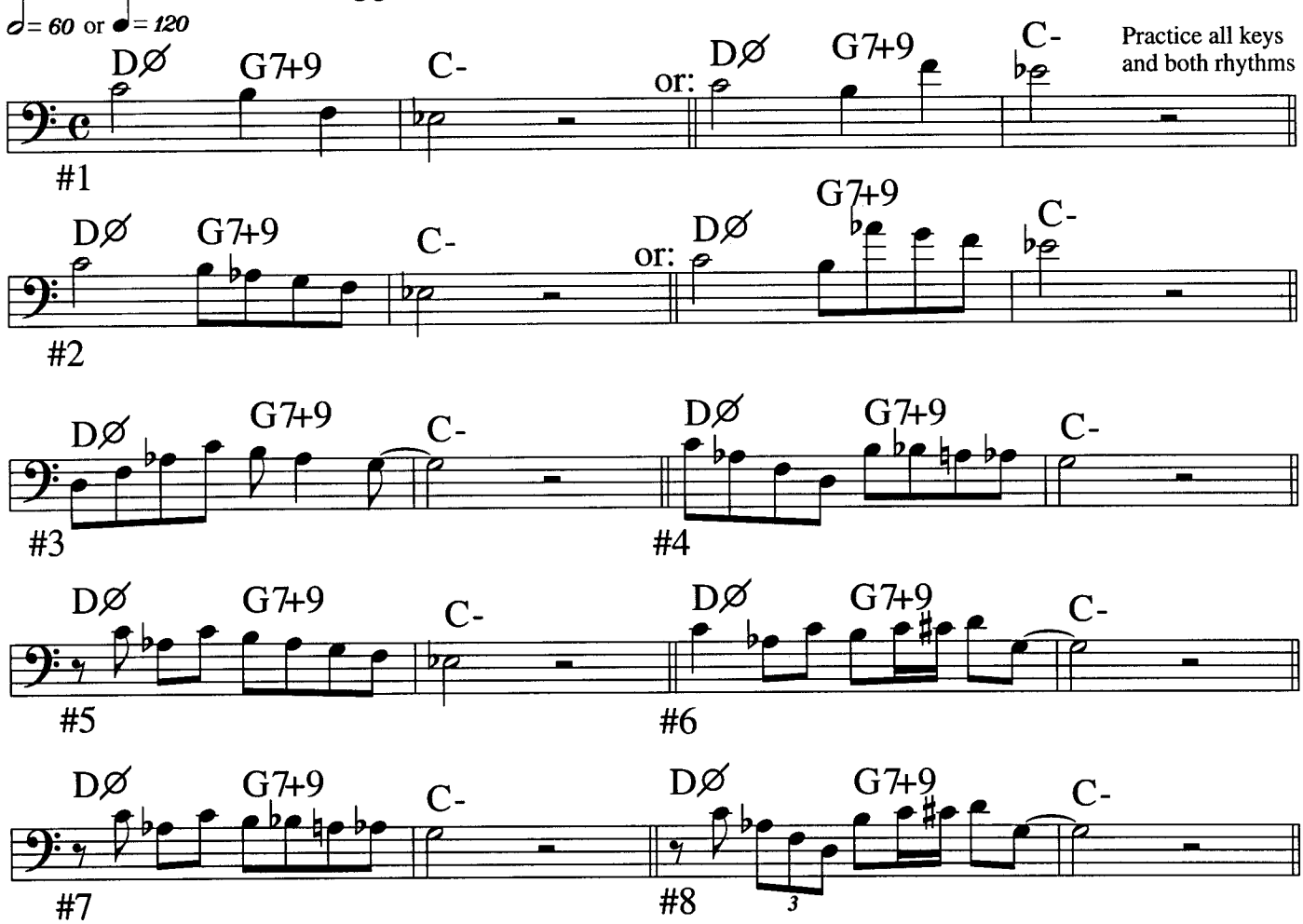
Mix and match. Get comfortable with the 7/3 connection between the DØ and the G7+9 (the C to the B in the example).

6. MINOR CADENCES

For: Vol.3/tr.4 - minor keys - 4 bars, repeat once - swing - use CD I, Tr. 11.



Suggestions for 2-measure cadence practice.



Mix and match. Get comfortable with the 7/3 connection between the DØ and the G7+9 (the C to the B in the example).

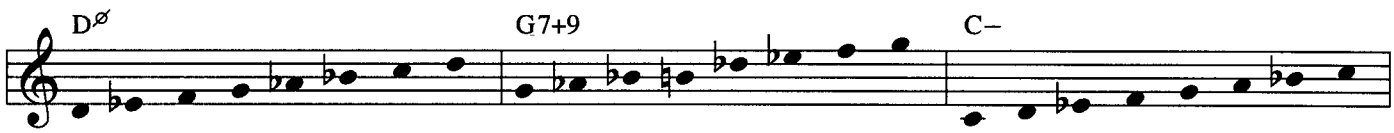
CHAPTER SIX:
The Minor Cadence

The minor cadence is a special harmonic formula which uses the half-diminished and the altered dominant chordal structures, with resolution into the minor tonic. In the key of C Minor, this would be:

| Dø | G7+9 | C– |

	Symbol	In C Minor	Name	(Also Called)
Starts	Dø	the iiø	D Half-Diminished	(D Minor Seven, Flat 5)
Moves to:	G7+9	the V7+9	G Altered Dominant	(G Seven, Sharp 9)
Resolves to:	C–	the i	C Minor	(Tonic Minor)

The diatonic scale changes for these chords are complex:



Dø =	D Eb F G Ab Bb C (D)	D Locrian	(D Half)
G7+9 =	G Ab Bb Cb Db Eb F (G)	G Diminished/Whole-tone	(G Altered)
C– =	C D Eb F G A Bb (C)	C Dorian (usually)	(C Minor)

In harmonic progressions, the iiø to V7+9 generally lasts for two bars. Sometimes in a more complex, harmonically active scheme, both chords will be in the same bar, although this is less common.

It takes time to get used to handling all this information in an effective and efficient way, for the purpose of creating a satisfying improvised melodic line. Too much to think about in too short a period of time often results in clumsy, disjointed phrasing.

A common shortcut here is to ride the harmonic minor scale of the resolution over the half-diminished and altered dominant part of the progression:

D∅	Use	C	D	E♭	F	G	A♭	B	C

C Harmonic Minor

G7+9	Use	C	D	E♭	F	G	A♭	B	C

1 1/2 steps

This is a useful, hybrid way of "covering" the change. All the chord tones of the ii∅ chord are there (D F A♭ C), as well as the root (G), the tritone (B + F) and 2 alterations (E♭ + A♭) from the V7+9 chord. Choosing the notes carefully and maintaining a smooth rhythmic flow is a good way to outline this cadence without having to manipulate two changing and very different scale sounds on the ii∅ and the V7+9.

In addition, a useful, diatonic way to move through the chords is to use 5 note altered pentatonic scales. It's a "go there—do that" scenario which results in a great sound once you get used to the mental process involved:

for the D∅ "go" to "F" (the third of the chord) and "do" the altered pentatonic from there

[F G A♭ C D]

then: G7+9 "go" to "A♭" (up 1/2 step) and "do" the altered pentatonic from there

[A♭ B♭ C♭ E♭ F]

then resolve to the tonic (C–).

We've already been through the theory behind this, and you already have some technique (chops) together, so it's a matter of putting it together. Exercise 6A shows how the patterns are outlined ascending and descending. Play this with CD I, Track 11. Learn to "shift gears" rapidly so that the mental process that's involved (go there—do that) becomes virtually automatic, on the way to becoming what some people call "internalized." Manipulating two 5 note parallel scale constructions is not as cumbersome as bringing two 7 note dissimilar scale constructions under control.

Structurally, an interesting juxtaposition occurs. The chord roots move up a perfect fourth (D to G) and the chord quality changes (half-diminished to altered dominant) while the scale pattern roots move up a minor third (F to A♭) and the scale quality remains the same (altered pentatonic). This can lead to some interesting "layering" or "sequencing" (see Chapter 7).

To Review: Minor and Half-Diminished compared

	Chord		Scale	Scale Name
1. *Two different Pentatonic	D–	=	D F G A C (D)	D Minor Pentatonic (Different Notes)
Scale Formats for D Minor	D–	=	D E F A B (D)	D Altered Pentatonic
2. **One Pentatonic Scale Format	D∅	=	D F G A♭ C (D)	D Minor Pentatonic w/♭5th (Same Notes)
Transposed For D Half-diminished	D∅	=	F G A♭ C D (F)	F Altered Pentatonic

*As you can see, two different conceptions for the D Minor Chord/Scale format are possible when using this pentatonic theory.

**For the half-diminished chord and sound, two similar conceptions are possible using the same notes but changing the name of each scale.

Consider also:

1. D∅ is different from D– in the sense that it has a "flatted fifth," in this case the "A♭." The minor pentatonic on D is basically a D Minor chord (D F A C), along with G natural. To find the alteration for half-diminished, move the 5th of the chord (the A♮) down one-half step to A♭. Sometimes this chord is called "D Minor 7, Flat 5." This is a completely different harmonic color from D–.

   D F G A♭ C—D Minor 7, Flat 5, with "G" added for an "altered" pentatonic structure

   6 1 2 3 5—numbers are altered pentatonic scale degrees starting on F.

2. The other way to approach this is to think of the *third* of the D Half-diminished chord, or the note F, and generate an *altered pentatonic* from that point. This observation has been explained several different ways so far.

   F G A♭ C D = F Altered Pentatonic

As you see, these are the same notes as in point #1. That makes this construction what we call an "inversion." Presumably by now you have some reasonably fluid technique on half-diminished chords, which you can display on any given ø symbol (or minor 7♭5) by going to the 3rd (step one) and outlining an altered pentatonic (step two). Try this idea again with rhythm section only this time, on CD I, Track 5, half-diminished chords through the cycle, 4 bars each. This conception comes in handy for the specialized idiomatic pattern we have for practicing the minor cadence (Exercise 6A, CD I, Track 10).

Dominant and Altered Dominant compared

Two Different Pentatonic Scale Formats for G7:

Symbol	Scale	Name
G7 =	G A B D F (G)	G Dominant Pentatonic
G7 =	D E F A B (D)	D Altered Pentatonic (No chord root, or "G," in scale)

One Format for G7+9:

G7+9=	A♭ B♭ C♭ E♭ F (A♭)	A♭ Altered Pentatonic (No chord root, or "G," in scale)

(C♭ is the same note and/or sound as B♮)

There are no conventional pentatonics available from the root of the altered dominant. Being able to recall the altered pentatonic scale color from the flat 9, or 1/2 step *above* the root, is most useful when playing over this particular fully altered dominant chord structure. There are many instances in the music where you can take advantage of this sound, especially as a valid substitute for an otherwise unaltered dominant chord.

A Further Illustration: Unaltered and Altered Chord/Scales—Same Root

G7	Dominant Pentatonic (From Root)	G A B D F (G)	Derived From "G" Mixolydian
*G7+9	Altered Pentatonic (From ♭9)	A♭ B♭ C♭ E♭ F (A♭) ♭9 ♯9 ♭13	Derived From "G" Diminished/Whole-tone Maintain tritone always (B & F)

*In this instance, we don't use the root at all in the scale! What you should think, again, is to go up 1/2 step and generate the *altered pentatonic* from that starting spot, e.g. G7+9 = A♭ Altered Pentatonic. This preserves the tritone (B & F) and alters the other parts of the chord (5th & 9th). It is derived from the diminished/whole-tone scale (or "altered" scale) and sounds great while remaining diatonic. What interesting tension and dissonance you can generate here! And it's actually not "dissonant" at all, technically speaking, because, melodically, it is still "inside" the basic 7 note diminished/whole-tone scale.

Practice this sound by improvising with the trio only on CD I, Track 6. Later you will see that you can employ this idea on almost any given structure for the V chord, and it will sound fine. In other words, you can play a simple ii-V-I (like D– G7 CΔ) and treat it this way:

| D– | *G7 | CΔ | 𝄎 | Standard Cadence
inside outside inside ------

Suggestion: For Standard Cadence Practice

D–: use Dorian Scale or Altered Pentatonic = D E F G A B C(D)

(inside)

*G7: use A♭ Altered Pentatonic derived from

Diminished/Whole-tone = G A♭ B♭ C♭/B D♭ E♭ F (G)

(outside)

This creates a "layered" dissonance for increased "tension."

CΔ: resolve smoothly (inside) = C D E F G A B (C)

In this way, you are stretching the V chord to its acoustical limit, but it will make sense as long as you wrap it up smoothly when you move to the resolution on I. To alter any dominant-function in this way, you should develop the ability to play this pentatonic idea from a half-step above the root of any unaltered dominant chord you ever see, whenever substituting happens to be your preference. This puts you "outside" on V, before you return to the "inside" on I.

For 6A, the sample pattern in minor, notice the symmetry. As mentioned previously, this is an exact melodic "sequence" up in minor thirds (more fully covered in Chapter Seven), and therefore sounds particularly good against the chord change of the cadence. Again, the roots of the cadence go *up a fourth*, in this case D to G, while the *quality changes* from half-diminished to altered. This yields D$\varnothing$ to G7+9. By way of contrast, the roots of the sequence (or pattern) move *up a minor 3rd*—from F to A♭—but the *quality remains the same:* altered pentatonic. That gives us F *altered pentatonic* to A♭ *altered pentatonic*.

If you can think of all that, and play it, you can sound melodic on the minor cadence in all keys quicker than by trying to manipulate the 7 note Locrian and Super-Locrian modes or scales. Don't be intimidated by the complexity of the mental process. In most tunes, you only have to play the minor cadence in one or two keys, if at all. This makes the thinking aspect a little less overwhelming, perhaps. For instance, there is only:

1 minor tonal center in ***Blue Bossa*** (C–)

1 minor tonal center in ***Summertime*** (D–)

1 minor tonal center in ***Song For My Father*** (F–)

1 minor tonal center in ***Autumn Leaves*** (G–) et al.

There are **none** in ***Ladybird***, ***Take The "A" Train***, or ***Perdido***. Some tunes (not many) have two or more minor tonal centers and/or cadences (for example, ***Stella By Starlight***). The suggested pattern is very cliche-like, which is good for ear training. Learn to play it in all keys, ascending and descending, with fluency. It will help you generate other ideas.

For: Melodic Connection

Notice, further, that there is a "C" in the scale for the D$^{\varnothing}$ and a "B" (actually C♭) in the scale for G7+9, so as an added bonus you get the strong 7-3 melodic connection between the ii$^{\varnothing}$ and the V7+9 when you play pattern 6A for the minor cadence. In essence, the same intervallic information exists for this cadence as with major ones: The 7th of the first chord moves down 1/2 step to the 3rd of the second chord. Likewise, the 7th of the second chord moves down 1/2 step to the 3rd of the third chord in major, and down one whole step to the lowered 3rd in minor.

e.g. | D$^{\varnothing}$ | G7+9 | C– | 𝄎 |

C (7th) → B (3rd)

F (7th) → E♭ (3rd (lowered))

↓

Tritone Notes

This is a very strong tendency. You will start to hear it clearly if you play the appropriate altered pentatonic in your minor cadence practice. Remember to resolve smoothly to the tonic minor chord, and learn to play short resolution phrases that are logical and make sense rhythmically. That's what settles the preceding tension in the most satisfactory way.

Half-diminished, altered dominant, and the minor cadence concepts are crucial to the development of the well rounded improvisor. Since these structures are less common and more complex than, say, dealing with major key tonal centers, some players get bogged down trying to develop good ways to solo through them. As this is "deeper" than most other kinds of applied jazz theory, you have to use your brain to think about what to play, you have to practice to build technique, and you have to train your ears to hear properly, in order to sound competent on all parts of the partial (ii$^{\varnothing}$ - V7+9) or full (ii$^{\varnothing}$ - V7+9 - i) minor cadence at whatever point they may show up in the harmony. This is a highly coordinated activity.

When the partial cadence, [ii$^{\varnothing}$ V7+9] appears in *one bar*, you can:

1. **"Make the change"** by melodically connecting the chords, emphasizing the "seventh of ii$^{\varnothing}$" moving downward to the "third of the V7+9" midway in the bar—sample patterns are included at the beginning of this chapter—or you can

2. **"Cover the change"** by conceiving it as a V7+9 chord for the *whole measure*, and playing (1) the diminished/whole-tone scale sound or (2) the altered pentatonic from 1/2 step up, for the entire bar—or you can

3. **"Cover the change"** by thinking about the harmonic minor of the tonic, or destination, and playing those scale tones on the ii$^{\varnothing}$ V7+9 part.

C Harmonic Minor C **D** **E♭** F **G** **A♭** **B** C

To have fun with this idea, you could play a harmonic minor-sounding pentatonic derived from the tonic scale and generated from G, or the root of the dominant chord.

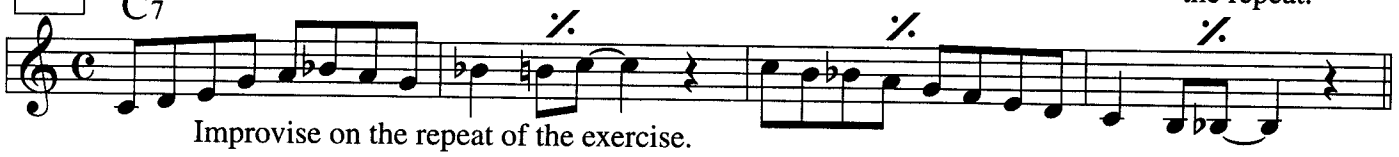
G Harmonic Pentatonic G A♭ B D E♭

This gives you 2 half-steps to work with as well as a major third (E♭ to G), and generates a very dissonant sound because of the angularity of the intervals. This construction is similar to the G Major Pentatonic, but with a lowered 2nd and 6th note.

7. DIGITAL EXERCISES: Cycles, Turnarounds and Sequences

7A For: Vol.1/tr.9 - dominant cycle - 4 bars each - 2 X - swing - use CD II, Tr. 1.

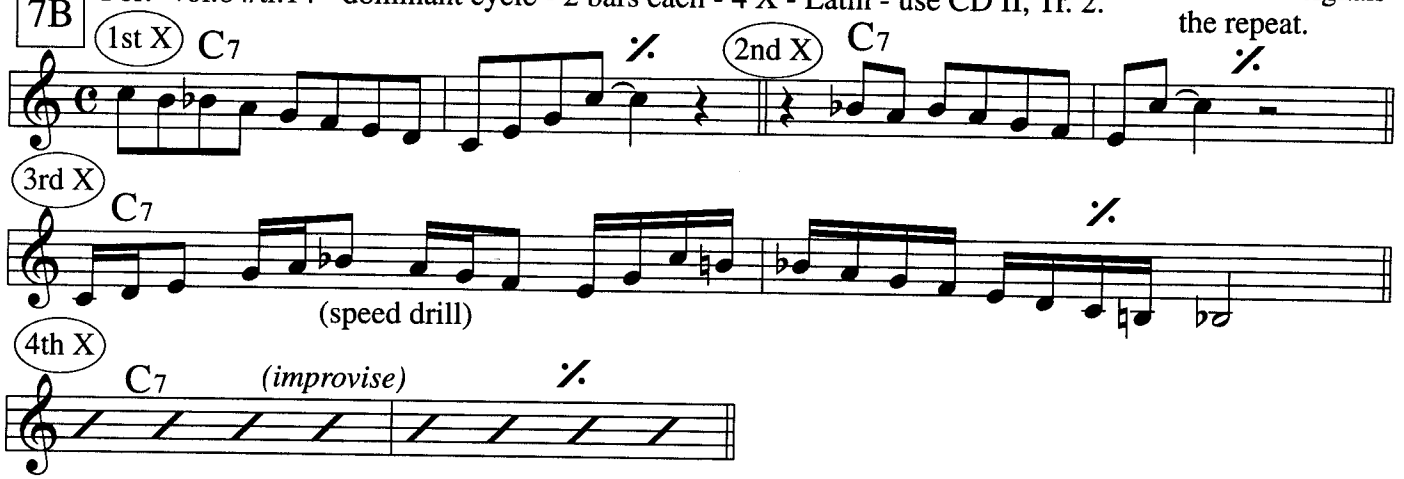
Bell tone signals the repeat.



Improvise on the repeat of the exercise.

7B For: Vol.84/tr.14 - dominant cycle - 2 bars each - 4 X - Latin - use CD II, Tr. 2.

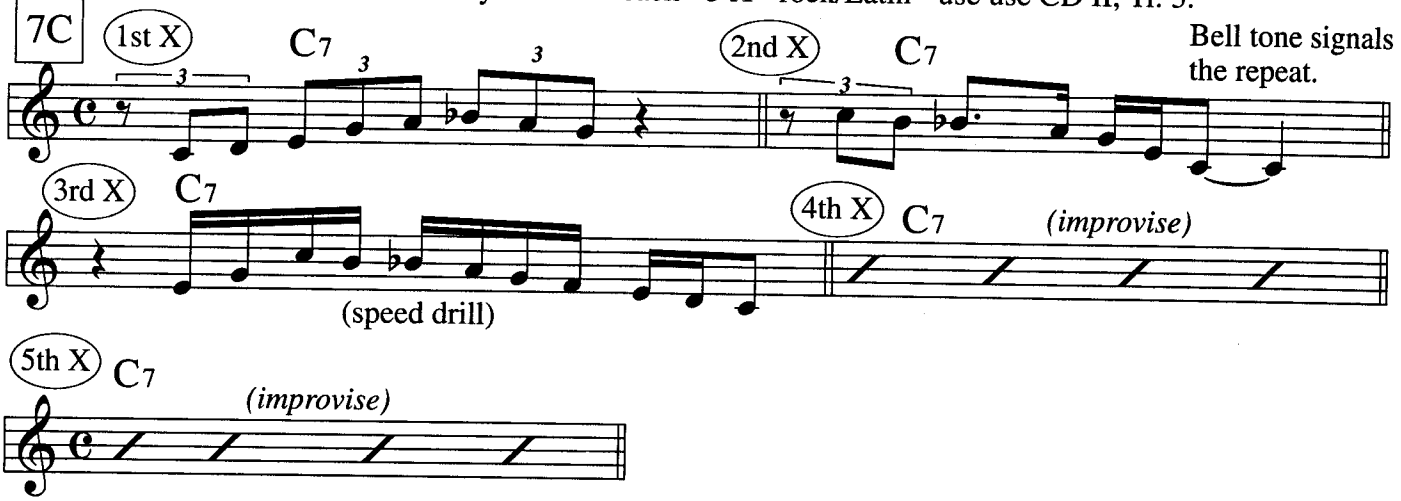
Bell tone signals the repeat.



For: Vol.21/tr.17 - dominant cycle -1 bar each - 5 X - rock/Latin - use use CD II, Tr. 3.

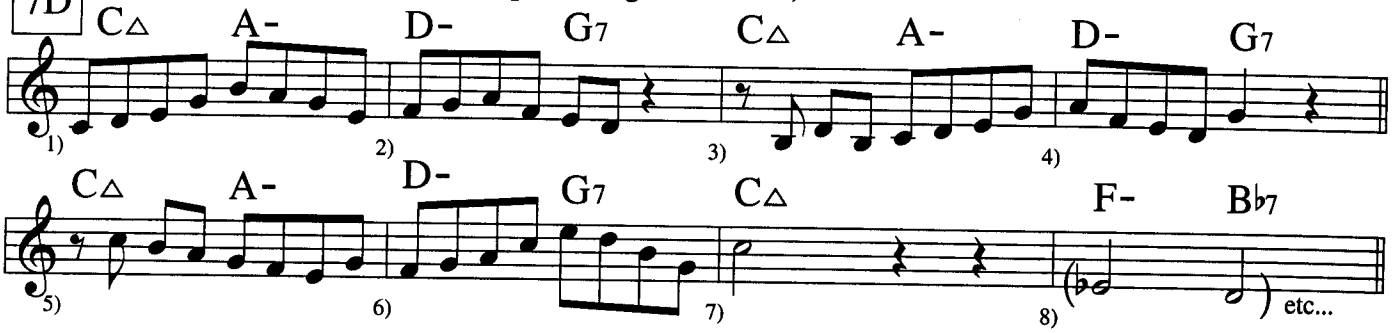
7C

Bell tone signals the repeat.

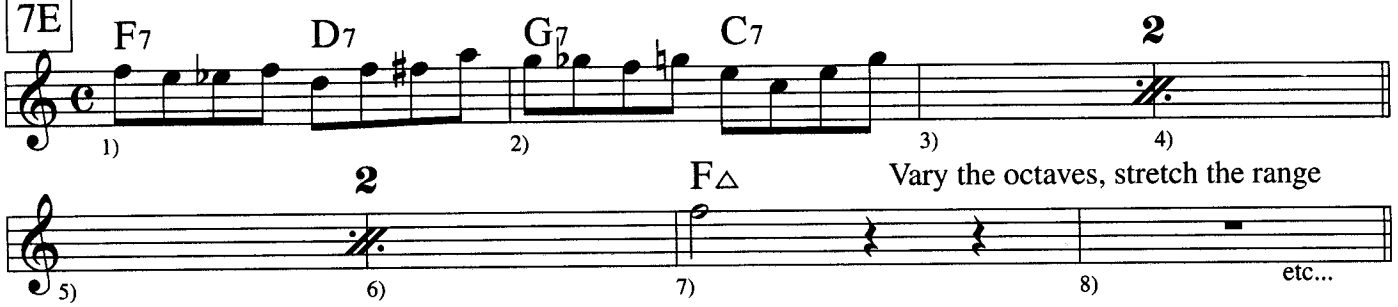


For: Vol.16/tr.2 - diatonic turnarounds with resolution - half-cadence in 8th bar ascending to new key - 1/2 steps - swing - use CD II, Tr. 4.

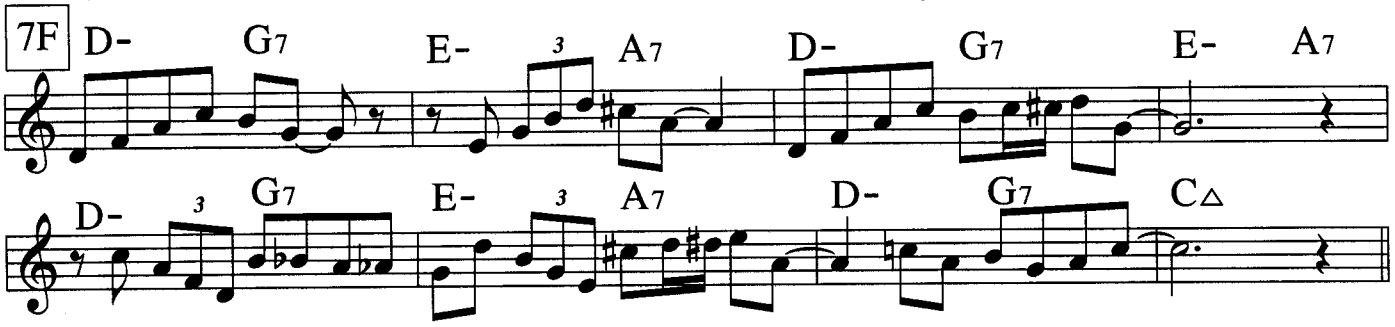
7D



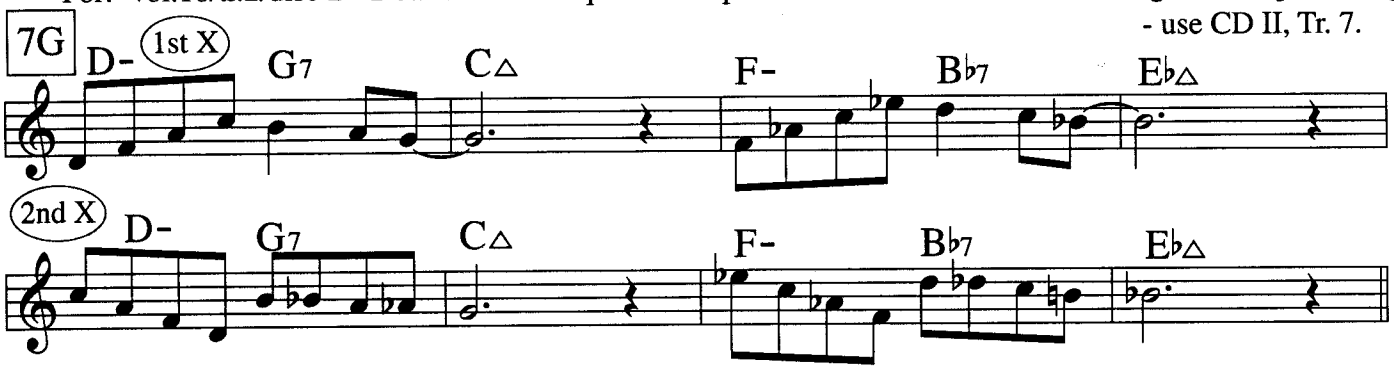
For: Vol.16/tr.3 - dominant turnarounds with full resolution. - cycle - swing - use CD II, Tr. 5.



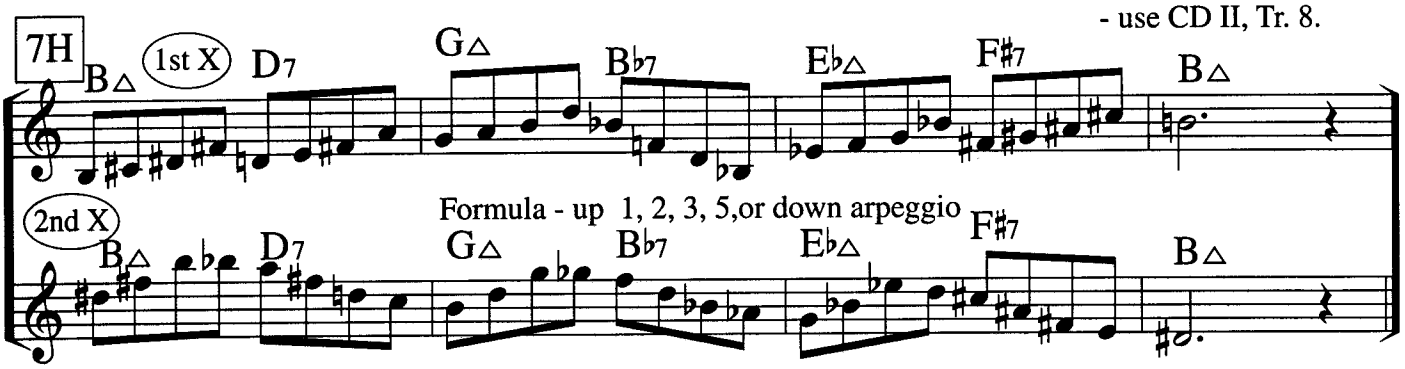
For: Vol.16/tr.5/disc 2 - ii-V-iii-VI turnarounds with resolution - cycle - swing - use CD II, Tr. 6.



For: Vol.16/tr.2/disc 2 - 2 bar cadence sequences - up in minor thirds twice - ascending 1/2 steps - swing - use CD II, Tr. 7.



For: Vol.16/tr.7/disc 2 - Coltrane turnaround sequence - 4 bars - repeated once - up in 1/2 steps - swing - use CD II, Tr. 8.



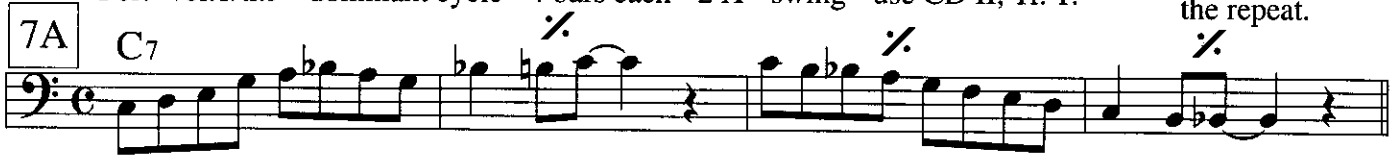
Formula - 3, 5, (8), 7 - ascending for major
5, 3, (R), 7 - descending for dominant

7. DIGITAL EXERCISES: Cycles, Turnarounds and Sequences

For: Vol.1/tr.9 - dominant cycle - 4 bars each - 2 X - swing - use CD II, Tr. 1.

Bell tone signals the repeat.

7A

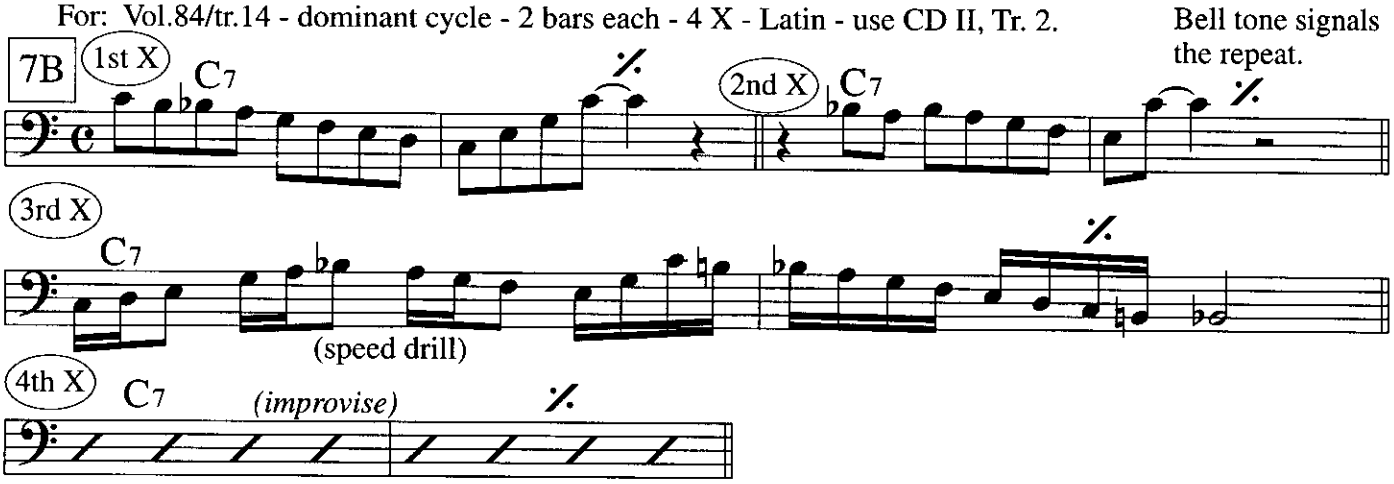


Improvise on the repeat of the exercise.

For: Vol.84/tr.14 - dominant cycle - 2 bars each - 4 X - Latin - use CD II, Tr. 2.

Bell tone signals the repeat.

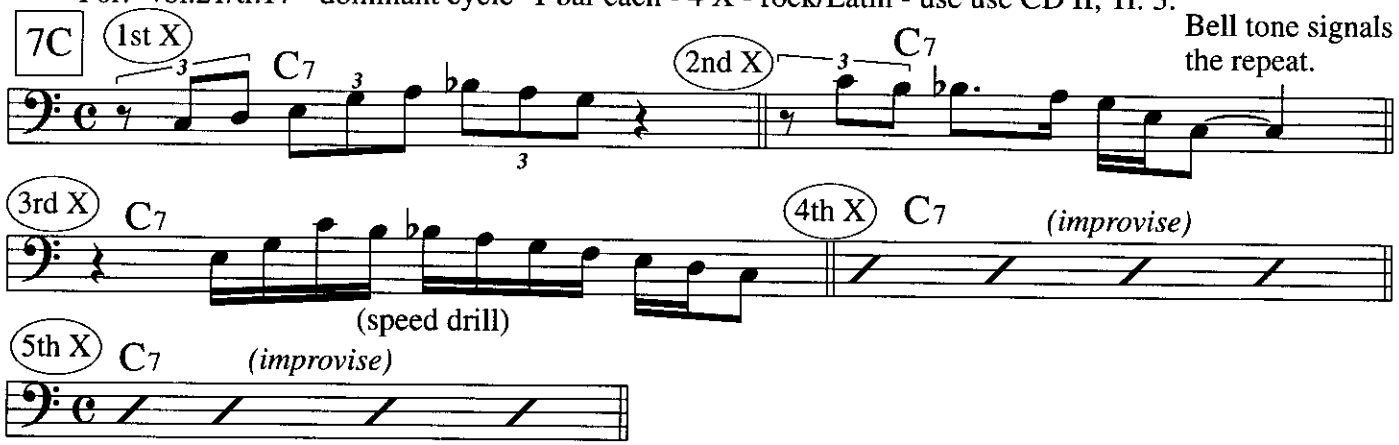
7B



For: Vol.21/tr.17 - dominant cycle -1 bar each - 4 X - rock/Latin - use use CD II, Tr. 3.

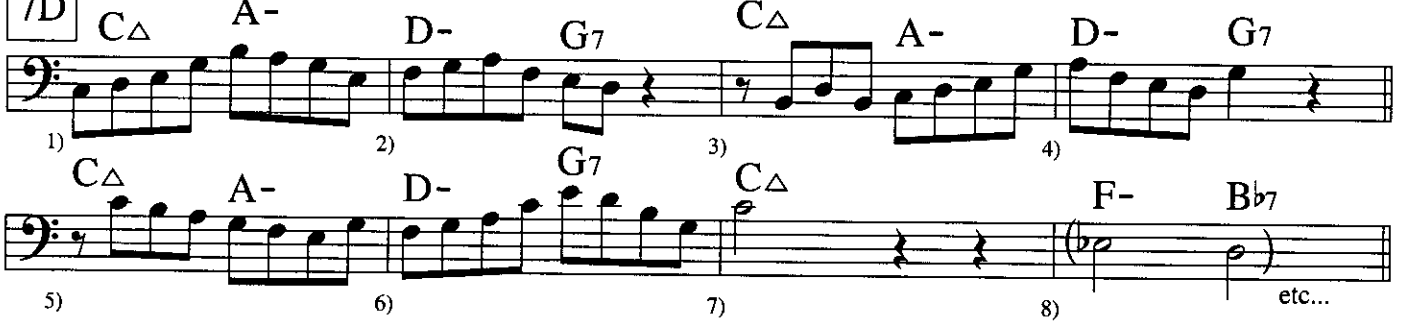
Bell tone signals the repeat.

7C

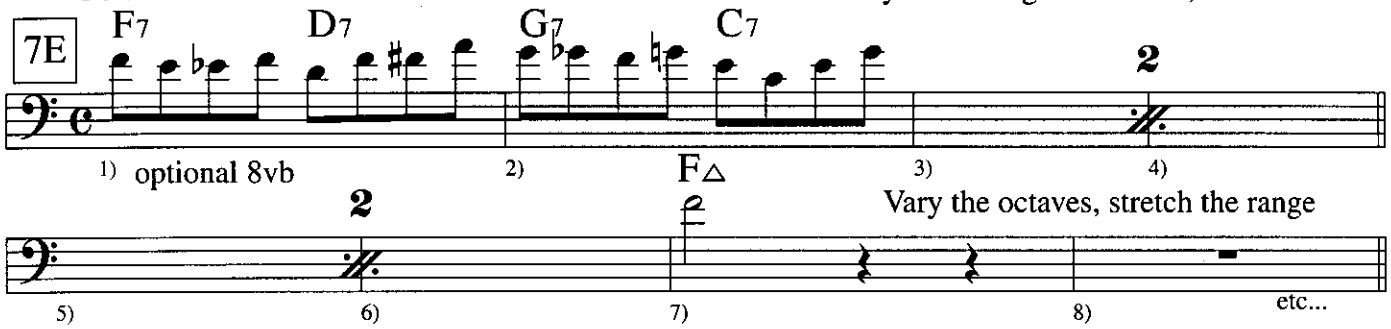


For: Vol.16/tr.2 - diatonic turnarounds with resolution - half-cadence in 8th bar.
Ascending to new key - ascending 1/2 steps - swing - use CD II, Tr. 4.

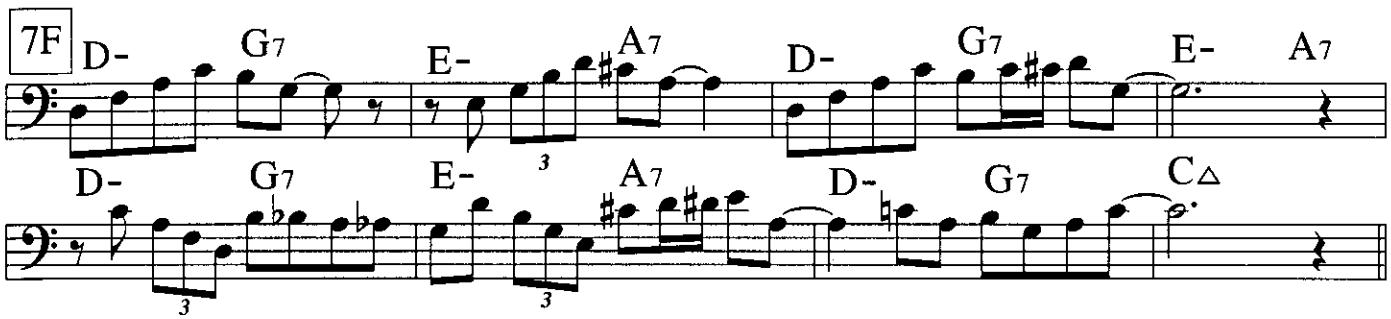
7D



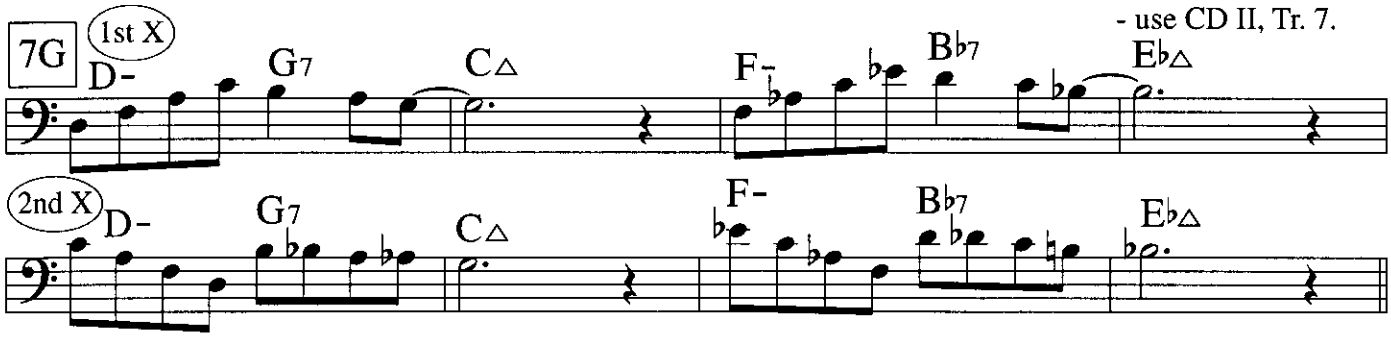
For: Vol.16/tr.3 - dominant turnarounds with full resolution. - cycle - swing - use CD II, Tr. 5.



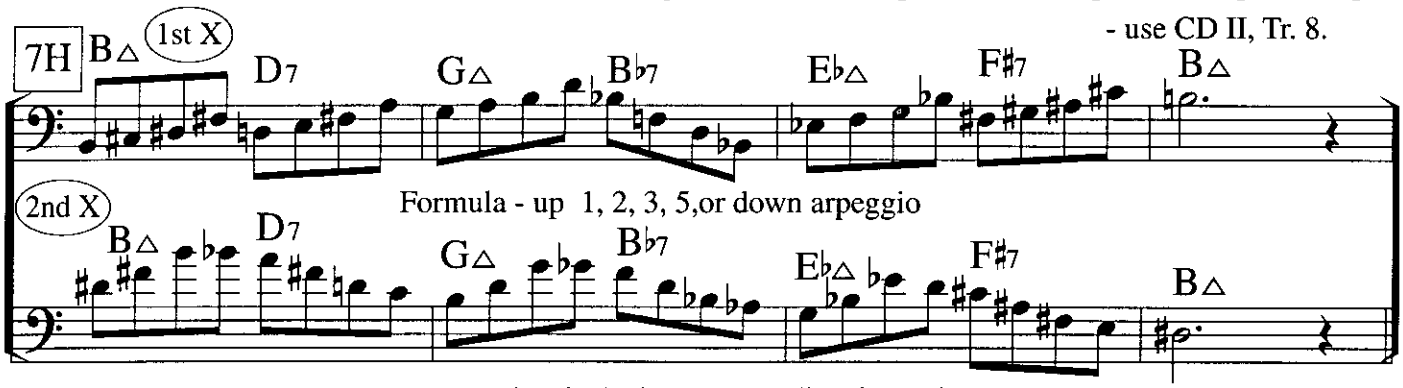
For: Vol.16/tr.5/disc 2 - ii-V-iii-VI turnarounds with resolution - cycle - swing - use CD II, Tr. 6.



For: Vol.16/tr.2/disc 2 - 2 bar cadence sequences - up in minor thirds - ascending 1/2 steps - swing - use CD II, Tr. 7.



For: Vol.16/tr.7/disc 2 - Coltrane turnaround sequence - 4 bars - repeated once - up in 1/2 steps - swing - use CD II, Tr. 8.



Formula - 3, 5, (8), 7 - ascending for major
5, 3, (R), 7 - descending for dominant

CHAPTER SEVEN:
Cycles, Turnarounds, and Sequences

In addition to free-standing chords and cadence structures, the other main way that chords appear in the organization of harmonic progressions is in various logical and traditional groupings. There is always a formula (sometimes obscure) you can use to discern this. Quite often it is appropriate and interesting to play a specific chordal, scalar, or chromatic pattern here, in order to highlight the harmonic action. We will start with a short discussion of terminology, in order to better understand specific activity associated with these ways to organize harmony.

1. Sequences

A sequence is a scale or chordal pattern that is repeated exactly or nearly so at one or more than one different pitch level.

Ex.1. || D– G7 | CΔ | F– B♭7 | E♭Δ ||

Ex. 2. || D– G7 | E♭– A♭7 ||

The first example is a two bar cadence which repeats when the tonal center moves up a minor 3rd (C to E♭). The second is a one bar partial cadence (ii-V) moving up 1/2 step. These are *harmonic* sequences. When you play a solo, if you use the same *melodic* information to conform properly to the chord changes, these then would be melodic sequences as well.

Sequences and disguised sequences can appear any time in the harmonic scheme and you need to learn to recognize one when you see it, so you can decide how you want to play through it. This takes time and practice, and is illuminated in detail in the tune section since it is there that we discover and investigate these sequential-type structures in context. Exercises 7G and 7H are examples of sequences.

2. Cycles

Cycles are specific sequences that have two things in common:

1. The roots move up a perfect fourth, and
2. They are most often dominant chords, usually lasting one, two, or four bars.

An example is the bridge to ***I Got Rhythm***

‖ D7 | 𝄎 | G7 | 𝄎 |

| C7 | 𝄎 | F7 | 𝄎‖

This is the "cycle of dominants."

Sometimes the cycle is divided into the dominant chord preceded by the minor chord a fourth *below*—it's "normal" ii chord.

If we apply that to ***I Got Rhythm*** it looks like this:

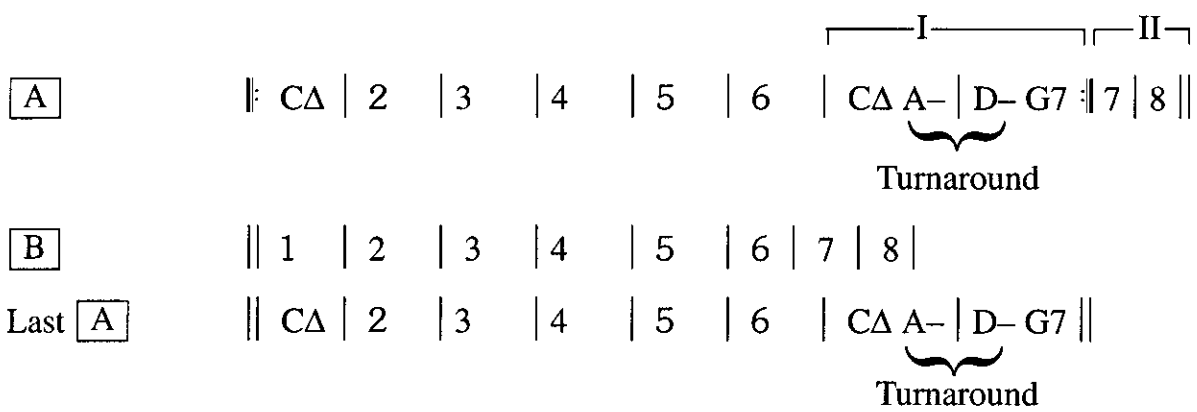
‖ A– | D7 | D– | G7 |

| G– | C7 | C– | F7 ‖

This is still "the cycle" but with half-cadences, in sequence. This is where pattern playing comes in handy, as we shall see. Exercises 7A-C are dominant cycle drills.

3. Turnarounds

These are partly cyclical, partly cadential, and "sequential" in their own way. They usually appear at the end of eight bar phrases when the next eight bar phrase is a repeat, and most often at the "first ending" or at the end of the "last eight" in the AABA tune form.



In this case, we have a tonal, diatonic turnaround using the I-vi-ii-V chords of the key. Sometimes players will use a specific pattern over each chord in the turnaround, but it isn't necessary. The fun part here is that you can improvise successfully just by "playing in the key" as long as your phrasing (choice of notes, rhythmic feel, and coloristic factors) is logical. This is a way to be lyrical and perhaps play a melody that just pops into your head, as they will when you're not worried to death over each chord that shows up every two beats in the harmony. In addition, this is how a lot of old-timers played "by ear." They were playing tunes comprised of turnarounds, cycles and cadences (check out ***Perdido***) and so mostly all they had to know in order to play a tune, in addition to the melody, was:

1. What key is it in; and,

2. Where does the bridge go; and,

they were set, because they could hear how the tune was moving through its tonal centers once they played through it a couple of times. Also, turnarounds are somewhat cadential/cyclical in the sense that there is a lot of perfect fourth movement in the roots especially with the use of pivot chords in the 4th bar of repeated cadences. This structure is most often a "six" (VI7) chord, such as A7 in the key of C.

D–	G7	CΔ	*A7	D–	G7	CΔ	𝄎
1	2	3	4	5	6	7	8

*A7 is a "pivot" chord, and sets up the return to ii by providing D– with its own dominant (the A7). This is the essence of the "turnaround" concept. There are also many turnaround "formulae" that use a different root progression, like the "Coltrane Turnaround" (C E♭ A♭ D♭) but they all accomplish the same thing, *to "turn" you back "around" to where you started* (harmonically and structurally).

Exercise 7D is a diatonic turnaround. 7E is a dominant one.

In actual playing situations, the cadence is "turned-around" a lot. Maybe the most common way to substitute for the C major chord is to use E–/A7 as an alternative, creating an ongoing turnaround. See Exercise 7F. This is a variation on the ii-V7-I pattern, moving to E Minor/A Seven instead of resolving to C Major, which is good for "tag endings" that can go on forever, such as Miles Davis—***If I Were A Bell***—Prestige Records.

The A7 shows up on the last two beats of what now is the "turnaround" because:

1. A7 logically follows E– , and

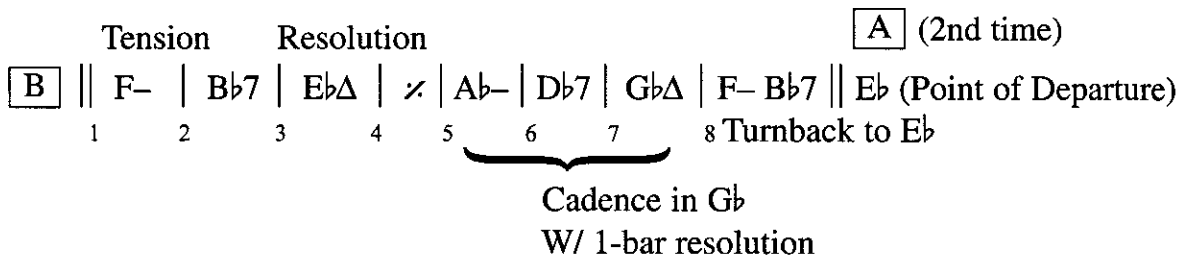
2. A7 sets up D Minor (which is cycle-like).

Also, when a 4 bar cadence is used as an introduction (ii-V7-I-vi as a vamp), the 4th bar contains the pivot. Review Exercise 5D as an example of this idea. The VI7, along with II7 and IV7 (A7, D7, and F7 in the key of C) are the most common "secondary dominants" and appear quite often in the harmonic formats of the literature. In the case of a cadential turnaround in the key of C, there are options in the way the A7 chord in the 4th bar can be played, and an "altered" approach to the melodic improvisation is usually interesting and quite satisfying. Be sure to bring out the most important note available if you're going to imply A7 as opposed to diatonically stating A–. This would be of course the third, or the note **C♯**. This will guarantee the "pivot" movement you are looking for, and provides a nice chromatic color. Use it as an integral part of the melodic idea in the fourth bar of a repeated 4 bar major cadence.

4. Turnbacks

A first cousin of the turnaround is what we can refer to as a "turnback." This is a return to the original tonic, from a more distant tonal center. Most often at the end of an 8 bar phrase, a turnback consists of a 1 bar or a 2 bar half-cadence which is used to prepare the return to the tonic. In this instance, after the turnback, the tonic chord is usually used as a "point of departure" (leaving home) as opposed to tonic chord usage in a cadence as "point of resolution" (returning home). As an example, look at the B section of ***Green Dolphin Street*** in E♭, to see how the E♭ Major chord is used in different ways as a: (1) resolution of a cadence; and (2) point of departure, after a turnback.

Green Dolphin Street



The turnback generates momentum into the repeat of the A section.

Notice also:

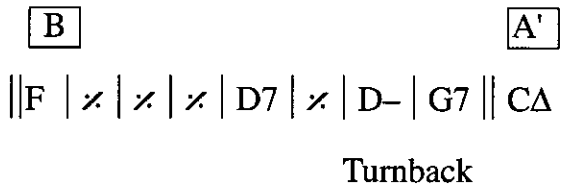
1. A harmonic sequence (up a minor 3rd for the two ii-V-I's), bars 1-4 and 5-7.

2. E♭Δ in 3rd bar of B is a feeling of resolution (relax/rest in the 4th bar, or you can play something tonal—or dissonant—that sets up the A♭– in the 5th bar).

3. E♭Δ in the following A section is active (launched by turnback). This is the 17th bar of the tune, so by now you should be moving.

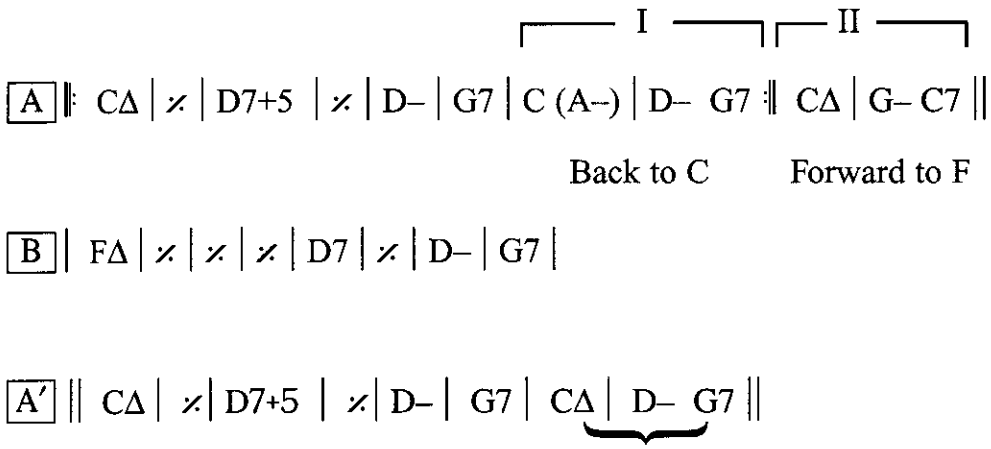
Further, a "turnback" is the term often given for a ii-V half-cadence proceeding back to a tonic, but not preceded by that tonic. These are very common at the end of 8 bar phrases that return to the "top," and where the "top" is a tonic major chord.

Ex. Bridge to ***"A" Train*** Turnback to C Major



The turnaround/turnback is the opposite of an idea where the ii-V moves forward to frame a new tonal center.

Ex. Compare the difference between the first and second endings of ***"A" Train***.



At this point, let's condense some basic terminology and move to the exercises.

GENERAL TERMS

SEQUENCE

Exact or nearly exact duplication of a harmonic or melodic pattern, at one or more different pitch levels. Rhythmic sequences duplicate or imitate time patterns.

DIGITAL PATTERN

Using numbers to indicate specific scale pitches to be played in some kind of pattern while a specific chord is sounding.

For example—	1-2-3-5 for C Major uses C D E G	Derived from Ionian
	1-2-3-5 for C Minor uses C D E♭ G	Derived from Dorian
	1-3-5-7 for C Dominant uses C E G B♭	Derived from Mixolydian

CYCLE

A harmonic sequence where the roots move up in 4ths. The first set of patterns (Exercise 7A-7C) are based on dominant scales and can be applied to different length cycle exercises.

TURNAROUND

A departure, then subsequent return to an established tonal center through related chords.

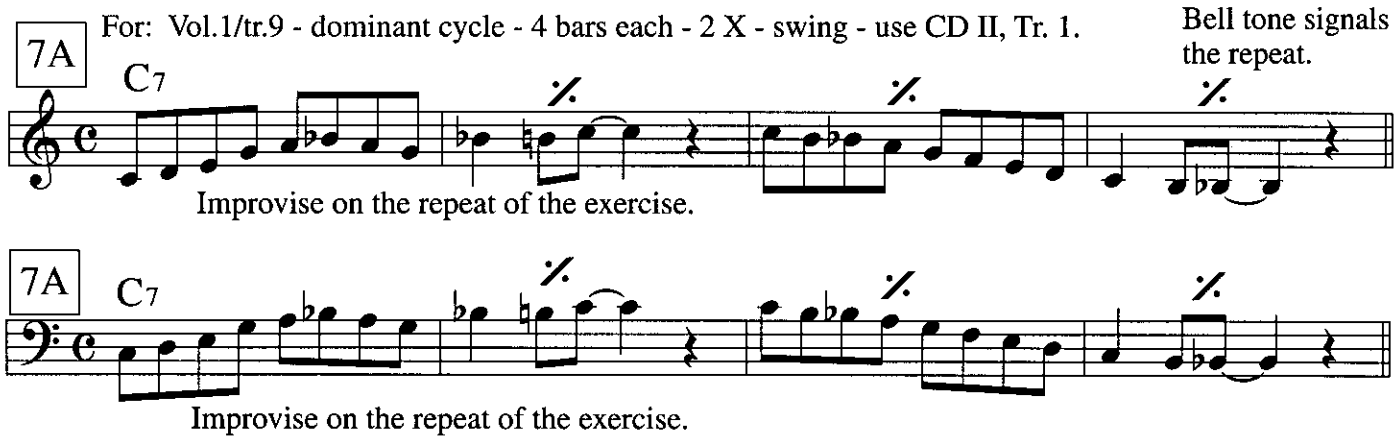
TURNBACK

Return to an original tonic from a different tonal center, usually through the use of a short half-cadence (ii-V) located at the end of a 4 or 8 bar phrase.

Is it clear yet that some of the terms are similar and overlapping in many ways? It's easy to get confused by semantics. It's better to hear and understand musically what is happening, and to have your mental acuity served by gaining instrumental technique and musical facility in realizing these different forms of harmonic organization.

EXERCISES

1. CYCLES



For preparing 4 bar phrases—work with Exercise 7A, CD II, Track 1.

An example from the literature using 4 bar dominant chords is the first 12 bars of ***Sweet Georgia Brown***

A ‖ F7 | 𝄎 | 𝄎 | 𝄎 | B♭7 | 𝄎 | 𝄎 | 𝄎 | E♭7 | 𝄎 | 𝄎 | 𝄎 | A♭Δ | 𝄎 | 𝄎 | G– C7 ‖
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1 bar turnback

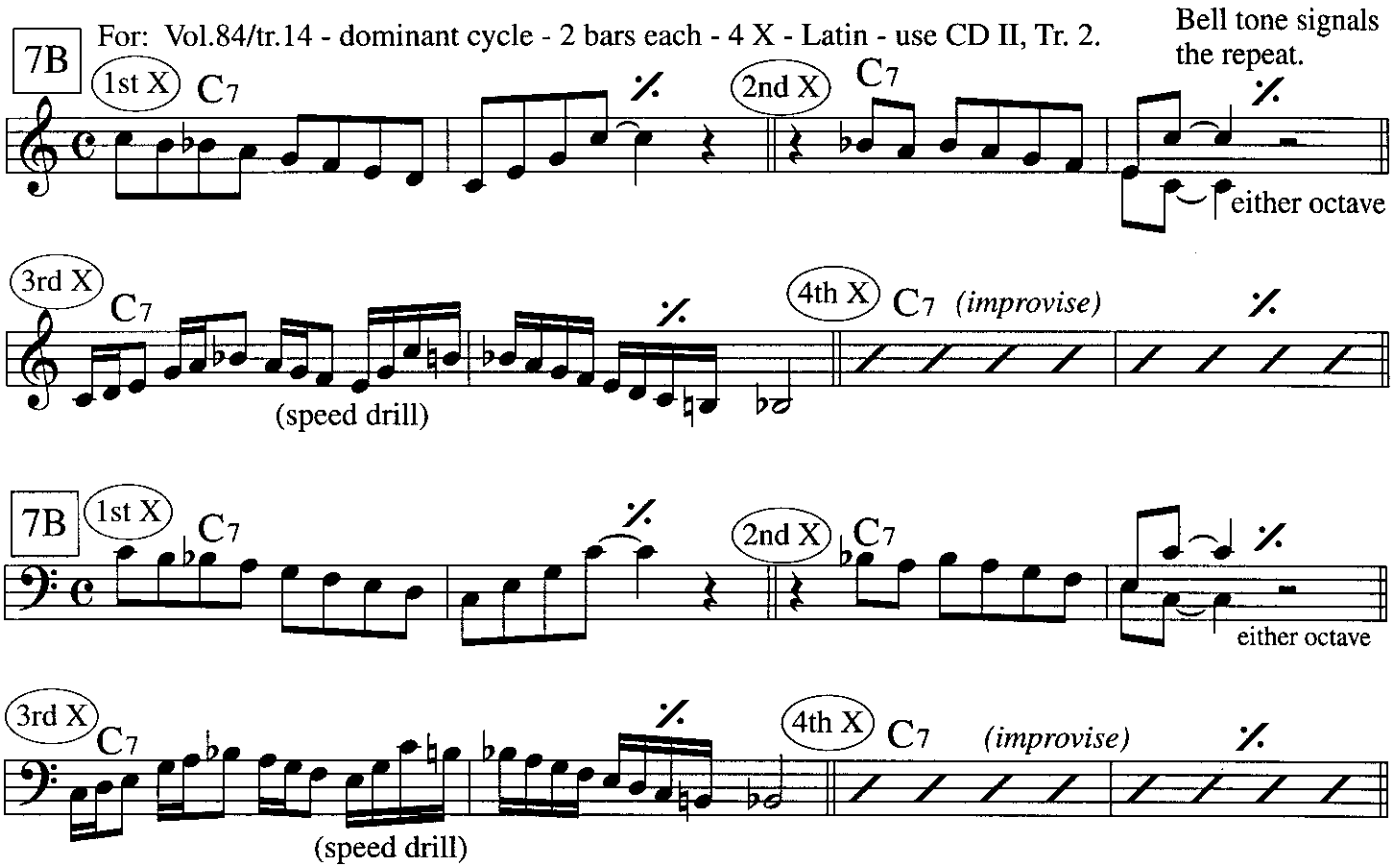
Start by putting two logical 2 bar phrases back to back, then stretch it to one idea over all 4 bars. The exercises are scalar and begin to employ "bebop" chromaticism (see page 201). Clearly, you can use many digital, chromatic, scalar, chordal, and altered ideas to outline or play through these changes. The aforementioned idea of expressing an altered pentatonic located 1/2 step above the root sounds good in the *fourth bar* of each dominant, in anticipation of the root movement 4 steps up. Example:

Sweet Georgia Brown

‖ F7 | 𝄎 | 𝄎 | F♯ G♯ A C♯ D♯ ‖ B♭7 | 𝄎 | 𝄎 | B C♯ D F♯ G♯ ‖ E♭7 etc.

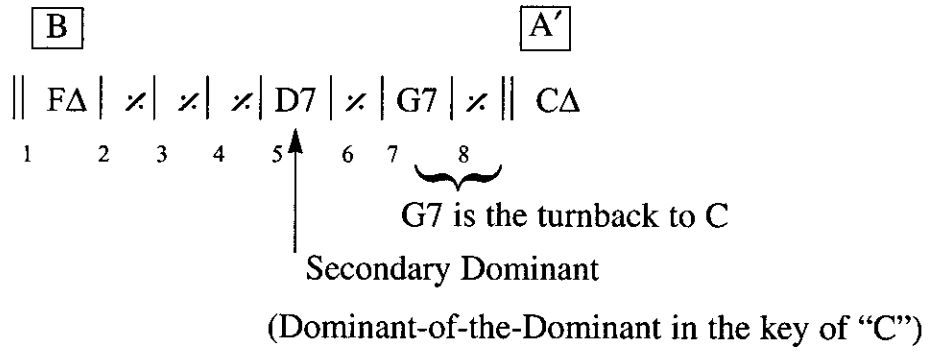
(F♯ Altered Pentatonic) (B Altered Pentatonic)

Exercise 7B is a workout in 2 bar phrases, with the same objective.



This fits CD II, Track 2. 2 bar dominant structures occur quite often when the ii chord or the vi chord, which is also diatonically minor, is changed to the dominant quality, either conventional mixolydian or altered. This is done for reasons of harmonic color or to set up a chord located 4 steps up (again the cycle principle) from that particular root.

Ex. Bars 5 & 6 of Bridge to ***Satin Doll***



Ex. ***Take The "A" Train*** —3rd and 4th bar of [A]

[A] | C | 𝄎 | *D7+5 | 𝄎 | D– | G7 | CΔ | 𝄎 ||
1 2 3 4 5 6 7 8

* Altered for Harmonic Color
Also prepares Cadence

| C A– | D– G7 ||
7 8

Turnaround possible in bars 7 & 8

Use of Secondary Dominant in bridge of ***Satin Doll*** and bars 3 & 4 of ***Take The "A" Train***

1. Harmonic color

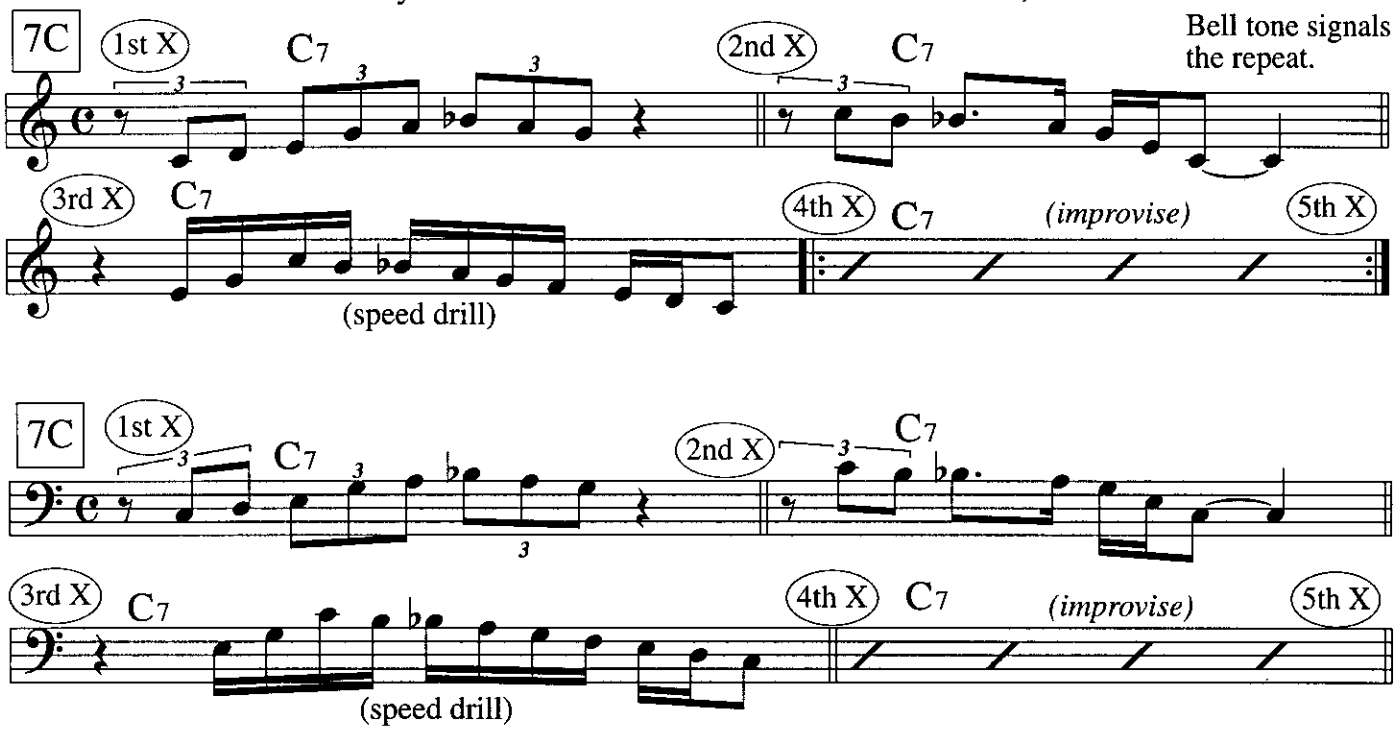
2. To set up the movement to the "diatonic" dominant functions in the next two bars.

(Either | G7 | 𝄎 || or | D– | G7 ||)
7 8 5 6

The written example for Exercise [7B] provides the full 8 note dominant/bebop scale along with a suggested pattern for double timing. If you learn this scale inside and out, you will see how useful it can be. (It fits major and minor chords, too, and Locrian, but by far the most common use is in the dominant.)

For Exercise 7C—one-bar dominants—a triplet/shuffle feel is used in the first example to offer a cliche-type lick using 1 2 3 5 6 7 of the mixolydian scale.

For: Vol.21/tr.17—dominant cycle—1 bar each—5 X—Latin-Rock—use CD II, Tr. 3.



Avoiding the 4th note in this scale is good practice until you have a fundamental awareness of how to handle it. A common example that uses this idea melodically in one bar is when there is a normal 4 bar cadence which is then repeated. Quite often a dominant structure on the "vi chord" in the 4th bar is used to spin the progression back to the ii chord, to start the repeat of the cadence,

| D– | G7 | CΔ | *A7 | D– | G7 | CΔ | 𝄎 |

as mentioned before. Using 1 2 3 5 6 7 of the A Mixolydian, or Dominant, scale in the fourth bar is an excellent choice for melody notes.

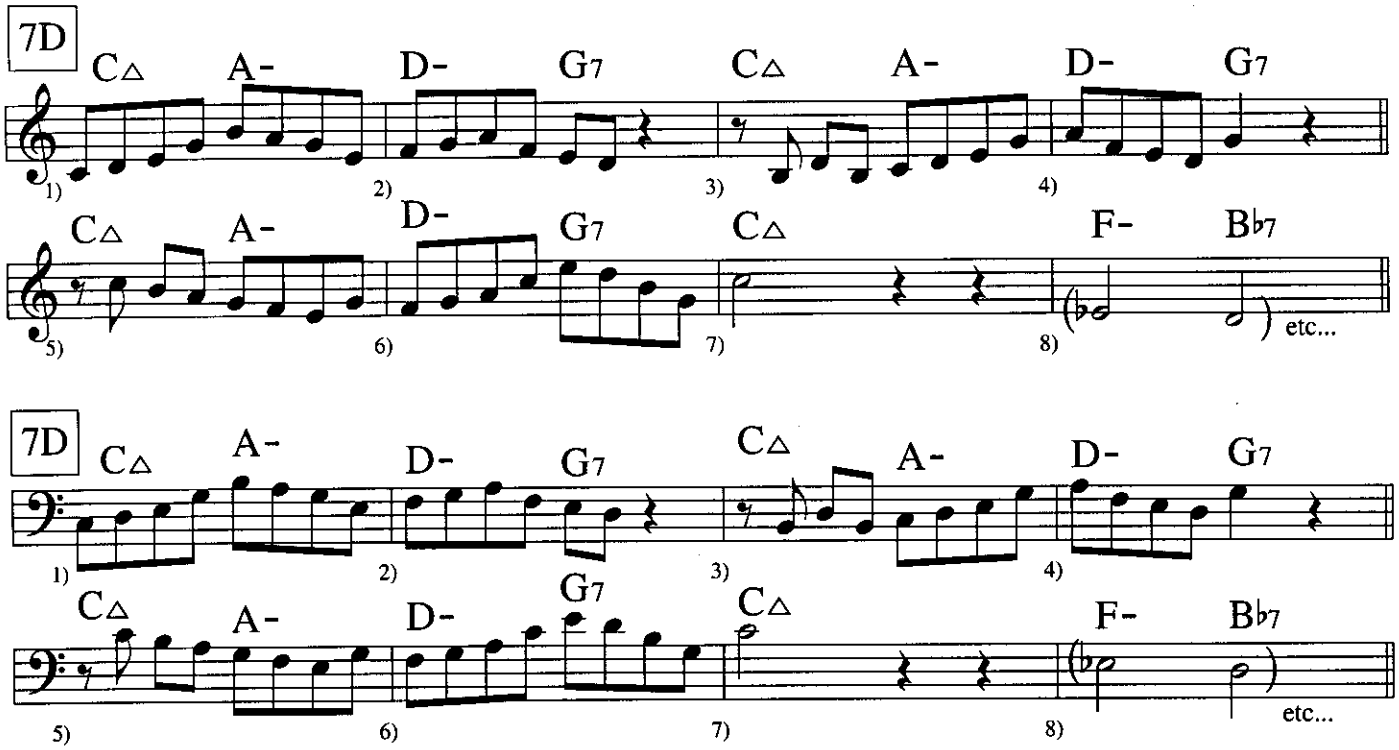
Of course, any one of the myriad ways of handling the dominant, in addition to the concept of simply playing the mixolydian scale, is useful for coloring that particular 4th bar. CD I, Track 6 is an example of the altered color. Also see Exercise 5D.

For exercise 7A – 7C the improvisations on the demo CD use the mixolydian mode (or dominant scale) for the chord being played. These are diatonic examples, with virtually no chromaticism.

2. Turnarounds

Turnarounds are circular, cyclical structures which bring you back to where you started. The most common one, the [I-vi-ii-V], uses diatonic chords and can be played with normal melodic groupings over the changes (digital patterns, chromaticism, chord/scale phrases, etc.). Conversely, a turnaround can also be realized by "playing in the key," or mostly by ear. In Exercise 7D, there are combinations of pentatonic, scalar, and chordal movement, all diatonic to the key.

For: Vol.16/tr.2-diatonic turnarounds with resolution—half-cadence in 8th bar ascending to new key—1/2 steps—swing—use CD II, track 4.

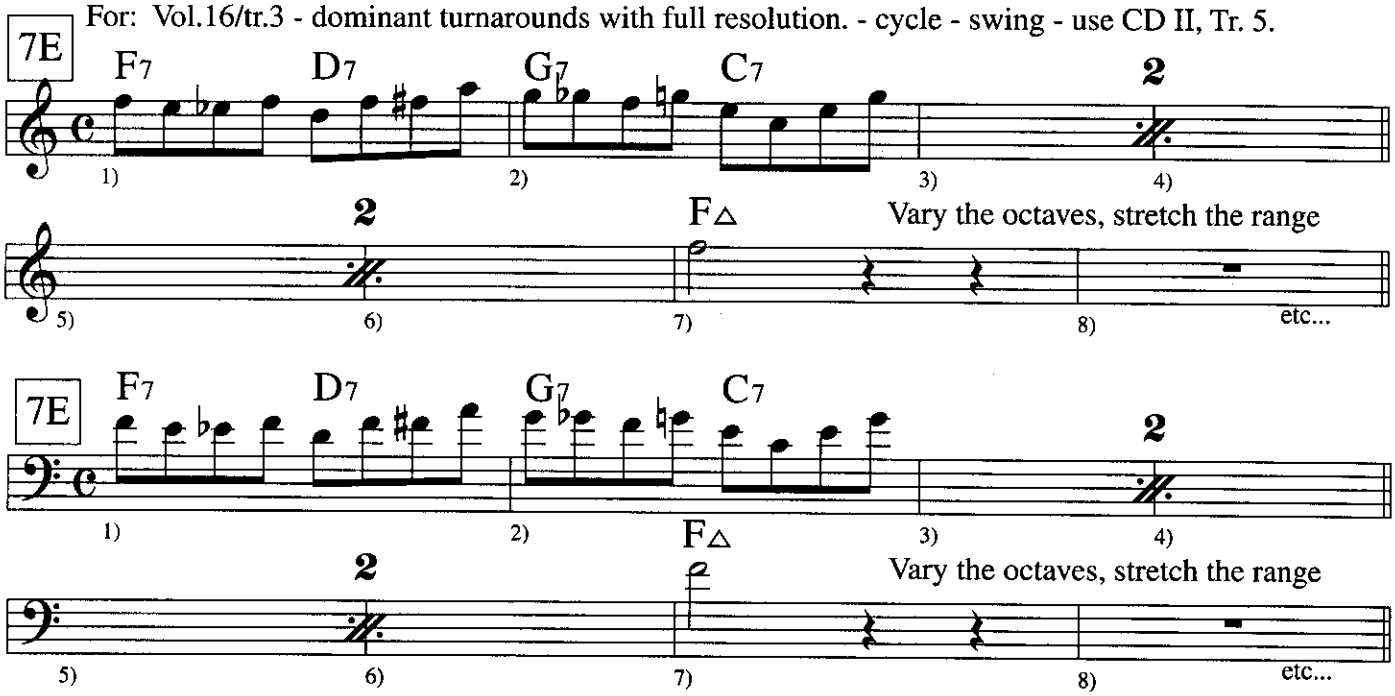


Hopefully by now, you are recognizing the symmetry involved in the organization of the chord patterns for these exercises. The same basic information occurs in the tunes we look at later.

Notice in exercise 7D that the "tonic" measures are for "departure" in bars 1, 3, and 5 but for "resolution" in bar 7. Use more activity in "departure." The active, ii-V7 part, which implies the "dominant" or "tension," is located in bars 2, 4, 6 and 8, with bar 8 "belonging" to the new key, 1/2 step up. If you are going to play "by ear" and "in the key," you should outline clearly this tonic-to-dominant relationship in your choice of phrases. (As one way to practice, play phrases starting with the note "E" —the third of the tonic—in bars 1, 3, 5 and 7 and from the note "F" in bars 2, 4, and 6. Transpose this thinking once you are in bar 8 (up 1/2 step).

Exercise 7E is a turnaround using dominant 7th chords.

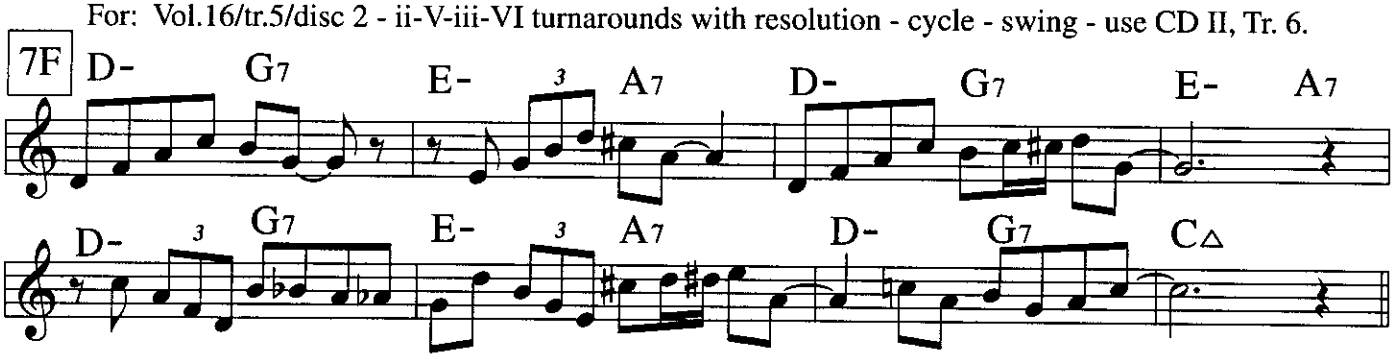
For: Vol.16/tr.3 - dominant turnarounds with full resolution. - cycle - swing - use CD II, Tr. 5.

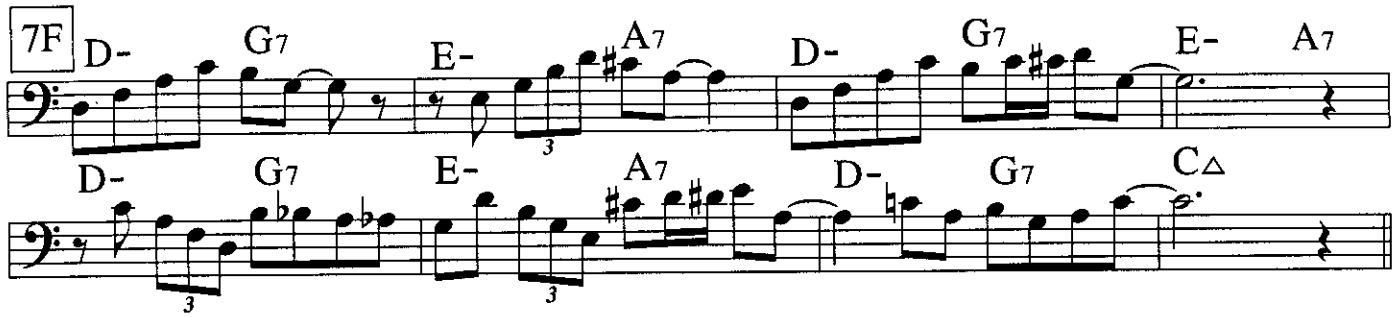


This is a fairly common way to vamp on beginnings and endings of tunes, and has a bluesy feel. The examples show the "targets"—most often the roots, but sometimes the third of each ensuing chord. Give your imagination free rein as you eventually weave melodic lines through this particular harmonic setup. This is where instantaneous, automatic recall of chordal 3rds and 7ths is not only valuable but indispensable. Digital patterns, chromaticism, etc. should be used to connect these chords.

Example 7F is a harmonic situation which was indicated before as a "tag" ending, where the iii chord, E Minor, substitutes for the I chord, C Major (until the resolution in the 8th bar).

For: Vol.16/tr.5/disc 2 - ii-V-iii-VI turnarounds with resolution - cycle - swing - use CD II, Tr. 6.





The E– sets up the A7 chord, the "dominant six," which in turn sets up the ii chord (D Minor) and so on. This provides harmonic motion without really going anywhere, tonally. You're still "in C" all the way through, even though you don't get to the tonic chord until the end of the progression. What it means beyond that—and this too is vitally important because this is how a lot of tunes, or parts of tunes, are designed—is that you can play through this sequence by:

1. Outlining (or linking) each chord, through arpeggios, melodic connecting, chromaticism, scale movement and patterns, etc. which is the norm at the professional level;

or:

2. You can "play in the key" (C Major) for the whole 8 bars. The problem with this, however, in real life, is that people who just play by ear ("playing in the key" for the most part) or are at an early stage in their playing career, often sound aimless and uncertain, especially (again) in keys other than C and maybe two or three others. The fact is, there is a somewhat systematic way to approach "playing the key," and we will look at that shortly.

In the first place, Exercise 7F, an 8 bar harmonic sequence using || ii V7 | iii VI7 ||, has chordal passages, melodic sequences, triplets, melodic connection, chromaticism, and resolution—in other words, a written melodic line that sounds like something you'd hear at the end of a tune at somebody's wedding reception or retirement party, landing finally on the tonic. Learn to play these changes in all keys (2-5-3-6 vamps, in essence) especially for use in beginnings and endings of tunes. Use the written exercise as "cliche practice," a kind of practical and idiomatic way to work on ear-training.

The other issue here, as mentioned, is the idea of merely playing "in the key," which you can do because of the fact that, while the chords are moving, the tonal center isn't. Look at the chords functioning as:

|| D– G7 | E– A7 | D– G7 | E– A7 | D– G7 | E– A7 | D– G7 | CΔ ||

Dominant	Tonic	Dominant	Tonic	Dominant	Tonic	Dominant	Tonic	Harmonic Functions
F	E	F	E	F	E	F	E	Notes Reflecting "Tension" & "Resolution"

F = tension E = resolution

The even numbered bars (2, 4, 6) are tonic-substitute chords whereas bars 1, 3, 5, 7 are part of the "tension" or provide the "dominant" function. As a result, if you start your first melodic phrase, or at least emphasize it, with the note "F," and move to an "E" in the second bar, this "connects" the progression while remaining diatonic, or "in the key."

Another way to conceive this in a logical way is to think of 4 different 2 bar phrases, "in the key." Since bars 2, 4, 6 and 8 provide the *resolution*, what you are doing is producing the resolution early, by *preparing* (stating) it in bars 1, 3, 5, and sometimes 7. In other words, by playing 4 logical 2 bar resolution-oriented phrases "in the key," it can sound fine as long as the phrase itself has strong internal logic.

To practice this, try it four ways: Start your phrase in bars:

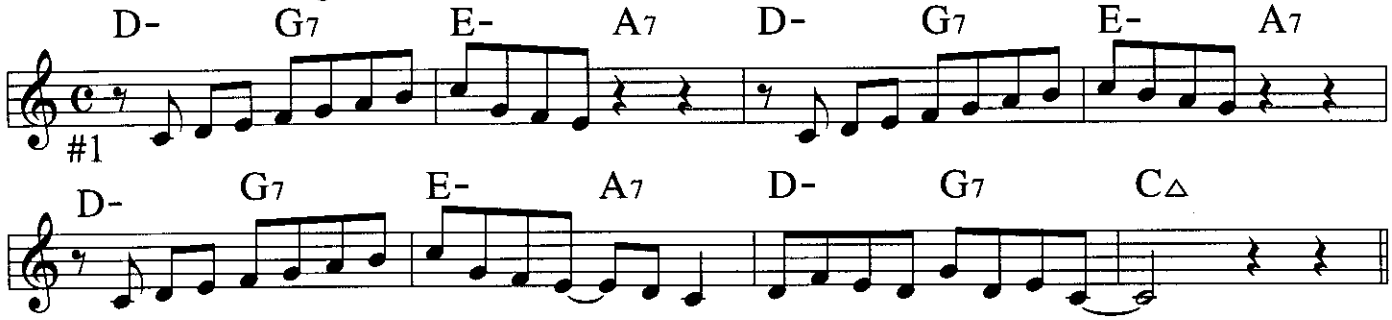
1. 1, 3, and 5 with the root (C) of the tonic. Conclude with a 2 bar cadence.

2. 1, 3, and 5 with the 3rd (E) of the tonic. (See examples that follow.)

Text continues on page 84.

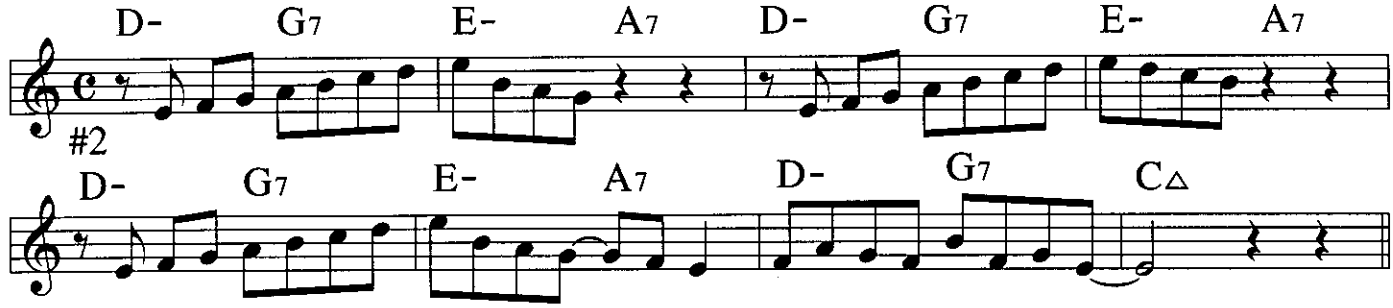
TEXT EXERCISE - TURNAROUNDS
(2 Examples)

Diatonic variation starting with root. Use with CD II, Tr. 6

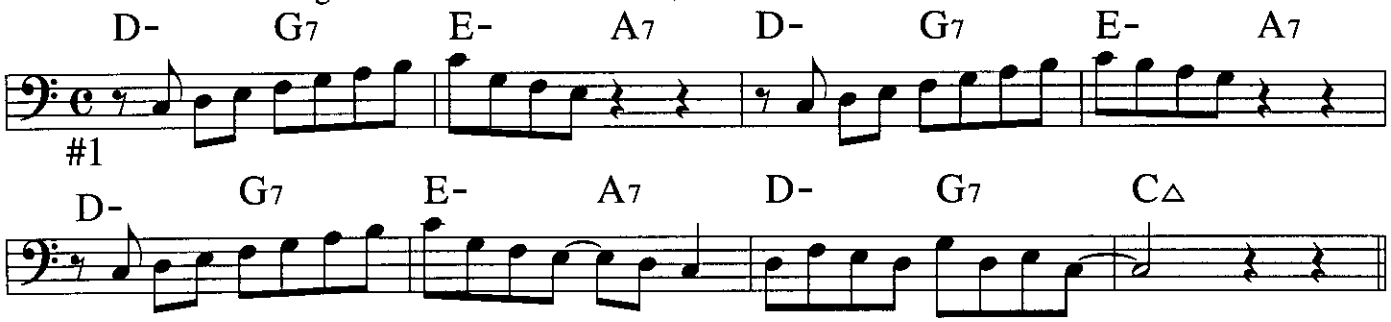


Diatonic variation starting with third.

For: Additional practice. Can be used to harmonize prior exercise.

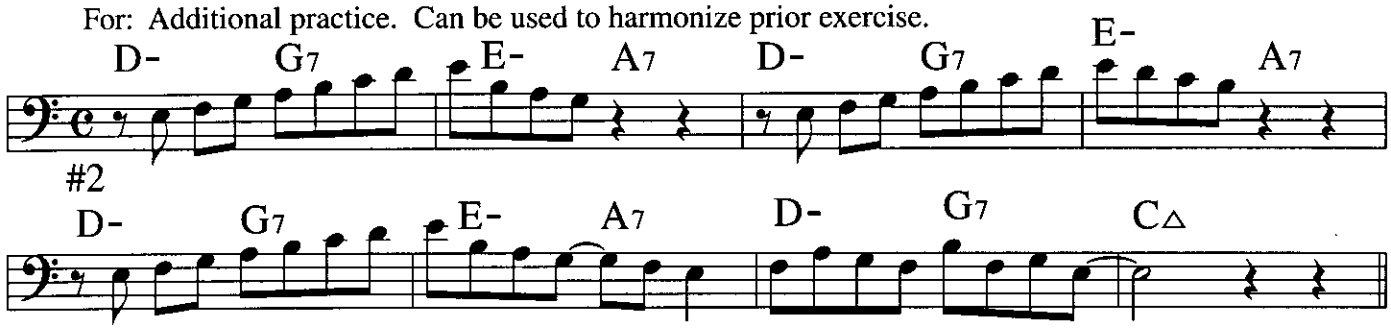


Diatonic variation starting with root. Use with CD II, Tr.6



Diatonic variation starting with third.

For: Additional practice. Can be used to harmonize prior exercise.



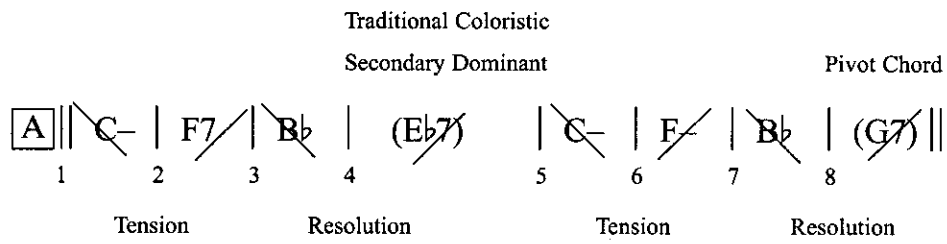
Other ways to accomplish the same end would be to start bars:

3. 1, 3, and 5 with the 5th (G) of the tonic. Invent rest of phrase.

4. 1, 3, and 5 with the 7th (B) of the tonic. Invent rest of phrase.

The general rule is, start each 2 bar "resolution" phrase with a chord tone of the tonic major seventh (C E G B). Choose different ones, in a more random pattern. Other ideas will come to you as your vocabulary becomes more extensive. Think of these as "diatonic variations" and use the opportunity to be as inventive as possible melodically, especially since you are not locked in to "playing the changes" in this case.

An example from the literature where you can get away with "playing in the key" exclusively is the A section of ***Perdido.***



Phrases reflecting "dominant" ideas work best in bars 1 & 2 and bars 5 & 6. Phrasing reflecting "tonic" ideas work best in bars 3 & 4 and bars 7 & 8. Or, you can treat the whole phrase as "2 bar variations in B♭ major." To accomplish this, when you practice, start on different chord tones of B♭ (B♭ D F A) at or near the beginnings of bars 1, 3, 5 and 7 until the 2 bar phrases start to feel comfortable. This is another reason the first two long-tracks on the demo are useful—you have plenty of time to work out short phrases like this in all major and minor tonal centers. If you want to reduce complicated changes to diatonic playing when applicable, you have to have a well stocked tonally-oriented vocabulary in major *and* minor.

The [A] Section of ***Blue Moon*** illustrates the point further. See Essay #4, page 7. This is a harmonic scheme with a chord every two beats (16 chord changes in all), but with the *same tonal center*—E♭ Major.

Blue Moon Simple Form

[A] || E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 | E♭Δ C– | F– B♭7 ||
1 2 3 4 5 6 7 8

Even if chords are *altered* or *substituted*, the tonal center is still E♭.

Blue Moon More Complex Harmony

[A] || E♭Δ C7 | F– B♭7 | G7+9 C7 | F7 B♭7 | D♭7 C7 | B7 B♭7 | A∅ A♭– | F♯– EΔ ||
1 2 3 4 5 6 7 8

In this case, it is possible to improvise successfully by:

1. Outlining the changes (patterns, chromaticism, melodic connecting, etc.); or
2. Playing "in the key" of E♭ Major. Use your ear and try to "pre-hear" where you are going. Remember the melody of the tune, if possible, and work to construct fluent, logical phrases. Since you are staying diatonic, try being more imaginative with rhythmic considerations (note speed, rhythmic sequences, use of space, etc.).

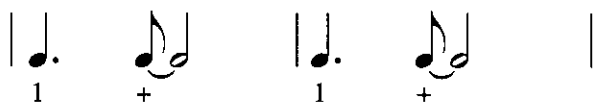
3. SEQUENCE PRACTICE

A sequence is a combination of melodic and/or harmonic and/or rhythmic information that is grouped in a recurring, recognizable pattern. Some sequences are clear, others are obscure. Many are part of common harmonic formulae, or chord patterns, in tunes. For instance,

Ex.1 Using a digital pattern, such as 1-2-3-5 (C-D-E-G in the key of "C"), for every chord change in the tune would be a melodic sequence.

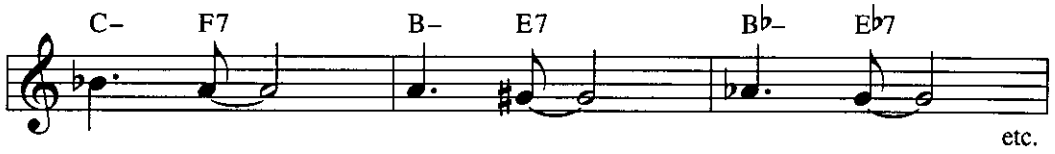
Ex.2 ii-V's down in 1/2 steps | C– | F7 | B– | E7 | B♭– | E♭7 | is an example of a harmonic sequence.

Ex. 3 Playing a "Charleston" rhythm "on 1" and "off 2"



would give you, in essence, a rhythmic sequence, although others might prefer to call this a "vamp" or a "riff" if the melody/harmony keeps repeating as well. There will be examples of rhythmic sequences in the tune section.

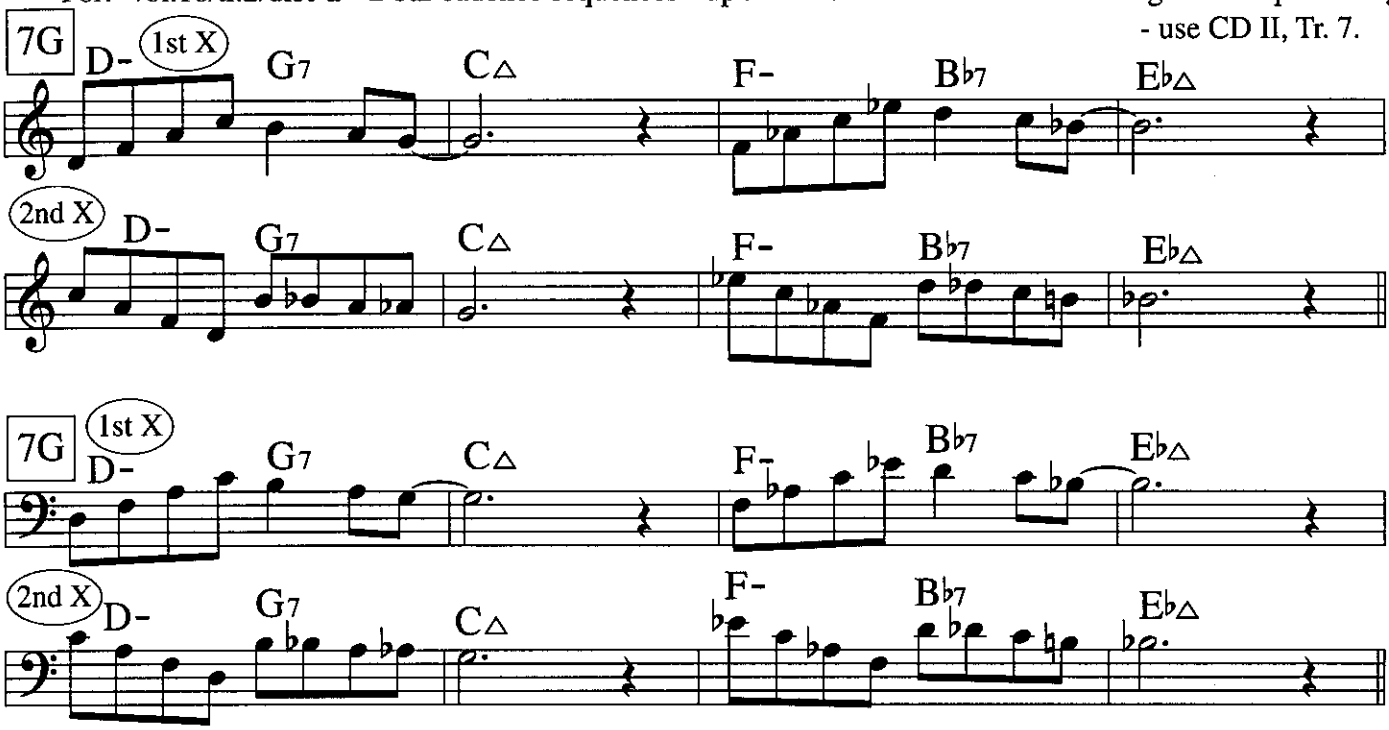
Ex. 4 Playing 7ths on the ii chord and 3rds on the V chord, going down in 1/2 steps, with a Charleston rhythm,



yields a common melodic, harmonic, and rhythmic sequence you may have heard many times before, assuming you've done some listening. The bottom line is that a sequence is just about anything that can be reduced to a specific formula, although more often than not it involves using a harmonic pattern.

A lot of fun in improvising is the melodic freedom you have when soloing over a time honored harmonic sequence. For instance, consider Exercise 7G and think about the implications.

For: Vol.16/tr.2/disc 2 - 2 bar cadence sequences - up in minor thirds twice - ascending 1/2 steps - swing - - use CD II, Tr. 7.



Here you have a harmonic sequence which can be described as a:

1. 2 bar major cadence which then moves;

2. Up a minor 3rd, intervallically.

The example is a 4 bar phrase over 6 chords. For the intermediate player who is not used to studying this kind of particular harmonic situation, and therefore cannot immediately "see" cadential and cycle information in the chord movement he/she is reading, this all could be a blur. It's also a technical challenge (blur?) to the moderately accomplished chord-reading type player if they are, say, comfortable with a two bar cadence in C Major but handcuffed with one in F♯.

e. g. || G♯– C♯7 | F♯△ ||

To gain fluency, reduce any ii-V-I to its component parts. Learn each cadence as a "tune" by itself. Make sure when you are done (maybe after a few days or several practices) you are fluid going through 2 bar major cadences in a couple of ways in all keys. Period. Then you have a chance to sound good when you see these kind of chord changes in the jazz literature.

Remember, in thinking about what to play on the half-cadences, you can use the "one idea" over "two chords" concept here, by choosing either the:

1. Minor pentatonic

OR

2. Altered pentatonic

To play all the way through the 4 beats of the ii-V change.

Ex. [D– G7] = D F G A C (D Min P)

or

[D– G7] = D E F A B (D Alt P)

Work to develop smooth phrasing. Play the pentatonic sound on the ii-V part and then resolve it. If this sounds overly simplistic for the key of C, perhaps it would be more practical in the more remote key of F♯.

Ex. 2 bar cadence in F♯: || G♯– C♯ 7 | F♯Δ ||, as before. Try this idea:

1. G♯ Minor Pentatonic G♯ B C♯ D♯ F♯ (1-3-4-5-7 from Dorian)

or

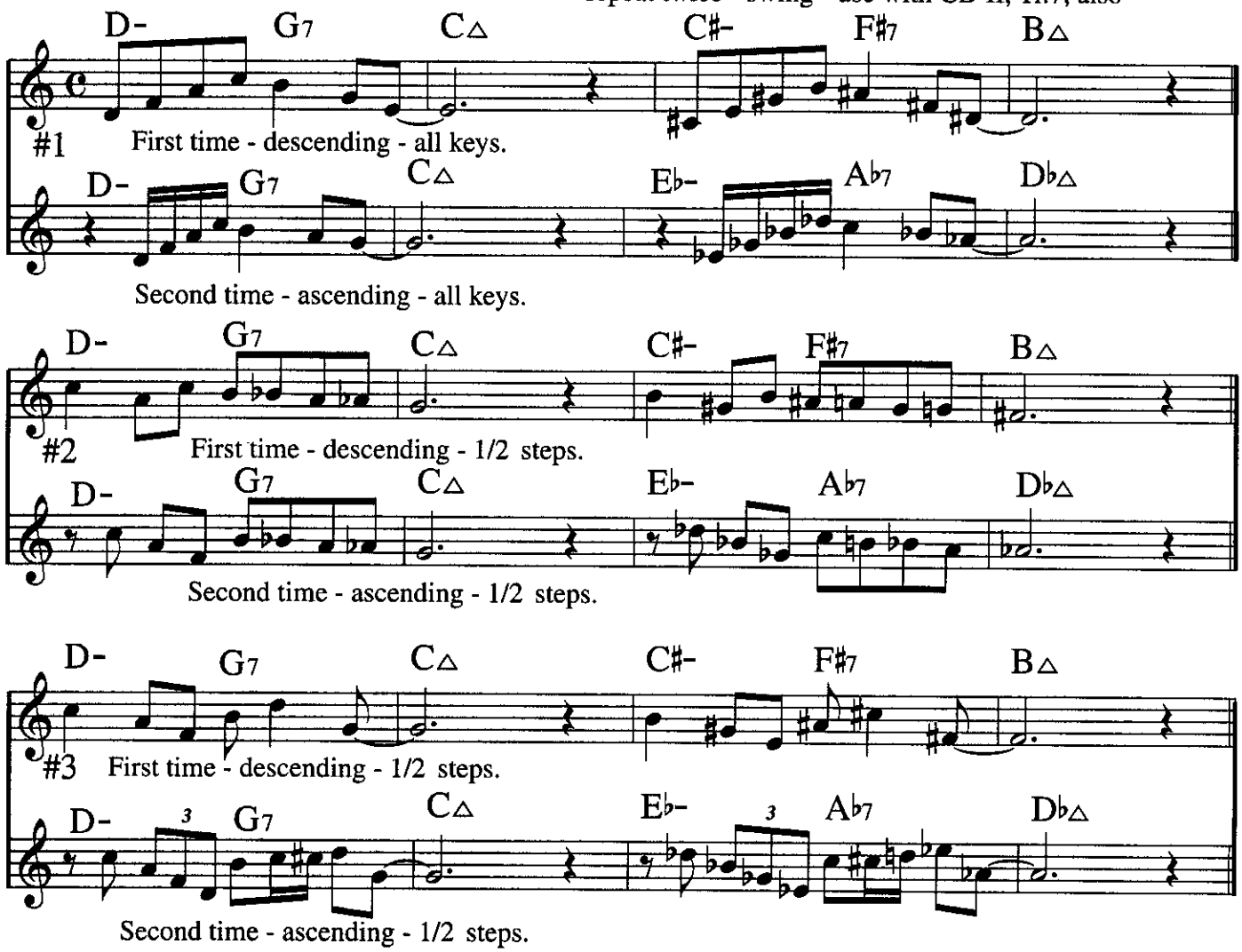
2. G♯ Altered Pentatonic G♯ A♯ B D♯ E♯ (1-2-3-5-6 from Dorian)

Use *either* for the ii-V bar, then resolve.

The more complicated, chord-change way to handle this progression is to use "melodic connecting" (7ths and 3rds) to outline the harmony. The examples which follow show this in various melodic formats.

TEXT EXERCISE - 3 EXAMPLES

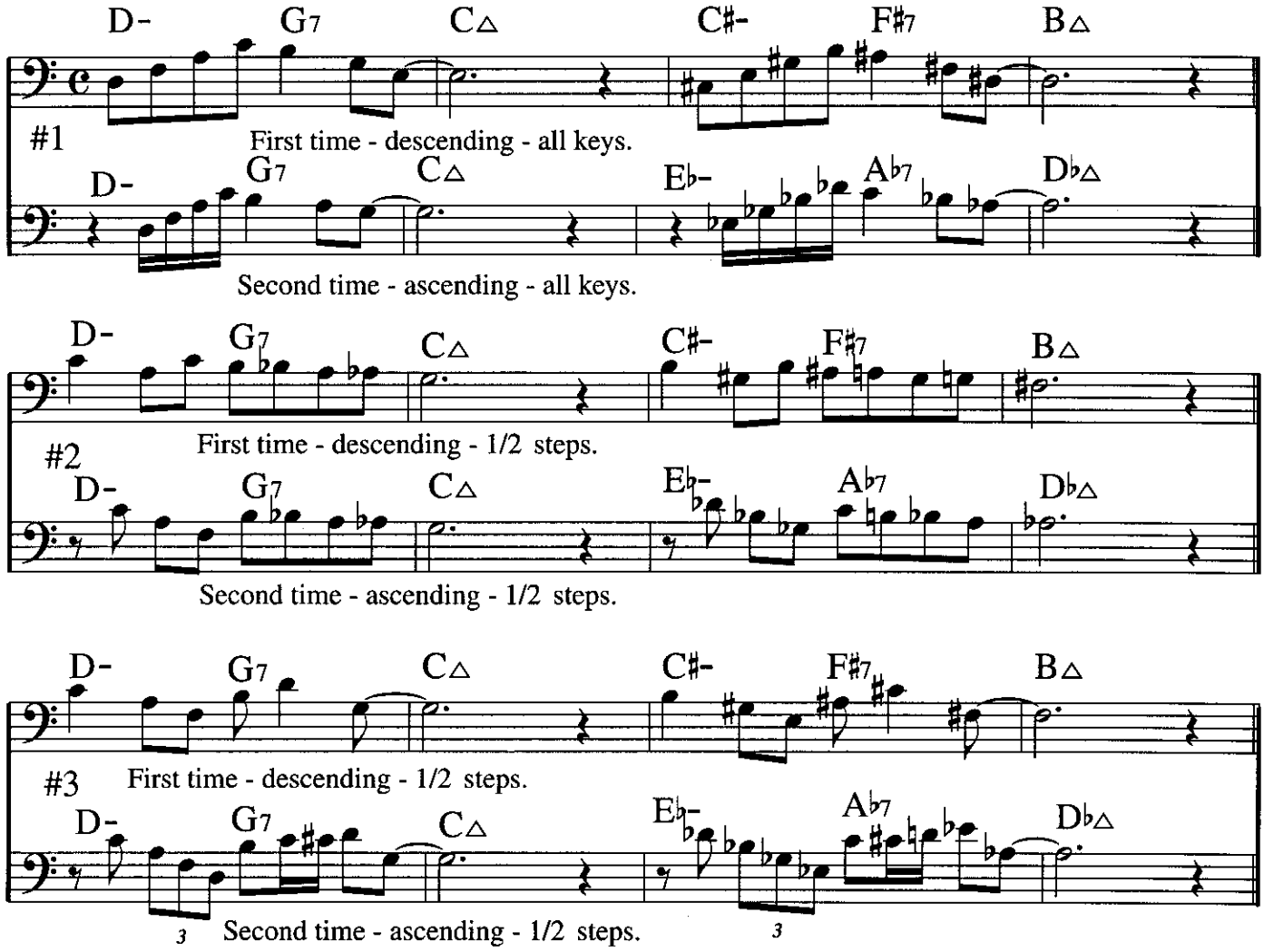
For: Vol.16/tr.3/disc 2 - 2 bar cadence sequences - descending and ascending in 1/2 steps -
repeat twice - swing - use with CD II, Tr.7, also



Mix and match with Exercise 7G.

TEXT EXERCISE - 3 EXAMPLES

For: Vol.16/tr.3/disc 2 - 2 bar cadence sequences - descending and ascending in 1/2 steps - repeat twice -swing - use CD II, Tr.7



Mix and match with Exercise 7G.

In all these examples, the main idea is the appearance of the 3rd (of the dominant chord) on the downbeat of "three" in the [ii-V] bar. When practicing, change direction, use chromaticism, etc. to learn to outline. For this exercise, the root movement of the tonal centers is down 1/2 step through the keys, then up 1/2 step through the keys on the repeat. It fits J/A Volume 16, CD II, Track 3, if you have it. The exercise repeats twice. The same thought processes are involved as with Exercise 7G.

Modulating up or down in half-steps is quite common in the playing arena, so it's good to get used to it. For example:

Bars 9-16 ***Secret Love***

A

Written: || F– | 𝄎 | 𝄎 | 𝄎 | F– | B♭7 | E♭ | 𝄎 |
9 10 11 12 13 14 15 16

Often Played: || F– | F♯– | F– | F♯– | F– | B♭7 | E♭ | 𝄎 |
9 10 11 12 13 14 15 16

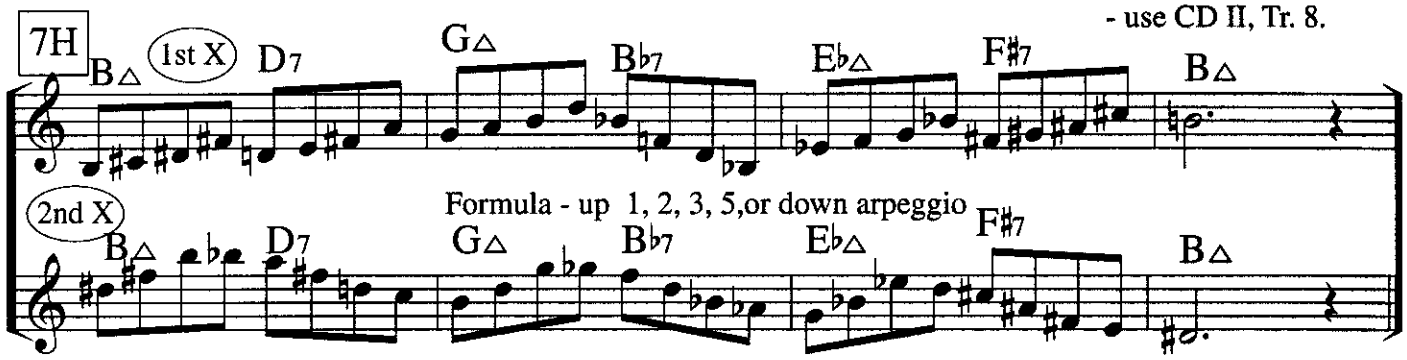
Or: || F– B♭7 | F♯– B♭7 | F– B♭7 | F♯– B♭7 | F– | B♭7 | E♭ | 𝄎 |
9 10 11 12 13 14 15 16

For ***Secret Love***, you can move up and down in 1/2 steps in your solo even if the rhythm section doesn't hear it, or for some other subversive reason won't play it for you. It really doesn't matter! If you're strong enough melodically, *that* is what comes across, and you'll sound totally in charge of what you are doing. You will be "outside" on those parts while the rhythm section stays "inside." Sympathetic pros will hear what you are doing and will go with you when you move through the 1/2 step changes, or they might play it for you as a "suggestion," if you have been overly rooted in diatonic ideas.

SPECIAL SEQUENCE—COLTRANE CHANGES

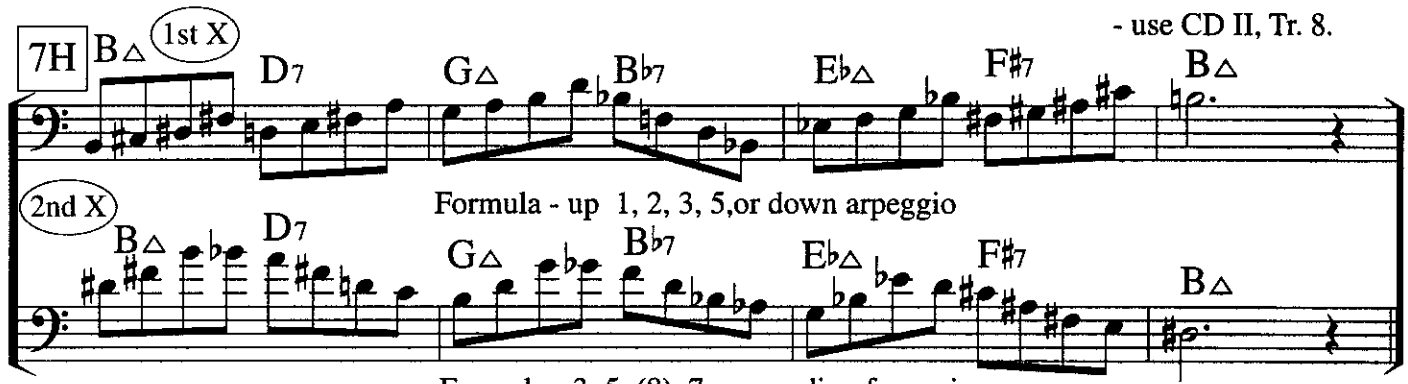
We mentioned that some sequences are obscure, and that some sequences contain elements of other harmonic devices (cadentials, cycles, etc.) This part of John Coltrane's harmonic outlook has both.

For: Vol.16/tr.7/disc 2 - Coltrane turnaround sequence - 4 bars - repeated once - up in 1/2 steps - swing - use CD II, Tr. 8.



Formula - 3, 5, (8), 7 - ascending for major
5, 3, (R), 7 - descending for dominant

- use CD II, Tr. 8.



Formula - 3, 5, (8), 7 - ascending for major
5, 3, (R), 7 - descending for dominant

First of all, this pattern is a kind of turnaround (covered earlier) in that the first and last chord in the 4 bar progression is the tonic. In addition, there are half-cadences (V-I) in two *other* tonal centers, located major 3rds away from the original as well as from each other. The two-beat sequential "formula," to first leave and then return to the tonic, is as follows:

Major (BΔ) chord goes up a minor 3rd interval to a *dominant* (D7) chord resolving to a *Major* (GΔ) chord, then up another minor 3rd interval to a *dominant* (B♭7) chord resolving to a *Major* (E♭Δ) chord, then up again a minor 3rd interval to a *dominant* (F♯7) chord, which resolves finally to the original tonic (BΔ), all of which has to happen in 4 bars. This is deep.

‖BΔ D7 | GΔ B♭7 | E♭Δ F♯7 | BΔ ‖

Example 7H provides two ways to negotiate these changes including specific melodic patterns (scalar and chordal) with similar 8th note rhythms. The best players today can gobble up Coltrane changes like they invented them (they didn't) so it behooves the rest of us to gain familiarity and insight into how they are constructed, so all of us can incorporate these ideas into our playing. Incidentally, don't try to play "in the key" here, it won't work. You will sound lost, unless your melodic chutzpah is absolutely cosmic. The reverse is true, however. You can outline a Coltrane-derived phrase while a major chord or a 4 bar turnaround is sounding in the rhythm section, and it will all come together in the 4th bar, or it should.

Try this the next time you're playing the bridge to ***"A" Train*** at some cocktail party where nobody is listening except—hopefully—the other people in the band:

B ‖ FΔ | 𝄎 | 𝄎 | 𝄎 | D7 | 𝄎 | D– | G7 |
17 18 19 20 21 22 23 24

for the F Major part, play ‖ FΔ A♭7 | D♭Δ E7 | AΔ C7 | FΔ ‖
17 18 19 20

and see if anybody looks at you.

Practice these changes in 4 bar phrases on CD I, Track 1, if you want to get used to playing a melodic idea that's more complicated than the accompanying harmony, as opposed to "playing in the key," which is playing a simpler melodic idea against more complicated (or "active") chordal movement. If you want to get "next" to Coltrane, this is step one.

You may also use these changes as a 4 bar substitute for any standard 4 bar cadence.

For:

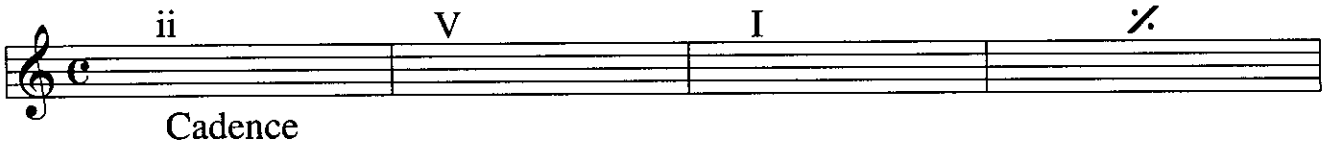
$$\| \text{ D–} \mid \text{G7} \mid \text{C}\Delta \mid \nearrow \|$$

Use:

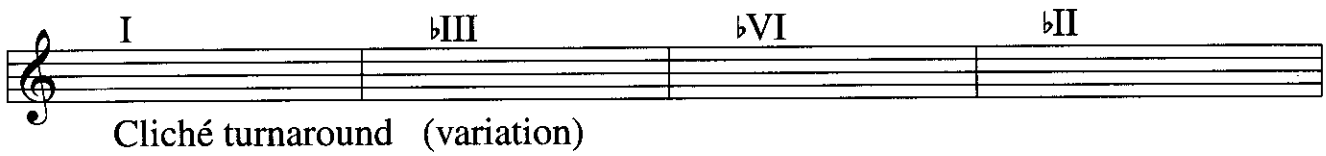
$$\| \text{ D–} \quad \text{E}\flat 7 \mid \text{A}\flat\Delta \quad \text{B7} \mid \text{E}\Delta \quad \text{G7} \mid \text{C}\Delta \|$$

This is the ***Countdown*** sequence based on the changes to ***Tune-up***, which was Coltrane's way of adapting the chords of the Miles Davis composition for use over the standard ii-V-I. Start the progression with 2 beats of the ii chord, and then everything else progresses as before, resolving to tonic major in the 4th bar.

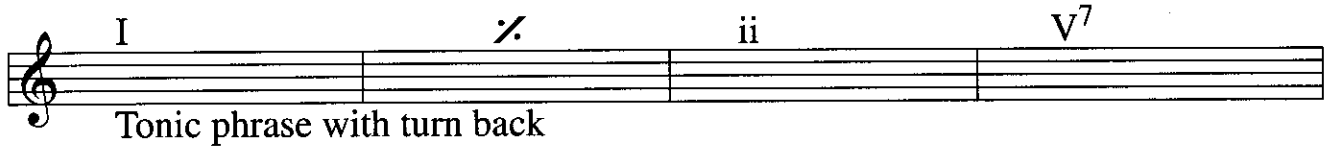
* SEMANTICS/TERMINOLOGY



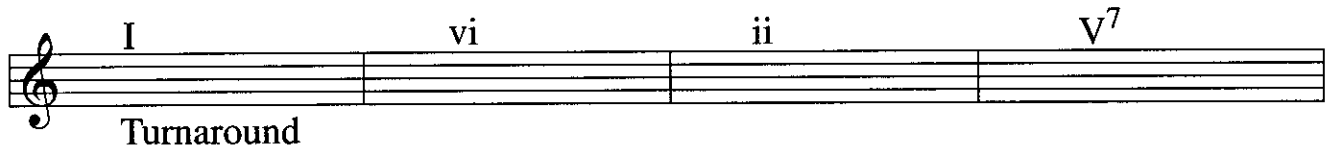
Cadence



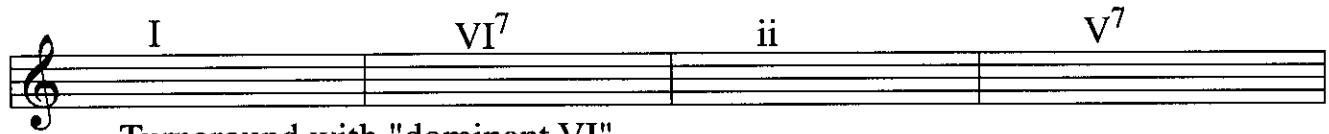
Cliché turnaround (variation)



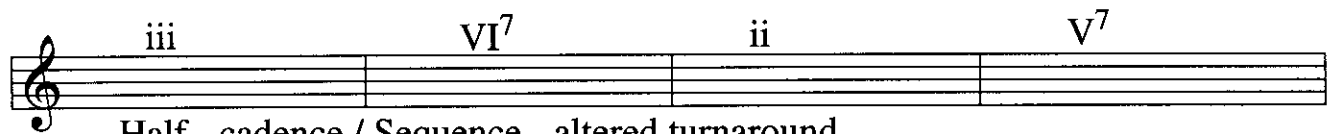
Tonic phrase with turn back



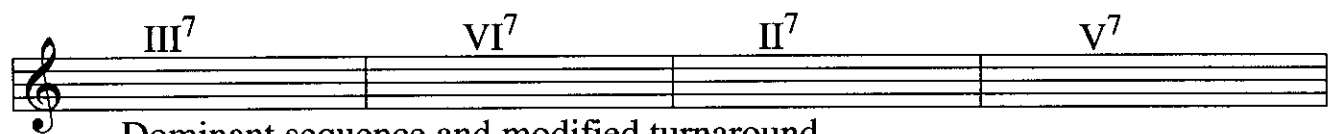
Turnaround



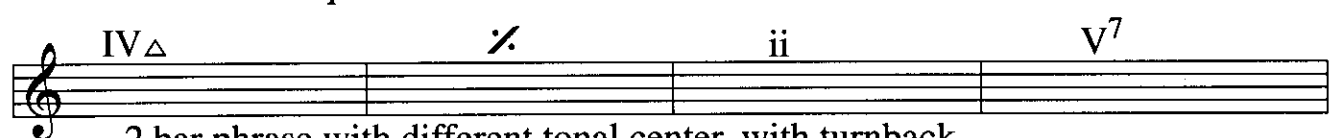
Turnaround with "dominant VI"



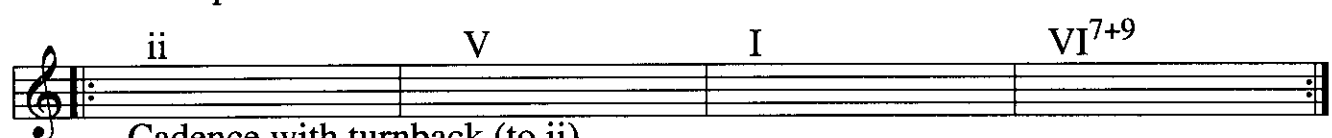
Half - cadence / Sequence - altered turnaround



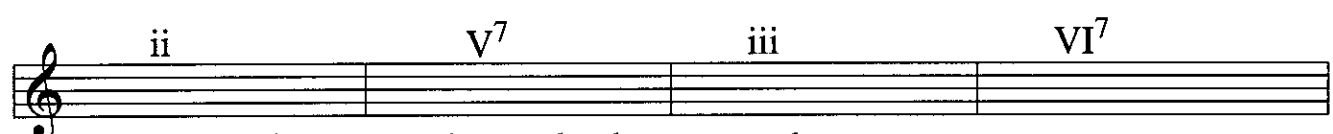
Dominant sequence and modified turnaround



2 bar phrase with different tonal center, with turnback



Cadence with turnback (to ii)



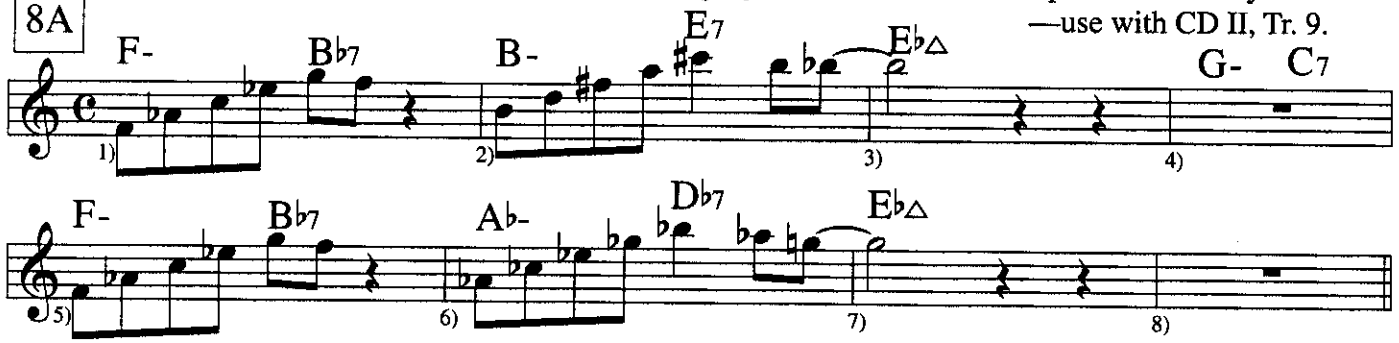
Turnback sequence/unresolved turnaround

*These are some of the many ways in which a few of the more common formats of chords are grouped. All this terminology is, of course, subject to debate. Don't get bogged down with what they are called. Understand them as patterns and learn to hear them.

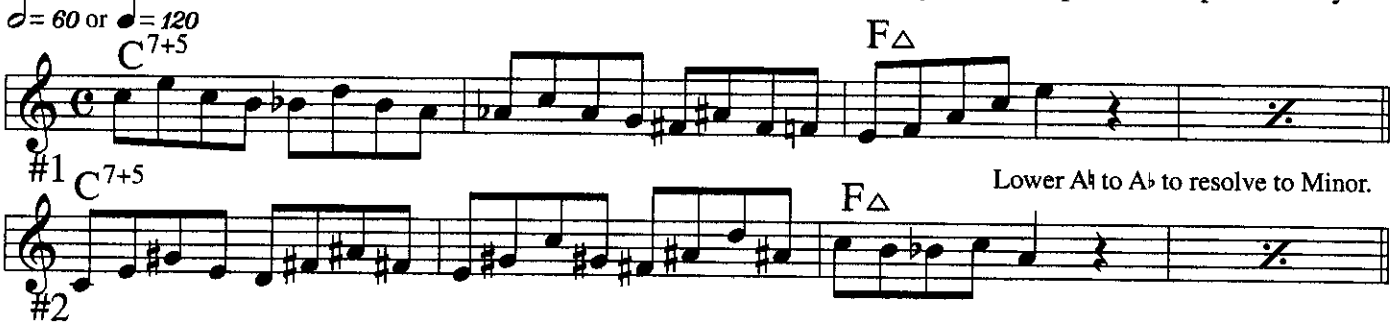
8. SUBSTITUTIONS AND SYMMETRY

8A

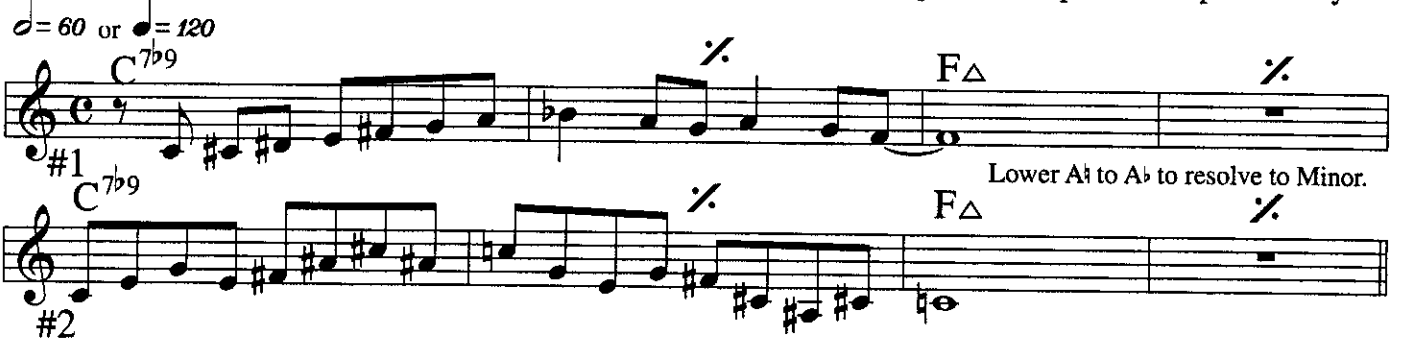
For: Vol.16/tr.6/disc 2—tritone substitution and plagal cadence—two 4 bar phrases each key—Latin—
—use with CD II, Tr. 9.



For: Text Exercise—2 Examples of whole-tone scale to major—4 bar phrase—repeat thru cycle.

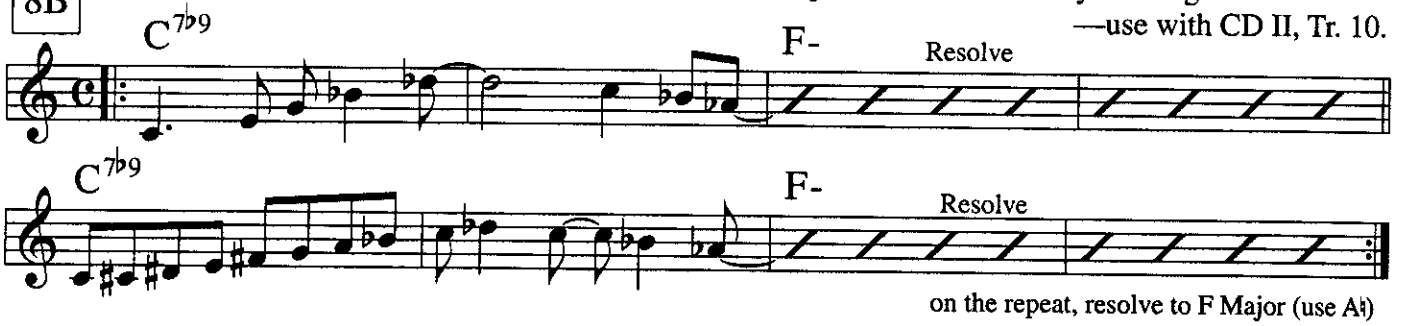


For: Text Exercise—2 Examples of diminished scale to major—4 bar phrase—repeat thru cycle.



8B

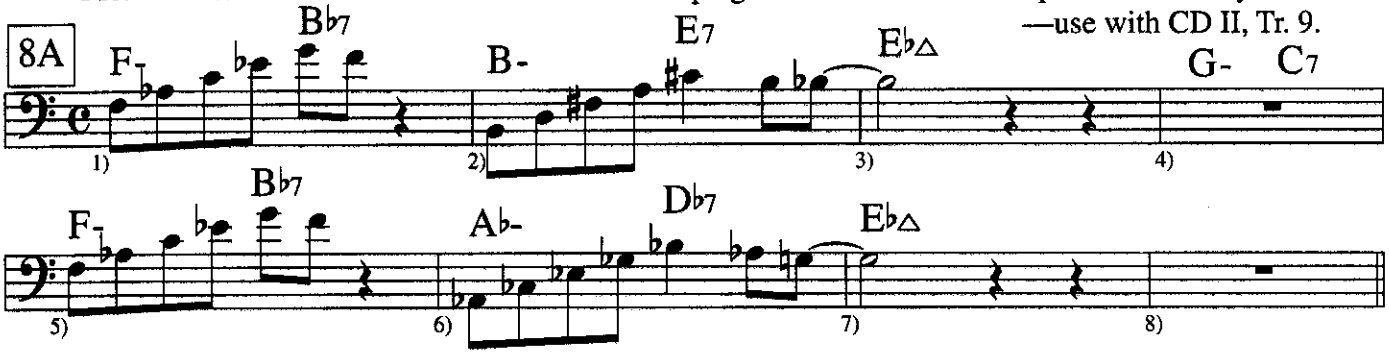
For: Vol. 84/tr.10, Disc 2—Resolutions to minor and major—16 bars each key—swing—
—use with CD II, Tr. 10.



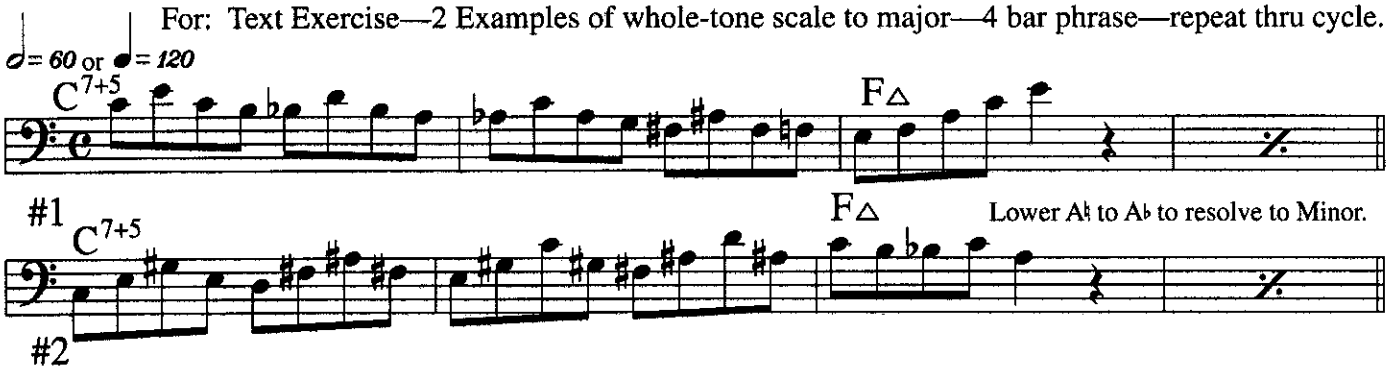
on the repeat, resolve to F Major (use A♮)

8. SUBSTITUTIONS AND SYMMETRY

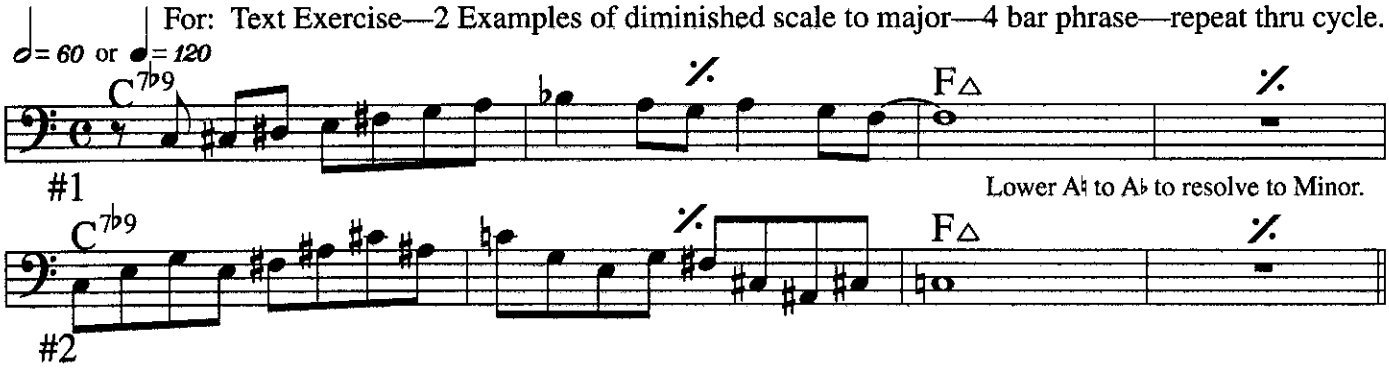
For: Vol.16/tr.6/disc 2—tritone substitution and plagal cadence—two 4 bar phrases each key—Latin—
—use with CD II, Tr. 9.



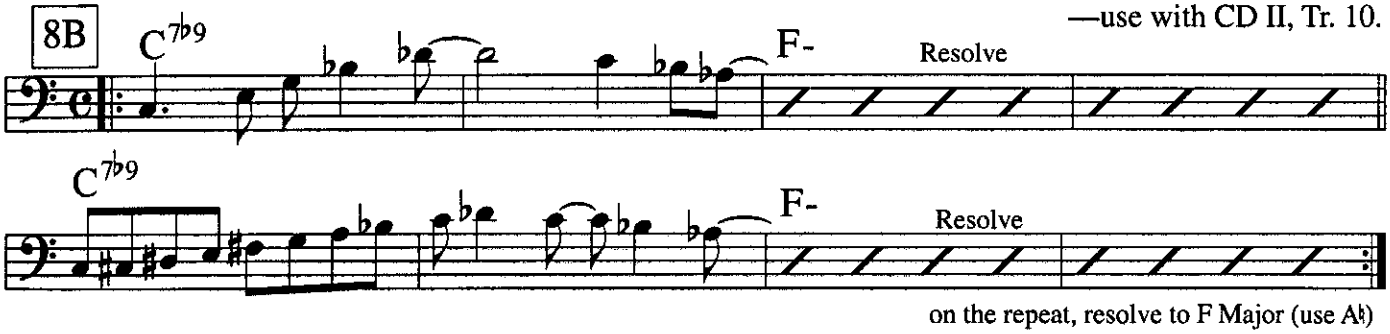
For: Text Exercise—2 Examples of whole-tone scale to major—4 bar phrase—repeat thru cycle.



For: Text Exercise—2 Examples of diminished scale to major—4 bar phrase—repeat thru cycle.



For: Vol. 84/tr.10, Disc 2—Resolutions to minor and major—16 bars each key—swing—
—use with CD II, Tr. 10.

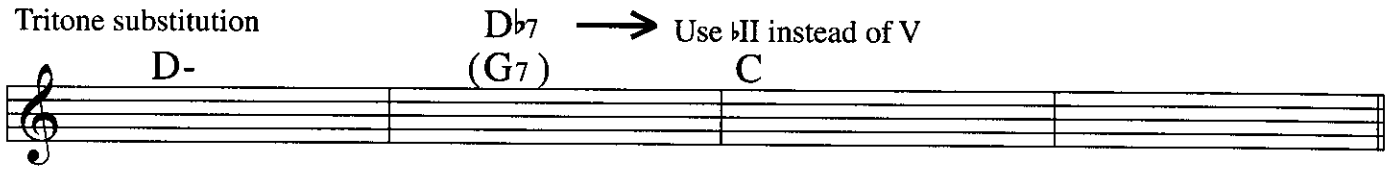


on the repeat, resolve to F Major (use A♮)

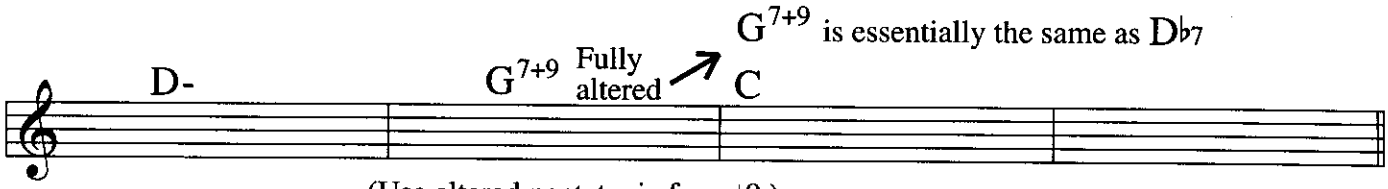
8. SUBSTITUTION, SYMMETRY AND RESOLUTION

I. TRITONE SUBSTITUTIONS—4 bar cadence phrase—to key of C

Tritone substitution



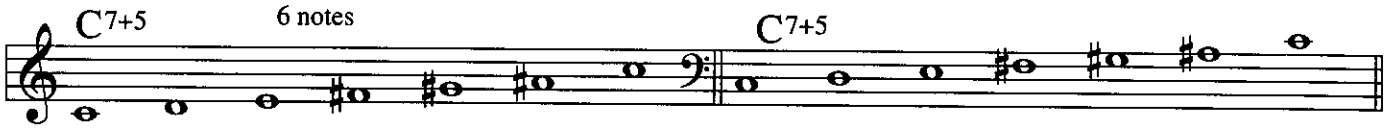
or:



(Use altered pentatonic from ♭9.)

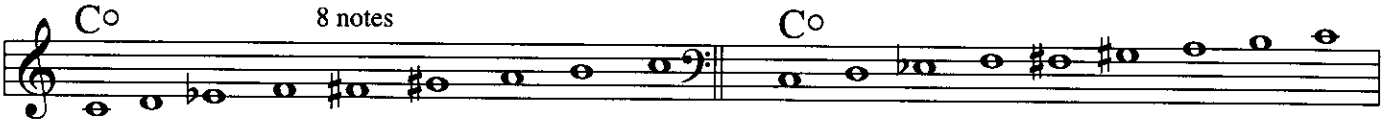
II. SYMMETRICAL SCALE CONSTRUCTIONS—Examples from C

Whole Tone



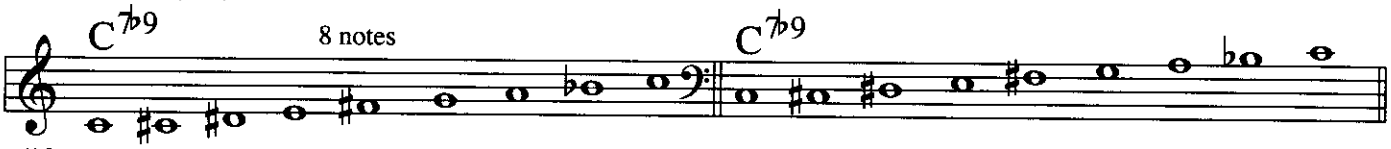
#1 Augmented chord on C - E - G♯ - B♭ – No Major or Minor triads

Diminished (w)



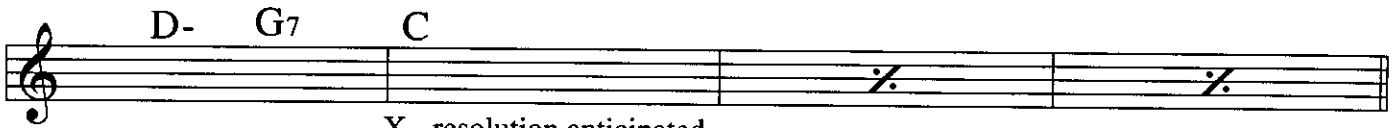
#2 Diminished chord on C - E♭ - F♯ - A – Major triads on B - D - F - A♭

Diminished (1/2)



#3 Diminished chord on C♯ - E - G - B♭ – Major triads on C - E♭ - F♯ - A

III. ANTICIPATED OR DELAYED RESOLUTIONS – changing the 4 bar cadence phrase



X - resolution anticipated

X - resolution delayed

This is the basic concept. In practice, resolutions are anticipated or delayed all the time in a seemingly infinite number of ways, expecially when you add the rhythmic consideration.

CHAPTER EIGHT:
Tritone Substitution, Symmetrical Scales, Irregular Resolutions

Tritone Substitution

Confusion can reign over the tritone substitution in theory discussions, but it's really simple. It means you substitute the ♭II7 for the V7 in a normal cadence.

|| D– | G7 | CΔ | 𝄎 || becomes

|| D– | D♭7 | C | 𝄎 || because

the G7 and the D♭7 chord both contain a shared tritone (B & F) which, like the roots, splits the octave in half. The tritone, because of its instability, supports any kind of dissonance above it and sounds equally fine with either of its acoustical roots below it.

What is simple and practical is that the same result is obtained when you treat the G7 as an "altered" construction or as G7+9 . If you do that, one choice suggested before is to play the A♭ Altered Pentatonic in that particular bar, and the notes would sound great whether the bass is playing G or D♭.

|| D– | G7+9 | CΔ | 𝄎 ||

or

D♭7

use: A♭ B♭ C♭ E♭ F (A♭ Altered Pentatonic) in 2nd bar

Tritone

The tritone is still there. The tritones of G7 and D♭7 are the *same sound.*

The *bass note* gives the chord its name. When the note is D♭ (in this case) we have the designation "tritone substitution" for that specific function.

To get deeper, if you were to treat the D– with an altered pentatonic from the chord root as well, [D E F A B], you would now have a *parallel intervallic sequence*, melodically, with the roots of the scale a tritone apart (also see page 60).

| D– | D♭7 | C△ | 𝄎 ‖

D E F A B — A♭ B♭ C♭ E♭ F — Resolution

(D Alt. Pent) — (A♭ Alt. Pent)

By using these notes and being inventive rhythmically, you can create some very interesting layered sequences melodically, which would add dimension to your improvisation.

However, keep in mind that when you treat a D– instead with a minor pentatonic, (D F G A C), this includes the seventh of the D Minor chord, the note "C." This provides you with a melodic connection between the ii chord and the B natural contained in the notes outlining the substituted chords in the second bar of the example below.

Example in C

Tritone sub written out with half-cadences:

‖ D– G7 | A♭– D♭7 | C△ | 𝄎 ‖

D F G A [C] A♭ B♭ [C♭] E♭ F

the melodic connection notes are C to C♭

(C♭ = B♮, which is the "leading tone" in C Major)

It should be clear by now that the possibilities for interpreting and experimenting with something as simple as ‖ D– | G7 | C△ | 𝄎 ‖ are endless.

Symmetrical Scales

The five diatonic scales we've dealt with so far—major, minor, dominant, half-diminished and altered dominant—all have 7 different tones. They each have different intervallic construction, and each scale fits the "sound" of the corresponding chord structure.

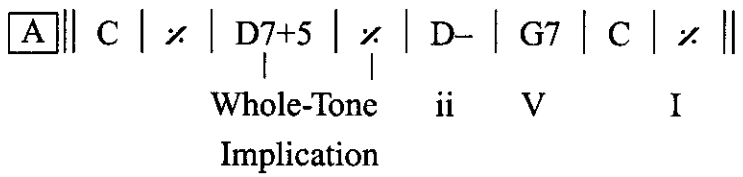
In considering the 12 note chromatic octave, however, there are 2 basic scales which divide these 12 tones into mathematically precise and repetitive intervallic patterns.

Whole-tone scale—this uses notes one step away from one another. e.g.

C D E F♯ G♯ A♯/B♭ (C)

This 6 note scale includes half the notes in the chromatic octave. The other whole tone scale is the one located on the other 6 notes—D♭ E♭ F G A B (D♭). As a result, there are only 2 separate *sound combinations* for whole-tone scales and either scale can start on any of the six pitches contained *in* the scale. One letter name in the scale has to be omitted.

In practice, the whole-tone scale is most often used as a "dominant function" color, since it contains three tritones. Also, the symmetrical nature of the intervals gives the scale an indefinite, "tension" feel, which can be very satisfying once it's resolved or moves forward to another part of the harmonic progression, say to a conventional ii-V as in the first 8 bars of ***"A" Train***.



To repeat, whole-tone patterns are usually substitute colors in dominant function harmonic constructions. The scales are written out as Examples #1 and #2 on the manuscript sheet following the description of diminished scales.

Diminished Scales—another way to break up the chromatic scale is to alternate between whole steps and half-steps. This yields an 8 note scale (4 whole steps/4 half steps). There are 2 ways to do this from "C" as a starting note.

1. With the *whole step* as the 1st interval

*C D *E♭ F *G♭ A♭ *A♮ B (C) Chord = C E♭ F♯ A

1 1/2 1 1/2 1 1/2 1 1/2

With 8 notes, one letter name (in this case, "A") has to be repeated. The chord sound for this is C E♭ G♭ A, all minor thirds. It fits the requirement of the fully diminished chord, C°, and is usually used as a "filler" between two of the more "basic" chords in a tune:

e.g.

Passing chord
↓

[ii ♯ii° iii] [D– D♯° E–] D♯° chord is D♯ F♯ A C.
See example #3 on scale sheet following.

-or-

[I ♯i° ii] [C C♯° D–] C♯° chord is C♯ E G B♭.
↑ See example #4 on scale sheet.
Passing chord

In this way, diminished chords usually don't last long in a progression. One way to play this in two beats is to trace out some or all of the arpeggio (chord tones). Another is to move chromatically between the chordal minor 3rds. See Example 3 for the *scale* of the D♯° chord. See Example 4 for the *scale* of the C♯° chord. Example 5 is the other possible diminished scale construction. Once you work out some patterns and rhythmic ideas, they will sound fine depending on where you came from and where you are going with the melodic line. This conception of the diminished scale (starting with the whole step) is not nearly as common in practice or as useful in purpose as the second one, however.

2. With a *half-step* as the first interval

C *C♯ D♯ *E F♯ *G A *B♭ (C) Chord = C♯ E G B♭
1/2 1 1/2 1 1/2 1 1/2 1

See scale sheet, page 104/105, Example 4. The C natural note does not appear until the top of that particular scale. This different arrangement of the diminished scale pattern fits perfectly the sound of the "dominant seven flat 9" chord [C E G B♭ D♭] C7♭9. The best chord tones are minor thirds from 1/2 step above the root, or the ♭9 of the chord—**C♯ E G B♭**. The ♭9 itself is used quite often as the principle melody note in a phrase. This chord also functions as an altered construction for the "vi" chord in the 4th bar of repeated turn around structures, as mentioned previously:

E–
or
e.g. ‖: D– | G7 | CΔ | A7♭9 :‖

The half-step diminished is probably the most common alteration (from mixolydian) in the dominant scale options. For one thing, the fifth remains unaltered, so the bottom part of the arpeggio stays consonant. At this point, it might be interesting to look at Exercise 8B, used for CD II, Track 10, and compare it to Exercise 5B, used for CD I, Track 8. The dominant ♯9 and dominant ♭9 chords are extremely close in sound, differing only in the color of the thirteenth. The ♯9 form lowers it while the ♭9 form keeps the thirteenth as the interval of a major sixth above the root.

Once you're somewhat familiar with this scale it is interesting to note that 4 major triads are generated by and contained within it, starting on the *root* and the three other tones that are *minor thirds* above the root: C E♭ F♯ A, giving us, from the scale:

C E G — C triad

E♭ G B♭ — E♭ triad

F♯ A♯ C♯ — F♯ triad

A C♯ E — A triad

Remember, in sound C♯ = D♭

D♯ = E♭

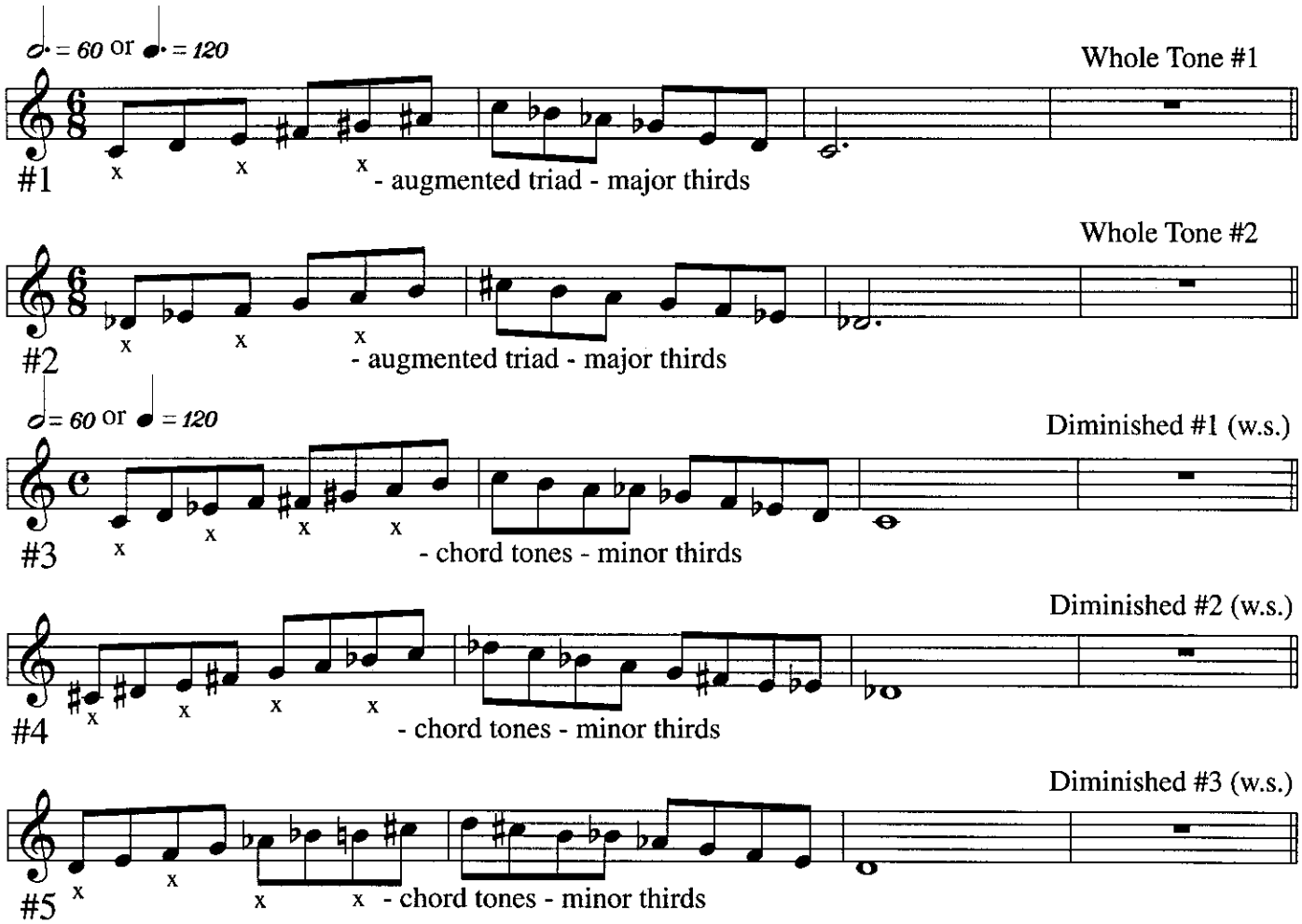
F♯ = G♭

G♯ = A♭

A♯ = B♭

called "Enharmonic Equivalents"

SYMMETRICAL SCALES: BASIC INTERVALLIC PATTERNS



Suggestions and Ideas

1) Play individual scales from any pitch within that particular scale. Stretch the range.

2) These are all the intervallic constructions for all whole-tone and diminished scales.

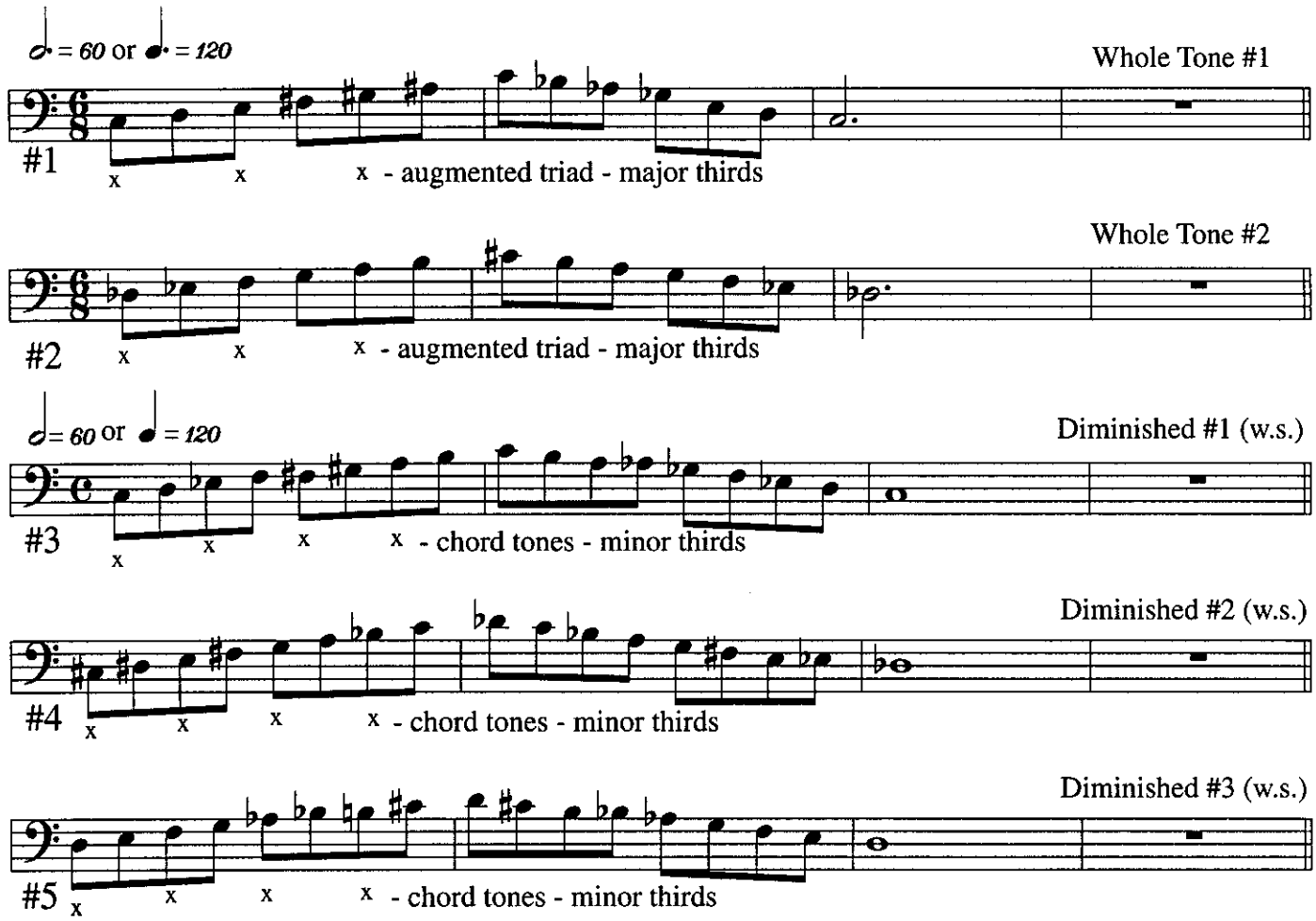
3) Scale #3 is the C, E♭, G♭ and A diminished scale starting with a whole step. This covers $C^{\varnothing}$, $E♭^{\varnothing}$, $G♭^{\varnothing}$ and $A^{\varnothing}$ chords and is a good substitute for C–, E♭–, G♭–, and A–.

4) Scale #3 also yields the D, F, A♭ and B diminished scale starting with a half-step and covers $D^{7♭9}$, $F^{7♭9}$, $A♭^{7♭9}$ and $B^{7♭9}$ chords. It is a good substitute for D^7, F^7, $A♭^7$ and B^7 as well.

5) The other 2 diminished constructions (scales #4 & 5) transpose, cover and substitute in the same manner as scale #3.

6) For the most part, whole-tone scales are good sounds for dominant chords, but not minor or half-diminished chords, because there are no minor thirds. As a result, scale #1 is a good choice for C^7, D^7, E^7, $F♯^7$, $A♭^7$ and $B♭^7$. #2 covers $C♯^7$, $E♭^7$, F^7, G^7, A^7 and B^7.

SYMMETRICAL SCALES: BASIC INTERVALLIC PATTERNS



Suggestions and Ideas

1) Play individual scales from any pitch within that particular scale. Stretch the range.

2) These are all the intervallic constructions for all whole-tone and diminished scales.

3) Scale #3 is the C, E♭, G♭ and A diminished scale starting with a whole step. This covers $C^{\emptyset}$, $E♭^{\emptyset}$, $G♭^{\emptyset}$ and $A^{\emptyset}$ chords and is a good substitute for C–, E♭–, G♭–, and A–.

4) Scale #3 also yields the D, F, A♭ and B diminished scale starting with a half-step and covers $D^{7♭9}$, $F^{7♭9}$, $A♭^{7♭9}$ and $B^{7♭9}$ chords. It is a good substitute for D^7, F^7, $A♭^7$ and B^7 as well.

5) The other 2 diminished constructions (scales #4 & 5) transpose, cover and substitute in the same manner as scale #3.

6) For the most part, whole-tone scales are good sounds for dominant chords, but not minor or half-diminished chords, because there are no minor thirds. As a result, scale #1 is a good choice for C^7, D^7, E^7, $F♯^7$, $A♭^7$ and $B♭^7$. #2 covers $C♯^7$, $E♭^7$, F^7, G^7, A^7 and B^7.

To go further with the diminished concept, if you combine, say, the C + F♯ triads for a 6 note (hexatonic?) scale, the notes would be, in order:

	C	C♯	E	F♯	G	A♯	(C)
intervals:	1/2	1 1/2	1	1/2	1 1/2	1	

What a sound! And still diatonic over C7♭9. Try this out over any conventional dominant chord and you'll really open a few eyes and ears. For that matter, to return to whole-tone thinking, if you take a C augmented triad C E G♯ and then take the adjacent augmented triad, spelled C♯ F A and put them in a row, you have C C♯ E F G♯ A (C) all minor 2nds and minor 3rds, which has a "harmonic-minor" sound.

	C	C♯	E	F	G♯	A	(C)
intervals:	1/2	1 1/2	1/2	1 1/2	1/2	1 1/2	

This is also a hexatonic eye opener for the casual listener and gives you, the player, some very interesting sounds to work with. This is "outside substituting," you might call it, and we touch on that briefly a little later. For now, use CD II, Track 10, which is altered dominants (this time "♭9" chords) resolving to major and minor tonic chords. Try different kinds of outside substituting over the 2 bar dominant structures. Compare again to CD I, Track 8. Turn off the solo tracks and experiment with using whole-tone and diminished patterns over these different altered V chords.

Anticipated/Delayed Resolutions

This is a somewhat more detached way of playing, in the sense that the soloist is stretching or contracting the form of the phrases to arrive at "destinations" either ahead of, or after the rhythm section gets there.

|| ii | V7 | IΔ | 𝄎 || can become:

|| ii | V7 | 𝄎 | IΔ || or,

|| ii | V7 | ♭IIΔ | IΔ || or,

|| ii | V7 | ♭VIIΔ | IΔ || or,

|| ii V7 | IΔ | 𝄎 | 𝄎 || etc.
(to resolve early)

The harmonic rhythm is fluid or elastic. Down-beats of "one" are often subtle or only implied.

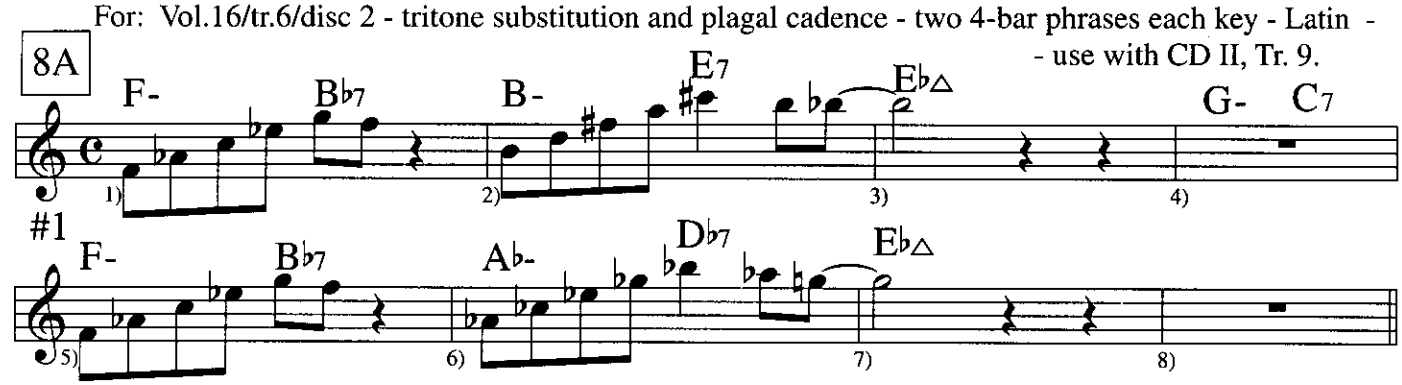
A few more words about this and other substitution ideas will be discussed after we look at the exercises.

CHAPTER EIGHT—EXERCISES

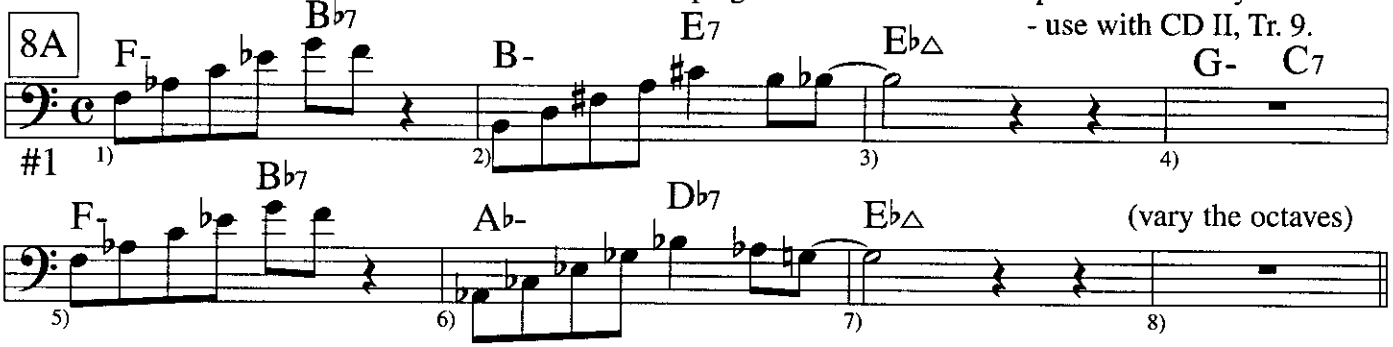
First of all, at mm, ♩ = 60: Review the the 5 intervallic and therefore different fingering patterns for all whole-tone and diminished scales. Learn them throughout your range. Start to apply them in the dominant context when you practice or rehearse.

Tritone Substitution and Plagal Cadence

For: Vol.16/tr.6/disc 2 - tritone substitution and plagal cadence - two 4-bar phrases each key - Latin - - use with CD II, Tr. 9.



For: Vol.16/tr.6/disc 2 - tritone substitution and plagal cadence - two 4-bar phrases each key - Latin - - use with CD II, Tr. 9.



A bonus. Two specific similar-but-different harmonic structures to be practiced in the same exercise, separated by a fourth bar turnback. Exercise 8A is *complicated.* It contains:

‖ F– B♭7 | B– E7 | E♭Δ | G– C7 |

Half-cadence Tritone sub 1 bar resolution Turnback

| F– B♭7 | A♭– D♭7 | E♭Δ | 𝄎 |

Half-cadence Plagal sub 2 bar resolution

Something is happening every bar here:

Measure

1. Establishing the ii-V
2. Playing through the tritone sub
3. 1 bar resolution
4. Playing through the turnback (optional)
5. Re-establishing the ii-V
6. Playing through the plagal cadence

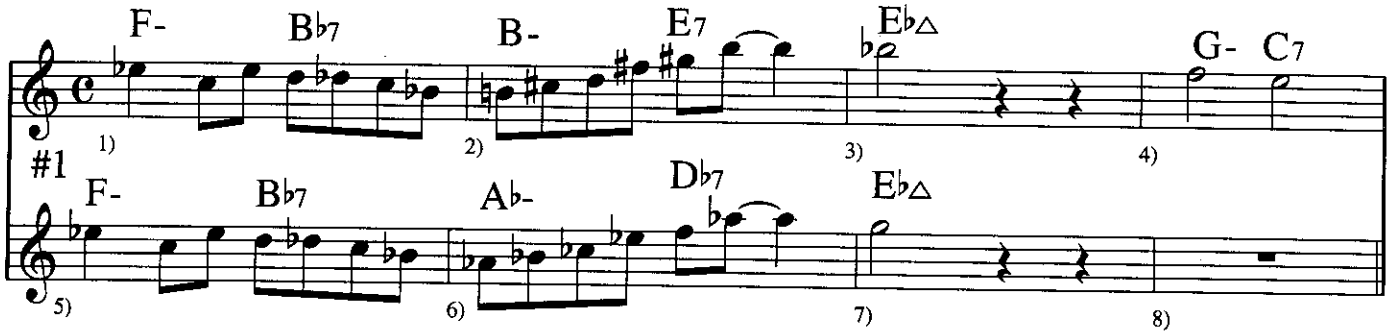
7&8. 2 bar resolution

The only resting spots are (1) the tonic resolutions and, (2) if you choose to ignore the turnback in bar 4 (which is okay, because you can stay in the "rest" mode following the 3rd bar resolution). If you do play an idea in the turnback, most likely it's because you are looking to generate momentum back into the repeat of the 4 bar phrase, which starts with the ii chord.

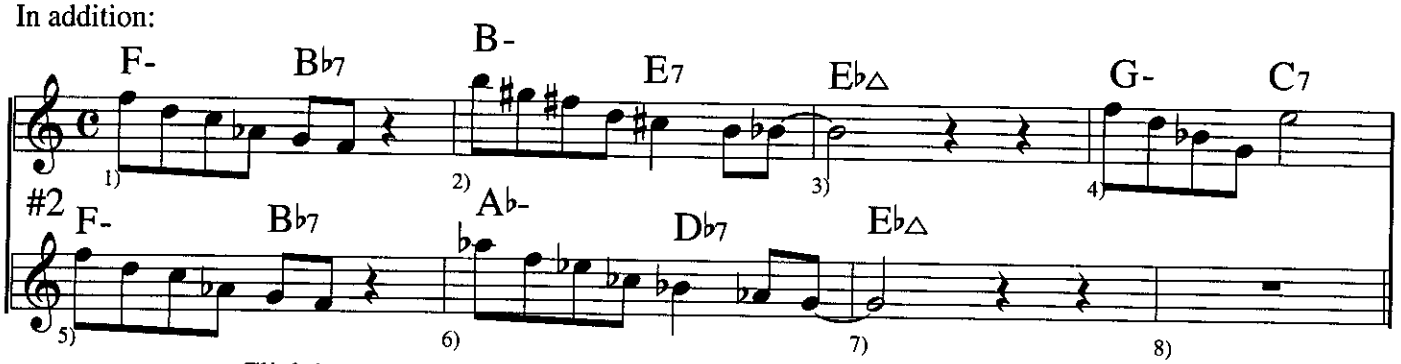
There are 3 written examples to illustrate some of your options. In the first case, exercise 8A, we have the minor chord to the ninth in each of the first two bars, followed by resolution down to the 5th, then to the 3rd of the I chord. Two more written examples will provide additional patterns.

TEXT EXERCISE - SUBSTITUTIONS - 2 EXAMPLES

Use with CD II, Tr.9



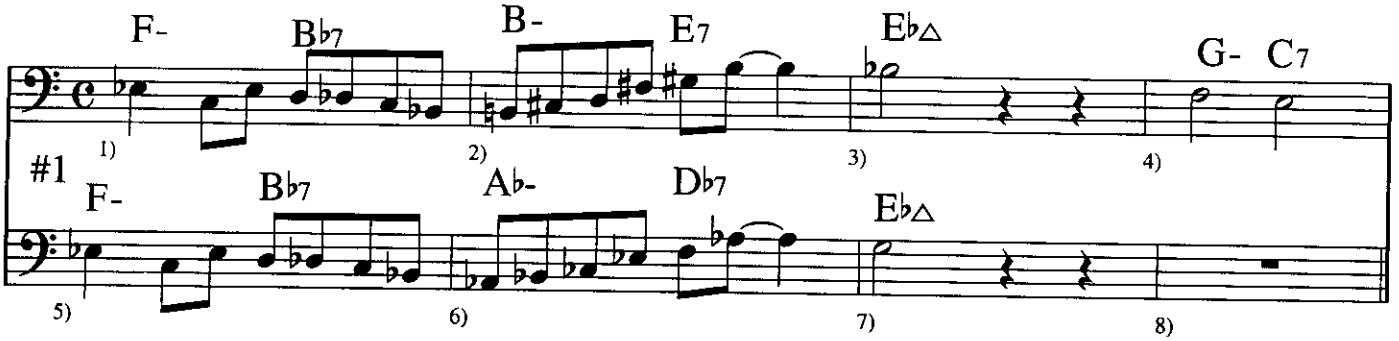
In addition:



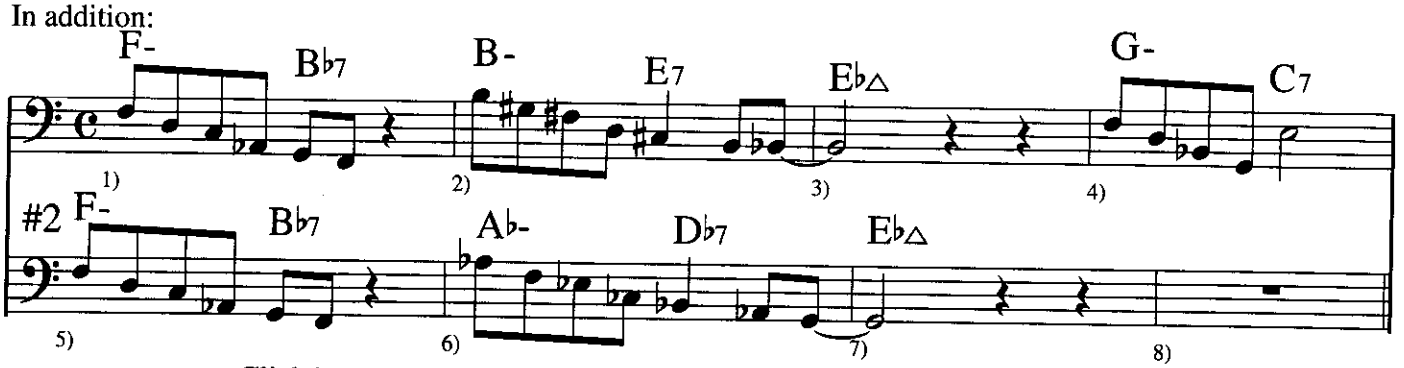
Cliché pattern - for additional practice.

TEXT EXERCISE - SUBSTITUTIONS - 2 EXAMPLES

Use with CD II, Tr.9



In addition:

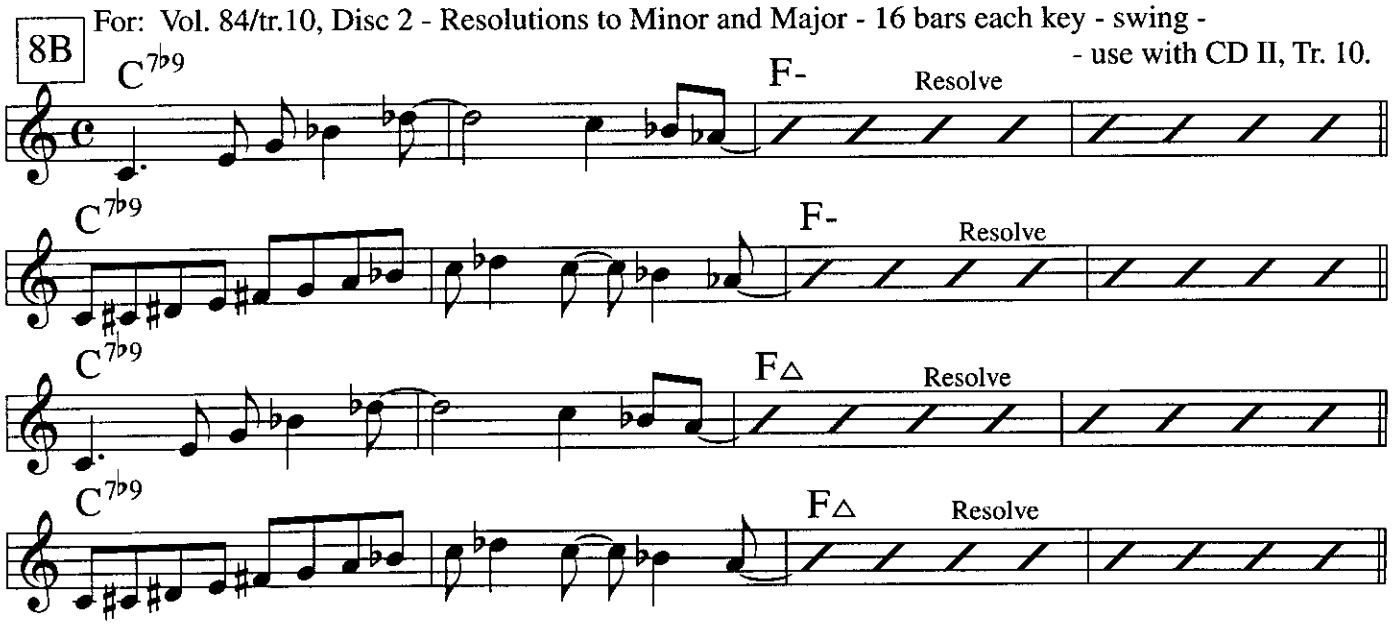


Cliché pattern - for additional practice.

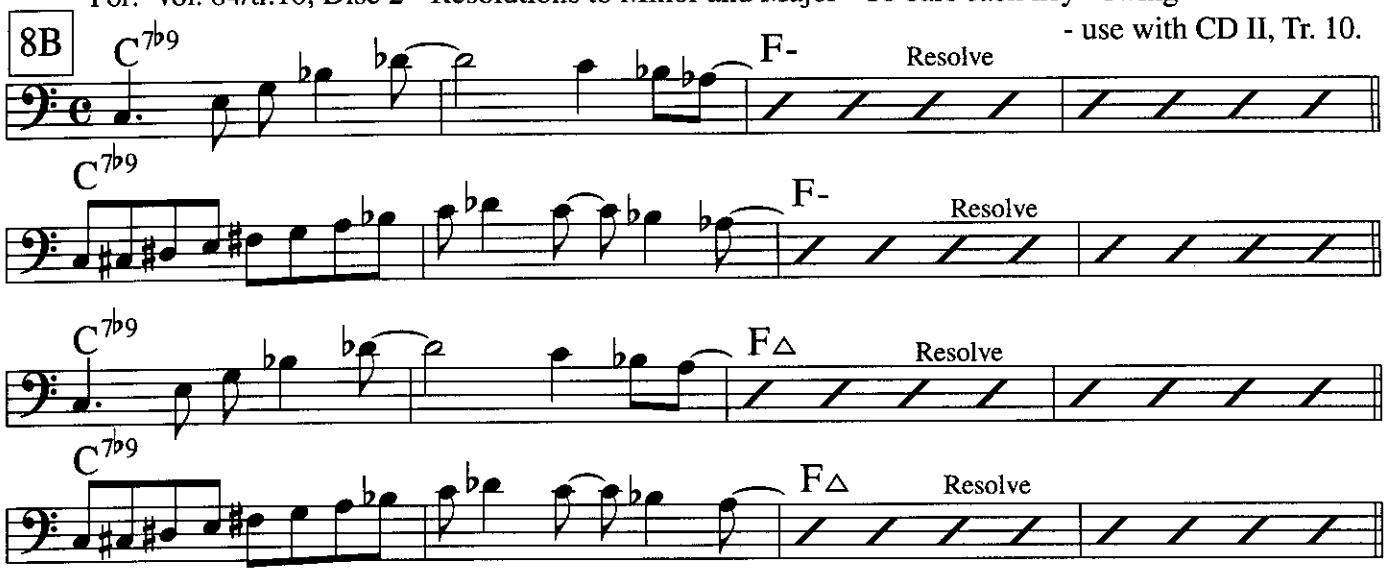
The first text exercise uses a descending chord/scale lick (with one note of chromaticism on the "and of three" in the ii-V bar), and the "altered pentatonic" (1 2 3 5 6 of dorian scale) from the root of the tritone and plagal substitutes (bars 2 & 6). Again, there is resolution to the 5th or 3rd of the tonic chord, which are good chord tones to use to start a phrase to be played in the resolution should that be your preference. Included also is the basic 7-3 melodic connection in the turnback (bar 4).

The second text exercise is a time-honored lick which uses a descending sequence through the ii-V's. We used it to outline the minor cadence (CD I, Tr. 11). The melodic line coming down in each 2nd bar presents (no surprise here) the altered pentatonic sound in the way it is probably most often heard, and is a "cliche" in the fullest sense of the word. Remember, in jazz improvising, occasional cliche playing is good practice throughout the keys because it shows a) you've been paying attention to detail, which you have to do in remote keys, and b) it helps you hear things. Cliches are only suspect when the player seems locked into them and afraid to play anything else. Also, there is a short 5 note melodic connection phrase suggested in the turnback bar. With so much action in bars 1 & 2 and 5 & 6, you don't need to "say" much in the other bars, or your ideas could become cluttered. But a short phrase in the pivot bar (4) is fine. This example is called a "cliche" because it is somewhat reminiscent of the melody to ***Cry Me A River*** throughout the half-cadences. Once again, we have the altered pentatonic implying a "minor 6/9" chord sound, which is the chord that harmonizes the first bar of that tune.

Dominant ♭9 using Diminished Scale



For: Vol. 84/tr.10, Disc 2 - Resolutions to Minor and Major - 16 bars each key - swing -
- use with CD II, Tr. 10.

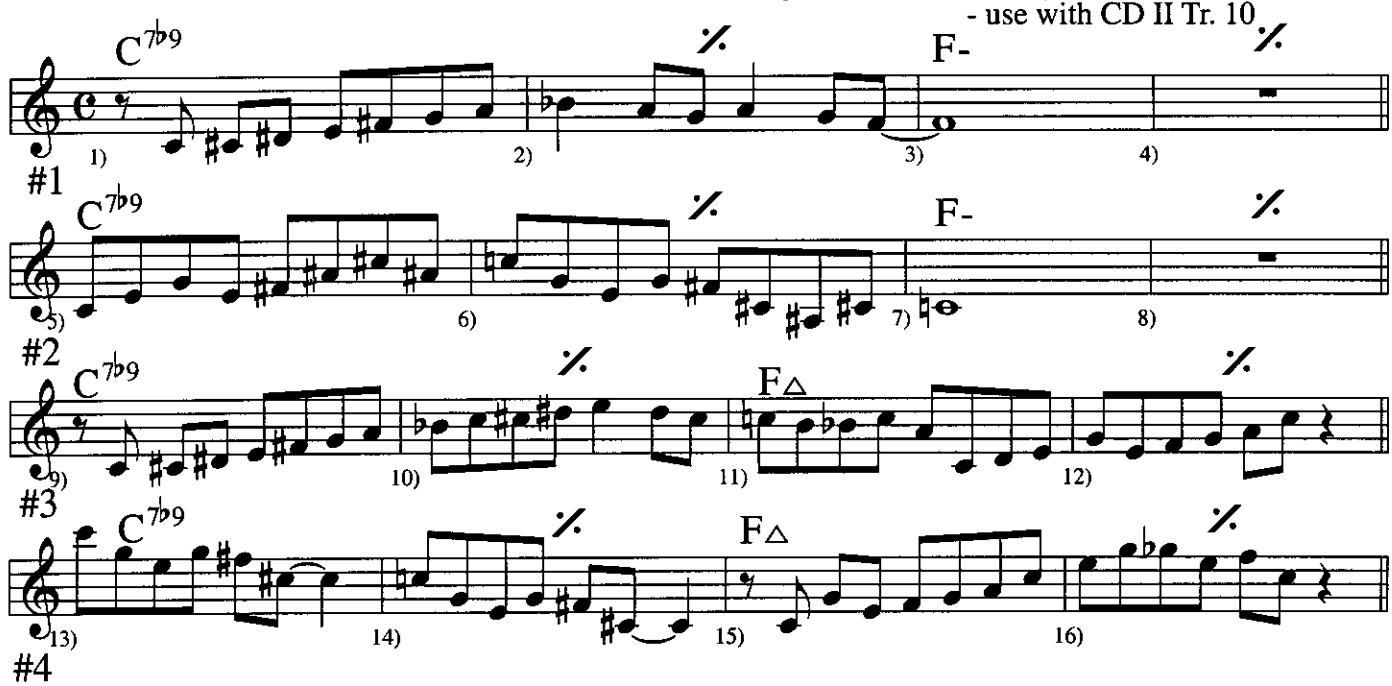


Exercise 8B contains the arpeggio for the V7♭9 chord, and on this repeat, the diminished scale starting with a half-step. These are useful and practical sounds. They resolve equally well to major or minor.

Included are four additional 4 bar phrases which will also fit the sound of CD II Tr. 10. The first is the scale to the 7th and the repeat is juxtaposed C and F♯ triads. The last two phrases are the same ideas filled out, and with resolution lines added.

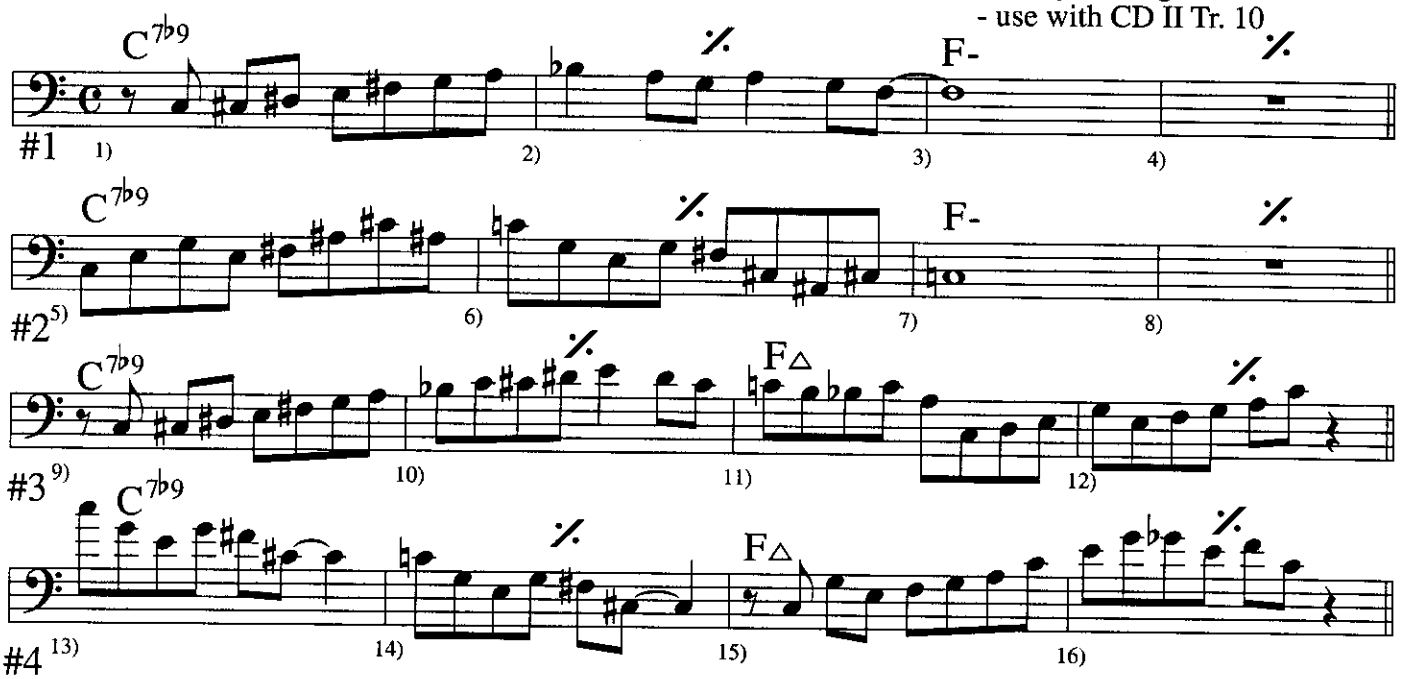
TEXT EXERCISE: Dominant ♭9 to Tonic - 4 Examples

Phrases for: Vol.84/tr.10/disc 2 - resolutions to minor and major - 16 bars each key - swing -
- use with CD II Tr. 10



TEXT EXERCISE: Dominant ♭9 to Tonic - 4 Examples

Phrases for: Vol.84/tr.10/disc 2 - resolutions to minor and major - 16 bars each key - swing -
- use with CD II Tr. 10



Turn off the solo track on the demo to fit these onto CDII, Tr. 10. Practice the patterns at ♩ = 60 or so, if necessary, before applying them to the demo track. It is important to be clear about this particular diminished-with-a half-step coloration of the dominant structure.

Using Whole-Tone and Diminished-Chord Ideas

I A six-note whole-tone scale is a "bright" sound—all major 2nds in the scale and, in the chord, all major 3rds. It is used as a dominant color. This is what many if not most professional level players think is the best option in the 3rd and 4th bar of ***Take the "A" Train.***

‖ CΔ | 𝄎 | *D7+5 | 𝄎 | D– | G7 | CΔ | 𝄎 ‖

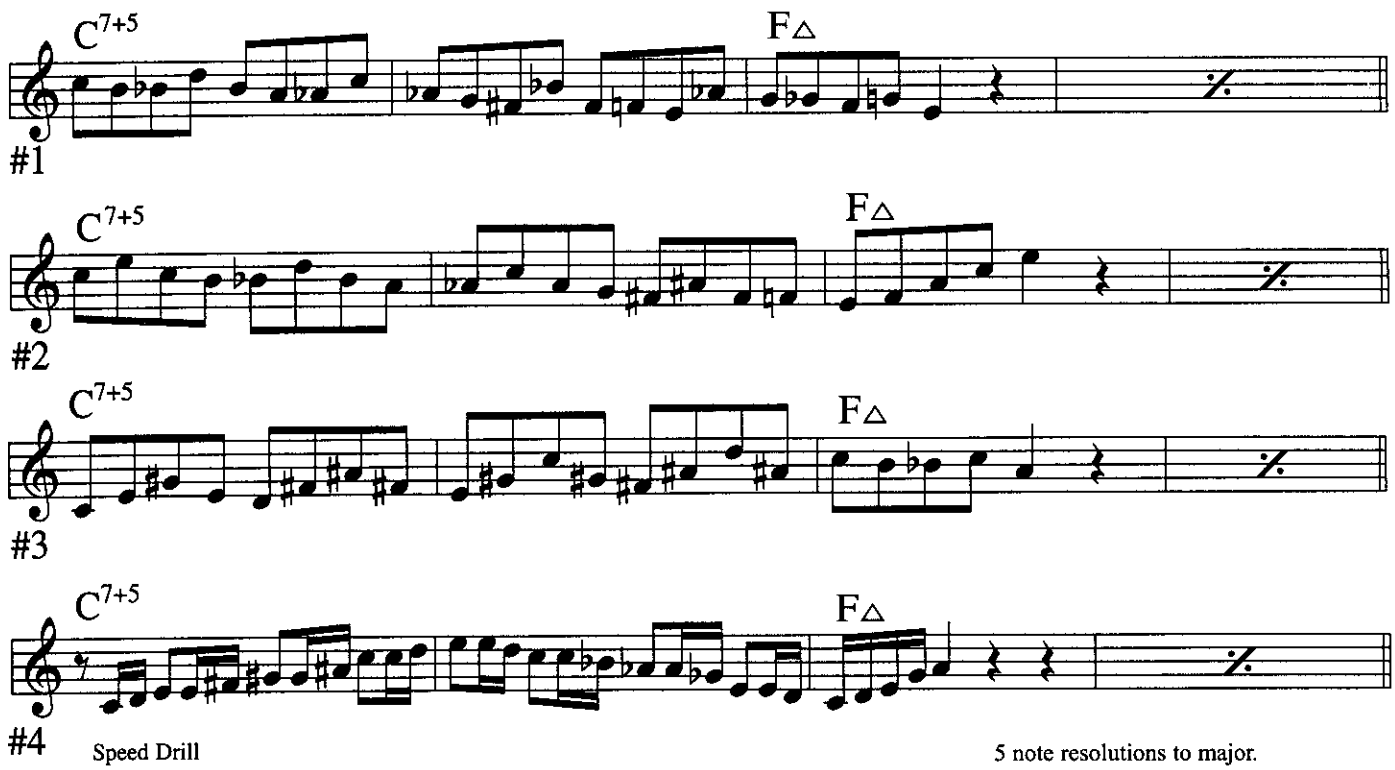
*D "Whole-Tone" = D E F♯ G♯ A♯ C (D)

I've taught this song to a lot of people, and I can't tell you the trouble I've had trying to get them to play the whole-tone scale in the 3rd and 4th bars. I think they're not used to the sound, so it sounds and feels (to their fingers) "wrong." Sometimes their eyes and mine get real big. There is no need for all this anxiety.

Use the following examples for gaining familiarity with the sound and feel of the whole-tone scale. Your reward? It doesn't take long, because there are only 2 "feels" for the whole-tone sounds, those sounds themselves being 1/2 steps apart throughout the range of your instrument.

TEXT EXERCISE: Whole-Tone Phrases—4 examples

also —Use with CD I, Tr. 9-11

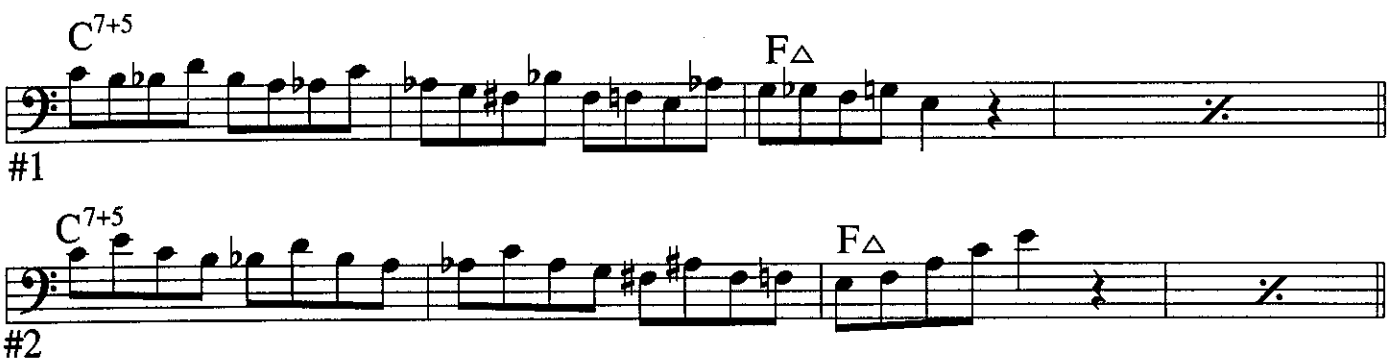


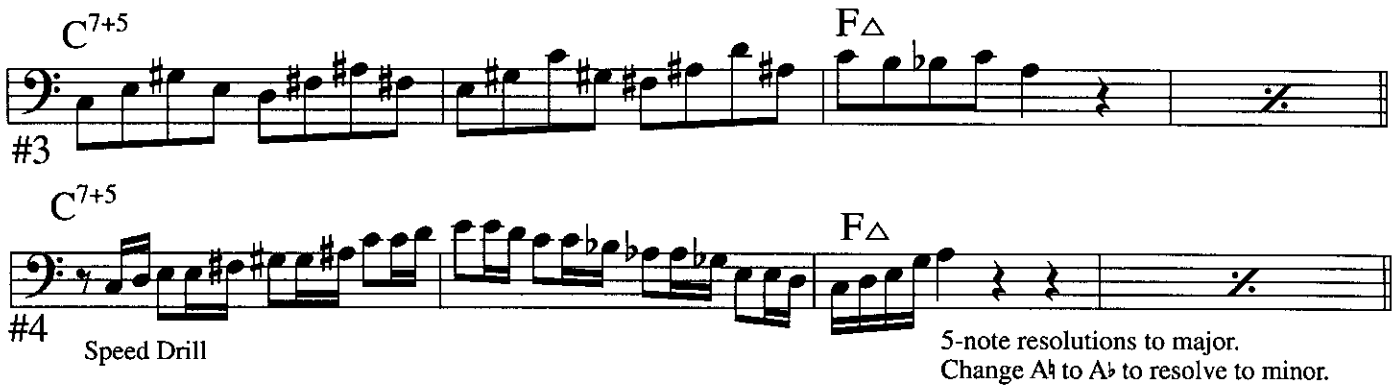
Speed Drill

5 note resolutions to major.
Change A♮ to A♭ to resolve to minor.

TEXT EXERCISE: Whole-Tone Phrases—4 examples

also —Use with CD I, Tr. 9-11





Example 1 is a four note sequence moving down chromatically, then up a major third. It moves down in whole steps every 2 beats, to the resolution on the 9th of F (with 5 note ending phrase).

Example 2 is the reverse. First up and down a major 3rd then down chromatically, ending on the 7th of the resolution.

Example 3 traces triads up from the scale tones. It ends on the fifth of the resolution and includes a 5 note ending phrase.

Example 4 is a suggestion to use as a "speed drill." Start with ♩ = 60 and increase the tempo until you can blaze on both whole-tone scales, from top to bottom on your instrument.

Learning to manipulate the whole-tone sound is handy and convenient, because you can "color" any dominant function this way, and you'll sound good as long as your whole-tone phrase has logical melodic symmetry, and resolves well. Think of the implications. How often do you have an "V" chord to work with? That's right. A lot. Practice this sound by playing it in [V7 alt-to-tonic] resolutions, such as CD I, Tr. 8 and CD II, Tr. 10 and also in situations where the V chord is sounding unaltered, such as CD I, Tr. 9 & 10. Use it on the V7+9 chord for CD I, Tr. 11.

II The fully-diminished chord rarely "sounds" for very long in standard jazz practice.

First of all, for reasons too numerous to mention, you should be aware that:

1. There are only 3 different fingerings and "feels" for the diminished chord/scale sound (a symmetrical 1/2 step/whole-step pattern with minor 3rds in the chord), and, pursuant to that,

2. Any diminished scale starting with 1/2 step is the same as several diminished scales starting with a whole step located elsewhere and vice versa.

To start, when using the idea of a diminished-scale-starting-with-a-whole-step, it may be easier to first think of the chord that fits the sound. This is stacked minor thirds, above the root:

[C E♭ F♯ A] = C° — This chord fits the diminished scale starting with a whole step.

The "diminished" sound differs entirely from the "whole-tone" sound. There are 8 notes, instead of 6, and the intervals are minor thirds or smaller, in the chord/scale. This generates a "darker" sound. Monster movies use the diminished chord a lot; so did Wagner. It's been around. A train whistle can be a fully-diminished chord two octaves or so above middle C.

One practical way to apply this is to realize that the diminished scale is sometimes used as a substitute melodic idea for the [ii-V] in a major cadence. The rule is to use the diminished scale starting with a *whole step*, from the *root* of the **ii** chord, or use the diminished scale starting with a *half-step* from the *root* of the **V** chord. Your choice. Fortunately, it's the same sound, starting in two different places, as you can see:

D– = D E F G A♭ B♭ B C♯ D E F G A♭ B♭ - etc.
G7 = G A♭ B♭ B C♯ D E F G A♭ B♭ - etc.

Since this scale, like the whole-tone, contains the tritone, it is most useful in dominant-oriented harmonic situations.

Two practical uses for playing the diminished chord (stacked minor thirds) are:

1. The turnback in bar 4 of a repeated major cadence (the A chord in the key of C).

‖: D– | G7 | CΔ | A7♭9 :‖
1 2 3 4

To imply A7♭9, play this chord: C♯ E G B♭
3rd 5th 7th ♭9th of A7♭9

This is the C♯° chord (some people play it from the ♭9 of A7♭9, and think "B♭°"). Check out the tritones. This particular diminished chord is great as a "pivot" structure, because it doesn't have any true acoustical root. (The root of the dominant chord is the note A, which you are not playing.)

2. When you have a minor tonality for any length of time, say 4 bars or more, and you want to imply something more than dorian or ascending melodic minor chord/scale ideas in your improvisational concept.

If you have ‖ C– | 𝄎 | 𝄎 | 𝄎 | at the start of a minor blues, say, you can conceive it as:

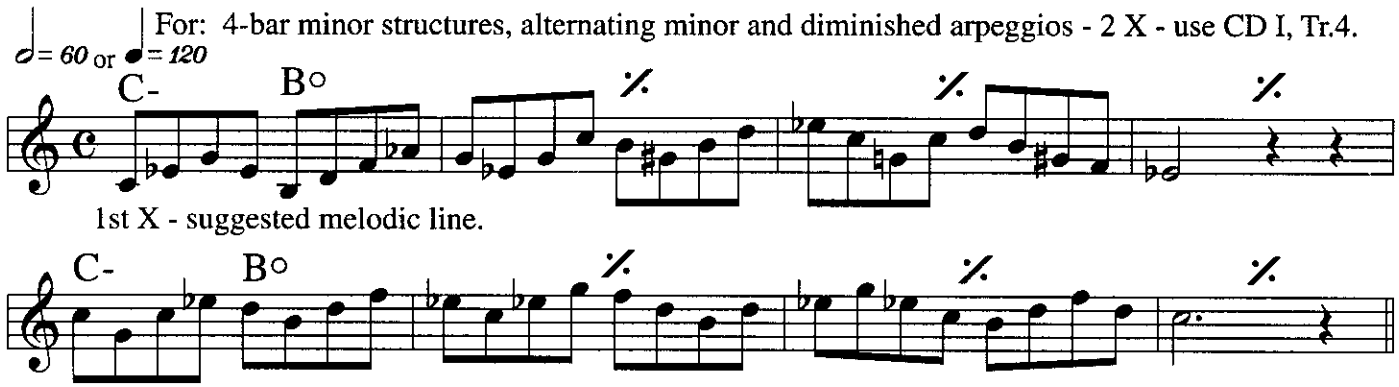
‖ C– G7♭9 | C– G7♭9 | C– G7♭9 | C– (C7+9) | F– | (if moving to an F chord)
1 2 3 4

which is more or less C minor rocking back and forth on its own dominant, G7♭9.

In this case, G7♭9 can be realized by playing the diminished chord from the 3rd, B, or from the ♭9, A♭. It's the same set of notes. B° = B D F A♭ or
A♭° = A♭ B D F

As a result, the patterns following show 4 notes from the C– triad, followed by 4 notes from the B° chord, and so on for bars 2 and 3, following by the last C–.

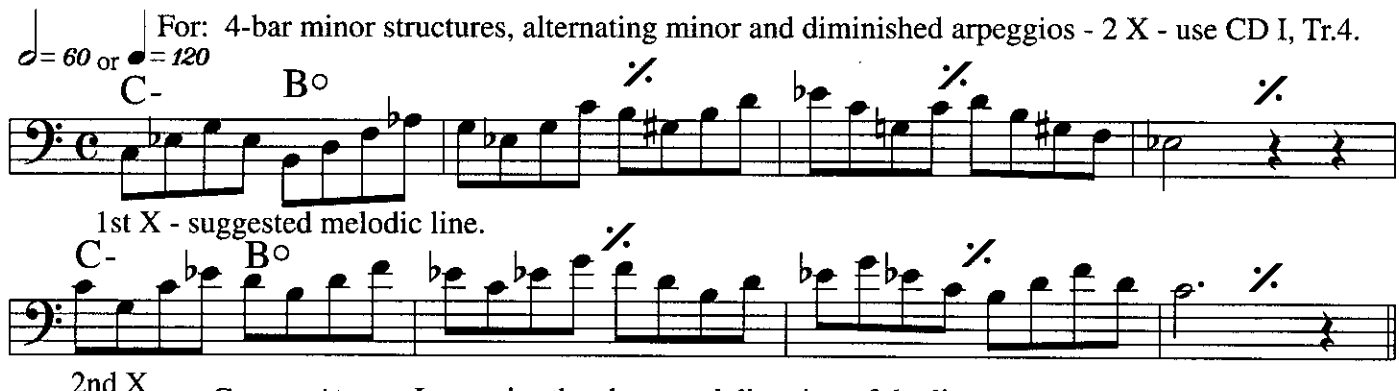
TEXT EXERCISE - Diminished Chords - 2 Examples



2nd X

Improvise the shape and direction of the line.

		C		A♭
Arpeggio	C-	G	B°	F
		E♭		D
		C		B



2nd X

Improvise the shape and direction of the line.

		C		A♭
Arpeggio	C-	G	B°	F
		E♭		D
		C		B

Some jazz tunes are constructed this way and this device was a favorite of advanced bebop players (a couple of my favorites who have mastered this are Sonny Rollins and Dexter Gordon). The "rule" for the exercises, a simple one at that, is to:

1. Play the minor triad of the tonic, — 4 notes in 2 beats, then

2. Play the diminished chord 1/2 step below— 4 notes in 2 beats (all minor 3rds).

Work out some phrasing and you have another useful addition to your vocabulary. For additional practice, play this concept over CD I, Tr. 4 . These are 4 measure minor chords moving through the cycle. Use the alternating idea for three bars and then stop the phrase in the fourth. Turn off the solo track, which is playing pentatonics both times, unless you want to hear that as a counter-melody—possibly an interesting "layering" idea for another time.

Anticipated/Delayed Resolutions/Additional Substitution Theory

Some final thoughts about "outside/inside" playing. We've been talking about "altering" the "dominant" function in a harmonic formula, because the instability of the tritone in the dominant chord leads improvisors to pile layer upon layer of tension in these spots, only to relieve that tension by resolving later.

However, that resolution itself can be anticipated or delayed. More often than not, the rhythm section is expected to arrive at the chord changes *as they change*, in time (the rhythmic component). That doesn't mean the soloist has to get there at the same time. This rhythmic elasticity enjoyed by the soloist sometimes can appear in the rhythm section as well. Often the piano player or bass player will delay what they play until they hear what you, the soloist, decide to do. (The drummer, as well, if he/she is catching on to this rhythmic "stretching," may start to phrase differently.)

On the other hand, sometimes you, the soloist, are at the mercy of the rhythm section and are forced to go along with whatever you are being given. For instance, I play sometimes with a guitar player, who would prefer to go nameless (Bill Fischer) who absolutely refuses to play the "I" chord in the 3rd bar of any normal major cadence. Instead of || D– | G7 | CΔ | 𝄎 || Bill plays || D– | G7 | D♭Δ | CΔ || or || D– | G7 | BΔ | CΔ ||, depending on his mood, not mine.

No matter what I do, I have to conform to what I am hearing or I have to bulldoze through it with 2 bars of C Major and just leave it at that. There is no "right" or "wrong." There is only "in" and "out." All in good fun. In essence, "substituting" and "outside" playing is really mental gymnastics you are playing with the basic harmonic set-up of a tune. Basically, anything you do is ok if it:

1. Has its own internal logic, and

2. Follows normal patterns of tension and release. Usually, start "in," go "out" and work yourself back "in."

INTRODUCTION TO TUNE ESSAYS

The ultimate point of our study is to sound good playing melodies and solos on jazz tunes or on standard tunes played in a jazz-oriented way.

Eighteen tunes will be presented, grouped according to their internal structures. The first five are from *twelve* to *twenty-four* bars. The next ten are the common *thirty-two* bar types with 8 bar phrases, grouped [A B A C] or [A A B A]. The last three are either through-composed, or use *thirty-six* or *forty* bars. Flip back and forth between the tune you are reading about and the chart for that tune, located in numerical order at the end of Part Two.

The primary objective in each instance is to learn to play the melody and at least one chorus of improvisation in a flowing and logical way. Start with *metronome accompaniment only*. The tempo marking for each tune will be provided on the chord charts in Part Two, but, in general, it will be in the vicinity of ♩ = 60-90, a mid-range you should find comfortable by now. By keeping your place and playing successfully for two choruses (two times thru the tune), you can feel confident you "know" it at least at this primary level (melody and basic improvisation). To double-check, have someone who knows the tune listen to you play, say, *Green Dolphin Street* for two choruses with just the metronome clicking. If the other person is a musician, both you and he/she will know whether you were successful or not and/or whether you "said" anything. If the other person is not a musician, they will either think you "did it" or got lost. If you were able to "do it," they will probably be impressed.

You should endeavor to have the tune you are practicing clearly in your head as you play it. Try to memorize the harmonic patterns. After the metronome work, look at the chord chart in Part Two while you listen to the solo track on the accompanying CD. This is to consider different ideas. Then turn off that channel (the left), and solo with the rhythm section only, to try out your own ideas. Another way to practice is to play along with the solo track, from time to time, using it as a counter-melody, or as a source of other ideas as the tune is in progress. There are many ways to learn, or "woodshed" this repertoire. Twenty-nine separate tune tracks were crammed onto the CD so you could dissect them in one or two choruses, with 29 different rhythm section settings as well.

By creating the dimension of having the tune in your head (totally), you are freer to pay attention to what the rhythm section is doing with the *form* of the tune, and with the harmonic voicings, rhythm kicks, bass lines, and the like. This way you can learn to play *off*, or as a result of, what the rhythm section plays, even though the prerecorded tracks are the same each time for each tune presented. The process of interplay with the rhythm section thereby is available for trying an infinite number of ideas while practicing with these tracks, which is one of the main points and which helps prepare you for the real thing, which is to play in a live situation with real people.

Each tune will be outlined and explained, including suggestions pertaining to the development of technique over the various harmonic constructions. It is most important for you to have an accurate harmonic overview of the whole tune, so that in performance if you happen to get lost or become confused because of something you play or *something somebody else plays*—which doesn't happen often on the play-along tracks—you still know where you are *in the tune*, and can make the necessary adjustments. As a matter of fact, "getting lost" on the bandstand doesn't happen because of wrong notes as much as it does when someone mixes up the endings in an [A B A C] tune or confuses the turnarounds in an [A A B A] tune. No big deal, usually. You just have to hear it and go on from there and not look guilty if it was you.

A few final thoughts. As the tunes are explored one by one, new terms or ideas may be introduced. For instance, in the first one, ***"Freddie Freeloader,"*** we will talk about "Lydian" concepts, in addition to the other factors involved which have already been covered. Thereafter, when "Lydian" comes up, we will just mention it, and not explain it. As a result, the earlier tunes will have more "explaining," the later ones more "reference," even though the later ones are more complicated, form-wise.

And, finally, to accomplish the "goal," stay *diatonic* to begin with, as much as possible. When you play the melody, interpret it in a personal way, as you might sing, hum or perhaps even whistle it. Decorate it any way the spirit moves you. But pay attention to the phrasing. For practicing improvisation, continue to stay loyal to diatonic (inside) playing *especially while you are working with the metronome*. If your choice of notes is good and your rhythmic phrasing (time) is also good, you will be able to hear the harmony—even though you are playing in a linear, melodic way—because you will in one way or another be outlining it. You can take more chances (outside, altered playing, etc.) once you are playing with accompaniment, either pre-recorded—where every chance you take will be forgiven—or with real people, at which point you have to pick your spots carefully when you decide to take chances. For the tunes:

GOAL: 18 Tunes — 2 Choruses Memorized

1st time thru — melody (personalized phrasing)
2nd time thru— improvisation, keep your place and be accurate with:
A. The time, and
B. Chord/scale relationships

Use a fake book to find and learn the melody in your key. Then close it and learn the harmonic framework as indicated on the individual chord charts provided for each tune. Have an answer for the next jam session you attend where someone will ask, "What do you want to play?"

Tune 1—Freddie Freeloader

If possible, listen to the Miles Davis recording on Columbia from 1959 titled ***"Kind of Blue."*** This and other resource information is important to know. Investigate how to find CDs and other kinds of software for learning purposes. Let us say simply that you should listen to great jazz players—the famous ones on records or CDs—playing the tunes you are studying. It would seem obvious that if music is truly a "language," and that with jazz you have the opportunity to "say" things, you are well served to listen to those giants who have provided the "messages" over the years. The more you know about a tune the more you can figure out what was going on in the head of someone playing it. You not only get ideas from this but, at the highest levels of achievement (Charlie Parker on records, say), you also get a jolt of inspiration as well, which should make you want to practice. When you hear Miles, Coltrane, and Cannonball play their solos on ***Freddie Freeloader,*** there is more information available from that than in this or any other book, but you have to *know the tune* in order to get deep enough to take away something you can use from these inspired improvisations. Let's be clear that part of your practice is to listen to great players, and you must be responsible for accomplishing that.

For Freddie Freeloader

Suggestions for developing phrases based on the inside harmony:

1. Scale ideas for each chord; References

   a. use dominant pentatonic—from root—all chords — Text - Chapter 3

   b. use altered pentatonic—from fifth—all chords — Text - Chapter 4

   c. use altered pentatonic—from 1/2 step up—4th bar, 10th bar — Text - Chapter 4

   d. use 6 note dominant (mixolydian) scales (no 4th)—all — Especially Exercise 7A-C

   e. use *lydian* note (raised fourth), especially bars 11 and 12 — To be explained

   f. use chromaticism —between chord tones (1-3, 3-5, 5-♭7, ♭7-8, ♭7-9)—all chords

2. Use a mostly *swing-type* rhythmic style. Some "evenness" is all right (listen to Coltrane), but for the most part, learn to drop the phrases into the groove set up by the Play-A-Long rhythm section on the accompanying CD. When your melodic lines really start to swing and are, as they say, "in the pocket," you can expand the rhythmic interplay ideas.

3. As far as listening, phrasing, etc. is concerned—at some point early in your **internalizing** of this tune you should muster the courage to play along with the aforementioned Miles Davis version of ***Freddie Freeloader***. Play over the *whole tune*—the melody going in, all the solos, and the melody going out. This way you get to take a lesson with the entire band, and are able to have at least some idea of what (and how) they were thinking. This process of thinking is known as a player's **conception**. Therefore, this kind of endeavor (practicing with the Miles Davis recording, in this case) brings you closer than anything else could in terms of being able to understand a great artist's conception. How do you think cats learned to play before the wonder of jazz education? That's right. They listened and played along with recordings. You should too.

4. Emphasize the 3rds and 7ths (the tritone notes) in starting and ending the melodic lines.

5. This is a good opportunity to start developing double-time strategies (listen to Cannonball). Start by solidifying all 4 dominant scales to the 9th by increasing the tempo on chromatic 1C and mixolydian 2C and 3C exercise drills. Work with a metronome and boost the 8th notes to their maximum upward limit. Review Exercises 7A-C with the same objective.

6. Take advantage of the "7-3" melodic connecting, explained in Chapter 5, which exists between:

Ex. 1 B♭7 ⟶ E♭7 (Bar 4 to 5)

and

Ex. 2 E♭7 ⟶ A♭7 (Bar 10 to 11)

Here are the best opportunities in the form to use "altered-dominant" ideas in your improvisation, because the root movement is "up a fourth" or "the cycle," and the ensuing dissonance is anchored by the

(a) melodic connecting and (b) the presence of the tritone in the altered structure.

Example #1 B♭7 in fourth bar moving to E♭7 in fifth bar:
in bar 4 use *B Altered Pentatonic* B C♯ D F♯ G♯ (G♯ = A♭)
The note A♭ in bar 4 (the 7th of B♭7) connects with the note G in bar 5 (the 3rd of E♭7).

Example #2 E♭7 in tenth bar moving to A♭7 in eleventh bar.
In bar 10 use E Altered Pentatonic E F♯ G B C♯
(C♯ = D♭)

The note D♭ in bar 10 (the 7th of E♭7) connects with the note C in bar 11 (the 3rd of A♭7), and vice versa. In both examples, the 3rd of the first chord connects to the 7th of the second chord as well.

Since the E♭7 (bar 10) lasts only 4 beats, however, and is coming down one parallel whole step from F7 (bar 9), quite often you will stay fairly tonal throughout bar 10, or perhaps alter only the last two *beats* of the measure. You could also play bars 9 and 10 as:

| F7 E7 | E♭7 E♭7+9 | A♭7 for additional dissonance
9 10

7. The 8 note bebop scale is available here, but I almost hesitate to mention it because it is so easily and often abused. *Be careful* if you use this bebop-chromaticism (the "8 note dominant"—Ex. 7A-C for example) on this tune. If you are not comfortable with it, it can sound out-of-place. For now, it may be best to save the bebop scale for the 32 bar tunes. We have plenty of those. (Also see page 201.)

8. A new idea, the lydian note, is available, especially in the last two bars (A♭7). What is it and why?

The lydian note is the *raised fourth* in either one of these dominant *scale structures.*

Ex. #1 for B♭7 B♭ C D E♮ F G A♭ (B♭) Symbol: B♭7+4

Ex. #2 for A♭7 A♭ B♭ C D♮ E♭ F G♭ (A♭) Symbol: A♭7+4

You can always consider the use of the raised fourth in a dominant because, at least on the downbeat, the *4th note* (here E♮ in the B♭ chord) is *more stable* (doesn't imply a need for resolution, harmonically) than the *4th note* of the diatonic scale, (or E♭ in the key of B♭). Coltrane and others used this sound a lot in the ***Kind of Blue*** days. To look at it another way:

Lydian Dominant in C

Scale is C D E F♯ G A B♭ (C)

These notes are the same as a G ascending-melodic minor scale:

G A B♭ C D E F♯ G

and is the same as the diminished/whole-tone or super-locrian scale from F♯:

F♯ - G - A - B♭ - C - D - E - (F♯) Same notes, transposed

Diminished Whole-Tone

This scale fits the F♯7+9 chord as well as the C7+4. The note G is the root of the available altered pentatonic. Later, we will see the usefulness of the "Lydian 4th" in *major* structures as well, for mostly the same harmonic reasons.

9. To prepare for soloing on ***Freddie Freeloader***, work out the two *1 bar*, the three *2 bar*, and the one *4 bar* dominant phrases. Find and use the extended dominant tracks on CD I, Track 3 for familiarizing yourself with the appropriate chords. For the *one bar phrases*, practice like this:

| Play | Rest | Play | Rest | Play | Rest | etc.

Be sure you can stop your idea and leave some space to start a new one. You can worry later about "weaving" lines through the changes. This is a harder and more complicated thing to do. Stick to short, complete phrases to begin with.

10. For *2 bar chords*—practice this way:

|| Play | 𝄎 | Rest | 𝄎 | Play | 𝄎 | Rest | 𝄎 || etc.

Rest every two bars so you can:

a. Hear what you did; and

b. Work out what to play next.

Then put it together in the harmonic form of the tune. Use CD II, Track 12 in the Play-A-Long section of Part Two.

Freddie Freeloader

6 different parts to listen to:				Total # of chord changes
1.	1st 4 bars	B♭7	(to E♭7)	1
2.	Bars 5 & 6	E♭7	(to B♭7)	2
3.	Bars 7 & 8	B♭7	(to F7)	3
4.	Bar 9	F7	(to E♭7)	4
5.	Bar 10	E♭7	(to A♭7)	5
6.	Bars 11 & 12	A♭7	(to top)	6

A full chorus has 6 parts which can be evaluated.
A "successful" chorus has 6 successful parts. This includes rests.

Tune 2—When the Saints Go Marching In

This is an easy 16 bar romp stretching back to the old New Orleans street band days. There are four areas in the form for which the soloist is responsible:

In the first 8:

1. Ideas on the major chord (1-6)

2. Phrase on the half-cadence (7-8)

In the second 8:

3. Ideas on the modulation to the IV chord (9-12)

4. Completion of the final cadence (13-16)

For practicing the first 6 bars, use the appropriate long-track (concert F Major) on CD I, Track 1.

For practicing the half cadence/turnback, use either:

1. Melodic connecting (see lead sheet) or use

2. Pentatonic "covering" (from root of ii)

   a. Minor form (1 3 4 5 7 of Dorian scale) or

   b. Altered form (1 2 3 5 6 of Dorian scale)

Practice with MM ♩ = 76, which is the tempo on the demo track. Trace or outline the chords and generate linear ideas as well. See Chapter 5 in the exercise section to review melodic connecting.

For practicing bars 9-12—modulation to IV—use the "guide-tone" principle to find the primary 1/2-step-down chord-tone movement. Practice 1 bar phrases starting with *that note*. (See chord chart)

| FΔ | F7 | B♭Δ | (E♭7) |

E E♭ D D♭ — 1/2 step melodic connecting notes

The fourth bar of this phrase is an optional "plagal" chord, which allows the connecting note to descend another 1/2 step (D → D♭). Basically, "plagal" means either IV– or VII7, or *both* (Here B♭– and/or E♭7) resolving to the key or the cadence of F. We will see this often in the tunes that follow, either written in the harmony or as an option. By keeping the stationary note as an A natural in the E♭7 chord in bar 12, it provides a raised fourth, or Lydian-dominant, scale sound to use as a melodic color (explained in the previous tune).

For the last 4 bars: practice 4 bar cadence ideas, with:

1. Two bar resolution, and

2. One bar resolution with turnback idea in the 4th bar

This tune has simple harmony and, if you observe the basic principles outlined here, you will sound inside and under control. To complicate matters, though, we will present some ideas which add chords to the form. (Even with this more complex harmonic format, however, the soloist can *still* basically "play in the key," diatonically inside the chord pattern, and sound good.) Whether the rhythm section is playing the more complex chord changes or not, if you, the soloist, outline melodically these particular changes accurately, you will sound as though you are moving "outside" and "inside" the tune, which makes it more interesting to listen to, usually, than strict diatonic playing on the solo part.

Ideas for expanding the harmonic concept:

1. Use VI7 or VI7 ^{alt} as a pivot in bar 6 (making bars 5-8 a turnaround); and

2. Use an altered-dominant idea (several options here) in bar 8, for momentum into the second 8 bar phrase. So far, that gives us:

FΔ	𝄎	𝄎	𝄎	FΔ	alt D7	G–	alt C7
1	2	3	4	5	6	7	8

3. In addition, use a "1/2 step up" idea in the first 4 bars to provide harmonic motion without changing the tonal center. Now we could have:

FΔ	F♯Δ	FΔ	F♯Δ	FΔ	D7♭9	G	C7♭9
1	2	3	4	5	6	7	8

for instance.

The harmonic rhythm has changed to one chord per bar.

4. The last two bars could contain a full turnaround:

FΔ	D7	G–	C7
15		16	

5. The last four bars could cycle down from the iii chord:

A–	D7	G–	C7	FΔ	D7	G–	C7
13		14	15		16		

6. The dominant chords in bars 10 and 12 could be preceded by their "usual" minor chord:

FΔ	C–	F7	BbΔ	B♭–	E♭7		
9	10		11	12			

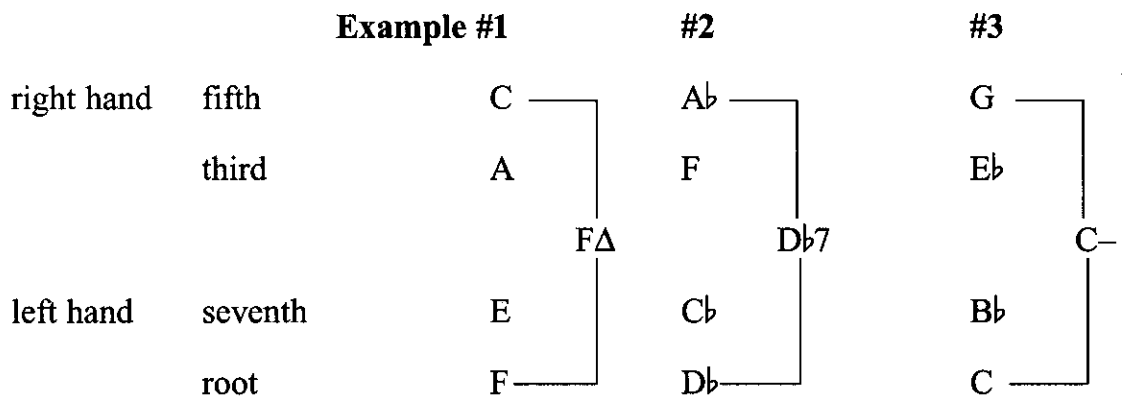
7. Lastly, you could use more tritone/substitute ideas to further elaborate on the harmonic complexity of the second 8 bar phrase. Every second chord here is the dominant located 1/2 step above its destination, the downbeat of the next bar. The roots could be a typical half-note bass line:

FΔ	D♭7	C–	B7	B♭Δ	E7	E♭7	A♭7	G7	D♭7	C7	F♯7	FΔ	D7	G–	C7
9		10		11		12		13		14		15	16		

Turnaround

Now the harmonic rhythm has accelerated to 2 chords per bar. More complex changes. Basic harmony remains unaffected.

Practice 4 note groups (of 8th notes) with a metronome, slowly at first, to navigate the changes in the example. Good idea: learn to play these various chords on the piano this way:



Go slowly to make sure you hear each chord correctly. This will help open your ears. You could write out a chord chart with these changes for your next jam session. Give it to the cats and have everybody play it.

Tune 3—Summertime

This is a 16 bar tune divided into two 8 bar sections. You could also think of it as an A B A C tune, with each section as four bars instead of eight.

Summertime has a bluesy feel, especially since it goes to the IV chord in the fifth bar of the tune—the primary "change" in a blues form. The only modulation out of the key is a quick one to F Major (the relative major of D Minor) whereupon it immediately returns to D Minor at the end.

Because this tune stays in D Minor all the way through, for the most part, some players get by for a chorus or two by playing the D (or "tonic minor") blues scale over the whole thing. Unless you are B.B. King, that approach can get old fast and you are better off learning how to do something interesting with the changes. Since the basic harmony is relatively *simple*, ideas will be presented which will enable you, the soloist, and the rhythm section, if they are informed, to play a more complex set of changes, although, as has been mentioned, this does not alter the basic tonality of the tune. In other words, you can play blues licks over the more complex harmony, or you could, as a soloist, play scale passages and patterns from the complex harmony while the rhythm section (like on the Play-A-Long CD) is outlining the simple changes, and both can sound good. In live rehearsal or performance, though, sometimes it is fun to alter the changes (even more than shown here, perhaps) and then everybody can play the alterations. As a result, this becomes a harmonic **arrangement**, and you can see how a group in this way can construct an interesting and complex structure for something as harmonically straightforward as ***Summertime***.

If you have access to recorded resources, I suggest you listen, for inspiration and for an appreciation of the contrast, to the ***Summertime*** version by Miles Davis, from "Porgy & Bess" arranged by Gil Evans, and the version done by Stan Getz, on the "Jazz At The Café A Go-Go" album with Antonio Carlos Jobim.

Ideas for Soloing and Harmonic Development

1. First 4 bars —tonic minor—in addition to Dorian:

   a. Use Ascending Melodic Minor for an alternate scale choice. In D Minor, this is D E F G A B C♯ D. The *major seventh* in minor "brightens" the sound the way "Lydian" (raised fourth) does in major and dominant. (By contrast, if you raise the fourth scale degree in Dorian, you get the "Flat 5" sound, or an implication of the blues scale.) Stan Getz uses the major seventh to good effect on ***Summertime***. John Coltrane and others used it a lot on minor chords in the aforementioned ***Kind of Blue*** (late 1950's) days.

   || D– | 𝄎 | 𝄎 | D7+9 || use C♯ in melodic phrasing for bars 1-3.
   1 2 3 4

   b. A common harmonic device in a minor blues or where a minor chord is moving up a perfect fourth, is to use the altered dominant structure which resolves to that new tonal center (here D7+9 to G–).
   4 5

   Another way to extend the harmony of the first three bars is to put in a turnaround. If you use *altered-dominants* on the 1-6-2-5 idea of a 2 bar turnaround (something that "moves back onto itself"), you would have this:

   || D– B7+9 | E7+9 A7+9 | D– | D7+9 | G– |
   1 2 3 4 5

   which, of course, creates a lot more harmonic movement. A *diatonic* turnaround for minor would be:

   || D– B^{ø} | E^{ø} A7+9 | D– etc.
   1 2 3

2. Bars 5-8

   The two bars of the IV chord, G Minor, can be filled out with half-cadence cycle chords to look like:

   || G– C7 | F– B♭7 | E^{ø} | A7+9 |
   5 6 7 8

   which is a good way to gear down for the minor half-cadence in bars 7 and 8. So far, with harmonic embellishments, we have:

   || D– B7+9 | E7+9 A7+9 | D– | D7+9 | G– C7 | F– B♭7 | E^{ø} | A7+9 ||
   1 2 3 4 5 6 7 8

3. Bars 9-12

On this return to tonic minor, the fourth bar of the phrase will be changed to include the half-cadence which leads to the major chord in bar 13 (F Major). Again, the ascending melodic minor (with C♯) and the turnaround ideas work well here in bars 9-11.

|| D– | 𝄎 | 𝄎 | G– C7 | FΔ ||
9 10 11 12 13

4. Bars 13-16

The one bar resolution (FΔ) leads directly to a one bar cadence preparation. To double the harmonic rhythm without necessarily changing the melodic requirements (for the improvised line), you could look at this as:

|| FΔ B♭Δ | E^{ø} A7+9 | D–
13 14 15

You could also "make the changes" in 4 note groups (8th notes in bars 13 and 14), and that would sound interesting (sequential or digital pattern playing).

The last bar could be used as a rest or as some kind of momentum-building line back to the "top" for another chorus. Any of the myriad ways of treating one bar altered structures (see Chapters 4 and 8) work well here. The best "resting" place at the end of the form is the tonic minor chord in bar 15.

In conclusion

expanded harmonic form ***Summertime:***

|| D– B7+9 | E7+9 A7+9 | D– | D7+9 | G– C7 | F– B♭7 | E^{ø} | A7+9 |
1 2 3 4 5 6 7 8

| D– | D–Δ | D– | G– C7 | FΔ B♭Δ | E^{ø} A7+9 | D– | (Turnback or rest) ||
9 10 11 12 13 14 15 16

This is what there is to consider in ***Summertime:***

1. Solid minor phrase to start
2. Alteration idea in the 4th bar
3. IV minor phrase (5 & 6)
4. Turnback to tonic minor (7 & 8)
5. Second 3 bar minor phrase (9-11)
6. ii-V7 into relative major (12)
7. Relative major phrase (13)
8. 1 bar cadential preparation back to minor (14)
9. Final tonic minor idea, (15) and possibly
10. Turnback phrase for next chorus (16)

Tune 4—Ladybird

Ladybird is a 16 bar tune with a tricky and potentially obscure harmonic scheme. People who only play "by ear" or "in the key" on this tune often wind up lost or dazed. That is because:

1. Although ***Ladybird*** is only 16 bars, and
2. All chords are major, minor or dominant, and
3. The chord movement isn't overly busy until the end,

still: in 16 bars,

1. *Four* tonal centers are stated or implied [C, E♭, A♭, G]
2. Most of the tune is different half or full cadences, and
3. The turnaround in the last 2 bars is highly stylized.

The other kind of people who get fooled or mixed-up on ***Ladybird*** are those with a reasonable amount of instrumental technique but not enough quickness or agility to keep from running one idea into another, because the changes come up so fast. When that happens you hear clumsiness and "wrong notes." Wrong notes are often right notes in the "wrong spot," because the player can't control the *timing* of the *phrasing*, which is known as *rhythm*, and as a result he/she starts to stumble and is accused of having "bad time" (all the while still knowing and being able to recite or write down the chord changes of the tune if questioned). What this kind of player needs to do, and the way mid-level improvisors should practice to prepare this tune, is to pay attention to the *phrase endings* and to make sure one idea stops before the next one begins.

Even if this reduces you to only 3, 4, or 5 notes per chord, for now you should divide it up that way (at this point it doesn't matter if it sounds "choppy") until you can *make the changes.*

Then on ***Ladybird*** you think about:

First: 1. a 2 bar free standing chord (CΔ) followed by

2. a half-cadence | F– | B♭7 | start and stop. See exercise 5A for ii-V connections
   3 4

Then: 3. Repeat the CΔ phrase—start and stop. Proceed to

4. A cadence with full resolution | B♭– | E♭7 | A♭Δ | 𝄎 |
   7 8 9 10

See exercises 5C, 5D

Finally, we are into the second half of the tune, where we now have:

5. Another half-cadence | A– | D7 | For now, start and stop. This is followed by:
   11 12

6. Another full cadence with stylized turnaround

| D– | G7 | to | C E♭ | A♭ D♭ |
13 14 15 16

Try a 1 2 3 5 digital pattern on the turnaround. This is a Coltrane flavor.

That's a lot of stopping and starting. Be sure you are able to do that convincingly before you try more angular "connecting," such as between bars 2 and 3 (CΔ to F–) for one example.

This tune is great for developing interesting, short self-contained phrases. It only sounds bad when a player is in over his head because he:

1. Has an inadequate technique, and/or

2. Hasn't studied the tune properly,

but nevertheless charges gamely through the improvisation, sometimes knowing where he is and possibly playing something that indicates an awareness of that, but often sounding confused and at sea, because of being overwhelmed more than anything else.

The way out of that, of course, is to practice each part of the tune until everything "flows." Do it as slowly as you have to, until it starts to come together. Then increase the metronome speed until you can connect everything at the demo tempi (♩ = 70 and ♩ = 96). This is basic woodshedding or "getting it together." It means learning all parts of the tune.

Those of us who "play by ear" and hope for the best now know we have to ignore this tune and go on to easier ones like ***Perdido*** unless we are willing to open our brains to things like scales, chords, patterns, harmonic formulae, and digital thinking, at the very least, to fully grasp the harmonic strategy of this tune and others like it. The nice thing is that a little study in this area (working on the changes to ***Ladybird*** until you know them from memory and can play them successfully in public, for instance) is richly rewarding, because, at that point, you can then turn your attention back to your "ear" orientation and add that to your new "brain" orientation. This can make for some interesting soloing on ***Ladybird*** in a relatively short period of time. Chances are if you've played this tune at all, you may not have improved on your ability to sound good on it for a long time now unless you've studied it. So study it and enjoy the process.

A great recording of this is the original by Tadd Dameron featuring trumpeter Fats Navarro on the "Smithsonian Collection of Classic Jazz" series available in many school and community libraries.

Tune 5—Song For My Father

The form of this tune is unusual—24 bars, grouped [A A B]. It is played with a Latin-type rhythmic feel. The definitive version of this tune is on the Horace Silver Album ***Song For My Father***, which includes a great tenor solo by Joe Henderson. You must make every effort to hear this, preferably several times.

Only one tonal center is present, F Minor, which gives you a breather from harmonically active tunes such as ***Ladybird***. "Ear" players do better with ***Song For My Father*** because they can stay "in the key" for the whole tune, and simply develop tonal-oriented phrases as the chords go by. The best of these kind of "old-timers" (usually) can sound wonderful because:

1. They have some technique, and,

2. They understand *by ear* the tension/release aspects of the harmonic movement, and are able to play ideas that reflect that. Less confident or less experienced players—the "new comers" who often try to reduce solo playing to some kind of simple formula—usually play variations of the F *blues scale* over the entire form, as though that won't bore you out of your skull, unless handled by an expert, which is not something we are talking about here.

As happens so often, the answer lies somewhere in the middle, between "thinking" and "hearing." The thinking part is something you can figure out and doing so will help you to develop some practical technique within a relatively short period of time. There are only 4 basic chord/scale structures, all essentially free-standing. And since you are only in one key, there is only one specific kind of cadential situation at the end of each 8 bar section.

Free–Standing Chords: [A]

F Minor	—	2 bars	(F–)	—	tonic minor
E♭ Seven	—	2 bars	(E♭7)		
D♭ Seven	—	1 bar	(D♭7)		
C7+9	—	1 bar	(C7+9)	—	to resolution

4 chords

Variations on inside scale choices for free-standing chords:

F– dorian scale variation—change to ascending melodic minor (change the note E♭ to E♮).

E♭7 mixolydian scale variation—change to lydian-dominant (change the note A♭ to A♮)

D♭7 mixolydian scale variation—change to lydian-dominant (change the note G♭ to G♮

C7+9 use any of the altered forms: diminished/whole-tone, full diminished, full whole-tone, etc.

The *first* item of business is to capably express one and two bar phrases over the 4 basic chords of the tune. Listen to Joe Henderson's solo for some ingenious rhythmic ideas. The other primary responsibility is to handle the stop-time/cadence in the sixth bar of every section in the form (C7+9 to F–). Any altered dominant structure is good here.

To think more deeply about the chords before the C7+9, D♭7 can be thought of as a substitute for G7+9, and E♭7 contains the same notes as $G^{\varnothing}$, so as a result you could conceive of bars 3-5 as a "G chord" or "ii" function, which logically sets up the "V" chord, C7+9. Since this 6th bar, then, is often played as "stop-time," even during solos, this is the ideal place for a strong dominant-to-tonic idea. In this way, the first 8 bars could be looked at as:

| F– | 𝄎 | $G^{\varnothing}$ | 𝄎 | G7+9 | C7+9 | F– | 𝄎 |

1 2 3 4 5 6 7 8

which reduces the whole phrase to what amounts to little more than a long turnaround.

Song For My Father is an easy tune. It only sounds poor when the playing is lazy or disinterested. Since the "road map" (form) is simple enough to grasp once you hear it a few times, you should spend your practice time figuring out how to outline and express the movement of the free-standing chords. Throw in some blues licks now and then. Don't overdo it. Listen to Joe Henderson.

Play something interesting/imaginative in the parallel sequence in Bar 21 (E♭7 to D♭7). This measure has a lot of personality if you care to treat it that way.

Basic melodic connecting exists in two places in the D♭7 to C7+9 bars. The 7th of D♭7 moves down to the 7th of C (C♭ to B♭). The 3rd of D♭7 moves down to the 3rd of C7+9 (F to E). Parallel half-steps from the tritone to generate ideas.

The "7-3" and half-step-down resolutions occur as in dominant chord cycles because, in this case, the D♭7 is actually the *tritone substitution* (see Chapter 8) for G7+9. The tritones are the same (B+F). The scale tones also line up the same if you assume **Lydian-dominant** as the inside scale for D♭7, sometimes written D♭7+4, and **diminished/whole-tone** as the inside scale for G7+9. B natural (the third of G) is the same sound, or enharmonic equivalent, as C Flat (the seventh of D♭.) F natural is the third of the D♭ and the seventh of the G chord.

D♭7+4	=	D♭	E♭	F	G	A♭	B♭	7th C♭	D♭	E♭	3rd F	G	A♭	B♭	C♭, etc.		
G7+9	=				G	A♭	B♭	C♭ 3rd	D♭	E♭	F 7th	G	A♭	B♭	C♭, etc.		

In other words, you can treat [D♭7 → C7+9] as [G7+9 → C7+9] in the tune, to generate some interesting ideas off the tritone/cycle ideas available. This kind of patternistic/parallel and/or cyclical way of approaching different parts of a tune is usually an option when you have the seventh and third half-step melodic connections present, most often occurring in the cadences. Looking at it that way, you can treat bars 5-8, 13-16, and 21-24 as "ii - V - i's in minor," as far as "tension-resolution" factors are concerned. Even if you are not yet clever enough to pull off a lot of nifty ideas on these inner movements of ***Song For My Father***, however, your presentation will probably sound more interesting if you think it through rather than merely running an F "blues" scale (F A♭ B♭ B♮ C E♭ F) over the whole form, and you will get credit for trying if you are willing to take some chances. Consider carefully the half-step and whole-step intervallic relationship between the D♭7/C7+9 and E♭7/D♭7 bars. Remember to establish the tritones (use them as idea generators) and remember to work out some sequential ideas to reflect the parallelism outlined so clearly in the form.

A final point: the C7+9 bar is often emptied out. The band does a "stop-time"; no sound for 4 beats. This is a place for many "altered dominant" ideas. It is also a place to play the resolution (F Minor) before you get there—an "anticipated resolution." Sometimes a nice funky F Minor or F Blues lick in the C7+9 bar sounds totally appropriate. (Henderson's solo is a masterful example of how to fully realize the F Minor cadence resolutions of the form in this blues-oriented way.) Otherwise you should fill that stop-time tension measure with your best material for the altered dominant.

Overview—Tunes 6-10

The next 5 tunes are grouped in the common form of [A B A C]—using 8 bar phrases for a total of 32 bars. This particular form indicates an [A] section—usually repeated exactly, which is a major convenience—and the "first and second endings," [B] and [C], which are similar in some ways but different in others, depending on the tune.

In each of the [A B A C] examples, we will look closely at the basic implications and "requirements" of each 8 bar phrase. Since the [A] sections are almost always the same, this means you must learn (internalize) not *four*, but only *three* 8 measure harmonic structures, to fully understand the tune (and, therefore, be to able to play it with confidence). The internal structures in the [A B A C] tunes will, in all cases, be reduced to:

1. Free-standing chords,

2. Cadential formulas, and

3. Special harmonic groupings,—all of which are covered in the exercise section to help you conceptualize the form and build technique. Trumpet and saxophone players have to understand and conceptualize necessary transpositions.

To understand the basic harmonic structure before you play is to know the general map of your journey before you begin your trip. Specifically, you should learn these tunes well enough that they do not confuse you or surprise you when you play. If you develop an earned confidence, it will show.

Tune 6—Four

This [A B A C] tune by Miles Davis is set up in 2 bar phrases for the [A] Section and 4 bar phrases for both endings.

[A] Section—two free-standing chords and two unresolved half-cadences. Start and stop your phrases within the appropriate 2 bars, to begin. Use melodic—connecting (7 to 3) on the ii-V's. When this is comfortable, connect the phrases over the bar lines (run one idea directly into the next) as seamlessly (avoiding "clumsiness") as possible. Many players start and stop their ideas, though, because of the unusual way the chords are set up.

B Section—two identical 4 bar phrases, using a 1/2 step sequence leading to the half-cadence (turnback) of the key.

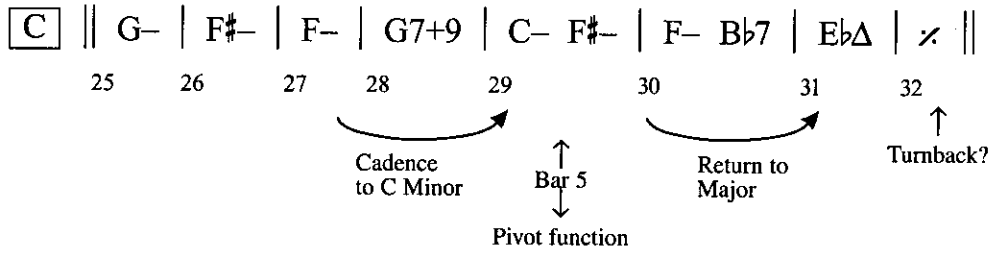
| G– | F♯– | F– | B♭7 | 2 times

9 10 11 12

13 14 15 16

This is a great place for minor-sequence material. Practice with the metronome at ♩ = 60 and play *by ear* moving one bar minor ideas (phrases) down in 1/2 steps, working to achieve a rhythmic flow. Often, intermediate players have difficulty with this particular concept, because they are not used to (haven't practiced?) playing "down" or "up" in 1/2 steps, which is actually a common occurrence in tunes (either because it's written into the harmony, like this example, or because you are playing some kind of substitution that requires half-step movement somewhere). It's important to be able to play the basic chord/scale types—major, minor, and dominant—both up and down in half-steps. These should be practiced in *one bar* and *two bar* phrases, as this is how 1/2 step harmonic movement most often lasts in tune structures. In ***Four***, the two 4 bar phrases of the B section are the same, leading to a turnback to the "top."

C Section—the first-half starts out like B. But in the 4th bar the altered-dominant chord sets up an immediate resolution to C Minor, which *simultaneously* begins the final cadence back into the tonic (the key of E♭). This is an immediate resolution *and* subsequent departure in the very important fifth bar of the second ending.



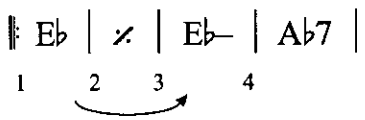
A critical point in improvising is how you establish that temporary tonic-minor sound in the 5th bar of this second ending, at which point you must then generate an interesting return to the key. (Some players do away with the C Minor and merely play another G Minor to start bar 29.) This chord starts the pre-established minor sequence from that bar, but the harmonic rhythm is doubled because this time the phrase has to resolve in bar 31. Use the last bar for rest or think of it as a turnback and treat it as a dominant (B♭7) function, altered or unaltered. The harmonic rhythm (speed of the chords) picks up at the end of C, and this activity allows for many ideas, including "outside" dissonance, to be played here, after which the harmony finally comes to a rest for the first time right at the end. In fact, the cadence to finish the tune is the only one in the whole form. Other than that, it keeps moving around in oblique and sequential

ways. It would never work to "play in the key" (E♭ only) here. You would constantly be colliding with the harmony, which is suggesting different tonal centers in [A] and offering the minor 1/2 step sequences in [B] and [C]. You have to follow the changes here and improvise accordingly. Very little substitute theory or practice is used on ***Four***, because the harmony is already so angular and unpredictable (until you get used to it). Diatonic playing within the individual chord/scale structures is usually the best way to start when the harmony is set up in this more-complex-than-usual way.

To succeed on this tune, remember:

1. Major-to-parallel minor

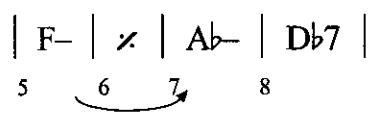
[A] Section—bars 1-4



Lower *3rds* and *7ths* when going from *major* to *minor* on the same root.

2. ii minor-to-iv minor (plagal)

[A] Section—bars 5-8



3. First 1/2 step minor sequence—[B] section—bars 1-4

   Second 1/2 step minor sequence—[B] section—bars 5-8

4. Then [A] Section—identical repeat

5. Then—second ending [C] section—sequential movement to modulation in relative minor (C–), in bars 4 & 5 immediately moving to

6. Sequence-cycle at the end. Cadence back to tonic during the last 4 bars. Turnback or rest to conclude.

Tune 7—(On) Green Dolphin Street

(Sometimes listed under the "O's" in fake books)

For ***Green Dolphin Street***, we have free-standing chords in the [A] section, a cadential sequence formula in the first ending [B], and a more complicated harmonic device—you might say a cycle-oriented half-cadence wind-down, with ultimate resolution, starting in the fourth bar of the second ending [C].

There are three different ways to think about and play each 8 bar phrase.

1. [A] Section

Green Dolphin Street is a series of major chords lasting either one or two bars. Most of the time you think "up a minor 3rd" to find the chord/scale you are going to, after establishing the key. (In concert E♭—go to G♭—up a minor 3rd. Tenor/trumpet—in F—go to A♭—up a minor 3rd. Alto/Bari in D—go to F—up a minor 3rd.) Then come back in *half-steps* to the starting key. Bar eight in this tune is usually an option based on your destination, the ii chord, which starts each ending (F– in key of E♭). The best structure for this bar is an altered chord, designated as C7+9. Prior to bar 8, the primary challenge is to make sense out of the free-standing chord sequence in the first 7 bars.

Sometimes players will look at the [A] chords as "tonic" going to "tonic minor" or, in other words, E♭ going to E♭–. Then the chords move down from there in half-steps to C Minor, before changing to the C7+9 idea in the eighth bar (the "option"). This would appear:

E♭Δ	𝄎	E♭–	𝄎	D–	D♭–	C–	C7+9
1	2	3	4	5	6	7	8

Parallel minor movement

The 7 note diatonic scales for the [A] section that contain all good notes—which means no clumsy perfect fourth in the major scale to worry about—are *Lydian* for Major and, transposed, *Dorian* for Minor. Here is how they relate:

					raised 4th in major ↓						Symbol
E♭ Major (lydian) =			E♭	F	G	[A]	B♭	C	D	E♭	F :	E♭Δ+4
C Minor (dorian) =	C	D	E♭	F	G	[A]	B♭	C	D	E♭	F :	C–

As a result, some people play fast, accurate and interesting phrases on these half-step descending major chords by changing their thought processes and treating them, for improvisational purposes, as "dorian minors" perhaps because they have a more developed technique in minor and they "hear" minor ideas better than major ones. If you stay with "major" thinking, however, use the "lydian" scale concept from time to time to brighten the sound.

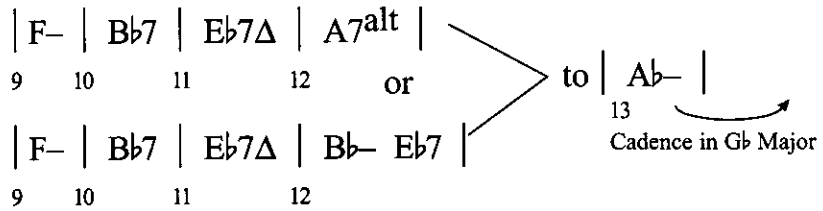
Lastly, don't forget that sometimes your best option in an "option" bar is to rest. At some point(s) the form of the tune has to "breathe." There needs to be spots where you don't play, or you'll be accused of "playing all the time," which is not good. If you leave some "space" in the first 7 bars, most logically in bar 7 itself, the eighth bar provides a one bar opportunity in either ending to play an interesting and appropriate idea. But if you are charging through the half-step sequence in bars 1-7 with no break, then maybe the 8th bar should be used for meditation and reflection, and you should let the rhythm section finish the phrase and set you up for the journey into the first or second ending.

2. [B] Section—*The first ending*

This is nothing more than two 4 bar cadences, with options in each 4th bar. The first phrase is a ii-V-I in the key of the tune (E♭). Since the next ii-V-I is located up-a-minor-third, and starts with the A♭– chord, this second cadence is often approached by:

| A7^{alt} | or | B♭– E♭7 |
12 12

This would appear:



The 16th bar features an opportunity to execute a turnback for a return to the top, [A]. This is usually played

| F– B♭7 :‖ or |E7^{alt} :‖ The whole [B] Section then could appear:
16 16

| F– | B♭7 | E♭7Δ | A7+9 | A♭– | D♭7 | G♭Δ | F– B♭7 :‖, for example
9 10 11 12 13 14 15 16

For further dissonance try altering the dominant chords in bars 10 and 14.

3. Second [A] Section—*Like the first* [A]

Remember what you did the first time, then;

a. Continue the "thread" of the ideas from the first 8 bars, whatever your "theme" was, *or*

b. Play something unrelated to what you did the first time. If you were "rhythmic" and "repetitive," become "melodic" and "flowing." If you were thoughtful and contemplative (mostly quarter-notes and half-notes) you could become more active and involved (more eighth and sixteenth notes). In other words make the 2nd [A] connect or contrast with the 1st [A].

4. [C] Section—*The second ending*

This is where there is a great deal of harmonic activity but the tonal center is basically stable between the key (E♭) and its relative minor (C–). The second ending, like the first, starts with the ii chord, but then *immediately modulates* with a 2 bar minor cadence down-a-minor-third (to C–). Practice with a metronome, be sure to learn to do this *with* or *without* "melodic connecting," and stop the phrase (for now) somewhere in the C Minor bar (the resolution measure).

| F– | $D^{\varnothing}$ G7+9 | C– |
25 26 27

or

| G7+9 | C– |
26 27 ↑ Stop phrase here

Cadence

This allows you to use the 28th bar as | D7+9 | or as | $A^{\varnothing}$ D7+9 | to set up the cycle-sequence (3-6-2-5) or | G– C7 | F– B♭7 |, which is the progression most often used to accomplish the final cadence in the last 4 bars of the tune.

| F– | G7+9 | C– | D7+9 | G– C7 | F– B♭7 | E♭Δ | (option) //// ||
25 26 27 28 29 30 31 32

Bar 32 can be a:

a. Stopping point (rest)

b. Continuation of resolution phrase in major

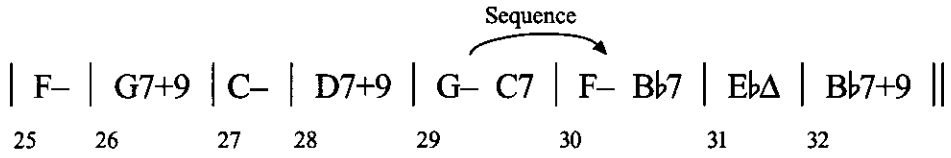
c. Turnback phrase back to the "top" for another chorus (F– B♭7, or B♭7^{alt}, or E7)

Review chapters 6 and 7 for minor cadence and cycle/sequence concepts.

The simpler and much easier way to handle the second ending is to merely play in the key. Tread carefully over the first 4 bars, to be sure, but if you simply stay put, it is possible to sound acceptable. That is because E♭Δ and C– are related tonally and if you use only these notes: E♭ F G A♭ B♭ C D E♭ F G A♭ B♭ C D E♭ F, etc. it yields E♭ Major and C Natural Minor. That's the *key* of the piece, and of the idea. If you play in the *key* it'll work out, if your choice of notes, rhythmic phrasing, sound, and other factors are in alignment. It's probably not as interesting from a technical standpoint as "making the changes" through pattern playing, pentatonic substitutes, digital sequences, and all that, but the fact is that you have to have a decent reservoir of technique before you can hope to get through these *2 beat chord changes* at a medium (at least) tempo. In the meantime, you can play in the key, but be careful.

To begin playing the changes of the second endings, try to make the modulation to minor in the 2nd and 3rd bar ($\underset{26}{G7+9}$ to $\underset{27}{C–}$) your first "accomplishment."

Next, for additional interest, alter the V chords in the 4th and 8th bars. Then develop ideas for the half-cadence sequence in 29 and 30.



Here is what to listen for in ***Green Dolphin Street***:

1. [A] phrases on the 2 bar and 1 bar major chords;
2. Pivot into first ending—8th bar
3. Cadences in first ending with 4th bar options (both)
4. Exact repeat of [A] chords and 8th bar pivot into second ending
5. Modulation and harmonic activity in second ending (1st 4-bars)
6. Final cadence and possible turnback (bars 5-8)

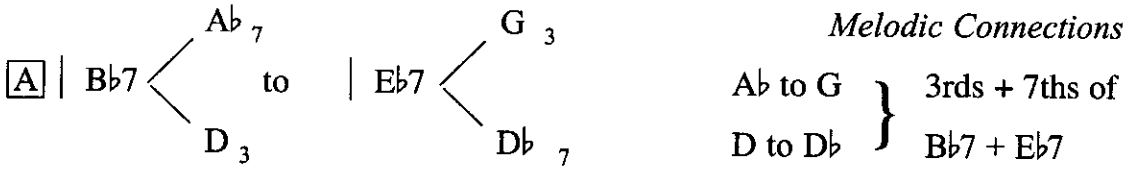
Listen to this tune by Miles Davis from 1958 on Columbia Records, entitled ***Jazz Track***, with John Coltrane, Bill Evans, Cannonball Adderly. Great solos, great rhythm section interplay.

Tune 8—In A Mellow Tune

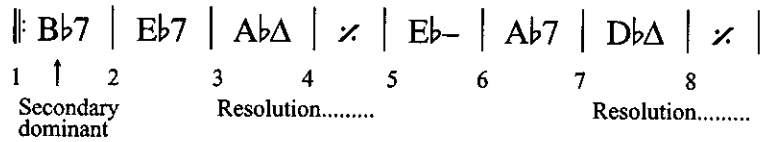
This venerable Duke Ellington standard is the first in these [A B A C] tune formats to start on something other than the I chord. In fact, the first chord B♭7, known as the secondary dominant, or II7, is a critical element throughout the entire tune. This chord shows up in both endings as well, which makes its use a consistent coloristic variable.

The other significant harmonic element to be aware of in this tune is that everything is a part of, or relates to, cadences into the I chord (A♭Δ) or into the IV chord (D♭Δ). Throw in the B♭7 as well as a few other ornamental passing chords, and that's the whole tune—an Ellington classic in a key you don't get to play in very often—concert A♭.

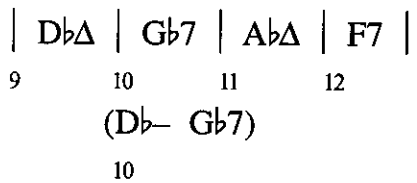
For [A] we have two simple 4 bar cadences. The dominant in the first bar gives you two melodic-connecting notes when it moves to the E♭7 in bar 2.



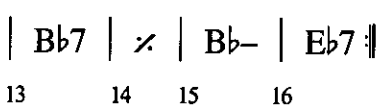
This is the basic "sound" of the tune for these first 4 bars. Then there is a cadence to IV (D♭). Traditionally, both resolutions last 2 bars each. This means no pivot or turnback function in the 4th or 8th bar of [A].



For [B]: A conventional plagal idea (D♭– and/or G♭7) resolves to I and begins a long turnaround with a "dominant-sixth chord" (F7) in the 4th bar as an attractive option.



The secondary dominant-to-half cadence to end the [B] section is identical to the harmonic scheme in the last half of the bridge to ***Take The "A" Train*** and ***Satin Doll***, both to be looked at later, so it is clear Duke and Billy Strayhorn enjoyed this sound.



In any case, it is good to bring out the critical melodic difference between B♭7 and B♭–/E♭7 which is the note D moving to D♭. Since the B♭7 exists for 1 or 2 bars in every section of this tune, you should reflect/reinforce that in your line.

For [C]: The difference from [B] is that the passing chord between IV and I is (♯iv°), or (D°). This is one of those rare spots where a diminished chord actually shows
26 26
up as written in the harmony (as opposed to it being used as a **substitute** or **altered** structure). This provides the player with varied choices for playing through the diminished sound (See Chapter 8). After a similar (to [B]) return to the tonic and possibly a "filler" chord in the 4th bar, more often than not F7, the last 4 bars is a cadence in the key, and are once again started by the now familiar B♭7.

| D♭Δ | D° | A♭Δ | F7 | B♭7 | E♭7 | A♭Δ | 𝄎 ||
25 26 27 28 29 30 31 32

The last bar can be used to rest, to create momentum back to the top by generating a turnback, or to complete an extended resolution phrase.

Something else to be aware of in this tune is that bars 7 and 8 of [A], and the 1st bar of each ending, [B] and [C], use the same chord (D♭Δ). In bars 7 and 8, you are completing a cadence, and D♭Δ is relatively inactive. At the start of each ending, however, D♭Δ is an idea-generator which moves up 4 steps to the **plagal dominant** (G♭7) in [B] and up 1/2 step to D° in [C]. Therefore it can be more active. Bring out this factor in the way you play your ideas on the D♭ major chord. Don't merely play in the key of D♭ for 3 bars. Instead, play phrases that show:

1. *Coming Home*—bars 7 and 8 each time

[A] | E♭– | A♭7 | D♭Δ | 𝄎 || and,
5 6 7 8
Resolve.....

2. *Departure*—bar 9 and 25

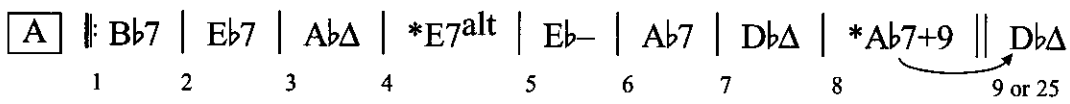
[B] |* D♭Δ | G♭7 | A♭Δ | etc.
9 10 11

[C] |* D♭Δ | D° | A♭Δ | etc.
25 26 27

* Start new idea

This tune is quite basic. We have: [A] 2 cadences, the first with II7. [B] return to tonic through plagal movement, then a long turnaround through a two bar secondary dominant. [C] return to major through diminished movement. Then the final cadence, using the secondary dominant principle once again.

Learn to play this tune with diatonic accuracy at first (make sure your melody notes fit the chord you are on); then try some "altered" ideas in the usual places—the 4th bar of most phrases—in anticipation of where the harmony is going. e.g.



In A Mellow Tone is something many old-timers could play by ear because:

1. They could hear I (A♭) going to IV (D♭) and back again, plus

2. They knew (could hear) the difference between *turnaround type* (unresolved) and *cadence-type* (resolved) structures, plus

3. They could hear (and play) the difference between the secondary dominant (B♭7) and the ii chord in the key (B♭–).

If you, too, can hear and play that, and add your own ingredients to the mix via plagal, diminished, altered, and substituted passages that are within your control, you can sound really good. It is not that hard but you need to be clear about where you are. And people love this tune, for which we can thank Duke Ellington.

Tune 9—Sweet Georgia Brown

This [A B A C] tune starts on the "six" chord, F7, commonly notated as VI7, and is very cyclical (or cycle-like) for the [A] section and for the first ending, [B]. The second [A] changes direction into the second ending, however, so the *8th bar* (the 24th bar of the tune) is changed on the repeat, unlike our other [A B A C] tunes in which the [A] sections were exactly alike. Sometimes in [A B A C] tunes the last bar of [A] is different on the repeat, because the first chord of each ending is different. This is not the norm, however. Similar to ***Green Dolphin Street***, ***Sweet Georgia Brown*** is straightforward and direct until the 2nd ending, when the harmonic rhythm (frequency of the chords) picks up. It is easy to get tangled up unless you know what you are doing and (hopefully) have worked out some choices.

When the 4 bar dominant chords are sounding, it is an excellent option to *alter* every 4th bar, since you are playing the "cycle"—F7 to B♭7 to E♭7 to A♭Δ—and altered-dominant structures sounds great when the roots are moving up in perfect 4ths. As stated in the exercise text, a quick way to find the best notes when altering a dominant is to think "up a 1/2 step" and play an altered pentatonic from that point (1-2-3-5-6 of the Dorian located there). For example, in [A]—F7 in 4th bar—use F♯ Altered Pentatonic.

F♯ Altered Pentatonic = F♯ G♯ A C♯ D♯—notes of F♯ Dorian scale
Then: "resolve" (or "connect") to B♭7 in the next bar.

This is merely a thought in case you don't as yet have a lot of technique developed for playing altered structures. F♯ Altered Pentatonic also fits B7, a good approach to B♭7.

In some ways, this tune is little more than a gigantic turnaround with an excursion into and out of F Minor in the second ending.

Miles Davis wrote a bebop head (melodic line) over these changes, called ***Dig***. You should find it and play it (practice it in all keys?). There is the same educational value for study with this tune as there is in comparing ***Ornithology*** by Charlie Parker, with ***How High the Moon***, a standard; and by comparing ***Groovin' High*** by Dizzy Gillespie, with ***Whispering***, another standard. Of special melodic interest, in the case of ***Dig***, is:

1. The use of chromaticism (notes outside the scale of the chord),

2. Lydian notes (the raised 4th of dominant or major scales used in the tune—sometimes thought of as the "flatted 5th"), and

3. Use of space—there is no melody in the resolution (A♭Δ) of the first ending. This composition is still another clue to the part of the bebop encyclopedia available as a result of studying and understanding a specific written melody in a specific harmonic context.

When playing Sweet Georgia Brown

For [A]: Use everything you know about playing 4 bar phrases. Build up your speed (start with 4 or 5 note "bursts"). Use Lydians (raised 4ths) now and then. Alter bars 4, 8, 12, or 16 occasionally to create melodic tension before moving up a perfect 4th. Put two 2 bar phrases together to begin with, if necessary. The first 24 bars of this tune should be a roller coaster ride.

For [B]: The first ending is the middle of the 4 bar cycle idea, using the last bar (16) to pivot back to the VI chord (F7) at the top.

For [A]: *Repeat*—in this case, be careful with the 8th bar. It does *not* move forward to E♭7 as in the first ending, but instead progresses to F–, to start the second ending. Players often use C7+9 or $G^{\varnothing}$/C7+9 ideas here, to set up this second ending.

For [C]: The tune modulates into F–, establishes its own dominant C7♭9 and re-resolves back, all in 3 bars, before cadencing into the key A♭ which then begins the final turnaround.

F–	C7♭9	F–	B♭– E♭7	A♭Δ
25	26	27	28	29

Coming from the last bar of the repeat (the C7+9 in bar 24), it is as though there are two 2 bar minor cadences in a row:

[C]

C7+9 ‖ F–	C7♭9	F–
24 25	26 27	

both of which can be handled similarly or differently.

You can play the changes or you can merely play in F Minor for the first 3 bars of [C]. You can "cover" it like this because F Minor is the relative of A♭ Major anyway, so you are still in the key of 4 flats even though the chords are active. This is a tune where, if you have the experience and the know-how, you can sound good playing "by ear." If you can play inside as well as outside-but-controlled over the chord changes, however, you'll probably sound more interesting.

The last 4 bars of ***Sweet Georgia Brown*** are traditionally played with a chord every two beats, to accomplish a turnaround which resolves in the last bar. Half-step sequence playing such as

| A♭7 G7 | G♭7 F7 | B♭– E♭7 | A♭Δ ||
29 30 31 32 (C7+9)

etc. is common here. After the "cycle-like" resolution, the last bar sometimes contains an altered sound (again based on C7+9) unless the tune/solo is ending, or unless you choose to rest. If you are continuing, you don't even have to resolve to A♭ in bar 32. Just treat it as C7+9 for the whole bar and keep the form "circulating." Stay on A♭ when you are done or the tune is ending.

Since the form is completed with a tonic chord on the 29th *and* the 32nd bar, the truly adventurous in spirit might like to try a Coltrane turnaround sequence in this spot. This would be:

| A♭Δ B7 | EΔ G7 | CΔ E♭7 | A♭Δ ||
29 30 31 32

On this tune listen for:

1. 4 bar dominant chords (cycle) moving to resolution [A] + [B]—16 bars, total.
2. What happens every 4th bar? (It can always be "altered.") Turnback in Bar 16?
3. Repeat of first 2 chords of [A] section—what about the last bar before [C]?
4. Second ending—first 4 bars—minor tonal center w/internal 2 bar cadence. 4th bar rest, or set-up final cadence/turnaround.
5. Final turnaround functioning as a cadence. Can be diatonic or there are several options for playing alterations.

Tune 10—Just Friends

This is a complicated tune made to order for those able to conceive and execute appropriate 2 bar phrases. The hard part is the shifting tonal centers, or implied tonal centers—6 in all—B♭, A♭ (implied), F, G♭ (implied), D Minor, and C (implied), scattered throughout the piece.

| B♭– | E♭7 | implies A♭
3 4

| A♭– | D♭7 | implies G♭
7 8

| G7 | 𝄎 | implies C
13 14

The easier part is that you can put this tune together like an erector set (am I dating myself?) which means you can "build it up" by making sure you understand, and can play smoothly over, each of the 2 bar phrases, most of which are free-standing chords or unresolved ii-V's. The only real difference in [B] and [C] is in the last four bars. [B] is a full turnback into the IV chord at the top, whereas [C] resolves in the 2nd last bar, providing a turnback opportunity in bar 32.

For [A] there are 4 unrelated (basically) 2 bar phrases. Use what you learned in chapters 1-5 about playing free-standing as well as melodically-connected, self-contained 2 bar ideas. People can get into trouble soloing on this tune because

1. the chords go by fast and

2. the harmony is organized in an unusual way. You must play:

B♭Δ going to

B♭– E♭7 going to

FΔ going to

A♭– D♭7

You can "cover" the ii-V's by playing "one idea" such as a minor or altered pentatonic starting from the root (as explained previously), especially if you want to play really fast, conveying the idea of "shifting gears" every 2 bars.

Scale tones for these changes are:

1. B♭Δ = B♭ C D [E♭] F G A (B♭)
   [E♮] → lydian—a good note to use

2. B♭–/E♭7 = *B♭ C D♭ *E♭ F G A♭ B♭ C D♭ E♭ .....
   B♭ Dorian
   E♭ Mixolydian } same notes

3. FΔ = F G A [B♭] C D E (F)
   [B♮] → lydian—a good note to use

4. A♭–/D♭7 = *A♭ B♭ C♭ *D♭ E♭ F G♭ A♭ B♭ C♭ D♭ .....
   A♭ Dorian
   D♭ Mixolydian } same notes

Sneak in the Lydian note on the major scales—see how it tastes against the chord sound. If you are not a piano player, one way to hear how a melodic idea sounds against a stationary harmonic structure is to first sit at the piano and play the chord. [This presupposes you have learned, or are willing to learn, how to play chords, at least in root position, on the piano.] Hold the sustain pedal, push down the keys, and let it ring—you need to hear it. *While the chord is sounding*—probably for 15-20 seconds, keep the pedal down and, on your instrument, play your idea(s). The more comfortable and fast you are with the scales/ideas, the better chance you have to sound good on the 2 bar phrases which comprise the [A] section of ***Just Friends***. The tune starts on the IV chord (B♭ in the key of F). So you think:

1. IV Major (B♭) 2 bars

2. Plagal idea (B♭– E♭7) 2 bars—or "major going to minor on the iv chord"

3. I Major (F) 2 bars—the "key"

4. ♭iii minor (A♭– D♭7) 2 bars—totally unrelated to what has come before. One reason for the presence of these particular chords is that they fit the melody note of the tune. You need to be thinking "up a minor 3rd" from F Major to start this ii-V.

For [B]: A simple ii-V in the key moves to an immediate and precise 2 bar cadence into D Minor—the relative minor of the key. A lot of folks are caught by surprise here, because they are not ready or prepared for it.

| G– | C7 | A7+9 | D– |

9 10 11 or: $E^{\varnothing}$ A7+9 12

quick cadence

By using the full ii-V ($E^{\varnothing}$ going to A7+9), you have a great opportunity to concoct something interesting for that part of the tune. (Incidentally, in case you think all jazz improvisation is something that is supposed to come through you as a result of divine inspiration and not through the painstaking preparation of something carefully worked out, think again. People work material out all the time. You can hear it when they play. If it's well thought out and also well executed, it can sound really hip. "Letting yourself go" and reacting to the moment is, of course, the main component of a true jazz solo [this is the essence of spontaneous personal expression], but in the harsh light of reality on the bandstand, sometimes, during the breaks between being struck by those bolts of inspirational lightning, you just have to play what you've been practicing.)

The last 4 bars of [B] are a turnaround, starting with a secondary dominant, which as we have seen has cycle implications and was used a lot by Duke Ellington. This moves quickly through the half-cadence of the tonic (G– C7) and into the half-cadence of the IV chord (C– F7) which prepares the return to that IV chord at the top (B♭Δ).

15 16

| G7 | 𝄎 | G– C7 | C– F7 :‖

13 14 15 or: C7 16 or: F7

The cycle/sequence ideas you could use over the last two bars are endless. So far, the first 16 bars of this tune are 8 different obscurely related 2 bar phrases with different harmonic functions. The challenge is to play something accurate and interesting on each one, which is hard to do if you are basically an "ear" player. People who are sincere but not cerebral (thinking) on this tune can get lost by the 5th bar. Learn the tune in segments then relax and "let it flow" more. But learn it in exercise fashion first, to really get to know it.

C —if you've made it this far, the last 8 bars won't hurt you. The first 4 are the same as the first 4 of B , and the last 4 simply accomplish a resolution via the "cycle" idea, in this case involving the secondary dominant again. The resolution lasts only 1 bar, leaving the final bar for rest, or for a turnback to the top (again, to set up the IV chord).

| G7 | C7 | FΔ | (F7) ||

29 30 31 32

Since ***Just Friends*** skips around in 2 bar phrases, it's not until bar 31 that it finally resolves for good. If you are ending the tune or your solo, stop here. For more choruses, use bar 32 as a turnback (C– F7) or (F7) to IV.

On *Just Friends*, we hear:

1. IV to iv minor plagal movement—bars 1-4.

2. Major to "free-standing [ii-V]"—bars 5-8.

3. ii-V into minor cadence—bars 9-12.

4. Secondary dominant moving to half-cadences—bars 13-16.

5. Repeat A exactly (step #1 & 2).

6. Repeat step #3 at start of 2nd ending.

7. Final cadence and 1 bar resolution. Anything special in the last bar?

OVERVIEW—TUNES 11-15

The next 5 tunes are grouped in the common form [A A B A], using 8 bar phrases for a total of 32 bars.

This form has three identical or similar sections [A] or [A′] and a distinct departure from that, which is called the "Bridge" [B]. To play [A A B A] tunes successfully you must know the endings of all sections. Rarely does the second [A] end the same as the first [A]. Also, regardless how far afield the bridge goes, harmonically, it almost always uses the 7th and 8th bar, or at least the 8th, as a cadential formula to set up the return to the last [A] or [A′]. Every tune has to be evaluated on an individual basis to understand the similarities and differences in the 3 [A] sections.

Again, the tunes are organized with free-standing chords, cadences, and discernible patterns in their harmonic formats.

Tune 11—Take The "A" Train

This is a Billy Strayhorn tune written for the Duke Ellington band. For this structure the end of the first [A] turns around (or turns back) to start repeating itself. The end of the second [A] sets up the bridge, which then "turns back" at the end of *it* to repeat [A] one last time, with a final cadence into the key (which can then "turnaround" again should you wish to continue).

If you know what the endings are doing, all you have to do is figure out how to play the first 6 bars of each section (only 12 bars worth of changes, since the 3 [A] sections are the same) and you have the whole tune. ***Take The "A" Train*** is a good example for study, since it is so harmonically straightforward.

For [A]: free-standing chords C Major and D Altered. Then a conventional major cadence, usually with turnaround. For the C Major—play something tonal and establish the key. For the D Altered—play something altered. Traditionally, people played the *raised fifth* that Billy Strayhorn put in the chord (the A♯) to get a "train" sound, especially if you fill out the rest of the scale with whole-tones in addition to the chord tones.

D E F♯ G♯ A♯ C (D)

This is the "whole-tone" scale on D (See Chapter Eight). Any altered sound is good here, however, because you are setting up the tonal cadence that ends each [A] section. Of course, it is possible to be "outside" in a variety of ways, depending on the musical situation. Sometimes intermediate players sound uncertain on the 3rd and 4th bar of [A], and I believe it is mostly because:

1. They are not used to hearing this two bar altered chordal structure and/or

2. They don't have much technique worked out over that particular sound.

Also, some "ear" players don't know what to do when they try to "hear" $D7^{alt}$, and instead play *diatonically* through all 8 bars, which puts them "inside" on CΔ, "outside" (against the harmony) in bars 3 and 4, and "inside" again for bars 5-8, all of which suggests this: we should do our best to take the D altered dominant chord seriously and do something responsible with it. Trace out the whole-tone scale, at the very least, and this will give you other ideas.

The last 4 bars of [A] are a standard cadence (go "outside" on the G7 chord in bar 6?). The first ending is a turnback to C Major, while the second ending modulates to F major. The 8th bar of each ending usually contains the half-cadence (ii-V) structure which precedes the next major chord. The C Major chords in the 7th bars are resolutions (relax). The C Major chords at the start of each [A] are departures (more active) and should be handled accordingly. Again, every 8th bar can be played diatonically or altered, or you can rest and let the rhythm section resolve it by themselves.

For [B]: start with a 4 bar free-standing chord on the F Major tonal center. Put two 2 bar phrases together or generate a 4 bar one, and conclude the thought prior to the end of the 4th bar. Put a little "space" in front of the D7 in bars 5 and 6, to set the two chords off from one another. The D7 is unaltered here, usually, and Mixolydian (diatonic) ideas are generally good on this *secondary dominant*, because it is very satisfying when the chord moves to D Minor in bar 7. This is because the F♯ of D7 connects to the F♮ of D–. The end of the bridge is a standard turnback to CΔ in order to play the last [A], which then resolves at the end to complete the form.

On this tune listen for:

1. Major-to-altered ideas [A] bars 1-4.

2. Cadence and turnback [A] bars 5-8.

3. Repeat of [A] first 4 bars.

4. Cadence and 2nd ending modulation in bar 16 to IV chord.

5. IV chord FΔ in bridge (first 4 bars).

6. Last four bars of bridge—secondary dominant moving to standard ii-V turnback—a common Ellington band device.

7. Repeat of [A] with first ending—use turnback for additional choruses.

Tune 12—Autumn Leaves

This tune is only cadences, one major and one minor, with a minor key turnaround in the last section. The structure is this:

A — 4 bars—major cadence, then 4 bars—minor cadence.

1st ending with turnback

2nd ending with resolution

B — 4 bars—minor cadence, then 4 bars—major cadence.

Options in each 4th bar.

A′ — 4 bars—minor cadence with turnaround (new), then

4 bars—minor cadence with resolution (as before)

Once you have that, what is left is to fully learn the two cadences.

For A: practice the major cadence in your key until you can outline it several ways. Put an alteration on the V chord now and then. Sometimes in the 4th bar the rhythm section will play the IV chord. Melodically, it is best to use the Lydian structure (raised fourth) when this happens because it keeps you still, tonally, in the key of B♭ (2 flats).

E♭Δ scale (4th bar) with Lydian note:

E♭ F G A B♭ C D (E♭) — B♭ Major notes

Learn the relative minor cadence as well. Leave room in the 8th bar to change the *quality* of the chord (G– to G7+9) as a great turnback to C– at the top. Resolve the 2nd ending. Leave some space in the 16th bar.

For [B]: reverse the major/minor cadence order. That's about it. (4th bar options)

For [A′]: since this is radical departure from [A] for the first 4 bars (although the same for the last four), it is necessary to write it out fully. We could almost call the form [A A B C]. The 2 minor cadences here are separated by options for a turnaround in the third and fourth bars.

[A′] | A$^{\varnothing}$ | D7+9 | G– | (E7+9) | A$^{\varnothing}$ | D7+9 | G– | (G7+9) ||

25 26 27 28 29 30 31 32

Turnaround

Here are some different combinations you hear played:

1. | G– C7 | F– B♭7 | E♭Δ | etc. This about how it is played on the demo.

   27 28 29

2. | G7 G♭7 | F7 E7 | E♭7 | etc.

   27 28 29

3. | G– | E7+9 | A7+9 | etc.

   27 28 29

The final cadence allows for a turnback in the last bar, should you wish to continue.

Coincidentally, since B♭ and G– have a "relative" relationship—that is, they share the same key signature—this is another tune where you can pretty much play diatonically (in 2 flats) all the way through and never be too far from home. Hopefully, by now, however, this overly simplistic approach is something to understand intellectually, but in the actual playing situation, should be used judiciously and sparingly, at least while playing jazz solos with people listening seriously. Most of the time in this tune you want to be doing something interesting with the chord changes and with the implications of the harmony.

People hear: eight 4 bar phrases in different places.			Bars of the Form
I) The major cadences	A	1st 4 bars (4th bar?)	(1-4)
on repeat:		1st 4 bars	(9-13)
	B	2nd 4 bars (4th bar?)	(21-24)
II) The minor cadences	A	2nd 4 bars (8th bar?)	(5-8)
on repeat:		2nd 4 bars (full resolution)	(13-16)
	B	1st 4 bars (4th bar?)	(17-20)
	A′	last 4 bars (Turnback at end?)	(29-32)
III) Turnaround idea	A′	bars 3 & 4	
		(after half-cadence in bars 1 & 2)	(25-28)

If you can find the Chet Baker trumpet solo for this tune, both recorded (***She Was Too Good to Me***), and also available on transcription, be sure to get a copy and study it for ideas on how to play through these changes. Melodically it is inspirational and beautifully crafted, mostly diatonic and within a relatively narrow and accessible range.

Tune 13—Perdido

The [A] section of this tune by Ellington trombonist Juan Tizol is the same as the relative major part of ***Autumn Leaves***. It is very straightforward, containing cadences and turnarounds in the main key, and on the bridge, dominant chords from the cycle. Many players like this tune because they can play it "by ear" if they:

1. Can navigate successfully in B♭ Major, and

2. Can connect the chords in the cycle-sequence of the bridge

For [A]: it doesn't get much easier than this. Two 4 bar cadences into B♭ Major. Sometimes the added chords are put in to fill out the 3rd and 4th as well as the 7th and 8th measures (See Chart). The second ending is a full resolution. Again, alterations, if you see fit, are best on the even-numbered bars (dominant functions), but usually if people feel like playing "altered" or "outside," they don't gravitate toward ***Perdido***. This tune has a great history of basic, inside playing, and it is much more important to swing than it is to force anything.

For [B]: this is the jazz convention known as the "Rhythm" bridge. That's because it fits the bridge to George Gershwin's tune called ***I Got Rhythm***. Had ***Perdido*** been written first, they would probably have called it the "Perdido" bridge. It is similar to many tunes from this era, and it is important to be able to play through the changes securely. A few secondary choices for the chord pattern are these:

1. | D7 | D7alt | G7 | G7alt | C7 | C7alt | F7 | F7alt ||
   17 18 19 20 21 22 23 24

2. | A– | D7 | A♭– | D♭7 | G– | C7 | F♯– | B7 ||
   17 18 19 20 21 22 23 24

3. | D7 | 𝄎 | D♭7 | 𝄎 | C7 | 𝄎 | B7 | 𝄎 ||
   17 18 19 20 21 22 23 24

Think about using altered ideas on the even-numbered bars (Ex. 1), melodic-connecting with the 1/2 step down idea on the ii-V chords (Ex. 2), or perhaps a kind of pentatonic "covering" technique if you are going to play each chord for 2 bars (Ex. 3).

In any event, try to be thoughtful in your approach to how you are going to play the bridge.

What to listen for on ***Perdido***:

1. Smooth phrasing throughout [A], via diatonic playing as well as chord-change playing (cadences, turnbacks, alterations, etc.) and,

2. Interesting and logical cycle connections in the bridge (any unusual 1/2 step or ii-V sequences?).

3. Does it swing? *

*Practice with the metronome until it does. If you can swing by yourself, you can swing with other people, even if they don't swing, but especially if they do. If you don't swing by yourself, or can't yet until you practice properly (read this book), you will have to depend on others to make you sound as good as possible. If they are not capable, or not in the mood, you could be in trouble. ***Perdido*** is a tune you should be able to swing on by yourself with metronome accompaniment only. Then, with others, you have a chance to "say" something interesting within a comfortable and familiar framework.

Tune 14—Satin Doll

Ellington again; be prepared for secondary dominants (D7 in the key of C) and other interesting harmonic devices.

This tune starts on the ii chord, like ***Perdido***, so the anticipated turnback chord in bar 8 most often will be a VI7 or VI7+9 structure. (Since D– is the top, the turnbacks to [A] will be A7 or A7+9.) In addition, aside from the two resolutions in the 2nd ending (CΔ) and in the bridge (FΔ), the rest of the tune is either 1 or 2 bar half-cadences (ii-V's), sometimes angled obliquely (bars 5 & 6 of [A]). If you prefer, think of the form as being organized this way:

[A] Section—huge turnaround until resolution each time in bar 7, CΔ. 2nd ending is a full 2 bar resolution.

[B] Section—1st half: modulation to IV, FΔ via standard cadence.
2nd half: turnback to top via secondary dominant-to-dominant. The A7+9 in last half of last bar, used to set up D– for the last [A], is an attractive option.

For [A]: To begin, stay diatonic over the ii-V's. The harmonic motion is unique enough that interest can be maintained in what you are doing even if it is basically straightforward and unaltered. Use melodic connecting (review this in 1 bar and 2 bar formats—consult Chapter 5 and exercises). Some people play two-chords-to-the-bar in a back and forth sort of way, which would double up the melodic-connecting ideas.

Here are two ways to conceive the first 4 bars:

1. $\|: D- \mid G7 \mid E- \mid A7 \mid$
   1 2 3 4

In this case you might develop a line over the first two bars, which you then repeat 1 step up in bars 3 & 4, to accomplish a **2 bar melodic sequence**. Or you could treat the first two bars as:

2. $\|: D- \ G7 \mid D- \ G7 \mid E- \ A7 \mid E- \ A7 \mid$
   1 2 3 4

whereupon, to play a sequence or a repetitive pattern, you could play a line in the first bar (with or without the "7-3" melodic-connection aspect), then repeat it exactly or similarly in the second bar. At that point, you would take it up a whole step to repeat the phrase in bars 3 & 4 at that higher pitch level. But don't alter the V chord here, for now. Reflect the implications of the harmonic format in your phrasing and try some tonal-oriented sequences.

Bars 5 & 6 are where intermediate players have the most difficulty. Bar 5 is the half-cadence using one of Duke's favorite devices, the secondary dominant, moving down 1/2 step in bar 6 to the **Tritone Substitution** (see Chapter 8) before resolving. Basically, you have:

$\mid D7 \mid {}^{*}D\flat7 \mid C\Delta \mid \not{z} \|$ or $\mid A- \ D7 \mid {}^{*}A\flat- \ D\flat7 \mid C\Delta \mid \not{z} \|$

5 6 7 8 — 5 6 7 8

5: secondary dominant
6: altered dominant to function → unaltered dominant would be G7
7: resolution
8
*Tritone substitution measure

Some folks just blissfully charge through this part playing in C, because that is where it comes out. The pros however (as well as most semi-pros and would-be pros) will "play the changes" here, and will generally offer up something interesting in bar 6. Of course, since bars 5 & 6 are parallel structures 1/2 step apart, (whereas earlier parallel structures were 1 step apart) there is a good opportunity for an interesting 1/2 step sequence idea, which will meet the expectations of knowledgeable listeners. Use the metronome, and practice all the appropriate 2 bar and 1 bar half-cadences. Then practice them in the order they appear in the form.

The altered tones of the G7 scale will show up if you are diatonic with the [A♭– D♭7] part. Sometimes players will keep the note G in the scale during [A♭– D♭7], which yields the **major 7th** sound against A♭– and the **Lydian** sound against the D♭7.

| A♭– D♭7 | = A♭ B♭ C♭ D♭ E♭ F G (A♭)
6

A♭ ascending Melodic Minor scale

This is one of the "nubs" of the tritone substitution idea.

For the first ending, a descending sequence in 2 beat 1/2 steps is often used, heading toward the VI chord, A7. The other choices are to stay in the key throughout the resolution or to rest.

The second ending is a full resolution. You don't need to "prepare" the bridge, because the bridge starts with a ii chord, G–, itself a "preparation." It is best to resolve and leave a little space. In other words, stop the resolution idea while still in the second ending.

For [B]: Start with a standard cadence to the IV chord FΔ and complete a full 2 bar resolution (here is a good opportunity for a nice, flowing 2 bar free-standing chord idea on F major—the only stationary spot for this in the whole tune other than the 2nd ending of [A] and the final cadence). The last 4 bars of the bridge is a stretched out, unaltered version of bars 5 & 6 of the [A] section.

| A– | D7 | D– | G7 ||

21 22 23 24

secondary dominant function — unaltered dominant function

The harmonic rhythm can be realized several ways:

1. One chord for 2 bars: | D7 | 𝄎 | G7 | 𝄎 || or
   21 22 23 24
2. One chord every bar: | A– | D7 | D– | G7 || as above, or
   21 22 23 24
3. Basically, two chords per bar: | A– D7 | A– D7 | D– | G7 A7+9||
   21 22 23 24

Sometimes the A7+9 at the end of the last bar (2 beats worth) is played to set up the D– chord at the top. You could also use the entire last bar for the turnback chord:

4. | A– D7 | A– D7 | D– G7 | A7+9 ||
   21 22 23 24

Clearly there are many ways to express these 4 bars, but always keep in mind that Duke Ellington's band played the secondary dominant function (sound) on bars 5 & 6 of the bridge, just as it did on the bridge of ***Take The "A" Train*** and throughout the form of ***In A Mellow Tone***. This device was clearly an important part of the Ellington/Strayhorn harmonic outlook.

On the D.C., play the first ending to continue, the second ending to finish.

Practice:

1. All the 1 and 2 measure unresolved ii-V's, where appropriate
2. 1/2 steps moving down, where appropriate
3. Standard cadence to F Major
4. Unusual cadential structures—last 4 bars of each section—know the differences in each

On this tune listen for:

1. ii-V movement up 1 step

   A: 1-4

2. Cycle/sequence/tritone resolution

   A: 5-8 (8th bar—each ending?)

3. Cadence to IV

   B: 1-4

4. Turnback cycle/sequence again—elongated harmonic rhythm

   B: 5-8 (bar 8—altered?)

5. Last A again—especially bar 6. What happens here?

Tune 15—What Is This Thing Called Love

This is a Cole Porter tune consisting of three 4 bar cadences and a 4 bar dominant-oriented turnback in the bridge. That's it. No first, second, or third endings to worry about. Full 2 bar resolutions on the cadences. Only a few "rules of the road" to be observed and you will be well-equipped to solo confidently on this tune.

For : [A] the first 4 bars are a standard cadence in F Minor. Sometimes the dominant chord is played throughout the first two measures: ‖: C7+9 | 𝄎 | F– | 𝄎 |
1 2 3 4

Consult the minor cadence information in Chapter 6 for ideas involving:

1. (7-3) melodic connecting ‖: $G^{ø}$ | C7+9 |
1 2

note F to note E

Emphasize F to E in phrasing the melody

2. Altered pentatonics

From: 3rd of any ^{ø} structure, and From: 1/2 step above any V7+9 structure

For example: $G^{ø}$ use B♭ C D♭ F G

C7+9 use C♯ D♯ E G♯ A♯

Also, try double-timing. Start with 5 note bursts

 , for example

Complete a full resolution handling the tonic minor as a free-standing chord in bars 3 & 4 (concert F Minor). Work out different ways to execute this cadence. We are only dealing with one key here, so plenty of repetition on tonic minor cadence practice should be helpful in gaining comfort. Use the metronome and try to "swing" your lines (lopsided triplets).

The other [A] section cadence (bars 5-8) is a deceptive one. It starts out as though going to minor, but resolves to major instead

| $D^{ø}$ | G7+9 | CΔ | 𝄎 ‖ , so it should be played that way.
5 6 7 8

"minor" implication — "major" resolution

The CΔ at the end of it is a breath of fresh air after all that minor and half-diminished business. This is Cole Porter being clever, which was his "thing." Learn this cadence inside and out, as well. Sometimes people run the G7+9 sound through both bars of the half-cadence | G7+9 | 𝄎 | CΔ | 𝄎 𝄇, which is also fine.
5 6 7 8

If you can learn to play efficiently and securely over these two cadential structures, with full resolutions in all cases, you have 24 out of the 32 bars under control.

For [B]: the bridge starts innocently enough with a full 4 bar cadence into B♭Δ. Nothing too complicated here. For variety, alter the V chord from time to time.

| C- | *F7+9 | B♭Δ | 𝄎 |
17 18 19 20

*Create interest-thru-dissonance

The last four bars are a turnback to the top using a 2 bar, 1/2 step sequence, either:

| A♭7 | 𝄎 | G7 | 𝄎 | or
21 22 23 24

| E♭– | A♭7 | D– | G7 |
21 22 23 24

which basically amounts to the same thing. Put the two phrases together so the second one "answers" the first one:

| E♭– | A♭7 |
21 22

| A♭7 | 𝄎 |
21 22

Play a phrase as a "question." Stay diatonic.

| D– | G7 |
23 24

or

| G7 | 𝄎 |
23 24

Drop down 1/2 step and play a diatonic phrase as an "answer." The reason to stay diatonic is because the G7 (unaltered) connects well to where it is going—the $G^{\varnothing}$ at the top.

Surprisingly, if your notes are accurate, pitch-wise (which is what we mean by being "diatonic" in the chord/scale relationship), and your rhythmic phrasing is good (sensible and logical; and, hopefully, swinging), almost anything will serve as a "question" and as an "answer." The fact that you are playing the second phrase down 1/2 step, in and of itself provides the "conclusion" of the musical thought, hence the notion of an "answer." You will start to get the idea when you practice the tune, and have a chance to hear others do it, live or recorded, who are familiar with it and are clear about what they are doing. I heard Michael Brecker play this on the record ***You Can't Live Without It*** by guitarist Jack Wilkins, and he absolutely tore the changes to shreds. I was amazed. If you know the chords to ***What Is This Thing Called Love***, you can more fully appreciate how nifty this kind of altered playing can be. The tune is easy enough that in the hands of a professional master wondrous things can and do occur. And this studious approach to listening helps the rest of us to:

1. get ideas, and

2. stay inspired

To prepare: practice

1. 4 bar minor cadence to concert F–

2. 4 bar deceptive/altered cadence to concert CΔ

3. 4 bar major cadence to concert B$\flat\Delta$

4. 2 bar dominant-function ideas—1/2 step apart—concert A$\flat$7/G7.

People hear:

1. [A]: the minor cadence (1-4)

2. [A]: the major resolution of the minor half-cadence (5-8)

3. exact repeat (the 4th bar of each phrase sometimes is used for *pick-ups* or *anticipations*, of every subsequent ii or ii$^{\varnothing}$ chord—read about anticipated/delayed playing at the end of Chapter 8.)

4. [B]: modulation to major—bars 1-4

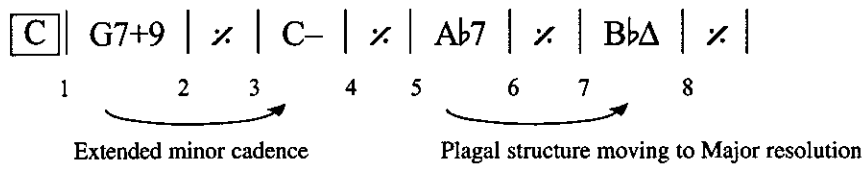
5. [B]: bars 5-8—1/2 step down dominant turnback. Any sequential playing of a call-and-response nature?

Tune 16—Stella By Starlight

The last of our 32 bar tunes isn't [A A B A] in the least, but really [A B C D]. The only similarities between the sections are the first two bars of [A] and the first two bars of [D]. The rest is "through-composed," harmonically.

This form is complicated and hard to memorize if you try to do it all at once. Instead, think of four little 8 bar "songs" that you can then put back-to-back to create ***Stella By Starlight*** once you learn each "song."

To best prepare for improvising on this tune, you need familiarity with unresolved major and minor half-cadences (sometimes moving down in 1/2 steps, sometimes in whole steps as necessary), and also 2 bar free-standing chords, especially in the [C] section. During [C], try the **whole-tone** sound on G7+9 and the **Lydian dominant** sound on A♭7. (This Lydian note, the D on the A♭7 chord, establishes the 3rd of the following chord, B♭Δ, and helps to suggest a "plagal" ♭VII idea. This is "sort of" a resolution phrase in the key of B♭.)



For [A]: most of the time this tune starts out $E^{\varnothing}$ A7+9, but it *can* be played E– A7 because the melody note is A natural. This is how it is played on organ on the demo track. If you want to be clear, harmonically, discuss it beforehand with the rhythm section. There are other points in the form where certain conventions are often observed in handling the chord progression, and these spots will be indicated as well.

The second 2 bar phrase of [A], C– F7, has nothing to do with the first, $E^{\varnothing}$ A7+9. You are looking at two separate unresolved half-cadences (ii-V's) which must be handled as free-standing and independent from each other. The last 4 bars of [A] are a cadence into E♭ Major, sometimes with a plagal chord (most often A♭7) in bar 8 (used to keep the harmonic rhythm moving at one-chord-to-a-bar). A good melodic connection prior to the cadence formula is to use the third of the F7 chord (A♮ in the 4th bar), moving to the third of the F– chord (A♭ in the 5th bar). When you bring out that changing note (the "melodic connection") in the appropriate bar, the improvised line usually sounds stronger. As a result, for [A] you have three separate and distinct ideas to play: Bars 1 & 2, Bars 3 & 4, Bars 5-8.

For [B]: the harmonic rhythm usually picks up at [B], in the way ***Stella By Starlight*** is usually played, by putting two chords (a minor half-cadence and a plagal half-cadence) in bars 2 & 4. Look at the lead sheet. After establishing B♭ major (the implication of bars 3 & 4 of the [A] section), bars 2 & 3 of [B] move to an immediate 2 bar cadence in D Minor, followed by an independent, free-standing, optional, plagal-oriented half-cadence in bar 4. It takes longer to say it than to play it. This is also a good spot for a "rest"—you have to pick your "rest-stops" in any tune, but this one moves so quickly harmonically that it is hard to find any in the first 16 bars.

Measures 5 & 6 of [B] are a (new) tonic major in F, followed by its ii chord, G Minor. Anything tonal/free-standing here is fine. When you arrive at the next chord in bar 7, you are starting a 2 bar minor half-cadence $A^{\varnothing}$ D7+9 which "resolves" (sort of) to start the [C] section.

The entire [B] section jumps around harmonically, somewhat like [A]. Bars 2 & 3 and 7 & 8 are the only "connections" in the usual sense. Most of the rest is free-standing.

So far we have:

Phrases

1. | $E^{\varnothing}$ (1) | A7+9 (2) | or | E– (1) | A7 (2) |
2. | C– (3) | F7 (4) |
3. | F– (5) | B♭7 (6) | E♭Δ (7) | (A♭7) (8) |
4. | B♭Δ (9) |
5. | $E^{\varnothing}$ A7+9 (10) | D– (11) |
6. | B♭– E♭7 (12) |
7. | FΔ (13) |
8. | G– (14) |
9. | $A^{\varnothing}$ (15) | D7+9 (16) |

all in the first 16 bars. This is enough to make you dribble on your fake book. Better to memorize [A] as a tune with three parts, and [B] as a tune with three tonal centers, B♭, D–, and F, followed by that last half-cadence. Then perhaps the movement of the changes will not overwhelm you.

For [C]: finally, the harmonic rhythm slows down to one chord every two bars. First is the altered G7+9 chord moving to resolution on the C–. A bandstand favorite here is to use the whole-tone scale on G (G A B C♯ D♯ F G)—see Chapter 8—although any dissonant, altered structure on G will normally fit. The C– is a simple resolution/free-standing chord. Sometimes players use the major 7th B♮ as a different color on the C Minor chord. The symbol for this is C–Δ. The third chord, A♭7, is pretty much a **plagal** approach to the final resolution structure on B♭ Major, the actual key of the piece, as we shall see. The players enjoy the **Lydian** sound a lot on the A♭7—the raised fourth—probably because the D natural sounds great when you move the root up to the B♭. D natural is of course the 3rd of that chord, the B♭ Major Seventh.

Adding it up, most players treat [C] as four 2 bar free-standing chords, with the "tensions" on bars 1 & 2, and 5 & 6 moving to the "resolutions" on bars 3 & 4 and 7 & 8.

For [D]: usually the harmonic rhythm of one-chord-to-a-bar returns here to begin a cycle-oriented half-cadence/2 bar descending sequence, played three times before ending the tune with a final resolution on B♭ in bar 31 (after which you will probably enjoy a "rest").

The first two bars are like the beginning of [A]. Bars 3 & 4 and 5 & 6 are sequences, each time down one step from the time before. Any cycle-oriented/connecting/patternized/digital-or-chordal type scheme (see Chapter 7), will sound good through the first six bars (with good rhythmic phrasing, or "time," of course). This will also show that you have been doing your homework. Sometimes, for variety, people will play the half-cadence 1/2 step sequence indicated as substitutes in the chart:

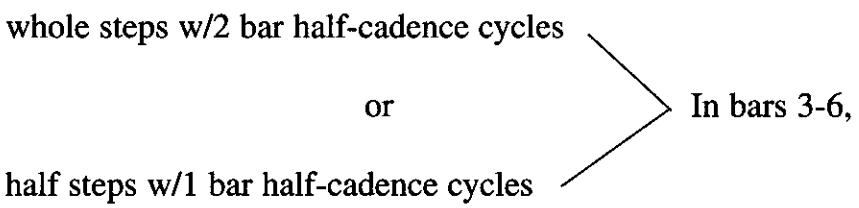
| E♭– A♭7 | D– G7 | D♭– G♭7 | C– F7 |
3 4 5 6

through bars 3-6, such as in the 2nd chorus of the organ track on the CD, to get to B♭ Major. If you start playing the substitutes, an experienced rhythm section will probably go with you. If the rhythm section doesn't, you'll just sound "outside" until you get to B♭, which will then be "inside." So again, ultimately, it doesn't really matter if what you play "agrees" with what the rhythm section is doing over the more fluid or flexible "tension" part of the form, as long as the phrasing of the improved line is *logical* and the *resolution* is *successful*. Use the B♭ Major in the last two bars as a landing field and a conclusion to a very complicated form.

It is worth it to memorize ***Stella By Starlight***. Among other things, such as the mere satisfaction of doing it, memorizing allows you to follow the tune, and the changes, in your head when you are lucky enough to hear really great players performing it. A personal favorite of mine is the Miles Davis version, when John Coltrane was in the group, on a Columbia record called ***Jazz Track***, mentioned earlier, which also has ***Green Dolphin Street***. As stated before, if you really know all the parts of a tune, you can get more out of the solos than you can by just digging them and appreciating it from the standpoint of being a "fan." Listening to solos by the giants can give you specific ideas you hadn't thought of before but perhaps are now capable of executing.

Listen for:

1. A: 2 bar ii-V's—not resolved until 7th bar. 8th bar?
2. B: quick move from major to minor tonal center in bar 3. Anything in the 4th bar?
3. B: bars 5-8 new tonal center (F) moving to a minor half-cadence.
4. C: 2 bar free-standing chords. Any interesting colors/resolutions?
5. D: sequencing down with either



to final resolution in last 2 bars.

Tune 17—All The Things You Are

This tune is 36 bars long, because the last section, which we will designate as [A′] contains 12 bars instead of 8. The first three sections are different enough from one another that we will indicate them separately, [A], [B], and [C]. The [A] section starts with a vi chord (F– in key of A♭), resolves in the 4th bar, then modulates up to a cadence in C. [B] repeats this process exactly, starting 4 steps up. [C] is two 4 bar major cadences. [A′] starts like [A], contains a short interlude then finally resolves down into the key in bars 9-12.

For [A]: the roots move in a cycle for the first 5 bars. This is a **turnaround** idea for the key of A♭ using vi-ii-V-I-IV for the chords. The continuation in bar 5, D♭Δ, moves obliquely to G7+9, which then resolves to C Major. You can almost think of that as a 4 bar cadence, with an "altered" first bar:

| D♭Δ | G7+9 | CΔ | 𝄎 |
5 6 7 8

Cadence to C Major, with D♭Δ functioning as a substitute for the ii chord (D– or D$^{\varnothing}$).

Regardless, you are playing in two keys, A♭ and C, by circling each then resolving into it. The C Major is somewhat of a surprise, since the tune seems to want to resolve to C Minor at that point. But no. C Major it is—a far distance from A♭ Major.

For [B]: this is an exact repeat of [A], but up a perfect fourth. "Circle" and resolve into E♭Δ , then "alter" the cadence and resolve into GΔ. A common chord to alter in both [A] and [B] is the 3rd bar of each section—the dominant chord before the first resolution. Many players treat [A] and [B] as four separate 4 bar cadences, with convincing 2 bar resolution phrases at the end of each section.

For [C] : the easy part is that all you have are two full cadences for 4 bars each. The hard part is that the second one is in E, which puts most horn players in F♯ or C♯, and leads to trouble for those of us "under-practiced" in these (relatively) remote keys. Work on bars 5-7 in this section by securing your technique on the 3 bar cadence into concert E Major. Keep the resolution contained within 1 bar, which leaves the last bar for rest, or for a set-up chord to begin [A′]. Most often this means playing C7+9 to prepare the ensuing F Minor, which even further extends the **cycle** orientation of the root movements at the beginning of the [A′] section.

For [A′]: the first 4 bars are like the first [A]—a turnaround resolution into A♭ Major. The next four bars are a section moving first from D♭Δ, the last **cycle** chord, to D♭–, its own parallel minor, then descending in one bar 1/2 steps to the final cadential formula in the last four bars. This "interlude" in bars 5-8 can be thought of in two different ways harmonically, as indicated on the chart, and both ways are common.

| A′ | D♭Δ | D♭– | C– | B– | (B♭–) | as mentioned,
5 6 7 8 9

or

| D♭Δ | D♭– | A♭Δ | B° | (B♭–) |
5 6 7 8 9

The twelfth bar can be used for rest, to stretch the resolution phrase, or to use a turnback (C7+9 or $G^{\varnothing}$ C7+9) for more choruses.

Practice these ideas with the metronome:

1. A♭ turnarounds, as in A and A′
2. 1 measure minor half-cadences to C Major (w/2 bar resolution)—A

   and to G Major (w/2 bar resolution)—B
3. E♭ turnaround for B
4. 4 bar cadence—G Major

   3 bar cadence—E Major—use turnback dominant chord, C7+9, in last bar—C section
5. For A′—bars 7 & 8—2 options:

   a. Minor 1/2 step sequence C–, B–

   b. Diatonic w/diminished chord A♭Δ, B°

   } after D♭Δ to D♭–
6. 3 bar cadence, to A♭Δ, with 4th bar option/turnback $G^{\varnothing}$ C7+9—bars 9-12 A′

Listen for:

1. A: turnaround ideas (dominant chord in bar 3?)
2. "altered" resolution to major (5-8)
3. for B—same thing—"up a fourth"
4. for C—2 cadences—*1st one*—2 bar resolution. *2nd one*—1 bar resolution plus bar 8th bar option (whole-tone? ♭9?).
5. A′: cycle-turnaround as before. "Wind down" from IV chord in 5th bar. Final resolution with options for the last bar, if continuing.

Tune 18—Girl From Ipanema

This is a tune with a sixteen bar bridge, making the form 40 bars in all (A A B A = 8 - 8 - 16 - 8). It is deceptively easy, but tricky if you are trying to be harmonically accurate, because much of the time the chords do not move (or "go") where you expect them to. This can cause confusion. Evidence of this is on the bridge, where you must stay alert. Even though the bridge has only basic chord structures lasting two bars each, players get lost because the harmonic movement is so oblique. This mostly has to do with the *odd root intervals*.

People also get mixed up because they don't sort out the first and second endings of [A]. There is no good excuse for this, really. When it happens it most often comes from not paying attention. The first ending usually goes to G♭Δ, G♭7, or C7sus4 in the 8th bar. The second ending *stays on* FΔ, the resolution. If you play a first ending G♭ idea on the second ending, it sounds as though you are in the bridge before you are supposed to get there, because the bridge *starts* on G♭. On the repeat of [A], you should stay on the resolution (FΔ) until you *get* to the bridge. This is true for accompanists as well as soloists. I am belaboring this point because this particular mix-up happens so often, and it is frustrating both to player(s) and listener(s). When the basic form, or structure, of the tune is skewed like this, it throws the natural expectation of your ear (and your brain) off track, and you lose continuity at those times when, for instance, the endings are confused. There is usually a jarring and obviously unintended clash when this happens and the whole tune (or solo) has a big "glitch" in it. Avoid all this tiresomeness by sorting out all the [A] section endings. It doesn't take long and it will allow you to concentrate on the hard part, the bridge.

Be aware of the odd *root movement* and *chord quality* of the first six bridge chords.

[B]:	1.	G♭Δ or (F♯Δ)	
	2.	B7	2 bars each, oddly connected, if at all.
	3.	F♯–	Play six 2 bar free-standing ideas here.
	4.	D7	No shortcuts available.
	5.	G–	
	6.	E♭7	

You could think of a (V-I) relationship between chords 4 and 5 (D7 to G–) if that's helpful. Otherwise the harmony is very angular.

The turnaround at the end of the bridge uses "flat 9's" on the V chords (D7♭9, C7♭9) to help fit the melody notes and to provide that particular harmonic color.

For [A]: start with two 2 bar free-standing chord structures. Remember to play a *major* 3rd in the G7 chord (B♮). This "connects" to the B♭ in the ensuing G– chord (this is the normal and primary melodic connection between any secondary dominant chord like this changing to a minor quality on the same root).

The tritone substitution structure (Chapter 8) is used often in the dominant-function 6th bar (G♭7). C7 or C7+9 accomplishes the same thing. Again, notice the difference between the last bar of the first ending (back to the top) and the last bar of the second ending (on to the bridge).

For [B]: it is probably safe to assume you can handle these 2 bar free-standing major, minor, and dominant chords for the first 12 measures. The question is, can you remember them in the right order, and are the notes/phrases diatonically accurate? The reason for staying diatonic to begin with is that the harmonic underpinning is interesting and unique enough by itself so that all you really have to do is outline the movement, and it will most likely sound quite nice (with good rhythmic phrasing, of course, as before and as always). Think of the last 4 bars as a cycle/wind-down/sequence/turnback to get back to the top for one more [A]. Alter the two V chords here (bars 30 & 32), which is pretty much the tradition, or "convention," when playing ***Girl From Ipanema***. The bridge is a 16 bar excursion that separates the players from the pretenders. With a little thought and practice, there is no need to pretend.

The final [A] is an exact repeat of the first 8 bars (don't forget the critical note here —the B♮, or 3rd, of the G7 chord in bars 3 and 4).

To prepare for this tune, practice:

1. All appropriate 2 bar free-standing chords:

   concert FΔ, G7, G♭Δ, B7, F♯–, D7, G–, and E♭7—*eight separate structures*

2. 4 bar cadences into F Major, sometimes using the tritone substitution (G♭7) idea

	| G– | C7 | FΔ | G♭Δ :‖	1st ending and repeated choruses
or,	| G– | G♭7 | FΔ | G♭Δ :‖	
	| G– | C7 | FΔ | 𝄎 :‖	2nd ending and last chorus
or,	| G– | G♭7 | FΔ | 𝄎 :‖	

3. Stylized 4 bar turnback at end of bridge—bring out the "♭9" sound on the dominants.

| A– | D7♭9 | G– | C7♭9 || FΔ |

29 30 31 32 (Top)

What to listen for on this tune:

1. [A] section—bars 3 and 4—II7 secondary-dominant sound, following tonic major.
2. Last 4 bars—cadence (with tritone substitution?)
3. 1st ending—bar 8—turnback

   2nd ending—bar 8—continued resolution
4. Bridge—first 12 bars. Six 2 bar free-standing chords (very deep and obscure sequence at work here).
5. Bridge—last 4 bars—iii-VI-ii-V turnback, with alteration(s) on the dominant chords as a standard coloristic variation.
6. Last [A]—same as 1st [A], to continue.

   —same as 2nd [A], to end.

PART TWO:
Using the Exercises; Introduction and Instructions for CD1; Exercise Tracks 1-11

The audio for each disc is programmed this way:

Right channel	—	rhythm section
Left channel	—	tenor saxophone

Both channels can be combined if the sound system has a monaural mix. (To check, use different equalizer or stereo/mono settings.)

Hopefully, your system also has the capacity to isolate either channel. If not, one speaker or the other can be disconnected from the amplifier or power source for the necessary length of time. There will be many instances when you will want to practice an idea with the rhythm section (right channel) alone, without having to hear the saxophone (left channel). Also, you may want to listen or play along with the solo part without the trio if you want to hear a written or improvised melodic line without the framework of a rhythmic or harmonic background.

There are written exercises for all tracks, with opportunity for improvisation within the structure of certain ones. For each exercise the player can:

1. Duplicate the solo part.

2. Improvise against the solo part.

3. Invent and play a different exercise, with the written or improvised solo part used as a counter-melody.

4. Turn off solo track and play the exercise with rhythm section only. Try different articulation patterns.

5. Turn off solo track and improvise with rhythm section only.

6. Turn off rhythm section track and play either in unison or in counter-melody with the solo saxophone.

The exercises are fairly straightforward and relatively uncomplicated at the beginning, so they should be understood, learned and absorbed in each key to derive maximum benefit. Each exercise is explained and written in one key, usually C. It is up to you to learn the pattern in the other keys.

Don't try to do too much at first. Learn the exercises one by one until you can play them along with the demo, according to the instructions. If you are diligent in your practice, you will notice a definite improvement in your playing ability in a relatively short period of time (probably a few weeks). Your rate and amount of growth from that point will be a function of:

1. How much you practice
2. How efficiently you practice, and
3. With whom you are or are not playing, in rehearsal and/or performance.

These CDs with the accompanying chord charts should be enough to prepare you for any normal jazz playing situation where you may have solos to play, and where you want to sound good in front of people you respect and from whom you would like to receive respect in return.

If the music goes by too fast, take time out to work with a metronome at a slower pace, until the exercise or solo idea can be played smoothly. Various articulations are used throughout the exercises, as suggested by the rhythmic context.

Tracks 1-6 are exercises on *free-standing chords*. Tracks 1-3 are long tracks (32 bars each key) covering major, minor, and dominant. Tracks 4-6 are shorter tracks, used to introduce specific pentatonic combinations to be played over minor, half-diminished, and altered dominant chords. Tracks 7-8 are exercises on *melodic connecting*, first ii to V7 and then V7+9 to tonic. Tracks 9-11 are *cadences* in:

Major, with full resolution	(#9)
Major, with turnback	(#10)
Minor, with full resolution	(#11)

Bass clef transpositions are included except for the first three tracks (because of space considerations). The saxophone part avoids the extremes of the horn range whenever possible, usually staying between low D and high D or E♭ on the instrument, unless it is not sensible to do so because of the melodic contour.

EXERCISES

With Aebersold Play-A-Long reference information and per track instructions.
See Exercise Charts 1-21 for chord sequences—all instruments. Disc 1 is for Tracks 1-12.
Track Number 1-6 For: *Free-Standing Chord Practice*
See Chapters 1-3 for *bass clef* transpositions and explanation of exercises.

CD I, Tr. 1 Volume 24, Tracks 1-12, Disc 1 32 bars each—12 keys—15:10
Major—different time feels

For each key:	Bars 1-8	Chromatic scale	Exercise 1A
	Bars 9-24	Digital patterns	Exercise 2A
	Bars 25-32	Pentatonic patterns	Exercise 3A
	Chord Sequence	Chart 1 as Major (count off each key)	

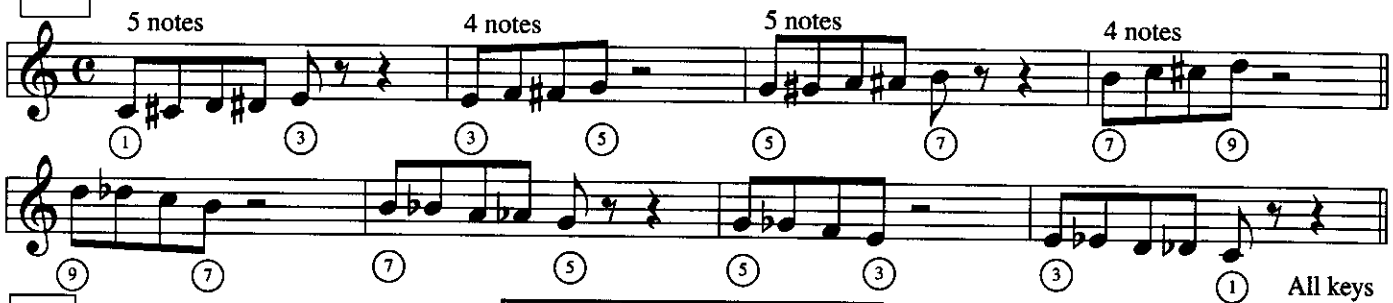
Written Examples (in "C" for ease of understanding)

For all metronome practice ♩= 60 1) swing/legato and 2) latin/detached

Chromatic Scale — MAJOR

1A Use with CD I, Tr. 1—1st 8 bars

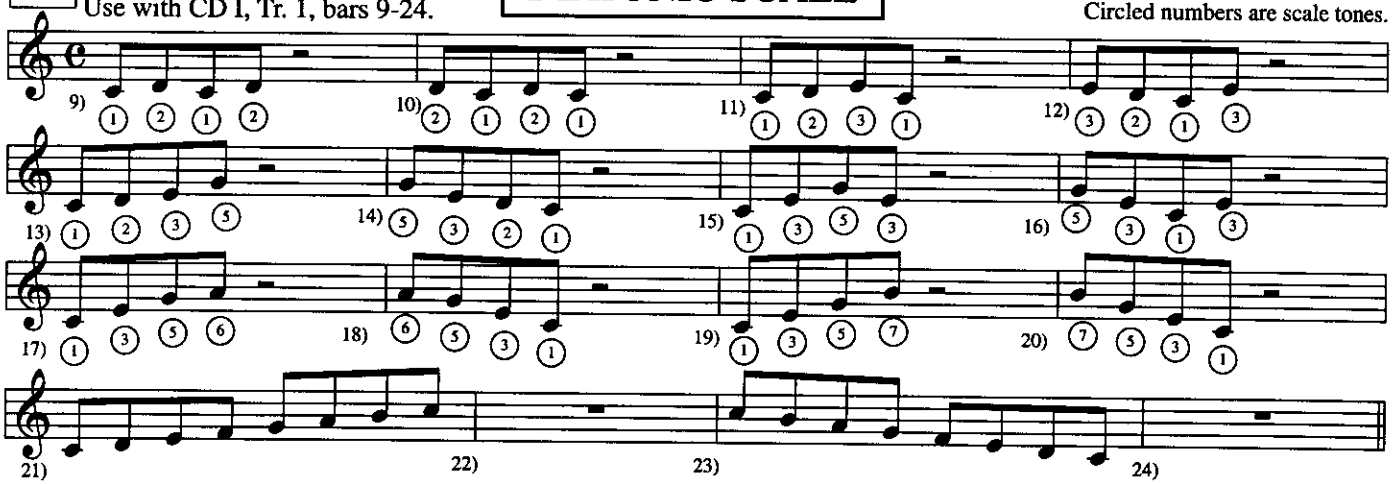
Circled numbers are chord tones.



2A Use with CD I, Tr. 1, bars 9-24.

DIATONIC SCALE

Circled numbers are scale tones.



3A Suggested Pentatonic patterns to gain familiarity with 2 bar phrases— use with CD I, Tr. 1, last 8 bars

Major

Swing & Latin

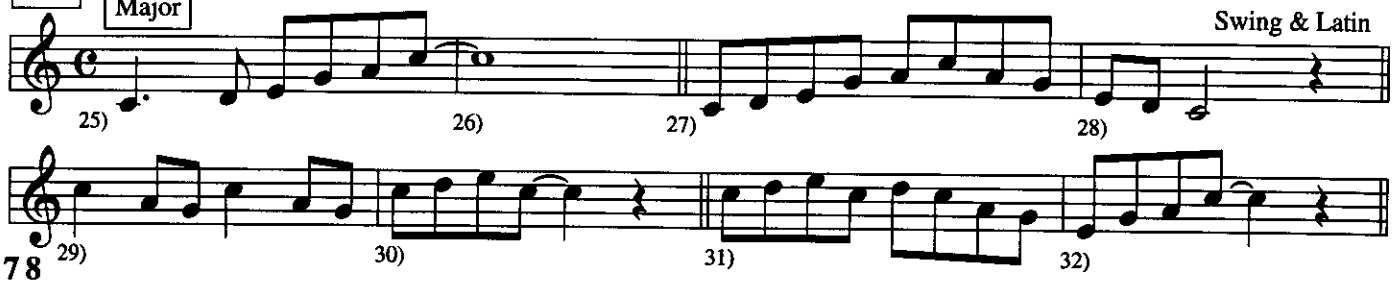


Chart 1

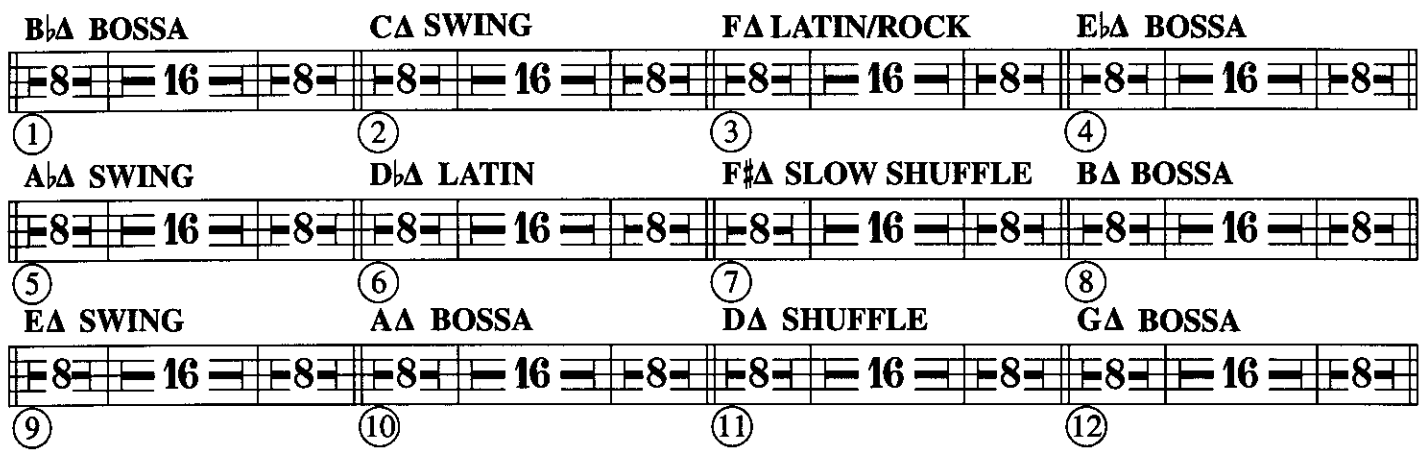
Free-Standing Chords—Major
32 Bars Each

For Exercise 1A, 2A, 3A
CD I/DemoTrack 1
*See Below

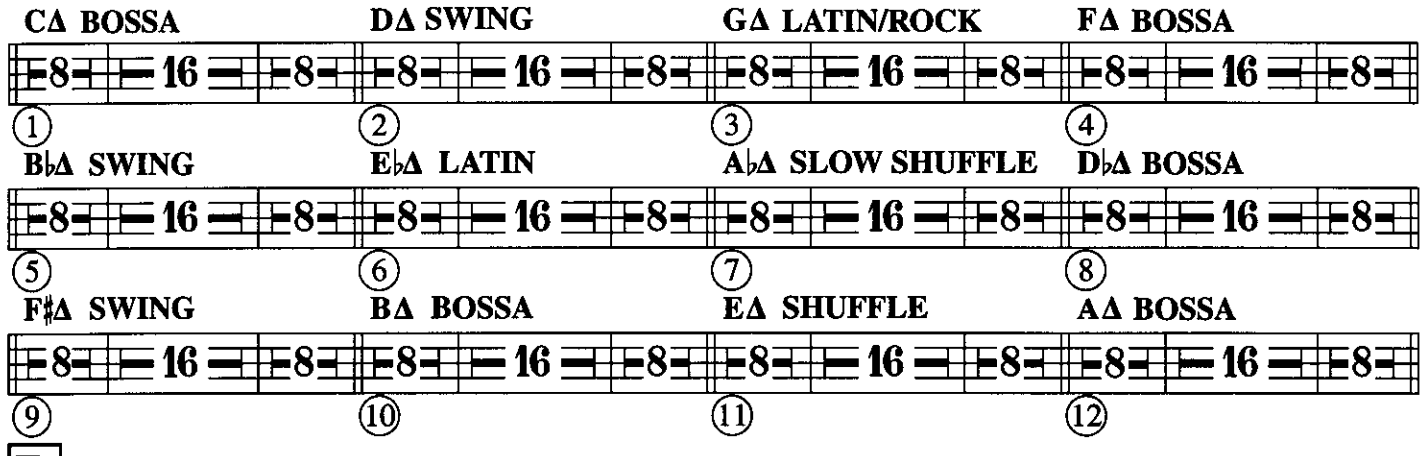
1st 8 bars—Play chromatic patterns
Next 16 bars—Play diatonic patterns
Last 8 bars—Play pentatonic patterns

Concert Instruments
Circled numbers indicate key changes; each key is counted off.

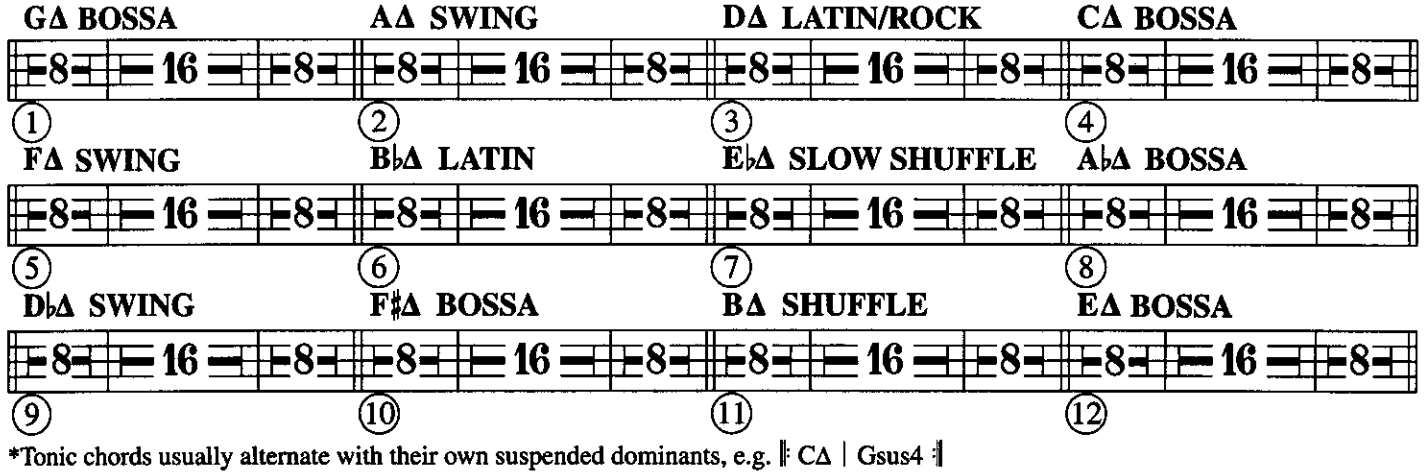
Varied articulations.



B♭ Trumpet/Tenor, Soprano Sax



E♭ Alto/Baritone Sax

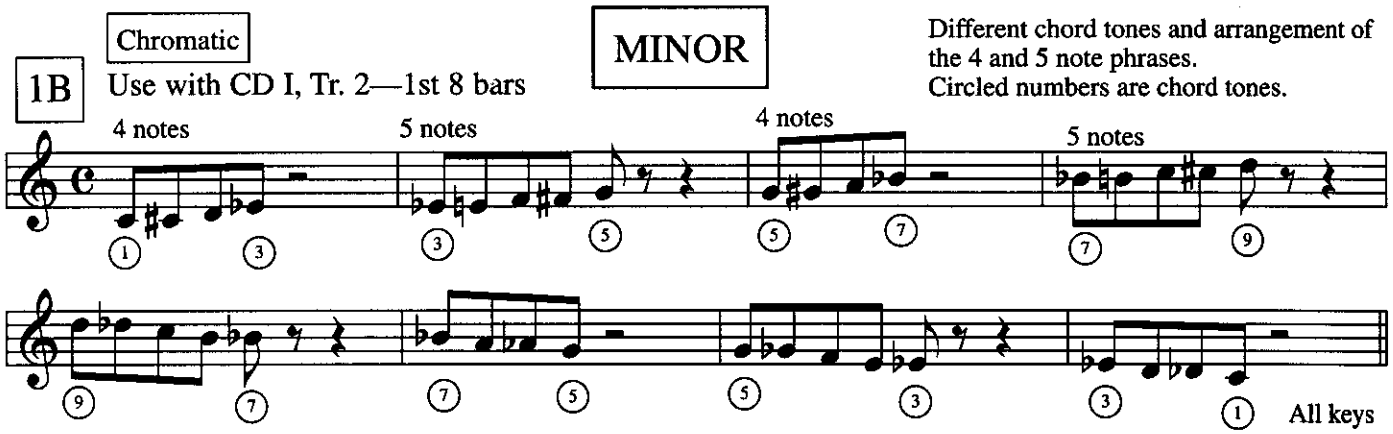


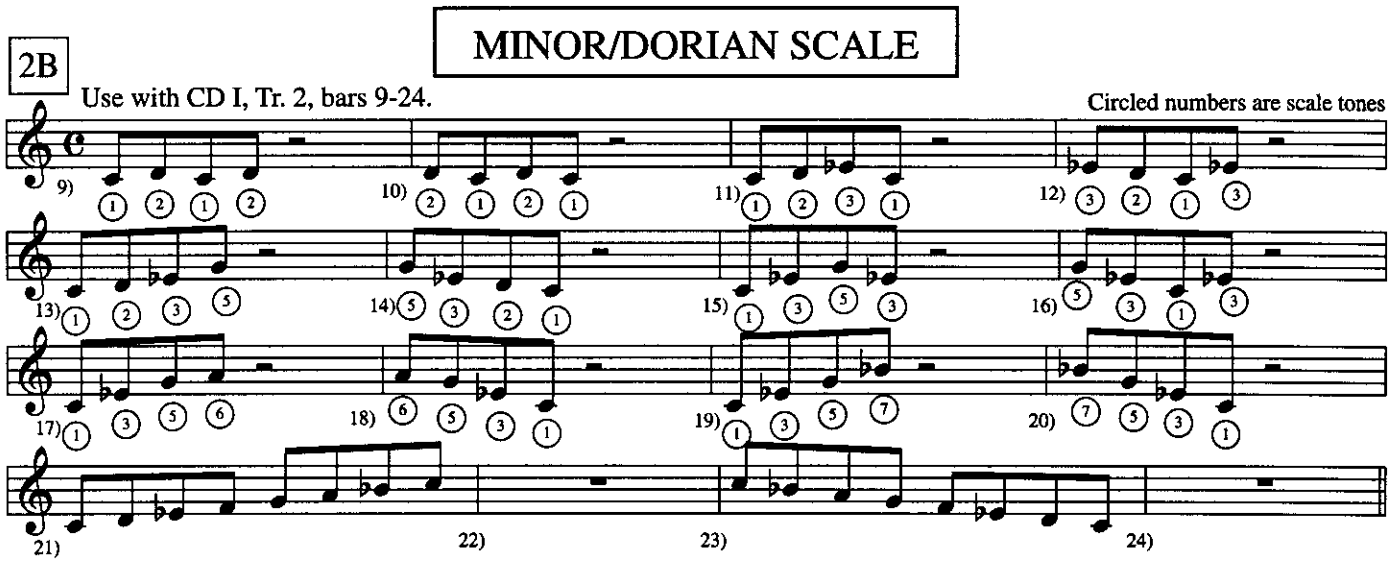
*Tonic chords usually alternate with their own suspended dominants, e.g. 𝄆 CΔ | Gsus4 𝄇

CD I, Tr. 2 Volume 24, Tracks 1-12, Disc 2 32 bars each—12 keys—13:24
Minor - different time feels

For each key:	Bars 1-8	Chromatic scale	Exercise 1B
	Bars 9-24	Digital patterns	Exercise 2B
	Bars 25-32	Pentatonic patterns	Exercise 3B

Chord Sequence: Chart 2 as Minor (count off each key)





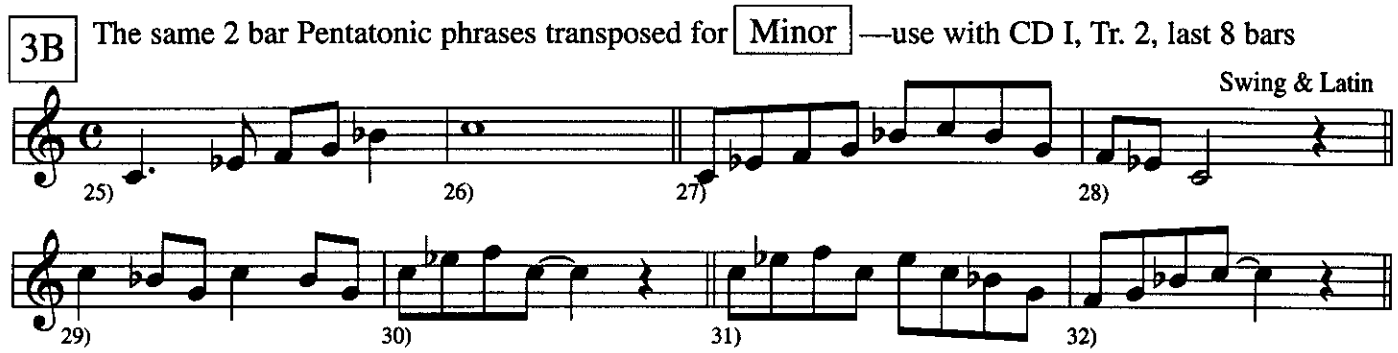


Chart 2

Free-Standing Chords—Minor
32 Bars Each

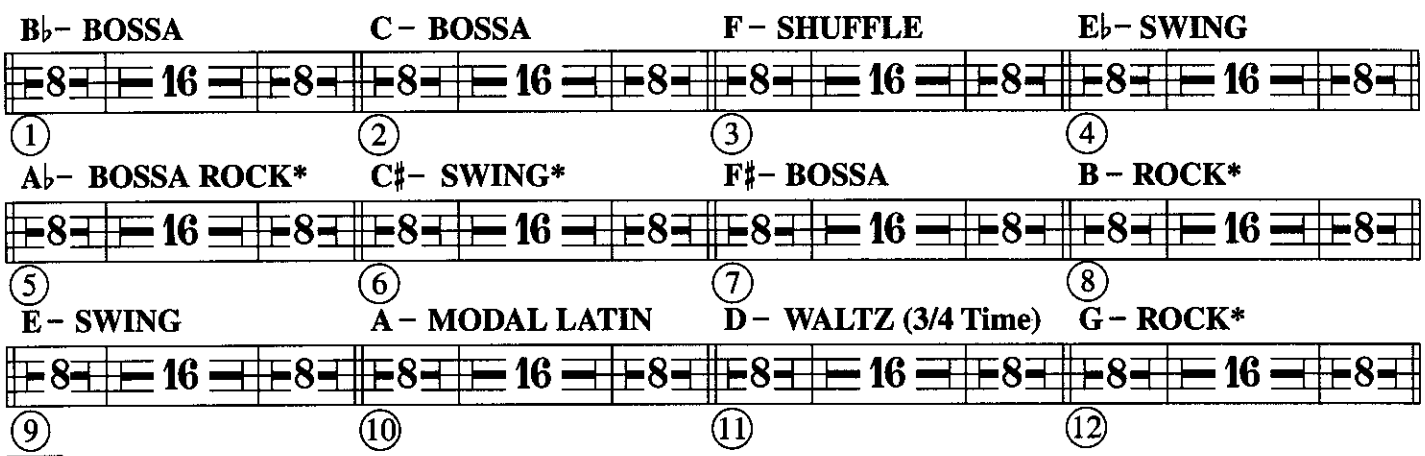
For Exercise 1B, 2B, 3B
CD I/DemoTrack 2
*See Below

1st 8 bars—Play chromatic patterns
Next 16 bars—Play diatonic patterns
Last 8 bars—Play pentatonic patterns

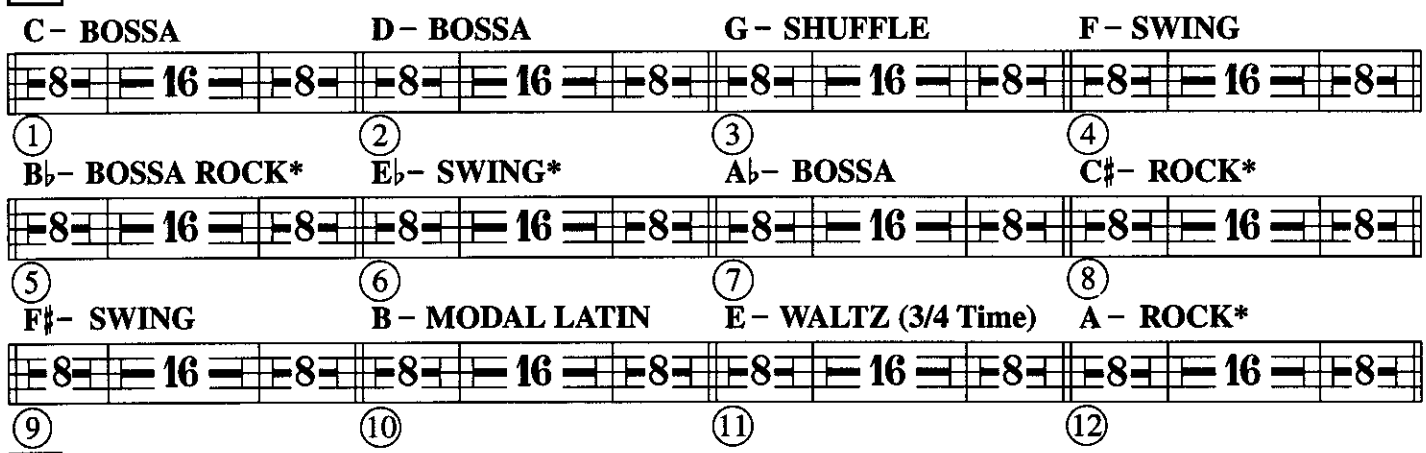
Concert Instruments

Circled numbers indicate key changes; each key is counted off.

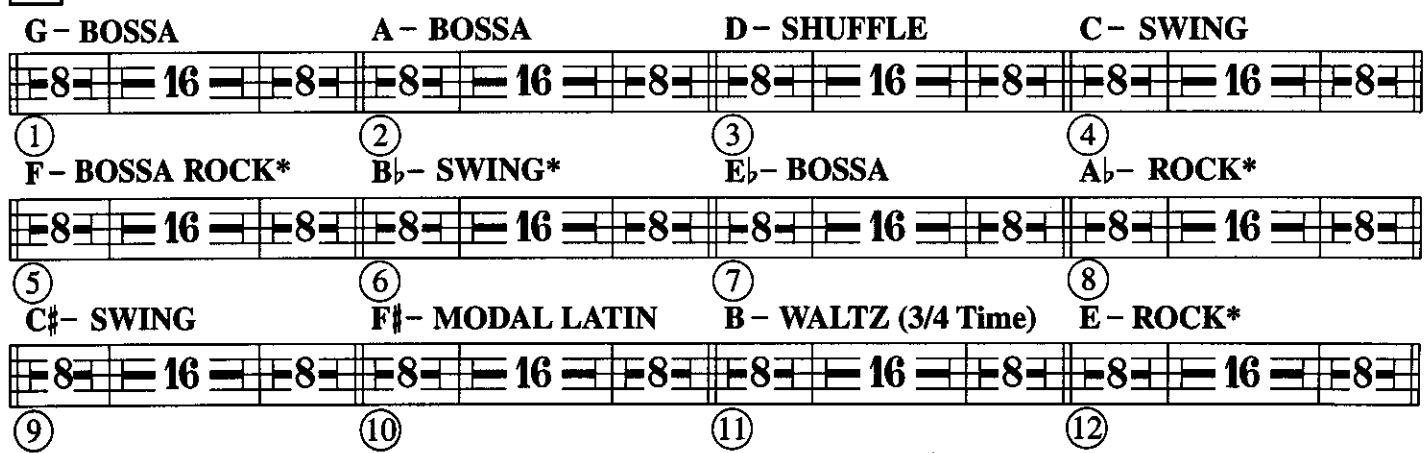
Varied articulations.



B♭ Trumpet/Tenor, Soprano Sax



E♭ Alto/Baritone Sax



*Minor chords are sometimes followed by dominant chords 4 steps up, e.g. ‖: A♭– | D♭7 :‖

CD I, Tr. 3 Volume 84, Tracks 1-12, Disc 1 32 bars each—cycle—15:44

Dominant—different time feels

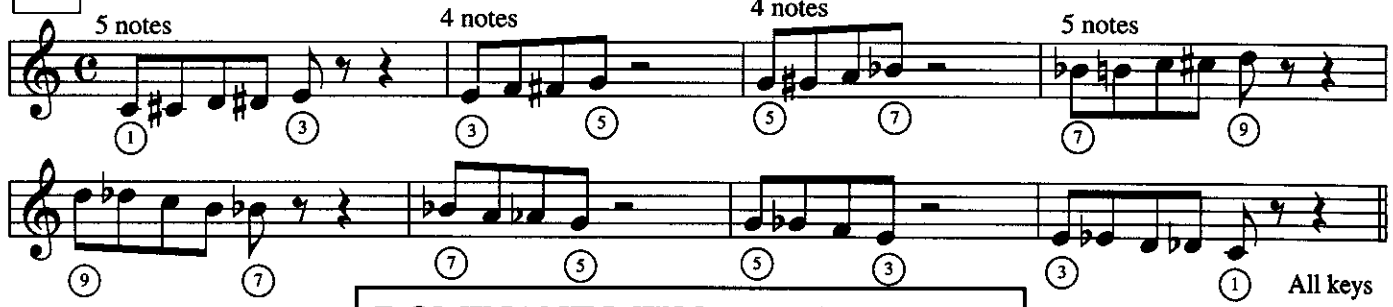
For each key:	Bars 1-8	Chromatic scale	Exercise 1C
	Bars 9-24	Digital patterns	Exercise 2C
	Bars 25-32	Pentatonic patterns	Exercise 3C
	Chord Sequence:	Chart 3 as Dominant (count off each key)	

Chromatic

DOMINANT

Different chord tones and arrangement of the 4 and 5 note phrases.
Circled numbers are chord tones.

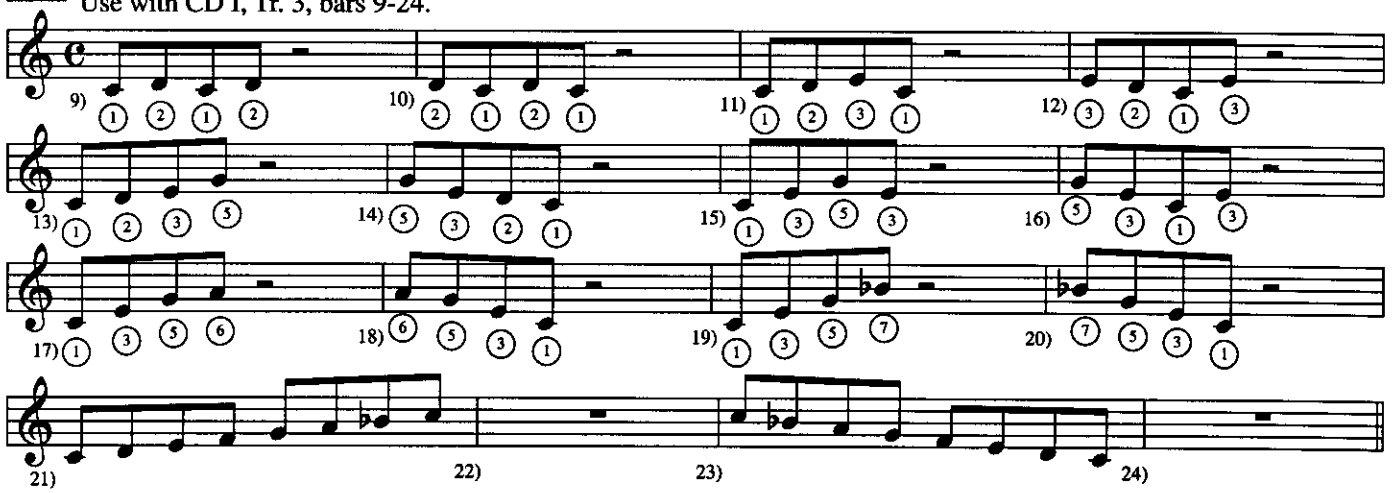
1C Use with CD I, Tr. 3—1st 8 bars



DOMINANT/MIXOLYDIAN SCALE

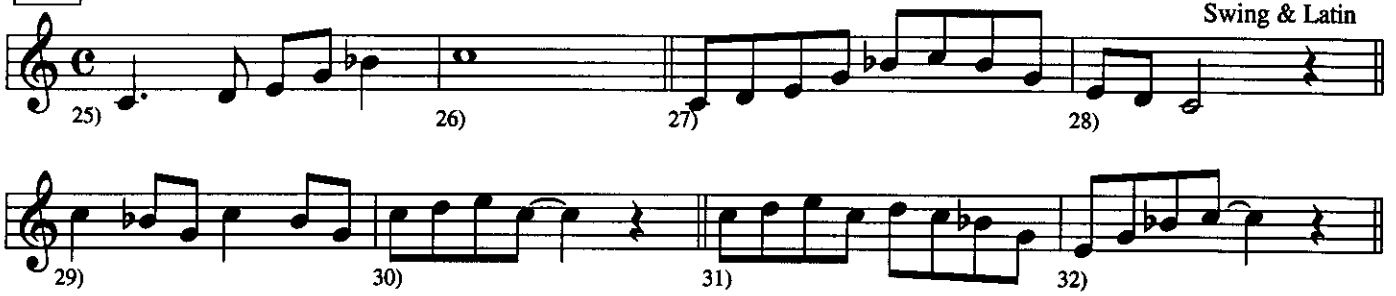
2C Use with CD I, Tr. 3, bars 9-24.

Circled numbers are scale tones.

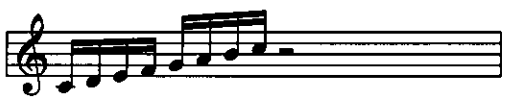


3C The same Pentatonic phrases transposed for Dominant—use with CDI, Tr. 3, last 8 bars

Swing & Latin



Sixteenth-note conversion for Major



When ready:

1. Convert to speed drills by changing eighth-notes to sixteenth-notes.
2. Learn both rhythmic formats (Swing and Latin) for every exercise.
3. Invent different digital patterns to stretch out.

Chart 3

For Exercise 1C, 2C, 3C
CD I/DemoTrack 3

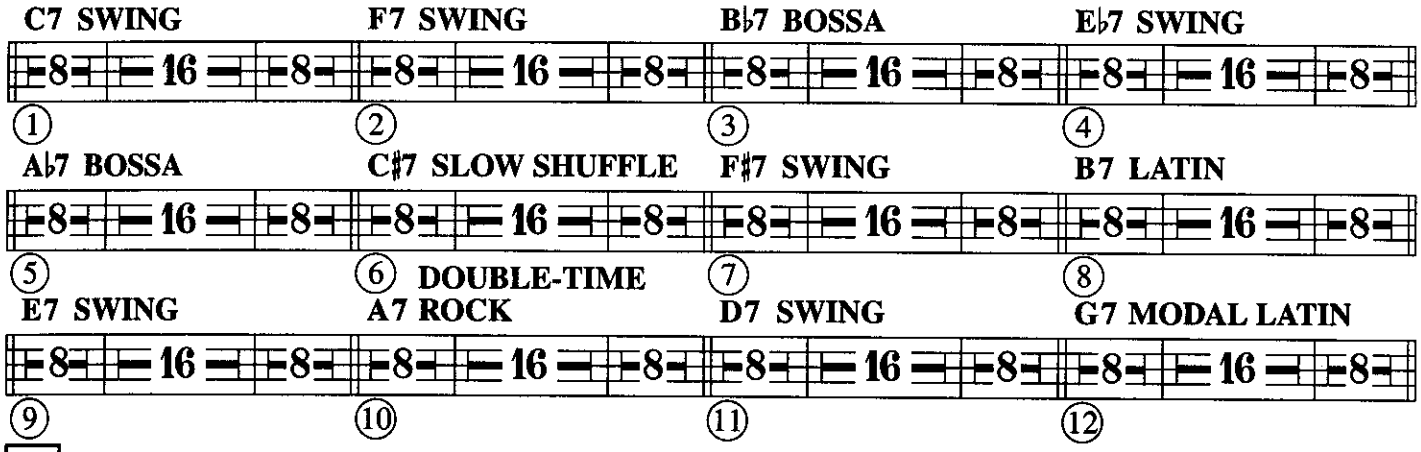
Free-Standing Chords—Dominant
32 Bars Each

1st 8 bars—Play chromatic patterns
Next 16 bars—Play diatonic patterns
Last 8 bars—Play pentatonic patterns

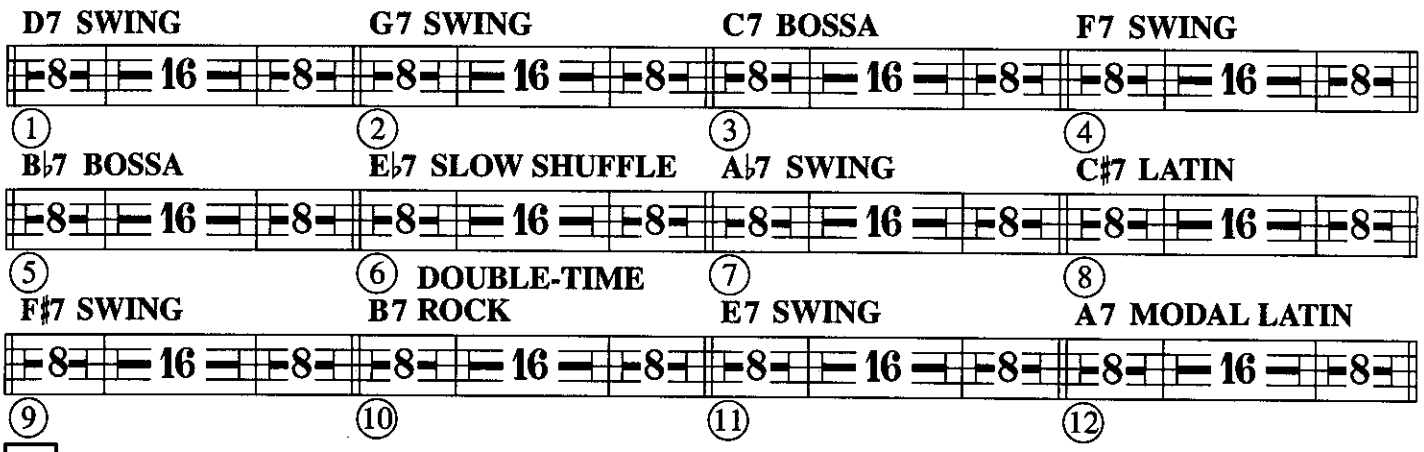
Concert Instruments

Circled numbers indicate key changes; each key is counted off.

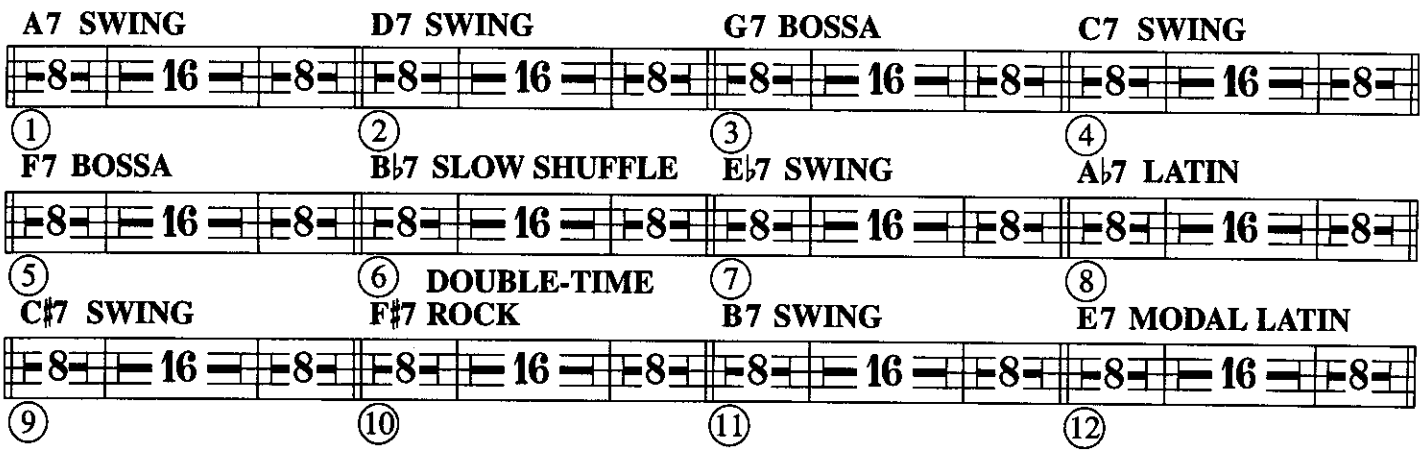
Varied articulations.



B♭ Trumpet/Tenor, Soprano Sax

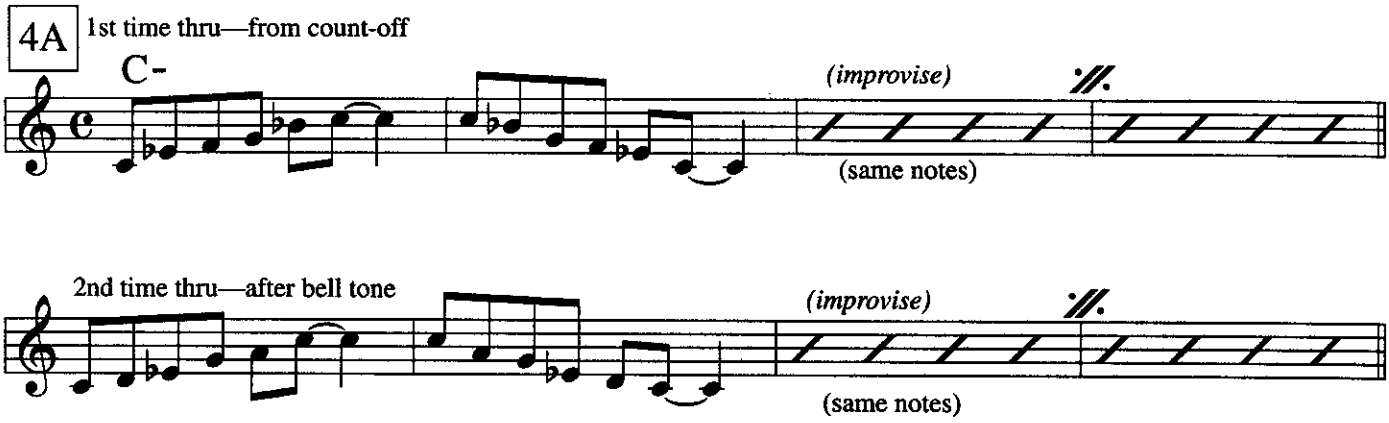


E♭ Alto/Baritone Sax



CD I, Tr. 4 Volume 21, Track 6, Disc 2	4 bars each—2X—cycle 3:11 Minor—shuffle/swing
First countoff:	Minor pentatonics followed by improvisation Exercise 4A—1st time thru
On repeat after bell tone:	Altered pentatonics followed by improvisation Exercise 4A—2nd time thru
Chord Sequence:	Chart 4 as 4 bar minor chords

For: Vol. 21/Tr. 6, Disc 2—Minor chords—4 bars each—thru cycle—2x—swing—use CD I, Tr. 4



For: Vol. 21/Tr. 6, Disc 2—Minor chords—4 bars each—thru cycle—2x—swing—use CD I, Tr. 4

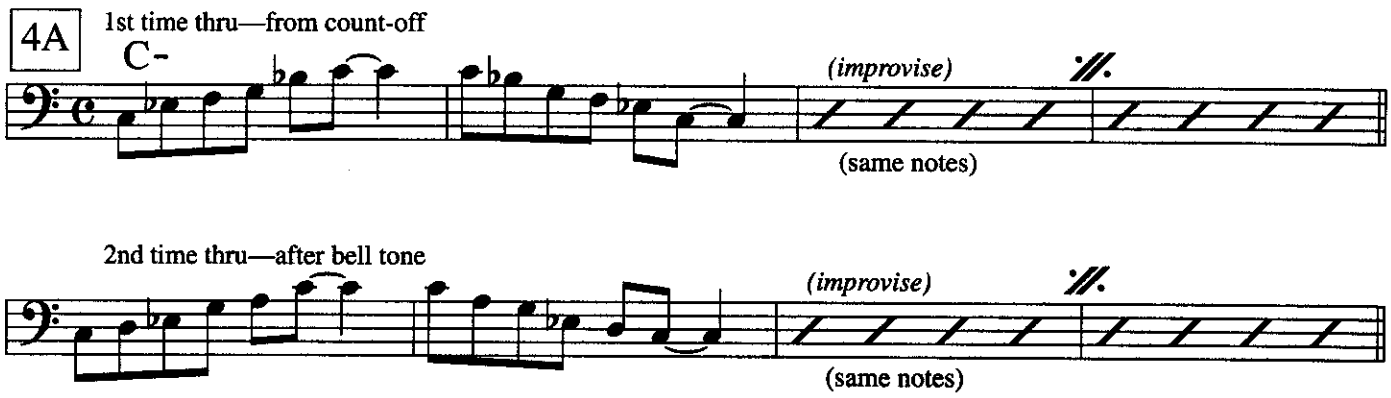
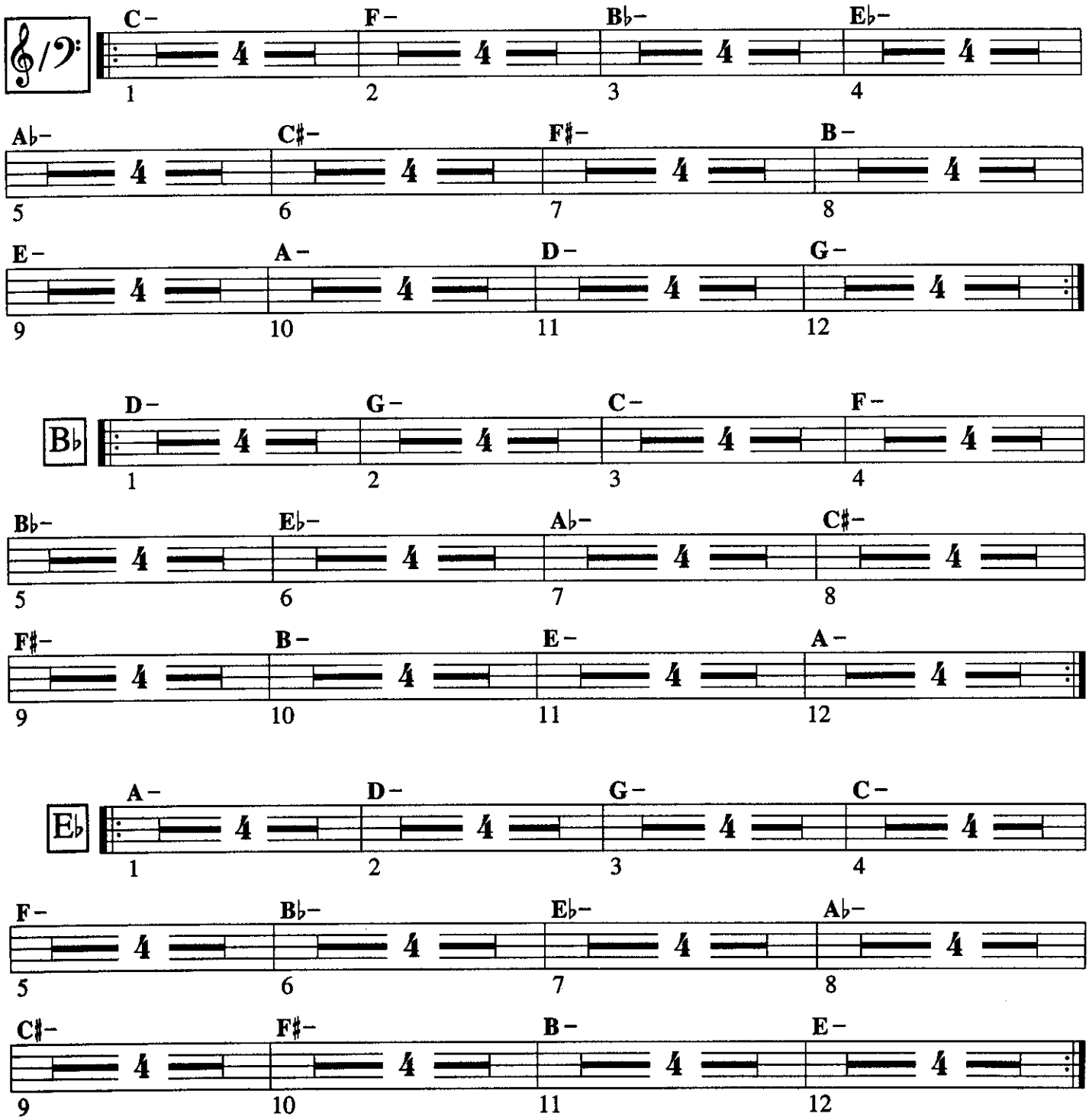


Chart 4

Minor Chords—Cycle
4 Bars Each

For Exercise 4A
CD I/DemoTrack 4
Swing

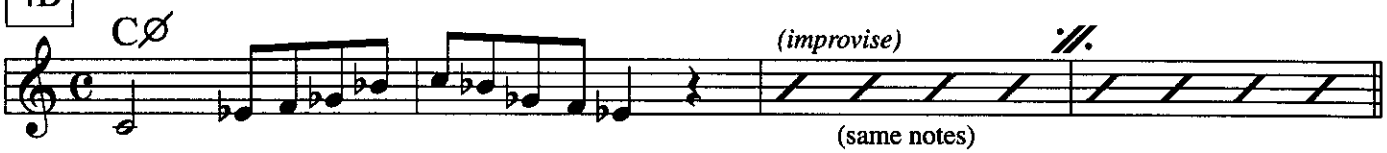
Bell Tone indicates repeat.



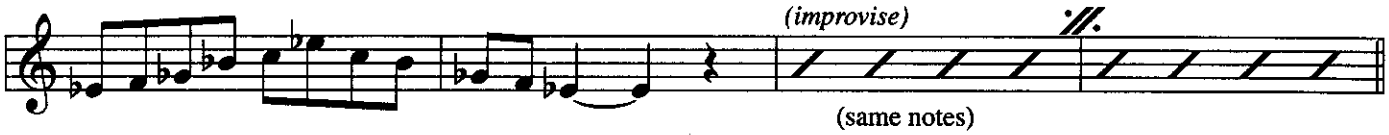
CD I, Tr. 5	Volume 21, Track 12, Disc 2	4 bars each—2X—cycle *Half-diminished*—bossa nova—3:51
	From countoff:	Altered pentatonics from root of chord, followed by improvisation Exercise 4B—1st time thru
	On repeat after bell tone:	Altered pentatonics from third of chord, followed by improvisation Exercise 4B—2nd time thru
	Chord Sequence:	Chart 5 as 4 bar half-diminished chords

For: Vol. 21/Tr. 12, Disc 2—Half-diminished chords—4 bars each—thru cycle —2x—Bossa Nova—use CD I, Tr. 5.

4B 1st time thru—from count-off

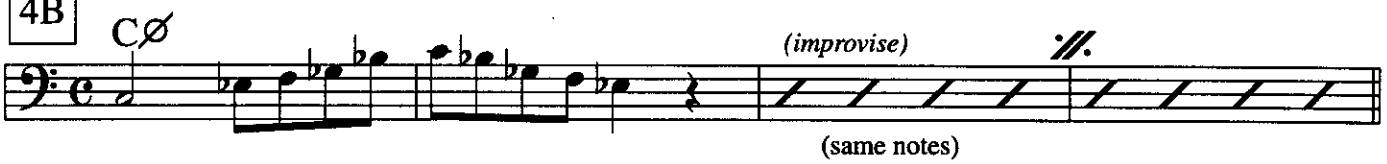


2nd time thru—after bell tone



For: Vol. 21/Tr. 12, Disc 2—Half-diminished chords—4 bars each—thru cycle —2x—Bossa Nova—use CD I, Tr. 5.

4B 1st time thru—from count-off



2nd time thru—after bell tone

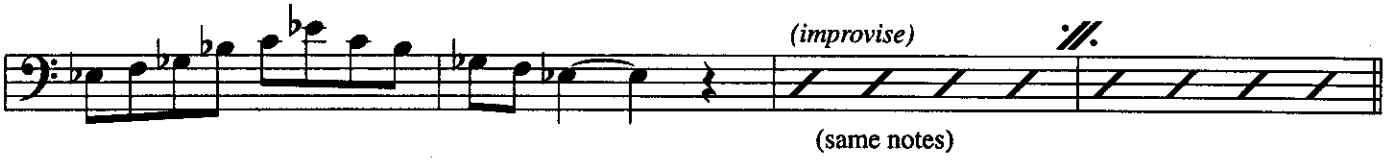
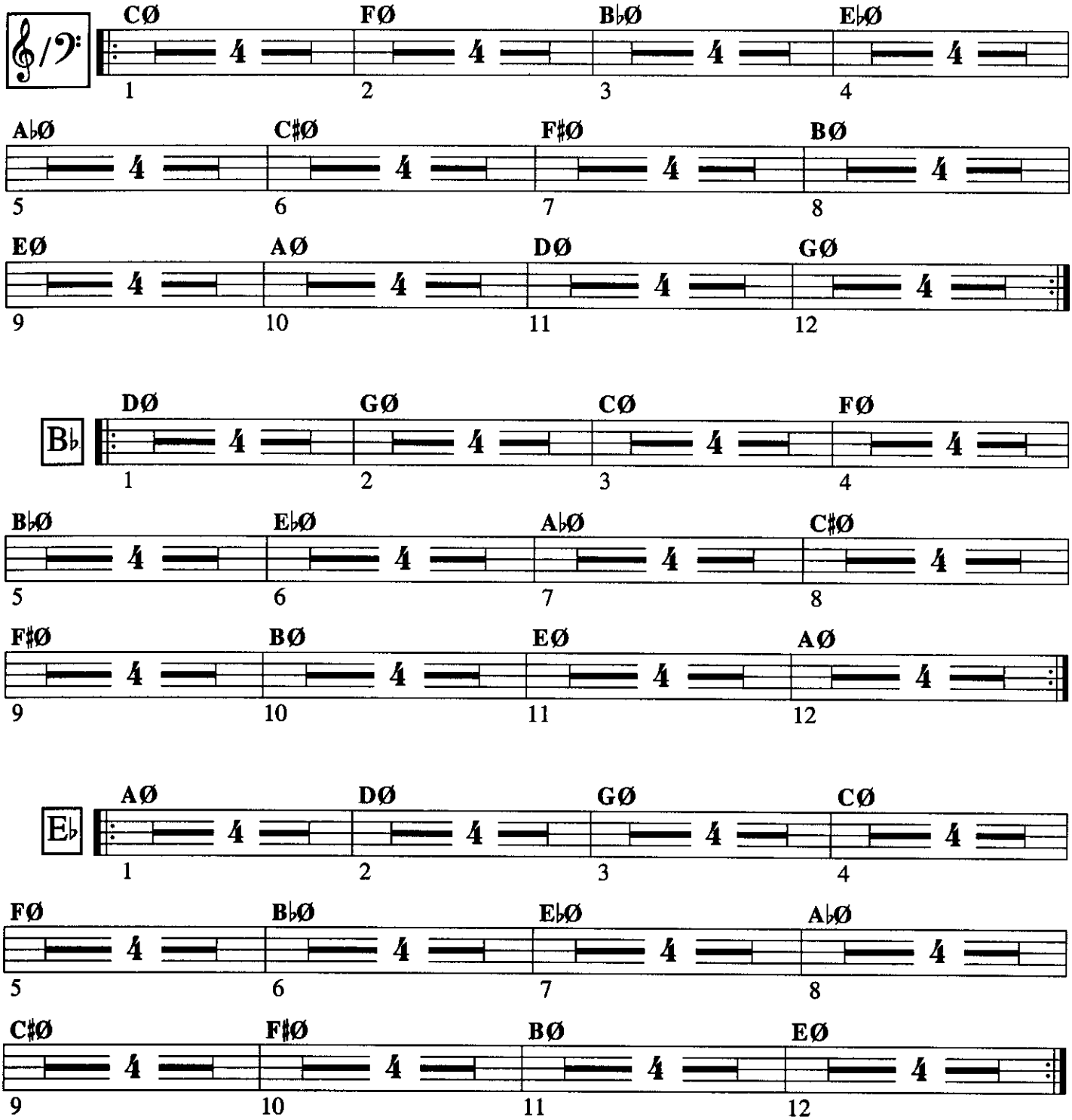


Chart 5

Half-Diminished Chords
Cycle—4 Bars Each

For Exercise 4B
CD I/DemoTrack 5
Bossa Nova

Bell Tone indicates repeat.

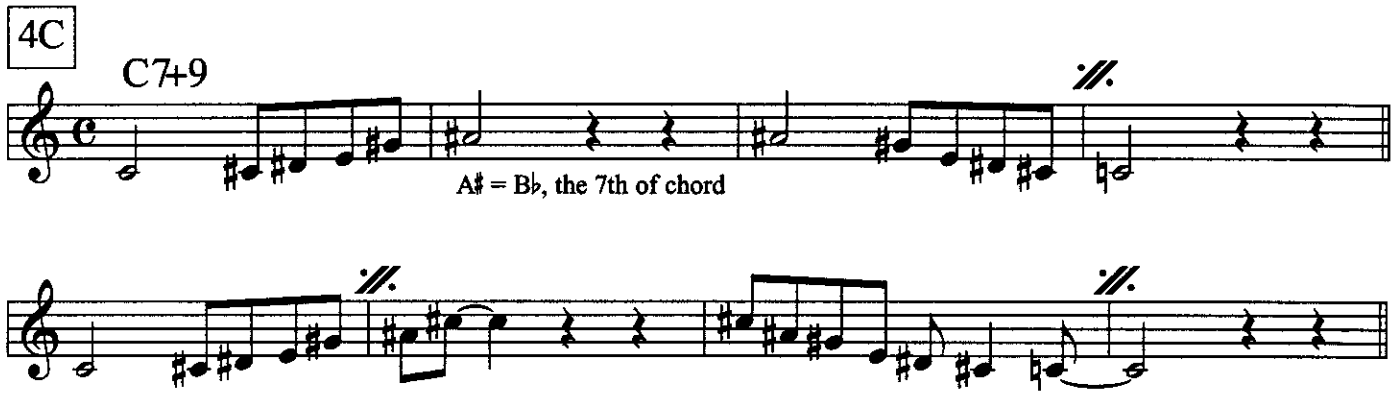


CD I, Tr. 6 Volume 84, Track 9, Disc 2 — 8 bars each—1X—random root movement
Altered dominant—swing 4:04

From countoff: — Altered pentatonics—start with chord root for tonal orientation
Exercise 4C

Chord Sequence: — Chart 6 as 8 bar altered dominant chords

For: Vol. 84/Tr. 9, Disc 2—Altered dominant chords—8 bars each—random root movement—swing— use CD I, Tr. 6.



For: Vol. 84/Tr. 9, Disc 2—Altered dominant chords—8 bars each—random root movement—swing—use CD I, Tr. 6.

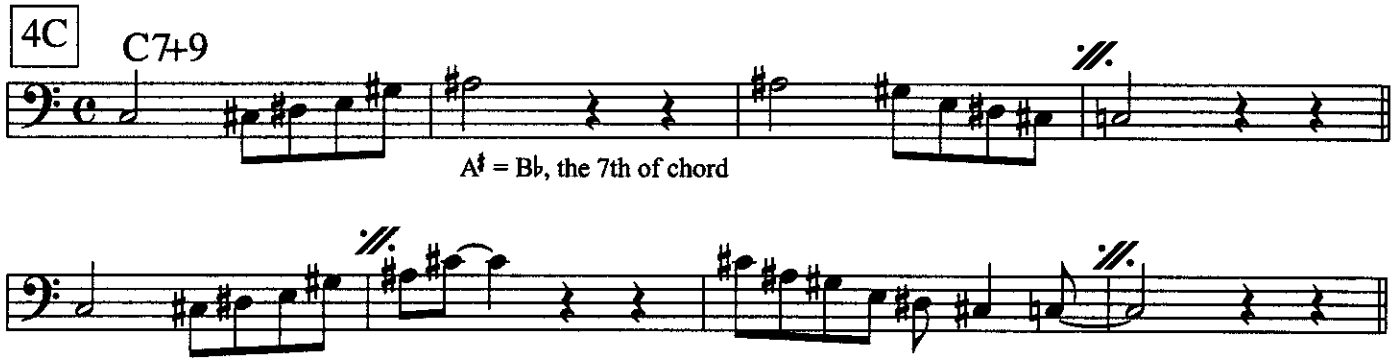
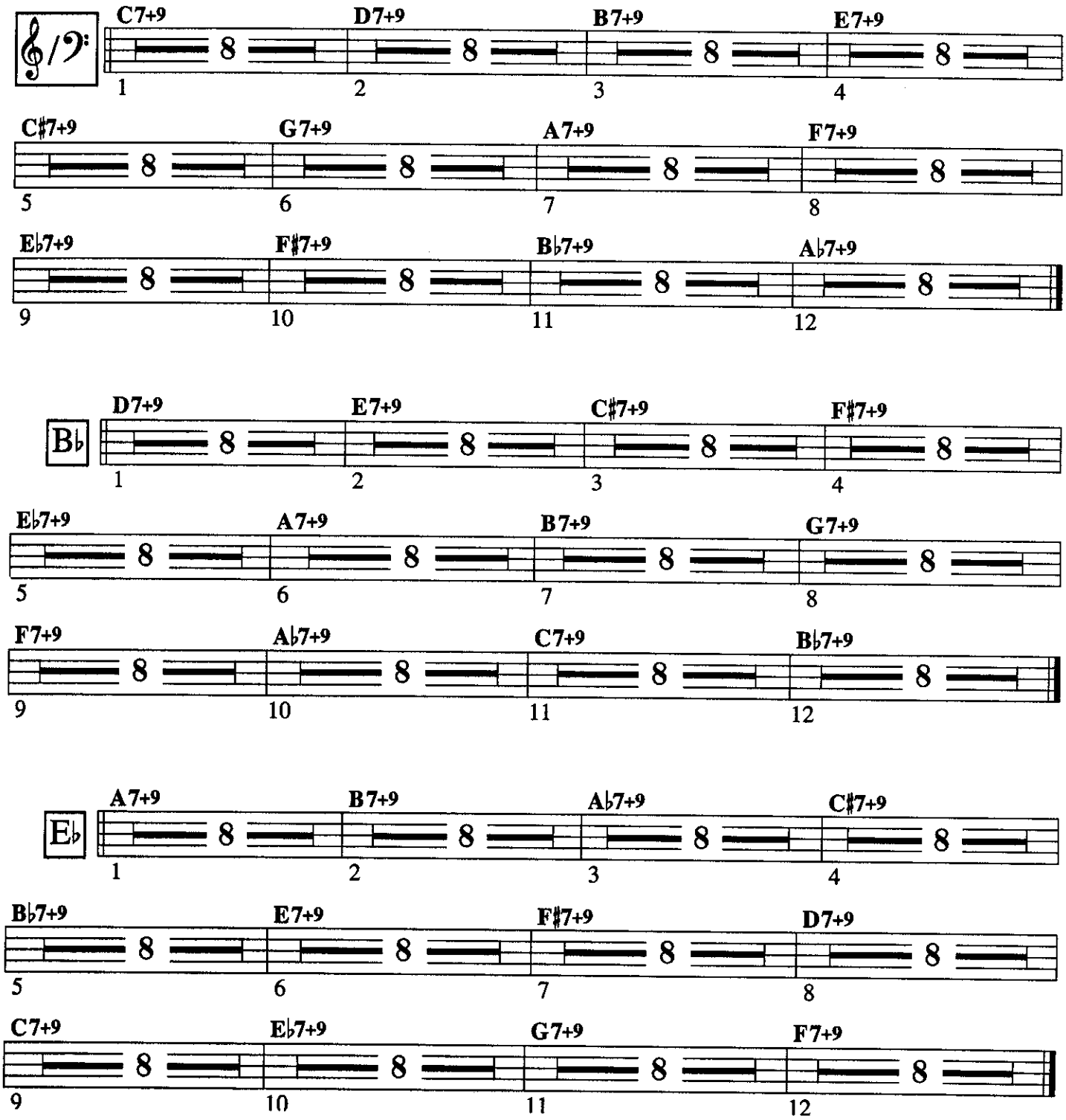


Chart 6

Altered Dominant Chords
8 Bars Each

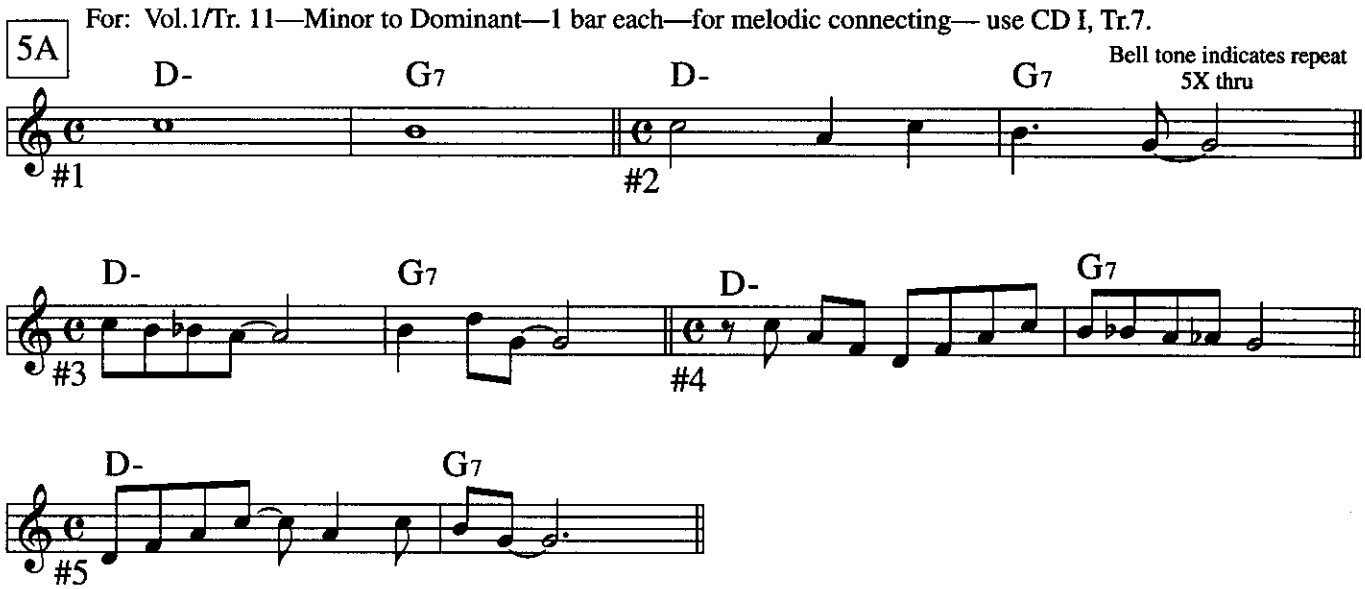
For Exercise 4C
CD I/DemoTrack 6
Swing



Tr. No. 7-9 For: *Melodic Connecting*
CD I, Tr. 7 Volume 1, Track 11 1 bar each—*minor to dominant*
5 times through—bossa nova—3:43

From countoff:	1st X Exercise 5A Example #1
from belltone:	2nd X Exercise 5A Example #2
from belltone:	3rd X Exercise 5A Example #3
from belltone:	4th X Exercise 5A Example #4
from belltone	5th X Exercise 5A Example #5

Chord Sequence: Chart 7 (5 times)



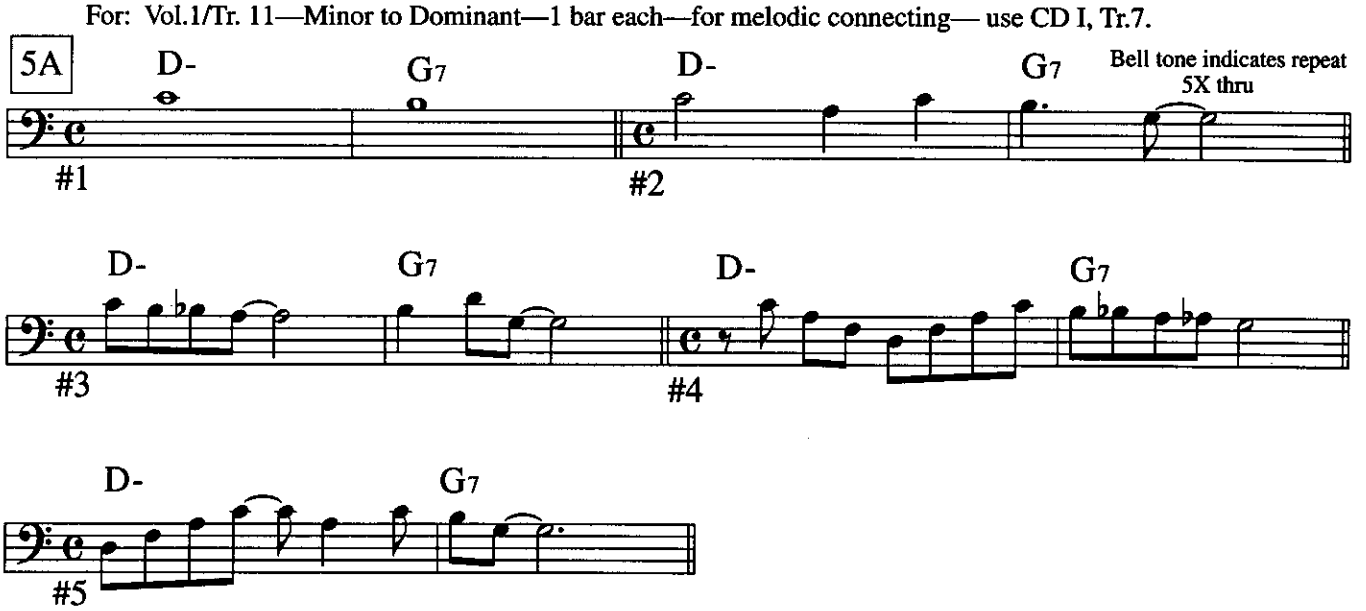
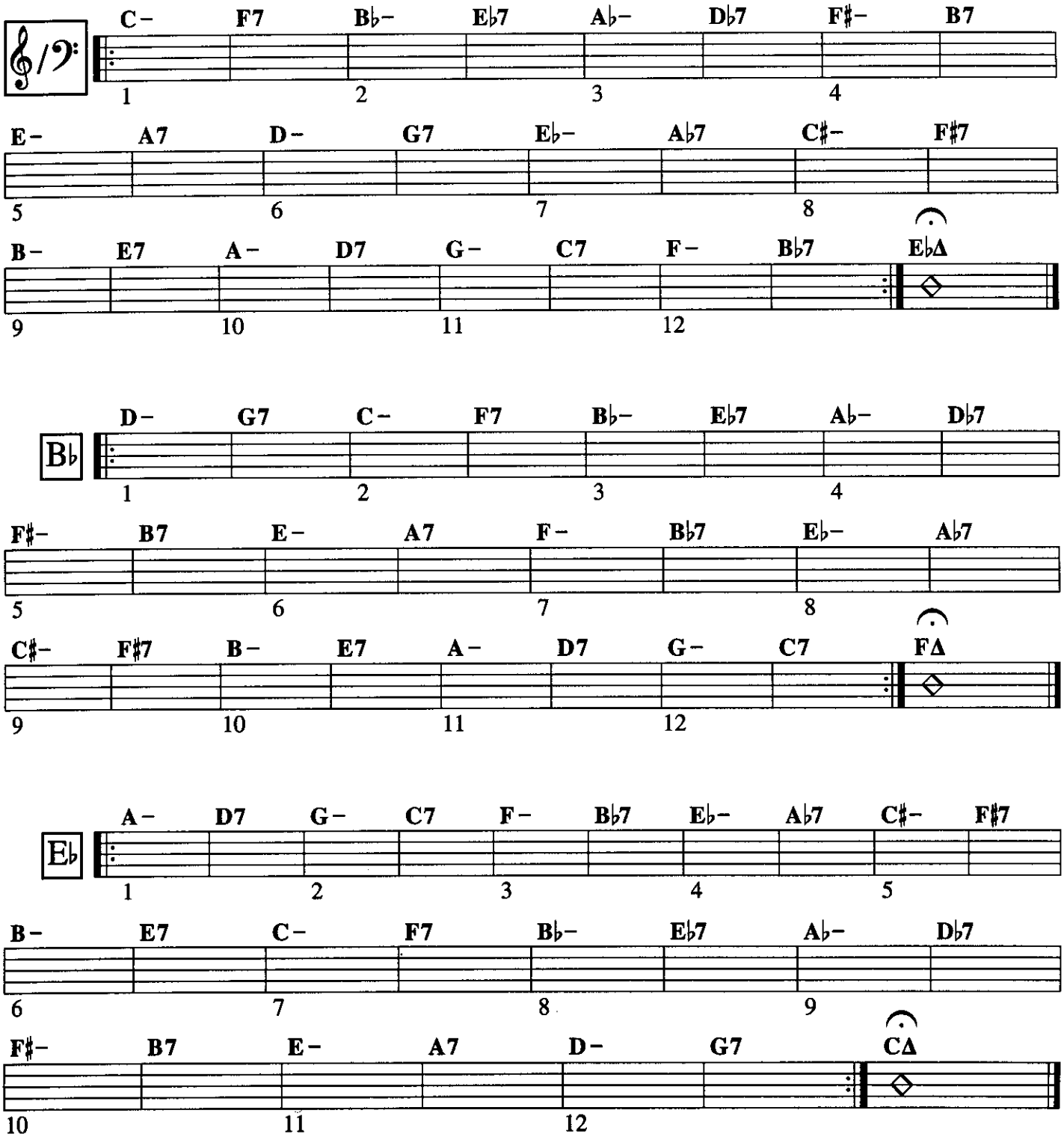


Chart 7

Minor-To-Dominant (Half-Cadences)

For Exercise 5A
CD I/DemoTrack 7
Bossa (5x thru)

Bell tone indicates repeat.



CD I, Tr. 8 Volume 16, Track 13, Disc 1 1 bar to major, twice—then to minor, twice
From countoff: Exercise 5B *Altered dominant to tonic*—swing 3:36
Chord Sequence: Chart 8 (1 bar per chord)

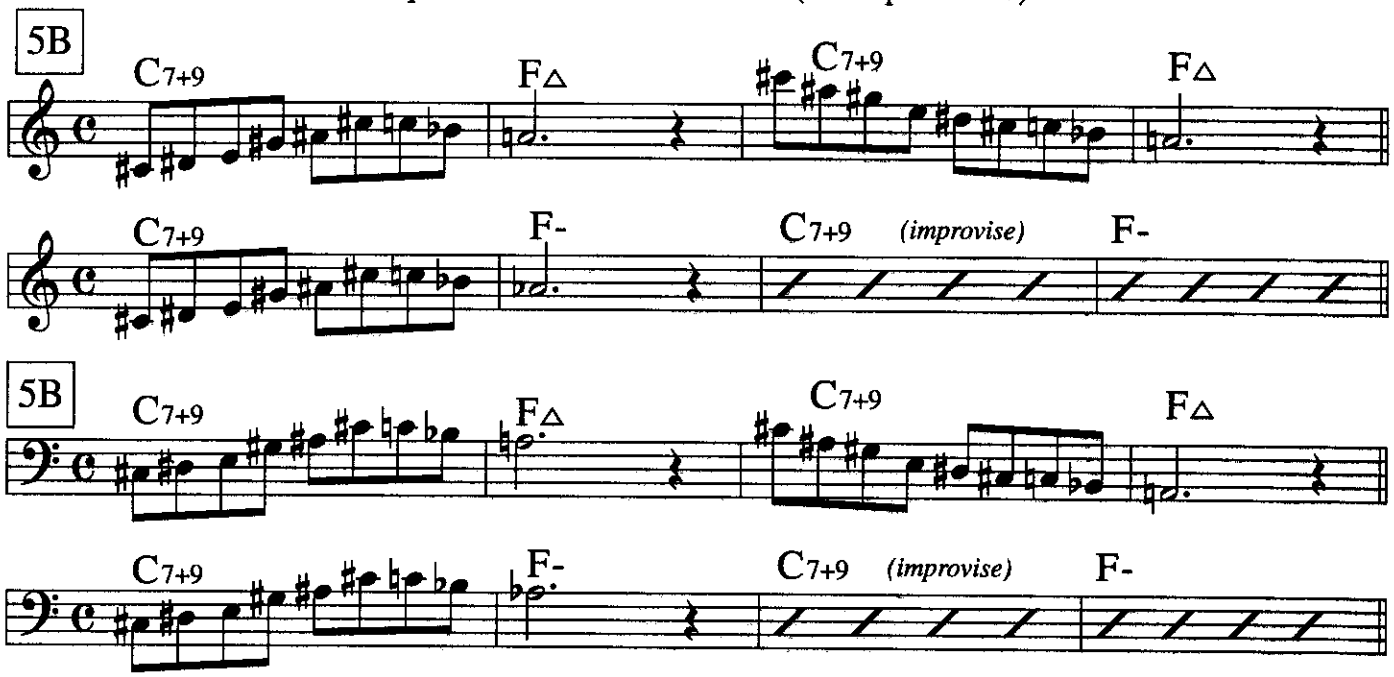


Chart 8

Altered Dominant-To-Tonic Resolutions

For Exercise 5B
CD I/DemoTrack 8
Swing

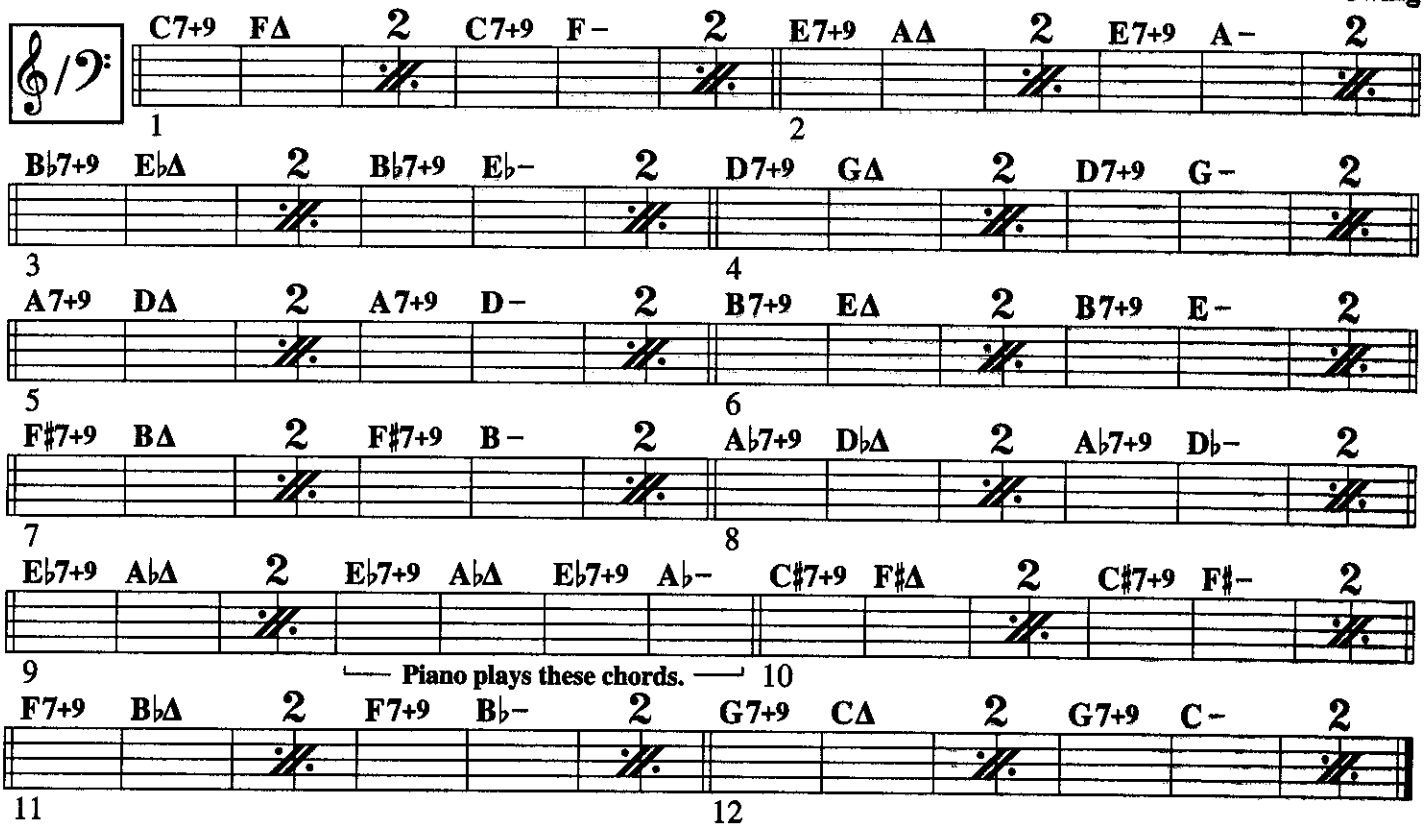
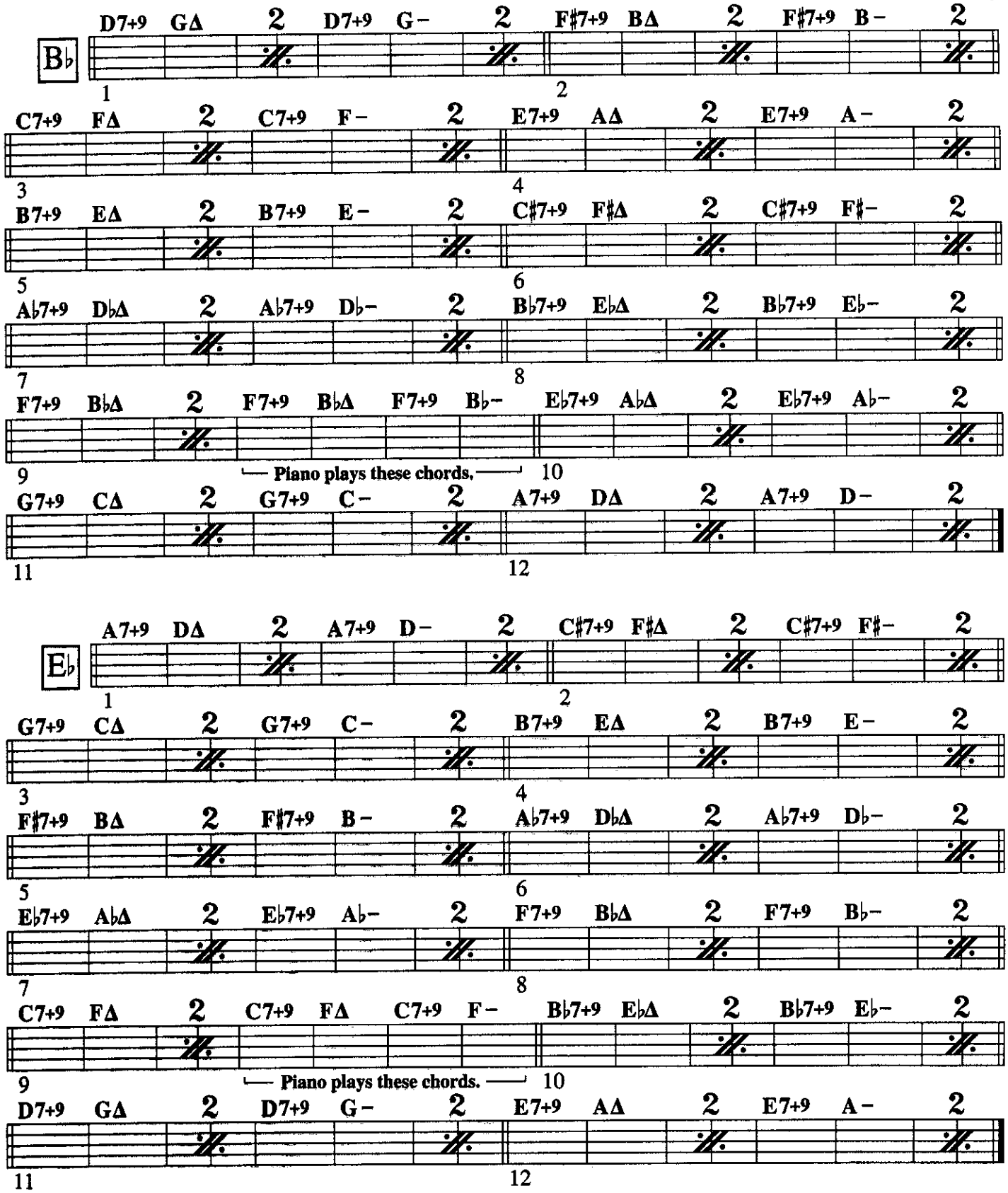


Chart 8 (continued)

For Exercise 5B
CD I/DemoTrack 8
Swing



No. 9-11 For: *Cadences*

CD I, Tr. 9 Volume 3, Track 1

Major cadences w/full resolution
4 bars each, with repeat—bossa nova—3:11

From countoff: Exercise 5C

Chord Sequence: Chart 9 (4 bars per cadence)

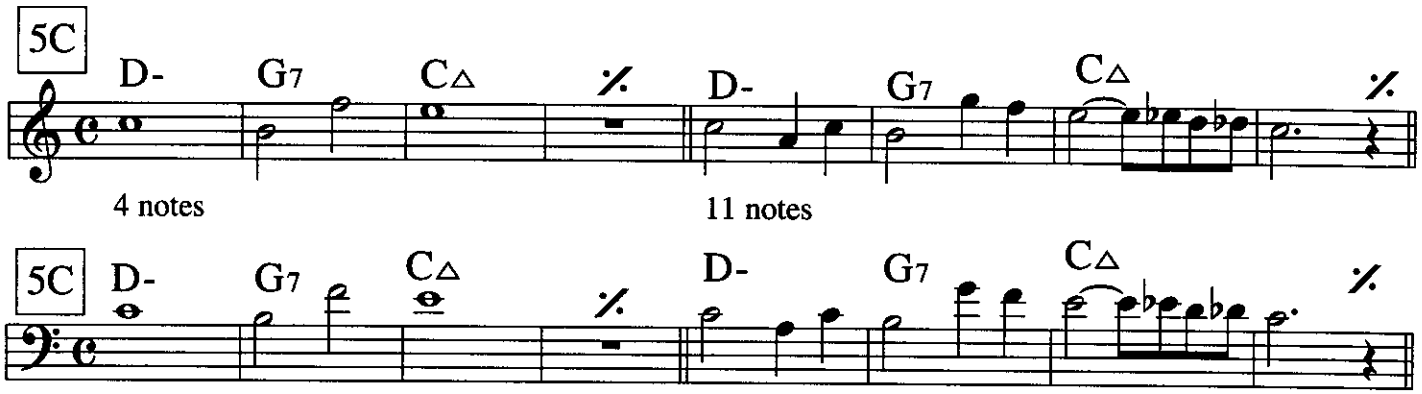


Chart 9

Major Cadences

For Exercise 5C
CD I/DemoTrack 9
Bossa Nova

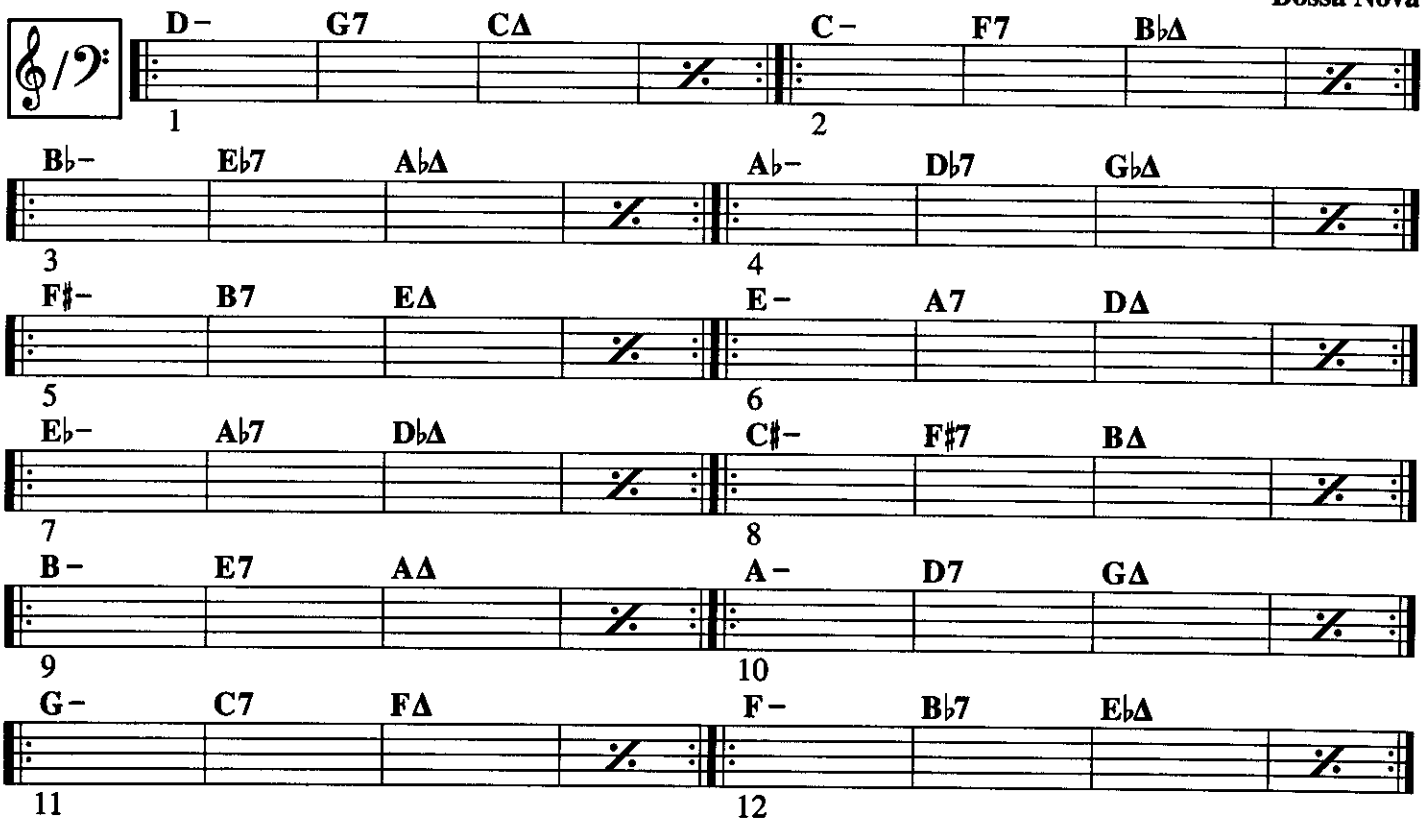
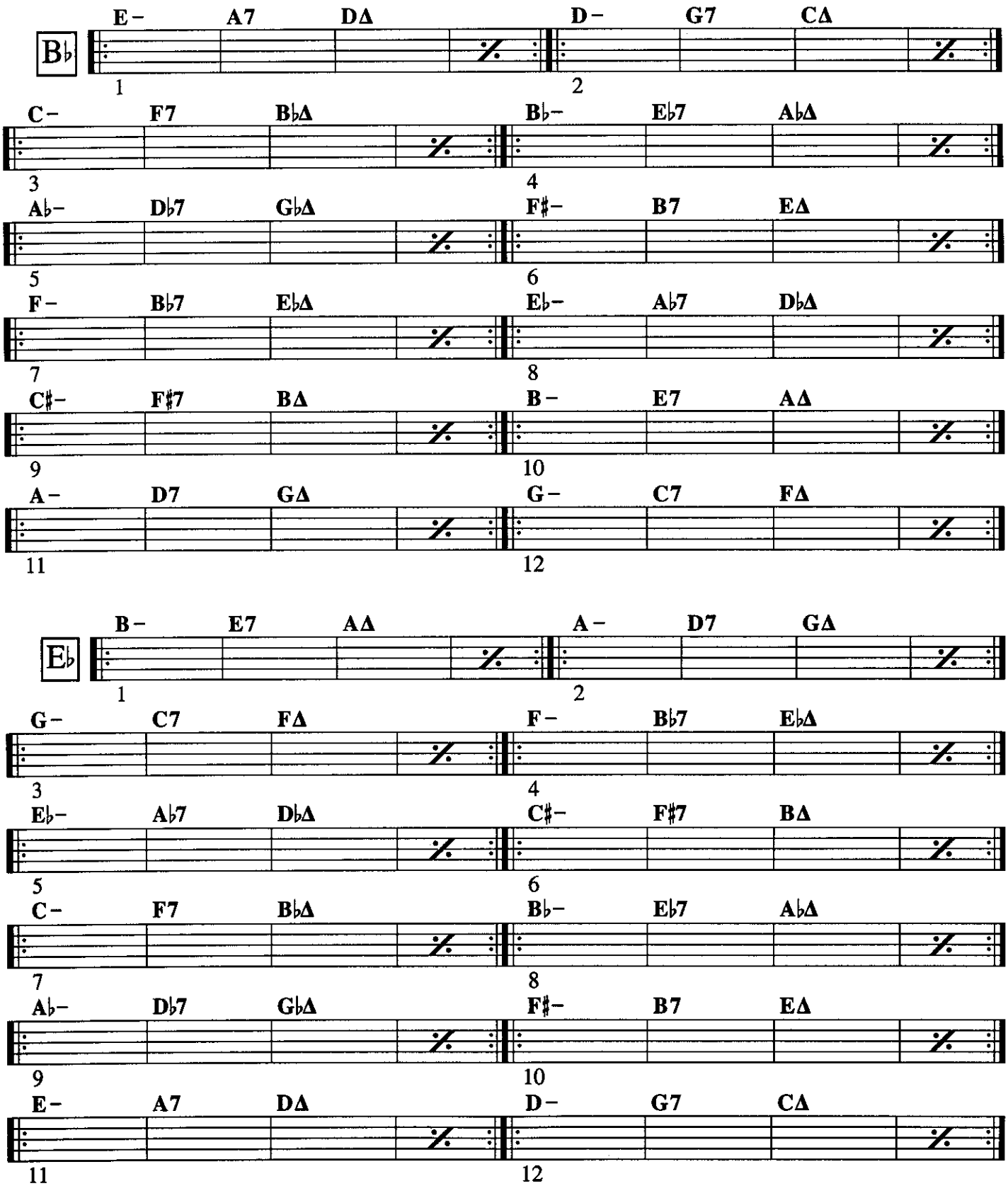


Chart 9 (continued)

For Exercise 5C
CD I/DemoTrack 9
Bossa Nova



CD I, Tr. 10 Volume 84, Track 6, Disc 2 *Major cadences* w/turnback first ending, followed by full resolution on repeat—swing—3:19

From countoff: Exercise 5D (improvise 2nd X through)

Chord Sequence: Chart 10 (4 bars per cadence)

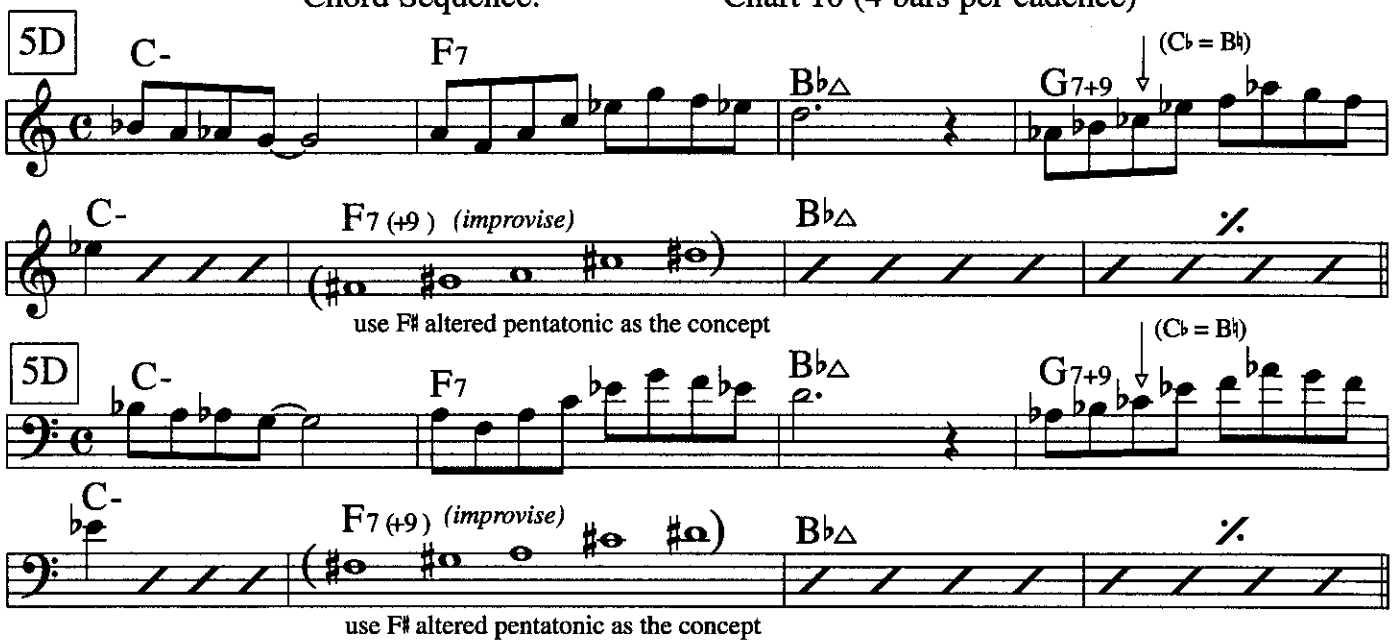


Chart 10

Major Cadences With Turnback

For Exercise 5D
CD I/DemoTrack 10
Swing

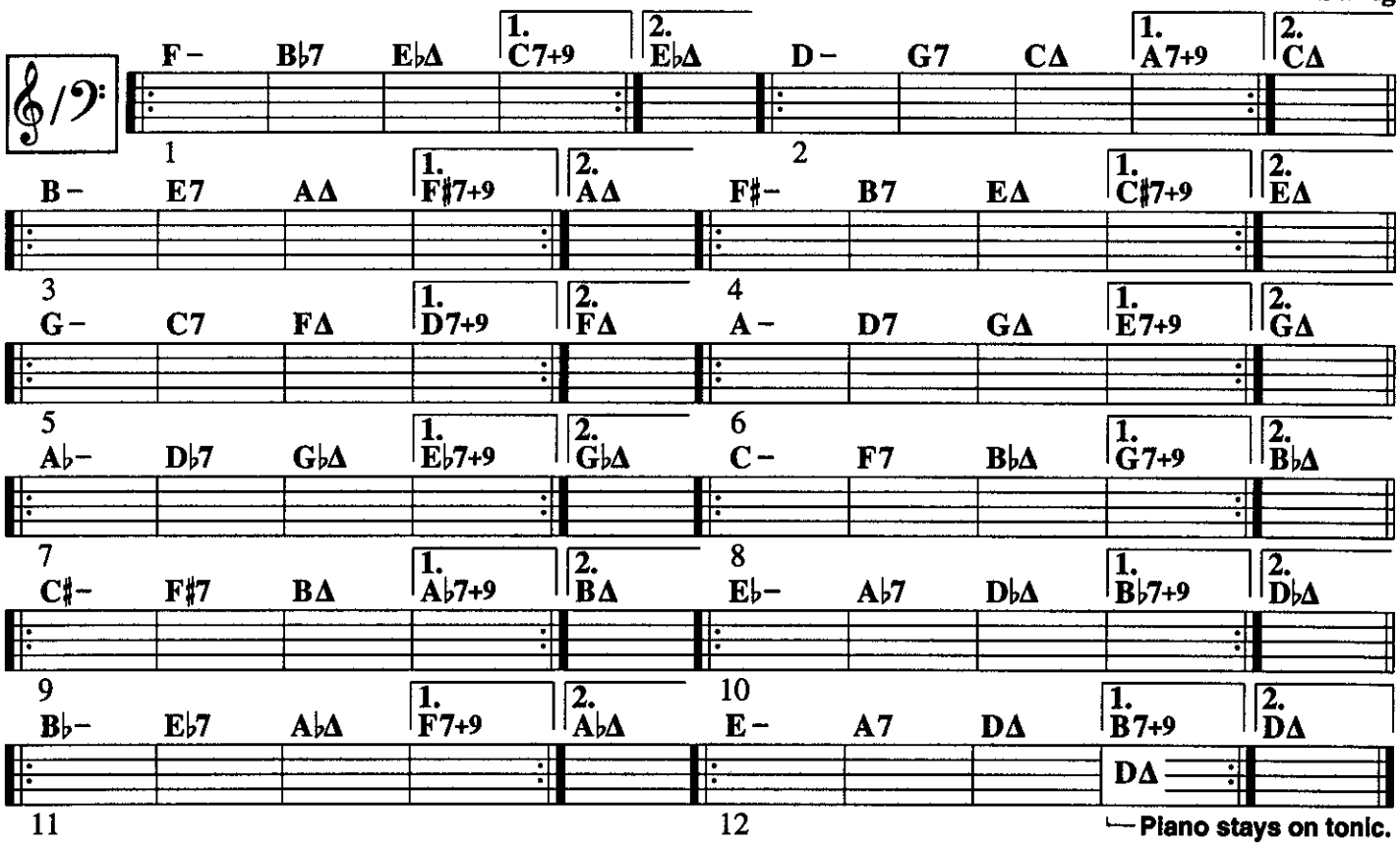
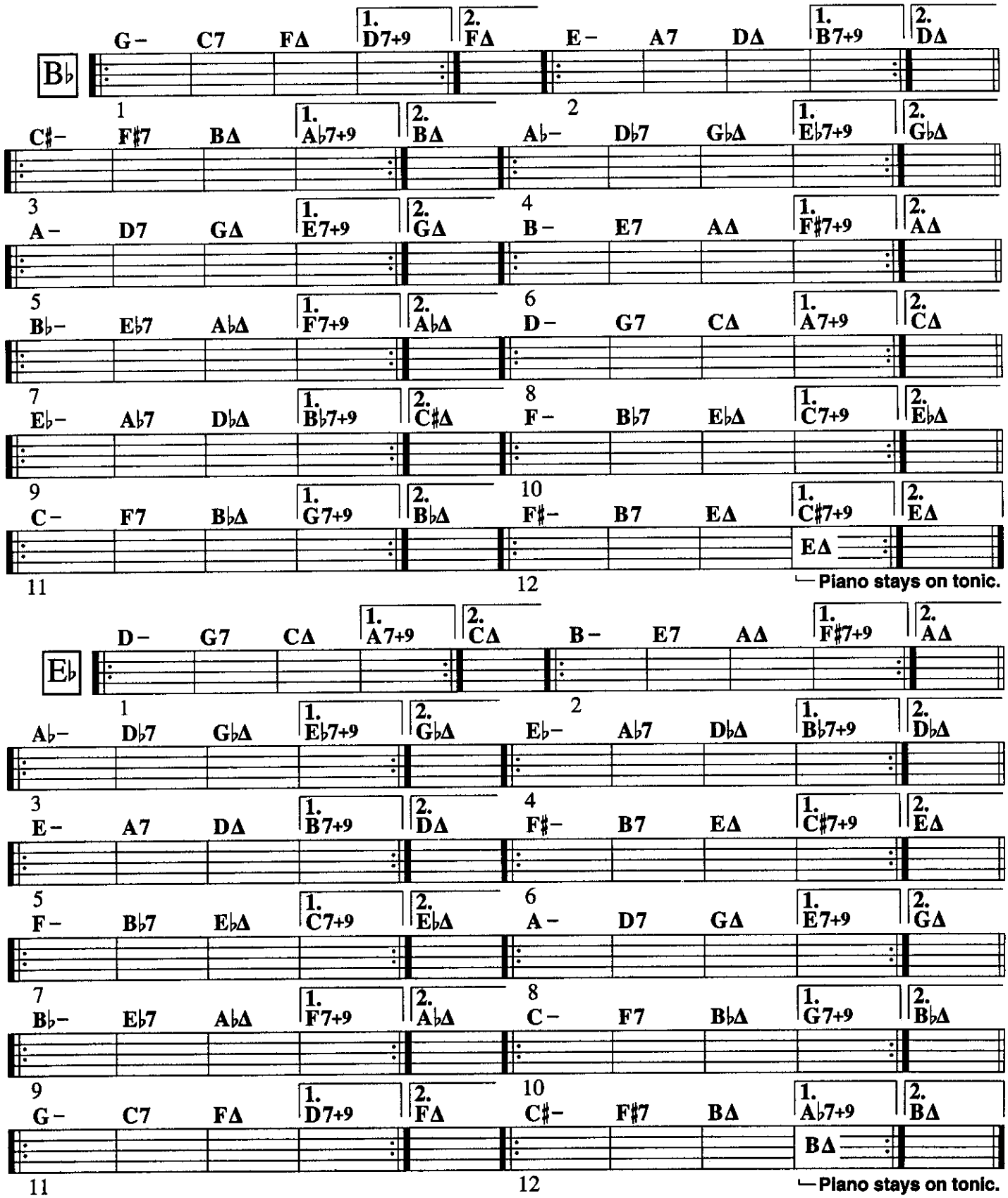


Chart 10 (continued)

For Exercise 5D
CD I/DemoTrack 10
Swing



CD I, Tr. 11 Volume 3, Track 4 Minor cadences w/full resolution
4 bars each, with repeat—swing—3:17
From countoff: Exercise 6A
Chord Sequence: Chart 11 (4 bars per cadence)

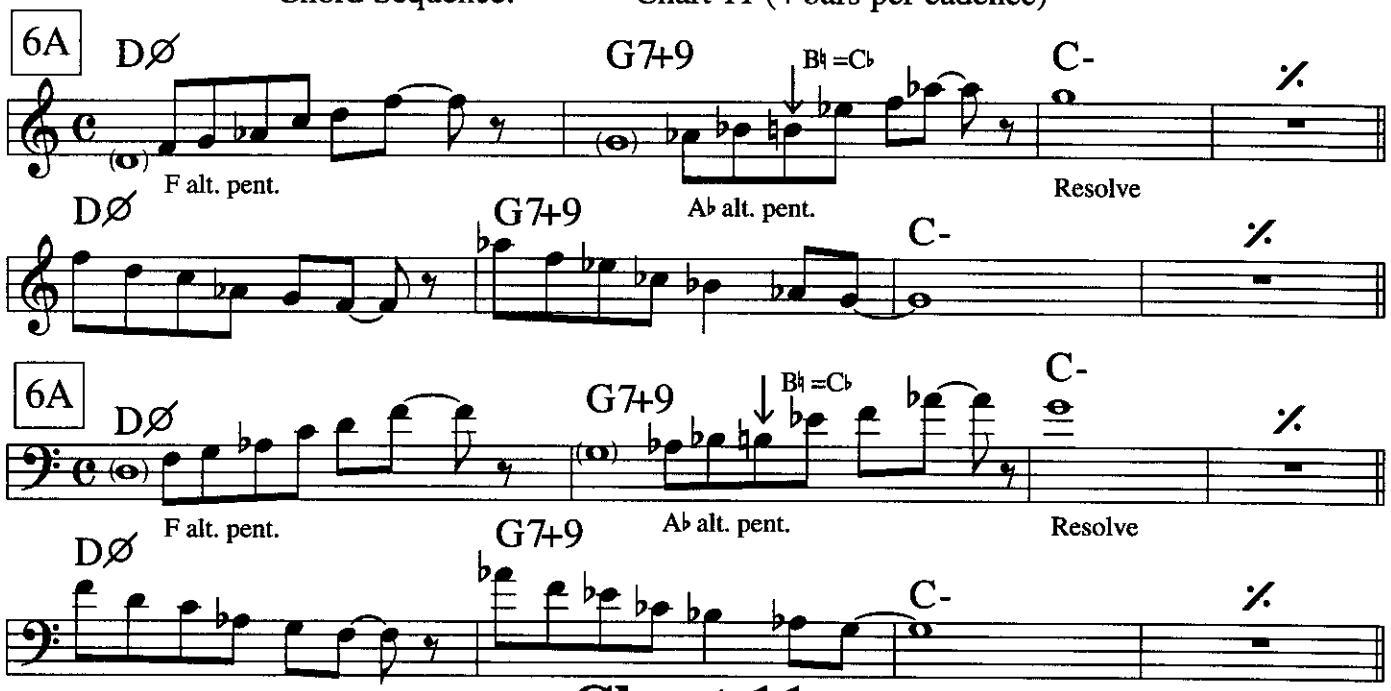


Chart 11

Minor Cadences

For Exercise 6A
CD I/DemoTrack 11
Swing

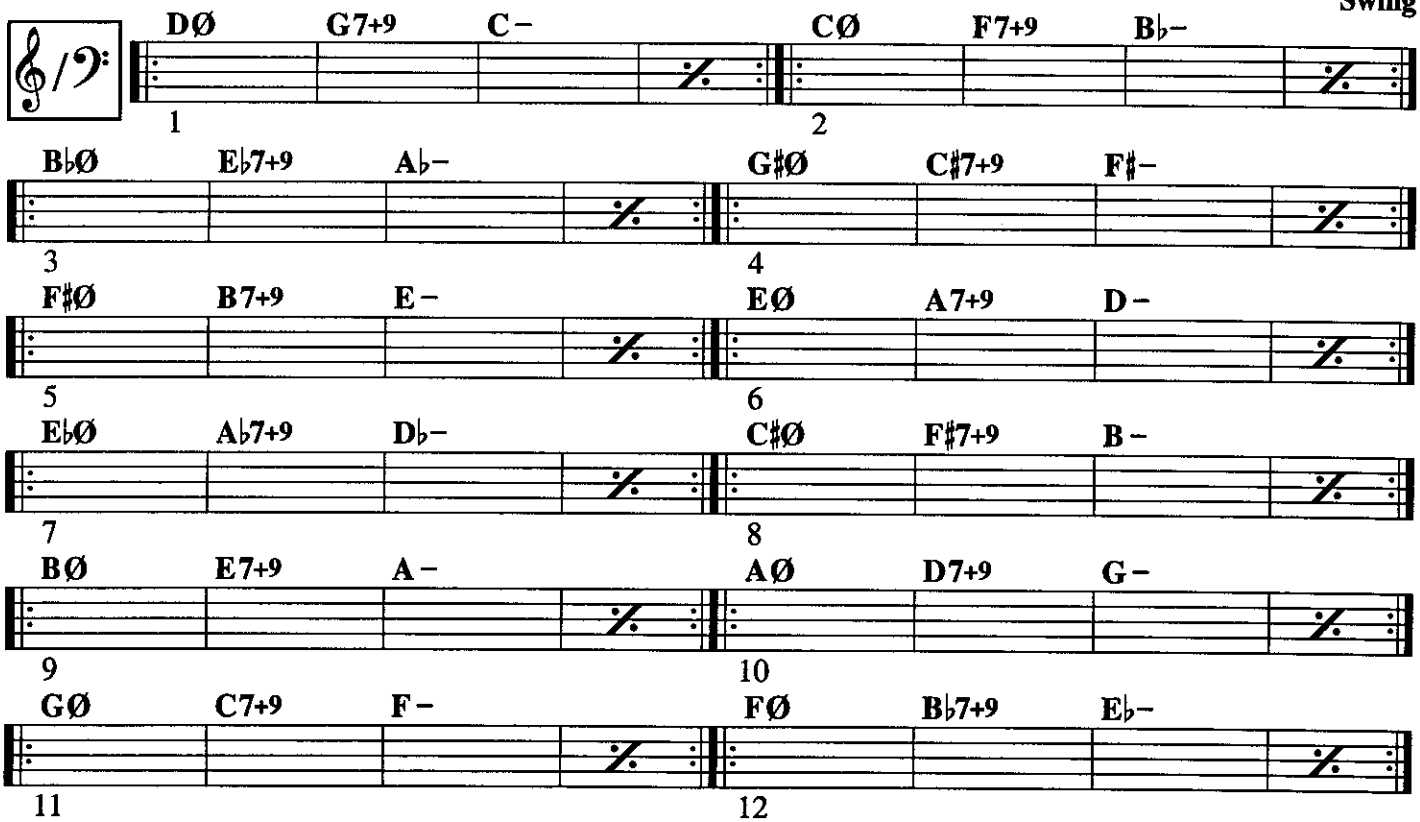
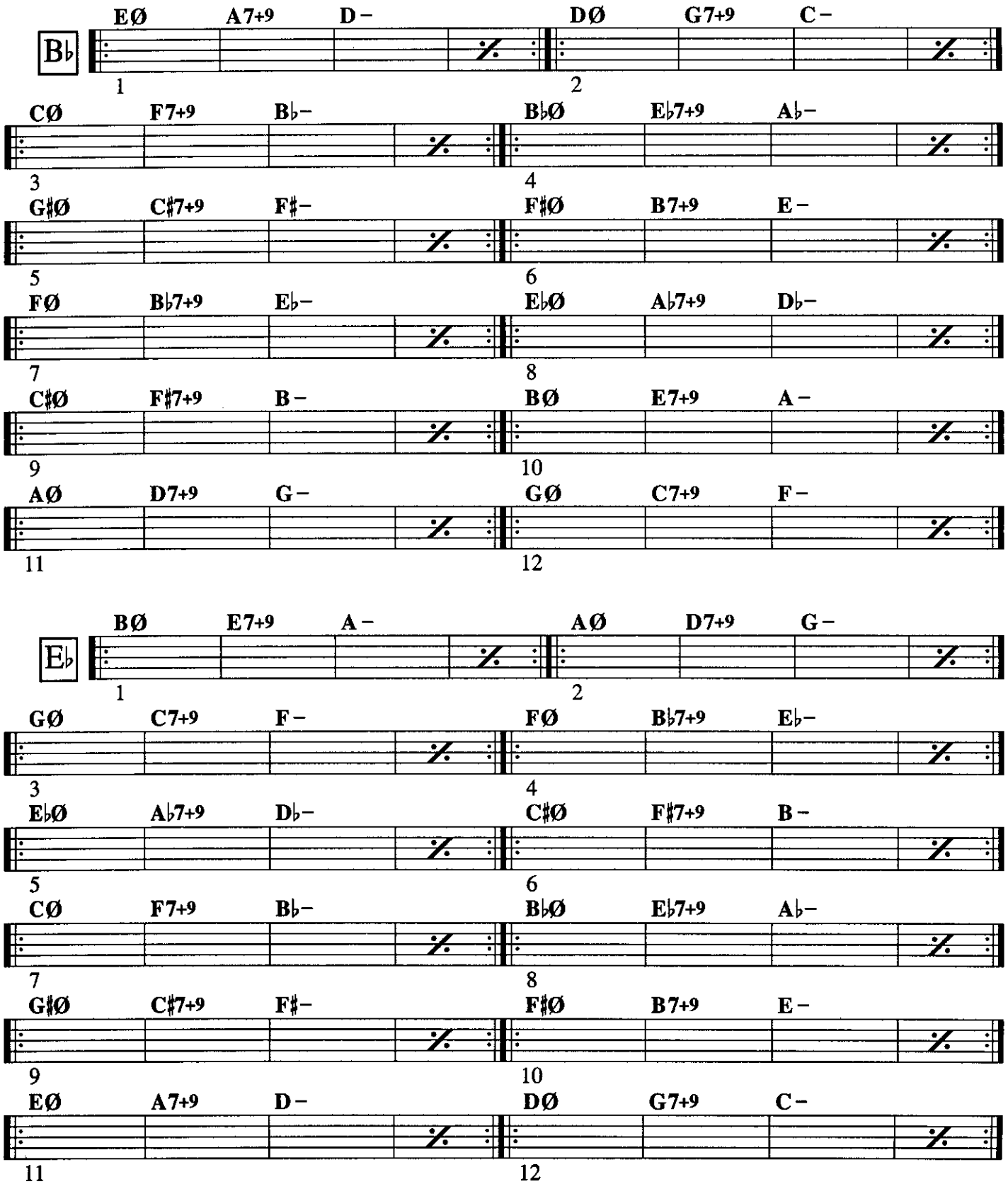


Chart 11 (continued)

For Exercise 6A
CD I/DemoTrack 11
Swing



CD I, Tr. 12 **Concert B♭ and concert A tuning notes.**

RHYTHM SECTION PLAYING CREDITS

FOR ALL EXERCISES FROM J/A VOLUMES 1, 3, 16, 21, 24, 84

CD	TRACK NO.	VOL.	PIANO	BASS	DRUMS
I	1	24	J. Aebersold	J. Goldsby	C. Craig
	2	24	J. Aebersold	J. Goldsby	C. Craig
	3	84	J. Aebersold	T. Wheeler	S. Davis
	4	21	J. Aebersold	S. Rodby	M. Hyman
	5	21	J. Aebersold	J. Goldsby	J. Clay
	6	84	J. Aebersold	T. Wheeler	S. Davis
	7	1	J. Aebersold	R. Reid	J. Higgins
	8	16	J. Aebersold	J. Clayton	M. Hyman
	9	3	D. Haerle	R. Reid	C. Craig
	10	84	J. Aebersold	T. Wheeler	S. Davis
	11	3	D. Haerle	R. Reid	C. Craig
II	1	1	J. Aebersold	R. Reid	J. Higgins
	2	84	J. Aebersold	T. Wheeler	S. Davis
	3	21	J. Aebersold	J. Goldsby	J. Clay
	4	16	J. Aebersold	J. Goldsby	J. Clay
	5	16	J. Aebersold	J. Clayton	M. Hyman
	6	16	J. Aebersold	J. Clayton	M. Hyman
	7	16	J. Aebersold	J. Clayton	M. Hyman
	8	16	J. Aebersold	J. Clayton	M. Hyman
	9	16	J. Aebersold	J. Clayton	M. Hyman
	10	84	J. Aebersold	T. Wheeler	S. Davis

These are the people responsible for the great playing you hear on the tracks. We are most grateful for their expertise and for their contribution to the best interests of jazz education.

The rhythm section for each tune track is listed later, on the individual charts of harmonic organization in Part Two.

INTRODUCTION AND INSTRUCTIONS FOR CD II

EXERCISE TRACKS 1-10

TUNE TRACKS 12-40

CD II

Tracks 1-3 Continue exercise materials with dominant cycles in 3 formats—4 bars, 2 bars, and 1 bar. Mixolydian and bebop scales used. The bebop scale for C7 is: C D E F G A B♭ B♮ C. B♮ is the added chromatic tone. If played in eighth notes, this 8 note scale results in chord tones sounding on the downbeats in both the ascending *and* the descending formats. See exercise 7A, 3rd bar; 7B, 1st bar and 6th bar; 7C, 3rd bar.

Tracks 4-6 Diatonic, dominant, and cadential turnarounds

Tracks 7-8 Cadential and Coltrane sequences

Tracks 9-10 Substitution and symmetry exercises

Track 11 Tuning notes

Practice and make use of the various strategies as previously outlined for internalizing these ideas.

Tracks 12-40 A total of 18 tunes are included to utilize the exercise concepts in different harmonic formats. Sometimes there are 2 examples of the same tune back to back, to provide a different setting or, in some cases, to present a much brighter tempo.

Practice with the CD as before, in various ways, with and without the tenor track.

Learn the melody from an accurate source, and play it along with your improvisations:

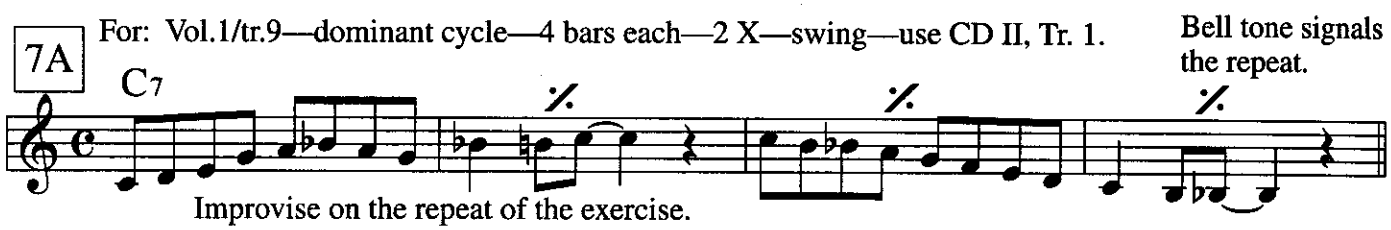
1. With rhythm section only, or

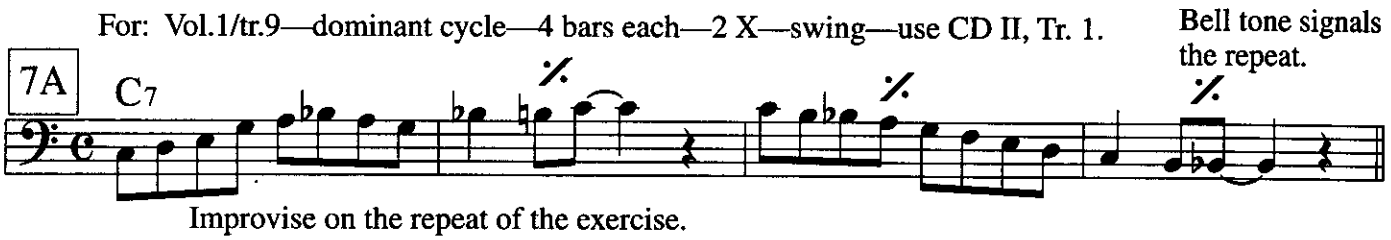
2. Using the tenor part as a counter-melody to your statement of the melody, or as a counterpoint to your improvisation.

DISC 2 EXERCISE TRACKS 1-10, TUNING NOTES TRACK 11, AND ALL TUNE TRACKS 12-40

With Aebersold volume reference information and per track instructions. See Exercise Charts 12-21 for chord sequences—all instruments.
Track No. 1-3 for: Cycles

CD II, Tr. 1	*Volume 1, Track 9*	4 bars each—cycle *Dominant*—swing—2 times—3:10
	From countoff:	1 X Exercise 7A
	From belltone:	2 X Improvise
	Chord Sequence:	Chart 12 as 4 bar dominant chords





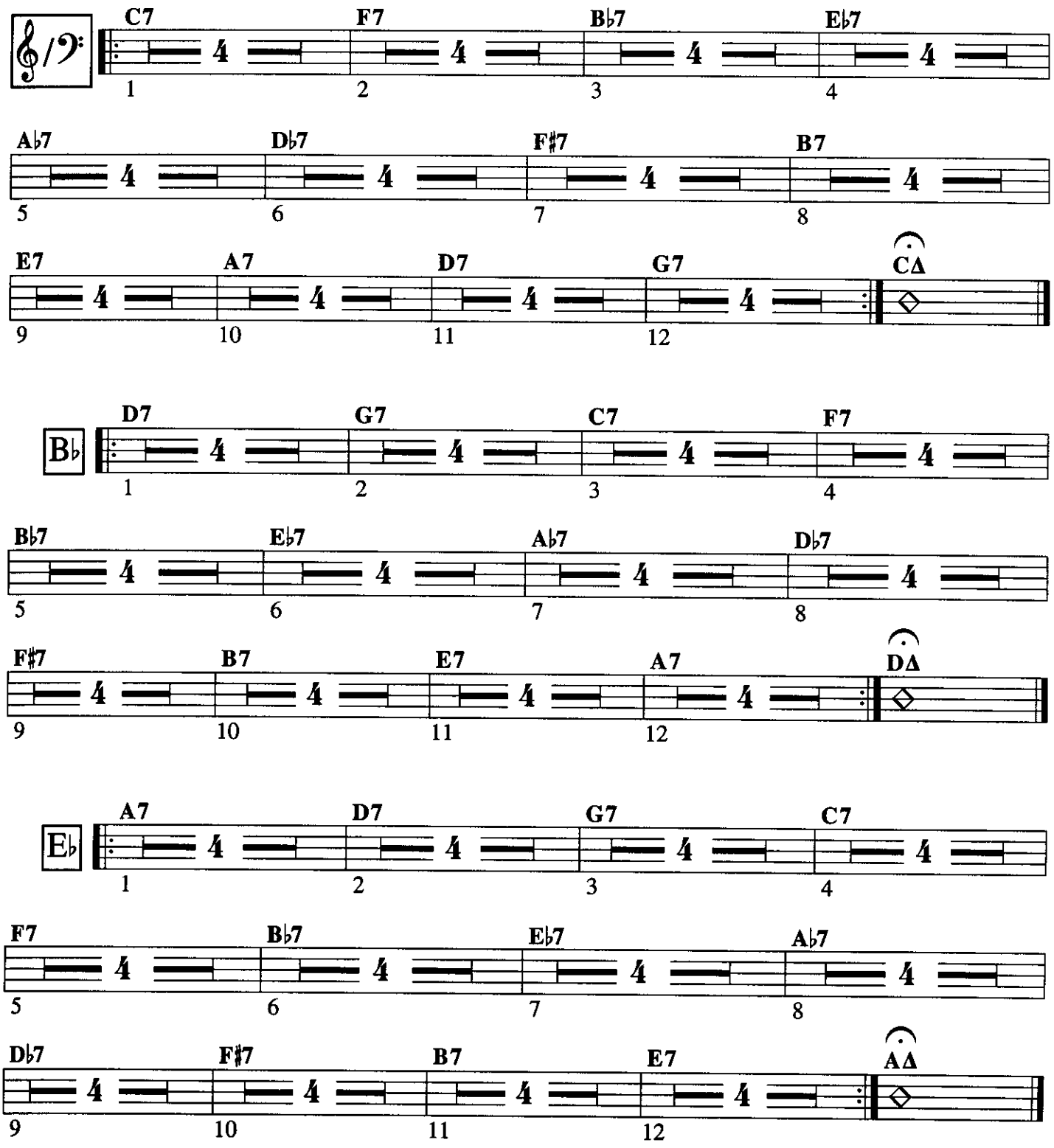
Improvisation on demo stays mixolydian almost exclusively for each chord change in exercises 7A, 7B and 7C.

Chart 12

Dominant Cycle

For Exercise 7A
CD II/DemoTrack 1
Swing 2x thru

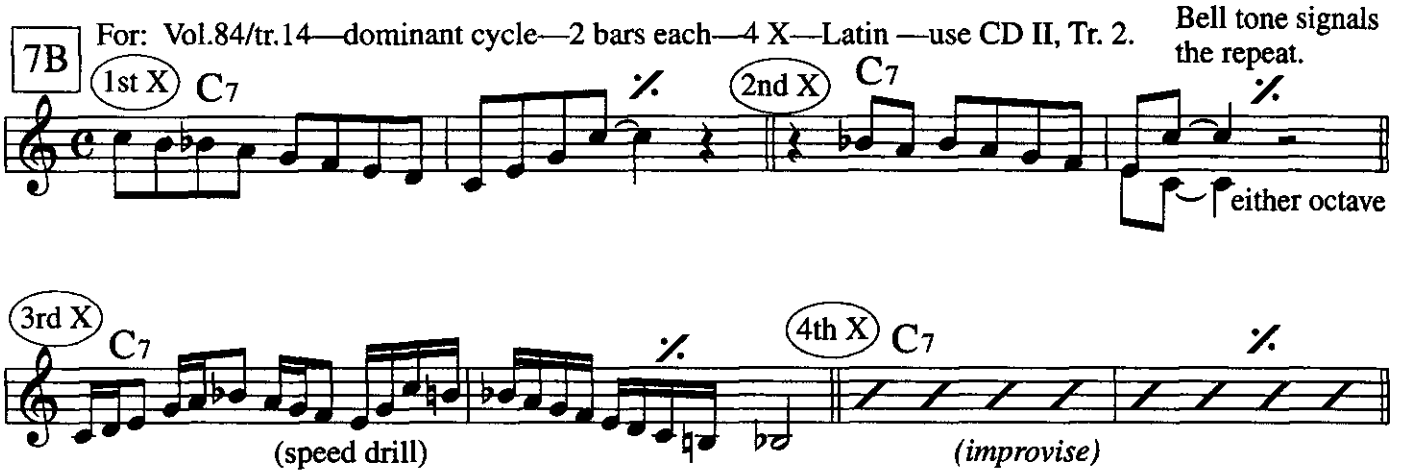
Bell Tone indicates repeat.



CD II, Tr. 2 Volume 84, Track 14, Disc 1 — 2 bars each—cycle Dominant—Latin—4 times—3:41

From countoff:	1 X Exercise 7B	1st 2 bars
From bell tone:	2 X Exercise 7B	2nd 2 bars
Next bell tone:	3 X Exercise 7B	speed drill
Next bell tone:	4 X Exercise 7B	improvise

Chord Sequence: Chart 13 as 2 bar dominant chords



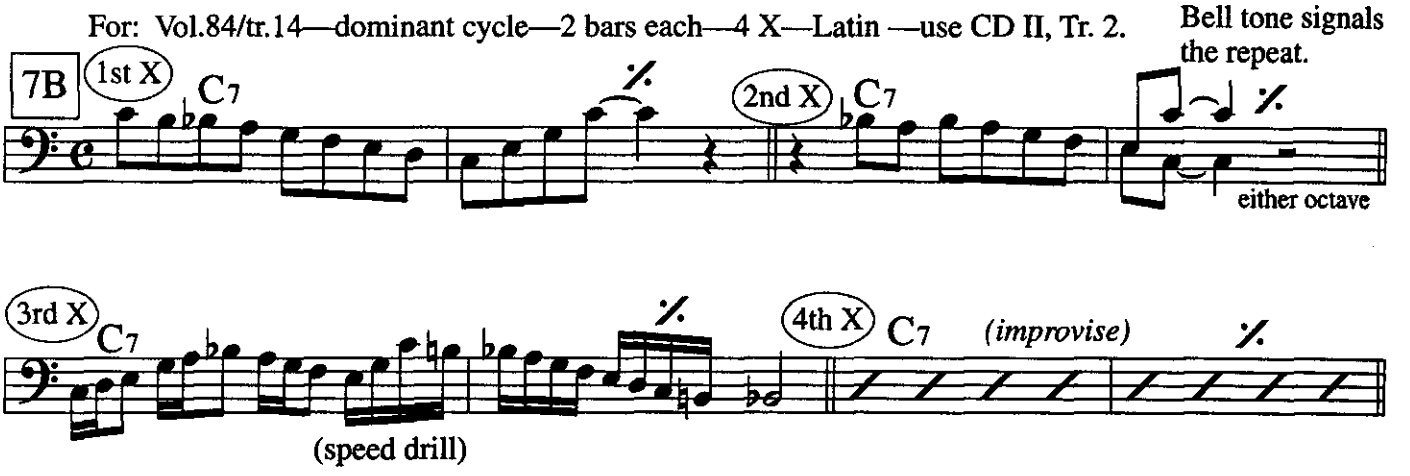
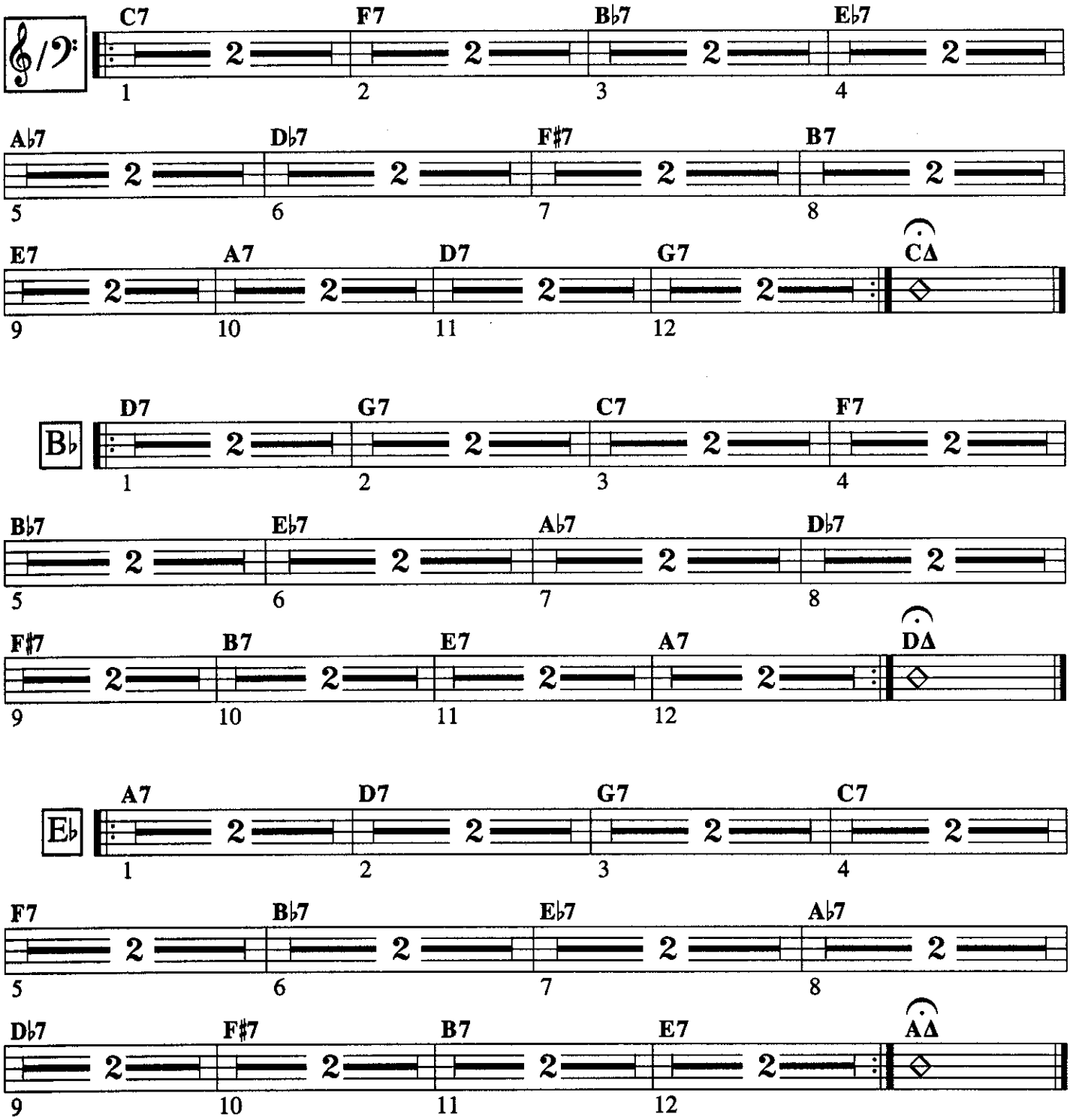


Chart 13

Dominant Cycle

For Exercise 7B
CD II/DemoTrack 2
Latin 4x thru

Bell Tone indicates repeat.



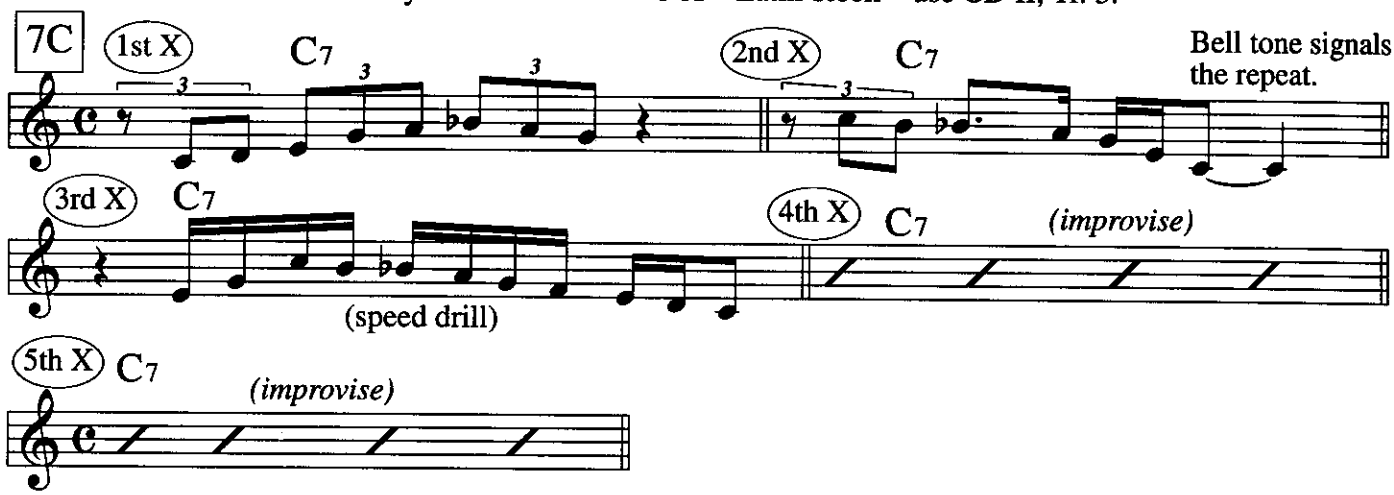
CD II, Tr. 3 Volume 21, Track 1, Disc 2

1 bar each—cycle
Dominant—Latin-Rock—4 times—2:44

From countoff:	1 X Exercise 7C	1st bar
From bell tone:	2 X Exercise 7C	2nd bar
Next bell tone:	3 X Exercise 7C	speed drill
Next bell tone:	4 X Exercise 7C	improvise
Next bell tone:	5 X Exercise 7C	continue improvisation

Chord Sequence: Chart 14 as 1 bar dominant chords

For: Vol.21/tr.17—dominant cycle —1 bar each—5 X—Latin-Rock—use CD II, Tr. 3.



For: Vol.21/tr.17—dominant cycle—1 bar each—5 X—Latin-Rock—use CD II, Tr. 3.

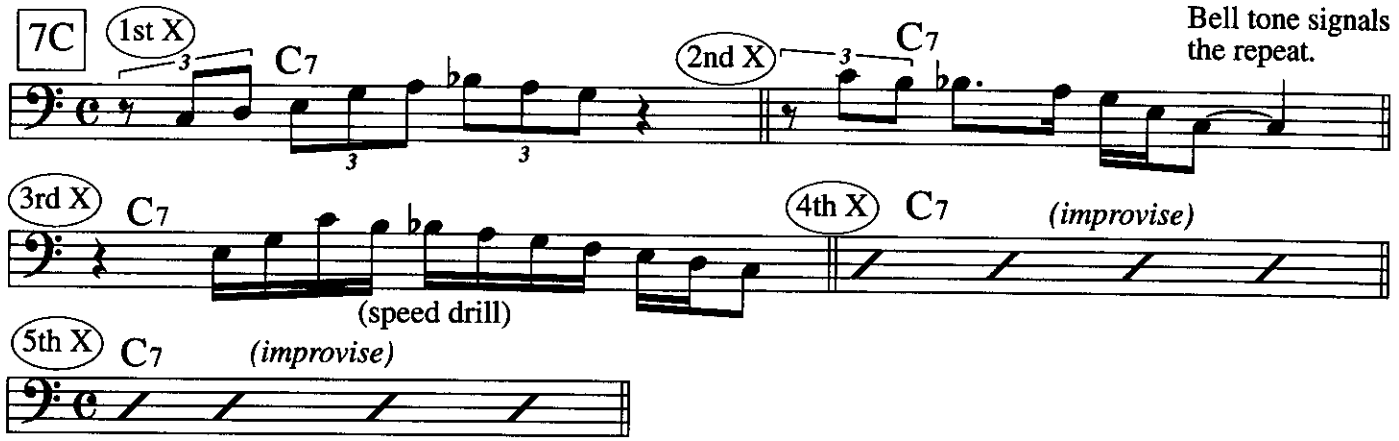
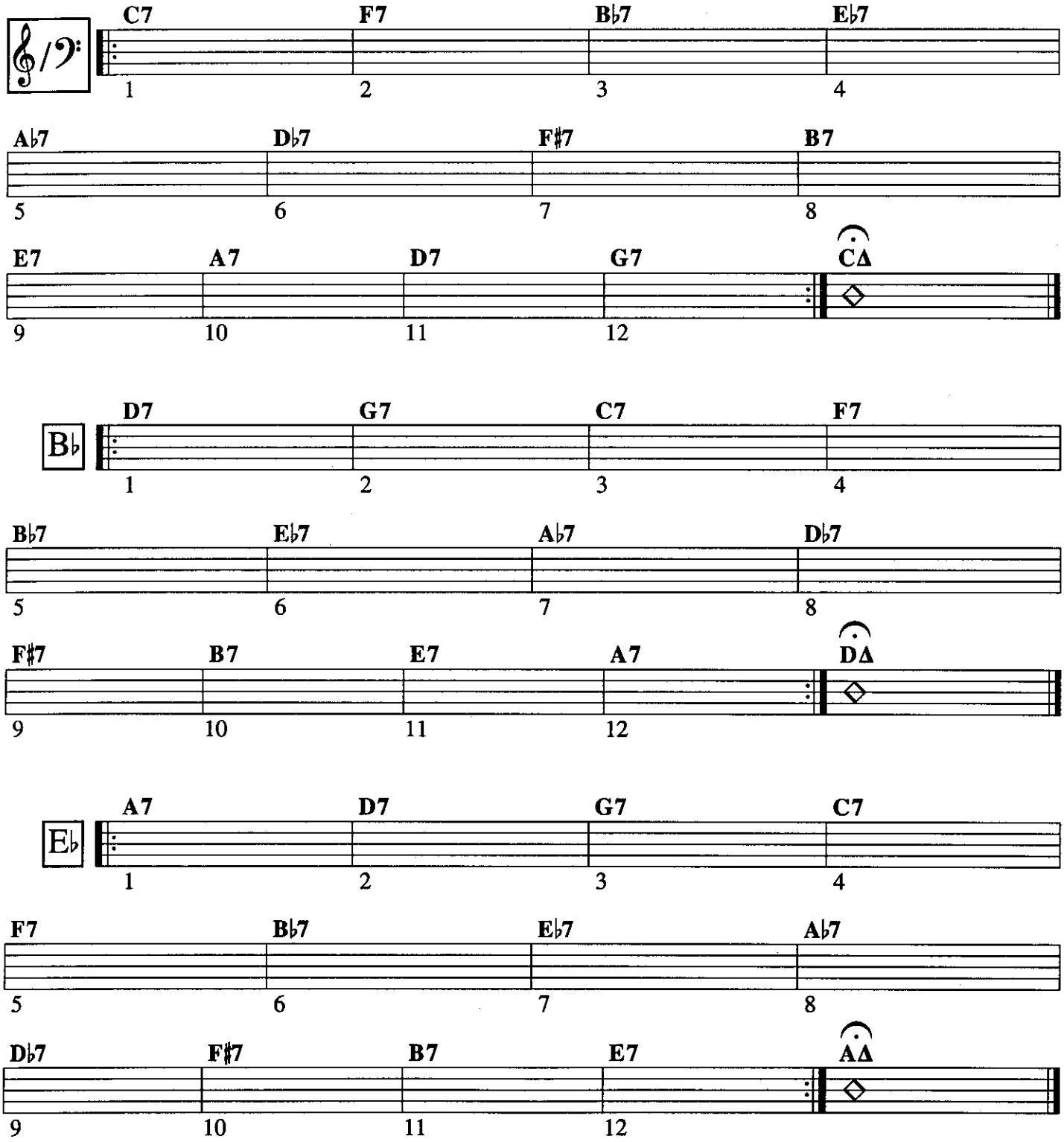


Chart 14

Dominant Cycle

For Exercise 7C
CD II/DemoTrack 3
Latin-Rock 5x

Bell Tone indicates repeat.



Track No. 4-6—*Turnarounds*

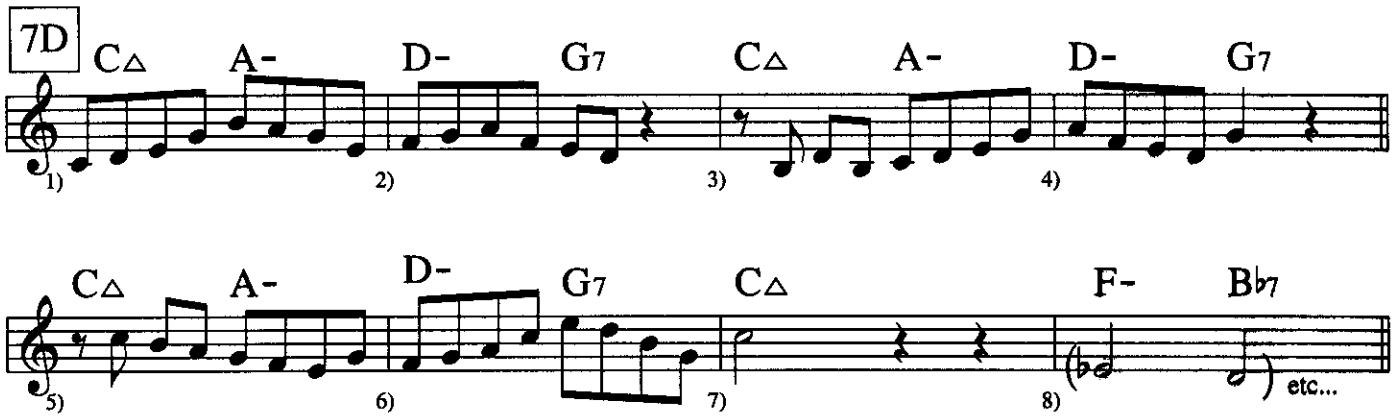
CD II, Tr. 4 Volume 16, Track 2, Disc 1

Diatonic turnaround with resolution
Half-cadence to new key—8th bar
Swing—3:23
Ascending 1/2 steps

From countoff: Exercise 7D

Chord Sequence: Chart 15—diatonic

For: Vol.16/tr.2—diatonic turnarounds with resolution—half-cadence in 8th bar ascending to new key—1/2 steps—swing—use CD II, Tr. 4.



For: Vol.16/tr.2—diatonic turnarounds with resolution—half-cadence in 8th bar ascending to new key—1/2 steps—swing—use CD II, Tr. 4.

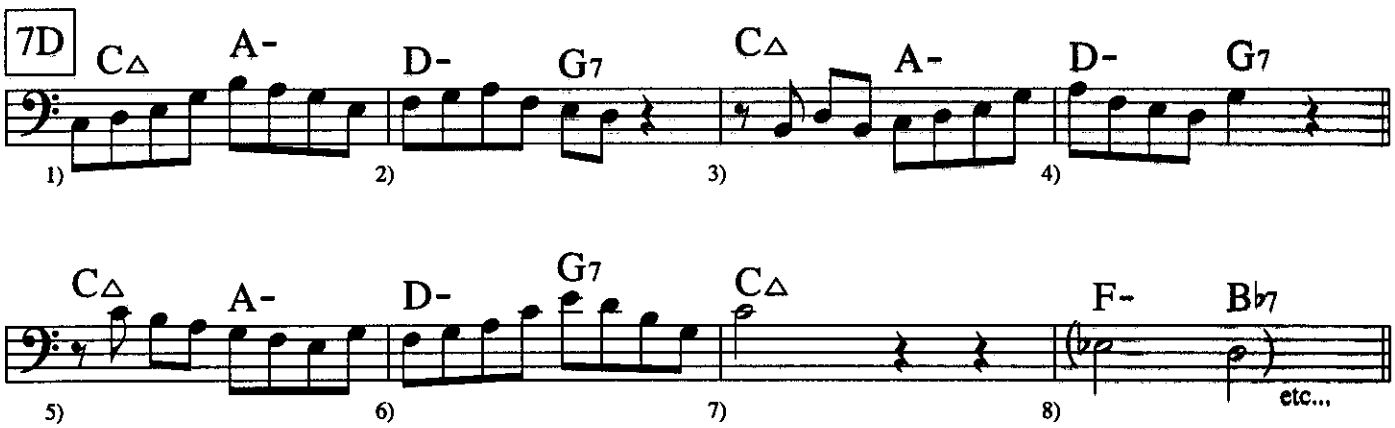


Chart 15

Diatonic Turnarounds

For Exercise 7D
CD II/DemoTrack 4
Swing

𝄞/𝄢 Concert pitched instruments start on Line 1 (C△).

1 | CΔ A− D− G7 | 2 | 2 | CΔ E♭− A♭7 |

2 | D♭Δ B♭− E♭− A♭7 | 2 | 2 | D♭Δ E− A7 |

Fine (B♭)

B♭ B♭ pitched instruments (Trumpet/Tenor Sax) start on Line 3 (DΔ).

3 | DΔ B− E− A7 | 2 | 2 | DΔ F− B♭7 |

4 | E♭Δ C− F− B♭7 | 2 | 2 | E♭Δ F♯− B7 |

5 | EΔ C♯− F♯− B7 | 2 | 2 | EΔ G− C7 |

6 | FΔ D− G− C7 | 2 | 2 | FΔ A♭− D♭7 |

7 | G♭Δ E♭− A♭− D♭7 | 2 | 2 | G♭Δ A− D7 |

8 | GΔ E− A− D7 | 2 | 2 | GΔ B♭− E♭7 |

9 | A♭Δ F− B♭− E♭7 | 2 | 2 | A♭Δ B− E7 |

Fine (E♭)

E♭ E♭ pitched instruments (Alto Sax/Baritone Sax) start on Line 10 (AΔ).

10 | AΔ F♯− B− E7 | 2 | 2 | AΔ C− F7 |

11 | B♭Δ G− C− F7 | 2 | 2 | B♭Δ C♯− F♯7 |

12 | BΔ A♭− C♯− F♯7 | 2 | 2 | BΔ D− G7 |

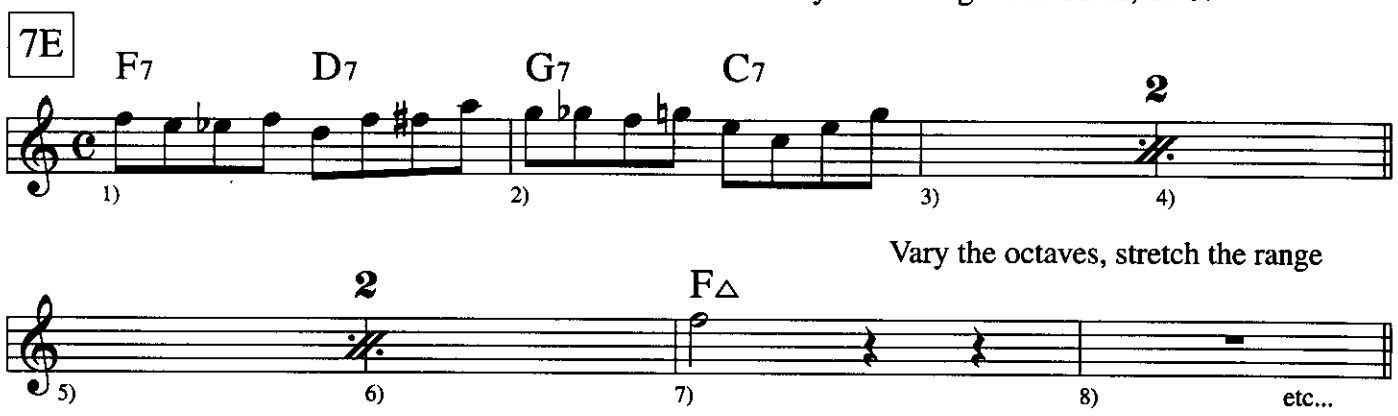
Fine (Concert)

CD II, Tr. 5 Volume 16, Track 3, Disc 1 — Dominant turnaround with full resolution
Cycle—swing—2:51

From countoff: — Exercise 7E

Chord Sequence: — Chart 16—dominant

For: Vol.16/tr.3—dominant turnarounds with full resolution—cycle—swing—use CD II, Tr. 5.



For: Vol.16/tr.3—dominant turnarounds with full resolution—cycle—swing—use CD II, Tr. 5.

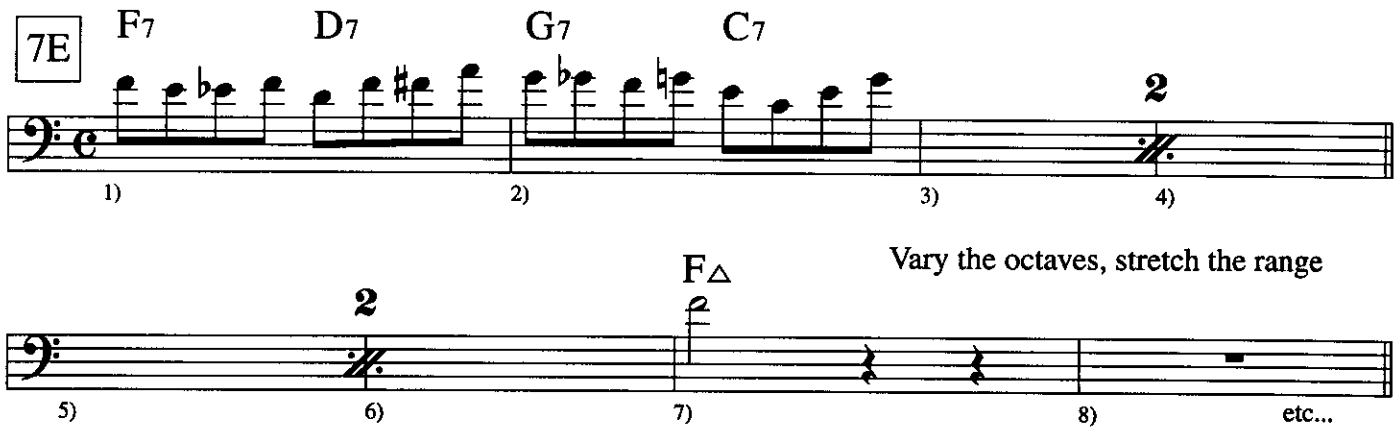


Chart 16

Dominant Turnarounds

For Exercise 7E
CD II/DemoTrack 5
Swing

Concert pitched instruments start on Line 1 (F7).

1 F7 D7 G7 C7 | 2 | 2 | FΔ

2 B♭7 G7 C7 F7 | 2 | 2 | B♭Δ

3 E♭7 C7 F7 B♭7 | 2 | 2 | E♭Δ

4 A♭7 F7 B♭7 E♭7 | 2 | 2 | A♭Δ

5 D♭7 B♭7 E♭7 A♭7 | 2 | 2 | D♭Δ

6 G♭7 E♭7 A♭7 D♭7 | 2 | 2 | G♭Δ

7 B7 A♭7 C♯7 F♯7 | 2 | 2 | BΔ

8 E7 C♯7 F♯7 B7 | 2 | 2 | EΔ

9 A7 F♯7 B7 E7 | 2 | 2 | AΔ

Fine (E♭)

E♭ **E♭ pitched instruments (Alto Sax/Baritone Sax) start on Line 10 (D7).**

10 D7 B7 E7 A7 | 2 | 2 | DΔ

Fine (B♭)

B♭ **B♭ pitched instruments (Trumpet/Tenor Sax) start on Line 11 (G7).**

11 G7 E7 A7 D7 | 2 | 2 | GΔ

12 C7 A7 D7 G7 | 2 | 2 | CΔ

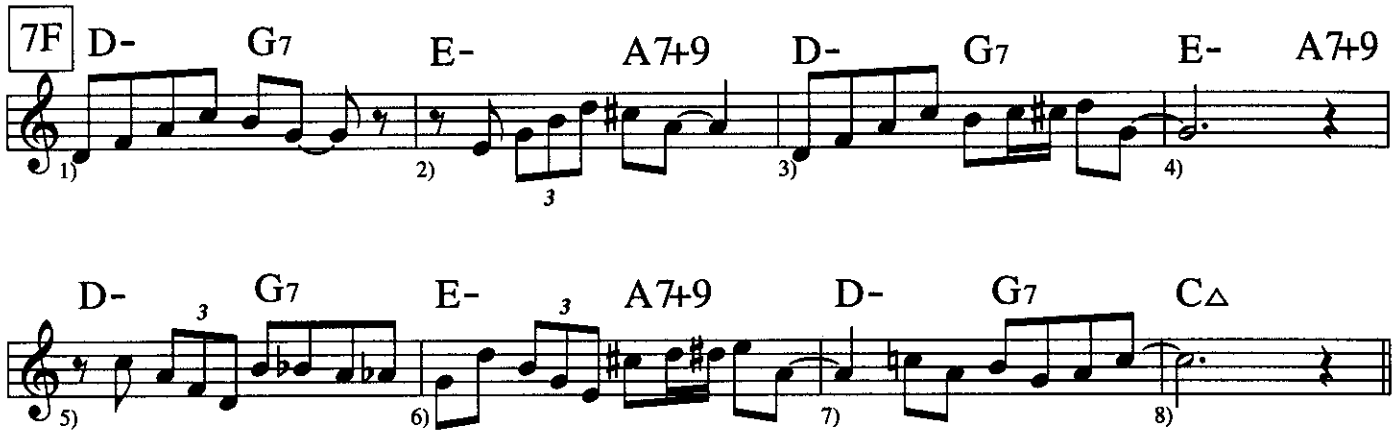
Fine (Concert)

CD II, Tr. 6 Volume 16, Track 5, Disc 2 — 2-5-3-6 turnarounds with resolution
Cycle—swing—3:01

From countoff: — Exercise 7F

Chord Sequence: — Chart 17—delayed resolutions

For: Vol.16/tr.5/disc 2—ii-V-iii-VI turnarounds with resolution—cycle—swing—use CD II, Tr. 6.



For: Vol.16/tr.5/disc 2—ii-V-iii-VI turnarounds with resolution—cycle—swing—use CD II, Tr. 6.

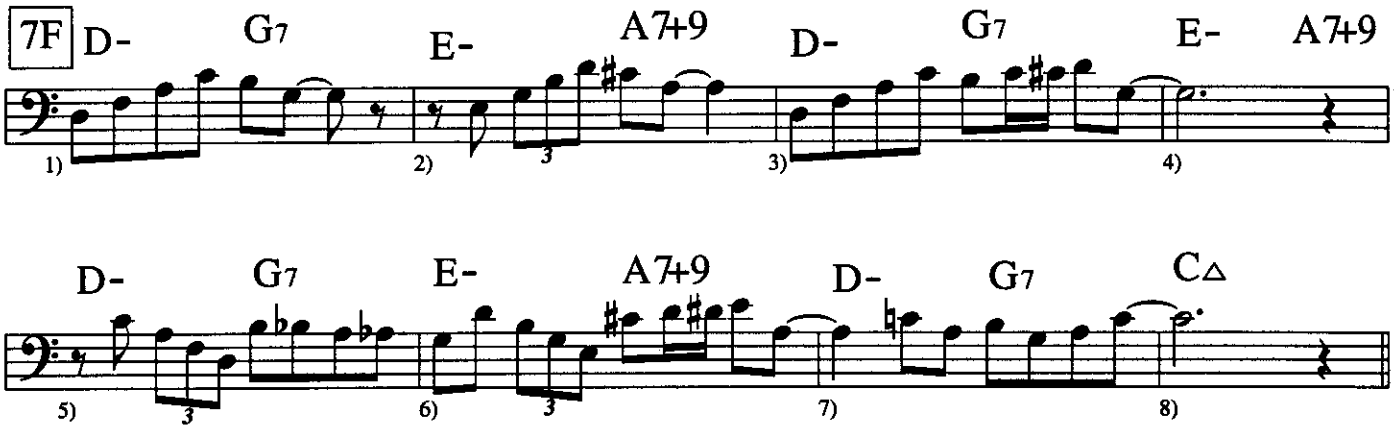


Chart 17

ii–v–iii–vi Turnarounds

For Exercise 7F
CD II/DemoTrack 6
Swing

Concert pitched instruments start on Line 1 (D–).

1 | D– G7 | E– A7+9 | 2 | 2 | D– G7 | CΔ |

2 | G– C7 | A– D7+9 | 2 | 2 | G– C7 | FΔ |

3 | C– F7 | D– G7+9 | 2 | 2 | C– F7 | B♭Δ |

4 | F– B♭7 | G– C7+9 | 2 | 2 | F– B♭7 | E♭Δ |

5 | B♭– E♭7 | C– F7+9 | 2 | 2 | B♭– E♭7 | A♭Δ |

6 | E♭– A♭7 | F– B♭7+9 | 2 | 2 | E♭– A♭7 | D♭Δ |

7 | A♭– D♭7 | B♭– E♭7+9 | 2 | 2 | A♭– D♭7 | G♭Δ |

8 | C♯– F♯7 | E♭– A♭7+9 | 2 | 2 | C♯– F♯7 | BΔ |

9 | F♯– B7 | A♭– D♭7+9 | 2 | 2 | F♯– B7 | EΔ |

Fine (E♭)

E♭ pitched instruments (Alto Sax/Baritone Sax) start on Line 10 (B–).

10 | B– E7 | C♯– F♯7+9 | 2 | 2 | B– E7 | AΔ |

Fine (B♭)

B♭ pitched instruments (Trumpet/Tenor Sax) start on Line 11 (E–).

11 | E– A7 | F♯– B7+9 | 2 | 2 | E– A7 | DΔ |

12 | A– D7 | B– E7+9 | 2 | 2 | A– D7 | GΔ |

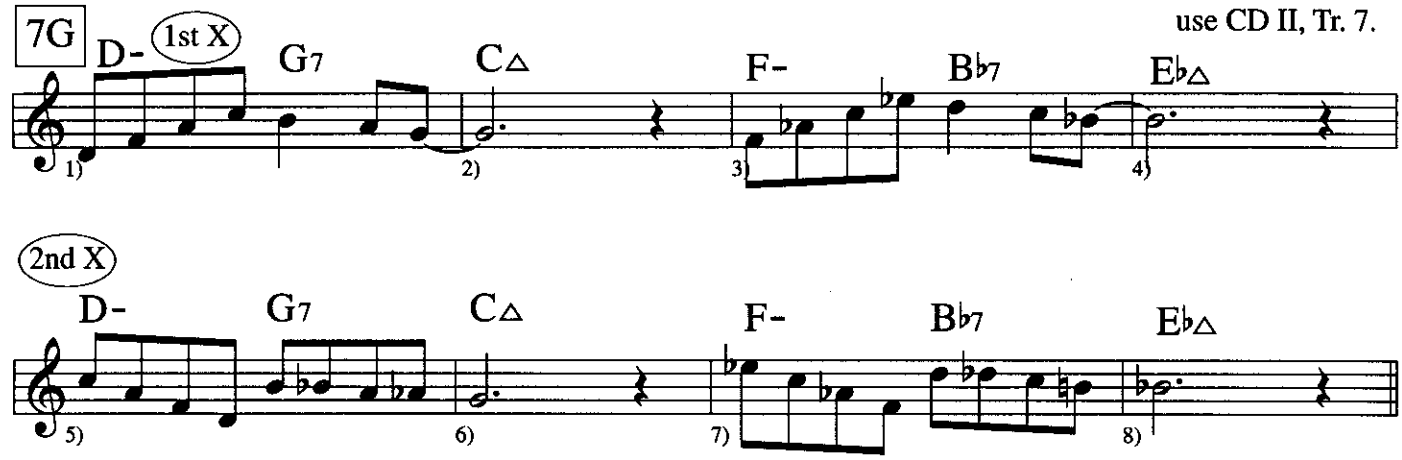
Fine (Concert)

Track No. 7-8 For: *Cadence Patterns and Sequences*

CD II, Tr. 7	Volume 16, Track 2, Disc 2	2 bar cadence sequences up in minor thirds, twice Exercise pattern ascends in 1/2 steps Swing—3:18
	From countoff:	Exercise 7G Two 4 bar patterns for each key
	Chord Sequence:	Chart 18—minor thirds

For: Vol.16/tr.2/disc 2—2 bar cadence sequences—up in minor thirds twice—ascending 1/2 steps—swing

use CD II, Tr. 7.



For: Vol.16/tr.2/disc 2—2 bar cadence sequences—up in minor thirds twice—ascending 1/2 steps—swing

use CD II, Tr. 7.

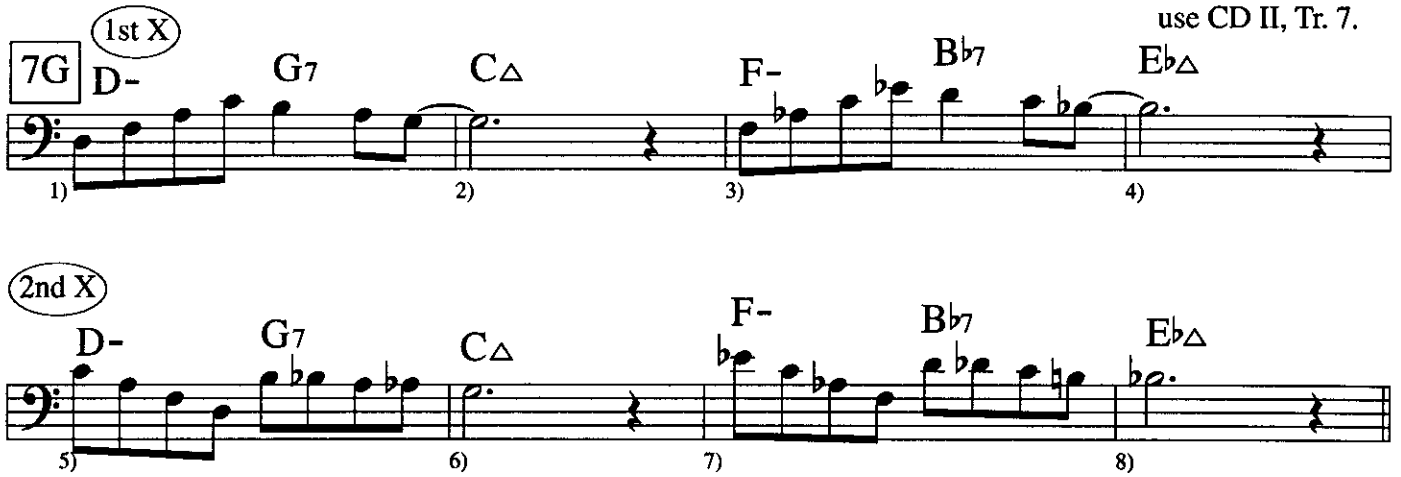


Chart 18

Ascending Cadence Sequences

For Exercise 7G
CD II/DemoTrack 7
Swing

Concert pitched instruments start on Line 1 (D–).

1 D– G7 C∆ F– B♭7 E♭∆

2 E♭– A♭7 D♭∆ F♯– B7 E∆

Fine (B♭)

B♭ B♭ pitched instruments (Trumpet/Tenor Sax) start on Line 3 (E–).

3 E– A7 D∆ G– C7 F∆

4 F– B♭7 E♭∆ A♭– D♭7 G♭∆

5 F♯– B7 E∆ A– D7 G∆

6 G– C7 F∆ B♭– E♭7 A♭∆

7 A♭– D♭7 G♭∆ B– E7 A∆

8 A– D7 G∆ C– F7 B♭∆

9 B♭– E♭7 A♭∆ C♯– F♯7 B∆

Fine (E♭)

E♭ E♭ pitched instruments (Alto Sax/Baritone Sax) start on Line 10 (B–).

10 B– E7 A∆ D– G7 C∆

11 C– F7 B♭∆ E♭– A♭7 D♭∆

12 C♯– F♯7 B∆ E– A7 D∆

Fine (Concert)

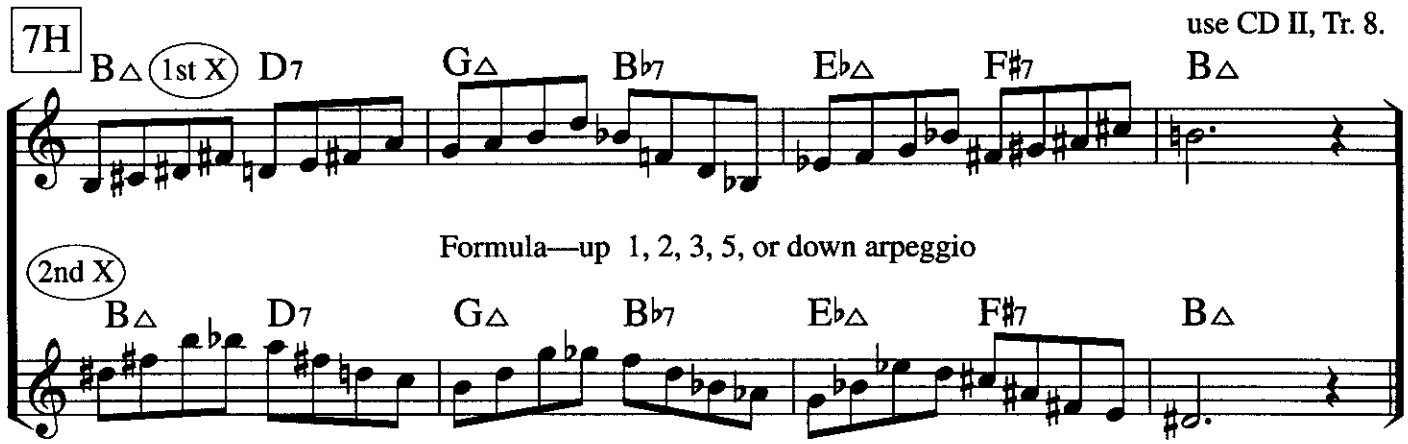
CD II, Tr. 8 Volume 16, Track 7, Disc 2 — Coltrane turnaround sequence
4 bars repeated once
up in 1/2 steps—Swing—3:10

From countoff: — Exercise 7H Two 4 bar patterns for each key

Chord Sequence: — Chart 19—three tonal centers per key

For: Vol.16/tr.7/disc 2—Coltrane turnaround sequence—4 bars—repeated once—up in 1/2 step —swing

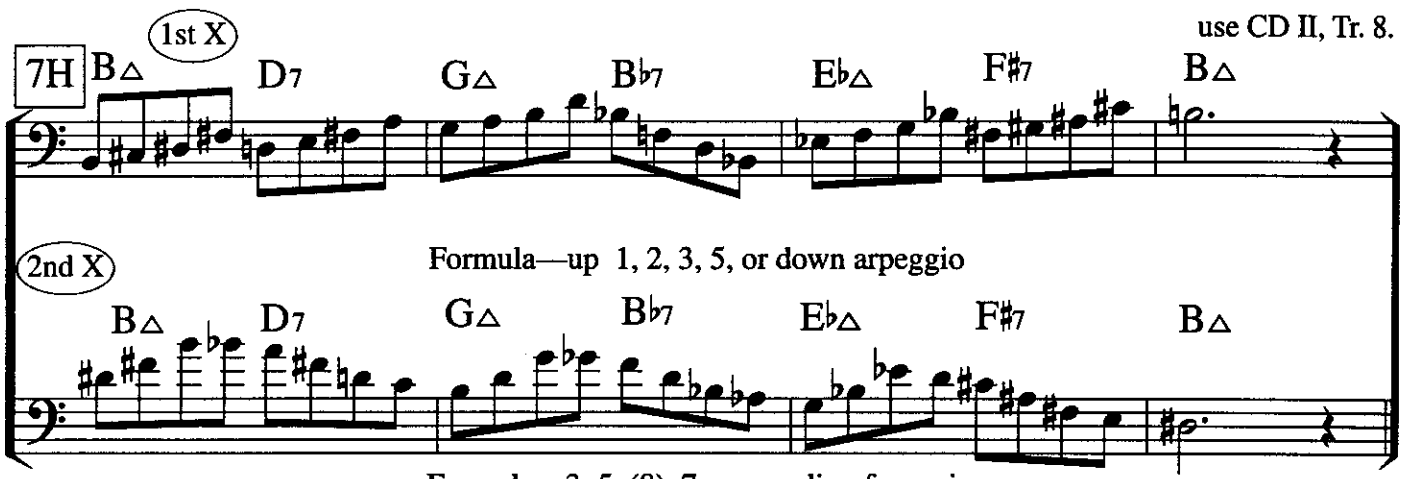
use CD II, Tr. 8.



Formula—3, 5, (8), 7—ascending for major
5, 3, (R), 7—descending for dominant

For: Vol.16/tr.7/disc 2—Coltrane turnaround sequence—4 bars—repeated once—up in 1/2 step —swing

use CD II, Tr. 8.



Formula—3, 5, (8), 7—ascending for major
5, 3, (R), 7—descending for dominant

Chart 19

Coltrane Turnaround Sequence

For Exercise 7H
CD II/DemoTrack 8
Swing

Concert pitched instruments start on Line 1 (B♭Δ).

1 | B♭Δ | D7 | G♭Δ | B♭7 | E♭Δ | F♯7 | B♭Δ |

2 | C♭Δ | E♭7 | A♭Δ | B7 | E♭Δ | G7 | C♭Δ |

Fine (B♭)

B♭ B♭ pitched instruments (Trumpet/Tenor Sax) start on Line 3 (D♭Δ).

3 | D♭Δ | E7 | AΔ | C7 | FΔ | A♭7 | D♭Δ |

4 | DΔ | F7 | B♭Δ | C♯7 | F♯Δ | A7 | DΔ |

5 | E♭Δ | F♯7 | BΔ | D7 | GΔ | B♭7 | E♭Δ |

6 | EΔ | G7 | CΔ | E♭7 | A♭Δ | B7 | EΔ |

7 | FΔ | A♭7 | D♭Δ | E7 | AΔ | C7 | FΔ |

8 | F♯Δ | A7 | DΔ | F7 | B♭Δ | C♯7 | F♯Δ |

9 | GΔ | B♭7 | E♭Δ | F♯7 | BΔ | D7 | GΔ |

Fine (E♭)

E♭ E♭ pitched instruments (Alto Sax/Baritone Sax) start on Line 10 (A♭Δ).

10 | A♭Δ | B7 | EΔ | G7 | CΔ | E♭7 | A♭Δ |

11 | AΔ | C7 | FΔ | A♭7 | D♭Δ | E7 | AΔ |

12 | B♭Δ | C♯7 | F♯Δ | A7 | DΔ | F7 | B♭Δ |

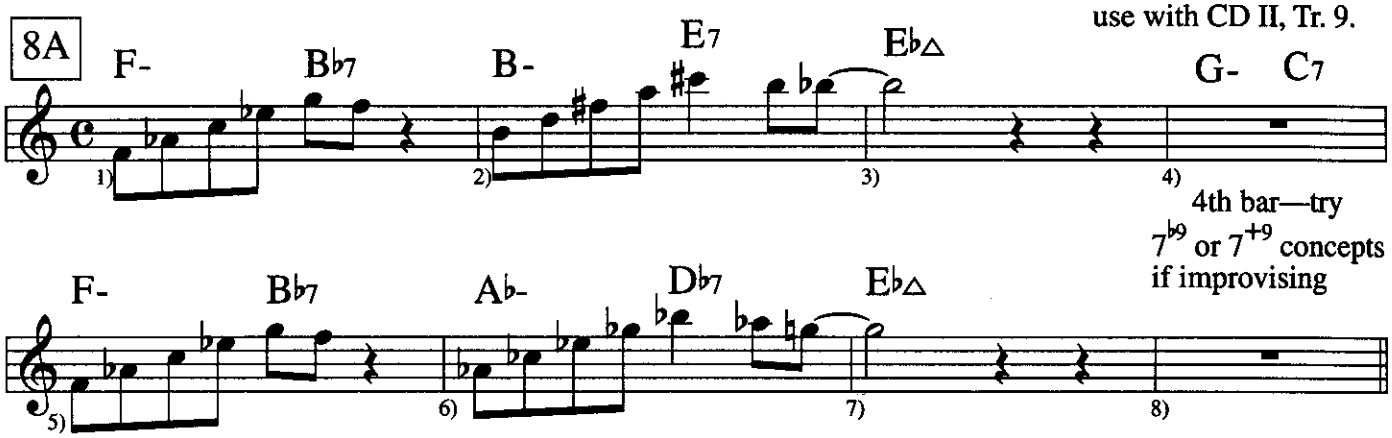
Fine (Concert)

CD II, Tr. 9 Volume 16, Track 6, Disc 2 — Tritone substitutions with half-cadence pivot in bar 4 followed by plagal resolution
Two separate 4 bar phrases

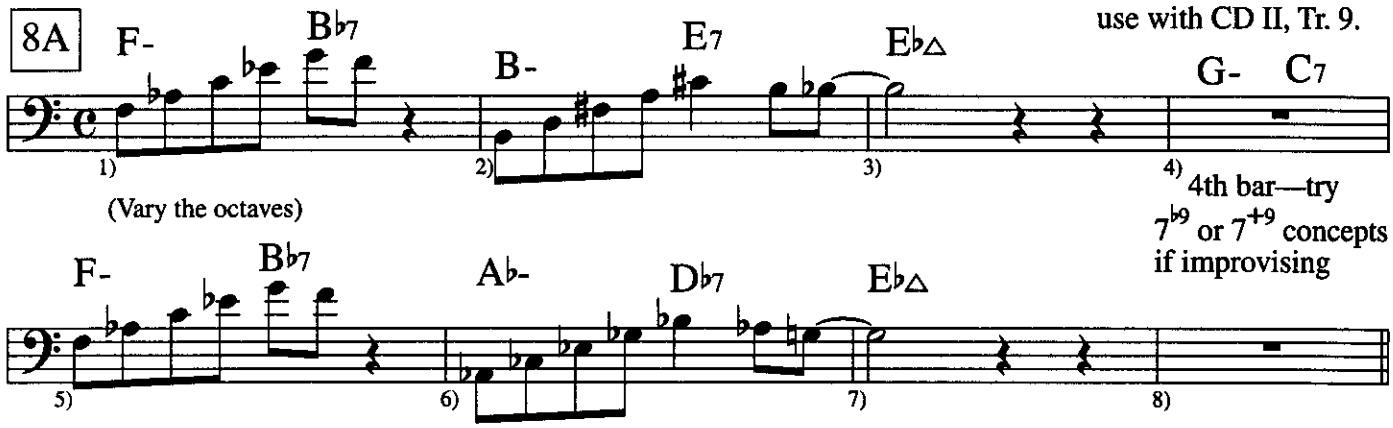
From countoff: — Exercise 8A as two 4 bar phrases, both resolved

Chord Sequence: — Chart 20—cadential substitutes

For: Vol.16/tr.6/disc 2—tritone substitution and plagal cadence—two 4 bar phrases each key—Latin
use with CD II, Tr. 9.



For: Vol.16/tr.6/disc 2—tritone substitution and plagal cadence—two 4 bar phrases each key—Latin
use with CD II, Tr. 9.



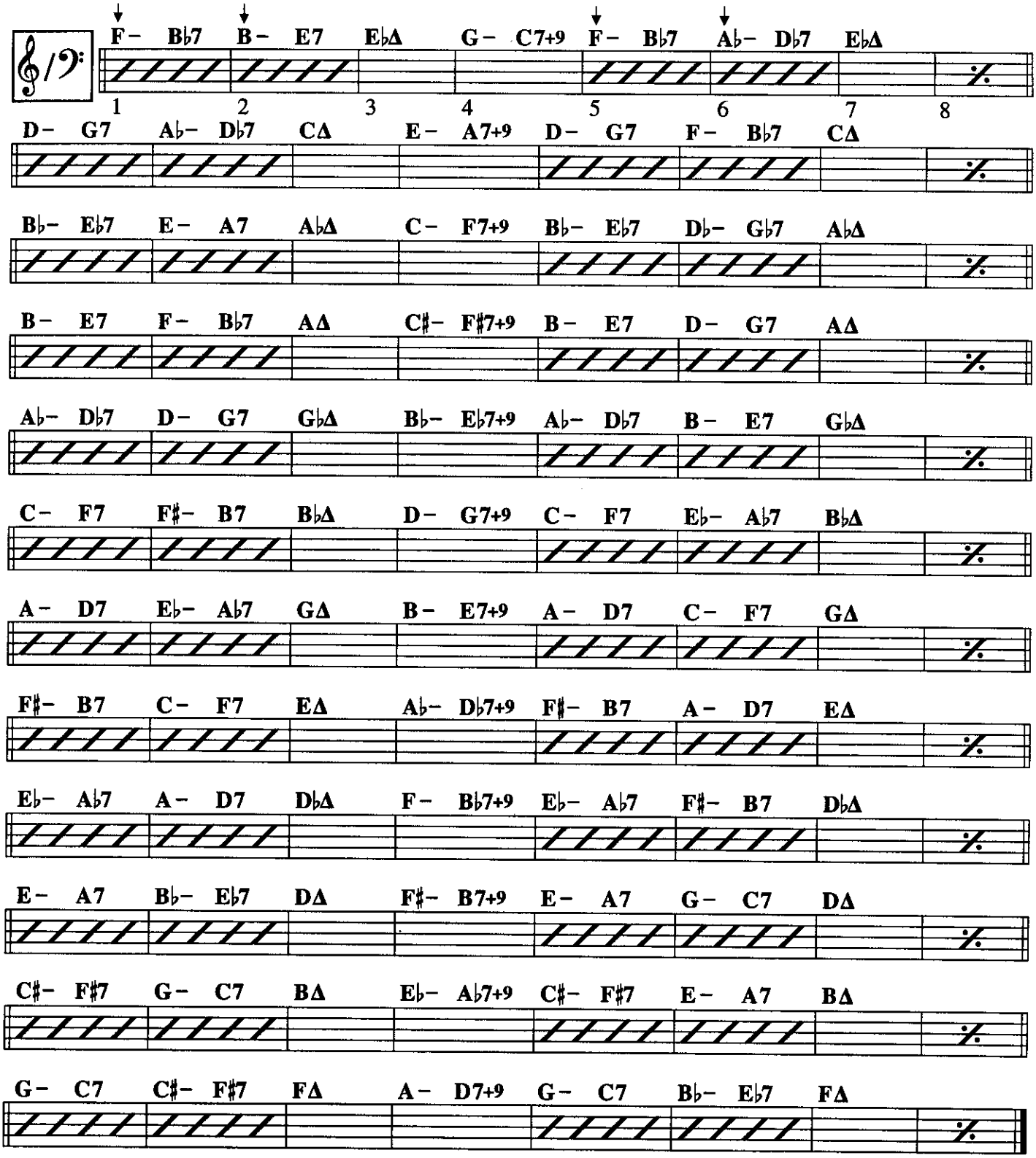
B♭ Transposition on next page.

Chart 20

Tritone Substitution With Turnback And Plagal Cadence

For Exercise 8C
CD II/DemoTrack 9
Bossa Nova

Minor chords to the 9th in bars 1, 2, 5, and 6.



E♭ Transposition on next page.

Chart 20

Tritone Substitution With Turnback And Plagal Cadence

For Exercise 8C
CD II/DemoTrack 9
Bossa Nova

Minor chords to the 9th in bars 1, 2, 5, and 6.

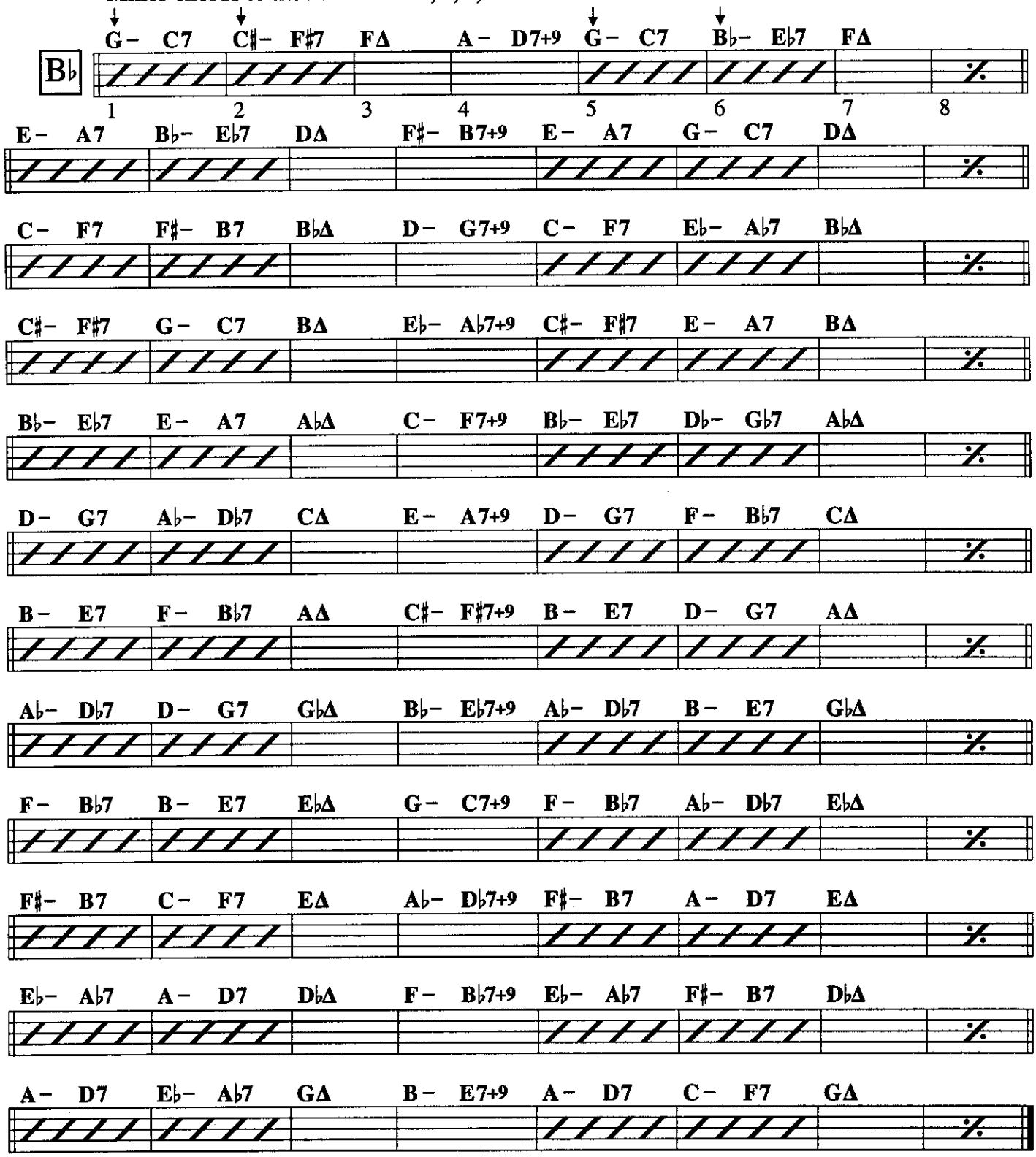
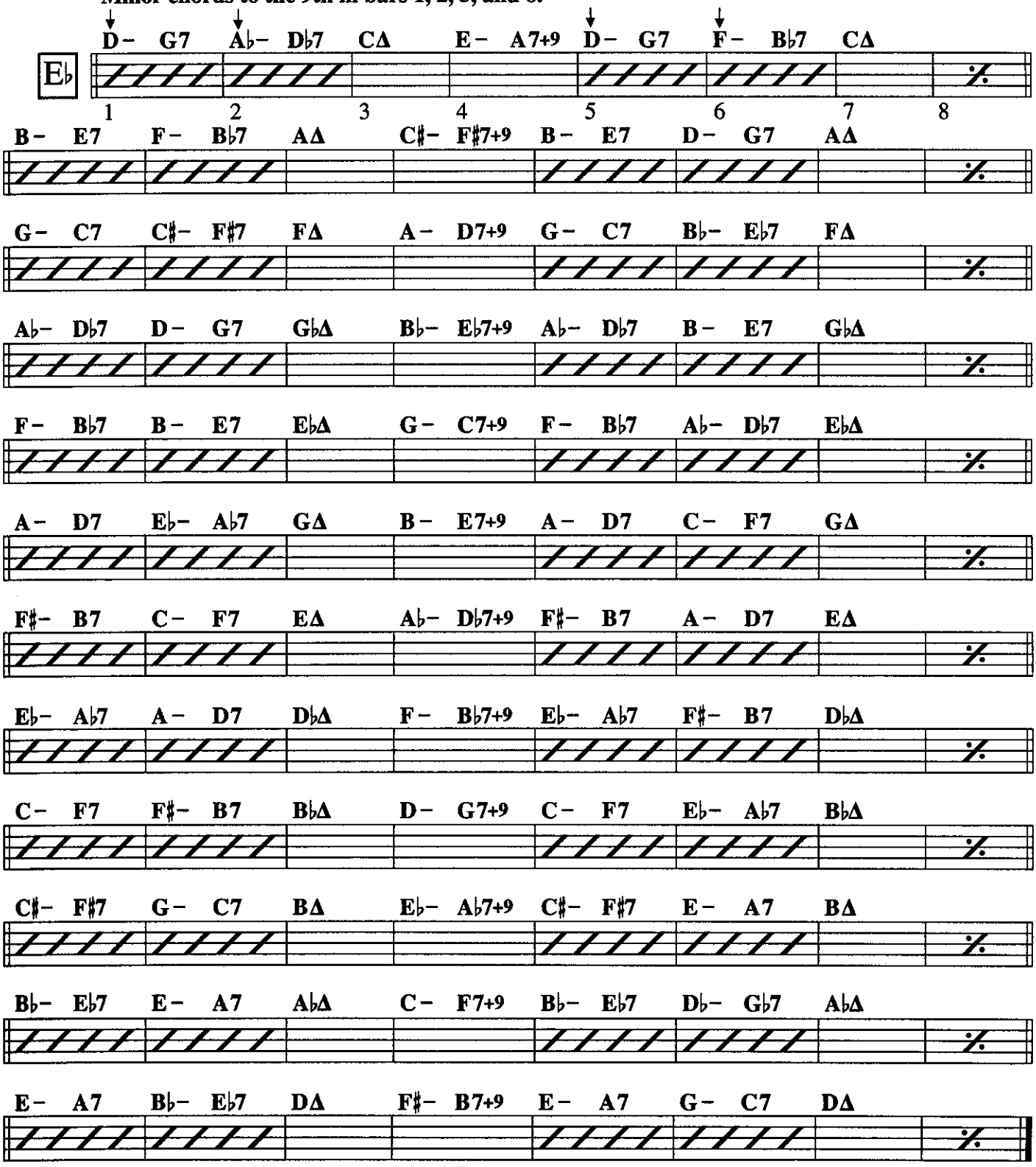


Chart 20

Tritone Substitution With Turnback And Plagal Cadence

For Exercise 8C
CD II/DemoTrack 9
Bossa Nova

Minor chords to the 9th in bars 1, 2, 5, and 6.

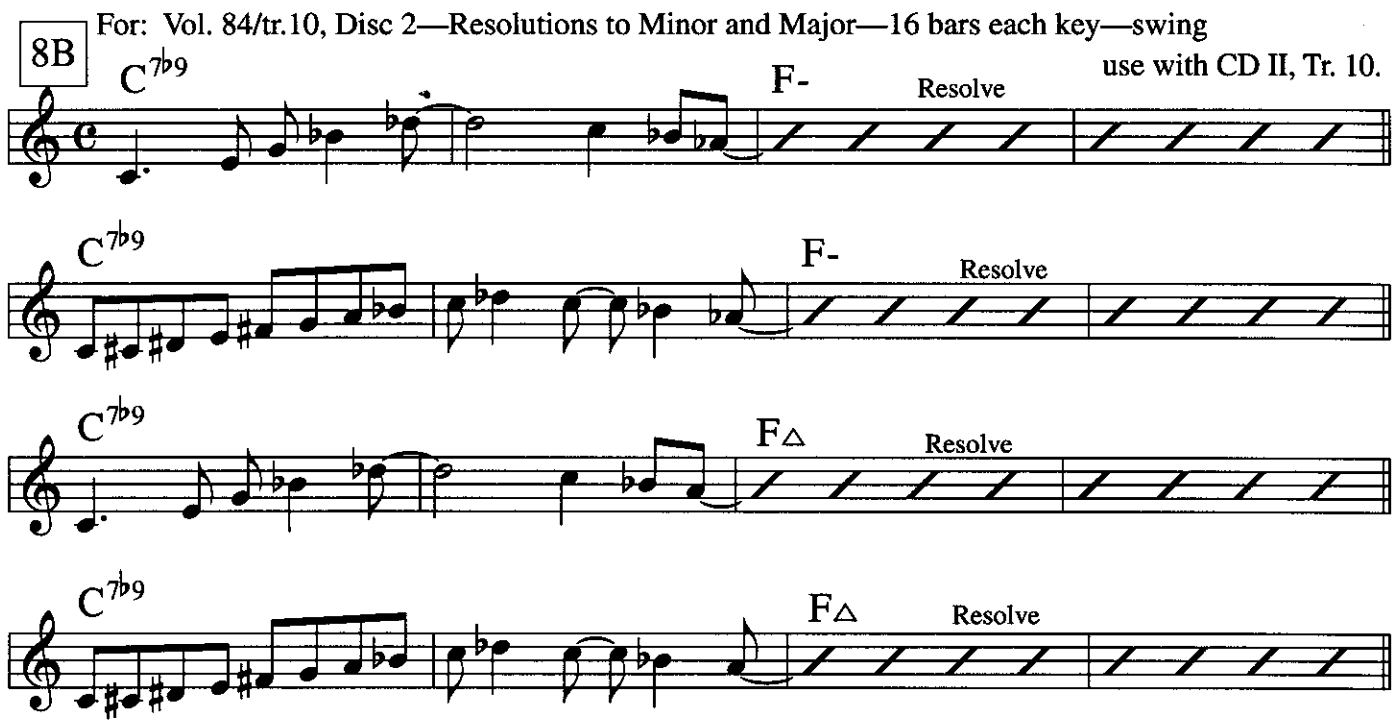


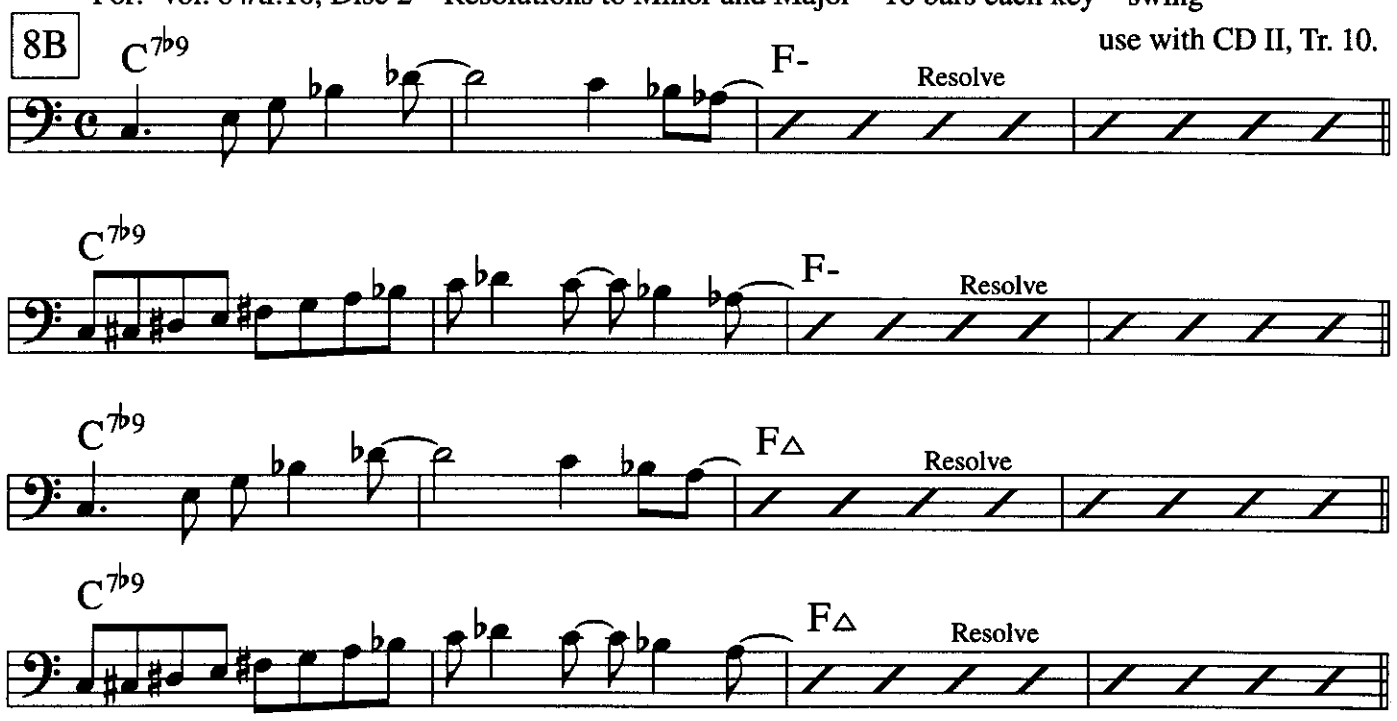
CD II, Tr. 10 Volume 84, Track 10, Disc 2

Dominant ♭9 to Tonic minor, repeated;
then to major, repeated
2 bars each—swing—6:30

From countoff: Exercise 8B

Chord Sequence: Chart 21 (2 bars per chord)



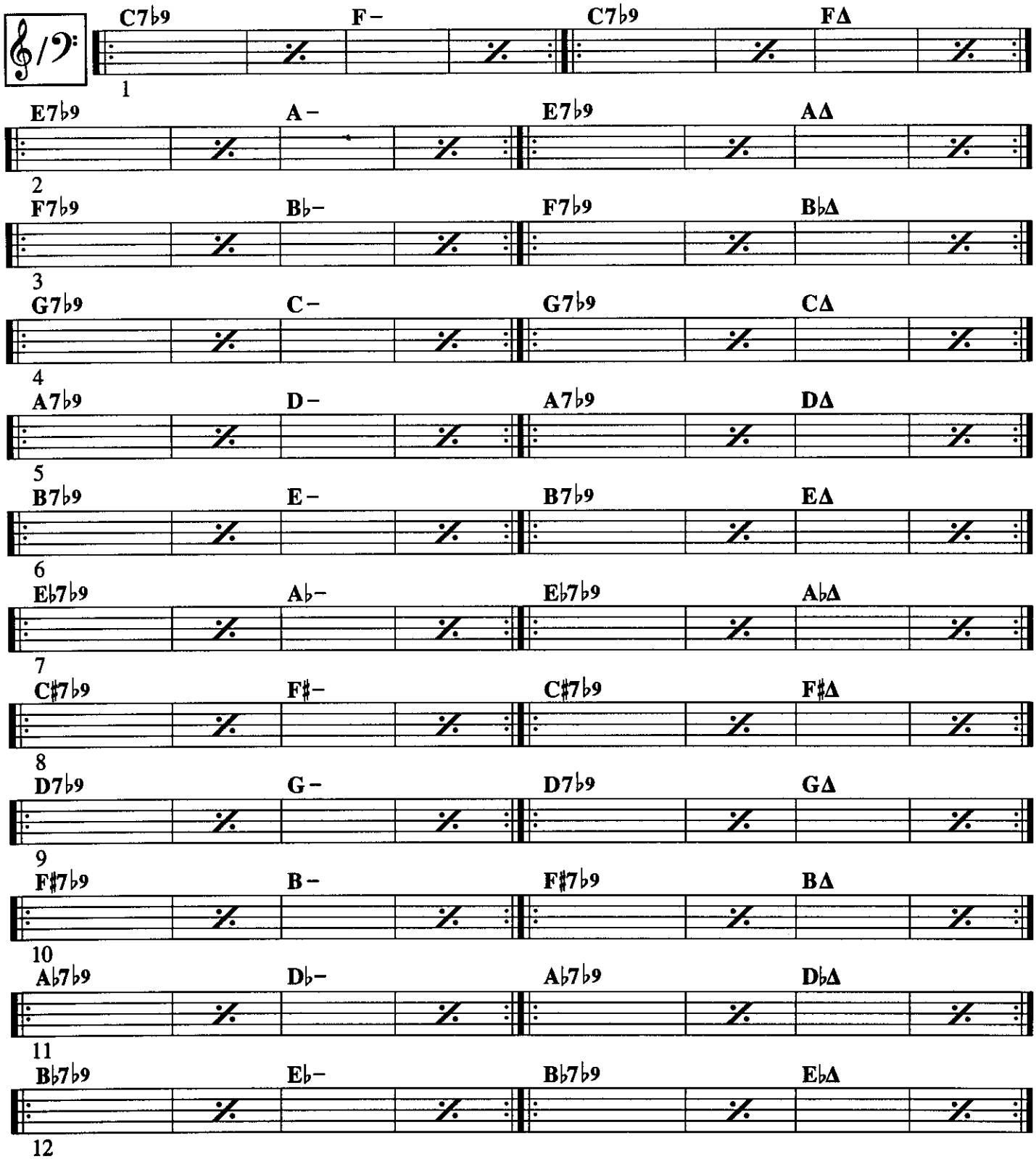


B♭ Transposition on next page.
V7♭9 chord—
1st x, arpeggio to ♭9, then resolve
2nd x, scale to ♭9, then resolve

Chart 21

V7♭9-To-Tonic Resolutions

For Exercise 8B
CD II/DemoTrack 10
Swing



E♭ Transposition on next page.
V7♭9 chord—
1st x, arpeggio to ♭9, then resolve
2nd x, scale to ♭9, then resolve

Chart 21

V7♭9-To-Tonic Resolutions

For Exercise 8B
CD II/DemoTrack 10
Swing

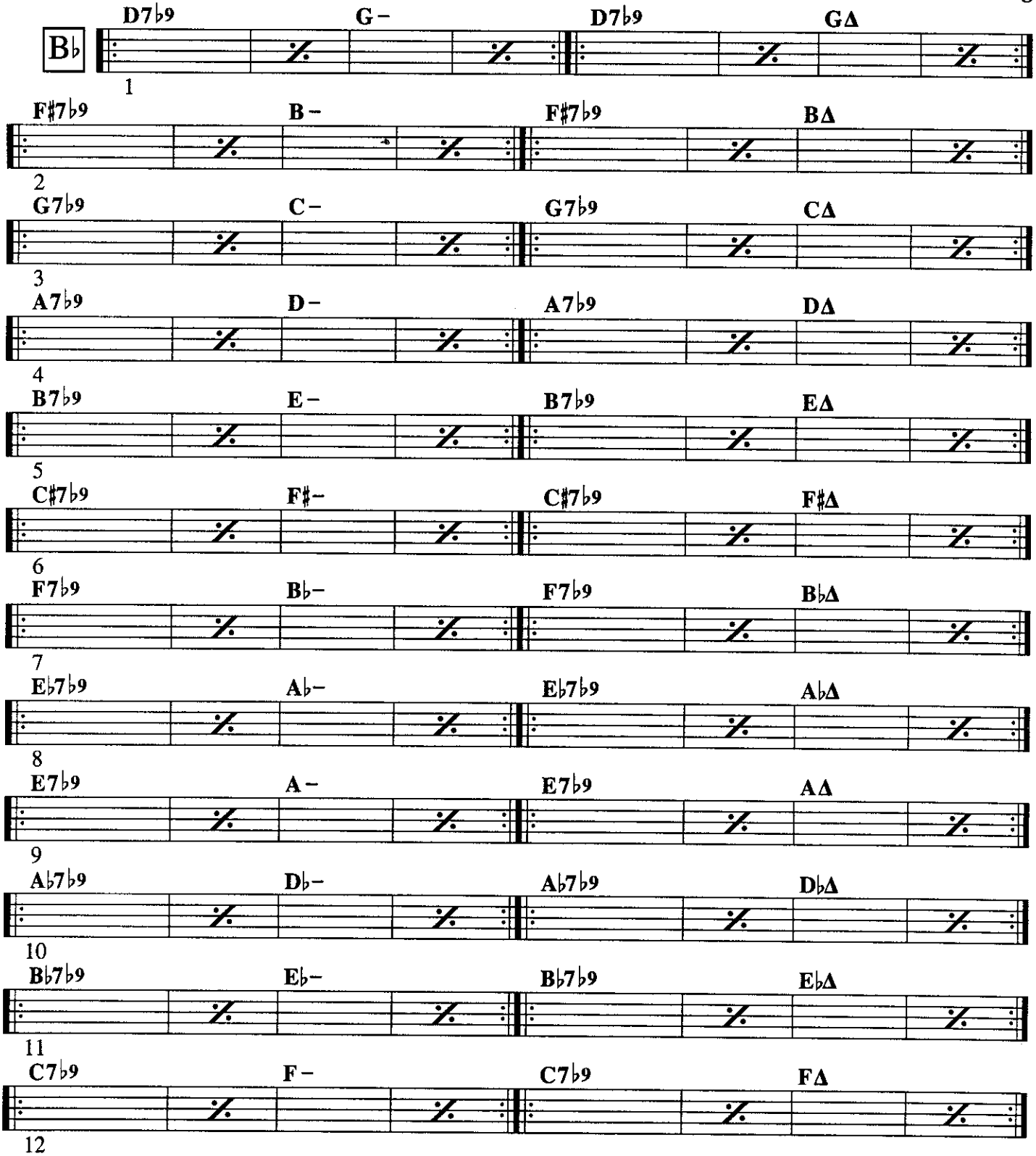
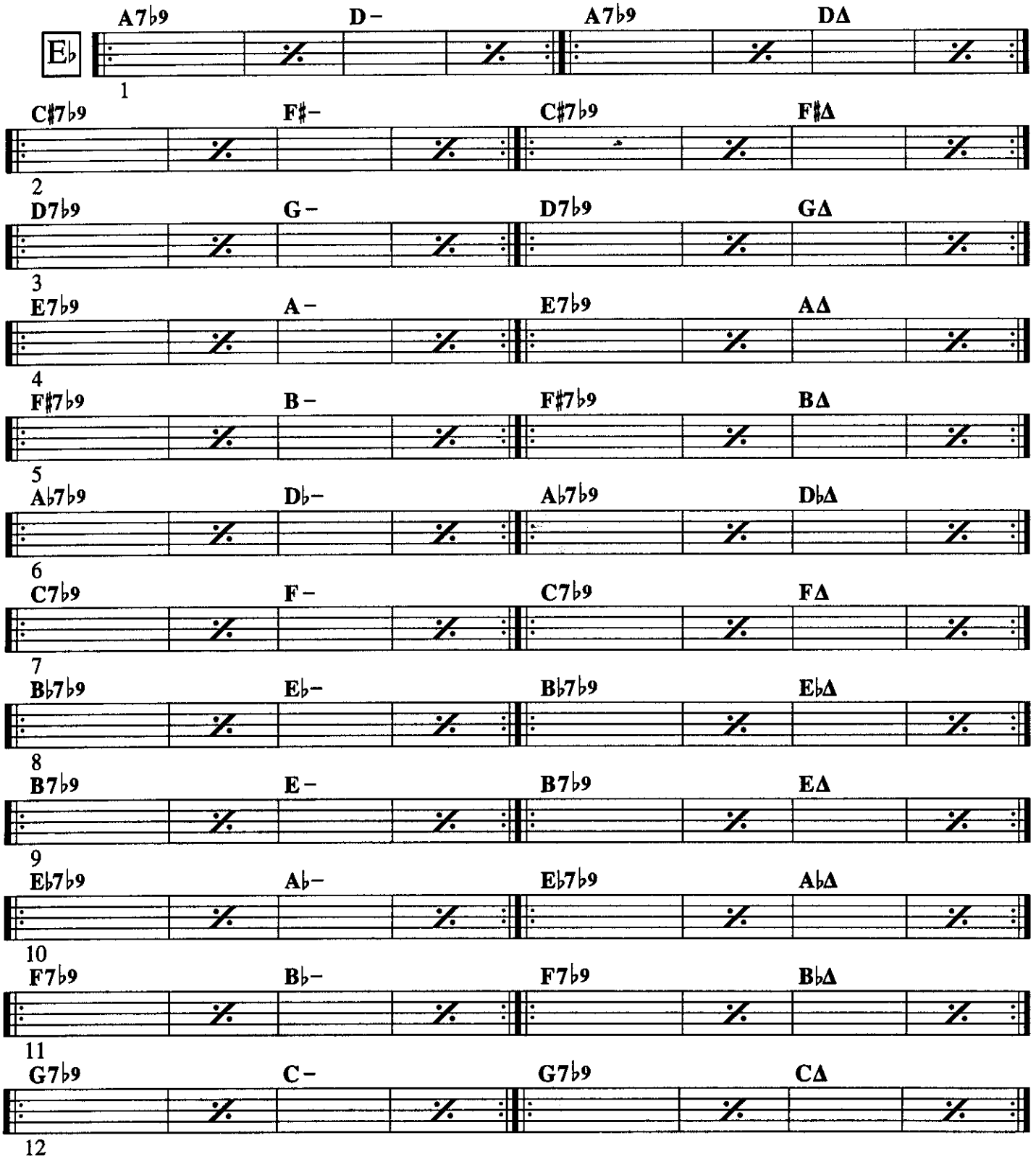


Chart 21

V7♭9 chord—
1st x, arpeggio to ♭9, then resolve
2nd x, scale to ♭9, then resolve

V7♭9-To-Tonic Resolutions

For Exercise 8B
CD II/DemoTrack 10
Swing



CD II, Tr. 11 **Concert B♭ and concert A tuning notes.**

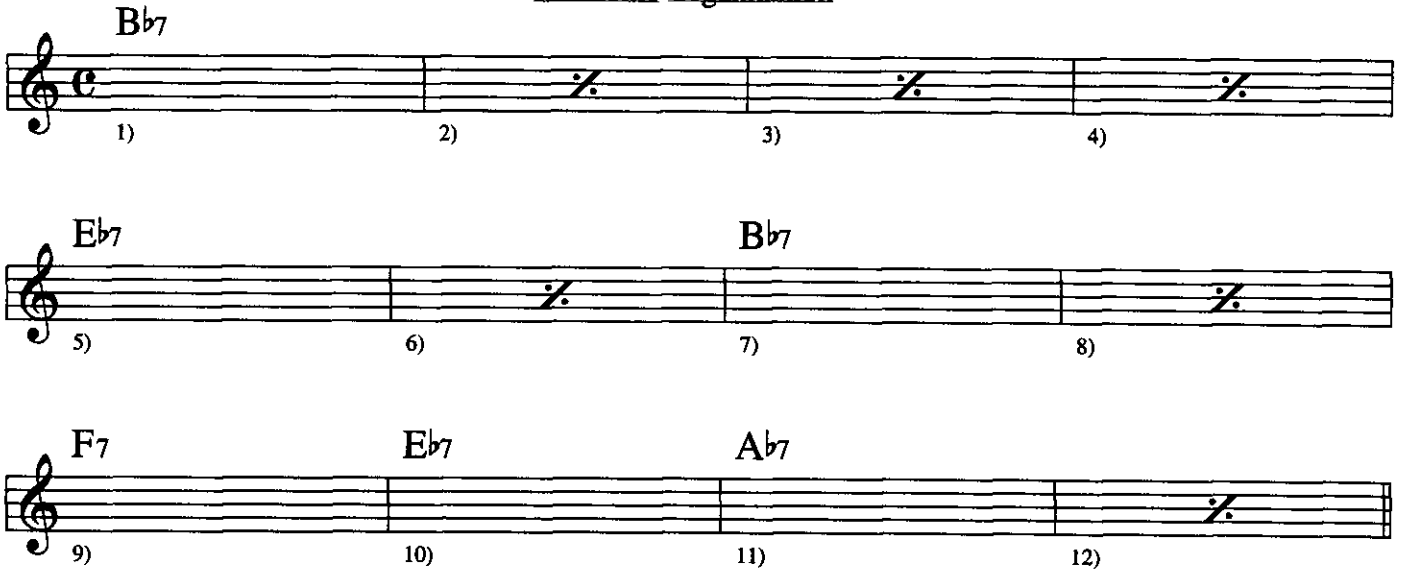
REPERTOIRE

With tune number, name, Aebersold catalogue reference, number of choruses, time, rhythm section, and tempo. Melodies and/or lyrics are not available or used on the demo. It is recommended they be obtained elsewhere from an accurate and reliable source.

CD II

Track	Tune#	
12	1	***Freddie Freeloader***
		Volume 50 Track 2
		4 choruses Time 1:52
		Levine-Coolman-Davis ♩ = 56

Harmonic Organization



Six Phrases

B♭7 1) 4 bar phrase
2) 2 bar phrase

E♭7 3) 2 bar phrase
4) 1 bar phrase

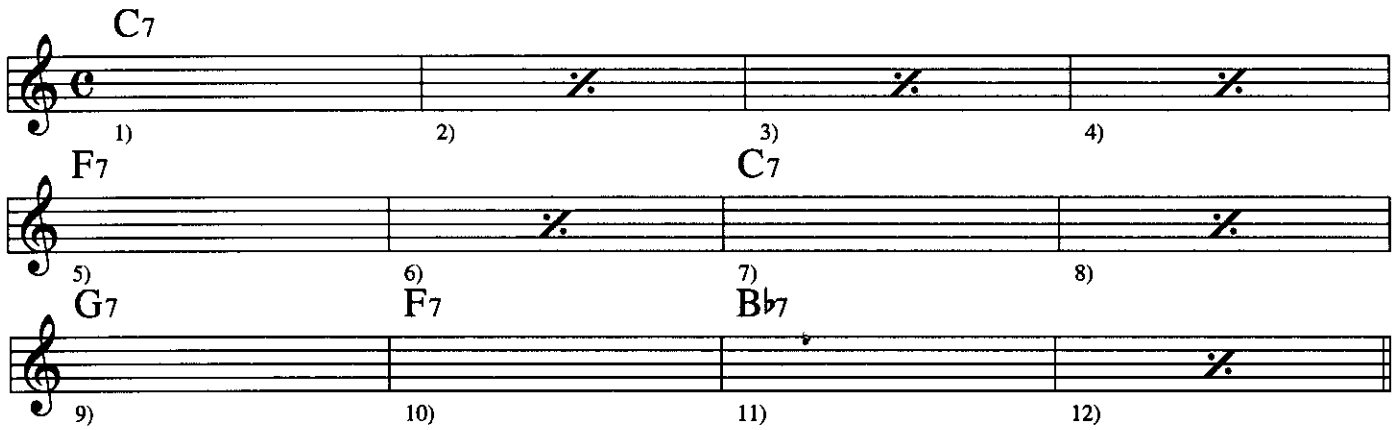
F7 5) 1 bar phrase

A♭7 6) 2 bar phrase

Tune #1

B♭ Instruments

CD II Tr.12



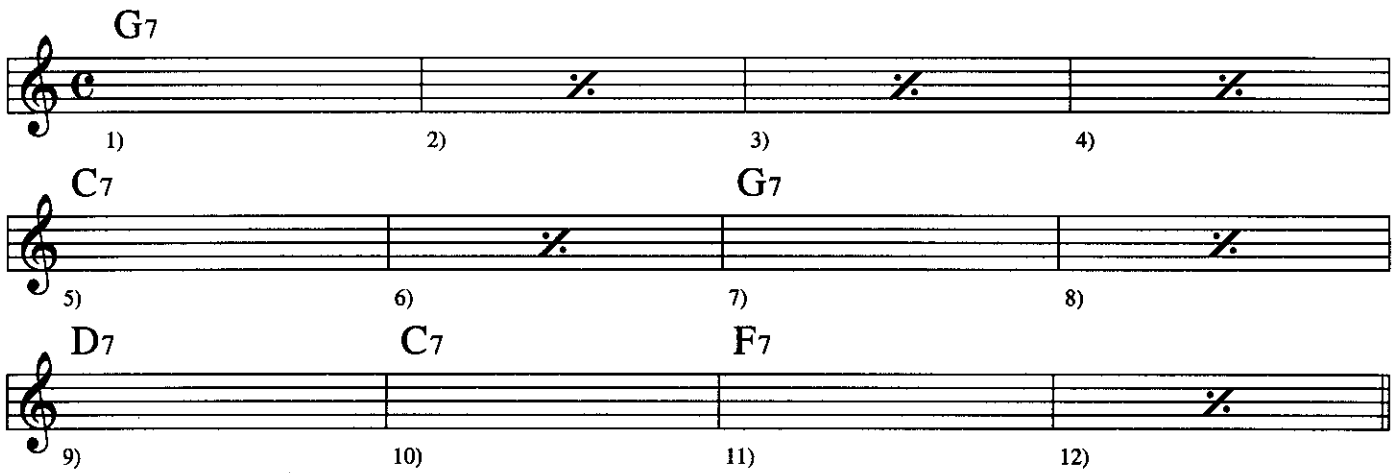
Six Phrases

C7	1) 4 bar phrase	F7	3) 2 bar phrase	G7	5) 1 bar phrase
	2) 2 bar phrase		4) 1 bar phrase	B♭7	6) 2 bar phrase

Tune #1

E♭ Instruments

CD II Tr.12

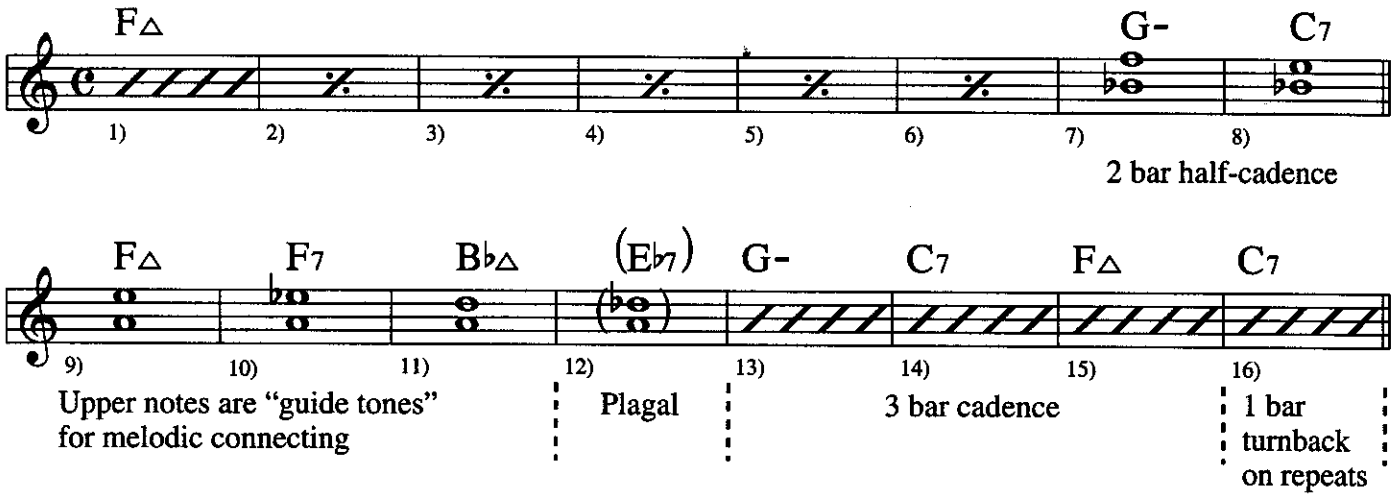


Six Phrases

G7	1) 4 bar phrase	C7	3) 2 bar phrase	D7	5) 1 bar phrase
	2) 2 bar phrase		4) 1 bar phrase	F7	6) 2 bar phrase

Track	Tune#	
13	2	***When The Saints Go Marching In***
		Volume 80 Track 12
		4 choruses Time 1:42
		Levine-Wheeler-Ries ♩ = 76

Harmonic Organization



Phrases

1) F△ free-standing chord—6 bars

2) Half-cadence turnback—bars 7 & 8

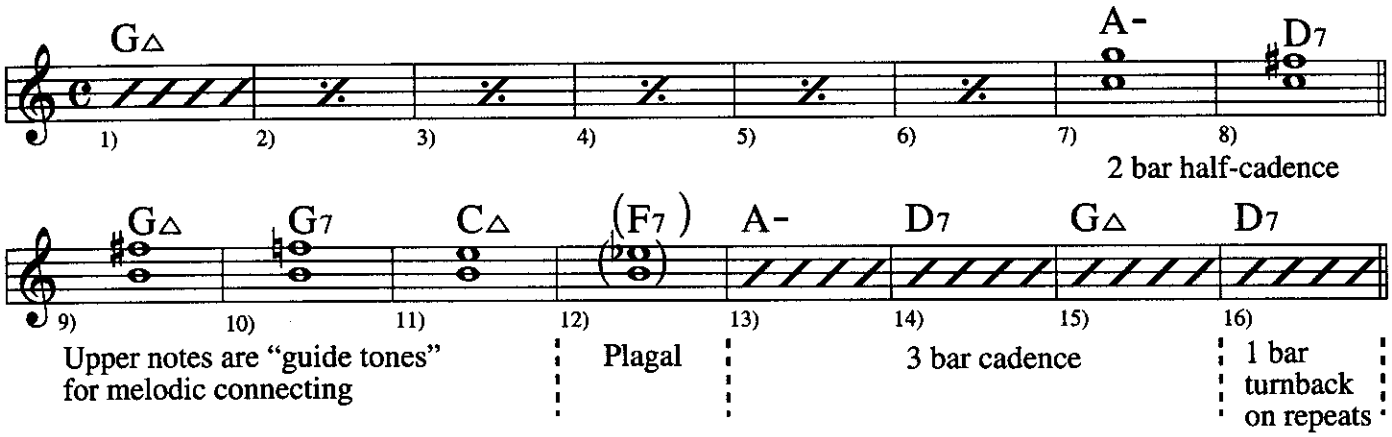
3) Modulation to IV chord with plagal implication (using guide tones for melodic consideration). Bars 9-12.

4) Three-measure cadence with turnback when repeating. Bars 13-16.

Tune #2

B♭ Instruments

CD II Tr. 13



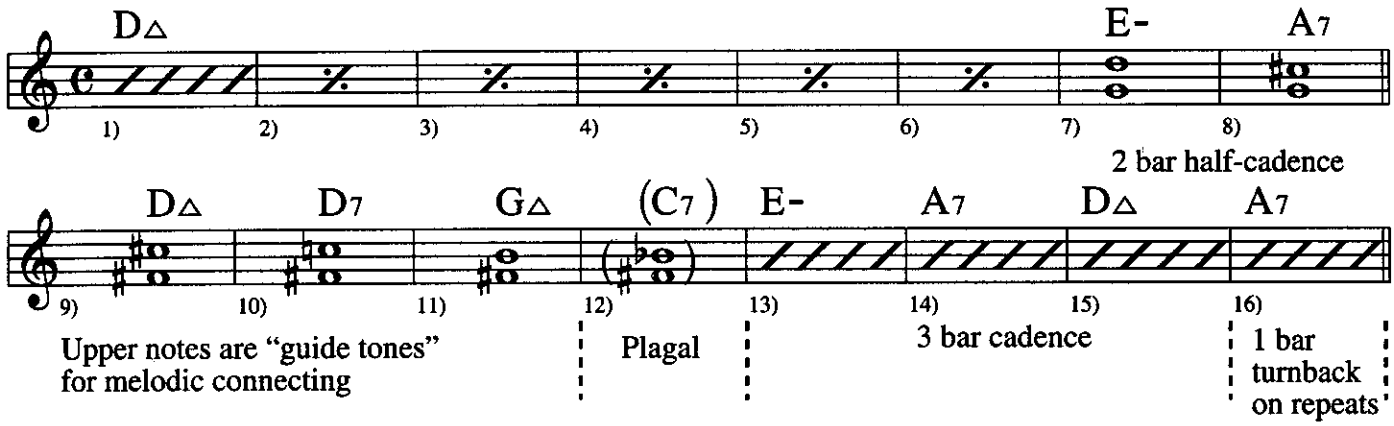
Phrases

1) G△ free-standing chord—6 bars
2) Half-cadence turnback—bars 7 & 8
3) Modulation to IV chord with plagal implication (using guide tones for melodic consideration). Bars 9-12.
4) Three-measure cadence with turnback when repeating. Bars 13-16.

Tune #2

E♭ Instruments

CD II Tr. 13

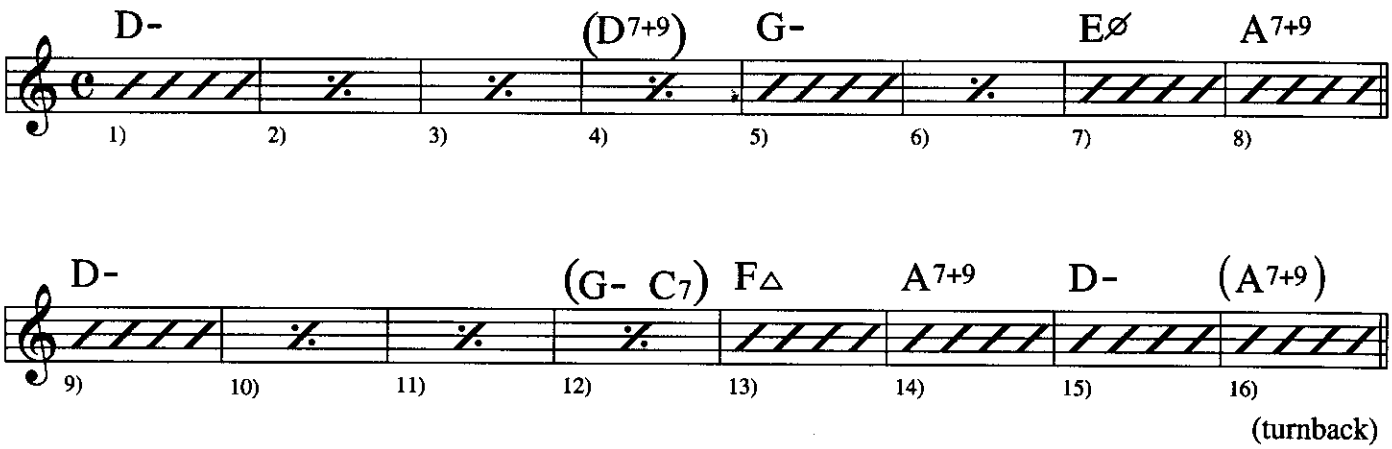


Phrases

1) D△ free-standing chord—6 bars
2) Half-cadence turnback—bars 7 & 8
3) Modulation to IV chord with plagal implication (using guide tones for melodic consideration). Bars 9-12.
4) Three-measure cadence with turnback when repeating. Bars 13-16.

Track	Tune#		Track	Tune#	
14	3	***Summertime***	15	3	***Summertime*** (2nd count-off)
		Volume 54 Track 5			Volume 25 Track 2 Disc 2
		2 choruses Time 1:12			2 choruses Time 1:02
		Aebersold-Wheeler-Davis ♩ = 60			Galper-Gilmore-Goodwin ♩ = 66

Harmonic Organization



Phrases

1) D Minor—4 bars—twice (possibly D^{7+9} bar 4, G– C^{7} bar 12)

2) G Minor—2 bar phrase

3) $E^{\varnothing}/A^{7+9}$—2 bar half-cadence

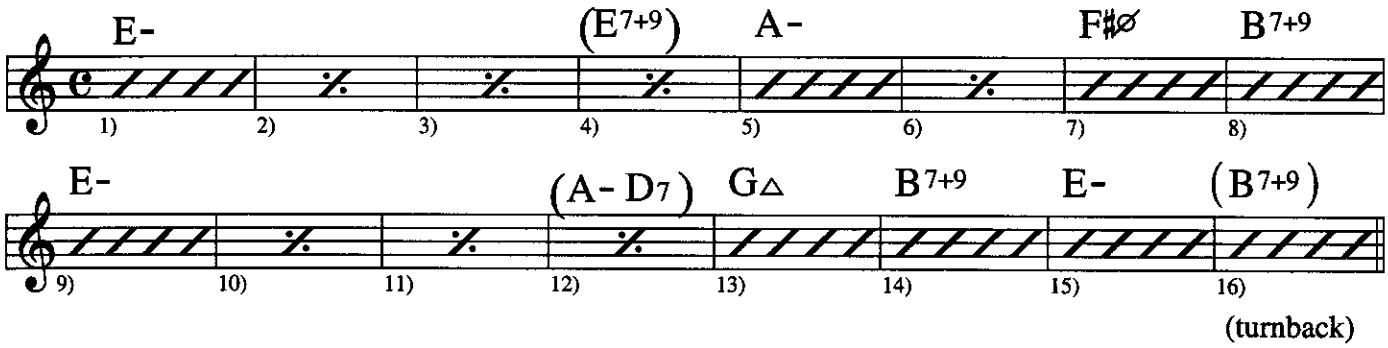
4) F Major—1 bar phrase

5) A^{7+9}—1 bar phrase to resolution, 1 bar phrase in turnback.

Tune #3

B♭ Instruments

CD II Tr. 14 & 15



(turnback)

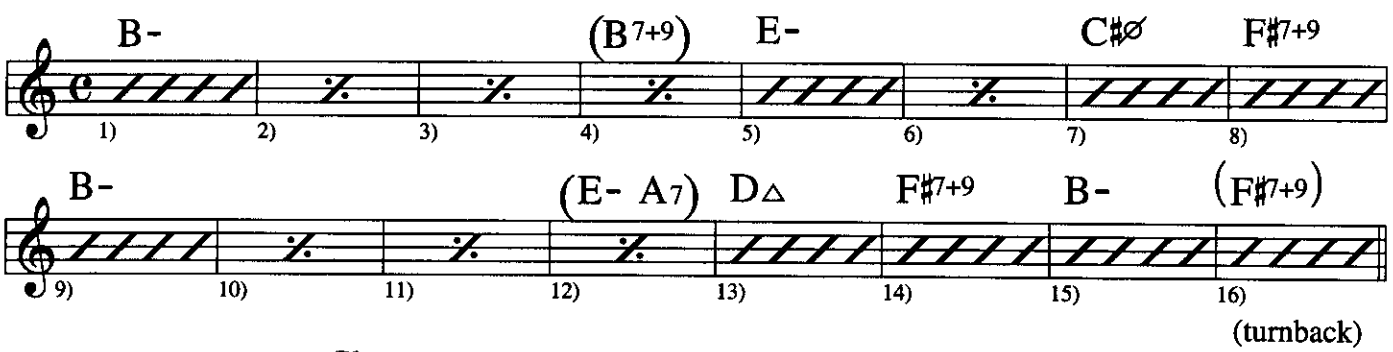
Phrases

1) E Minor—4 bars—twice (possibly E^{7+9} bar 4, A– D^7 bar 12)
2) A Minor—2 bar phrase
3) F♯ $^{\emptyset}$/B^{7+9}—2 bar half-cadence
4) G Major—1 bar phrase
5) B^{7+9}—1 bar phrase to resolution, 1 bar phrase in turnback.

Tune #3

E♭ Instruments

CD II Tr. 14 & 15



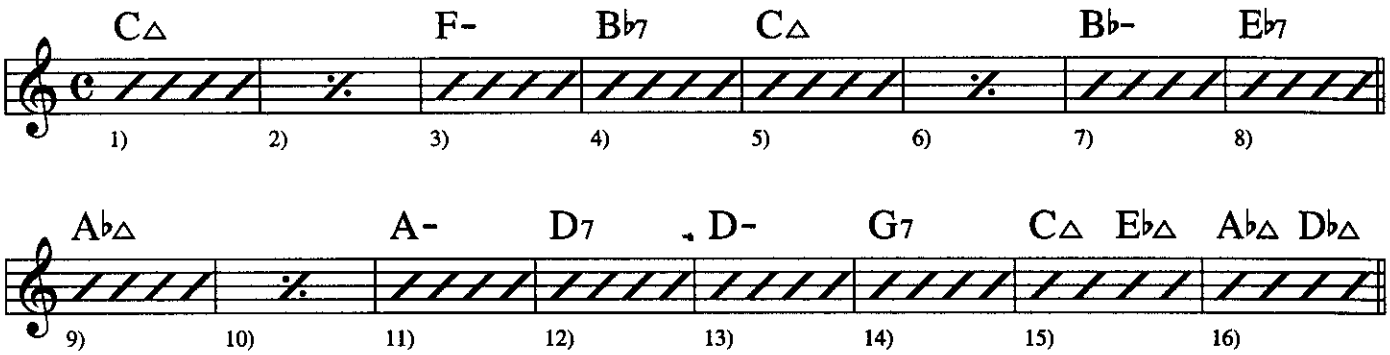
(turnback)

Phrases

1) B Minor—4 bars—twice (possibly B^{7+9} bar 4, E– A^7 bar 12)
2) E Minor—2 bar phrase
3) C♯ $^{\emptyset}$/F♯ $^{7+9}$—2 bar half-cadence
4) D Major—1 bar phrase
5) F♯$^{7+9}$—1 bar phrase to resolution, 1 bar phrase in turnback.

Track	Tune#			Track	Tune#		
16	4	***Ladybird***		17	4	***Ladybird*** (2nd count-off)	
		Volume 70	Track 10			Volume 36	Track 2
		2 choruses	Time 1:00			2 choruses	Time :45
		Aebersold-Wheeler-Davis				Matthews-Drummond-Smith	
		♩ = 70				♩ = 100	

Harmonic Organization



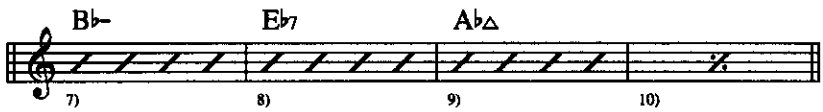
Phrases

1) C Major—2 bar free-standing chord (2x)

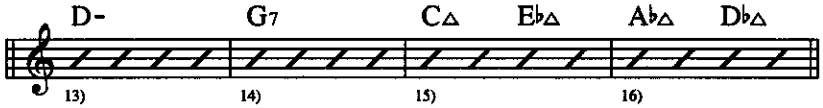
2) Unresolved half-cadences (2)

3) Full cadences (2)

1) fully resolved



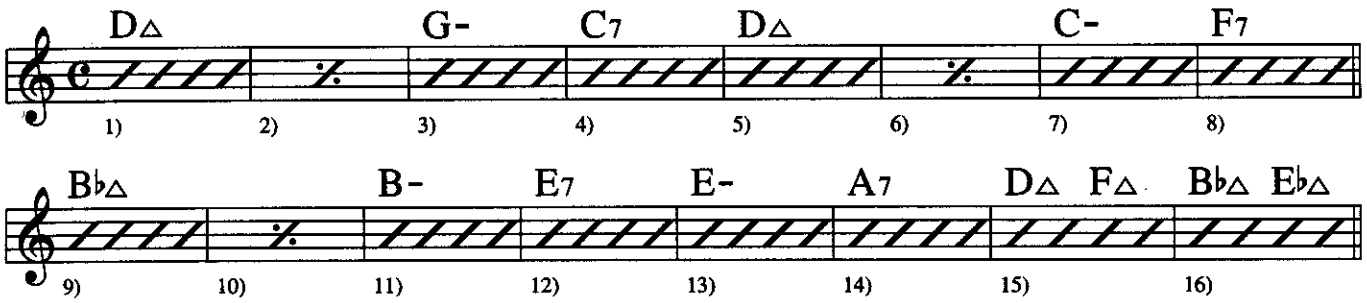
2) with turnaround (stylized)



Tune # 4

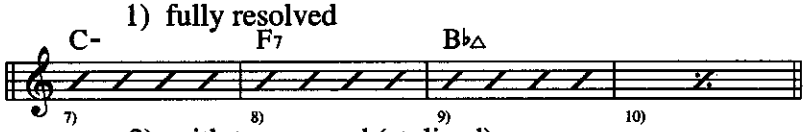
B♭ Instruments

CD II Tr.16 & 17

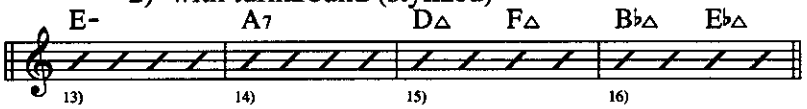


Phrases: 1) D Major—2 bar free-standing chord (2x)
2) Unresolved half-cadences (2)

3) Full cadences (2)
1) fully resolved



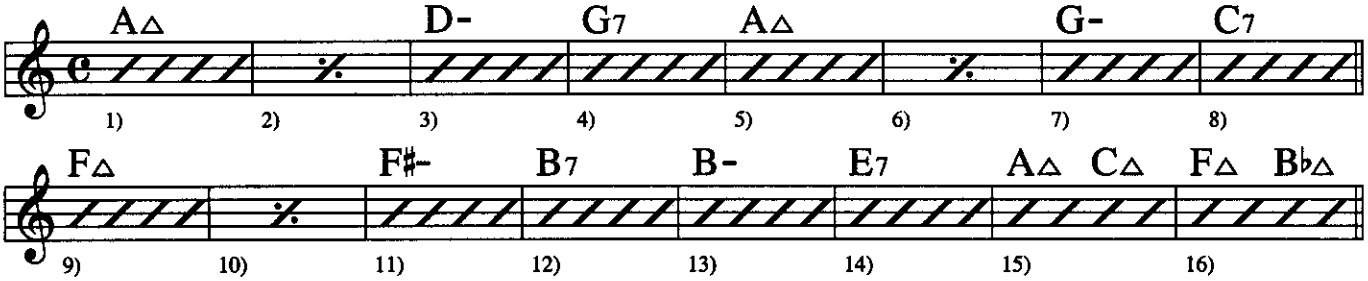
2) with turnaround (stylized)



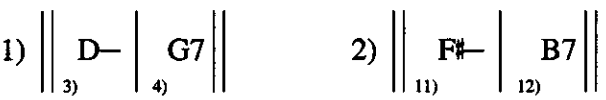
Tune # 4

E♭ Instruments

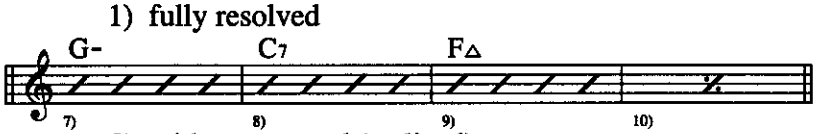
CD II Tr.16 & 17



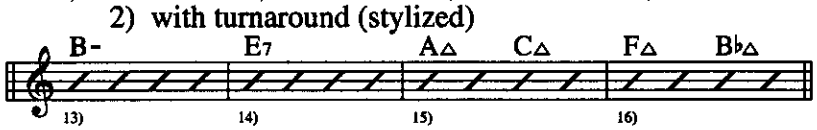
Phrases: 1) A Major—2 bar free-standing chord (2x)
2) Unresolved half-cadences (2)



3) Full cadences (2)
1) fully resolved



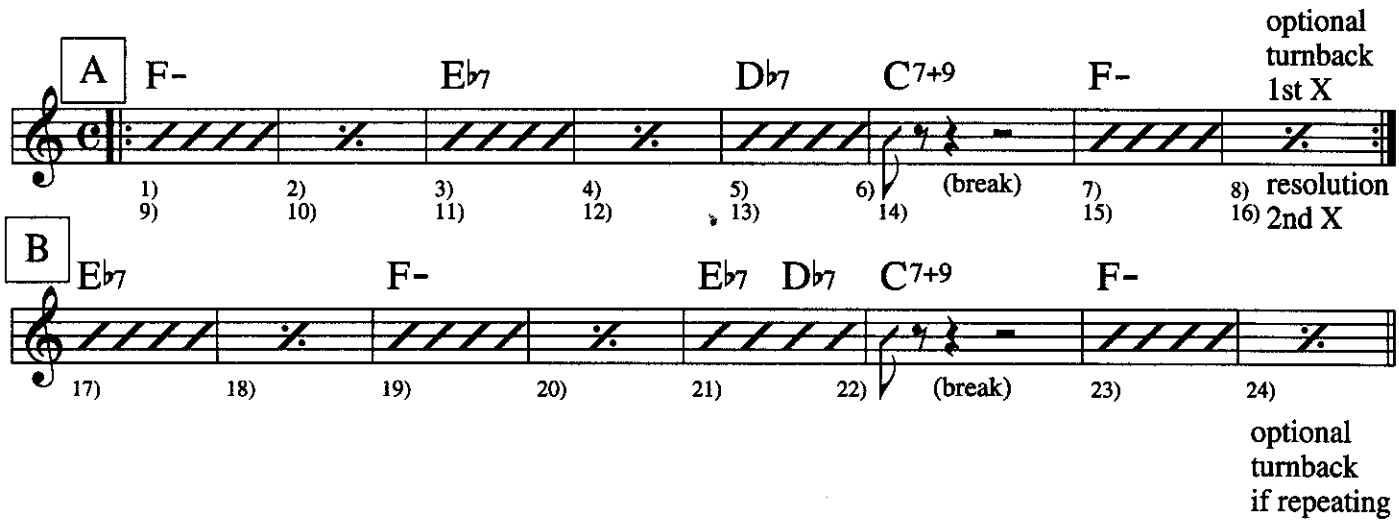
2) with turnaround (stylized)



Track	Tune#		Track	Tune#	
18	5	***Song For My Father***	19	5	***Song For My Father*** (2nd count-off)
		Volume 54 Track 7			Volume 17 Track 2
		1 chorus Time :56			1 chorus Time :45
		Aebersold-Wheeler-Davis ♩ = 55			Barron-Carter-Foster ♩ = 70

Form: AAB

Harmonic Organization



Free-Standing Chords

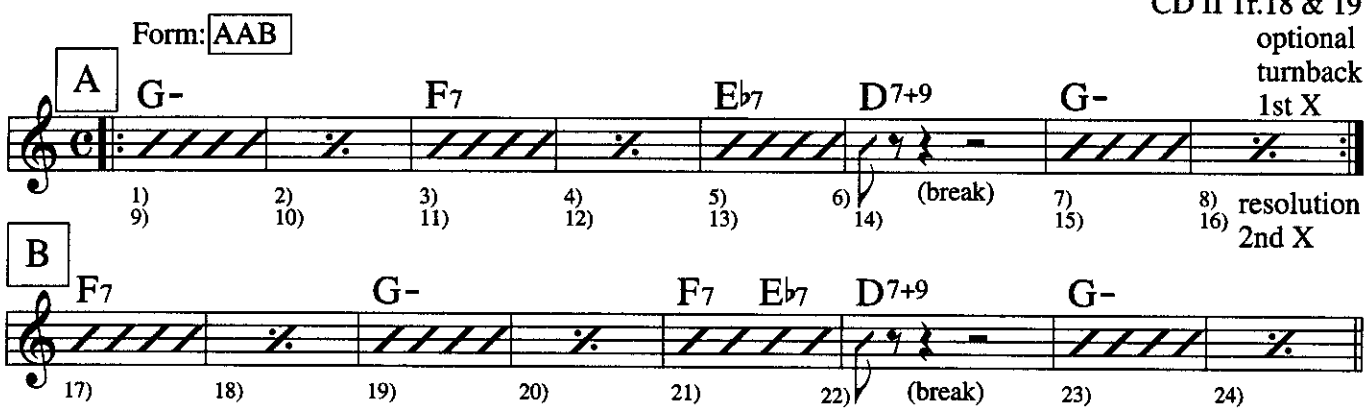
1) F Minor —six 2 bar tonic phrases (possible 1 bar turnback in 8th and 24th measure. Turnbacks are not played on the demo.)
2) $E\flat^7$—three 2 bar phrases
3) $D\flat^7$—two 1 bar phrases
4) C^{7+9}—to resolution (w/rhythm break)—three 1 bar phrases
5) $E\flat^7/D\flat^7$ sequence—1 measure, 1 time

24 bars altogether

Tune # 5

B♭ Instruments

CD II Tr.18 & 19



Free-Standing Chords

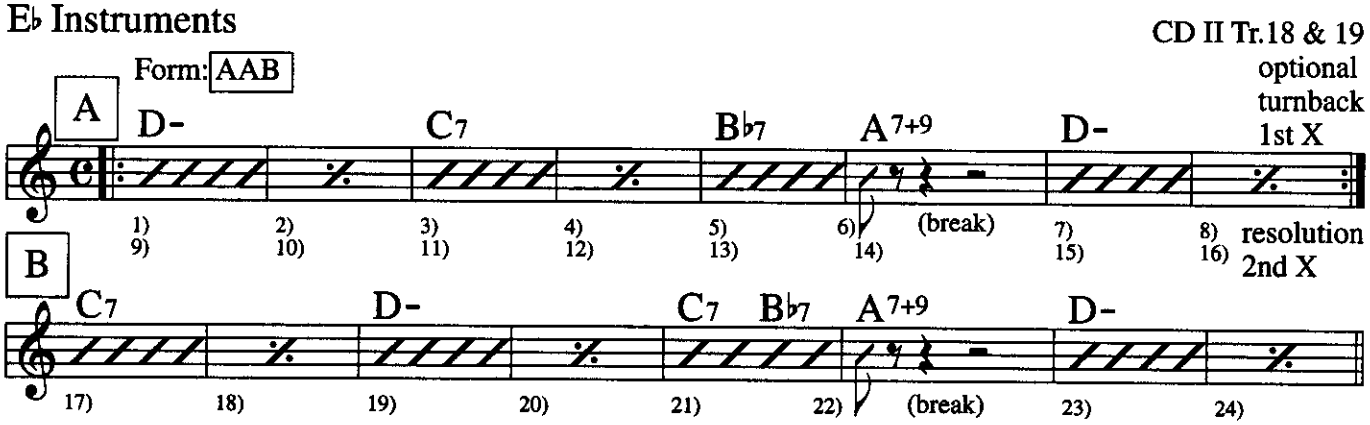
1) G Minor—six 2 bar tonic phrases (possible 1 bar turnback in 8th and 24th measure.
2) F^7—three 2 bar phrases Turnbacks are not played on the demo.)
3) $E♭^7$—two 1 bar phrases
4) D^{7+9}—to resolution (w/rhythm break)—three 1 bar phrases
5) $F^7/E♭^7$ sequence—1 measure, 1 time

24 bars altogether

Tune # 5

E♭ Instruments

CD II Tr.18 & 19



Free-Standing Chords

1) D Minor—six 2 bar tonic phrases (possible 1 bar turnback in 8th and 24th measure.
2) C^7—three 2 bar phrases Turnbacks are not played on the demo.)
3) $B♭^7$—two 1 bar phrases
4) A^{7+9}—to resolution (w/rhythm break)—three 1 bar phrases
5) $C^7/B♭^7$ sequence—1 measure, 1 time

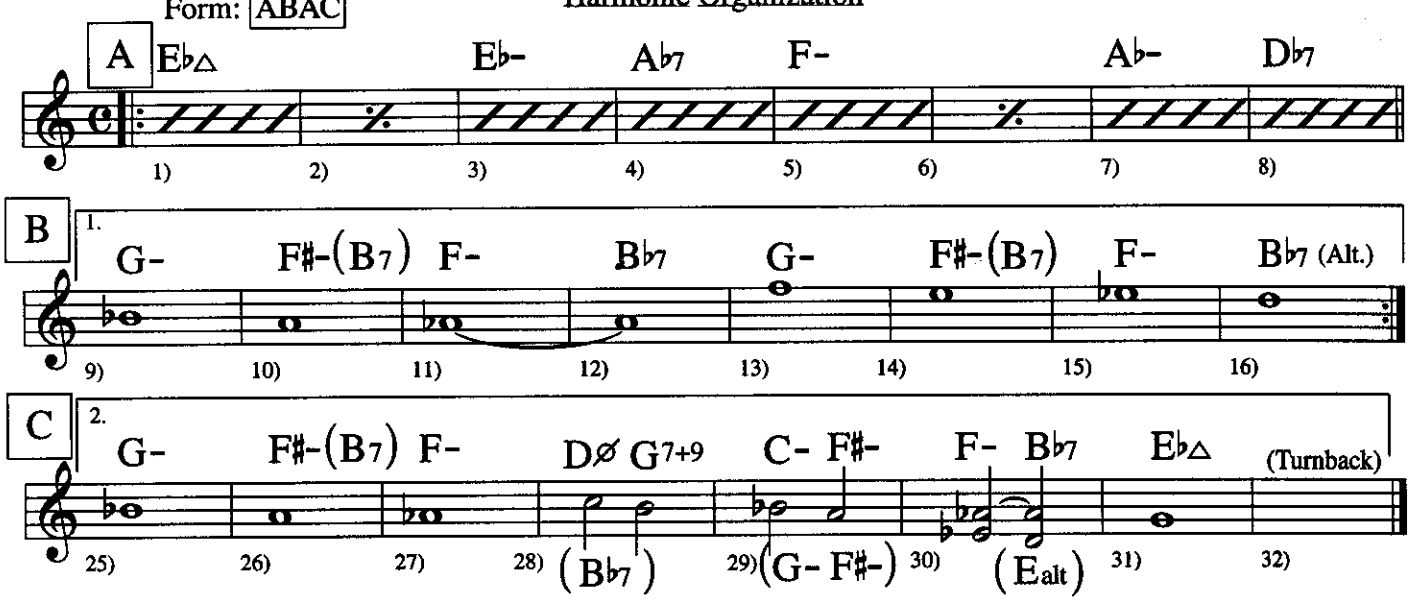
24 bars altogether

Track Tune#
20 6 ***Four***
Volume 65 Track 1 Disc 1
1 chorus Time 1:01
Marr-Davis ♩ = 66

Track Tune#
21 6 ***Four*** (2nd count-off)
Volume 7 Track 2
1 chorus Time :40
Weiss-Goldsby-Higgins ♩ = 100

Form: ABAC

Harmonic Organization



Phrases:

A Section
1) 2 free-standing chords (E♭, F–)
2) 2 unresolved half-cadences (E♭– A♭7, A♭– D♭7)

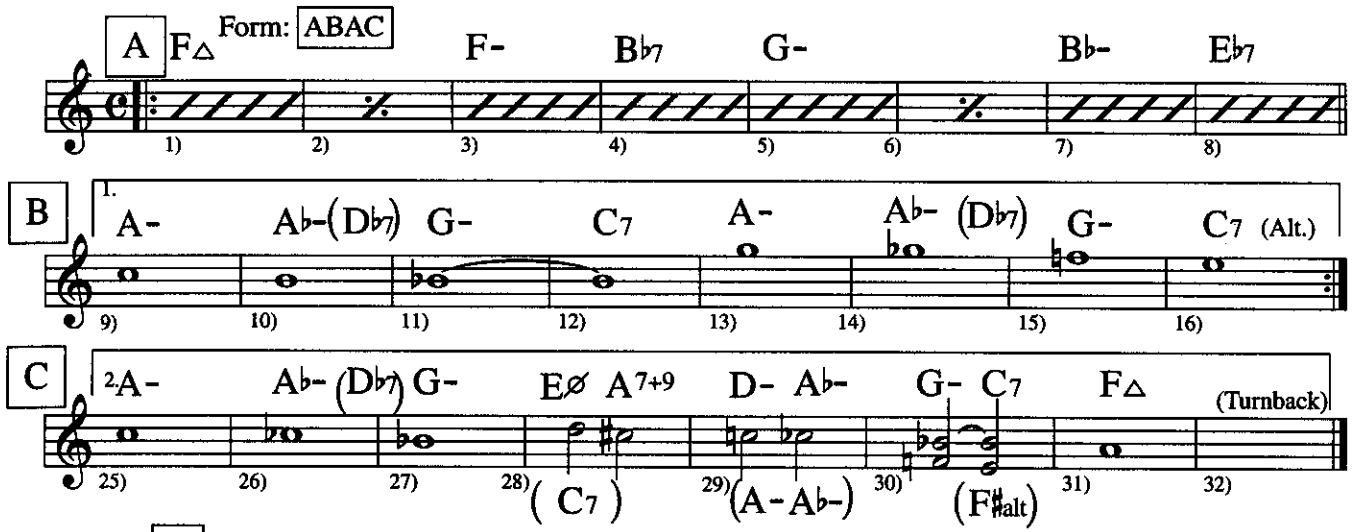
B Section
1) Half-step minor sequence followed by V chord—twice

C Section
1) Half-step minor sequence followed by quick, temporary modulation to C Minor (which simultaneously begins approach to final cadence into E♭).
2) Guide tones (3rds or 7ths) are included in the half-step sequences.

Tune # 6

B♭ Instruments

CD II Tr.20 & 21



Phrases: A Section 1) 2 free-standing chords (F, G–) 2x each
2) 2 unresolved half-cadences (F– B♭7, B♭– E♭7)

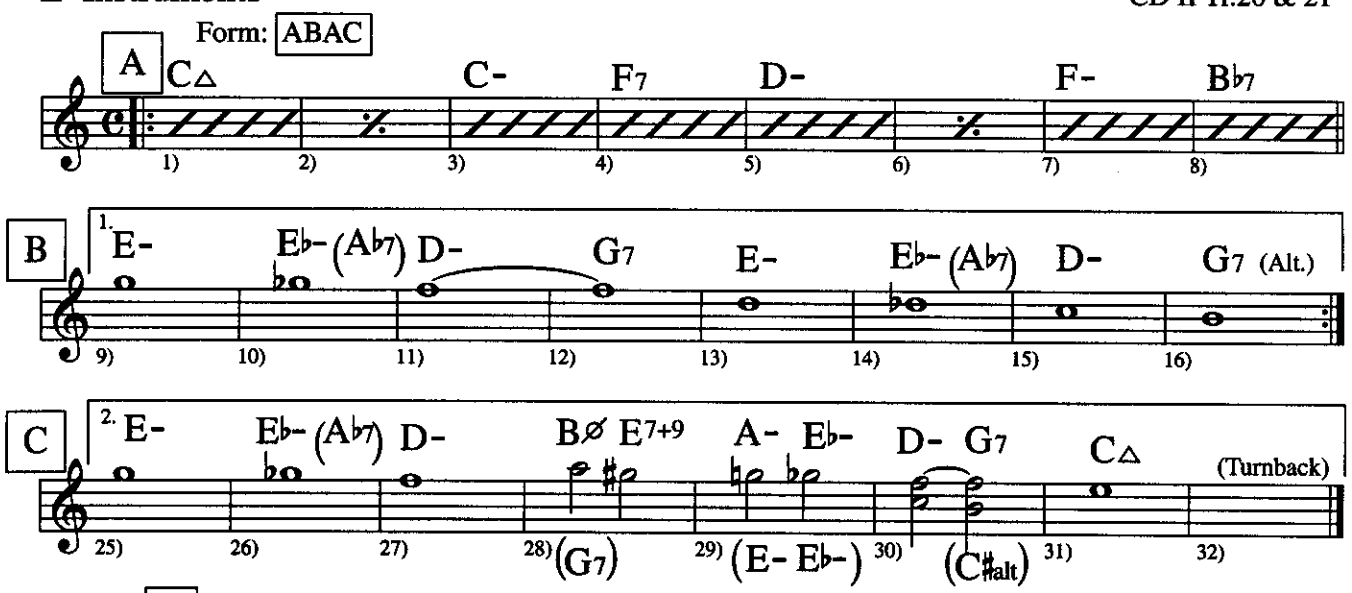
B Section 1) Half-step minor sequence followed by V chord—twice

C Section 1) Half-step minor sequence followed by quick, temporary modulation to D Minor (which simultaneously begins the approach to the final cadence in F).
2) Guide tones (3rds or 7ths) are included in the half-step sequences.

Tune # 6

E♭ Instruments

CD II Tr.20 & 21



Phrases: A Section 1) 2 free-standing chords (C, D–)
2) 2 unresolved half-cadences (C– F7, F– B♭7)

B Section 1) Half-step minor sequence followed by V chord—twice

C Section 1) Half-step minor sequence followed by quick, temporary modulation to A Minor (which simultaneously begins the approach to the final cadence in C).
2) Guide tones (3rds or 7ths) are included in the half-step sequences.

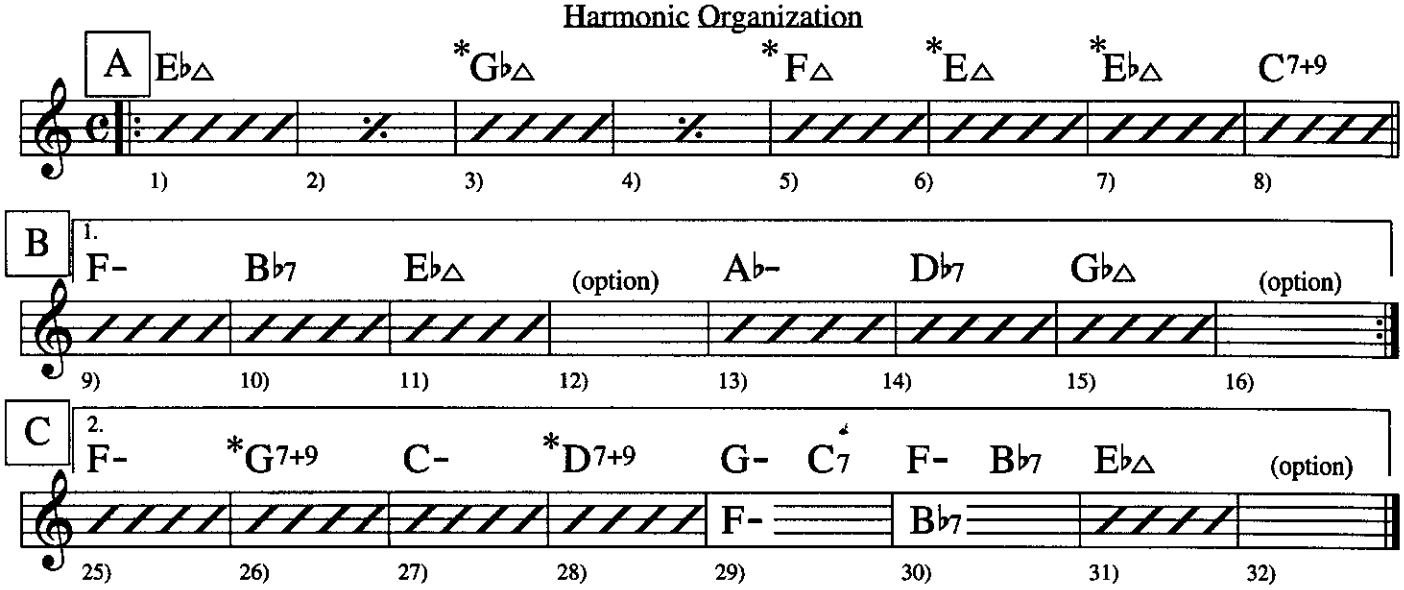
Track Tune#
22 7 ***On Green Dolphin Street***

Volume 59 Track 3 Disc 1
1 chorus Time :56
Marr-Davis ♩ = 69

Track Tune#
23 7 ***On Green Dolphin Street***
(2nd count-off)

Volume 34 Track 2 Disc 1
1 chorus Time :37
Galper-Gilmore-Goodwin ♩ = 108

Harmonic Organization



* For: 1) G♭△ you may substitute E♭– (using Dorian). This implies a Lydian sound in the major scale.

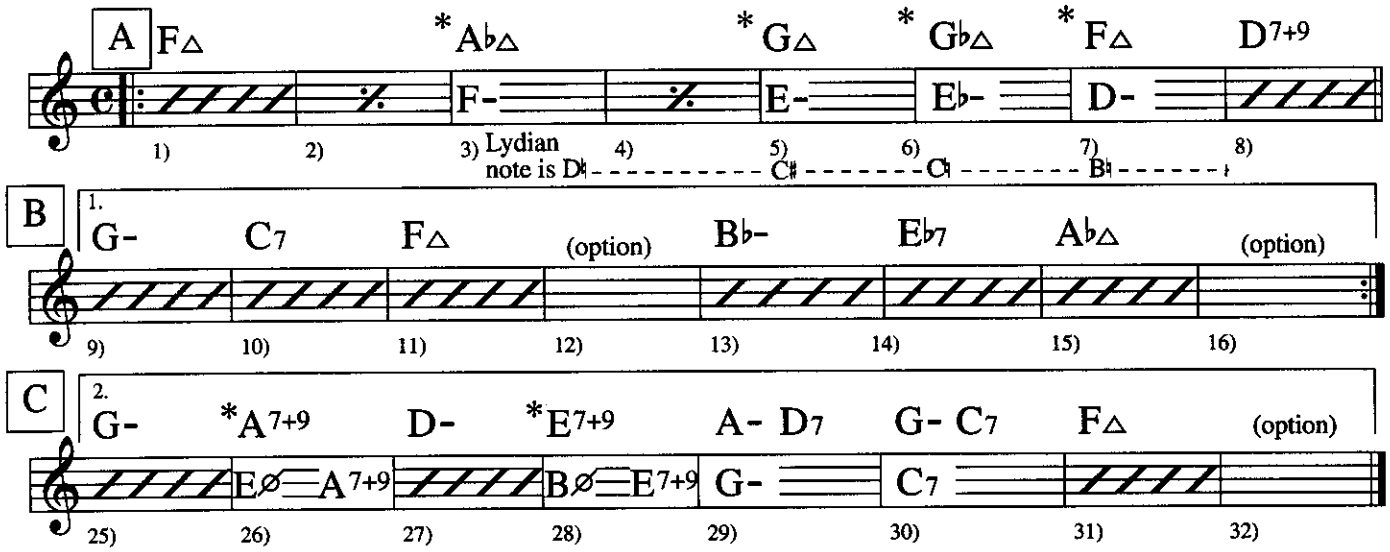
{E♭ Dorian scale / G♭ Lydian Major} (E♭ F G♭ A♭ B♭ C D♭ E♭ F G♭ etc.)
1 2 3 4

minor concept — major concept — Lydian note—in major—C♮ is the raised fourth of G♭△
C♮ is the major sixth of E♭–

* Likewise for: 2) F△ substitute D–
3) E△ substitute C♯–
4) E♭△ substitute C–
5) G7+9 substitute ‖ DØ G7+9 ‖
6) D7+9 substitute ‖ AØ D7+9 ‖ } 2nd ending

Phrases: Several one or two measure free-standing chords in [A] section.
In both endings, two major and one minor key center for cadential work (E♭△, G♭△, C–).
Several "4th-bar" options to anticipate the next phrase (measures 12, 16 and 32).
4 bar sequence in first ending—see Exercise [7G] and related information.
Highly active turnaround or "wind-down" in second ending—especially measures 28-31.

B♭ Instruments — Tune # 7 — CD II Tr. 22 & 23

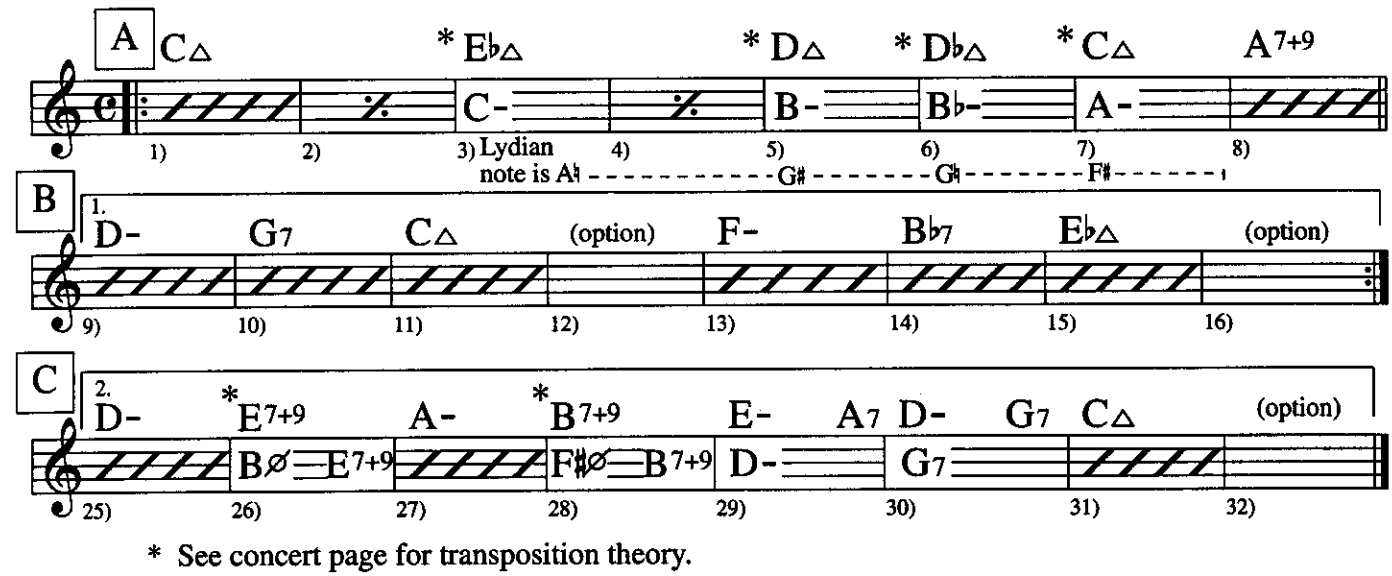


* See concert page for transposition theory.

Phrases: Several one or two measure free-standing chords in [A] section.
In both endings, two major and one minor key center for cadential work (F△, A♭△, D–).
Several "4th-bar" options to anticipate the next phrase (measures 12, 16 and 32).
4 bar sequence in first ending—see Exercise [7G] and related information.
Highly active turnaround or "wind-down" in second ending—especially measures 28-31.

Tune # 7

E♭ Instruments — CD II Tr. 22 & 23

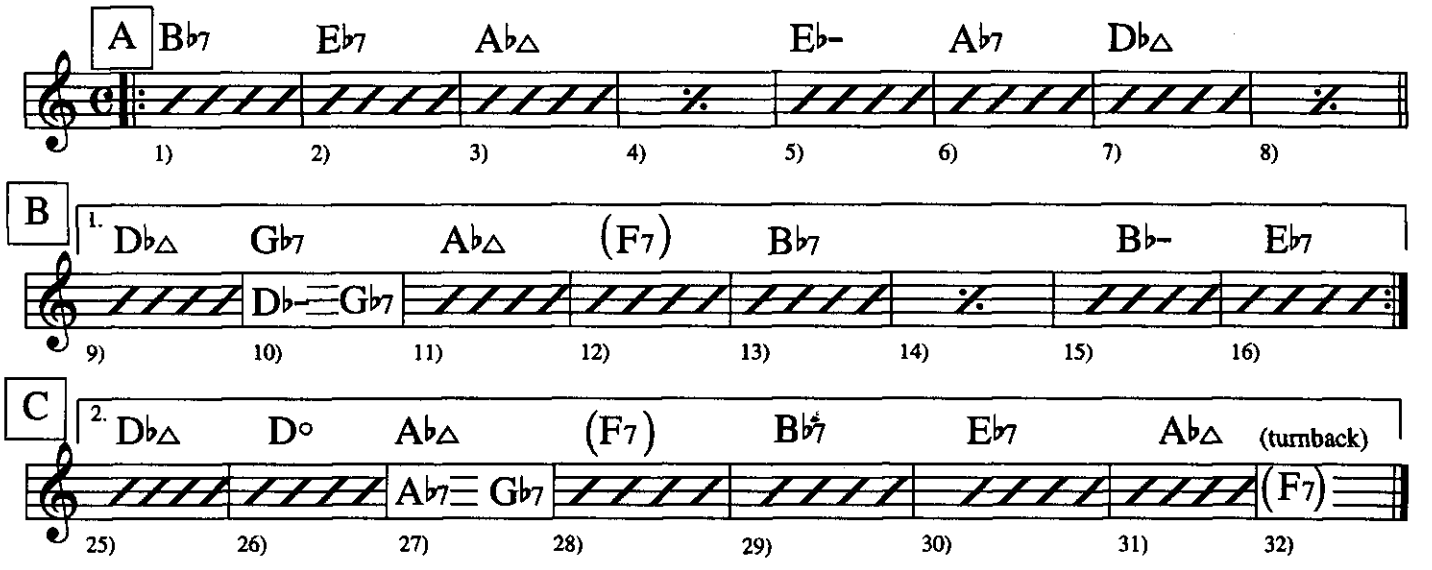


* See concert page for transposition theory.

Phrases: Several one or two measure free-standing chords in [A] section.
In both endings, two major and one minor key center for cadential work (C△, E♭△, A–).
Several "4th-bar" options to anticipate the next phrase (measures 12, 16 and 32).
4 bar sequence in first ending—see Exercise [7G] and related information.
Highly active turnaround or "wind-down" in second ending—especially measures 28-31.

CD II
Track Tune#
24 8 ***In A Mellow Tone***
Volume 48 Track 2
2 choruses Time 2:24
Haerle-Goldsby-Davis ♩ = 56

Harmonic Organization



Basic Phrases:

A Section
1) Cadence into A♭△ via secondary dominant (B♭7)
2) Cadence into D♭△. Both resolution phrases are 2 bars.

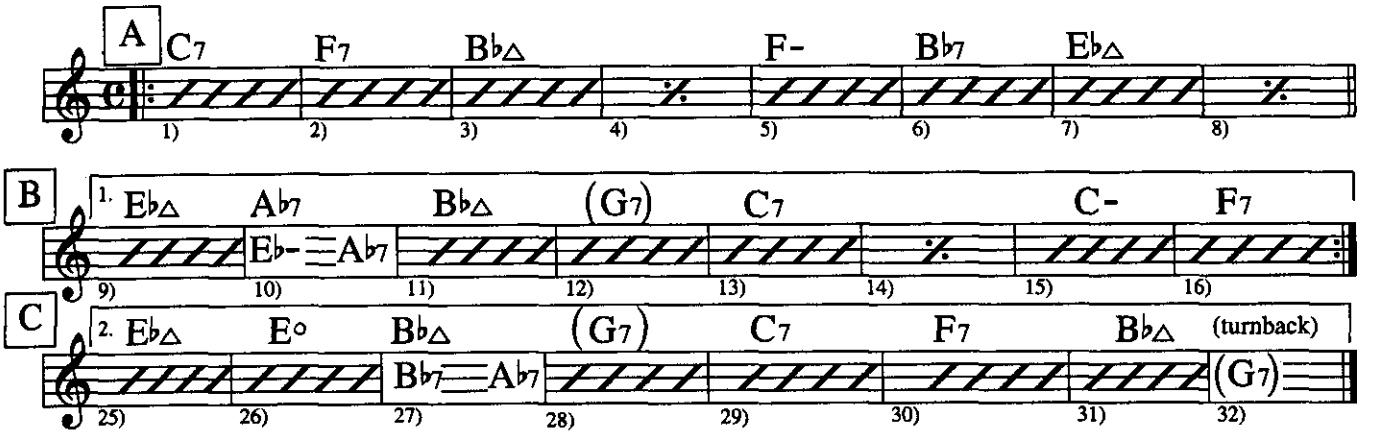
B Section
1) Plagal idea back to tonic
2) 4 bar turnback via secondary dominant (B♭7)

C Section
1) Diminished passing chord (D°) between IV and I
2) Final turnaround with resolution (using dominant chords)
3) Possible turnback in final bar.

Tune # 8

B♭ Instruments

CD II Tr. 24



Basic Phrases:

A Section
1) Cadence into $B♭^{\Delta}$ via secondary dominant (C^7)
2) Cadence into $E♭^{\Delta}$. Both resolution phrases are 2 bars.

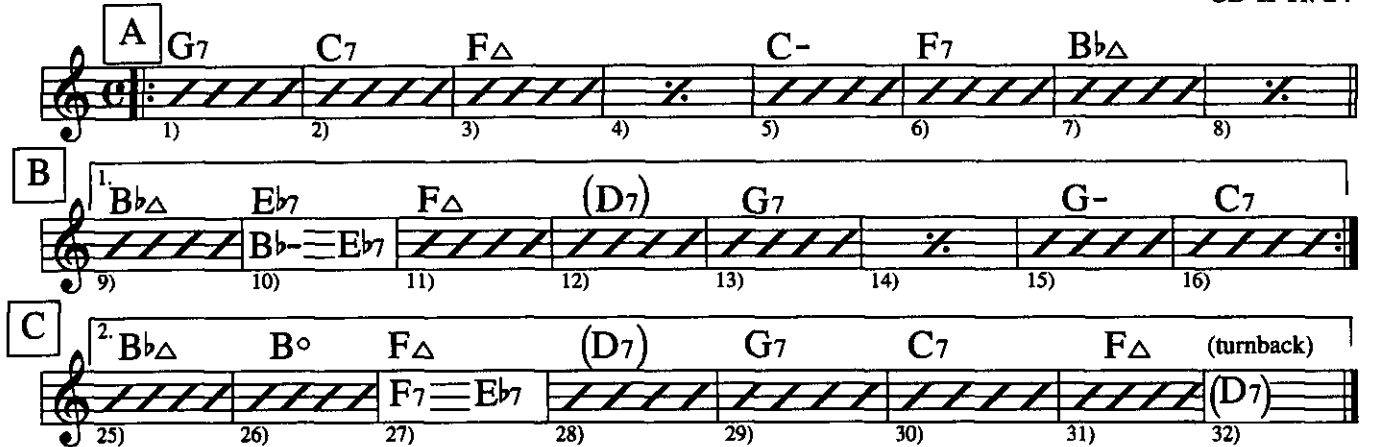
B Section
1) Plagal idea back to tonic
2) 4 bar turnback via secondary dominant (C^7)

C Section
1) Diminished passing chord (E°) between IV and I
2) Final turnaround with resolution (using dominant chords)
3) Possible turnback in final bar.

Tune # 8

E♭ Instruments

CD II Tr. 24



Basic Phrases:

A Section
1) Cadence into F^{Δ} via secondary dominant (G^7)
2) Cadence into $B♭^{\Delta}$. Both resolution phrases are 2 bars.

B Section
1) Plagal idea back to tonic
2) 4 bar turnback via secondary dominant (G^7)

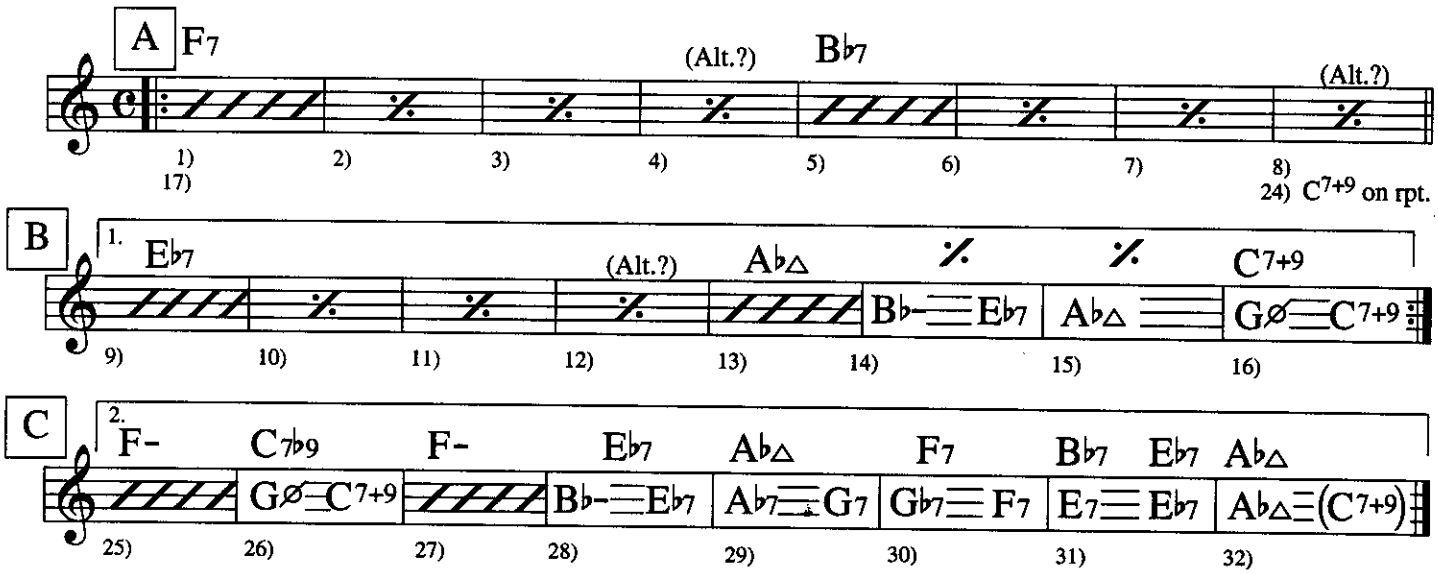
C Section
1) Diminished passing chord (B°) between IV and I
2) Final turnaround with resolution (using dominant chords)
3) Possible turnback in final bar.

Track Tune#
25 9 ***Sweet Georgia Brown***

Volume 84 Track 13 Disc 2
1 chorus Time :46
Aebersold-Wheeler-Davis ♩ = 90

Track Tune#
26 9 ***Sweet Georgia Brown***
(2nd count-off)
Volume 39 Track 2
2 choruses Time 1:12
Galper-Gilmore-Goodwin ♩ = 117

Harmonic Organization



Phrases:

1) 3 and 4 bar free-standing chords F^7, $B♭^7$, $E♭^7$, $A♭^{\Delta}$

2) 2 bar minor cadences and dominant turnback

C | C7+9 (24, 26) | F– (25, 27) ||, and B | C7+9 (16) A ‖ F7 (17) | (on repeat)

3) Cadence into major with 4 bar turnaround (turnback option in last bar).

C | B♭– E♭7 (28) ‖ A♭△ (29) | F7 (30) | B♭7 E♭7 (31) | A♭△ (C7+9) (32) ‖
turnback

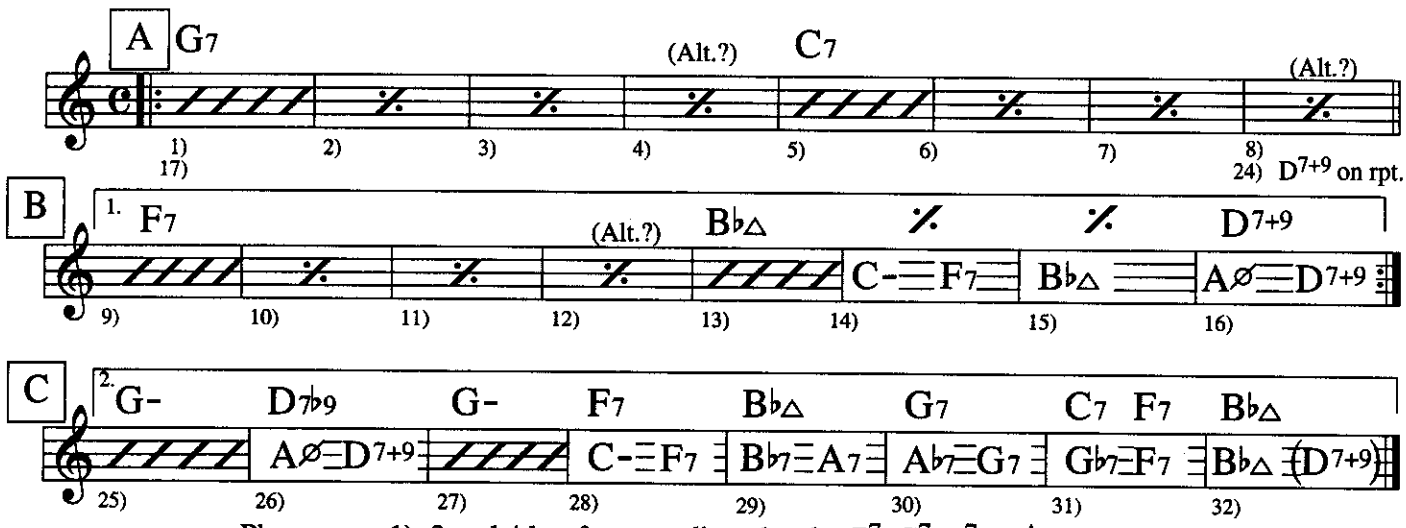
also C Coltrane turnaround—bars 29-32?

‖ A♭△ (29) B7 | E△ G7 (30) | C△ E♭7 (31) | A♭△ (32) ‖

B♭ Instruments

Tune # 9

CD II Tr. 25 & 26



Phrases: 1) 3 and 4 bar free-standing chords G^7, C^7, F^7, $B♭^{\Delta}$

2) 2 bar minor cadences and dominant turnback

C ‖ D^{7+9} | $G-$ ‖ (24) (26) (25) (27), and B | D^{7+9} (16) A ‖ G^7 (17) | (on repeat)

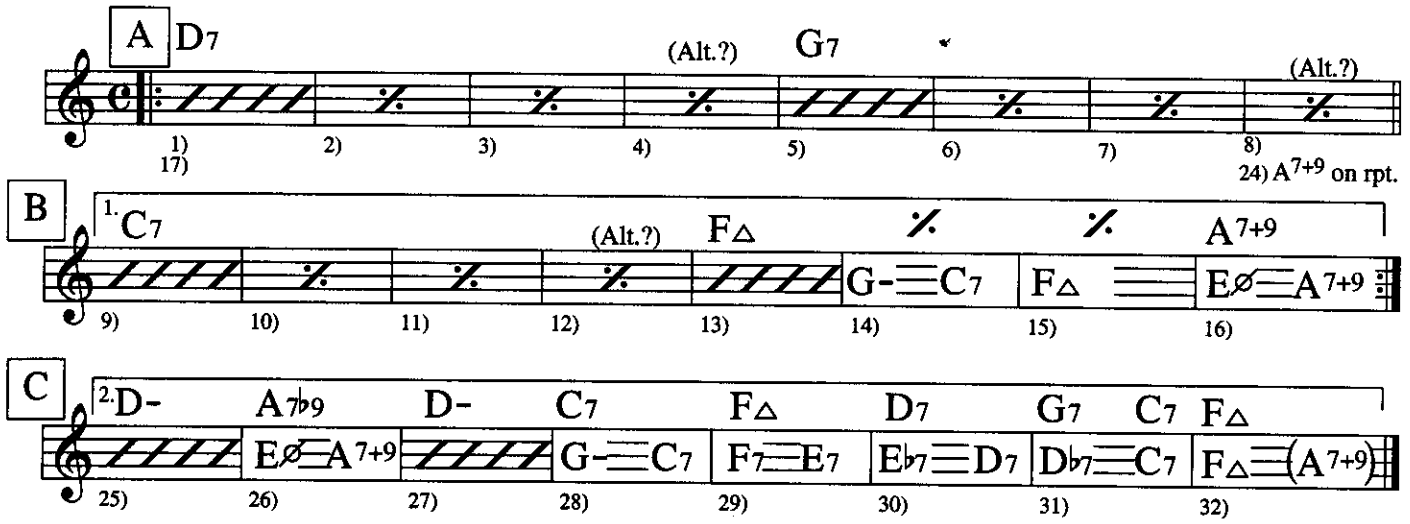
3) Cadence into major with 4 bar turnaround (turnback option in last bar).

C | $C-F^7$ (28) ‖ $B♭^{\Delta}$ (29) | G^7 (30) | C^7 F^7 (31) | $B♭^{\Delta}$ (D^{7+9}) (32) ‖ turnback

E♭ Instruments

Tune # 9

CD II Tr. 25 & 26



Phrases: 1) 3 and 4 bar free-standing chords D^7, G^7, C^7, F^{Δ}

2) 2 bar minor cadences and dominant turnback

C ‖ A^{7+9} | $D-$ ‖ (24) (26) (25) (27), and B | A^{7+9} (16) A ‖ D^7 (17) | (on repeat)

3) Cadence into major with 4 bar turnaround (turnback option in last bar).

C | $G-C^7$ (28) ‖ F^{Δ} (29) | D^7 (30) | G^7 C^7 (31) | F^{Δ} (A^{7+9}) (32) ‖ turnback

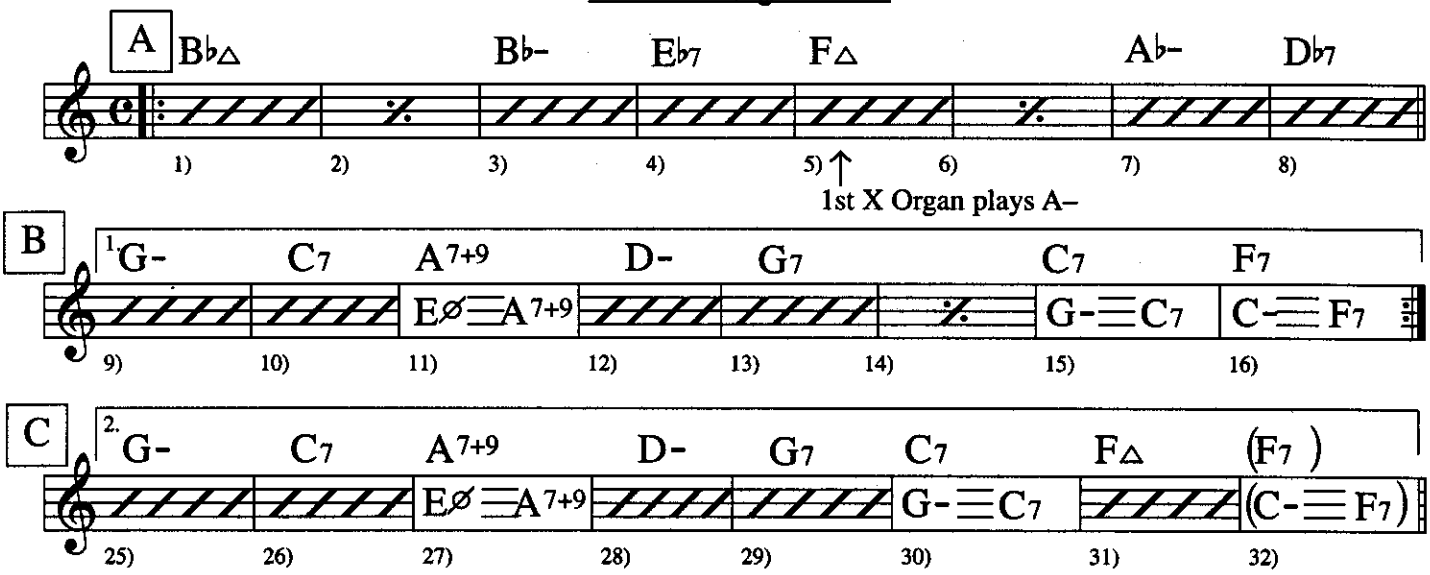
Track Tune#

27 10 ***Just Friends***
Volume 59 Track 4 Disc 2
1 chorus Time 1:05
Marr-Davis ♩ = 60

Track Tune#

28 10 ***Just Friends*** (2nd count-off)
Volume 34 Track 3 Disc 1
1 chorus Time :44
Galper-Gilmore-Goodwin ♩ = 98

Harmonic Organization



Phrases:

1) 2 bar free-standing chords $B\flat^{\Delta}$, F^{Δ}, G^{7}

2) 2 bar unresolved half-cadences $B\flat-E\flat^{7}$, $A\flat-D\flat^{7}$, $G-C^{7}$

3) 2 bar full cadences $\| A^{7+9} \mid D- \|$, $\| C^{7} \mid F^{\Delta} \|$
($E^{\emptyset}A^{7+9}$) ($G-C^{7}$)

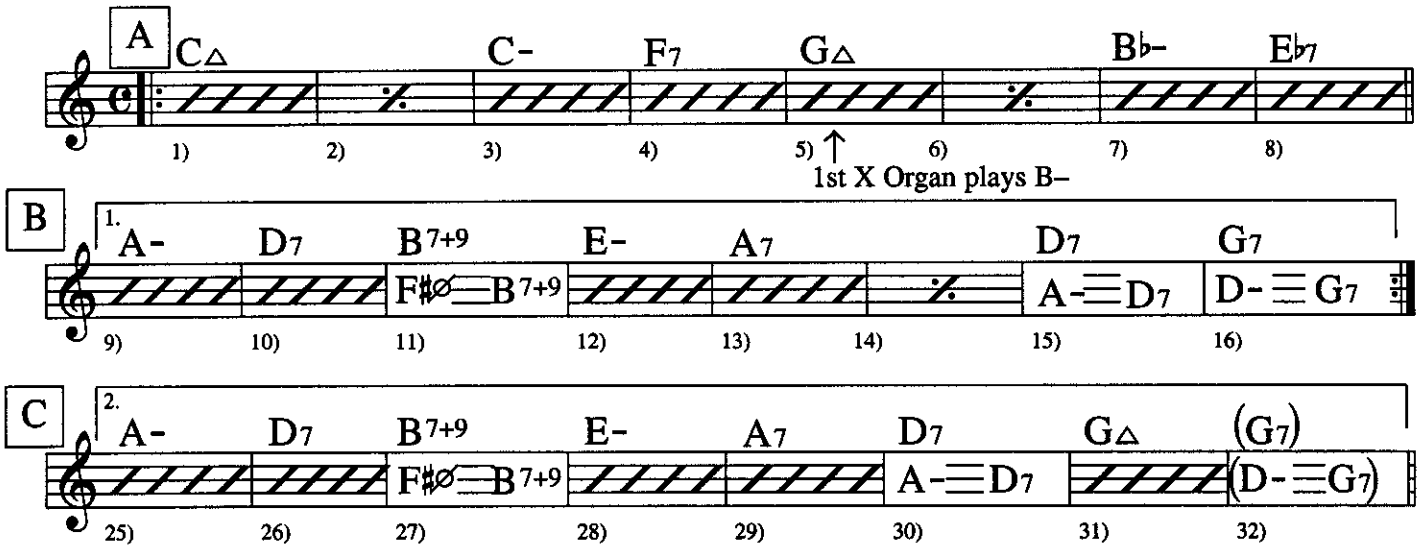
4) Turnbacks 1st ending—2 bars
2nd ending—1 bar

5) "Cycle" implications in 5th bar of each ending via secondary dominant (G^{7}).

Tune # 10

B♭ Instruments

CD II Tr. 27 & 28

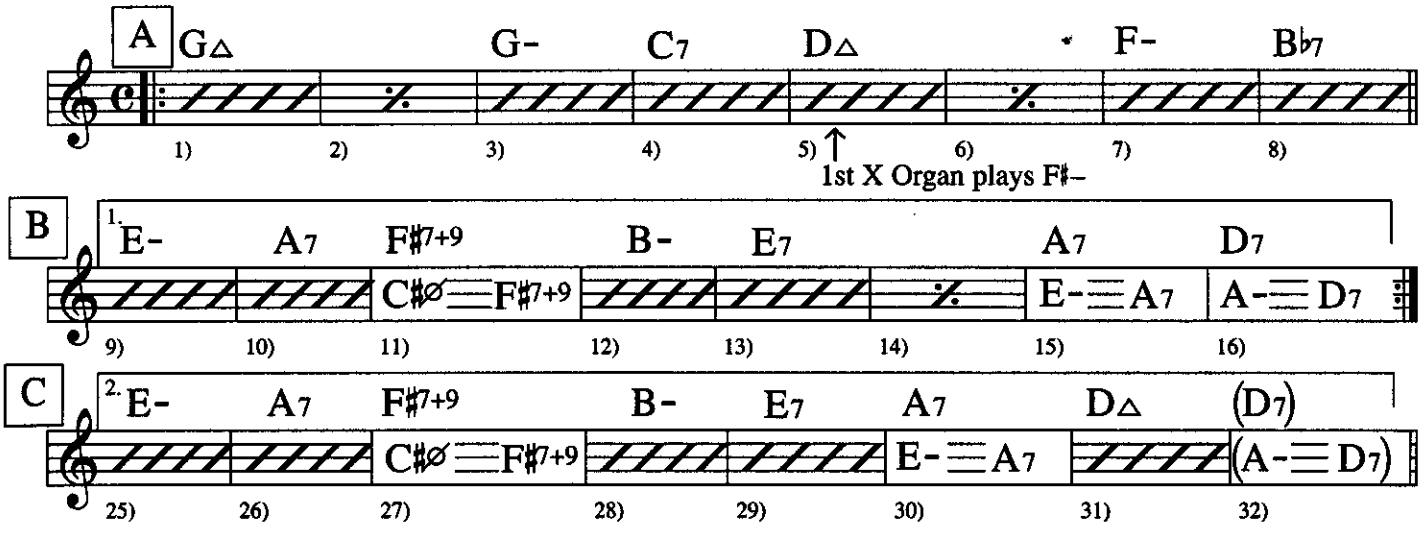


Phrases: 1) 2 bar free-standing chords C^{Δ}, G^{Δ}, A^{7}
2) 2 bar unresolved half-cadences C– F^{7}, B♭– $E♭^{7}$, A– D^{7}
3) 2 bar full cadences ‖ B^{7+9} | E– ‖, ‖ D^{7} | G^{Δ} ‖
4) Turnbacks 1st ending—2 bars, 2nd ending—1 bar
5) "Cycle" implications in 5th bar of each ending via secondary dominant (A^{7}).

Tune # 10

E♭ Instruments

CD II Tr. 27 & 28



Phrases: 1) 2 bar free-standing chords G^{Δ}, D^{Δ}, E^{7}
2) 2 bar unresolved half-cadences G– C^{7}, F– $B♭^{7}$, E– A^{7}
3) 2 bar full cadences ‖ $F♯^{7+9}$ | B– ‖, ‖ A^{7} | D^{Δ} ‖
4) Turnbacks 1st ending—2 bars, 2nd ending—1 bar
5) "Cycle" implications in 5th bar of each ending via secondary dominant (E^{7}).

Track Tune#

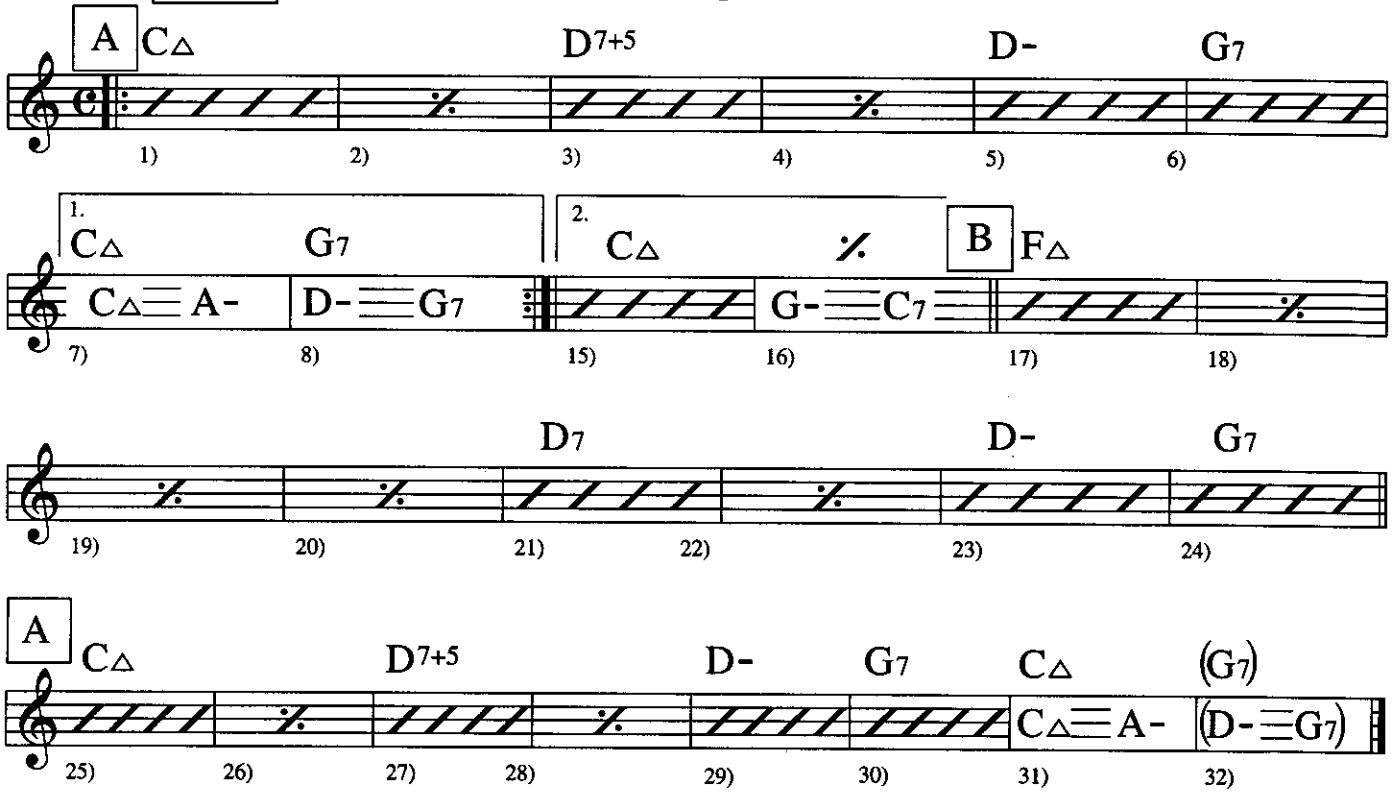
29 11 ***Take the "A" Train***

Volume 12 Track 9

2 choruses Time 1:36

Barron-Carter-Riley ♩ = 84

AABA Harmonic Organization



Phrases:

1) 2 and 4 bar free-standing chords: C^{Δ}, F^{Δ}, D^{7}, D^{7+5}

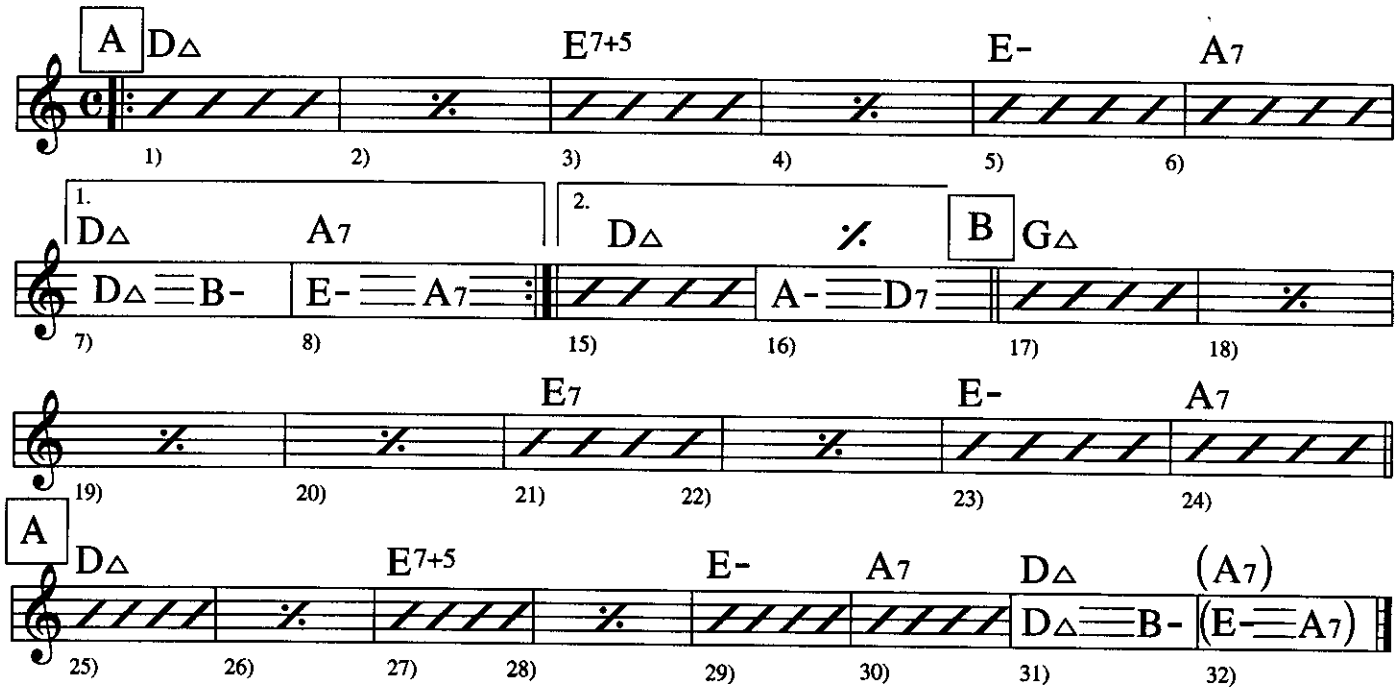
2) 4 bar major cadences to C^{Δ}

3) Half-cadence and turnaround/turnback options: last 1 or 2 bars of each 8 bar section.

B♭ Instruments AABA

Tune # 11

CD II Tr. 29

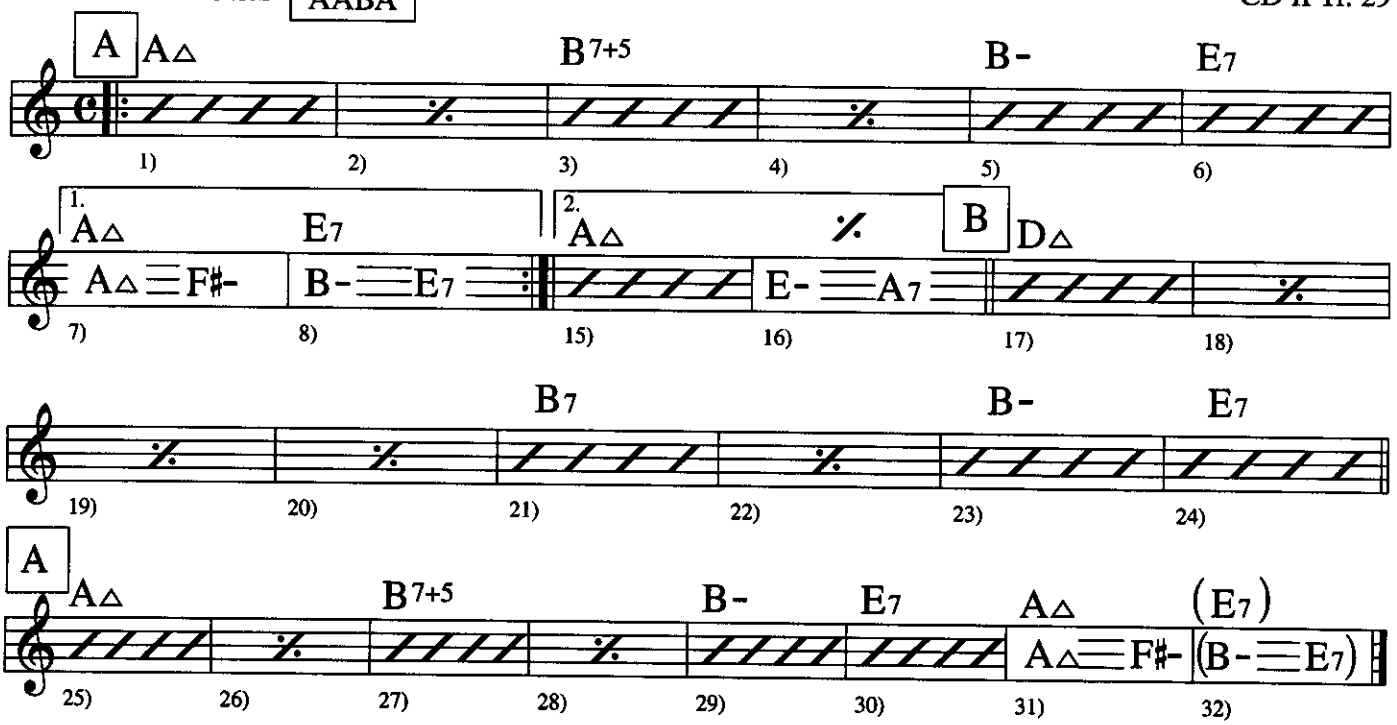


Phrases: 1) 2 and 4 bar free-standing chords: D^{Δ}, G^{Δ}, E^{7}, E^{7+5}
2) 4 bar major cadences to D^{Δ}
3) Half-cadence and turnaround/turnback options: last 1 or 2 bars of each 8 bar section.

Tune # 11

E♭ Instruments AABA

CD II Tr. 29



Phrases: 1) 2 and 4 bar free-standing chords: A^{Δ}, D^{Δ}, B^{7}, B^{7+5}
2) 4 bar major cadences to A^{Δ}
3) Half-cadence and turnaround/turnback options: last 1 or 2 bars of each 8 bar section.

Track Tune#

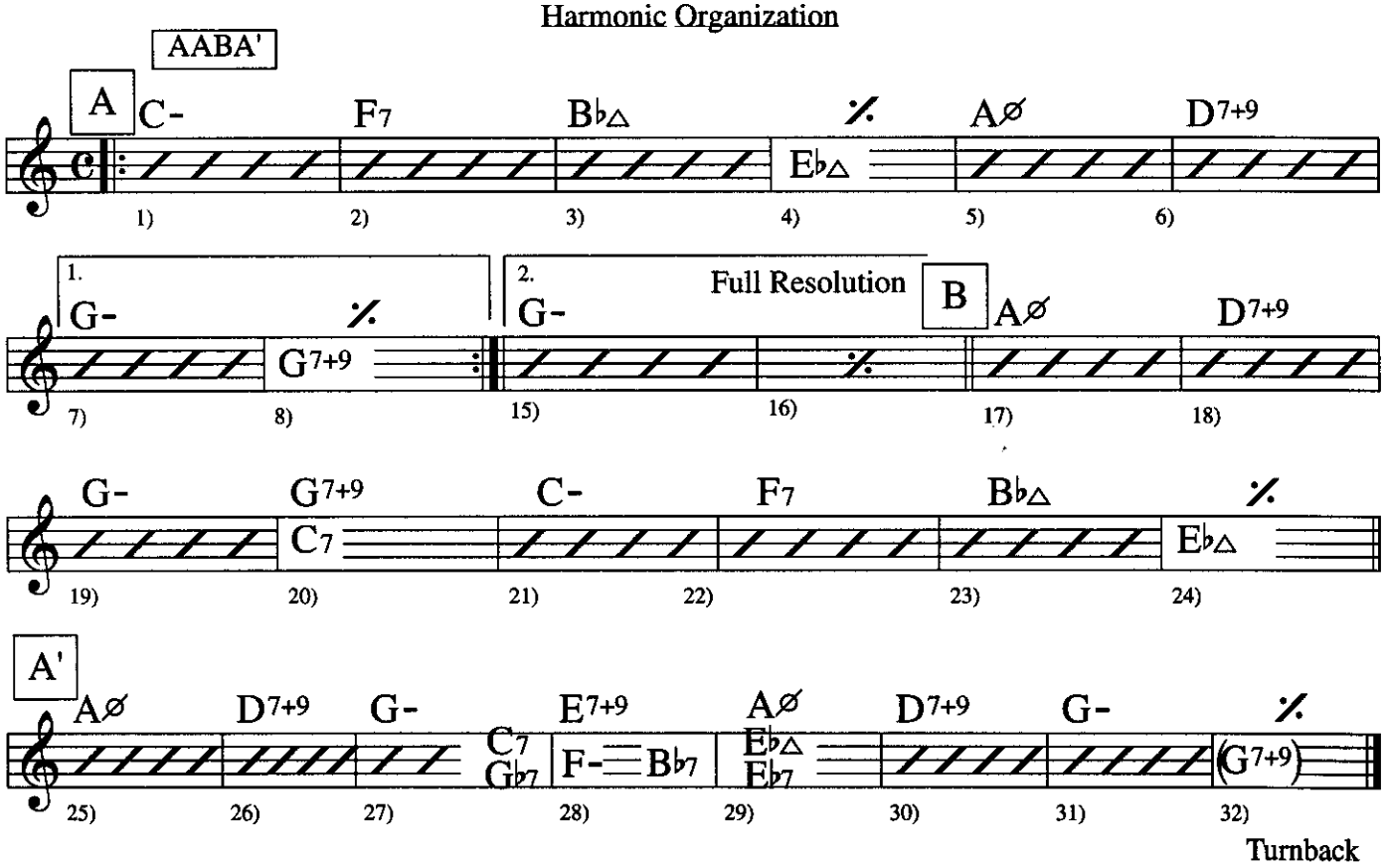
30 12 ***Autumn Leaves***

Volume 54 Track 14

2 choruses Time 2:23

Aebersold-Wheeler-Davis ♩ = 58

Harmonic Organization



Phrases:

1) Major cadence to B♭ with a 4th bar option (usually E♭ Lydian Major)

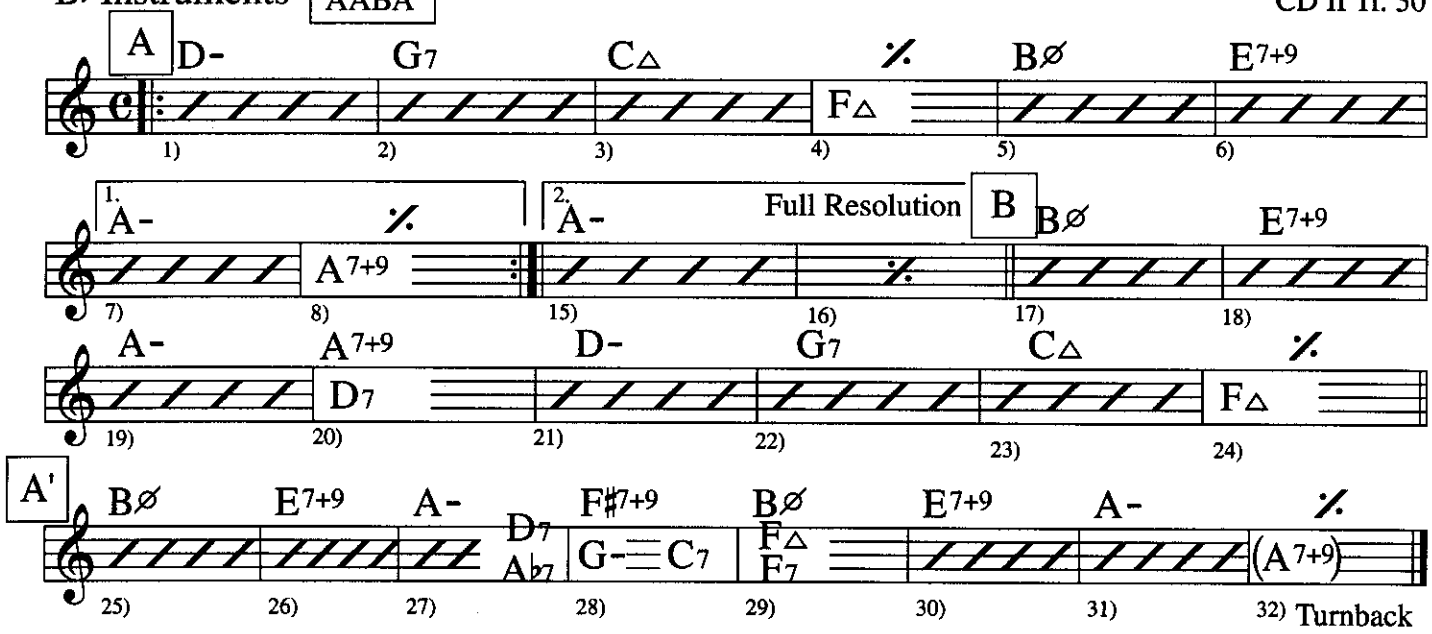
2) Minor cadence to G– (relative minor of B♭ Major) with a 4th bar option, usually G7+9 in [A] and [B] sections.

3) Minor key turnaround in last section [A'], with final resolution.

B♭ Instruments AABA'

Tune # 12

CD II Tr. 30



Phrases: 1) Major cadence to C with a 4th bar option (usually F Lydian Major)

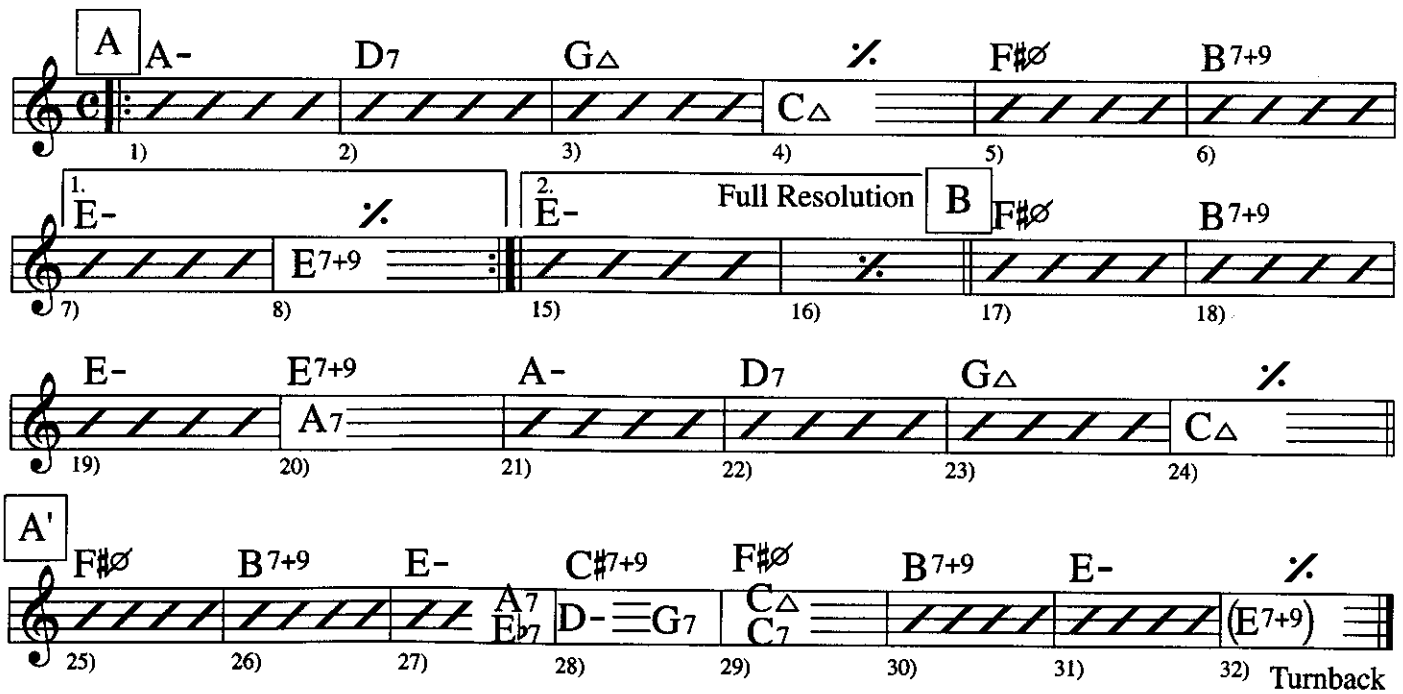
2) Minor cadence to A– (relative minor of C Major) with a 4th bar option, usually A7+9 in A and B sections.

3) Minor key turnaround in last section A', with final resolution.

E♭ Instruments AABA'

Tune # 12

CD II Tr. 30



Phrases: 1) Major cadence to G with a 4th bar option (usually C Lydian Major)

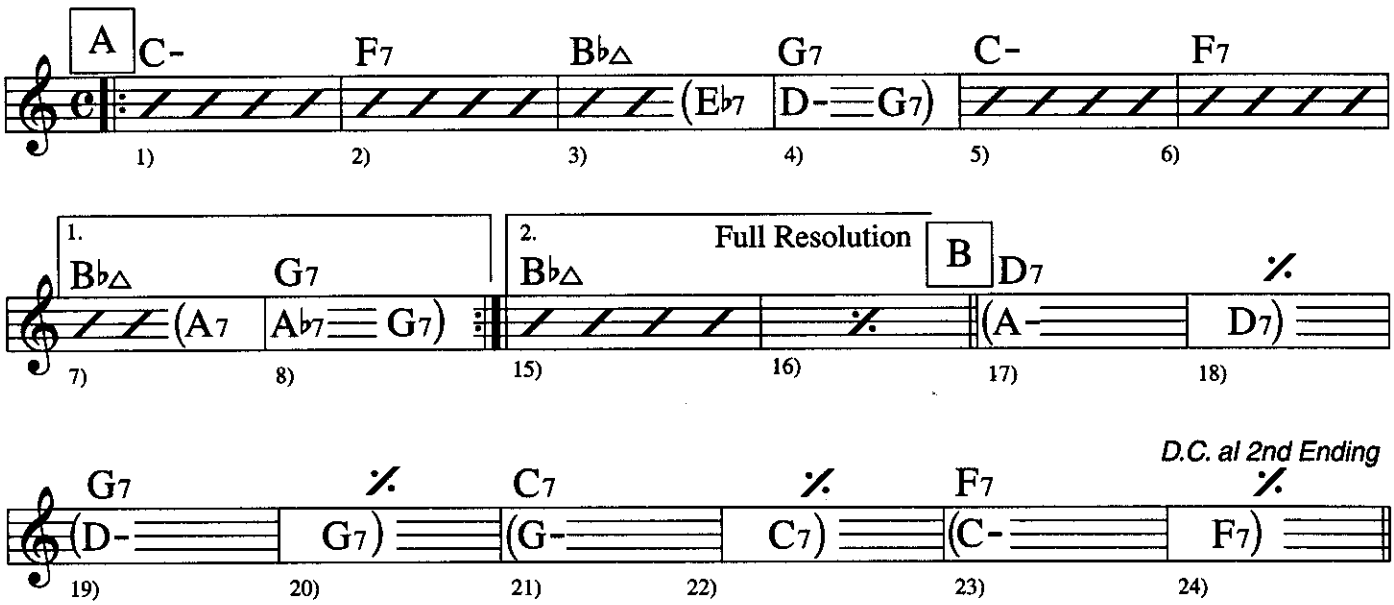
2) Minor cadence to E– (relative minor of G Major) with a 4th bar option, usually E7+9 in A and B sections.

3) Minor key turnaround in last section A', with final resolution.

Track Tune#
31 13 ***Perdido***
Volume 65 Track 4 Disc 1
1 chorus Time 1:03
Marr-Davis ♩ = 66

Track Tune#
32 13 ***Perdido*** (2nd count-off)
Volume 12 Track 6
1 chorus Time :38
Barron-Carter-Riley ♩ = 108

Harmonic Organization



Phrases:

1) 4 bar cadences to B♭ Major with:

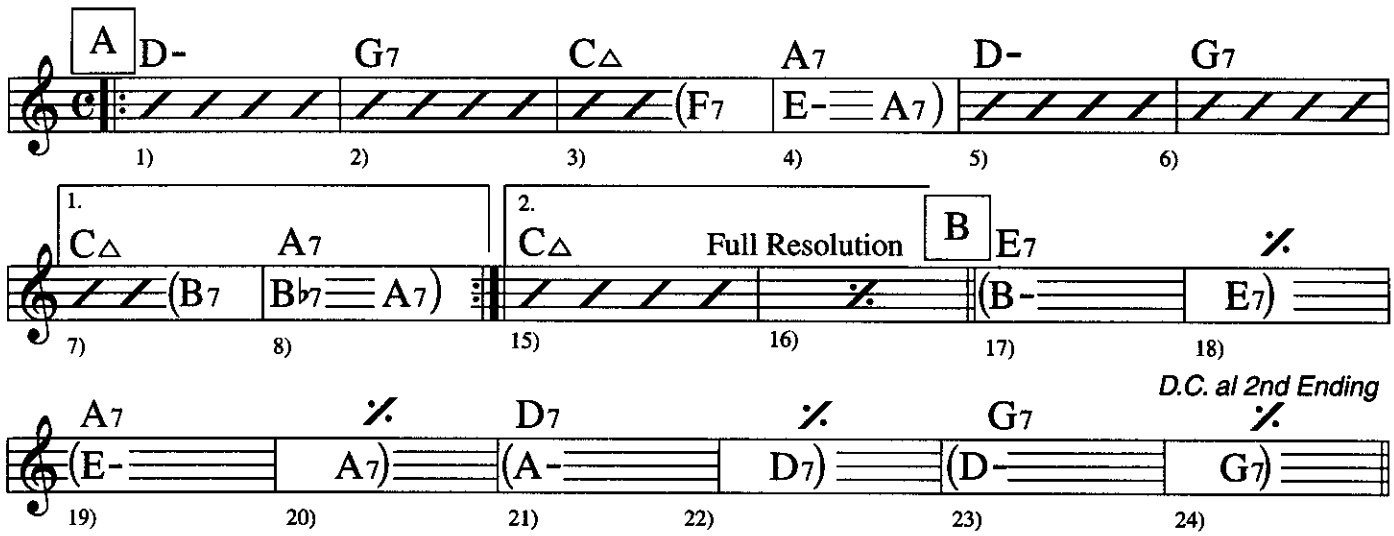
1) Turnback (1st ending) and
2) Full resolution (2nd ending and end)

2) "Cycle" on the bridge—starting on the third of the key (D7)
This is the "Rhythm" convention (2 bar dominants up in fourths).

Tune # 13

B♭ Instruments

CD II Tr. 31 & 32



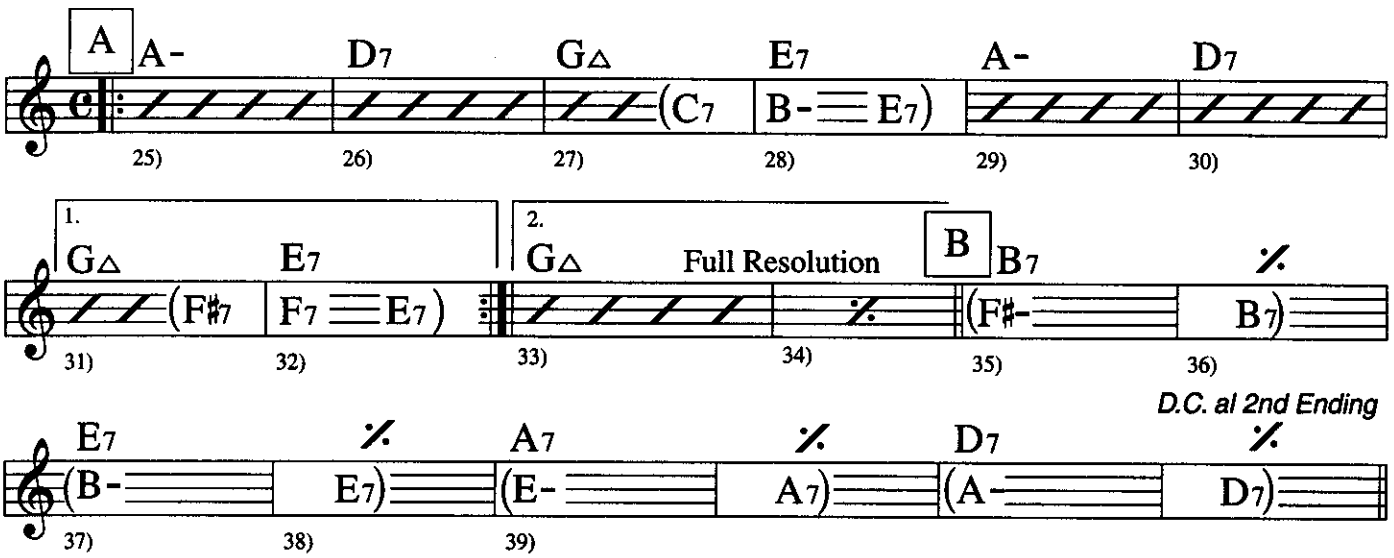
Phrases: 1) 4 bar cadences to C Major with:
a) Turnback (1st ending) and
b) Full resolution (2nd ending and end)

2) "Cycle" on the bridge—starting on the third of the key (E7)
This is the "Rhythm" convention (2 bar dominants up in fourths).

Tune # 13

E♭ Instruments

CD II Tr. 31 & 32

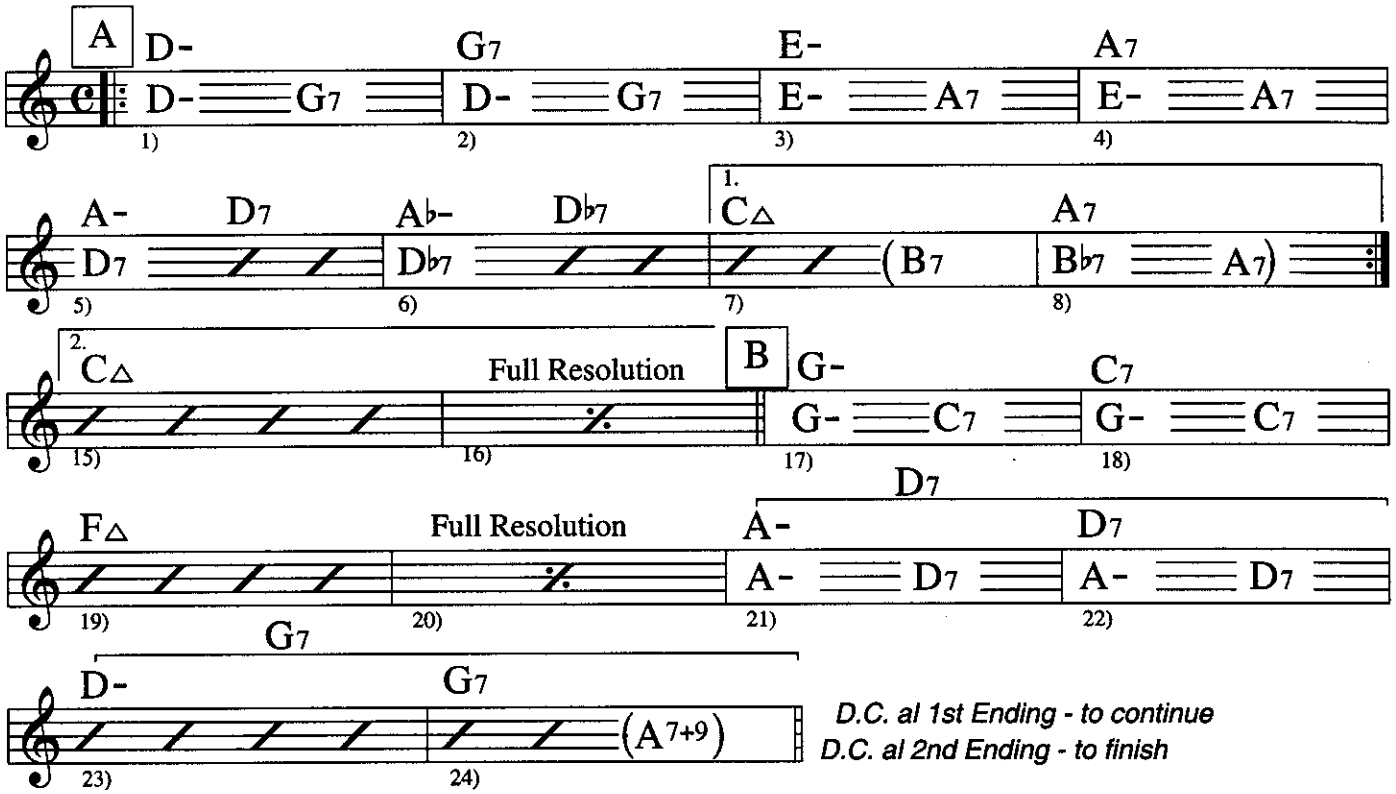


Phrases: 1) 4 bar cadences to G Major with:
a) Turnback (1st ending) and
b) Full resolution (2nd ending and end)

2) "Cycle" on the bridge—starting on the third of the key (B7)
This is the "Rhythm" convention (2 bar dominants up in fourths).

Track Tune#
33 14 ***Satin Doll***
Volume 66 Track 4
2 choruses Time 2:29
Galper-Seaton-Davis ♩ = 56

Harmonic Organization



Phrases: Several choices. B♭ and E♭ transpositions included.

1) 2 bar half-cadences (ii - V's)

D– G7	E– A7	B– E7
E– A7	F♯– B7	C♯– F♯7
G– C7	A– D7	E– A7
A– D7	B– E7 (for B♭)	F♯– B7 (for E♭)

2) 1 bar half-cadences

A– D7	B– E7	F♯– B7
A♭– D♭7	B♭– E♭7	F– B♭7
D– G7	E– A7	B– E7
E– A7	F♯– B7	C♯– F♯7
G– C7	A– D7 (for B♭)	E– A7 (for E♭)

3) 2 bar free-standing resolution chords
C△ [D△, A△] —2nd ending and D.C. option
F△ [G△, D△] —Bridge

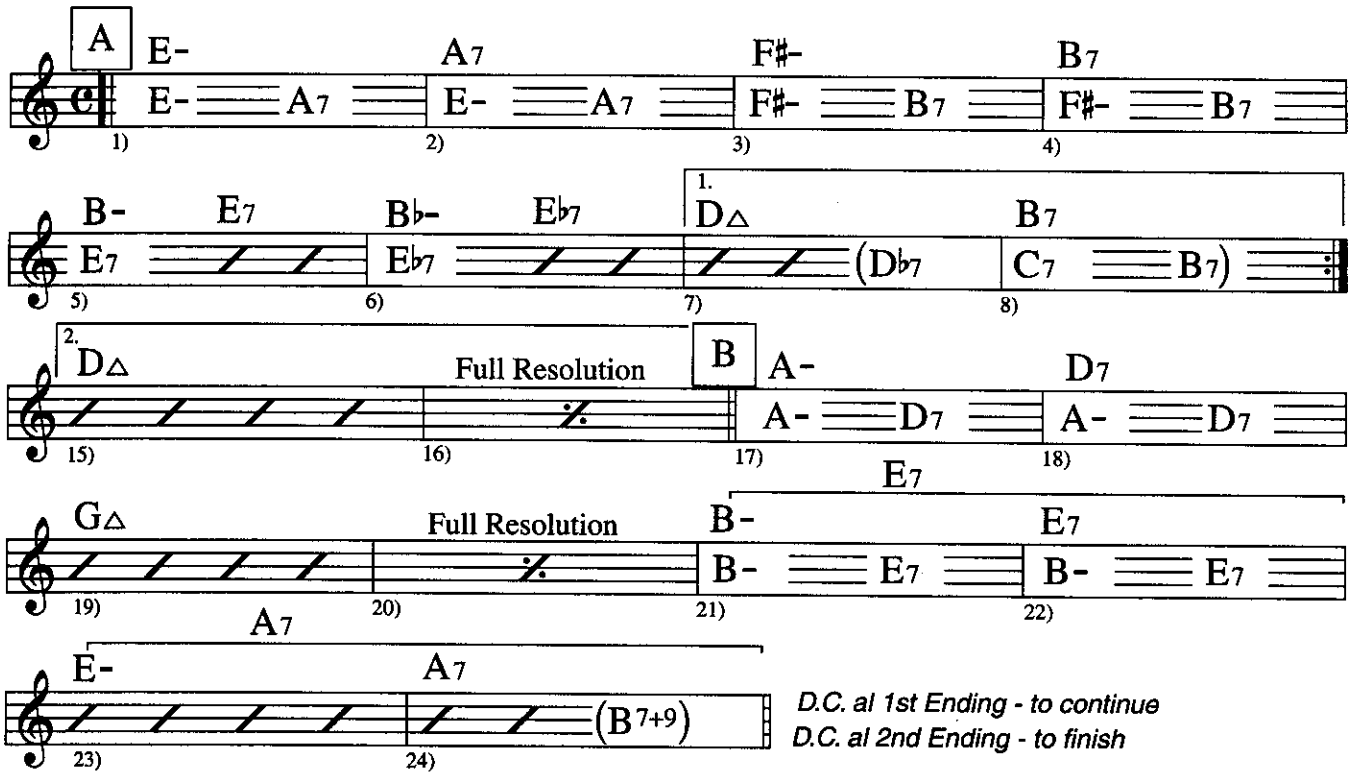
4) Turnbacks
A Section—bar 8 —1st time
B Section—bar 24—last part of bar
D.C. Section—bar 8 — if continuing.

5) Other 1 bar free-standing chords are available as substitute options.

B♭ Instruments

Tune # 14

CD II Tr. 33

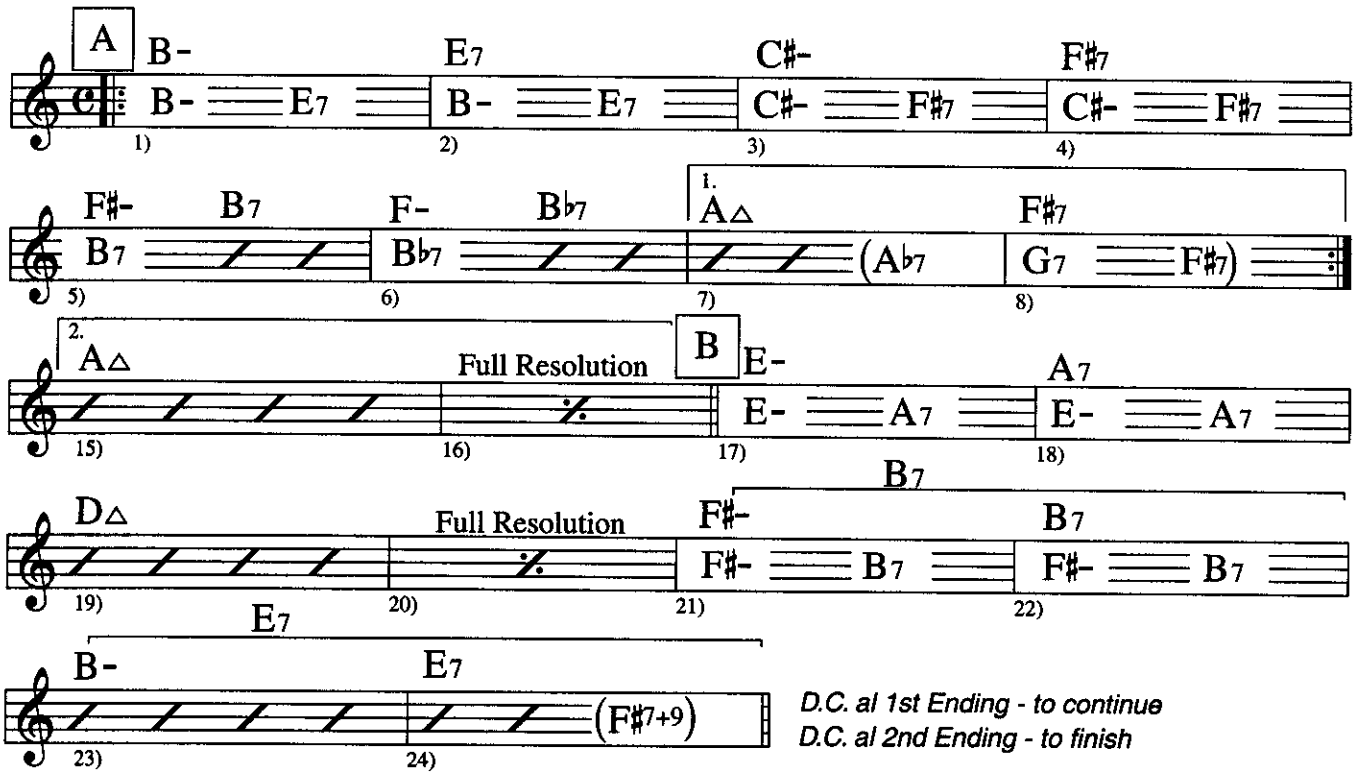


See concert page for transposition information.

E♭ Instruments

Tune # 14

CD II Tr. 33



See concert page for transposition information.

Track Tune#

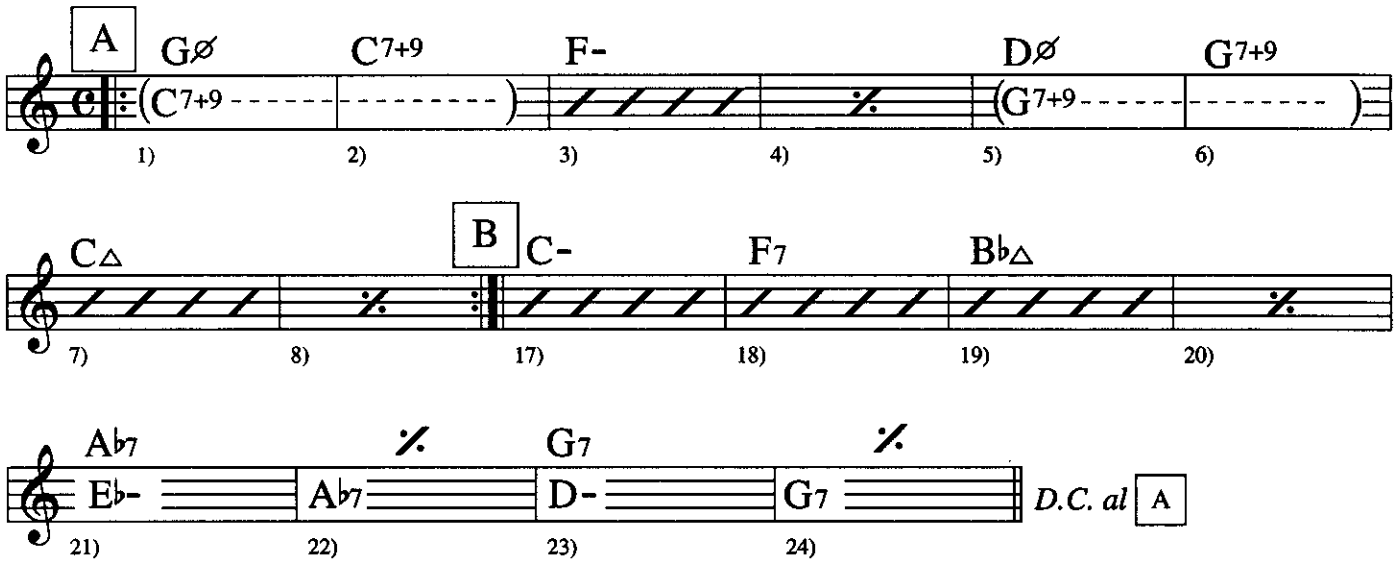
34 15 ***What Is This Thing Called Love***

Volume 15 Track 5

2 choruses Time 1:24

Barron-Carter-Tate ♩ = 92

Harmonic Organization



Phrases:

1) Minor cadence (to F–)—1st 4 bars [A]

2) Deceptive minor/major cadence (to C^{Δ})—last 4 bars [A]

3) Major cadence (to $B\flat^{\Delta}$)—1st 4 bars [B]

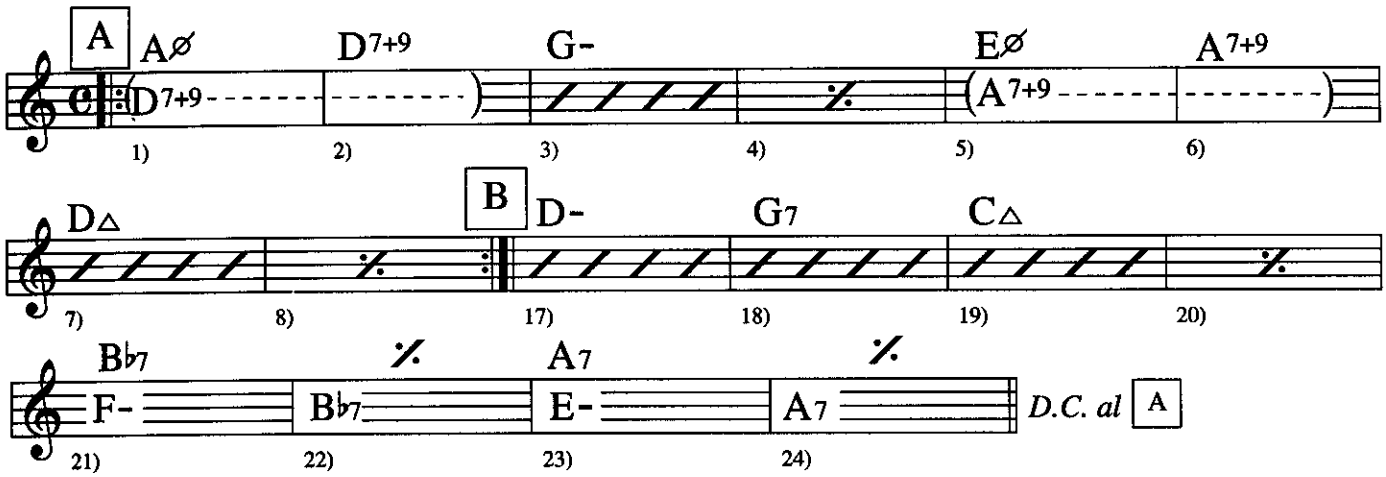
4) 4 bar turnback structure with half-step sequence—last 4 bars [B]

[A] sections all alike—no difference harmonically in the endings.

Tune # 15

B♭ Instruments

CD II Tr. 34



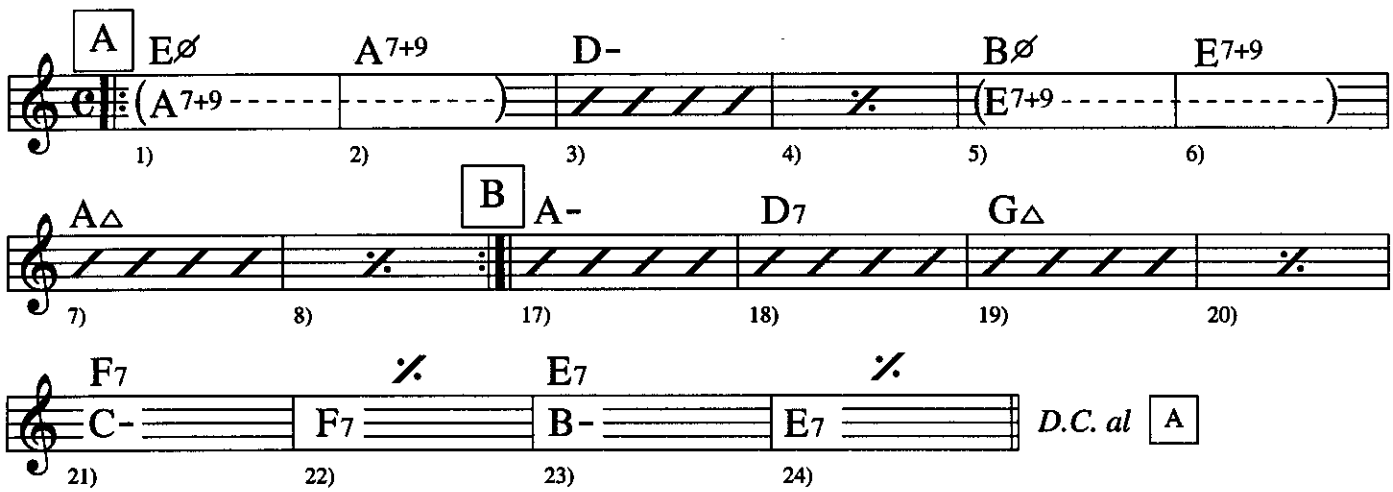
Phrases: 1) Minor cadence (to G–)—1st 4 bars [A]
2) Deceptive minor/major cadence (to D^{Δ})—last 4 bars [A]
3) Major cadence (to C^{Δ})—1st 4 bars [B]
4) 4 bar turnback structure with half-step sequence—last 4 bars [B]

[A] sections all alike—no difference harmonically in the endings.

Tune # 15

E♭ Instruments

CD II Tr. 34



Phrases: 1) Minor cadence (to D–)—1st 4 bars [A]
2) Deceptive minor/major cadence (to A^{Δ})—last 4 bars [A]
3) Major cadence (to G^{Δ})—1st 4 bars [B]
4) 4 bar turnback structure with half-step sequence—last 4 bars [B]

[A] sections all alike—no difference harmonically in the endings.

Track Tune#

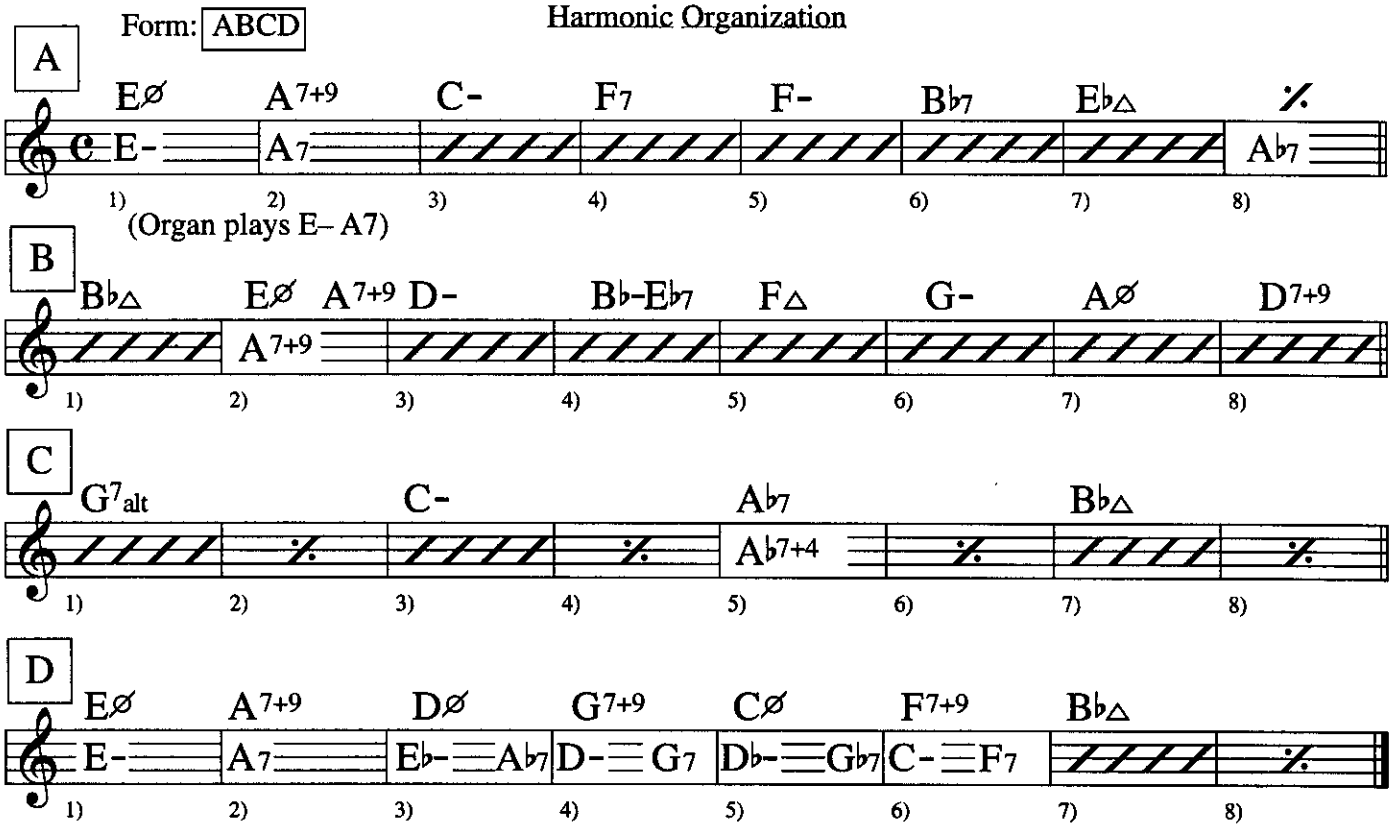
35 16 ***Stella By Starlight***
Volume 59 Track 8 Disc 2
2 choruses Time 2:35
Marr-Davis ♩ = 56

Track Tune #

36 16 ***Stella By Starlight*** (2nd count-off)
Volume 15 Track 3
2 choruses Time 1:38
Barron-Carter-Tate ♩ = 88

Form: ABCD

Harmonic Organization



(Organ track plays bottom line 2nd time thru)

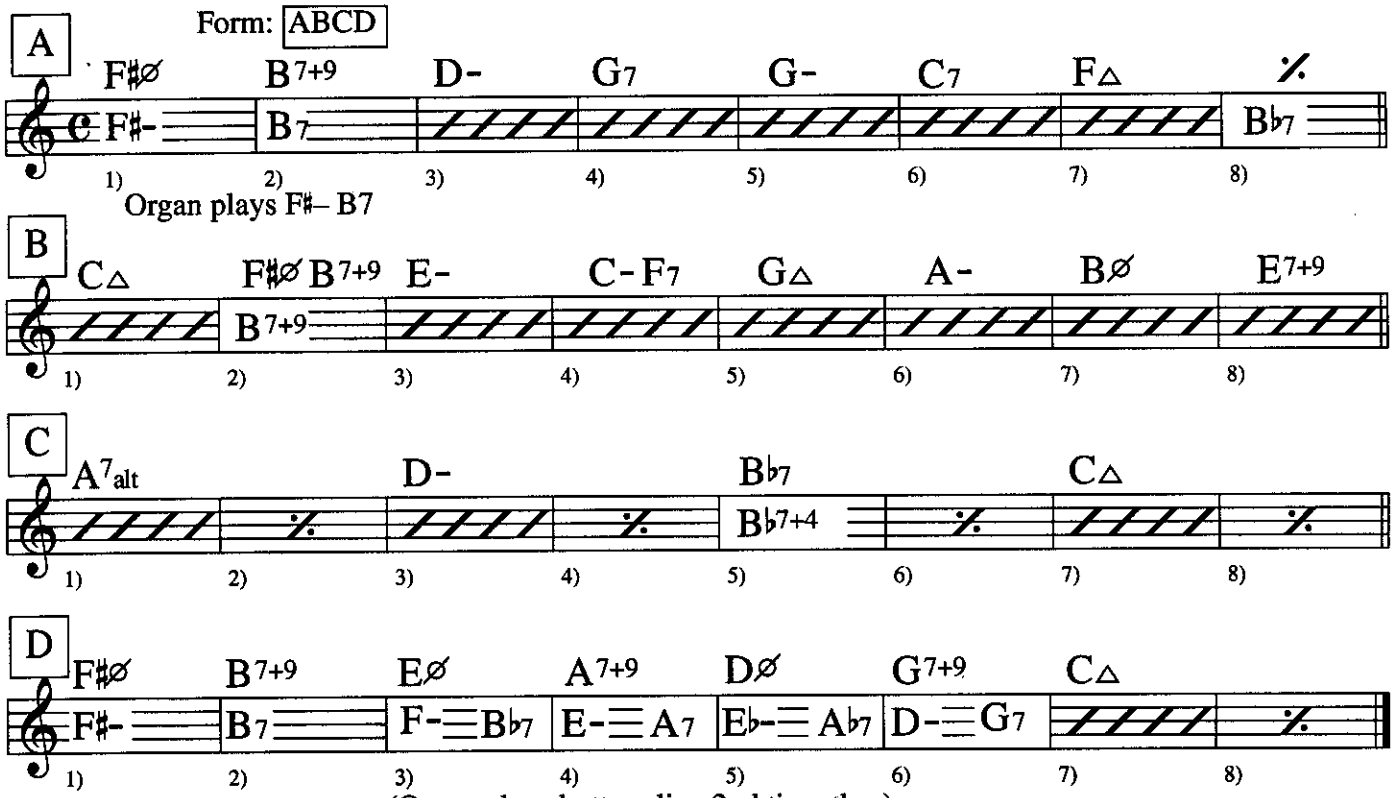
Phrases:

	For B♭	For E♭
A Section		
1) 2 bar unresolved half-cadences (1-4).		
2) 4 bar cadence into E♭ Major (with Plagal chord) (5-8).	Into F Major	Into C Major
B Section		
1) 1 bar free-standing chord B♭△	C△	G△
2) 2 bar cadence to D–, followed by Plagal convention (2-4).	to E–	to B–
3) Free-standing chord—1 bar, F△, G–, (5-6).	G△, A–	D△, E–
4) 2 bar minor half-cadence to C (7-8).	(B^{ø} E^{7+9})	(F♯^{ø} B^{7+9})
C Section		
1) 4 bar free-standing chords		
(1-4) alt. dom.-to-minor (G^{7+9}/C–).	(A^{7+9}/D–)	(E^{7+9}/A–)
(5-8) Plagal-to-tonic (A♭^{7}/B♭$^{△}$).	(B♭^{7}/C$^{△}$)	(F^{7}/G$^{△}$)
D Section		
1) 1 or 2 bar minor half-cadence sequences down in whole-steps or half-steps to resolution in bar 7.		

B♭ Instruments

Tune # 16

CD II Tr. 35 &36

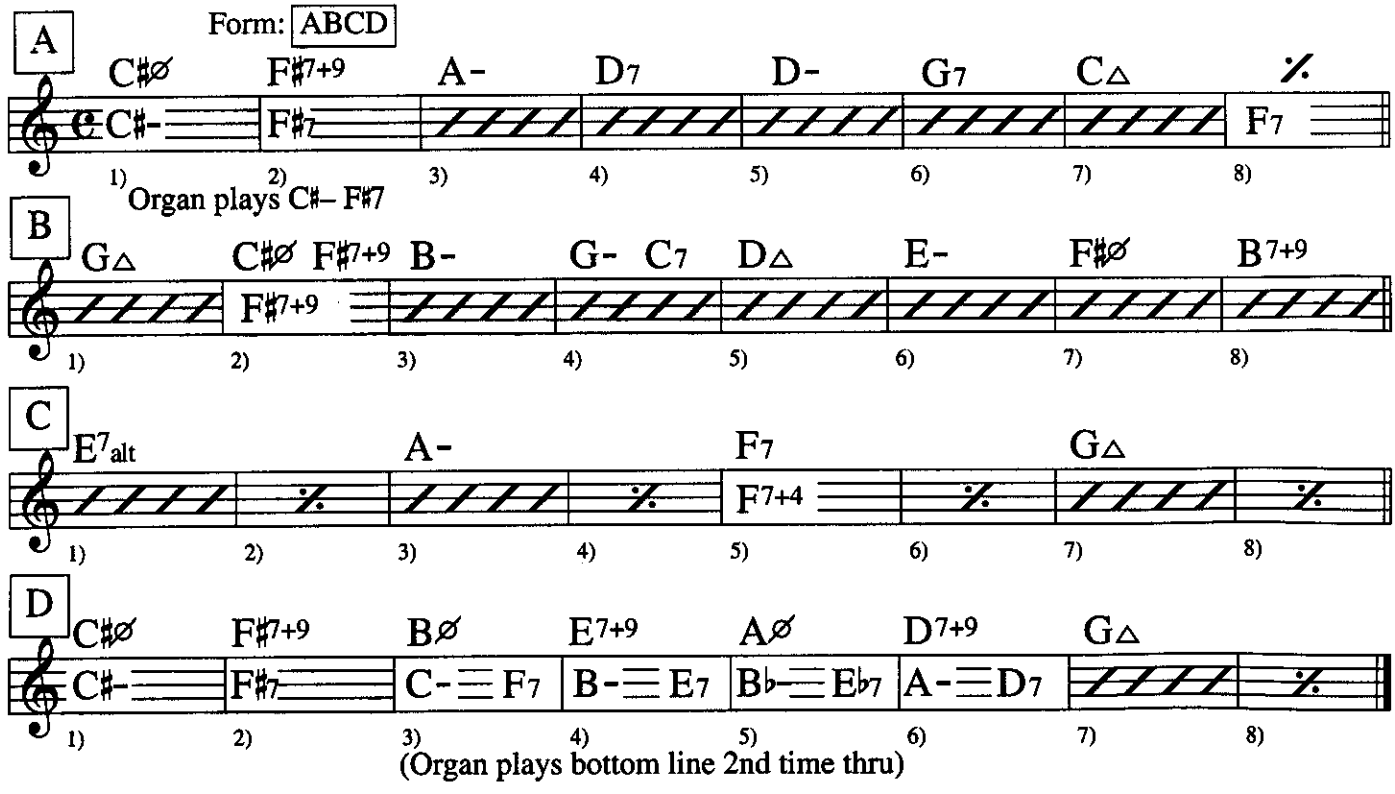


(Organ plays bottom line 2nd time thru)
See concert page for additional information.

E♭ Instruments

Tune # 16

CD II Tr. 35 &36



(Organ plays bottom line 2nd time thru)

Track Tune#

37 17 ***All The Things You Are***

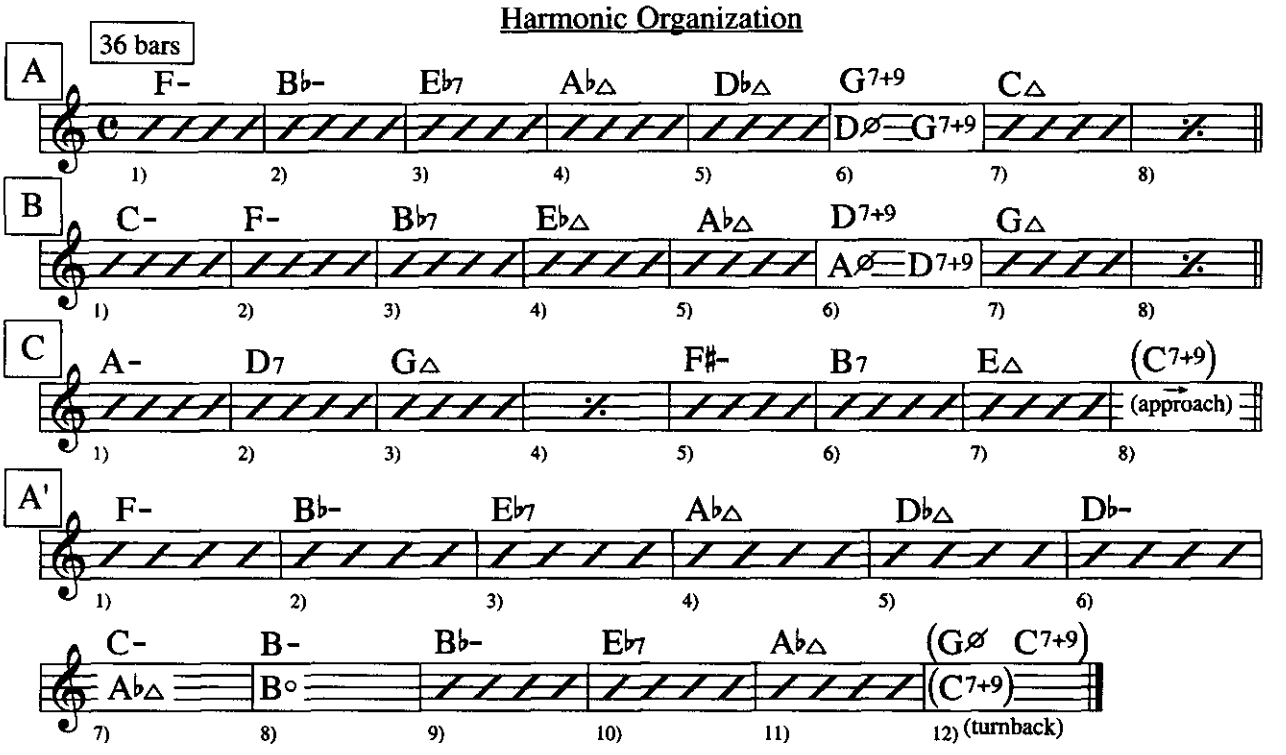
Volume 43 Track 3
1 chorus Time 1:19
Haerle-Goldsby-Davis ♩ = 63

Track Tune #

38 17 ***All The Things You Are***
(2nd count-off)

Volume 55 Track 2
1 chorus Time 1:04
Galper-Goldsby-Davis ♩ = 78

Harmonic Organization



Tonal Centers:

- A A♭△, C△
- B E♭△, G△
- C G△, E△
- A' A♭△

5 different keys (concert)

- A B♭△, D△
- B F△, A△
- C A△, F♯△
- A' B♭△

For B♭

- A F△, A△
- B C△, E△
- C E△, C♯△
- A' F△

For E♭

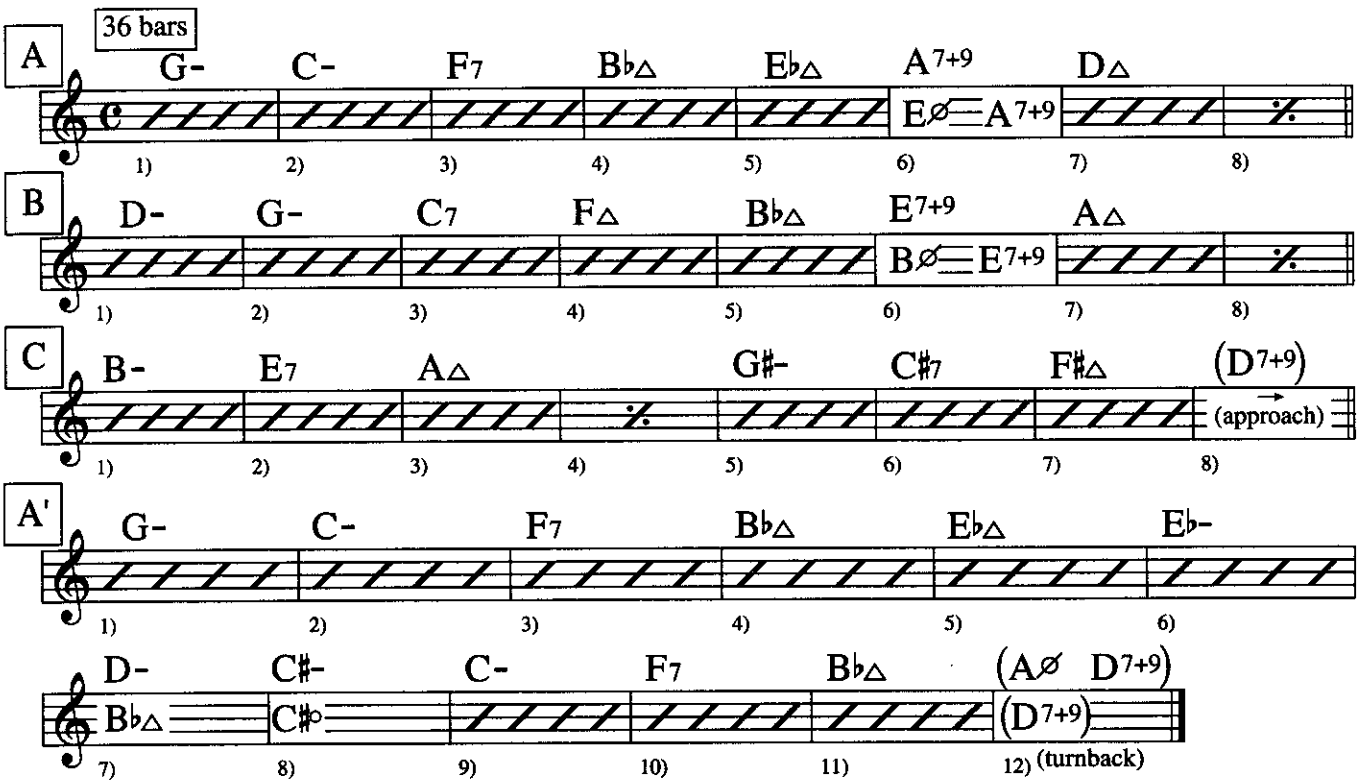
Phrases:

	For B♭	For E♭
A Section		
1) Turnaround into A♭△ (1-4) [vi - ii - V - I]	B♭△	F△
2) Altered modulation into C△ (5-8) full resolution	D△	A△
B Section		
1) Turnaround into E♭△ (1-4) [vi - ii - V - I]	F△	C△
2) Altered modulation into G△ (5-8) full resolution	A△	E△
C Section		
1) 4 bar cadences to G△ and E△, 8th-bar option	A△ & F♯△	E△ & C♯△
A' Section		
1) Turnaround into A♭△ (1-4) [vi - ii - V - I]	B♭△	F△
2) 4 bar "interlude" moving to final cadence.		
Options involve D♭△ moving toward B♭– (5-8)	E♭△ to C–	B♭△ to G–
3) Final cadence to A♭△ and possible turnback (9-12).	B♭△	F△

Tune # 17

B♭ Instruments

CD II Tr.37 &38

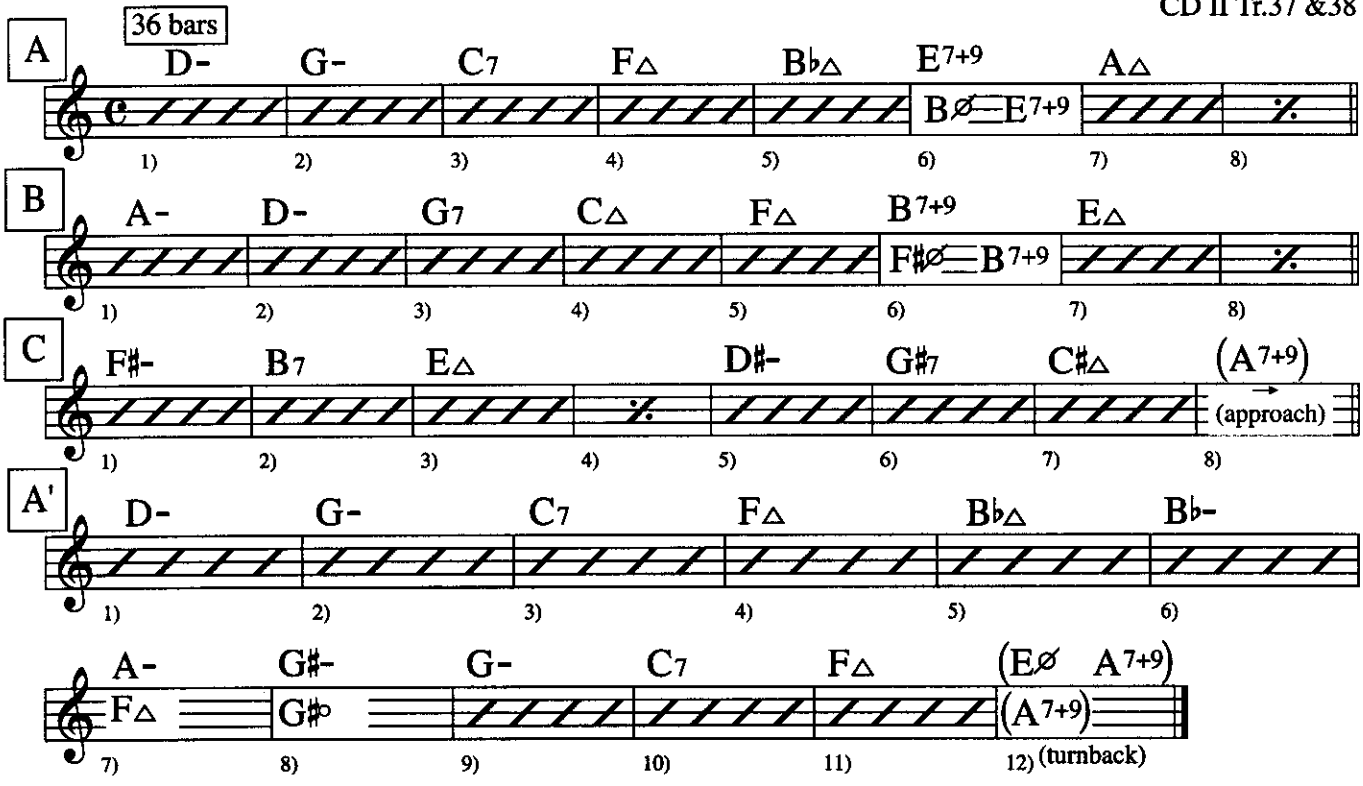


See concert page for transposition information.

Tune # 17

E♭ Instruments

CD II Tr.37 &38



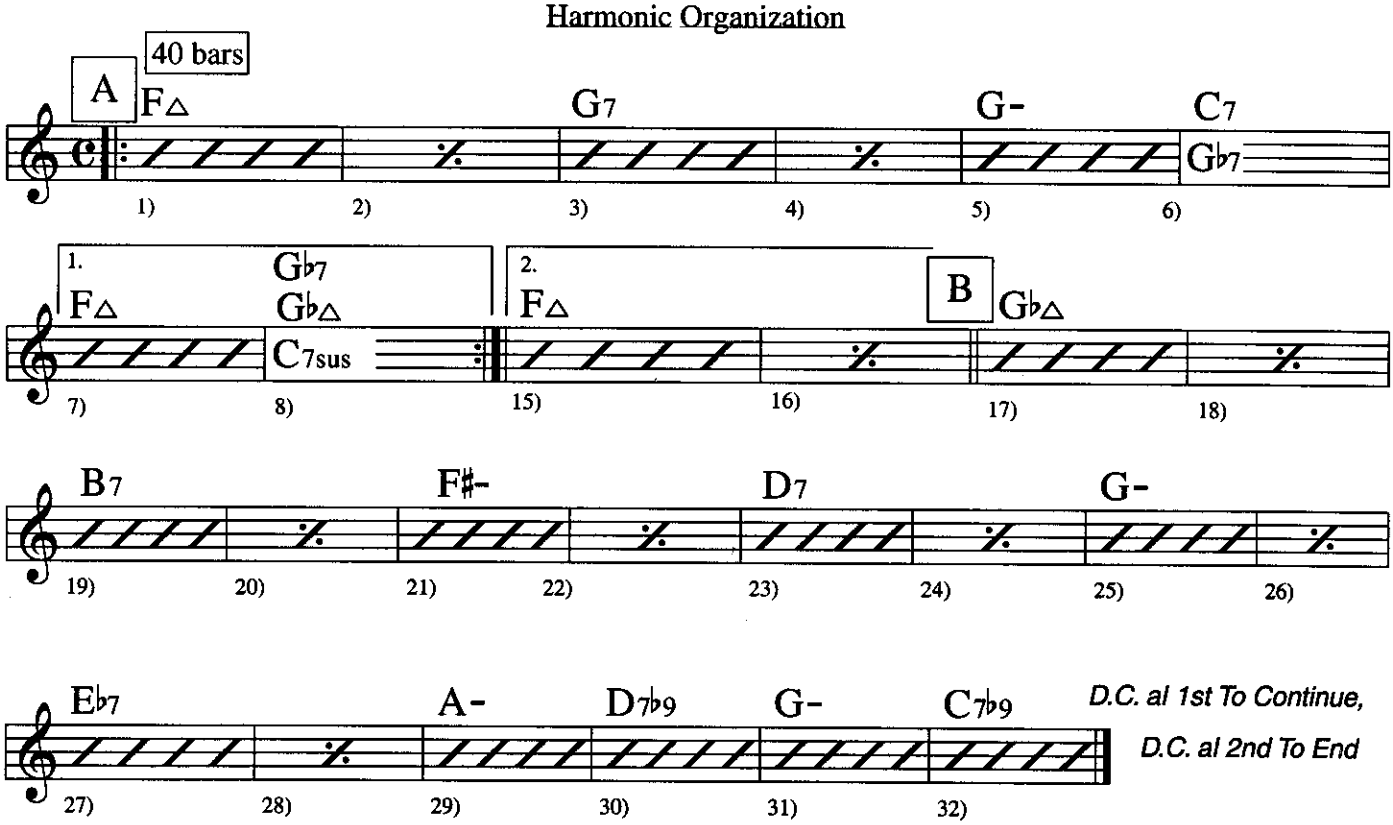
See concert page for transposition information.

Track Tune#
39 18 ***Girl From Ipanema***

Volume 70 Track 3
1 chorus Time 1:35
Aebersold-Wheeler-Davis
♩ = 58

Track Tune #
40 18 ***Girl From Ipanema***
(2nd count-off)
Volume 31 Track 2
1 chorus Time 1:11
Galper-Gilmore-Goodwin
♩ = 73

Harmonic Organization



Phrases:

A Section

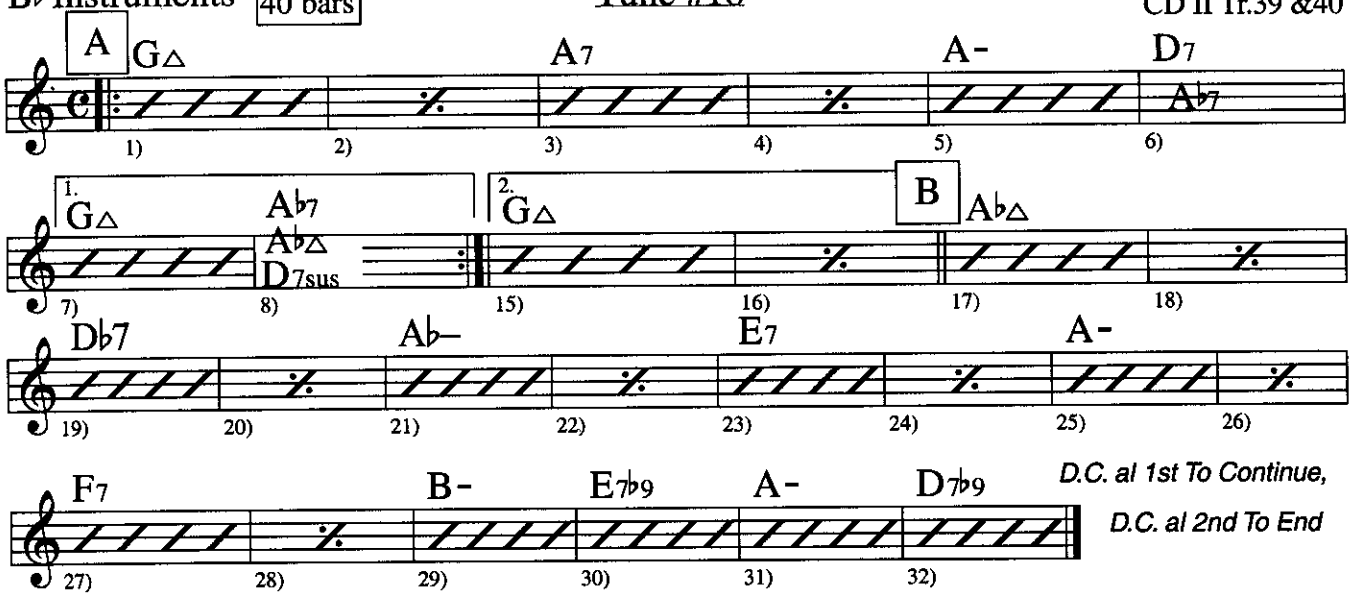
1) Free-standing chords 2 bars each, F^{Δ}, G^{7}
2) Cadence to F^{Δ} 1st time—1 bar resolution, 8th bar turnback;
2nd time—full resolution (2 bars)

B Section

1) 6 free-standing chords 2 bars each, $G♭^{\Delta}$, B^{7}, $F♯^{-}$, D^{7}, G^{-}, $E♭^{7}$
2) 4 bar cycle-oriented stylized turnback to the top (iii-$VI^{♭9}$-ii-$V^{♭9}$).

B♭ Instruments — Tune #18

40 bars — CD II Tr.39 &40



Phrases: A Section 1) Free-standing chords 2 bars each, G^{Δ}, A^{7}

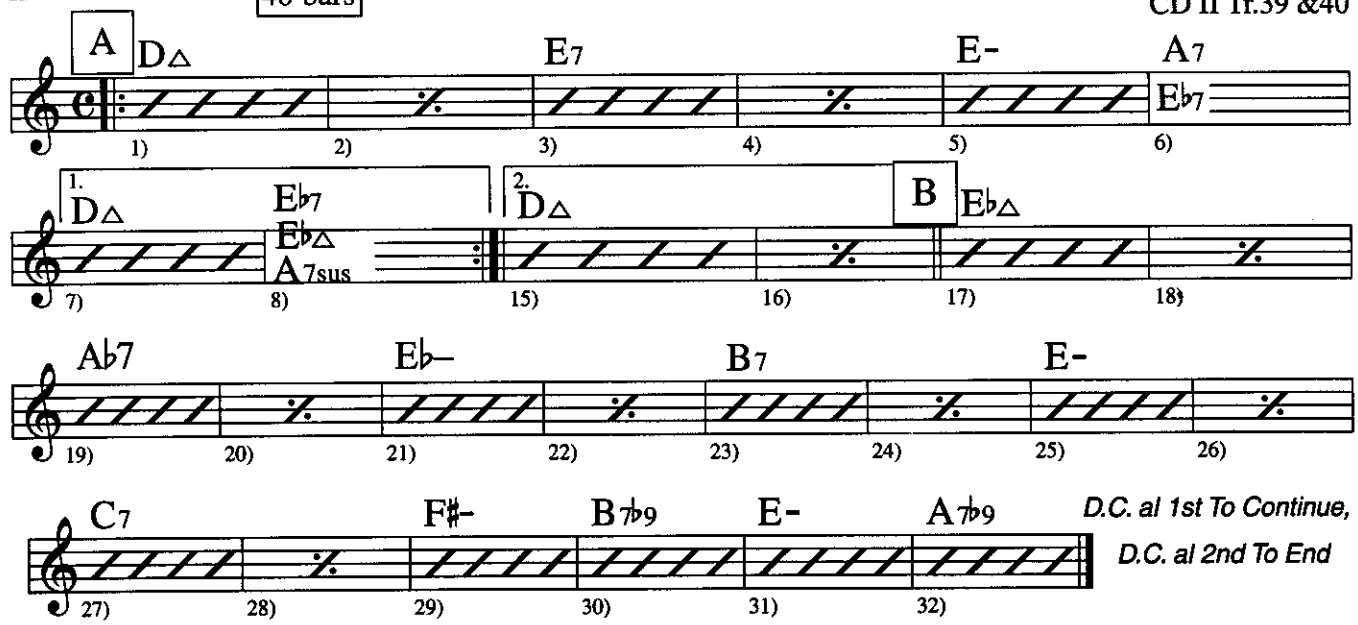
2) Cadence to G^{Δ} 1st time—1 bar resolution, 8th bar turnback; 2nd time—full resolution (2 bars)

B Section 1) 6 free-standing chords 2 bars each, $A♭^{\Delta}$, $D♭^{7}$, A♭–, E^{7}, A–, F^{7}

2) 4 bar cycle-oriented stylized turnback to the top (iii-$VI^{♭9}$-ii-$V^{♭9}$).

E♭ Instruments — Tune #18

40 bars — CD II Tr.39 &40



Phrases: A Section 1) Free-standing chords 2 bars each, D^{Δ}, E^{7}

2) Cadence to D^{Δ} 1st time—1 bar resolution, 8th bar turnback; 2nd time—full resolution (2 bars)

B Section 1) 6 free-standing chords 2 bars each, $E♭^{\Delta}$, $A♭^{7}$, E♭–, B^{7}, E–, C^{7}

2) 4 bar cycle-oriented stylized turnback to the top (iii-$VI^{♭9}$-ii-$V^{♭9}$).

Intermediate jazz improvisation is a specific method of study designed to develop and improve the soloing skills of players having basic instrumental competency and a moderate level of experience.

This book is intended to make the soloist (1) more aware of the way common jazz tunes are organized harmonically, and (2) more prepared technically to accomplish competent and convincing solo statements.

Two CDs include rhythm section tracks on one channel coordinated with exercise and tune soloing examples played by saxophone on a separate channel. This method is effective for group as well as individual study.

NOTES

CD SUBJECT AREAS AND HARMONIC FORMATS

CD I	CHORDS	TIME
TR 1	Major	15:06
2	Minor	13:22
3	Dominant	14:41
4	Minor	3:10
5	Half-Diminished	3:49
6	Altered Dominant	4:03
7	Minor-to-Dominant	3:43
8	Altered-to-Tonic	3:34
9	Major Cadence	3:10
10	Cadence w/Turnback	3:19
11	Minor Cadence	3:18
12	Tuning Notes	:40

CD II	PATTERNS & CHORD CHARTS	TIME
TR 1	4 bar Cycles	3:06
2	2 bar Cycles	3:40
3	1 bar Cycles	2:44
4	Diatonic Turnaround	3:21
5	Dominant Turnaround	3:24
6	Cadential Turnaround	2:52
7	Cadential Sequence	3:21
8	Coltrane Sequence	3:24
9	Tritone & Plagal Sub	2:52
10	Dominant ♭9-to-Tonic	6:29
11	Tuning Notes	:29
12	Freddie Freeloader	1:53
13	Oh, When the Saints . . .	1:42
14	Summertime	1:15
15	(2nd count-off)	1:08

CD II	CHORD CHARTS	TIME
TR 16	Ladybird	1:03
17	(2nd count-off)	:45
18	Song For My Father	1:02
19	(2nd count-off)	:51
20	Four	1:07
21	(2nd count-off)	:43
22	(On) Green Dolphin Street	1:05
23	(2nd count-off)	:44
24	In A Mellow Tone	2:24
25	Sweet Georgia Brown	:54
26	(2nd count-off)	1:13
27	Just Friends	1:15
28	(2nd count-off)	:47
29	Take the "A" Train	1:42
30	Autumn Leaves	2:23
31	Perdido	1:07
32	(2nd count-off)	:41
33	Satin Doll	2:31
34	What Is This Thing . . .	1:24
35	Stella By Starlight	2:33
36	(2nd count-off)	1:37
37	All The Things You Are	1:19
38	(2nd count-off)	1:05
39	Girl From Ipanema	1:36
40	(2nd count-off)	1:11

Melodies are not included on the chord charts or played on the demo. They must be obtained from lead sheets, fake books, recordings, or other sources.

Intermediate JAZZ Improvisation

A Study Guide For Developing Soloists

by George Bouchard

This book is for the aspiring player on any instrument to broaden his or her soloing ability.

Two interactive CD's contain exercises and chord patterns of tunes played over several rhythm section tracks from the Jamey Aebersold Play-A-Long Series.

ABOUT THE AUTHOR:
George Bouchard is a professor of music at Nassau Community College, Long Island, New York, and runs an active jazz program there. He has been associated with the Jamey Aebersold Summer Jazz Workshops for many years.

He can be contacted via e-mail at:
bouchag@sunynassau.edu

IJI $29.95

IMPROVISATION