The Art of Improvisation

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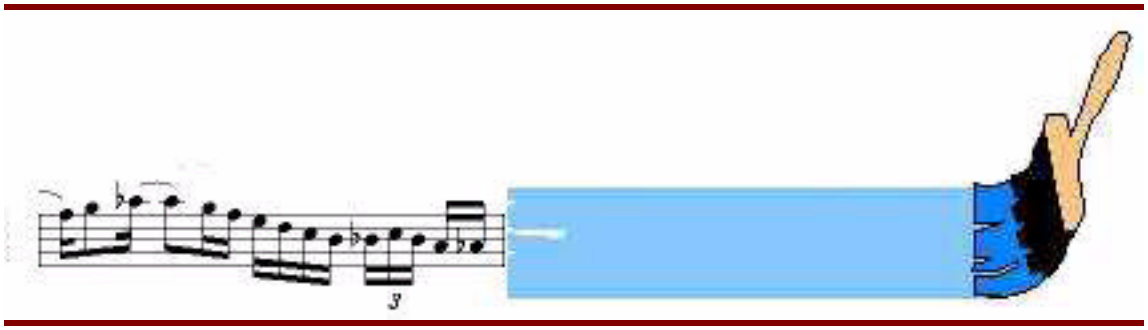
… Creating real-time music through jazz improvisation …

Level 4: Strong



by *Bob Taylor*

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Django Reinhardt Jimmy Blanton Oscar Pettiford

Lionel Hampton Stuff Smith Stephane Grappelli Gene Krupa Billie Holiday Dizzy Gillespie Fats Navarro Charlie Parker

Level 4 — Strong

As a *Strong Improviser*, you've paid your dues in practice and concerts. You have the skills and tools to handle solos over most kinds of chord progressions. At Level 4, you can take rhythms and expression to new heights, using rhythmic development and special effects to enhance your solos. You can analyze ideas of great improvisers and adapt them effectively in your solos. At this level, your performance skills keep you in demand as a respected soloist. May the strong get stronger

Sonny Stitt Don Byas J. J. Johnson Bud Powell

Thelonious Monk Kenny Clarke Max Roach Buddy Rich

Ella Fitzgerald Miles Davis Chet Baker Paul Desmond

4A: Soundscapes

In this chapter you'll learn:

- About Soundscapes
- Intensity in Solos
- Artists and Styles
- Conservative Improvisation

A "soundscape" is like a visual map or landscape of your music. When you balance high and low, fast and slow, heavy and light, and rough and smooth in your music, you can create patterns of sound that are much more than just notes filling space. Your sound patterns can flow together to create a vivid musical landscape.

About Soundscapes

Painting with Sound

Artists pick up brushes or other tools and create with them. As an improviser you choose melodic and rhythmic tools and essentially "paint with sound." With this sound-painting approach, you can concentrate on beauty, variety and meaningful direction in your solo, so it adds up to a work of art.

So, what makes an interesting landscape? In painting or photography a beautiful landscape is easy to appreciate. In music, a soundscape can be beautiful but hard to describe in words. Here are some common elements in landscapes and soundscapes:

Landscapes (Art)	Soundscapes (Music)
Angular lines, contours	Intervals and contours
Smooth & rough surfaces	Smooth/rough expression; legato/staccato articulations
Hard vs. soft objects	Loud and soft dynamics
Dense or empty texture	More notes or fewer notes

As you use your musical tools of improvisation, work to create beautiful soundscapes. That raises the goal from simply surviving chord changes to creating a work of art.

Visualizing What You Play

Creating soundscapes depends on how well you can see musical shapes and objects (see also *Ranges and Neighborhoods* in Chapter 2B: *Melodic Shapes*. Here are the basic steps:

1. See the starting note and the first part of the shape you want to play.
2. Hear the starting note and shape.
3. Play the starting note and shape.

This is SHAPE (See, Hear, And Play Expressively).

4.1 Push vs. Pull in Improvisation

When we improvise we instinctively think of pushing out a stream of notes to fill up the musical space, until something interesting emerges. But this pushing approach has natural weaknesses – it seems like you're at the "back of the train," pushing things along. When you use a pulling approach to improvisation, interesting things start to happen – it's like being at the "engine" of the train, with a clear view of what's ahead. Some of the differences between pushing and pulling are described below.

Pushing (weak):

- It's hard to see where you're headed.
- You change directions too often.
- You're not sure when a motif, phrase, or solo is really completed.
- You get higher density but lower creativity.

Pulling (strong):

- You see musical shapes and objects.
- You do more with the notes at hand, instead of just pushing ahead for "new" notes.
- You see where and how to end ideas and phrases.
- You use silence more effectively: more often, longer, and in a variety of places.
- Expression becomes a vital part of your playing instead of an afterthought.

To "pull" ideas,

1 Visualize the first part of the idea.

2 Get a secure start on the pitch and rhythm of the idea.

3 Work through the idea, visualizing as you go.

4 Pull towards a clean and interesting ending.

Remember the shapes you create so you can develop them later. With practice, you'll find that the pulling approach can open new creative possibilities for you.

✔ ***Exercise 4.1 Pulling Improvisation Ideas***

4.2 Variety Within a Tune

One of the keys to beauty in improvisation is a healthy amount of variety (see Chapter 1D: *Rhythmic Variety* and Chapter 1F: *Developing with Motifs and Phrases*.

One aspect of variety is how you handle the type of tune you're playing. For example, the typical way to improvise in a fast swing tune is to play a lot of eighth-notes. While you can still play interesting solos that way (John Coltrane's Giant Steps solo worked well), you might miss the wealth of variety in other approaches. Below are common tune styles and the most common approaches players take in soloing on those tunes. Also described are some unusual approaches that can add variety to your solos.

Ballads	Common:	Slow quarters and 8ths, long notes, mostly soft
	Unusual:	Double-time & triple-time (see Chapter 4B), triplet ties, rough expression, intensity

Latin	Common:	Legato quarters, even 8ths
	Unusual:	Triplets, offbeat ties, groups of 5 or 7 (Chapter 5C)
Slow swing	Common:	8ths, many downbeat accents
	Unusual:	Double-time and triple-time, rhythmic variations (see Chapters 5C and 5D)
Med. swing	Common:	8ths w/ simple syncopations
	Unusual:	Double-time, triplet variations
Up swing	Common:	Lots of eighth-notes
	Unusual:	Quarter-notes, offbeat ties, consec. dotted quarters

✔ ***Exercise 4.2 Variety in Rhythmic Styles***

Intensity in Solos

Intensity is the process of turning up the heat in a solo to build to a high point. Here are some guidelines on understanding and using intensity effectively:

- Don't confuse intensity with interest. Suspense, subtlety, and economy can build interest in a solo even without typical intensity. The main goal is interest, not just intensity.
- Be careful with higher, faster, and louder. These elements can build intensity in a solo but can also kill the interest in a solo if you overdo them.
- Be ready to pounce on intensity when the time is right. It's frustrating for the listener when a great opportunity presents itself and you leave it hanging without building some intensity.

4.3 Building Intensity in Solos

While intensity should often rise and fall by small amounts in your solo, occasionally you'll want to build the intensity to a higher level. This can be triggered by your own solo ideas or by something the group plays. Remember: When the time is right to build, you'll sense it, and you must be ready to play your ideas quickly and effectively. Otherwise, it's an opportunity missed.

Below are some basic ways to build intensity in solos. You can also combine them for even more intensity.

- Repetition. If a motif is interesting enough, repeat it several (or many) times.
- Development. Vary a motif slightly over repetitions.
- Louder dynamics. Go suddenly loud, or crescendo.
- Riffs. Use short, repeated patterns that are dense & quick (see *Riffing* in Chapter 4D: *More Development*).
- High range. Gradually develop an idea and make it climb in range. Or, sustain an idea in a high range.
- Held note. You can hold out a high note for intensity; you can also add expression, alternate fingerings, or a trill to it.
- Accelerating. You can move from slower to faster rhythms (see *Stepping Through Rhythms* in Chapter 5C: *Rhythmic Freedom*).
- Burning and wiggling (see *Using Rubato* in Chapter 5C: *Rhythmic Freedom*).

- Special effects (see Chapter 4C: *Special Effects*).
- Harmonic intensity -- outside (Chapters 5A and 5B).

✔ ***Exercise 4.3 Building Intensity***

4.4 Lowering Intensity in Solos

After reaching high intensity in your solo, you usually lower the intensity gradually. But you can also lower intensity suddenly, or occasionally lower the intensity where there was no high intensity before, as long as your group lowers the intensity with you.

Below are some basic ways to lower the intensity in solos. You can also combine them for less intensity.

- Longer rests – use unpredictable entrances
- Less density – use care with selecting each note
- Lower range – keep the melody line flowing
- Slower rhythms – keep them interesting
- Softer dynamics – balance with the group
- Longer notes with expression

✔ ***Exercise 4.4 Lowering Intensity***

Intensity in BRIDJJ Transcribed Solos

Below are selected places in BRIDJJ transcribed solos where intensity is built or lowered. The solos are in Chapters 2J, 3J, and 4J.

1) Bass solo, “Precious Caboose” (Chapter 2J)

- Motif in m57-58 is developed in m59-60; upper range of bass is used.
- m61-64 lowers the intensity: the range gradually goes down, and the density decreases.

2) Trumpet solo, “Precious Caboose” (Ch. 2J)

- m1-14 is mellow to match the delicate background.
- m15-18 builds range; at the high point the rhythm repeats downbeats.
- m18-24 transfers energy to the low range; double-time 16th-note passages are divided by longer rests.
- m37-41 repeats F# and G for 4 bars, with rhythmic variations and alt. fingerings, then resolves to G#.
- m47 wiggle starts energy; m48 rest stops the energy; m49 jump-starts with double-time.
- m53-57 builds range, then holds a high note with alternate fingerings before ending on highest note.

3) Trumpet solo, “Deja Blue” (Ch. 3J)

- m1-9 gradually increases density; m6-9 gradually increases range.
- m9-12 lowers range and intensity.

- m30-35 builds intensity (similar to m53-57 in “Precious Caboose” solo).

4) Trumpet solo, “Where’s Waldis?” (Ch. 3J)

- m45-50 lowers range to the bottom limit of the trumpet.• m51-52 builds range after a rest; m53-56 repeats Bb and A many times.
- m57-64 gradually lowers intensity.

5) Flugelhorn solo, “I Think I’ll Keep Her” (Ch. 4J)

- m5-6 has low intensity with long, low notes.
- m31 lowers intensity with a dotted half-note.
- m57-61 builds intensity with long, high notes.

6) Guitar solo, “Beat the Rats” (Ch. 4J)

- m1-26 is lower in density but uses high range and varied rhythms for interest.
- m27 to the end increases the density.
- m45 uses consecutive offbeats to add energy.
- m51-54 accelerates rhythms in a riff, more intense.
- m71-72 uses rough expression.
- Overall: many color tones, non-harmonic tones, and “outside” passages.

Artists and Styles

As you listen to jazz recordings it’s good to recognize different approaches to soundscapes. The artists listed below don’t play exclusively in the styles listed, but there are many recordings available on which they do.

Density: Heavy

Piano - Art Tatum, McCoy Tyner, Gonzalo Rubalcaba
Sax - John Coltrane, Michael Brecker, James Carter
Trumpet - Woody Shaw, Wynton Marsalis, Wallace Roney
Guitar - Allan Holdsworth, John McLaughlin
Bass - Jaco Pastorius, John Pattitucci

Density: Light

Piano - Bill Evans, Count Basie
Sax - Paul Desmond, Stan Getz
Trumpet - Miles Davis, Chet Baker, Wynton Marsalis

Range Extremes

Piano - Lennie Tristano (lower)
Sax - John Coltrane, Michael Brecker, James Carter
Trumpet - Arturo Sandoval, Wynton Marsalis
Bass - Jaco Pastorius (harmonics)

Strong Expression

Piano - Lennie Tristano (lower range), Chick Corea

Sax - Michael Brecker, James Carter, Joshua Redman
Trumpet - Wynton Marsalis, Clark Terry
Guitar - Allan Holdsworth, John McLaughlin
Bass - Jaco Pastorius, John Pattitucci, Christian McBride

Conservative Improvisation

Some situations, such as casuals or recording sessions for light jazz, call for more conservative improvisation. Here are some soundscape elements to focus on:

- Light density
- Lower intensity
- Careful and subtle expression
- Restraint with non-harmonic tones or complicated rhythms

Recording Sessions

In recording sessions with light improv, you may want to plan out where the solo peaks, and where give and take is necessary with other instruments. In some cases, accuracy is as important (or more important) than coming up with fresh ideas. And once in a while, you might as well just write something out instead of improvising. But when you need to improvise something meaningful in a limited space, SHAPE becomes more important than ever.

Casuals

In a casual gig, improv can range from light to occasionally full-bore. Here are some points to consider about jazz casuals and improvisation:

- Keep solos short, such as two choruses for faster tunes, one or two for medium tunes, and one or one-half for ballads.
- Keep most tunes short – not everyone needs to solo on every tune. Exception – when the crowd is dancing and really getting into a high-energy tune, go ahead and stretch things out.
- Keep the mood of the piece intact. Your solo shouldn't draw attention to itself; instead, it should flow with the rest of the song.
- Develop solo ideas simply and carefully. There may be a lot of jazz newcomers at the gig who might be annoyed at complicated solos, but who would be intrigued by thoughtful solo development.
- Concentrate on group textures and interactions during each song (see Chapter 4F: *Group Interactions*).

Chapter Review

1) A soundscape is like a musical landscape that you paint with sound.
2) You can get variety in a tune by emphasizing unusual rhythmic styles.
3) You can build intensity in a solo through repetition, development, louder dynamics, riffs, high range, held high notes, accelerated rhythms, burning and wiggling, special effects, and outside playing.
4) You can lower intensity in a solo through longer rests, less density, lower range, slower rhythms, softer dynamics, and longer notes with expression.
5) Conservative improvisation can be valuable in situations that call for light or controlled jazz, such as recording sessions or casuals.

4B: Double-Time and Half-Time

In this chapter you'll learn:

- About Double-Time and Feel
- Double-Time Transitions
- Double-Time Material
- Triple-Time Feel
- Half-Time Feel

Playing double-time passages can add excitement and intensity to your solo melodies, while half-time can be a creative switch from the normal rhythmic flow. This chapter explains how to use double-time, half-time, and triple-time.

About Double-Time and Feel

Technically, double-time and double-time feel are two different things. *Double-time feel* is when you start playing twice-as-fast rhythms, as if the tempo were going twice as fast, even though the measures and chords go by at the same speed. In contrast, true double-time makes the chord progression go by twice as fast, but this shrinks the actual form of the tune. To avoid changing the form, double-time *feel* is used more often than true double-time in jazz improvisation.

Important: When this chapter discusses "double time," it means double-time feel, not true double-time. Also, triple-time is used for triple-time feel, and half-time is used for half-time feel.

Psychology of Double-Time

Perhaps no other jazz improv technique can be as exciting or disappointing as double-time. On the positive side, double-time has many possibilities and challenges. A good double-time passage at the right time can energize and lift a solo, and leave the audience wanting more. On the other hand, bad double-time can pretty much ruin a solo.

Here are some common double-time pitfalls to avoid:

- Jumping headlong into and out of double-time, without graceful transitions
- Using predictable and uninteresting contours
- Repeating the same double-time material in each solo
- Playing double-time passages with a shaky rhythmic feel or stiff articulations
- Ending double-time passages awkwardly or abruptly

The topics in this chapter help you gain control of double-time and explore some of its many possibilities.

Double-Time Transitions

4.5 Going into Double-Time

To go smoothly from the original tempo into double-time, follow these steps:

1 Make sure you feel the quarter-note pulses in the original tempo securely. (You don't have to play quarter-notes, but you must be able to find them.)

2 Quickly imagine straight eighth-notes at the same tempo. In a swing tune, it takes some practice to imagine straight eighth-notes.

3 These straight eighth-notes become the quarter-notes of the new double-time.

4 In the new double-time, work for active rhythms. Many players try only eighth-notes in the new tempo, missing a lot of rhythmic possibilities.

Steps 2 and 3 help you solidify the transition into double-time. With practice, you'll get the double-time feel quickly without worrying about the steps. You can drift in and out of double-time during a solo, as long as it's smooth and not overused.

✔ ***Exercise 4.5 Going Into Double-Time***

4.6 Coming Out of Double-Time

To return from double-time to the original tempo, follow these steps.

1 Quickly imagine your current double-time quarter-notes as 8th-notes of the original tempo. If the style is swing, stretch out the eighth-notes so they become swing 8ths.

2 In the new tempo, work for active rhythms to re-establish the original feel. If the tune is swing, be sure to play accurate swing rhythms with the correct triplet subdivisions.

With practice, you can move in and out of double-time whenever it feels right.

✔ ***Exercise 4.6 In and Out of Double-Time***

Double-Time Material

4.7 Creating Double-Time Material

Here are some good ways to create interesting material for double-time feel:

1) Use the suggestions in *Using Flexible Scales* in Chapter 1A: *The Virtual Practice Method* to generate double-time ideas.

2) Avoid predictable scale contours and repetitive ideas.

3) Begin on (or emphasize) active rhythms or tones.

4) Use contour patterns of 3 eighth-notes in 4/4 time.

5) Mix some chromatic notes with the scale tones to slow down the contours.

6) Mix in one or more riffs (see Chapter 4D).

Multiplying by 2

You can get started with double-time practice by creating an interesting one- or two-bar idea at an easy tempo. For example, try a flexible scale with a few skips and maybe a slight rhythm variation. Then play the same idea exactly twice as fast to turn it into double-time. Once that idea is comfortable, transpose it to other keys – first at the original tempo and then at the double-time tempo. As you progress through new ideas, gradually introduce wider skips, non-harmonic tones, and different rhythms to add spice to your double-time ideas.

Practicing Double-Time Fills

One way to begin working with double-time is to play a short double-time fill during a one- or two-bar rest. For example, start at a slower tempo, rest for two beats, and play eight 16th-notes (two beats) and a downbeat note. At first, you should work on short phrases of 8th-notes with smaller contours. After you're comfortable with basic fills, try these ideas:

- Rest a bar and play a bar of 16th-notes
- Rest two bars and play two bars of 16ths.
- Vary the rhythms, mixing eighths and 16ths.

Work for pitch and rhythm accuracy as you go; then gradually boost the tempo each time until you can handle reasonably fast double-time passages.

Expanding Your Reach

When you can play phrases accurately and confidently at faster tempos, expand the length and contour of each double-time phrase. You can also transcribe and play double-time material from CDs, but don't rely too much on imitation. You'll be amazed at how much mileage you can get just from flexible scales and chromatic notes. Here are some additional points to keep in mind with double-time playing:

- You'll need split-second timing and quick reflexes.
- Be securely locked into the tempo. The rhythm section must play steady time, and you must be able to hear them clearly and work with them.
- Use melodic and rhythmic development in your double-time material and remember SHAPE.
- Use sequences and patterns in your double-time material.

As you play long double-time passages, the soundscape becomes very detailed and low-level, something like flying a spacecraft at high speeds along a planet's surface. You become very involved in the shapes, contours, colors, and changes of direction as you create fast double-time material.

✔ ***Exercise 4.7 Using Double Time Material***

Double-Time in BRIDJJ Transcribed Solos

Below are some double-time passages in the transcribed BRIDJJ solos in Chapter 4G: *Analyzing Solos, Level 4*. If you have the BRIDJJ CD, you can check the CD timings and follow along with the recording.

Measure #s	Tune
m17-22,61-63	I Think I'll Keep Her (piano)
m6-14, 19-24,	I Think I'll Keep Her (flugelhorn)
29-30, 37-42, 50-56	
m11-16, 29-32, 43-48	Three and Me (flugelhorn)

Using Triplets in Double-Time

Instead of simply converting quarter-notes to eighth-notes for double-time, you can emphasize eighth-note triplets in the double-time. This sounds like the basic pulse is going three times as fast (four quarter-notes to 12 eighth-note triplets). You can mix eighth-notes and eight-note triplets in the double-time passages for variety.

Triple-Time Feel

4.8 Using Triple-Time Feel

Triple-time feel is *not* three times as fast as the original feel; it's twice as fast as double-time, which makes it *four* times as fast as the original feel. If the original tempo is 60, double-time is 120, and triple-time is 240. Triple-time works best in ballads or slow blues, after you're into double-time. If the tempo of the triple-time is very fast, play easier ideas and consider patterns, sequences, and riffs.

Once you establish triple-time, you can switch among triple-, double-, and single-time feels as you like. The switching process is similar to going in and out of double-time, as described earlier in this chapter.

Another way to give the feeling of triple-time is to repeat eighth-note triplets and then establish a new pulse of quarter-notes based on the speed of those triplets. For details on how to do this, see *Using Triplet Pulses* in Chapter 5E: *Rhythmic Pulses.*

✔ ***Exercise 4.8 Using Triple Time***

Half-Time Feel

4.9 Half-time feel is less common than double-time, but it can be very effective. You can go in and out of half-time, and your group can follow you or stay in the old tempo. In half-time feel, the chords go by at the same rate, but it feels like half as many bars are played. Half-time feel is also used quite often in the rhythm section to introduce a tune or at the start of a solo.

To go into half-time, follow these steps:

1 Concentrate on half-notes in the original tempo.

2 Imagine them as quarter-notes of the new tempo.

3 In the new tempo, play varied rhythms to get the new half-time feel. In swing tunes, play accurate swing rhythms with correct triplet subdivisions.

To return from half-time back to the original faster tempo, follow these steps:

1 Concentrate on 8th-notes in half-time tempo.

2 Imagine those 8th-notes as the new quarter-notes of the original fast tempo.

3 In the new tempo, use active rhythms to re-establish the original feel. In a swing tune, be sure to play accurate swing rhythms with the correct triplet subdivisions.

✔ *Exercise 4.9 In and Out of Half-Time*

Chapter Review

1) Double-time feel (or double-time) means playing twice as fast but leaving the chords in their original locations.
2) To switch to a double-time feel,
   A) Feel secure quarter-note pulses (orig. tempo).
   B) Imagine straight 8th-notes (same tempo).
   C) Think of straight 8th-notes as the quarter-notes of the new double-time tempo.
   D In the new tempo, use active rhythms to establish the new double-time.
3) To return to single-time, reverse the process.
4) Get double-time material from the suggestions in *Using Flexible Scales* in Chapter 1A: *The Virtual Practice Method*. Mix in chromatic notes and slow down the contours. You can also get double-time ideas from recorded solos.
5) Multiplying short ideas by two and practicing short fills helps you build double-time skills and ideas.
6) Triple-time feel is four times as fast as the original feel (twice as fast as double-time feel).
7) To shift to half-time feel,
   A) Think of half-notes in the original tempo.
   B) Imagine the half-notes as the quarter-notes of the new slower tempo.
   C) In the new tempo, work for varied rhythms to establish the new half-time feel.

Expressions

*See some good picture -- in nature; if possible; or on canvas hear a page of the best music; or read a great poem every day. You will always find a free half hour for one or the other; and at the end of the year your mind will shine with such an accumulation of jewels as will astonish even yourself. *Henry Wadsworth Longfellow*

*Thinking is the hardest work there is, which is the probable reason so few engage in it. *Henry Ford*

*It isn't what you know that counts, it's what you think of in time. *Benjamin Franklin*

*The only thing worse than being talked about is not being talked about. *Oscar Wilde*

*Strange how much you've got to know before you know how little you know. *Dr. Samuel Johnson*

4C: Special Effects

In this chapter you'll learn about:

- Wind Instrument Effects
- Trumpet Effects
- Saxophone Effects
- Trombone Effects
- Keyboard Effects
- Guitar Effects
- Bass Effects

Special effects are unusual sounds you play that add an extra dimension to your playing. Sometimes you can get great results by adding an effect to just one or two notes, or by repeating the same special effect as you develop a motif. You can also combine special effects in many ways; be sure to experiment on your instrument.

Note: Although there are many possible electronic effects, this chapter deals just with acoustic effects.

Wind Instrument Effects

This section discusses special effects common to the sax, trumpet, and trombone.

4.10 Bends

A *bend* is moving a pitch down (or sometimes up), usually by less than a half-step. Sometimes it helps to press one or more valves or keys as you bend, to get a more controlled sound. Practice bends in these ways:

- Play a note, bend it fast or slow, and return to it.
- Play a note and bend it, but don't return to the note.
- Play a note, then use multiple bends up or down.
- Bend all the way to the next regular note.

For an example of bends on the BRIDJJ CD, listen to timings 6:11-6:16 (flugelhorn solo) of "Three and Me."

✔ ***Exercise 4.10 Using Bends***

4.11 Falls and Glissandos

A *fall* is moving a pitch downward so the actual pitches are vague. Practice falls in these ways:

- Play a short or a long fall.
- Fall after holding a note, or just after the attack.
- Continue the phrase after falling to the low note.
- Attach a glissando (see below) to the end of a fall.

A *glissando* is like a fall that goes up instead of down. Practice glissandos in these ways:

- Play a short or long glissando.
- Gliss after holding a note, or just after the attack.
- Continue the phrase after glissing to the low note.
- Attach a fall to the end of a glissando.

For a glissando on the BRIDJJ CD, listen to timings 5:41-5:42 (flugelhorn solo) of "Three and Me."

✔ ***Exercise 4.11 Using Falls and Glissandos***

4.12 Growls (Flutters)

To "growl" a note, you use a flutter-tongue technique. You can practice this by breathing out "hoooo" and forcing the tongue against the roof of the mouth. Practice growls in these ways:

- Start the growl on the attack of a note.
- Hold a note, then begin the growl.
- Growl on a held note, then play the note normally.
- Combine a growl with a bend or fall.

4.13 Half-Sounds

The pitch of a "half-sound" is usually somewhat vague. It can be a surprising effect when it's used well. To produce a half-sound you press valves or keys halfway down. To emphasize a half-sound, play it as a longer note or the highest note in a phrase.

You can also play multiple half-sounds in a row, repeating or varying the pitch. With practice, you can even tune up multiple half-sounds so they sound something like a recognizable tune. This is most effective in softer passages. And you can go from half-sound to full-sound to create a kind of sliding effect.

With practice, you can play half-sounds that are actually quarter-tone pitches, in-between the half steps. Quarter-tones expand the chromatic scale, up or down.

4.14 Air and Keys

Occasionally in a softer passage you can simply blow air through the instrument without playing a note. As you do this, you can vary dynamics, wiggle keys or valves, move the slide, or change the basic pitch of the air-stream.

This creates a sense of mystery or surprise, and it's usually done in a ballad or free jazz piece, or at the end of a tune. But it can lose its appeal if it's done too often.

4.15 Humming or Singing while Playing

When you hum or sing at the same time you play a note, the note takes on an unusual sound. For best effect, the sound should be under control, with half the emphasis on a good vocal pitch and half on the played pitch. To practice the basic concept away from your instrument, try whistling and singing at the same time. You can hum/play on an entire phrase or just a few exposed notes.

Here are some variations on humming while playing:

- Hum the same pitch that you play.

- Hum a different pitch than the one you play, such as a major third or a fourth away. You can practice this by accurately whistling and singing the interval together, away from your instrument.
- Play a regular note, then hum it as you hold it.
- Change the hummed pitch as you hold the played pitch, or change the played pitch as you hold the hummed pitch.

✔ ***Exercise 4.15 Growling, Half-Sounds, Air/Keys, and Humming***

4.16 Circular Breathing

Circular breathing is the process where you keep a sound going while you sneak a breath. To do this, you puff out the cheeks to get an extra reservoir of air, then quickly breathe in through the nose as you expel the air from the cheeks. It usually takes quite a bit of practice to get the sound to stay smooth during the breath. Circular breathing is usually used on a long note or to hook two long phrases together. It can also be used for riffing (see Chapter 4D: *More Development*).

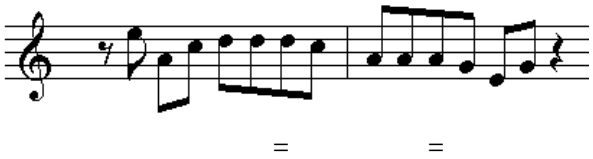
But don't use circular breathing just because you can do it, or just to get an audience reaction. Use it only when your improv ideas really call for it.

4.17 Alternate Fingerings

An alternate fingering produces the same basic note as the regular fingering, but the altered note is slightly out of tune (less than a quarter-tone away from the regular-fingered pitch). This out-of-tune sound is what gives the alternate fingering its spice.

An alternate note is usually played directly *after* a regular note, for maximum contrast. If you play an alternate note *instead* of a regular note, the listener usually just hears it as being slightly out of tune. When you tongue the altered note it stands out more; when you just finger it, it's more subtle. You can try out your own combinations of tongued/not-tongued.

You can include alternate fingerings for several different notes in a phrase. With practice, you can insert altered notes wherever you need to, at a moment's notice. The example below shows several alternate-fingered notes (underlined) in a phrase.



Example 4.17 - Phrase with regular and alternate-fingered notes

For examples of trumpet alternate-fingerings on the BRIDJJ CD, listen to timings 2:05-2:08 of "Precious Caboose" and 2:44-2:45 of "Where's Waldis?"

Alternate fingerings for trumpet are shown in the table below. The pitches in the table below start with the F# on the first space of the treble clef and extend to the G above high C. In some cases, there may be multiple alternates for higher pitches; the more valves pressed, the stronger the trill sounds. (Read columns downward.)

Pitch	**Reg.**	**Alt.**	**Pitch**	**Reg.**	**Alt.**

F#	2	1+2+3	F#	2	2+3
G	0	1+3	G	0	1+3
Ab	2+3	(no alt)	Ab	2+3	1
A	1+2	3	A	1+2	2
Bb	1	1+2+3	Bb	1	1+2+3
B	2	1+3 B	2	1+2	
C	0	2+3	C (high)	0	2+3
C#	1+2	1+2+3	C#	2	1+2
D	1	1+3	D	0 or 1	1+3
Eb	2	2+3	Eb	2	2+3
E	0	3 or 1+2*	E	0	1+2
F	1	1+3	F	1	1+3

Alternate (Altissimo) Fingerings for Saxophone

Alternate fingerings for saxophone are found in various method books. For altissimo (very high range) fingerings, see
http://ourworld/compuserve.com/homepages/martin_carter/

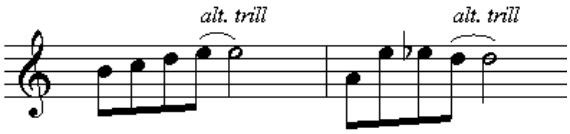
At the site, download the SaxTutor program for Microsoft Windows® for a view of altissimo fingerings.

Alternate-Fingered Trills

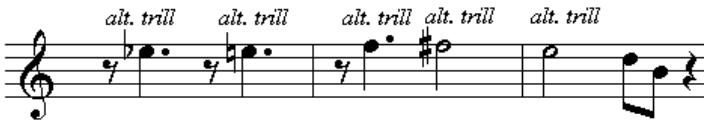
The alternate-fingered *trill* is dramatic, especially in the upper register. To play an alternate-fingered trill, you quickly alternate between a note's regular fingering and its altered fingering. You don't tongue each new note in the trill; you just wiggle the valves or keys. It sounds like a cross between tonguing and trilling.

To add variety, you can play a series of alternate trills that go up or down a scale or arpeggio. Each trill should last a quarter-note or longer. This requires some practice to execute cleanly, especially with shorter lengths like quarter-notes.

In the first example below, trilled pitches go up with various rhythms. In the second example, trilled pitches go up or down with constant rhythms.



Example 4.17a - Alternate-fingered trills, ascending



Example 4.17b - Alternate-fingered trills, ascending/descending

If a note has no alternate fingering or the alternate fingering is tricky, you can use a regular trill instead of the alternate-fingered trill. If an alternate fingering is too close to the original pitch (and no other alternate fingering works), you can wobble the alternate pitch with your lips or breath.

For an example of alternate-fingered trills on the BRIDJJ CD, listen to timings 1:44 to 1:55 (trumpet solo) of “Beat the Rats.”

✔ ***Exercise 4.17 Alternate Fingerings***

Trumpet Effects

4.18 This section covers:

- Double- and triple-tonguing
- Using mutes
- Lip trills (shakes)
- Pedal tones
- Walking bass lines

Double- and Triple-Tonguing

Double-tonguing and triple-tonguing are much more common in classical music than in jazz. Still, you can occasionally use these tonguing methods when the accompaniment is sparse, or in free improvisation, or in interaction with another soloist. Lester Bowie uses these effects wisely in his playing.

Double-tonguing can also be used for articulating very fast passages, as an alternative to the “doo-dul” tonguing of 8th-notes. Wallace Roney does this well.

Using Mutes

The most commonly used mutes are the cup, plunger, and harmon. Each mute lends a characteristic sound that colors the mood of your improvisation. You can also use other effects, such as growls, bends, and half-sounds with a mute. When using a mute, you need to be miked well, or have the rhythm section play quieter.

The harmon mute can be used without the stem for cool jazz, or with the stem for “wah-wah” sounds (hand covering and uncovering the stem).

Lip Trills (Shakes)

To play a lip trill, alternate two notes of the same fingering, using air and lip tension. The trill can be slow or fast, wide or narrow. Low range uses wide trills; higher range uses wide or narrow trills.

Pedal Tones

A pedal tone is one that is below the bottom range of the horn. You can use regular or half-valve fingerings for pedal tones, depending on what works best.

Common places for pedal tones are the ending of a tune, softer passages, or cadenzas. As much as possible, play each pedal tone in tune and with a good tone. You can also use pedal tones in walking bass lines.

Walking Bass Lines

If you haven’t played a walking bass line on the trumpet, you’re missing an unusual experience. You can accompany the bass player’s walking notes during or outside your solo. For basics on creating walking bass lines, see *Rhythm Section Techniques* in *Level 1*.

In trumpet bass lines, you can play regular pitches (from low F# to about middle G) or pedal tones (below low F#) or both kinds. If you switch between regular and pedal notes, make the transitions smooth.

✔ ***Exercise 4.18 Trumpet Effects***

Saxophone Effects

4.19 This section covers overtones/split notes, altissimo playing, and "thunks."

Overtones/Split Notes

You can play two notes at once (a main note and an overtone above it) by loosening the embouchure just enough. This can be done for one note or a phrase. Be sure to get a balanced sound between the two notes.

Altissimo

Altissimo is the extreme upper range of the sax, above the regular fingerings (see *Alternate Fingerings*). To use altissimo effectively,

- Play the notes in tune with a good sound.
- Use dynamics, including soft altissimo notes.
- Don't just climb up the scale to altissimo and then climb down; use other approaches as well, such as starting in altissimo or skipping up to it.

Thunks

A thunk is made when you blow air and finger a low, staccato note with a loose embouchure. You can switch from high range to low thunks; or play chromatic thunks. James Carter and Joshua Redman use this effect well in solos.

✔ ***Exercise 4.19 Saxophone Effects***

Trombone Effects

4.20 This section covers alternate positions and slides (glissandos).

Alternate Positions

Alternate positions are like alternate fingerings for trumpet, except that the positions are better in tune on trombone. Using alternate positions helps you play faster and more easily in the upper register. You can also play a note slightly out of position for effect.

Slides

The trombone plays the smoothest glissandos or slides of any wind instrument. Long slides are common, but small slides are often under-used. When you slide up or down a half-step or less, you can mix quarter-tones with chromatic notes. You can also combine slides with growls, double-tonguing, or triple-tonguing for effect.

✔ ***Exercise 4.20 Trombone Effects***

4.21 This section covers:

- Clusters
- Tremolo
- Block chords
- Hammering
- Using strings and pedals
- Piano bass lines
- Wide glissandos

Clusters

Clusters are groups of notes that are half-steps (or sometimes whole-steps) apart. They can be used to spice up chords or melody lines, such as in the Thelonious Monk style. They can also be used as percussive effects, especially with many notes at once.

Experiment with one-hand or two-hand clusters. For gentler clusters, play them in the upper range or include only white keys or only black keys. For more intense clusters, mix white and black keys, or play more notes (use a horizontal hand or forearm).

Tremolo

Tremolo is like a wide trill; it builds intensity or suspense. The most common tremolo interval is the octave; you can also play tremolos with smaller intervals or with chords. As you work with tremolos, pay close attention to dynamic subtleties.

Block Chords

Block chords (or locked chords) are played in both hands at once, with the same or similar voicings for each new chord. Each chord follows a right-hand melody. This lends a traditional swing feeling to the solo. Masters of block chords include Red Garland, Erroll Garner, Wynton Kelly, and George Shearing

Hammering

Hammering is the technique of rapidly attacking one key with two index fingers (it can also be done by rotating between the thumb and fingers one and two). The idea is to get the maximum speed of clean attacks. With hammering, you can start and stop on one key, or extend it by going up or down chromatically or by wider intervals. Hammering is also effective in the middle of a full passage, instead of isolated by rests.

Using Strings and Pedals

Although you can actually play melody lines on the strings by touching them with your fingertips, strings are usually played to set up a rhythmic accompaniment vamp (as done by Chick Corea). In this case, you rapidly alternate between plucking and touching one or two strings to set up the vamp. Make sure the texture is light enough so the strings can be heard, such as in a duet or trio. The sustain and soft pedals are effective in solo passages or where the accompaniment is light.

Piano Bass Lines

Playing bass lines on the piano is most effective in a solo or duet situation, or when everyone drops out during a piano solo. Some highly unusual and effective bass lines can be created, especially with different rhythms (triplets, accelerating / decelerating

notes, 3 against 4, etc.). For basic ideas on creating walking bass lines, see *Rhythm Section Techniques* in *Level 1*.

Wide Glissandos

Wide glissandos have been overused so much by some players that they can tend to sound stale to the rest of us. To make a wide glissando more effective:

- Play it up more often than down.
- Use it in the middle of a solo, not at the finish.
- Follow it with a continuous idea.
- Use it rarely.

Gonzalo Rubalcaba uses wide glissandos effectively.

✔ ***Exercise 4.21 Keyboard Effects***

Guitar Effects

4.22 This section covers:

- Bends
- Tremolo
- Muted strumming
- Guitar harmonics
- Playing in octaves

Bends

Bends can be slow or fast (fast bends are like a wide vibrato), or repeated several times from the same pitch. After a bend you can continue with a note that's near the pitch where the bend finished.

Tremolo

Notes in a tremolo chord can gradually change as you continue the tremolo; this builds intensity. Related to tremolo is quick strumming, where you play chords with 16th-note patterns, somewhat in a flamenco style. See also *Tremolo* in *Piano Effects* above.

Muted Strumming

Muted (soft) strumming is an interesting technique for quieter passages or accompanying solos (especially bass players) in duets or trios. Jim Hall uses this effect quite well.

Guitar Harmonics

Harmonic notes are played by pressing a string halfway down. These usually work best in a soft setting, at the end of a phrase or solo. You can play a single harmonic, or try octaves or triads. More difficult but effective is playing a melody line with harmonic notes. In a melodic line you can ascend from high regular tones into harmonics; the result dramatically extends the range of the melody.

Playing in Octaves

The technique of playing simultaneous octaves was made popular by guitarist Wes Montgomery. As you play a melody line in octaves (melody line plus an octave above or below), keep in mind basic principles such as melodic development, contours, intervals, and fills. You can also interject some chords between phrases of octave notes.

✔ ***Exercise 4.22 Guitar Effects***

Bass Effects

4.23 Harmonics

You can play bass harmonics as single pitches or as a melody line. You can also play several harmonics together as a chord, or one at a time as an arpeggio.

Chords

To play chords on the bass, you need to approach the bass more like a guitar. A five-string bass is easier for playing chords. In addition to soloing with occasional chords, you can use chords in a bass pattern behind other soloists.

Bowed Notes

On acoustic bass, you can play notes with a bow. Bowed notes can be accompaniment notes, such as roots of a chord or 1-3 or 1-5 combinations. You can also play them in solo melodies, but it takes a lot of practice to play bowed solos, especially at faster speeds. Christian McBride plays great bowed/plucked solos.

Other Effects

Here are some other effects for the bass:

- Slides - Use them as pickups or after notes; use chord slides; slide up or down
- Twangs and slaps - You can twang or slap strings, or slap the bass itself (acoustic).
- Wide vibrato - like an out-of-control sound when it's done unevenly.

✔ ***Exercise 4.23 Bass Effects***

Chapter Review

1) Special effects can be used alone or in combinations, but shouldn't be distracting.
2) Wind instrument effects include bends, falls, growls, half-sounds, air and keys, humming, circular breathing, and alternate fingerings.
3) Trumpet effects: double/triple-tonguing, using mutes, pedal tones, walking bass.
4) Saxophone effects include overtones and split notes, altissimo playing, and thunks.
5) Trombone effects include alternate positions and slides, plus some trumpet effects.
6) Keyboard effects: clusters, tremolo, block chords, hammering, strings and pedals, and glissandos.
7) Guitar effects: bends and vibrato, tremolo, muted strumming, harmonics, tuning effects, and octaves.
8) Bass effects include harmonics, chords, slides, twangs and slaps, wide vibrato, and bowed notes.

4D: More Development

In this chapter you'll learn about:

- Using Quotes
- Riffing
- Basic Development Combinations

This chapter covers some interesting melodic development techniques, such as using quotes from other tunes and developing with up-tempo riffs. It also explains development combinations that can add variety to your solos.

Using Quotes

A quote happens when you play all or part of the melody of a well-known song in your solo. The quote can be as silly as "Three Blind Mice" or as hip as a quotation from a great artist's solo, or anything in between. It can also be transposed to fit any key.

Quotes can be fresh, entertaining material if you handle them well; otherwise, they sound predictable or forced. The idea is to pleasantly surprise the listener. The quote should spring naturally out of a idea in your solo (see *Quoting Naturally* below).

The following guidelines can help you with quotes:

1) Keep the quote short. The listener should say, "Hey, wasn't that ...?" not "OK, that's enough!"

2) Know the quote well (intervals, pitches, rhythms).

3) Don't repeat the same quote in the same tune (but you can vary the quote).

4) Draw from many types of music (folk, pop, rock, children's, classical, etc.).

5) Generally, you should play quotes sparingly.

6) The easiest tunes for using quotes are ones with simple progressions, such as blues, modal tunes, and tunes that don't modulate. On simple tunes you can sometimes play some rather long quotes.

Quoting Naturally

Probably the worst quoting mistake is having a favorite quote you *must* play in a tune. When you do play it, chances are it will sound stiff or predictable because it doesn't relate well to what you played just before. Instead, use quotes that grow out of your own melodic ideas. That way, you play the quote because it *fits*, not because you're forcing it to belong.

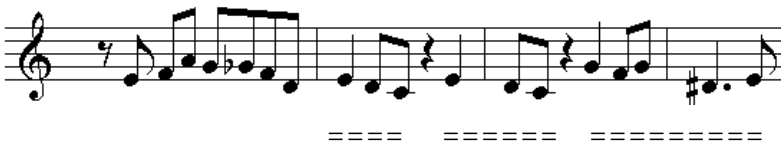
To prepare for using quotes in your solos, you should:

- Memorize the melodies to many different tunes, from many different styles.
- Practice the tunes with slightly different rhythms.
- Be able to play the tunes in just about any key.

If you pay close attention to the intervals and rhythms you play (or someone else plays) during your solo, something may remind you of a well-known song you can quote. Then when you play the quote, it sounds like it fits with what you're playing.

4.24 Varied or Partial Quotes

Some of the best quotes are varied (altered rhythm or pitches), or partial (notes left out of the original). With imagination, you can come up with many variations of an original quote. Varied quotes leave the audience in more suspense, letting you use quotes more frequently. A varied quote of "Three Blind Mice" is shown below. It slightly varies the rhythm and pitches of the original.



Example 4.24 - Varied quote of "Three Blind Mice"

For some humor in your solo, you can change some notes in the quote to non-harmonic ("wrong") pitches. Another useful technique is to blur the rhythm of the quote, playing it in a rubato style (see *Using Ru*bato in Chapter 5C: *Rhythmic Freedom*).

✔ *Exercise 4.24 Using Varied Quotes*

Quotes on the BRIDJJ CD

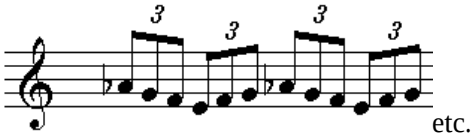
Below are quotes played in the BRIDJJ "Beat the Rats" CD. The quotes in these solos were not pre-planned; the quotes in the main tune melodies (marked by asterisks) were. Most of the quotes on the CD are varied. As you listen to these quotes, start a little before each timing so you get the context of how the quote fits into the solo.

CD Track	Timing	Quote
"Deja Blue"	4:27-4:37	**Peter Gunn
"Beat the Rats"	1:30-1:33	Autumn in New York
"I Think I'll Keep Her"	1:00-1:09	**Whistle While You Work (5:45-5:55)
	3:38-3:41	How Are Things in Glocca Morra?
	3:52-3:56	St. Thomas
	5:23-5:28	Twilight Zone
"Three and Me"	5:16-5:19	Anything Goes
"Precious Caboose"	2:11-2:15	Satin Doll
"Where's Waldis?"	1:48-1:51	Surrey With the Fringe on Top
	2:20-2:22	I Love Lucy

Riffing

A riff is a short, fast motif you repeat several times. Riffs can add energy and variety to solo, if they aren't overused. Generally, eighth-note riffs should be played at least at a tempo of quarter-note = 240; eighth-note triplets at least at quarter-note = 180; and sixteenth-notes at least at quarter-note = 120.

An example riff and its repetition are shown below. The riff can be repeated several or many times. This riff works best at quarter-note = 180 or faster.



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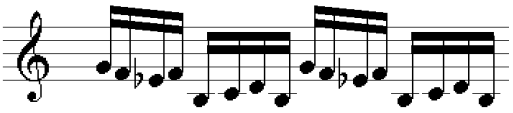
You can also play riffs that aren't in strict tempo (*Off-Tempos* and *Burning* in Chapter 5C: *Rhythmic Freedom*).

4.25 Two-Part Riffs

A two-part riff is a riff made from a two-part motif. These riffs are harder to invent, but they can add even more energy to a melody. The two parts should be far enough apart in pitch so they are heard as separate.



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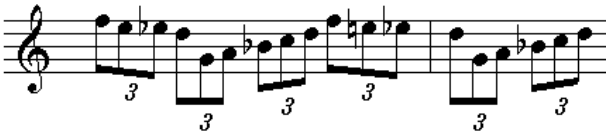
Example 4.25 - Two-part riff and repetition



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Example 4.25a - Another two-part riff and repetition

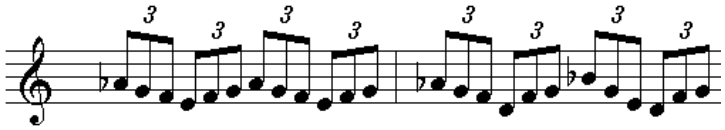
✔ ***Exercise 4.25 Creating Riffs***

4.26 Changing a Riff

For variety, you can change a riff repetition slightly. Even a slight change can produce extra energy and interest. Here are some ways to vary riffs:

- Change individual pitches
- Sequence the riff
- Insert notes into the riff

Below is a riff that changes individual pitches. The first repetition is exact; the second changes one note; the third changes two notes. The changed notes produce expanded intervals.

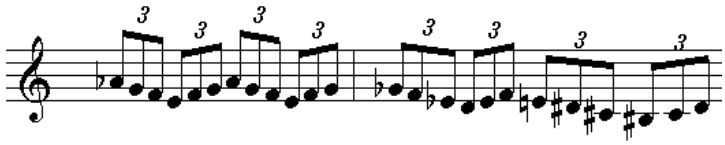


....

Repetition 1 Repetition 2 Repetition 3

Example 4.26 - Changing pitches in riff repetitions; expanded intervals

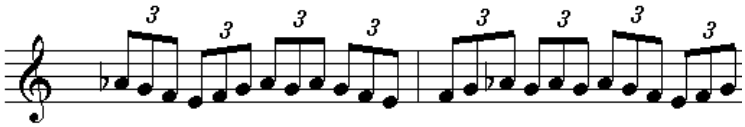
Next is an example of sequencing. The second and third repetitions are transposed down a whole-step each (a half-step down from the last note of the riff).



Repetition 1 Repetition 2 Repetition 3

Example 4.26a - Sequencing a riff.

And here's an example of inserting notes. This example inserts two notes (**) at the start of the first repetition and 4 at the second; the effect is to displace the riff.



Repetition 1 Repetition 2

Example 4.26b - Inserting notes into riff repetitions

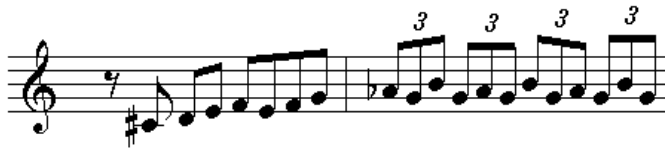
✔ *Exercise 4.26 Changing Riffs*

4.27 Riff Transitions

Riffs are usually better with smooth transitions before and after. Here are some transition techniques:

- Get into the riff smoothly
- Get out of the riff smoothly
- Hook two riffs together

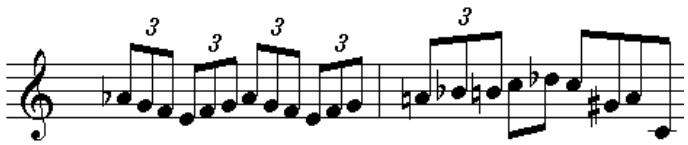
To get into a riff, make the last intro note and the first note of the riff close in pitch:



Intro Riff

Example 4.27 - Getting into a riff

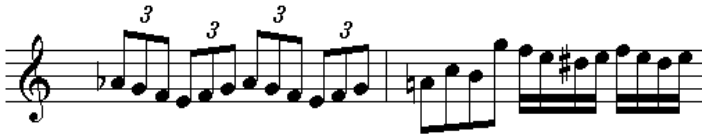
Next is an example of getting out of a riff. The first exit note is close to the last riff note, and in this example the rhythms slow down somewhat.



Repetition 1 Exit: reverse contour, slow rhythms

Example 4.27a - Exiting a riff

And here's an example of hooking two riffs together. There is a brief transition between the riffs, and the second riff is higher in pitch or faster, to build intensity.



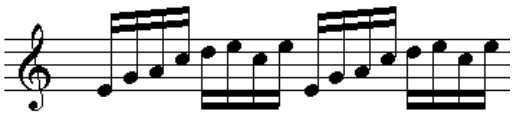
Repetition 1 Transition, new riff ……

Example 4.27b - Hooking two riffs together

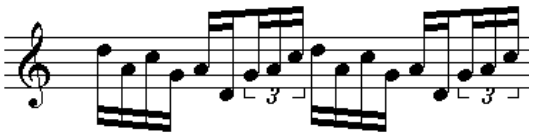
✔ ***Exercise 4.27 Riff Transitions***

4.28 Pentatonic and Blues Riffs

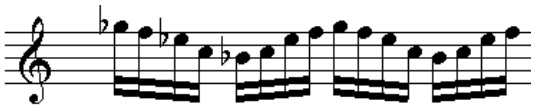
Pentatonic and blues riffs can be an exciting technique as long as they're not overdone (some players seem to be fixated on them). Make sure they fit naturally into your overall ideas as a way to build intensity. Below are some examples; each one can be repeated several times:



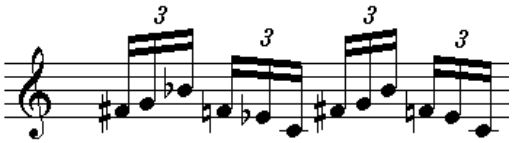
Example 4.28a - Pentatonic riff and repetition



Example 4.28b - Pentatonic riff and repetition



Example 4.28c - Blues riff .... and repetition



Example 4.28d - Blues riff ..... and repetition

You can also vary one or more pitches in blues or pentatonic riffs so they take on additional color.

✔ ***Exercise 4.28 Pentatonic and Blues Riffs***

Basic Development Combinations

You can play some very interesting ideas by using combined development, which means developing a motif in two ways at once.

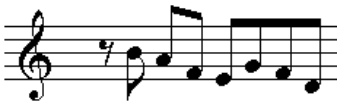
Combining Development Techniques

Combine any two of the techniques below to develop a motif. Items 1 through 5 work in pairs; if you choose both members of a pair (such as adding notes and omitting notes) apply one technique to the first part of the motif and the other to the end.

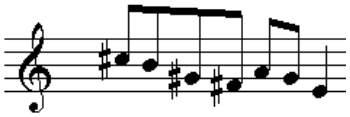
1)	Expanding intervals	1a)	Shrinking intervals
2)	Adding notes	2a)	Omitting notes
3)	Augmenting rhythms	3a)	Compressing rhythms
4)	Slow-to-fast rhythms	4a)	Fast-to-slow rhythms
5)	Diatonic sequence	5a)	Transposed sequence
6)	Semi-sequence		
7)	Inverting the contour		
8)	Fragmenting		
9)	Displacing		
10)	Converting to a riff		

4.29 Using Development Combinations

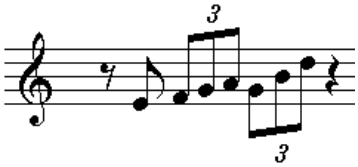
You can combine these development techniques in many different ways. Below are a sample motif and a few of its development combinations.



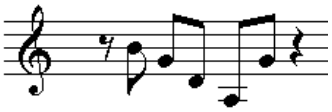
Example 4.29 - Original motif



Example 4.29a - Displacing, transposing



Example 4.29b - Compress, invert



Example 4.29c - Expanding intervals, omitting notes

See also Chapter 5E: *More Development Combinations*.

✔ ***Exercise 4.29 Development Combinations***

Chapter Review

1) A quote is all or part of the melody of a well-known song played in your solo.
2) A varied quote changes the melody of a well-known song in your solo.
3) A riff is a short, fast, motif (one- or two-part) that is repeated several times.
4) You can repeat a riff exactly or change it by altering pitches, sequencing, or inserting notes in repetitions.
5) Riff transitions are effective when you enter the riff smoothly, exit smoothly, or hook two riffs together.
6) You can combine two different development techniques in a motif or phrase.

4E: Variations on ii-V-I's

In this chapter you'll learn about:

- Tritone Substitutions
- Going from the V to a New I
- ii-V-I Chains
- ii-V and V-I Chains
- ii-V-I Variations in Jazz Standards

Many jazz tunes have chord progressions that modulate (change keys) or use ii-V-I's in different ways. This chapter discusses common modulations and ii-V-I variations so you can recognize them in chord progressions and use them in your solos.

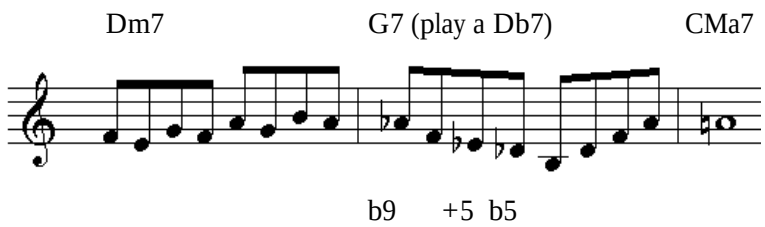
Tritone Substitutions

Just as you can simplify ii-V-I's, you can also spice them up with tritone (augmented 4th) substitutions.

4.30 Building Tritone Substitutions

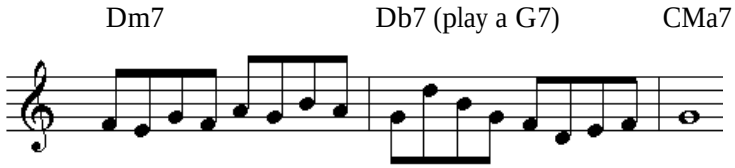
A tritone substitution occurs when you use a bII chord instead of a V, creating a ii-bII-I progression. For example, in the key of C the ii-bII-I progression would be Dm to Db7 to CMa7. These chords move down by half-steps – a strong chord movement. Because the substitute bII is a tritone away from the V, using the bII is called a tritone substitution. You can substitute a ii-bII-I wherever you see a written II-V-I.

Tritone substitution favors dominant alterations (b5, +5, b9, +9). For example::



Example 4.30 - Tritone substitution: ii-bII-I (Dm7-Db7-CMa7) over ii-V-I

You can also use "opposite" tritone substitution: when the actual chords are ii-bII-I, you can use II-V-I instead, as in the example below.



Example 4.30a - Opposite tritone substitution:. ii-V-I (Dm7-G7-CMa7) over ii-bII-I

✔ ***Exercise 4.30 Using Tritone Substitutions***

Going from the V to a New I

A dominant chord (V) usually resolves up a 4th to the root chord (I or i), such as G7 to CMa7, or G7 to Cm. This resolves the built-in energy of the dominant chord. But a dominant chord can also resolve to certain other chords besides the root chord.

4.31 New Resolutions for V Chords

A dominant chord can also resolve to a I chord that is:

- Down a 1/2 step (such as G7 to F#Ma)
- Up or down an augmented 4th (G7 to C#Ma)

By using a different dominant resolution, it sounds like you modulate to a new key; the new I chord is unexpected but sounds good. Below are chord progressions for each of these dominant resolutions.

Em7 A7 | AbMa7

ii V new I, key of Ab

Example 4.31 - V resolves down 1/2 step

Cm7 F7 | BMa7

ii V new I, key of B

Example 4.31a - V resolves up an augmented fourth

✔ ***Exercise 4.31 Resolving Dominant Chords to Other I Chords***

4.32 Resolving to a Related Minor Chord

A dominant chord can also resolve to a related minor chord (a minor chord in the key of the major I):

- Up a whole step, going to the minor vi (such as G7 to Am in C Major)
- Down a minor third, going to the minor iii (such as G7 to Em in C Major)

Resolving to the minor vi or iii chord makes the progression sound like it's switching to minor. A tug between major and minor can give welcome variety to the progression.

✔ ***Exercise 4.32 Dominant to Related Minor Chords***

ii-V-I Chains

4.33 Some tunes "chain" consecutive ii-V-I progressions together to modulate to a I chord in a distant key – one with several more (or fewer) sharps or flats. Any ii-V-I's can be used in a chain; they sound good because of the strong chord movements (up a 4th). The example below chains ii-V-I's together. It begins with a ii-V-I in the key of C Major then adds ii-V-I's in E Major, F Major, and B Major.

Dm7 G7 | CMa7 | F#m7B7 | EMa7

(ii-V-I in C ----------) (ii-V-I in E ----------)

Gm7 C7 | FMa7 | C#m7 F#7| BMa7

(ii-V-I in F ----------) (ii-V-I in B ----------)

Example 4.33 - Eight-measure progression using arbitrary ii-V-I chains

✔ ***Exercise 4.33 Writing ii-V-I Chains***

4.34 Parallel ii-V-I's

Although any ii-V-I's can be chained together, usually the ii of each ii-V-I moves up or down by a constant interval. This makes the ii-V-I's sound like they are related to each other in a parallel way. Examples of parallel ii-V-I progressions are shown below.

Chain Intvl.	**First ii-V-I**		**Second ii-V-I**
1/2-step up	Dm7-G7-CMa7	|	Ebm7-Ab7-DbMa7
1/2-step down	Dm7-G7-CMa7	|	C#m7-F#7-BMa7
1-step up	Dm7-G7-CMa7	|	Em7-A7-DMa7
1-step down	Dm7-G7-CMa7	|	Cm7-F7-BbMa7
Fourth up	Dm7-G7-CMa7	|	Gm7-C7-FMa7

Using parallel ii-V-I's, a tune can modulate to any key. You can use this technique to add your own chords when the original progression stays on a single chord for a while.

Example: Bridge of "Cherry Key"

The bridge (B) section of "Cherry Key" uses a chain of ii-V-I's. Starting in B Major, each ii-V-I moves down a whole-step. Instead of F Major for the last two bars, the tune uses a ii-V (Cm to F7) to get back to the original key of Bb Major.:

C#m | F#7 | BMa6 | •/• |

(ii-V-I in B ----------)

Bm | E7 | AMa6 | •/• |

(ii-V-I in A ----------)

Am | D7 | GMa6| •/• |

(ii-V-I in G ----------)

Gm | C7 |Cm |F7 |

(ii-V in F ---------- (ii-V in Bb ----------)

Example 4.34 - Bridge to "Cherry Key"

✔ ***Exercise 4.34 Modulating w/ Parallel ii-V-I Chains***

4.35 ii-V Chains

Some tunes chain ii-V progressions then resolve to a I chord. Any ii-V's can be used; they work well because of the strong movement (up a 4th) of each ii-V. The example below chains several ii-V's. It begins with a ii-V in the key of C Major, adds a ii-V in Db Major, then ends with a ii-V-I in E Major.

Dm7 G7 | Ebm7 Ab7 | F#m7 B7 | EMa7

(ii-V in C -------) (ii-V in Db --) (ii-V-I in E ----------)

Example 4.35 - Using arbitrary ii-V chains

You can also simplify a ii-V by playing only the I or ii scale across both chords.

Parallel ii-V's

Like ii-V-I chains, ii-V's often move up or down by a constant interval, creating a parallel movement.

Chain Interval	Example
1/2-step up	Dm7-G7, Ebm7-Ab7
1/2-step down	Dm7-G7, C#m7-F#7 (the V and ii are an augmented 4th apart)
1-step up	Dm7-G7, Em7-A7
1-step down	Dm7-G7, Cm7-F7 (circle of fourths)
4th up	Dm7-G7, Gm7-C7 (the V and ii are on the same pitch)

✔ ***Exercise 4.35 Modulating with Parallel ii-V Chains***

4.36 V-I Chains

An alternative to the II-V chain is the V-I chain. The V-I chain usually begins with a ii-V-I so each V chord will be in the "even-numbered" position (such as the second chord in a bar, or the only chord in an even-numbered bar). As with II-V's, the V-I's can be random or parallel. You can also play a single scale for each V-I.

The example below uses consecutive V-I progressions to modulate from C Major to F# Major to Bb Major.

Dm7 G7 | CMa7 C#7 | F#Ma7 F7 | BbMa7

(ii-V-I in C ----------) (V-I in F# ------) (V-I in Bb)

Example 4.36 - Modulating with V-I chains

Example: First Half of "Giant Stops"

The first half of the tune "Giant Stops" uses two chains of V-I progressions (the first one is D7-GMa, Bb7-EbMa). Each chain begins on the V halfway through a bar, after starting the bar on a major chord.

BMa D7 | GMa Bb7 | EbMa | Am D7 |

(V- I in G --) (V- I in Eb ----------)

GMa Bb7| EbMa F#7 | BMa |Fm Bb7 ||

(V- I in Eb--) (V- I in B----------)

Example 4.36a - V-I chains in “Giant Stops” tune

✔ ***Exercise 4.36 Modulating with Parallel V-I Chains***

4.37 Minor ii-V and V-i Chains

Minor ii-V progressions can be chained together to modulate. The example below modulates from C minor to Db minor to E minor. The ii chords are m7-5 in quality; this gives the feeling of minor ii-V progressions, even though the minor i chord is not actually played.

Dm7-5 G7-9| Ebm7-5 Ab7+9 | F#m7-5 B7-9| Em7

(ii-V in C min) (ii-V in Db minor) (ii-V-i in E minor -----)

Example 4.37 - Modulating with minor ii-V chains

Minor V-i progressions can also be chained together to modulate to other keys. The example below modulates from C minor to F# minor to Bb minor.

Dm7-5 G7-9 | Cm7 C#7+9 | F#m7 F7 | Bbm7

(ii-V-i in C minor ----) (V-i in F# min) (V-i in Bb minor--)

Example 4.37a - Modulating with minor V-i chains

✔ ***Exercise 4.37 Using Minor ii-V and V-i Chains***

Chapter Review

1) A V chord can resolve to a new I chord by moving down a half-step, or up or down an augmented 4th.
2) A V chord can also resolve to a substitute I chord, such as the vi or iii.
3) ii-V-I progressions can be chained together to modulate to another key. The interval between each progression can be random or parallel.
4) ii-V progressions and V-I progressions can be chained together to modulate to another key.
5) V-I progressions usually start in an even-numbered position (halfway through a bar if there are two chord per bar, or on an even-numbered bar if one chord per bar).
6) Consecutive major, minor, or dominant chords can be used to modulate quickly.

4F: Chord Substitutions

In this chapter you'll learn about:

- Turnarounds and Inserted Chords
- Chord Substitutions in Jazz Standards
- Altered Blues
- Static Playing: Avoiding ii-V-Is

Just as you can vary ii-V-Is in a tune, you can insert and substitute chords to increase the harmonic interest. The two main substitution methods discussed in this chapter are turnarounds and inserted chords. And once you get the knack of substituting chords, sometimes it's helpful to know when *not* to substitute them.

Turnarounds and Inserted Chords

A *turnaround* is a way to add chords to a progression so you get back to ("turn around" to) a starting place. Turnarounds are often used to add variety in the last two bars of a blues, which are two bars of the I chord, followed by another bar of the I chord when the blues repeats back to the beginning bar.

4.38 Blues Turnarounds

To figure out the chords to add in a blues turnaround, follow the steps below.

1 In the last two bars, mark these spots as places where you need to add chords:

- Beat 3 of bar 11
- Beat 1 of bar 12
- Beat 3 of bar 12

In a C blues, the last two bars look like this (the blanks indicate added chords):

| |: C7 __ | __ __ :| | C7 (bar 1)

2 Find a chord for the last slot. This should be a dominant (V) chord that moves strongly to the C7 (I) chord in bar 1. Good choices are G7 (up a 4th to C7), or Db7 (down 1/2 step to C7), or F#7 (up a #4 to C7). Let's pick G7 for now:

| C7 __ | __ G7 :| | (C7)

3 Find a chord for the third slot. It should move strongly to the G7 chord; let's pick Dm7 for now (up a 4th to G7):

| C7 __ | Dm7 G7 :| | (C7)

4 Find a chord for the second slot. It should move strongly to the Dm chord; let's pick A7 for now (up a 4th to Dm7):

| C7 A7 | Dm7 G7 :| | (C7)

The turnaround is now complete.

Turnaround Variations

Below are some common turnarounds for a C blues. They use strong dominant chord movements.

1. | C7 A7 | Dm7 Db7 :| | (C7)

2. | C7 Eb7 | Dm7 G7 :| | (C7)

3. | C7 Eb7 | Dm7 Db7 :| | (C7)

4. | C7 A7 | Ab7 G7 :| | (C7)

5. | C7 A7 | Ab7 Db7 :| | (C7)

6. | C7 A7 | Dm7 Db7 :| | (C7)

Example 4.38 - Common turnaround examples in C

You can also use a V-I progression to fill the second and third slots of the turnaround. In this case, there would not be a strong movement from the third to fourth chord, but the other movements are strong.

7. | C7 Db7 | F#Ma7 G7 :| | (C7)

8. | C7 E7 | AMa7 G7 :| | (C7)

9. | C7 F7 | Bbmi7 Db7 :| | (C7)

10. | C7 F#7 | BMa7 G7 :| | (C7)

11. | C7 Bb7 | Ebmi7 Db7 :| | (C7)

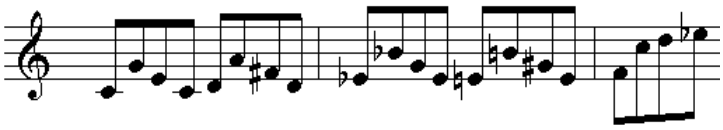
Example 4.38a - Turnarounds with arbitrary V-I progressions

✔ ***Exercise 4.38 Using Turnarounds***

4.39 Inserting Stepwise Chords

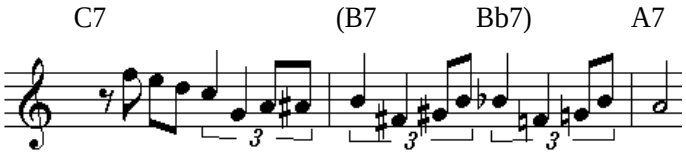
You can insert a melodic pattern between harmonically distant chords. Each new sequence of the pattern is based on the next note up or down the scale (chromatic or diatonic). This fills in the gap between two chords that are a third or a fourth apart. In the first example below, the original chords are C7 & F7; the inserted chords are D7, Eb7, and E7, forming a stepwise bridge going up.

C7 (D7 Eb7 E7) F7



Example 4.39 - Adding stepwise arpeggios, going up

In the next example, the original chords are C7 and A7; the inserted chords are B7 and Bb7, which form a chromatic bridge going down.



Example 4.39a- Adding chromatic arpeggios, going down

✔ ***Exercise 4.39 Inserting Chromatic Chords***

Chord Substitutions in Jazz Standards

4.40 The chart below describes the ii-V-I variations in several of the standards *in 200 Standard Tunes*. The bars with the variations are indicated by line-number, bar-number (L2m3 = line 2, third bar). Compare the chart to the tunes in the *200 Standard Tunes* section, then try the exercise.

Tune	Variation	Bars
A Night in 2-Kneesia	Minor ii-V-i	L2m3-4, L3m1-3
	Dom. down 1/2	L1m1-6
	Dom. up a #4	L4m4-L1m1
	Tritone subst.	L5m1-L6m1,L7m2-L8m1
Air-Again	Parallel ii-V-i's	L3m2-L5m4
	Minor ii-V-i	L5m4-L1m1, L7m4-L1m1
	ii-V chain	L6m1-L7m2
I Remember Yews	ii-V	L1m2, L6m2, L7m2
	Dom. up a #4	L2m2-3
	ii-V-I chain	L3m2-L6m1
	Minor ii-V-i	L6m4-L7m1
	Turnaround	L8m3-4
Half Nails, Son	ii-V's	L1m3-4
	ii-V chain	L2m3-4
	Turnaround	L4m3-4
Joysprinkles	Dom. up a #4	L1m4-L2m1
	ii-V-I, modulate	L2m4-L3m1, L4m4-L5m1
	ii-V chain	L3m4-L4m2
	Turnaround	L8m3-4

✔ ***Exercise 4.40 Finding ii-V-I Variations***

Altered Blues

4.41 You can insert chords in a blues progression, creating an altered blues progression. There are many variations of altered blues, but most variations follow the guidelines of inserting chords and using turnarounds.

Below are some altered blues progressions in C, with explanations of the inserted chords. The progressions use turnarounds and variations on ii-V-Is.

Variation #1: Bird Blues

This altered blues is called “Bird” blues, because it was often used by Charlie Parker (nicknamed “Bird”).

| C7	| Bm7 E7	| Am7 D7	|Gm7 C7|	
1	2	3	4	
| F7	| Fm7	| Em7	| A7	|
5	6	7	8	
| Dm7	|G7	|Em7 A7	|Dm7 G7	||
9	10	11	12	

Example 4.41 - “Bird” blues in C

Bars 2 - 4: Goes around the circle of 4ths to get to the F7 in bar 5. From bar 2 to 5, each chord goes up a 4th.

6: Switches to minor.

7 - 10: Goes around circle of 4ths to get to G7 in bar 10. The Fm7 in bar 6 moves smoothly to the Em7 in bar 7. (Em7 in bar 7 is also a substitute for CMa7.)

11 -12: Typical 2-bar turnaround w/ circle of 4ths.

Variation #2: Altered Minor Blues

This minor blues has several ii-V’s and a turnaround.

| Cm	| Dm7b5 G7	| Cm	| Gm7 C7 |	
1	2	3	4	
| Fm7	| Fm7 Bb7	| EbMa7	| Ebm7 Ab7|	
5	6	7	8	
| Dm7b5	| Db7+9	| Cm7 A7b9	| Ab7 G7	||
9	10	11	12	

Example 4.41a - Altered minor blues

Bar 4: ii-V-i to Fm7 in bar 5.

6 - 7: ii-V-I to EbMa7.

8 - 9: ii-V in key of DbMa, but bar 9 is Dm. The V chord (Ab7) moves up a #4th to the Dm7b5.

9 -11: A tritone substitution (ii-bII-I) in minor.

11 -12: 2-bar turnaround with downward chromatic movement from A7b9 to G7. The Ab7 remains dominant for variety.

Variation #3: Another Altered Minor Blues

This minor blues uses a long chain around the circle of fourths, starting in bar 6.

| Cm | Dm7b5 G7 | Cm | F#7 |
1 2 3 4

| Fm7 | Em7 A7 | Dm7 G7 | Cm7 F7 |
5 6 7 8

| Bbm7 Eb7| Abm7 Db7 | Cm7 | F#7 ||
9 10 11 12

Example 4.41b - Another altered minor blues

Bar 4: #4 chord (F#7) resolves down a half-step to the minor iv chord in bar 5.

6 - 10: Long chain of ii-V's, starting down a half-step from the minor iv, ending at the minor i chord in bar 11.

12: Simple turnaround of one chord: the #4 that resolves to the minor i chord in bar 1. This gives the listener a rest after the long chain. The F#7 was also used in bar 4, a similar location.

Variation #4: Another Bird Blues

This blues starts on the bii, starting a long chain.

| C#m7 F#7| Bm7 E7 | Am7 D7 | Gm7 C7 |
1 2 3 4

| F7 | Fm7 Bb7 | EbMa7 | Ebm7 Ab7|
5 6 7 8

| DbMa7 | Dbm7 Gb7 | CMa7 Bb7 |EbMa7 Ab7
9 10 11 12

Example 4.41c - A different "Bird" blues

Bars 1 - 4: Goes around the circle of 4ths starting with bar 1. The beginning C#m7 is an interesting contrast to the original C7.

6 - 7: Switches to F minor, then uses a ii-V-I to go to Eb Major.

8 - 9: Switches to Eb minor, then uses a ii-V-I to go to Db Major (like taking bars 6 and 7 down a step).

10-11: Switches to Db minor, then uses an altered ii-V-I (Dbm7 to Gb7 to CMa7) to get back to C Major. The CMa7 in bar 11 and the F7 in bar 5 give us the only real clues that this blues is actually in C.

11-12: A 2-bar turnaround designed to get to the C#m7 in bar 1. It goes around the circle of 4ths from Bb to C# (same as Db).

✔ ***Exercise 4.41 Writing Blues Variations***

Static Playing: Avoiding ii-V-Is

4.42 Some tunes or solos suggest an open feeling – perhaps a single chord vamp or a blues. That's when static playing can be valuable. In static playing, you avoid outlining ii-V-Is in your solo to reduce the harmonic energy.

Using ii-V-Is is somewhat like creating harmonic "tides" of push and pull in the music. When you eliminate the ii-V-I's, the focus shifts towards your rhythms, expression, and development. In static playing you can still use a few non-harmonic tones and even play outside a little, as long as you don't imply ii-V-Is. Staying away from ii-V-Is eliminates that "tidal pull" of harmony.

Here are some examples of note patterns to avoid in static playing (in C Major):

D-F-A-B-G (ii-V); D-B-G-C (V-I); F-E (4 to 3, like G7 to C)

✔ ***Exercise 4.42 Static Playing***

Chapter Review

1) A turnaround is a special way to add chords to a progression so that you get back to ("turn around" to) a certain starting place.
2) To fill in a turnaround progression, work backward from the final resolution chord.
3) Two common ways to add chords to a progression are chromatically and around the circle of 4ths.
4) You can create altered blues progressions by substituting ii-V's, V-I's, and turnarounds.
5) Static playing (avoiding ii-V-Is) can be helpful to draw attention away from harmony and towards the basic key, style, rhythms, and expression in a solo.

4G: Group Interaction

In this chapter you'll learn about:

- Interaction Ideas
- Ensemble Texture
- Solo Formats
- Playing in Duets and Trios
- Gig Survival

Question: When is a jazz group greater than the sum of its parts? Answer: When the group interacts musically. As you learn to interact with your group, your solos can take on new dimensions.

Interaction Ideas

One of the most enjoyable challenges for the soloist is learning to interact musically with the members of the group. Good interaction can take a solo beyond its borders, making it an exciting group experience.

Communicating in Solos

Contrary to what some players think, the soloist is not the only one who is playing important ideas. The other members can greatly inspire the soloist, or in some cases can even join in as multiple soloists.

A successful solo is like a conversation among the group members. The soloist leads the discussion, and the group members are like the supporting actors who feed the leader ideas. When members of the group hear interesting ideas from the soloist (or from the other members), they can react in any of these ways:

1) *Let the idea go by*. This by helps the idea stand out, but does not necessarily build communication. Even when you let it go by, someone else may be communicating with it, so you'll get your turn soon. Remember: the soloist may be in the middle of his or her own development and may play something even more interesting in a few seconds.

2) *Play against the idea*. For example, if the idea uses offbeats, play against it with downbeats, or vice versa; if the idea is ascending, play descending, etc.

3) *Play under the idea*, such as repeated tones, pedal notes, drum rolls, etc. This simplifies the rhythm or chords and draws attention to the soloist and can enhance a solo that's building intensity.

4) *Copy the idea* (explained below).

5) *Alter or develop the idea* (explained below).

Important: The group can use any or all of the above methods at the same time. It's not necessary for all members to copy or play against at the same time; variety makes an effective engine behind the soloist.

When and How to Copy

Whether and how to copy a soloist's idea are ongoing decisions made with split-second timing. Here are the basic choices for imitation:

1) Copy the whole idea. This works best with shorter ideas. But don't overdo it; conversing with a soloist is not an imitating contest, it's communication.
2) Copy part of the idea (the most intriguing part, or the part you can manage to hear and play accurately). Remember: you can copy one or more pitches, but don't forget about copying part of the *rhythm* (such as a triplet group or offbeat).
3) Alter or develop the idea. This is the most subtle way to communicate - you take a few notes of the idea, alter them and play them back. This leaves the door open for more twists and turns and tends to pull the audience into the conversation. You can play a sequence or semi-sequence on the original idea, or augment the rhythm.

The more the soloist and group members respond, the farther the communication goes. This can be exciting when it occurs naturally and isn't forced. But too many groups get in the habit of conversing too long on a single idea (like talking too long on a limited subject). Unless the idea is developing well, it's usually better to create a short (or very short) conversation and be ready to develop the next exciting idea. Remember: the next idea could be something the group just played; the soloist isn't always the originator.

Style and Rhythmic Transitions

One of the most exciting events in a tune is when the entire rhythmic style changes unexpectedly for one or more bars. For example the feel could change from bossa to samba, from ballad to double-time swing, from swing to funk, etc. You can trigger this with a rhythmic idea, or someone else can trigger it.

However, too often the style shifts feel forced, predictable, or unsteady. Here are two common misconceptions about style shifts:

Misconception #1: The whole group needs to shift styles.

Fact #1: It's OK to have one or more players not join in the shift sometimes (unless the shift is a radical one). For example, half the group could shift to double-time while the other half stays is single-time.

Misconception #2: The shift needs to happen as quickly as possible, preferably all at once.

Fact #2: The style shift can build gradually, with one player joining at a time so the intensity builds. (And yes, sometimes it is cool when everyone shifts styles at once.) For ways to create rhythmic shifts, see Chapter 5D: *Rhythm Pulses*.

Interaction on the BRIDJJ CD

This section describes some of the locations in solos on the BRIDJJ CD "Beat the Rats" where obvious musical interaction occurs, between soloist and band, or among the band members. The interactions happened on the spot during the recording; they were not pre-planned.

Deja Blue

1:26-1:33	Bass plays consecutive downbeat quarter-notes in solo; guitar then comps with quarter-notes; drums then play accented roll, on beat 4.
2:26	Drums and bass kick into quarter-note triplets; guitar solo imitates and shifts to eighth-note triplets with contours of 2.

Beat the Rats

3:03	Guitar distorts at end of solo, drums follow with a strong kick.

I Think I'll Keep Her

2:35-2:44	Bass fills with eighth-note triplets with contours of 2; piano solo follows at 2:37; drums follow at 2:44.
5:45-5:57	Keyboards and drums fill behind long, held high notes in trumpet.

Barney Meets Godzilla

:47-:48	Trumpet fill notes at :47 answered by piano at :48.
2:25-2:28	Dotted quarters in trumpet solo are picked up by the drums at 2:27, then the guitar at 2:28.
2:40-2:47	While trumpet holds alternate-fingered trill in high register, guitar fills with a repeated rhythmic pattern.
4:10-4:12	Guitar figure of 8th-note triplets picked up by drums at 4:12.
7:27-7:29	Trumpet wiggle answered by percussive piano chord at 7:29.

Precious Caboose

1:52-1:55	Trumpet quarter-note triplets answered by drums, from 1:54-1:55.
2:27-2:29	Trumpet trill answered by drum roll.
2:32-2:33	Trumpet and bass simultaneously play eighth-note triplets.
3:29-3:34	Bass solo plays offbeat quarters from 3:29-3:31; guitar answers from 3:31-3:34.
Overall	During trumpet and bass solos, smooth switching between guitar comping and piano comping. This creates a light and interesting background.

Where's Waldis?

2:36-2:38	Trumpet plays sparse chromatic fills; drums imitate rhythm.
3:03-3:05	Trumpet repeats high notes several times, piano adds strong fill.
6:02-6:52	Guitar and piano trade and vary 2-bar rhythmic pattern

Ensemble Texture

Background Riffs

Background riffs can sometimes add excitement behind solos, but they must not interfere with the solo. The riffs can be pre-planned, or they can develop out of something that happens during a solo. Below are some ideas of how to use background riffs:

1) During a rhythm section solo, the horn(s) can play a simple repeated background riff.
2) During latin or fusion drum solos, the bass can play a repeated pattern over one or two chords.
3) The keyboard or guitar can intersperse motifs in a bass solo and sometimes during a drum solo.

Multiple Soloists

Occasionally, two or more soloists can play at once. Trading bars is a safer alternative, but simultaneous soloing can be effective if the players use space, timing, and development wisely. Here are some tips:

1) Have the second soloist wait for a bar or so after the first soloist starts. Try to keep an active musical conversation going.
2) For shorter durations, have two soloists play together. Make sure the rhythms are solid.
3) Keep listening for where to build and end the solo.

You can get into multiple soloing by practicing jazz duets and learning how to give and take with ideas.

Solo Formats

Usually, a soloist improvises uninterrupted for several choruses. But there are many other solo formats to use; for variety, try any of the techniques below.

Half-Chorus Solos

In ballads or tunes with longer solo choruses, it's often a good idea for one soloist to take the first half of the chorus and another soloist the second half. This also lends contrast to a feature piece; a secondary soloist can take half a solo, allowing one and a half (or more) choruses for the featured soloist.

4.43 Trading Bars

Trading bars is where two or more soloists divide up the chord progression and play short solos. Usually, each player takes four bars (called "trading 4's"). Other common trading lengths are eight bars, two bars, or 12 bars if the tune is a blues. Trading is usually done with the drums (horn, drums, guitar, drums, bass, drums, etc.) or around the group (piano, horn, bass, drums, etc.). The trading continues for several choruses as soloists repeat the order until trading is finished.

Here are some guidelines for successfully trading bars:

1) Clearly signal when trading is to start. Specify the kind of trading (with drums, or around the group) and how many bars to trade. Anyone who wants to be left out of the trading should signal that.
2) Be ready for your turn; don't be unprepared.
3) Try to develop on the ideas the previous soloist just played, when appropriate.
4) Clearly signal when it's time to end trading and return to the tune melody. Don't let the trading go on too long.

Sometimes, brief quotes from other tunes can be effective during trading (see *Using Quotes* in Chapter 4D: *More Development*).

✔ ***Exercise 4.43 Trading Bars in Solos***

4.44 Stop-Time Solo Fills

You can build solo fills into the structure of the tune melody. These are most effective as stop-time fills, where everyone drops out during the fill except the soloist. This builds

suspense well, but it requires clean and imaginative playing on each fill. Here are some suggestions for playing stop-time fills:

- Use double-time frequently (see *Practicing Double-Time Fills* in Chapter 4B: *Double-Time and Half-Time*).
- Use interesting rhythms.
- Develop ideas from previous fills.

A good example of playing many stop-time fills is Wynton Marsalis' solo on Buggy Ride on the CD "Joe Cool's Blues."

✔ ***Exercise 4.44 Playing Stop-Time Solo Fills***

4.45 Solo Endings and Transitions

The end of your solo leaves a lasting impression on the audience. Some do's and don'ts for ending solos:

- Don't end your solo in the middle of the progression, unless you're intentionally (and clearly) doing a half solo.
- Don't commit to another solo chorus unless you can feel momentum or new ideas spurring you on. Likewise, if some good intensity is building, don't bail out on the solo too soon.
- For variety, try extending your solo a few bars into the next soloist's progression.
- At the start of your solo, try to pick up on the last idea of the previous solo for a smooth transition.

The group should always know which is the last solo, and someone should signal the immediate return to the melody to avoid annoying delays. During solos, you can look around and see who else wants to solo later or who wants to skip a solo.

✔ ***Exercise 4.45 Using Solo Endings and Transitions***

Playing in Duets and Trios

When you play in duets or trios, there's a new set of challenges and opportunities. The basic jazz functions are now handled by two or three people instead of four or more. In duets and trios, the priorities are:

1) Melody (horn, vocalist, or chord instrument)
2) Chords (piano, guitar, vibes, etc.)
3) Bass (acoustic or electric bass, or chord instrument)
4) Drums

Notice that chord instruments can play melody, chords, and bass. Duets almost always include chord instruments, but usually don't include drums.

Instrument Combinations

Some typical instrument combinations for duets and trios are listed below.

Duets:

- Chords and bass
- Horn and chords
- Vocalist and chords
- Two chords. This is usually piano and guitar, piano and vibes, or two pianos. The piano can occasionally fill in the bass line.

Trios:

- Chords, bass, and drums.
- Horn, chords, and bass.
- Two chords and bass.
- Horn, bass, and drums (for advanced players. In this combination, the horn player has a more chordal responsibility.

Switching Roles

One of the best ways to keep a duet or trio sounding fresh and interesting is for the players to occasionally switch roles in the music. Here are some examples:

- Running bass. Instead of walking with quarter-notes, the bass "runs" with faster rhythms. This is like a double melody (see below).
- Horn held notes and trills. A horn player can hold out harmony background notes, or trill on the held notes. The held notes shouldn't compete or conflict with the melody player or soloist.
- Bass chords. These can be played behind the tune melody or behind solos.
- Bass lines in other instruments. The chord instrument can sometimes fill in with a walking bass line. (See also *Trumpet Effects* in Chapter 4C: *Special Effects*).
- Percussive effects. One or two players can play staccato notes behind the soloist, or all players can play staccato notes or patterns together. In the latter case, it's vital to keep a solid sense of time.
- Double melodies (counterpoint). Two melodies can be played during the tune melody or during solos.

Time and Form

Because many duets and trios don't have drums, it's very important for each player to be accurate with the tempo and confident with rhythms. You can still take rhythmic chances, but every "liberty" should be compared against a solid framework of rhythm and form. This is especially true when players switch roles for a while (see *Switching Roles* above). Players should always know exactly where they are in the tune form.

Gig Survival

There are many kinds of jazz gigs, from free jazz to stiff casuals. No matter what the gig, it's a good idea to fit in well with the band (especially if you've never met them) and the audience. Here are some survival tips:

1) Prepare for the gig, physically and mentally. Get all the details straight (time, location, dress, method and timing of payment, etc.).

2) Be sure you understand the kinds of music you'll be playing; listen to examples beforehand.

3) Treat the gig professionally. You can always turn down a loser gig the next time, but people form opinions of your playing and professionalism on each gig.

4) Listen closely to the styles the other soloists use. Your solo and background ideas should fit in smoothly.

5) Resist the temptation to go overboard or grab too much spotlight. Focus on the group sound and direction, not just your own ideas. On casuals, generally avoid harmonically "outside" playing.

6) Play solid rhythms and strong motifs. In short or conservative solos, you don't have time for a lot of notes, but you do have time for a lot of meaning.

7) Know tunes, know styles, know chord progressions. You can never be too prepared.

8) Be on top of solo entrance, dynamics, and expression. These elements tend to set you apart from other players, especially when solo space is limited on the gig.

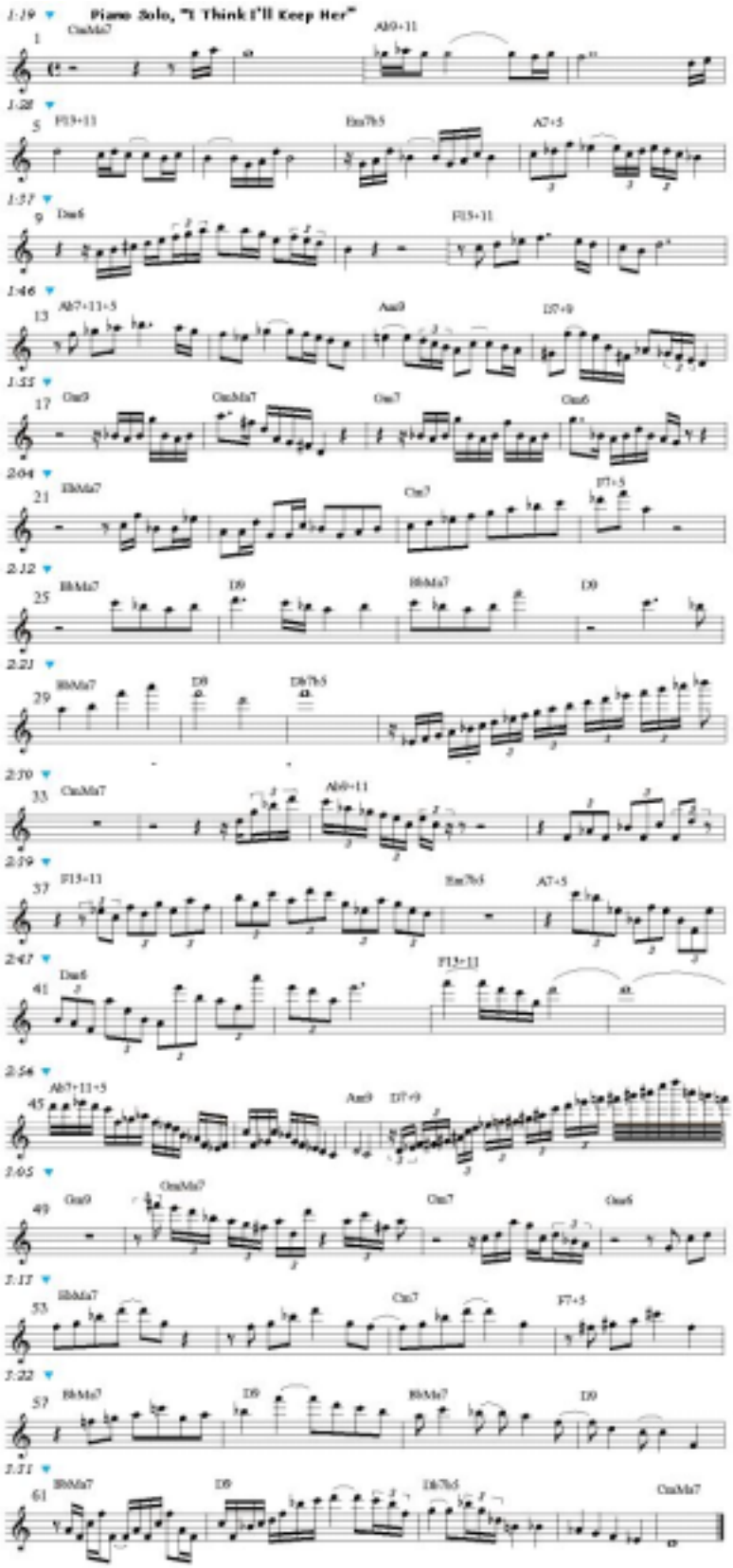
9) Play intelligent backgrounds. When the time is right, playing a subtle and effective background behind another soloist can expand your role in the group.

10) Watch and listen for road signs and endings. Be ready for shortened solos, cuts, segues, special endings, etc. The last thing you want is to be the only player to "miss the train."

Chapter Review

1) Group interaction depends on everyone accurately hearing the musical ideas.
2) Basic ways to communicate in solos are:
   A) Play something against (contrary to) the idea.
   B) Play under the idea (background).
   C) Copy the idea.
   D) Alter part of the idea.
3) For variety in solo formats, try half solos, trading bars, background riffs, multiple soloists, solo fills, and effective solo endings and transitions.
4) Style shifts by one or more players can increase the variety in the tune.
5) Common duet combinations: a) chords and bass, b) horn or vocalist and chords, and c) two chords.
6) Common trio combinations: a) chords, bass, and drums, b) horn (or vocalist), chords, and bass, c) two chords and bass, and d) horn, bass, and drums.
7) In duets or trios, players can sometimes switch basic roles.
8) Accurate time and form are essential in duets and trios, especially with no drums.
9) Professionalism and musical sensitivity on a gig increases your demand as a soloist.

4H: Analyzing Solos – Level 4



Comments for Piano Solo, "I Think I'll Keep Her"

*m1-2 Motif borrowed from end of flugelhorn solo.

*m1-4 Downward sequences, varied displacements.

*m6 Notes added to motif; developed in m7-8.

*m13-14 Sequence of m11-12

*m14 Notes added to motif; developed in m15-16.

*m17-18 Expanding intervals.

*m19-20 Displacement, m17; shrink/expand intervals.

*m21-22 Descending diatonic sequence.

*m25-26 Varied quote, "Whistle While You Work."

*m27 Expanded intervals of motif in m25.

*m28 Augmentation of motif in m25.

*m31 "Burning" (Chapter 5C: Rhythmic Freedom)

*m36 3 against 2 triplet motif borrowed from bass fill.

*m37-42 Development of motif in m36.

*m38-43 4 against 3 triplets contours.

*m41 Wide intervals.

*m43-47 Long, double-x, long

*m48 Diminished-whole-tone scale, burning.

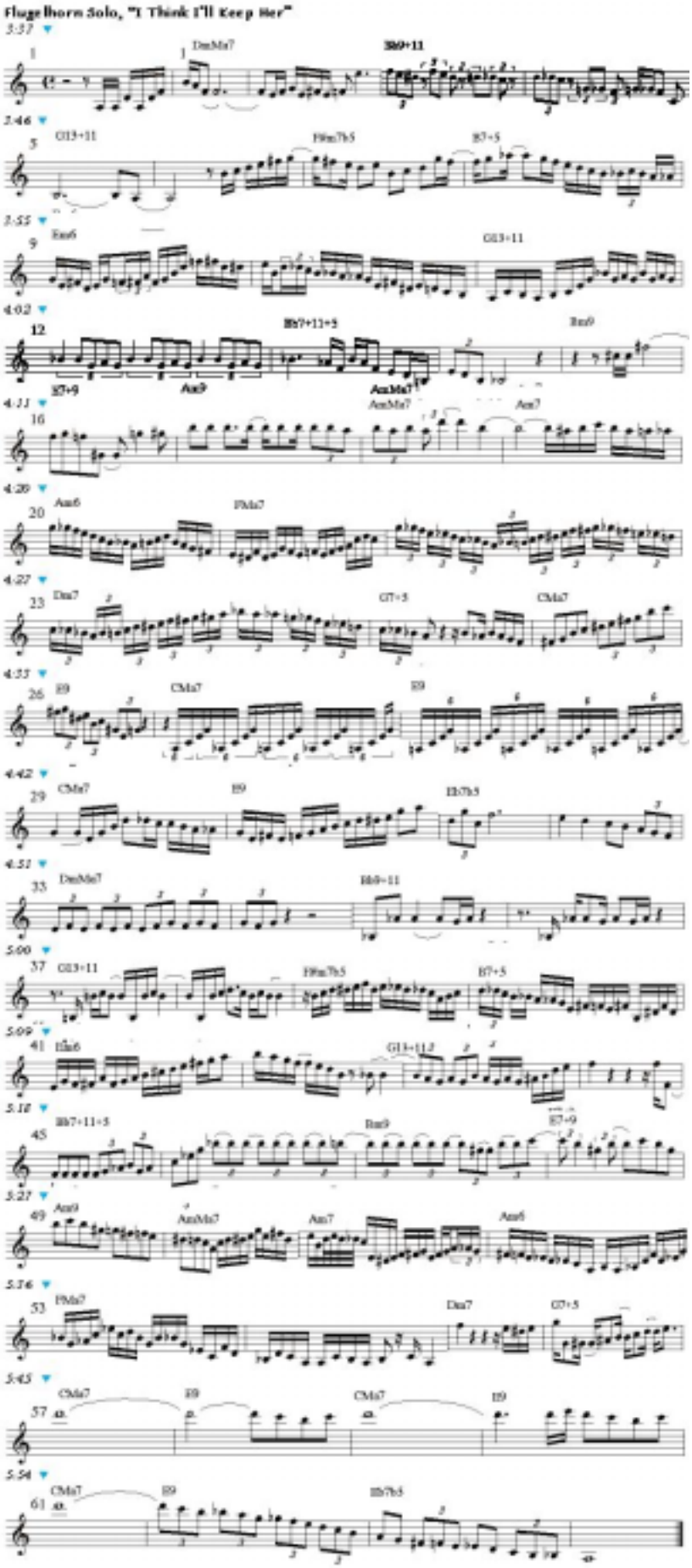
*m53 Motif displaced in m54-56.

*m56 Chromatic semi-sequence, m54.

*m61 2nd half of bar is displacement of first half.

*m63 Semi-sequence triplets from previous bar.

*m63-65 Lowering the intensity.



Comments for Flugelhorn Solo, "I Think I'll Keep Her"

*m0-1 Varied quote, "How Are Things in Glocca Morra."

*m3 Contour groups of 3 triplets and triplet rest.

*m4 Semi-sequence of m3

*m6-8 Quote, "St. Thomas."

*m8-11 Double-time passage.

*m11-13 Riff w/ variations

*m16 In E7 chord, G is #9, F is b9, G# is 3.

*m20-24 Double-time.

*m22-24 3-against-4 riff

*m25-26 Downbeat color, non-harmonic tones.

*m27-28 Two-part riff.

*m31-32 Release; long note and descending line.

*m36 Rhythmic variation of motif in m35.

*m38-41, 50-54 Double-time.

*m42 Growl and riff.

*m44 Downward octave rip.

*m46-48 Shifted quarter-note triplets (beat 2).

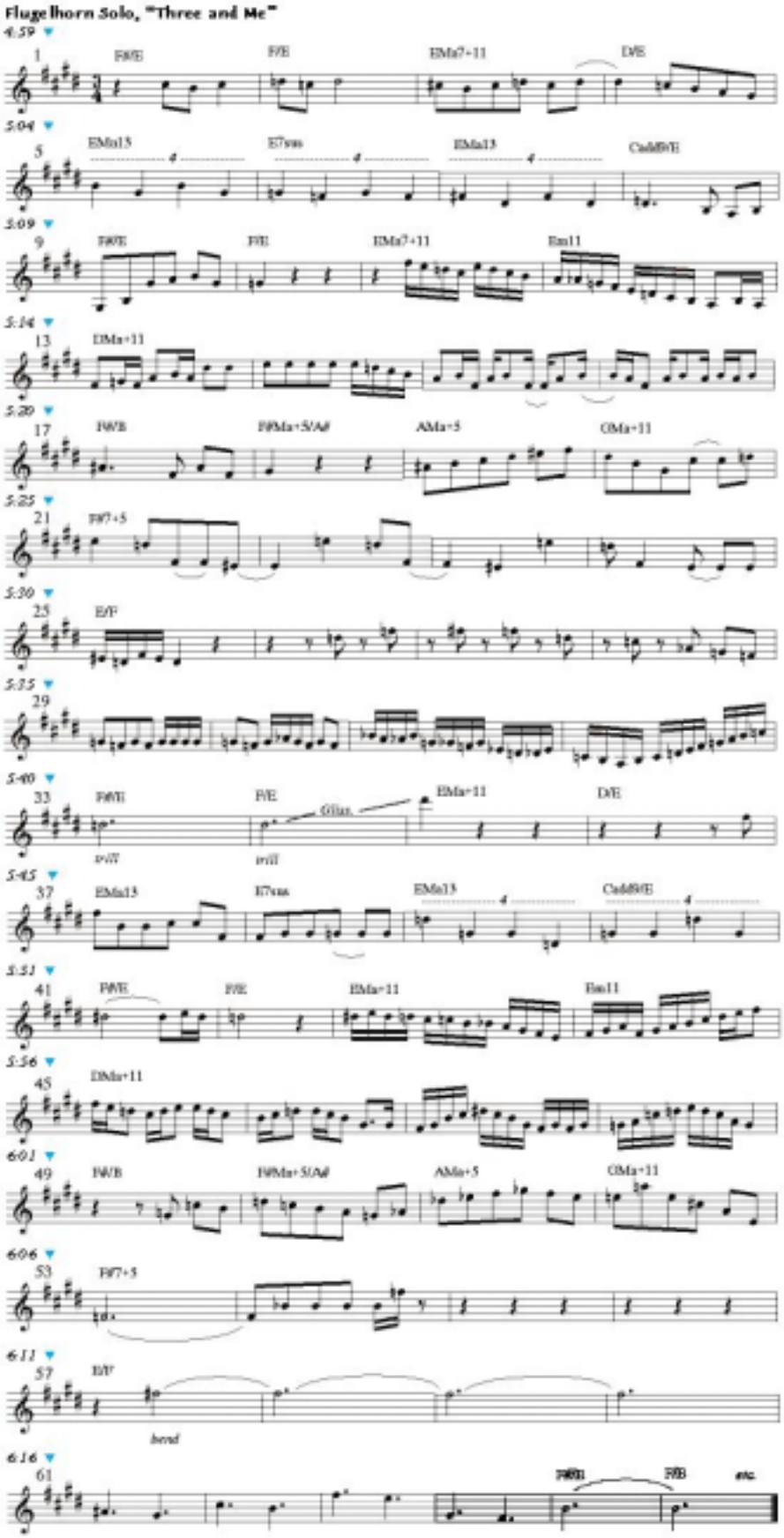
*m47-49 Quote, "Twilight Zone."

*m53-54 Linked semi-sequences, outside.

*m56 Consec. offbeats.

*m57-61 "Whistle While You Work."

*m62-63 Rubato, desc. line; lower intensity.



Comments for Flugelhorn Solo, "Three and Me"

*m2-3 Displacements of motif in m1.

m5-7 4-against-3 brackets; linked semi-sequences.

m11-16 Double-time.

m15-16 Varied quote, "Anything Goes."

m21-24 4 against 3; motif repeats with slight rhythmic variations.

*m25 Alternating minor and major 3rd in key of D.

*m26-28 Consecutive offbeat 8th-notes.

*m29-30 Variations on G and F pitches.

*m31 Transposed sequences.

*m31-32 Double-time passage.

*m33 Non-harmonic tone, trilled and glissed.

*m36-38 Offset 8th-note pairs.

*m39-40 4-against-3 brackets.

**m43-48 Double-time passage.

*m44-46 2 against 3; groups of two 16ths and an 8th in a descending diatonic pattern.

*m48 Transposed sequences of beginning of m47.

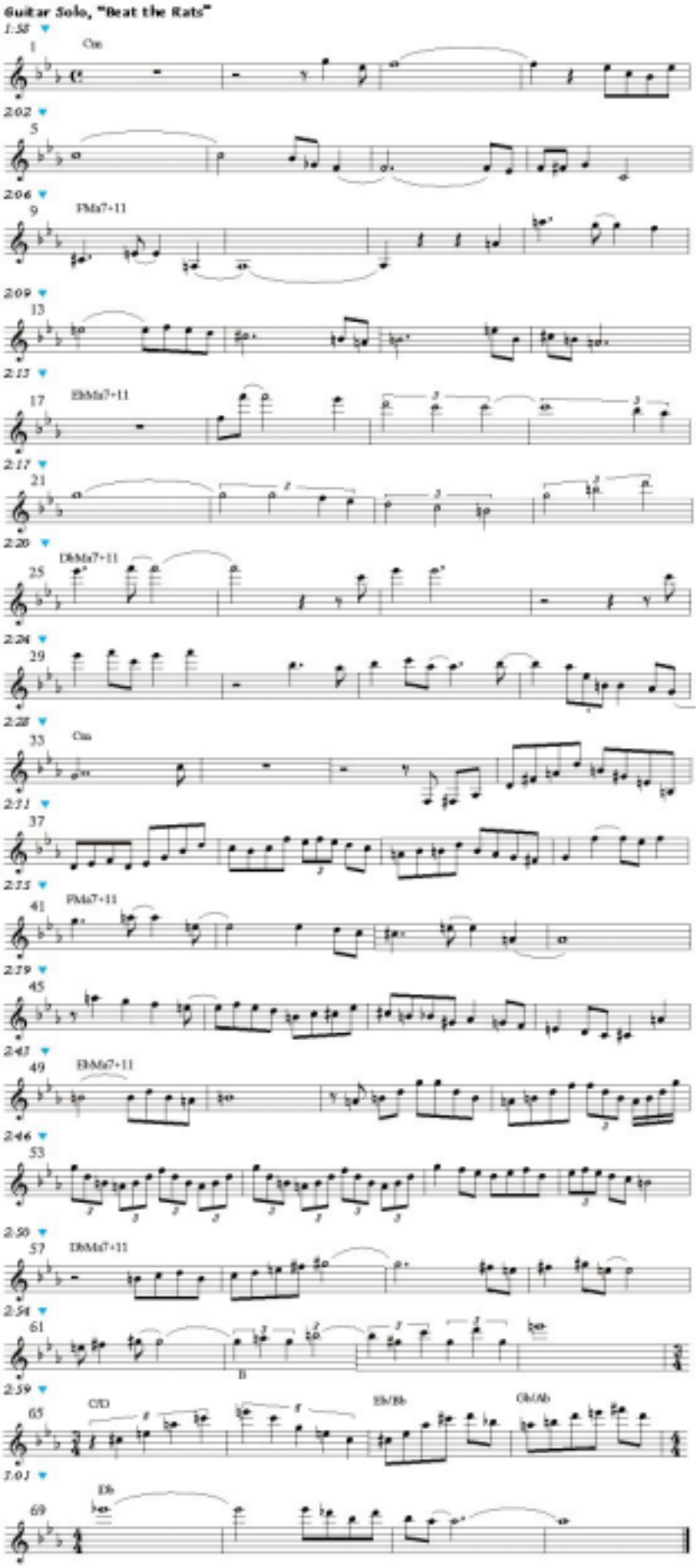
*m49-54 Outside playing (Chapters 5A and 5B) starting in the key of the previous transposed sequence (key of C).

*m50-51 Use of +5 tones in major chords.

*m54 Abruptly short articulations.

*m57-60 Long bend, indiscriminate tones.

*m61-64 Only use of dotted quarters in solo.



Comments for Guitar Solo, "Beat the Rats"

*m6-7 Compare m2-5: rhythmic variations, compressed long notes.

*m9,14,16 AMa chord over FMa; produces a #5 (C#). See also m43, 48.

*m11-16 Winding octave fill, downwards

*m13-14 Unequal compression of m12-13.

*m18-22 Octave fill, descending.

*m18-25 Half-note triplets and ties give a free-floating feeling.

*m23-24 GMa chord over EbMa; produces a #5 (B). See also m49-56.

*m27,29 Downbeat emphasis (after floating feeling)

*m33 Hitting the root and pausing (after numerous polychords).

*m35-36 DMa and EMa chords over Cmi.

*m36 Descending EMa over Cmi; pulling sequence with ascending DMa chord.

*m41,43 Similar motif in m9.

*m45 Consecutive offbeats.

*m51-54 Two-part riffing.

*m52 Displacement, eighth-note early (only 7 notes in prev. motif).

*m53 Compression of eighth-notes into eighth-note triplets.

*m57-64 A Harmonic Minor over DbMa, with natural 7 (G#) emphasized.

*m62-64 Expanding intervals.

*m65-66 5-note brackets over 3/4; AMa over C/D, then CMa over B.

*m67 AMa chord, then Bb Ma chord, over Eb/Bb.

*m67-68 3 against 4, pentatonic 6-note contours of eighth-notes.

*m68 DMa chord over Gb/Ab.

4J: Transcribing Solos

In this chapter you'll learn about:

- Basic Transcription Skills
- Step 1: Select a Solo
- Step 2: Outline the Form and Chords
- Step 3: Sketch the Rhythm
- Step 4: Add Pitches and Expression

Transcribing (writing down) a recorded solo should be a great exercise for your ear, not just an exercise in frustration. This chapter shows how to transcribe solos without "banging your ear against the wall."

Here are the basic steps to follow in order to transcribe a recorded solo (single-line melody):

1 Outline the form of the solo and divide it into choruses and bars on your music paper.

2 If you have the chords to the solo, write them in above the empty bars on your paper. If you don't have the chords, transcribe them from the recording.

3 Sketch the rhythms in the solo accurately.

4 Add the pitches and expression (articulations, accents, effects, rubato) to the rhythmic sketch.

If you're already skilled in writing rhythms and melodies, go to Step 2: *Outlining the Form and Chords* below. Otherwise, read *Basic Transcription Skills* below.

Basic Transcription Skills

Transcription requires the musical skills listed below. If you are currently weak in any of these skills, you may want to improve them before you start transcribing solos.

- Dividing and organizing music into choruses.
- Recognizing chords (if no lead sheet). You should be able to identify the chord root (usually in the bass) and type (major, minor, or dominant).
- Recognizing pitches and intervals. Perfect pitch is not required, but good relative pitch is essential.
- Notating rhythms correctly. To practice rhythmic notation, you can sing or play a familiar tune, such as Twinkle, Twinkle, Little Star, into a tape recorder with your own "jazzed-up" rhythms. Then play back the tape and write down the exact rhythms for what you recorded. Play the rhythms you wrote and see if they match the recording.

Step 1: Select a Solo

4.46 Here are ideas for selecting a solo to transcribe:

- It should fit your current transcription skills.
- It should be interesting and pose challenges to you.
- If the recording is a tape, it should be clear enough so you can hear the notes you will transcribe.

- If you have a lead sheet (melody and chords) of the tune being improvised on, this can save you time in finding out the chord progression for the solo.

Start simple. For example, the Miles Davis trumpet solo on “So What” from the “Kind of Blue” CD is simple melodically and rhythmically but is quite interesting. Also, the recorded solo should be on cassette tape or CD; phonograph recordings are difficult to work with.

Another approach is to transcribe a solo for which you already have a written transcription in a book. Look back at the book version only when you get stuck.

✔ ***Exercise 4.46 Selecting a Solo***

Step 2: Outline the Form and Chords

Outlining the form of the solo in advance helps you get the right number of bars in your transcription. If you have a lead sheet of the tune, copy the chords above empty bars on your music paper, making sure you include repeats and road signs.

If you don’t have a lead sheet, listen to the solo once all the way through. If it’s too long, decide how much of it you want to transcribe. Then follow these steps:

1 Find the meter (4/4, 3/4, etc.). This is usually the same as the original tune’s meter.

2 Determine how many bars are in each complete chorus of the solo. Write four empty bars on each staff of music paper, with a double bar at the end of each section. Most tunes will use eight-bar sections; blues tunes use 12-bar sections.

4.47 Transcribing the Chords

So why do you need to transcribe the chords to the solo if you’re just trying to copy the solo melody? Transcribing the chords helps in these ways:

- The chords can help you better determine some of the more difficult pitches in the solo later on.
- When the solo is finished, you can better appreciate how the soloist’s melody works against the chord progression of the tune.
- It’s good ear training.

To transcribe the chords of a tune, follow these steps:

1 Transcribe the bass line for the first solo chorus as well as possible. (The bass line may be more clear in the melody section than in the solos). These bass notes will usually indicate the roots of the chords you’re trying to transcribe. Find strong dominant movements, such as up a 4th, down a half-step, etc.

2 Determine the quality (major, minor, dominant) of each chord in the chorus. Use a keyboard for this.

3 Find any b5, +5, b9, or +9 dominant alterations.

4 When you finish the chords for an entire chorus (including the bridge, if any), copy these chords to the remaining choruses in the solo. Occasionally the chords may change from chorus to chorus, but at least you’ll have basic chords at your disposal.

✔ ***Exercise 4.47 Outlining the Form and Chords***

Step 3: Sketching the Rhythms

4.48 After you have the chord progression ready, you need to write a rhythmic sketch of the solo, chorus by chorus. In some places, the rhythms and pitches in the solo may be obvious enough that you can go ahead and write the actual notes down. However, there will likely be many spots where a rhythmic sketch will definitely speed up the transcription process.

The steps below show how to create rhythmic sketches.

1 Find and mark the exact beat or offbeat where the soloist's phrase starts. Write any necessary rests before the start of the phrase.

2 Find and mark the exact beat or offbeat where the soloist's phrase ends (followed by a silence or longer note).

3 Listen to the rhythm in the phrase until you can hum it accurately.

4 In light pencil, write down the rhythm you hear. Use diamonds for longer notes (whole-notes or half notes) and slash marks for faster notes. Write each sketch note so it matches the contour (not exact pitch) of the melody.

5 Repeat steps 1 through 4 for each phrase in the solo. When you finish, go back and check your sketch so it accurately fits the rhythms you hear.

6 If a phrase seems to have a strange rhythm, the soloist may have been using rubato (or made a mistake). In this case, mark where the phrase begins and ends, count the number of pitches you hear, and write "rubato" over the phrase.

✔ ***Exercise 4.48 Sketching the Rhythms***

Step 4: Adding Pitches and Expression

4.49 Once your rhythmic sketch is complete, you will have heard the solo enough to be familiar with its pitches. To add the pitches for the solo,

1 Change rhythm notes in your sketch to actual pitches. Use a keyboard or other instrument if necessary. Contours in the rhythm sketch will help.

With pitches that are difficult to hear, try these steps:

2 Find the top and bottom pitches of the contour first, as these are often easier to hear. Next, find the pitches that occur on beats 1 and 3, if possible.

3 See if the missing notes fit with the current chord symbol in the tune. If not, they may be part of an added or outside chord.

4 If you have a variable-speed tape recorder, tape the recording at half-speed to help you hear the notes better. Half-speed notes sound an octave lower than normal speed.

When you have finished adding the pitches for the transcription, mark the following types of expression in the solo:

- Strong or unusual accents
- Unusual articulations
- Dynamics and effects

✔ ***Exercise 4.49 Adding Pitches and Expression***

Chapter Review

1) The basic transcription skills you need are:
   A) Organize the solo into bars and choruses.
   B) Recognize the chords, if necessary.
   C) Recognize pitches and intervals.
   D) Notate rhythms correctly.
2) The steps in transcribing a recorded solo are:
   A) Select a recorded solo on CD or cassette.
   B) Outline the form and chords of the solo.
   C) Sketch the rhythm figures in the solo.
   D) Add the pitches and indicate any significant expression or effects in the solo.

Expressions

*The more intellectual people are, the more originality they see in other men. To commonplace people all men are much alike. Blaise Pascal

*It is not sufficient to know what one ought to say, but one must also know how to say it. *Aristotle*

*There is nothing so easy but that it becomes difficult when you do it with reluctance. *Terence Heauton Timorumenos*

*To know how to hide one's ability is great skill. *Rochefoucauld*

*The winds and waves are always on the side of the ablest navigators. *Gibbon*

*Nothing ever happens but once in this world. What I do now I do once for all. It is over and gone, with all its eternity of solemn meaning. *Carlyle*

*Don't talk to me about a man's being able to talk sense; everyone can talk sense -- can he talk nonsense?

William Pitt the Elder

Exercises for LEVEL 4

Melody: Soundscapes

Exercise 4.1 ***Pulling Improvisation Ideas***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Choose a major or minor key and "pull" a two-bar phrase. Start and end securely; use an interesting shape.

❏ ***Medium*: Same as Basic; use a 4-bar phrase.

❏ ****Challenge*: Same as Basic; use a 6- or 8-bar phrase.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.2 ✔ ***Variety in Rhythmic Styles***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Choose a ballad play-along recording. Use the table in 4.2 for ideas in rhythmic variety.

❏ ***Medium*: Same as Basic; choose a latin, slow swing, or medium swing tune.

❏ ****Challenge*: Same as Basic; choose an up-tempo latin or swing tune.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.3 ✔ ***Building Intensity***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Repeat an interesting idea several times; vary it slightly after several repetitions.

❏ ***Medium*: Build intensity by gradually developing an idea; make it louder, higher, or both.

❏ ****Challenge*: Experiment with techniques in Part 5: accelerating, burning, wiggling, special effects, or outside.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.4 ✔ ***Lowering Intensity***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Play a dense idea for two bars, then develop it by inserting longer rests or playing fewer notes.

❏ ***Medium*: Same as Basic; use a lower range and softer dynamics.

❏ ****Challenge*: Same as Basic; use slower rhythms and long notes with expression.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Rhythm: Double-Time and Half-Time

Exercise 4.5 ✔ *Going Into Double-Time*

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Using a metronome setting of quarter-note = 100, play swing eighth-notes for 4 bars, then shift to double-time feel for 4 bars. Use any scale notes; ascending, descending, or mixed contours.

❏ ***Medium*: Same as Basic; quarter-note = 120.

❏ ****Challenge*: Same as Basic; quarter-note = 140.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.6 ✔ *In and Out of Double-Time*

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Using a metronome setting of quarter-note = 100, play swing eighth-notes for two bars. Shift to double-time feel for two bars, then shift back to single-time for the next two bars.

❏ ***Medium*: Same as Basic; quarter-note = 120.

❏ ****Challenge*: Same as Basic; quarter-note = 140.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.7 ✔ *Using Double Time Material*

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Create four bars of steady double-time eighth-notes (two bars in the original, slower tempo).

❏ ***Medium*: Same as Basic; create eight bars of double-time eighth-notes.

❏ ****Challenge*: Play the longest stream of eighth-notes at the fastest tempo you're OK with; go as far you can with no breaks or errors.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.8 ***✔ Using Triple Time***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Write several simple motifs and convert them to triple-time.

❑ ***Medium*: Play a two-bar motif in slow single-time (quarter-note about 60); convert it to double-time (one bar), then triple-time (half a bar).

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.9 ***✔ In and Out of Half-Time***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: At quarter-note = 200, play swing eighth-notes for two bars. Then go to half-time feel for one long bar (two original bars) and back to single-time for the next two bars.

❑ ***Medium*: Same as Basic; use quarter-note = 240.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Expression: Special Effects

Exercise 4.10 ***✔ Using Bends***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: Play long, slow bends on random chromatic notes; work for control and intonation.

❑ ***Medium*: Play quick bends on notes in a flexible scale; some bends go up, some down.

❑ ****Challenge*: Add bends to notes in standard jazz tunes or other familiar tune melodies .

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.11 ***✔ Using Falls and Glissandos***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: Playing a flexible scale, occasionally using falls to skip down.

❑ ***Medium*: Same as Basic; use glisses to skip up.

❑ ****Challenge*: Add falls and glisses to standard tunes or other familiar melodies.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.15 ***✔ Growling, Humming, Air/Keys, and Half-Sounds***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: Play a flexible scale; growl some notes.

❑ ***Medium*: Same as Basic; hum some notes.

❑ ****Challenge*: Combine growling, humming, air, and key sounds in a longer passage.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.17 ***✔ Alternate Fingerings***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

o **Basic*: Memorize and play all alternate fingerings on your instrument.

o ***Medium*: Play all alternate-fingered trills on your instrument, from slow to fast.

o ****Challenge*: Play a flexible scale; use alternate fingerings on repeated pitches, then add alternate-fingered trills on some pitches.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.18 ***✔ Trumpet Effects***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: On a flexible scale, use occasional double-tonguing or triple-tonguing on repeated or new pitches.

❑ ***Medium*: Play an octave's worth of pedal tones (below low F#) with good sound and intonation. Use real or fake fingerings.

❑ ****Challenge*: On a C blues progression, play a walking bassline.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.19 ***✔ Saxophone Effects***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: Slowly play all the split notes in a chromatic scale, then play a familiar melody adding a few split notes.

❑ ***Medium*: Experiment with thunk notes, then use some in a flexible scale or melody.

❑ ****Challenge*: Learn as many altissimo notes as you can, then create melodies that switch between altissimo and regular range.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.20 ***✔ Trombone Effects***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Learn and play alternate positions for all notes that have them.

❑ ***Medium*: Play a flexible scale and add slides that go up, down, and both.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.21 ***✔ Keyboard Effects***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❑ **Basic*: Experiment with any of these effects: clusters, tremolo, hammering, strings and pedals, wide glissandos.

❑ ***Medium*: Create smooth piano bass lines for blues and other progressions.

❑ ****Challenge*: Fill a familiar melody with block chords.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.22 ***✔ Guitar Effects***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Experiment with any of these effects: bends, tremolo, muted strumming.

❑ ***Medium*: Experiment with guitar harmonics and playing melodies in octaves.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.23 ***✔ Bass Effects***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Experiment with any of these effects: slides, twangs, slaps, wide vibrato.

❑ ***Medium*: Experiment with bass chords and bass harmonics.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Development: More Melodic Development

Exercise 4.24 ***✔ Using Varied Quotes***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Choose an easy tune and play it as several varied quotes.

❏ ***Medium*: Choose a jazz standard you know and play the first part of it as a varied quote.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.25 ***✔ Creating Riffs***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Play a simple riff; repeat it a few times.

❏ ***Medium*: Create a two-part riff and repeat it several times.

❏ ****Challenge*: Create and repeat another simple riff and another two-part riff.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.26 ***✔ Changing Riffs***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Create a riff and change a few notes on the riff repetitions.

❏ ***Medium*: Create a riff and sequence two riff repetitions.

❏ ****Challenge*: Create a riff and insert notes into the riff repetitions.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.27 ***✔ Riff Transitions***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Play a simple melody line and create a riff from the end of the line.

❏ ***Medium*: Play a riff and transition into a melody.

❏ ****Challenge*: Play a riff, add transition material, and hook into a second riff.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.28 ***✔ Using Pentatonic and Blues Riffs***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Create a pentatonic riff (minor or major) and transpose it into 12 keys.

❏ ***Medium*: Same as Basic; create a blues riff.

❏ ***Challenge*: Combine a pentatonic and blues riff into a longer riff; try in several keys.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.29 ***✔ Development Combinations***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Create a motif and use the development combinations above.

❏ ***Medium*: Same as Basic; use three other development combinations.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Chord Progressions: Variations on ii-V-I's

Exercise 4.30 ***✔ Using Tritone Substitutions***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Write the ii-bII-I progression for each key.in the circle of 4ths.

❏ ***Medium*: Write a chromatic progression down from C (C, B, Bb, A, etc.). Think of every other chord as a bII, then do an "opposite" tritone substitution for each bII chord.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.31 ***✔ Resolving Dominant Chords to Other I Chords***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Resolve each dominant chord around the circle of fourths to two major chords (not up a fourth).

❏ ***Medium*: Think of each chord in the circle of 4ths as a dominant chord. Name the two related minor chords that each dominant chord could resolve to.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.32 ***✔ Dominant to Related Minor Chords***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Around the circle of 4ths, create ii-v's that resolve to the minor vi chord.

❏ ***Medium*: Same as Basic; resolve to minor iii.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.33 ***✔ Writing ii-V-I Chains***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Write an arbitrary, four-bar ii-V-I chain that includes these chords somewhere in the progression: A7, Ebm7, and GMa7.

❑ ***Medium*: Same as Basic; pre-select any three chords to include.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.34 ***✔ Modulating w/ Parallel ii-V-I Chains***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Write a parallel ii-V-I chain that starts with a Cm7 and ends up in E Major.

❑ ***Medium*: Same as Basic; pre-select your own starting and ending chords.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.35 ***✔ Modulating w/ Parallel ii-V Chains***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Write a parallel ii-V chain of seven total chords that starts with Am7 and ends up in Bb Major. Hint: You may want to work backwards from the final ii-V-I.

❑ ***Medium*: Same as Basic; pre-select your own starting and ending chords.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.36 ***✔ Modulating w/ Parallel V-I Chains***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Write a parallel V-I chain of seven total chords that starts with F#m7 and ends up in D Major. Hint: You may want to work backwards from the final ii-V-I.

❑ ***Medium*: Same as Basic; pre-select your own starting and ending chords.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.37 ***✔ Using Minor ii-V and V-I Chains***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Create a chord progression of four bars with a minor ii-V chain.

❏ ***Medium*: Same as Basic; use a minor V-i chain.

❏ ****Challenge*: Same as Medium; also use a minor ii-V chain, and go for 8 bars.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.38 ***✔ Using Turnarounds***

Basic __/__/__ ( )

❏ **Basic*: Write a 2-bar turnaround for each key.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.39 ***✔ Inserting Chromatic Chords***

Basic __/__/__ ( )

❏ **Basic*: Around the circle of 4ths, insert chromatic chords between each key.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.40 ***✔ Finding ii-V-I Variations***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Find as many tritone substitutions as you can in *200 Standard Tunes*.

❏ ***Medium*: Find chains (ii-V-I, ii-V, V-I) in tunes.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

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Exercise 4.41 ***✔ Writing Blues Variations***

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )

❏ **Basic*: Transpose the chords for Variation #1 into two different keys.

❏ ***Medium*: Transpose the chords for Variations #2 and 3 into another key.

❏ ****Challenge*: Write your own variation of Bird Blues.

❏ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❏ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.41 ***✔ Static Playing***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Create a static melody of eighth-notes in each major key around the circle of 4ths.

❑ ***Medium*: Same as Basic, in all dominant and minor keys.

4 Performance: Group Interaction

Exercise 4.43 ***Trading Bars in Solos***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: In a blues, trade 4-bar solos w/ a friend.

❑ ***Medium*: Same as Basic; trade 4-bar solos for one chorus and 2-bar solos for the next.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.44 ***✔ Playing Stop-Time Solo Fills***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: On a play-along recording, mute or turn off volume every 2 bars; play solo fills.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Exercise 4.45 ***✔ Using Solo Endings and Transitions***

Basic __/__/__ ( ) Medium __/__/__ ( )

❑ **Basic*: Extend a solo a few bars into the next chorus; make the ending solid.

❑ ***Medium*: Start a solo by developing the last idea played by the previous soloist.

❑ >*More*: Same as Basic; A) don't pause between keys - connect to the next root and proceed; B) play 2 octaves on each key; C) both A and B

❑ ♪ *Play-Along*: Aebersold Vol. 1 – circle of 4ths – 4 bars per chord

Analysis: Transcribing Solos

Exercise 4.46 ***✔ Selecting a Solo***

Basic __/__/__ ( )

❑ **Basic*: Select a recorded solo to transcribe.

Exercise 4.47 ***✔ Outlining the Form and Chords***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Outline the form for the tune.

❏ ***Medium*: Same as Basic; transcribe the chords.

Exercise 4.48 ***✔ Sketching the Rhythms***

Basic __/__/__ ( )

❏ **Basic*: Sketch the rhythms for the tune.

Exercise 4.49 ***✔ Adding Pitches and Expression***

Basic __/__/__ ( ) Medium __/__/__ ( )

❏ **Basic*: Using the guidelines in section 4.41, add the pitches for the tune.

❏ ***Medium*: Same as Basic; add expressions.