

CONTENTS

INTRODUCTION	vi
Technique	vi
Book Format	vii
Improvisation	vii
I. BASIC EXERCISES.....	1
Routine	1
Tips for Practice	1
Practicing by Limiting	2
Practice in all Twelve Keys	3
Scales for Improvisation	4
Scale Practice	5
Arpeggio & Broken Chord Practice	5
Other Melodic Scale & Arpeggio Patterns	8
Patterns with 3 ^{rds}	8
Patterns with Neighbor Tones	9
Cyclical Quadruplets	10
Diatonic Chords	13
Diatonic Seventh Chords	14
Chromatic Embellishment	17
Diatonic Triads with Lower Neighbor Tone Embellishment	17
Neighbor Tones Applied to Arpeggios & Broken Chords	19
Upper Neighbor Tones	19
Lower Neighbor Tones	21
Combining Upper & Lower Neighbor Tones on Arpeggio & Broken Chord Exercises	24
Encircling Chord Tones with Upper & Lower Neighbor Tones	25
Scales Preceded with Upper & Lower Neighbor Tone Encircling	30
Common Chromatic Approach	32
II. 7th & 9th CHORD ARPEGGIOS.....	35
Seventh Chords	35
Ninth Chords	40
Arpeggios preceded with Upper & Lower Neighbor Tone Encircling	41

III. TRIADS & GENERALIZATION	45
Pitch Hierarchy.....	45
Basic Elaborations of Triads	46
F Major Triad.....	46
F Minor Triad	48
Triad Motive Developed.....	49
Triadic Elaboration.....	51
Logo Variations	56
Triadic Generalization.....	57
Triadic Musical Examples.....	57
Application of Triadic Generalization.....	60
Broken Chord Exercises.....	61
Blues Lines	64
Blues Scale Musical Examples	65
Major Blues Scale	65
Minor Blues Scale.....	66
Combination of Major & Minor Blues Scales.....	66
General Blues Exercises.....	67
Blues Lines & Ending Riffs.....	71
IV. MELODIC MINOR SCALE EXERCISES.....	72
Melodic Minor Scales & Modes	72
Seventh Mode: Superlocrian	73
$\sharp 9, \flat 9$ -R-7 Pattern.....	74
Minor 1-2-3-5 Pattern	75
Major 1-2-3-5 Pattern	76
Combination of 1-2-3-5 Patterns	77
$\flat 7$ Arpeggios over Altered Dominant 7 th	77
Lydian Dominant.....	78
Lydian Augmented.....	79
Locrian $\sharp 2$	79
Combination of Modes.....	81
Melodic Minor Exercises.....	82
Arpeggio Patterns from Melodic Minor	82
1-2-3-5 & 1-2-3-4-5 Patterns from Melodic Minor.....	86
1-2-3-5 Pattern Variations	90
Triads.....	90
Tritone Substitution & Melodic Minor Chords.....	91
Relationship of Altered Dominants, Lydian Dominants & Melodic Minor Scales.....	92
Secondary Dominants & Tritone Substitution	93
V. DIMINISHED SCALE EXERCISES.....	98
Whole-Half Diminished Scales.....	98
Half-Whole Diminished Scales.....	98
Diminished Scale Musical Examples.....	100
Diminished Scale Exercises.....	105
Diminished Scale Lines over Traditional Harmony.....	119
VI. MOTIVIC & PENTATONIC PATTERNS.....	123
C Major Pentatonic & its Relative A Minor Pentatonic.....	123
C Major Pentatonic & its Parallel C Minor Pentatonic.....	123
Basic Pentatonic Exercises	124
Diatonic Triads of the Major Pentatonic Scale.....	126
Diatonic Triads of the Major Pentatonic Scale in All Inversions.....	127

	Diatonic Triads of the Major Pentatonic Scale in All Inversions.....	127
	Superimposition Formulas.....	130
	Side-Slipping & Planing.....	131
	Quartal Sounds.....	131
	Exercises for Planing & Side-Slipping.....	137
	Three Note Melodic Motives.....	137
	Four Note Melodic Motives.....	137
	Five Note Melodic Motives.....	147
	Six Note Melodic Motives.....	149
	Eight Note Melodic Motives.....	150
	Pentatonic Applications over Traditional Harmony.....	151
	Motivic Development.....	154
	Motivic & Compositional Development Devices.....	154
VII.	1-2-3-5 PATTERNS.....	158
	Major 1-2-3-5 & Minor 1-2-3-5 Patterns.....	158
	Exercises.....	158
	Application to individual Chords.....	159
	Exercises.....	160
	1-2-3-5 Exercises Applied to Harmonic Progressions.....	163
	1-2-3-5 Patterns in Cadences to Major.....	163
	1-2-3-5 Patterns in Cadences to Minor.....	164
	1-2-3-5 Patterns over Turnarounds.....	165
	Exploring Mathematical Possibilities.....	166
	1-2-3-5 Patterns Applied to Standard Jazz Compositions.....	171
	1-2-3-5 Patterns Contradicting the Harmony.....	172
VIII.	TRIADIC SUPERIMPOSITION.....	173
	Superimposition of Major Triads over Major 7 th Chords.....	173
	Superimposition of Major Triads over Minor 7 th Chords.....	173
	Superimposition of Major Triads over Dominant 7 th Chords.....	174
	Superimposition of Minor Triads over Dominant 7 th Chords.....	174
	Superimposition of Major Triads over Half & Full Diminished 7 th Chords.....	174
	Triad Super Imposition Exercises.....	175
	Triad Superimposition Applied.....	180
	More Exercises.....	182
IX.	LINEAR IMPLICATIONS OF HARMONY.....	183
	Compound Melodies.....	185
X.	EXTENSIONS & CONNECTIONS.....	190
	Extended Tertian Exercises.....	194
	Arpeggio Extensions Exercises.....	195
XI.	AUGMENTED SCALE EXERCISES.....	204
	Augmented Scale Exercises.....	205
XII.	QUARTAL EXERCISES.....	209

Extended Quartal Arpeggios Applied to Harmonic Progression in Minor.....	213
XIII. DOMINANT CHORD CYCLES.....	216
XIV. DEVELOPING JAZZ EXERCISES	221
XV. OUTLINE EXERCISES	227
Outlines over ii7 - V7 in Major	227
Outlines over iiø7 - V7 in Minor.....	228
Outline Exercises	230
Outlines over Key Center Cycle.....	230
Outlines in Combinations	235
Common Chromatic Approaches.....	237
Outlines over Longer Progressions	248
More ii7 - V7 - I & iiø7 - V7 - i Exercises	252
Developing & Practicing Outline Exercises.....	261
How to Learn Exercise 15.114 in All Major Keys	263
Exercises with Quicker Harmonic Rhythm	266
Outlines in Combinations Elaborated.....	269
Excerpts from Solo Transcription	270
XVI. APPLICATIONS & ETUDES.....	273
Learn the Melody.....	274
Agendas.....	274
Application of Several Concepts over One Progression, Part One.....	275
Application of Several Concepts over One Progression, Part Two	285
Application of Several Concepts over One Progression, Part Three	294
Etudes on Standard Progressions	298
Etude No. 1.....	299
Etude No. 2.....	301
Etude No. 3.....	303
Blues Etudes	305
Blues Etude No. 1.....	305
Blues Etude No. 2.....	306
Blues Etude No. 3.....	309
Blues Etude No. 4.....	310
Blues Etude No. 5.....	311
Blues Etude No. 6.....	312
Blues Etude No. 7.....	313
More Etudes on Standard Progressions	314
Etude No. 4.....	314
Etude No. 5.....	317
Etude No. 6.....	319
Etude No. 7.....	321
CODA	323

INTRODUCTION

TECHNIQUE

Part of a musician's development is the building of technique necessary to execute musical ideas. For each instrument the list of obstacles is different and the subject of much debate around the practice rooms as to whose instrument is the hardest to learn to play. Playing music will develop some musical technique. However, learning to play certain things before hand gives the musician a better chance at creating a musical performance that transcends the technical difficulties of the piece. A major part of what we practice as musicians is control. This is no different from an athlete mastering the control of a backhand return, a curve ball, a series of turns or leaps on the gymnastics floor. To master any sport, athletes their coaches and trainers break the event into smaller manageable drills to master individually before putting them all together. Drills imply repetition of singular concepts or motions until they become second nature. When we see an athlete or musician and speak of how natural they are, we are seeing the result of hours of practice and drill in order for it to appear natural.

Many of the techniques necessary for an improvising jazz musician are universal for any musician. They must learn to be fluid and in control of their instrument's range of sounds and dynamics, and be in command of the musical heritage and language. At the most basic level all melodies either move in steps or leaps, so they must practice steps and leaps: scales and arpeggios.

While many of the musical techniques necessary are universal, there are some techniques that are unique to the jazz improviser. When the jazz improviser creates music, not only does he need the skills to play notes of the scale or arpeggiate a chord, but he also needs the skills to develop musical ideas in logical ways. Experienced improvisers seem to develop these musical ideas spontaneously and effortlessly. The techniques of developing musical ideas need to be practiced and cultivated along with the muscle skills and techniques.

How does a student develop both sides of this technique dilemma? What actions will develop the muscle skills and the mental control skills to improvise meaningful music?

First, there is no magic solution or shortcut. I had a student who had great difficulty playing a simple scale passage from the week before. I asked him how often he practiced the scale that week. Once. I asked how many tennis serves he practiced. His face lit up when he told me about eight hundred. Guess which area showed the most improvement. Some techniques and skills require hundreds and thousands of repetitions. Routine. Repetition. Major league ball players (even with average salaries over a million dollars) still drill the basics in Spring training. The trick to cultivating the muscle control and mental control is very simple: you have to think while you are practicing. Invent or play exercises that train the muscles and the brain. While you repeat the drills actively think about the musical applications. If the idea works in one musical setting, will it work in another? What if the modality changed? Would it sound good played backwards, upside-down, or fragmented?