The Art of Improvisation

Version 1.0 – 8/22/2000

...Creating real-time music through jazz improvisation...

*Level 2: Apprentice*

by Bob Taylor

Author of Sightreading Jazz, Sightreading Chord Progressions

©2000 Taylor-James Publications
THE ART OF IMPROVISATION LICENSE AGREEMENT

BY INSTALLING OR USING “THE ART OF IMPROVISATION” (THE “PRODUCT”), THE INDIVIDUAL OR ENTITY LICENSING THE PRODUCT (“LICENSEE”) IS CONSENTING TO BE BOUND BY AND IS BECOMING A PARTY TO THIS AGREEMENT. IF LICENSEE DOES NOT AGREE TO ALL OF THE TERMS OF THIS AGREEMENT, LICENSEE MUST NOT INSTALL OR USE THE PRODUCT.

1. LICENSE GRANT. Taylor-James Publications, Inc. (Taylor-James) grants Licensee a non-exclusive and non-transferable license to reproduce and use for personal or internal business purposes the electronic version (Acrobat book) of the Product, provided any copy must contain all of the original proprietary notices. This license does not entitle Licensee to receive from Taylor-James any hard-copy documentation, technical support, telephone assistance, or enhancements or updates to the Product. Licensee may redistribute this product on a NON-PROFIT, NON-COMMERCIAL basis, provided all original proprietary notices are included in Product. Licensee may NOT customize the Product in any way without first obtaining express written permission from Taylor-James.

2. RESTRICTIONS. Except as otherwise expressly permitted in this Agreement, Licensee may not: (i) modify or create any derivative works of the Product, including translation or localization; (ii) redistribute, encumber, sell, rent, lease, sublicense, or otherwise transfer rights to the Product; or (iii) remove or alter any trademark, logo, copyright or other proprietary notices, legends, symbols or labels in the Product.

3. TERMINATION. Without prejudice to any other rights, Taylor-James may terminate this Agreement if Licensee breaches any of its terms and conditions. Upon termination, Licensee shall destroy all copies of the Product.

4. PROPRIETARY RIGHTS. Title, ownership rights, and intellectual property rights in the Product shall remain in Taylor-James and/or its suppliers. Licensee acknowledges such ownership and intellectual property rights and will not take any action to jeopardize, limit or interfere in any manner with Taylor-James or its suppliers’ ownership of or rights with respect to the Product. The Product is protected by U.S. copyright. Licensee agrees, at its expense, to defend and hold Taylor-James and its affiliates harmless from any and all costs, damages and reasonable attorneys’ fees resulting from any claim that Licensee’s use of the Product has injured or otherwise violated any right of any third party or violates any law.

5. DISCLAIMER OF WARRANTY. The Product is provided free of charge and on an “as is” basis, without warranty of any kind, including without limitation the warranties that it is free of defects, merchantable, fit for a particular purpose or non-infringing. The entire risk as to the quality and performance of the product is borne by licensee. Should the product prove defective in any respect, licensee and not nullsoft or its suppliers or resellers assumes the entire cost of any service and repair.

This disclaimer of warranty constitutes an essential part of this agreement. No use of the product is authorized hereunder except under this disclaimer.

6. LIMITATION OF LIABILITY. To the maximum extent permitted by applicable law, in no event will Taylor-James or its suppliers or resellers be liable for any indirect, special, incidental or consequential damages arising out of the use of or inability to use the product, including, without limitation, damages for loss of goodwill, work stoppage, computer failure or malfunction, or any and all other commercial damages or losses, even if advised of the possibility thereof, and regardless of the legal or equitable theory (contract, tort or otherwise) upon which the claim is based. In any case, Taylor-James’ entire liability under any provision of this agreement shall not exceed in the aggregate the sum of the fees licensee paid for this license (if any) and fees for support of the product received by Taylor-James under a separate support agreement (if any), with the exception of death or personal injury caused by the negligence of Taylor-James to the extent applicable law prohibits the limitation of damages in such cases. Some jurisdictions do not allow the exclusion or limitation of incidental or consequential damages, so this exclusion and limitation may not be applicable. Taylor-James is not responsible for any liability arising out of content provided by licensee or a third party that is accessed through the product and/or any material linked through such content.

7. MISCELLANEOUS. (a) This Agreement constitutes the entire agreement between the parties concerning the subject matter hereof. (b) This Agreement may be amended only by a writing signed by both parties. (c) If any provision in this Agreement should be held illegal or unenforceable by a court having jurisdiction, such provision shall be modified to the extent necessary to render it enforceable without losing its intent, or severed from this Agreement if no such modification is possible, and other provisions of this Agreement shall remain in full force and effect. (d) A waiver by either party of any term or condition of this Agreement or any breach thereof, in any one instance, shall not waive such term or condition or any subsequent breach thereof. (e) The provisions of this Agreement which require or contemplate performance after the expiration or termination of this Agreement shall be enforceable notwithstanding said expiration or termination. (f) Licensee may not assign or otherwise transfer by operation of law or otherwise this Agreement or any rights or obligations herein except in the case of a merger or the sale of all or substantially all of Licensee’s assets to another entity. (g) This Agreement shall be binding upon and shall inure to the benefit of the parties, their successors and permitted assigns. (h) Neither party shall be in default or be liable for any delay, failure in performance (excepting the obligation to pay) or interruption of service resulting directly or indirectly from any cause beyond its reasonable control. (i) The relationship between Taylor-James and Licensee is that of independent contractors and neither Licensee nor its agents shall have any authority to bind Taylor-James in any way. (j) Taylor-James may change the terms of this Agreement from time to time. By continuing to use the Product beyond a period of 30 days after notice of such change has been provided on a public website of Taylor-James or its affiliate for the first time, Licensee signifies its consent to the revised terms.
# Table of Contents

## Level 2 - Apprentice

<table>
<thead>
<tr>
<th>2A: More Scales</th>
<th>89</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pentatonic Scales</td>
<td>89</td>
</tr>
<tr>
<td>2.1 Spelling The 12 Pentatonic Scales</td>
<td>89</td>
</tr>
<tr>
<td>2.2 Practicing Flexible Pentatonic Scales</td>
<td>89</td>
</tr>
<tr>
<td>Expanded Blues Scales</td>
<td>89</td>
</tr>
<tr>
<td>2.3 Spelling the 12 Expanded Blues Scales</td>
<td>89</td>
</tr>
<tr>
<td>2.4 Flexible Expanded Blues Scales</td>
<td>90</td>
</tr>
<tr>
<td>Lydian Dominant Scales</td>
<td>90</td>
</tr>
<tr>
<td>2.5 Spelling Lydian Dominant Scales</td>
<td>90</td>
</tr>
<tr>
<td>2.6 Flexible Lydian Dominant Scales</td>
<td>91</td>
</tr>
<tr>
<td>Minor Pentatonic Scales</td>
<td>91</td>
</tr>
<tr>
<td>2.7 Spelling The Minor Pentatonic Scales</td>
<td>91</td>
</tr>
<tr>
<td>2.8 Flexible Minor Pentatonic Scales</td>
<td>91</td>
</tr>
<tr>
<td>Melodic Minor Ascending Scales</td>
<td>91</td>
</tr>
<tr>
<td>2.10 Flexible Melodic Minor Asc. Scales</td>
<td>92</td>
</tr>
<tr>
<td>2.11 Handling the 7th in Minor</td>
<td>92</td>
</tr>
<tr>
<td>Chapter Review</td>
<td>92</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2B: Melodic Shapes</th>
<th>93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naming Intervals</td>
<td>93</td>
</tr>
<tr>
<td>2.12 Interval Types</td>
<td>93</td>
</tr>
<tr>
<td>C Major Intervals</td>
<td>93</td>
</tr>
<tr>
<td>C Minor Intervals</td>
<td>94</td>
</tr>
<tr>
<td>Hearing and Playing Intervals</td>
<td>94</td>
</tr>
<tr>
<td>2.13 Stepping Between Intervals</td>
<td>94</td>
</tr>
<tr>
<td>2.14 Building Interval Skills</td>
<td>94</td>
</tr>
<tr>
<td>2.15 Transposing Tunes</td>
<td>95</td>
</tr>
<tr>
<td>Range and Neighborhoods</td>
<td>95</td>
</tr>
<tr>
<td>Visualizing Range</td>
<td>95</td>
</tr>
<tr>
<td>2.16 Seeing Neighborhoods</td>
<td>95</td>
</tr>
<tr>
<td>2.17 Switching Ranges</td>
<td>96</td>
</tr>
<tr>
<td>Variety in Contours</td>
<td>96</td>
</tr>
<tr>
<td>2.18 Contour Guidelines</td>
<td>96</td>
</tr>
<tr>
<td>Up and Down: Tension and Release</td>
<td>96</td>
</tr>
<tr>
<td>2.19 Flattening Contours</td>
<td>97</td>
</tr>
</tbody>
</table>

| 2.20 The Outer Ranges | 97 |
| 2.21 Offset Contours | 98 |

## Using Fills

| 2.22 Partial and Complete Fills | 98 |
| 2.23 Delayed Fills | 98 |
| 2.24 Winding Fills | 99 |
| Chapter Review | 99 |

<table>
<thead>
<tr>
<th>2C: Swing Rhythms</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning the Swing Style</td>
<td>100</td>
</tr>
<tr>
<td>Listening: The Traditional Approach</td>
<td>100</td>
</tr>
<tr>
<td>Teaching by Rote: The Limited Approach</td>
<td>100</td>
</tr>
<tr>
<td>Swing Rhythm and Articulation Guidelines</td>
<td>100</td>
</tr>
<tr>
<td>2.25 Quarter-Notes and Quarter-Rests</td>
<td>100</td>
</tr>
<tr>
<td>2.26 Eighth-Notes and Eighth-Rests</td>
<td>101</td>
</tr>
<tr>
<td>2.27 Eighth-Note Articulations</td>
<td>102</td>
</tr>
<tr>
<td>2.28 Dotted Quarters and Longer Notes</td>
<td>103</td>
</tr>
<tr>
<td>2.29 Written Triplets</td>
<td>104</td>
</tr>
</tbody>
</table>

## Swing Accent Guidelines

| 2.30 Accent Guidelines | 104 |
| Variations in Swing | 105 |
| Using Even Eighth-Notes in Swing | 105 |
| 2.32 Laying Back on the Tempo | 105 |
| Swing Exceptions | 106 |
| Chapter Review | 106 |
| Sample Answers: Triplets and Articulations | 106 |

<table>
<thead>
<tr>
<th>2D: Three and Four</th>
<th>108</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-Against-4</td>
<td>108</td>
</tr>
<tr>
<td>2.33 Playing 3/4 Rhythms in 4/4 Tunes</td>
<td>108</td>
</tr>
<tr>
<td>2.34 3-Note or 6-Note Contours</td>
<td>109</td>
</tr>
<tr>
<td>Triplet Contours</td>
<td>110</td>
</tr>
<tr>
<td>2.35 Playing Triplet Contours of 2</td>
<td>110</td>
</tr>
<tr>
<td>2.36 Playing Triplet Contours of 4</td>
<td>110</td>
</tr>
<tr>
<td>4-Against-3</td>
<td>111</td>
</tr>
<tr>
<td>2.37 Playing 4/4 Rhythms in a 3/4 Tune</td>
<td>111</td>
</tr>
<tr>
<td>2.38 4-note Contours in a 3/4 Tune</td>
<td>111</td>
</tr>
<tr>
<td>2.39 4-note Brackets in a 3/4 Tune</td>
<td>111</td>
</tr>
<tr>
<td>Chapter Review</td>
<td>112</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2E: Embellishments</th>
<th>113</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trills</td>
<td>113</td>
</tr>
</tbody>
</table>
2.40 Using Trills 113
2.41 Wider Trills 113
Grace Notes 114
2.42 Using Grace Notes 114
Turns 114
2.43 Using Turns 114
Neighbor Tones 114
More About Expression 115
“1 Remember You” - Marcus Roberts 115
“The Seductress” - Wynton Marsalis 115
“J.C. on the Set” - James Carter 115
“Spain” - Bobby McFerrin 115
Chapter Review 116

2F: **Melodic Development** 117
Expanding Intervals 117
2.45 Types of Expanding Intervals 117
Raising the Top Note 117
Lowering the Bottom Note 118
Raising the Top and Lowering the Bottom 118
Raising Both or Lowering Both 118
Shrinking Intervals 119
2.46 Ways to Shrink Intervals 119
Omitting Ending Notes 120
2.47 Ways to Omit Ending Notes 120
Adding Notes 120
2.48 Ways to Add Notes to a Motif 120
Inverting Contours 121
2.49 Ways to Invert a Contour 121
Retrograde 122
Chapter Review 122

**Development Exercises: Level 2** 123

2G: **Tune Forms** 126
Learning the Form of the Tune 126
2.51 Seeing the Tune Form 126
Common Tune Forms 127
AABA Form 127
2.52 Recognizing AABA Tunes 127
2.53 Recognizing “I Got Rhythm” Tunes 128

Chapter Review 129

2H: **Preparing Concert Material** 130
Handling the Tune Melody 130
2.55 One Player on Melody 130
Melody Plus Background Line 130
Two or More Players on Melody 130
2.56 Ending the Tune 131
Building Effective Tune Sets 131
Set Length 132
Balance 132
Order of Tunes 132
More Variety in Tune Sets 133
Deciding Solo Order 133
What Is There to Say? 133
Chapter Review 134

**Exercises for LEVEL 2** 139
Melody: More Scales 139
Melody: Melodic Shapes 141
Rhythm: Swing Rhythms 143
Rhythm: Three and Four 144
Expression: Embellishments 145
Development: Melodic Development 145
Chord Progressions: Tune Forms 146
Performance: Preparing Concert Material 147
As an Apprentice Improviser, you learn more about the beauty of creating melodic phrases. You learn the guidelines of swing so you can understand and play authentic swing rhythms in your solos. You also learn about the basic chord progressions used in jazz tunes, more about interesting rhythms, and about useful tools for melodic development. At Level 2, you’re gaining confidence in playing solos with control and creativity, while building your skills from Level 1. Go for it!

From time to time, you should review the Exercises and concepts you worked on in Level One. You can also review the Values and Creativity chapter for more ideas.
2A: More Scales

In this chapter you’ll learn about:

- Pentatonic Scales
- Expanded Blues Scales
- Lydian Dominant Scales
- Minor Pentatonic Scales
- Melodic Minor Ascending Scales

The scales in this chapter are like a “second set;” they complement the major, dominant, and minor scales you learned in Level 1.

Pentatonic Scales

2.1 Spelling The 12 Pentatonic Scales

The Major pentatonic (“five-tone”) scale has the 1, 2, 3, 5, and 6 of the major scale; it’s missing the 4 and 7, so it doesn’t have as much color as a major scale. Because it has fewer notes, the pentatonic scale is often used for improvising in faster passages. Major pentatonic scales can be used in major or dominant chords.

C Ma (or C Ma7 or C Ma9 or C Ma6)

Example 2.1 - C Pentatonic scale

Example 2.1a - D Pentatonic scale

Exercise 2.1 Spelling Pentatonic Scales

2.2 Practicing Flexible Pentatonic Scales

You can practice flexible major pentatonic scales against major or dominant chords, or on your own with virtual practice.

Exercise 2.2 Humming Pentatonic Scales

Expanded Blues Scales

The expanded blues scale can add color to your solos.

2.3 Spelling the 12 Expanded Blues Scales

To expand a blues scale, add the 2, 3, and 6 to it:
Example 2.3 - C Expanded Blues scale

In the expanded blues scale, you can use the 2 to avoid over-emphasizing the root. The 3 can alternate with the b3 to create an interesting “major-to-minor” shift. You can also take advantage of these tritones (augmented fourth intervals) in the expanded blues scale:

- 1 to #4 (also in the regular blues scale)
- b3 to 6
- 3 to b7 (also in the regular blues scale)

Exercise 2.3  Spelling Expanded Blues Scales

2.4 Flexible Expanded Blues Scales

You can practice flexible expanded blues scales using the techniques you’ve learned. Below are some short examples based on a flexible expanded blues scale in C.

Example 2.4 - Blues idea #1  Example 2.4a - Blues idea #2

Example 2.4b - Blues idea #3  Example 2.4c - Blues idea #4

Exercise 2.4  Humming Expanded Blues Scales

Lydian Dominant Scales

The Lydian Dominant scale is a colorful alternative to the Mixolydian scale in dominant chords.

2.5 Spelling Lydian Dominant Scales

The Lydian Dominant scale is like a cross between the Lydian and Dominant (Mixolydian) scales. Compared to major, its pitches are 1, 2, 3, #4, 5, 6, and b7:

Example 2.5 - C Lydian Dominant (#4, b7)  Ex. 2.5a - B Lydian Dominant
2.6 Flexible Lydian Dominant Scales
You can practice flexible Lydian Dominant scales against dominant chords.

2.7 Spelling The Minor Pentatonic Scales
The minor pentatonic scale has only five different notes. It's identical to the blues scale, but without the sharp 4th. (It's also identical to the major pentatonic that starts on its 3rd degree; Eb Major pentatonic and C Minor pentatonic have the same notes). The minor pentatonic scale is useful for quickly navigating minor chords. Below are some minor pentatonic scales:

Example 2.7 - C Minor Pentatonic scale
Example 2.7a - G Minor Pentatonic

2.8 Flexible Minor Pentatonic Scales
Practice flexible minor pentatonic scales in all keys.

2.9 Melodic Minor Ascending Scales
The melodic minor ascending scale is a useful choice for any type of minor chord. Its natural 7th degree provides tension, similar to the sharp 4th in major. (The melodic minor descending scale is actually the same as the natural minor scale).
Exercise 2.9  Spelling Melodic Minor Scales

2.10 Flexible Melodic Minor Asc. Scales
You can practice flexible melodic minor ascending scales in all keys.

Exercise 2.10  Humming Melodic Minor Asc. Scales

2.11 Handling the 7th in Minor
The flat 7th degree is used in most minor scales and is fine to emphasize. You can also use the natural 7th degree in minor. For example:

- Emphasize the natural 7.
- Resolve it to the natural 6th, flat 7th, or root.
- Delay the resolution, such as 7 to 2 to 1.
- Play the natural 7th degree even if the chord symbol indicates a flat 7th (such as Cm7).
- For variety, alternate between the natural and flat 7th over a minor 7 chord.

In the example below, the natural 7 (n7) is first resolved to the flat 7. Then it’s resolved to the natural 6 (n6) using a delayed resolution (7 to 2 to 1).

Example 2.11 - Handling the natural 7th degree in minor

Exercise 2.11 Handling the 7th in Minor

Chapter Review

1) More scales include pentatonic, blues, Lydian Dominant, minor pentatonic, melodic minor ascending.
2) The pentatonic scale has the 1, 2, 3, 5, and 6 of major scale.
3) The blues scale has the 1, b3, 4, #4, 5, and b7 of a major key.
4) The Lydian Dominant scale has the 1, 2, 3, #4, 5, 6, and b7 of a major key.
5) The minor pentatonic scale has the 1, b3, 4, 5, and b7 of a major key.
6) The melodic minor ascending scale has the 1, 2, b3, 4, 5, 6, and 7 of a major key.
7) To handle the natural 7 in minor you can:
   A) Emphasize it.
   B) Resolve it to the natural 6th, flat 7th, or root.
   C) Delay the resolution, such as 7 to 2 to 1.
   D) Play the natural 7th degree even if the chord symbol shows a flat 7th (such as Cm7).
   E) Alternate between the natural and flat 7th over a minor 7 chord.
2B: Melodic Shapes

In this chapter you'll learn about:

- Naming Intervals
- Hearing and Playing Intervals
- Ranges and Neighborhoods
- Variety in Contours
- Using Fills

Creating an improv melody is more than just choosing pitches to fit a chord. This chapter helps you use intervals, ranges, and fills to create your own melodic shapes.

Naming Intervals

Your first step in creating melodic shapes is recognizing and hearing the basic intervals in an octave. Major scales are built on whole-steps and half-steps, so you should already be familiar with those intervals. Wide intervals take more practice to hear, name, and sing. You can also practice intervals away from your instrument (see Stepping Between Intervals below).

Note: If you can already easily handle intervals within an octave, skip ahead to Ranges and Neighborhoods below.

2.12 Interval Types

Each interval fits into one of these types: major (M), minor (m), augmented (A), diminished (d), or perfect (P). The basic intervals are listed below with their abbreviations and their whole-steps and half-steps.

<table>
<thead>
<tr>
<th>Interval</th>
<th>Abbr.</th>
<th>Whole/ Half-Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor second</td>
<td>m2</td>
<td>1 half-step</td>
</tr>
<tr>
<td>Major second</td>
<td>M2</td>
<td>1 whole-step</td>
</tr>
<tr>
<td>Minor third</td>
<td>m3</td>
<td>1 whole-step + half-step</td>
</tr>
<tr>
<td>Major third</td>
<td>M3</td>
<td>2 whole-steps</td>
</tr>
<tr>
<td>Perfect fourth</td>
<td>P4</td>
<td>2 whole-steps + half-step</td>
</tr>
<tr>
<td>Augmented 4th</td>
<td>A4</td>
<td>3 whole-steps</td>
</tr>
<tr>
<td>Perfect fifth</td>
<td>P5</td>
<td>2 whole-steps + half-step + whole-step</td>
</tr>
<tr>
<td>Minor sixth</td>
<td>m6</td>
<td>Perfect fifth plus + half-step</td>
</tr>
<tr>
<td>Major sixth</td>
<td>M6</td>
<td>Perfect fifth plus + whole-step</td>
</tr>
<tr>
<td>Minor seventh</td>
<td>m7</td>
<td>Octave minus 1 whole-step</td>
</tr>
<tr>
<td>Major seventh</td>
<td>M7</td>
<td>Octave minus 1 half-step</td>
</tr>
</tbody>
</table>

C Major Intervals

The basic intervals in C Major (middle C to the C above it) are shown below:

Example 2.12 - Basic intervals in C Major
**C Minor Intervals**

Here are the basic intervals in C Minor (Dorian scale):

\[ \begin{array}{cccccccc}
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
    & & & & & & & \\
\end{array} \]

M2 m3 P4 P5 M6 m7 m2 m3 P4 P5 m6 m7 etc.

Example 2.12a - Basic intervals in C Minor


**Exercise 2.12 Naming Intervals**

Hearing and Playing Intervals

Hearing and playing intervals accurately is essential. It helps you create new ideas accurately and quickly copy or adapt melodic ideas played by your group members. Remember to work on descending intervals, too.

2.13 Stepping Between Intervals

To hear wider intervals such as 4ths, 5ths, and 6ths, hear and sing each scale tone in between the lower and upper note of the interval. For example, to sing a major 6th from C to A, sing "C D E F G A." To hear 7ths or 9ths, sing an octave and then a step down or up. Use the key signature of the key you are in. Stepping between intervals takes the guesswork out of wider intervals. It assumes you can accurately hear whole-steps and half-steps in scales.

**Exercise 2.13 ✔ Stepping Between Intervals**

2.14 Building Interval Skills

You can remember wider intervals (fourths, fifths, sixths, and sevenths) by hearing the starting interval from a familiar song, as in the examples below:

P4 — The Eensy, Weensy Spider;  
A4 — Maria (West Side Story);  
P5 — Twinkle, Twinkle Little Star;  
m6 — Black Orpheus;  
M6 — My Bonnie Lies Over the Ocean  
m7 — Star Trek, original theme  
M7 — Christmas Song (notes 1 & 3)

You can build your interval skills by doing these steps:

1) Play a pitch on your instrument and sing it exactly.  
2) Using that pitch, sing up or down by the smallest interval that challenges you (half-step, whole-step, minor third, etc.) You can test the interval on your instrument. If you need help lining up a wider interval, refer to Stepping Between Intervals above.  
3) Repeat steps 1 and 2 for other pitches, using the same interval, until the interval is comfortable.  
4) Repeat steps 1 through 3 for the next wider intervals, until you finish sevenths.
2.15 Transposing Tunes
To reinforce and strengthen intervals, play familiar tunes in different keys. For example, play “Eensy Weensy Spider” in the key of B, C#, F#, and Ab. This helps you identify and play intervals quickly. If you get stuck, go back to an easier key to work out intervals.

Here are some tunes (from easy to harder) you can transpose into any key with more than two sharps or flats:

- Yankee Doodle Any religious or holiday song
- You Are My Sunshine Any jazz standard tune
- Greensleeves Any popular TV show song
- I’ve Been Working on the Railroad

Once you hear intervals well, you can begin to focus on ranges and neighborhoods of pitches.

2.16 Seeing Neighborhoods
A neighborhood is the group of pitches close to the pitch you’re playing. Each neighborhood has its own feeling (flavor, color, temperature, or however you like to describe it). To create effective contours, you need to “feel” the neighborhood you’re in, and leave the neighborhood when it makes sense. This may be sooner or later than you do out of habit.

With practice, you’ll enjoy each neighborhood visit, brief or lengthy, and you’ll combine interesting rhythms and expressions with neighborhood pitches. This lets you avoid monotonous “sine wave” contours.
2.17 Switching Ranges
When you suddenly switch ranges, it can add energy to your solo and break monotony. To switch effectively,

• Use flattened (narrower) contours in each range to set them apart (see Flattening Contours below).
• Use motifs that flow (more eighth-notes).
• Put a wide distance between ranges (5th thru 9th).
• Make a quick switch; don’t pause between ranges.

In the example below, the first range is only two whole-steps wide. It jumps down by a seventh (G to A) to the second range, which also covers two whole-steps (dim. 4th).

Range1 ===========|-------------------Range2-

Example 2.17 - Switching ranges, from high to low

Variety in Contours
Seeing ranges and neighborhoods helps you get good variety in melodic contours. A contour is the shape of the melody (ascending, descending, or mixed) as it goes up or down in pitch. In a strong melody, there’s usually a highest note and a lowest note per phrase.

2.18 Contour Guidelines
Here are some guidelines for variety in contours:

1) Vary ascending, descending, and mixed contours.
2) Make ascending contours go higher to build tension.
3) Reverse a contour sooner than you would.
4) Make a contour steeper by playing wider intervals.
5) Take a contour farther up or down than you normally would.

These guidelines can make a world of difference in your solo melodies – the difference between being pulled along by habit, or exploring new, creative areas.

As you vary contours, try to fool your listeners (and maybe yourself) about 50% of the time as to which way your contour will go. This keeps interest in your solo; the listener can predict your direction sometimes, but not always.

Up and Down: Tension and Release
Moving up in pitch generally adds energy to your solo, while moving down releases that energy. Moving up by a half-step, whole-step, or third makes the energy increase gradually; moving up by an interval of a fourth or more makes the energy increase more quickly. The same applies in reverse to downward skips. You can control the pitch energy in your solos by choosing when and how far to skip up or down in pitch.
2.19 Flattening Contours
A flattened contour has a narrow range of pitches from the high to low points. To flatten out a contour:

1) Stop during a phrase, then continue in that same neighborhood.
2) Play smaller intervals in a neighborhood, such as half-steps or whole steps.
3) Repeat pitches (see below).
4) Hold pitches (see below).

Repeated pitches can avoid the up/down monotony of contours, especially if active tones are repeated. For variety, repeat the pitches with unequal rhythmic values or different articulations. Even two repeated pitches can have a refreshing effect on a contour. But don’t get into the habit of repeating the same note at the end of a phrase; that can be annoying.

“Held” pitches are longer notes (dotted-quarters, half-notes, dotted-half-notes, etc.) in the middle of phrases. They’re like a flat line surrounded by rising and falling lines. When held notes are color tones, their tension increases.

2.20 The Outer Ranges
The “outer” ranges are the notes that are near the top or bottom practical limit on your instrument. Here are some suggestions on using outer ranges effectively:

1) Practice to increase your high and low ranges so they’re more comfortable and reliable for you. Hum or whistle notes before playing them so you hear them accurately.

2) Approach the extreme ranges by steps, then by arpeggios, then by wider skips.

3) To extend your visit into a high or low range, flatten the contour by using repeated or held pitches, or use stepwise or chromatic motion:

Example 2.20 - High-range contour

Example 2.20a - Low-range contour
2.21 Offset Contours
Most contours start on the beat and repeat every two or four notes. For variety, you can use an offset contour, a 2- or 4-note contour that starts off the beat. Offset contours add rhythmic energy to your melodies. Accent the first note of each offset contour. For example:

Example 2.21 - 2-note ascending offbeat contours

Example 2.21a - 4-note ascending offbeat contours

✓ Exercise 2.21 Using Offset Contours

Using Fills
You can release the tension in an interval skip by filling the interval (playing the in-between notes after the skip). A fill can be partial, complete, delayed, or winding. The filled notes are usually played in the opposite direction from the skip.

2.22 Partial and Complete Fills
Melodies often use partial or complete fills. “The Christmas Song” starts with an octave skip up, from low Eb to high Eb, then uses a partial fill. The fill notes go down from D to G. For example:

Example 2.22 - Partial fill of an interval, opposite direction

For a complete fill, the F would also need to be filled in.

✓ Exercise 2.22 Using Partial and Complete Fills

2.23 Delayed Fills
A delayed fill adds one or more notes missing in a partial fill. In “The Christmas Song,” the skip down from Eb to Eb is only partly filled (no F). The next skip goes from Eb up to C; this skip is completely filled, even the F. The F then sounds like a delayed fill note, because it was skipped in the first interval and included in the second interval.

Exercise 2.23 Using Partial and Complete Fills
Example 2.23- Partial fill plus complete fill creates a delayed fill.

You can also combine partial fills to produce delayed fill notes, as long as each new partial fill covers at least one new note that wasn’t in the first partial fill:

Example 2.23a - Partial fills that progressively add missing fill notes

✔ Exercise 2.23  Using Delayed Fills

2.24 Winding Fills

In a winding fill, the fill notes alternately descend and ascend, usually stepwise. This releases or builds pitch energy more slowly than by using a strictly descending or ascending fill.

Example 2.24 - Skip, B to D, then a winding fill

A winding fill can be partial or complete, and it can stretch out as long as it’s interesting.

✔ Exercise 2.24  Using Winding Fills

Chapter Review

1) Accurately naming, hearing, and singing intervals is essential for jazz improvisation.
2) You can practice pitches and intervals away from your instrument.
3) Wider intervals (4th – 7th) add melodic tension.
4) Contours can be ascending, descending, or mixed.
5) Visualize ranges and neighborhoods to get effective contours and avoid “sine waves.”
6) To flatten a contour, repeat or hold pitches.
7) Contours can be extended into high or low ranges.
8) A fill can be partial, complete, delayed, or winding.
9) Intervals usually fill in the opposite direction from the skip.
10) A delayed fill covers one or more notes that were missed in a partial fill.
11) A winding has fill notes that alternately descend and ascend, usually in stepwise motion.
2C: Swing Rhythms

In this chapter you’ll learn about:

- Learning the Swing Style
- Swing Rhythm and Articulation Guidelines
- Swing Accent Guidelines
- Variations in Swing

The swing style is pervasive in jazz, even finding its way into some of the popular fusion styles. This lesson shows you how to learn and analyze swing rhythms so you can create or sight-read them faster and more accurately. Even if you’ve never played swing style before, these guidelines combined with listening to recorded examples can get you on your way to swinging with the best of them.

Note: The guidelines on swing rhythms, articulations, and accents are taken from the author’s book Sightreading Jazz.

Learning the Swing Style

Many jazz tunes use swing rhythms that combine a rhythmic feeling of three against a meter based in two. To successfully improvise on swing tunes, you need to understand how swing rhythms and phrasing work. Swing rhythms often look different on music paper from how they should sound; this causes “optical illusions” when you read and play them. For example, two consecutive swing 8th-notes are not equal in length – one is twice as long as the other. This chapter teaches you how to handle these rhythmic illusions.

Listening: The Traditional Approach

A popular myth is that the only way to learn to swing is by listening to jazz recordings and concerts. True, this is how jazz players typically learn swing. However, most of the qualities of swing can be explained on paper with simple guidelines. You can then apply these guidelines when you read swing music or improvise on swing tunes. Of course, you still need to listen to soloists who swing so you can pick up on the subtleties of the style. But understanding the guidelines of swing can help you learn swing rhythms faster and easier.

Teaching by Rote: The Limited Approach

Music teachers often teach swing rhythms by singing the rhythms to students. This is OK in the short run, but the danger is that students then depend on the teacher for figuring out the rhythms. When the students understand the principles of swing rhythms, including articulations and accents, they can correct their own rhythmic mistakes. Then the teacher can concentrate on other areas of improvisation and performance.

Swing Rhythm and Articulation Guidelines

Remember: These are guidelines, not hard-and-fast rules. Still, it’s best to learn them first so you’ll understand how to make exceptions later.

2.25 Quarter-Notes and Quarter-Rests

*Mentally divide each quarter-note into three eighth-note triplets. Swing quarter-notes are usually played staccato, so they are about one triplet of sound and two triplets of silence.
Example 2.25 - Dividing quarter-notes into triplets

Offbeat quarters (tied 8ths) are divided similarly:

Example 2.25a - Dividing quarter-notes into triplets

*2 Mentally divide each quarter-rest into three eighth-note-triplet rests.

Example 2.25b - Dividing quarter-rests into triplet rests

This may seem crazy, because sound doesn’t happen during rests. Or does it? Is someone playing while you’re resting? Even if not, the musical tempo and rhythmic feel should continue steady during silence. It’s important to feel the underlying triplets of rest just as securely as you feel the triplets of sound.

2.26 Eighth-Notes and Eighth-Rests

In swing, an eighth-note is not equal to half of a quarter note. Instead, the eighth-note varies in length, depending on whether it comes on the beat (downbeat) or off the beat (offbeat).

*3 A downbeat 8th-note is like two tied 8th-note triplets; an offbeat 8th is like one 8th-note triplet.

Example 2.26 - Dividing 8th-notes into triplets

*4 Likewise, downbeat eighth-rests are “two triplets” long; offbeat eighth-rests are “one triplet” long (you rarely see offbeat eight-rests; they’re usually handled with staccato quarter-notes).

Example 2.26a - Dividing eighth-notes and eighth-rests into triplets
To play swing eighth-notes, you alternate between “two-triplet” and “one-triplet” eighth-notes. That’s easy enough for groups of eighth-notes. But when an eighth-note or rest is followed by some other rhythm, you need to correctly subdivide each note value into triplets to keep the correct swing feeling.

**Try It: Marking Triplets, Quarters & Eighths**

Under each note and rest in the swing examples below, write the number of 8th-note triplets. (Check the answers at the end of this chapter.) Quarter-note values and rests get three triplets; downbeat 8th-notes and rests get two triplets; offbeat 8ths get one triplet.

Example 2.26b - Mark the triplets (answers at the end of this chapter)

Example 2.26c - Mark the triplets (answers at the end of this chapter)

**Exercise 2.26 Marking Triplets, Quarters, Eighths**

**2.27 Eighth-Note Articulations**

Often, articulations for swing eighth-notes are not marked in the music. Even when they are, they might be marked wrong. The guidelines below help you assign legato or staccato articulations to eighth-notes.

*5* An eighth-note is **legato** (full value) if it’s directly followed by another note; it’s **staccato** if it’s directly followed by a rest. **Important:** The articulation for an eighth-note depends on what comes directly after it, not on whether it comes on or off the beat.

To make an offbeat (“one-triplet”) eighth-note staccato, you play it a little shorter than one triplet. This example shows articulations for swing 8ths:

Example 2.27 - Articulations for swing eighth-notes

*6* An eighth-note with nothing after it (at the end of the tune) is staccato.

Now what about an 8th-note just before a page turn? That depends on what’s at the beginning of the next page. If the next page starts on a note, the note before the page turn is legato; if the next page starts with a rest, the previous note is staccato. This same principle applies to 8th-notes at the end of a line; you need to see what’s at the start of the next line.

That’s a good reason to read ahead, because you won’t know how to articulate the last eighth-note on a page or line until you see what’s after it.

**Try It: Articulations for Quarters & Eighths**
In the examples below, put dashes under legato notes and a dots under staccato notes. Quarter-notes are staccato; eighth-notes follow the rules above.

Example 2.27a - Mark the articulations (answers at end of chapter)

Example 2.27b - Mark the articulations (answers at end of chapter)

**Exercise 2.27  Marking Articulations for Quarter and Eighth Values**

**2.28  Dotted Quarter-notes and Longer Notes**

Dotted quarter-notes in swing are not all the same value.

*7  Downbeat dotted quarter-notes get five triplets; offbeat dotted quarters get four triplets. Like eighth-notes, side-by-side dotted quarters vary in length. The quarter-note portion always gets three triplets; the dot (which represents an eighth-note) gets two if on the beat, or one if off the beat, just like a swing eighth-note. For example:

Example 2.28 - Dividing dotted-quarter values into triplets

Notice that longer notes (half-notes, etc.) get the appropriate amount of triplets:

Example 2.28a - Triplets for longer notes

*8  Dotted quarter-notes, and longer notes, are legato.

Example 2.28b - Articulations for longer notes

**Exercise 2.28  Marking Triplets for Dotted-Quarter Values and Longer**
2.29 Written Triplets
Here are some guidelines for written triplets and rests:

*9 Each written eighth-note triplet gets one triplet.

*10 8th-note triplets use the same articulation rules as 8th-notes: they’re legato if directly followed by a note, or staccato if directly followed by a rest.

*11 Quarter-note triplets get two triplets each.

*12 Quarter-note triplets are legato if directly followed by a note. If directly followed by a rest, they can be legato or staccato.

*13 Half-note triplets are 4 triplets each and legato.

✔ Try It: Marking for Triplets and Articulations
Under each note below, write a dash for legato or dot for staccato. Mark triplets above each note.

```
\( \text{Example 2.29 - Mark triplets \\& articulations (answers at end of chapter)} \)
```

```
\( \text{Example 2.29a - Mark triplets \\& articulations, part 2 (answers, end of chapter)} \)
```

✔ Exercise 2.29 Marking for Triplets and Articulations

Swing Accent Guidelines
Swing accents are important but often misunderstood.

2.30 Accent Guidelines
Here are some guidelines for playing swing accents:

*14 The beginning and ending notes of a phrase are naturally accented.

*15 Quarter-notes (and longer notes) are generally accented, whether on or off the beat.

*16 Offbeat eighth-notes are generally accented. This is a skill that requires practice, especially for classically trained musicians who are used to accenting downbeat eighth-notes. In a phrase of eighth-notes, the accents should usually be light.

*17 An eighth-note at the top of a contour is accented, whether on or off the beat.
An eighth-note at the bottom of a contour can be “ghosted” (played lightly or with a half-sound), unless it’s the last note of a phrase.

**Try It: Using Swing Accents**

In the example below, remove any accents that don’t belong and add any accents that are missing.

```
>   >   >
```

Example 2.30 - Fix the accent markings (answers at end of chapter)

**Exercise 2.30 Using Swing Accents**

**Variations in Swing**

2.31 Once you’re comfortable using the swing guidelines in this chapter, you can occasionally try some variations such as:

- Using even eighth-notes
- “Laying back” on the tempo
- Using exceptions in rhythms and articulations.

**Using Even Eighth-Notes in Swing**

As the tempo increases to about quarter-note = 200 or faster, eighth-notes should be played more evenly, since it’s awkward and less meaningful to subdivide triplets at fast speeds. However, the offbeat eighth-notes are still accented (see Swing Accent Guidelines above).

Another form of even eighth-notes are “cool” eighth-notes. In “cool style” swing, as in some Miles Davis solos, 8th-notes are played more evenly, even at medium tempos.

For variety, you can blur the line between even eighth-notes and swing eighth-notes:

1) Play some eighth-notes as cool (even) and some as swing. You may want to gently articulate the even eighths (instead of slurring them) to make them stand out.

2) Gradually slow down a line of cool eighth-notes until you are dangerously close to being a quarter-note behind the beat; then stop the phrase.

3) Use the slowing technique of method 2, but snap back to tempo with exaggerated swing 8th-notes.

**Exercise 2.31 Mixing Cool and Swing Styles**

2.32 Laying Back on the Tempo

In medium and slower tunes, you can play all your swing rhythms slightly slower, creating lines that are “laid back” behind the tempo. Most good jazz soloists lay back a little on swing rhythms; some soloists (Dexter Gordon, Miles Davis, etc.) lay back more.

As you experiment with laid back swing phrases, don’t slow down so much that you’re a beat behind, and don’t let your rhythm section slow down with you – keep the contrast in tempos secure.
Swing Exceptions
Once you master these articulation guidelines, try these “exceptions to the rules” for variety:

- Play some quarter-notes legato instead of staccato.
- Occasionally, play the first (downbeat) 8th-note of a pair staccato. This is like the “shuffle” style.
- Alternate between legato and staccato on triplets (quarter-note or eighth-note).
- Try backwards eight-note pairs (1 triplet-2 triplets).

✔ Exercise 2.32  Laying Back and Swing Exceptions

Chapter Review
1) Many swing rhythms sound different from how they are written (“optical illusions”).
2) Quarter-note and quarter-rest values should be subdivided into three eighth-note triplets.
3) Swing eighth-notes are uneven. A downbeat eighth-note equals two triplets, while an offbeat eighth-note equals one triplet.
4) A swing eighth-note is legato if followed by a note, or staccato if followed by a rest.
5) Offbeat swing eighth-notes are usually accented.
6) Other guidelines apply to triplets, articulations, and accents for different swing rhythm values.
7) Swing eighth-notes are played more evenly at faster tempos or when the “cool” style is played.
8) “Laying back” means playing swing rhythms slightly behind the beat.
9) Exceptions in swing phrasing include legato quarter-notes, staccato downbeat 8ths, varied triplet articulations, and “backwards” 8ths.

Sample Answers: Triplets and Articulations
Here are the suggested markings for examples 2.26 through 2.30 in this chapter:

Answer for example 2.26b - Marking triplets

Answer for example 2.26c - Marking triplets, cont’d.
Expressions

*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art.* Jean Cocteau

*A man there was and they called him mad; the more he gave the more he had.* John Bunyan

*If you would create something you must be something.* Johann Wolfgang von Goethe

*Correction does much, but encouragement does more. Encouragement after censure is as the sun after a shower.* Johann Wolfgang von Goethe

*I may disapprove of what you say, but will defend to the death your right to say it.* Voltaire
2D: Three and Four

In this chapter you’ll learn about:

- 3-Against-4
- Triplet Contours
- 4-Against-3

The driving rhythmic force in jazz is the constant struggle between groups of two beats (or four beats) and groups of three beats. This is what creates the basic swing rhythms you learned about in Chapter 2C: Swing Rhythms. You can use 3-against-4 to your advantage in many different ways in your solos. This chapter also explains interesting ways to use triplet contours and 4-against-3 groups in your solos.

3-Against-4

Playing three notes or beats against a background of four adds rhythmic tension and interest. The great improvisers use patterns of 3-against-4 skillfully. Here are some ways you can create a feeling of 3-against-4:

- Use 3/4 rhythms in a 4/4 tune
- Play 3-note or 6-note contours of eighth-notes

2.33 Playing 3/4 Rhythms in 4/4 Tunes

When you play a 3/4 rhythm in a 4/4 tune, you can repeat the 3/4 rhythm so the feeling of 3-against-4 is strong. Each time you play the 3/4 rhythm, the melody seems to repeat one beat earlier, compared to the 4/4 background. After three bars (or four 3/4 rhythms) the 3/4 melody repeats on its original beat.

The examples below repeat a 3/4 rhythm in a 4/4 meter. The first example starts on beat 1 of bar 1; the second starts the 3/4 rhythm in the middle of bar 1. Each 3/4 rhythm is double-underlined.

Example 2.33 - 4/4 Melody with 3/4 rhythm (beat 1)

Example 2.33a - Same, but start in middle of bar

You can use rests, offbeats, and triplets in the 3/4 rhythm. Here are some sample rhythms:
Examples of 3/4 rhythms to repeat in a 4/4 tune

Another 3-against-4 idea is to play consecutive dotted quarter-note values; each contains three eighth-notes.

Exercise 2.33  Playing 3/4 Against 4/4

2.34  3-Note or 6-Note Contours

Another way to use-3 against-4 is to play three-note contours of eighth-notes. After each new three-note group, the rhythm shifts to the downbeat or to the offbeat. For easy recognition, repeat the same contour several times. Below are examples of 3-note contours of eighth-notes that ascend, descend, or both. Each contour is double-underlined.

Example 2.34 - Ascending 3-note contours

Example 2.34a - Descending 3-note contours

Example 2.34b - Mixed ascending/descending 3-note contours

You can also use contours of 6 eighth-notes to create a feeling of 3-against-4. The example below has a wider skip after each group to make the groups stand out:

Example 2.34c - 6-note contours (3 against 4)

Exercise 2.34  Using 3-Note and 6-Note Contours
2.35 Playing Triplet Contours of 2
In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 2. To do this, repeat the contour every two notes. For example:

Example 2.35 - Quarter-note triplets, groups of 2  
Example 2.35a - More quarter-note triplet groups

Example 2.35b - 8th-note triplets, groups of 2

Exercise 2.35  Playing Triplet Contours of 2

2.36 Playing Triplet Contours of 4
In 4/4 tunes, you can fit 8th-note triplets or quarter-note triplets into contour-groups of 4. To do this, repeat the contour every 4 notes. For example:

Example 2.36 - Quarter-note triplets, groups of 4

Example 2.36a - 8th-note triplets, groups of 4

Another contour of 4 is tying the third and fourth triplets in a triplet sequence:

Example 2.36b - Group of four triplets with a tie
Exercise 2.36  Playing Triplet Contours of 4

4- Against- 3

4-against-3 is used less often than 3-against-4, but it’s still a great idea to use in solos.

2.37  Playing 4/4 Rhythms in a 3/4 Tune

When you play 4/4 rhythms in a 3/4 tune, you can repeat the 4/4 rhythm so the feeling of 4-against-3 is strong. In the example below, the 4/4 rhythm begins with a quarter-note, followed by six eighth-notes.

Example 2.37 - 3/4 melody with 4/4 rhythms

There are many other 4/4 rhythms you can play in 3/4 tunes, including ones that use offbeats or rests.

Exercise 2.37  ✔ Playing 4/4 Against 3/4

2.38  4-note Contours in a 3/4 Tune

In 3/4 you can repeat contours of four 8th-notes:

Example 2.38 - 3/4 melody with 4-note contours

A more complex way to play 4 against 3 is to play contours of four consecutive offbeat quarter-note values in 3/4 time. (Also try ascending or mixed contours with these.)

Example 2.38a - 3/4 melody with 4-note contours

Exercise 2.38  ✔ Playing 4-note Contours in 3/4

2.39  4-note Brackets in a 3/4 Tune

A 4-note bracket fits four quarters into a 3/4 bar. The example below shows 4-note brackets. You can also put 8th-notes anywhere in the bracket.
Example 2.39a - 4-note brackets in 3/4

“Three and Me” on the BRIDJJ CD is a jazz waltz (3/4 time) with many 4-note brackets.

Exercise 2.39  Playing 4-note Brackets in 3/4

Chapter Review

1) To play 3 against 4, use
   A) 3/4 rhythms in 4/4 tunes
   B) Three-note or six-note contours of eighth-notes.

2) To play 4 against 3, use
   A) 4/4 rhythms or four-note contours in 3/4 tunes
   B) Triplet contours of 2 or 4
   C) 4-note brackets in 3/4
   D) Groups of four triplets with two of them tied together.

Expressions

*Change starts when someone sees the next step. W. Drayton
*Always do what you are afraid to do. Ralph Waldo Emerson
*There is nothing so captivating as new knowledge. P Latham
*After all is said and done, sit down. Bill Copeland
*Most problems precisely defined are already partially solved. Harry Lorayne
*The most valuable of all talents is that of never using two words when one will do. Thomas Jefferson
Good writing is a kind of skating which carries off the performer where he would not go. Ralph Waldo Emerson
Silence is not always tact, and it is tact that is golden -- not silence. Samuel Butler
*The eternal stars shine out as soon as it is dark enough. Thomas Carlyle
*Command large fields, but cultivate small ones. Virgil
In this chapter you'll learn about:

- Trills
- Grace Notes
- Turns
- Neighbor tones
- More About Expression

Embellishments are extra notes played quickly that add variety to the melody. The embellishing notes are usually close in pitch to the melody notes. Common types of embellishment in improv include trills, grace notes, turns, and neighbor tones.

You should use embellishments like other expression: occasionally and with subtlety. Some players litter their phrases with so many embellishments that those notes lose their beauty and simply become annoying.

**Trills**

**2.40 Using Trills**

A trill occurs when you alternate rapidly between a note and the note above it. Unlike classical trills, you don't have to resolve your improvised trills. Here are some things you can do to get variety in your trills:

1. Play some trills slower, some faster. Slower trills need to be held out longer; faster trills can be shorter or longer.
2. Accelerate a trill until it's as fast as you can play it, or slow it down until the notes become quarter-note triplets.
3. Trill to a chromatic tone. For example, on a CMa7 chord you can trill from G to Ab, or from D to Eb.
4. Use consecutive trills, such as a new trill on every half note. You can also make trills go up or down chromatically.
5. Crescendo or decrescendo in the middle of trills.
6. Horn players can bend the trilled pitches slightly up or down, for an out-of-key effect.

When you end a trill, you don’t have to hold out the bottom note, as classical music often does. Instead, you can play the bottom or top note as an eighth-note and continue the contour up or down, or use any other method that works for you.

**Exercise 2.40 Playing Trills**

**2.41 Wider Trills**

A wider trill uses an interval of a minor third or more, up to an octave. For brass players, some wider trills end up played as “lip trills,” which are more difficult to do quickly as the interval approaches an octave. Wider trills are somewhat easier for woodwinds and even easier for keyboards and fretted instruments.

**Exercise 2.41 Playing Wider Trills**
**2.42 Using Grace Notes**

A grace note is a quicker note played just before one of the notes in a phrase. The grace note is usually a step away from the following note, as in the first example below. It can also be a wider interval, as in the second example below:

```
Example 2.42 - Stepwise grace note
Example 2.42a - Wide-interval grace note
```

Some points to remember about grace notes:

- You should play the grace note somewhat softer than the note that follows it.
- A grace note is usually played from above the following note, but occasionally you can play one from below.
- Grace notes are harder to insert into fast passages; they end up sounding like eighth-note triplets amid fast eighth-notes.

Wind players and vocalists can also play the grace note as a muted sound, such as half-valved, half-keyed, or half-voiced. For details on these and other techniques, see Special Effects in Vol. 2 of The Art of Improvisation.

**✓ Exercise 2.42   Playing Grace Notes**

**Turns**

**2.43 Using Turns**

A turn sounds like two stepwise grace notes played together. To create a turn, you play a given note on its beat, add a note just above it, and play the first note again, all within the space that the given note would take. This turns an eighth-note into three triplet sixteenths, as in the example below.

```
Example 2.43 - Original motif
Example 2.43a - Turn added to motif
```

**✓ Exercise 2.43   Playing Turns**

**Neighbor Tones**

**2.44** A neighbor tone is a note that’s a step above or below your downbeat target note. You play it quickly, then you return to the target note. The example below shows a lower
neighbor tone and an upper neighbor tone marked with arrows; the target notes are marked with the letter “t.”

\[ \text{Example 2.44 - Lower neighbor tone; upper neighbor tone} \]

**Exercise 2.44  Using Neighbor Tones**

More About Expression

Volume 2 of The Art of Improvisation has a chapter on special effects for all major instruments. When combined with variations in dynamics, accents, and articulations, special effects can be a powerful means of expression (as long as the effects aren’t overdone).

Below are several recommended CD recordings by jazz improvisers that combine special effects with artful expression. Highlights for each solo are given.

“*I Remember You*” - Marcus Roberts
This piano solo is on the CD *As Serenity Approaches*.

- Chords are quickly arpeggiated across both hands instead of struck at once, giving a harp-like sound.
- Occasional notes are accented strongly for surprise, with pauses afterward.
- Two unarpeggiated chords near the end.
- Slow arpeggios and unexpected notes near the end.

“The Seductress” - Wynton Marsalis
This trumpet solo is on the CD *Standard Time, Vol. 3*.

- Plunger mute throughout.
- Soft falls at the ends of notes; rubato and vibrato.
- Nine consecutive bends near end of tune.

“*J.C. on the Set*” - James Carter
This tenor sax solo is on the CD *J.C. on the Set*.

- High-pitched growls, low “thoits,” upward rips.
- Alternate fingerings.
- Slow bends on long notes, wide vibrato,
- Altissimo and “scream-notes.”

“*Spain*” - Bobby McFerrin
This vocal solo is on the CD *Play*, with Chick Corea.

- Quick, wide leaps sound like harmonics.
• Occasional gargling sounds.
• “Ee” to “ooh” vocal sounds on melody.
• Percussion sound with tongue.
• Bassline with chest thumps during piano solo.
• Mix of percussive and muted attacks.
• Bends and growl in voice on last note.

Chapter Review

1) Common embellishments include trills, grace notes, turns, and neighbor tones.
2) A trill occurs when you alternate rapidly between a note and the note above it.
3) A wider trill is one that spans a minor third or more, up to an octave.
4) A grace note is a quicker note played just before one of the notes in a phrase.
5) A turn is like two stepwise grace notes together.
6) A neighbor tone is a note that’s a half-step above or below your downbeat target note. It’s played quickly, then you return to the target note.

Expressions

*Carelessness does more harm than a want of knowledge. Benjamin Franklin
*The best effect of any book is that it excites the reader to self activity. Thomas Carlyle
*The risk of a wrong decision is preferable to the terror of indecision. Maimonides
*Criticism comes easier than craftsmanship. Zeuxis
*Guard your spare moments. They are like uncut diamonds. Discard them and their value will never be known. Improve them and they will become the brightest gems in a useful life. Ralph Waldo Emerson
*The woods are lovely, dark and deep, but I have promises to keep and miles to go before I sleep. Robert Frost
*I’m always fascinated by the way memory diffuses fact. Diane Sawyer
*A ship in harbor is safe, but that is not what ships are built for. John A. Shedd
*Genius means little more than the faculty of perceiving in an unusual way. William James
*For more than forty years I have been speaking prose without knowing it. Moliere
2F: Melodic Development

In this chapter you’ll learn about:

- Expanding Intervals
- Shrinking Intervals
- Omitting Ending Notes
- Adding Notes
- Inverting Contours
- Retrograde

This chapter explains tools you can use to develop your solo ideas. As with any musical tool, melodic development should help you create ideas, but not be an end in itself.

Expanding Intervals

Expanding intervals are ones that widen as they repeat. The skips don’t need to be filled in; they can stand as they are. The original interval should usually be a fourth or smaller so the interval will have enough room to expand. You can also vary rhythms of the intervals.

2.45 Types of Expanding Intervals

There are several basic ways to expand an interval:

1) Raise the top note.
2) Lower the bottom note.
3) Raise the top note and lower the bottom note.
4) For an upward skip, raise both notes: the bottom note goes up a step, the top note goes up more.
5) For a downward skip, lower both notes: the top note goes down a step, the bottom note goes down more.

Raising the Top Note

The example below expands an interval by raising the top note. The rhythms in this example repeat exactly, but you can also change them for variety.

Example 2.45 - Expanding an interval: top note goes up

The expanding interval can be at the end of a motif:

Example 2.45a - Expanding an interval at the end of a motif

or in the middle of a motif:
Example 2.45b - Expanding an interval in the middle of a motif

**Lowering the Bottom Note**
This example lowers the bottom note:

Example 2.45c - Expanding an interval: bottom note goes down

**Raising the Top and Lowering the Bottom**
The examples below expand an interval by raising the top note and lowering the bottom note each time the skip repeats. This expands the interval quickly, so it’s usually best to start with a smaller skip.

Example 2.45d - Expanding a skip: top note up, bottom note down

**Raising Both or Lowering Both**
You can also make the bottom note move in the same direction as the top note. To expand the interval, the bottom note usually moves by a step, and the top note moves by a wider interval. This makes the range of the melody quickly accelerate upwards or downwards.

Example 2.45e - Expanding a skip: bottom note up, top note up more

✔️ **Try It: Expanding Intervals**
Develop the motifs below several times, using different expanding intervals.

Examples 2.45f and 2.45g - Practice examples for expanding intervals

✔️ **Exercise 2.45 Expanding Intervals**
Shrinking Intervals

Shrinking intervals are ones that narrow as they repeat. The original interval should be a 4th or larger so the interval has room to shrink. Most of the principles of expanding intervals apply in reverse to shrinking intervals. You can also vary the rhythms of the shrinking intervals.

**2.46 Ways to Shrink Intervals**

There are several basic ways to shrink an interval:

- Lower the top note.
- Raise the bottom note.
- Lower the top note and raise the bottom note (this works best for wide skips).

To shrink an interval you can lower the top note:

![Example 2.46 - Shrinking an interval, top note down](image)

Or you can raise the bottom note:

![Example 2.46a - Shrinking an interval, end of a motif](image)

With wider intervals, you can raise the bottom note and lower the top note each time the skip repeats. This shrinks the interval faster and adds variety.

![Example 2.46c - Shrinking an interval: bottom note up, top note down](image)

**Try It: Shrinking Intervals**

Develop the motif below several times, using different shrinking intervals.

![Example 2.46d - Practice example for shrinking intervals](image)

**Exercise 2.46 Shrinking Intervals**

(Lightning Bolt 2 — Apprentice)
Omitting Ending Notes

You can omit one or more notes from the end of a motif. This lets you develop motifs as they get simpler.

2.47 Ways to Omit Ending Notes

Below is an example of omitting a motif’s last note.

```
\[ \text{Example 2.47- Omitting an ending note} \]
```

Another way to do this is to omit one or two ending notes each time you repeat the motif, until the motif becomes very short:

```
\[ \text{Example 2.47a - Gradually omitting ending notes} \]
```

Although you can also omit notes from the start or the middle of a motif, it’s usually easier to think of repeating the parts of the motif you want (not omitting the parts you don’t want).

✔ Try It: Omitting Ending Notes

Change each motif below in 3 different ways, omitting notes from the end of each.

```
\[ \text{Examples 2.47b and 2.47c - Practice exercises for omitting notes} \]
```

Exercise 2.47 Omitting Ending Notes

Adding Notes

You can add notes to the end, beginning, or middle of a motif. It’s usually best to add just a few notes, so the motif will still be recognized and “baggage” will be avoided. Adding notes in the middle is a little more difficult, as it requires that you distinctly remember the beginning, middle, and end of the motif you played.

2.48 Ways to Add Notes to a Motif

Here are some ways to add notes in a motif.
Example 2.48 - Adding notes to the end of a motif

Example 2.48a - Adding notes to the start of a motif

Example 2.48b - Adding notes in middle of motif

✔️ Try It:  Adding Notes to a Motif

Add notes to the ends of the following motifs:

Examples 2.48c and 2.48d - Practice exercises for adding notes

✔️ Exercise 2.48  Adding Notes to a Motif

Inverting Contours

Contour inversion occurs when you repeat a motif and reverse its contour. The inversion goes up where the original goes down, and down where the original goes up. This is a more subtle effect; it usually works best if you keep the motif’s rhythm the same. When inverting a contour, you can use the same or other intervals.

2.49 Ways to Invert a Contour

Below are examples of inverting the contours of motifs.
Try It: Inverting Contours

Develop these motifs by inverting their contours:

Examples 2.49b and 2.49c - Practice exercises for inverting the contour

Exercise 2.49 Inverting Contours

Retrograde

2.50 Retrograde means playing the notes of an idea (but not the rhythms) in backwards order. Retrograde usually works best with ascending or descending melodies. Don’t use a perfectly balanced mixed contour (same number of notes up and down). That makes the retrograde version sound identical to the original, which is not what you want.

Example 2.50 - Contour inversion, same intervals

Exercise 2.50 Using Retrograde

Chapter Review

1) The basic ways to expand an interval are:
   A) Raise the top note or lower the bottom note.
   B) Raise the top note and lower the bottom note.
   C) Raise both notes.
   D) Lower both notes (top note by a step, bottom note by more).
2) The basic ways to shrink an interval are:
   A) Lower the top note.
   B) Raise the bottom note.
   C) Lower the top note and raise the bottom note.
3) You can omit notes from the end of a motif.
4) You can add notes to the end, beginning, or middle of a motif.
5) You can invert the contour of a motif, with exact or changed intervals.
6) Retrograde is a melody played backwards, with the same rhythm.
Development Exercises: Level 2

These development exercises help you practice what you have learned in Chapter 2F: Melodic Development. You can develop the motifs using the six techniques listed for each motif. Some techniques may not apply to all notes in a given motif; in that case, do as much as is possible. For more practice, write extra examples on music paper. Most of these motifs are also found in Development Exercises, Level 3 but with different development tools applied.

Motif 1

```
\begin{music}
\addnottab\setclef=treble\setfingerprint=4\setdefaulttransposition=0
\motif{2}{4}
\end{music}
```

Omit notes from end  Add notes to end  Shrink interval(s)

Expand interval(s)  Invert contour  Retrograde

Motif 2

```
\begin{music}
\addnottab\setclef=treble\setfingerprint=4\setdefaulttransposition=0
\motif{2}{4}
\end{music}
```

Omit notes from end  Add notes to end  Shrink interval(s)

Expand interval(s)  Invert contour  Retrograde

Motif 3

```
\begin{music}
\addnottab\setclef=treble\setfingerprint=4\setdefaulttransposition=0
\motif{2}{4}
\end{music}
```

Omit notes from end  Add notes to end  Shrink interval(s)

Expand interval(s)  Invert contour  Retrograde

Motif 4

```
\begin{music}
\addnottab\setclef=treble\setfingerprint=4\setdefaulttransposition=0
\motif{2}{4}
\end{music}
```

Omit notes from end  Add notes to end  Shrink interval(s)

Expand interval(s)  Invert contour  Retrograde

Motif 5

```
\begin{music}
\addnottab\setclef=treble\setfingerprint=4\setdefaulttransposition=0
\motif{2}{4}
\end{music}
```

Omit notes from end  Add notes to end  Shrink interval(s)

Expand interval(s)  Invert contour  Retrograde

Motif 6
Expand interval(s)  Invert contour  Retrograde

Motif 7
\[ \text{Omit notes from end} \quad \text{Add notes to end} \quad \text{Shrink interval(s)} \]

Motif 8

Motif 9

Motif 10

Motif 11

Motif 12

Omit notes from end  Add notes to end  Shrink interval(s)
Motif 13

\[ \text{Omit notes from end} \quad \text{Add notes to end} \quad \text{Shrink interval(s)} \]

Expand interval(s) \quad Invert contour \quad Retrograde

Motif 14

\[ \text{Omit notes from end} \quad \text{Add notes to end} \quad \text{Shrink interval(s)} \]

Expand interval(s) \quad Invert contour \quad Retrograde

Motif 15

\[ \text{Omit notes from end} \quad \text{Add notes to end} \quad \text{Shrink interval(s)} \]

Expand interval(s) \quad Invert contour \quad Retrograde

Motif 16

\[ \text{Omit notes from end} \quad \text{Add notes to end} \quad \text{Shrink interval(s)} \]

Expand interval(s) \quad Invert contour \quad Retrograde
2G : Tune Forms

In this chapter you’ll learn about:

- Learning the Form of the Tune
- AABA Form
- Other Common Tune Forms

Recognizing the basic form of a tune helps you learn jazz standards more quickly and reliably. It also helps you keep your place in a solo, following the chords accurately without getting lost in the tune.

Learning the Form of the Tune

Almost every jazz tune has the following elements, in one way or another:

- Introduction (not part of the main progression)
- Main melody (A section)
- Contrasting melody or bridge (B section)
- Solos that repeat the A and B sections with improvisation instead of the original melody
- Ending (return of main melody, sometimes a coda).

To improvise successfully, you must always know where you are in the form of the tune at any moment. This helps you play the correct chord changes and prepares you for new sections in the tune. While another player is soloing, you can hum the original melody of the tune to arrive at each new tune section at the correct bar (especially helpful in drum solos).

2.51 Seeing the Tune Form

A lead sheet contains the melody and chords for the tune you’re playing. As you examine a lead sheet, you can usually find the form of the tune by looking for common “road signs” (such as double barlines, repeats, D.C., and D.S. al Coda) that define the sections.

In the sample tune below, the form is A A B C. Each new section follows a double bar.

```
Cm7   |  F7  |  BbMa7  |  EbMa7  |
Am7b5 |  D7  |  Gm7    |  •/•     :
Am7b5 |  D7  |  Gm7    |  •/•     |
Cm7   |  F7  |  BbMa7  |  •/•     |
Am7b5 |  D7  |  Gm7    |  Gb7    |  Fm7  E7  |
Eb7   |  D7b9|  Gm     |  •/•     |
```

Example 2.51 - “Autumn Leaflets” tune with A A B C form
Common Tune Forms

Besides the AABC form there are two other tune forms you’ll see often: blues (a 12-bar form) and AABA (a 32-bar form). The tunes in 200 Standard Tunes don’t contain blues; for blues; see Chapter 1G: Chords, Keys, and Progressions. The 32-bar AABA form is discussed below. Other common tune forms include AAB and ABA.

AABA Form

An AABA tune has four sections: the A section is played twice, then a contrasting B section, then the A section. This means once you learn just the A and B section chords, you’ve learned the chords for the tune.

2.52 Recognizing AABA Tunes

Below is a simplified version of “Satin Dollar,” an AABA tune. Lines 1 and 2 are the “A” section; lines 3 and 4 are the “B” section; and the DC al Fin creates the final A section.

```
Dm    G7 | Dm    G7 | Em    A7 | Em    A7 |
Am    D7 | Abm   Db7 | CMa7   |
Gm    | C7    | FMa    |
Am    | D7    | G7     | Fin
```

Example 2.52 - “Satin Dollar” tune with A A B A form

In the real chord progression for this tune, first and second endings are used. This is called an A A´ B A´ form; the “prime” mark (A´) indicates that the A section has changed slightly. In the example below, the A section is the first two lines of the tune, while the A´ section is the first two lines but with the second ending instead of the first ending.

```
Dm    G7 | Dm    G7 | Em    A7 | Em    A7 |
| 1 -----------------------------
Am    D7 | Abm   Db7 | C7    B7 | Bb7   A7 |
| 2 -----------------------------
| CMa    | Fin
Gm    | C7    | FMa    |
Am    | D7    | G7     | Fin
```

Example 2.52a - “Satin Dollar” tune with A A´ B A´ form

Although AABA and its variations are fairly simple, there’s a problem that can trip you up: when you play the last A and repeat back to the first two A’s, you’ve played three A’s in a row, which can throw you off unless you’re concentrating. This is typical in modal tunes like “Impressions” and “Milestones.” In those tunes, each section is eight bars of a single chord...
(8 bars of D Minor, 8 bars of D Minor, 8 bars of Eb Minor, 8 bars of D Minor). Because
the chords don’t change within each section, it’s easy to lose track of where you are in the
overall form.

📍 Exercise 2.52  AABA Tunes

2.53 Recognizing “I Got Rhythm” Tunes
Gershwin’s “I Got Rhythm” tune is one of the most popular jazz chord progressions (also
known as “Rhythm changes”). It’s also a variation of an AABA, with these chords:

\[
\begin{align*}
\text{BbM} & | \text{Cm} & \text{F7} & | \text{BbM} | \text{Cm} & \text{F7} | \\
& | \text{1} & \text{------------------------} & \text{4} & \text{------------------------} & \\
\text{BbM} & \text{Bb7} & \text{EbM} & \text{E°} & \text{BbM} & \text{Gm} & \text{Cm} & \text{F7} : | | \text{Fin} & \\
& | \text{2} & \text{------------------------} & \text{3} & \text{------------------------} & \\
\text{D7} & | \text{•/•} & \text{G7} & | \text{•/•} & | \\
\text{C7} & | \text{•/•} & \text{F7} & | \text{•/•} & | \text{D.C. al Fin} & \\
\end{align*}
\]

Example 2.53 - “I Got Rhythm” progression

The A section revolves around the key of Bb. While you’re getting used to the chords, you
can play over a Bb Major scale all the way through the A section. The B section starts up a
third from Bb (with D7) then moves around the circle of fourths until returning to Bb.
Some tunes based on “I Got Rhythm” use different chords in the bridge. Below is a
common example of these altered bridge chords:

\[
\begin{align*}
\text{Fm7} & | \text{Bb7} & | \text{EbM} & | \text{Ebm} & | \text{•/•} & | \\
\text{Gm7} & | \text{C7} & | \text{Cm} & | \text{F7} & | & \\
\end{align*}
\]

Example 2.53a - Alternate bridge to “Rhythm” progression

📍 Exercise 2.53  I Got Rhythm Tunes

Other Common Tune Forms

2.54 Below are some examples of other tune forms, taken from 200 Standard Tunes. In each
tune, the first chord of each new section is underlined.
A B (or A A’) - “Summer Dime”

Am6 E7 | */ • | */ • | Am E7 Am |
Dm FMa6 | Dm FMa7 | E7 B7 | E7 ||
Am6 E7 | */ • | */ • | Am D7 |
CMa Am | D Ma E7 | Am | */ • ||

Example 2.54 - “Summer Dime” progression - A B

ABC - “Sole R”

Cm | */ • | Gm | C7 |
FMa | */ • | Fm | Bb7 |
EBMa | Ebm Ab7 | DbMa | Dm7b5 G7+9 |

Example 2.54a - “Sole R” progression - A B C

ABAC - “Some Day My Prints Will Come”

BbMa | D7+5 | EbMa7 | G7+5 |
Cm7 | G7+5 | Cm7 | F7 |

Example 2.54b - “Some Day My Prints Will Come” progression - A B A C

Exercise 2.54 Other Common Tune Forms

Chapter Review

1) Almost every jazz tune has the following elements:
   A) Introduction (usually not the main progression)
   B) Main melody (A section)
   C) Contrasting melody or bridge (B section)
   D) Solos that repeat the A and B sections with improv instead of the original melody
   E) Ending (return of main melody and sometimes a coda).
2) A lead sheet contains the melody, chords, and “road signs” for the tune.
3) One of the challenges of the AABA form is keeping track of when to play the B section, especially in modal tunes with only one chord per section.
4) A common tune form is AABA, which includes the “I Got Rhythm” progression.
5) Other common tune forms are AB, ABC, and ABAC.
In this chapter you’ll learn about:

- Handling the Tune Melody
- Building Effective Tune Sets
- More Variety in Tune Sets
- What Is There to Say?

Regardless of how well you improvise, your audience will enjoy variety in these areas:

- Tune melodies and arrangements,
- The order and length of each tune set,
- Your conversations with the audience.

This chapter explains some effective ways to provide that interest, without getting into specifics of arranging and composing tunes. Listeners who are new to jazz especially appreciate an enjoyable framework to your concert material; it makes it that much easier for them to dig into appreciating your solos.

Handling the Tune Melody

You can add interest to a tune by handling the original melody in a number of ways.

2.55 One Player on Melody

The most common approach is where one person, usually a horn player, plays the tune melody. For variety, a rhythm section player can play the melody while a horn plays a softer background part (see Melody Plus Background Line below). Or, musicians can take turns playing parts of the melody, such as a horn on the A section, piano on the B section, etc.

With slower or medium tunes, the melody player usually has space to add expression to the melody or change a few of the rhythms and pitches. Most often, the changes should be subtle so the original melody stands out.

Melody Plus Background Line

Another player can improvise a background part behind the melody by:

- Playing longer notes that harmonize with the melody. The harmony notes should be softer than the melody and usually in a lower range. You can get started on background lines by using melodic resolution with whole notes (see Chapter 3B: Melodic Connections).
- Playing fills when the melody has long notes or rests. The melody player may also want to fill in some of these places, so be ready to go back to longer notes.
- As a drummer, tuning some drums to key pitches (like 1, 3, and 5 of the home key) for a background.

Two or More Players on Melody

If two or more players play the melody, they should use the same phrasing and rhythms.

1) For slower tunes with more room for expression, use one melody player.
2) For medium-tempo tunes, one player or a melody plus background is best. If the tune is rhythmically complex, use two or more melody players.

3) Fast melodies have less room for expression but can be more technically challenging, so two or more melody players can be very effective. Consider having the bass and keyboard/guitar also double the melody instead of outlining chords.

Also consider using two- or three-part harmonies, or two or more players in unison for some of the melody.

**Exercise 2.55  Handling the Tune Melody**

### 2.56 Ending the Tune

The ending of a tune can be exciting but also risky. You could write out an exact ending, which might be better for more complex endings or for recording situations. Or, your group could agree on a basic format for the ending (lower risk, but maybe less creative), or you can “discover” the ending as it comes (higher risk, but often pleasantly surprising). You should balance risk with creativity in endings.

Here are some ways to end your tunes (but don’t overuse any one method):

- **Fermatas**: Hold the last chord and have one or more players fill. For variety, use fermatas on the last 2, 3, or 4 notes, with fills alternating between soloists.

- **1-2-3- Go**: Repeat the last few bars of the tune two more times, with a fermata after the third time.

- **Vamp and Fade**: Keep repeating the last few bars or several “made-up” bars with arbitrary chords. Fade by getting softer, by playing fewer notes, or by going from strict tempo to a looser tempo.

- **Extension**: Don’t hold the last chord together, but have one or more soloists fill at the end of the written tune, out of tempo. The fills should be brief and conversational, with an eye towards “feeling” when the tune should end.

- **Cadenza**: Stop and let one player solo freely, then bring in the last chord on cue. In a cadenza, you can vary between rubato and rhythmic playing. (See Cadenzas in Chapter 4C: Rhythmic Freedom.)

You can also use segues between tunes, where you go directly from the final notes of one tune to the first notes of the next tune.

**Exercise 2.56  Ending the Tune**

### Building Effective Tune Sets

**2.57** To build an effective set of tunes for a jazz combo performance, follow these steps:

1. Decide the best length for each tune set (such as 45 minutes). See Set Length below.

2. Decide the average length per tune (for example, 6 minutes). This may depend on the styles of tunes or the number of solos in each tune.

3. Figure the average amount of time between tunes (perhaps 1 minute), and add that to the average tune length (now 7 minutes per tune).
4. Figure the number of tunes in the set. In this example, there's time for six tunes (7 x 6 = 42, which just about hits the 45-minute limit).

5. Select the tunes, balancing different styles and considering the audience's background and tastes.

6. Put the tunes in order (see Order of Tunes below).

7. Mark one or two tunes as lower priority so they can be skipped if the set is taking too long (this happens quite frequently). Have one or two backup tunes ready if a certain tune doesn't seem right to play, or if the set is running ahead of schedule.

8. When appropriate, decide solo order and length.

**Set Length**

When you plan the length of a set, remember:

- The more solos, the longer the tunes will be.
- Soloists may decide to stretch out and lengthen solos if things are going well.
- You may need to allow time for talk between tunes, such as describing the next tune, introducing group members, announcing upcoming gigs, etc.
- In multiple sets, make each new set a little shorter if necessary to avoid fatigue.

Often, sets tend to be too long with too many tunes. Your audience is working hard to appreciate your improvisations, so don’t overload their ears. It’s a good idea to prioritize tunes beforehand and keep an eye on the clock during the set. If time is running short, lower-priority tunes can be canceled, or some solos can be dropped from tunes to speed things up. But if a tune is stretching out and really getting exciting, let it stretch; it’s better to cut a later tune than to stop the excitement when it’s happening.

**Balance**

Unless your group is emphasizing a certain style, each set should contain a balance of jazz styles, such as swing, Latin, ballads, fusion, etc. (You should lean towards the styles your group plays best or towards styles your audience might be expecting.) Each set should also contain a variety of tempos, with a slower tune in each set, a few fast tunes, and the rest of the tunes in at medium tempos.

Within a given tune, you can arrange to switch styles one or more times (such as from swing to Latin to reggae, etc.). These switches can be pre-planned or spur-of-the-moment. Switching styles can add variety and be very exciting (especially when it’s spontaneous), but avoid forcing a switch or switching too often. For ideas on style switching, see Chapter 4F: Group Interaction.

**Order of Tunes**

Choosing a good order for tunes in the set is very important. To do that,

1. Choose strong opening and closing tunes for the set. The first tune should help the group get into a good groove, and the closing tune should be energetic or unique in some way.

2. Choose the order for middle tunes:
   - Alternate styles between tunes. If two tunes in a row are the same style, alternate their tempos.
   - Alternate tempos between tunes. If two tunes in a row of the same tempo, alternate their styles.
   - If a piece is very demanding on a certain player, put that tune earlier in the set.
• If a soloist does several feature pieces, spread them out through the set (or sets).
• If two tunes have similar intros or endings, spread the tunes apart in the lineup.

Choosing tune order can be subjective and sometimes tricky. Be open to the input of the group members for the order of tunes. You may decide to scrap or swap tunes in order to get better balance or length to the set.

Exercise 2.57  Building a Tune Set

More Variety in Tune Sets

These suggestions can add variety to your tune sets:

• Play a mini-tune as a closer after the last tune of the first set. A group member can talk to the audience during the first part of it. The tempo can be fast to pick things up, or medium to ease down.
• Use a solo introduction or cadenza before the tune.
• Use interludes or segues between some tunes. In an interlude between tunes, one or more players play softly while another player talks to the audience.
• Change the style of an entire tune. For example, play a swing tune as latin or vice versa.

For more ideas on effective tune sets, attend quality live concerts. Take notes on the styles, order, and tempos of tunes in each set; see what makes a good set.

Deciding Solo Order

Avoid these common soloing problems in your group:

• Problem 1: Everyone solos on every tune. This is predictable; it leads to longer tunes or shorter solos (unless your group is a duet or trio).
• Solution 1: Decide beforehand who will solo on each tune. Unless one player is clearly the improvisation leader, try to get a balance in how much each soloist is heard. For a performance, make sure the soloist feels comfortable with soloing on a tune. You can also use “feature” tunes, where only one or two players stretch out.
• Problem 2: The soloists always go in the same order, (horns, then chords, bass, drums).
• Solution 2: For a recording, decide the order of solos beforehand. For a live performance, use one of these visual cues to signal you’re taking the next solo:
  • Raise your instrument or lean forward a bit.
  • Make eye contact with other group members.

If two players want the next solo, work it out quickly. If a player doesn’t want the next solo, he or she should signal that before the solo starts.

What Is There to Say?

Another concert element is what you say about what you play. If it’s a more formal concert, you probably won’t be saying much at all; you might just introduce tunes. In less formal
concerts or even clinics, what you say may be almost as important as what you play. Here are some suggestions for things you can talk about during informal and interactive concerts.

Informal concerts:
- Announce upcoming gigs.
- Briefly describe tunes before or after they’re played.
- Briefly introduce band members

Interactive concerts or clinics:
- Answer questions from the audience.
- Describe your instruments.
- Talk about the history of your tunes or composers.
- Tell about the group.

Keep the interactions brief and focused so they don’t detract from your concert music.

Chapter Review

1) To build an effective set of tunes for a jazz combo performance, follow these steps:
   A: Decide the best length for each tune set.
   B: Decide the average length for each tune. This depends on the styles of tunes you’ll play or the number of solos in each tune.
   C: Figure the average time between tunes and add that to the average tune length.
   D: Figure the number of tunes in the set.
   E: Select tunes with a balance of different styles.
   F: Put the tunes in a balanced performance order.
   G: Mark one or two tunes as lower priority so they can be skipped if the set is taking longer than planned. Have a tune or two ready as backups.

2) Use mini-tunes, cadenzas, segues, interludes, and good solo orders in tune sets.

3) Use variety in the number of solos per tune, the order of solos, and the length of solos.

4) When appropriate, talk with the audience, especially in informal or interactive concerts.

Expressions

*When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. Jean Cocteau

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

*These things are good in little measure and evil in large; yeast, salt, and hesitation. The Talmud

*Every man is a volume if you know how to read him. Channing
2J: A nalyzing W ritten Solos

In this chapter you’ll learn about:

- Analysis Levels
- Steps for Analysis
- Sample Solos to Analyze

So how do you spot the techniques and ideas of strong improvisers in action? One way is to analyze transcribed solos (solos written down from recordings). In written solos you may find gems of development and artistry, or you may find examples of what not to do.

Note: For a discussion of how to transcribe (write down) recorded solos, see Chapter 4J: Transcribing Solos.

Analysis Levels

With practice, you can learn to translate interesting contours, rhythms, and ideas from written solos into your own ideas. As you analyze, balance the high-level information and low-level information in the solo.

To get the high-level picture of the solo, look at the soloist’s phrases, use of ranges, contour types, etc. The idea of high-level is to see the bigger picture of how the musical pieces fit together. For more information on high-level elements in solos, see Chapter 4A: Soundscapes.

For “low-level” information, look for interesting rhythms, melodic color, expression, chord/scale matching, etc. Be sure that there’s enough evidence in the low-level information so it’s meaningful.

Steps for Analysis

Here are the steps for analyzing written solos:

1. Select an appropriate written solo.
2. Find the overall tune form and mark the tune sections.
3. Find and mark the tune’s motifs and developments.
4. Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

1: Selecting a Written Solo

When you select a written solo, look for one that:

- Has something to teach you. There is no sense in studying an unimportant solo; check the recording if possible to see how interesting the solo is.
- Is somewhat neat and organized, ideally with clean notation, chord symbols, and measure numbers.
- Corresponds to a recording you have. You can check the transcription against the recording and listen as you analyze.
2: Finding the Form and Phrases
To map out the form and phrases in the solo, first divide the solo into choruses. Look for double-bar lines every eight or 16 measures (or 12 if the tune is a blues). If there are no double-bar lines, add them. Then go through the solo and mark where each phrase ends - this helps you find the solo’s motifs.

3: Finding Motifs and Developments
Within each phrase look for motifs that are repeated with slight contrast or more contrast. Remember that motifs may be joined (no space between). Then compare each original motif and its variation to see if a development took place. Mark any development spots.

4: Finding Other Interesting Spots
Look for interesting rhythms and use of color tones or non-harmonic tones. If you have the recording, check for places where interesting expression is used.

Sample Solos to Analyze
On the next few pages are two written solos from the BRIDJJ CD “Beat the Rats.” Each solo is divided across two pages with comments that match measure numbers, as well as CD timings. To analyze these solos,
1) Cover or hide the comments at the bottoms of pages.
2) Follow the four steps above as you analyze solos.
2) Check your findings against the comments (Note: Some comments refer to later chapters in The Art of Improvisation).

Chapter Review
1) You can examine high-level and low-level information in written solos.
2) To analyze a written solo:
   A) Select an appropriate written solo.
   B) Find the overall form to the tune and mark the tune’s sections.
   C) Find and mark the motifs and developments.
   D) Mark other interesting spots in the tune that use rhythmic tools, expression, etc.

Expressions
*Fear always springs from ignorance.  Ralph Waldo Emerson
*Man's greatness lies in his power of thought.  Bronson A lott
*You don't have to blow out the other fellow's light to let your own shine.  Bernard Baruch
*For in becoming all things to all people, one eventually becomes nothing to everybody, including, and particularly to oneself.  Stephen R. Covey
*The best of a book is not the thought which it contains, but the thought which it suggests; just as the charm of music dwells not in the tones but in the echoes of our hearts.  O.W. Holmes
*When one has no design but to speak plain truth, he may say a great deal in a very narrow compass.  Steele
Comments for Bass Solo, "Precious Caboose"

*m1-2 Two bar basic motif developed throughout the entire solo.

*m5-6 Variation of bars 3-4.

*m11 Upper range of bass; see also m27-28 and m59.

*m14-17 Offbeats on “and” of 4, “and” of 1; then 1 emphasized in 17.

*m19-20 Use of quarter-note triplets and eighth-note triplets.

*m23 Consecutive downbeats to an offbeat (“and” of 4).

*m25 Varied rhythm on basic motif of m1.

*m34-36 Consecutive downbeats to consecutive offbeats.

*m43 4 against 3, using triplet contours of 4; see also m50-51.

*m50 See m17-18: last part of motif now replaced with triplets.

*m54 Repeated pitches in eighth-note triplets.

*m55-56 Rhythmic kicks played in unison with rhythm section.

*m63-64 Lower pitches signal end to solo; last quarter-note starts the return to walking bass. Dm7(Eb), nat. 7 (Db).
Comments for Trumpet Solo, "Precious Caboose"

*m1-3 Basic motif developed in 3 bars.
*m4 Eighth-quarter-eighth is variation of triplets.
*m6 Partial sequence of m5.
*m7-8 Repeated triplets with varied eighth-note triplets.
*m10 Sequence of m9, with varied rhythm.
*m12 Eighths and sixteenths vary the triplet line.
*m14 Compare m10.
*m17-18 Downbeat emphasis.
*m19-24 Double-time passages (see Vol. 2) with space in m22.

*m27 Sequence of m26.
*m28-29 Rhythmic variation of sequence.
*m32 Short articulations on first and last notes.
*m33-36 Emphasis on downbeat quarters.
*m37-40 Motif varied with alternate fingerings (see Vol. 2).
*m42-45 Varied quote (see Vol. 2) on "Satin Doll."

*m47-48 "Wiggle" (fast notes, blurred pitches - Vol. 2).
*m49-53 Double-time passage (Vol. 2).
*m51 3 sequences of 1st motif in bar (like part of "Donna Lee")
*m53-56 Alternate-fingered trill (Vol. 2).

*m59-60 2 against 3, quarter-note triplets.
*m61-62 Contour groups of 5 and 6 quarter-note triplets.
Melody: More Scales

Exercise 2.1  ✔ Spelling Pentatonic Scales

Basic ___/___/___ ( )  Medium ___/___/___ ( )  Challenge ___/___/___ ( )

More: A ___/___/___ ( ) B ___/___/___ ( ) C ___/___/___ ( )

¢ *Basic: Spell the pitches for the C Pentatonic scale, then for all pentatonic scales.
¢ **Medium: Spell the pitches for all 12 pentatonic scales, from top to bottom of each scale.
¢ ***Challenge: Pick a pitch (such as Eb). Name all pentatonic scales that could contain that pitch (plus enharmonic spellings). For example, Eb fits these pentatonic scales: Db (C#), Eb, Gb (F#), Ab, and Cb (B).
¢ > 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 2.2  ✔ Humming Pentatonic Scales

Basic ___/___/___ ( )  Medium ___/___/___ ( )  Challenge ___/___/___ ( )

¢ *Basic: Hum and finger 8th-notes for all 12 pentatonic scales, around the circle of 4ths, at quarter-note = 100.
¢ **Medium: Same as Basic; quarter-note = 150.
¢ ***Challenge: Same as Basic; quarter-note = 180.
¢ > 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 2.3  ✔ Spelling Expanded Blues Scales

Basic ___/___/___ ( )  Medium ___/___/___ ( )

¢ *Basic: Spell the pitches for the C expanded blues scale, then for all exp. blues scales.
¢ **Medium: Spell the pitches for all 12 expanded blues scales, top to bottom of each scale.

Exercise 2.4  ✔ Humming Expanded Blues Scales

Basic ___/___/___ ( )  Medium ___/___/___ ( )  Challenge ___/___/___ ( )

¢ *Basic: Hum and finger eighth-notes for all 12 expanded blues scales, around the circle of 4ths, at quarter-note = 100.
¢ **Medium: Same exercise; quarter-note = 150.
¢ ***Challenge: Same exercise; quarter-note = 180.
Exercise 2.5  ✔ Spelling Lydian Dominant Scales

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

*Basic: Spell the pitch names for the C Lydian Dominant scale, then for the other 11 Lydian Dominant scales (C# Lydian Dominant, D Lydian Dominant, etc.).

**Medium: Spell the pitch names for all 12 Lydian Dominant scales, from top to bottom.

***Challenge: As quickly as possible, name the #4 and b7 of each key around the circle of 4ths.

Exercise 2.6  ✔ Humming Lydian Dominant Scales

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

*Basic: Going around the circle of fourths, accurately hum and finger eighth-notes for all 12 Lydian Dominant scales at quarter-note = 100.

**Medium: Same exercise; quarter-note = 150.

***Challenge: Same exercise; quarter-note = 180.

Exercise 2.7  ✔ Spelling Minor Pentatonic Scales

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

*Basic: Spell the pitches for the C Minor pentatonic scale, then for all minor pentatonic scales.

**Medium: Spell the pitch names for all 12 Minor pentatonic scales, top to bottom of scales.

Exercise 2.8  ✔ Humming Minor Pentatonic Scales

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

*Basic: Hum and finger 8th-notes for all 12 minor pentatonic scales around the circle of 4ths, quarter-note = 100.

**Medium: Same as Basic; quarter-note = 150.

***Challenge: Same as Basic; quarter-note = 180.

Exercise 2.9  ✔ Spelling Melodic Minor Scales

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

*Basic: Spell the pitches for the C Melodic Minor Ascending scale, then for all melodic minor ascending scales.

**Medium: Same as Basic; quarter-note = 150.

***Challenge: Same as Basic; quarter-note = 180.

Exercise 2.10  ✔ Humming Melod Min. Ascending Scales

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

*Basic: Hum and finger 8th-notes for all melodic minor scales around the circle of 4ths, at quarter-note = 100.

**Medium: Same exercise; quarter-note = 150.

***Challenge: Same exercise; quarter-note = 180.
Exercise 2.11  ✔ Handling the 7th in Minor
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
- *Basic: Play a flexible C melodic minor ascending scale: hold the natural 7, or resolve it to the flat 7.
- **Medium: Same as Basic, around the circle of 4ths.
- ***Challenge: Same as Medium; add delayed resolutions in each scale.

Melody: Melodic Shapes

Exercise 2.12  ✔ Naming Intervals
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
- *Basic: Around the circle of 4ths, name the pitch that’s a minor third above the root of each key. Repeat with major thirds.
- **Medium: Same as Basic; 4ths, aug. 4ths, fifths.
- ***Challenge: Same as Medium; minor sixths, major sixths, minor sevenths, major sevenths.

Exercise 2.13  ✔ Stepping Between Intervals
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
- *Basic: Same as Basic 2.12, stepped intervals.
- **Medium: Same as Medium 2.12, stepped intervals.
- ***Challenge: Same as Challenge 2.12, stepped intervals.

Exercise 2.14  ✔ Singing Intervals
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
- *Basic: Around the circle of 4ths, sing up or down a minor third from each root, then return to each root. Repeat with major thirds.
- **Medium: Same as Basic, but use a fifth. Repeat with augmented fourths.
- ***Challenge: Same as Basic, but use a minor sixth. Repeat with major sixths.

Exercise 2.15  ✔ Transposing Tunes
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
- *Basic: Play “Yankee Doodle” in all keys with more than 3 flats or sharps.
- **Medium: Same as Basic; play “Greensleeves”
- ***Challenge: Same as Basic; play any jazz standard.

Exercise 2.16  ✔ Seeing Neighborhoods
Basic __/__/__ (  )
- *Basic: Play a flexible scale in any key, mostly eighth-notes. See a pitch neighborhood and linger in it with interesting rhythms.

Exercise 2.17  ✔ Switching Ranges
Basic __/__/__ (  ) Medium __/__/__ (  ) Challenge __/__/__ (  )
*Basic: Switch ranges using 2 motifs of 4 eighth-notes each. Jump up or down a fifth.
*Medium: Same as Basic; jump up or down a sixth.
*Challenge: Switch ranges using 2 motifs of 6 eighth-notes each. Jump up or down a seventh.

**Exercise 2.18** ✔️ Variety in Contours

Basic __/__/__ ( ) Medium __/__/__ ( )
*Basic: Using a flexible scale, reverse the contours in different places than you’re used to.
*Medium: Same as Basic; extend some contours into the lower range, some higher range.

**Exercise 2.19** ✔️ Flattening Contours

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )
*Basic: Write or play a melody and flatten its contour (method 2, Flattening Contours).
*Medium: Same as Basic; use method #3.
*Challenge: Same as Basic; use method #4.

**Exercise 2.20** ✔️ Using Outer Ranges

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )
*Basic: Write a melody; flatten its contour using #1 in The Outer Ranges.
*Medium: Same as Basic; use method #2.
*Challenge: Same as Basic; use method #3.

**Exercise 2.21** ✔️ Using Offset Contours

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )
*Basic: Write a 2-note offset contour, descending, on the “and” of beat 1.
*Medium: Write a 4-note offset contour, descending, on the “and” of beat 4.
*Challenge: Write an 8-note offbeat contour, ascending, on the “and” of 3.

**Exercise 2.22** ✔️ Using Partial and Complete Fills

Basic __/__/__ ( ) Medium __/__/__ ( ) Challenge __/__/__ ( )
*Basic: Going up from C, fill these intervals: 5th, major 6th, and major 7th.
*Medium: In any key, skip up or down a major 7th and fill (opposite direction).
*Challenge: Start on any note, skip any wide interval, and fill (same or opposite direction).

**Exercise 2.23** ✔️ Using Delayed Fills

Basic __/__/__ ( ) Medium __/__/__ ( )
*Basic: Use delayed fills for a skip of a 5th.
*Medium: Same as Basic; use skips of 6ths & 7ths.

**Exercise 2.24** ✔️ Using Winding Fills
Basic  __/__/__  (   )

*Basic: Choose any wide interval in a key, then use a winding fill in opposite direction.

**Rhythm: Swing Rhythms**

**Exercise 2.26  ✔ Marking Triplets, Quarters & Eighths**

Basic  __/__/__  (   )

*Basic: Locate the bass solo for “Precious Caboose” in Chapter 2J. In pencil, lightly ark triplets for quarter-notes and rests and eighth-notes and rests.

**Exercise 2.27  ✔ Marking Artics for Quarter and 8ths**

Basic  __/__/__  (   )

*Basic: In Basic 2.26, mark articulations for quarter-note and eighth-note values.

**Exercise 2.28  ✔ Marking Triplets for Dotted-Quarter Values and Longer**

Basic  __/__/__  (   )

*Basic: Locate the guitar solo for “Where’s Waldis?” in Chapter 3J. Mark triplets for dotted-quarter-note values and longer.

**Exercise 2.29  ✔ Marking for Triplet Values**

Basic  __/__/__  (   )

*Basic: Locate the trumpet solo for “Deja Blue” in Chapter 3J. Mark triplet values for all 8th-note triplets & quarter-note triplets.

**Exercise 2.30  ✔ Using Swing Accents**

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

*Basic: Go up and down a one-octave scale of eighth-notes, accenting only the offbeat eighth-notes (especially down the scale).

**Medium:** Locate the bass solo for “Deja Blue” in Chapter 3J. Mark the accents.

**Exercise 2.31  ✔ Mixing Cool and Swing Styles**

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

*Basic: With a metronome at quarter-note = 120, improvise eighth-notes up and down any scale, mixing cool and swing styles.

**Medium:** Same as Basic; quarter-note = 150.

**Exercise 2.32  ✔ Laying Back and Swing Exceptions**

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

*Basic: Play a long flexible scale of 8th-notes, laying back on them slightly.

**Medium:** Try a few of these: legato quarter-notes, staccato downbeat 8ths, mixed legato/staccato on triplets, or backwards 8ths.
Rhythm: Three and Four

**Exercise 2.33**  ✔ Playing 3/4 Against 4/4

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

- **Basic**: In a 4/4 meter, play a melody that repeats a 3/4 rhythm twice.
- **Medium**: Same as Basic; start on beat 2 of bar 1.
- **Challenge**: Same as Basic; start on an offbeat eighth-note in the first bar.

**Exercise 2.34**  ✔ Using 3-Note and 6-Note Contours

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

- **Basic**: Repeat an ascending three-note contour consisting of all eighth-notes.
- **Medium**: Same as Basic; all dotted quarter-notes.
- **Challenge**: Same as Medium; use contours of six 8th-notes.

**Exercise 2.35**  ✔ Playing Triplet Contours of 2

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

- **Basic**: Play a melody with quarter-note-triplets in contour groups of 2.
- **Medium**: Play a melody with eighth-note-triplets in contour groups of 2.
- **Challenge**: Combine Basic and Medium in a melody.

**Exercise 2.36**  ✔ Playing Triplet Contours of 4

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

- **Basic**: Play a melody with quarter-note-triplets in contour groups of 4.
- **Medium**: Play a melody with eighth-note-triplets in contour groups of 4.
- **Challenge**: Combine Basic and Medium in a melody.

**Exercise 2.37**  ✔ Playing 4/4 Against 3/4

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

- **Basic**: Repeat a 4/4 rhythm in a 3/4 meter.
- **Medium**: Same as Basic; use one or more offbeats.

**Exercise 2.38**  ✔ Playing 4-note Contours in 3/4

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

- **Basic**: Repeat a 4-note contour in a 3/4 meter, using eighth-notes.
- **Medium**: Same as Basic; offbeat quarter-values.

**Exercise 2.39**  ✔ Playing 4-note Brackets in 3/4

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

- **Basic**: Repeat a 4-note bracket in a 3/4 meter, using quarter-notes.
Exercise 2.40  Playing Trills

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

*Basic: Play a line of 8th-notes; hold a trill on the last note. Accelerate the trill, then decelerate to quarter-note triplets. Repeat this in new keys and ranges.

**Medium: Same as Basic; use a few 8th-notes in each bracket.

***Challenge: Same as Basic or Medium; trill several consecutive half-notes at the end.

Exercise 2.41  Playing Wider Trills

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

*Basic: Same as Basic 2.38; use a wider trill.

**Medium: Same as Medium 2.38; use a wider trill.

***Challenge: Same as Challenge 2.38; use wider trill.

Exercise 2.42  Playing Grace Notes

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

*Basic: Write a phrase, then add a few stepwise grace notes to it in different spots.

**Medium: Same as Basic; use wider grace notes.

Exercise 2.43  Playing Turns

Basic  / / / ( )

*Basic: Create and write a phrase, then add a few turns in different spots.

Exercise 2.44  Using Neighbor Tones

Basic  / / / ( )

*Basic: Create and write a phrase, then add upper and lower neighbor tones.

Development: Melodic Development

Exercise 2.45  Expanding Intervals

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

*Basic: Create a simple motif and vary it several times, with different expanding intervals.

**Medium: Same as Basic; a more complicated motif.

Exercise 2.46  Shrinking Intervals

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

*Basic: Create a simple motif and vary it several times, using different shrinking intervals.
**Exercise 2.47 ✓ Omitting Ending Notes**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: Create a simple motif and vary it several times, omitting notes differently.
- **Medium**: Same as Basic; a more complicated motif.

**Exercise 2.48 ✓ Adding Notes to a Motif**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: Create a simple motif and vary it several times, adding notes differently.
- **Medium**: Same as Basic; a more complicated motif.

**Exercise 2.49 ✓ Inverting Contours**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: Create a simple motif and vary it several times by inverting the contour.
- **Medium**: Same as Basic; a more complicated motif.

**Exercise 2.50 ✓ Using Retrograde**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: Create a simple motif and vary it several times by playing the contour backwards.
- **Medium**: Same as Basic; a more complicated motif.

**Chord Progressions: Tune Forms**

**Exercise 2.51 ✓ Seeing the Tune Form**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: In 200 Standard Tunes, select a short tune and identify where the different sections begin and end in the tune.
- **Medium**: Same as Basic; mark the sections for two other longer tunes.

**Exercise 2.52 ✓ AABA Tunes**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: In 200 Standard Tunes, identify all the tunes that are in AABA form. Then compare and contrast each tune in section lengths and types of progressions.
- **Medium**: Same as Basic, with tunes in a fake book.

**Exercise 2.53 ✓ I Got Rhythm Tunes**

Basic \(__/__/__\ (\ ) \quad \text{Medium} \quad__/__/__\ (\ )

- **Basic**: Write out the chords to I Got Rhythm in a key other than concert Bb.
- **Medium**: Same as Basic; choose a different key and use an altered bridge section.
**Exercise 2.54  ✔ Other Common Tune Forms**

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

*Basic: In 200 Standard Tunes, identify all the tunes that are AB, ABC, or ABAC.

*Medium: Same as Basic, with tunes in a fake book.

**Performance:** Preparing Concert Material

---

**Exercise 2.55  ✔ Handling the Tune Melody**

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

*Basic: Select a familiar tune and play long notes that harmonize with the melody.

*Medium: Play fills around the rests of a melody.

***Challenge: Try two players on melody; switch between unison and backgrounds.

---

**Exercise 2.56  ✔ Ending the Tune**

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

*Basic: Choose one of the 30 Standard Tunes for which you have a lead sheet. Try Fermata and 1-2-3-Go methods to end the tune.

*Medium: Same as Basic; try the Vamp and Fade.

***Challenge: Same as Basic; try the Extension and Cadenza.

---

**Exercise 2.57  ✔ Building a Tune Set**

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

*Basic: Build an effective 30-min. set of tunes.

*Medium: Same as Basic; build a 60-minute set.

***Challenge: Same as Basic; build two 45-minute sets.