

Foundations for the Improvising Musician

Concepts in improvisation for everyone.

Ex 1 Rhythm in jazz. The way most horn and string players intuitively interpret consecutive eight notes.



Ex 2 Here is an example of a jazz interpretation of the same scalar example.



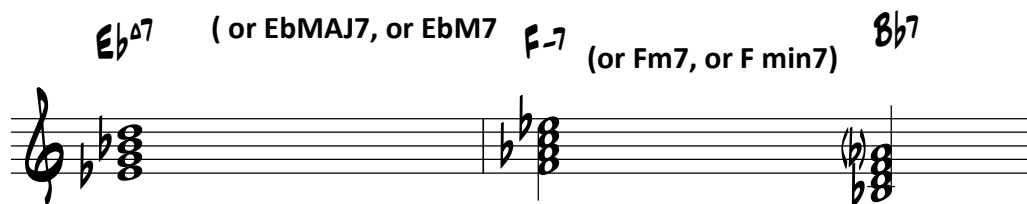
The first and primary element of the jazz style is rhythmic in nature. The jazz player (at any level) needs to implement the jazz phrasing in example 2. Most jazz "lines" or ideas are developed in an eighth note fashion, and the up-beats receive the rhythmic emphasis

The aforementioned is the Eb bebop major scale. It is a descending Eb major scale with an added note; the flat sixth scale degree. Bebop scales, while actually not only used in jazz, serve one purpose; that is to keep chord tones occurring on downbeats.

Ex 3 Chord scale relationships and nomenclature.

There are merely three basic chord types; major, minor and dominant.

Major chords are notated as MAJ, M or merely with a trianle (see example 2). Minor chords are notated with a dash (-7) or a lower case m, or "min". The first example is the most common.



FMEA jazz improvisation essentials clinic 2

Chords are usually scales stacked in thirds. In example, if you stack an Eb Major scale in thirds, you'd have an Eb major Chord. In the same key center (three flats), if you stacked thirds from F (the F dorian scale, youd have an F minor chord. Stacking thirds in the same key center from Eb would exemplify the Bb7 chord. See example 3.

Jazz lines, (also known as ideas) can be derived from scales. In other words, there are several scales that can convey the sound of a chord. Improvising using those scales will convey the sound of the chord.

Bebop scales: While Bebop scales are used extensively in jazz, the term is a misnomer. Bebop scales have actually been in use since Bach. Mozart used many scales of this nature, as well. Bebop scales utilize an "extra" note in a preexisting scale type. The purpose is singular; to keep chord tones falling on downbeats. (See class demonstration).



Above is the Bb seventh, or Bb bebop scale. Note that it is a mixolydian scale with an added note, the major 7. The purpose of this note is to keep the chord tones falling on downbeats. (See example in class).

Here is an example of a bebop Major scale. Conceptually, it has the same principals as the example above.



the bebop major scale adds a half step between the fifth and sixth scale degrees. The primary purpose is to keep chord tones falling on downbeats.

Section II Implementing chord scale relationships. (See chord sheet, *September in the Rain*).

Elements of Improvisation:

- Scalar approach

 - Scales ascending, and descending

 - Scales from common tones. (See example in class)

- Arpeggios of chords

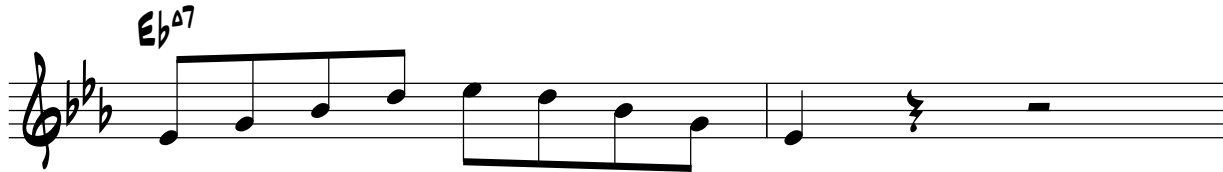
 - Arpeggiating from all chord tones, ascending and descending.

- Implementing the Blues sound

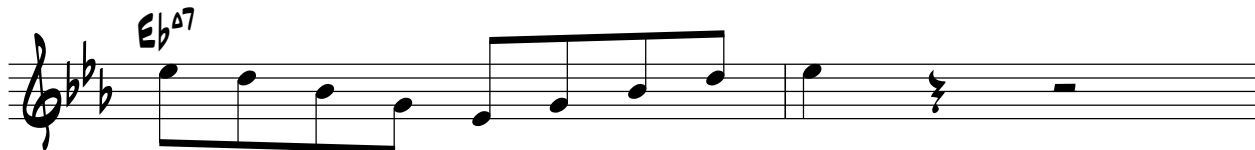
FMEA jazz improvisation essentials clinic 3

Examples of arpeggiating the Eb major 7 chord:

ascending from the root

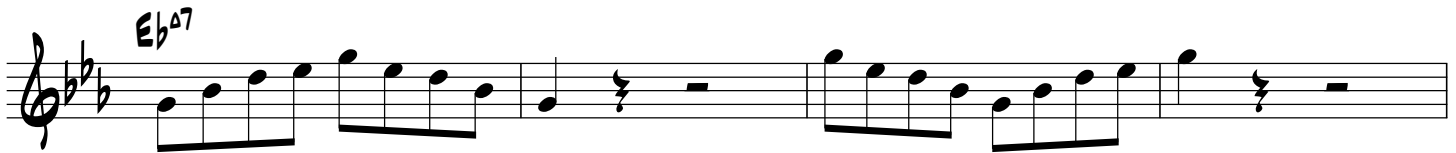


descending from the root



ascending from the 3rd

Descending from the 3rd



A blues interpretation



September

In the Rain

AL DUBLIN &
HARRY WARREN

1 Eb 2 3 F-7 4 5 Ab-6

6 Db9(b5) 7 Eb 8 BΔ7(b5)/Bb 9 10 Eb6

11 Bb-7 Eb7 12 Bb-7 Eb7 13 AbΔ7 Ab6 14 AbΔ7 Ab6 F13 15

16 Bb13 17 BΔ7(b5)/Bb 18 Eb 19 20 21 F-7

22 Ab-6 23 Db9(b5) 24 Eb 25 (F-7 Bb7) 26

From the Book of
Jeff Rupert

7th Scale Exercise

C PART

JEFF RUPERT

1/2 STEP OPTIONS BASED ON BARRY HARRIS' SYSTEM

1/2 STEPS TYPIFY THE BEBOP JAZZ LANGUAGE. BELOW IS A SYSTEM FOR ADDING 1/2 STEPS TO THE DOMINANT SCALE. THESE 1/2 STEPS SERVE TWO PURPOSES: THEY KEEP CHORD TONES ON DOWNBEATS (OF THE DOMINANT CHORD) AND ADDS CHROMATICISM (AND COLOR TONES, OR UPPER EXTENSIONS).

C⁷ TRADITIONAL "BEBOP" OR 7TH SCALE. 1/2 ADDED BETWEEN 8-7.



C⁷ DOMINANT SCALE, STARTING ON THE 9TH. NO 1/2 STEP ADDED.



C⁷ DOMINANT SCALE FROM THE 9TH. 1/2 STEPS ADDED BETWEEN 9-1 AND 8-7.



C⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEP BETWEEN 8-7.



C⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEPS ADDED BETWEEN 3-2, 9-8 AND 8-7.



C⁷ DOMINANT SCALE FROM THE 4TH, NO 1/2 STEP ADDED.



C⁷ DOMINANT SCALE FROM THE 4TH. 1/2 FROM 9-8, 8-7.



C⁷ DOMINANT SCALE FROM THE 5TH. 1/2 STEP ADDED BETWEEN 8-7.



C⁷ DOMINANT SCALE FROM THE 5TH. 1/2 3-2, 9-8, 8-7.



C⁷ DOMINANT SCALE FROM THE 6TH (13). NO ADDED 1/2 STEPS.



C⁷ DOMINANT SCALE FROM THE 13 (6TH) 1/2 9-8, 8-7.



C⁷ DOMINANT SCALE FROM THE 7TH. NO ADDED 1/2 STEPS EXCEPT 8-7



C⁷ DOMINANT SCALE FROM THE 7TH, 1/2 STEPS FROM 3-2, 9-8, 8-7.



7th Scale Exercise

B FLAT INST.

JEFF RUPERT

1/2 STEP OPTIONS BASED ON BARRY HARRIS' SYSTEM

1/2 STEPS TYPIFY THE BEBOP JAZZ LANGUAGE. BELOW IS A SYSTEM FOR ADDING 1/2 STEPS TO THE DOMINANT SCALE. THESE 1/2 STEPS SERVE TWO PURPOSES: THEY KEEP CHORD TONES ON DOWNBEATS (OF THE DOMINANT CHORD) AND ADDS CHROMATICISM (AND COLOR TONES, OR UPPER EXTENSIONS).

D⁷ TRADITIONAL "BEBOP" OR 7TH SCALE. 1/2 ADDED BETWEEN 8-7.



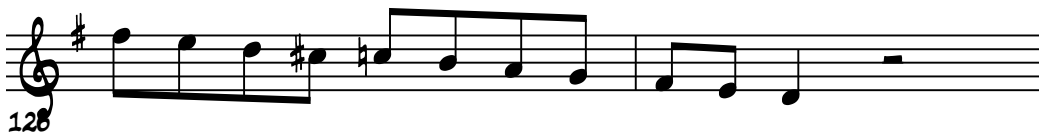
D⁷ DOMINANT SCALE, STARTING ON THE 9TH. NO 1/2 STEP ADDED.



D⁷ DOMINANT SCALE FROM THE 9TH. 1/2 STEPS ADDED BETWEEN 9-1 AND 8-7.



D⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEP BETWEEN 8-7.



D⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEPS ADDED BETWEEN 3-2, 9-8 AND 8-7.



D⁷ DOMINANT SCALE FROM THE 4TH, NO 1/2 STEP ADDED.

130

D⁷ DOMINANT SCALE FROM THE 4TH. 1/2 FROM 9-8, 8-7.

132

D⁷ DOMINANT SCALE FROM THE 5TH. 1/2 STEP ADDED BETWEEN 8-7.

134

D⁷ DOMINANT SCALE FROM THE 5TH. 1/2 3-2, 9-8, 8-7.

136

D⁷ DOMINANT SCALE FROM THE 6TH (13). NO ADDED 1/2 STEPS.

138

D⁷ DOMINANT SCALE FROM THE 13 (6TH) 1/2 9-8, 8-7.

140

D⁷ DOMINANT SCALE FROM THE 7TH. NO ADDED 1/2 STEPS EXCEPT 8-7

142

D⁷ DOMINANT SCALE FROM THE 7TH, 1/2 STEPS FROM 3-2, 9-8, 8-7.

144

7th Scale Exercise

E FLAT INST.

JEFF RUPERT

1/2 STEP OPTIONS BASED ON BARRY HARRIS' SYSTEM

1/2 STEPS TYPIFY THE BEBOP JAZZ LANGUAGE. BELOW IS A SYSTEM FOR ADDING 1/2 STEPS TO THE DOMINANT SCALE. THESE 1/2 STEPS SERVE TWO PURPOSES: THEY KEEP CHORD TONES ON DOWNBEATS (OF THE DOMINANT CHORD) AND ADDS CHROMATICISM (AND COLOR TONES, OR UPPER EXTENSIONS).

A⁷ TRADITIONAL "BEBOP" OR 7TH SCALE. 1/2 ADDED BETWEEN 8-7.



A⁷ DOMINANT SCALE, STARTING ON THE 9TH. NO 1/2 STEP ADDED.



A⁷ DOMINANT SCALE FROM THE 9TH. 1/2 STEPS ADDED BETWEEN 9-1 AND 8-7.



A⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEP BETWEEN 8-7.



A⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEPS ADDED BETWEEN 3-2, 9-8 AND 8-7.



A⁷ DOMINANT SCALE FROM THE 4TH, NO 1/2 STEP ADDED.

130

A⁷ DOMINANT SCALE FROM THE 4TH. 1/2 FROM 9-8, 8-7.

132

A⁷ DOMINANT SCALE FROM THE 5TH. 1/2 STEP ADDED BETWEEN 8-7.

134

A⁷ DOMINANT SCALE FROM THE 5TH. 1/2 3-2, 9-8, 8-7.

136

A⁷ DOMINANT SCALE FROM THE 6TH (13). NO ADDED 1/2 STEPS.

138

A⁷ DOMINANT SCALE FROM THE 13 (6TH) 1/2 9-8, 8-7.

140

A⁷ DOMINANT SCALE FROM THE 7TH. NO ADDED 1/2 STEPS EXCEPT 8-7

142

A⁷ DOMINANT SCALE FROM THE 7TH, 1/2 STEPS FROM 3-2, 9-8, 8-7.

144

7th Scale Exercise

BASS CLEF

JEFF RUPERT

1/2 STEP OPTIONS BASED ON BARRY HARRIS' SYSTEM

1/2 STEPS TYPIFY THE BEBOP JAZZ LANGUAGE. BELOW IS A SYSTEM FOR ADDING 1/2 STEPS TO THE DOMINANT SCALE. THESE 1/2 STEPS SERVE TWO PURPOSES: THEY KEEP CHORD TONES ON DOWNBEATS (OF THE DOMINANT CHORD) AND ADDS CHROMATICISM (AND COLOR TONES, OR UPPER EXTENSIONS).

C⁷ TRADITIONAL "BEBOP" OR 7TH SCALE. 1/2 ADDED BETWEEN 8-7.



C⁷ DOMINANT SCALE, STARTING ON THE 9TH. NO 1/2 STEP ADDED.



122

C⁷ DOMINANT SCALE FROM THE 9TH. 1/2 STEPS ADDED BETWEEN 9-1 AND 8-7.



124

C⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEP BETWEEN 8-7.



126

C⁷ DOMINANT SCALE STARTING ON THE 3RD. 1/2 STEPS ADDED BETWEEN 3-2, 9-8 AND 8-7.



128

C⁷ DOMINANT SCALE FROM THE 4TH, NO 1/2 STEP ADDED.

130

C⁷ DOMINANT SCALE FROM THE 4TH. 1/2 FROM 9-8, 8-7.

132

C⁷ DOMINANT SCALE FROM THE 5TH. 1/2 STEP ADDED BETWEEN 8-7.

134

C⁷ DOMINANT SCALE FROM THE 5TH. 1/2 3-2, 9-8, 8-7.

136

C⁷ DOMINANT SCALE FROM THE 6TH (13). NO ADDED 1/2 STEPS.

138

C⁷ DOMINANT SCALE FROM THE 13 (6TH) 1/2 9-8, 8-7.

140

C⁷ DOMINANT SCALE FROM THE 7TH. NO ADDED 1/2 STEPS EXCEPT 8-7

142

C⁷ DOMINANT SCALE FROM THE 7TH, 1/2 STEPS FROM 3-2, 9-8, 8-7.

144