



PRESENTS
JAZZ WORKSHOP SERIES

Improvisation Workshop

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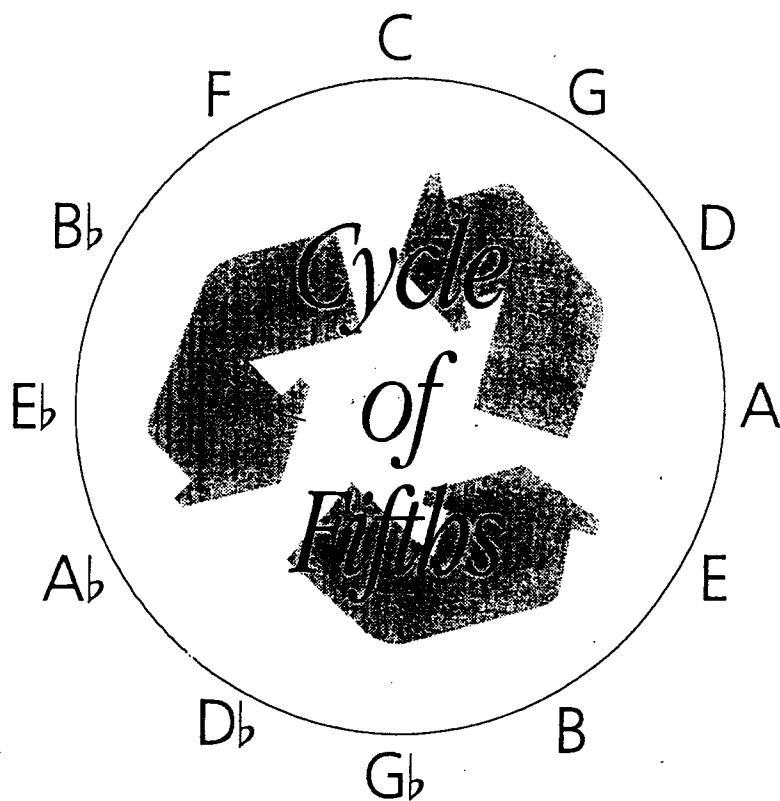


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Figure 2-20



The Cycle of Fifths

Go over the II-V-I progressions in every key and memorize them. When they learn something in every key, most jazz musicians use the *cycle of fifths*, as shown in **figure 2-20**.¹³

The cycle of fifths is an arrangement of all 12 notes of the chromatic scale, each note a 5th lower than the preceding one. As you go around the cycle, think of each note as representing a key, the key you're going to practice in next. Start with the key of C at the top of the circle, and move *counterclockwise* through the keys of F, B \flat , E \flat , and so on.¹⁴

You should use the cycle when you practice because it approximates real life. Most chord movement within tunes follows portions of the cycle. For instance, the roots of a II-V-I progression follow the cycle. In the key of C, the roots of the II-V-I (D-7, G7, C Δ) are D, G, and C, which follow each other counterclockwise around the cycle. In F, the roots of the II-V-I (G-7, C7, F Δ) are G, C, and F, and they, too, follow each other around the cycle.

Figure 2-21 shows the changes for the first few bars of Jerome Kern's "All The Things You Are." Notice how the roots of the chords form fragments from around the cycle of 5ths.

Figure 2-21

F-7	B \flat -7	E \flat 7	A \flat Δ	D \flat Δ	D-7	G7	C Δ
F.....	B \flat	E \flat	A \flat	D \flat	D.....	G.....	C
chords follow the cycle of 5ths from F to D \flat				and then from D to C			

¹³ The cycle of fifths is also known as "the circle of fourths."

¹⁴ Classical musicians are often taught the cycle clockwise. Jazz musicians prefer using the cycle counterclockwise because the movement from note to note (C, F, B \flat , and so on), follows the roots of the II-V-I progression (as in C-7, F7, B \flat Δ).

Figure 3-3

Major Scale Harmony

The figure displays eight musical staves, each representing a mode of the major scale with its characteristic chord and scale notes. The modes and their corresponding chords are: I (Ionian, CΔ), II (Dorian, D-7), III (Phrygian, Esus^{b9}), IV (Lydian, FΔ^{#4}), V (Mixolydian, G7), VI (Aeolian, A^{-b6}), VII (Locrian, Bø), and VIII (Mixolydian, Gsus). The notes for each mode are written on a treble clef staff. Annotations include "avoid" notes and interval names like "4th" and "11th".

Staff	Mode	Chord	Notes	Annotations
I	Ionian	CΔ	C, D, E, F, G, A, B	"avoid" note (F), 4th (F-G)
II	Dorian	D-7	D, E, F, G, A, B, C	
III	Phrygian	Esus ^{b9}	E, F, G, A, B, C, D	
IV	Lydian	FΔ ^{#4}	F, G, A, B, C, D, E	#4 (C#)
V	Mixolydian	G7	G, A, B, C, D, E, F	"avoid" note (F), 11th (F-G)
VI	Aeolian	A ^{-b6}	A, B, C, D, E, F, G	
VII	Locrian	Bø	B, C, D, E, F, G, A	"avoid" note (C), b9 (C), b5 (F)
VIII	Mixolydian	Gsus	G, A, B, C, D, E, F	no "avoid" note, 11th (F-G)

Figure 3-63

Melodic Minor Scale Harmony

The image displays seven lines of musical notation, each representing a different mode of the melodic minor scale. The notes are: C, D, E, F, G, A, B. The modes and their corresponding chord symbols are as follows:

- I: minor-major** (C Δ)
- II: minor-major** (D $\text{sus}^{\flat 9}$)
- III: Lydian augmented** (E $\Delta^{\sharp 5}$)
- IV: Lydian dominant** (F7 $\sharp 11$)
- V: Lydian dominant** (C Δ/G)
- VI: half-diminished (or) Locrian #2** (A \flat)
- VII: altered (or) diminished whole-tone** (B7 alt)

Accidental markings for the modes are: $\flat 9$ (II), $\sharp 4$ and $\sharp 5$ (III), $\sharp 11$ (IV), $\flat 5$ and $\flat 6$ (VI), and $\flat 9$, $\sharp 9$, $\sharp 11$, $\flat 13$, $\flat 5$, and $\sharp 5$ (VII).

BASIC PIANO VOICING - 11-7, V7, IM7 PROGRESSION

TWO NOTE VOICINGS

Two-staff musical notation for Two Note Voicings. The top staff is in treble clef and the bottom staff is in bass clef. The progression consists of three measures:

- Measure 1:** Labeled **D-7**. Treble clef has two notes (D4, F#4). Bass clef has one note (D3).
- Measure 2:** Labeled **G7**. Treble clef has two notes (G4, B4). Bass clef has one note (G2).
- Measure 3:** Labeled **CΔ7**. Treble clef has two notes (C5, E5). Bass clef has one note (C2).

Horizontal lines connect the notes across the staves in each measure, and a large oval encompasses the notes in the third measure across both staves.

FOUR NOTE VOICING

Two-staff musical notation for Four Note Voicings. The top staff is in treble clef and the bottom staff is in bass clef. The progression consists of three measures:

- Measure 1:** Labeled **C: 11-7** and **D-7**. Treble clef has four notes (D4, F#4, G4, B4). Bass clef has one note (D3).
- Measure 2:** Labeled **G7** and **V7**. Treble clef has four notes (G4, B4, C5, D5). Bass clef has one note (G2).
- Measure 3:** Labeled **IM7** and **CΔ7**. Treble clef has four notes (C5, E5, F#5, G5). Bass clef has one note (C2).

Horizontal lines connect the notes across the staves in each measure, and a large oval encompasses the notes in the third measure across both staves.

Scale/Chord Routine

1. Major Scale/Major triad (2 octaves up & down)
2. pure minor/minor triad (2 octaves up & down)
3. harmonic minor/minor-major 7 (1,3,5,7,9 up & down)
4. melodic minor/minor triad (1,3,5,6,7, up & down)
5. jazz minor/minor 6,9 (1,3,5,6,9, up & down)
6. dorian mode/minor 7 (1,3,5,7,9,11,13 up & down)
7. phrygian mode/susb9 (1,b9,4,5,7, up & down)
8. Lydian Mode/Major 7#11 (1,3,5,7,9,11,13 up & down)
9. Mixolydian Mode/ Dominant 7 (1,3,5,7,9, up & down)
10. locrian mode/half-diminished 7 (1,3,5,7 up & down)
11. phrygian #6/susb9 (1,b9,4,5,7 up & down)
12. Lydian Augmented/Major 7#5 (1,3,5,7 2 octaves up & down)
13. Lydian Dominant/Dominant 7#11 (1,3,5,7,9,11,13 up & down)
14. locrian #2/half-diminished (1,3,5,7,9 up & down)
15. Altered/Altered Dominant (1,b9,3,#5,7 #9 up & down)
16. Whole Tone/Augmented Triad (2 octaves up & down)
17. ½-whole Diminished/Dominant 7b9 (1,b9,3,5,7 up & down)
18. whole-1/2 diminished/diminished (1,3,5,7, 2 octaves up & down)

Jazz Improvisation - Intellect & Intuition

Intellect

I. Listen to Recordings - Study Scores

II. Learn Melody of the tune. - Thread #1

- A. Memorize - play it around the circle of fifths
- B. Paraphrase the melody
- C. Play on piano - melody in right hand, roots of chords in left hand
- D. Comp on piano while singing melody
- E. Walk a bass line while singing melody

III. Root movement - Thread #2

- A. Analyze chord changes for key areas and chord function
- B. Memorize root movement

IV. Work guide tone lines through changes

- A. Start on 3rd of first chord & continue playing closest 3rd or 7th through the changes - Thread #3
- B. Start on 7th of first chord & continue playing closest 3rd or 7th through the changes - Thread #4

V. Practice Scales & Arpeggios of Chord changes

VI. Use guide tones lines and melodic fragments through the changes connect with scales and arpeggio fragments; use sequence

VII. Rhythmic playing

- A. Make a glossary of jazz rhythms
 - 1. many idiomatic rhythms start on the up beat and/or end on the up beat
 - 2. 8th note lines punctuated by 8th note triplets
- B. Pick two or three specific rhythms and use them for one chorus
- C. Practice playing the tune w/ metronome on beats 2 & 4 - tap your foot to beats 2 & 4 - feel the groove

VIII. Linear playing

- A. Play whole notes through changes
- B. Continue exercise by playing half notes, quarter notes, quarter note triplets, 8th notes, 8th note triplets & 16th notes through changes
- C. Improvise, using each of these divisions as your basis

IX. Phrasing

- A. Map out a phrasing scheme over one chorus - leave space
- B. Practice finishing phrases w/ specific melodic shape or rhythm - start next phrase with that same figure
- C. Relate your phrasing to language - use punctuation marks and paragraph divisions
- D. Rule of Three – Develop ideas in groups of 3 repetitions or sequences.

Intuition

I. Listen to Recordings - All Kinds of Music

II. Play Free every day - practice “getting out of the way”

III. Look for a Message to convey, Story to tell - Use your Heart as well as your Head

A. Lyrics, title of tune, history behind the tune, original setting

B. Personal experience

IV. Be aware of form & shape of tune

V. Listen closely to previous solos for inspiration and to give your solo context

VI. Listen to the rhythm section for ideas - know their roles

A. Leave some space between phrases so you can hear what the rhythm section is doing

VII. Work to achieve a balance between unity and variety.

A. Develop your melodic & rhythmic ideas - Unity

1. Repetition

2. Sequence

3. Inversion

4. Rhythmic change

5. Imitation

B. Give shape to solos - Variety

1. Dynamics

2. Range

3. Rate of Activity

4. Variety of Articulation

5. Affects - Drama, Staging, Echoing etc.

VIII. Compose

IX. Read great literature, study great works of art etc.; Observe life closely - be curious & interested in many things

You obtain creative freedom through discipline - your intuition is free to create when your intellect has been used to gather and store the information necessary to create.

JAZZ THEORY

MINOR II, V, I PIANO VOICINGS

PIANO

The image shows a piano accompaniment for three chords: Dø, G7(b9), and C-6. The notation is written on a grand staff with a brace on the left labeled 'PIANO'. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The time signature is common time (C). Above the treble staff, the chords are labeled: Dø, G7(b9), and C-6. Below the bass staff, the corresponding chord symbols are: ii-7b5, V7b9, and i-6. The Dø chord is shown with notes D, F, and Ab in the treble and D in the bass. The G7(b9) chord is shown with notes G, Bb, D, and F in the treble and G in the bass. The C-6 chord is shown with notes C, Eb, F, and G in the treble and C in the bass. The notes in the treble staff for the C-6 chord are connected by a slur.

Dø G7(b9) C-6

C: ii-7b5 V7b9 i-6

Giant Steps



Slow Version ♩=224, Play 14 Choruses

Faster Version ♩=308, Play 19 Choruses

Handwritten musical notation for the first system, including notes and chords:

Chords: B^Δ D7, G^Δ B^b7, E^bΔ, A- D7, G^Δ B^b7, E^bΔ F[#]7 B^Δ, F- B^b7, E^bΔ, A- D7, G^Δ, C[#]- F[#]7, B^Δ, F- B^b7, C[#]- F[#]7.

SOLO

Handwritten musical notation for the solo section, including notes and chords:

Chords: B^Δ D7, G^Δ B^b7, E^bΔ, A- D7, G^Δ B^b7, E^bΔ F[#]7, B^Δ, F- B^b7, E^bΔ, A- D7, G^Δ, C[#]- F[#]7, B^Δ, F- B^b7, E^bΔ, C[#]- F[#]7.

LAST X END ON E^bΔ

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A lone Together

PLAY 3 CHORUSES ♩=126

Words and Music by
Howard Dietz and Arthur Schwartz

The musical score is written in 4/4 time with a tempo of 126 beats per minute. It consists of three choruses and a coda. The melody is in the treble clef, and the guitar accompaniment is indicated by chords above the staff. The lyrics are written below the notes.

Chorus 1:
 A - lone To - geth - er, Be - yond the crowd,
 The blind - ing rain,
 A - bove the world,
 The star - less night, We're not too proud
 Were not in vain; to
 For
 cling to - geth - er, We're strong as long as
 we're to - geth - er, And what is there as to

Chorus 2:
 we're to - geth - er
 fear to - geth - er A - Our
 love is as deep as the sea, Our
 love is as great as a love can be; And
 we can weath - er The great un - known,

Chorus 3:
 if we're A - lone To - geth - er.

CODA:
 Bb7 A7+9 D - Bb7 A7+9 D - Δ

What's New?



Words by Johnny Burke
Music by Bob Haggart

PLAY 2 CHORUSES ♩=63

G7b9 C Bb - Eb7

What's New? How is the world treat-ing you?
How did that ro-mance come throug

Ab DØ G7+4 C - DØ G7+9

You have-n't changed a bit; Love-ly as ev-er,
We have-n't met since then, Gee! But it's nice to

1st X ONLY (A -)

C 1. D - G7 2. G - C7 F

I must ad-mit. What's New? What's New?
see you a-gain.

Eb - Ab7 Db GØ C7b9 F -

Prob-ab-ly I'm bor-ing you, But see-ing you is grand,
GØ C7+9 * F - DØ G7+9 C

Bb - Eb7 Ab DØ G7+9

and you were sweet to of - fer your hand; I un - der - stand, a - dieu!
3

C - DØ G7+9 C A - D - G7

Par-don my ask-ing What's New. Of course you could -n't

know, I have-n't changed, I still love you so.

CODA

F - Bb7 Eb - Ab7 Db^Δ G7b9 C^Δ

*Some Play F^Δ

Rit. - - - - -

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What Is This Thing Called Love?

PLAY 8 CHORUSES ♩=232

Words and Music by Cole Porter

GØ C7b9 F -

What Is This Thing Called Love? This

DØ G7+9 C GØ

fun-ny thing called love? Just who can solve

C7b9 F - DØ

its mys-ter-y? Why should it make

G7+9 C C- F7

a fool of me? I saw you there one won-der-ful

Bb Ab7+11 G7+11

day. You took my heart and threw it a-way.

G7+11 GØ C7b9 F -

That's why I ask the Lawd in heav-en a-bove,

F - DØ G7+9 C

What Is This Thing Called Love?

⊕ CODA
C/G

F -/G

Etc. and Fade Out

Autumn Leaves

PLAY 4 CHORUSES (♩=100)

By Joseph Kosma & Johnny Mercer

3rds and 7ths are very important. This song tends to hang around G-. Look for common tones throughout.
Good notes to begin a phrase with are 1, 3 and 5 of the chord/scale.

Famous Recording: Cannonball Adderley (Blue Note BST-81595/B22-446338)

Chords: C-, F7, BbΔ, EbΔ+4

Chords: AØ, D7+9, G-, D7+9, G-

BRIDGE

Chords: G-, AØ, D7b9, G-

Chords: C-, F7, BbΔ, EbΔ(+4), AØ, D7+9

Chords: G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

SOLOS

SOLO BREAK

Chords: C-, F7, BbΔ, EbΔ+4, AØ, D7+9, G-, G-

BRIDGE

Chords: AØ, D7+9, G-, G-, C-, F7, BbΔ, EbΔ(+4)

Chords: AØ, D7+9, G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

Chords: EØ, AØ, D7+9, G-, EØ, AØ, D7+9, G-Δ

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Blue Bossa

SIDE 4/TRACK 1
PLAY 14 CHORUSES ♩=208

By KENNY DORHA

Musical notation for the first four staves of the main melody. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notes are: *C-*, *F-*, *D♭*, *G7+9*, *C-*, *E♭-*, *A♭7*, *D♭Δ*, *D♭*, *G7+9*, *C-*, *D♭*, *G7+9*.

SOLO

Musical notation for the solo section, consisting of two staves with rests and chord changes. The notes are: *C-*, *F-*, *D♭*, *G7+9*, *C-*, *E♭-*, *A♭7*, *D♭Δ*, *D♭*, *G7+9*, *C-*, *D♭*, *G7+9*, *A7+9*, *D♭*, *G7+9*, *C-*, *A7+9*, *D♭*, *G7+9*, *C-*.

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5. Summertime



PLAY 9 CHORUSES (♩ = 108)

By DuBose Hayward & George Gershwin

This song really employs only 3 scales. Since it is in a minor key, melodies seem to come easily. Work on connecting the A7+9 to the D- smoothly.

Famous Recording: John Coltrane (Atlantic SD-1361/SD-1361-2)

Chords: D-, (D7+9), G-, EØ, A7+9, D-, G-, C7, FA, EØ, A7+9, D-, A7+9

1st Time Only

SOLOS

Chords: D-, D-, (D7+9), G-, EØ, A7+9, D-, G-, C7, FA, EØ, A7+9, D-, A7+9

ENDS ON D- VAMP

50 ESSENTIAL TUNES FOR JAM SESSION SITUATIONS

<u>Title</u>	<u>Usual Style</u>	<u>Usual Key(s)</u>
1. All the Things You Are	Medium Swing	Ab
2. Autumn Leaves	Medium Swing	e-,g-
3. Have You Met Miss Jones?	"	F
4. I Love You	"	F
5. In a Mellow Tone	"	Ab
6. Just Friends	"	G, F
7. Nardis	"	e-
8. Night and Day	"	C
9. Solar	"	c-
10. Stella by Starlight	"	Bb
11. Take the A Train	"	C
12. There is No Greater Love	"	Bb
13. Days of Wine and Roses	"	F
14. Yesterdays	"	d-
15. Well You Needn't	"	F
16. Satin Doll	"	C
17. On a Clear Day	"	G
18. There Will Never Be Another You	"	Eb
19. Invitation	"	c-
20. Four	"	Eb
21. Nica's Dream	Latin/Swing	Bb-
22. Green Dolphin Street	Latin/Swing	C, Eb
23. I'll Remember April	Latin/Swing	G
24. A Night in Tunisia	Latin/Swing	d-
25. All Blues (Blues)	3/4;6/8	G
26. Footprints	3/4;6/8	c-
27. Blue Bossa	Latin	c-
28. Girl from Ipanema	Latin	F
29. Maiden Voyage	Latin	Dsus
30. Recordame	Latin	a-
31. Cherokee	Up Tempo	Bb
32. Mr P.C. (Blues)	Up Tempo	c-
33. Softly as in a Morning Sunrise	Up Tempo	c-
34. So What/ Impressions	Up Tempo	d-
35. The Song is You	Up Tempo	C
36. Oleo (Rhythm)	Up Tempo	Bb
37. Tune Up	Up Tempo	D
38. What is This Thing Called Love	Up Tempo	C
39. Straight No Chaser	Blues	F
40. Sonny Moon For Two	Blues	Bb
41. Tenor Madness	Blues	Bb
42. Now's the Time	Blues	F
43. C Jam Blues	Blues	C
44. Body and Soul	Ballad	Db
45. Here's that Rainy Day	Ballad	F
46. In a Sentimental Mood	Ballad	F
47. Misty	Ballad	Eb
48. My Funny Valentine	Ballad	c-
49. 'Round Midnight	Ballad	eb-
50. What's New?	Ballad	C

Resource Materials for Jazz Improvisation

- 1. The Jazz Theory Book by Mark Levine, Sher Music Co.**
- 2. Metaphors for the Musician by Randy Halberstadt, Sher Music Co.**
- 3. Jazz Improvisation: The Goal Note Method by Shelton Berg, Lou Fischer Music Publishing**
- 4. The Jazz Language by Dan Haerle, Alfred Music Publishing**
- 5. Improvising Jazz by Jerry Coker, Simon & Schuster**
- 6. Voicings for Jazz Keyboard by Frank Mantooth, Hal Leonard Publishing Corporation**
- 7. Jazz Arranging Techniques by Gary Lindsay, Staff Art Publishing**
- 8. Effortless Mastery by Kenny Werner, Jamey Aebersold Jazz**

Music Composition – How To Get Started

- I. Be curious – spend some time just messing around**
 - A. Keep a log of sounds you come across that you like**
- II. Make some preliminary decisions**
 - A. Message, picture, story, feeling, mood**
 - B. Form**
 - C. Rhythmic feel**
 - D. Instrumentation**
- III. Composing melodies**
 - A. Melodic cells**
 - B. Developmental techniques**
 - 1. Repetition**
 - 2. Sequence**
 - 3. Rhythmic change**
 - 4. Expansion & contraction of intervals**
 - 5. Expansion & contraction of rhythmic values**
 - 6. Dynamics, effects, imitation, etc.**
 - C. Melodic shape**
 - 1. Range**
 - 2. Rate of activity**
 - 3. Dynamics**
 - D. Question & Answer/Subject & Predicate**
- IV. Composing Chord Progressions**
 - A. Root movement/Logic**
 - 1. Down a P5, whole steps, half steps, up & down a minor 3rd, everything else**
 - B. Harmonic rhythm**
 - C. Coloring the melody**
- V. Listen in an analytical manner**
 - A. Form**
 - B. Melodic line**
 - C. Chord progression**
 - D. Orchestration**
- VI. Analyze tunes**
 - A. Form**
 - B. Melody**
 - C. Harmony**
- VII. Educate yourself**
 - A. Read – books about great composers/musicians & great books in general**
 - B. Study other art forms – art, theatre, ballet etc.**
 - C. Observe life – think of yourself as a writer**