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Jazz Improv Coursepack

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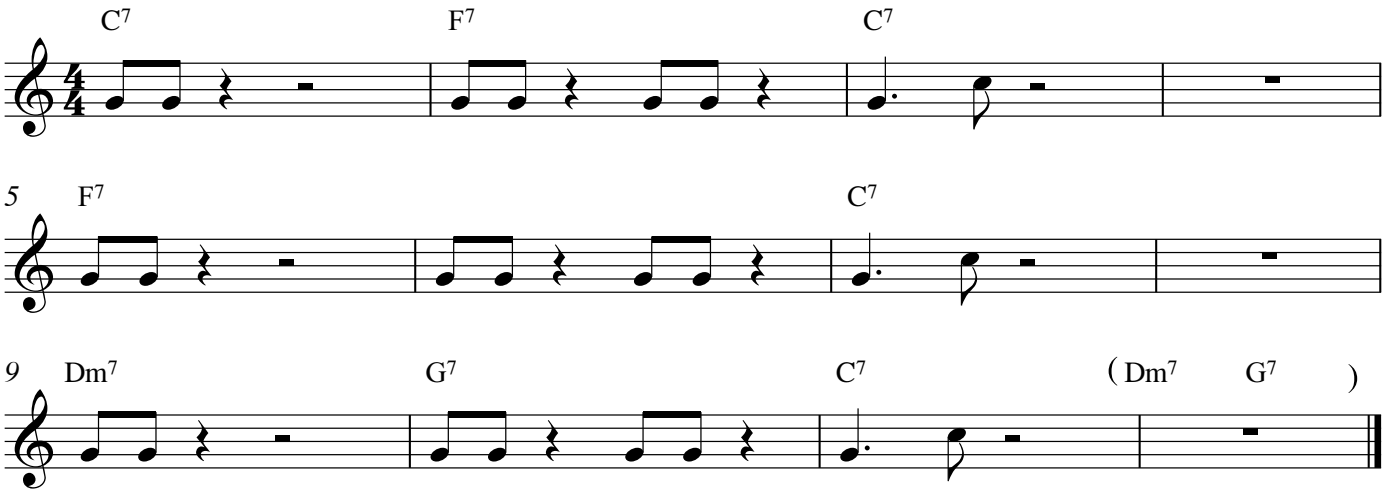
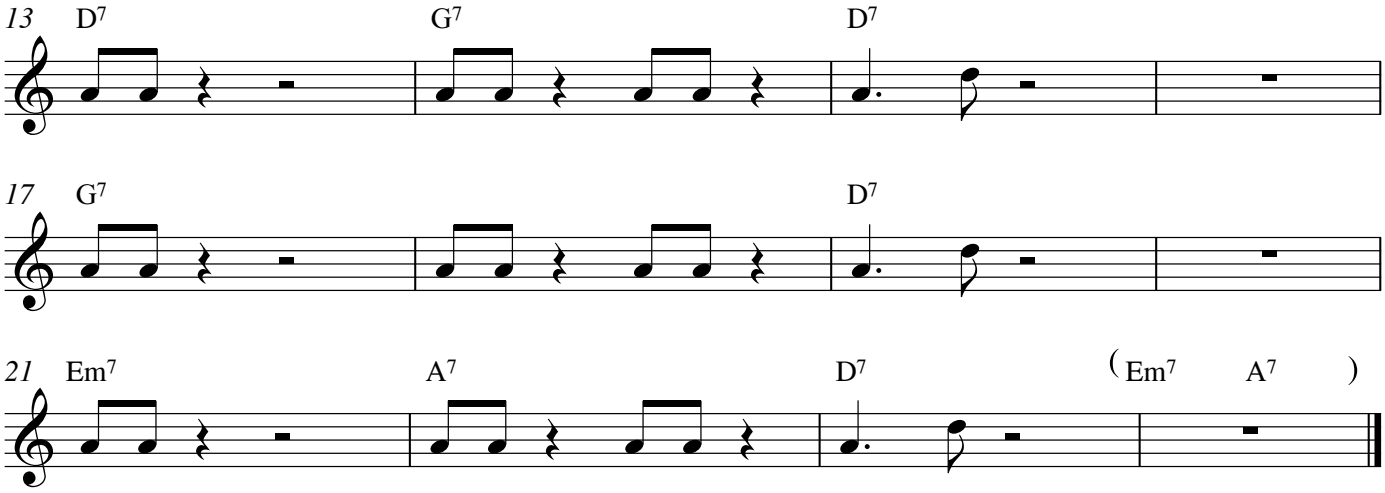
jsiskind2@gmail.com

C-Jam Blues - Concert Pitch

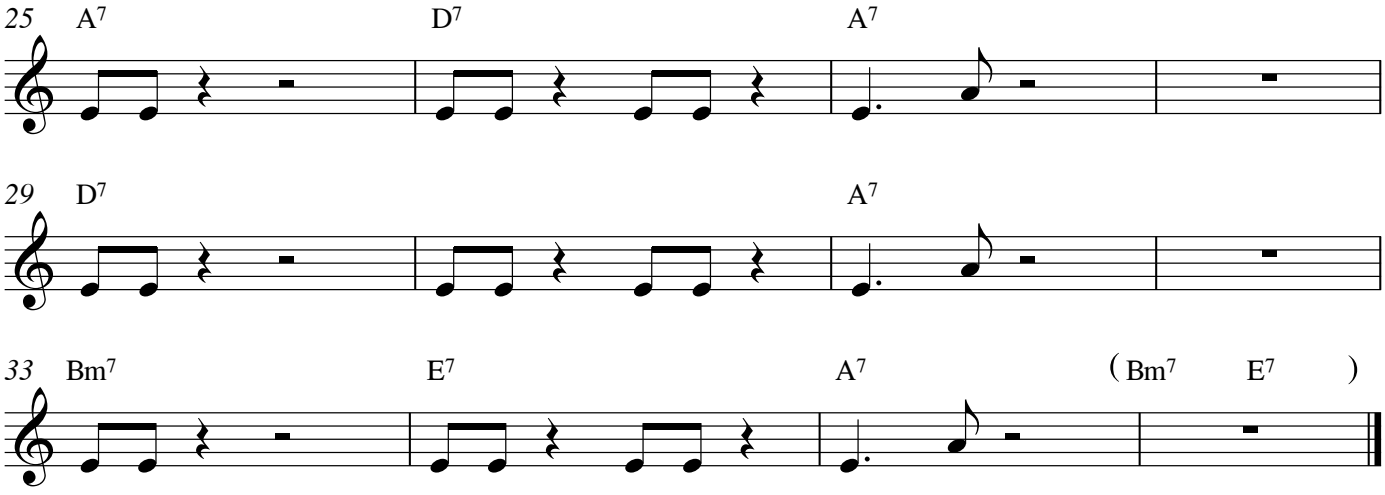
Duke Ellington



C-Jam Blues - Bb Instruments



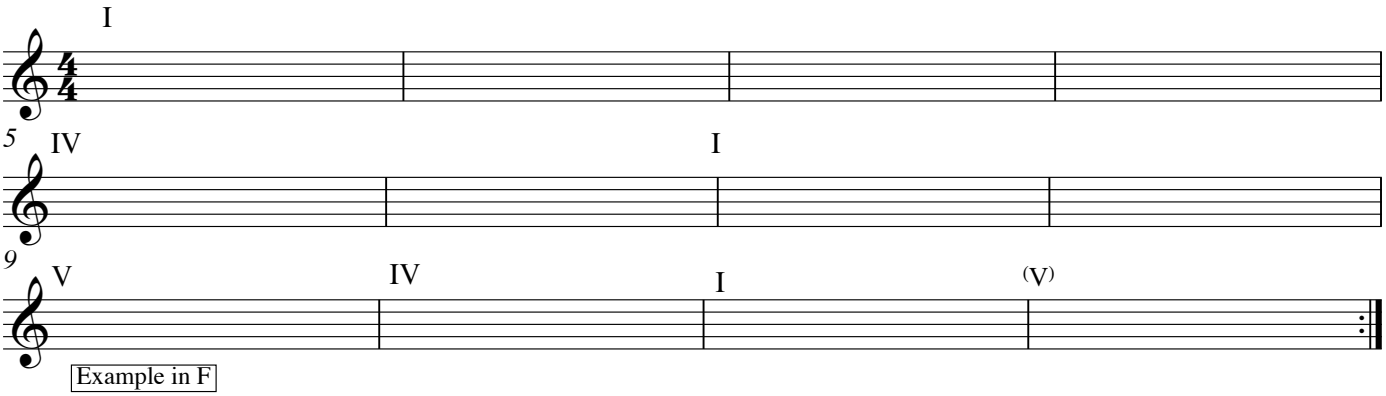
C-Jam Blues - Eb Instruments



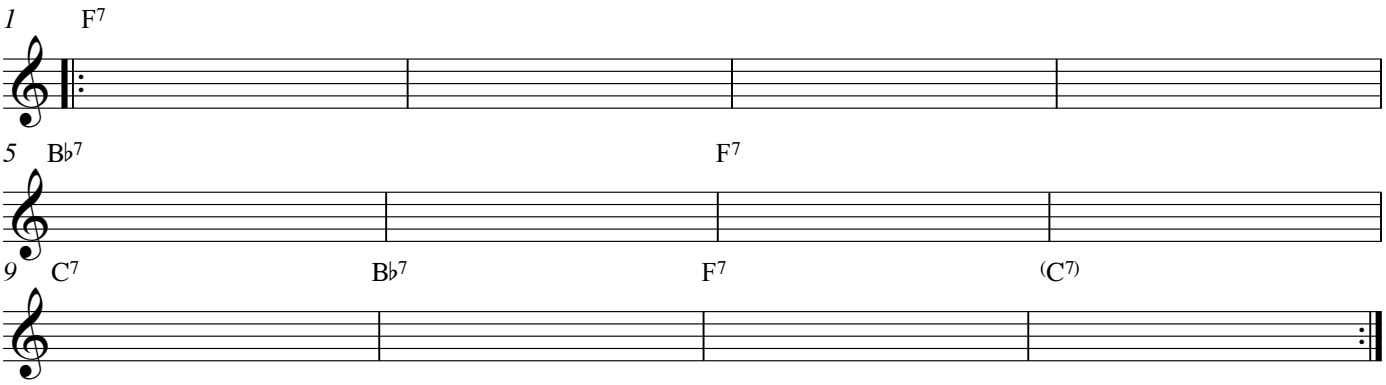
Blues Form

Improv '17

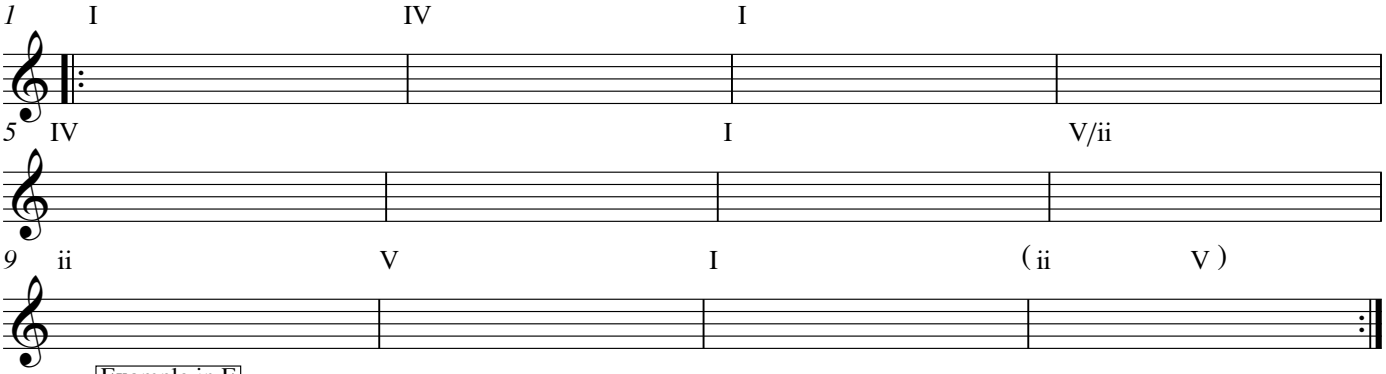
Basic ("Rock") Blues Form



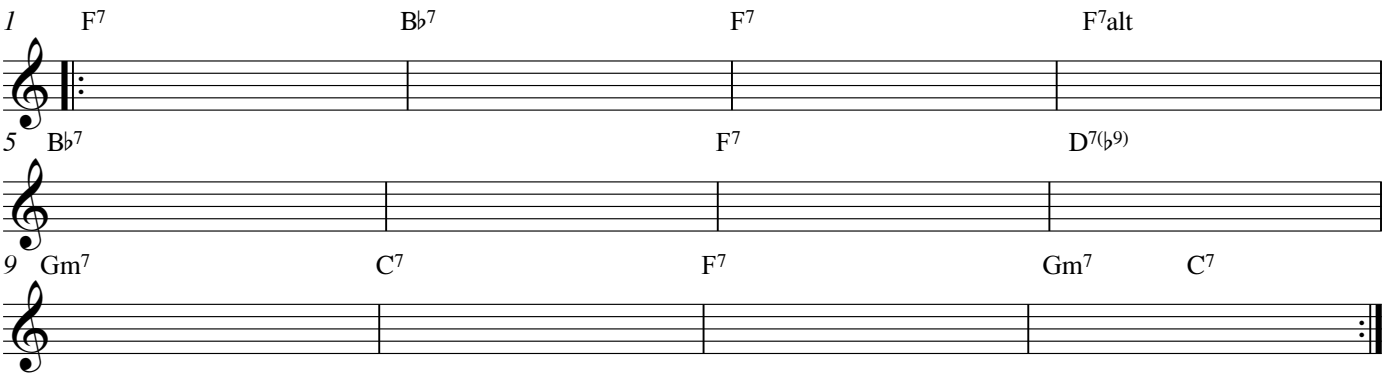
Example in F



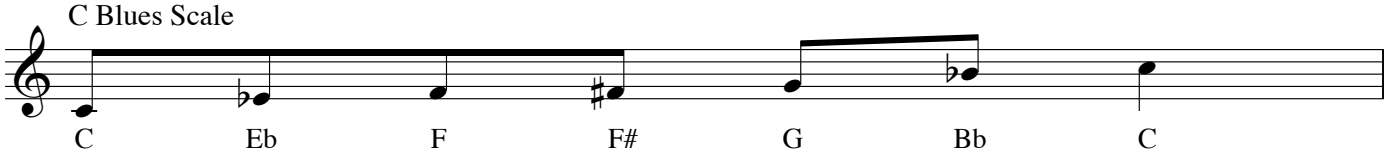
"Jazz" Blues Form



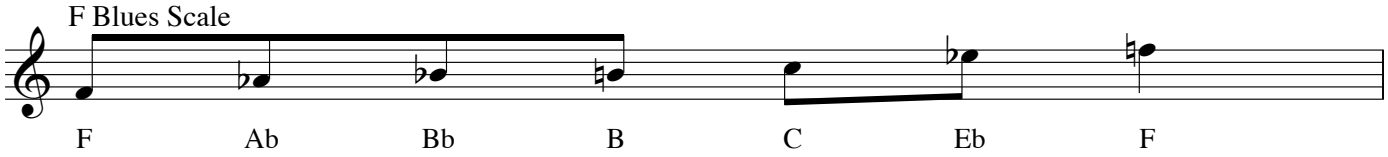
Example in F



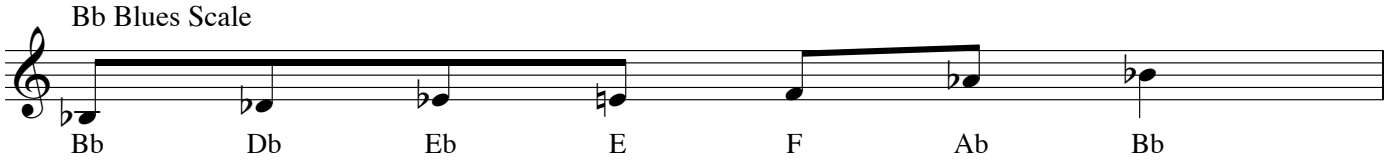
C Blues Scale



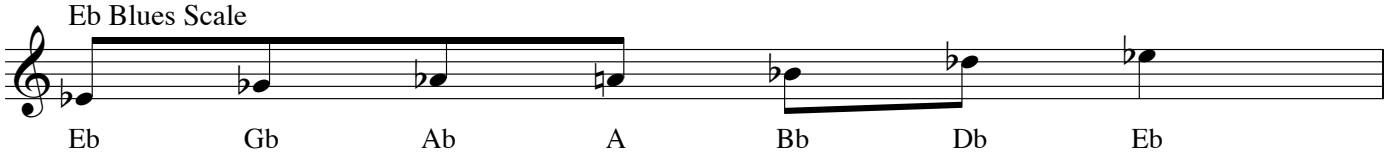
F Blues Scale



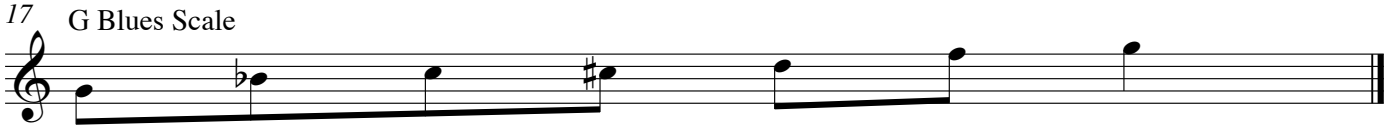
Bb Blues Scale



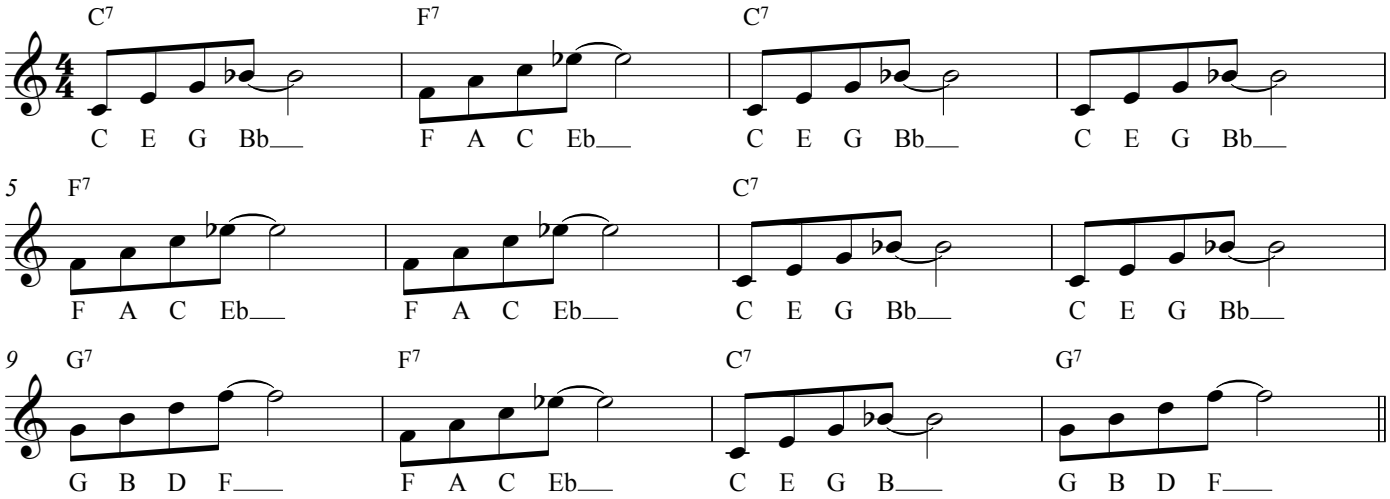
Eb Blues Scale



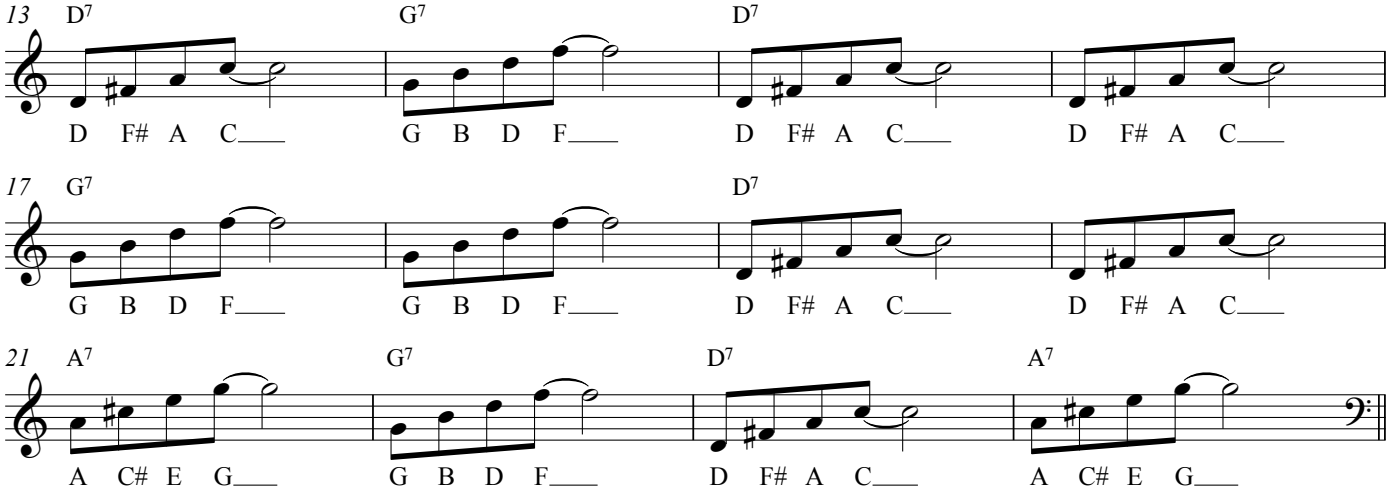
17 G Blues Scale



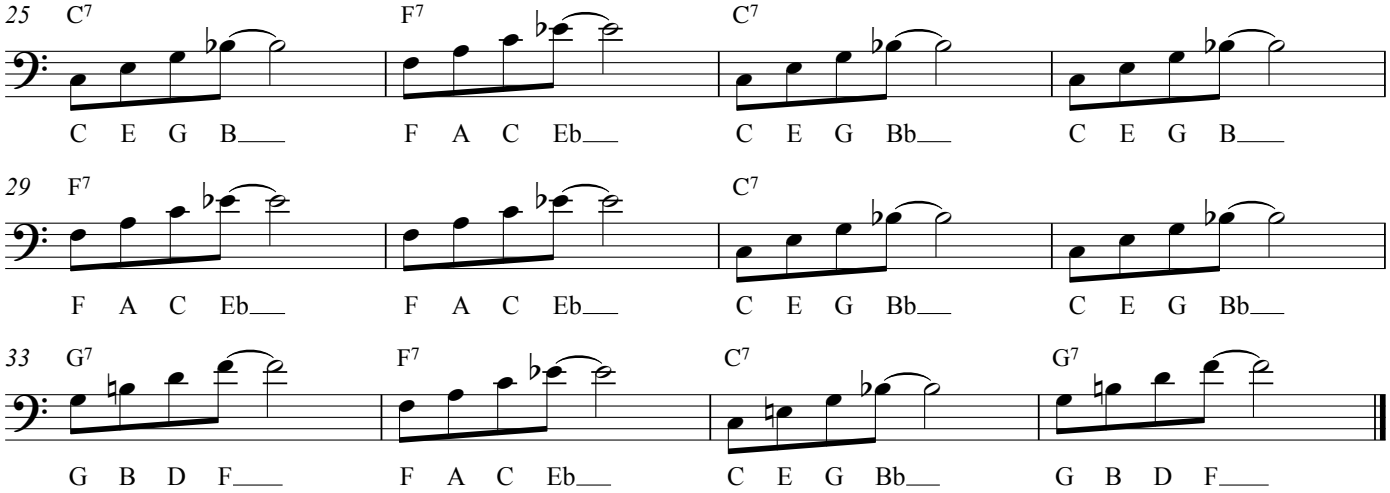
Blues Arpeggios



Bb Instruments

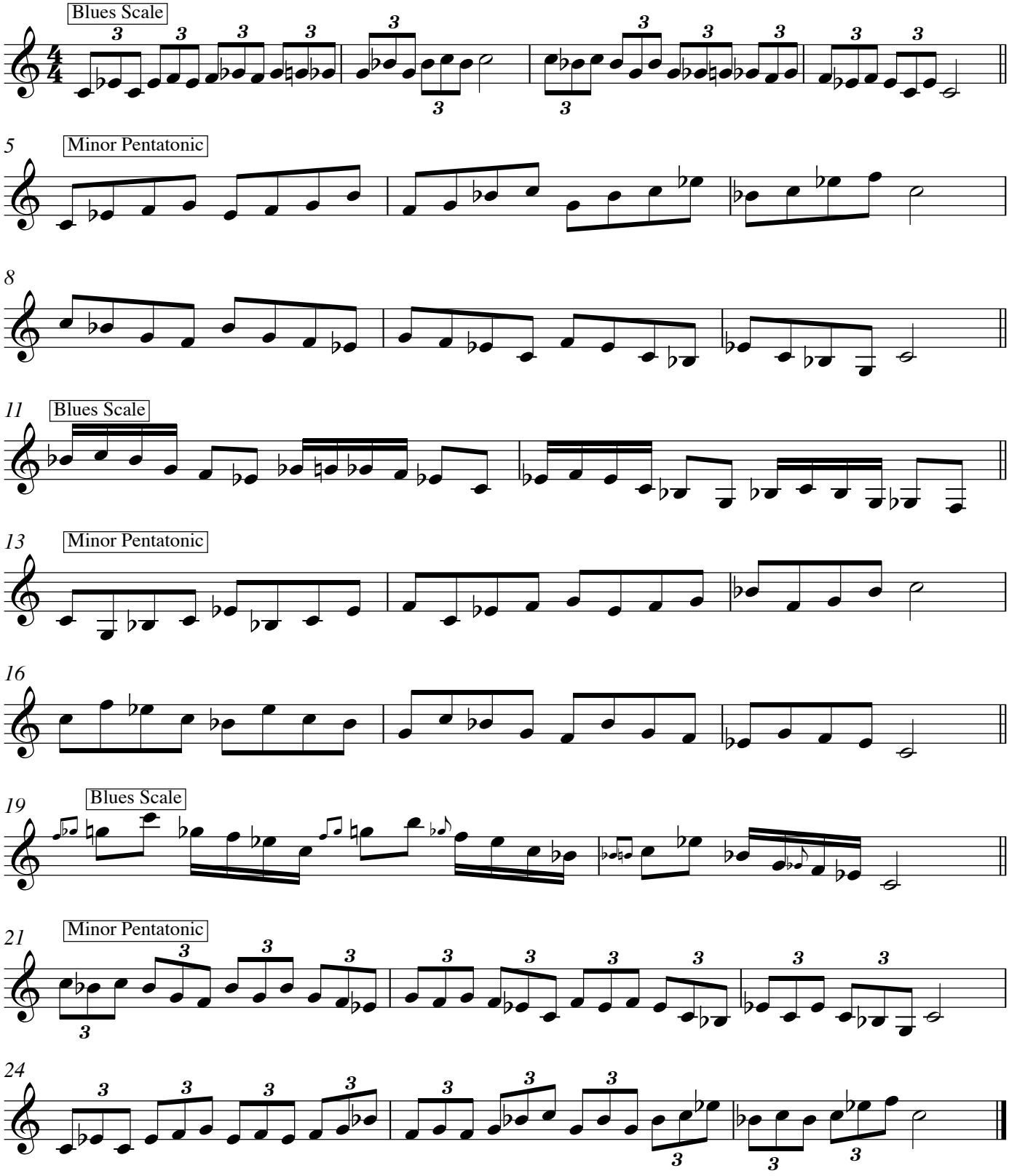


Bass Clef



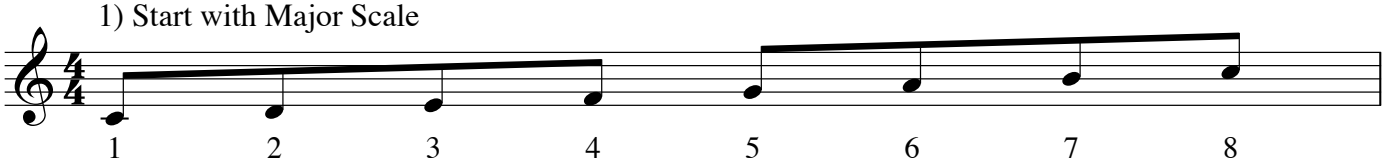
Common Blues/Pentatonic Phrases

Siskind Improv 17



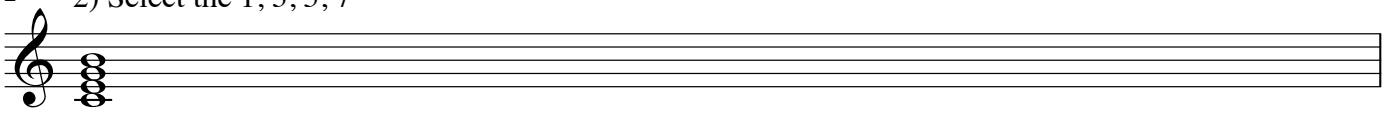
Major 7th, Minor 7th, Dominant 7th

1) Start with Major Scale



2

2) Select the 1, 3, 5, 7



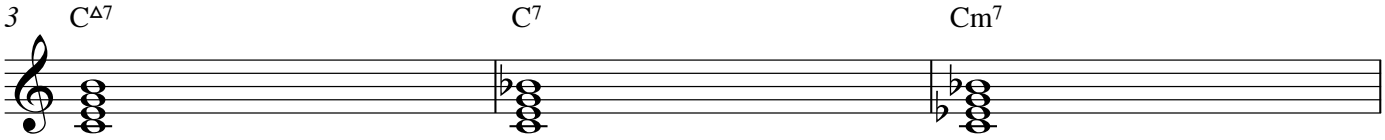
Tip: The Major Seventh will Always be a half-step below the root.

3) For major, change nothing

4) For dominant, lower the 7th

5) For minor, lower the 3rd and 7th

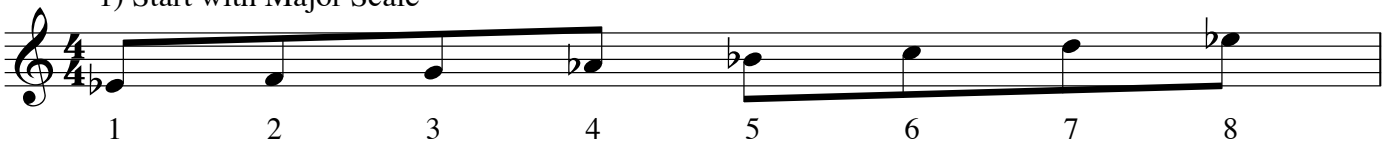
3



Let's Try it in Eb Major

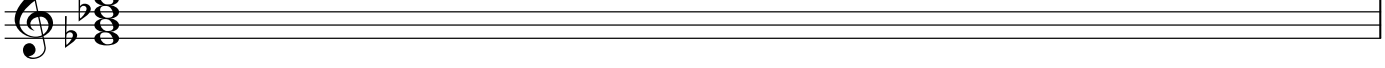
6

1) Start with Major Scale



7

2) Select the 1, 3, 5, 7

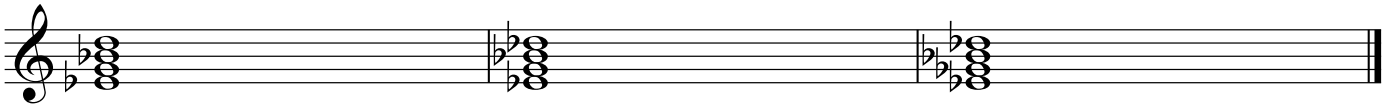


3) For major, change nothing

4) For dominant, lower the 7th

5) For minor, lower the 3rd and 7th

8

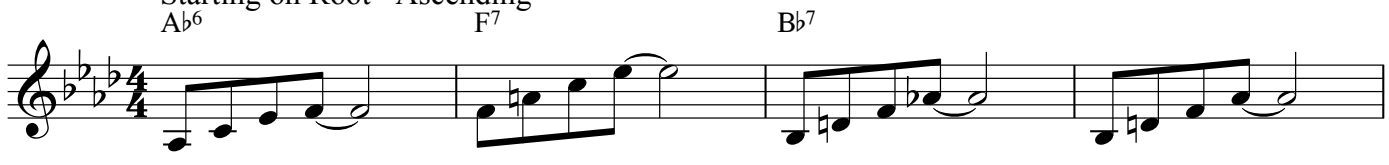


Arpeggiating the Changes

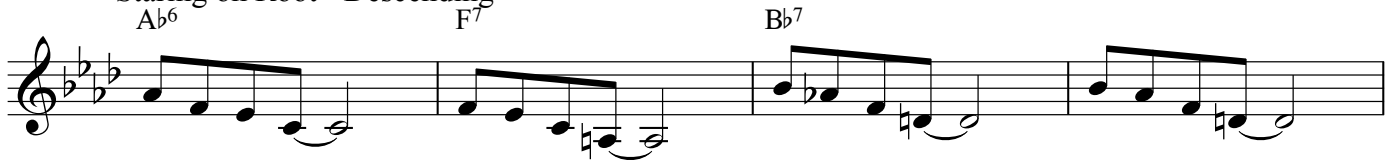
Prof. Jeremy Siskind

Improvisation

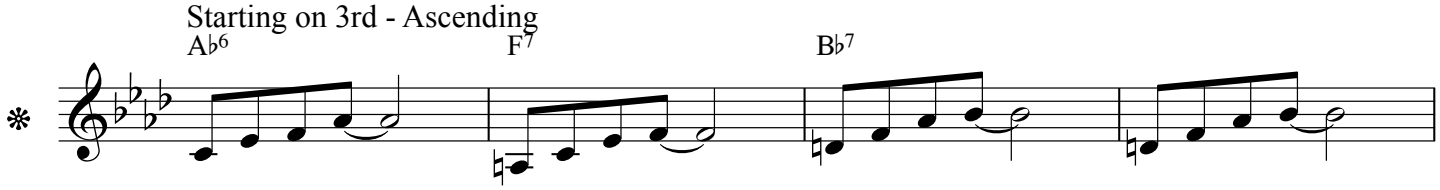
Starting on Root - Ascending



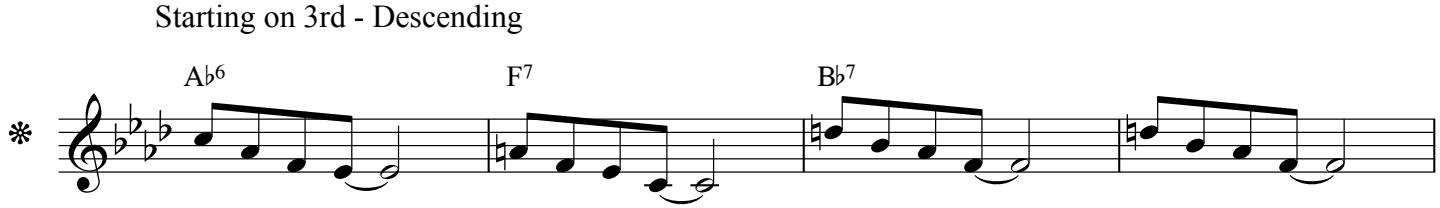
Staring on Root - Descending



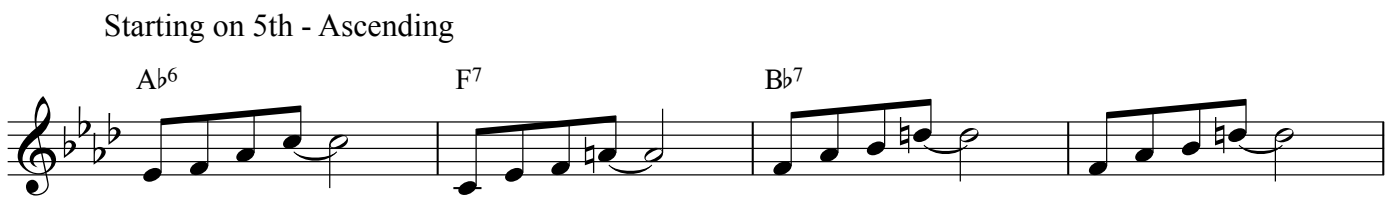
Starting on 3rd - Ascending



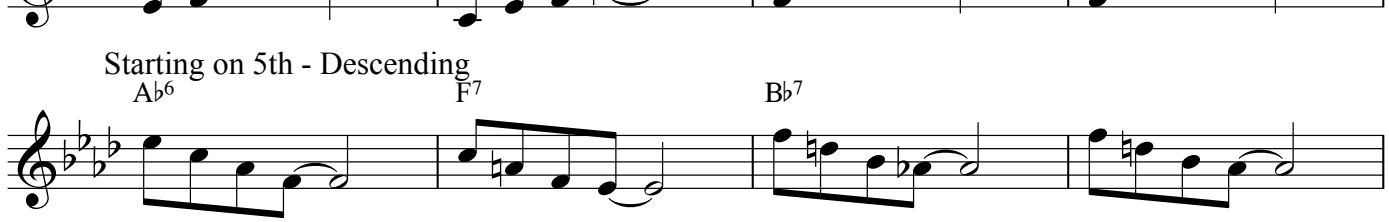
Starting on 3rd - Descending



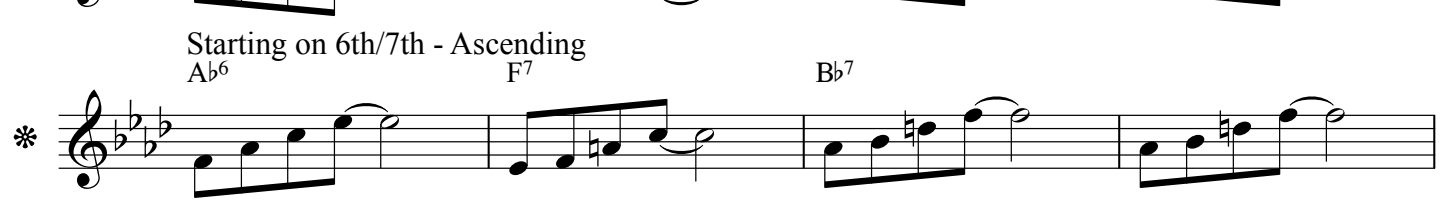
Starting on 5th - Ascending



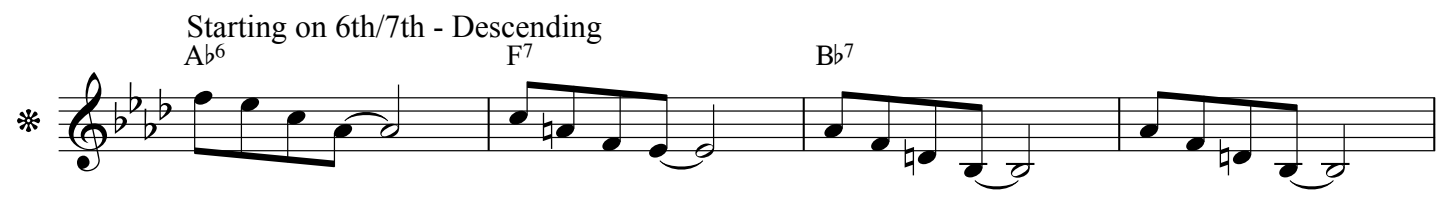
Starting on 5th - Descending



Starting on 6th/7th - Ascending

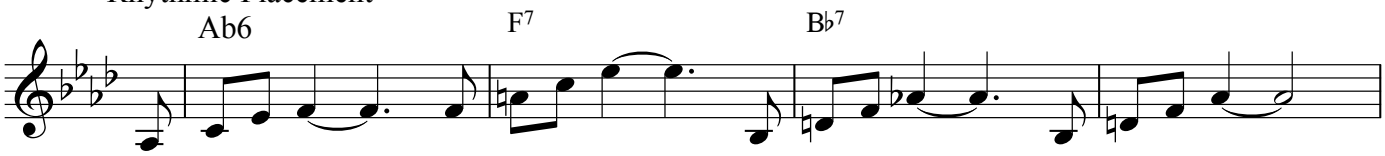


Starting on 6th/7th - Descending

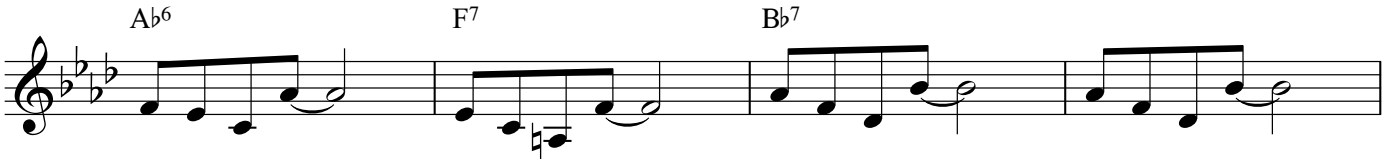


Some Possible Variations

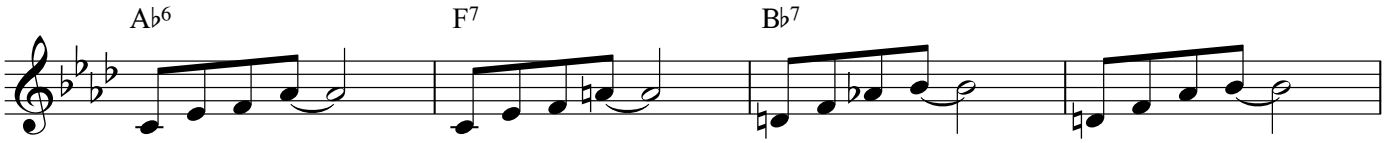
Rhythmic Placement



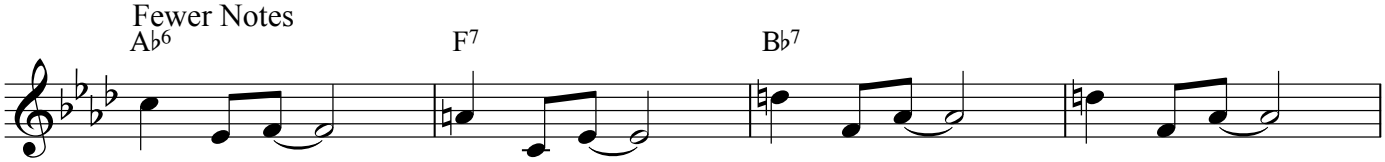
Shape



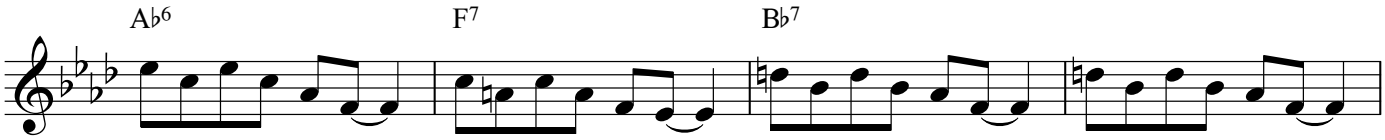
Voice-Leading



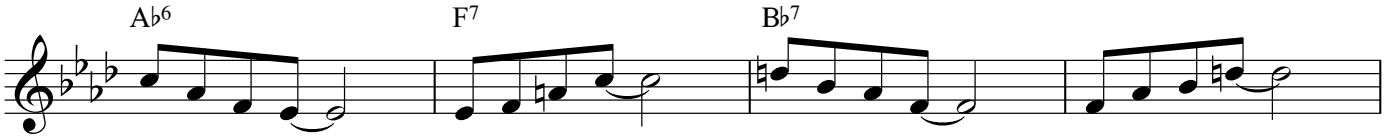
Fewer Notes



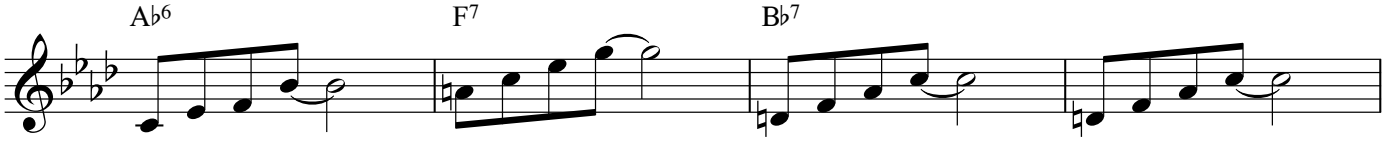
More/Repeated Notes



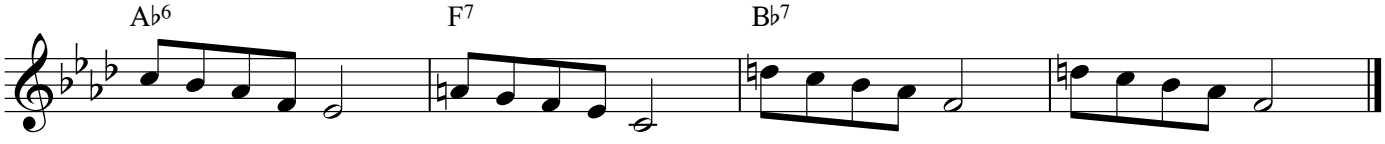
Alternating Shapes (with between-phrase connections?)



9th Replacing Root

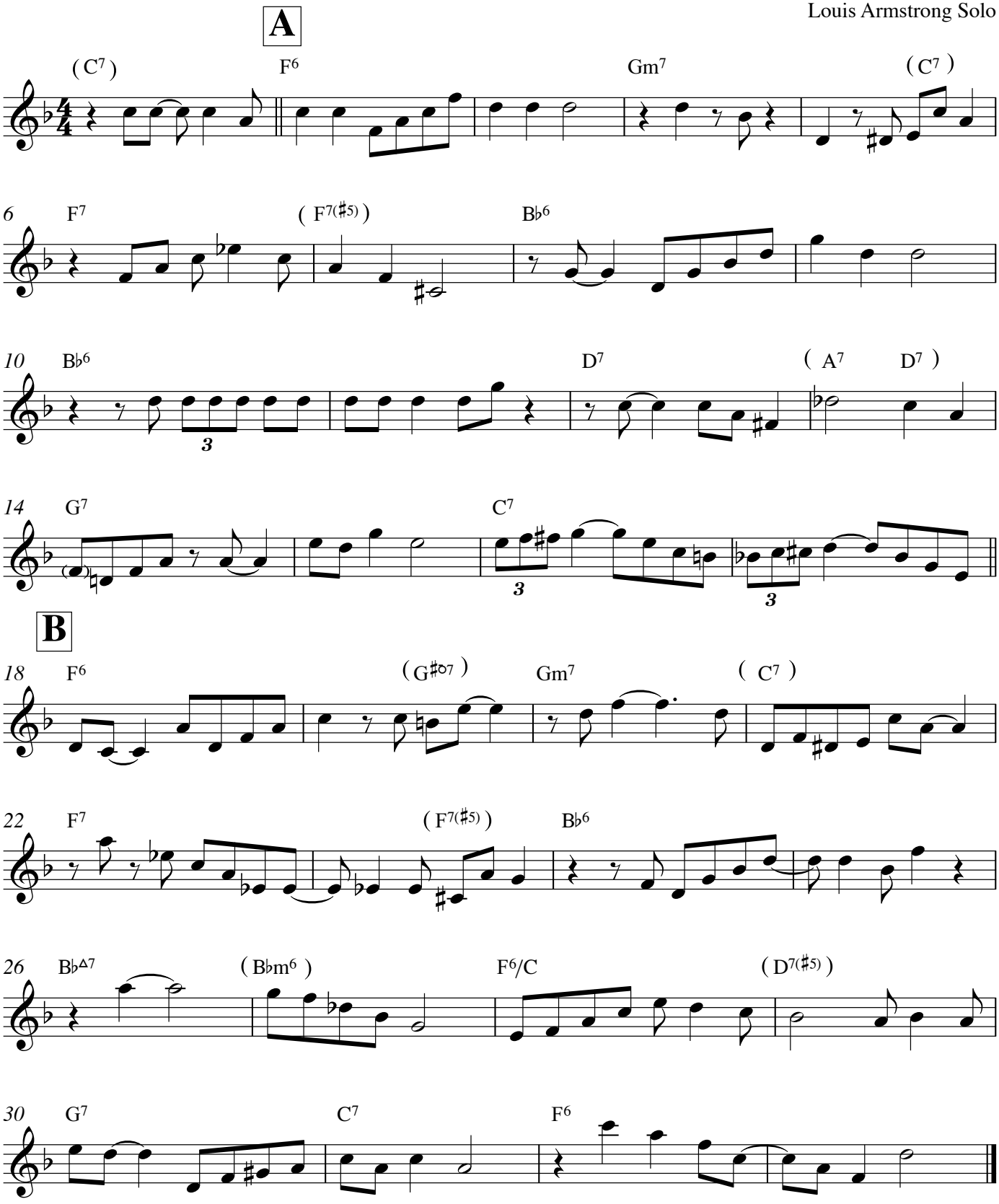


With Passing Tones



Potato Head Blues

Louis Armstrong Solo



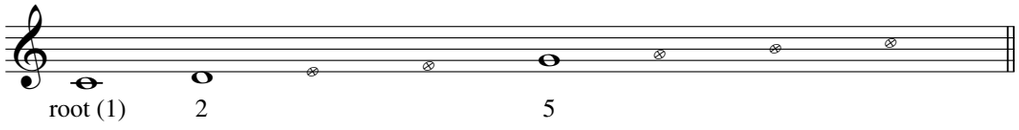
CHAPTER 7

THE ii-V-I PROGRESSION

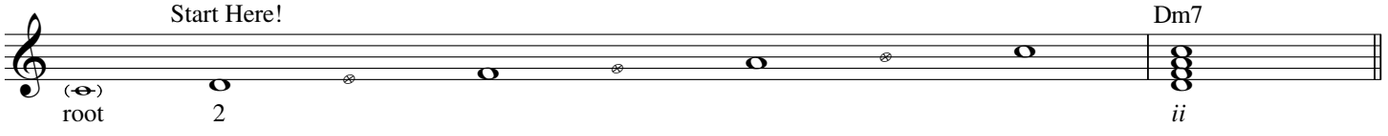
The **ii-V-I progression** (pronounced: “two-five-one”) is the principle building block of traditional jazz harmony. Any pianist who can thoroughly master this short progression and its variants will make significant progress towards being able to instantaneously play the chords in a piece of jazz music.

HOW IT WORKS

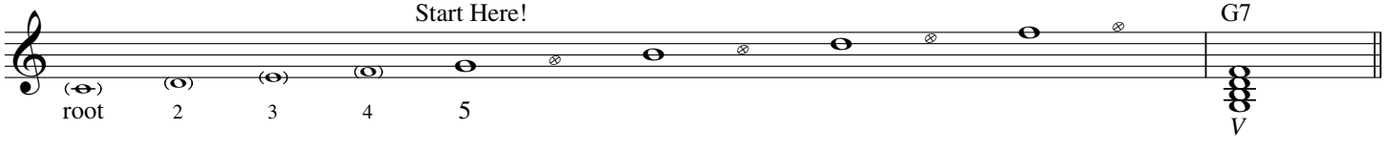
The ii-V-I progression is named for three important scale degrees of the major scale:



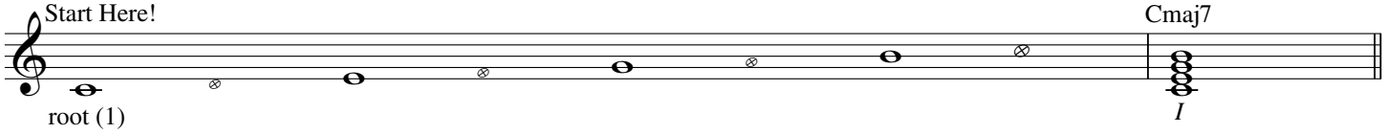
To create a ii-V-I, build four-note chords from each of these notes. For the ii (“two”) chord, select alternating notes starting from the second note of the scale.



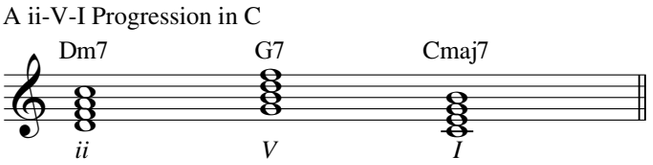
Next, for the V (“five”) chord, select every second note starting from the fifth note of the scale. You’ll have to repeat some of the scale’s notes to complete the chord:



Lastly, for the I (“one”) chord, select every other note starting from the root:



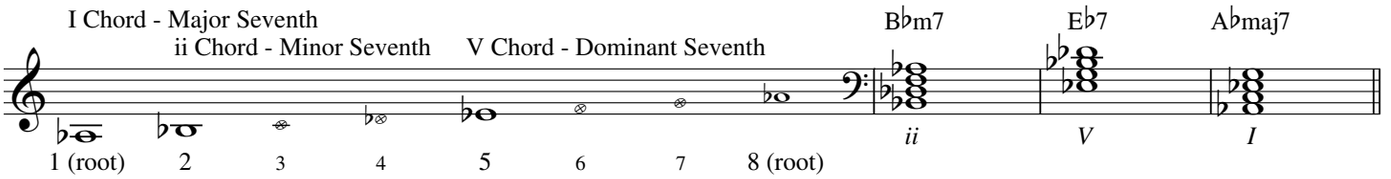
If you do this correctly, you'll form a minor seventh, dominant seventh, and major seventh chord, respectively. When you play these three chords in order, you're playing a ii-V-I progression:



Now that you understand how it works, take a shortcut: no matter what the key, the chords of a ii-V-I progression will be a minor seventh, a dominant seventh, and a major seventh chord formed from the second, fifth, and root of a major scale, respectively.

Important: ii-V-I progressions are named for the key of the root (the "I" chord), not the key of the first chord (the "ii" chord). For instance the above example above is in C even though it begins on Dm7.

Find a ii-V-I in A♭ Major.

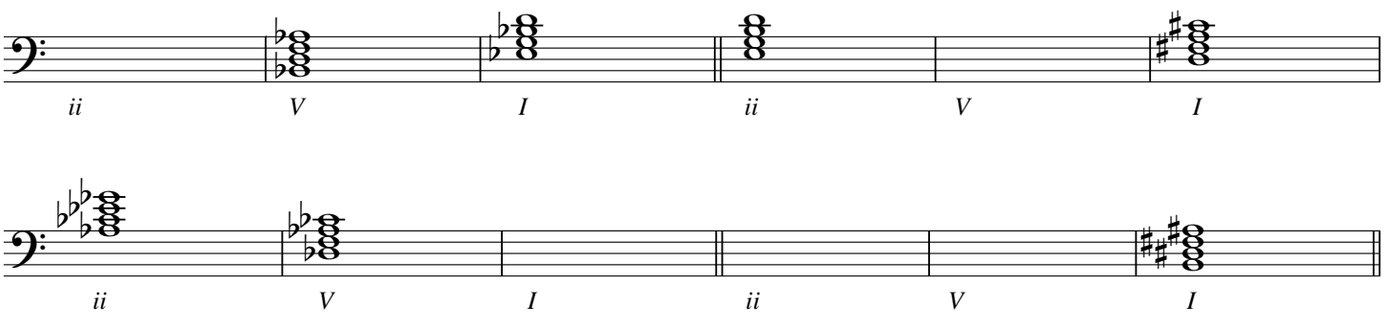


TO THE SHED!

1) **Fill-in:** Supply the missing information for these ii-V-I progressions

Key of _____: Em7 - _____ - D△7	Key of _____: Cm7 - F7 - B♭△7
Key of _____: A♭m7 - D♭7 - G♭△7	Key of A: Bm7 - E7 - _____
Key of B: C♯m7 - _____ - B△7	Key of C♯: _____ - G♯7 - _____

2) **Missing Pieces:** Supply the missing chords in the following progressions:



3) **Search Committee:** Find and circle the six ii-V-I progressions hidden vertically, horizontally, and diagonally (forwards or backwards) in the puzzle below:

Fm7	G7	A♭m7	D♭7	G♭7	E♭m7
B7	B♭7	D♭7	G♭△7	F△7	A♭7
E△7	A△7	E♭△7	D♭7	C7	D♭△7
C△7	E7	A△7	A♭m7	Gm7	A7
F♯7	Bm7	E7	A△7	D♭7	Dm7
G△7	Gm7	C7	F△7	C7	G♭△7

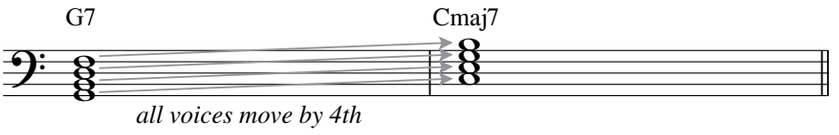
VOICE LEADING

Voice leading describes the smoothness of the movement from one chord to the next. The term comes from vocal music in which a different person sings each note of a chord. Each vocalist's melody must *lead* smoothly from one chord to the next so that the parts aren't too difficult to sing.

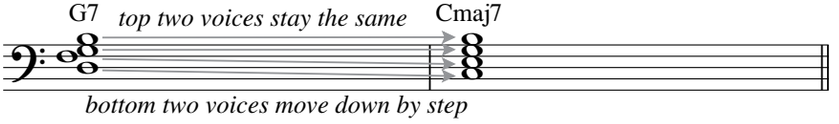
When two chords move with *good voice leading*, every note is either the same or only a step (whole or half) away from its corresponding note in the previous chord.

To create good voice leading, chords are often put in inversions. An **inversion** is a reordering of a chord's notes so that a note *other than the root* is placed at the bottom.

Bad Voice Leading:



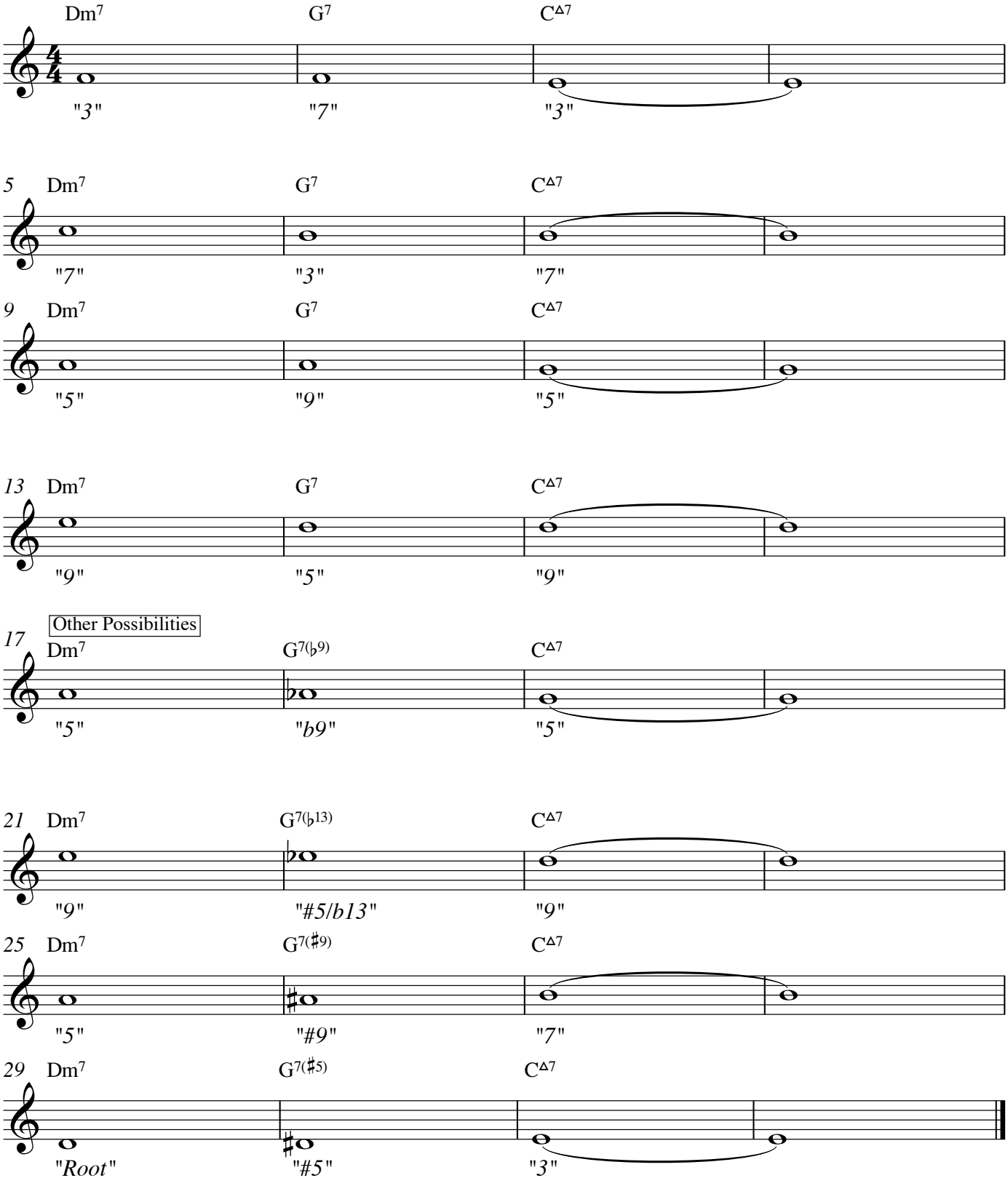
Good Voice Leading:



In the example above, the G7 is placed in inversion, with D as the lowest note. With this change, each of the chord's notes is either the same as or adjacent to its related note in C Major.

Guide Tone Lines

J. Siskind



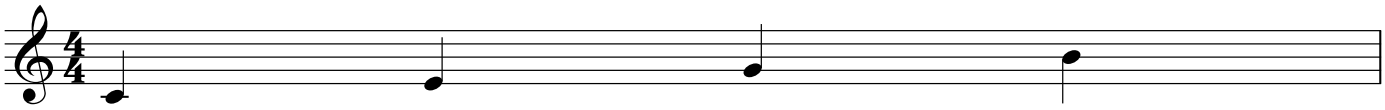
Neighbor Tones/ Approach Tones

Prof. Jeremy Siskind

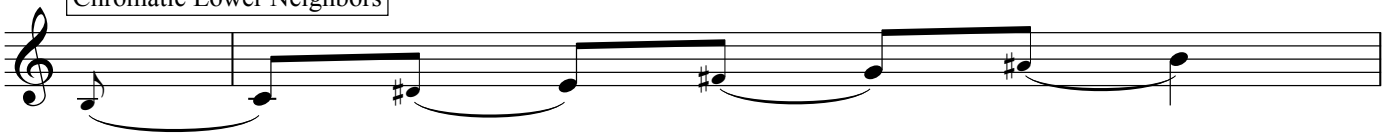
Improvisation 2013

The Arpeggio

$C^{\Delta 7}$

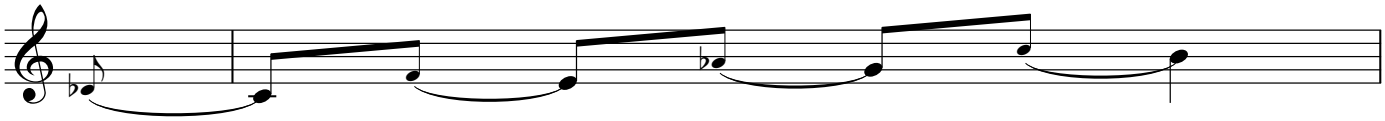


2 Chromatic Lower Neighbors

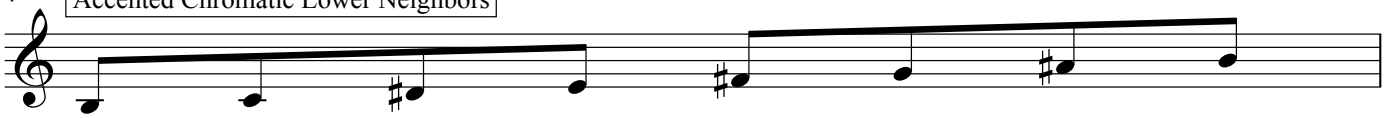


Chromatic Upper Neighbors

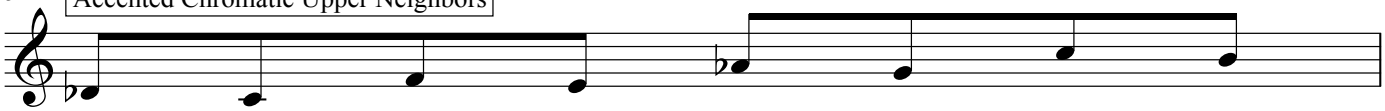
3



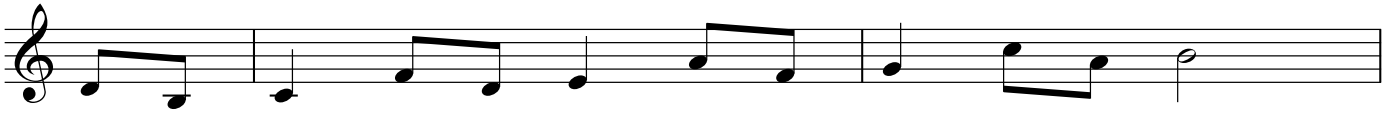
4 Accented Chromatic Lower Neighbors



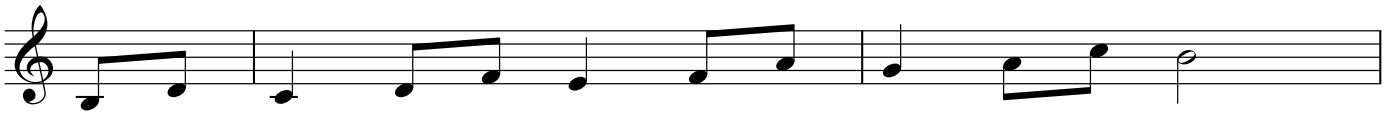
5 Accented Chromatic Upper Neighbors



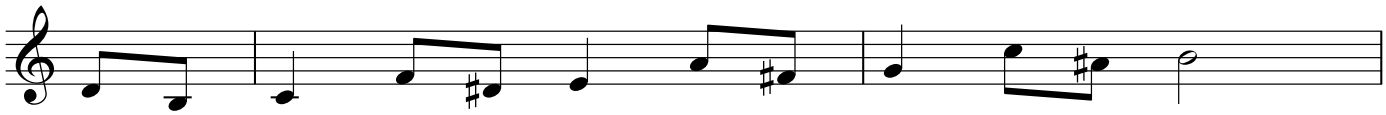
6 Diatonic Enclosures (from above)



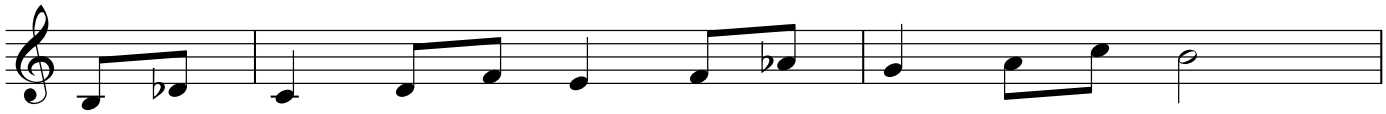
7 Diatonic Enclosures (from below)



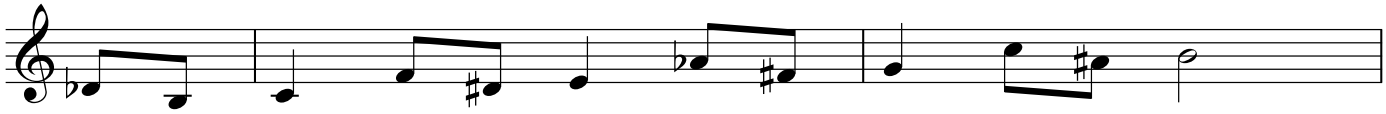
8 Diatonic/Chromatic Enclosures (from above)



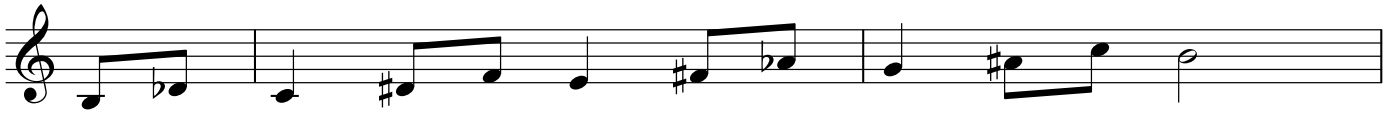
9 Diatonic/Chromatic Enclosures (from below)



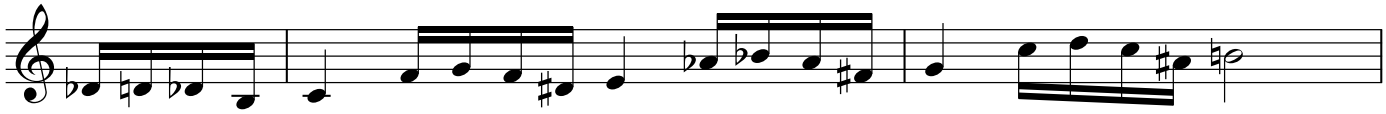
10 Chromatic Enclosures (from above)



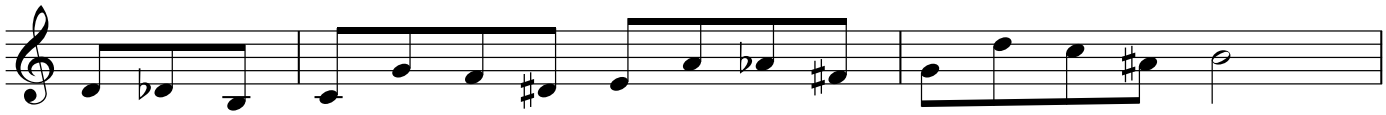
11 Chromatic Enclosures (from below)



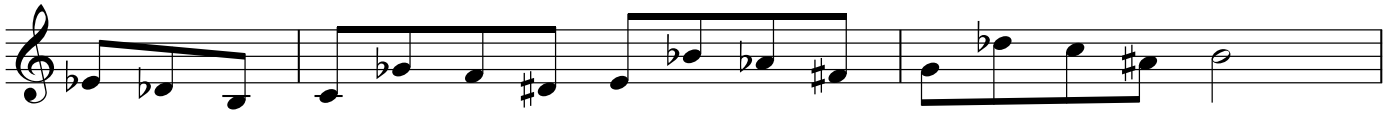
12 Chromatic Enclosures - Ornamented



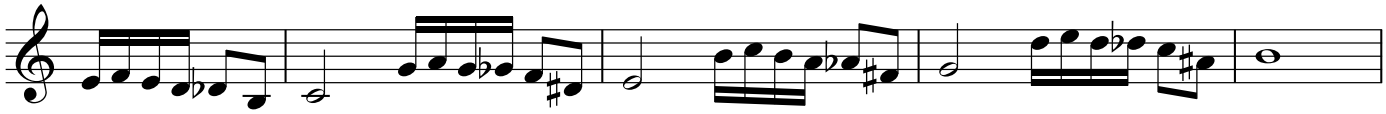
13 Chromatic Enclosures - With Diatonic Approach Note



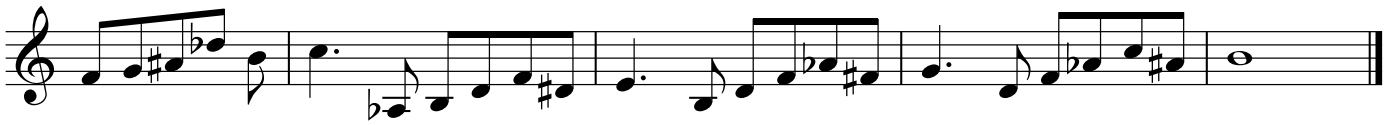
14 Chromatic Enclosures - With Chromatic Approach Note



15 Chromatic Enclosures - With Longer Approach



16 Chromatic Enclosures - With Arpeggiated Approach

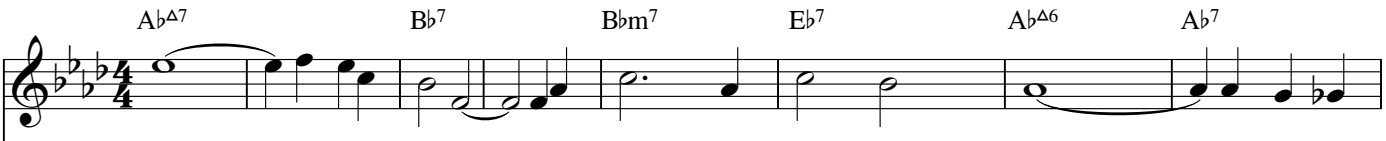


Johnaye Kendrick Exercise

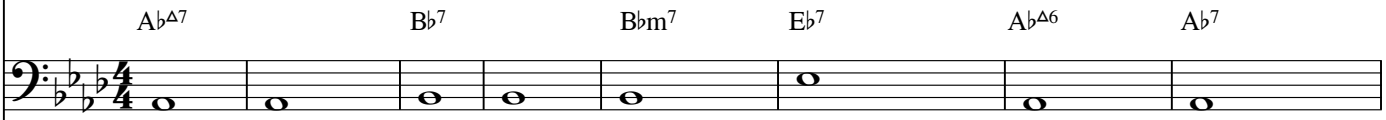
Improvisation

Prof. Siskind

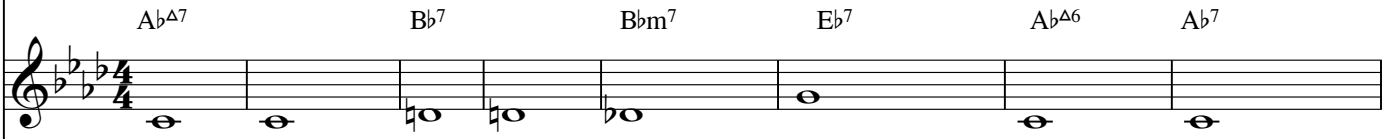
Original Melody



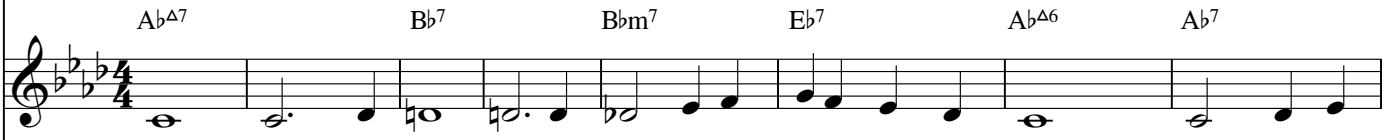
Play the Bass on Piano



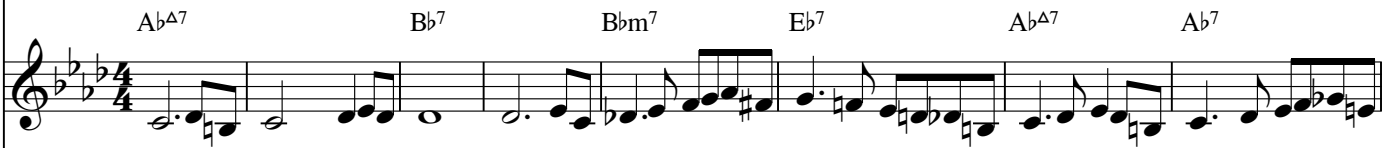
Play the Bass, Sing the Third



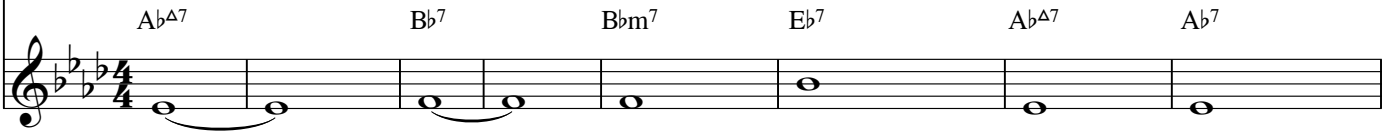
Play the Bass, Connect the Thirds by Step

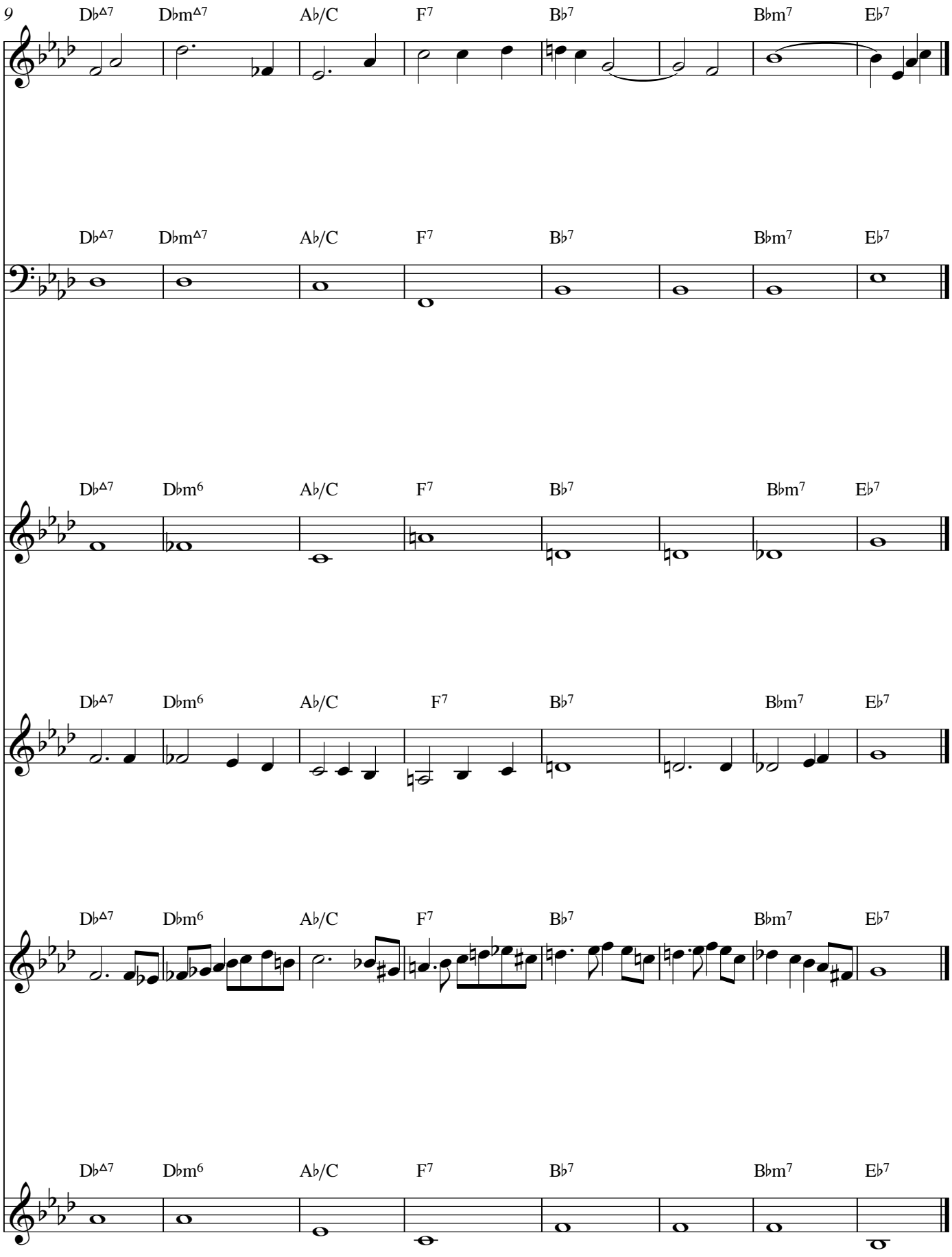


Play the Bass, Connect by Step to Chromatic Enclosure of THird



Do Everything You Just Did With the Third...but with the Fifth



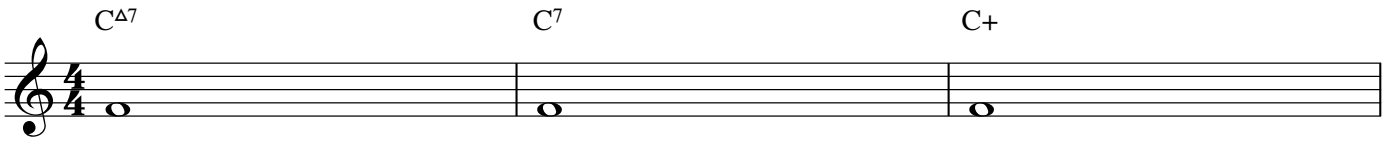

9
D♭Δ7 D♭mΔ7 A♭/C F7 B♭7 B♭m7 E♭7
D♭Δ7 D♭mΔ7 A♭/C F7 B♭7 B♭m7 E♭7
D♭Δ7 D♭m6 A♭/C F7 B♭7 B♭m7 E♭7
D♭Δ7 D♭m6 A♭/C F7 B♭7 B♭m7 E♭7
D♭Δ7 D♭m6 A♭/C F7 B♭7 B♭m7 E♭7
D♭Δ7 D♭m6 A♭/C F7 B♭7 B♭m7 E♭7

Working With the 11th (4th)

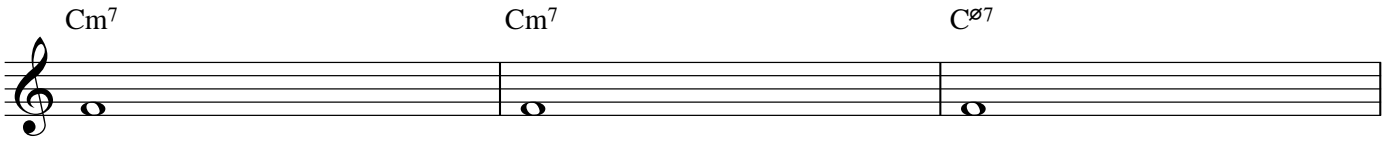
Improvisation 2013

Prof. Jeremy Siskind

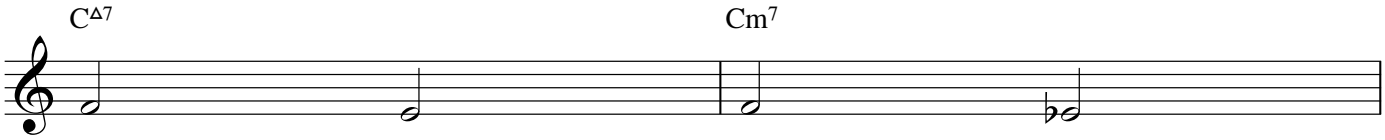
If not resolved, kittens will die.



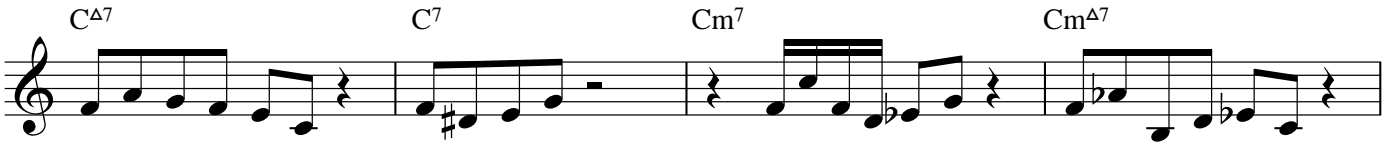
Depending on context, may need resolution - kittens not necessarily in danger



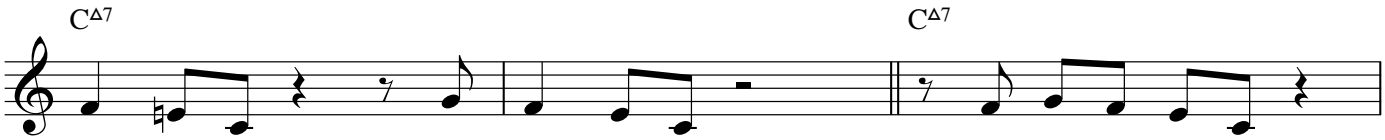
The 4th wants to pull down and should be resolved to the appropriate 3rd

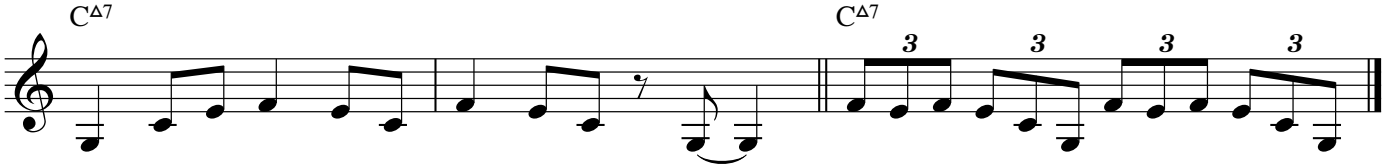


It's possible to delay the resolution; when you do this, you're actually implying the dominant chord over the tonic.

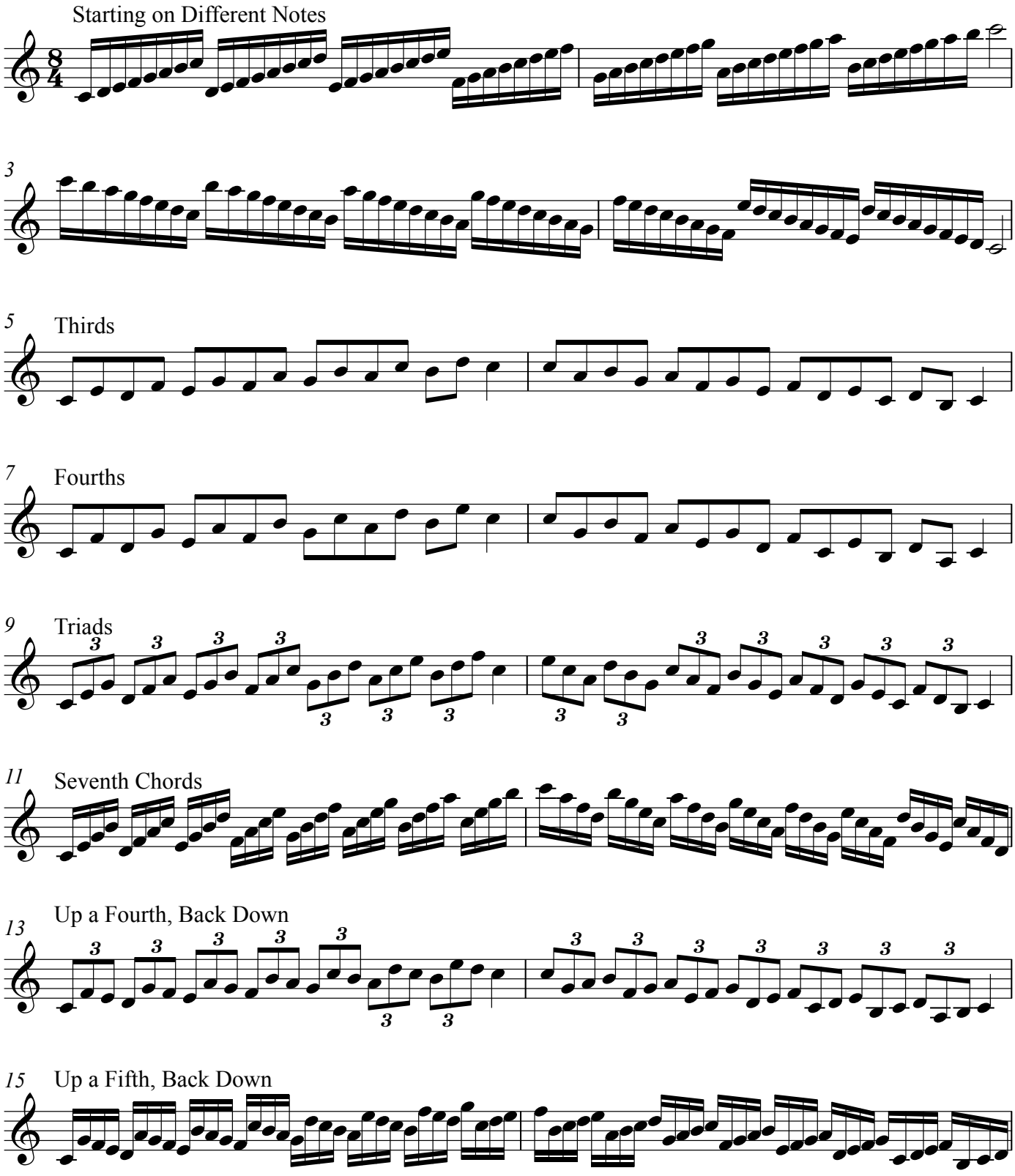


A Few Common Jazz Phrases/Gestures Utilizing the 11th:

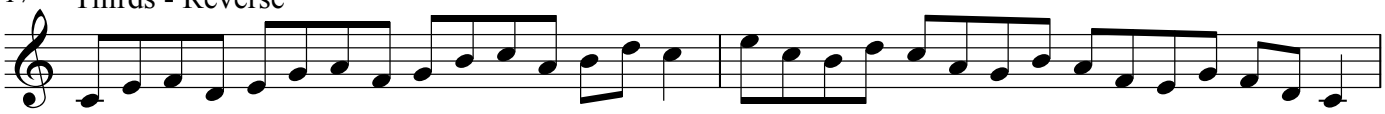




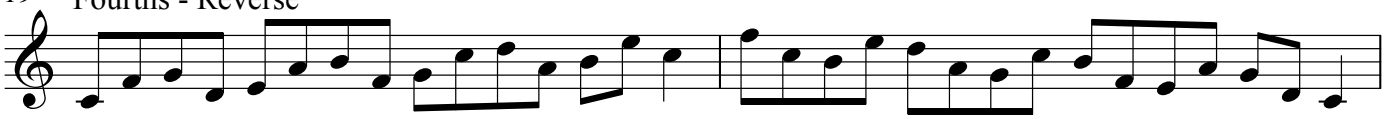
Working With Scales



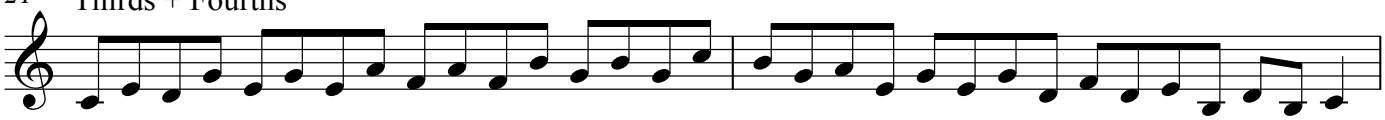
17 Thirds - Reverse



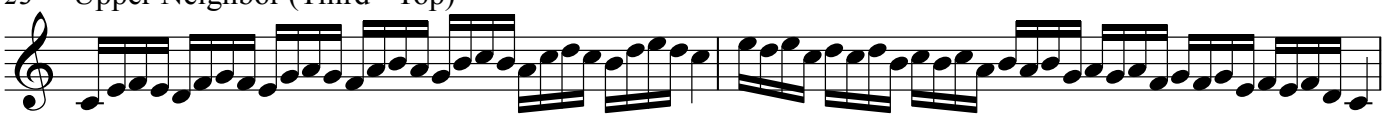
19 Fourths - Reverse



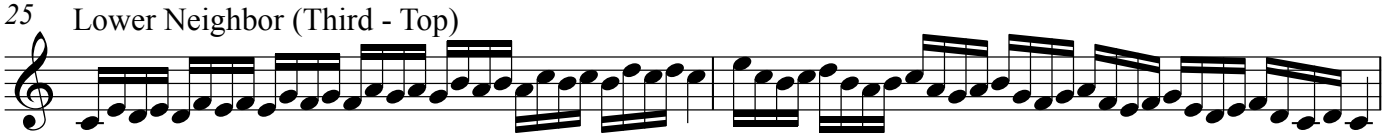
21 Thirds + Fourths



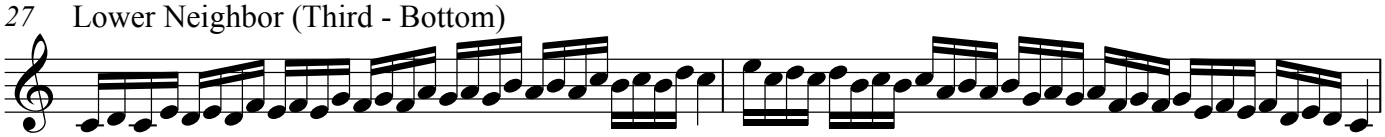
23 Upper Neighbor (Third - Top)



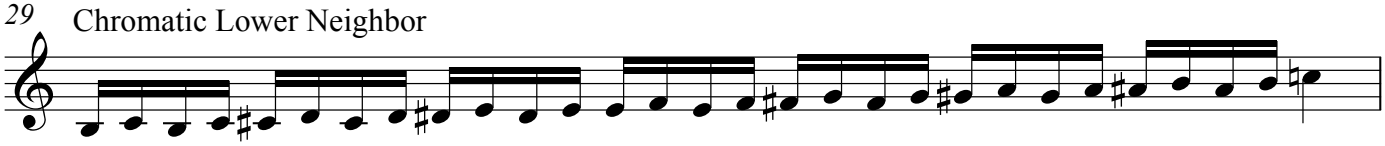
25 Lower Neighbor (Third - Top)



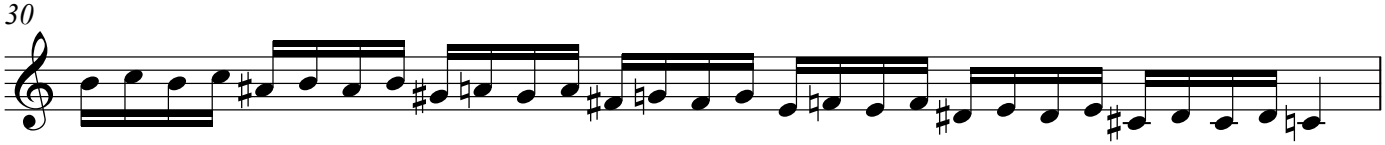
27 Lower Neighbor (Third - Bottom)



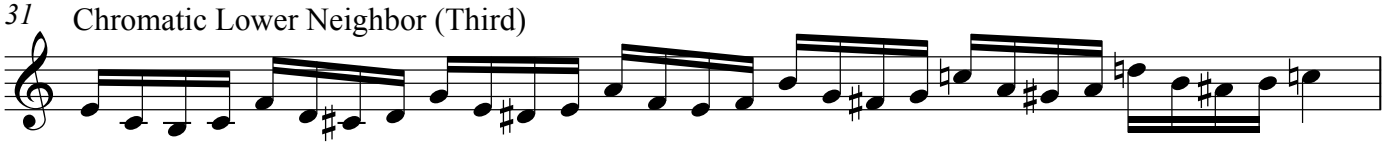
29 Chromatic Lower Neighbor



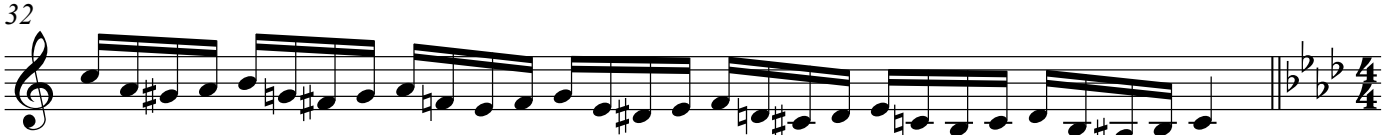
30



31 Chromatic Lower Neighbor (Third)



32

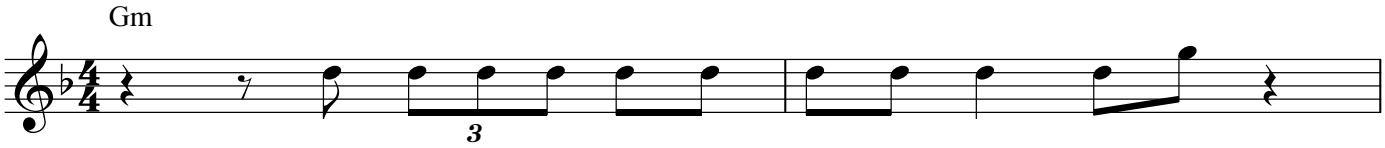


Working With Transcriptions

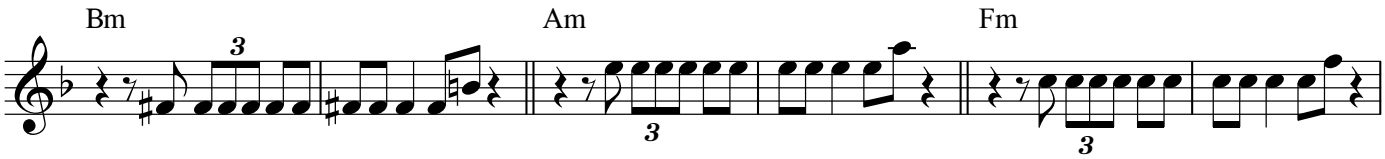
Professor Siskind's 7-Step Program to Improvised Bliss

Prof. Siskind

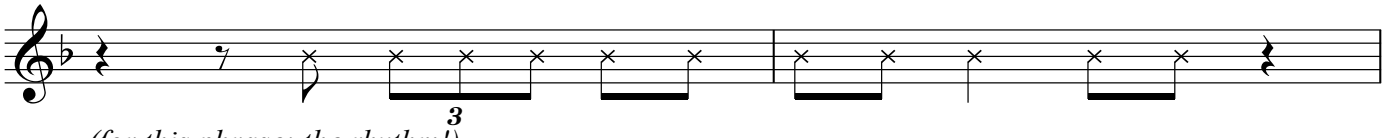
1. Identify a phrase that you love



2. Practice in many other keys

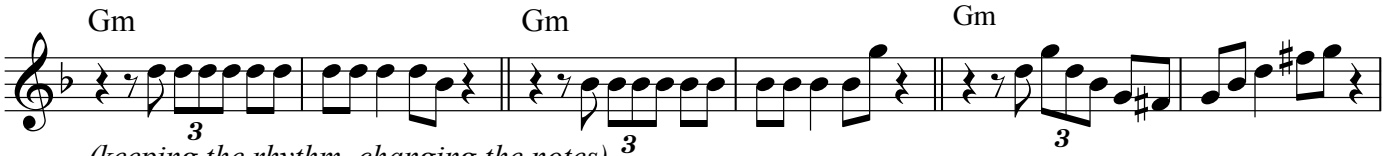


3. Anaylze - What exactly do you like about the phrase? Let's call this our "concept".



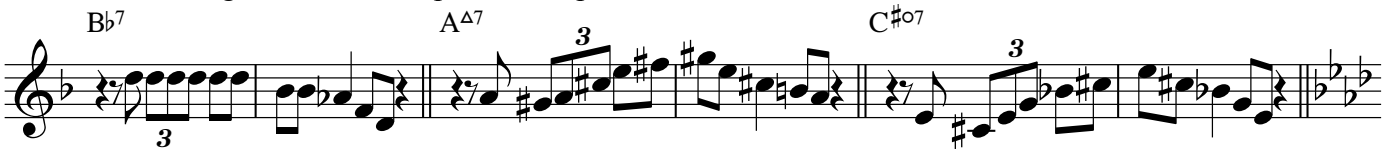
(for this phrase: the rhythm!)

4. Compose or improvise other phrases over the same chord that keep the concept that you like but change some other aspect of the phrase.



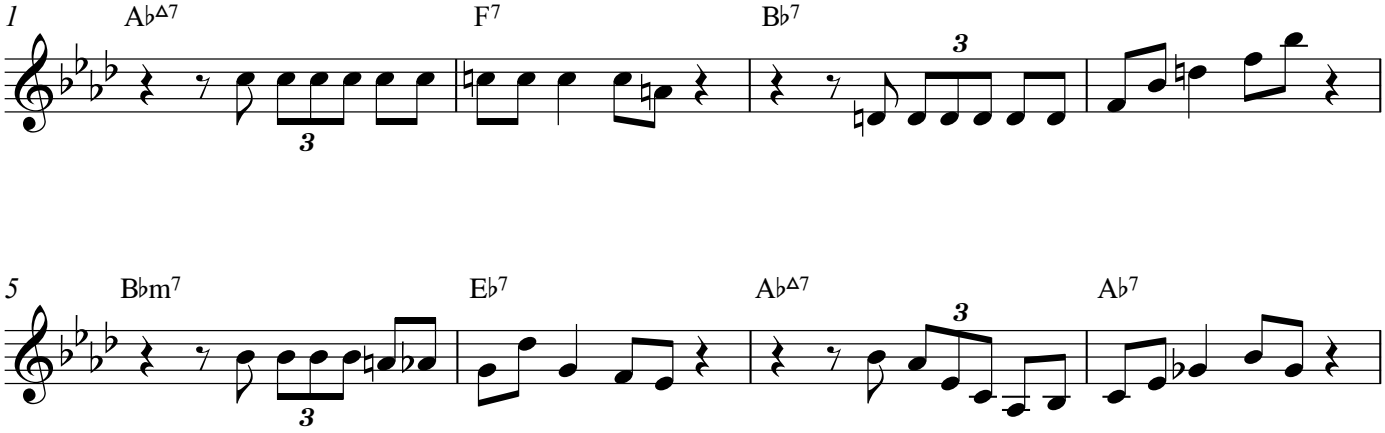
(keeping the rhythm, changing the notes)

5. Compose or improvise other phrases over different chords that keep the aspect that you like but change some other aspect of the phrase



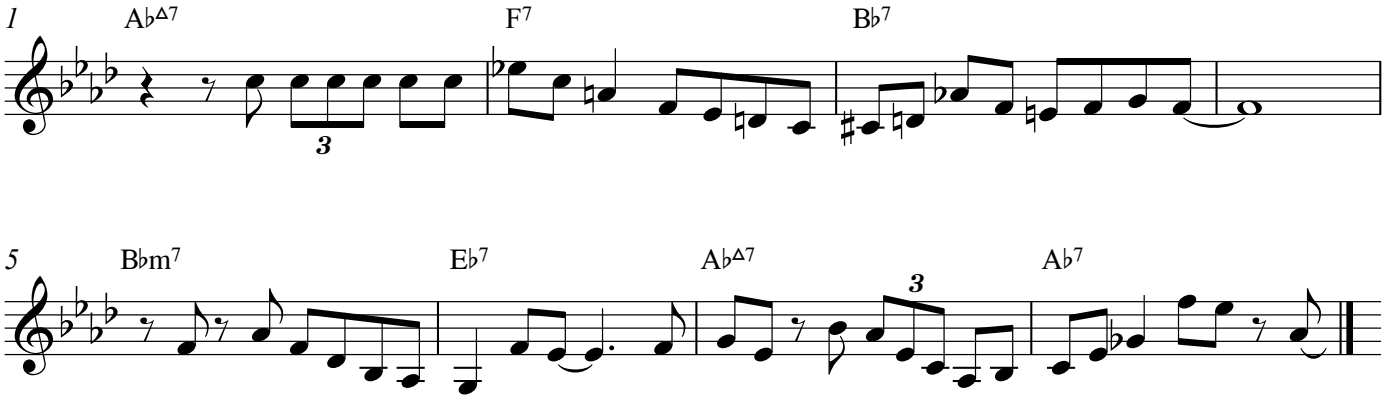
6. Practice some tunes, using the concept EVERYWHERE it applies (overdo it).

(Back Home in Indiana: first 8 bars)



7. Practice some tunes, using the concept often, but only when it tastefully applies (try to incorporate it as a musical statement).

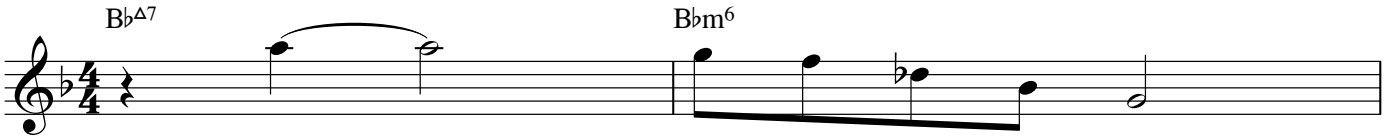
(Back Home in Indiana: first 8 bars)



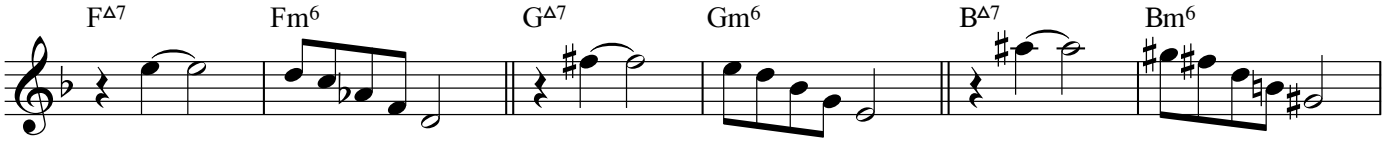
Working With Transcriptions II

1. Our Chosen Lick - Thanks, Max!

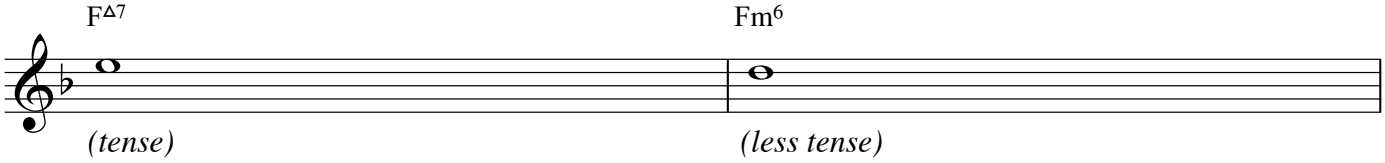
Prof. Siskind



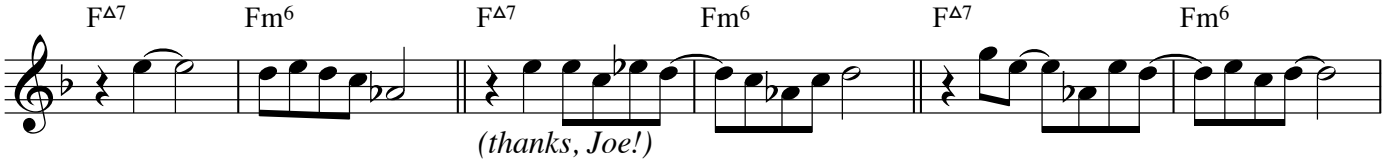
2. We Put it in Different Keys



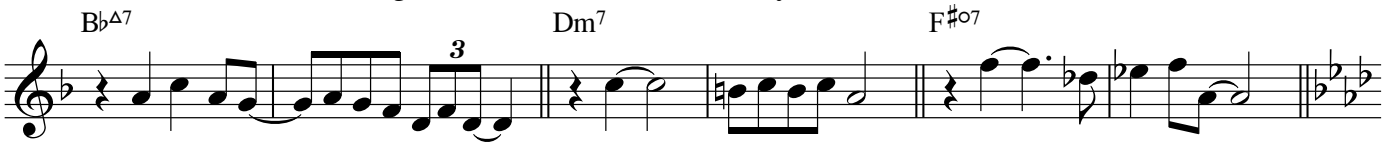
3. Analysis: We liked the tension of the 7th resolved to the 6th



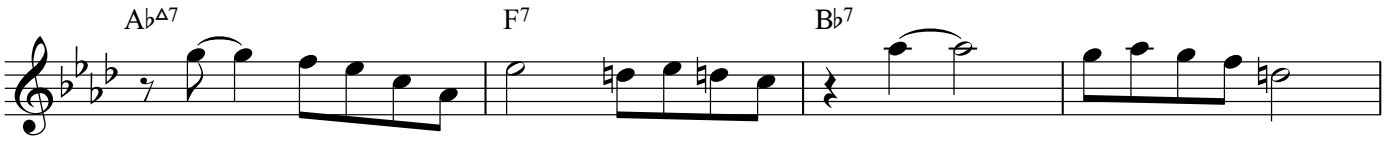
4. We Created Other Phrases Over the Same Chord Symbols

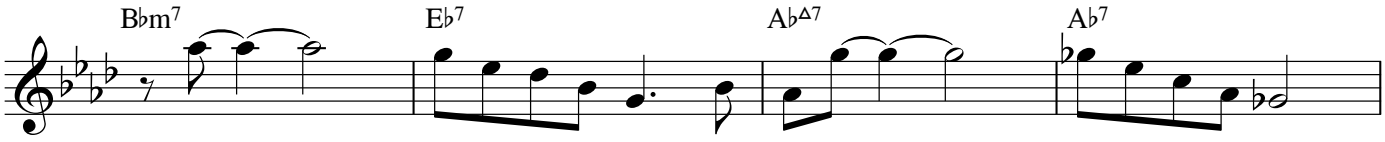


5. We Saw How this Might Work Over Other Chord Symbols



6. Next we try it over a tune. Notice: in some places it works better than others. For now, we're just going to put it in anyway.
Also, Notice: Even though it was originally a two-bar phrase, we're going to make it into a one-bar phrase when called for.

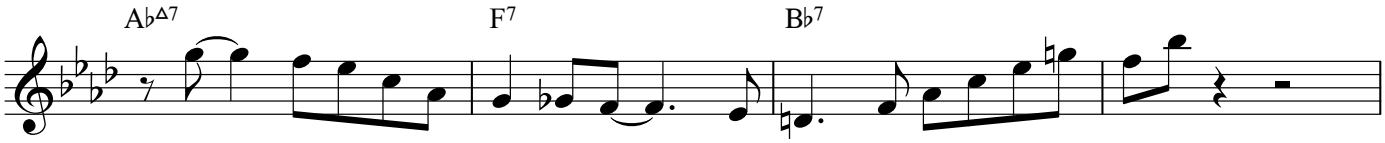


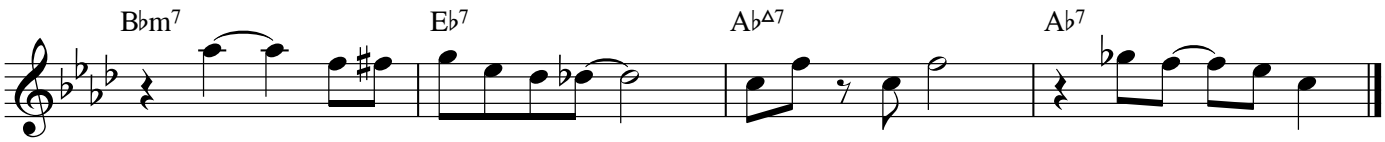


Notice What Happened Here: the 7th resolves to the 6th, but only after the chord changes, so it's actually the 3rd of the new chord!

Notice What Happened Here: it's not exactly our 7-6 concept, but it's still the concept of holding out a "tenser" note and resolving to a "less tense" one.

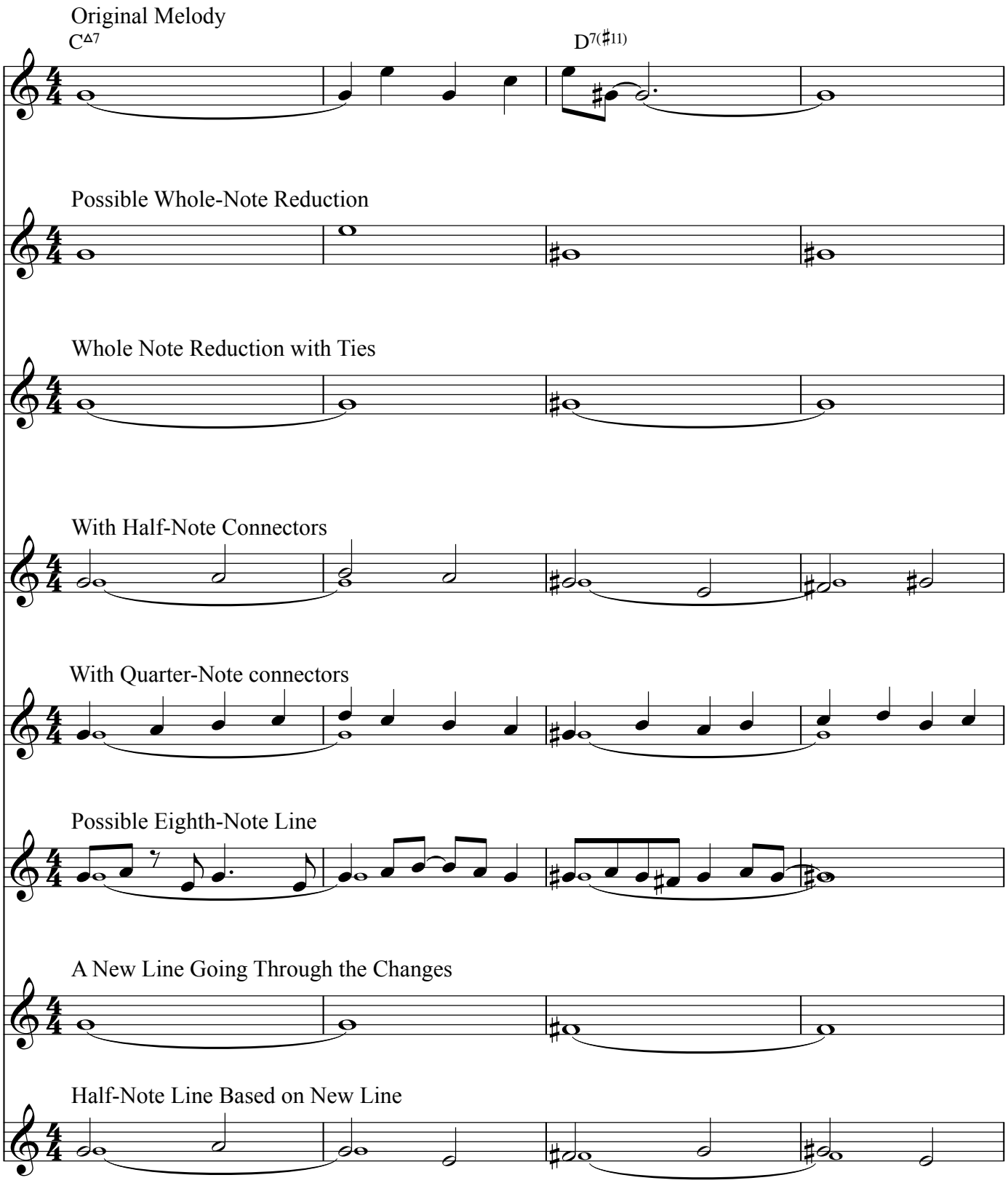
7. Now, we're going to only do it "where it works"...and hopefully tastefully

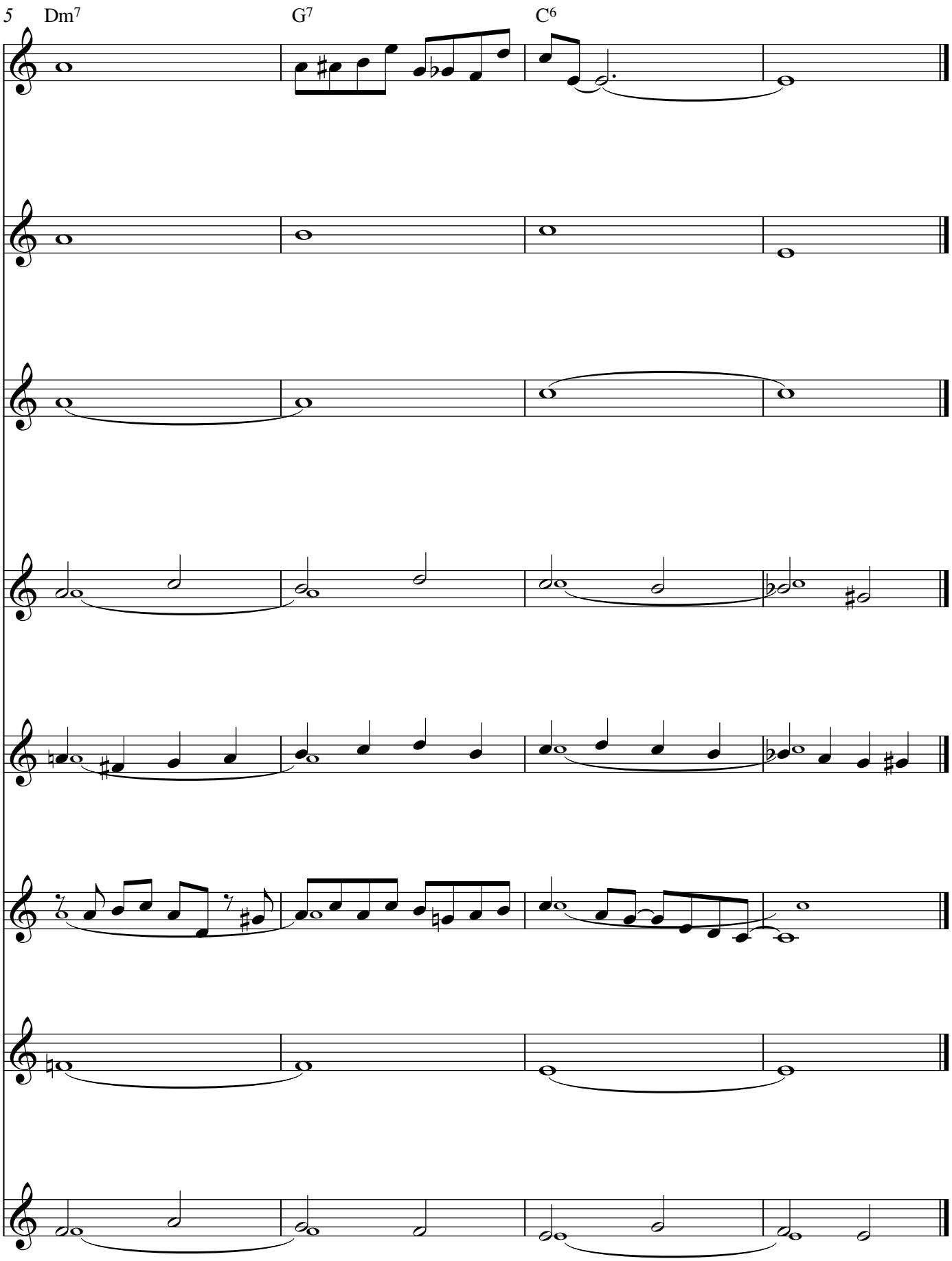




Take the "A" Train

Edward Simon Exercise



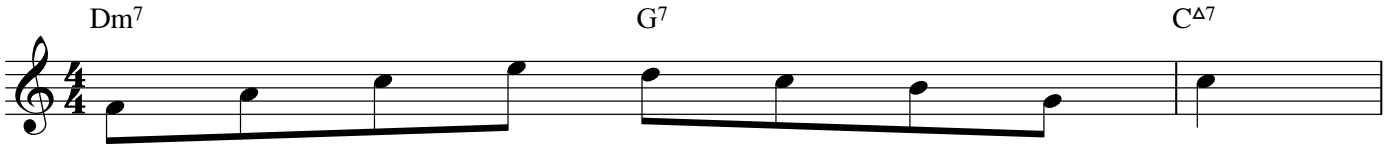

5
Dm7
G7
C6

Improvisation: Vocabulary

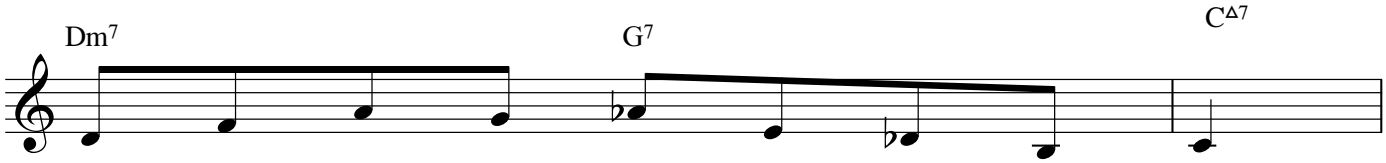
All Phrases from Charlie Parker

Prof. Jeremy Siskind

A



B



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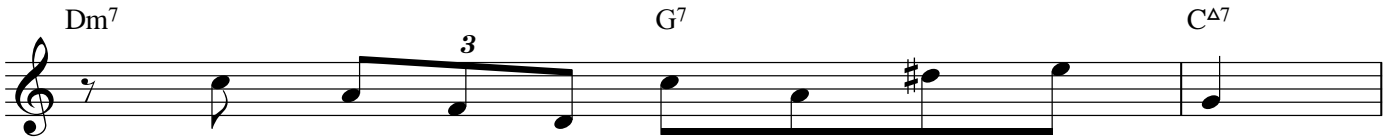

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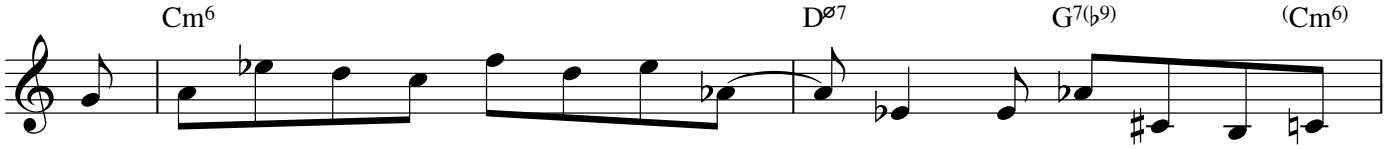

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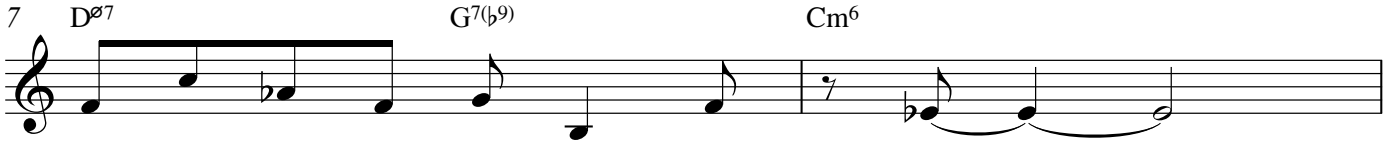

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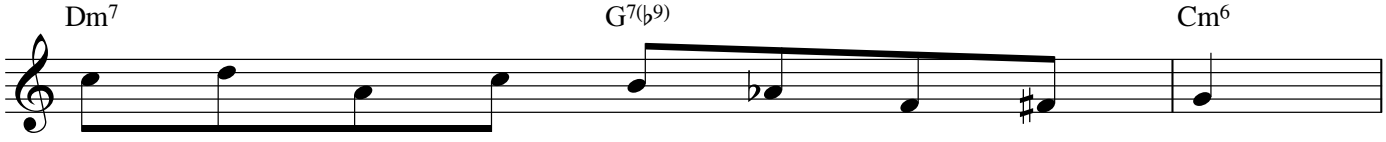

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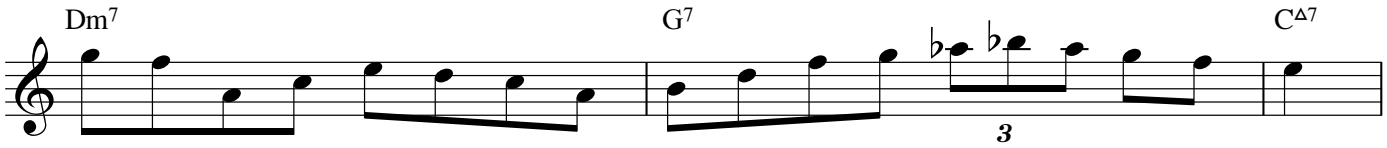
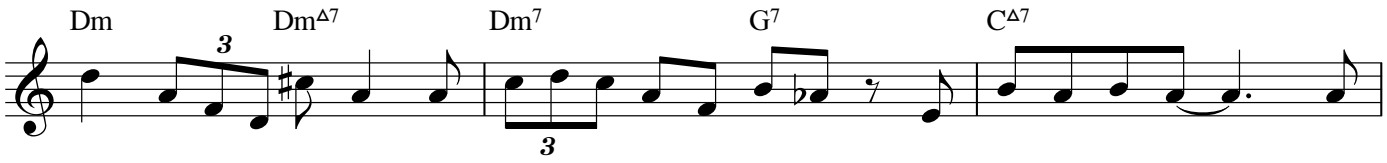
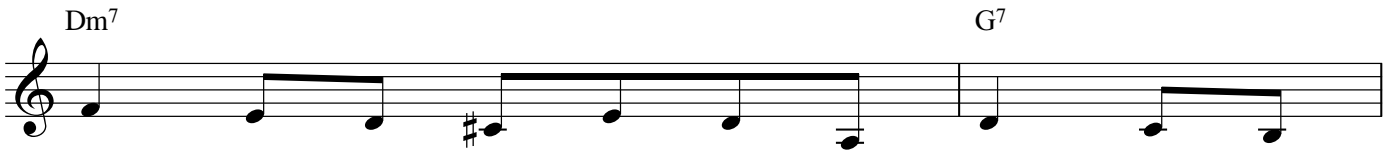

Dm7
G7
C△7
3

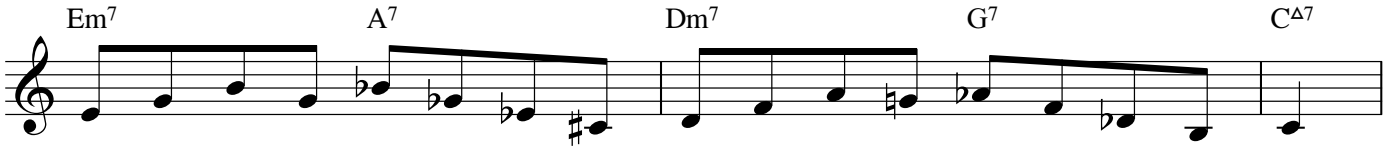
H


Dm
Dm△7
Dm7
G7
C△7
3
3

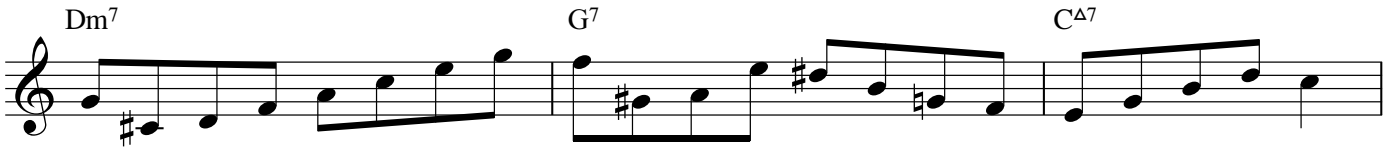
I


Dm7
G7

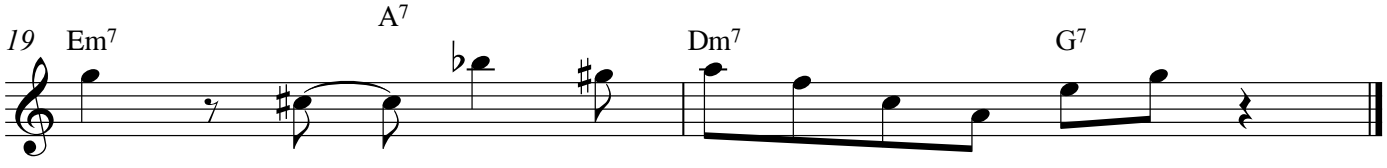
J


Em7
A7
Dm7
G7
C△7

K


Dm7
G7
C△7

L


19
Em7
A7
Dm7
G7

Connecting Phrases

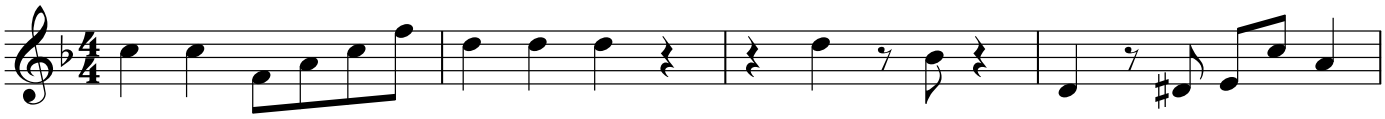
Improvistion 2013

Jeremy Siskind

Phrase 2 starts on the note that Phrase 1 ended on

Phrase 1

Phrase 2

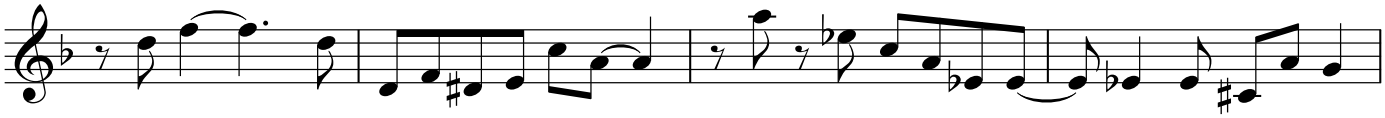


Phrase 2 starts on the note that Phrase 1 ended on...but in a different octave

Phrase 1

Phrase 2

2

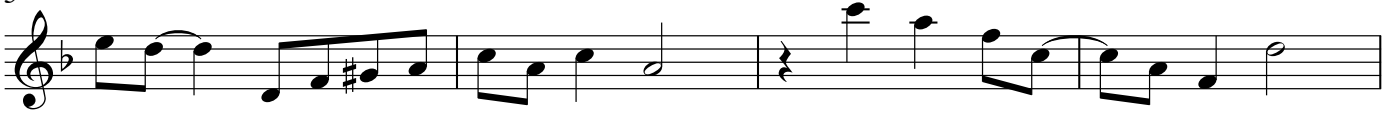


Phrase 2 begins with the last few notes of Phrase 1

3

Phrase 1

Phrase 2

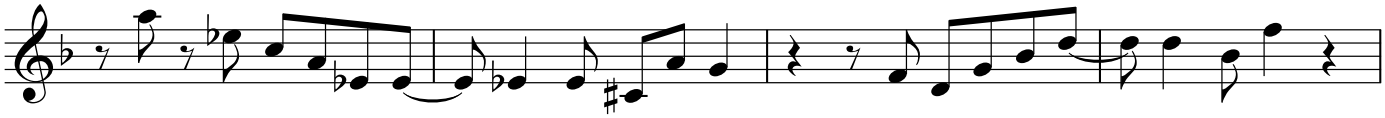


The beginning note(s) of Phrase 2 continue (in a stepwise manner) the end of phrase one

Phrase 1

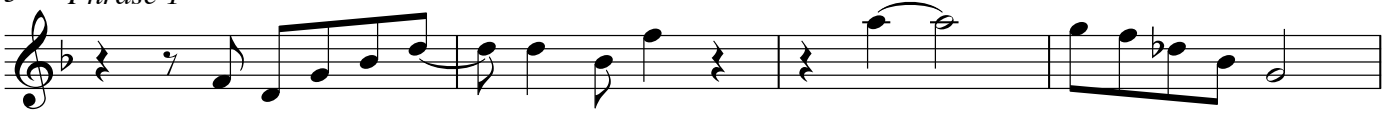
Phrase 2

4



The beginning note(s) of Phrase 2 continue (in an arpeggiated manner) the end of phrase one

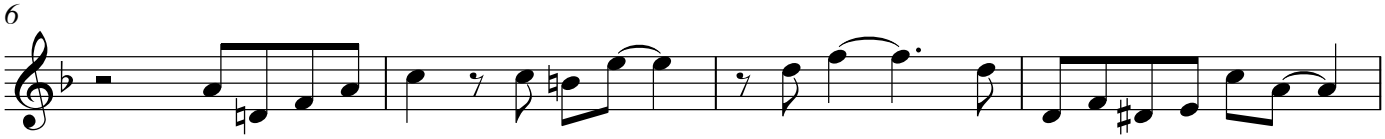
5 *Phrase 1* *Phrase 2*



Phrase 2 starts with the gesture (rhythm + shape) that Phrase 1 ended on

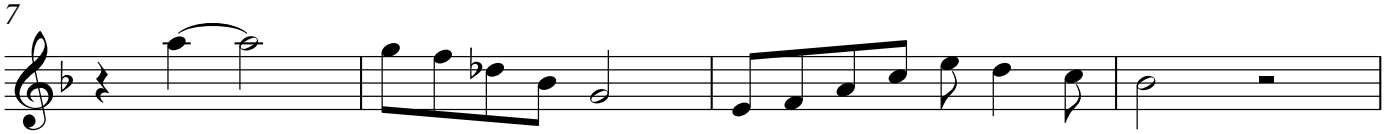
Phrase 1 *Phrase 2*

6



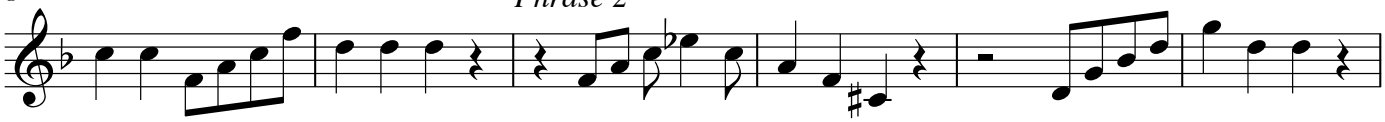
Phrase 2 starts with the gesture (rhythm + shape) that Phrase 1 ended on...but inverted

7



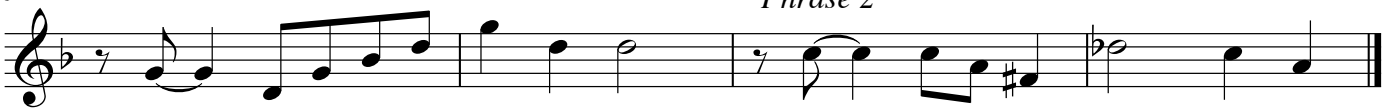
Both phrases end with the same rhythm

8 *Phrase 1* *Phrase 2* *Phrase 3*



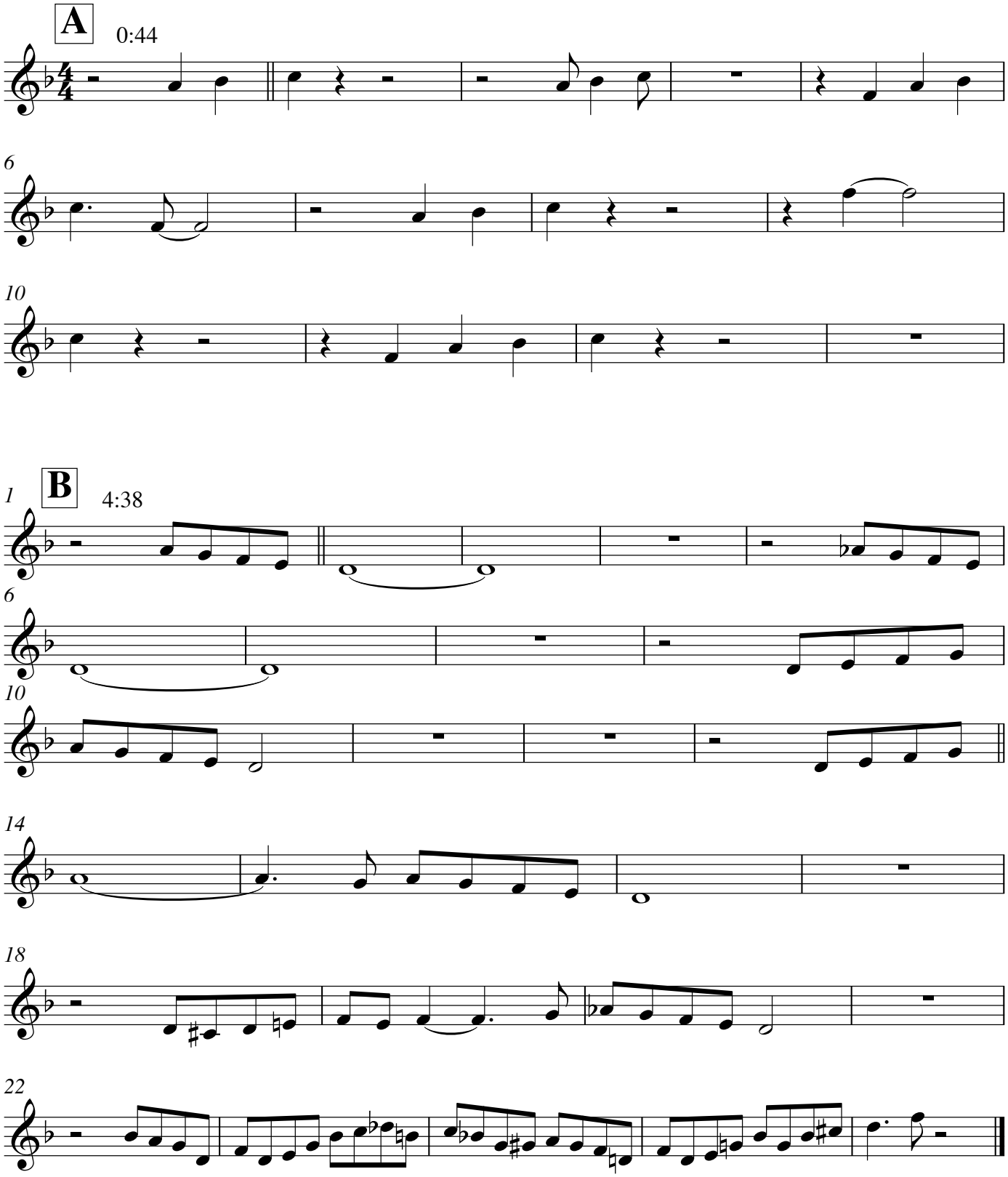
Both phrases begin with the same rhythm

9 *Phrase 1* *Phrase 2*

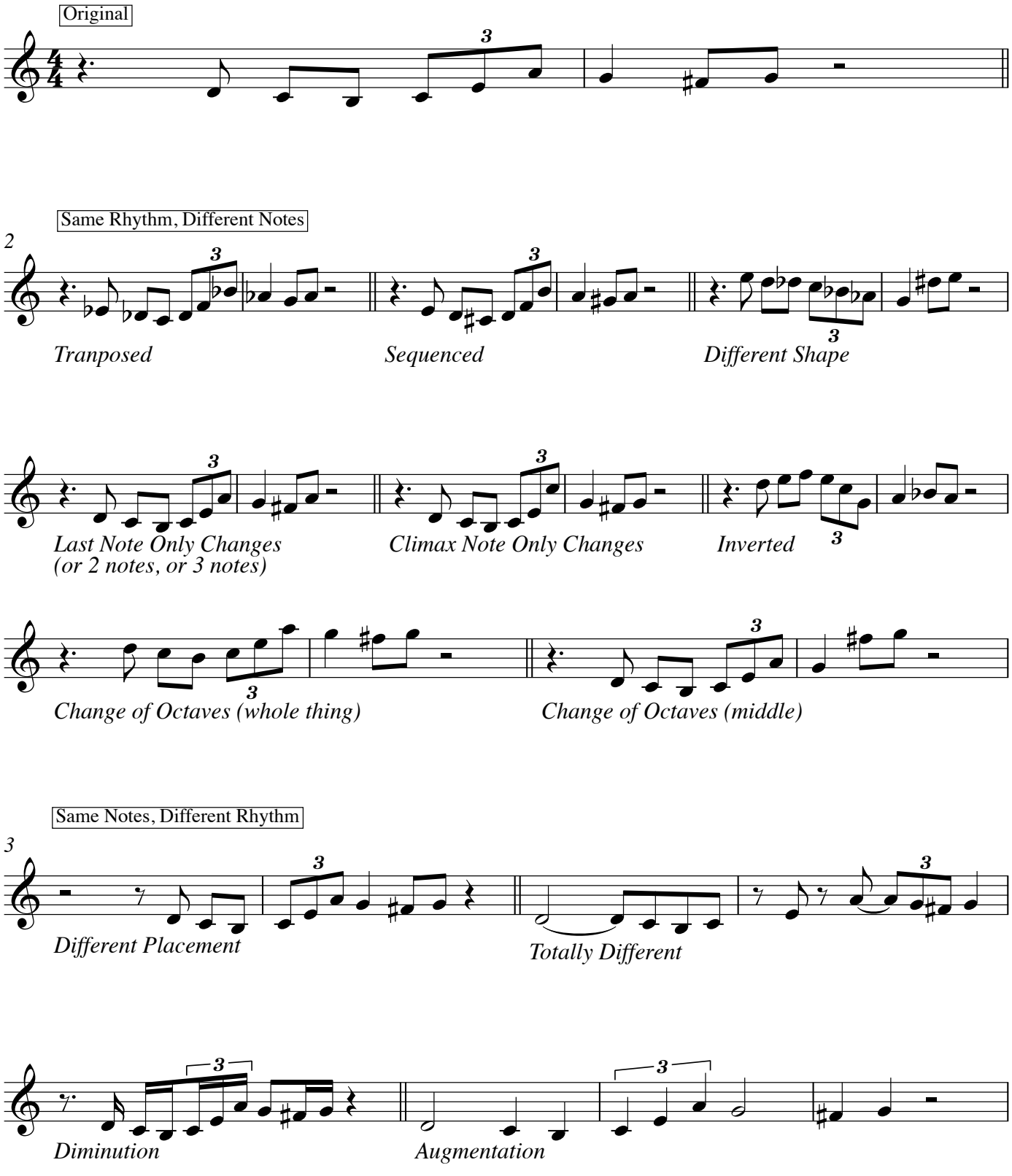


Miles Davis Motivic Development

From "Dr. Jekyl"



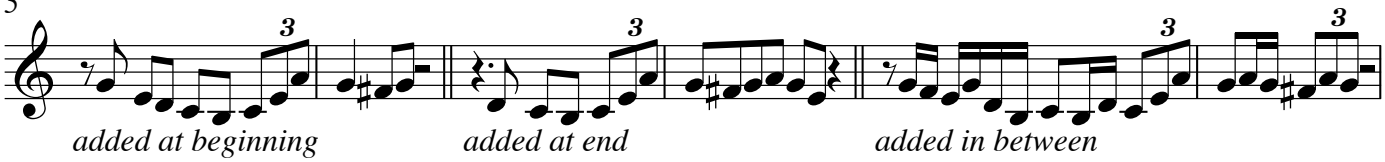
Possible Relationships Between Two Motives



4 Fewer Notes

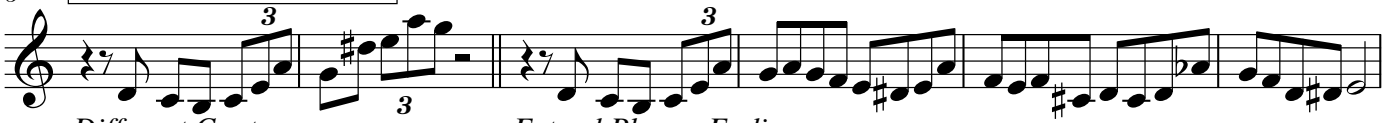
Delete from Beginning *Delete from End* *Delete from Both Sides*

5 More Notes



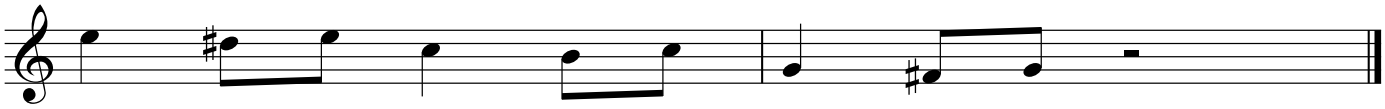
added at beginning *added at end* *added in between*

6 Start the Same, End Different



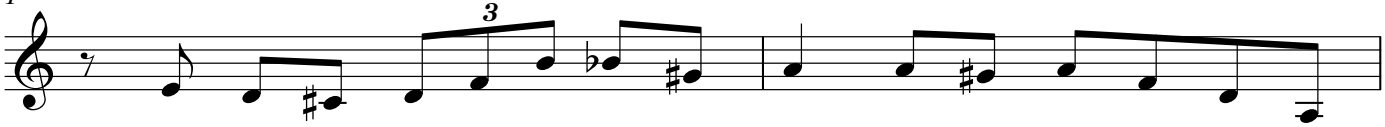
Different Contour *Extend Phrase Ending*

7 Start Different, End the Same

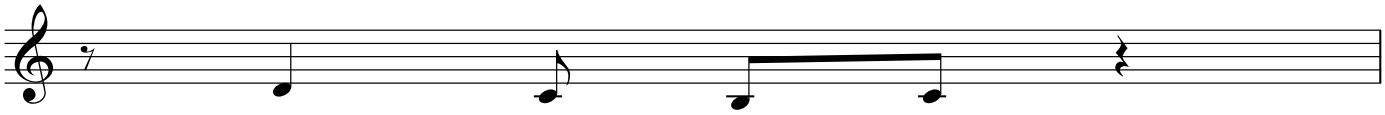


Combining Devices

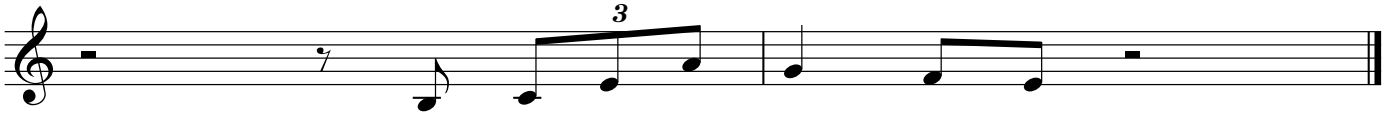
1 Sequence/Different Placement/Extend Phrase Ending



2 Totally Different Rhythm/Fewer Notes

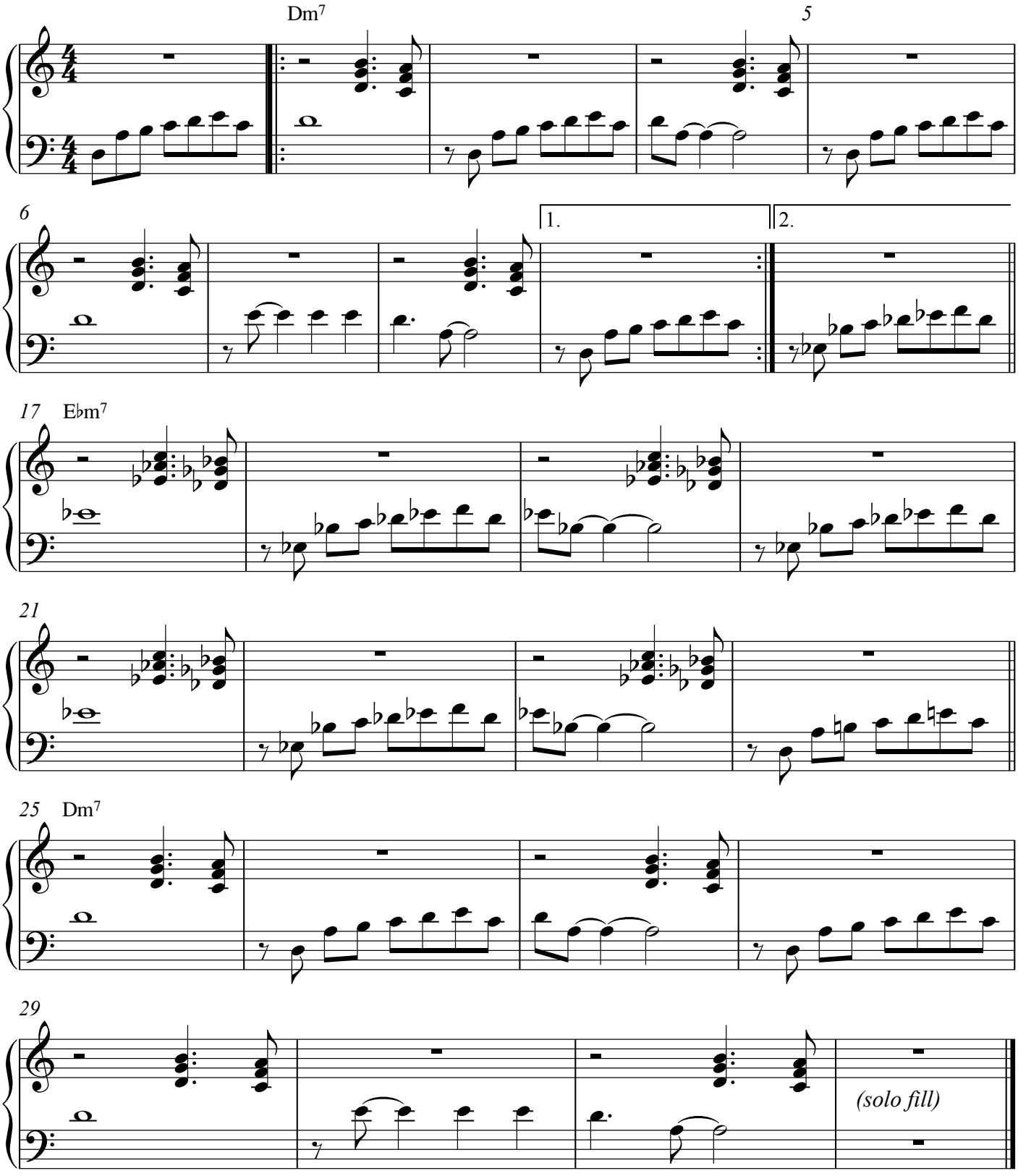


3 Fewer Notes/Last Two Notes Change



So What

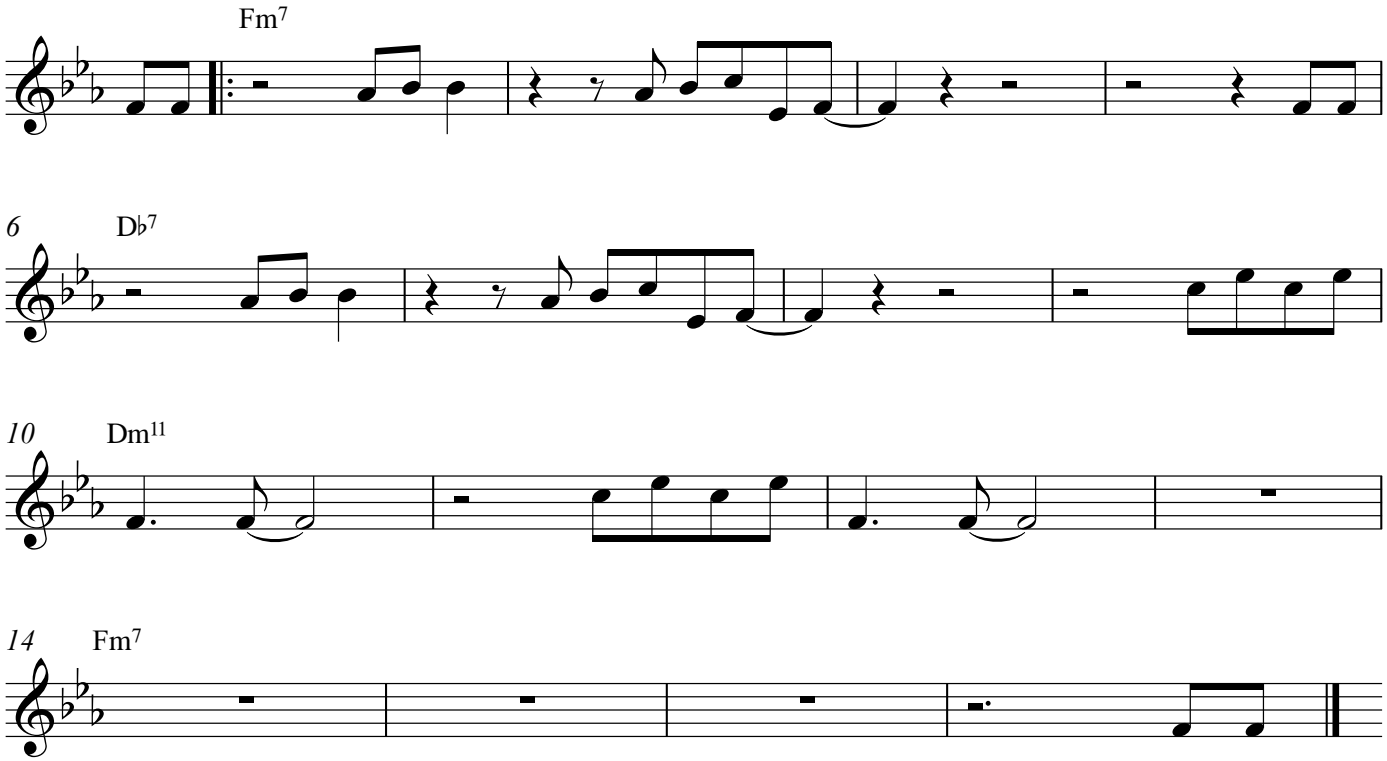
Miles Davis



Canteloupe Island

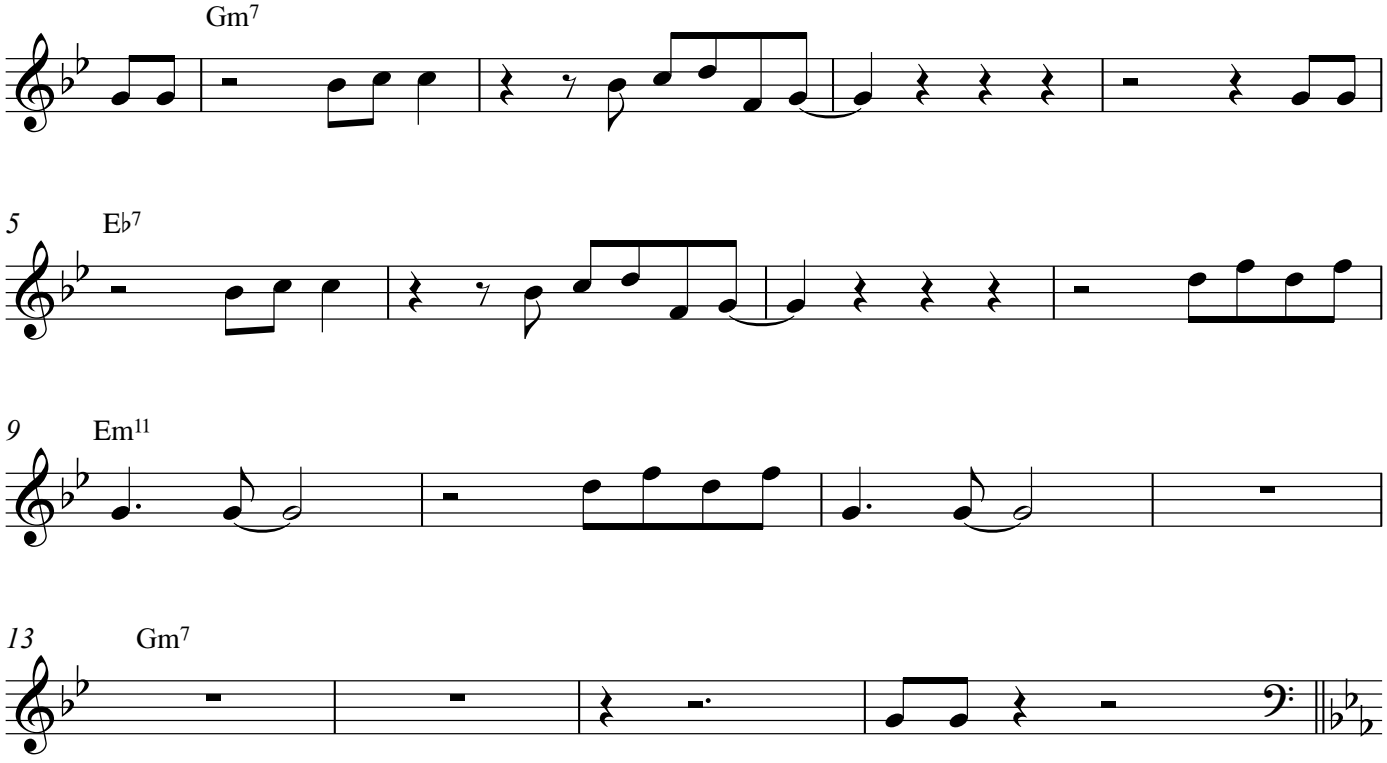
Concert

Herbie Hancock



Bb

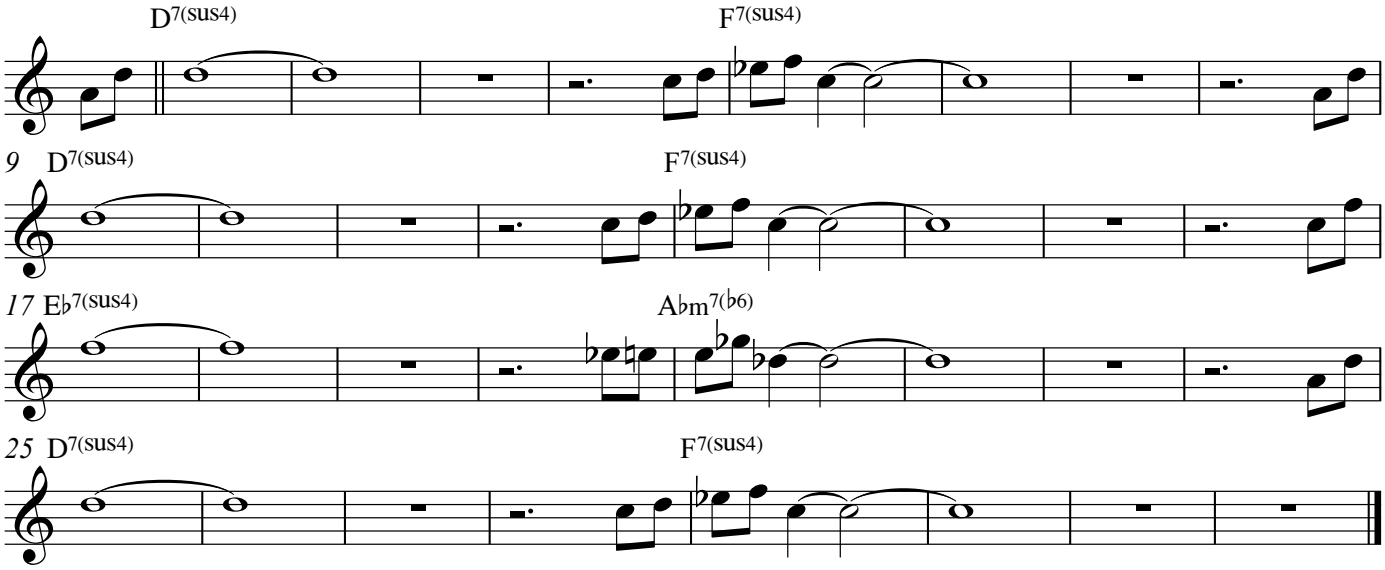
Canteloupe Island



Maiden Voyage

Herbie Hancock

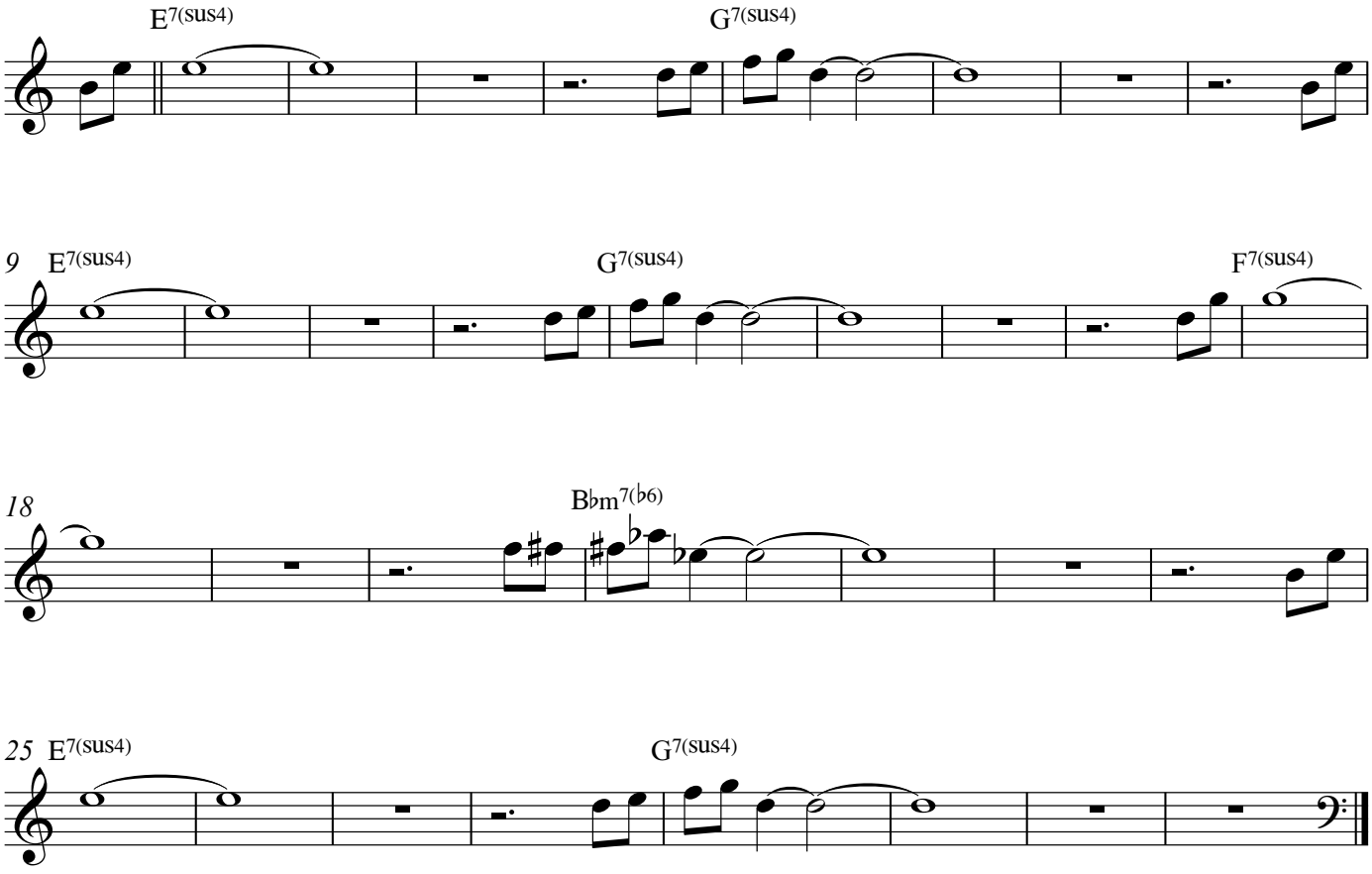
Concert



Maiden Voyage

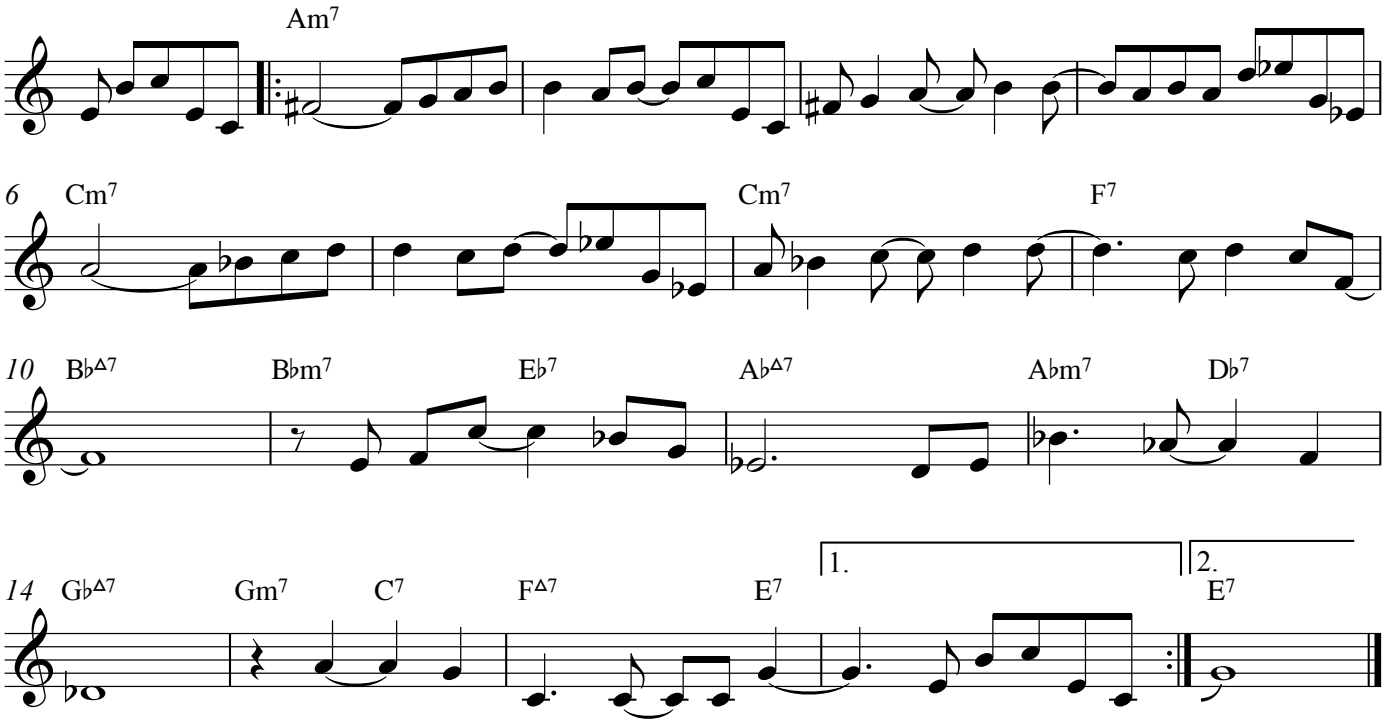
Herbie Hancock

Bb



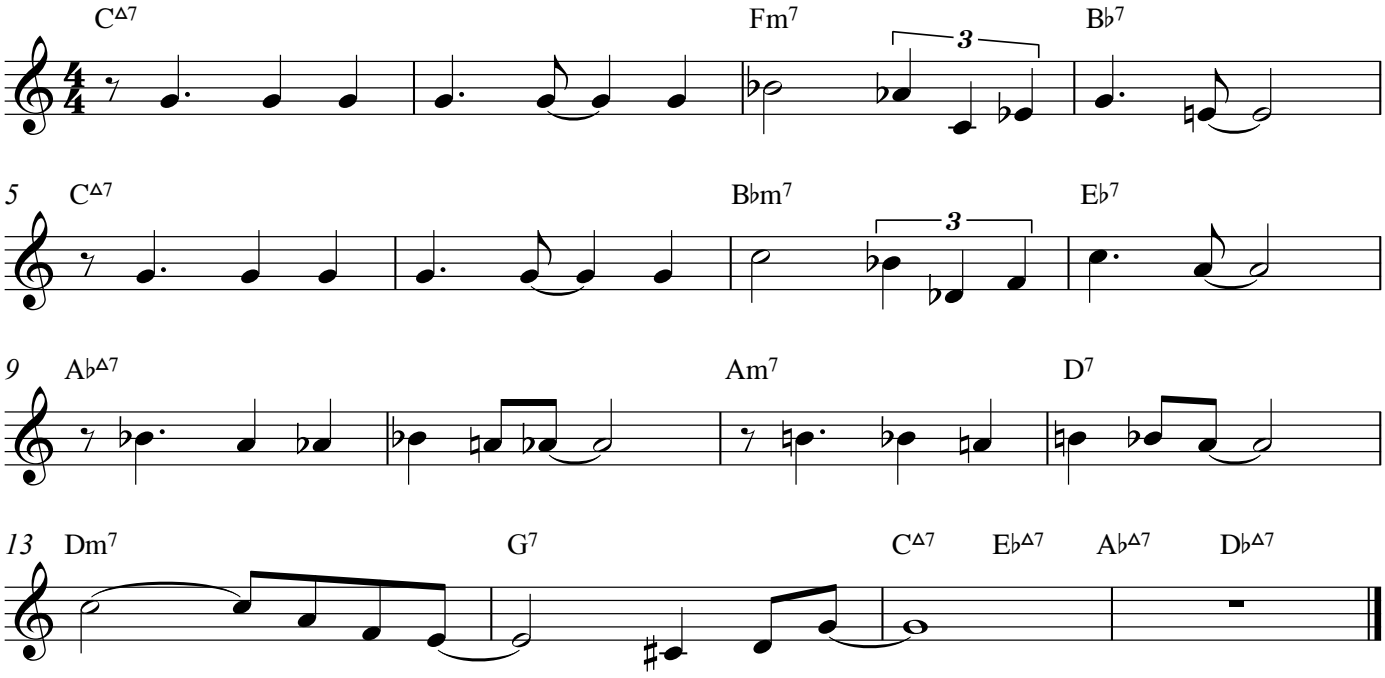
Recordame

Joe Henderson



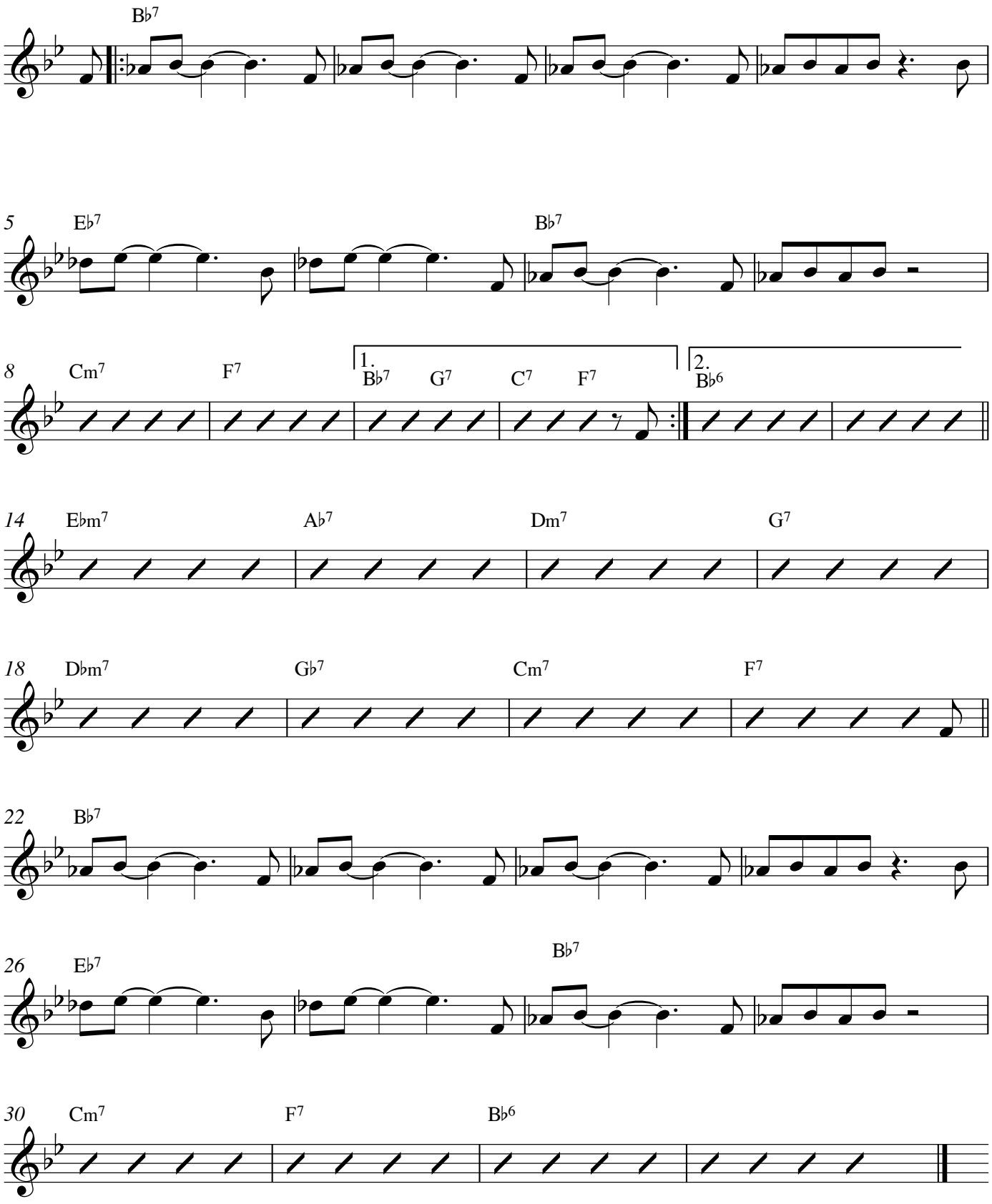
Lady Bird

Tadd Dameron



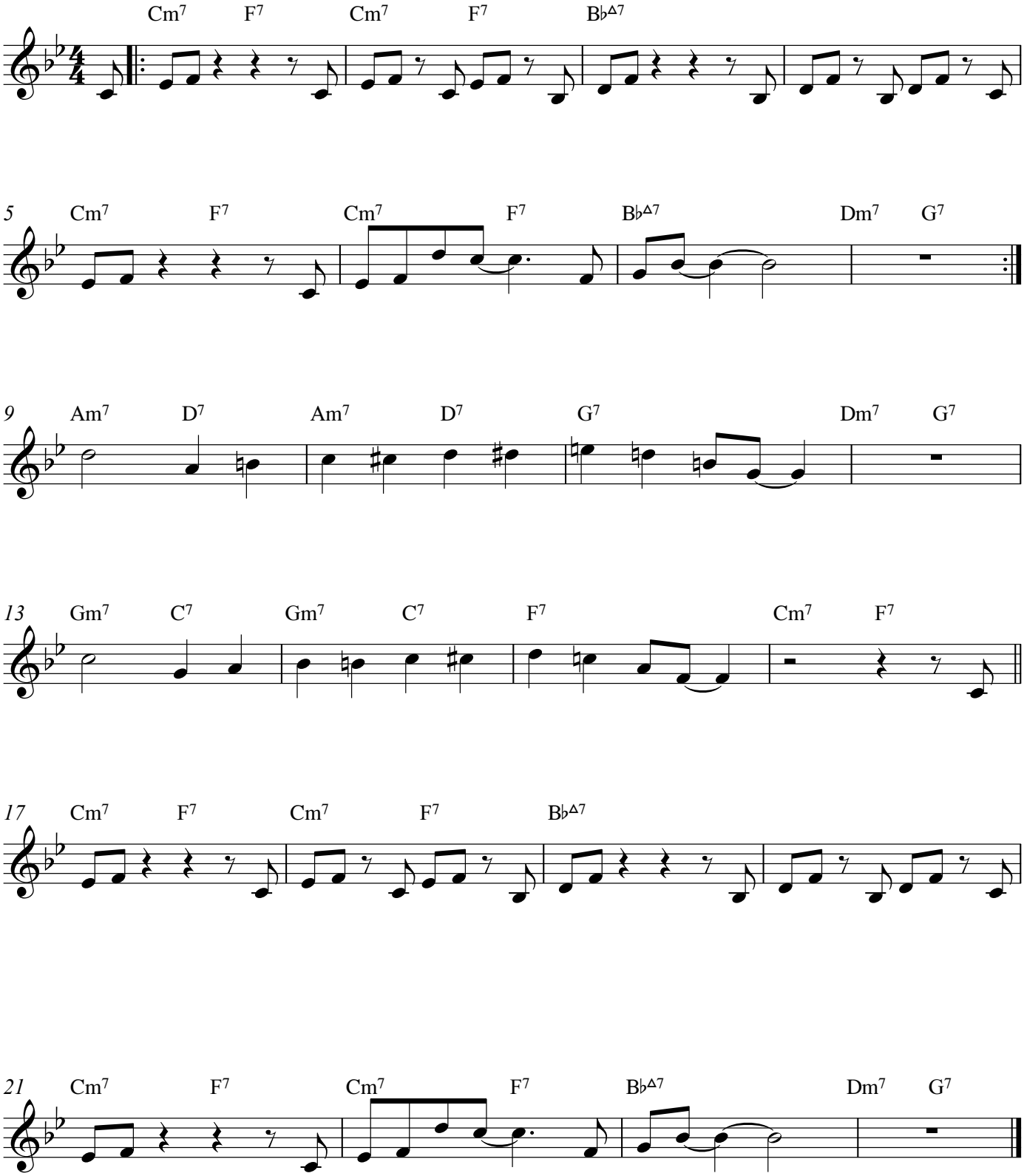
Locomotion

John Coltrane



Perdido

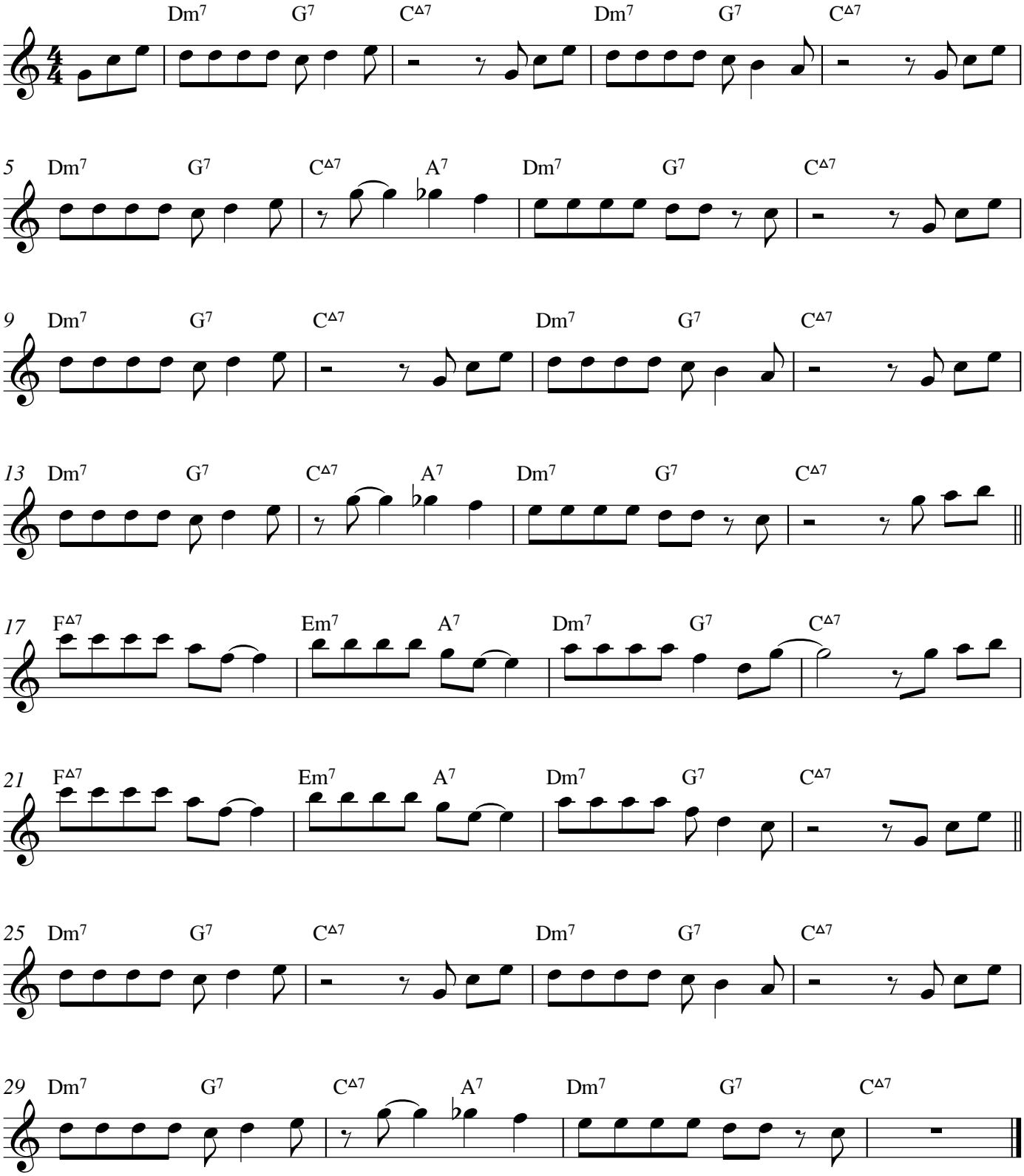
Duke Ellington/Juan Tizol



C Part

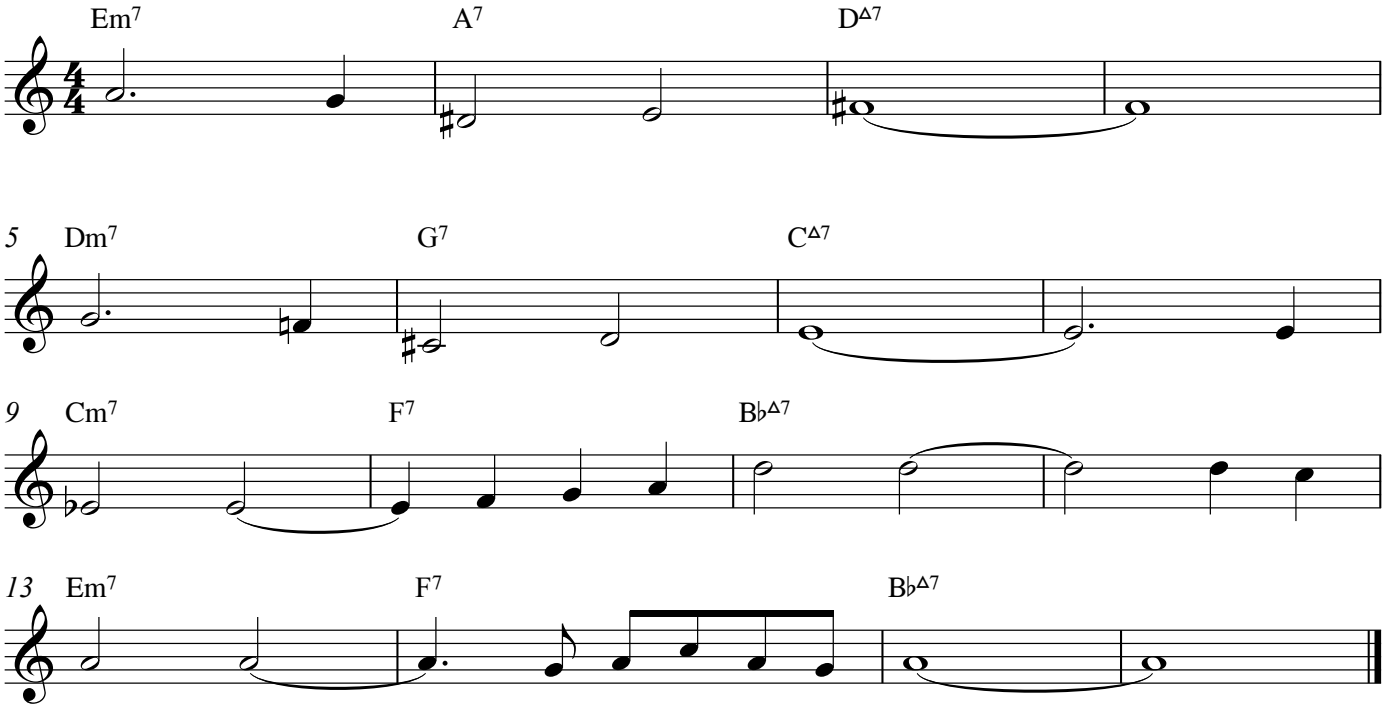
My Little Suede Shoes

Charlie Parker



Tune Up

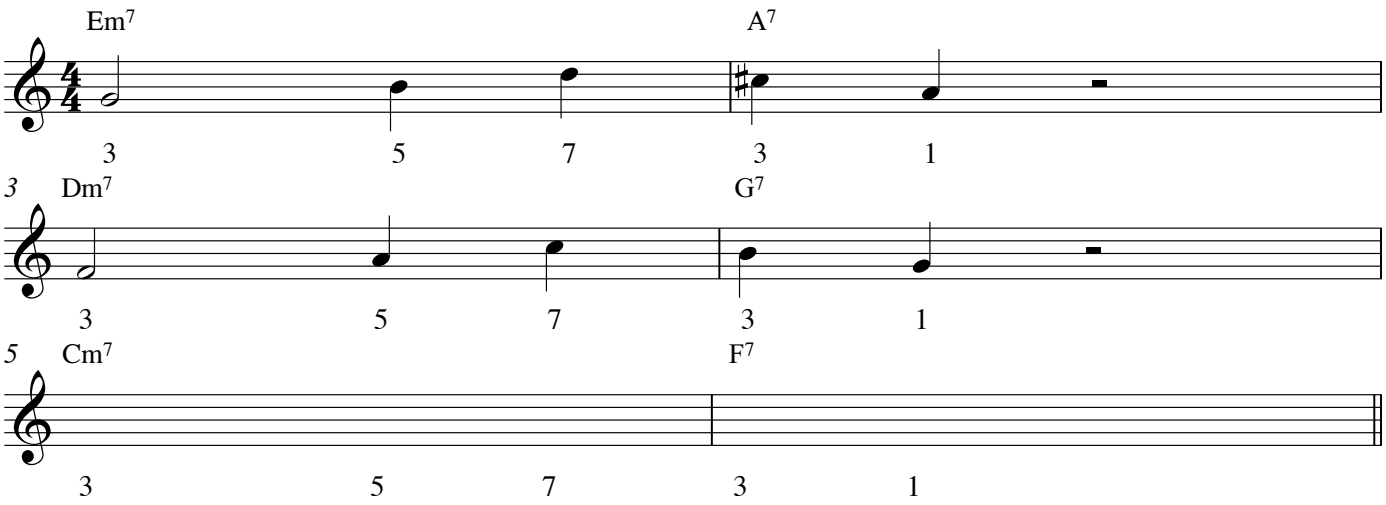
Miles Davis



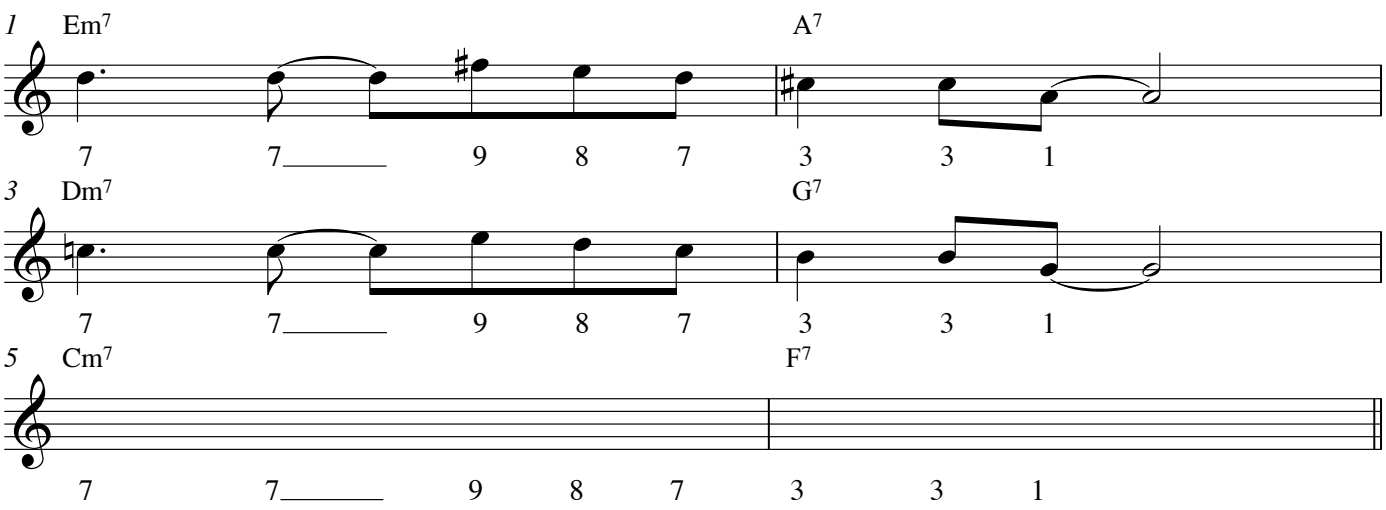
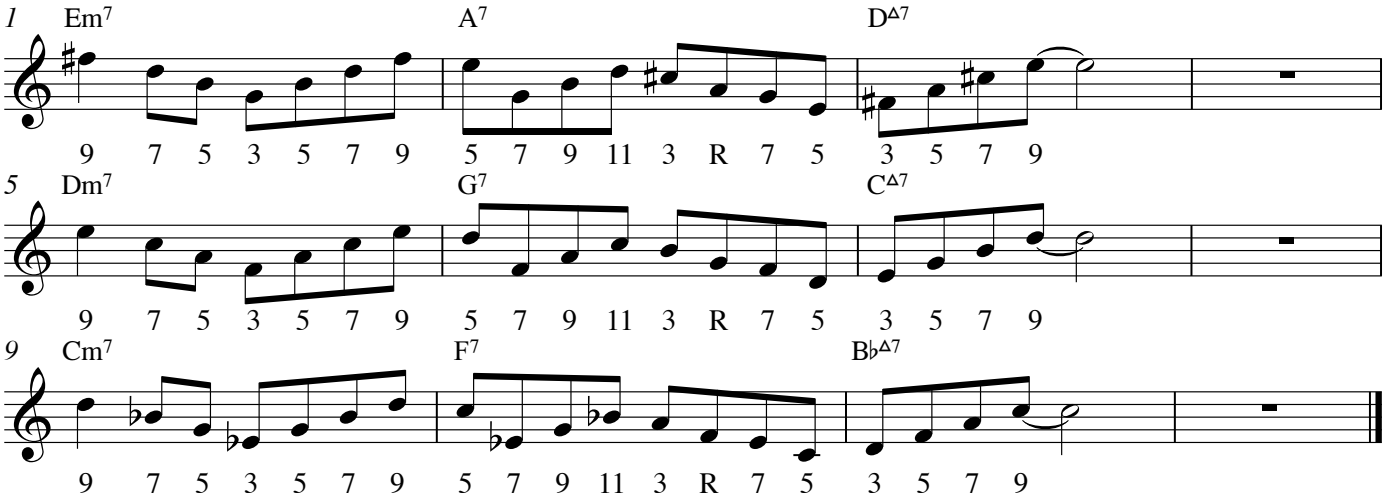
Licks for Tune Up

Siskind Improv 17

Simple Lick



Slightly More Complex



More Complex