



PRESENTS
JAZZ WORKSHOP SERIES

Jazz Improv Coursepack

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C-Jam Blues - Concert Pitch

Duke Ellington

Musical notation for the first system of C-Jam Blues in concert pitch. It consists of three staves of music in 4/4 time. The first staff contains measures 1-3 with chords C7, F7, and C7. The second staff contains measures 4-6 with chords F7 and C7. The third staff contains measures 7-9 with chords Dm7, G7, C7, and a final measure with chords (Dm7 G7).

C-Jam Blues - Bb Instruments

Musical notation for the second system of C-Jam Blues for Bb instruments. It consists of three staves of music in 4/4 time. The first staff contains measures 10-12 with chords D7, G7, and D7. The second staff contains measures 13-15 with chords G7 and D7. The third staff contains measures 16-19 with chords Em7, A7, D7, and a final measure with chords (Em7 A7).

C-Jam Blues - Eb Instruments

Musical notation for the third system of C-Jam Blues for Eb instruments. It consists of three staves of music in 4/4 time. The first staff contains measures 20-22 with chords A7, D7, and A7. The second staff contains measures 23-25 with chords D7 and A7. The third staff contains measures 26-32 with chords Bm7, E7, A7, and a final measure with chords (Bm7 E7).

Blues Form

Improv '17

Basic ("Rock") Blues Form

1 I

5 IV I

9 V IV I (V)

This chart shows the basic blues form in 4/4 time. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign, followed by four measures with the chord 'I' above the first measure. The second staff starts at measure 5 with 'IV' above the first measure, 'I' above the second measure, and a double bar line with a repeat sign at the end. The third staff starts at measure 9 with 'V' above the first measure, 'IV' above the second measure, 'I' above the third measure, and '(V)' above the fourth measure, ending with a double bar line and a repeat sign.

Example in F

1 F⁷

5 B^b7 F⁷

9 C⁷ B^b7 F⁷ (C⁷)

This chart provides a specific example of the basic blues form in the key of F major. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign, followed by four measures with 'F⁷' above the first measure. The second staff starts at measure 5 with 'B^b7' above the first measure, 'F⁷' above the second measure, and a double bar line with a repeat sign at the end. The third staff starts at measure 9 with 'C⁷' above the first measure, 'B^b7' above the second measure, 'F⁷' above the third measure, and '(C⁷)' above the fourth measure, ending with a double bar line and a repeat sign.

"Jazz" Blues Form

1 I IV I

5 IV I V/ii

9 ii V I (ii V)

This chart shows the 'Jazz' blues form. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign, followed by four measures with 'I' above the first measure, 'IV' above the second measure, 'I' above the third measure, and a double bar line with a repeat sign at the end. The second staff starts at measure 5 with 'IV' above the first measure, 'I' above the second measure, and 'V/ii' above the third measure, ending with a double bar line and a repeat sign. The third staff starts at measure 9 with 'ii' above the first measure, 'V' above the second measure, 'I' above the third measure, and '(ii V)' above the fourth measure, ending with a double bar line and a repeat sign.

Example in F

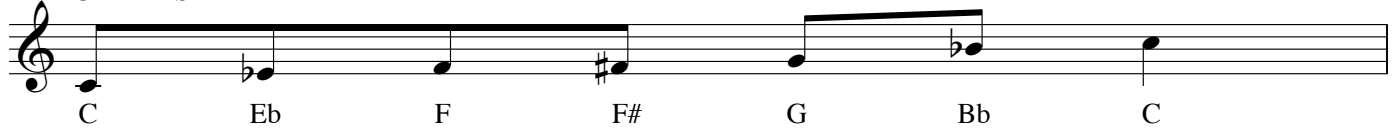
1 F⁷ B^b7 F⁷ F⁷alt

5 B^b7 F⁷ D⁷(b⁹)

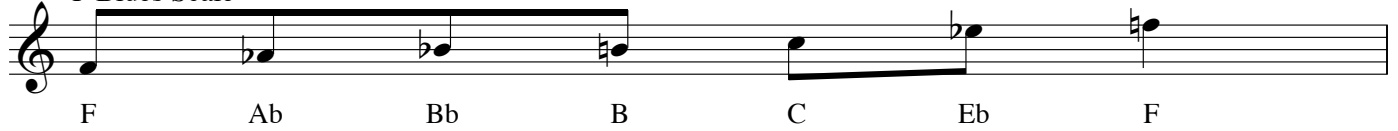
9 Gm⁷ C⁷ F⁷ Gm⁷ C⁷

This chart provides a specific example of the 'Jazz' blues form in the key of F major. It consists of three staves of music. The first staff starts with a double bar line and a repeat sign, followed by four measures with 'F⁷' above the first measure, 'B^b7' above the second measure, 'F⁷' above the third measure, and 'F⁷alt' above the fourth measure. The second staff starts at measure 5 with 'B^b7' above the first measure, 'F⁷' above the second measure, and 'D⁷(b⁹)' above the third measure, ending with a double bar line and a repeat sign. The third staff starts at measure 9 with 'Gm⁷' above the first measure, 'C⁷' above the second measure, 'F⁷' above the third measure, 'Gm⁷' above the fourth measure, and 'C⁷' above the fifth measure, ending with a double bar line and a repeat sign.

C Blues Scale



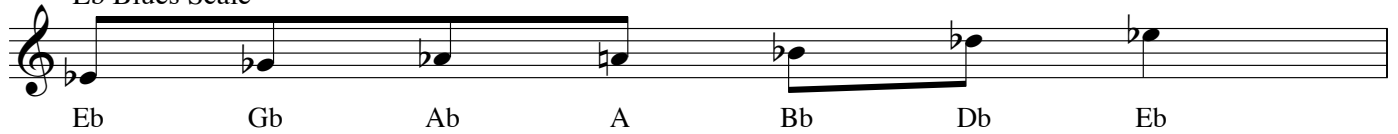
F Blues Scale



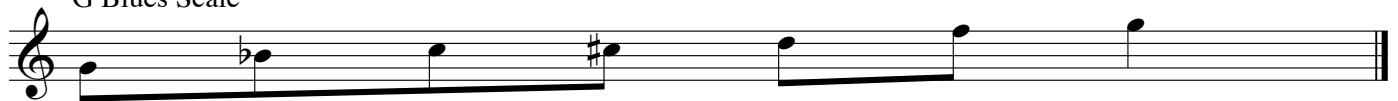
Bb Blues Scale



Eb Blues Scale



17 G Blues Scale



Blues Arpeggios

C⁷ F⁷ C⁷

 C E G Bb_ F A C Eb_ C E G Bb_ C E G Bb_

5

 F⁷ C⁷

 F A C Eb_ F A C Eb_ C E G Bb_ C E G Bb_

9

 G⁷ F⁷ C⁷ G⁷

 G B D F_ F A C Eb_ C E G B_ G B D F_

Bb Instruments

13

 D⁷ G⁷ D⁷

 D F# A C_ G B D F_ D F# A C_ D F# A C_

17

 G⁷ D⁷

 G B D F_ G B D F_ D F# A C_ D F# A C_

21

 A⁷ G⁷ D⁷ A⁷

 A C# E G_ G B D F_ D F# A C_ A C# E G_

Bass Clef

25

 C⁷ F⁷ C⁷

 C E G B_ F A C Eb_ C E G Bb_ C E G B_

29

 F⁷ C⁷

 F A C Eb_ F A C Eb_ C E G Bb_ C E G Bb_

33

 G⁷ F⁷ C⁷ G⁷

 G B D F_ F A C Eb_ C E G Bb_ G B D F_

Common Blues/Pentatonic Phrases

Siskind Improv 17

Blues Scale

3 3 3 3 3 3 3 3 3 3

5 Minor Pentatonic

8

11 Blues Scale

Blues Scale

13 Minor Pentatonic

Minor Pentatonic

16

19 Blues Scale

Blues Scale

21 Minor Pentatonic

Minor Pentatonic

3 3 3 3 3 3 3 3 3 3

24

3 3 3 3 3 3 3 3 3 3

Major 7th, Minor 7th, Dominant 7th

1) Start with Major Scale

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 C^{Δ7} C⁷ Cm⁷

Let's Try it in Eb Major

1) Start with Major Scale

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 Eb^{Δ7} Eb⁷ Ebm⁷

Arpeggiating the Changes

Prof. Jeremy Siskind

Improvisation

Starting on Root - Ascending

Ab⁶

F⁷

Bb⁷



Starting on Root - Descending

Ab⁶

F⁷

Bb⁷



Starting on 3rd - Ascending

Ab⁶

F⁷

Bb⁷



Starting on 3rd - Descending

Ab⁶

F⁷

Bb⁷



Starting on 5th - Ascending

Ab⁶

F⁷

Bb⁷



Starting on 5th - Descending

Ab⁶

F⁷

Bb⁷



Starting on 6th/7th - Ascending

Ab⁶

F⁷

Bb⁷



Starting on 6th/7th - Descending

Ab⁶

F⁷

Bb⁷



Some Possible Variations

Rhythmic Placement

Ab⁶ F⁷ Bb⁷

Shape

Ab⁶ F⁷ Bb⁷

Voice-Leading

Ab⁶ F⁷ Bb⁷

Fewer Notes

Ab⁶ F⁷ Bb⁷

More/Repeated Notes

Ab⁶ F⁷ Bb⁷

Alternating Shapes (with between-phrase connections?)

Ab⁶ F⁷ Bb⁷

9th Replacing Root

Ab⁶ F⁷ Bb⁷

With Passing Tones

Ab⁶ F⁷ Bb⁷

Potato Head Blues

Louis Armstrong Solo

A

(C⁷) F⁶ Gm⁷ (C⁷)

6 F⁷ (F7(#5)) Bb⁶

10 Bb⁶ D⁷ (A⁷ D⁷)

14 G⁷ C⁷

B

18 F⁶ (G#o7) Gm⁷ (C⁷)

22 F⁷ (F7(#5)) Bb⁶

26 Bb^{Δ7} (Bbm⁶) F⁶/C (D7(#5))

30 G⁷ C⁷ F⁶

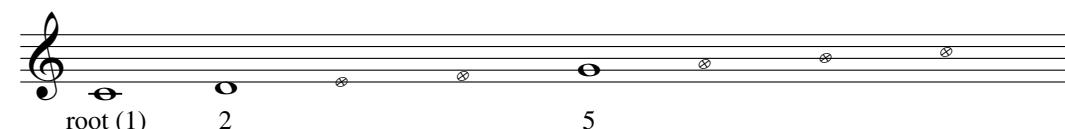
CHAPTER 7

THE ii-V-I PROGRESSION

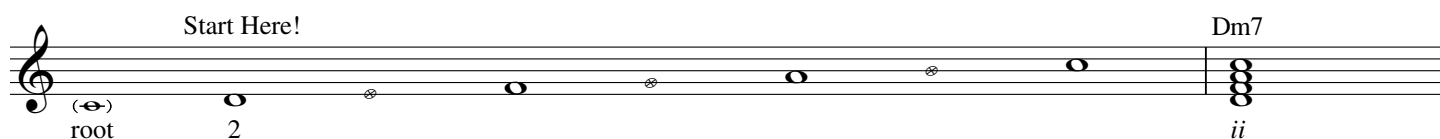
The **ii-V-I progression** (pronounced: “two-five-one”) is the principle building block of traditional jazz harmony. Any pianist who can thoroughly master this short progression and its variants will make significant progress towards being able to instantaneously play the chords in a piece of jazz music.

HOW IT WORKS

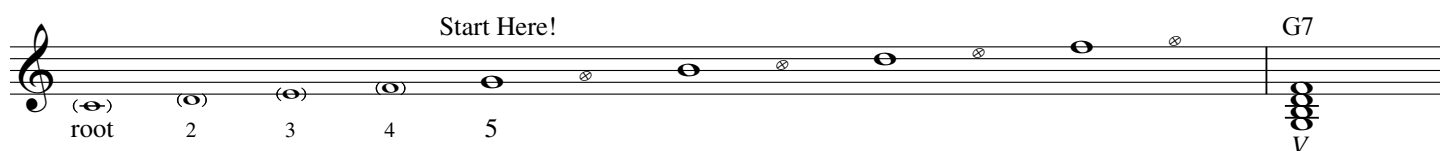
The ii-V-I progression is named for three important scale degrees of the major scale:



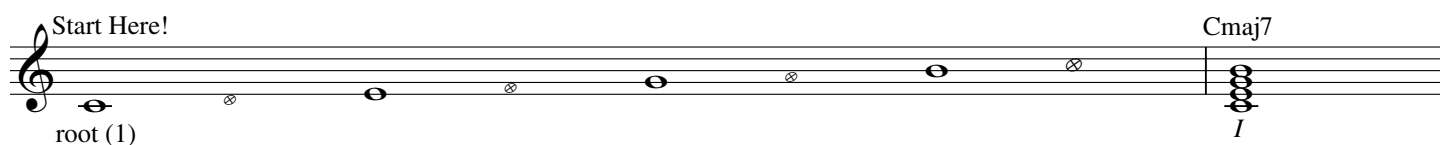
To create a ii-V-I, build four-note chords from each of these notes. For the ii (“two”) chord, select alternating notes starting from the second note of the scale.



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:

A ii-V-I Progression in C

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 \flat Major.

TO THE SHED!

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

Key of ____: Em7 - _____ - D Δ 7	Key of ____: Cm7 - F7 - B \flat Δ 7
Key of ____: A \flat m7 - D \flat 7 - G \flat Δ 7	Key of A: Bm7 - E7 - _____
Key of B: C \sharp m7 - _____ - B Δ 7	Key of C \sharp : _____ - G \sharp 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 \flat m7	D \flat 7	G \flat 7	E \flat m7
B7	B \flat 7	D \flat 7	G \flat Δ 7	F Δ 7	A \flat 7
E Δ 7	A Δ 7	E \flat Δ 7	D \flat 7	C7	D \flat Δ 7
C Δ 7	E7	A Δ 7	A \flat m7	Gm7	A7
F \sharp 7	Bm7	E7	A Δ 7	D \flat 7	Dm7
G Δ 7	Gm7	C7	F Δ 7	C7	G \flat Δ 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:

all voices move by 4th

Good Voice Leading:

top two voices stay the same
bottom two voices move down by step

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

1 Dm⁷ G⁷ C^{Δ7}

"3" "7" "3"

5 Dm⁷ G⁷ C^{Δ7}

"7" "3" "7"

9 Dm⁷ G⁷ C^{Δ7}

"5" "9" "5"

13 Dm⁷ G⁷ C^{Δ7}

"9" "5" "9"

17 Other Possibilities
Dm⁷ G^{7(b9)} C^{Δ7}

"5" "b9" "5"

21 Dm⁷ G^{7(b13)} C^{Δ7}

"9" "#5/b13" "9"

25 Dm⁷ G^{7(#9)} C^{Δ7}

"5" "#9" "7"

29 Dm⁷ G^{7(#5)} C^{Δ7}

"Root" "#5" "3"

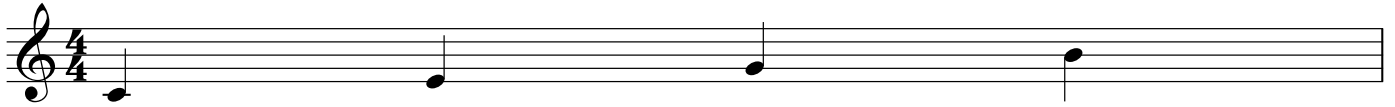
Neighbor Tones/ Approach Tones

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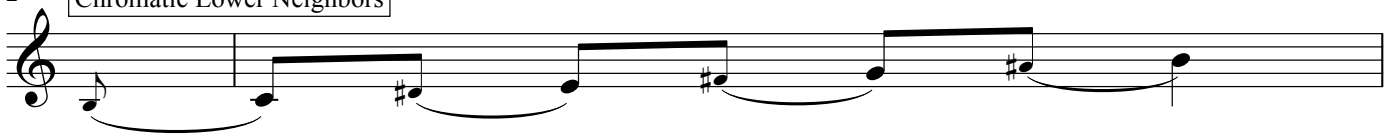
Improvisation 2013

The Arpeggio

C^Δ7



2 Chromatic Lower Neighbors



Chromatic Upper Neighbors



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

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ6 Ab⁷

Musical staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody consists of a sequence of notes: Ab (half), Bb (quarter), Cb (quarter), D (quarter), Eb (quarter), Fb (quarter), Gb (quarter), Ab (half).

Play the Bass on Piano

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ6 Ab⁷

Musical staff in 4/4 time with a key signature of three flats. The bass line consists of a sequence of notes: Ab (half), Bb (half), Cb (half), D (half), Eb (half), Fb (half), Gb (half), Ab (half).

Play the Bass, Sing the Third

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ6 Ab⁷

Musical staff in 4/4 time with a key signature of three flats. The bass line consists of a sequence of notes: Ab (half), Bb (half), Cb (half), D (half), Eb (half), Fb (half), Gb (half), Ab (half).

Play the Bass, Connect the Thirds by Step

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ6 Ab⁷

Musical staff in 4/4 time with a key signature of three flats. The bass line consists of a sequence of notes: Ab (half), Bb (half), Cb (half), D (half), Eb (half), Fb (half), Gb (half), Ab (half).

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

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ7 Ab⁷

Musical staff in 4/4 time with a key signature of three flats. The bass line consists of a sequence of notes: Ab (half), Bb (half), Cb (half), D (half), Eb (half), Fb (half), Gb (half), Ab (half).

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

Ab^Δ7 Bb⁷ Bbm⁷ Eb⁷ Ab^Δ7 Ab⁷

Musical staff in 4/4 time with a key signature of three flats. The bass line consists of a sequence of notes: Ab (half), Bb (half), Cb (half), D (half), Eb (half), Fb (half), Gb (half), Ab (half).

9 $D\flat^{\Delta 7}$ $D\flat m^{\Delta 7}$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

$D\flat^{\Delta 7}$ $D\flat m^{\Delta 7}$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

$D\flat^{\Delta 7}$ $D\flat m^6$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

$D\flat^{\Delta 7}$ $D\flat m^6$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

$D\flat^{\Delta 7}$ $D\flat m^6$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

$D\flat^{\Delta 7}$ $D\flat m^6$ $A\flat/C$ F^7 $B\flat^7$ $B\flat m^7$ $E\flat^7$

Working With the 11th (4th)

Improvisation 2013

Prof. Jeremy Siskind

If not resolved, kittens will die.

Musical notation in 4/4 time, treble clef. Three measures, each containing a whole note chord: C^Δ7, C⁷, and C⁺.

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

Musical notation in 4/4 time, treble clef. Three measures, each containing a whole note chord: Cm⁷, Cm⁷, and C^ø7.

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

Musical notation in 4/4 time, treble clef. Four measures showing a melodic line: C^Δ7 (C4), Cm⁷ (C4), Cm⁷ (B3), Cm⁷ (Bb3).

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

Musical notation in 4/4 time, treble clef. Four measures showing a melodic line with eighth notes and rests: C^Δ7 (C4), C⁷ (C4), Cm⁷ (C4), Cm^Δ7 (C4).

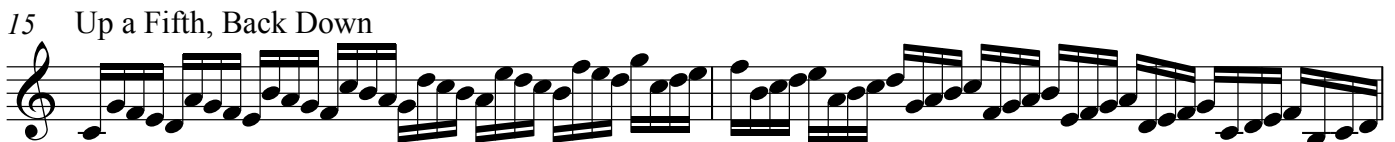
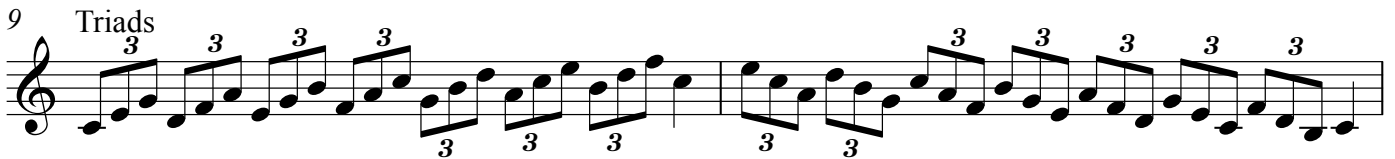
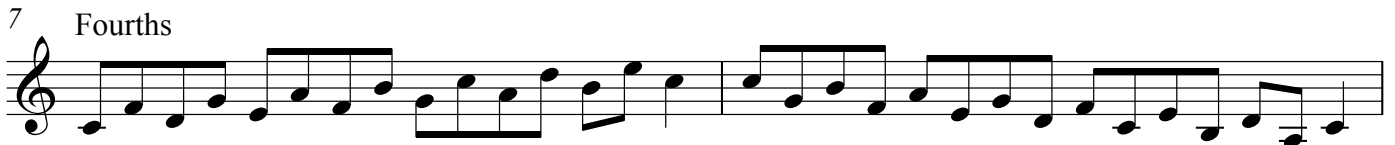
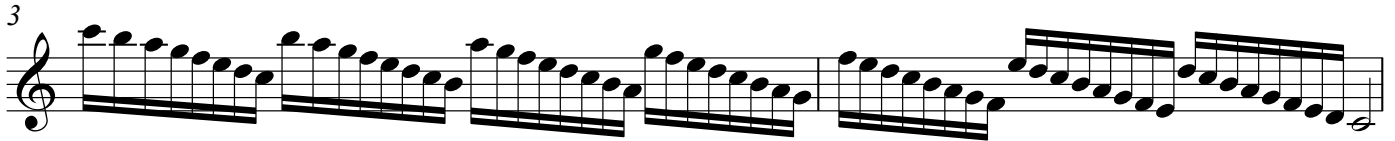
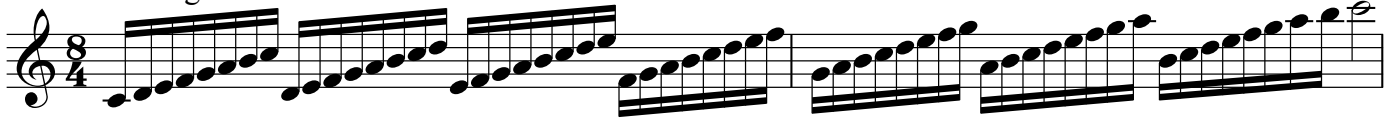
A Few Common Jazz Phrases/Gestures Utilizing the 11th:

Musical notation in 4/4 time, treble clef. Two measures showing a melodic line with a 11th: C^Δ7 (C4), C^Δ7 (C4).

Musical notation in 4/4 time, treble clef. Two measures showing a melodic line with a 11th and triplets: C^Δ7 (C4), C^Δ7 (C4).

Working With Scales

Starting on Different Notes



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

Gm

2. Practice in many other keys

Bm Am Fm

3. Analyze - 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.

Gm Gm Gm

(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

Musical notation for 'Our Chosen Lick' in 4/4 time. The first measure is marked with a $Bb\Delta 7$ chord and contains a quarter rest. The second measure features a slur over a half note G \flat and a quarter note F \flat . The third measure is marked with a $Bbm 6$ chord and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The fourth measure contains a quarter note D \flat and a quarter note C \flat .

2. We Put it in Different Keys

Musical notation for 'We Put it in Different Keys' in 4/4 time. The first measure is marked with $F\Delta 7$ and contains a quarter rest. The second measure is marked with $Fm 6$ and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The third measure is marked with $G\Delta 7$ and contains a quarter rest. The fourth measure is marked with $Gm 6$ and contains a quarter note A \flat , a quarter note G \flat , and a quarter note F \flat . The fifth measure is marked with $B\Delta 7$ and contains a quarter rest. The sixth measure is marked with $Bm 6$ and contains a quarter note C \sharp , a quarter note B \sharp , and a quarter note A \sharp .

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

Musical notation for 'Analysis: We liked the tension of the 7th resolved to the 6th' in 4/4 time. The first measure is marked with $F\Delta 7$ and contains a whole note F \flat . The second measure is marked with $Fm 6$ and contains a whole note F \flat . Below the first measure is the text *(tense)* and below the second measure is the text *(less tense)*.

4. We Created Other Phrases Over the Same Chord Symbols

Musical notation for 'We Created Other Phrases Over the Same Chord Symbols' in 4/4 time. The first measure is marked with $F\Delta 7$ and contains a quarter rest. The second measure is marked with $Fm 6$ and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The third measure is marked with $F\Delta 7$ and contains a quarter rest. The fourth measure is marked with $Fm 6$ and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The fifth measure is marked with $F\Delta 7$ and contains a quarter rest. The sixth measure is marked with $Fm 6$ and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . Below the third and fourth measures is the text *(thanks, Joe!)*.

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

Musical notation for 'We Saw How this Might Work Over Other Chord Symbols' in 4/4 time. The first measure is marked with $Bb\Delta 7$ and contains a quarter rest. The second measure is marked with $Dm 7$ and contains a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The third measure is marked with $F\sharp 07$ and contains a quarter note G \sharp , a quarter note F \sharp , and a quarter note E \sharp . The fourth measure contains a quarter note D \flat and a quarter note C \flat . A triplet of eighth notes (G \flat , F \flat , E \flat) is indicated above the first three notes of the second measure.

2

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

Original Melody

C^{Δ7}

D7(#11)

Musical staff showing the original melody in 4/4 time. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, and a half note A4. The second measure contains a half note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a half note A3. The staff is marked with a C^{Δ7} chord above the first measure and a D7(#11) chord above the third measure.

Possible Whole-Note Reduction

Musical staff showing a possible whole-note reduction of the original melody. It consists of four whole notes: C4, G4, D4, and A3.

Whole Note Reduction with Ties

Musical staff showing a whole-note reduction with ties. It consists of four whole notes: C4, G4, D4, and A3, with ties connecting the notes across the measures.

With Half-Note Connectors

Musical staff showing a whole-note reduction with half-note connectors. It consists of four whole notes: C4, G4, D4, and A3, with half-note connectors between the notes.

With Quarter-Note connectors

Musical staff showing a whole-note reduction with quarter-note connectors. It consists of four whole notes: C4, G4, D4, and A3, with quarter-note connectors between the notes.

Possible Eighth-Note Line

Musical staff showing a possible eighth-note line. It consists of eight eighth notes: C4, D4, E4, F4, G4, A4, G4, F4. The staff is marked with a 7 above the first measure.

A New Line Going Through the Changes

Musical staff showing a new line going through the changes. It consists of four whole notes: C4, G4, D4, and A3.

Half-Note Line Based on New Line

Musical staff showing a half-note line based on the new line. It consists of four half notes: C4, G4, D4, and A3.

5 Dm⁷ G⁷ C⁶

The musical score consists of eight staves. The first staff is the primary melodic line, starting with a Dm⁷ chord, moving to a G⁷ chord in the second measure, and ending with a C⁶ chord in the third measure. The second staff contains whole notes. The third staff features a long slur over the first two measures. The fourth staff has a slur over the first two measures and a sharp sign on the final note. The fifth staff contains a sequence of eighth notes. The sixth staff has a slur over the first two measures and a sharp sign on the final note. The seventh staff contains a slur over the first two measures. The eighth staff has a slur over the first two measures.

Improvisation: Vocabulary

All Phrases from Charlie Parker

Prof. Jeremy Siskind

A

Musical notation for phrase A in 4/4 time. The melody consists of eighth notes. Chords are Dm⁷, G⁷, and C^Δ7.

B

Musical notation for phrase B in 4/4 time. The melody consists of eighth notes. Chords are Dm⁷, G⁷, and C^Δ7.

C

Musical notation for phrase C in 4/4 time. The melody starts with a quarter rest followed by eighth notes. A triplet of eighth notes is marked with a '3'. Chords are Dm⁷, G⁷, and C^Δ7.

D

Musical notation for phrase D in 4/4 time. The melody consists of eighth notes. Chords are Cm⁶, D^ø7, G7(b⁹), and (Cm⁶).

E

Musical notation for phrase E in 4/4 time. The melody consists of eighth notes. Chords are D^ø7, G7(b⁹), and Cm⁶.

F

Musical notation for phrase F in 4/4 time. The melody consists of eighth notes. Chords are Dm⁷, G7(b⁹), and Cm⁶.

G

Dm⁷ G⁷ C^{Δ7}

H

Dm Dm^{Δ7} Dm⁷ G⁷ C^{Δ7}

I

Dm⁷ G⁷

J

Em⁷ A⁷ Dm⁷ G⁷ C^{Δ7}

K

Dm⁷ G⁷ C^{Δ7}

L

19 Em⁷ A⁷ Dm⁷ G⁷

Connecting Phrases

Improvisation 2013

Jeremy Siskind

Phrase 2 starts on the note that Phrase 1 ended on

Phrase 1 *Phrase 2*

Musical notation in 4/4 time, key of B-flat major. Phrase 1 (measures 1-4) ends on a quarter note G4. Phrase 2 (measures 5-8) begins on a quarter note G4, creating a seamless connection.

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

Phrase 1 *Phrase 2*

2

Musical notation in 4/4 time, key of B-flat major. Phrase 1 (measures 1-4) ends on a quarter note G4. Phrase 2 (measures 5-8) begins on a quarter note G5, an octave higher.

Phrase 2 begins with the last few notes of Phrase 1

Phrase 1 *Phrase 2*

3

Musical notation in 4/4 time, key of B-flat major. Phrase 1 (measures 1-4) ends with notes G4, F4, E4. Phrase 2 (measures 5-8) begins with notes G4, F4, E4, creating an overlapping connection.

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

Phrase 1 *Phrase 2*

4

Musical notation in 4/4 time, key of B-flat major. Phrase 1 (measures 1-4) ends with notes G4, F4, E4. Phrase 2 (measures 5-8) begins with notes G4, F4, E4, D4, continuing the stepwise motion from the end of Phrase 1.

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

6 *Phrase 1* *Phrase 2*

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

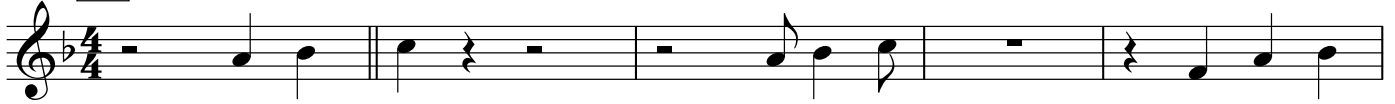
9 *Phrase 1* *Phrase 2*

Miles Davis Motivic Development

From "Dr. Jekyll"

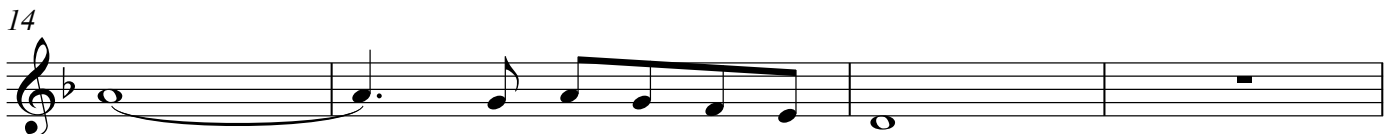
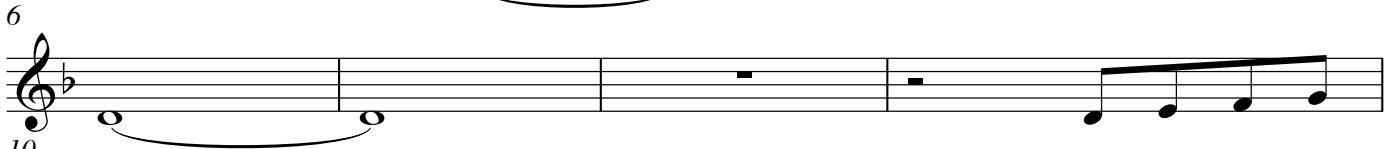
A

0:44



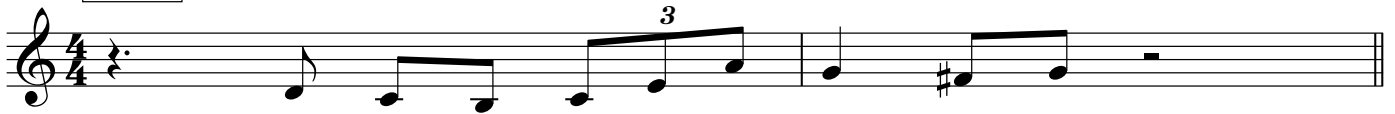
B

4:38

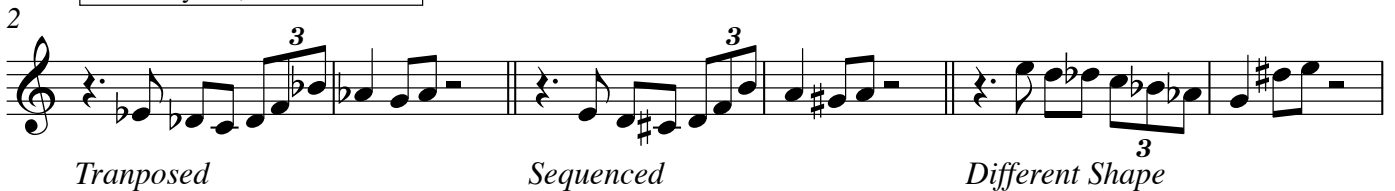


Possible Relationships Between Two Motives

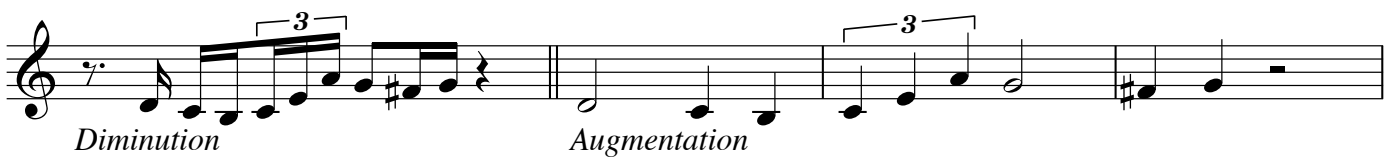
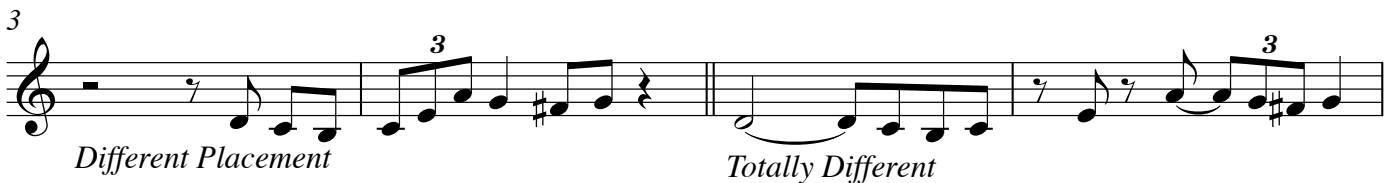
Original



Same Rhythm, Different Notes



Same Notes, Different Rhythm



4 Fewer Notes

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

Detailed description: This exercise shows three variations of a musical phrase. The original phrase is a triplet of eighth notes: G4, A4, B4. The first variation, 'Delete from Beginning', starts with a quarter rest followed by the triplet. The second, 'Delete from End', starts with the triplet followed by a quarter rest. The third, 'Delete from Both Sides', starts with a quarter rest, followed by the triplet, and ends with a quarter rest.

5 More Notes

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

Detailed description: This exercise shows three variations of a musical phrase. The original phrase is a triplet of eighth notes: G4, A4, B4. The first variation, 'added at beginning', starts with a quarter rest followed by the triplet. The second, 'added at end', starts with the triplet followed by a quarter rest. The third, 'added in between', starts with a quarter rest, followed by the triplet, and ends with a quarter rest.

6 Start the Same, End Different

Different Contour *Extend Phrase Ending*

Detailed description: This exercise shows two variations of a musical phrase. The original phrase is a triplet of eighth notes: G4, A4, B4. The first variation, 'Different Contour', starts with a quarter rest followed by the triplet. The second, 'Extend Phrase Ending', starts with a quarter rest, followed by the triplet, and then continues with a sequence of notes: C5, B4, A4, G4, F4, E4, D4, C4.

7 Start Different, End the Same

Detailed description: This exercise shows a musical phrase starting with a quarter rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The phrase ends with a quarter rest.

Combining Devices

1 Sequence/Different Placement/Extend Phrase Ending

Detailed description: This exercise shows a musical phrase starting with a quarter rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The phrase ends with a quarter rest.

2 Totally Different Rhythm/Fewer Notes

Detailed description: This exercise shows a musical phrase starting with a quarter rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The phrase ends with a quarter rest.

3 Fewer Notes/Last Two Notes Change

Detailed description: This exercise shows a musical phrase starting with a quarter rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The phrase ends with a quarter rest.

So What

Miles Davis

4/4

Dm⁷ 5

1. 2.

6

1. 2.

17 Ebm⁷

1. 2.

21

1. 2.

25 Dm⁷

1. 2.

29

(solo fill)

Canteloupe Island

Concert

Herbie Hancock

1 Fm⁷

6 Db⁷

10 Dm¹¹

14 Fm⁷

Bb

Canteloupe Island

1 Gm⁷

5 Eb⁷

9 Em¹¹

13 Gm⁷

Maiden Voyage

Herbie Hancock

Concert

Musical score for Maiden Voyage in Concert, featuring four staves of music. The first staff starts with a D7(sus4) chord and an F7(sus4) chord. The second staff starts with a D7(sus4) chord and an F7(sus4) chord. The third staff starts with an Eb7(sus4) chord and an Abm7(b6) chord. The fourth staff starts with a D7(sus4) chord and an F7(sus4) chord. The music is written in treble clef with a key signature of one flat (Bb).

Maiden Voyage

Herbie Hancock

Bb

Musical score for Maiden Voyage in Bb, featuring four staves of music. The first staff starts with an E7(sus4) chord and a G7(sus4) chord. The second staff starts with an E7(sus4) chord, a G7(sus4) chord, and an F7(sus4) chord. The third staff starts with an 18 measure rest and a Bbm7(b6) chord. The fourth staff starts with an E7(sus4) chord and a G7(sus4) chord. The music is written in treble clef with a key signature of two flats (Bb and Eb).

Recordame

Joe Henderson

The musical score for "Recordame" by Joe Henderson is presented in four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth and quarter notes, starting with a repeat sign and a double bar line. Above the staff, the chord Am^7 is indicated. The second staff continues the melody, with a measure rest at the beginning. Above the staff, the chords Cm^7 , Cm^7 , and F^7 are marked. The third staff shows a more complex melodic line with a measure rest at the start. Above the staff, the chords $Bb^{\Delta 7}$, Bbm^7 , Eb^7 , $Ab^{\Delta 7}$, Abm^7 , and Db^7 are indicated. The fourth staff concludes the piece with a final melodic phrase. Above the staff, the chords $Gb^{\Delta 7}$, Gm^7 , C^7 , $F^{\Delta 7}$, E^7 , and E^7 are marked. A first ending bracket spans the final two measures, with a second ending bracket below it. The piece ends with a double bar line and repeat dots.

Lady Bird

Tadd Dameron

The musical score for "Lady Bird" is written in 4/4 time and consists of four staves of music. The key signature has one flat (B-flat). The first staff (measures 1-4) features chords C^Δ7, Fm⁷, and Bb⁷. The second staff (measures 5-8) features chords C^Δ7, Bbm⁷, and Eb⁷. The third staff (measures 9-12) features chords Ab^Δ7, Am⁷, and D⁷. The fourth staff (measures 13-16) features chords Dm⁷, G⁷, C^Δ7, Eb^Δ7, Ab^Δ7, and Db^Δ7. A triplet of eighth notes is indicated in the first and second staves.

Locomotion

John Coltrane

Musical staff 1: Treble clef, key signature of two flats (Bb7). The staff contains a melodic line starting with a repeat sign. Chord: Bb7.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with slurs. Chords: Eb7, Bb7.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a rhythmic line with slanted lines. Chords: Cm7, F7, 1. Bb7 G7 C7 F7, 2. Bb6.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a rhythmic line with slanted lines. Chords: Ebm7, Ab7, Dm7, G7.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a rhythmic line with slanted lines. Chords: Dbm7, Gb7, Cm7, F7.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line. Chord: Bb7.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with slurs. Chords: Eb7, Bb7.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a rhythmic line with slanted lines. Chords: Cm7, F7, Bb6.

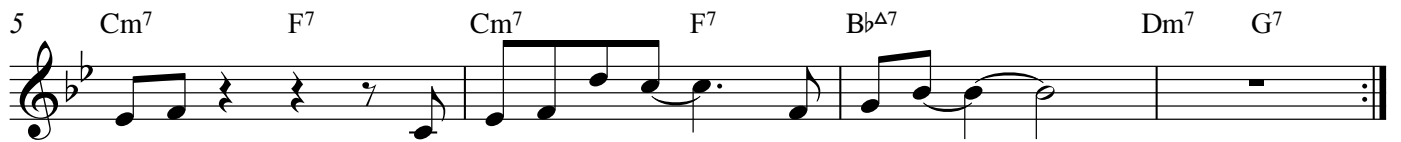
Perdido

Duke Ellington/Juan Tizol

Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷



5 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷ Dm⁷ G⁷



9 Am⁷ D⁷ Am⁷ D⁷ G⁷ Dm⁷ G⁷



13 Gm⁷ C⁷ Gm⁷ C⁷ F⁷ Cm⁷ F⁷



17 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷



21 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷ Dm⁷ G⁷



My Little Suede Shoes

Charlie Parker

1 Dm⁷ G⁷ C^Δ7 Dm⁷ G⁷ C^Δ7

5 Dm⁷ G⁷ C^Δ7 A⁷ Dm⁷ G⁷ C^Δ7

9 Dm⁷ G⁷ C^Δ7 Dm⁷ G⁷ C^Δ7

13 Dm⁷ G⁷ C^Δ7 A⁷ Dm⁷ G⁷ C^Δ7

17 F^Δ7 Em⁷ A⁷ Dm⁷ G⁷ C^Δ7

21 F^Δ7 Em⁷ A⁷ Dm⁷ G⁷ C^Δ7

25 Dm⁷ G⁷ C^Δ7 Dm⁷ G⁷ C^Δ7

29 Dm⁷ G⁷ C^Δ7 A⁷ Dm⁷ G⁷ C^Δ7

Tune Up

Miles Davis

The musical score for "Tune Up" by Miles Davis is presented in 4/4 time. It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: Em⁷, A⁷, D^{Δ7}. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 2:** Chords: Dm⁷, G⁷, C^{Δ7}. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 3:** Chords: Cm⁷, F⁷, B^bΔ⁷. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 4:** Chords: Em⁷, F⁷, B^bΔ⁷. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Licks for Tune Up

Siskind Improv 17

Simple Lick

Em⁷ A⁷

3 5 7 3 1

Dm⁷ G⁷

3 5 7 3 1

Cm⁷ F⁷

3 5 7 3 1

Slightly More Complex

1 Em⁷ A⁷

7 7 9 8 7 3 3 1

3 Dm⁷ G⁷

7 7 9 8 7 3 3 1

5 Cm⁷ F⁷

7 7 9 8 7 3 3 1

More Complex

1 Em⁷ A⁷ D^{Δ7}

9 7 5 3 5 7 9 5 7 9 11 3 R 7 5 3 5 7 9

5 Dm⁷ G⁷ C^{Δ7}

9 7 5 3 5 7 9 5 7 9 11 3 R 7 5 3 5 7 9

9 Cm⁷ F⁷ B^bΔ⁷

9 7 5 3 5 7 9 5 7 9 11 3 R 7 5 3 5 7 9