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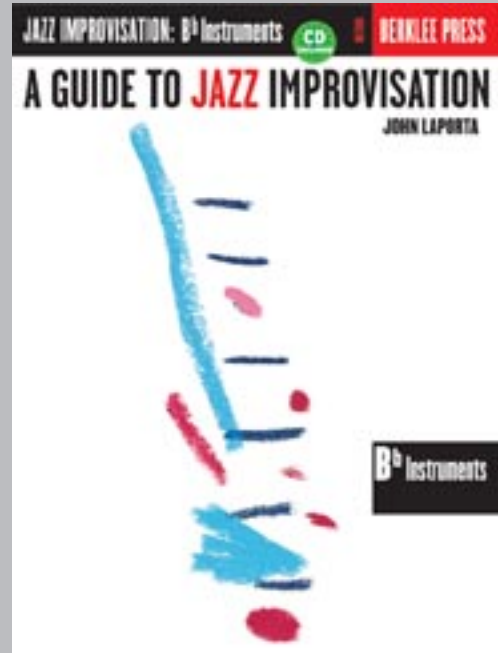
**A Guide to Jazz Improvisation:
Bb Instruments**

John LaPorta

Lesson 1

Click CD icons to listen to
CD tracks from book.
Press ESC to cancel sound.

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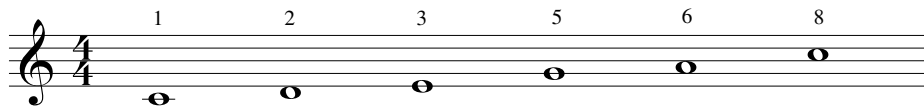
LESSON 1



Tuning note: B \flat Concert

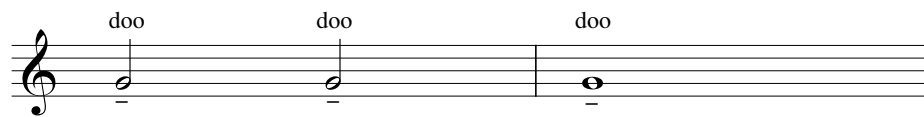
THEORY

C Pentatonic Scale (five-note scale starting on C)



Legato-Staccato (smooth attack)

The note is attacked but not cut off. The attack of the succeeding note cuts off the current note. The articulated vowel sound for this would be “doo-doo.”



Study in Legato-Staccato



Swinging Eighth Notes

Eighth notes are often played as triplets.

Written



Played (swinging)



Workshop 1

Write and play eight- and twelve-measure melodies using the C pentatonic scale, legato-staccato articulation, and swinging eighth notes.

Workshop 2

1. Practice legato-staccato articulations on major scales, chromatic scales, and any other music selections of your choice.
2. Write and play at least two original (eight-measure) melodies. Use the pentatonic scale and refer to the exercises below as guides.

Five Note Scale Exercise 1

doo doo ...

Five Note Scale Exercise 2

doo doo ...

2 RHYTHM TRAINING

Listen to CD Track 2.

1. **Echo.** Repeat each rhythm pattern you hear exactly as it sounds on the recording.

Recorded rhythm

You play (echo)

2. **Answer.** Answer each rhythm pattern you hear with your own improvised rhythm.

Recorded rhythm

You play (improvised answer)

Note: The figure above is a suggested illustration. You may play any rhythmic idea you wish.

For the two-measure rhythm patterns below:

1. **Memorize.** Practice each pattern until you can play it without looking at the music.
2. **Compose.** Write at least four of your own rhythm patterns. Play and memorize these as well.
3. **Improvise/Transcribe.** Invent at least four of your own patterns by ear, memorize them, and then write them down.

15 numbered two-measure rhythm patterns on a treble clef staff in common time. Each pattern is separated by a double bar line. The patterns are as follows:

- 1: Quarter, quarter, quarter, quarter
- 2: Half, quarter, quarter
- 3: Quarter, quarter, quarter, quarter
- 4: Quarter, quarter, quarter, quarter
- 5: Quarter, quarter, quarter, quarter
- 6: Quarter, quarter, quarter, quarter
- 7: Quarter, quarter, quarter, quarter
- 8: Quarter, quarter, quarter, quarter
- 9: Quarter, quarter, quarter, quarter
- 10: Quarter, quarter, quarter, quarter
- 11: Quarter, quarter, quarter, quarter
- 12: Quarter, quarter, quarter, quarter
- 13: Quarter, quarter, quarter, quarter
- 14: Quarter, quarter, quarter, quarter
- 15: Quarter, quarter, quarter, quarter

Challenge

With another player, try the following:

1. **Reading call-and-response.** Player 1 plays one of the above patterns. Player 2 repeats it without looking at the music. Then switch roles.
2. **Improvising call-and-response.** Player 1 improvises a two-measure rhythm pattern. Player 2 repeats it. Then switch roles.

PERFORMANCE EAR TRAINING

3 Listen to CD Track 3.

1. **Echo.** Repeat each motive you hear exactly as it sounds on the recording.

Recorded melody

You play (echo)

2. **Answer.** Answer each motive you hear with your own improvised motive. Try to use varied rhythms and combinations of notes.

Recorded melody



You play (improvised answer)



Note: The melodic idea written above is a suggested illustration. You may play any melodic idea you wish. Your melodies should be derived from combinations of notes taken from the C pentatonic scale.

For the two-measure melodic motives below:

1. **Memorize.** Practice each motive until you can play it without looking at the music.
2. **Compose.** Write at least four of your own melodic motives. Play and memorize these as well.
3. **Improvise/Transcribe.** Invent at least four of your own motives by ear, memorize them, and then write them down.

Challenge

With another player, try the following:

1. **Reading call-and-response.** Player 1 plays one of the above motives. Player 2 repeats it without looking at the music. Then switch roles.
2. **Improvising call-and-response.** Player 1 improvises a two-measure motive. Player 2 repeats it. Then switch roles.

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PERFORMANCE

1. Learn the melody as written.
2. Play along with the recording. Try to capture the same manner of phrasing and style of playing.

A Section. Head. Full ensemble.

- Melody for 16 measures (2 choruses)

B Section. You solo.

- 16 measures
- Use combinations of notes derived from the C pentatonic scale to create your solo.

C Section. Recorded solo.

- 8 measures

D Section. You solo.

- 8 measures
- Use the C pentatonic scale.
- At *D.C. al Fine*, return to letter A.

A Section (repeat). Head.

- Melody for 7 measures

Note: When taking a D.C. al fine, a repeated section is only played once unless directed otherwise. *D.C.* (Da Capo) means go back to the beginning. *Fine* indicates the final ending.

ORIGIN

Moderately

A *mf* *Fine*

B You solo: C pentatonic

C Recorded solo **D** You solo: C pentatonic

D.C. al Fine

Slash marks (////) mean “improvise here.” One / lasts for one beat.

Backgrounds for "Origin"

Backgrounds are musical figures played to support a soloist.

1. Memorize the following riff patterns and use them as a basis for your own improvisations.
2. Alternate background riffs and improvisations. In each pattern, play the first two measures, and then substitute your own two-measure improvisation. Play measures 5–6 as written, then substitute your own improvisation for measures 7–8. Then do the set again, but start with your own improvised solo. Repeat the pattern.
3. Frame your improvisation. In each pattern, play the first part of the riff (measures 1–2), then substitute measures 3–6 with your own improvised solo, then play the last part of the riff (measures 7–8) as written. Repeat the pattern.
4. Improvise your own eight-measure riff patterns using the C pentatonic scale. Transcribe the recorded solos from the CD by writing them down or playing along with the recording.

Use the above procedures for improvising solos with the CD.

Background 1



Background 2

