Joey's Little Book of Stuff for Trombone

JOEY SELLERS

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About the Author

Joey Sellers is recipient of the **Gil Evans Fellowship In Jazz Composition**, the **Sammy Nestico Award**, and the **Julius Hemphill Award**. An accomplished composer in both jazz and classical idioms, Sellers has written for Doc Severinsen, the Lincoln Center Jazz Orchestra, symphony orchestras in Tulsa, Long Beach and San Antonio and several works commissioned by the St. Louis Brass. Warner Brothers, Advance Music, and Hal Leonard have published his music and transcriptions. He has received grants from the American Music Center, Meet the Composer, JazzBird Foundation, and the National Endowment for the Arts.

Freelancing on trombone and piano in New York and Los Angeles, Sellers has played and recorded with Conrad Herwig, Dave Liebman, Toshiko Akiyoshi's Orchestra featuring Lew Tabackin, Kenny Wheeler Large Ensemble, Satoko Fujii Orchestra, Wayne Bergeron, Kim Richmond, Bruce Fowler, and Tony Malaby, among others. His 2011 solo trombone CD, "*What The. . .?*" received four stars from Downbeat Magazine.

Sellers was assistant professor of music at Northern Illinois University from 1999 to 2002; he is currently Director of Jazz Studies at Saddleback College.

Introduction

This collection of papers with words and notes is a compilation of exercises, concepts and other stuff that I have used in teaching over the years. I came to teaching pretty late (first at age 37 at Northern Illinois University) and this collection is an attempt to codify and better organize some of those items. There is nothing revolutionary here, but if you can execute this material you will become a better musician and maybe even a better person. Almost all of the warm-up exercises are the ones many of us got from the wonderful Roy Main, who compiled and pilfered most of them from the Emory Remington method.

The section on doodle tonguing was a result of student inquiries.

The section on Vocabulary #1 came about, reluctantly, as a result of student inquiries.

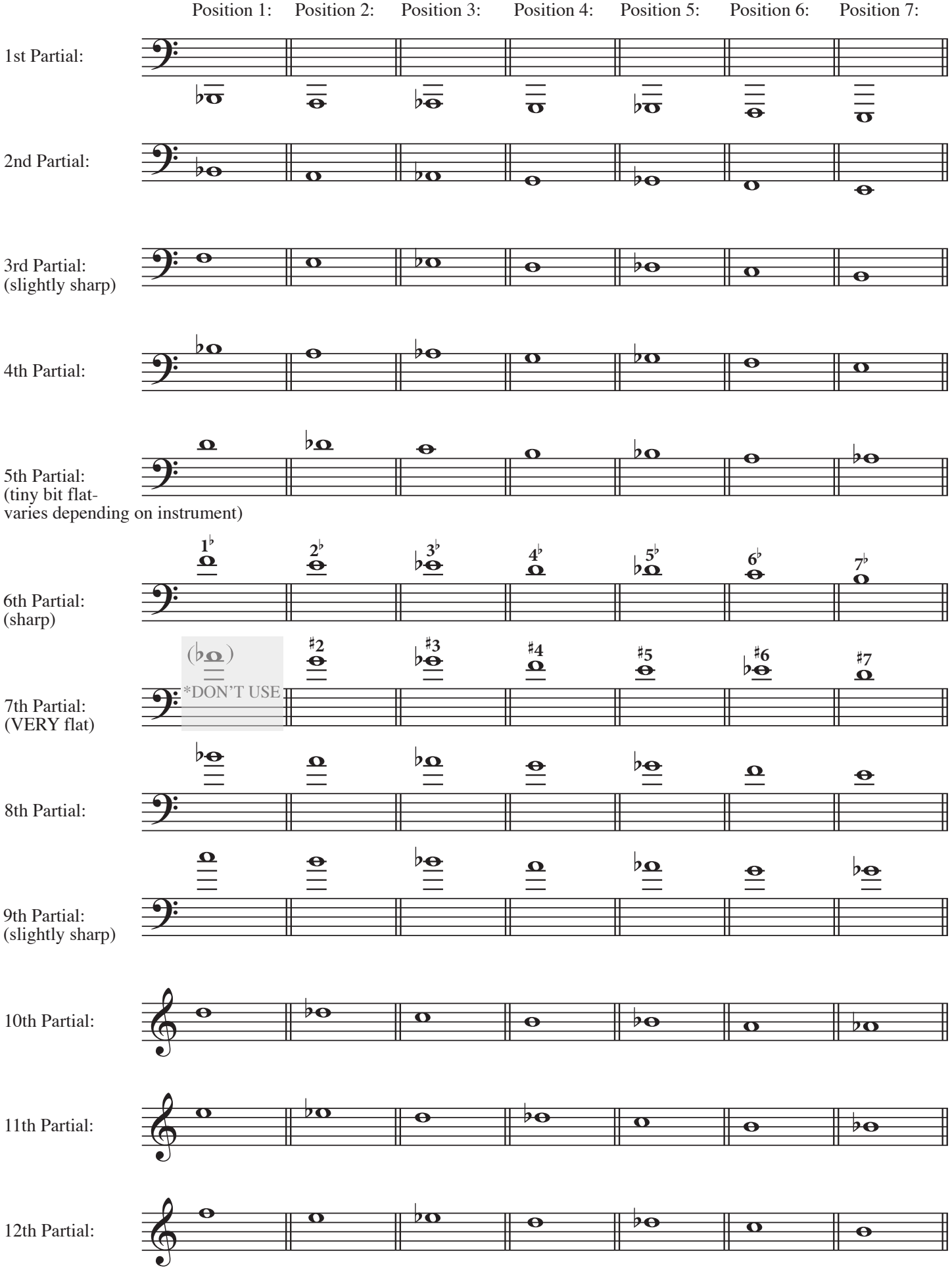
The section on Vocabulary #2 should be used as a springboard for creative rhythmic permutations, as it is inherently cliché.

The section on creative practice is the result of many clinics and master classes. Choose at least one of those per practice session and work it for a bit.

I hope this stuff is helpful in helping you make good music.

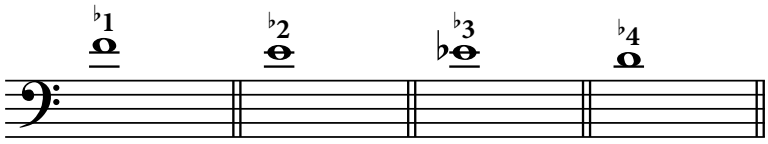
–Joey

Position/Partial Chart

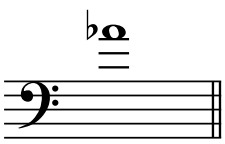


5th partial can be sharp or flat depending on the horn.

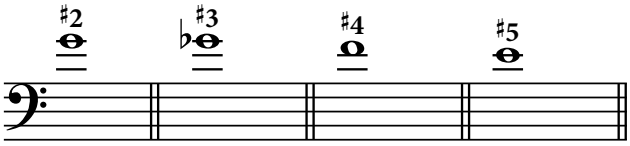
6th partial is sharp; slide must be lowered.



7th partial is very flat. A♭ should (almost) never be played in 1st position.



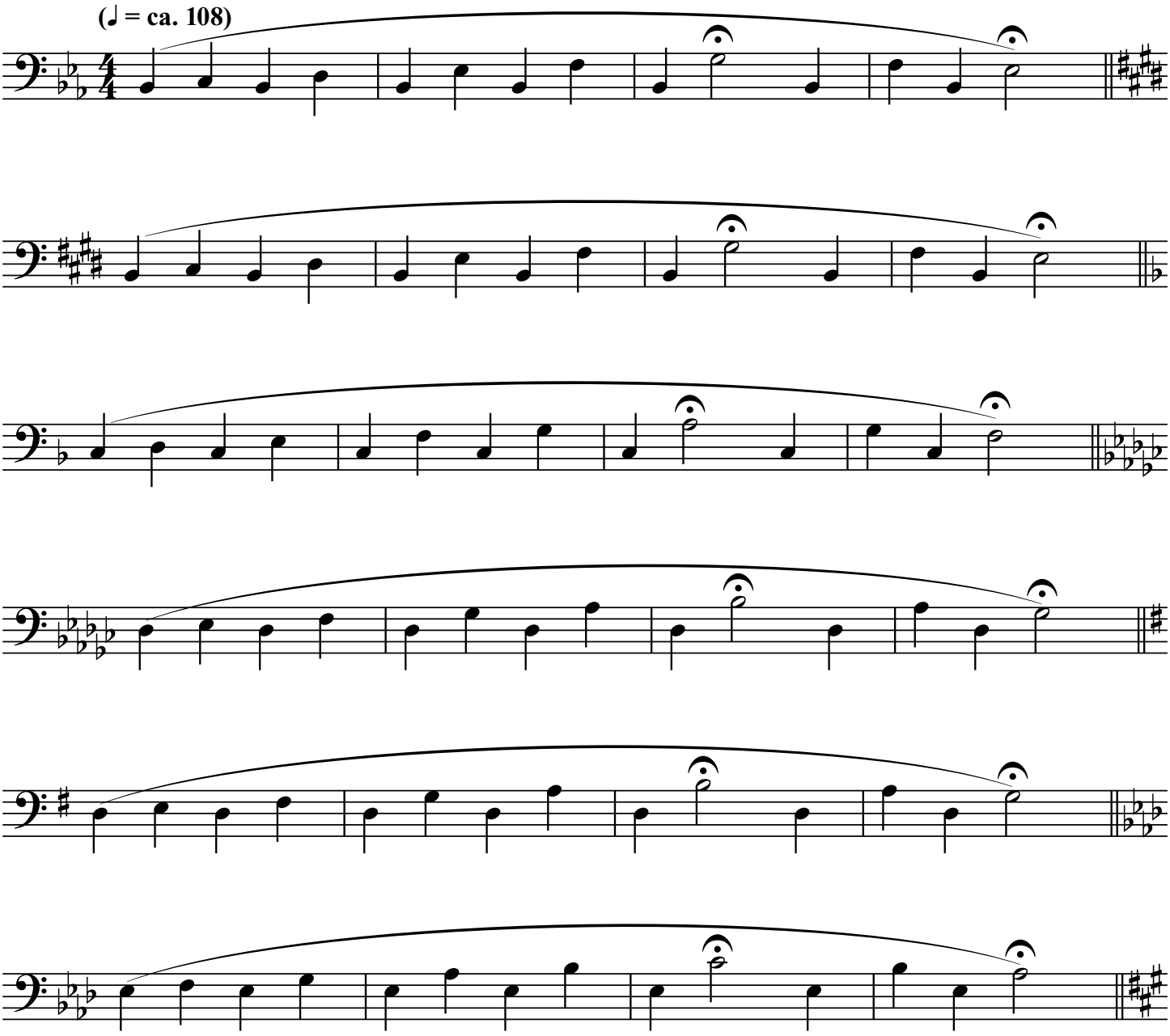
That is why these notes are played in "raised" slide positions:



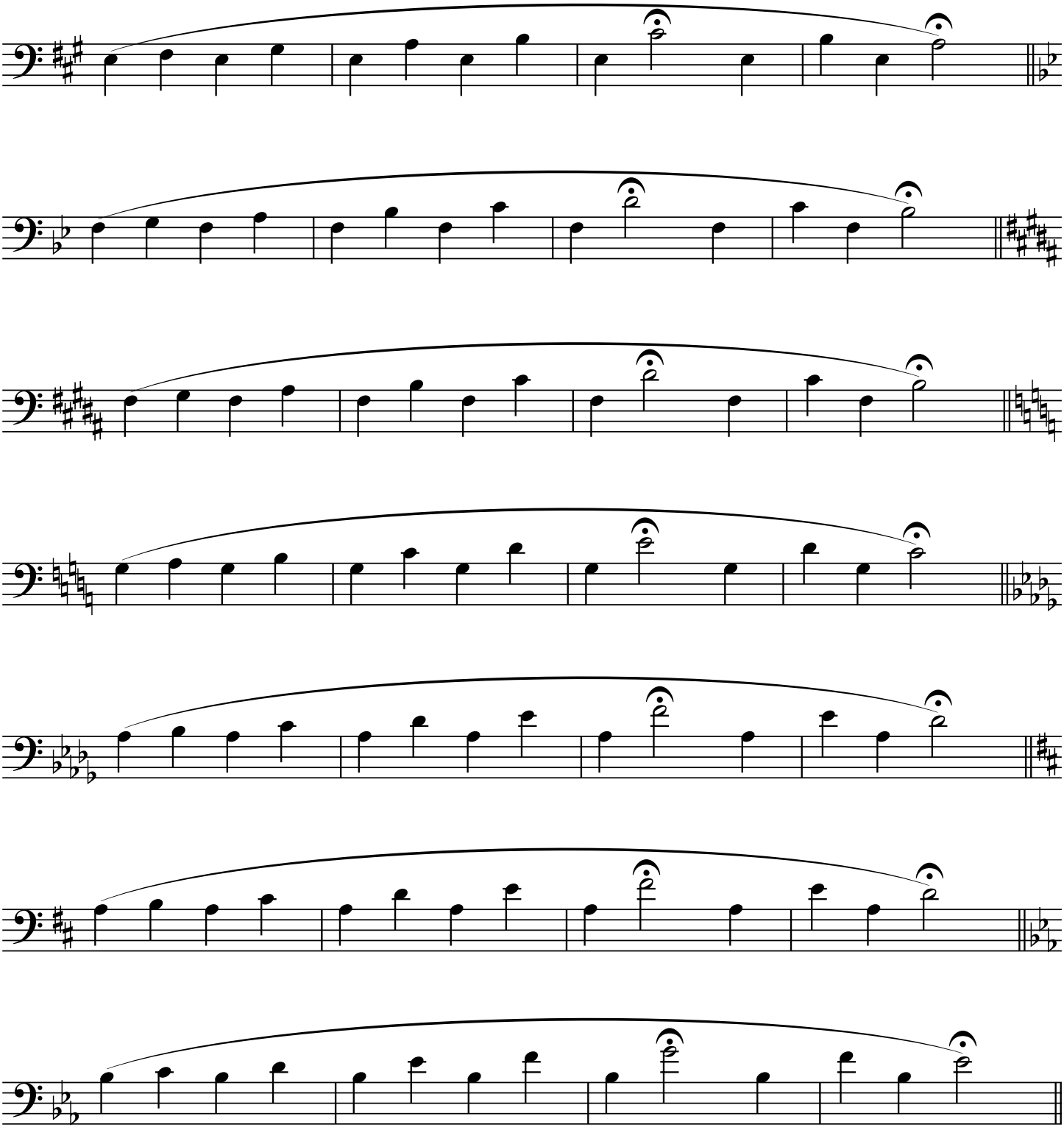
Mouthpiece Buzzing Concepts

- Hold mouthpiece lightly between thumb and index and forefinger on the stem just beneath the cup.
- Constant air stream.
- No tongue.
- No pressure.
- Use piano for pitch reference if possible.
- “Sing”

Mouthpiece Buzzing #1

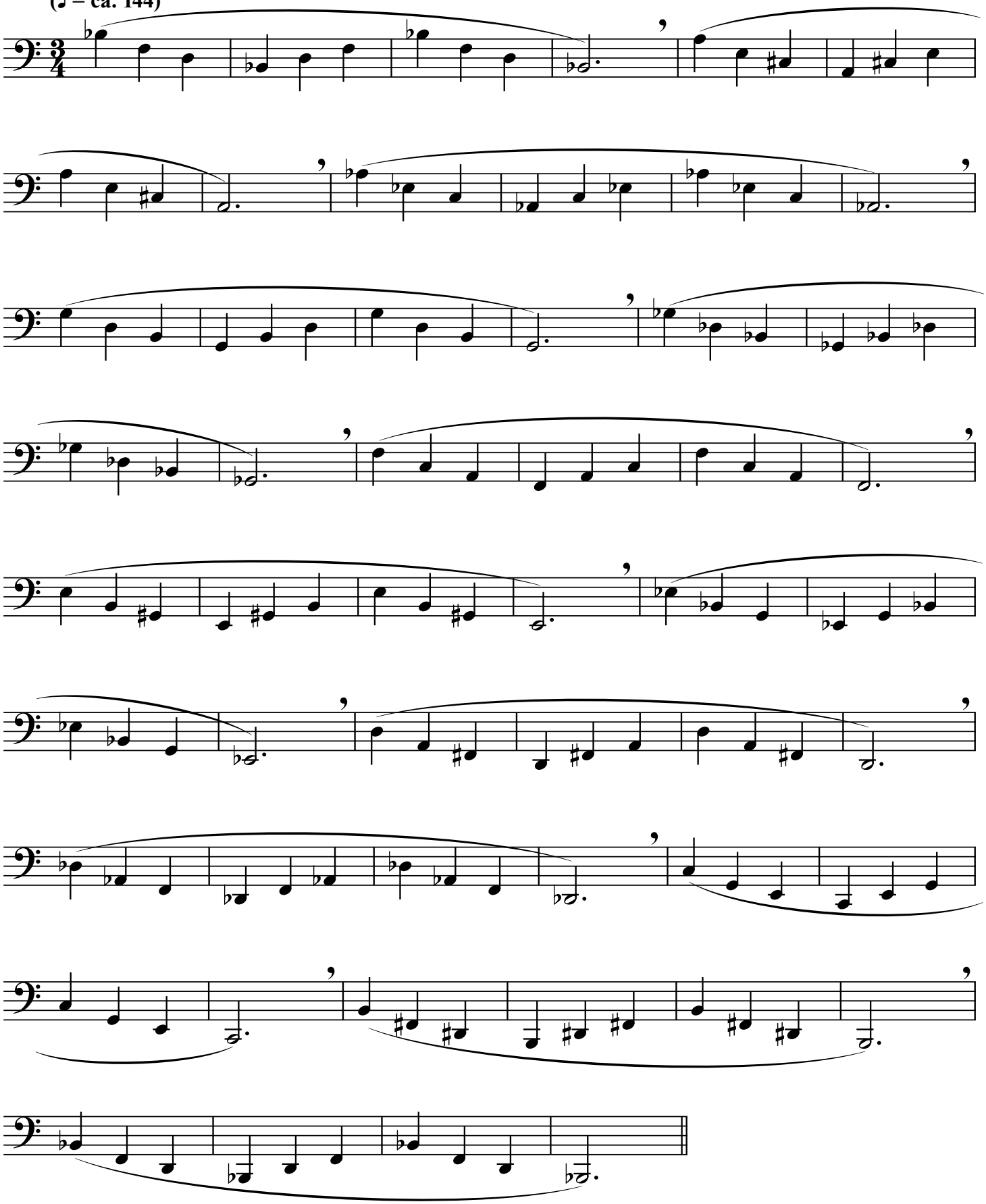


Mouthpiece Buzzing #1 (cont.)



Mouthpiece Buzzing #2

(♩ = ca. 144)

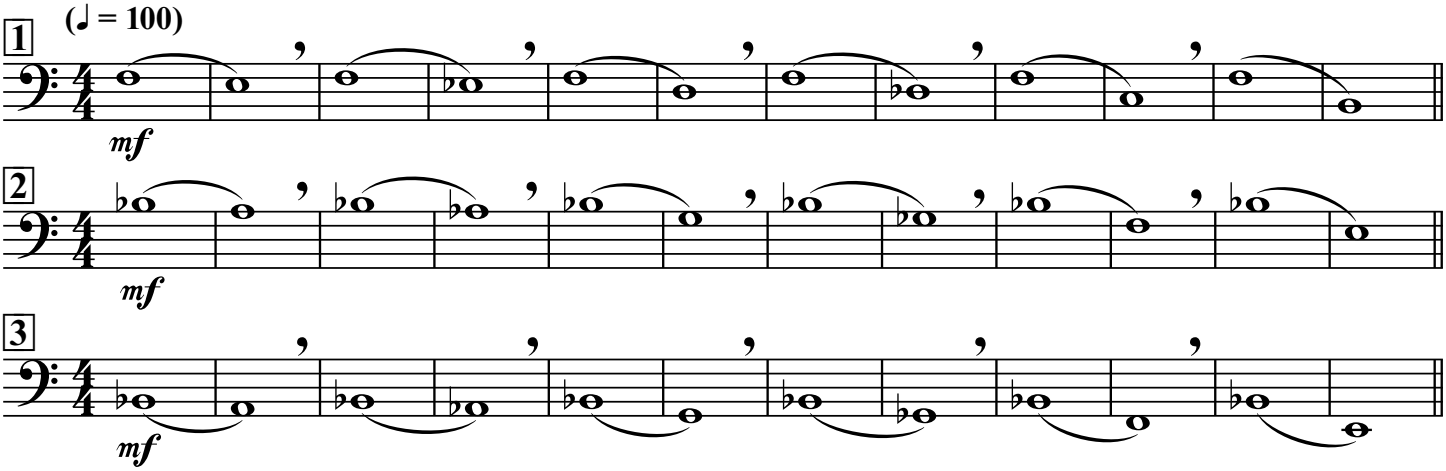


Fill in each section with a different color...then play it!

Long Tones Concepts

- Relaxed, big breath.
- Always breathe before 1st position note.
- No break between first note and next note.
- “Spin” air forward through horn.
- Move slide quickly. Keep the “air ahead of the slide.”
- Use soft, clean “Du” articulation.
- Play no louder than ***mf***.

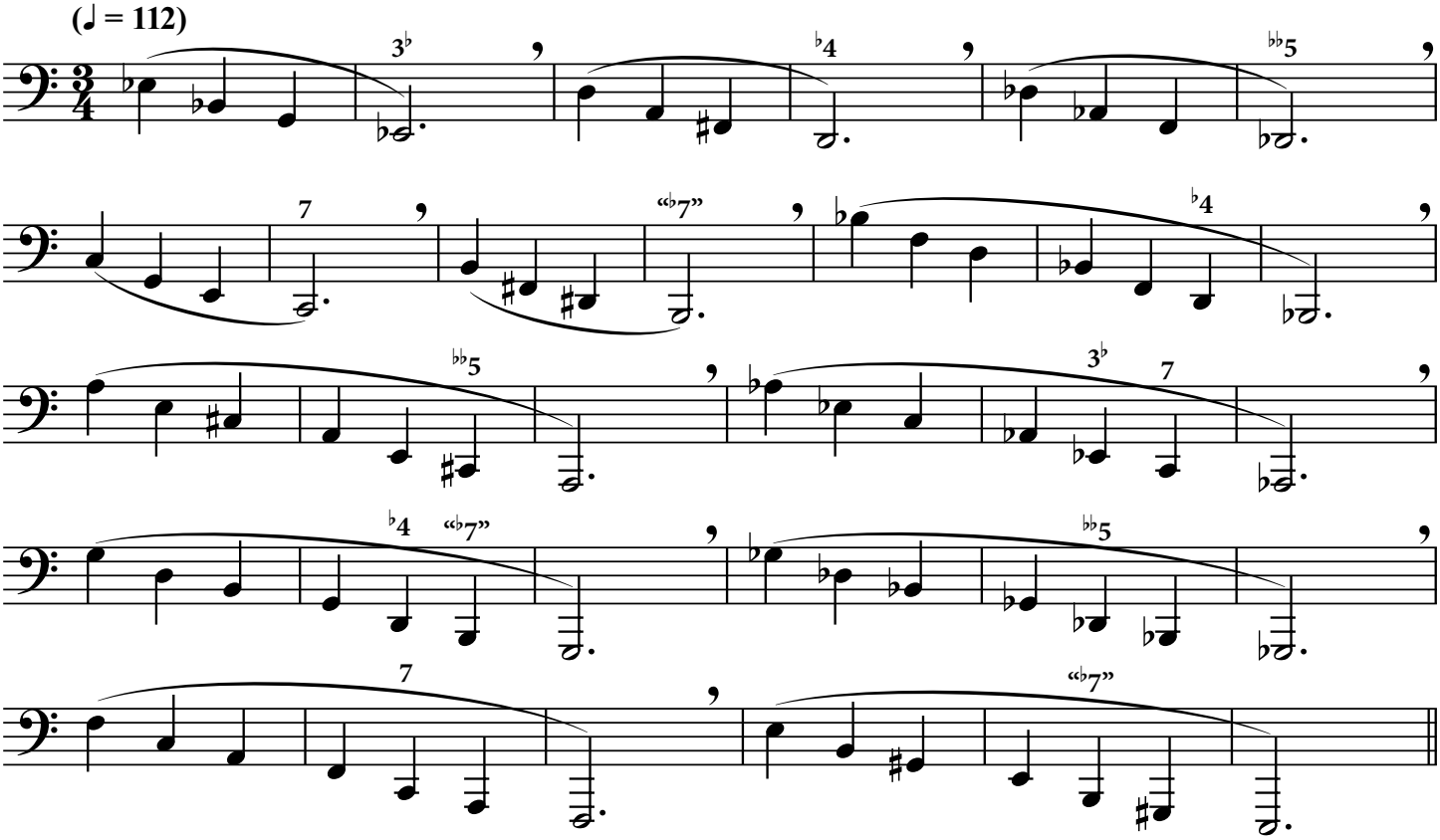
Long Tones



“False” Tone Concepts

- Even air flow, as always.
- Try not to “shift” embouchure for false tones—make all notes even.
- If false note does not sound at first, don’t force it. If you do these every day, eventually the false tones will sound.
- Use “trigger” positions for false tones.

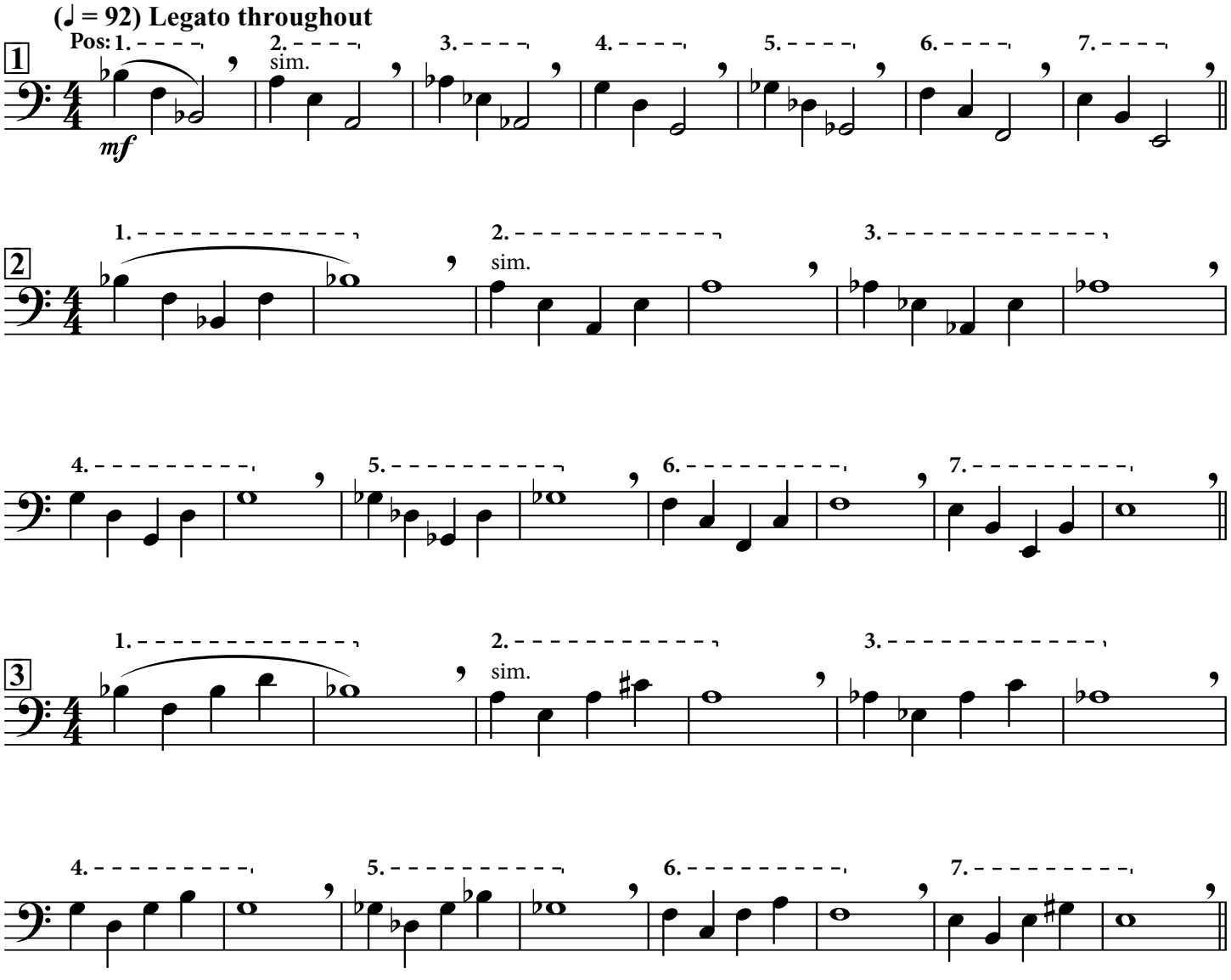
“False” Tones



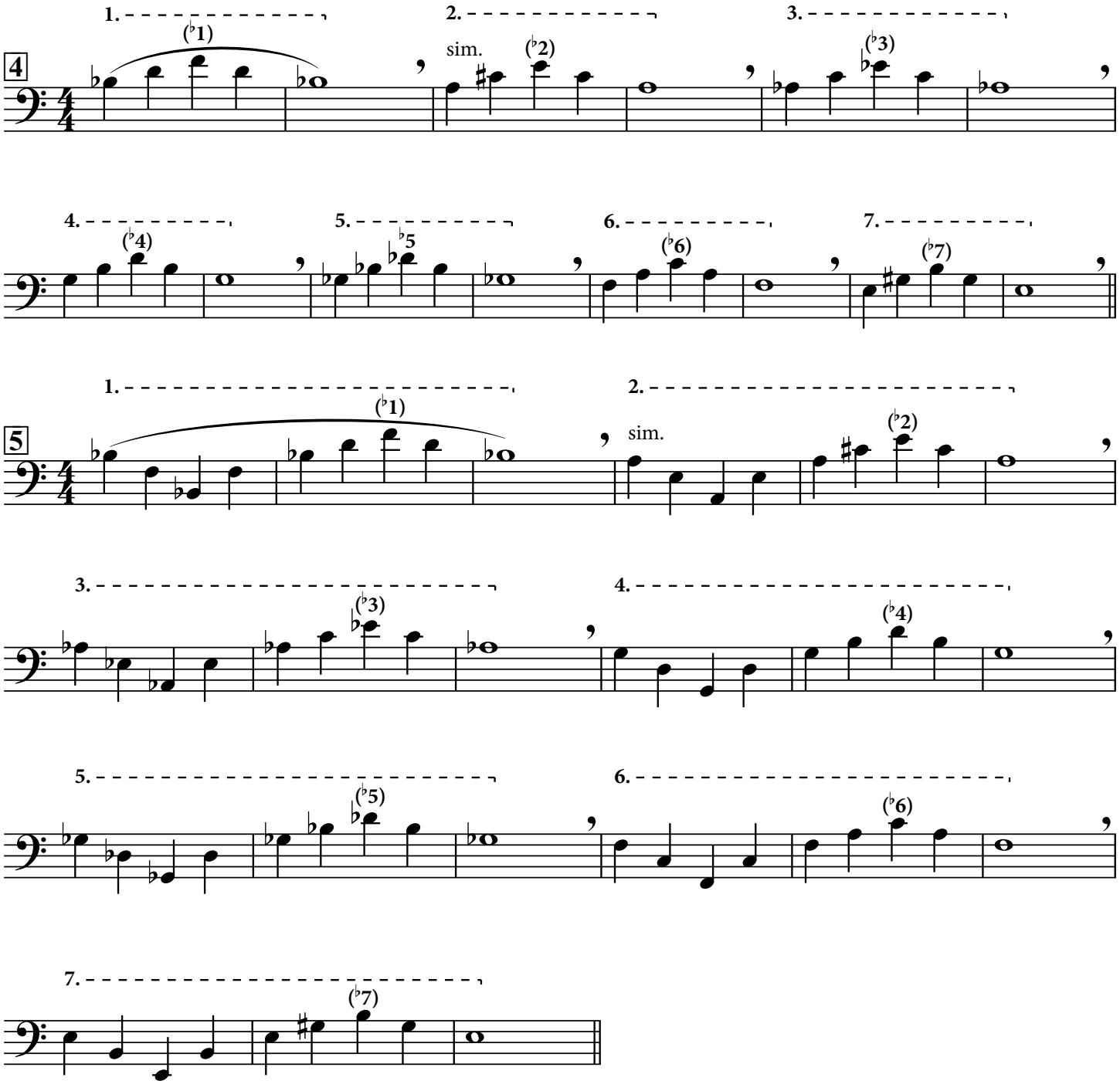
Lip Slur Concepts

- Air is even throughout, volume is ***mf*** or ***mp***.
- As little motion as is possible in embouchure (“Corners pinned”).
- Breathe when needed.
- Don’t play loud to get slur—control with aperture.

Beginning Lip Slurs

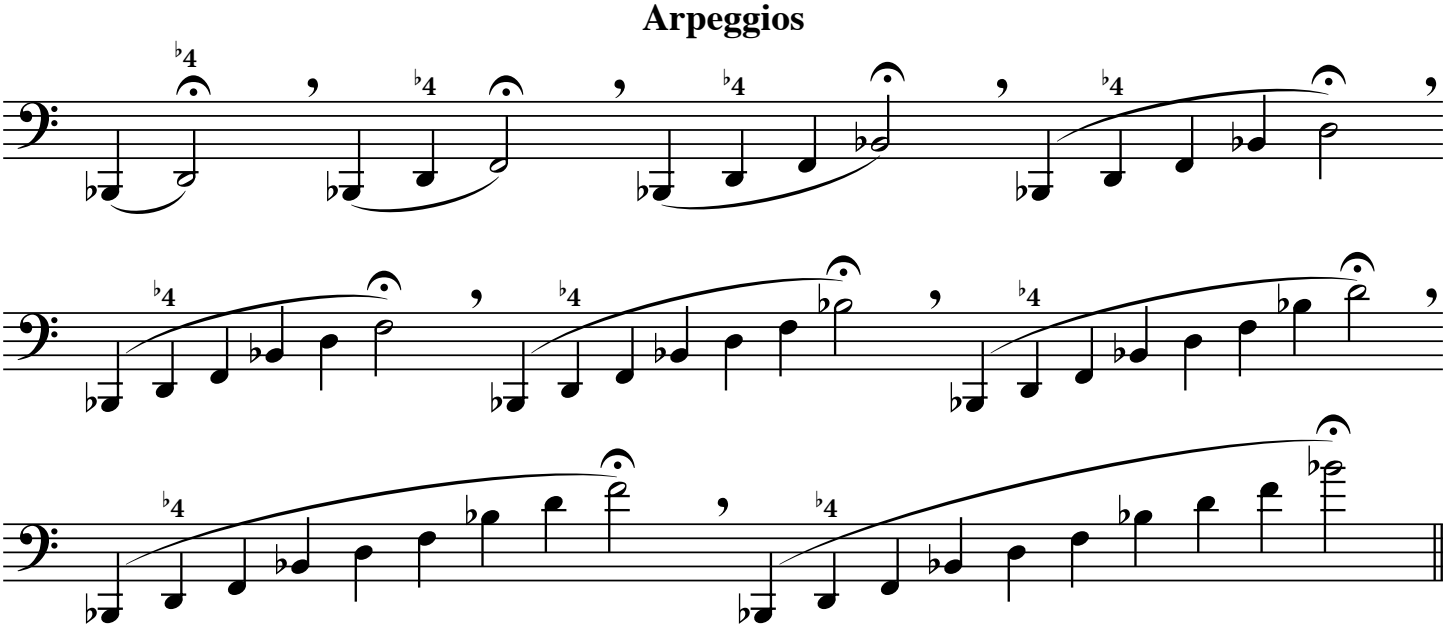


Beginning Lip Slurs (cont.)

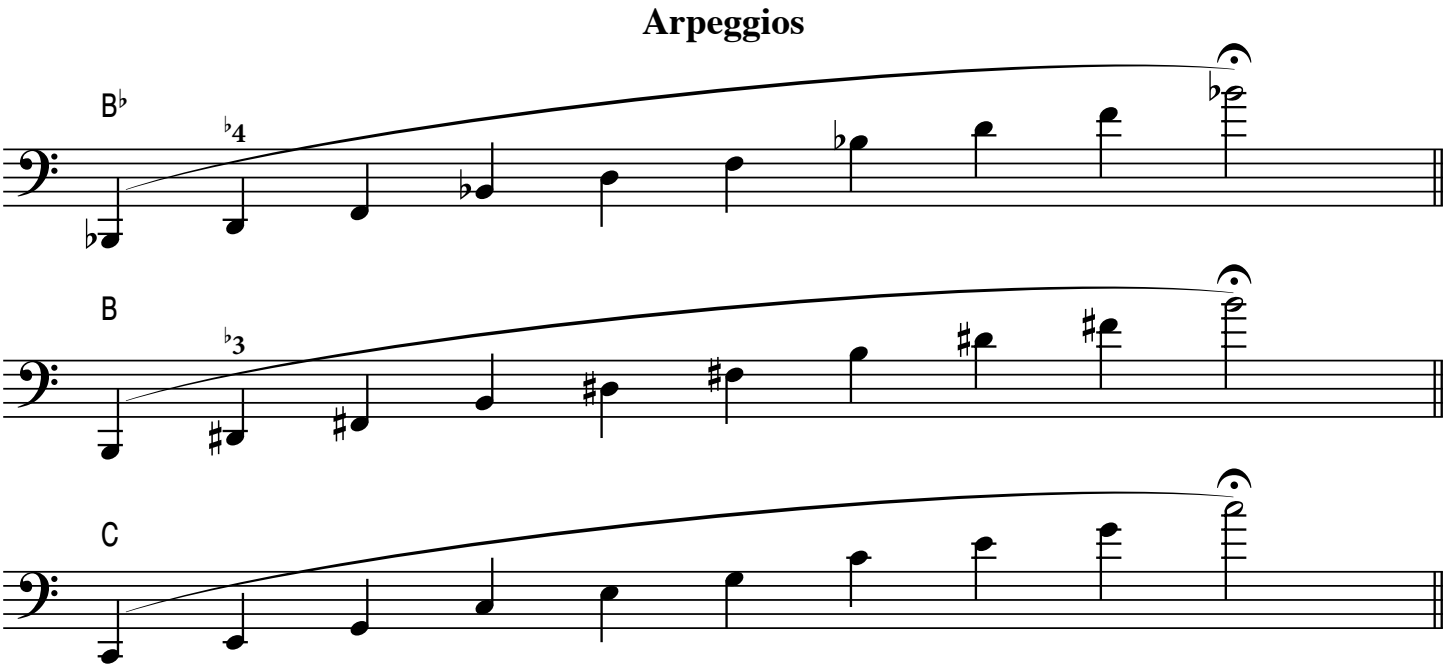


Arpeggios

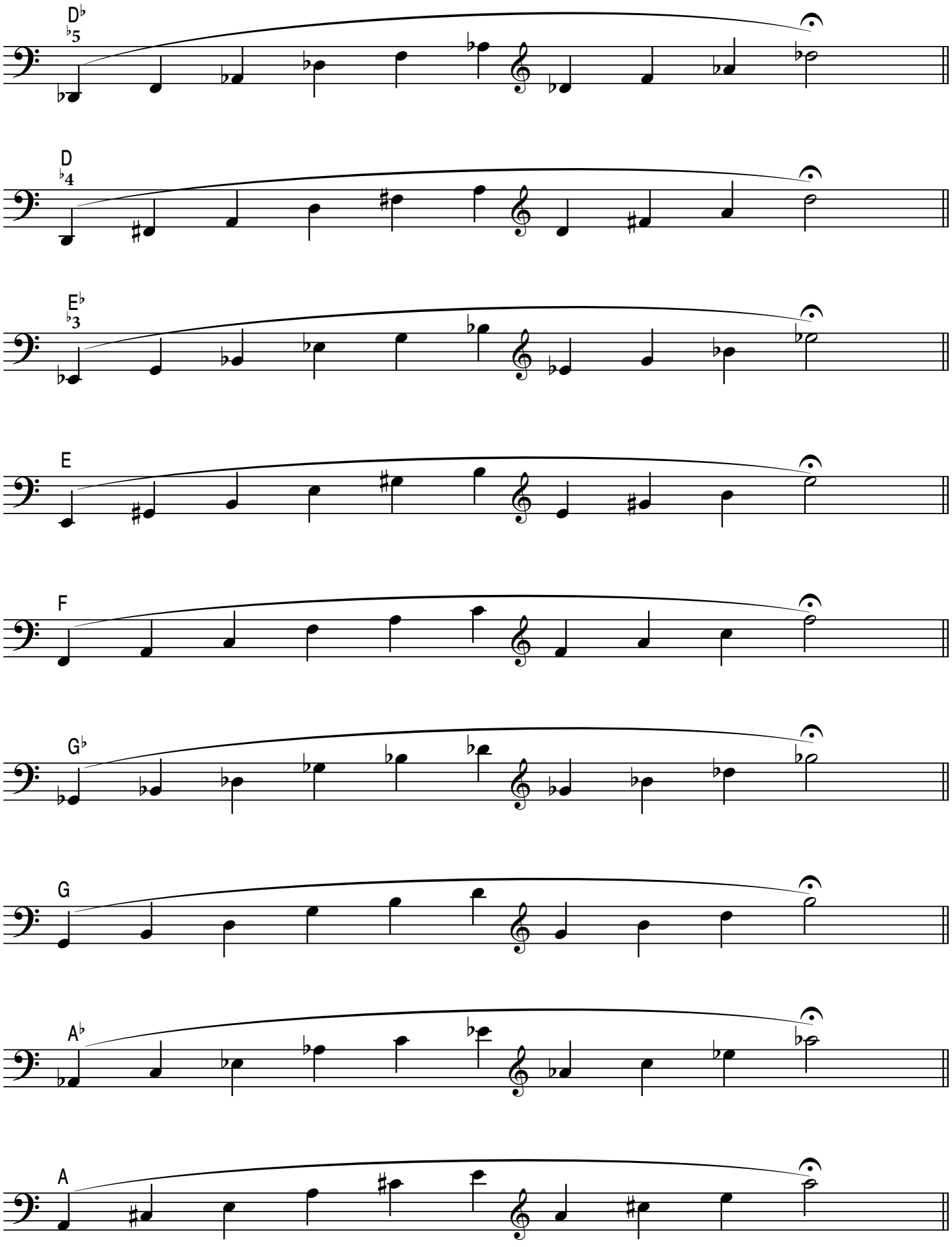
- As always, take big, relaxed breaths.
- Soft “du” tongue or natural slur.
- “Pin” the corners of embouchure.
- Try for minimal movement of embouchure.



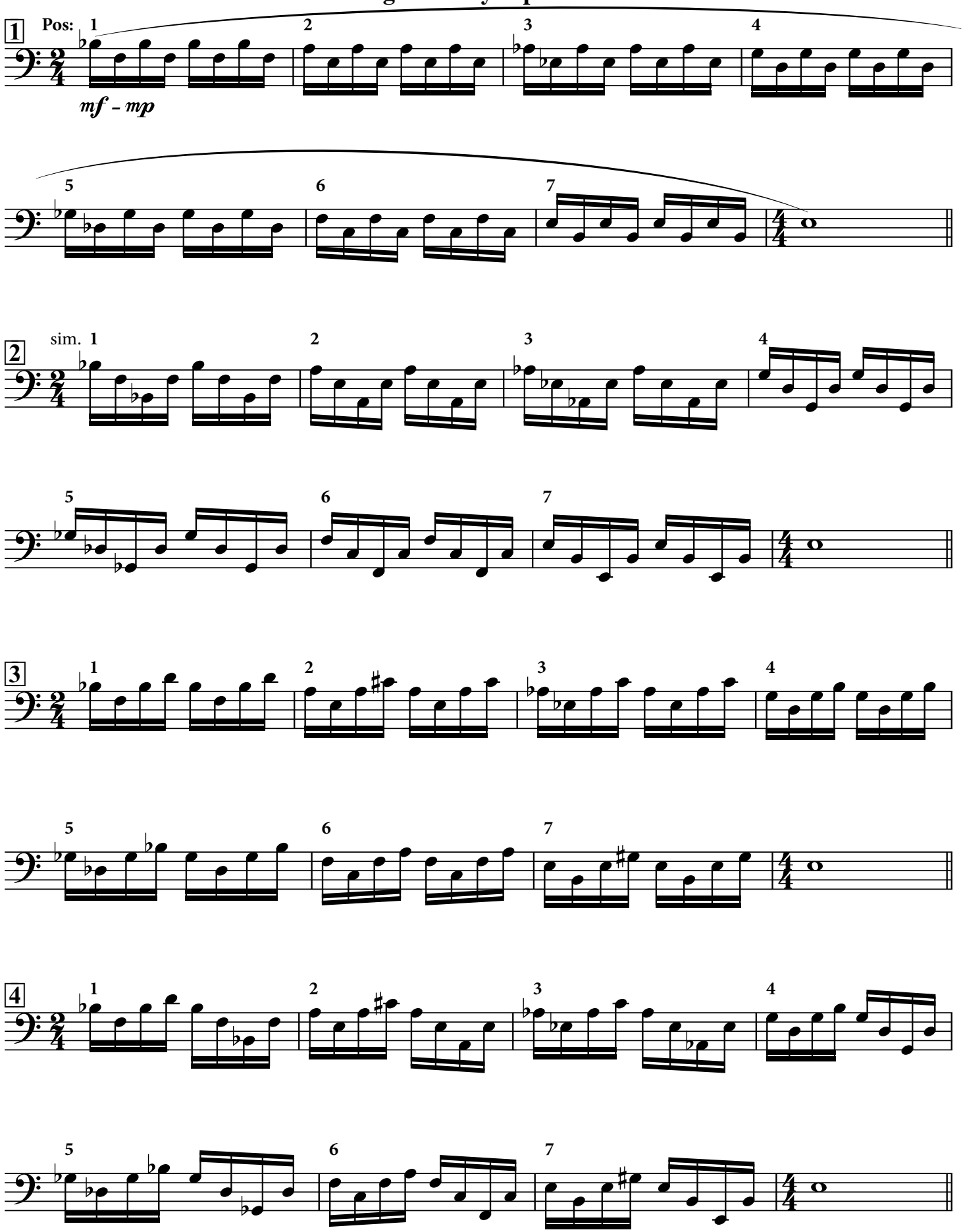
This exercise will build consistency of sound, range, and endurance. You can reduce the amount of time it takes by skipping every other one, every third one, etc...When I have limited time, sometimes I just play the last (three-octave) exercise.



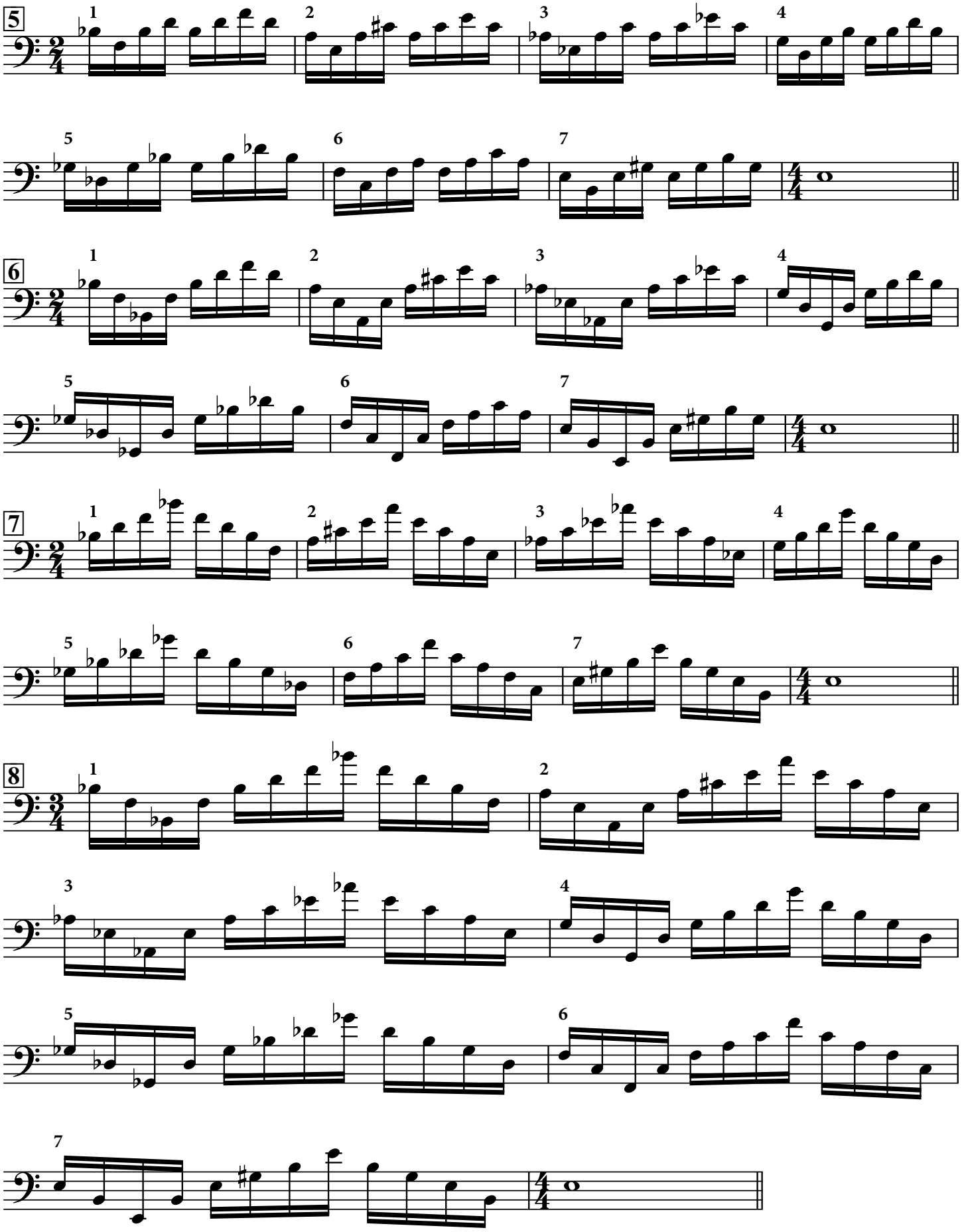
Arpeggios (cont.)



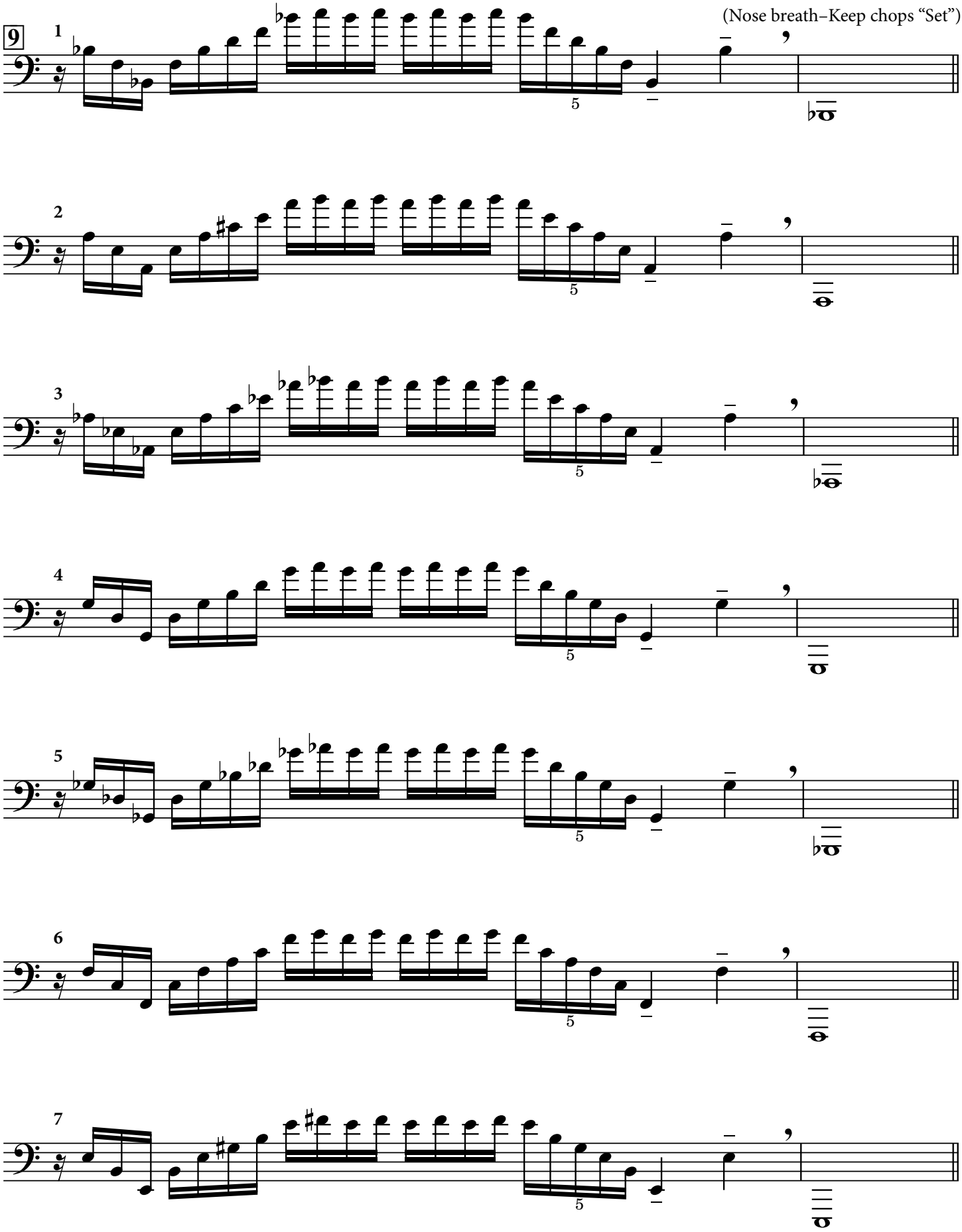
Big Girl/Boy Lip Slurs



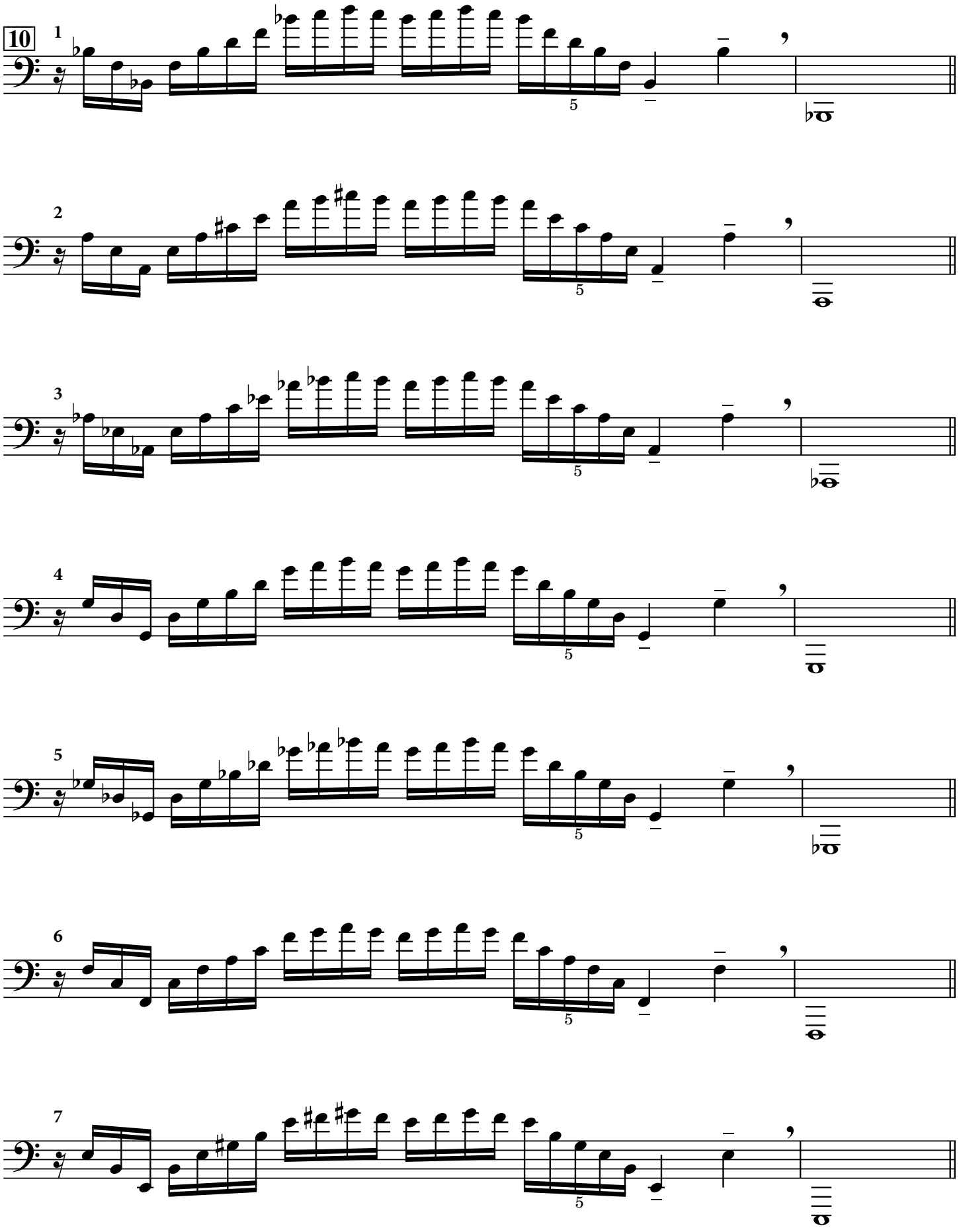
Big Girl/Boy Lip Slurs (cont.)



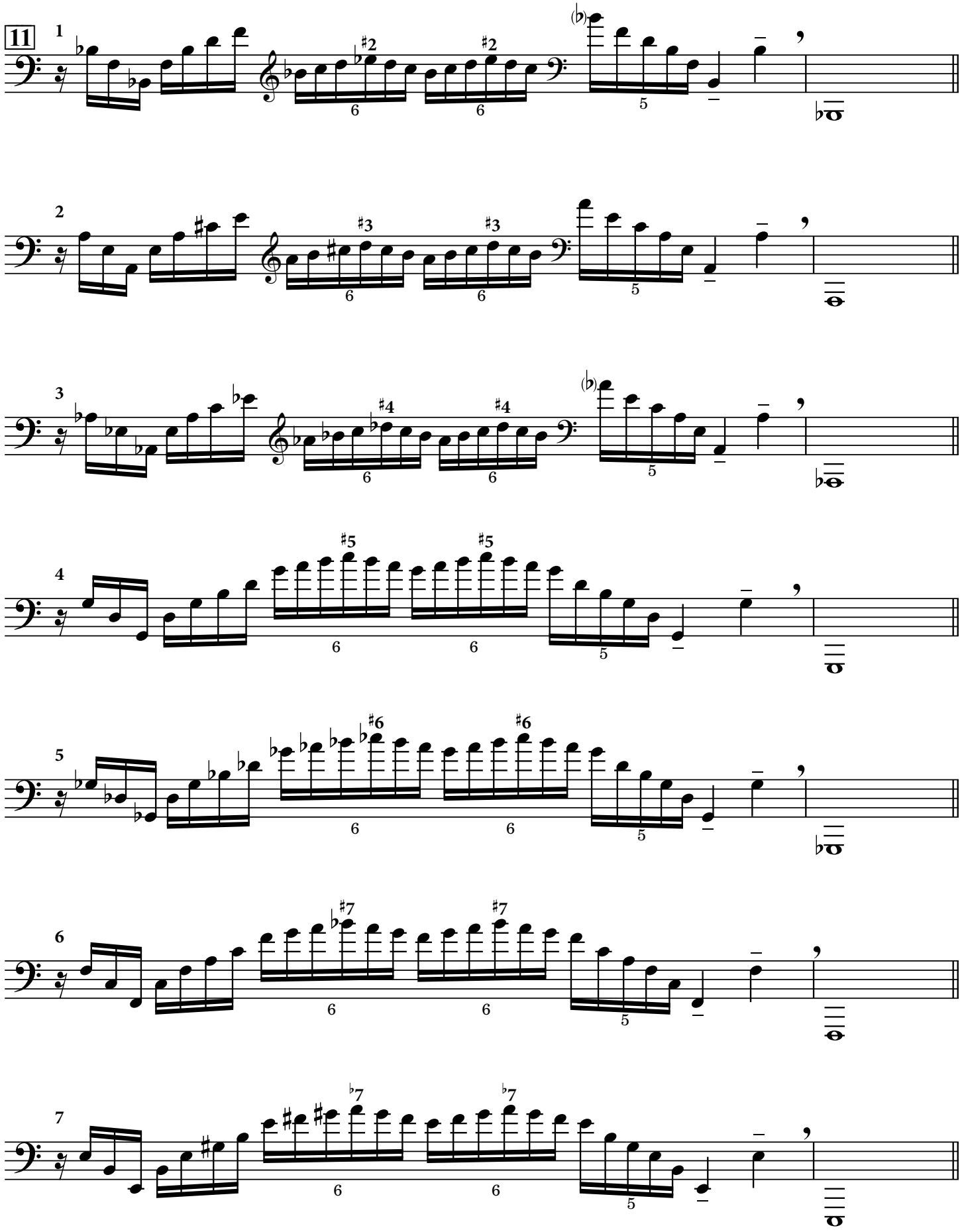
Big Girl/Boy Lip Slurs (cont.)



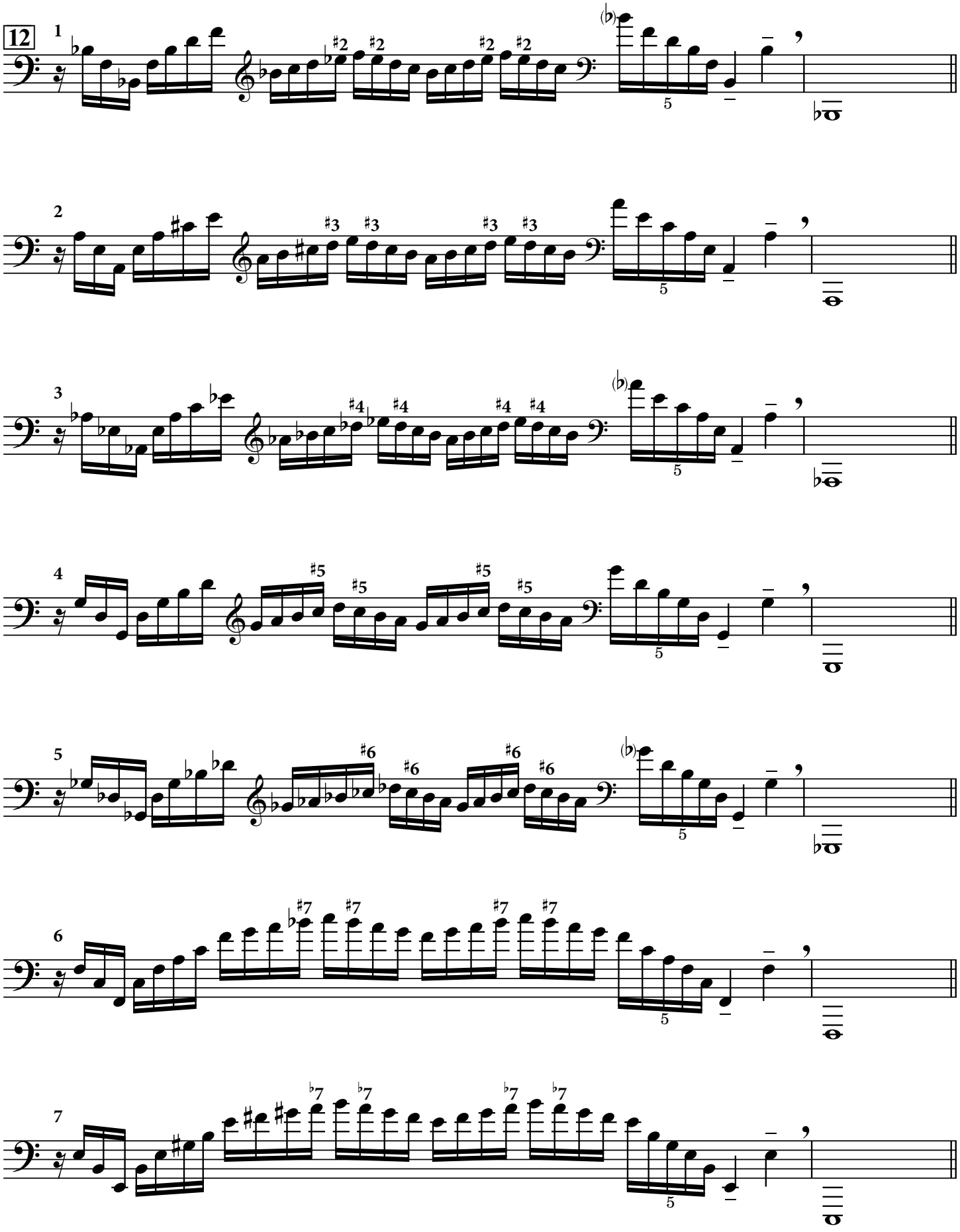
Big Girl/Boy Lip Slurs (cont.)



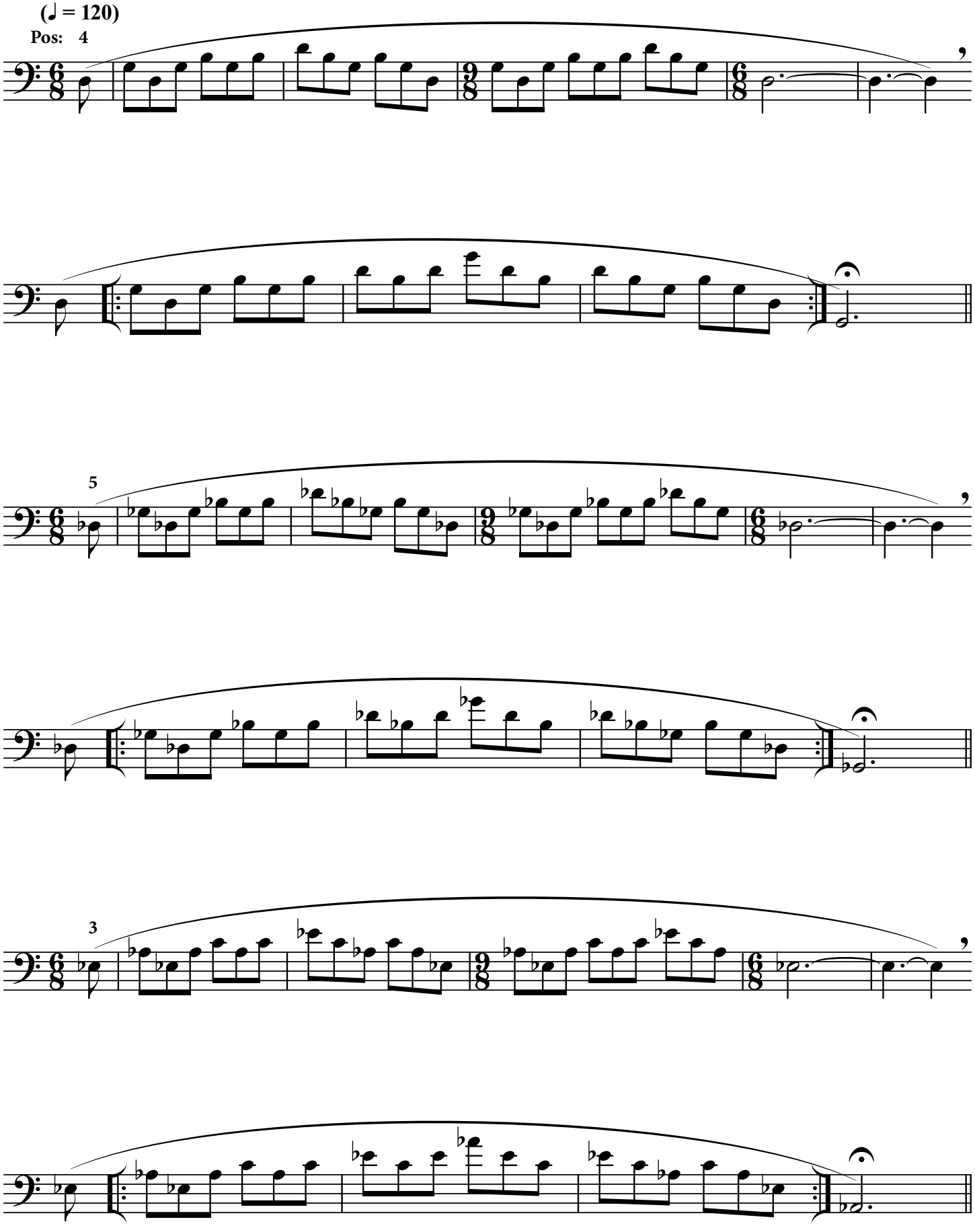
Big Girl/Boy Lip Slurs (cont.)



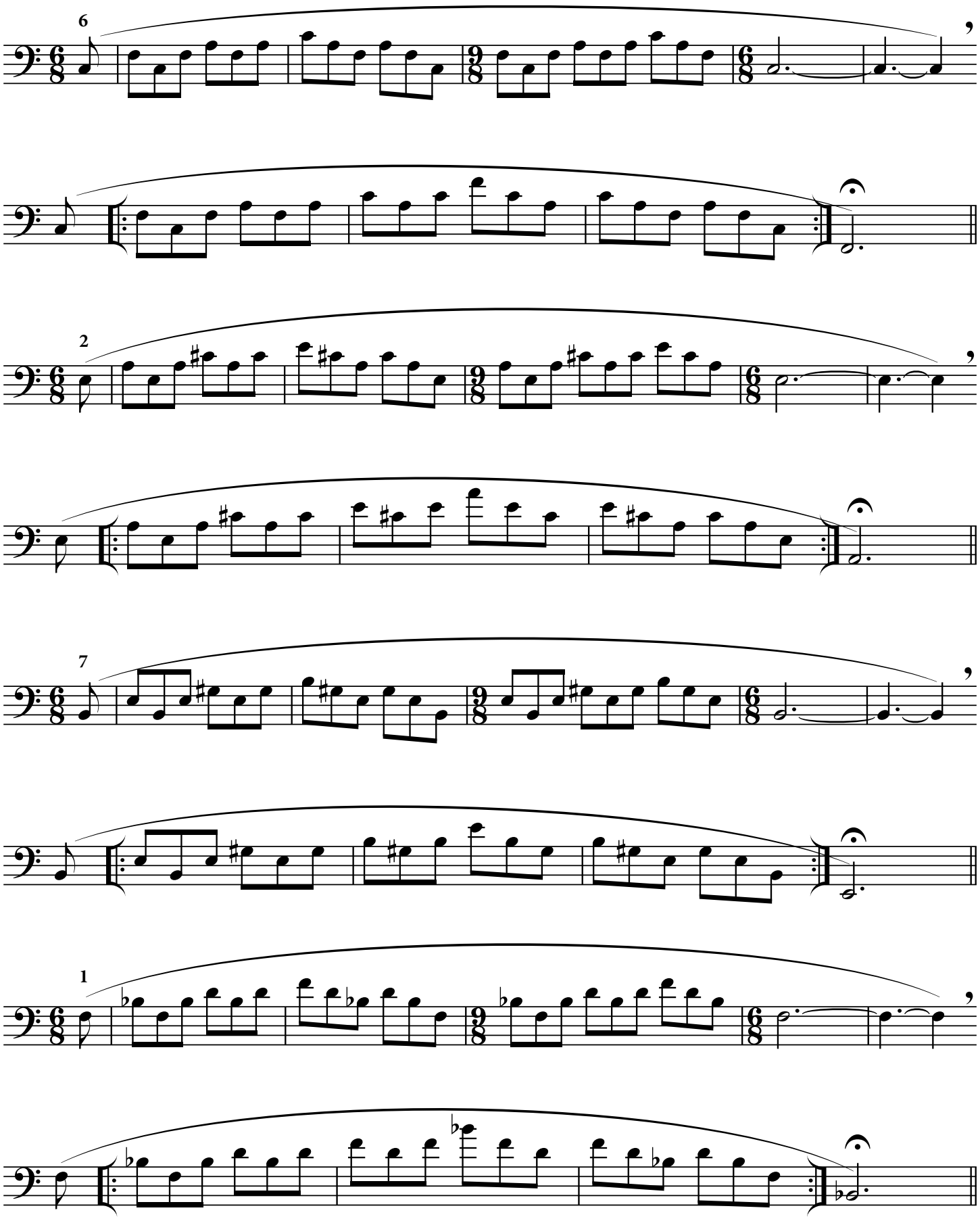
Big Girl/Boy Lip Slurs (cont.)



“Meaty Range” Lip Slurs



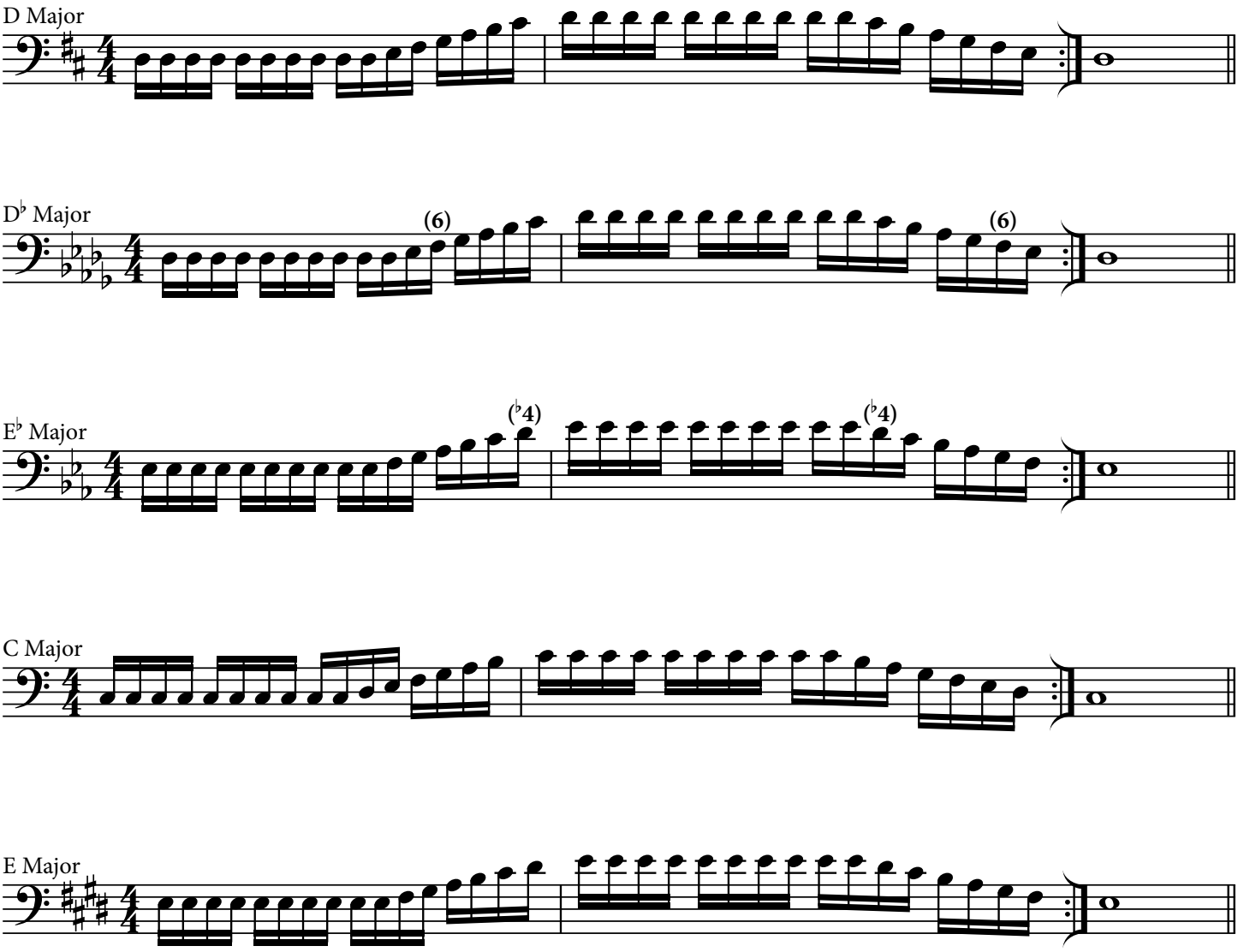
“Meaty Range” Lip Slurs (cont.)



Tonguing Concepts

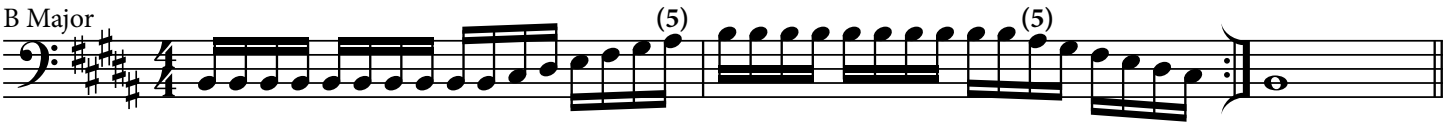
- Airstream is constant.
- Use tip of tongue where back of teeth meet gum line.
- Tongue “rides” on airstream—light is usually better.

Tonguing

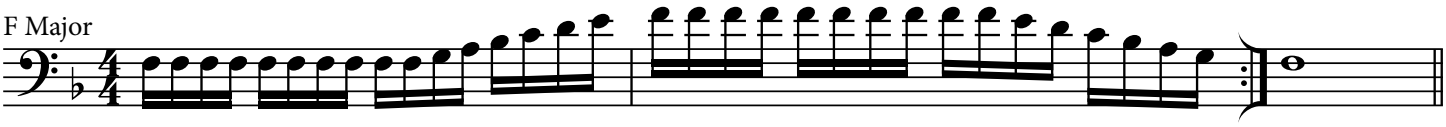


Tonguing (cont.)

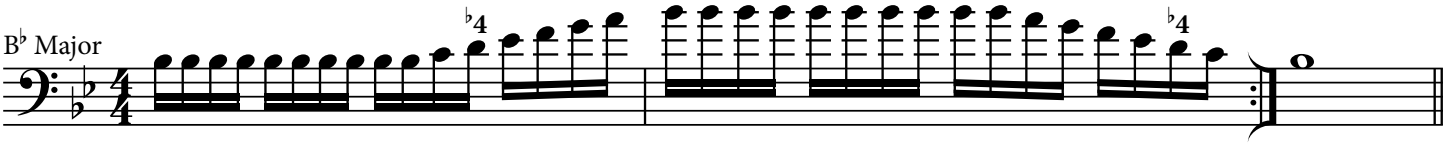
B Major



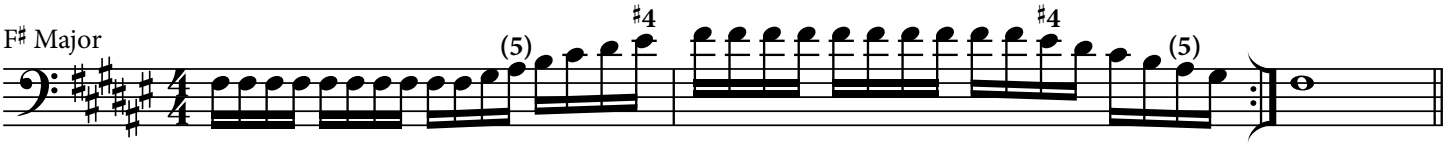
F Major



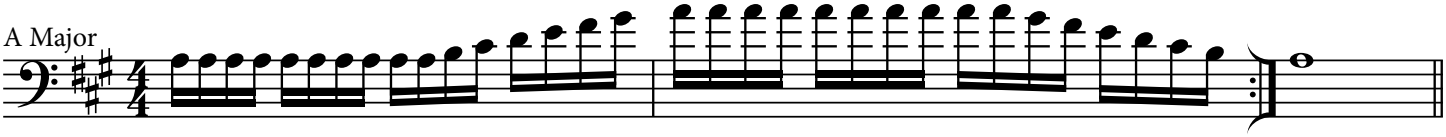
B♭ Major



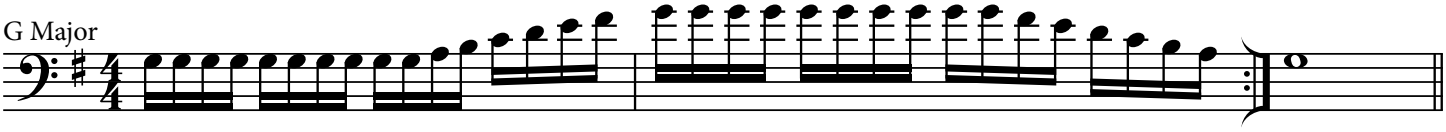
F♯ Major



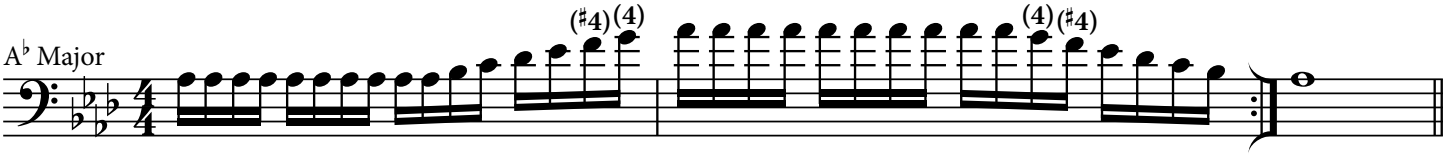
A Major



G Major



A♭ Major



Alternate Positions

Alternate positions are used frequently in jazz to facilitate playing rapidly and/or fluidly. If an alternate position does not make things any easier, don't use it. The determining factors of alternate position use are:

- Creating the least possible slide movement between pitches.
- Creating a natural slur between pitches to eliminate tonguing concerns.
- Allowing ease when sequencing patterns.
- Creating unidirectional movement of the slide.
- To facilitate approach to a tone.

The use of alternate positions should be employed only to make lines "easier" to execute.

The following indications are used in notating alternate positions:

A "♯" or "♭" *prior* to position means pretty big intonation adjustment.

A "♯" *prior* to the position indicatied (i.e. "♯4") means the slide should be brought in approximately one-fifth inch.
A "♭" *prior* to the position indicated (i.e. "♭4") means the slide should be let out approximately one-fifth inch.

A "♯" or "♭" *after* position means less adjustment needed.

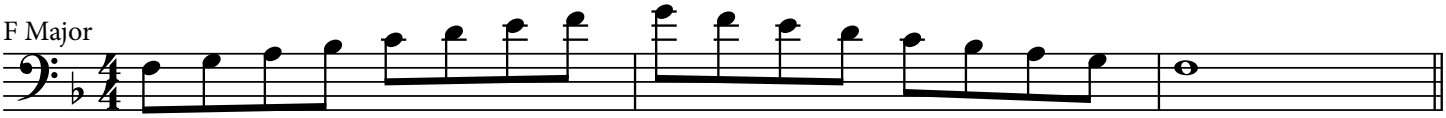
Let your ear guide you.

If position number is in parenthesis, e.g., (3) or (♭5), then it is optional.
If it is not in parenthesis, it is highly recommended.

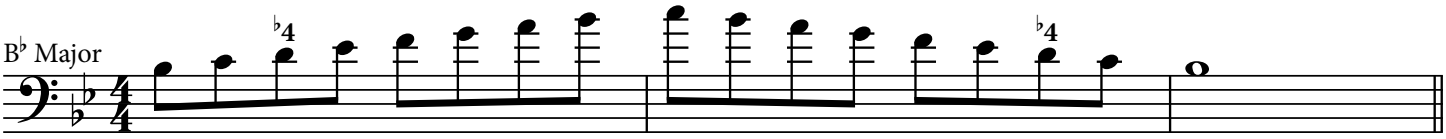
Scale Patterns

Up to 9th

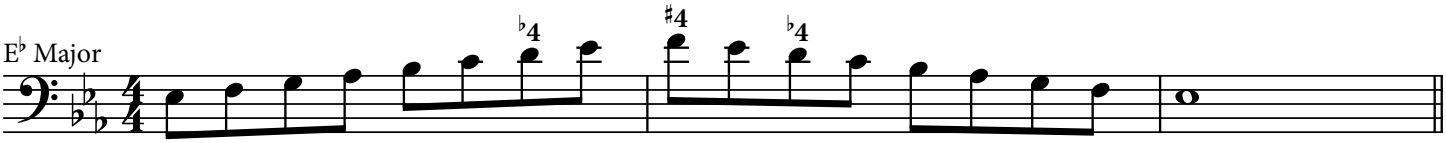
F Major



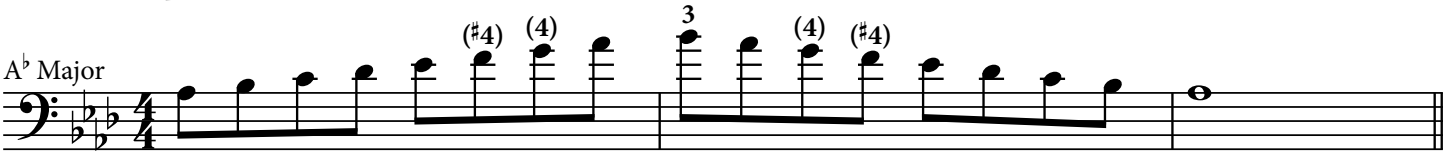
B♭ Major



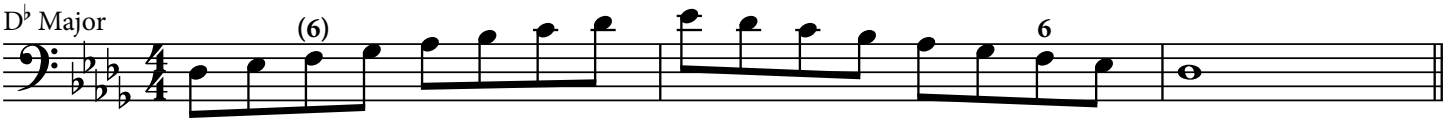
E♭ Major



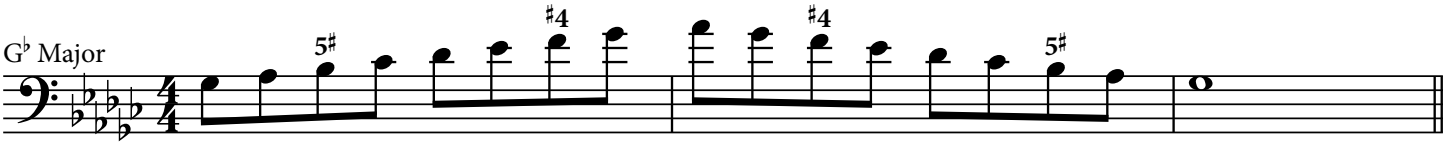
A♭ Major



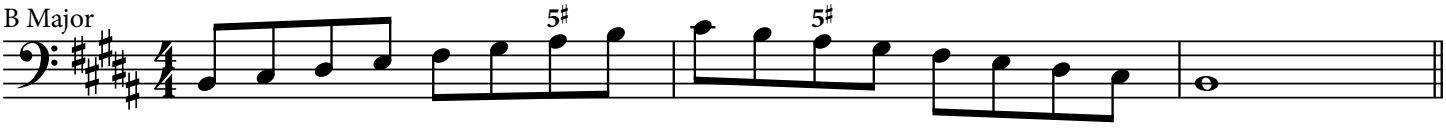
D♭ Major



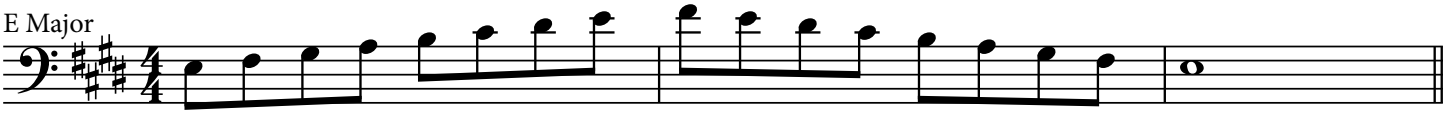
G♭ Major



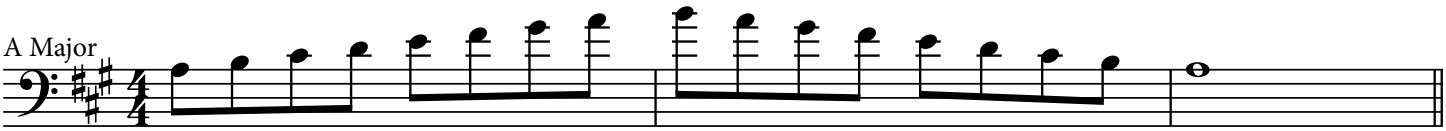
B Major



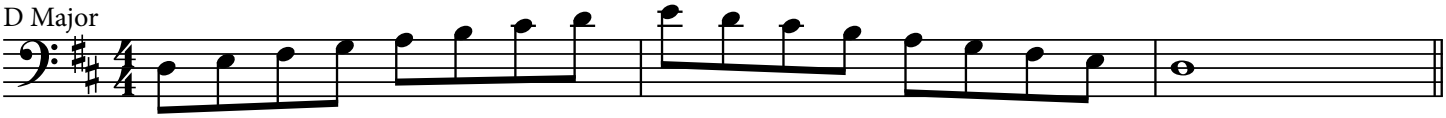
E Major



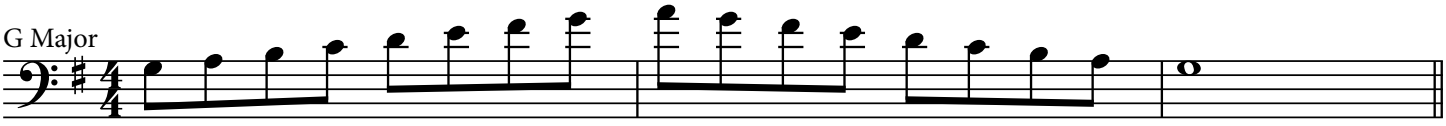
A Major



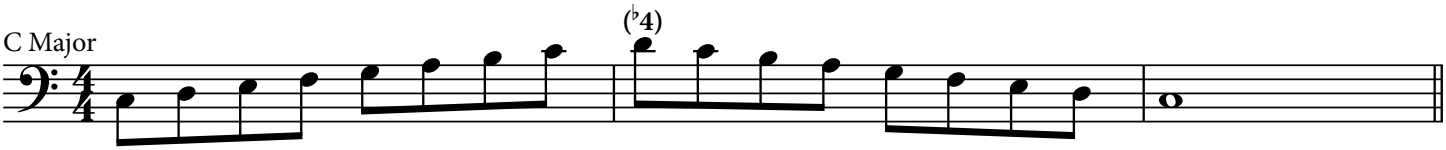
D Major



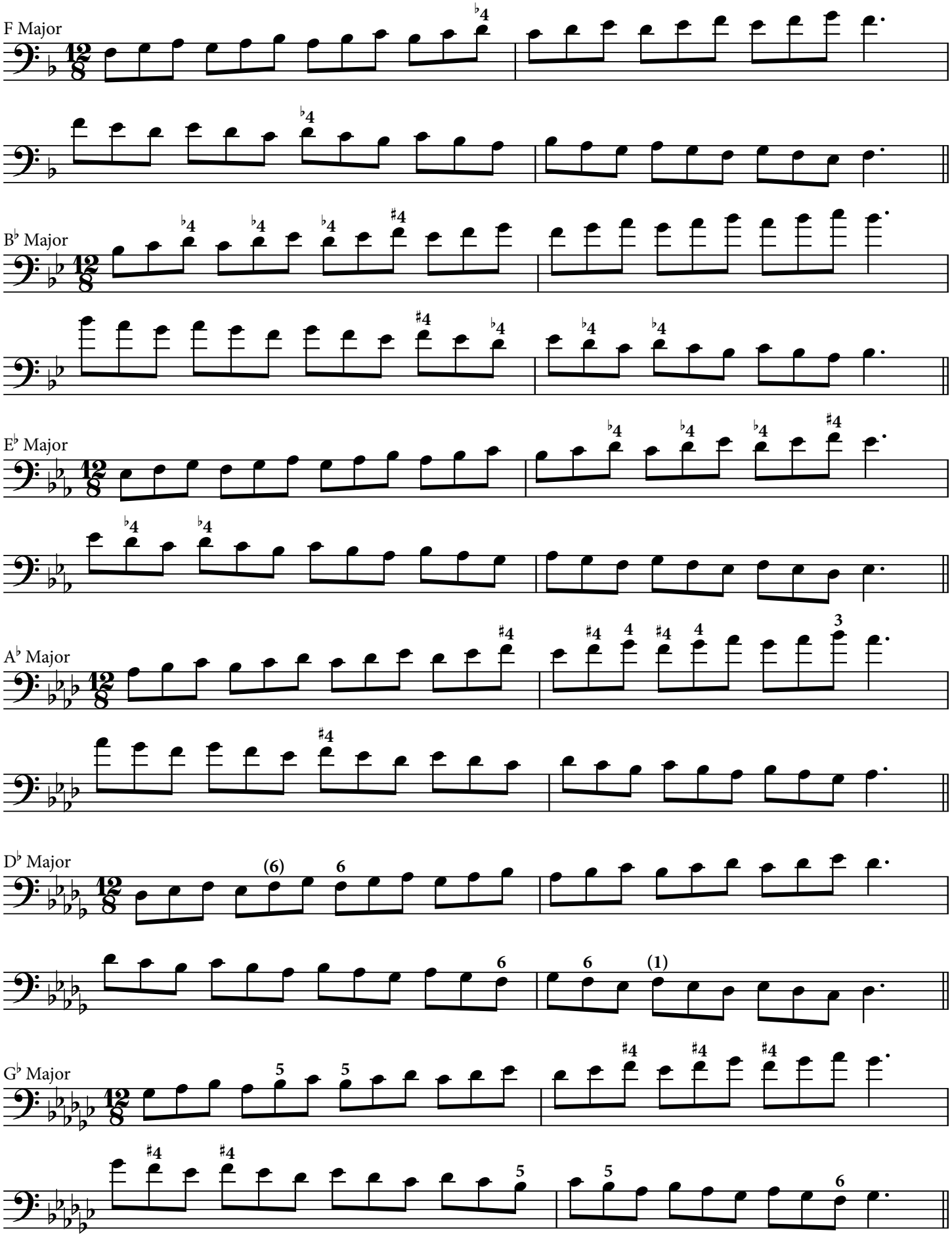
G Major



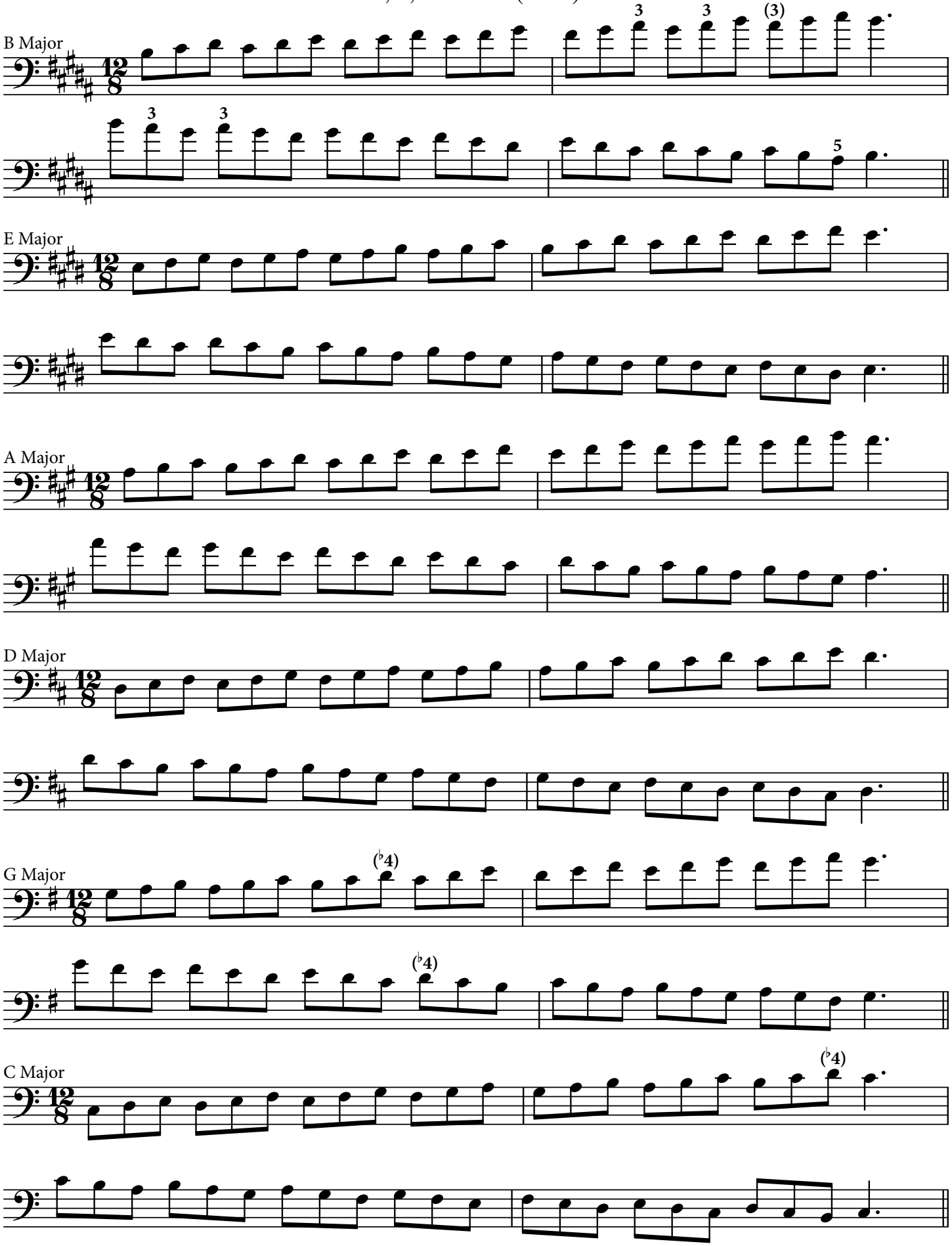
C Major



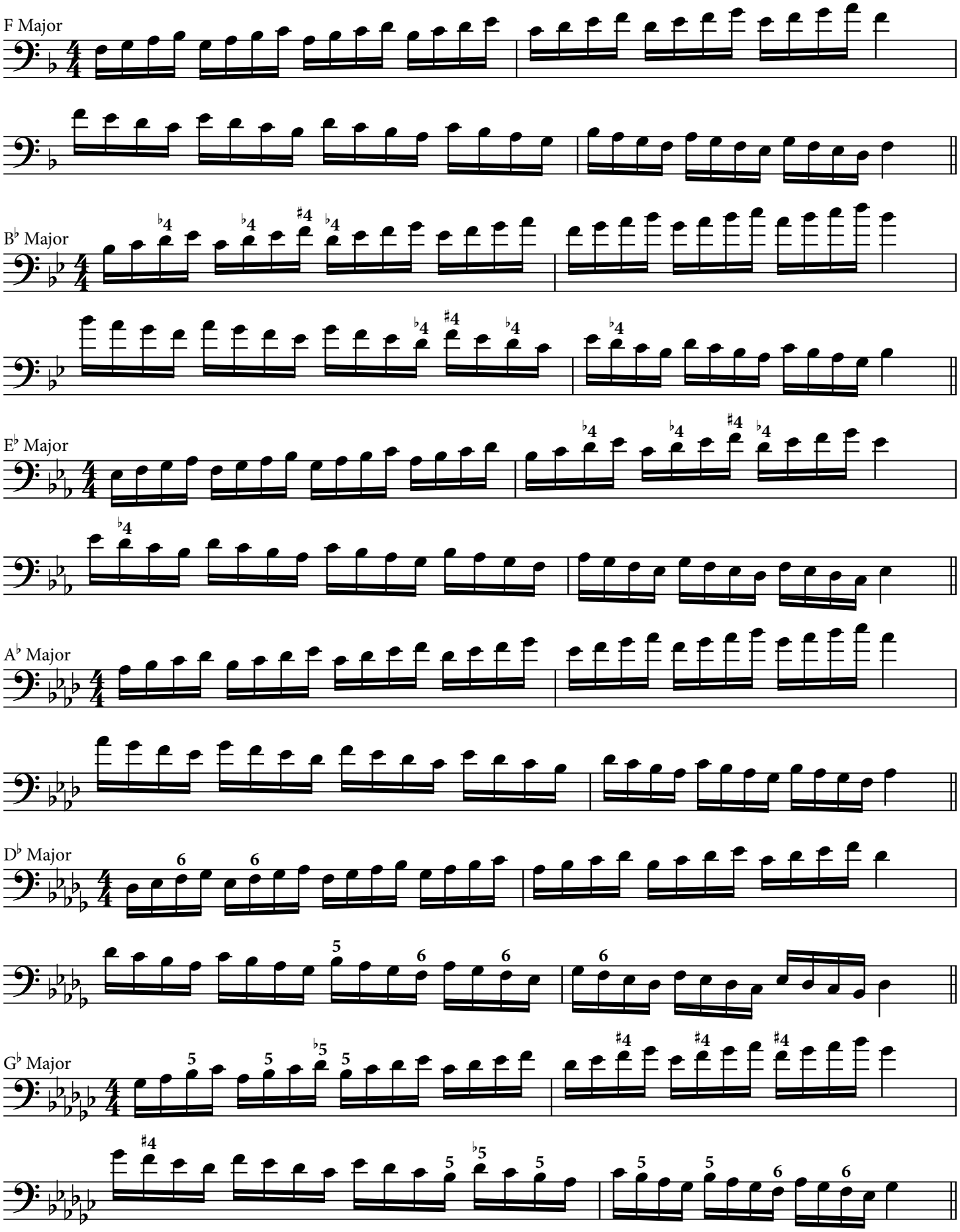
1, 2, 3 Pattern



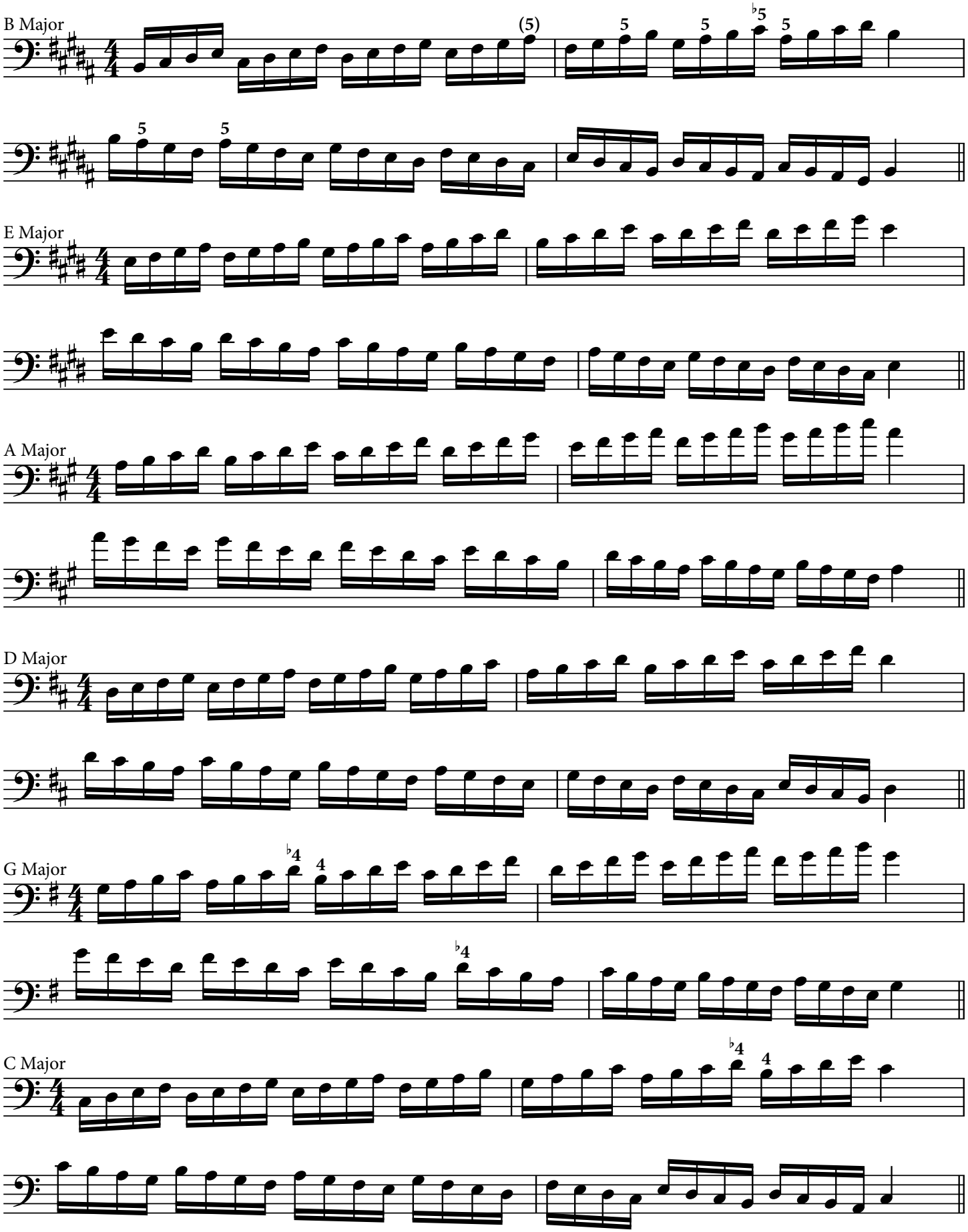
1, 2, 3 Pattern (cont.)



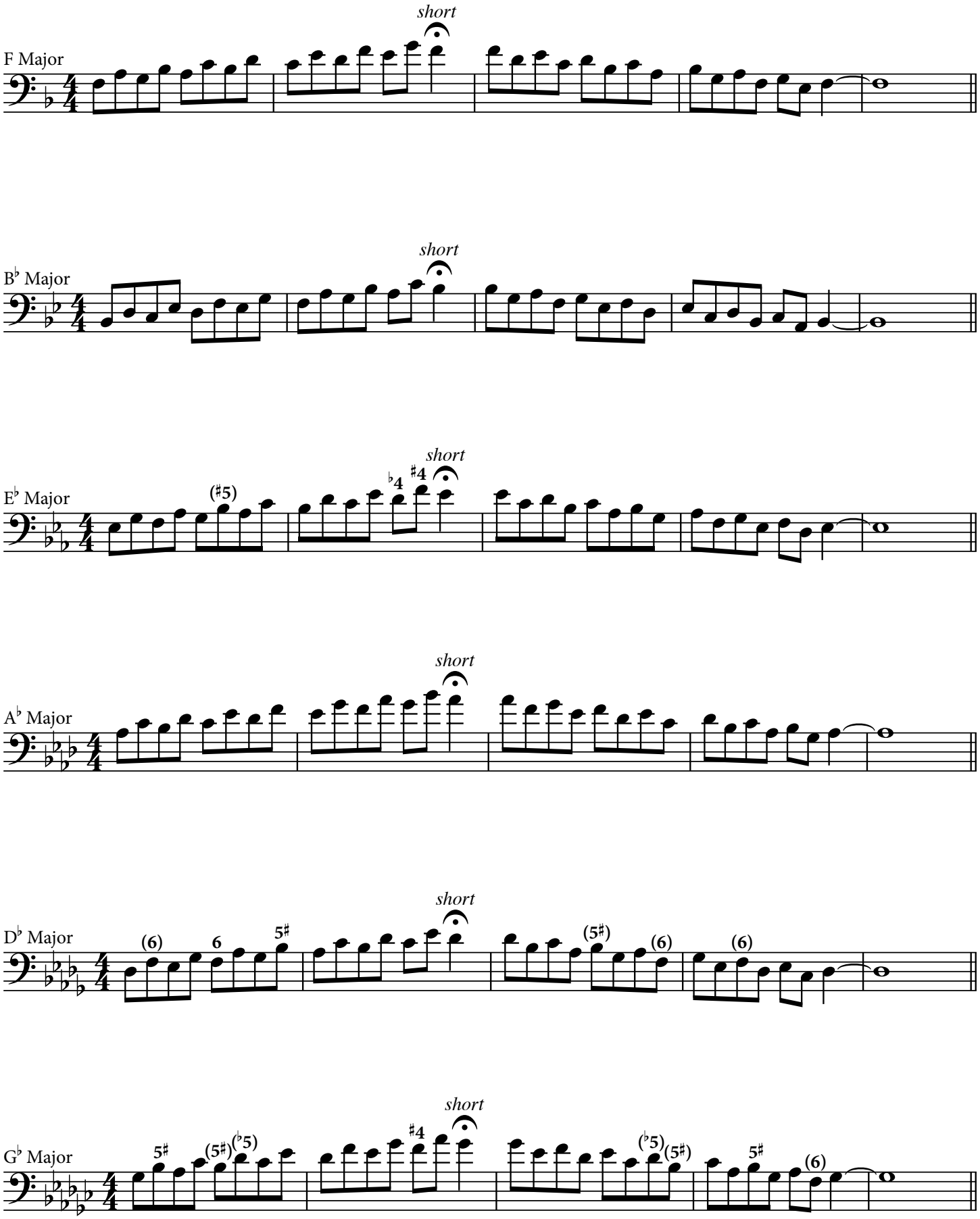
1, 2, 3, 4 Pattern



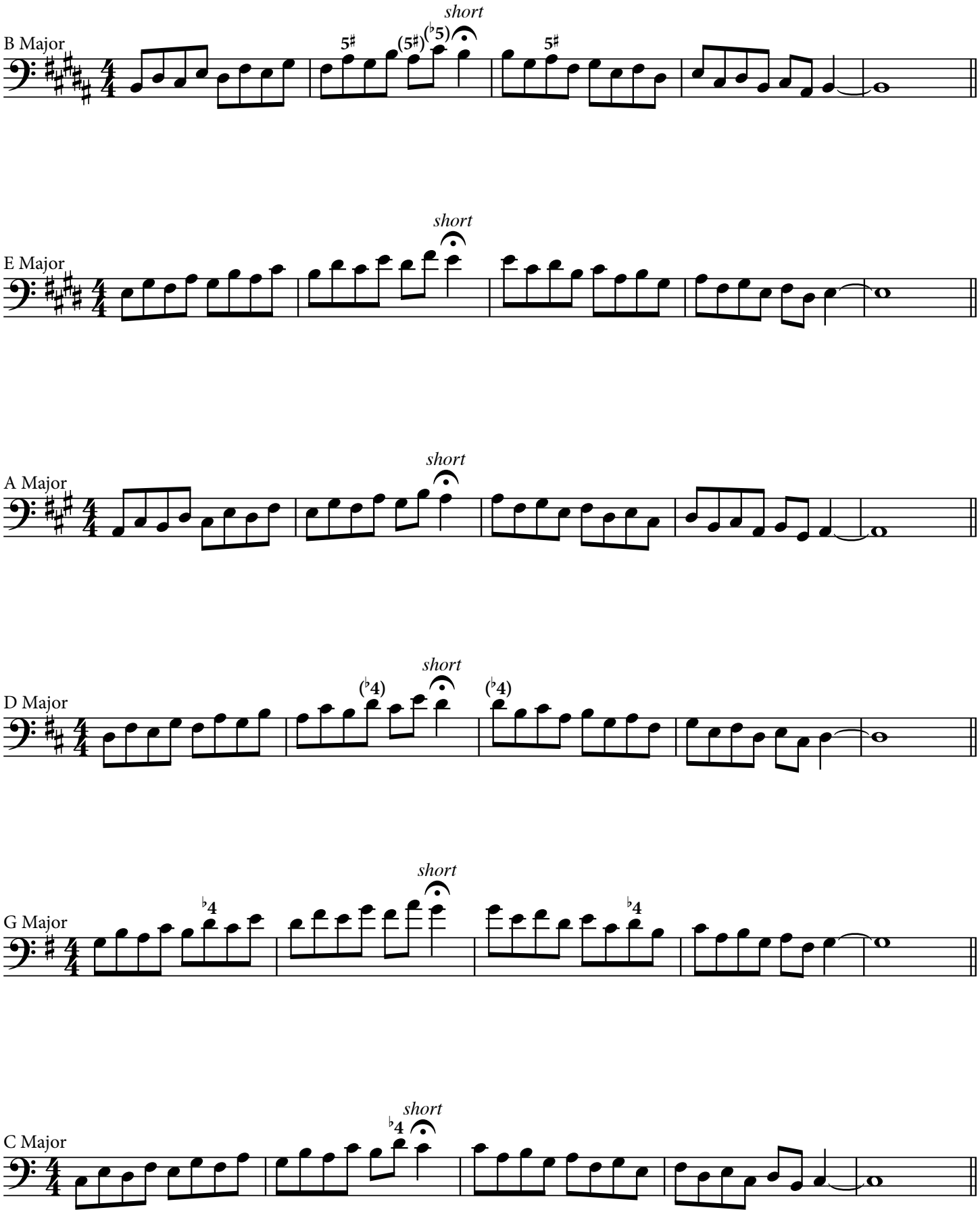
1, 2, 3, 4 Pattern (cont.)



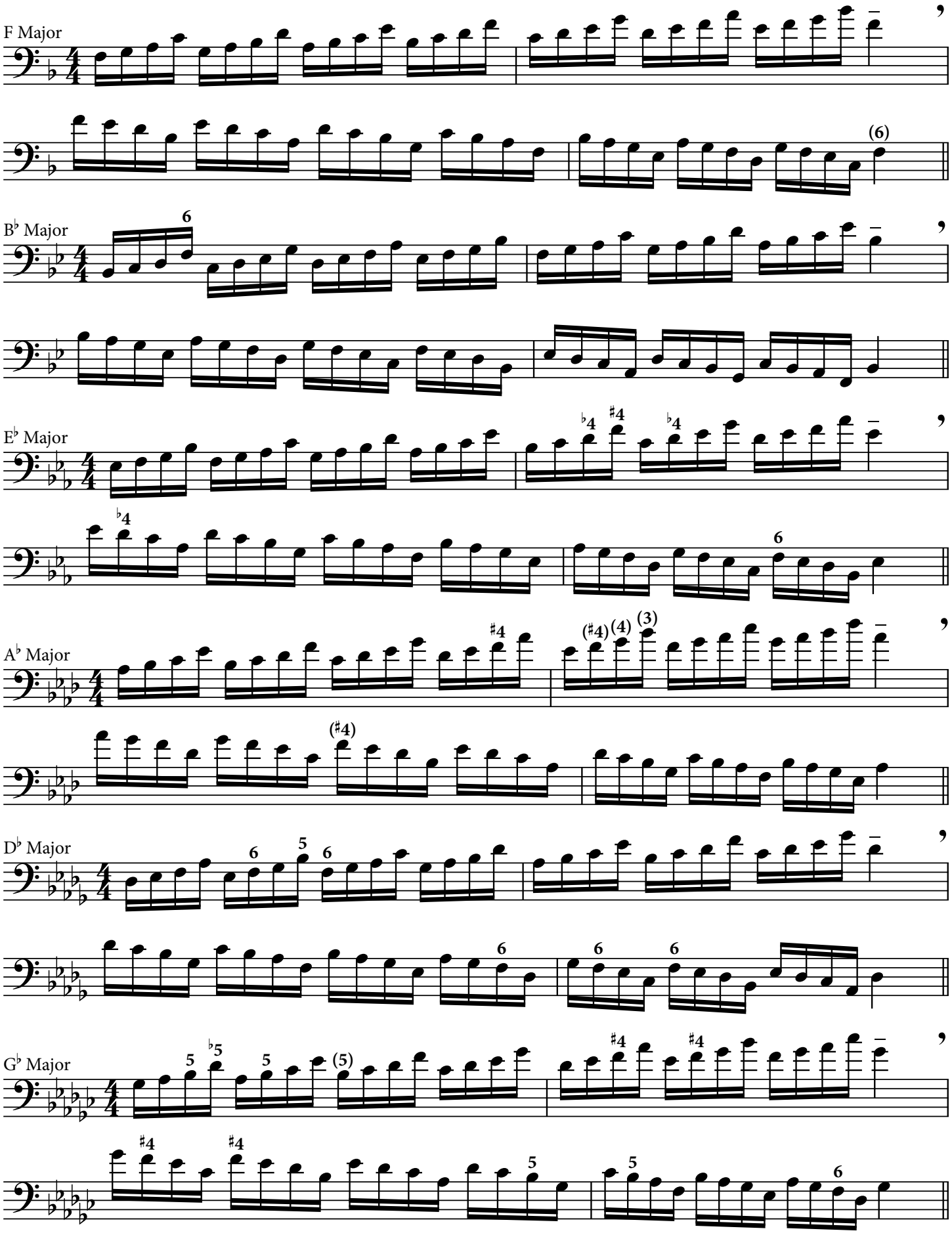
Skip Up, Step Down



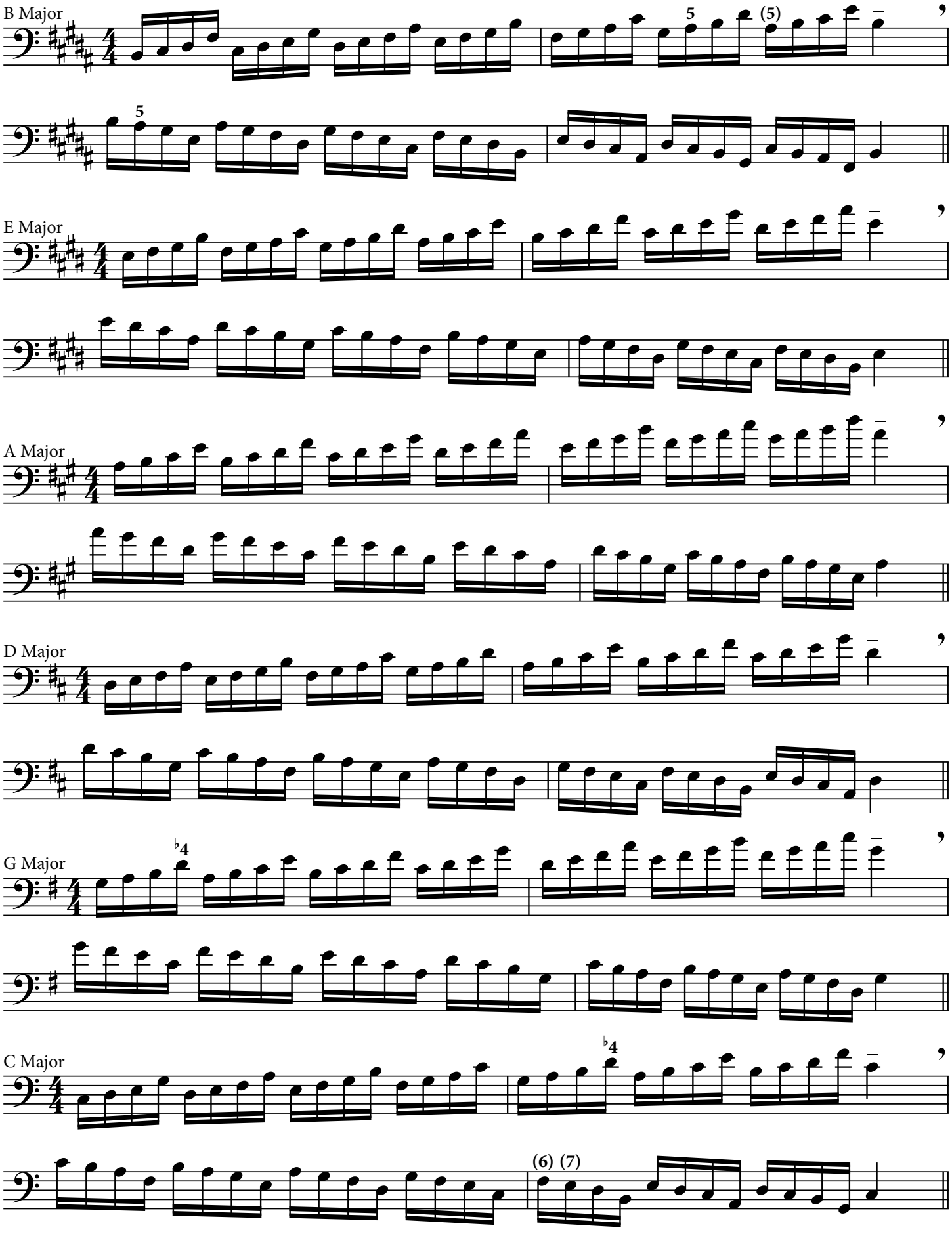
Skip Up, Step Down (cont.)



1, 2, 3, 5 Pattern

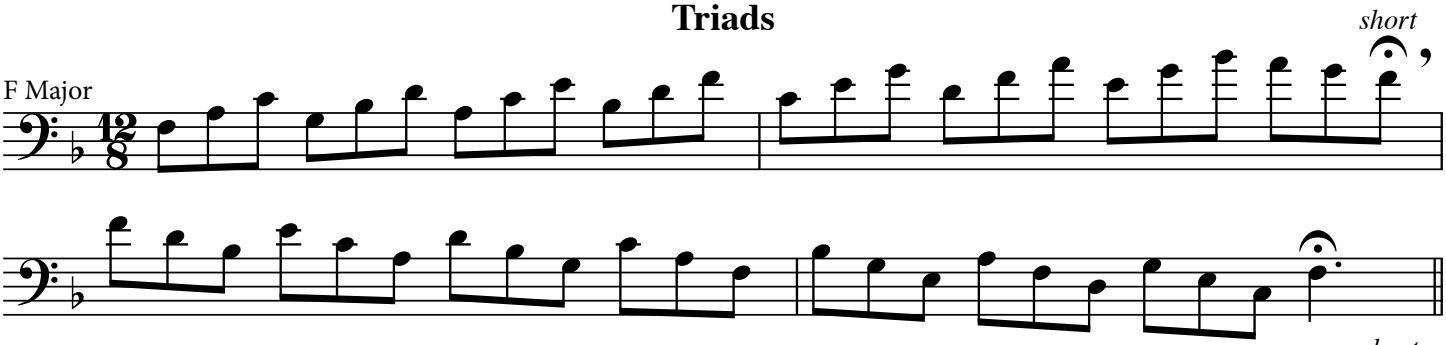


1, 2, 3, 5 Pattern (cont.)

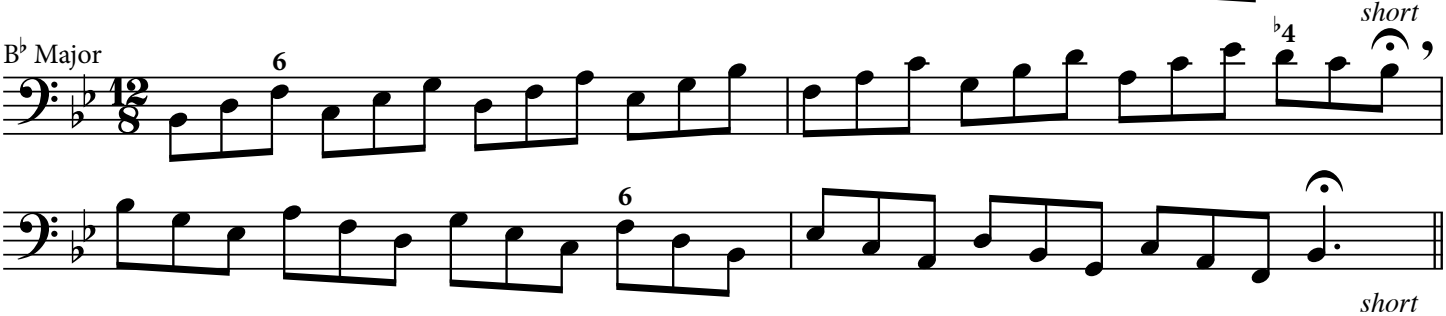


Triads

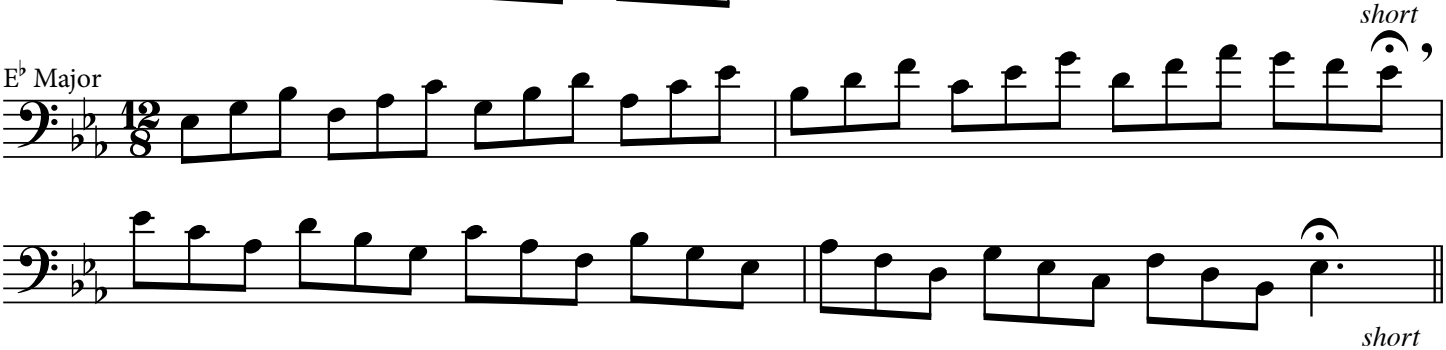
F Major



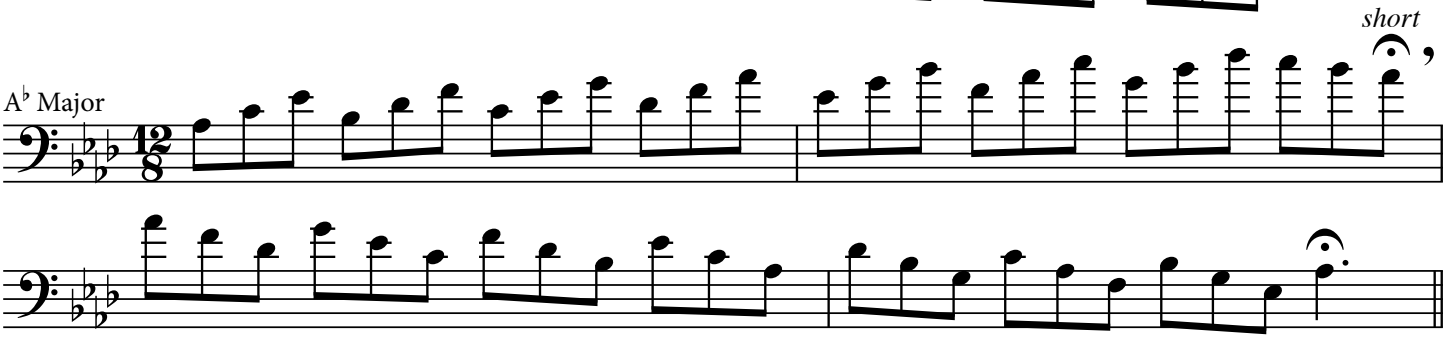
B♭ Major



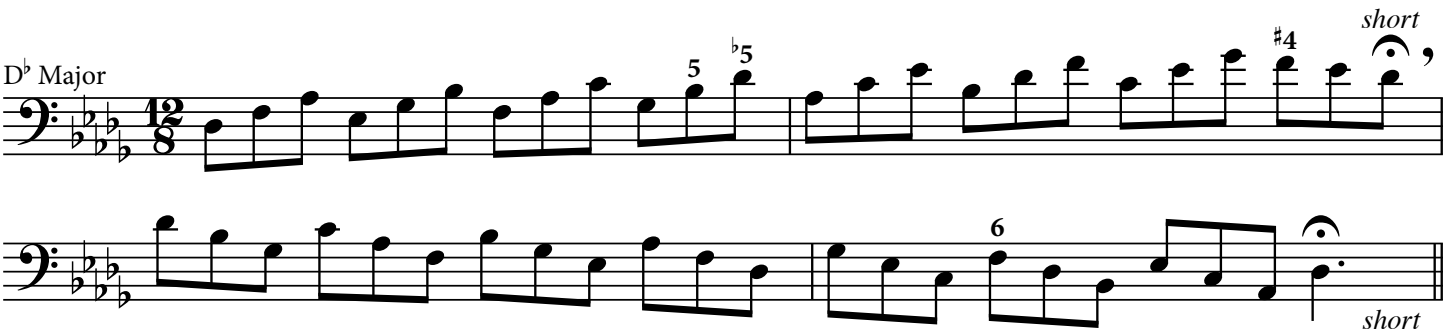
E♭ Major



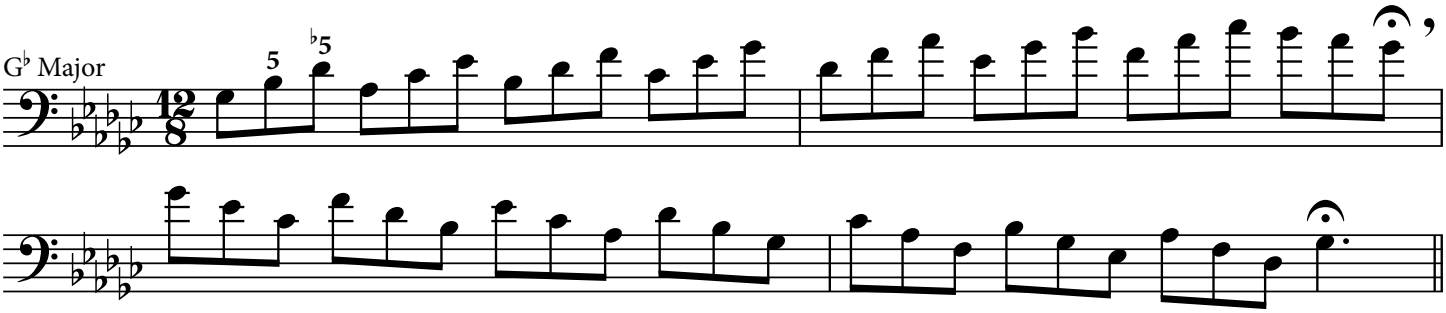
A♭ Major



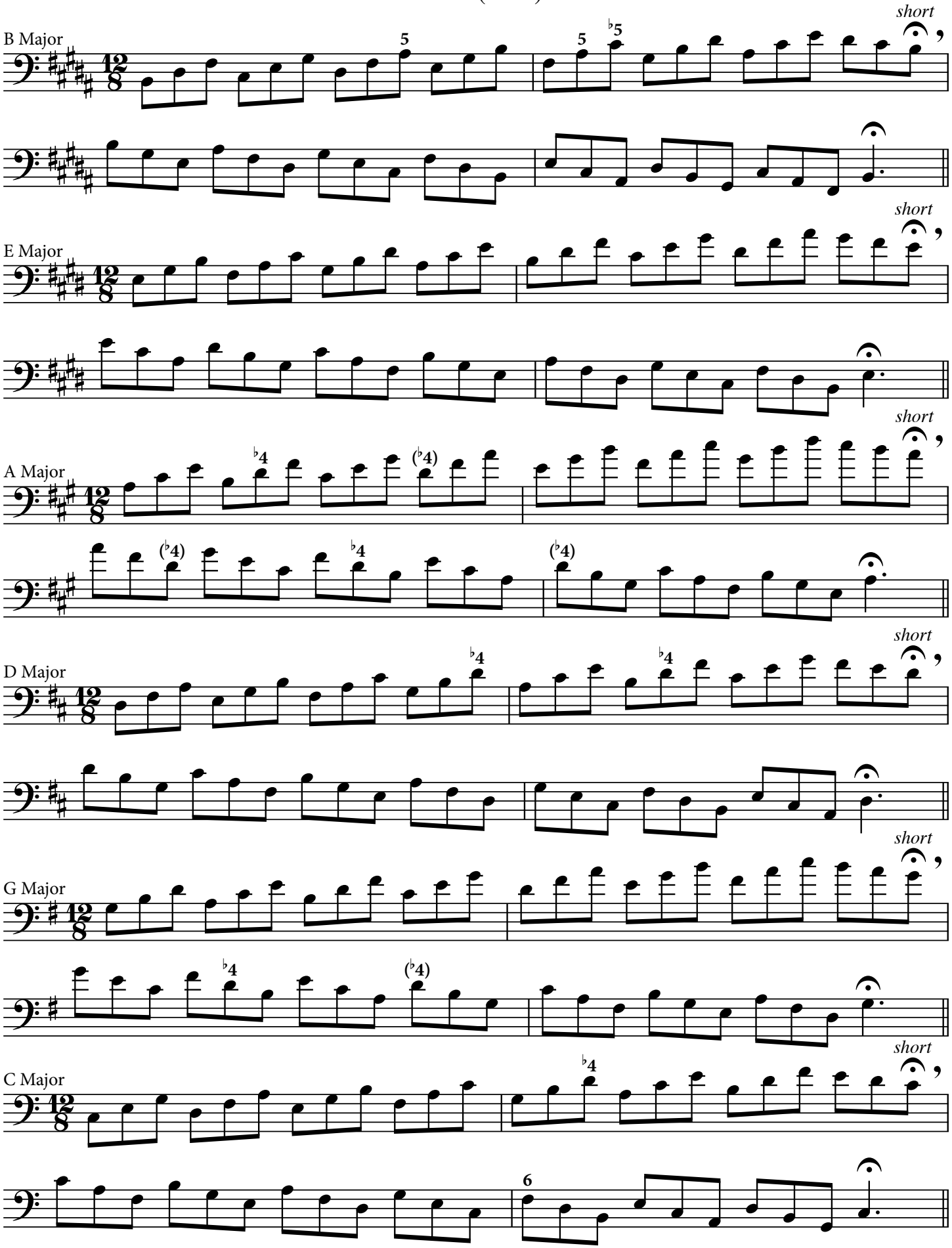
D♭ Major



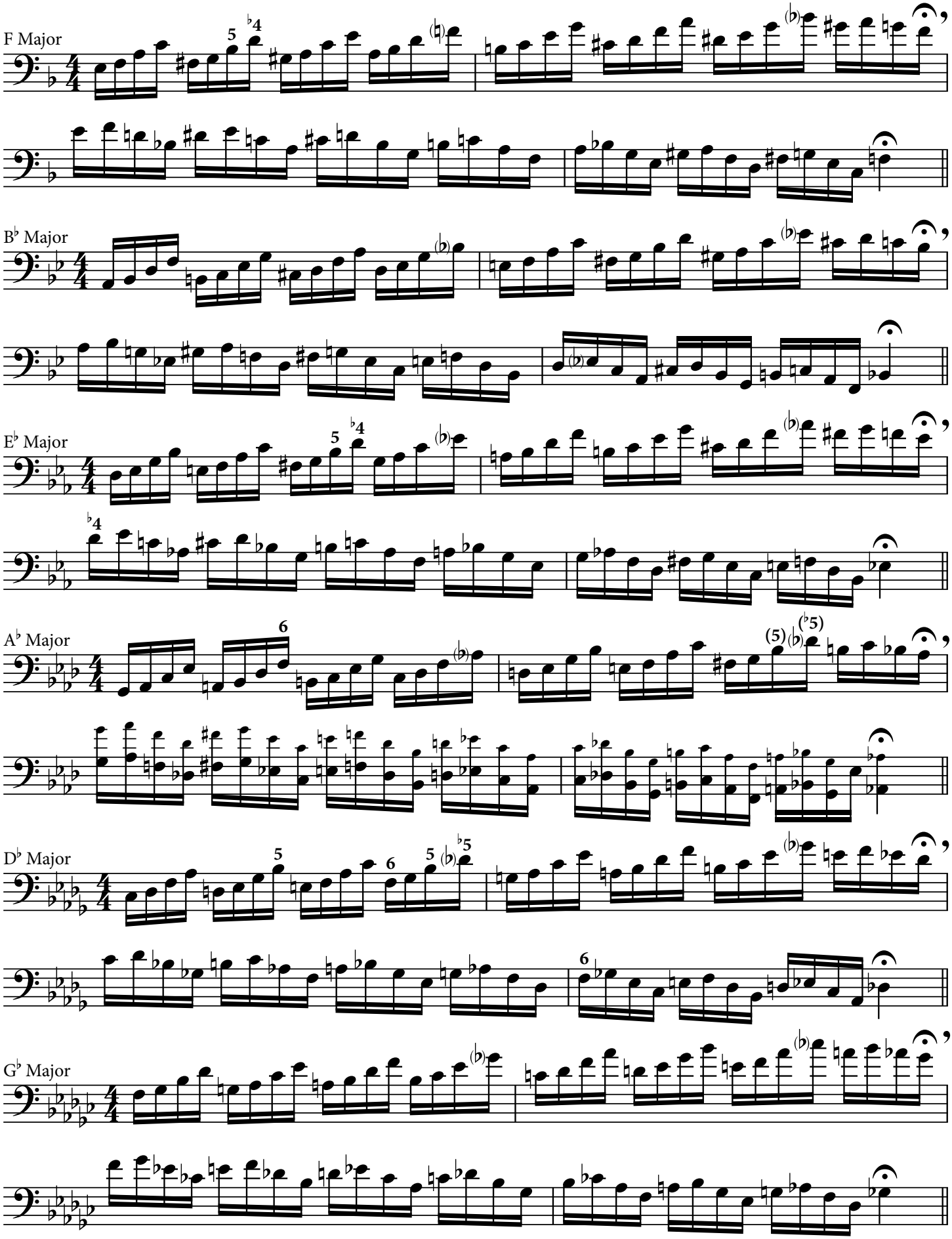
G♭ Major



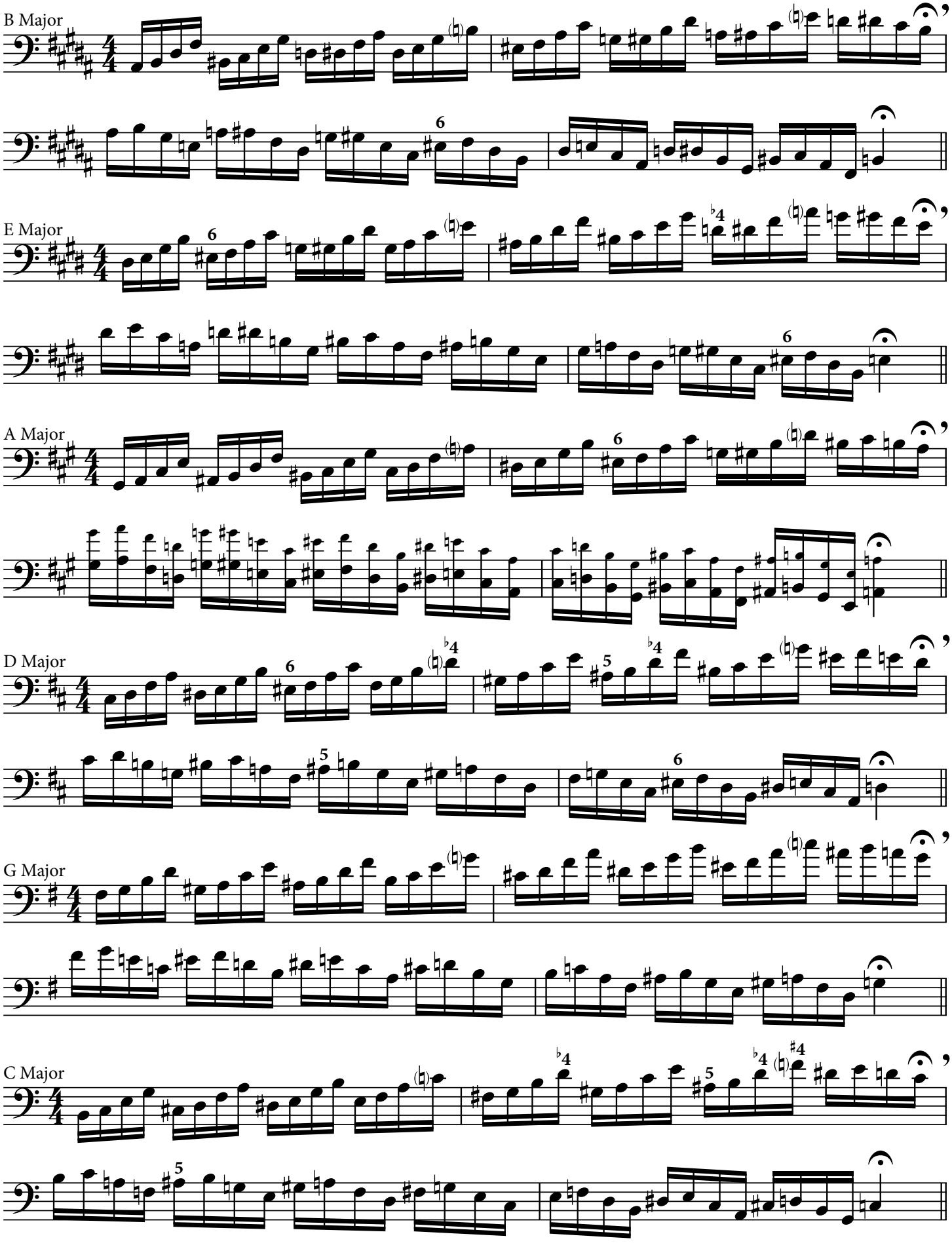
Triads (cont.)



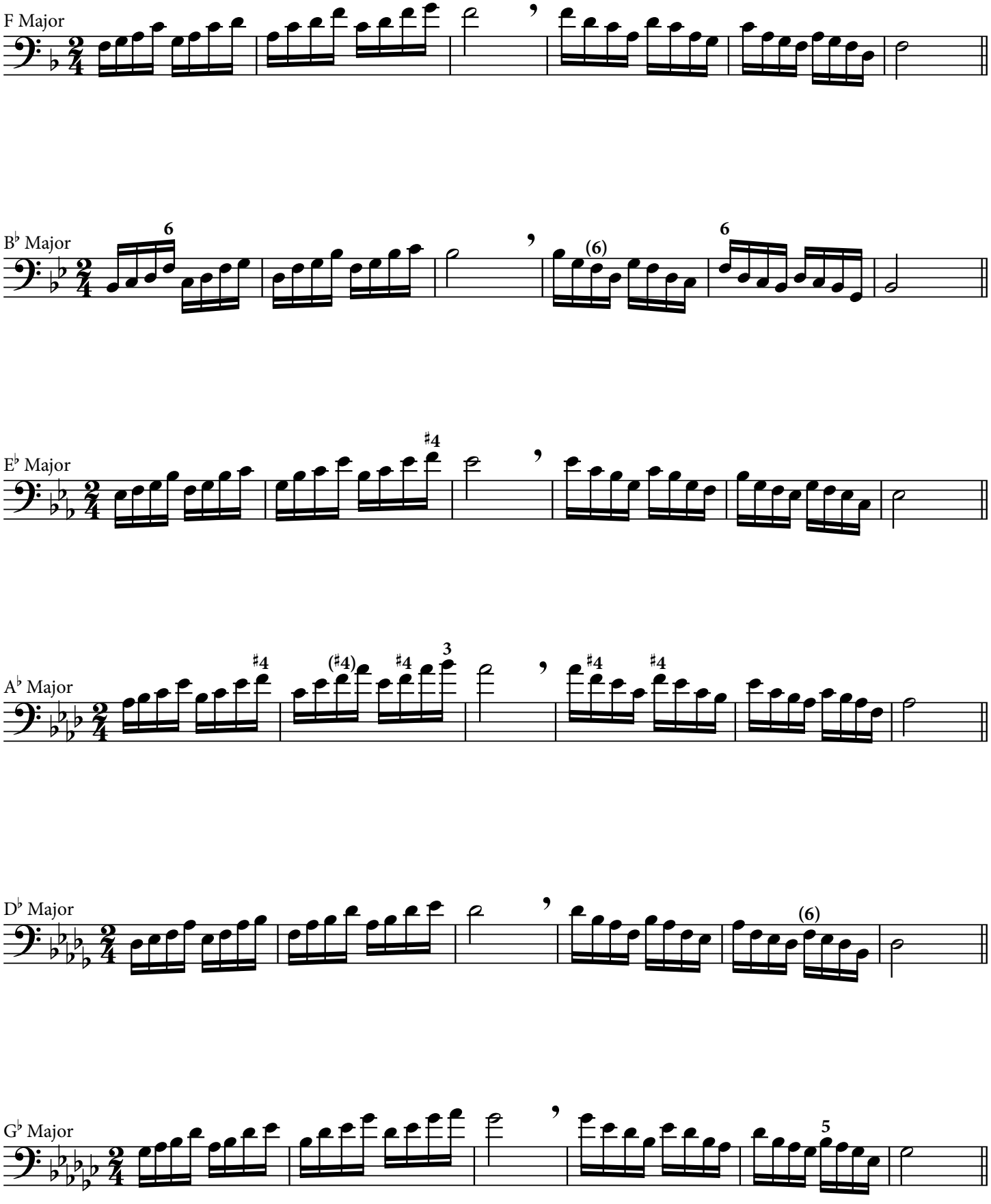
Triads with Half-Step Leading Tone



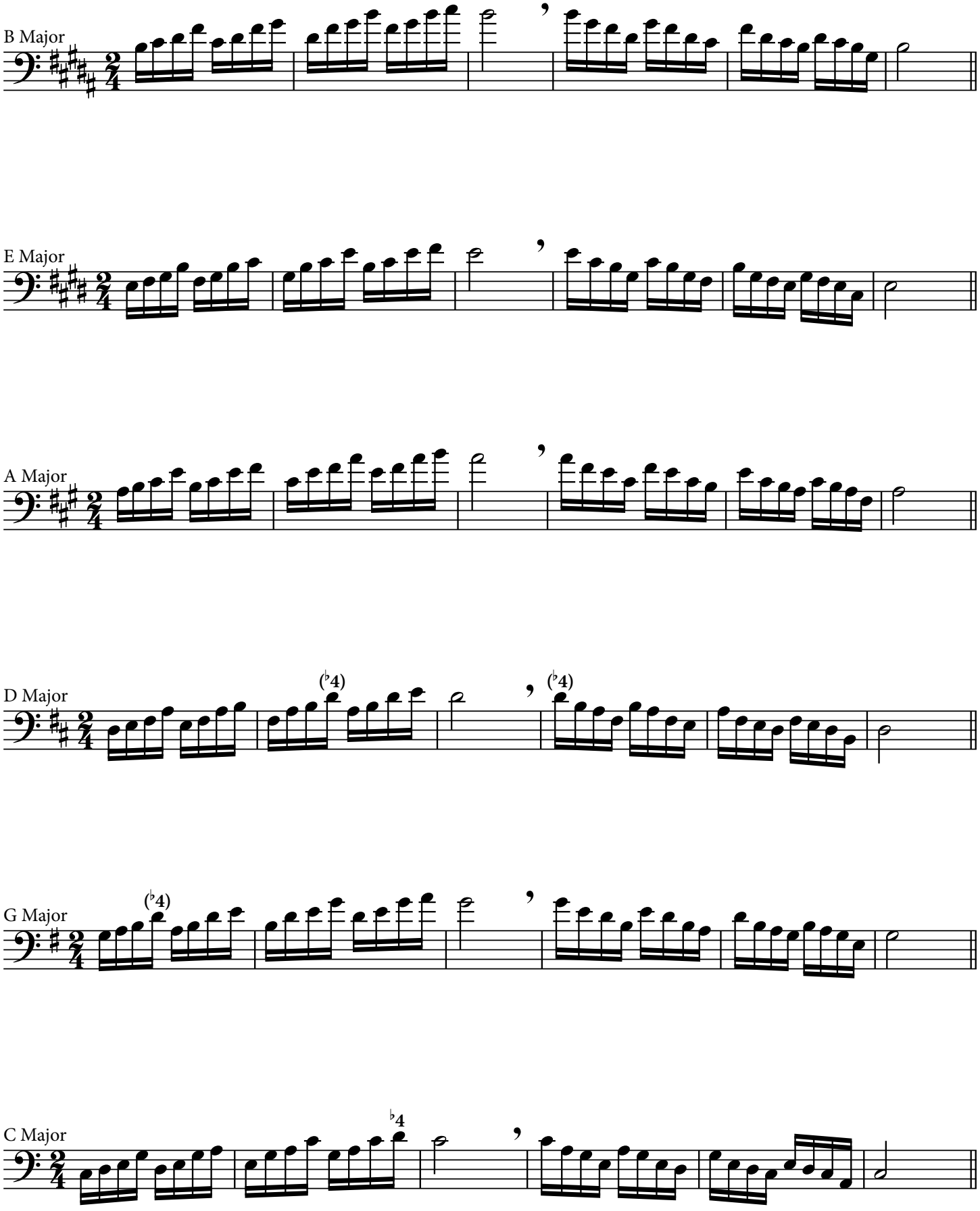
Triads with Half-Step Leading Tone (cont.)



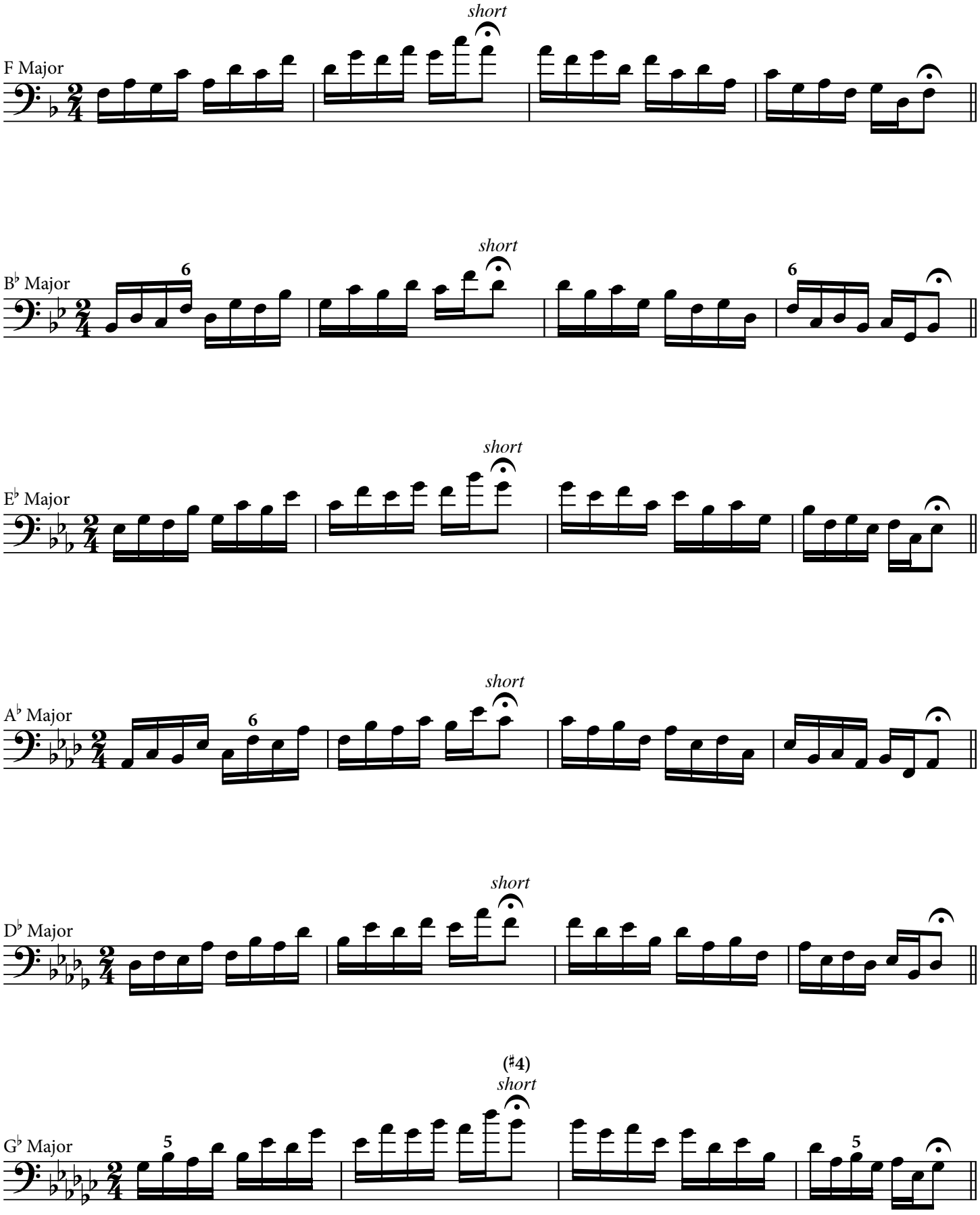
Major Pentatonic - 1, 2, 3, 5, 6



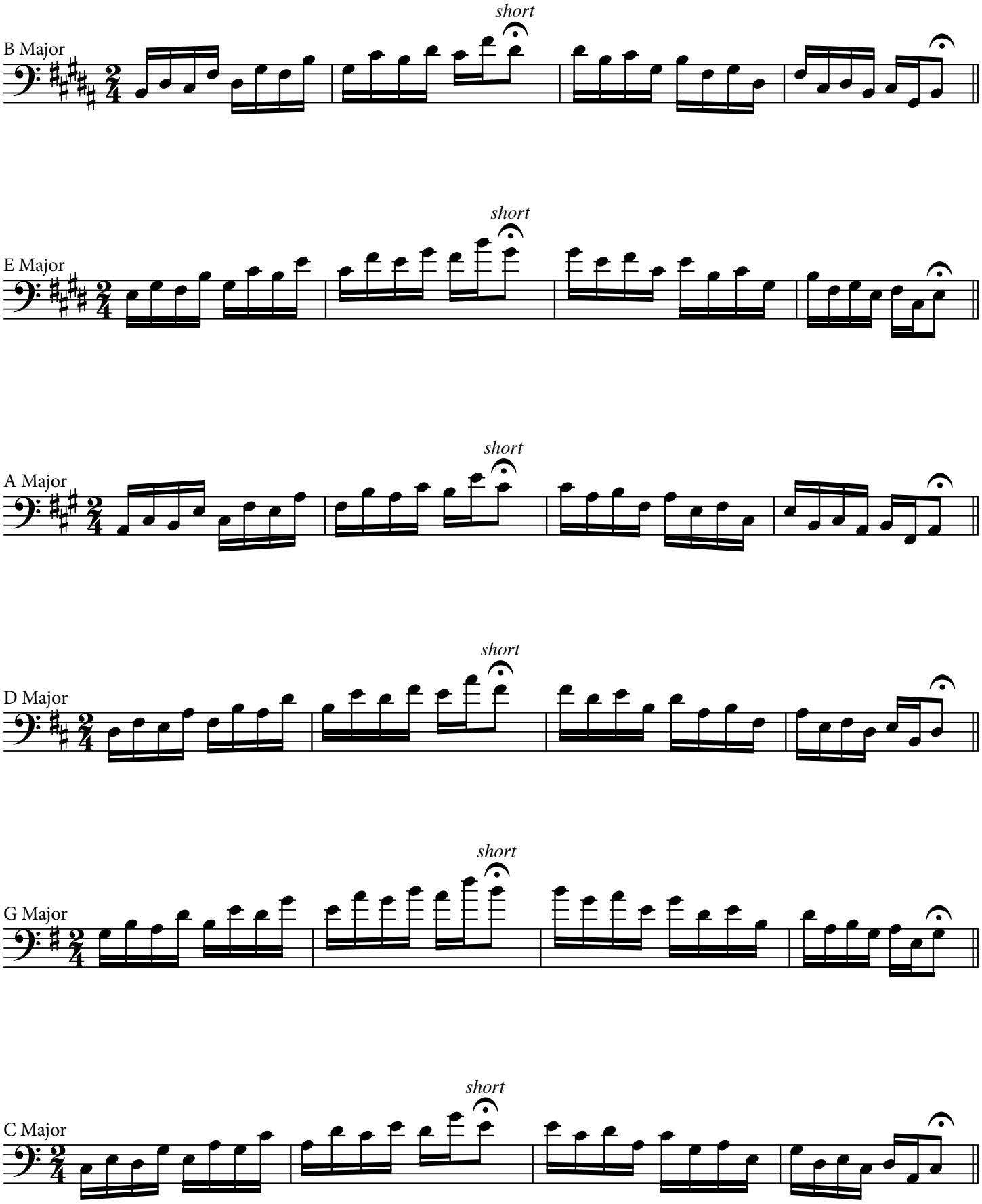
Major Pentatonic - 1, 2, 3, 5, 6 - (cont.)



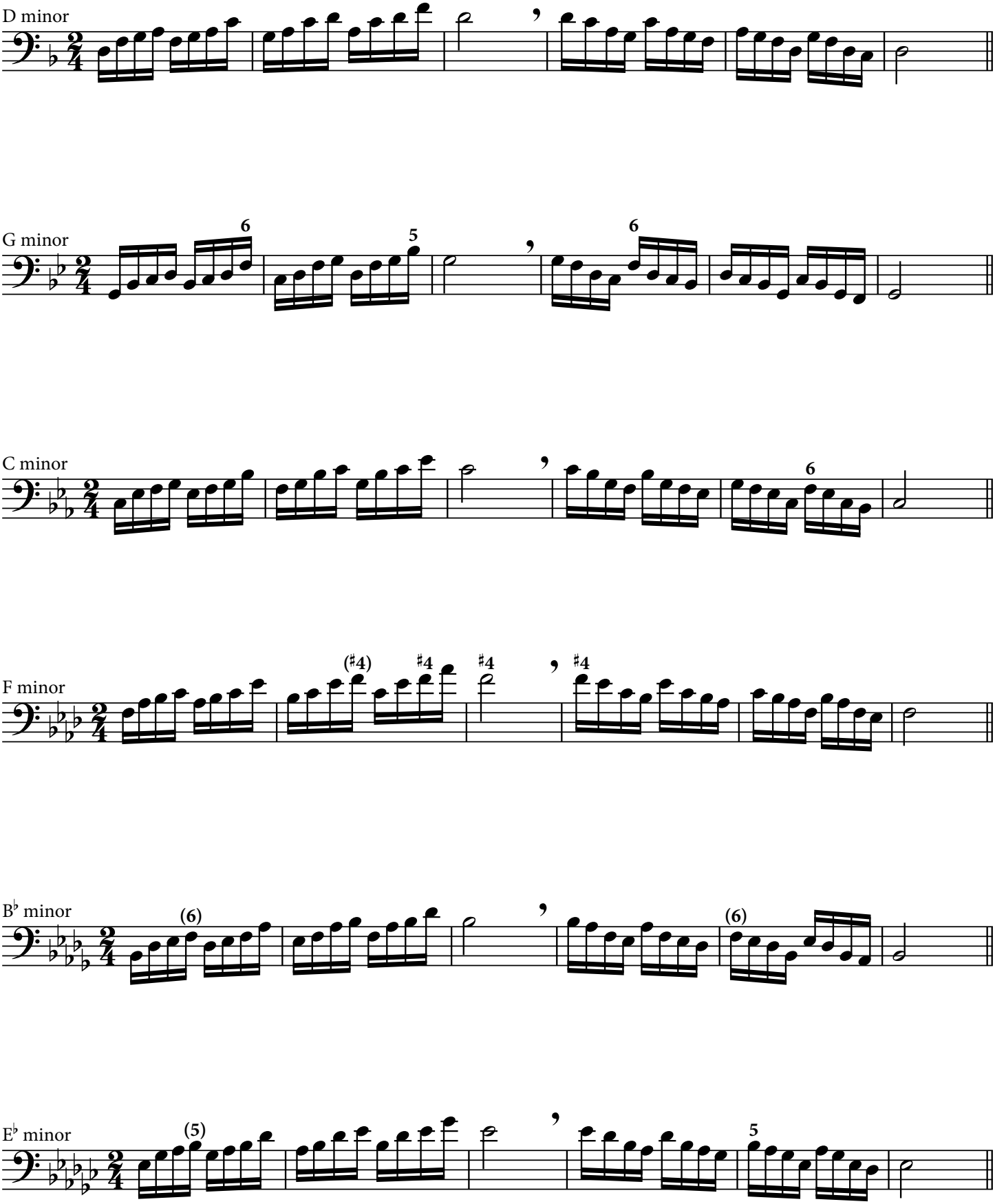
Major Pentatonic with Skips



Major Pentatonic with Skips (cont.)

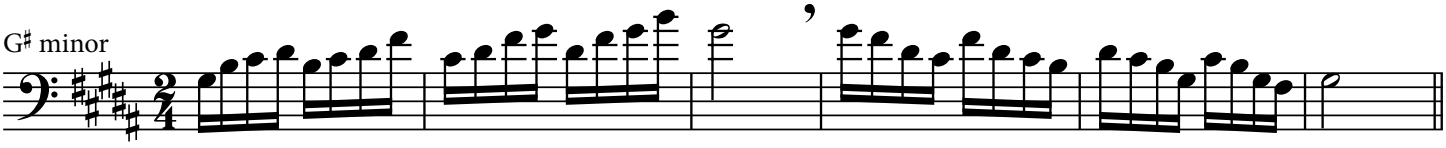


Minor Pentatonic - 1, ♭3, 4, 5, ♭7

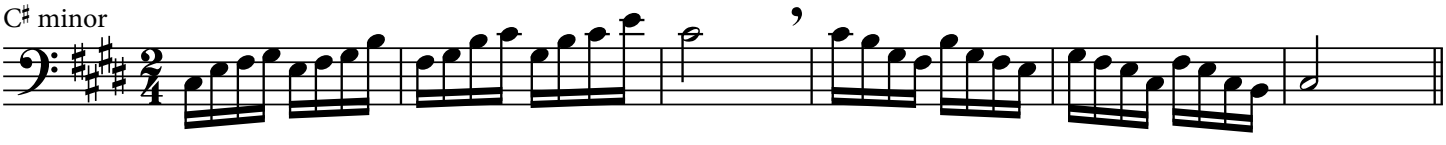


Minor Pentatonic - 1, ♭3, 4, 5, ♭7 - (cont.)

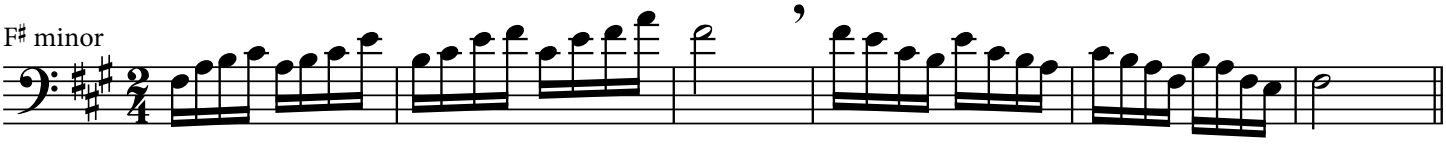
G♯ minor



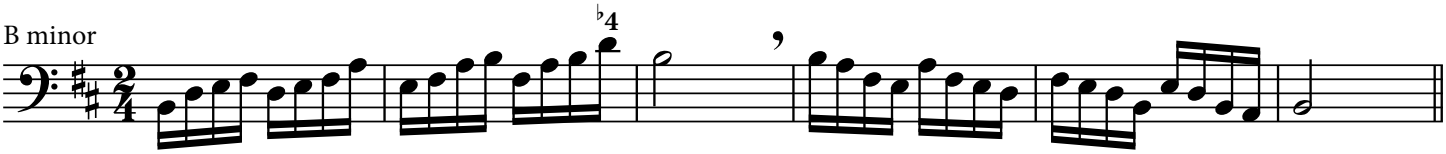
C♯ minor



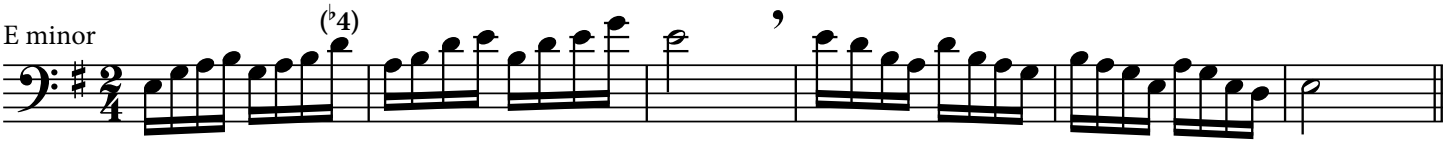
F♯ minor



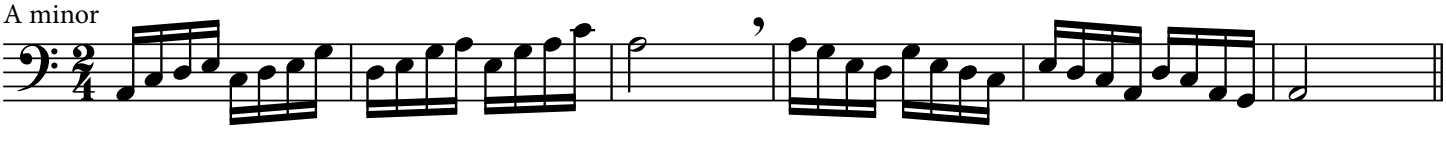
B minor



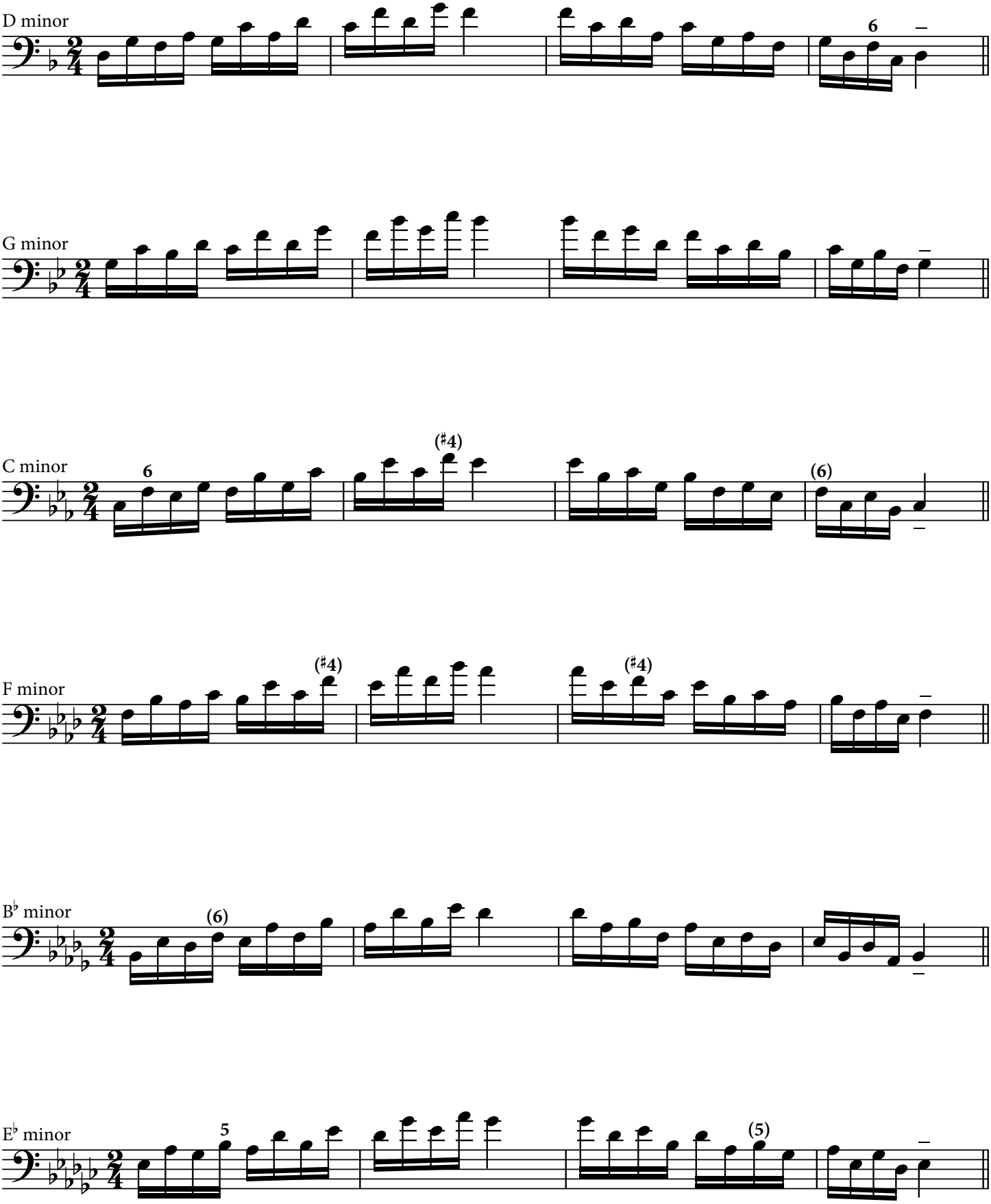
E minor



A minor

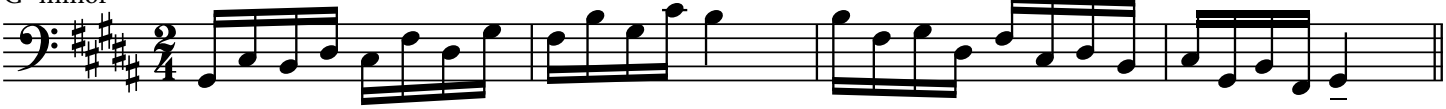


Minor Pentatonic with Skips

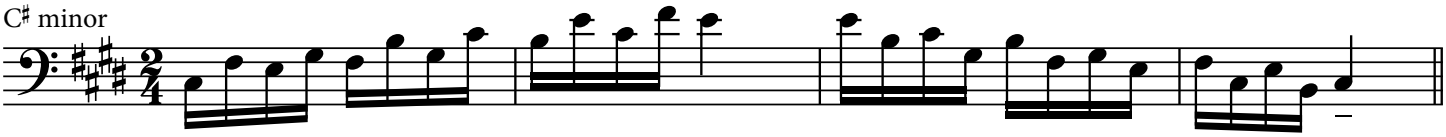


Minor Pentatonic with Skips (cont.)

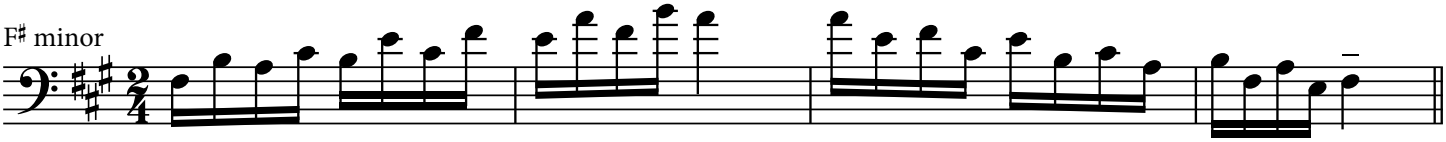
G♯ minor



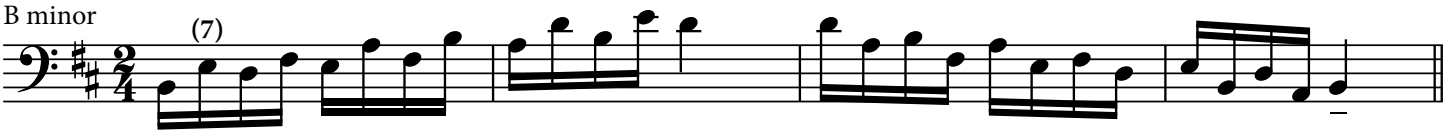
C♯ minor



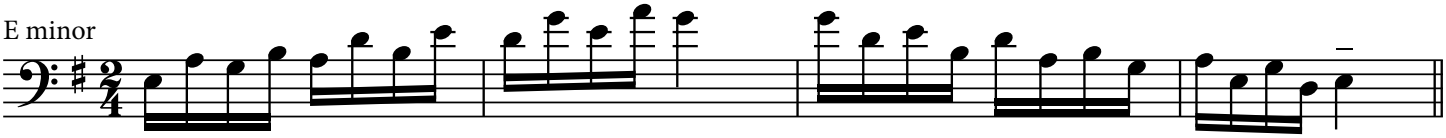
F♯ minor



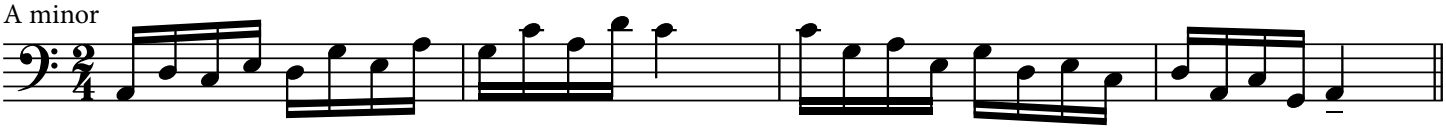
B minor



E minor



A minor



Half-Whole Diminished Scales

Half-Whole diminished scales are used with a dominant 7th chord with an altered 9th. It can be 7(♭9), 7(♯9) or both 7(♭9, ♯9).

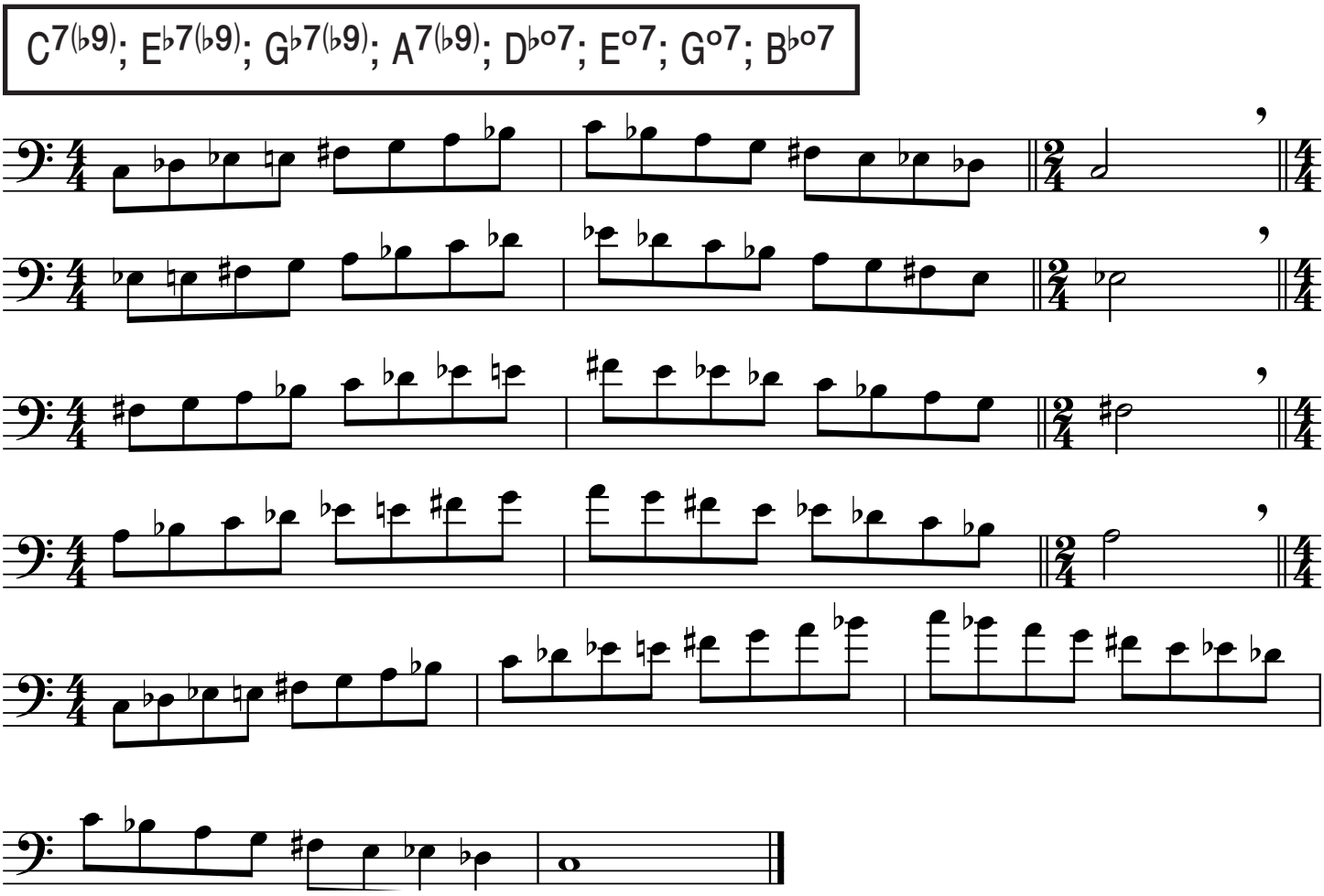
Since they are symmetrical scales, they are what some folk would call “modes of limited transposition.” That is, there are not twelve of them like there are with major and melodic minor scales. In this case, there are only THREE Half-Whole scales in the entire universe. C, E♭, G♭, and A Half-Whole are all the same bag of notes. Same with D♭, E, G and B♭. Same with D, F, A♭, and B.

So, the Half-Whole scale starting on C goes with the following chords: C7(♭9), E♭7(♭9), G♭7(♭9) and A7(♭9); or, C7(♯9), E♭7(♯9), G♭7(♯9) and A7(♯9).

Because we use a **Whole-Half** scale with fully diminished 7th chords, we can also use the **Half-Whole** that starts on C with D♭dim7, Edim7, Gdim7 and B♭dim7 chords. If all of this is confusing, don’t sweat it – we just want to know how to practice the scales.

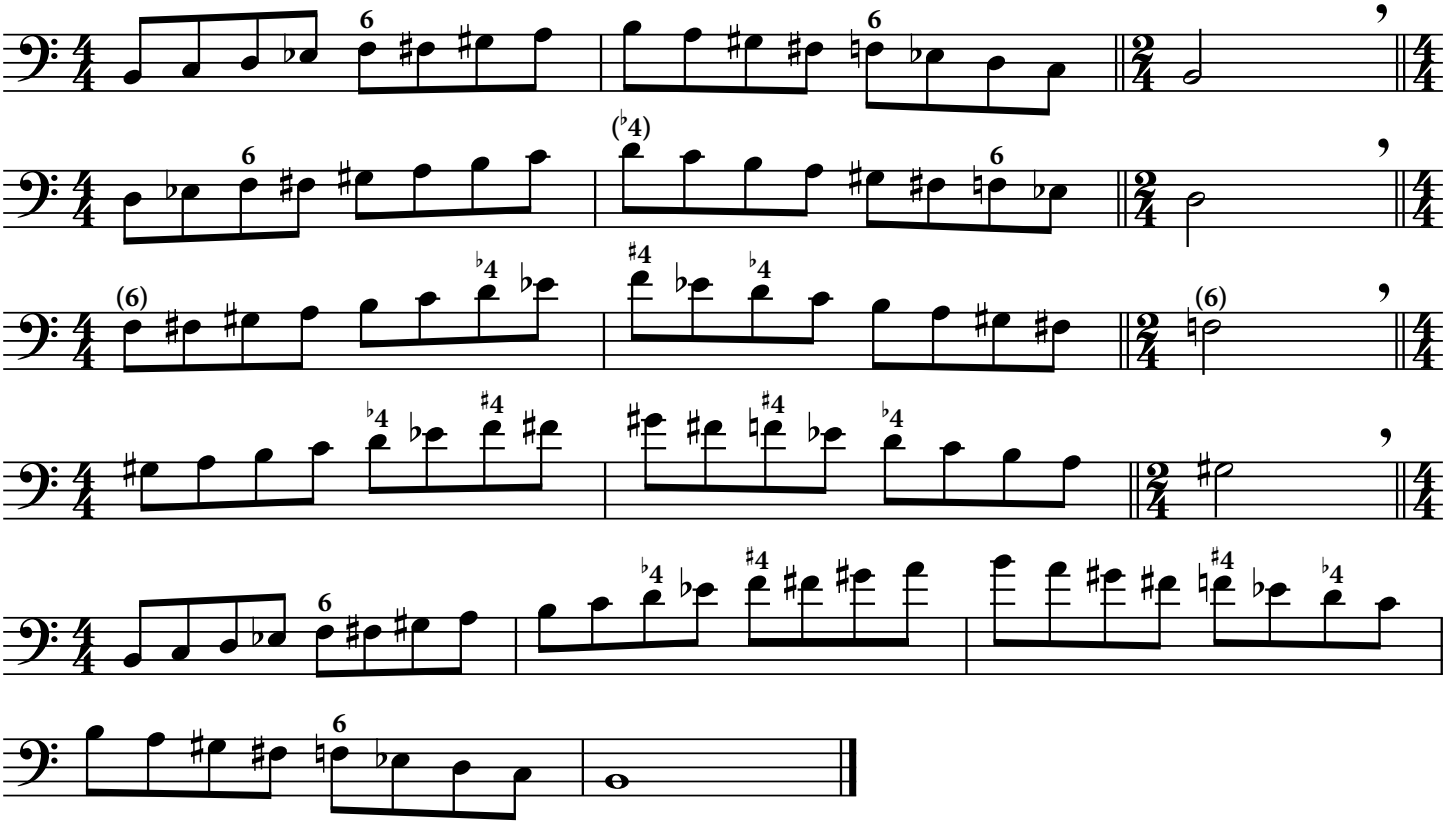
So, right now we’re just adding two notes on top of the previous scale each time, but it’s all the same “bag of notes.”

Half-Whole Diminished Scales

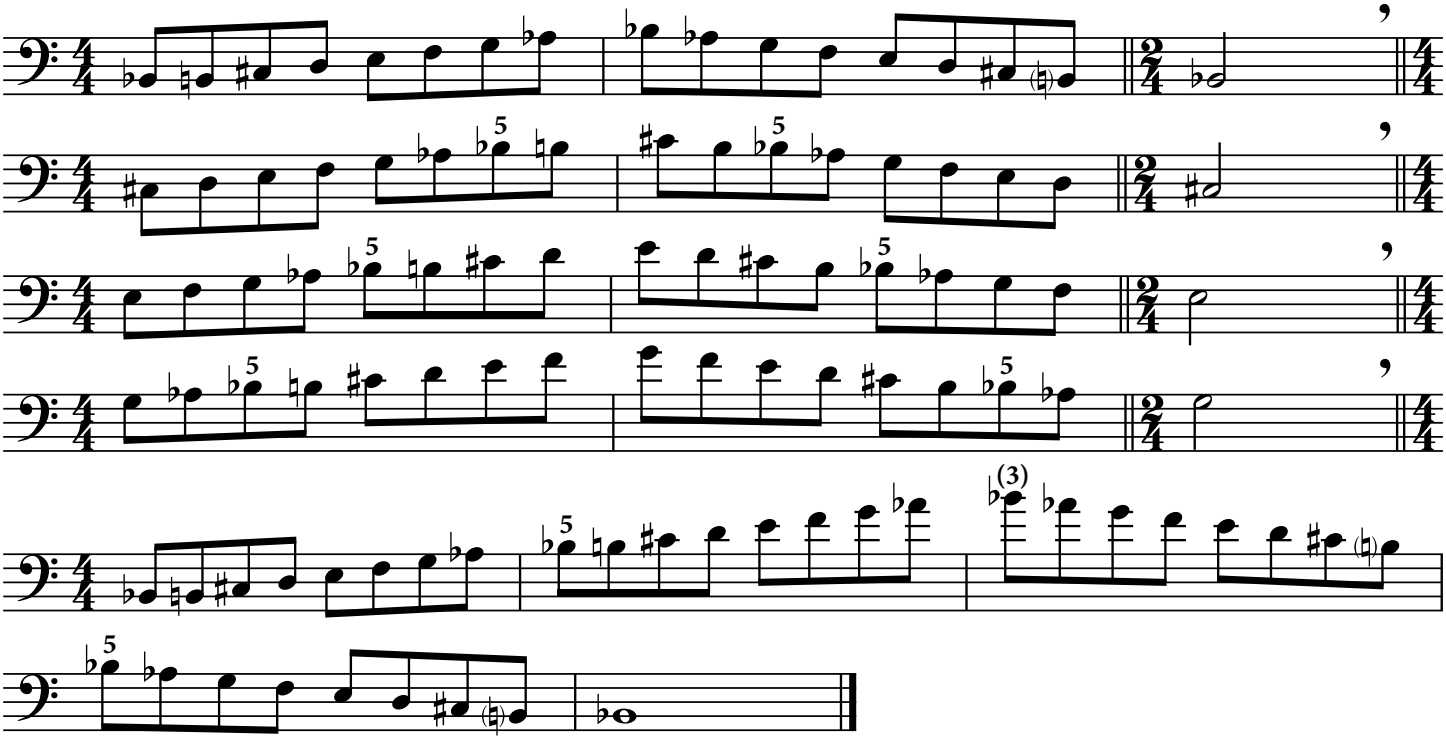


Half-Whole Diminished Scales (cont.)

B7(♭9); D7(♭9); F7(♭9); A♭7(♭9); C°7; E♭°7; G♭°7; A°7



B♭7(♭9); D♭7(♭9); E7(♭9); G7(♭9); B°7; D°7; F°7; A♭°7



Melodic Minor Scales

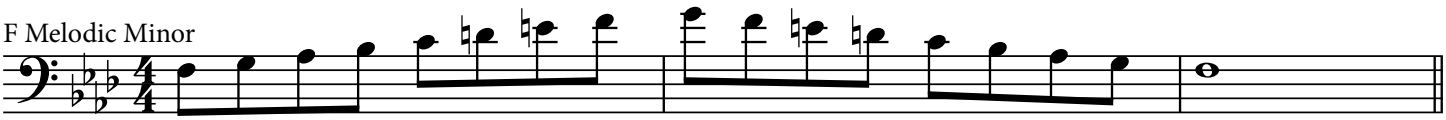
There are different types of minor scales and different kinds of melodic minor scales. One type of melodic minor scale that jazz musicians use is a scale that has only one altered note from the major scale; the third degree if the scale is lowered. Some musicians call this "jazz melodic minor." For us trombonists, that means thats some of our alternate positions will change.

Jazz musicinas use different modes of the melodic minor scales for different chords. The most common are the seventh mode that we use on altered dominant chords, the sixth mode that we use on half-diminished 7th chords (it has a cool name: Locrian ♮2), and the fourth mode that we use on dominant 7th chords with a ♯11 (this one's called "Lydian Dominant"). All this theory stuff is beyond the scope of our concern. Right now, we just want to practice a few patterns using the jazz melodic minor scale (lowered third only) to gain facility on the trombone.

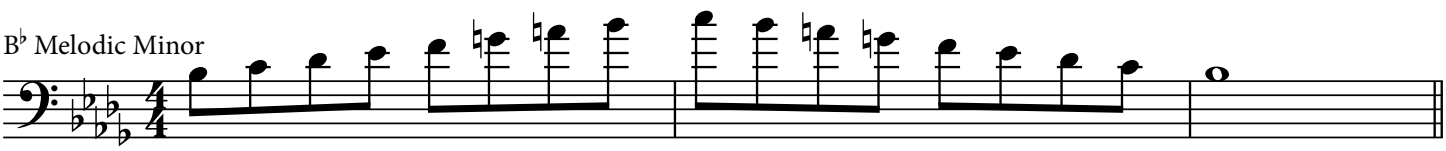
Melodic Minor Scale Patterns

Up to 9th

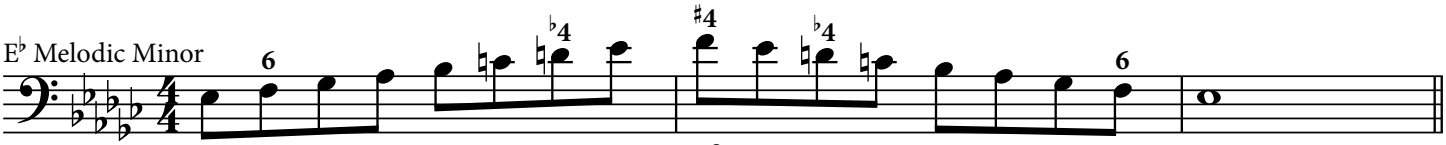
F Melodic Minor



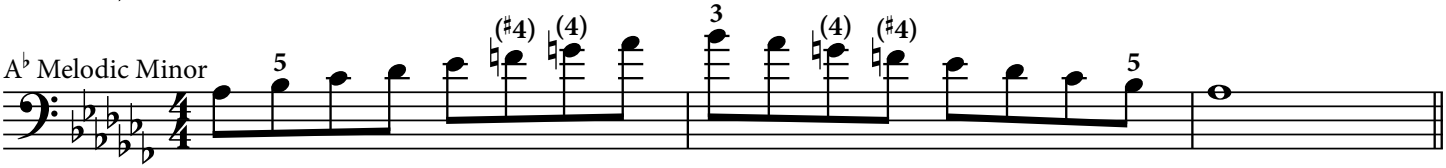
B♭ Melodic Minor



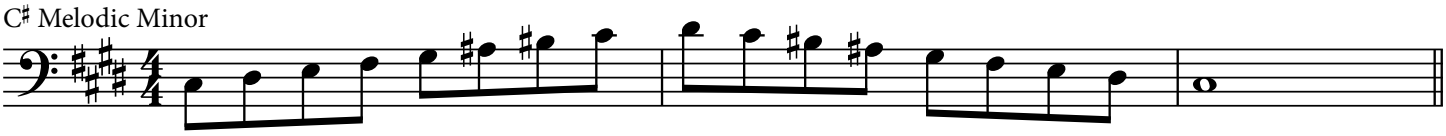
E♭ Melodic Minor



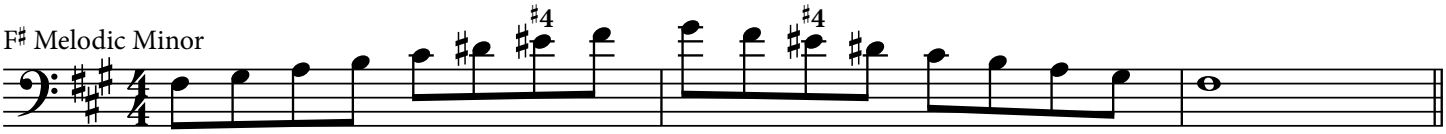
A♭ Melodic Minor



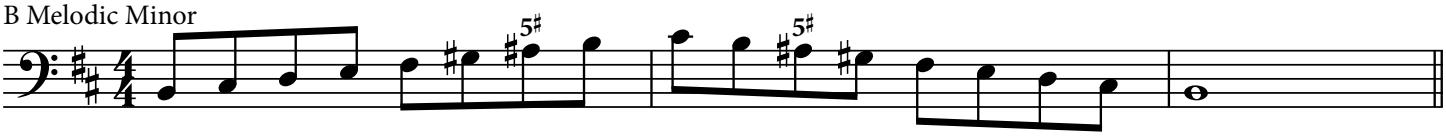
C♯ Melodic Minor



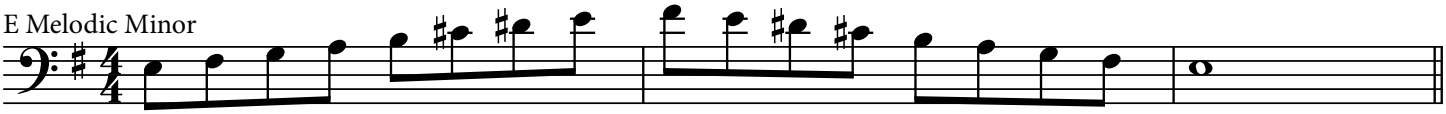
F♯ Melodic Minor



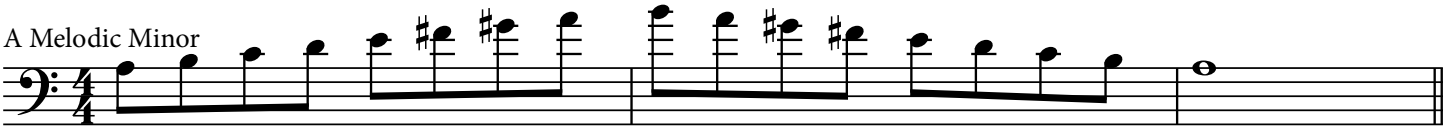
B Melodic Minor



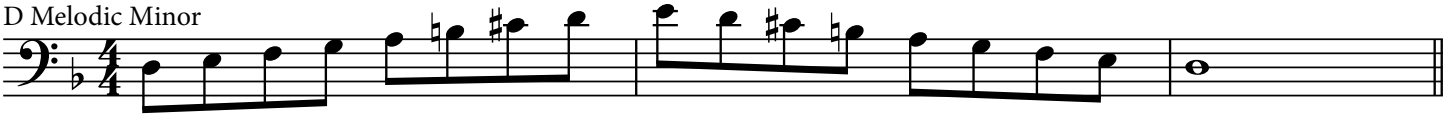
E Melodic Minor



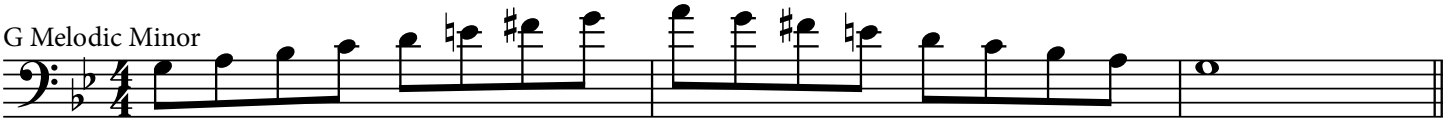
A Melodic Minor



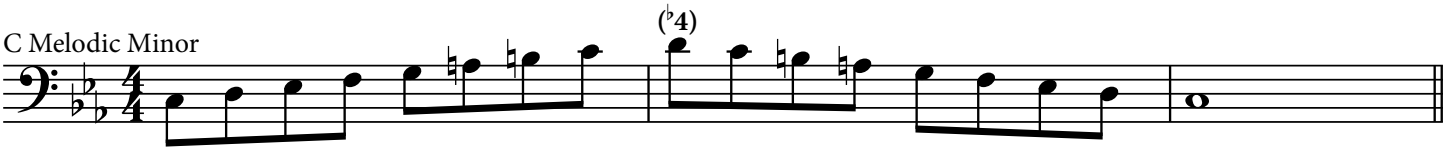
D Melodic Minor



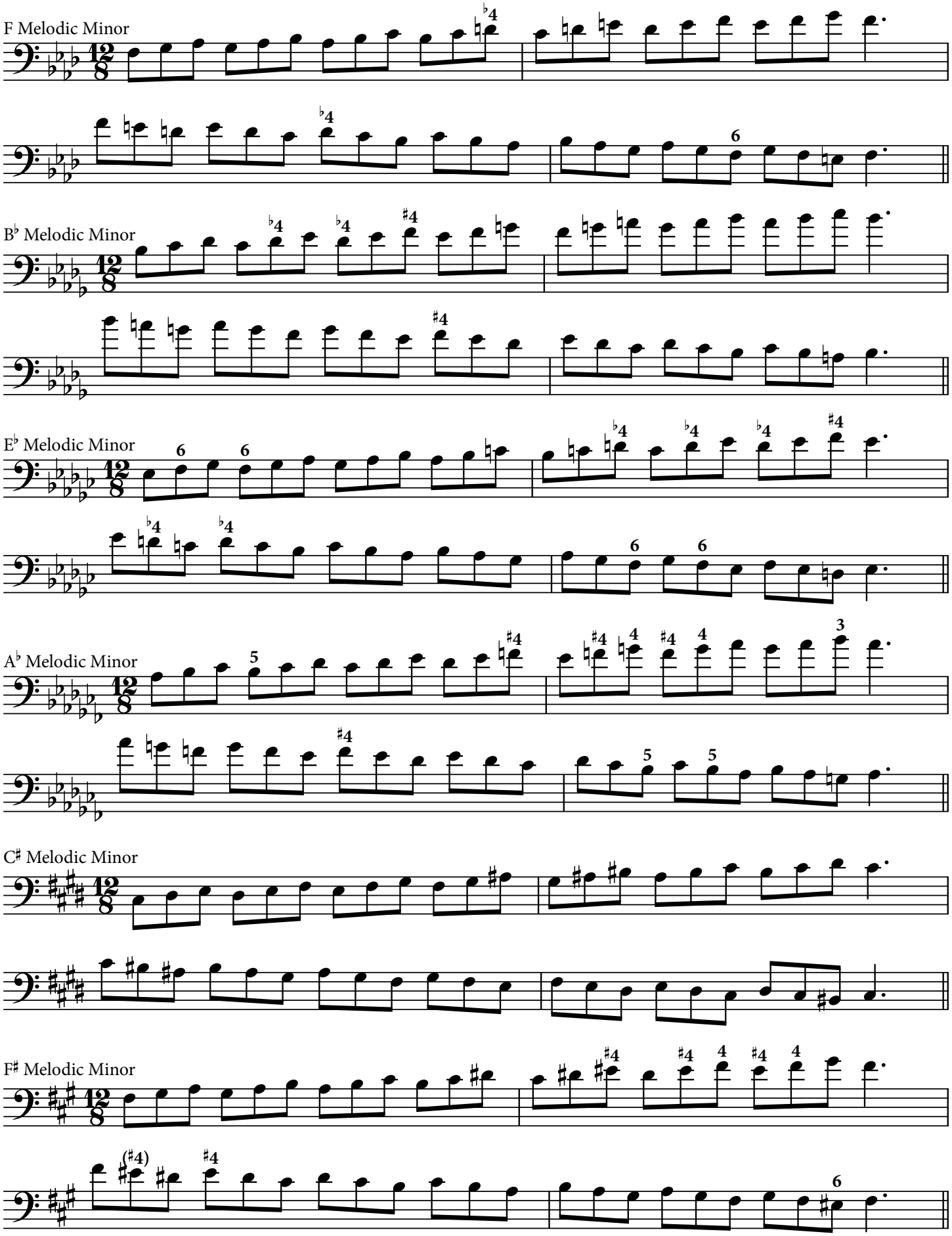
G Melodic Minor



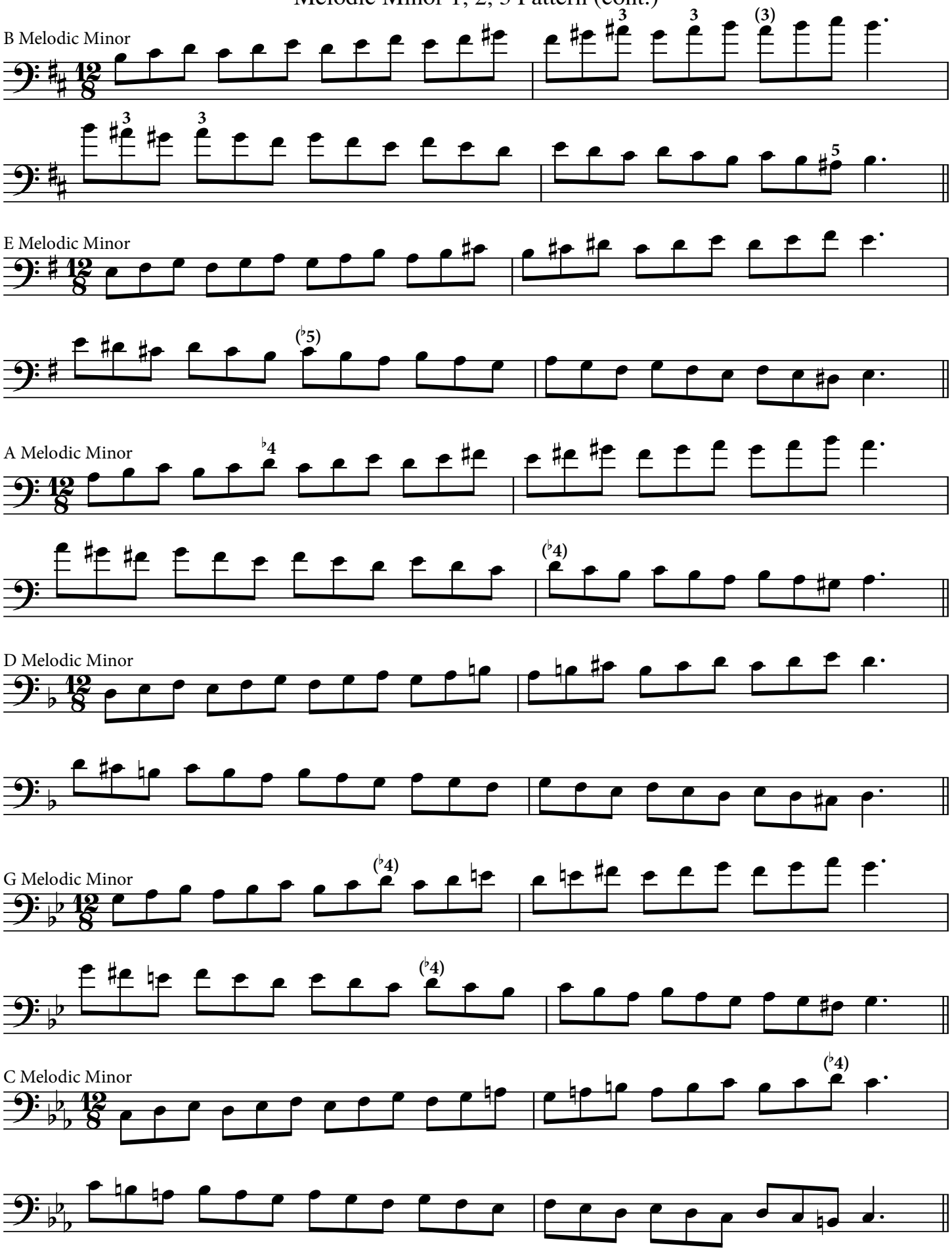
C Melodic Minor



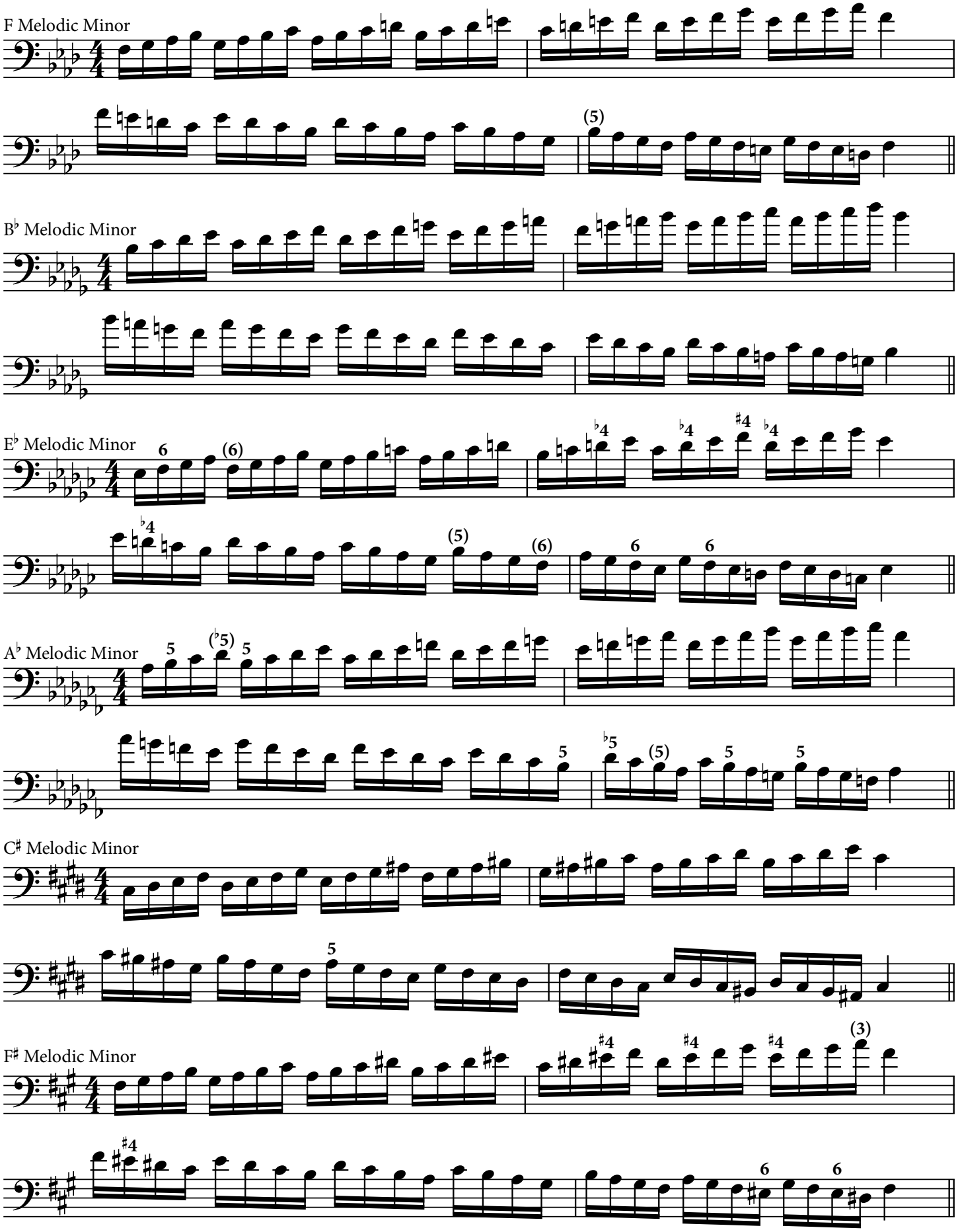
Melodic Minor 1, 2, 3 Pattern



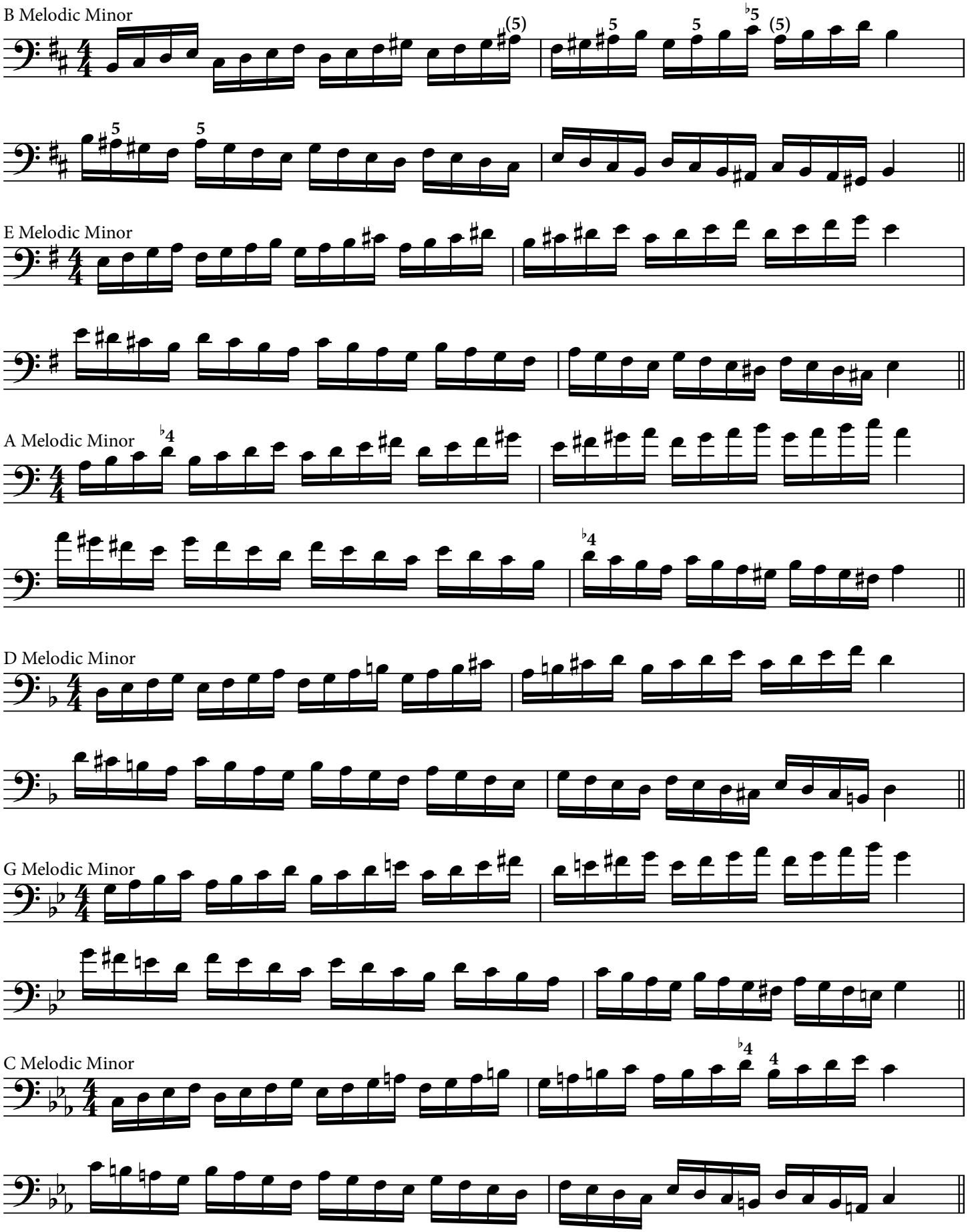
Melodic Minor 1, 2, 3 Pattern (cont.)



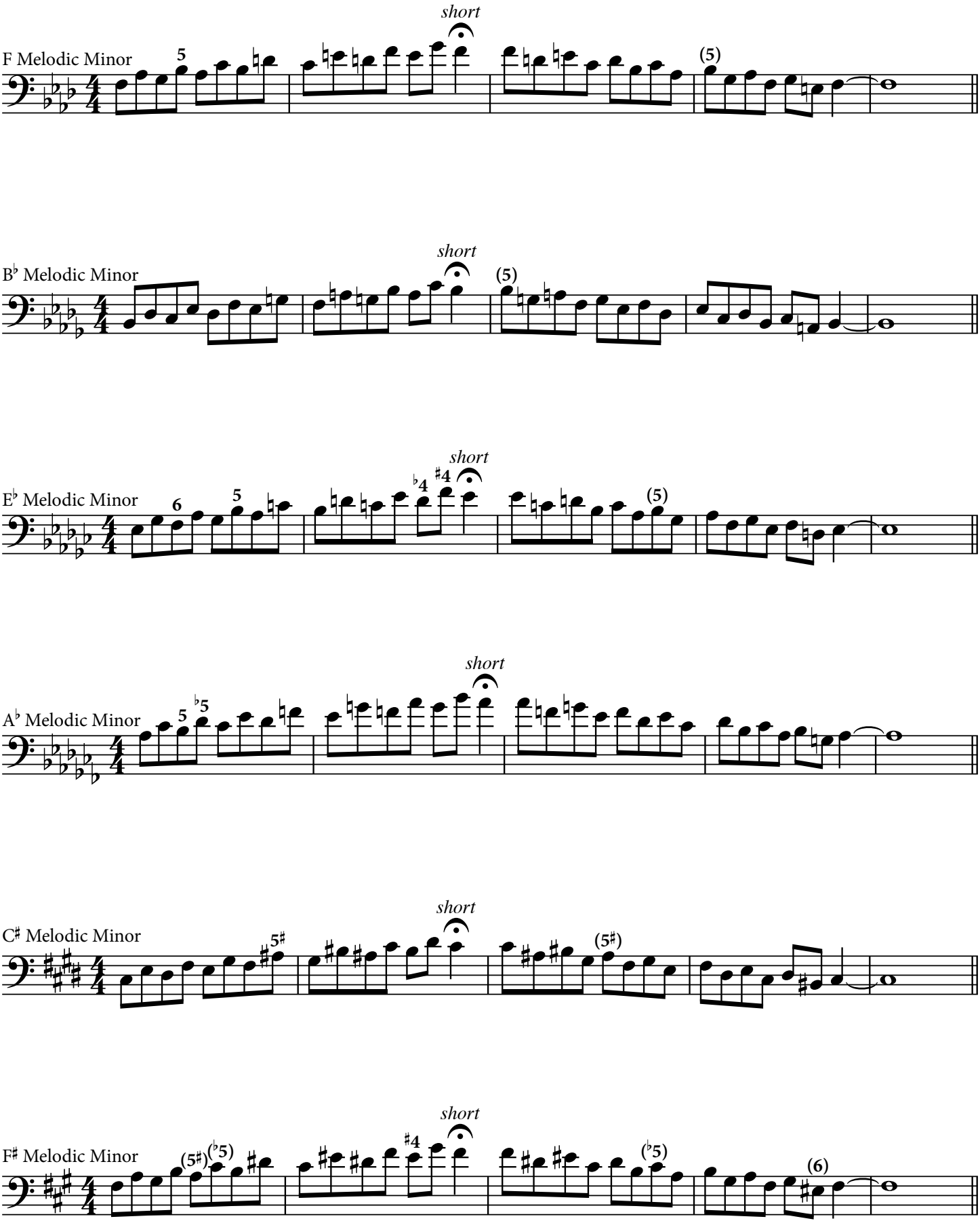
Melodic Minor 1, 2, 3, 4 Pattern



Melodic Minor 1, 2, 3, 4 Pattern (cont.)

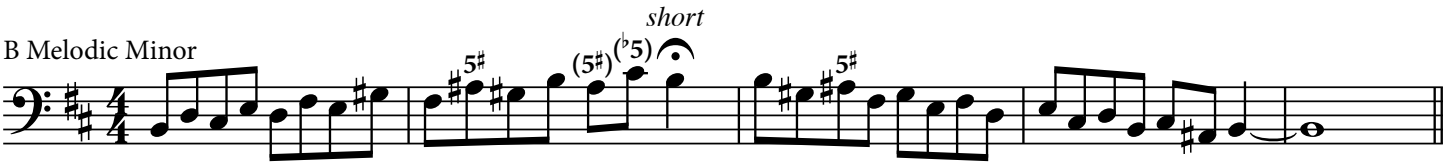


Melodic Minor Skip Up, Step Down

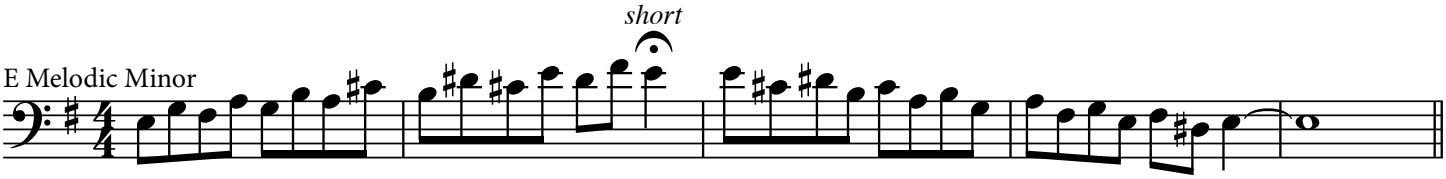


Melodic Minor Skip Up, Step Down (cont.)

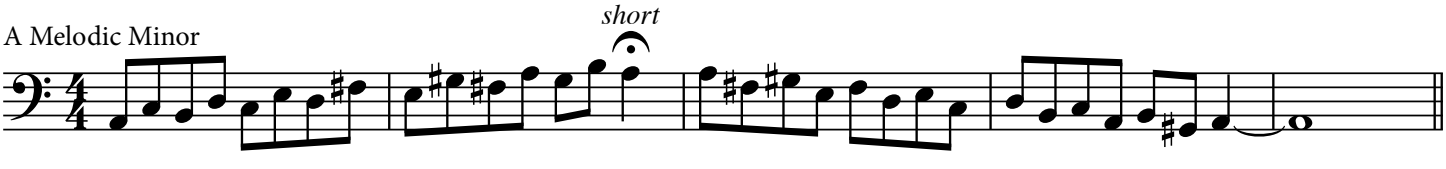
B Melodic Minor



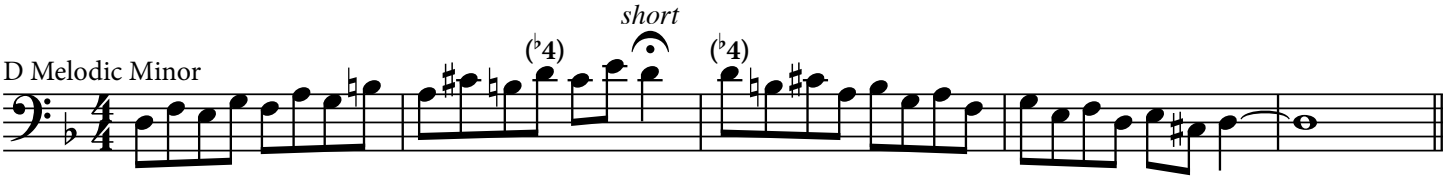
E Melodic Minor



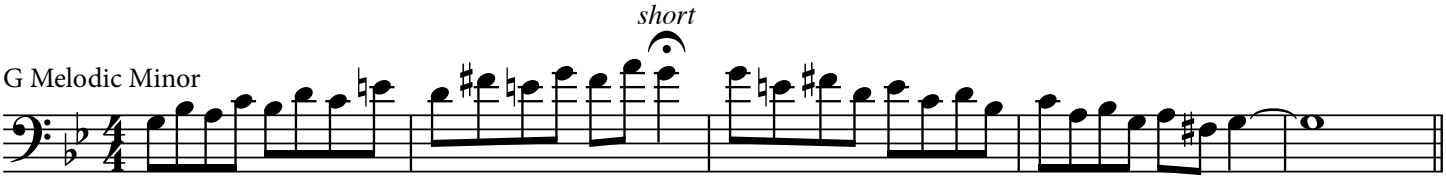
A Melodic Minor



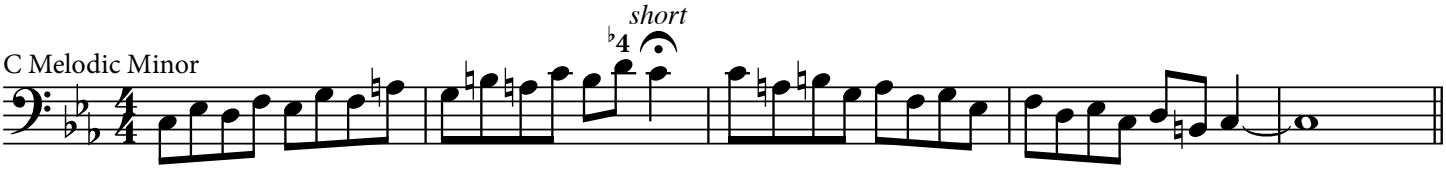
D Melodic Minor



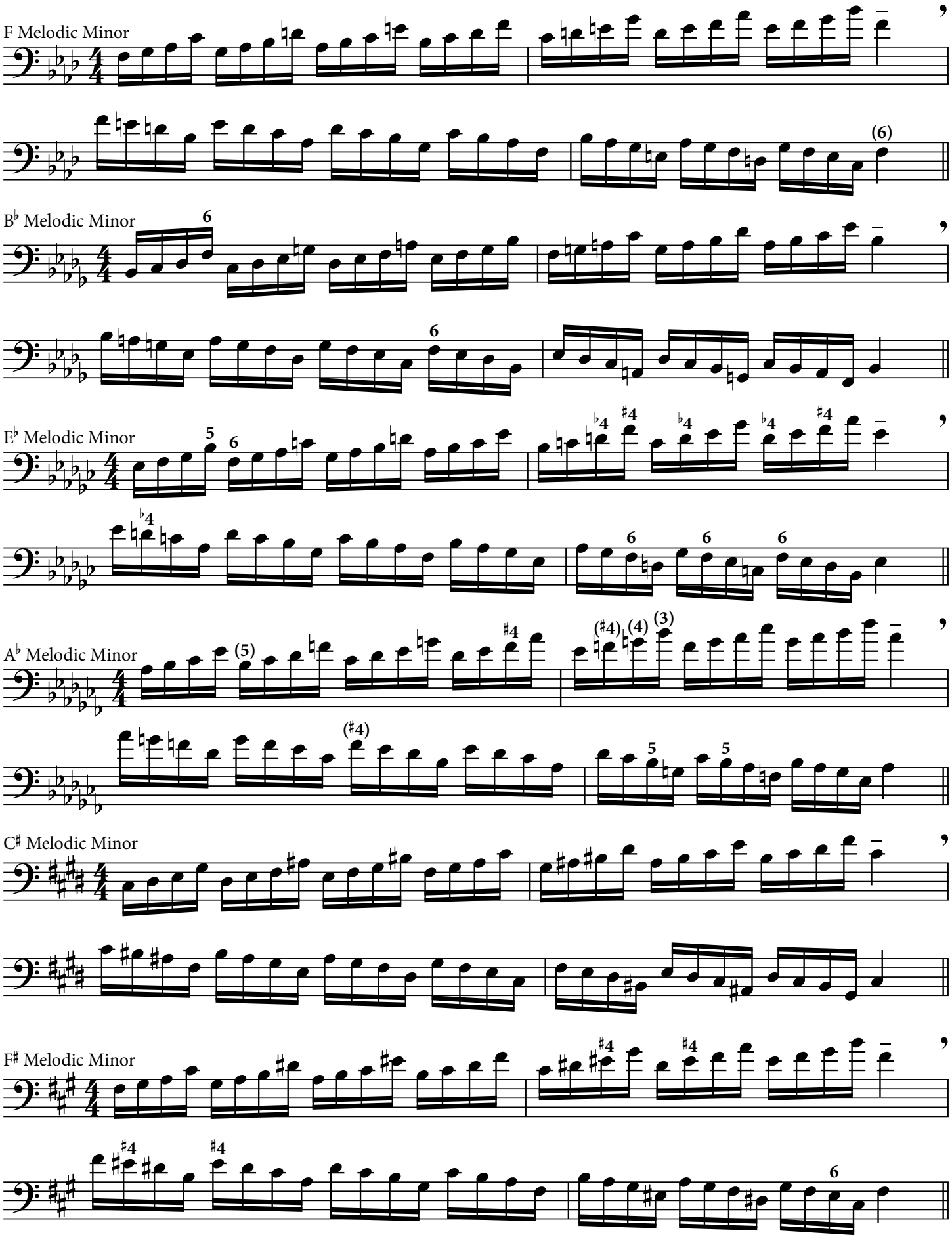
G Melodic Minor



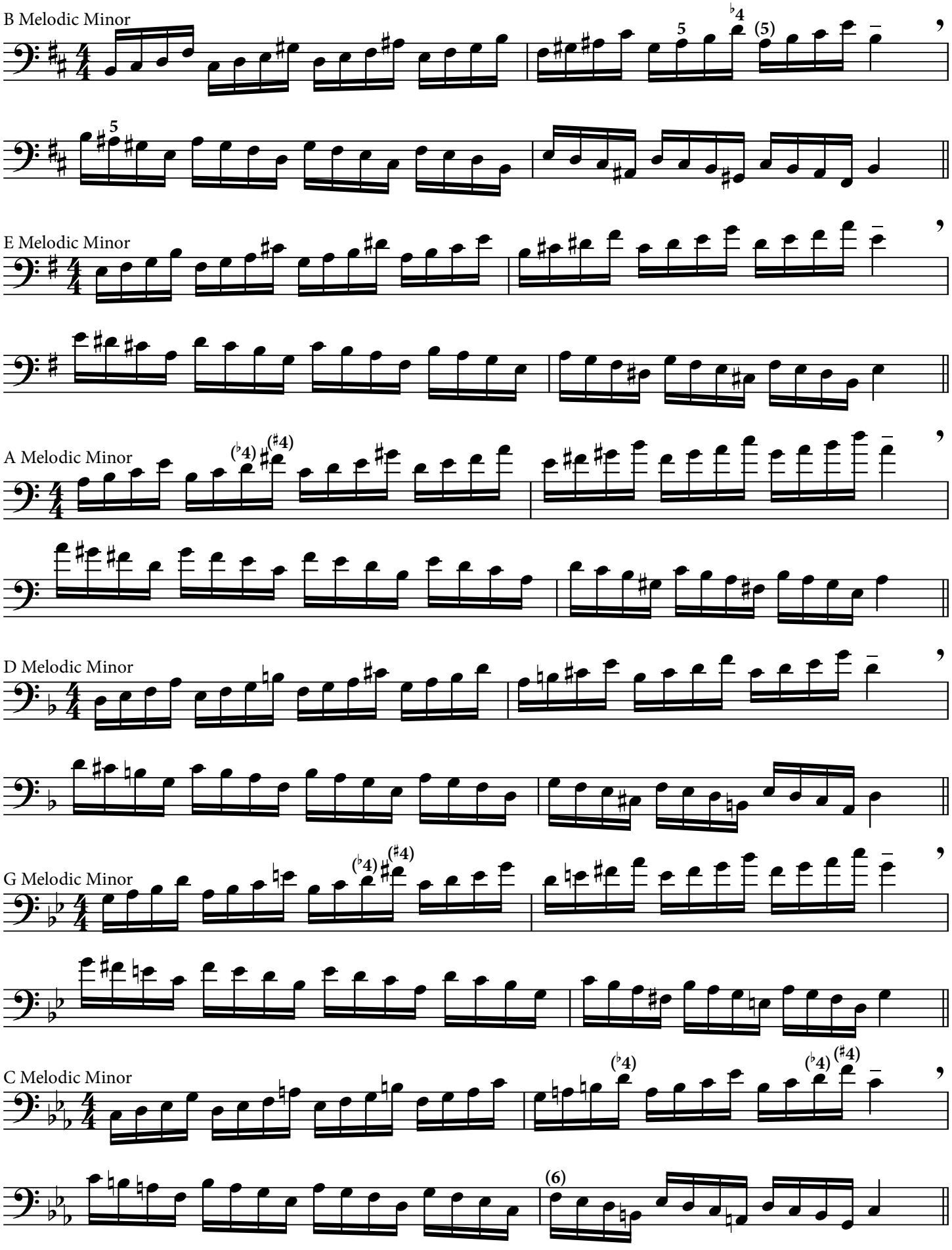
C Melodic Minor



Melodic Minor 1, 2, 3, 5 Pattern

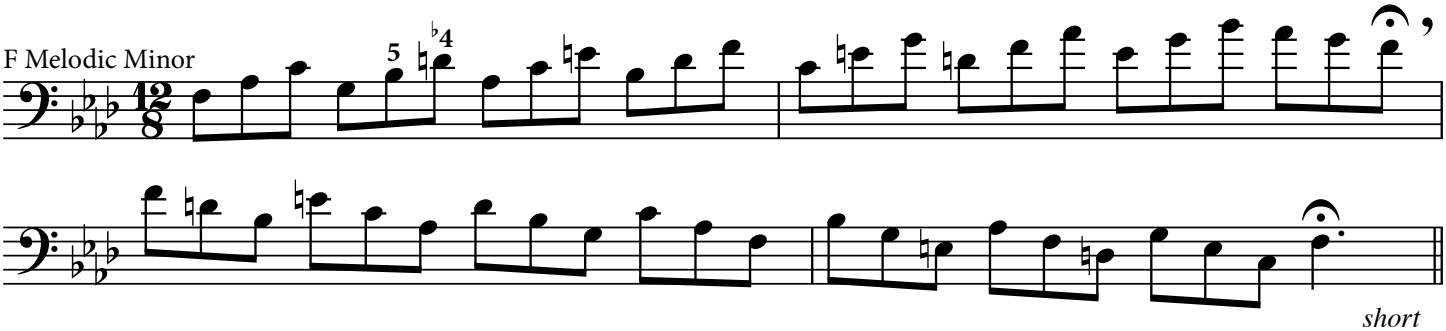


Melodic Minor 1, 2, 3, 5 Pattern (cont.)

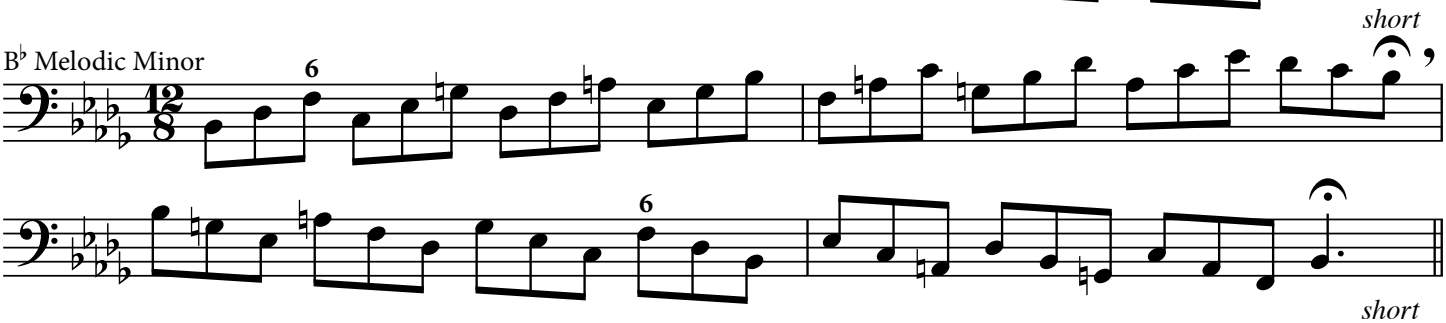


Melodic Minor Triads

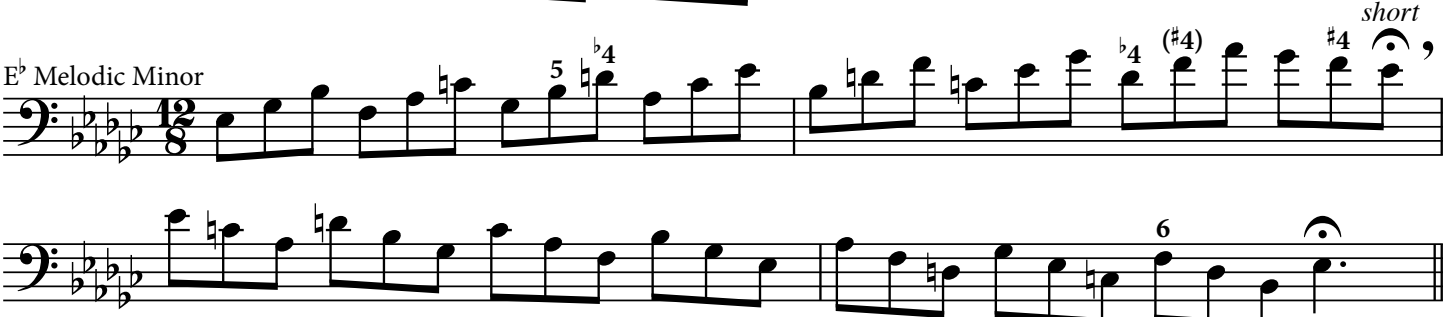
F Melodic Minor



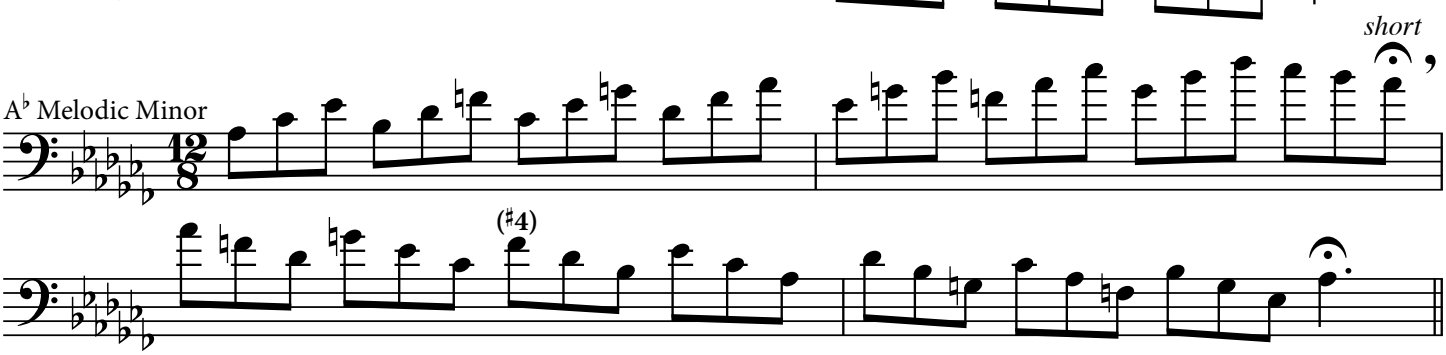
B♭ Melodic Minor



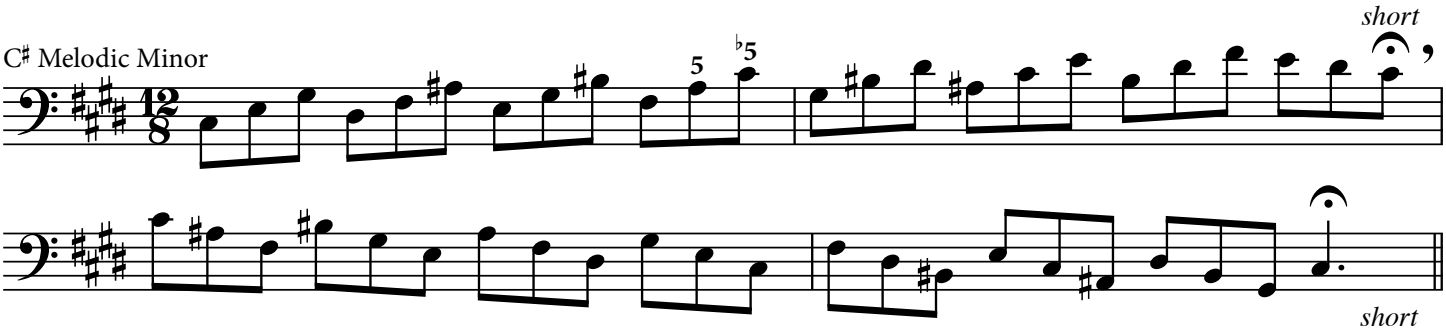
E♭ Melodic Minor



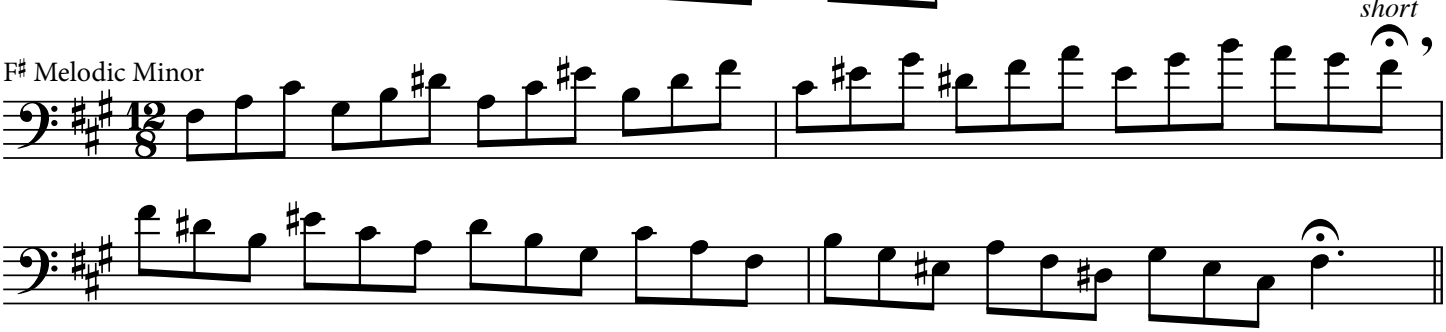
A♭ Melodic Minor



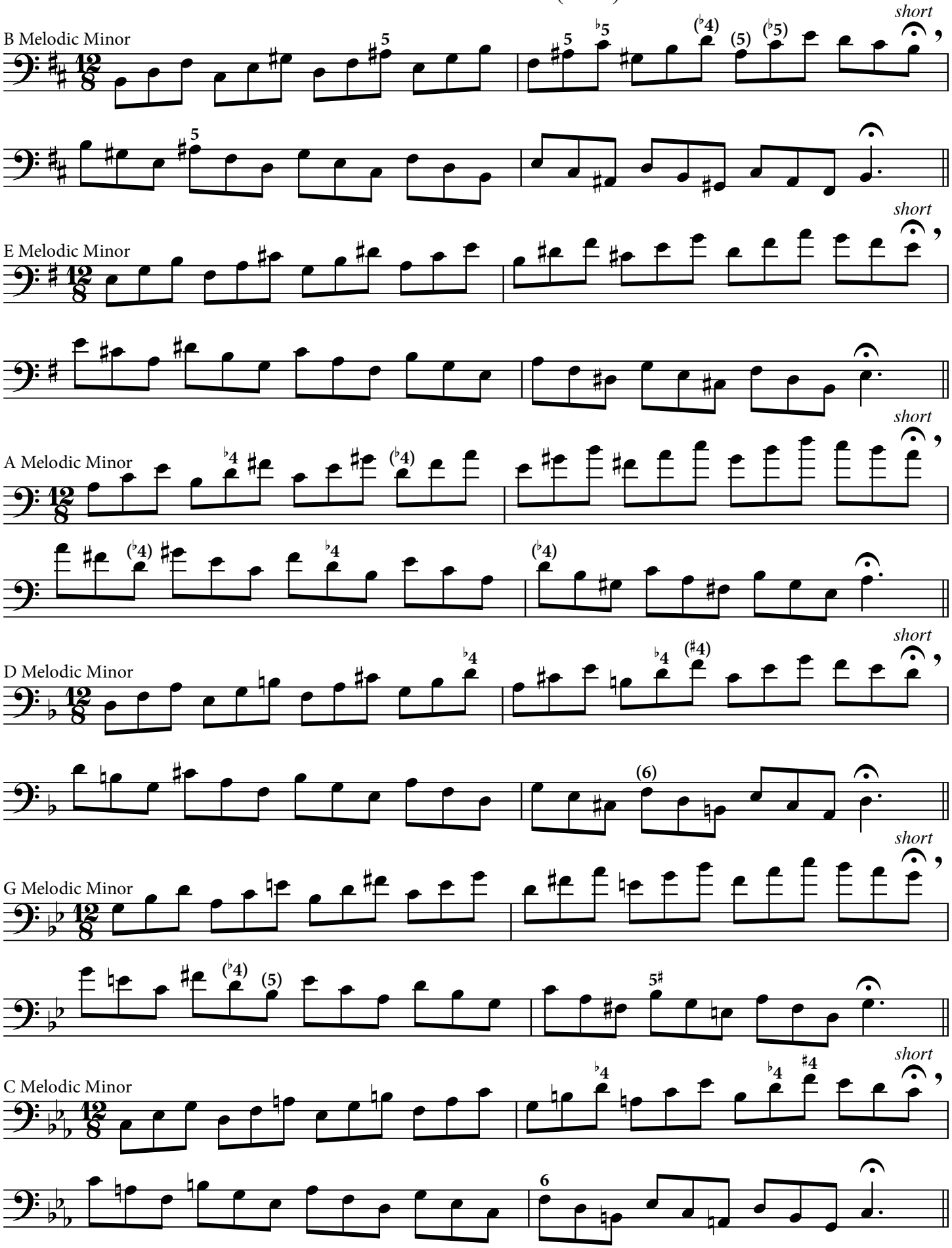
C♯ Melodic Minor



F♯ Melodic Minor



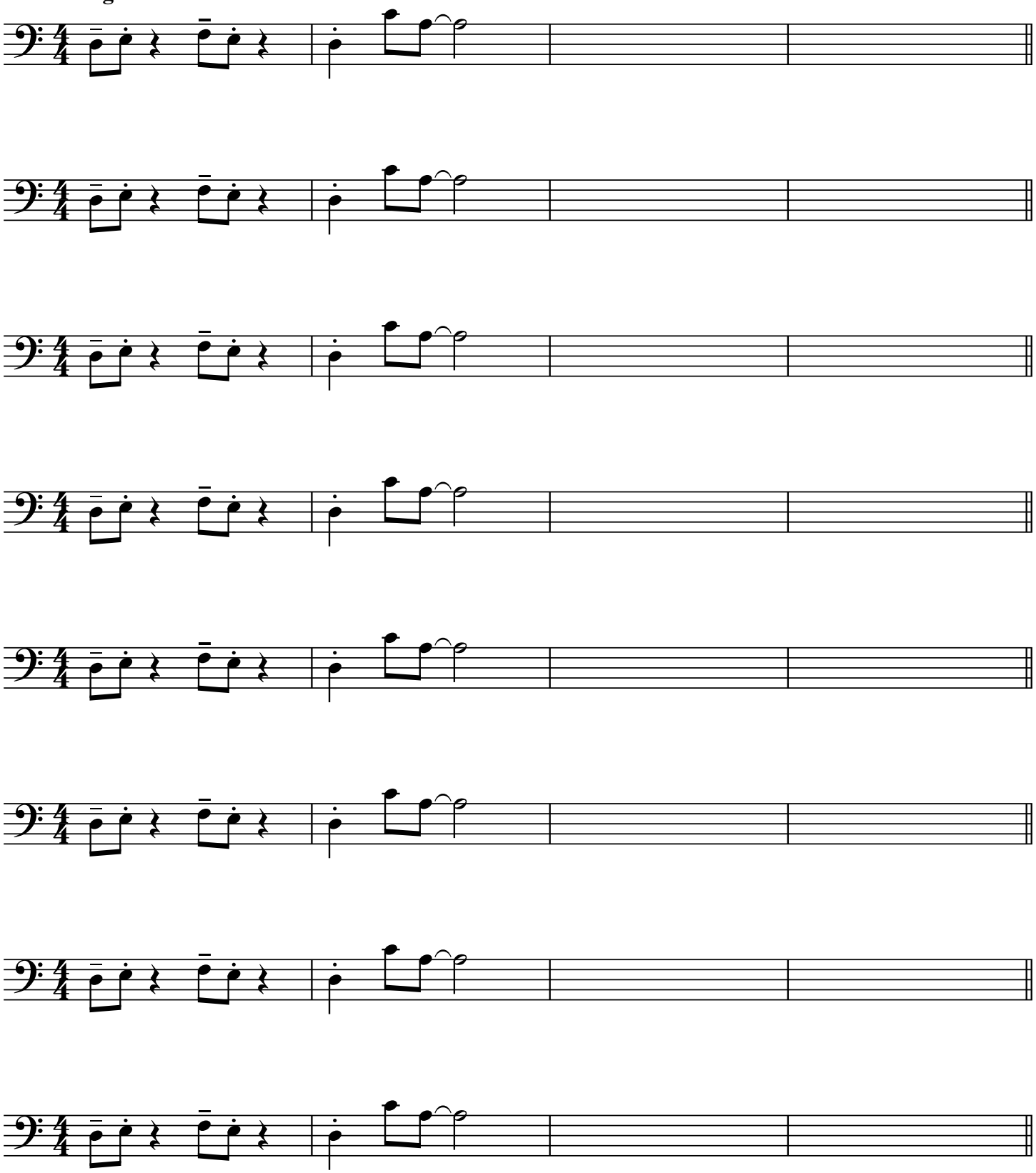
Melodic Minor Triads (cont.)



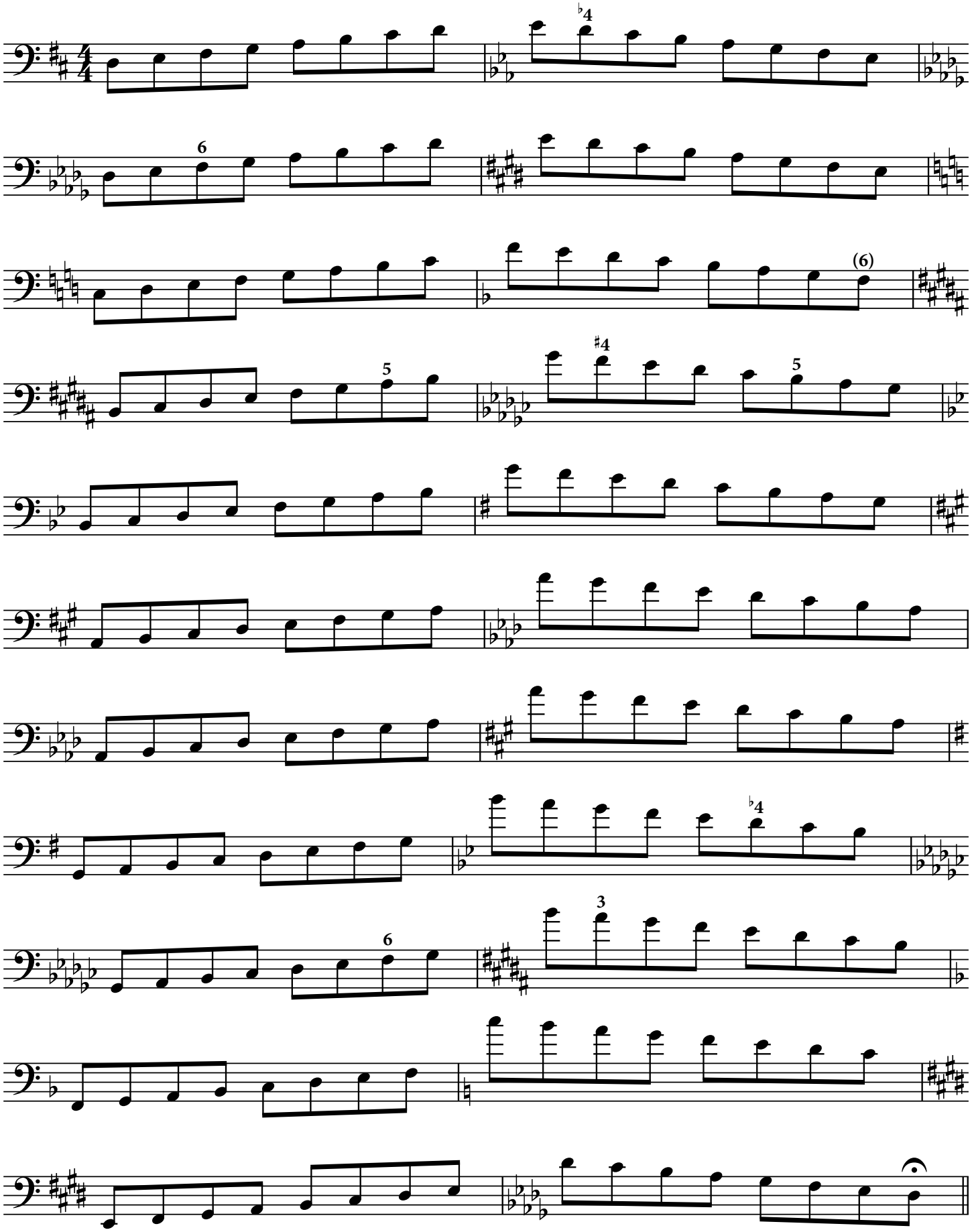
Finish the Phrase

There are infinite “right” ways to do it!

Swing

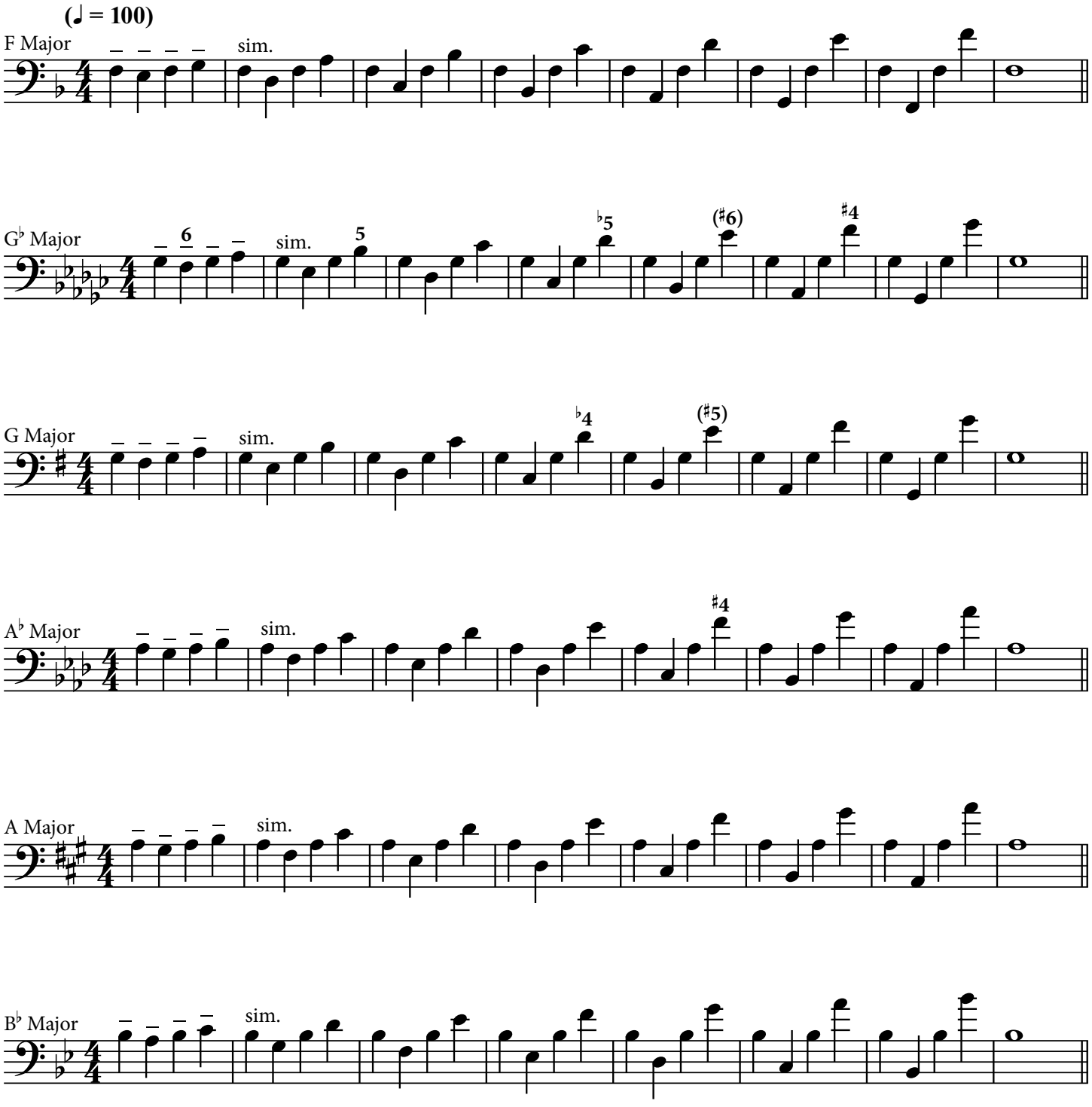


Major Scales Expanding: Contrary Motion by Half-Step

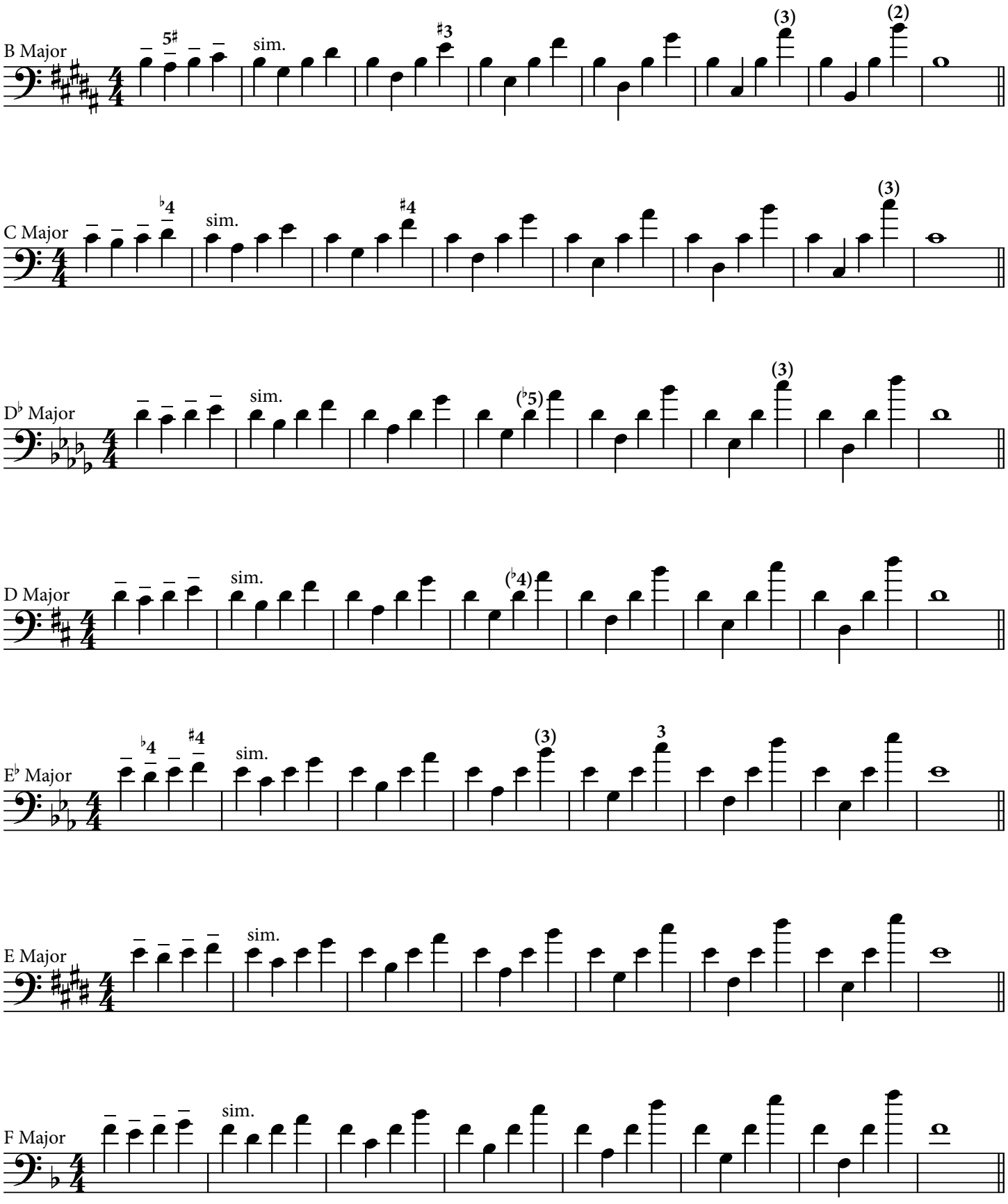


Expanding Scales

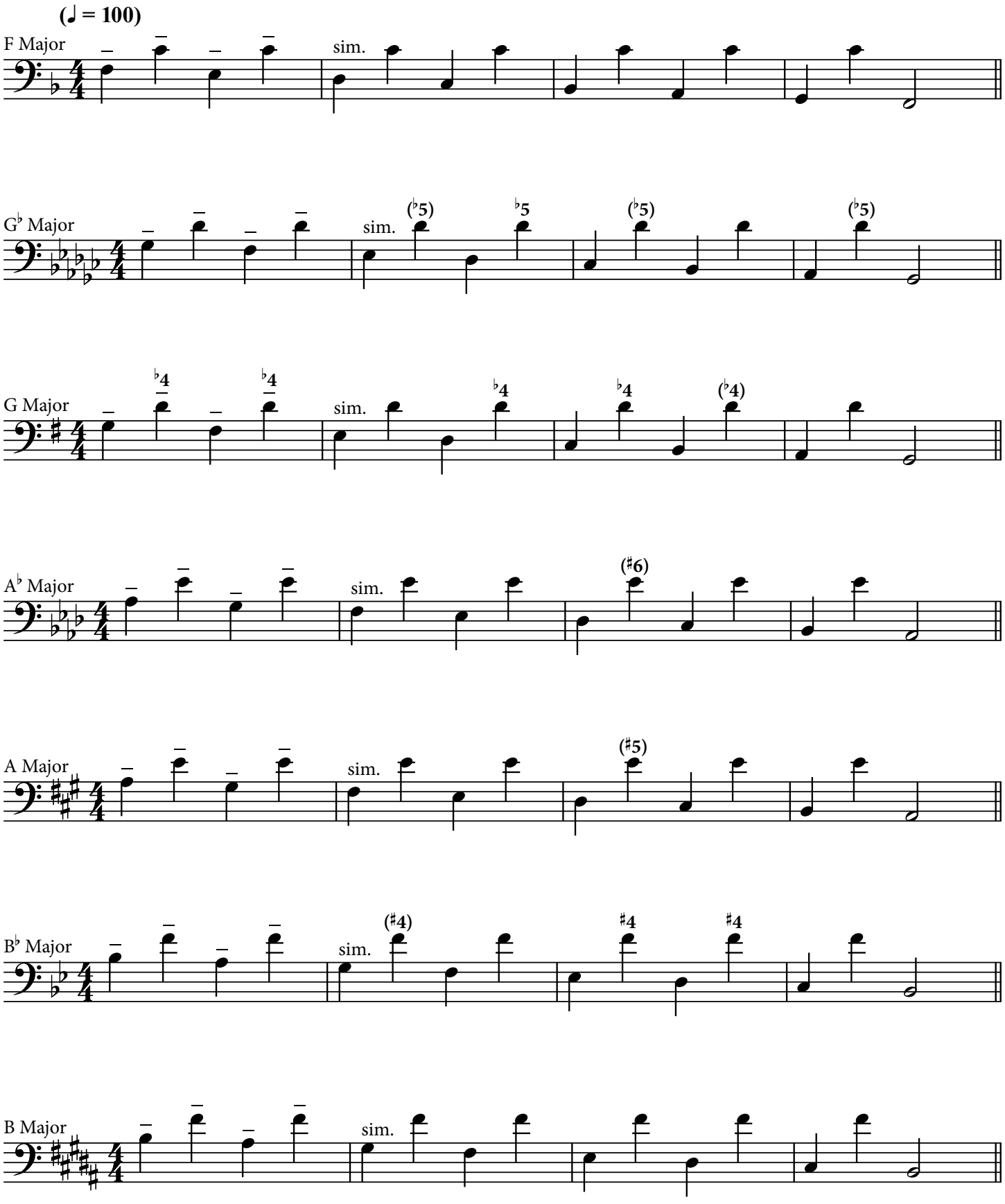
- Even air flow
- Soft “Du” tongue
- No space between notes
- Breathe before first note of measure if needed
- Goal is to keep embouchure the same for larger intervals as it was for smaller intervals
- Play no louder than ***mf***



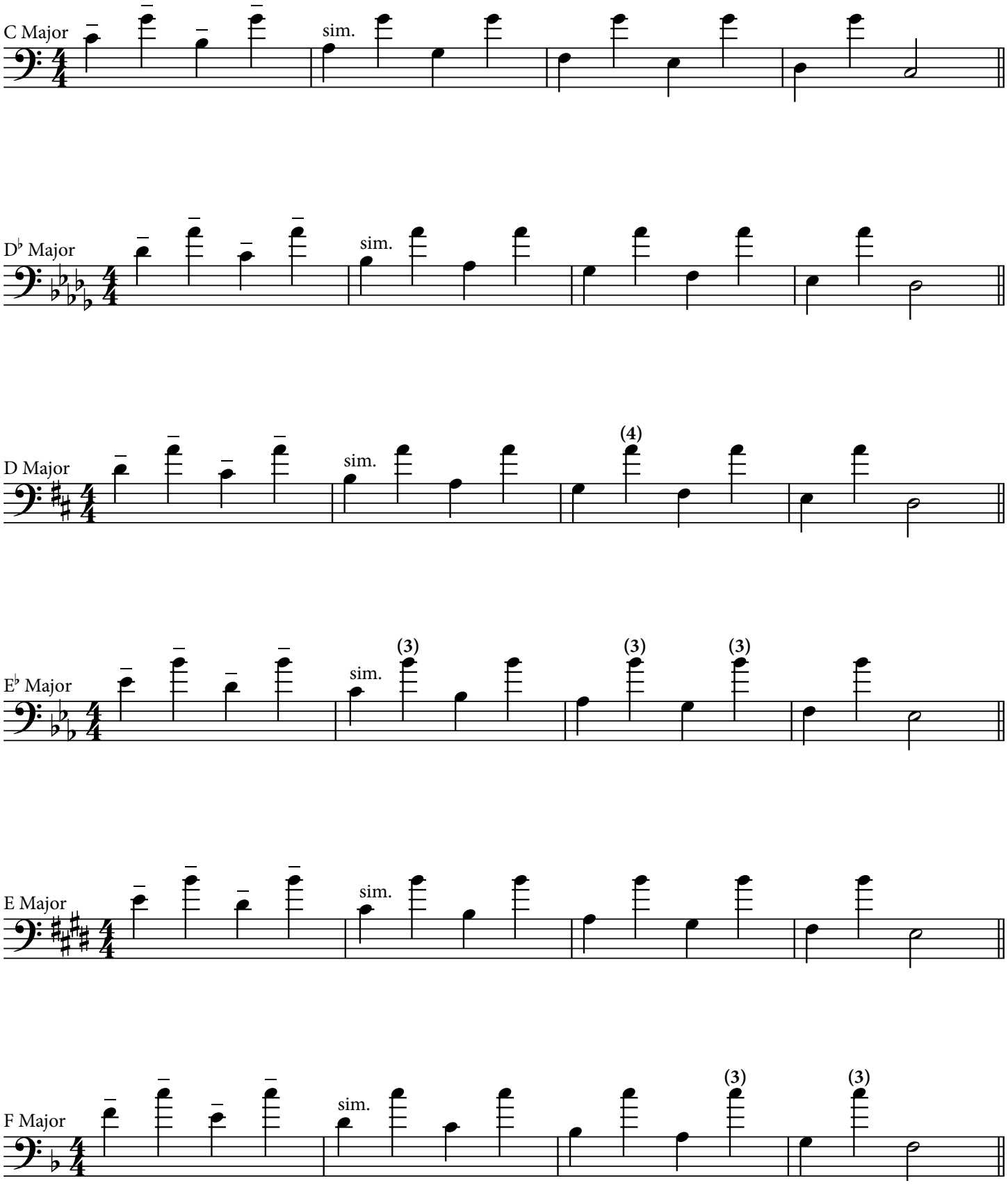
Expanding Scales (cont.)



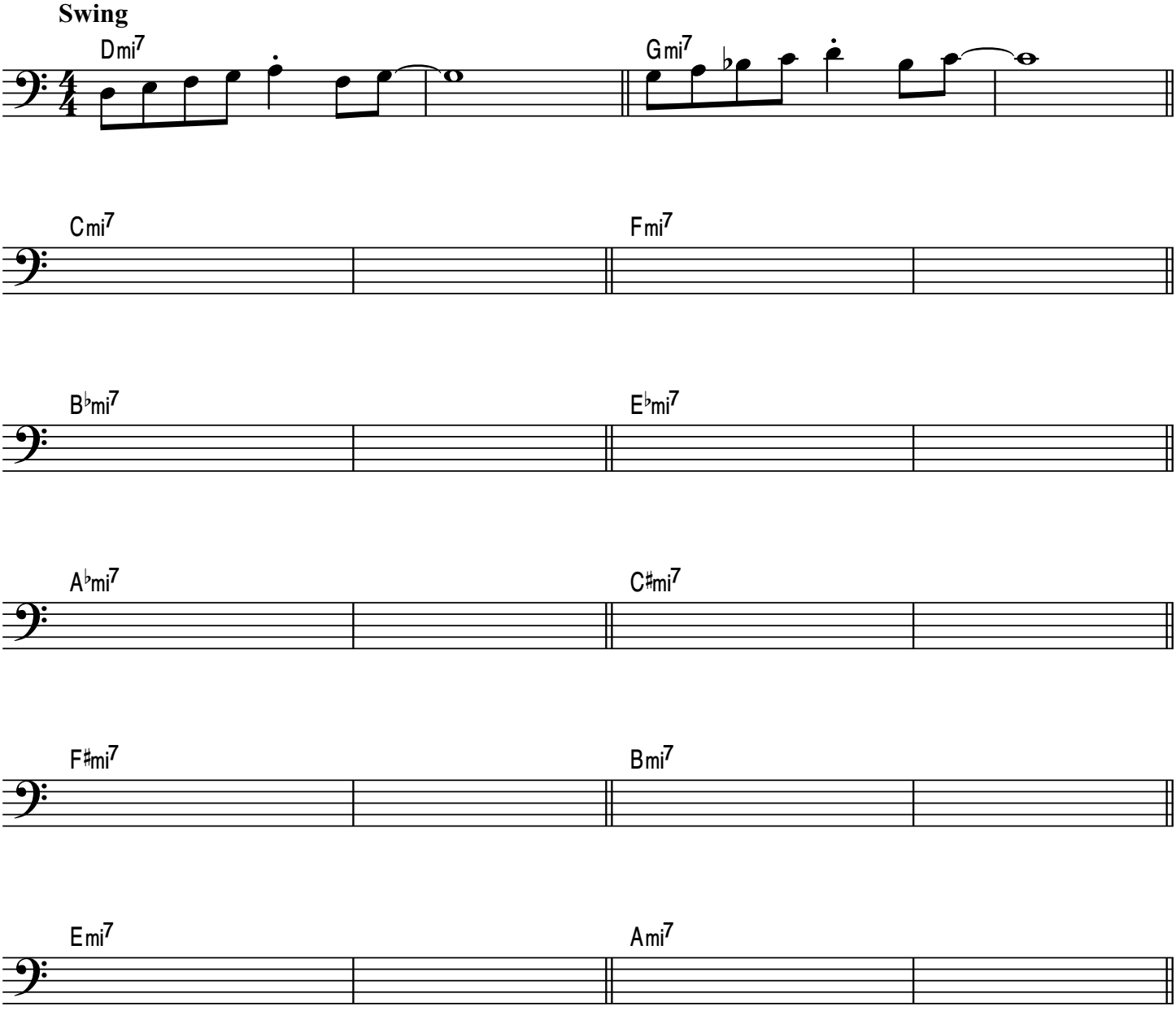
Scales with Constant 5th



Scales with Constant 5th (cont.)



Finish the Sequence Through Cycle!

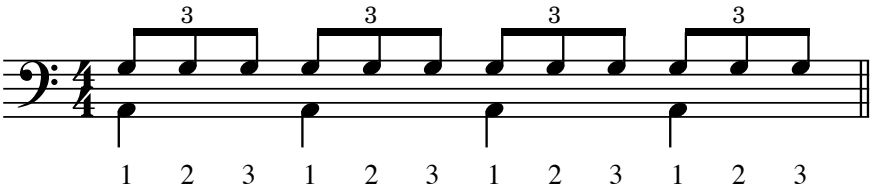


Swing Feel

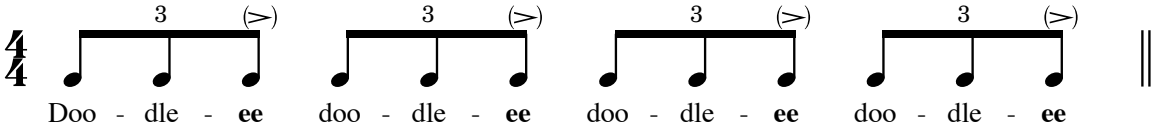
The rhythmic concept of "swing" is elusive and mysterious – as it should be. It should be like something you don't understand but simply know. It's deep and mysterious like the bottom of the ocean. You know it's there, but you never really see it.

There are different ways to swing, and different players have different magic between the placements of their eighth notes. Both Paul Desmond and Dexter Gordon swing wonderfully, but in completely different ways. The only proper way to learn to swing is by listening, singing along with, and playing along with players that you like. If you can play along with Basie, Bird etc, you can probably swing pretty well.

One sort of jazz educatory way of teaching folks to swing is by dividing the quarter note pulse into triplets, like this:



One would not properly say "1, 2, 3, 1, 2, 3" because it does not offer the right inflection, or phrasing. If we use the syllables "doo-dle-ee doo-dl-ee" we'll have better luck approximation a good swing feel - particularly if we emphasize the last "ee" syllable.



In any event, the best and most fun ("funnest") way to achieve a good swing feel is by **LISTENING** and **SINGING** along with great musicians who swing hard.

Check out this very cursory and non-hierarchal list of artists for examples of great swing – trombonists are bolded. Charlie Parker, Louis Armstrong, Count Basie Orchestra, Dexter Gordon, Paul Desmond, Dizzy Gillespie, **Frank Rosolino**, Freddie Hubbard, **J.J. Johnson**, Miles Davis, **Bob Brookmeyer**, Thad Jones/Mel Lewes Big Band, Pepper Adams, Stan Getz, **Carl Fontana**, John Coltrane, McCoy Tyner, **Curtis Fuller**, Woody Herman Orchestra, Lee Morgan, **Jack Teagarden**, Al Cohn, **Jimmy Knepper**, Zoot Sims, **Bill Harris**, etc., etc.

LISTEN!!

Doodle Tonguing

Doodle tonguing can be a valuable tool for smooth and swinging execution of jazz phrasing on the trombone. It is not necessary to doodle tongue in order to play jazz, as many jazz trombonists (J.J. Johnson, Frank Rosolino, Jimmy Knepper, Al Grey, Curtis Fuller, et al.) have clearly demonstrated. It does allow for fluid and facile execution, though, as many other great trombonists (Carl Fontana, Conrad Herwig, Jimmy Cleveland, Bruce Fowler, et al.) have shown.

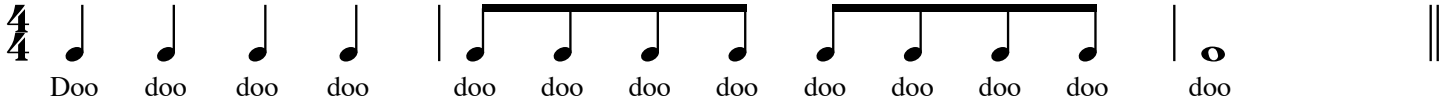
If one chooses to learn to doodle tongue, one should adhere to the following concepts:

- Stay relaxed, always.
- There is never a break in the air stream–the air flow is always constant.

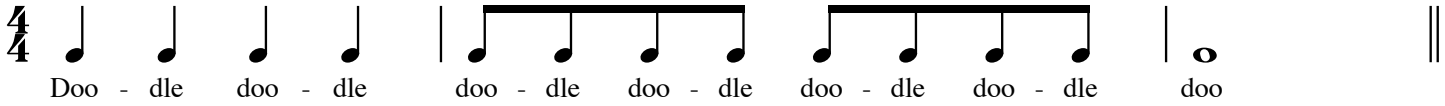
The observant player will note that these concepts apply to single tonguing as well.

When single tonguing, the air is interrupted by the tip of the tongue striking near where the teeth and the gum line meet (on the inside of your mouth). The syllables "tu" or "du" (or similar variations thereof) are used for this interruption of the airflow. Doodle tonguing simply interrupts the air stream with a double stroke, "doo" followed by a "dle" dound.

Single tongue:



Doodle tongue:

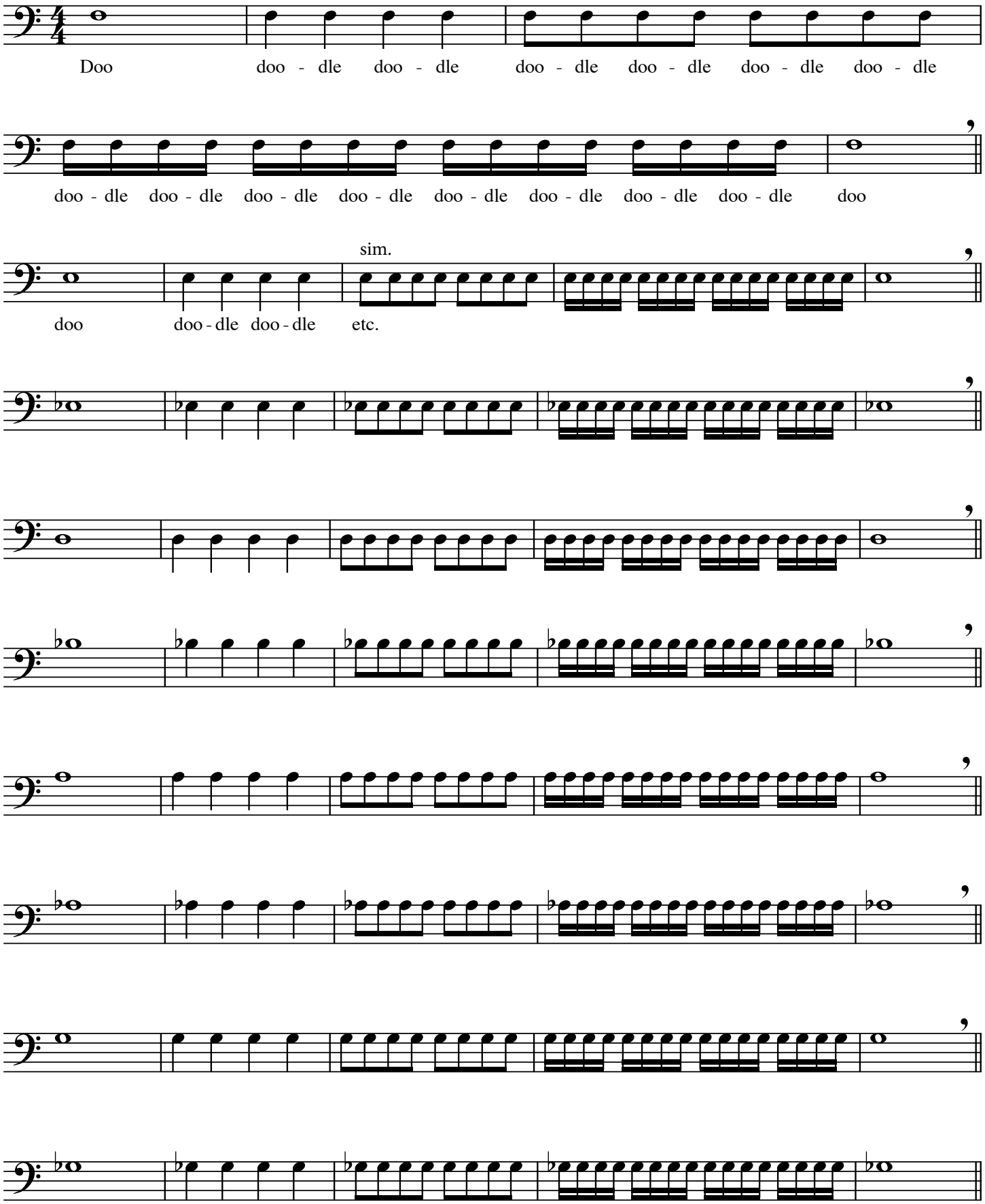


Play exercise #1. Don't fret if your doodle tonguing doesn't sound perfectly clear immediately. Like many skills that are valuable, this too takes time, patience, and practice.

Remember: The air flow is constant and never breaks.

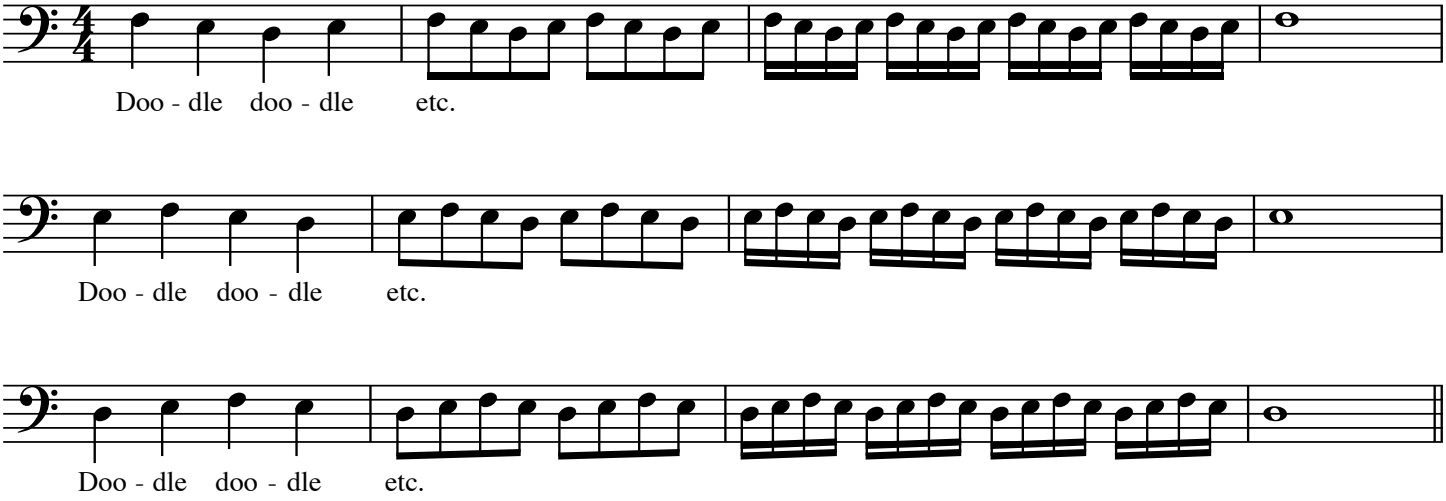
Exercise #1

(♩ = 100)

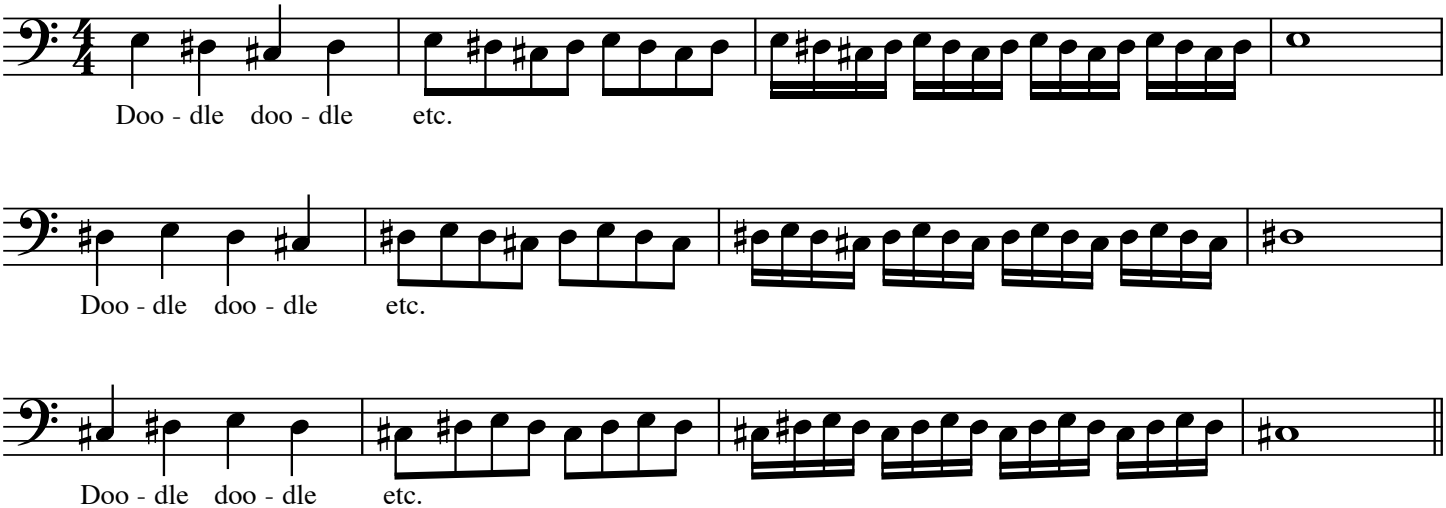


Exercise #2 permits one to doodle tongue between different pitches. Move the slide with your wrist, keeping your arm relatively motionless. Remember to stay relaxed.

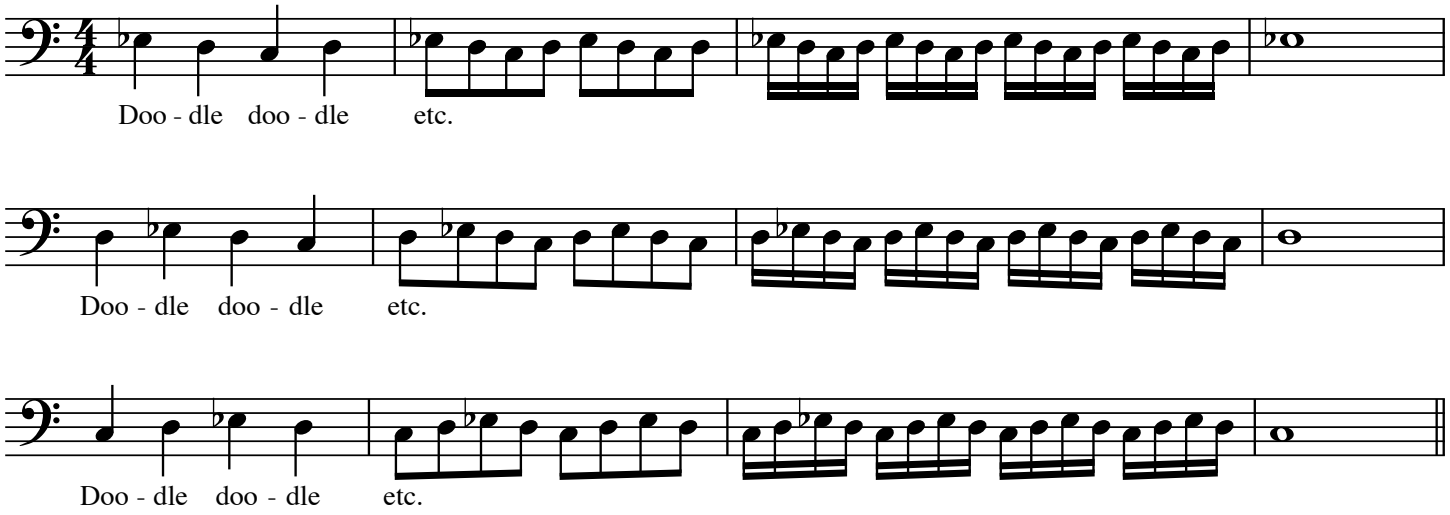
Exercise #2



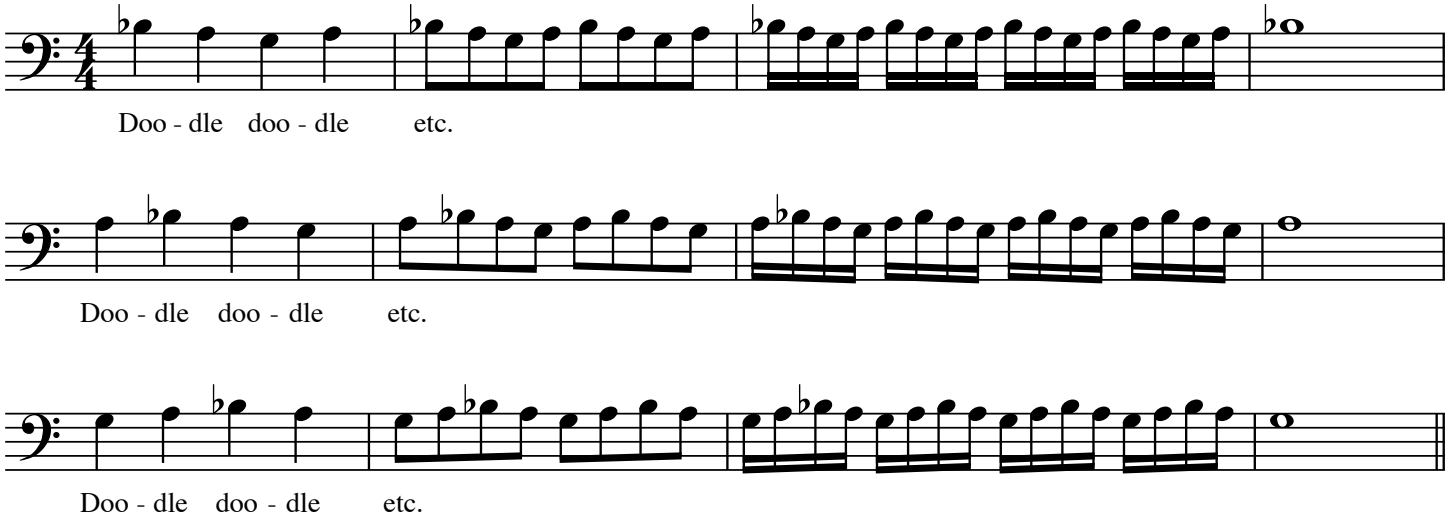
Exercise #2A



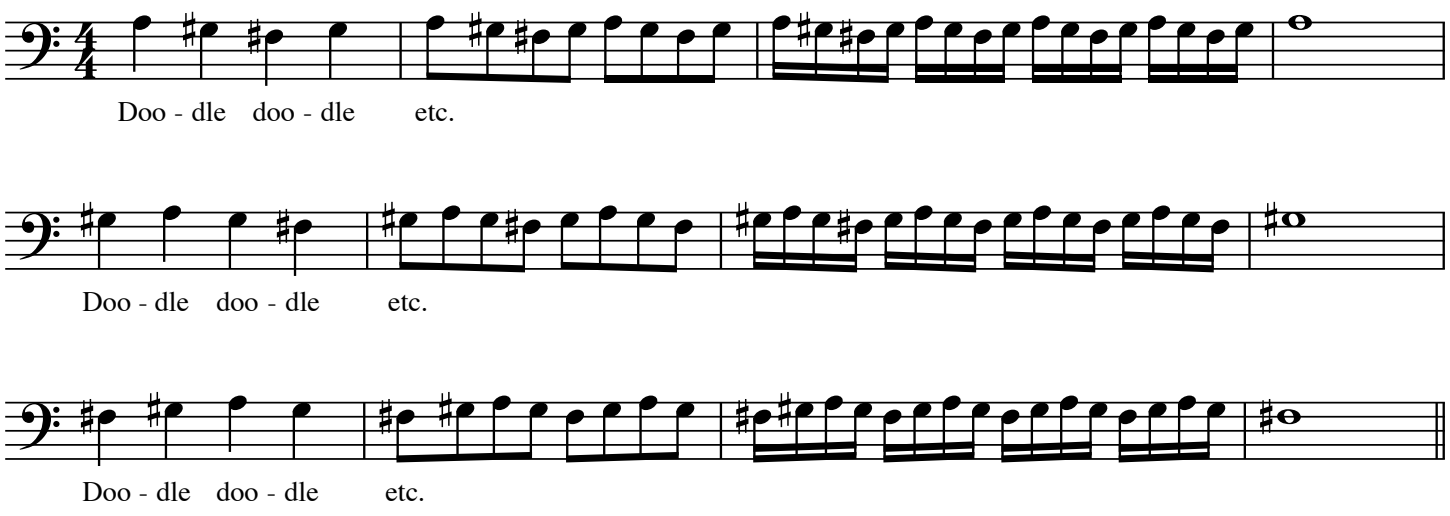
Exercise #2B



Exercise #2C



Exercise #2D

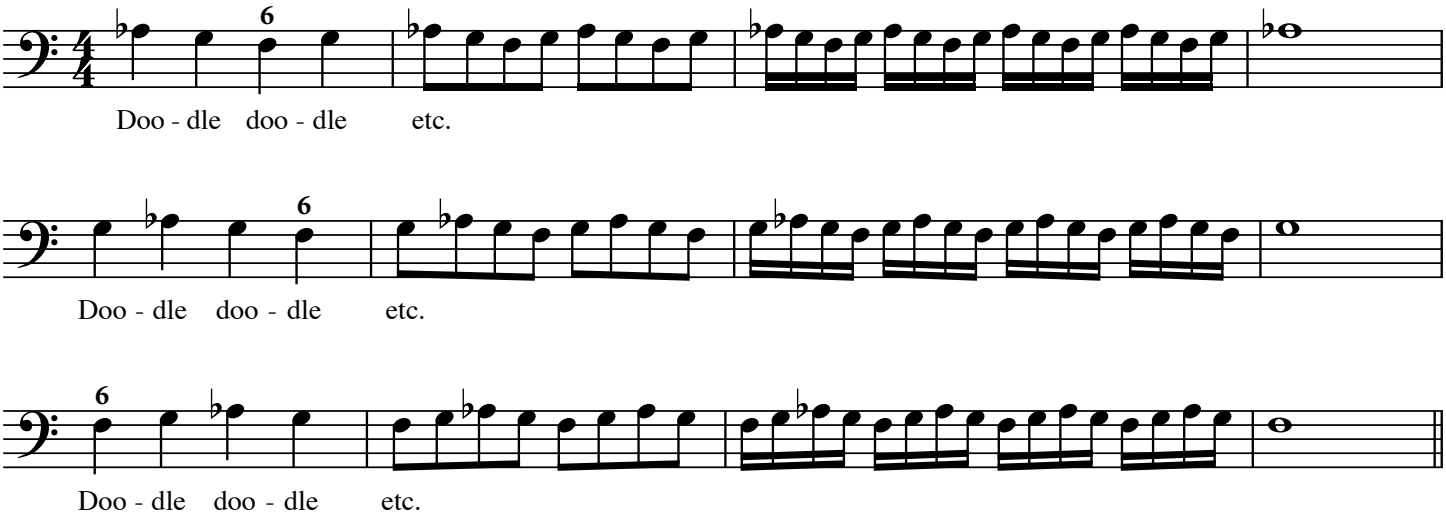


Note that in Exercise #2E, the "F" is played in 6th position. Alternate positions are used frequently in jazz to facilitate playing rapidly and/or fluidly. If an alternate position does not make things any easier, don't use it. The determining factors of alternate position use are:

- Creating the least possible slide movement between pitches.
- Creating a natural slur between pitches to eliminate tonguing concerns.
- Allowing ease when sequencing patterns.
- Creating unidirectional movement of the slide.
- To facilitate approach to a tone.

The use of alternate positions should be employed only to make lines "easier" to execute.

Exercise #2E



Reminder:

A "♯" or "♭" *prior* to position means pretty big intonation adjustment.

A "♯" *prior* to the position indicatied (i.e. "♯4") means the slide should be brought in approximately one-fifth inch.
A "♭" *prior* to the position indicated (i.e. "♭4") means the slide should be let out approximately one-fifth inch.

A "♯" or "♭" *after* position means less adjustment needed.

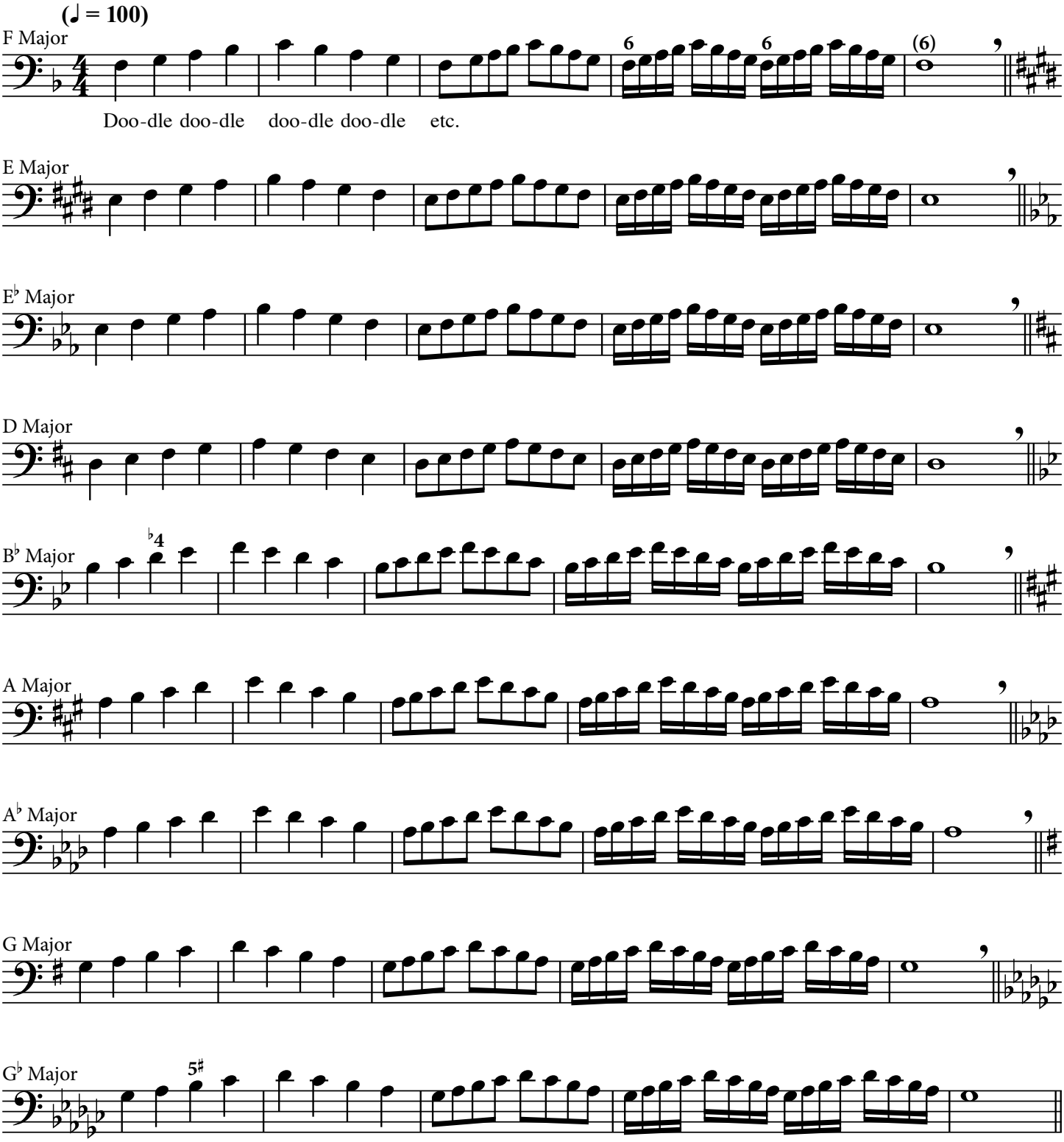
Let your ear guide you.

See Position/Partial Chart on page 6 if needed.

If position number is in parenthesis, e.g., (3) or (♭5), then it is optional.
If it is not in parenthesis, it is highly recommended.

Exercise #3 incorporates doodle tonguing using a simple five-note scale pattern.

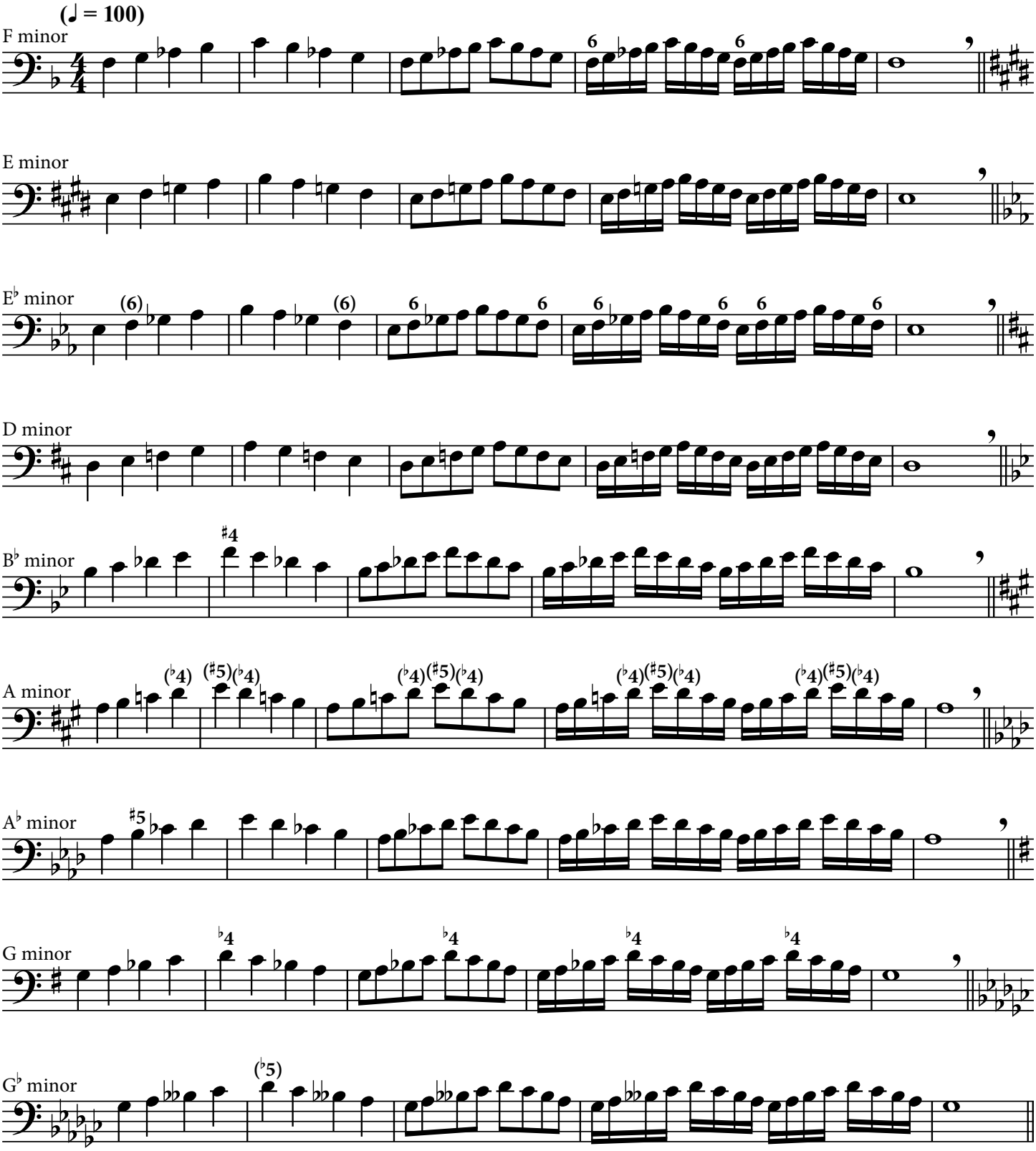
Exercise #3



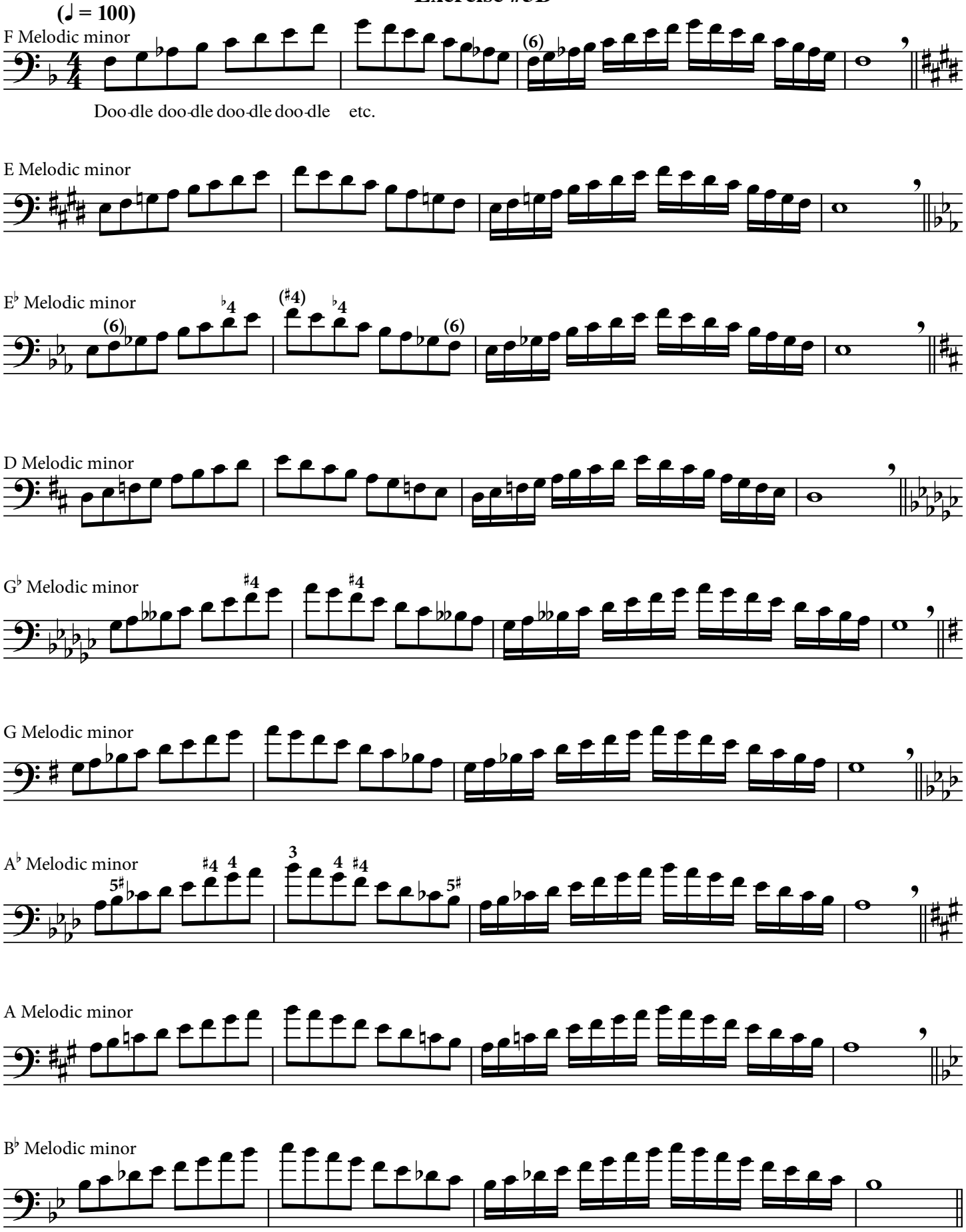
Why in the key of F Major in Exercise #3 does one use 6th position “F” for the sixteenth notes?

Exercise #3A and #3B use the notes of the ascending melodic minor scale.

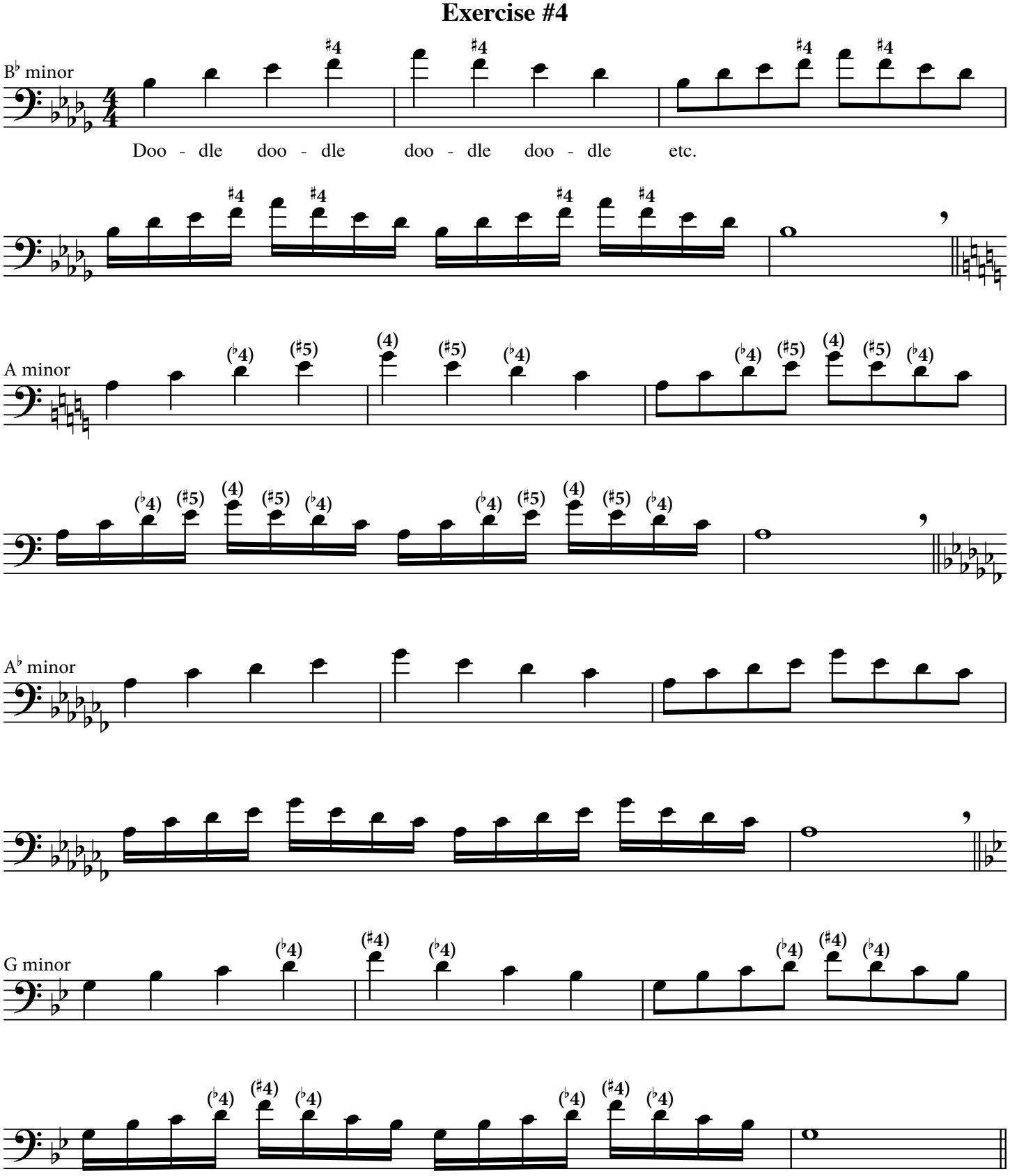
Exercise #3A



Exercise #3B

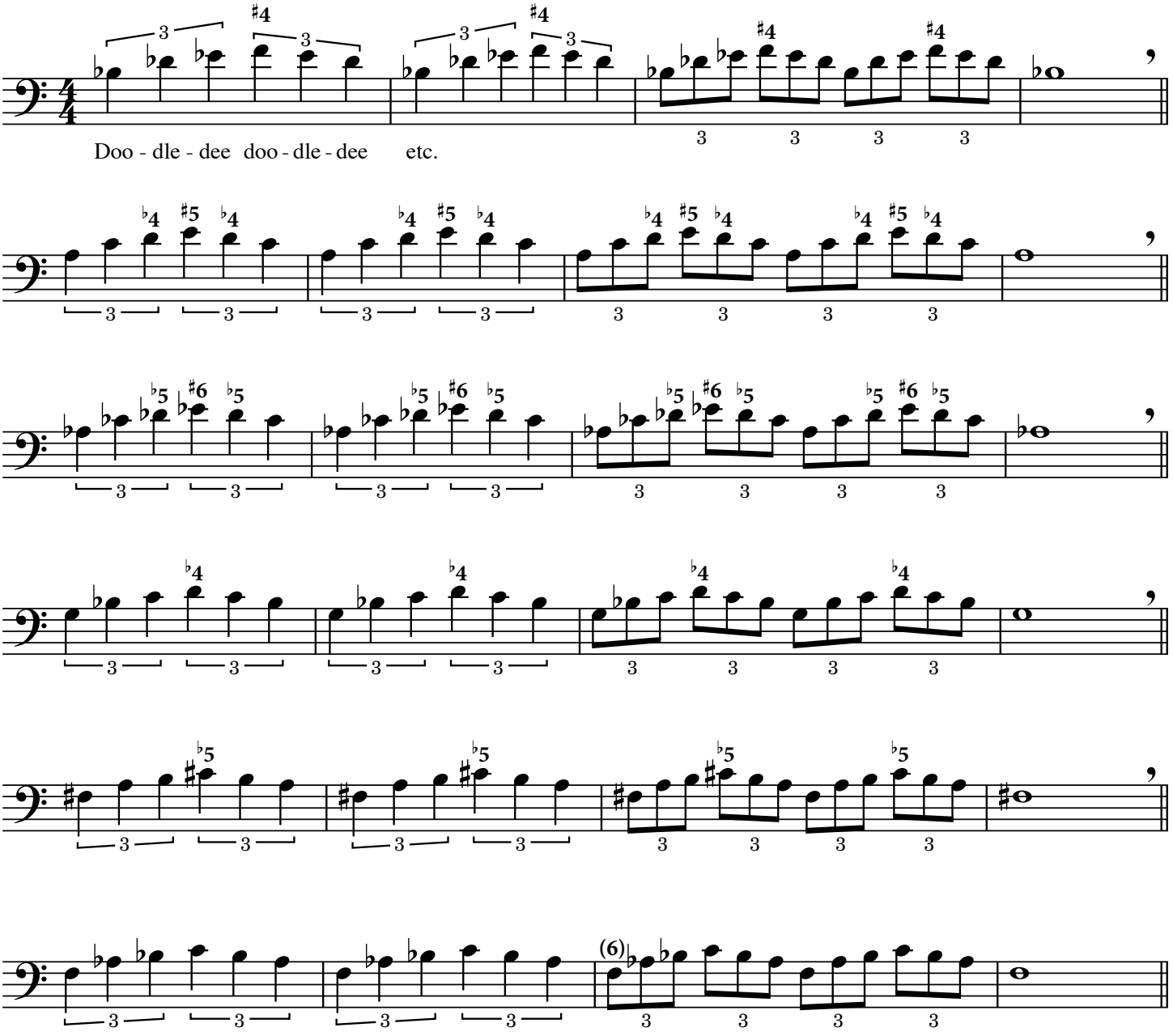

(♩ = 100)
F Melodic minor
Doo-dle doo-dle doo-dle doo-dle etc.
E Melodic minor
E♭ Melodic minor
D Melodic minor
G♭ Melodic minor
G Melodic minor
A♭ Melodic minor
A Melodic minor
B♭ Melodic minor

Exercise #4 uses a common pentatonic “bluesy” pattern.



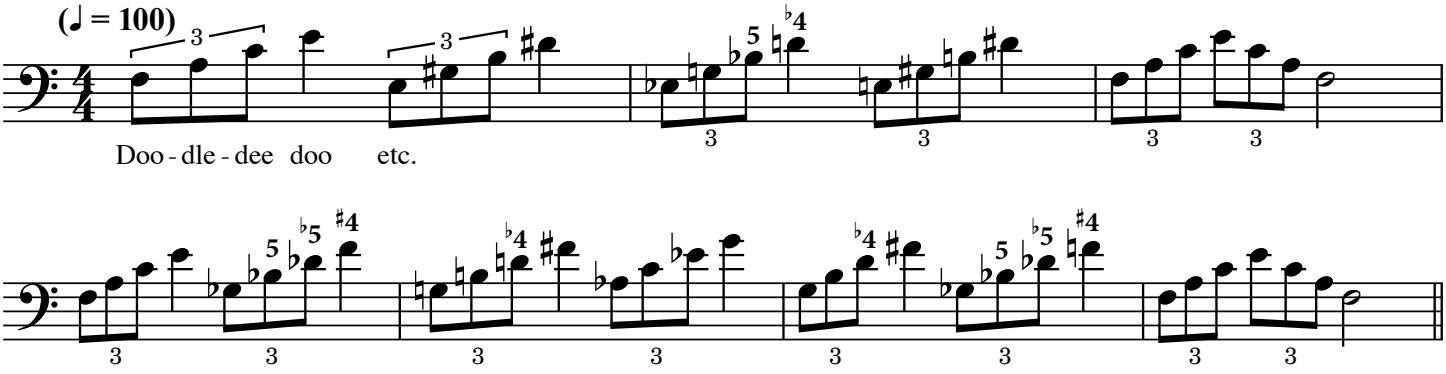
When doodle tonguing on notes in groups of three, one can alter the doodle syllables to add clarity to the strong beats:

Exercise #5

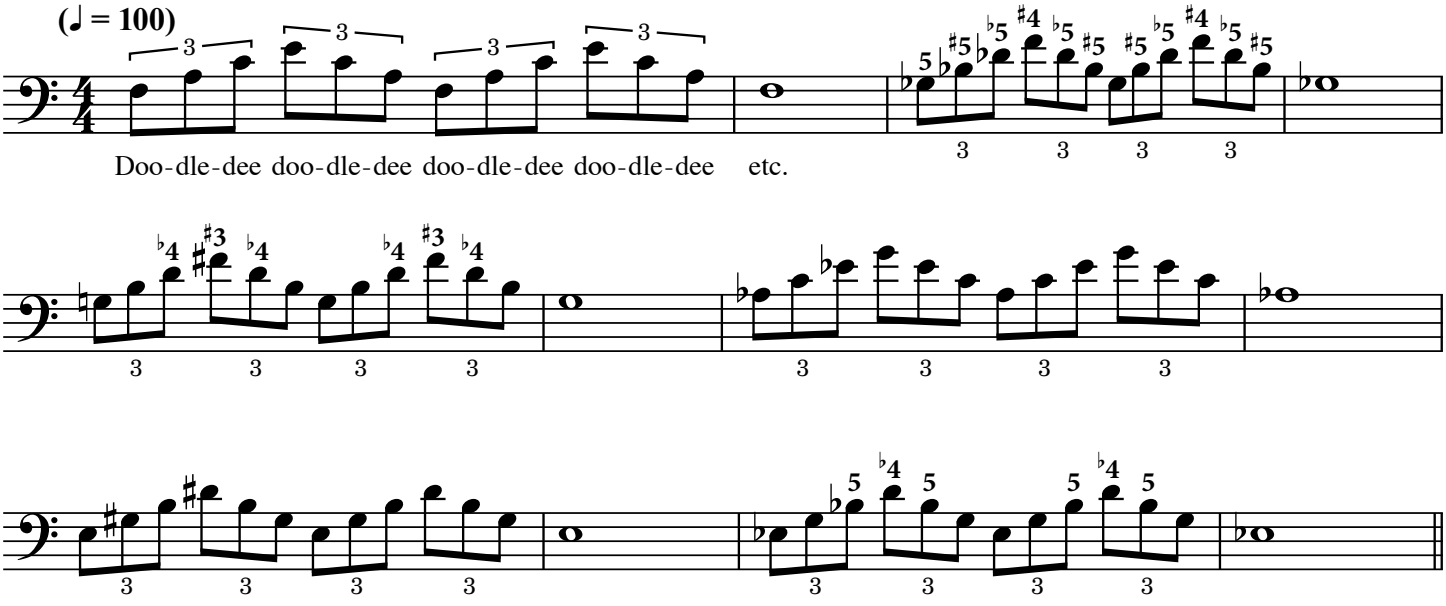


Exercise #5A and #5B use a simple major 7th arpeggio.

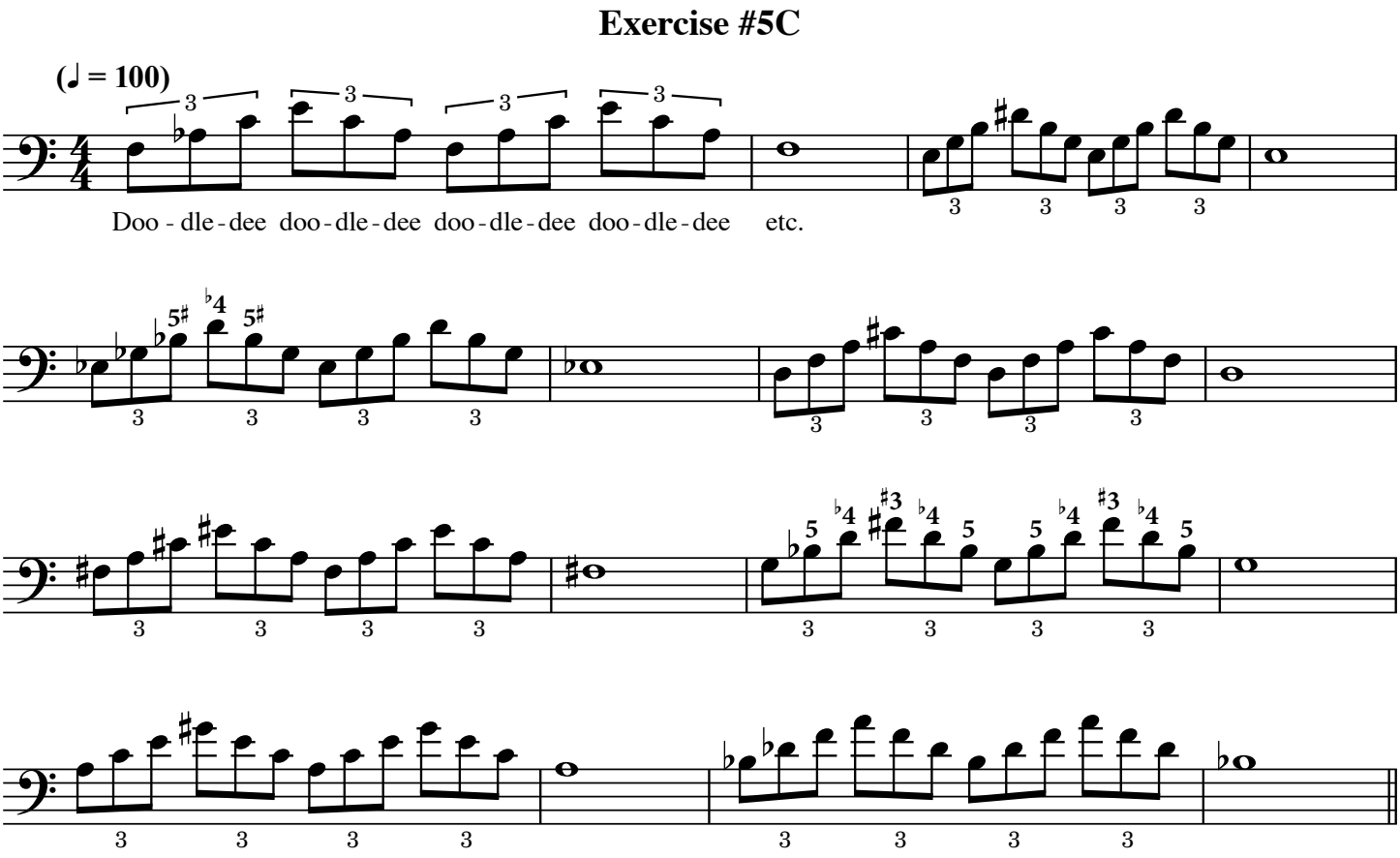
Exercise #5A



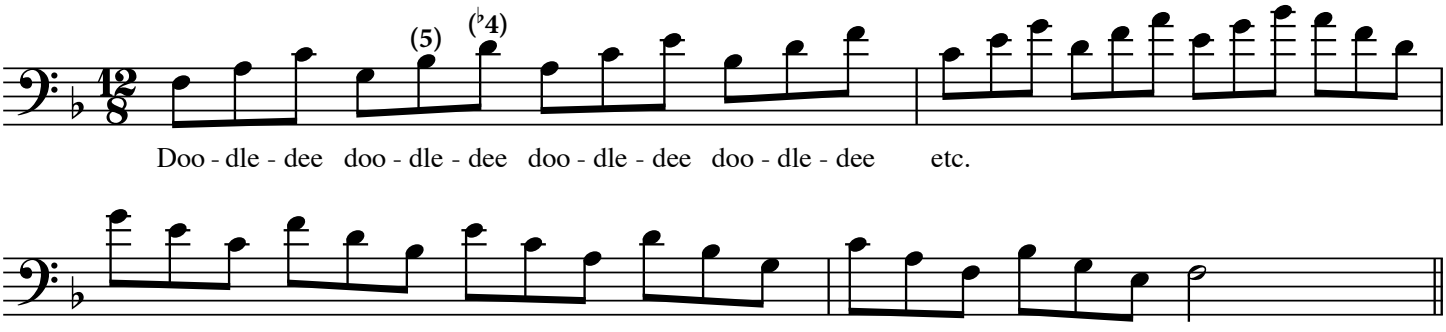
Exercise #5B



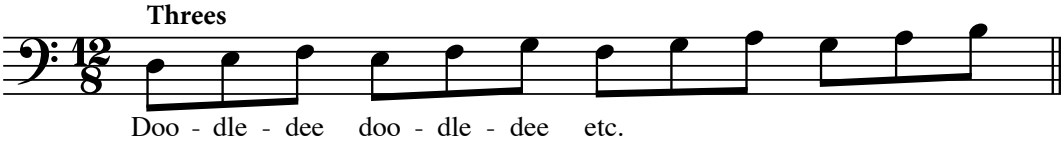
Exercise #5C uses groupings of three with the melodic minor arpeggio.

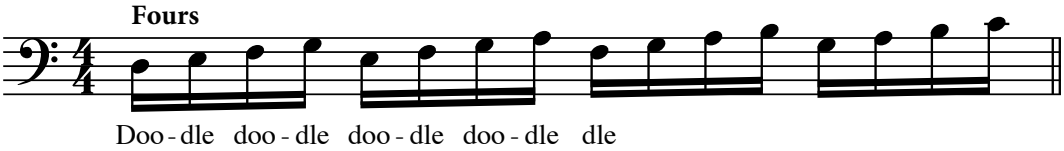


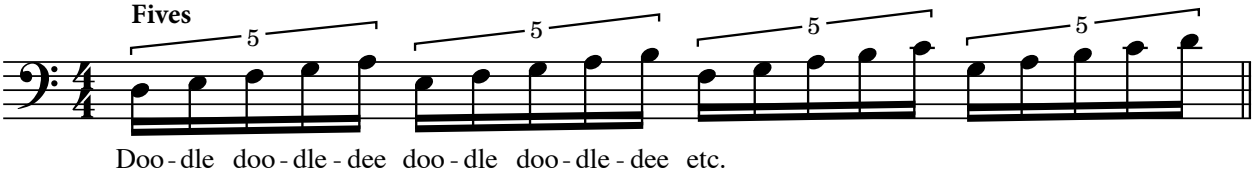
Make up your own patterns using groupings of twos or threes. Use different modes and scales. Practice in triads.



Practice in scaler groupings of various lengths:

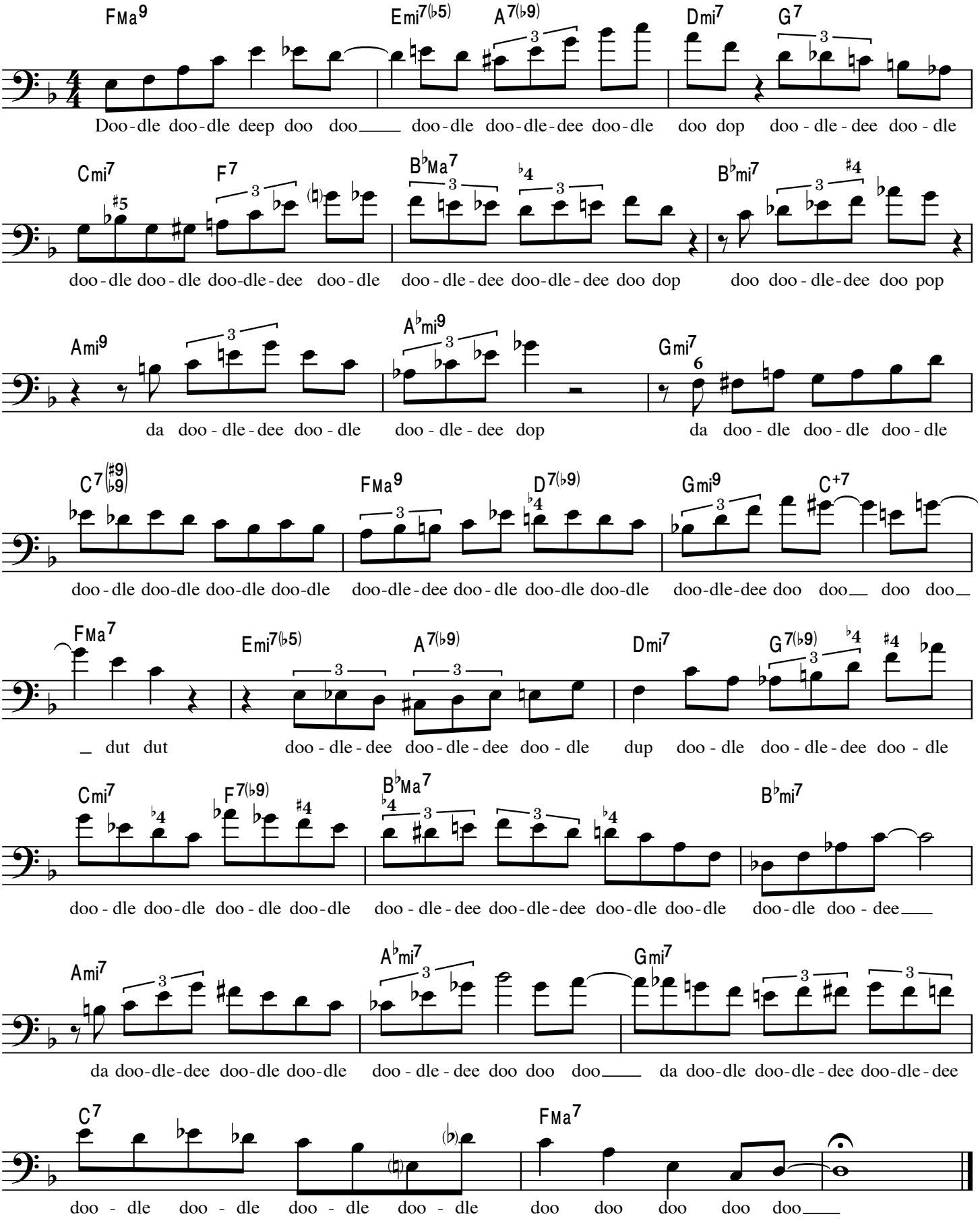






The following doodle tonguing etude has the suggested doodle articulations indicated. Keep in mind that each player should strive to sound as an individual. If you find syllables that work better for you, then use those syllables. If one is playing with good time and swinging, all else will follow.

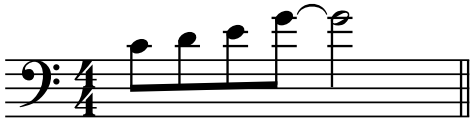
Doodle Etude



Patterns

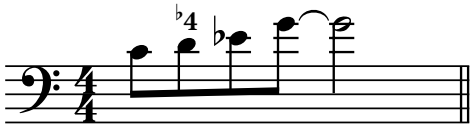
Patterns create melodic and rhythmic shapes. An effective way for students to develop a stronger sense of melodic structure is to "sequence" patterns. That is, to transfer patterns from one "key of the moment" to another. Put simply, it is playing patterns over chord changes.

A 1,2,3,5 pattern then, indicates that the 1st, 2nd, 3rd, and 5th scale degree of the "key of the moment" will be played over the chord. If the chord were C Major, then the pitches would be C, D, E, and G. If the chord were E♭, the tones would be E♭, F, G, and B♭. Arbitrarily choosing eighth-notes as our rhythm, our 1,2,3,5 pattern with a C Major chord would look like this:



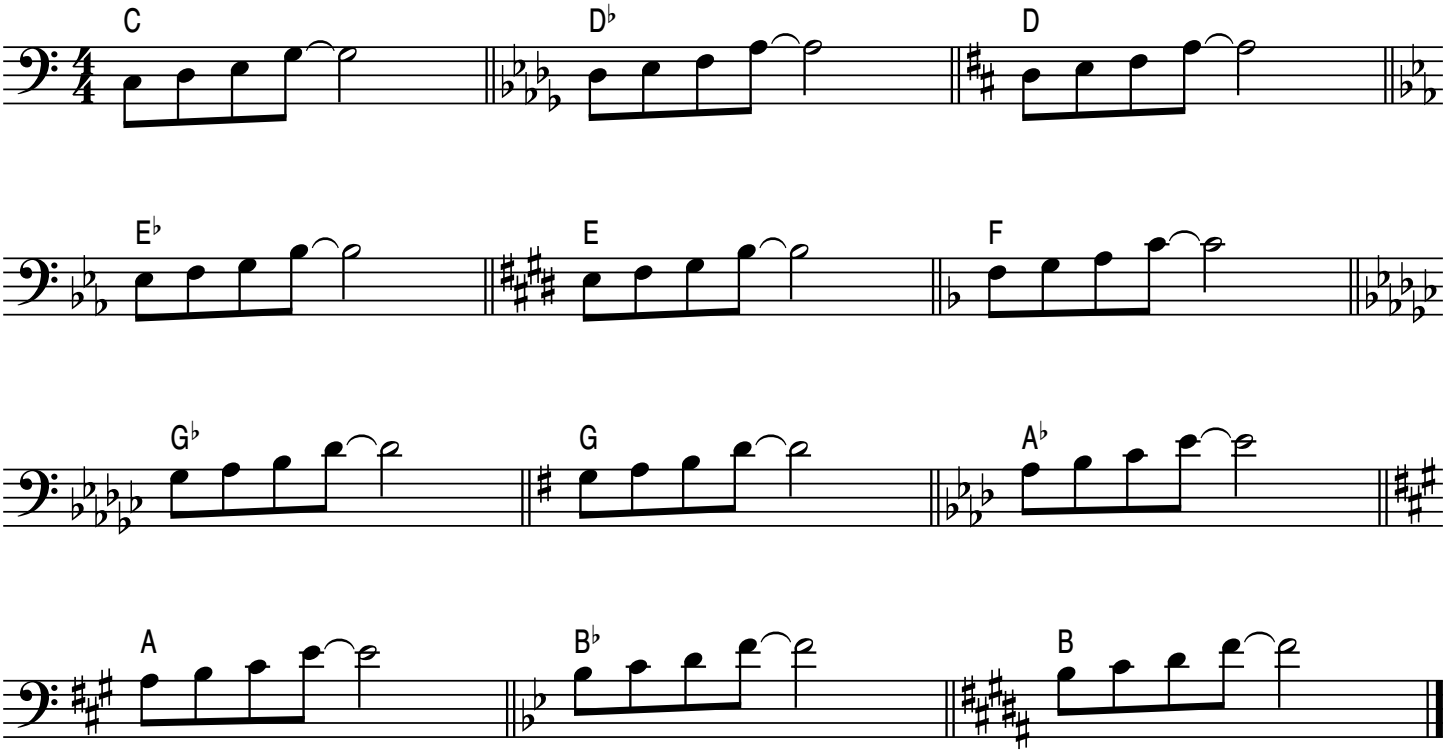
If the chord is C7, we play the same pattern because the 7th is not involved and therefore the pattern is not changed.

If the chord were C minor, the pitch *is* changed because the 3rd is lowered.

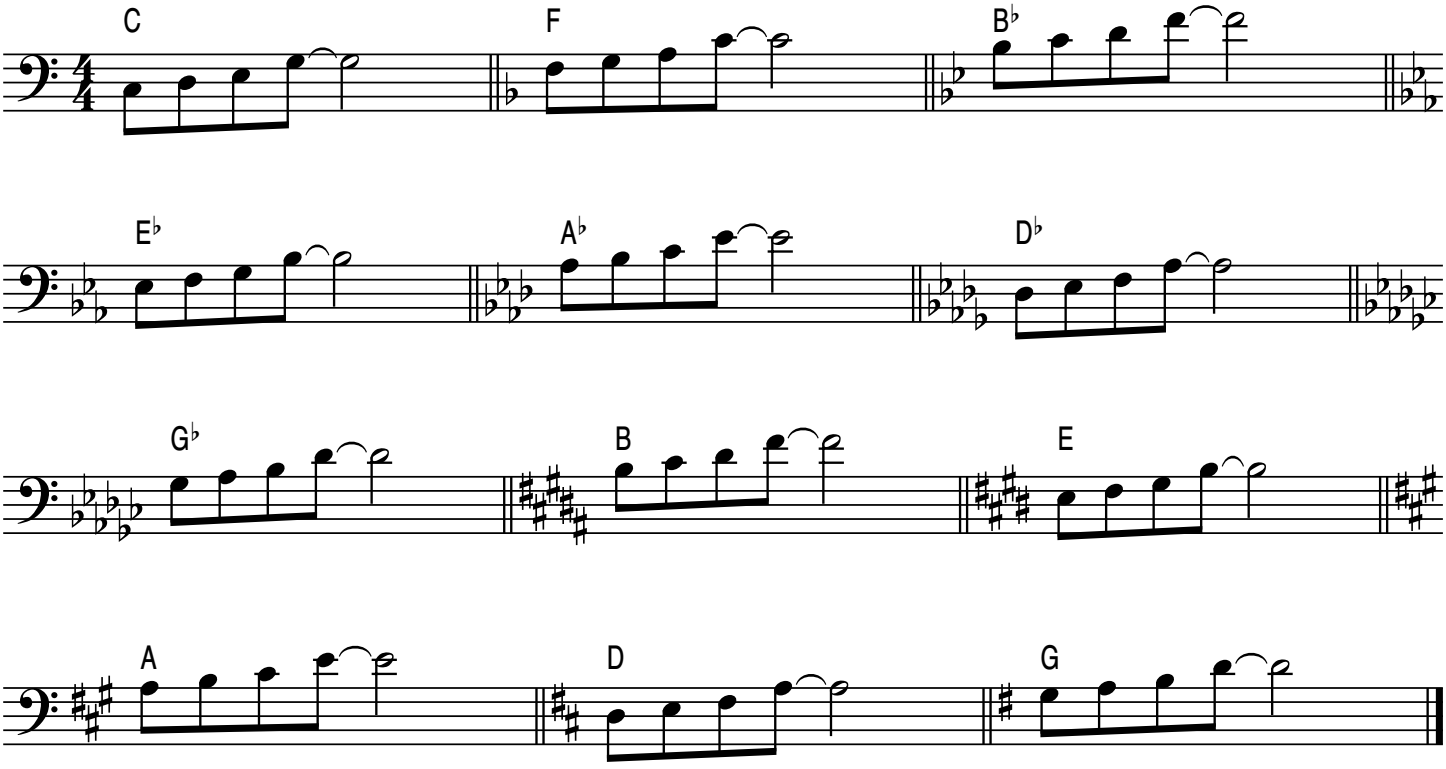


Of course, Cmi7 or Cmi9 is the same pattern because neither the 7th nor 9th is affected in those chords in relationship to our pattern.

There are infinite ways to practice any pattern. Using our 1,2,3,5 pattern, we could practice it up chromatically:

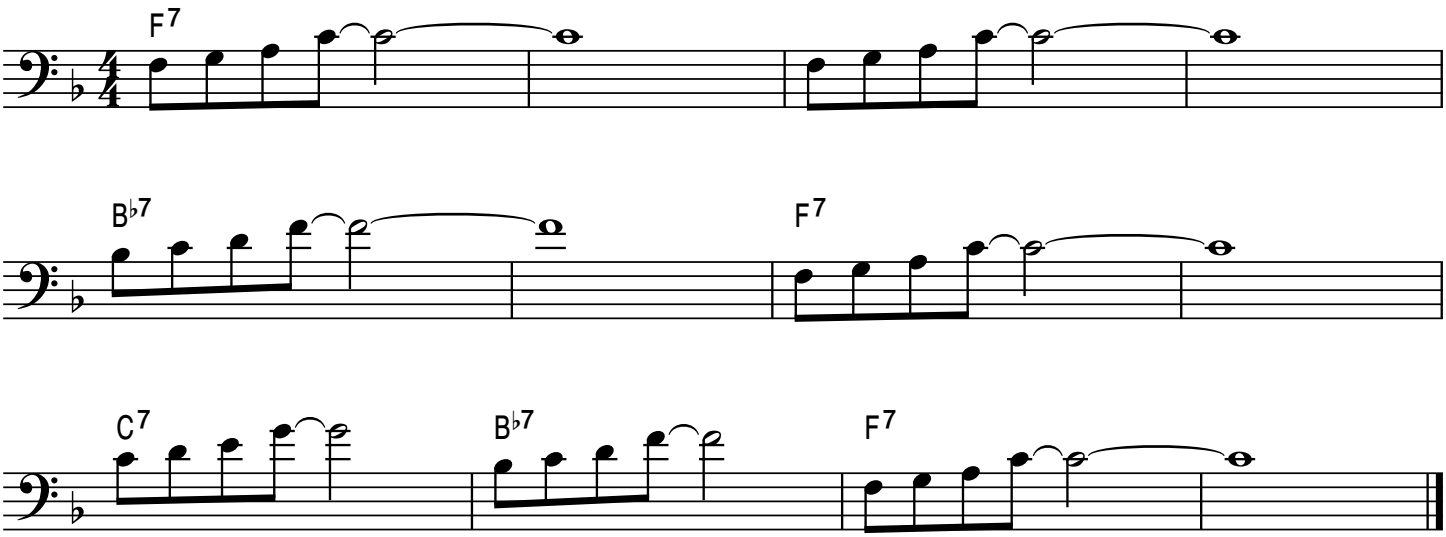


or, in the circle of fifths:

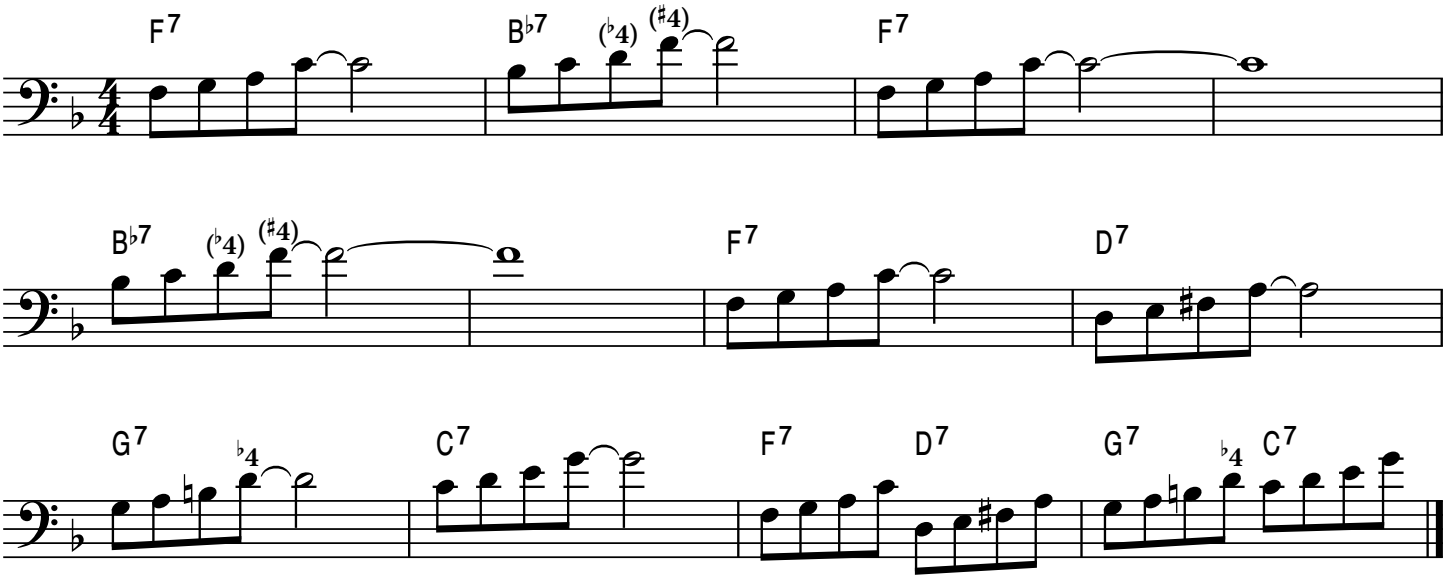


Again, these are just two ways, of an infinite number of ways, to practice just one pattern (1,2,3,5).

One of the most effective ways for students to hear sequences of patterns is in a musical situation. Here we use our 1,2,3,5 pattern over a very simple blues chord progression.

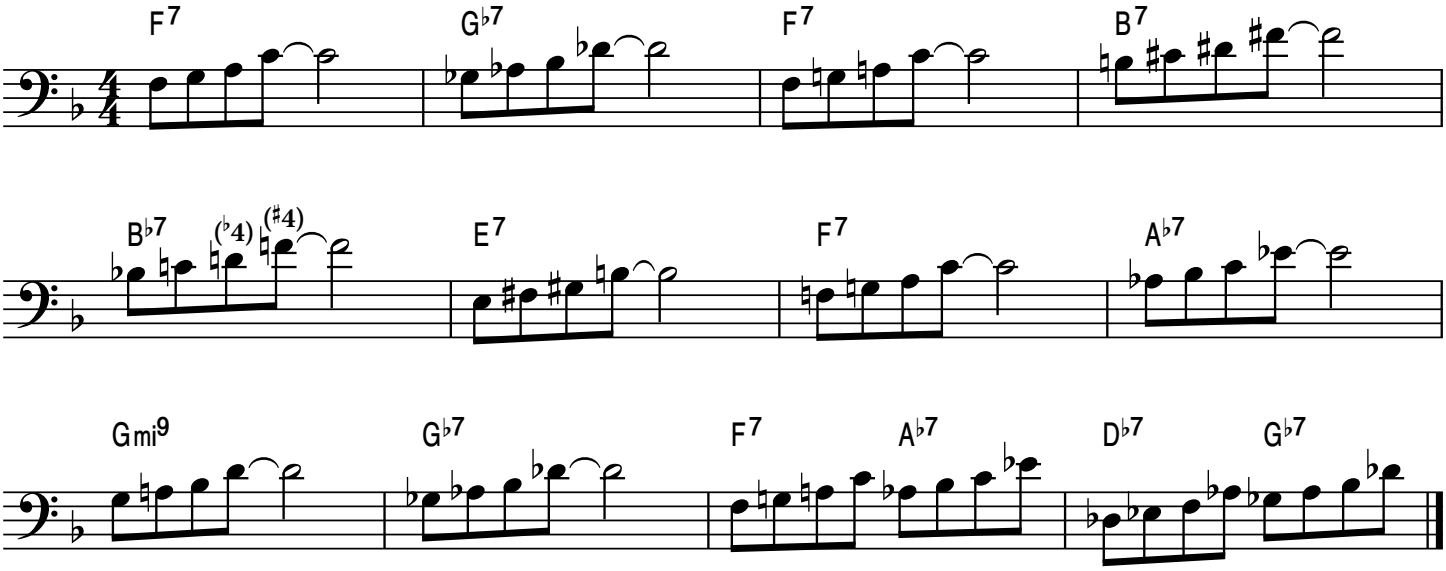


We achieve even more definition if we use blues changes with more movement.



Even a pattern as simple as 1,2,3,5 sounds pretty interesting on these blues changes when basic tri-tone substitute chord changes (commonly known as "*tri-tone subs") are added. Also used are "side-stepping" chords.

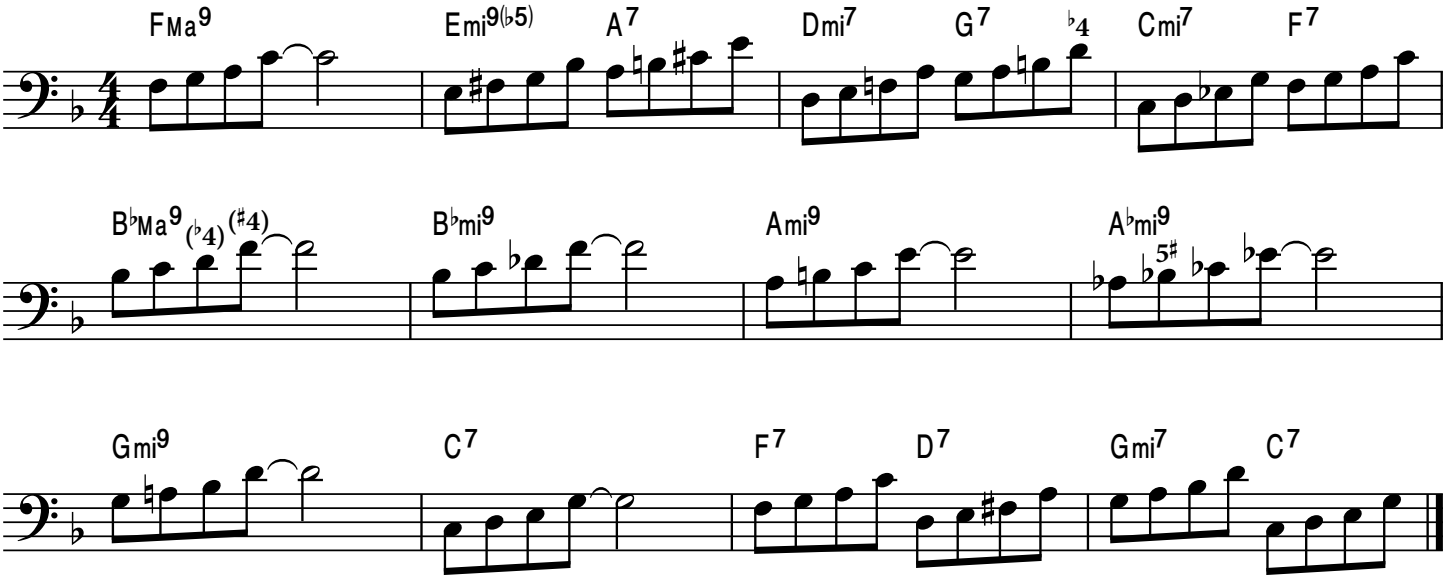
Tri-tone Subs and Side-Stepping



*A tri-tone is an interval of an Augmented 4th or a diminished 5th (these intervals are the same, or equidistant). For example, C to Gb is the interval of a tri-tone, as is G to Db. "Tri-tone subs" refer to chords (almost always a dominant 7th (or V7) chord) whose root movement is the interval of a tri-tone. For example, if the chord progression were the standard V7 to I in the key of C Major, it would be G7 (V7) to C (I). Using a tri-tone sub for the dominant 7th chord (in this case G7), we would have Db7 (tri-tone sub of G7) to C.

And again, our 1,2,3,5 pattern over more "be-boppish" blues changes:

"Be-Bop" Blues Changes

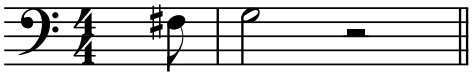


This is only *one* pattern, using *one* rhythm, over a set of blues changes. The possibilities are infinite. Remember, patterns are a way to develop melodic material. They are not an end unto themselves. **Warning: patterns are inherently academic and "anti-emotional" when played over each change as in these examples.** These are merely exercises, calisthenics if you will, that help one acquire technical facility and a certain degree of mental acumen when dealing with "changes." They deal very little, if at all, with the emotional aspect of music. These patterns are not substitutes for *listening* to what you and others play.

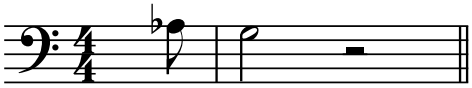
Approach Tones

Approach tones give shape and fluidity to jazz phrasing. When first using them, they should approach either destination or chord tones. The following are various approach tones to the pitch of G.

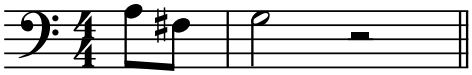
1. From 1/2 step below:



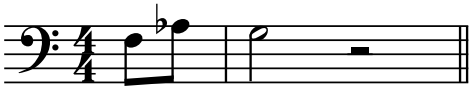
2. From 1/2 step above:



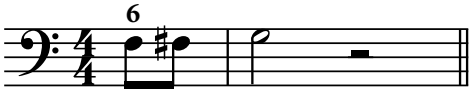
3. From 1 step above to 1/2 step below:



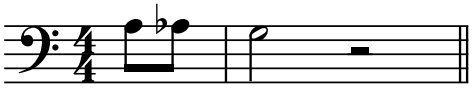
4. From 1 step below to 1/2 step above:



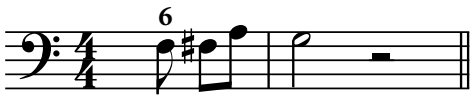
5. From two 1/2 steps below (Double chromatic below):



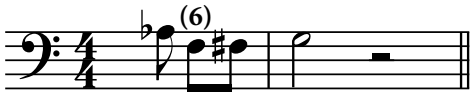
6. From two 1/2 steps above (Double chromatic above):



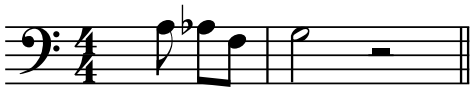
7. From two 1/2 steps below and 1 step above
(Double chromatic below and 1 step above):



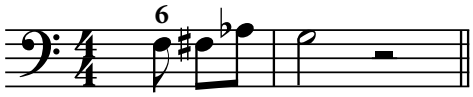
8. From 1/2 step above and two 1/2 steps below
(1/2 step above and double chromatic below):



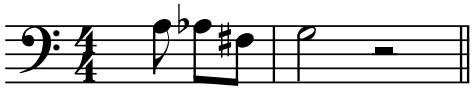
9. From two 1/2 steps above and 1 step below
(Double chromatic above and 1 step below):



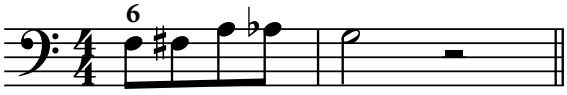
10: From two 1/2 steps below and 1/2 step above
(Double chromatic below and 1/2 step above):



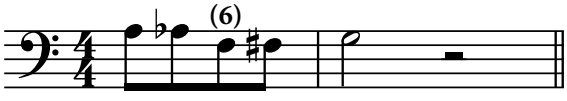
11. From two 1/2 steps above and 1/2 step below
(Double chromatic above and 1/2 step below):



12. From two 1/2 steps below and two 1/2 steps above
(Double chromatic below and double chromatic above):

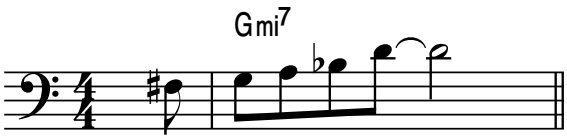


13. From two 1/2 steps above and two 1/2 steps below
(Double chromatic above and double chromatic below):

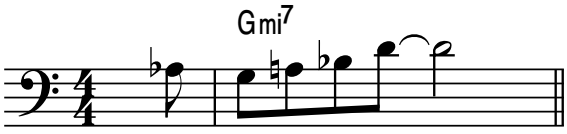


If we combine these various approach tones with our simple 1,2,3,5 pattern, we achieve varied shapes to our melodies or “lines.”

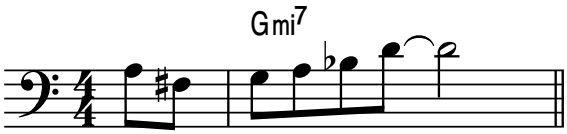
1. From 1/2 step below:



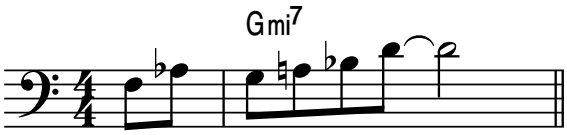
2. From 1/2 step above:



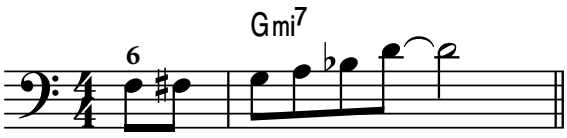
3. From 1 step above to 1/2 step below:



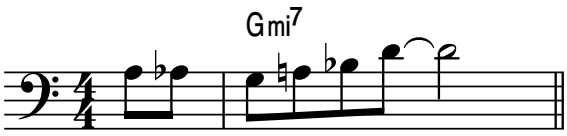
4. From 1 step below to 1/2 step above:



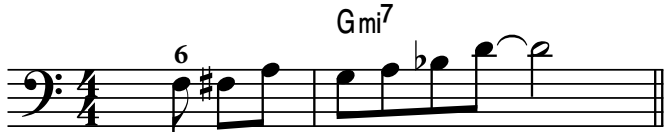
5. From two 1/2 steps below (Double chromatic below):



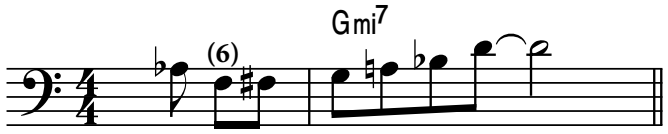
6. From two 1/2 steps above (Double chromatic above):



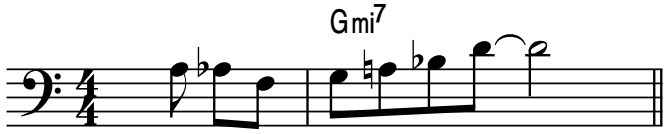
7. From two 1/2 steps below and 1 step above
(Double chromatic below and 1 step above):



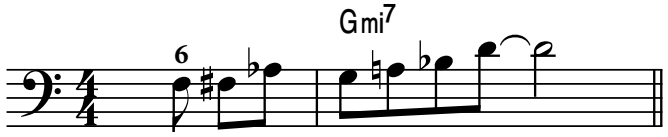
8. From 1/2 step above and two 1/2 steps below
(1/2 step above and double chromatic below):



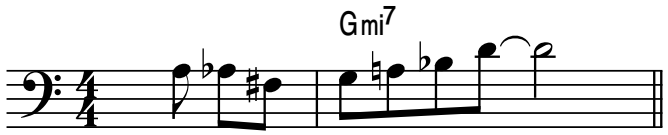
9. From two 1/2 steps above and 1 step below
(Double chromatic above and 1 step below):



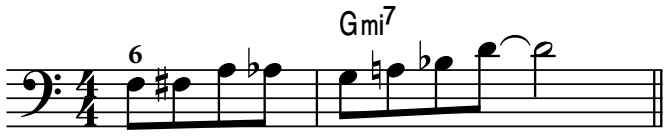
10: From two 1/2 steps below and 1/2 step above
(Double chromatic below and 1/2 step above):



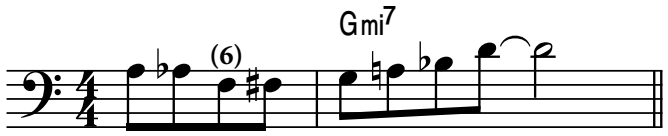
11. From two 1/2 steps above and 1/2 step below
(Double chromatic above and 1/2 step below):



12. From two 1/2 steps below and two 1/2 steps above
(Double chromatic below and double chromatic above):



13. From two 1/2 steps above and two 1/2 steps below
(Double chromatic above and double chromatic below):

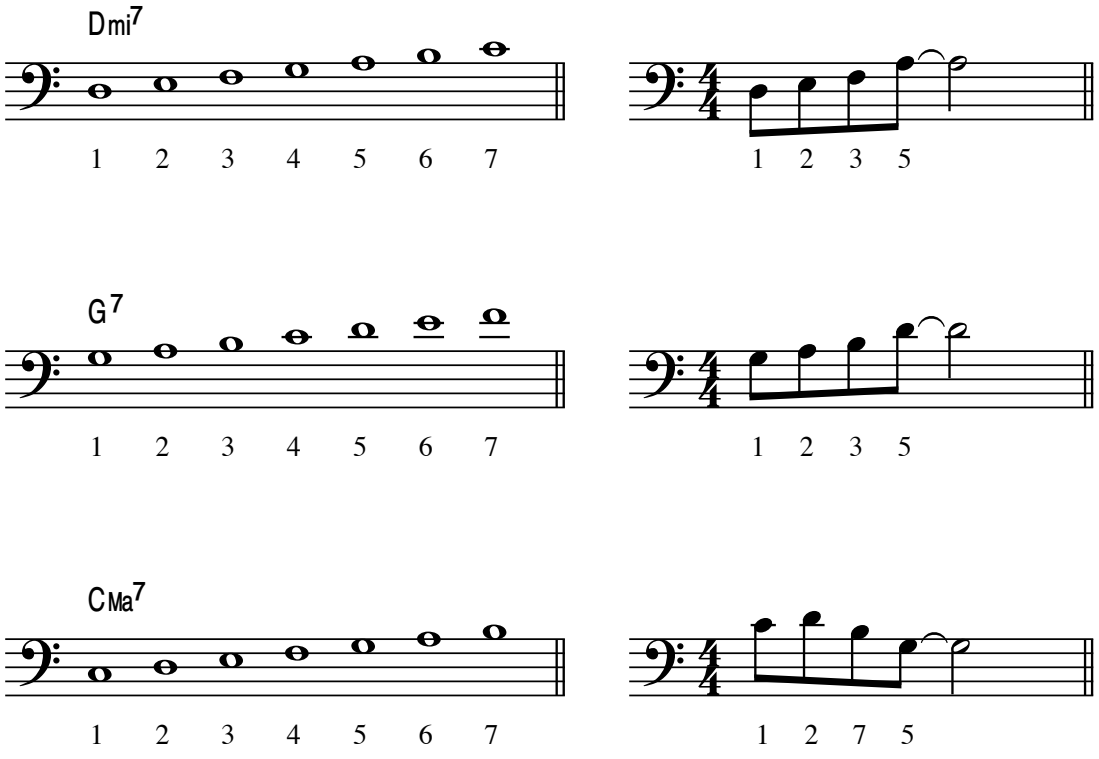


Vocabulary #1

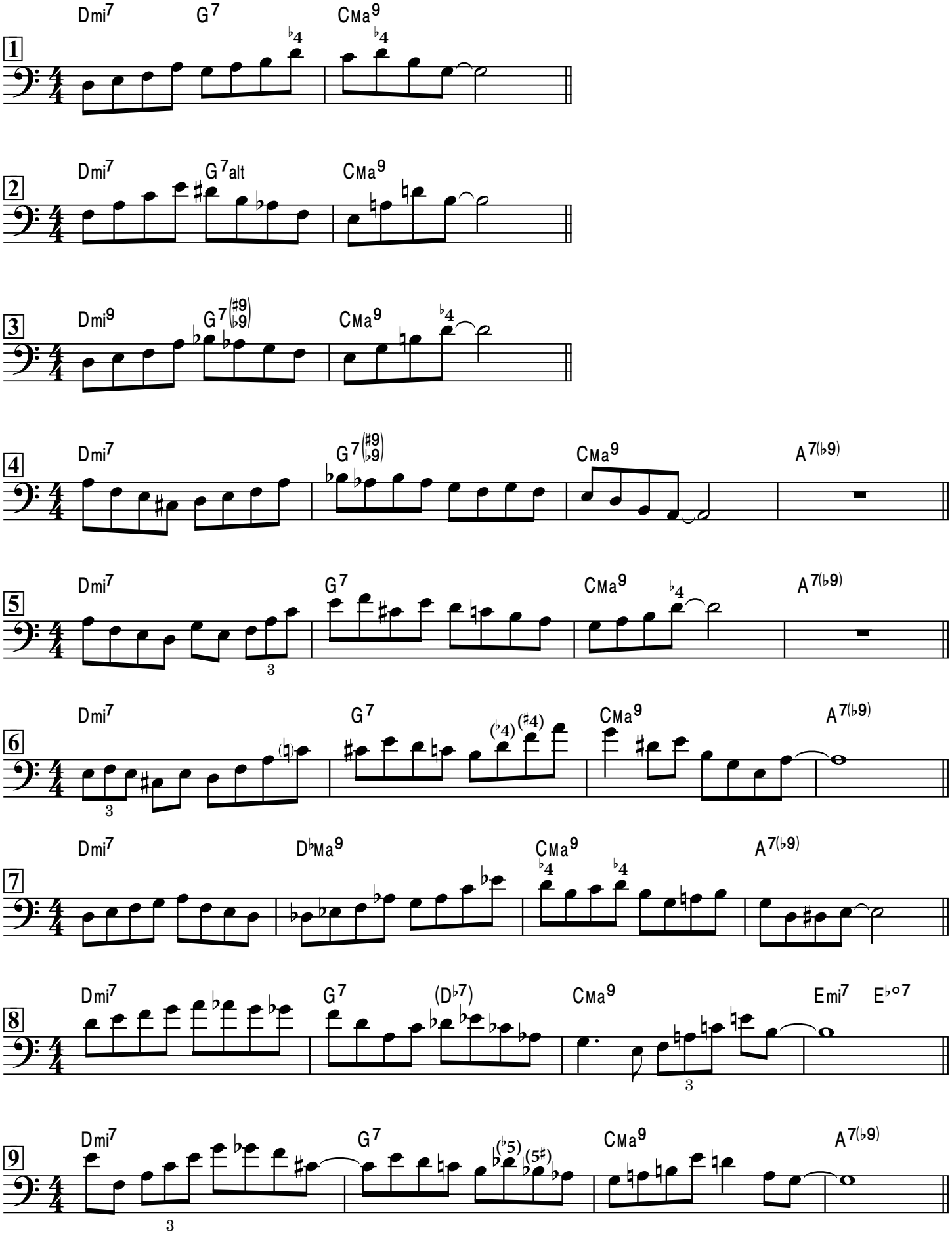
This section is a result of student inquiries asking me to notate certain phrases. I was very reluctant to do so. These phrases are all transcribed from improvised solos, and as such, should be learned from recordings where the spirit and nuance of the phrasing is heard. I finally capitulated with the understanding that the player will analyze the cell and transcribe these to all other twelve keys, preferably, as always, through the cycle of fifths—unless one is planning on playing only songs in C Major for the rest of his or her life. Also, the player should promise to transcribe his or her own licks to compensate for not having listened to the original source of these ideas, many of which came from the wonderful trumpeter Tom Harrell.

If we practice through the cycle of fifths, the next progression would be Gmi7, C7, FMa7, then Cmi7, F7, B♭Ma7 and so on and so forth. Each key in which you cadence becomes the dominant tonality of the next key.

Analyzing the cells means identifying the relationship of the notes to the chord with which they belong. For instance, in example 1, the four notes of the Dmi7 chord are the 1, 2, 3 and 5. This is a common pattern, listen to Coltrane's solo on "Giant Steps," you will hear it a bunch. The four notes belonging to the G7 are also a 1, 2, 3, 5 pattern. The notes of the CMa7 are a 1, 2, 7, 5 shape.

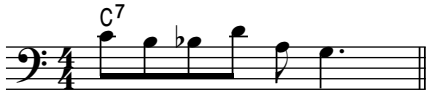


Vocabulary #1



Vocabulary #2

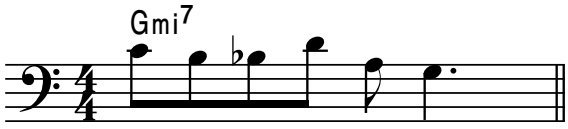
This section is another cliché and not particularly musical way of acquiring the ability to play linearly over changes. It is a tool to develop vocabulary and should be used in conjunction with rhythmic permutations, approach tones, and a host of other variations.

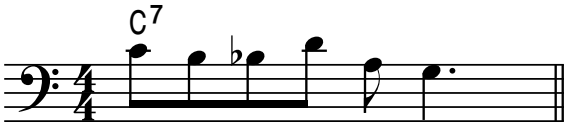
The cell of this exercise, 

was first introduced to me in a comedic fashion by some students at Indiana University that I met one summer when I was working as a college musician with them at DisneyWorld. They would sing it, “David Baker Jazz Lick. . .” David Baker is a famous jazz educator who was a pioneer in codifying the language of Bebop and how to teach it.

Many teacher-type-folk call this the “Bebop scale” that is used over dominant 7th chords. It can also be superimposed over the minor 7th chord that would precede the dominant 7th chord in a ii-V-I progression. For example, one can use the C Bebop Scale not only on C7, but also on Gmi7, which is the chord that would precede C7 in a ii-V-I progression in the key of F Major.

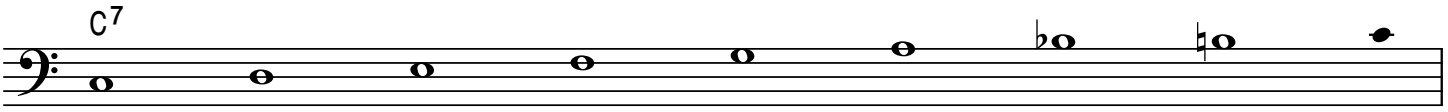
As always, a strong rhythmic feel is very important.

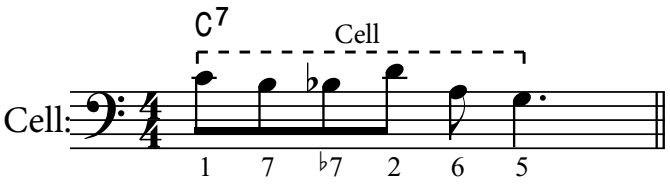




BeBop Vocabulary #2

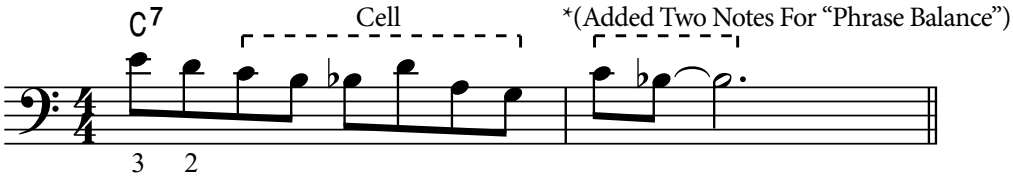
(Development of a cell derived from the Chimeric "BeBop" Scale)



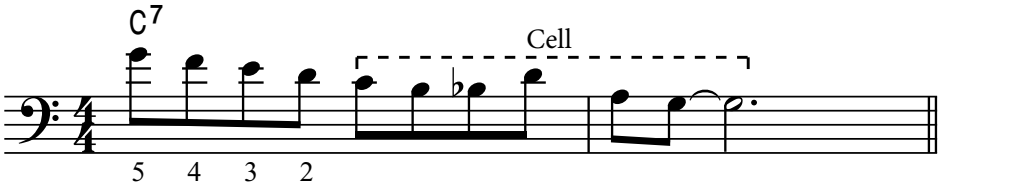


Adding Chord Tones: (3, 5, 7)

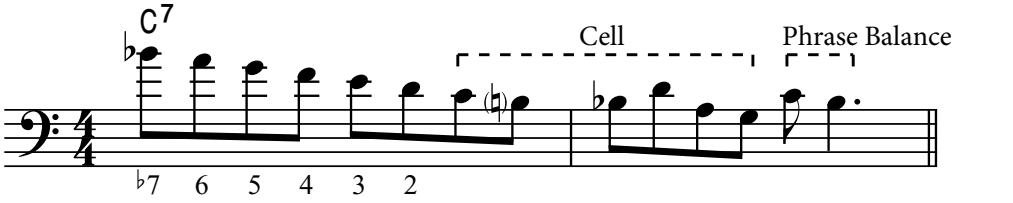
3rd



5th



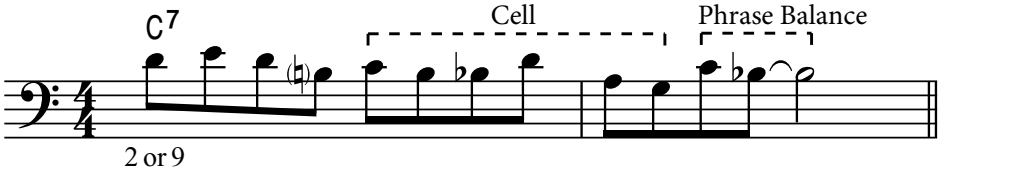
7th



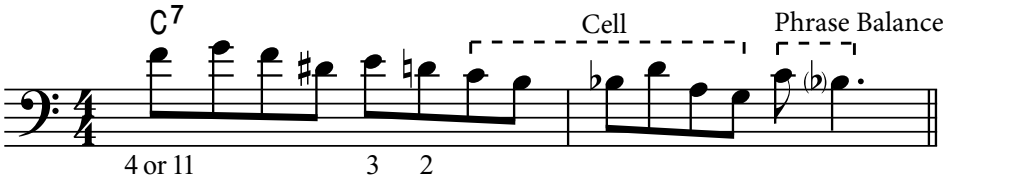
Adding "Non-Chord" Tones: (2, 4, 6)

Use "Enclosure" or "Approach Tones" (In this case: up One "Diatonic Step" & Half-Step below Chord tone at which you arrive

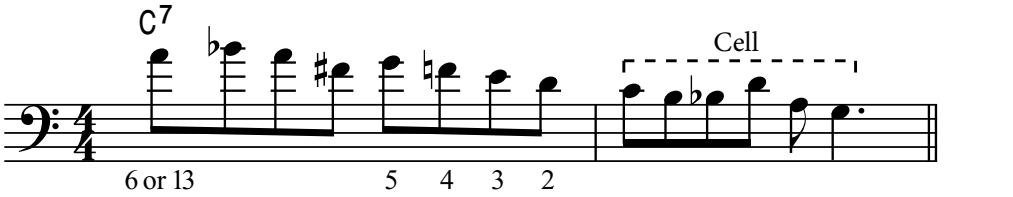
2nd or 9th



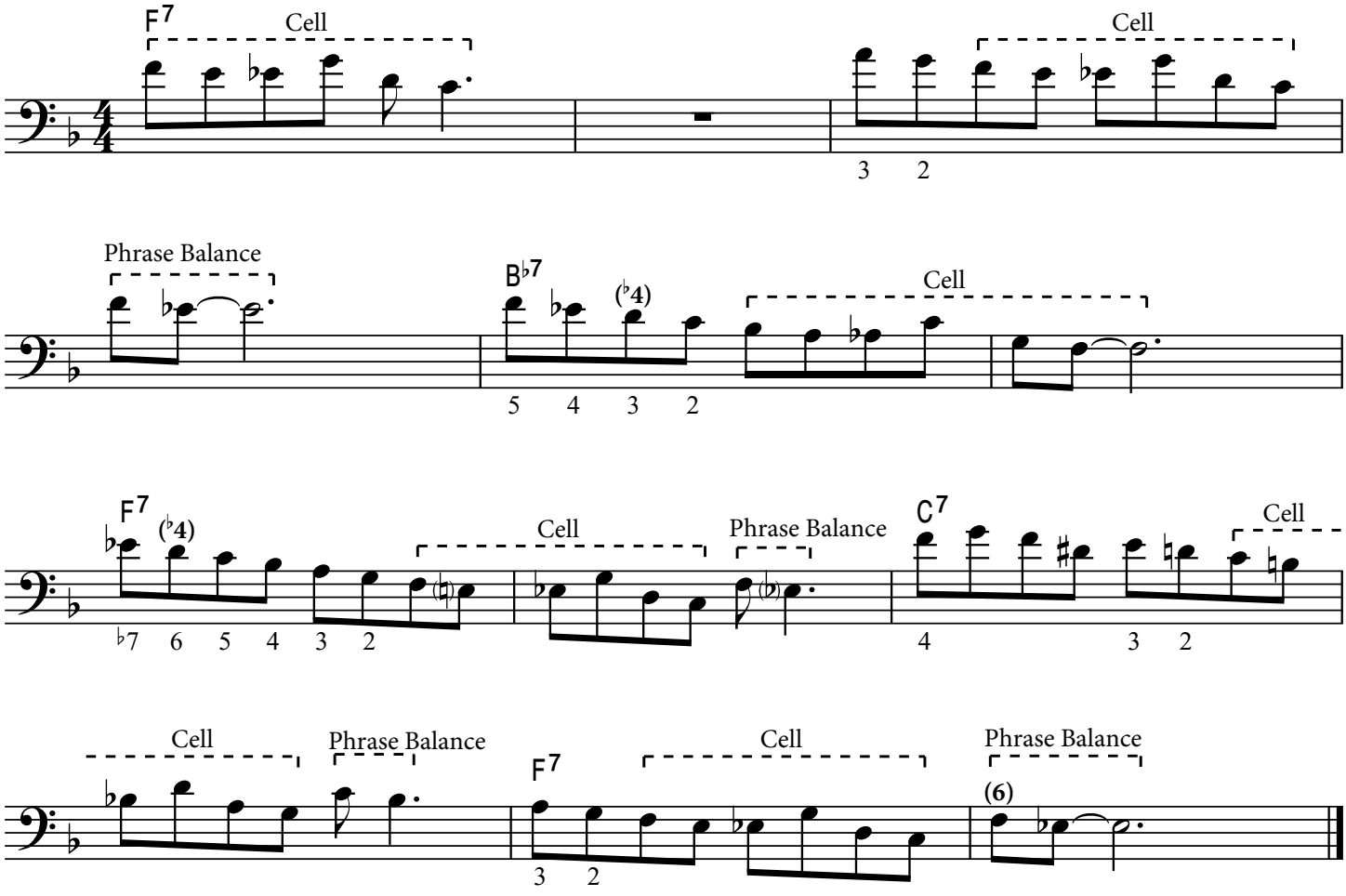
4th or 11th



6th or 13th



Cell Pattern & Permutations employed in a simple F Blues



Creative Practice

- Play very familiar melodies (i.e. children's songs, patriotic melodies, holiday tunes, etc…) in various and "odd" keys.

- Take those melodies and play them with different emotional motivations (angry, bored, giddy, frustrated, etc…).

- Begin playing with at least fifteen seconds of silence, play only for five seconds or so, and then leave ten seconds of silence. Play another five seconds. Try to leave your mind open/blank, and let the sound lead you.

- Using three notes, musically describe various emotions.

- Conceive a rhythmic pulse, and play any notes with that pulse. There are no wrong notes, but you must keep the steady pulse at all times. Don't forget that you can use the *space* of rhythm too.

- Play along with CDs. Choose some music you love, and some that you dislike. Play with all styles (rap, funk, classical, jazz, heavy metal, folk, country, ranchero, etc…) if you use the radio instead of CDs, it may force you to listen to music with which you may not be familiar.

- Take three notes and play "mirror" and "sequence." The melodic element of improvisation is largely the manipulation of musical shapes.

- Read some poetry, and try to play: A: the rhythm of the verses B: the mood of the verses.

- Think about speaking to a specific individual. Play conversationally on your instrument. Don't think music, think words.

- Try to be happy.