

# JAZZ IMPROV For BASS

by Carol Kaye

## Contents

Chapter I • Getting Started .....	2
iiVI Exercises .....	4
Autumn Leaves .....	7
Chapter II • The Improv Attitude .....	7
Chapter III • Some Chordal Improv Planning .....	8
Chapter IV • Jazz Blues & Solfeggio Chords .....	11
Jazz Blues .....	12
Chapter V • More Ideas On Improv. ....	14
“All The Things You Are” .....	14
Chapter VI • More Ideas .....	17
Solo Optional Chords for 2 Bars of Tonic .....	20
Chordal Subs Recap .....	21
Back Cycle Exercises .....	22
Exercise For G7 .....	23
A Few Major Chord Studies .....	24
A Few Minor Chord Studies .....	25
Blue Bossa Improv Solo .....	26
Green Dolphin Street Improv Solo .....	27
Bass Solo Blues .....	28
Improvising Practice (Joe Pass) .....	29
Minor Blues .....	33
Rhythm Changes .....	36
Blues .....	39
Hip Blues .....	41

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Materials Needed:

Pro's Jazz Phrases

Standards I

Bass Video Course or Jazz Bass Tape & Guide

## Chapter I • Getting Started

One of the first things you need to do if possible, is to get someone (if not yourself) to play some of these chords for you as you follow the directions here. Record them as you will want to hear them many times for reference. Hearing the chords will enhance and reinforce your improv skills. Standards I has very good walking bass lines as well as play-along jazz guitar comping to practice your jazz soloing with — all necessary to play with as you develop your fine Jazz improv skills.

Some of the time, it will be better also if you have someone play chords along with you (in the stop and start again phase) so you can try to feel the length of patterns you try with the number of beats you need to fit them in. Or you can lay down the allotted walking chord-lines with the proper beats yourself — that'll work too.

It's important to try only a handful of patterns on only 1 or 2 tunes at a time. Try to memorize 2-3 major chord patterns (like a few on the 1st and 5th pages of Pro's Jazz Phrases, lines 1, 3, and 7 of pg. 1 and the first few bars of line 1 on pg. 5). It's important to start building up your chordal-tone vocabulary of patterns and categorize them either as: Major chords, Minor chords, or 7th chords (more on their substitutions later).

Just go through your selection of 1-2 tunes with no more than 1 chord per bar, of fairly easy Standard tunes, and now practice them on ONLY major chords. Then also on the 7th chords (you can always use major chord patterns ALSO on the 7th chords - they are major chords), being careful to fit in the pattern to the allotted amount of beats. You may have to speed up the pattern from 8th notes to 16ths sometimes, or put in some rests here and there to fit the pattern in meter-wise.....this is necessary good practice at this point.

Having done this with the major chord patterns, next practice your Stacked Minor Arpeggios (following this text), for not only the minor chords, but also the ii7 to the V7 chordal changes too. You can ALWAYS use the minor chord all the way through the two changes...for Dm7 to G7, just stack your Dm triads and play for both chords for instance. Do this on the selected tunes.

Following also, is a good exercise of arpeggios for the all-important ii V7 I chordal progression. Practice this many times, learn to hear the lines fit those chords and notice that the chords are kept simple in names altho' you're sometimes playing some altered versions of the chords (b9ths, etc.). It's important to keep the chord simple at times, but also know that jazz musicians are constantly moving the notes around in their chordal accompaniment...their notes don't necessarily have to fit your notes of improvisation. As long as it's fairly close, there's not much chance of a dischord.

Jazz is always a constantly fluctuating moving line, moving chordal notes etc. Sometimes a round nail will fit in a "square" hole.....it's not an exact science, that's why this book is heavy into all the optional chordal tones, chord substitutes and chordal movements you can safely use in all situations. And you take it from there.

Practice the Arpeggio music following before going on, making sure you can play all the lines approx. the tempo of 120 per 8th note. This is absolutely necessary so you can recall these notes automatically with your fingers without thinking, which takes it out of the realm of using your brain so much. It helps you to develop your ear-fingers connection faster and easier. Asked what the musician "thinks about" when improvising jazz -- they'll tell you "what I have to get at the store".....it will become automatic like that in time.

### Stacked G7 & Dm Triads

CD 2

G Bm7(b5) Dm F Am C Em G

#### Dm Stacked Triads

#### Another Dm Stacked Exercise

#### And Another Dm Stacked Exercise

#### More Stacked Dm

# iiVI Exercises

CD 3

#1

Chord progression: Dm, G7, C, Cm, F7

Chord progression: Bb, Bbm, Eb7, Ab

Chord progression: Abm, Db7, Gb, F#m, B7

Chord progression: E, Em, A7, D

Detailed description: This system contains the first four staves of exercise #1. Each staff is in bass clef with a 3/4 time signature. The first staff starts with a repeat sign and contains notes for Dm, G7, C, Cm, and F7. The second staff contains notes for Bb, Bbm, Eb7, and Ab. The third staff contains notes for Abm, Db7, Gb, F#m, and B7. The fourth staff contains notes for E, Em, A7, and D. The exercise concludes with a double bar line.

#2

Chord progression: Fm, Bb7, Eb, Ebm, Ab7

Chord progression: Db, Dbm, Gb7, Cb, Bm

Chord progression: E7, A, Am, D7

Chord progression: G, Gm, C7, F, F6/9(b5)

Detailed description: This system contains the second four staves of exercise #2. Each staff is in bass clef with a 3/4 time signature. The first staff starts with a repeat sign and contains notes for Fm, Bb7, Eb, Ebm, and Ab7. The second staff contains notes for Db, Dbm, Gb7, Cb, and Bm. The third staff contains notes for E7, A, Am, and D7. The fourth staff contains notes for G, Gm, C7, F, and F6/9(b5). The exercise concludes with a double bar line.

Next practice the ii-V7-I exercises on Lines 5 and 6 of Pro's Jazz Phrases, page 5 and the simpler diminish exercises lines 3 and 5 on page 11, same book.

Now, on the same tune(s) selected for trying out patterns against the chords, use the above on your 7th chords (sometimes there's the ii along with the V7, Am to D7, Dm to G7, etc. this is fine too, either the 7th chords, or the 2-chord ii-V7 passages will work for your practice – ignoring the minor chord).

After you've practiced and committed the above lines to memory, now go through the tune(s) again and apply all these options with the 7th and the ii-V7 chords. Get used to hearing the lines against the chords.

The 2 diminished runs can be used with the ii-V7 chordal pattern just fine (you're ignoring the ii while doing this and working off just the V7 – both chords should be thought of "together" as one chord....the Dm of the G7 stacked triads is the 3rd degree up – see the first line of the Dm Stacked Triads). But if you're playing just the minor chord without the 7th, it doesn't work the other way around too well, sometimes it does, you have to be careful: i.e. for Dm7, you can't use G7 (or its chord substitutes of Abo, G+ etc.). But you can travel up the C chordal scale for Dm: Dm7 Em7 Fmaj7 and G7 (some musicians love to use that chordal progression going down from the G7, G7 Fmaj7 Em7 Dm7....you see why chordal scale practice is so necessary.

The minor chord is nearly ALWAYS thought of in the chordal scale starting a whole tone below that, no matter what key you're in....Dm is in the key of C (but written in the key of F, only use the C chordal scale, not the F chordal scale), Am is "in" the key of G, Em is in the key of D, Gm is in the key of F, etc. It doesn't matter what key you're in, nor where the minor chord is in the tune, the minor chord is always thought of as the ii of any chordal scale pattern ala "So What".

Now, with the same tune(s), take the ii-V7-I exercise (if the chords are only ii-V7, then don't resolve the lines to any notes of the I chord, eliminate the notes of the I chord) and the 2 diminished lines and fit them over those ii-V7 changes.

For a better definition of the ii-V7-I three-chord progression: it doesn't matter what the key of the song is, there are many of this most-common cyclic chordal progression usually in every tune you'll play. You may only have a ii-V7 (two chords) repeated here and there before finally resolving to a I chord somewhere, like the first chords in Satin Doll by Duke Ellington: Dm7 G7 Dm7 G7 then Em7 A7 Em7 A7 – most pro's change the 1930 2-beat piano chordal pattern of Ellington's to make them easier to play on, using 4 beats each:

Dm7//// G7//// Em7//// A7//// notice also how he uses the Db7 in place of the G7 chord, Db7 is a form of G7, actually a G7b5b9. So technically it's still a II-V7-I chordal progression – how hip Ellington was in those times with his chordal concepts in songwriting.

The "do" (meaning do re mi fa so) of each of these chords is called the "moveable do" vs. the "immoveable do" which is the key signature you're in. The chord roots that constantly change vs. the key signature. Nashville studios also use the Solfeggio system of the I II II chords, but in an arabic numbering system, slightly different than the more legit way of the Solfeggio transposition numbers, which seems to work fine for them.

Now getting back to this 3-chord progression, the ii-V7-I progression – it doesn't always have to be a ii-V7-I, it could be a II7 (major chord), V7 i (minor chord on the end) and all the options contained. As long as it's cyclic and you can change the patterns to fit the chords, whether major or minor, but also, some patterns lend themselves better to one or the other.

You see why it's critical to practice your cyclic exercises. Most tunes have chord progressions that go in cyclic patterns for awhile, break that line of cyclic chord changes, then start another cyclic run of chord changes. It's important to anticipate cyclic chord changes by assuming cyclic progressions to begin with (clues like runs and passing tones played by others will help you hear this, their b5 notes too used as passing tones....any b5 on the end of a chord indicates the next chord will be a cyclic chord....that's the only way a passing b5 note is used).

Be sure to practice some cyclic exercises like what is in the Bass Video Course (and/or the Jazz Bass Tape & Guide) before going on, just to refresh yourself on hearing cyclic chord changes. Practicing the ii-V7-I exercises previous will also help train your ear to hear this all-important chord progression.

Also, you will want to practice the ii-V7 cyclic exercise in Pro's Jazz Phrases, pg. 1 bottom of the page. And lastly, be sure to practice the augmented exercises pg. 13 (same book), lines 4, 5, 6 and 7. Run these over the 7th chords in the tune(s) you are trying out with. You can always use the augmented chord for the 7th chord: G+ for G7, C+ for C7, F+ for F7 etc.

And practice the 2 diminished lines, lines 2 and 4 of pg. 9 of Pro's Jazz Phrases, for their counterpart 7th chords...Abo for G7, Dbo for C7, Gbo for F7, Bbo for Bb7, etc. Notice you're using the dim. line 1 fret up for the 7th chord. The reason why this works so well is that G7b9 contains the very SAME notes as Abo (with G changed to Ab)...so with any 7th chord, you can quickly use the diminished pattern that is 1 fret higher. Now practice these throughout your selected tune(s).

# Autumn Leaves

CD 4

②: #

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> F#m<sup>7-5</sup>

1. B<sup>7</sup> Em (E<sup>7</sup>) 2. B<sup>7</sup> Em

Bridge F#m<sup>7-5</sup> B<sup>7-9</sup> Em Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> F#m<sup>7-5</sup> B<sup>7-9</sup> Em<sup>7</sup> Eb<sup>7</sup> Dm<sup>7</sup> D<sup>b7</sup>

Cmaj<sup>7</sup> B<sup>7-9</sup> Em

## Chapter II • The Improv Attitude

Now, get the chart out on "Autumn Leaves". This has some fairly simple chords, not too many per bar. You are now going to "plan" a solo. This is only for practice – you NEVER play planned solos at all when you do play jazz – maybe some cliché licks at times, used as jumpstarts into some other ideas if you come to a mental blank, but never anything planned as a solo – that's very noticeable and very inept. Real Jazz improvising is always spontaneous, not memorized.

The ideas you get while practicing with planning will help you get the jazz phrasing ideas and creativity consistency and flow you need for the spontaneous improving you'll eventually be able to perform with. This is vital practice, practicing the options you have to create a solo with.

Plus your ear will cue into the jazz recordings you listen to (and should be listening to) and you'll be able to keep track of the soloing continuity a lot better. Some recording artists are listed in the back of this book for you to listen to constantly. It's essential to give the 50s groups of recordings a big listen...they provide a wealth of ideas and great foundations for getting your jazz ear together to help you on your jazz improvising.

Jazz improv is actually "talking" with other musicians. There is continual communication amongst the band musicians – the soloist is talking in statement-answer lines (sometimes called call-

response) to himself, to his band-mates (less conspicuous) and to the audience. It's not show-off, although' sometimes you deliberately do that, but is a form of internal communication based on honest feelings.

Once you have gotten the improv technique to its automatic-pilot stance (this takes a lot of practice and jamming), you truly don't have to think of "anything", not even the all-important chords. Your ear quickly deciphers where all the chords are and you "go".

## Chapter III • Some Chordal Improv Planning

In Autumn Leaves, you see the Am chord. While patting your foot, play one of the stacked minor triad patterns over both the Am7 and the D7 bars. This is the ii and the V7 – it doesn't matter what the key is, the ii7 and the V7 are merely cycled minor to 7th chords: Am7-D7  
Cm7-F7 Bbm7-Eb7 Gm7-C7 Abm7-Db7

They can be treated as the same improvisational pattern, moved anywhere in the key of the tune like a sliderule, the 2 cycle chords together are always known as the ii and the V7 chord (the minor could be a major chord thus, A7-D7, still the II7 and the V7 chords then....notice how the minor chords in Solfeggio are indicated with the dots, majors by regular Roman numerals).

Just because the chord has 7th, 9th, 11th, 13th, 6th or maj7th in its name, it's not necessary to play those notes – playing jazz is not like building an airplane where every piece neatly fits. This is right-brain-creative melodic work. With all the patterns, the stacked triads, the pivotal b5 substitute patterns presented in this book, they work because of the similarities, same: G7b5b9 has the same notes as Db7, so Abm7 and Db13 (the 7th chords go every other note up, Db9, Db11, Db13 are all treated as the same as the dominant 7th – they are dominant chords) can be used then for G7, sometimes called a "tri-tone", but forget that, just think of G7 and Db7/Abm7 or Abm9 synonymously). You'll hit all the right notes anyway once you've memorized the patterns you need.

One thing you want to do as you start your jazz improv: avoid ending on the root of the chord you're playing...unless it's a blues chord, blues lick, etc. it's usually pretty corny to end on a root (and sometimes corny to start on a Root also). Remember to use the 3rd as a good starting note for the 7th chord, use the b3rd for the minor chord.

Also take "breaths" between phrases – don't play something simply to fill up time-holes in music....new players sometimes do that out of insecurity true, but try to practice leaving spaces between phrases (which is more of the talking back and forth ways of playing). Improvising should contain your uttermost feelings, be very honest with them. You don't have to "show-off", but you should listen vitally to the rest of the band, and learn to play "to them", be as one with the band.

About playing too much without taking a "breath", it's akin to talking all the time with your improv. This is a very common mistake when you first learn jazz improv....and yes, it is fun to "show off" that you can play one chord into another too at first a little.....but it's better to have the courage to add spaces in from the git-go.



Now, with Am7 to D7, try playing a stacked triad minor chord pattern there. Play one of your major chord patterns on the G chord. Now there is an F#m7b5 to B7. We haven't discussed the m7b5 chord yet, sometimes called and written as a 1/2-diminished: F#Ø

No, it's nothing to do with a diminished chord. This sign came into being as people got tired of writing out the long m7b5 chord, simply easier to indicate that with the quick sign of 1/2-diminished. The F#m7b5 is the 7th degree of the G chordal scale, so that gives you some indication of its broad use. If you put a D note with that chord, it's a perfect D9th chord – you can use Am for it, you can use the G scale notes for it, and most importantly, with it going to B7, which is usually does (again the ii to the V7, but a different kind of a ii chord), you can ignore it completely and just use the B7 for both bars. So that opens up the playing field, you can use:

The following Spanish pattern popular jazz lick, actually a B7b9 lick:

CD 5

#1                      B7    Spanish Lick                      B+

You can use B+, you can use Co (or sometimes the 7th is included in the diminished sign Co7, same chord), you can use the pivotal b5 pattern of B7, F13 (and the Cm9 pattern going down, see below), and of course the b5 pattern of triads, B F, B F etc., many many options and lastly the G-note scale...once inawhile you can play a quick scale but not too often, scales are only traveling notes, not melodic ideas, and they are very boring if played much, a quick way to empty out the nightclub.

C° (B7b9)

Slide

F13                      Cm9

A good Bird pattern utilizing the B7 then it's b5 counterpart for F#m7b5:

C) 6

Musical notation for a bass line in the key of B major. It features three measures of music. The first measure is labeled 'B7 (b5 Patterns)' and contains a triplet of eighth notes (D, E, F#) followed by a quarter note (G#) and a half note (A). The second measure is labeled 'B7' and contains a quarter note (D), an eighth note (E), a quarter note (F#), and a quarter note (G#). The third measure is labeled '(F7)' and contains a quarter note (D), an eighth note (E), a quarter note (F#), and a quarter note (G#). There are also some handwritten annotations above the staff.

and resolve whichever pattern you use to a chordal note of the chord it's going to: Em, any chordal note, except the Root (E). And leave some space now.

Work your way through Autumn Leaves, alternating patterns, and try to resolve the end of the pattern you use to the chord you're finally landing on. The toughest chord to play on you'll find, is the major chord. Remember you can add a maj7 and a 6th always to the major triad (and use of the 9th - 2nd, is always an option too, just like when you're walking). Sometimes a favorite lick that is the song of another song is appropo too.....many players still will play a tune called "Louise", the first part of that tune for the major chord pattern (see below).

The "Louise" line ("Every little bird seems to whisper Louise"): chord.

Musical notation for a bass line in the key of B major. It features three measures of music. The first measure is labeled '#2 Major 7th to 6th' and contains a quarter note (D), an eighth note (E), a quarter note (F#), and a quarter note (G#). The second measure is labeled '"Louise"' and contains a quarter note (D), an eighth note (E), a quarter note (F#), and a quarter note (G#). The third measure is labeled '"Louise"' and contains a quarter note (D), an eighth note (E), a quarter note (F#), and a quarter note (G#). There is a triplet of eighth notes (D, E, F#) in the first measure.

If you think, you'll be able to make up a lot of licks around the major chord, you can go up the chordal scale in ideas, playing Cma7 Dm7 Em7, etc. or you can ALSO use the iii and the vi minor chord licks (below) for the major chord in the sense that: Am7 is C6 and Em7 is Cmaj7, there's the maj7 and 6th again. People like Joe Pass, Bird, others constantly used this way of thinking for the major chord.

Musical notation for two bass line licks in the key of C major. The first lick is labeled 'Am7 (for C)' and contains a quarter note (D), an eighth note (E), a quarter note (F), and a quarter note (G). The second lick is labeled 'Em7 (for C)' and contains a quarter note (D), an eighth note (E), a quarter note (F), and a quarter note (G).

The important key to all this is have a few each of the all-important major chord patterns, the minor chord patterns, the dim. for the 7ths, the augmented for the 7ths, and some of the ii-V7 licks as well as a handful of the licks previously written, don't overload yourself, but have them well-practiced and go through WITHOUT a beat and try them throughout the chord changes.

With the dim. patterns, you don't have to think "it's B7 so I have to use Co".....no, just know it's a B7, you always can use B as your starting note (it's the passing note feeding into the Co), easy enough, don't think of the dim. chord pattern, just play it. Your fingers and brain soon get the idea. You only have to know where the starting note of the pattern is to play it automatically.

Now start to practice the Autumn Leaves tune again from the top, and try some of these licks on

places, but just using the patterns you know to keep from “thinking” too much, take your time. Remember, if you’re a rock player, you probably never thought in this many chordal progressions before (nor played these kinds of Standard tunes before), and not in the all-important cyclic chord changes before either.

You don’t have to memorize the chord changes to every tune to improvise on them – you just have to do this preliminary “planning” practice to initially get used to using chordal patterns as your foundation, learning to hear them, use the patterns to improvise on them, (and of course a handful of the substitution chords named previously, the dim. chord for the 7th, the Am for the F#m7b5 chords, etc.) and your fingers will soon have a “mind of their own” – your eyes see the chords, your fingers automatically start playing the patterns – and your brain sometimes does some “steering”. It’s like driving a car down a road....ah, it looks good down this path, let’s go there, or there, or there. And your ear is telling you things constantly too. With these chordal patterns and substitutes, you can’t go wrong – they’re the “words” in your Jazz essay of music.

Try not to be hard on yourself, eliminate that negative “self-talk” (“I can’t do this”), and leave the judging alone, no self-judging, just take it a little at a time. You’ll get there just fine by following this method.

## Chapter IV • Jazz Blues & Solfeggio Chords

Now, take the chart out on “Jazz Blues”, do the same thing to it. Notice that the Solfeggio roman numeral chords are listed above the regular chords in the key of C. You’ll soon be able to play this in many keys. But for now, just go through, and try your stacked minor chord pattern over C7 (you will use Gm7), Cm7 for F7 (ignore the 2 beats of F#o), then back to C7 but now use a Dbo run for the whole 2 bars (ignoring the Gm7 chord). Now insert a major chord pattern for F7 (or Cm7) but catch the F#o bar correctly, F#o – back to C7 (either a major chord pattern, Gm7 but no, not a Dbo here, as it’s not a cyclic chord and is getting ready to move to A7 – some players will insert an F7 chord here tho’, a good progression and then go to Em7// then A7//).

# Jazz Blues

CD 7

I C7      IV7 F7    #ivo F#0    I7 C7      v7 Gm7    I7 C7

IV7 F7      #ivo F#0      I C7      VI7 A7      ii7 Dm7

V7 G7      I C7    VI-9 A7-9    ii7 Dm7    IV7 G7

V7 G7      I C7    VI-9 A7-9    ii7 Dm7    IV7 G7

- Turn around - . . . . .

NOTE: The F#0 is optional. Some jazz blues tunes may not use the #ivo but stay on IV7. The Turnaround is usually the last 2 bars of a tune – it turns the chords around cyclically to restart the tune again. A turnaround might only be 1 bar long and use different chords if the starting chord of the tune is different than the I chord, but usually, the simple turnaround is: I VI II V7 or iii7 VI7 ii7 V7. (perfect cycle). Note that the VI or II chords might be minors instead of majors, ditto for the iii7 sometimes (it could be III7).

On Line 6, Pg. 1 of Pro's Jazz Phrases, you will find the jazz optional turnaround which features the b5 equivalents of the normal turnaround chords:

C    A7    Dm    G7

C    Ebmaj7    Ab13    Db9    It is good practice to learn this in all keys.

For A7, now use the Bb9, or the pivotal b5 minor (b5 of A is Eb7, use Bbm7...you soon catch on that the minor 1 fret above the 7th chord is the right one to use: Bbm7 for A7), then Dm7 (which sometimes can be changed to D7 in the Blues especially – you can use Am7, 1 fret lower than Bbm7) then for G7 it would be Abm7, another fret lower. Or for G7, you can use G+, or you can use Abo or you can use Dm7, or another one not previously discussed: Fmaj7.

Fmaj7 is part of the Dm7 stacked triads. You can think of it as starting from the b7 of the G7 chord (the 7th chord you're really playing) or as the 4th stacked triad of G7, or the next stacked triad of Dm...once you get used to these patterns, it starts to become very easy to find what you want immediately.

When I was a bebop jazzier on guitar, playing with Teddy Edwards, Curtis Counce, Jack Sheldon (usually with drummers Billy Higgins, Frank Butler, Bill Goodwin, even Maurice White was on the LA scene in the late 50's), other very fine jazz musicians for a few years late 50s around LA (many many black clubs too), it was a lot of fun to play. It didn't pay much, even the finest didn't make much money, but the fervor was hot (not cool as reported in some books about LA).....you never "talked" over what you were going to play. You constantly used your ears to find what tunes they went into, what special chord subs they were using etc.

The only conversation I ever had about chordal theory was with a piano player.....I said "you're not playing G7 for G7, what chord are you using?", he replied "no, you never use G7 for G7, you use something like Dm7"...oh, that made sense. I started hearing all the different sub chords then too (about 1956). Later on, I had the privilege of playing for 1-1/2 years (this time on elec. bass) with the great Joe Pass 1970-71. And heard he was doing something a little different so I asked him the same question and he replied "no I never think of Dm7, I'm usually playing Fmaj7". Oh, and that made sense too, it's all part and parcel of the stacked G7 triads you see.

BTW, I published the first Joe Pass books ever out, in 1970 on as Gwyn Publishing and recorded some fine tapes of Joe Pass also.....all are available through me or Alfred Publishing Co. Inc. 1-800-292-6122.

The patterns and chordal subs are all over the place, and you're usually only 1-2 frets away from the continuity of the next note you want to start with for the next chord. So practice on Autumn Leaves and Jazz Blues charts for now, until you feel that you've tried all the options you've been practicing. Then try them with a few more options, get some more ii-V7-I patterns together (see the ii-V7-I practice material in this book), some more different orders of notes in the stacked minor triads, some different major chord patterns, some more of the diminished and augmented sub patterns in the Pro's Jazz Phrases book.

# Chapter V • More Ideas On Improv

## "All The Things You Are"

CD 8

Fm7 Bbm7 Eb7 Abmaj7  
 Dm11 G7 (Em)

Dbmaj7 G7 Cmaj7  
 Dm7 G7 C Fmaj7 Em7 Dm7 Cmaj7

Cm7 Fm7 Bb7 Ebmaj7 Abmaj7  
 Am11 D7 (Gm)

D7 Gmaj7 Am7 D7  
 Am7 D7 G C7 Bm7 E7

Gmaj7 F#m7 B7 Emaj7  
 G Am7 Bm7 Am7 G S/B F#m7-5 F13 Cmaj7

C+7 Fm7 Bbm7 Eb7 Abmaj7 D13  
 also is E+ Dm11 G7 (Em)

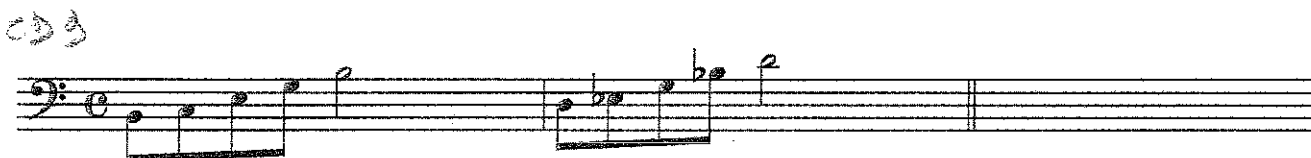
Dbmaj7 Dbm7 Cm7 Bb7 Bbm7  
 Gb7 Bm7 E7

Eb7 Abmaj7 Gm7-5 C7

Turnaround

This slightly altered Real Book chord chart reflects the more-correct changes you should use in this tune. For Standards, there's nothing better than the Real Book, but there's many chords are not correct (or could be better, the right ones jazz musicians really use) in it and this is good example. The great pianist, Hampton Hawes invented some nice chord subs in a couple of places for this tune. If you're just getting started into Standards, don't play these changes unless you're sure the group you play with also plays these same changes, the ii-V7 in bars 3 and 11.

You can use the minor pattern R 2 b3 4 5 b3 2 R (previous minor lick) several times in a row.....this is called "milking" a lick. It's very commonly used also to play the same lick up 3 frets when a major chord changes to its minor:



Play the lick on Cmaj7 then play it again but up 3 frets for Cm. Get used to this also. For instance, you can play the major to minor lick like that on the Db to Dbm lick on "All The Things You Are", taking you to Emaj7 for Dbm then with the chord going back to Ab, go to Cm, play it as the Cm lick it is. And when the chord goes to Abo (most jazz players change those dim. chords also to a ii-V7 = Bm7 to E7 both solo-wise and chordally as subs for that diminished chord, Bo – see the chart changes on the 4th bar of Body And Soul in the Standards I set), you can play a Bm7 lick, then you're home-free to play Bbm7, completing the chromatic movement of the minor chords.

Another way of thinking of minor chords is to use their relative major chords: Bbm7 is Dbmaj7, Am7 is Cmaj7, Gm7 is Bbmaj7, Fm7 is Abmaj7, Ebm7 is Gbmaj7 etc. and you'd play the notes starting with the major 7th going up the chordal notes to whichever you wanted to end on, as: Gm7 = Bbmaj7, play A Bb D F A back to G.

Speaking of "milking" a lick tho', the only trouble with milking is that it's fun to keep milking the lick – but there's a point where you need to stop and go on with the creating of moving melodic lines too. I think the rule of thumb should mostly be 3x, 4x max then move on. But to be "cute" sometimes, jazz musicians may sometimes carry it on for a ridiculous amount of bars, using the same lick, moving it from chord to chord, and the audience usually starts applauding like crazy at this overused phrase.....

Remember with the Bird lick, you don't have to use its b5 but add it on to a chromatic phrase going down into another pattern for the Bbm7 to Eb7 resolving to Ab, thus:



Don't overload your mind with all this. Keep the number of patterns you're going to "plan" with to a minimum at first. You can go through and use only the diminished chords for example for all the 7ths, practice them, then run the tune again and use only the augmented chords for 7ths.

And finally, the pivotal b5b9th licks for all the 7ths – this is harder to find the starting notes of – finding the starting note in relation to the Root of the chord is necessary i.e.:

#4 CD 10

D7 (Ebm9) G

The notation shows a bass line starting with a D note, followed by a lick for D7 (Ebm9) and ending with a G note. The lick consists of several notes, including a b5 and a b9 relative to the root.

For D7, you play Ebm9 starting with the F note (3 frets higher than D), then your fingers know the pattern. You just have to find the first note.

While you can always use the stacked minor triads for the 7th (Dm7-G7 Cm7-F7 Ebm7 - ~~Fb7~~ <sup>Ab7</sup> etc.), the opposite is not always true. Fm7 is your first chord here – you can't use the Bb7 (Bo etc.) for Fm7 as it's NOT utilizing the Fm7-Bb7 (ii-V7), progression. So caution is advised on using 7ths for minor chords, it must have the 7th WITH the minor chord to be able to do that.

An interesting movement for the popular m9th chord (see below) is to repeat it every 3 frets higher (milking the lick by moving it diminished-style, every 3 frets for the maximum of 3x) for ii-V7-I movement of Bbm7 Eb7 Ab:

#5

Bbm7 (Dbm9) Eb7 (Em9) Ab

The notation shows a bass line with a lick for Bbm7, followed by a diminished-style movement to Eb7 (labeled as Dbm9) and then Ab. A triplet of notes is shown under the Eb7 chord.

Notice that the last minor 9th is the pivotal b5 chord sub for Eb7 (Em9), interestingly enough. You can omit the 2nd movement of this same m9th lick and use just the 1st and the last movement (the b5 movement) for just the 7th chord also, say for ~~Bb7~~ <sup>Eb7</sup>:

(Em9 then Bm9) resolving to Eb:  
~~Bbm9~~ <sup>Bbm9</sup> ~~Em9~~ <sup>Em9</sup> ~~Ab~~ <sup>Ab</sup>

#6

Bbm7 Eb7 Ab

The notation shows a bass line with a lick for Bbm7, followed by Eb7 and Ab.

You can also use the Bird lick which repeats its b5 pattern too, easy enough to find: 1st note of the 2nd pattern is a b5 away from the 1st note of the 1st pattern.

Go through and try just a few of these now at a time on Autumn Leaves, Jazz Blues, and All The Things You Are. Always note the starting note of the 1st pattern as to the Root of that chord, and then the starting note of the pattern in reference to the 1st pattern.



## Chapter VI • More Ideas

The Real Book has some pretty wrong chord changes on "What Is This Thing Called Love". The LA jazzers of the 50s always used the D<sup>b</sup>o continually for the first 2 bars (instead of the Gm7b5-C7). And ditto for the 5th and 6th bars (A<sup>b</sup>o for Dm7b5 to G7 to C). This brings to the fore how the diminished chord can be easily used for the V7 (or in this case the ii7b5 to the V7) at all times and is good practice for ALL your diminishes.

However, don't limit it to dim. chords. You can also use your augmented patterns (C+), and your b5 triads even (C G<sup>b</sup> C G<sup>b</sup>) winding up on some Fm9 or other Fm pattern of some sort. A favorite pattern of 50s jazz musicians was to use the Oliver Nelson lick of the aug. 9th along with the major triad diminished-style for C7 which is the basic starting chord of "What Is...", i.e.:

CD 11

#7 C7<sup>b</sup>9 (C+<sup>9</sup>) (A+<sup>9</sup>) (F#+<sup>9</sup>) C7<sup>b</sup>9 Fm

Another thing not previously discussed: when you have 2 bars of a minor chord, try putting some motion in there by using this back-cycle pattern:

Fm C7<sup>b</sup>9 Fm the C7<sup>b</sup>9 is the back-cycle of Fm.

#8 Fm C7<sup>b</sup>9 (D<sup>b</sup>dim) back-cycle Fm

Practice this pattern in cycle patterns: B<sup>b</sup>m F7<sup>b</sup>9 B<sup>b</sup>m.....E<sup>b</sup>m B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>m.....every cycle of the full circle.

You can also back-cycle a minor chord using the augmented chord for that minor chord: Fm C+ Fm, or in Thelonius Monk's style, many times, simply play just the C+ patterns for the Fm chord.

Another favorite pattern to use is the G+ for F7 in the sense that F7 and Cm7 being synonymous, you would back-cycle from the Cm to use the G+ for F7-Cm.....

But instead of thinking of all that, merely hit the b5 of ANY 7th chord and then continue your augmented pattern without thinking about all that. Just take the b5 of ANY dominant chord and start with that note – that's your augmented pattern that fits that 7th chord.

Further on this, the 2nd chord of "Take The A Train" is D9b5, that's your note, the b5, so start your augmented pattern on A<sup>b</sup>, you're playing the proper aug. substitute chord for D9. Remember you can take any pattern and milk it either every 2 frets (augmented style) or every 3 frets (diminished style). They don't have to be "augmented" or "diminished" chords for you to repeat the lick, making the lick move augmented or diminished style.

Now you see also what to do with the 7th b5 chords also, turn them into augmented chords (they are really) by starting your augmented patterns off the b5. This is not for the m7b5 but just the plain 7th b5 chords (as in G7b5).

D9b5 is sometimes written as Am7 add maj7 – same chord in a way. If you see a minor with a major 7th, start your augmented pattern on that major 7th note, it's an augmented chord basically.

The interesting thing about augmenteds (repeated every 4 frets but with the passing tones, every 2 frets), is there are only two of them, the whole-tone scale. Thus, when dominant chords start moving in cycles: C7 F7 Bb7 Eb7, all you have to do is to move your augmented pattern down 1 fret each chord, and the augmented pattern fits that cycle chord. Or you can also move them up each fret too – that also works. There are only two of them on the whole 12-tone fretboard, the rest are repeats).

You also do that with the double stops, the b7 and the 3rd for the 7th chords. G7 goes to C7, but you only move down 1 fret, repeating the same double-stop of b7 and 3rd (it's turned around now). Jazz improvisation is very mathematical like that, things moving in 2's and 3's (augmented, diminished).

Conversely, you can do that with stacked minor chords too on turnarounds:

Em7// A7// Dm7// G7// becomes Em7// Ebm7// Dm7// Db13// to the C.

In the above, you must use the b5 dominant of G7 which is Db13 (or Db9) to resolve to the tonic chord of C. Notice how Ebm7 is the b5 of A7, the original chord. So now you see that chromatic chords are still cyclic in that sense, they are the b5 chord substitutes of the original chord in-between.

There is another possibility here too. Normally, you would observe the m7b5 correctly. But sometimes, depending on where you're coming from and where you're going, you can change the m7b5 to a straight minor 7th chord too, no b5 in your soloing, no matter if they're playing the correct chord behind you or not. This can work very well, fitting one chord inside another.

Bass players love to end a tune with the straight triad chord a whole tone higher for the altered chord usually played on the end of a tune: you play a D triad all the way up for the C chord of Cmaj9b5, a very hip arpeggio on endings.

There's a simple common pattern you've heard many times, the Montuno pattern of:

*C) 12*

Dm                      A<sup>+</sup>                      Dm7                      G7

which actually is: Dm// A+// Dm7// G7//

So you see how one note can change a chord to its back-cycle augmented in a minor mode in this most common latin progression.

Jazz improv is forever moving like this – using the chordal pattern, maybe back-cycling, maybe repeating the lick up every 3 frets (or every 2 frets), then a “regular” chordal pattern again – so practice the above in all keys.

Also, be sure to go through the Jazz Blues and work that around in some different keys, probably keys of F, Bb, Eb, and G and get used to where the “6” chord is in all those keys, this is crucial for you to memorize the Jazz Blues chord changes.....don't get in the habit of reading everything. You have to wean yourself off of the Jazz Blues first, then note some of the chord changes in the Standards we're working on in this book and do the same thing.

Your ear will catch on.....pretty soon, you'll be playing Standards you never even heard of before and catching all the chord changes from all the clues your ear is receiving from the rest of the band. There's chromatic fill notes as clues running up 3 frets or down 3 frets. You might not be able to hear the chord going to a 3 or 6 chord, but chances are if the chord is moving, and you can't find the fill notes to clue you the 3 frets up or down (or of course the cyclic changes) then, take a stab at either the 3 or the 6 chords – chances are it's one of those.

If the chords sound like they're changing to another key, try to follow the piano players left hand, you'll find the key.

Following are some exercises in improvisation on Green Dolphin Street and Blue Bossa to work on. I think you'll find these will help you in formulating ideas. After that, there are some fine examples of improv ala Joe Pass style (he phrased according to sax phrasings, not your usual guitar licks here at all). The 8va is marked so you can either play it up the octave or down, and it makes sense all the way. Note the subs used along the way, how it weaves. The continuity practice here is invaluable.

I think this will help you form the basis for the Jazz Improvisational material you've been looking for. This is honed from a lot of jazz playing and teaching experience, not just a few gigs and boom, some odd stuff to chew on, but the actual ways that the finer jazz musicians do play. May it speed you on your way to freedom and the fun of playing Jazz! Your friend, Carol Kaye

For good jazz listening, try the 50s recordings (and maybe some later too) of Sonny Stitt, Bud Powell, Horace Silver, Hampton Hawes, Charlie Parker, Art Pepper, Joe Mainie, Harold Land (and a few others on the east coast of that era), and add the 60's group of Lee Morgan, John Coltrane, Cedar Walton, Oscar Peterson, Joe Pass, Howard Roberts, Grant Green and George Benson.

The 50s Miles Davis and Art Blakey albums are all fine too. Miles was not a hot player, but his sensitivity and emotion is a good study of phrasing. Dizzy Gillespie also is someone to listen to, especially the early things.

# Solo Optional Chords for 2 Bars of Tonic

CD 13

C C Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup>

C F<sup>7</sup> or Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> C C Dm<sup>7</sup> E<sup>b</sup> Em<sup>7</sup> Cmaj<sup>7</sup>

C Dm<sup>7</sup> E<sup>b</sup> Em<sup>7</sup> Em<sup>7</sup> C C<sup>7</sup> F F<sup>#</sup> Cmaj<sup>7</sup>

C Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> C E<sup>7-9</sup> Am<sup>7</sup>

C E<sup>+</sup> Am<sup>7</sup>

Turnaround Back To The ii chord

C B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> Dm

C F<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

# Chordal Subs Recap

Major: Cmaj7, Cmaj9, C6 etc. = Em7, Am7..and also, go up chordal scale in triads:

C Dm Em F, or down, Fmaj7 Em7 Dm7 Cmaj7 (and even down from the V7 = G7 F Em Dm landing finally on C). You can use the short 2-bar phrases also of a major chord, thus: C// Dm7// Dbm7// C////, or C C7 F F#o C//// for soloing.

Solfeggio Chordal Scale is (dots indicate minor chords): I ii iii (iii same as Imaj7) IV (same as ii7), V7 vi (vi same as I6) vii7-5 (same as V9 and ii7) to I.

Minor Chords: Dm = Fmaj7 and you can use backcycles too: Dm - A7b9 - Dm or just A+ for Dm (which makes it Dm w/maj7 in it).

G7 Stacked Triads: G Bm-5 Dm F Am C Em (all of these are G7 and you can form all kinds of patterns with these triads).

7th chord subs: G7 = Fmaj7, Dm7, Db9 (Abm7 or Abm9), G+, Abo (G7-9 is Abo notes, also Bo, also Do also Fo etc.). Remember flat (b) is also written with a dash (-). And only use teh Db9-Abm7 or 9 pivotal sub when resolving to the tonic (G7-C), or the next cyclic chord.

7b5 chords (9b5 also) = Use augmented lines starting with the b5. And also the entire b5 13th chord: C7b5, use Gb13 etc.

Minor chords w/maj7 = Use the augmented chord starting with the maj7.

ii-V7-I = There are many fine jazz common lines to use in my Pro's Jazz Phrases booklet, and also you can use the downward playing m9th (9th R 5 b3 2 R), and move it every 3 frets either up or down (diminished style), use 3x max, which will resolve nicely to the I chord (takes the place of the ii-V7).

m7b5 = Use the minor chord 3 frets higher: For F#m7b5 (which is also called F# 1/2 diminished - no it's not a diminished chord at all, just a term) use Am7, OR, use the 7th it's going to as a diminished: F#m7-5 goes to B7, so use Co over both chords, OR, use the pivotal b5 of B7 (F13, F9, or Cm9 - again only if the B7 is resolving to its tonic of the E chord), or use the major note-scale 1 fret higher than the m7b5 chord: F#m7-5 is the maj7 degree of the G note-scale, but this is sort of a last-resort, don't use note-scales much, they are boring and non-melodic - note scales are OK a few times, but usually only as traveling notes.

Turnarounds: The common one (cyclic) is: Em (which is basically C) to A7 to Dm to G7, you can use the pivotal b5 versions of C Ebmaj7 Ab13 Db13, or which is the same thing as the 1st turnaround: Em Ebm Dm Db9, or combinations of these: Em7 Eb9 Dm7 G7b9 (Db13), or Em7 Ebm7 Dm7 Db9 etc.

# Back Cycle Exercises

CD 14

Am Am E7(b9) Am Dm Dm A7(b9) Dm

Gm Gm D7(b9) Gm Cm Cm G7(b9) Cm

Fm — Bbm — Ebm — Abm — Dbm — Gbm — Bm — Em etc.

Am Am Fm9 Am

Dm Dm Bbm9 Dm

Fm Fm Dbm9

Am Am E+ Am

Dm Dm A+ Dm

Fm Fm C<sup>+</sup> Fm

## Exercises For G7

Dm

Dm

A<sup>b</sup>°

D°

G<sup>+</sup>

As you can tell, there are many chords that fit for G7 including Fmaj7 and the pivotal b5 chords of Db13 and Abm7 or Abm9 etc.. When you first start practicing your improv on both the Jazz Blues, Autumn Leaves, All The Things You Are, etc., try to think of G7 as Dm stacked triads like the above - G7/Dm.....always the dominant can be played as the back-cycle minor: G7 is Dm, F7 is Cm, Bb7 is Fm, E7 is Bm, etc. It's not so true the other way altho' sometimes it works: Dm maybe G7, but here you can use that usually only when both chords are notated: Dm7//// G7//// You can use G7 for the whole 2 bars, or Dm for the whole 2 bars and all their substitutes (see Chordal Subs Recap Page). Another neat thing to play if you're using cycle dominants, as in the Jazz Blues (G7 to C7), instead of using the C7, just use Gm (G7 to Gm for G7 to C7 etc.).

# A Few Major Chord Studies

CD 15

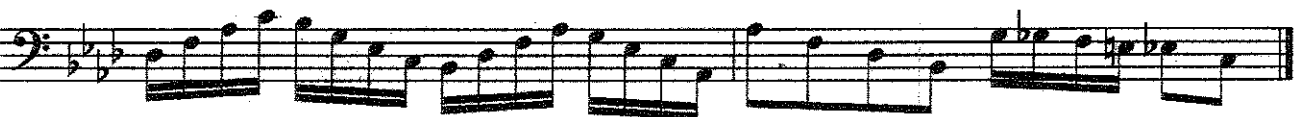
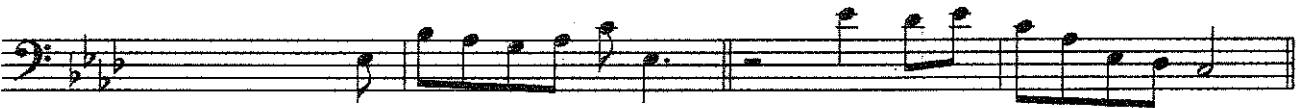
In C



In F



In Ab





# A Few Minor Chord Studies

CD 16

**Am CMaj7 E+ Greig**

**Am Bm C D7**

**Dm FMaj7 A+**

**G7 F Em Dm**

**Fm AbMaj7 C+**

**Fm Gm Ab Bb7**

# Blue Bossa Improv Solo

by Carol Kaye

CD 17

The musical score consists of six staves of bass clef notation. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chords and rhythmic patterns:

- Staff 1:** Chords: Cm, C7, (Dbm9), Fm, (C7 delayed). Features a triplet of eighth notes.
- Staff 2:** Chords: Fm, Dm7(b5), (Fm), G7, (b9). Features triplets of eighth notes.
- Staff 3:** Chords: Cm, (Dm), Cm, Ebm7, (Bb+). Includes a dashed line labeled "8va" above the Ebm7 chord.
- Staff 4:** Chords: Ab7, (A°), D♭Maj7 (Fm), (Bbm). Includes a triplet of eighth notes.
- Staff 5:** Chords: Dm7(b5) (G7 Spanish), G7 (b5), (Db), (G), Cm7 (m9). Features triplets of eighth notes.
- Staff 6:** Chords: G7 (aug.). Includes a triplet of eighth notes and a dashed line labeled "8va" above the staff.

# Green Dolphin Street Improv Solo

by Carol Kaye

CD 18

**Line 1:** CMaj7, Cm7 (Eb maj7)

**Line 2:** D9 (Bird Lick), D $\flat$ 9 (Again), C ("Louise" Lick), A7 $\flat$ 9

**Line 3:** Dm7 (Red Book), G7, CMaj7 (Red Book)

**Line 4:** Fm7 (Red Book), B $\flat$ 7 (Cm), (Bm9) (b5 Pivotal), E $\flat$

**Line 5:** D9 (Abm9), D $\flat$ 9, CMaj7 ("Playful")

**Line 6:** Cm7 (Ebmaj7), D9 (Am9), D $\flat$ 9

**Line 7:** CMaj7, A7 (B $\flat$ o), Dm7, Bm7( $\flat$ 5), E7

**Line 8:** Am7, F $\sharp$ m7( $\flat$ 5) (Am), B7, Em7, A7( $\flat$ 9) (Ebm7), Dm7, G7

**Line 9:** C (Turnaround)

# Bass Solo Blues

by Carol Kaye

CD 13

The musical score is written in bass clef with a 12/8 time signature. It consists of seven staves of music. The notation includes various rhythmic patterns, triplets, and accidentals (sharps, flats, naturals). The piece concludes with a double bar line on the seventh staff.

# Improvising Practice (Joe Pass)

20

#1 Am7 D7 Gm7

Bass line for exercise #1, measures 1-3. Chords: Am7, D7, Gm7. Fingering: 1, 2, 1.

F7 F7

Bass line for exercise #1, measures 4-5. Chords: F7, F7. Fingering: 2, 1.

#2 Am7(b5) D7alt. Gm7(b5)

Bass line for exercise #2, measures 1-3. Chords: Am7(b5), D7alt., Gm7(b5). Fingering: 3.

D $\flat$ 9 C $^+$  F

Bass line for exercise #2, measures 4-5. Chords: D $\flat$ 9, C $^+$ , F.

#3 8va Am9 D13 D $^+$  Gm7

Bass line for exercise #3, measures 1-3. Chords: 8va Am9, D13, D $^+$ , Gm7. Fingering: 3.

8va C7 F

Bass line for exercise #3, measures 4-5. Chords: 8va C7, F. Fingering: 3.

#4 8va Am7(b5) D13(b9) Gm9 Bbm

Bass line for exercise #4, measures 1-3. Chords: 8va Am7(b5), D13(b9), Gm9, Bbm. Fingering: 3.

C7(b9) F

Bass line for exercise #4, measures 4-5. Chords: C7(b9), F.

CD 21

#5 <sup>8va</sup> A13 D9 G7alt.

(8va) C7 F

#6 Em B7 Em7 Am7 E7 Am Dm9 G7

C7alt. F

#7 GMaj7 Em9 Am7

Am9 D13 GMaj7 (C)

#8 <sup>8va</sup> G Em Am

(8va) D7

<sup>8va</sup>

This page contains ten staves of musical notation for a bass line. The notation is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The staves are connected by dashed lines labeled '8va' at the top of each staff, indicating an octave shift. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several performance markings, including fingering numbers (1, 2, 3, 4) and dynamic markings such as '(f)' and '(b)'. The notation is complex and appears to be a technical exercise or a piece of music requiring precise execution.

CD 22

(8va)-----

3

(8va)-----

1

(8va)-----

(8va)-----

3



# Minor Blues

CD 23

#1

Exercise #1 consists of four staves of bass clef music. The first staff begins with a treble clef and a common time signature, followed by a double bar line and a repeat sign. The music is in a minor key, indicated by two flats. Fingering numbers (1, 2, 3, 4) are placed above notes. Accidentals (sharps, flats, naturals) are used throughout. A dashed line labeled "8va" spans the first three staves, indicating an octave shift for the fourth staff.

#2

Exercise #2 consists of four staves of bass clef music. The first staff begins with a treble clef and a common time signature, followed by a double bar line and a repeat sign. The music is in a minor key, indicated by two flats. Fingering numbers (1, 2, 3, 4) are placed above notes. Accidentals (sharps, flats, naturals) are used throughout.

CD 24

#3

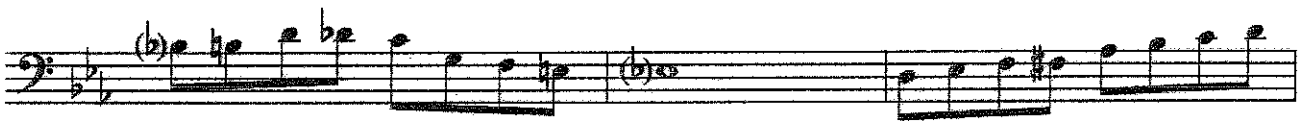
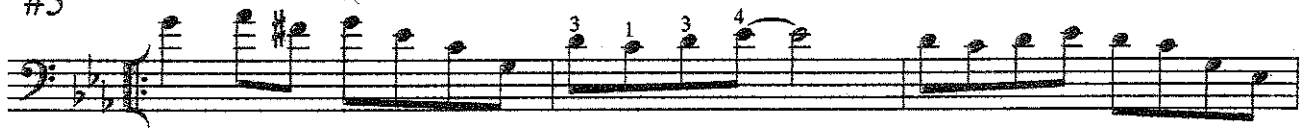
Exercise #3 consists of four staves of bass clef music. The first staff begins with a double bar line and a repeat sign. The second staff has a dashed line above it with the number '8' written above the line. The third staff has a dashed line above it with '(8)' written above the line. The fourth staff ends with a double bar line and repeat dots.

#4

Exercise #4 consists of four staves of bass clef music. The first staff begins with a double bar line and a repeat sign. The second staff has fingerings '1', '4', and '2' written above the notes. The third staff has a '(b)' written above the notes. The fourth staff ends with a double bar line and repeat dots.

CD 25

#5



# Rhythm Changes

*Edes*

#1

Musical staff 1: Bass clef, key signature of one flat. Starts with a whole rest, followed by eighth notes. Includes fingerings 3, 2, 1 and 3.

Musical staff 2: Bass clef, key signature of one flat. Includes fingerings 1, 4, 4, 2 and 3.

Musical staff 3: Bass clef, key signature of one flat. Includes fingerings 3, 1, 4, 2, 4, 1, 3, 4, 1, 2, 3, 2, 1, 2, 1, 4.

Musical staff 4: Bass clef, key signature of one flat. Continuation of the eighth-note pattern.

Musical staff 5: Bass clef, key signature of one flat. Includes fingerings 3, (b), 2, 1, 4, 1, 3, 1, 3, 3.

Musical staff 6: Bass clef, key signature of one flat. Includes fingerings 3, 2, 1, 1, 3, 3.

Musical staff 7: Bass clef, key signature of one flat. Continuation of the eighth-note pattern.

Musical staff 8: Bass clef, key signature of one flat. Includes fingerings 3, 2, 1, 1, 3, 4, 1, 2, 4, (b), (b).

Bass clef, key signature of one flat. Fingerings: 2, 3, 4, 1, 1, 2, 1, 4, 3. *Sua*-----

#2

(*Sua*)-----  
Bass clef, key signature of one flat.

*Sua*-----  
Bass clef, key signature of one flat. Fingerings: 1, 3, 1, 4, 2, 4.

*Sua*-----  
Bass clef, key signature of one flat. Fingerings: 3, 2, 2.

Bass clef, key signature of one flat. Fingerings: 1, 2, 4. 12 fr. 4

Bass clef, key signature of one flat. Fingerings: 1, 2, 2, 4, 3, 1, 3.

*Sua*-----  
Bass clef, key signature of one flat. Fingerings: 1, 4, 1, 1, 4, 3, 1, 3. (*b*)

(*Sua*)-----  
Bass clef, key signature of one flat. Fingerings: 3, 1, 4, 1, 4, 3.

Bass clef, key signature of one flat. Fingerings: 2, 1, 4, 1, 1, 2, 1, 4, 4, 3, 2, 1, 1, 4.



#3



(8va)



(8va)



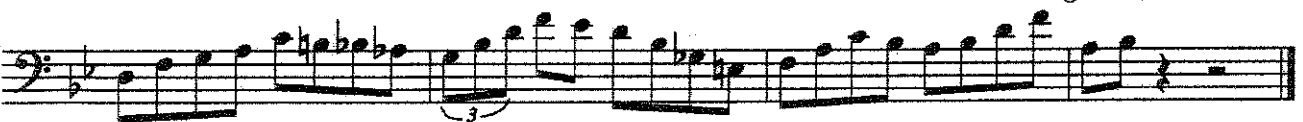
8va



(8va)



8va



# Blues

CD 27

(can be 3va up to the first ending)

#1 C7 F7 C° C C9

Gm9 C7 F7 C7

A7b9 Dm9 G13 1. C7 A7

Dm7 G13 2. C7 F7 C° C7

#2 C7(Gm7) F7 Gm7 C7 Gm9 C7alt.

F7 F#°(C°) C7 Eb9(A7alt.)

D9 2. 2 2 3 1 Dm7 G13(b9) 1. E+7 A7alt. D9 D13(b9) (Abm)

2. C7 C13

let ring

(D E F)

#3

First musical staff of exercise #3, featuring a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes, with some notes marked with a circled 'h'.

8va-----

Second musical staff of exercise #3, continuing the melody from the first staff.

8va-----

Third musical staff of exercise #3, including a first ending bracket at the end of the staff.

(8va)----- 2. 8va-----

Fourth musical staff of exercise #3, featuring a second ending bracket.

#4

First musical staff of exercise #4, featuring a bass clef and a key signature of one flat. The melody is more complex, with many beamed eighth notes.

8va-----

Second musical staff of exercise #4, including a triplet of eighth notes and a circled 'h'.

Third musical staff of exercise #4, continuing the complex melodic line.

8va-----

Fourth musical staff of exercise #4, featuring a circled 'h' and a circled 'b'.

8va-----

Fifth musical staff of exercise #4, including a circled 'h' and a circled 'b'.

(8va)-----

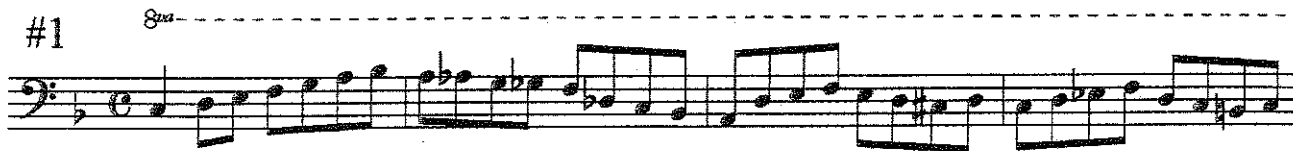
Sixth musical staff of exercise #4, featuring a circled 'b' and a circled 'h'.



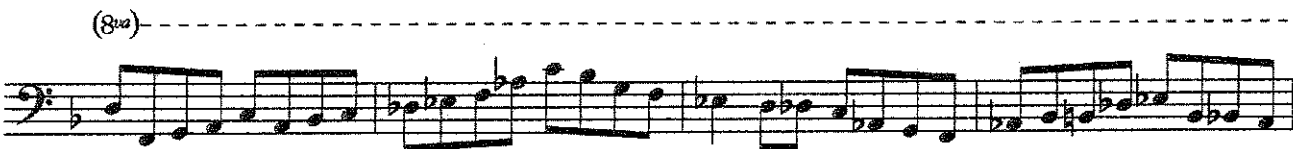
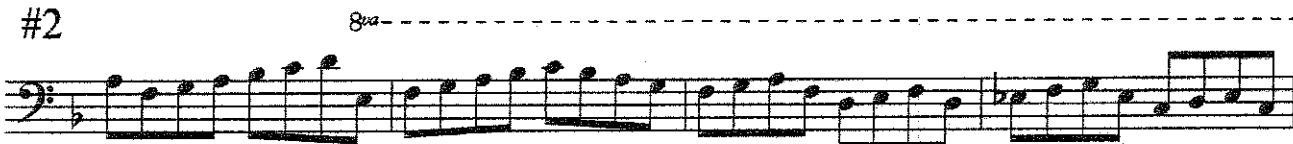
# Hip Blues

CD 23

#1



#2



#3



CD 30



#4



(8va)

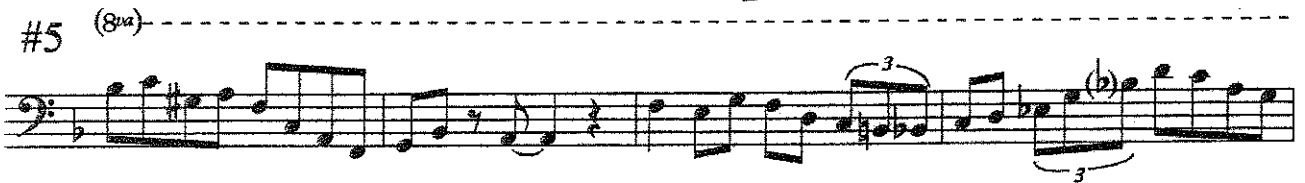


(8va)

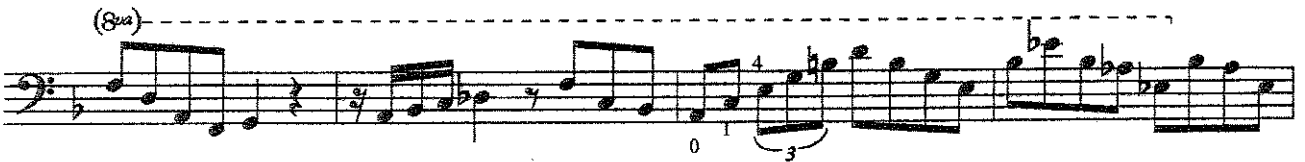


#5

(8va)



(8va)



8va



#6

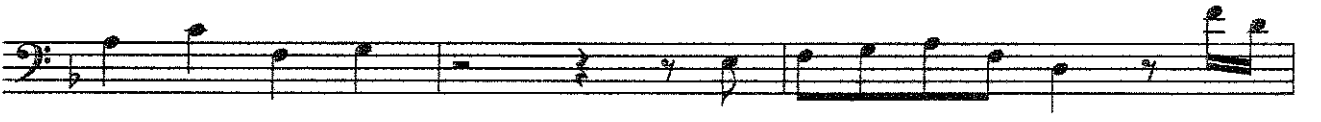




#7



#8



(Sua)

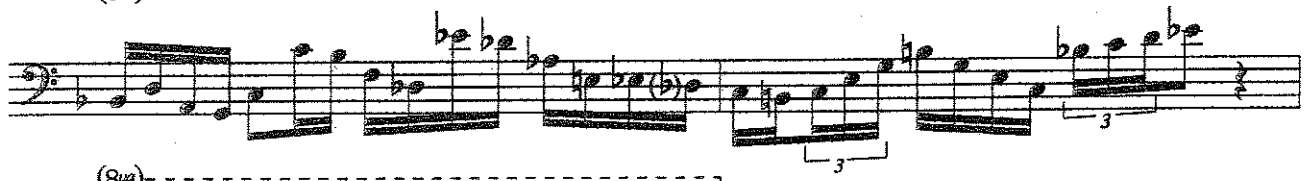


(Sua)



CD 34

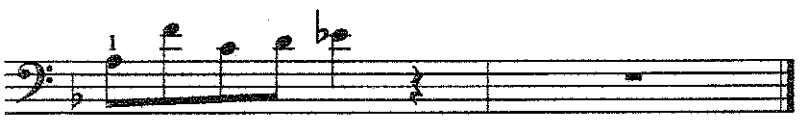
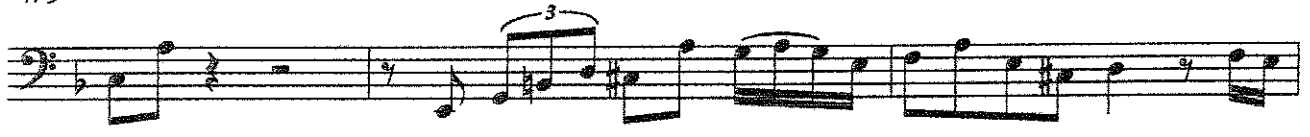
(8va)



(8va)



#9



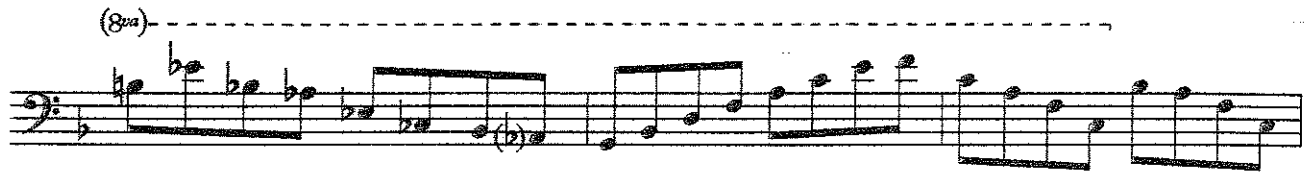
#10



(8va)




(8va)-----



#11 8va-----



(8va)-----



8va-----



(8va)-----

