

Introduction

Good phrasing is essential to communicating musically. The exercises in this book teach the techniques behind phrasing and are designed to help you make the leap from playing notes to playing *music*.

This book is divided into sections on harmony, rhythm, and melody. Learning about these fundamental elements of music is just like learning a new language. At first you learn words—how they're spelled and pronounced. Next come simple phrases and sentences, providing you with a basic understanding of the new words and how to use them. Eventually, you move into thinking and communicating in the new language.

The key to good phrasing is knowing when to play and when not to play. It's important to become your own editor. There's a famous story about Miles Davis and John Coltrane. During the *Kind of Blue* period in the late fifties, when they were playing modal compositions, Coltrane was having a hard time ending his solos because of the lack of a closing cadence. Davis wanted Coltrane to cut down on the length of his solos, and Trane replied that he didn't know how to get out of them. Miles' response was, "Just take the horn out of your mouth."

One important quality that all great musicians share is flexibility, both in sound (a large tonal palate) and meter (the ability to play behind the beat, in front of the beat, etc.), so they don't sound like machines. Versatility in these two areas will lead to good phrasing, the ability to express yourself, and originality of style.

How to Use This Book

For a long time, I was reluctant to practice patterns. I thought it would make my playing more mechanical and predictable. But when I did start working with patterns, I discovered that just the opposite was true. My ear improved tremendously, allowing me to be more creative and expressive in my playing. Some of the patterns in this book are technique builders, and you will want to incorporate these into your daily practice regime. Others are for playing over specific chords, and you can use the companion CD to hear how they work together. (You can remove the trumpet from the track by panning the balance knob all the way to the left.)

In working with these patterns, try to avoid writing them out. This will help develop your ear immeasurably. If the pattern is too long to remember, break it down into smaller segments. Work toward being able to sing the phrases through the transpositions—in other words, think in terms of phrases rather than thinking of every note and its relationship to the chord. If something in the pattern sparks in you a song or another pattern, go with it. You can always return to the original pattern. It's all part of being flexible and reacting to your musical environment. By improving the connection between your ear and your fingers, you will develop the confidence and the ability to play whatever you hear.

On the études that have CD accompaniment, the written solos are just a starting point. Once you're familiar with the written version, try your hand at writing your own renditions, incorporating certain ideas that you like from what's in the book. Then pan out the trumpet and play your written solos with the rhythm track. Finally, take your own improvised solos.

Have fun and enjoy the book.

Contents

Harmony

| | Page | CD Track |
|----------------------------------|------|----------|
| #1 Modes | 4 | |
| #2 Major Scale Patterns | 6 | |
| #3 Major Chord Patterns | 8 | |
| #4 Minor Chord Patterns | 10 | |
| #5 Diatonic Seventh Chords | 12 | |
| #6 Arpeggios | 13 | |
| #7 Dorian Mode | 15 | 1 |
| #8 Mixolydian Mode | 16 | 2 |
| #9 The II–V–I Progression | 18 | 3 |
| #10 The Minor II–V–I | 20 | 4 |
| #11 IIm7–V7 Etude | 22 | 5–6 |
| #12 One-Measure IIm7–V7 Patterns | 25 | |
| #13 Descending Ninth Chords | 28 | 7 |
| #14 Fourths | 30 | |
| #15 Bebop Mixolydian | 32 | |
| #16 The Diminished Scale | 34 | |
| #17 The Altered Scale | 38 | 8 |
| #18 The Whole-Tone Scale | 42 | |
| #19 Polychords | 44 | 9 |
| #20 Tritone Substitutions | 46 | |
| #21 The Passing Diminished | 48 | |
| #22 Pentatonics | 49 | 10–11 |

Rhythm

| | | |
|------------------------------|----|----|
| #23 Playing with a Metronome | 53 | 12 |
| #24 Developing a Swing Feel | 54 | |
| #25 Energizing Your Lines | 56 | |
| #26 Manipulating Time | 58 | |
| #27 Three Against Four | 59 | |
| #28 Rhythmic Displacement | 60 | |
| #29 Jazz Legato Tonguing | 61 | 13 |
| #30 Challenge Tempo | 62 | |

Melody

| | Page | CD Track |
|--|------|----------|
| #31 Creating Melodies | 63 | |
| #32 Melodic Embellishment | 66 | 14 |
| #33 Contour Lines | 68 | 15 |
| #34 The Blues Scale | 70 | 16 |
| #35 Blues Guide-Tone Line | 71 | |
| #36 Melodies from the Blues Scale | 73 | 17 |
| #37 Building a Solo | 74 | 18 |
| #38 Arpeggiating Chords in a Progression | 76 | 19 |
| #39 Chord Scales | 79 | 20 |
| #40 Horizontal and Vertical Approaches | 82 | 21 |
| #41 Making Patterns Musical | 84 | 22 |
| #42 Soloing in a Limited Range | 86 | 23 |
| #43 Finding Your Voice | 88 | |
| #44 Rhythm Changes | 89 | 24 |
| #45 Playing in a Key Center | 92 | 25 |
| #46 One-Chord Vamps | 94 | 26 |
| #47 Neighboring Tones | 95 | |
| #48 Approach Notes | 96 | |
| #49 Developing a Motif | 98 | |
| #50 Developing Your Embouchure | 100 | |
| About the Authors | 102 | |

Bebop Mixolydian

Idea

One of the scales that came out of the bebop era of the forties was the bebop Mixolydian—an eight-note scale that features an added half step between the root and the lowered seventh. Many of the fast phrases in bebop featured a scalar approach, and the additional note makes the scale symmetrical and facilitates playing in bebop's quick tempos.

The bebop Mixolydian scale can be used on dominant seventh chords or on an entire II–V progression. Play all these patterns with track 2 on the CD.

A

B

C

D

E

F

G

H

Three Against Four

Idea

In this book I focus much attention on developing and expanding the vocabulary of harmony and melody. In addition to good note choices, a good improviser must be able to shift in and out of meter, creating rhythmic ambiguity. The musicians in Miles Davis' quintet of the sixties (Herbie Hancock on piano, Tony Williams on drums, Ron Carter on bass, and either George Coleman or Wayne Shorter on sax) were masters of rhythmic innovation. The band was able to make the music sound fresh through their use of polyrhythms and phrasing over the bar line.

Examples A and B use a simple scale passage. You create metric displacement by shifting the accents, thereby changing the perception of where the downbeat occurs. The first step in doing this is knowing where you are in the measure at all times. Put the metronome on beats 2 and 4 at a slow tempo. Accent every third beat. In these examples, the accents fall on beat 3 in the first measure, beat 2 in the second measure, and beats 1 and 4 in the third measure. Then the cycle begins again. Play in different keys and try your own patterns. Technique is not the emphasis here. It's the feeling of playing three against four.



Example C uses a different kind of accent, called a durational accent. Note that the duration of the long notes on beats 2 and 4 create a shift in the pulse away from the downbeats, creating the illusion of playing three against four. In Example D, three against four is created by using a repeated three-note pattern. Example E is much like Examples A and B, accenting every third beat, this time beginning on beat 2.



Melodic Embellishment

Idea

In section A of the music below, you'll find a melody written in the style typical of a fake book or lead sheet. It's an easy-to-read basic sketch of the song, usually written in simple rhythms to accommodate all levels of musicianship. It's up to the player to interpret the melody. Here are a few common devices.

Anticipation (Ant.): anticipating the melody note by half a beat.

Delayed attack (D.A.): delaying the attack of the melody note by half a beat.

Augmentation (Aug.): enlarging a melodic phrase by using auxiliary pitches.

Diminution (Dim.): shortening a melodic phrase.

In sections B and C we interpret the same melody using these melodic embellishment techniques. (I've identified the different techniques underneath the melody.) Play this piece as written along with track 14. Then try creating your own melodic embellishments.



TRACK 14

A

A E7 A

Bm E7 A A7 D

D²°7 A E7 A

B

Amaj7 E7 Amaj7 B¹°7

D.A. Ant. Aug. Dim. Ant. D.A.

Bm E7 Amaj7 A7 D

Aug. Dim. D.A. Aug. Aug. Ant.

D²°7 Amaj7 E7 A

D.A. Ant. Aug. J