



# Chop-Monster 1

## JAZZ LANGUAGE TUTOR

**Shelly Berg**

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## Welcome

As you go through this Chop-Monster book, you will find that improvising jazz is easy and fun, making use of your own inner creativity. Learning to improvise is just like learning to speak. You learned to talk by listening to and imitating your parents, family members and friends. And now you all speak the same language, but you speak it in your own, unique voice.

You will enjoy learning the language of jazz improvisation by listening to and imitating a play-along Compact Disc\*. As you listen to the recorded examples, all you have to do is trust your ear. Sing the melodies back, and then find them on your instrument. Soon, these melodies will become your language, and you will be speaking jazz in your own, unique voice. The more you practice the easier and more fun it will be. In the end, you'll be the Chop-Monster!

***Have fun!***

\*Your teacher will play the CD during class. You may also purchase your own CD (sold separately, #251028).



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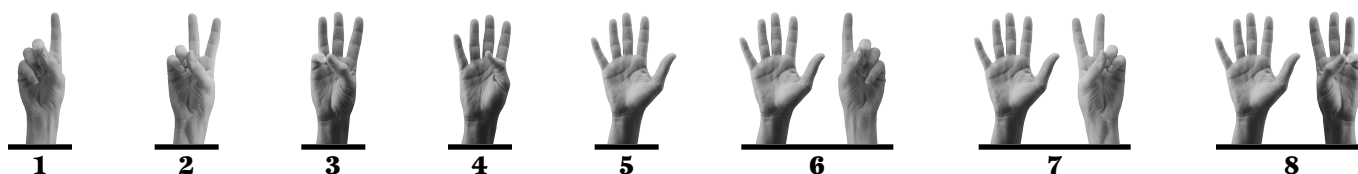
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# Finding Your Chops

Great jazz improvisers have great **chops**. Your chops are your abilities: tone, technique, and most important for improvisers, the ability to create melodies on the spot. When a musician has the highest abilities (the most chops), the other musicians call him or her a "monster."

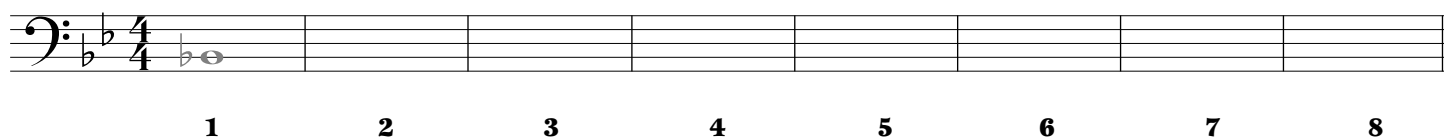
## ① SING

**Sing** the concert B $\flat$  scale, watching your teacher's conducting cues to change to each new note. Your teacher will use the hand signs below. As you sing, say the scale numbers, "One-Two-Three," and so on.



## ② TRANSCRIBE

Using whole notes, **transcribe** (write down) the concert B $\flat$  scale you just sang.



## ③ PRACTICE

Follow your teacher's hand signs and **sing** Exercises A and B below. Once again, say the scale numbers as you sing.

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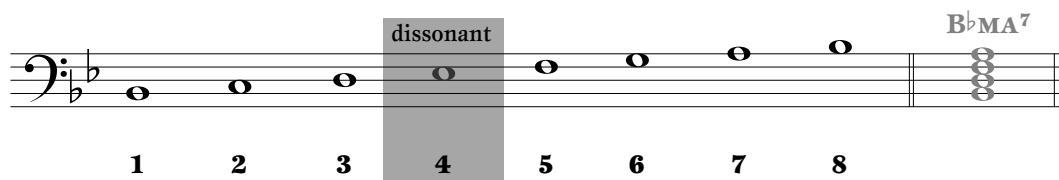


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## xperimenting with Major Scales

When you improvise, scales are another great source for melodic ideas, as long as the chord tones are emphasized enough. As you might have guessed, the concert B $\flat$  major scale is the best choice for improvising to the B $\flat$ MA $^7$  chord.



However, with major chords there is one note in the scale to watch out for. The **fourth note** in the scale is **dissonant** against the chord! This means that if you come to rest on the 4th, or skip away from the 4th, it will clash with the chord.

The good news is that it sounds great to go 1/2 step down from the 4th to the 3rd of the chord, and it works to move from the 4th to the 5th. (CD Track 10 will give you a chance to try this out.)

## 1 PLAY

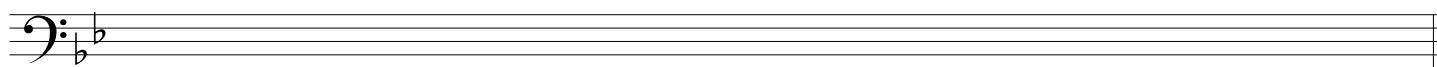
*Chop-monsters can play any note of a scale at any time!* **Play** the notes of the concert B $\flat$  major scale following your teacher's hand signs.



## 2 TRANSCRIBE

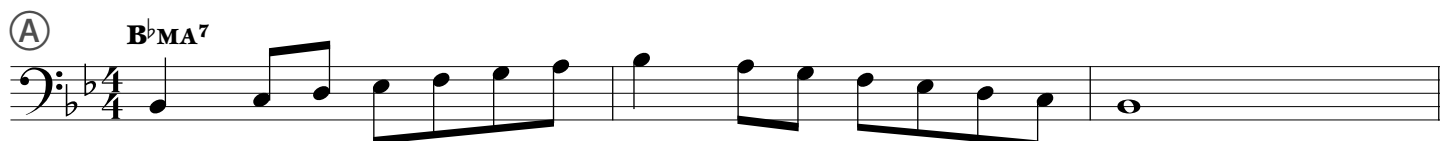
**Improvise** a short melody beginning and ending on the root of the concert B $\flat$ MA $^7$  chord, using the notes of the scale. Then, **transcribe** what you played.

B $\flat$ MA $^7$



## 3 PRACTICE

**Practice** the concert B $\flat$  major scale patterns below. Remember to make the eighth notes "swing" like the call-and-response CD.



You are now comfortable with the lowered 3rd scale degree that helps **make the change** of the IV chord. (The phrase "make the change" means to play a melody or a melodic note that clearly defines a chord.)

You should also know that this lowered 3rd note may be played over the Tonic (I) chord in the blues, as well. This note is a **blue note**, and could also be called the *flat 3rd*, *blue 3rd* or the *bluesy 3rd*. The lowered 7th that you play is also a bluesy note, so now you know two blue notes.

When great improvisers use blue notes, they aren't necessarily trying to make the changes, but rather create a bluesy sound that can work with any of the blues chords.

## 1 PLAY

**Follow** the hand signs below to add the flat (blue) 3rd between scale degrees 2 and 3.



**Note:** You have played flat 3 this way before, as an embellishing chromatic note, briefly passing between 2 and 3. To make this note a blue note, you must emphasize it and give it the blue feeling.

## 2 TRANSCRIBE

On the staff below are the roots of the chords for the blues progression. **Notate** the blue 3rd above each root.

## 3 PRACTICE

Below are practice patterns that use both the blue 3rd and the blue 7th. As you play them, work to create a bluesy feeling every time you play a blue note. Remember, most of these licks can be played over any of the chords of the concert B $\flat$  blues progression. They don't necessarily define each chord change, but that is not the essential goal of bluesy playing.

(A)



(B)



(C)



(D)



(E)



(F)

