

TABLE OF CONTENTS

INTRODUCTION	i
GENERAL INSTRUCTIONS FOR USING THIS BOOK.....	iv
INSTRUCTIONS FOR USING THE AUDIO CASSETTE.....	iv
ILLUSTRATIONS OF USED CHORD MOTIONS	v
CHAPTER 1 - CHANGE RUNNING	1
CHAPTER 2 - DIGITAL PATTERNS AND SCALAR PATTERNS	8
CHAPTER 3 - 7-3 RESOLUTION	19
CHAPTER 4 - 3-b9.....	26
CHAPTER 5 - BEBOP SCALE.....	33
CHAPTER 6 - BEBOP LICK.....	40
CHAPTER 7 - HARMONIC GENERALIZATION	45
CHAPTER 8 - ENCLOSURE	50
CHAPTER 9 - SEQUENCE	55
CHAPTER 10 - CESH	61
CHAPTER 11 - QUOTES	68
CHAPTER 12 - "CRY ME A RIVER" LICK.....	74
CHAPTER 13 - "GONE BUT NOT FORGOTTEN" LICK.....	77
CHAPTER 14 - OTHER CONSIDERATIONS	80
LINEAR CHROMATICISM	81
TRI-TONE SUBSTITUTION/ALTERED DOMINANT	81
BACK DOOR PROGRESSION AS A SUBSTITUTE FOR V7	82
# II°7 AS A SUBSTITUTE FOR V7	82
BAR-LINE SHIFTS.....	83
SIDE SLIPPING/OUTSIDE PLAYING	83
ERRORS	83
SAMPLE ANALYSES OF TWO TRANSCRIBED SOLOS	84
APPENDIX A - CHORD PROGRESSIONS FOR ALL PLAY-ALONG TRACKS (Side 2)	
CONCERT KEY	94
B \flat INSTRUMENTS	101
E \flat INSTRUMENTS.....	108
APPENDIX B - APPLYING ELEMENTS OF THE JAZZ LANGUAGE	
TO TUNE PROGRESSIONS	116
HOMESICK HOOSIER.....	118
URBANE BLUES	124
STELLAR	130
BIBLIOGRAPHY	142

CHAPTER 1

CHANGE-RUNNING

Definition

Change is a synonym for chord. Running is a synonym for arpeggiating. Hence change-running is a jazz colloquialism for chord-arpeggiating. In terms of creative musical expression, change-running is somewhat superfluous when it occurs in an improvised solo, since the chord is already being sounded and/or implied by members of the rhythm section (piano, guitar, and bass). Nevertheless, change-running frequently occurs in improvised solos, and sometimes in interesting ways. It has at least several possible functions: (1) as a phrase which helps to place the ear of the improviser into the exact structure and sound of a chord, which sometimes insures the effectiveness and accuracy of a more melodic phrase to follow; (2) as a means to learn, during practice, the sound of each chord in a sequence or progression of chords; (3) as pick-up notes into a melodic phrase; (4) as a means to make the sound of a chord clear to an audience; and (5) as a means of communication or reinforcement for other members of the group, in the event that one or more members lose their place in the progression or the form of the tune.

Illustrations

Because of the nature of improvisation, being based upon chord progressions to a large extent, nearly all improvised phrases could be more or less regarded as change-running. However, the purpose of its introduction here is to focus upon phrases which do little more than to arpeggiate the notes of the chord, and even with that restriction the possibilities are endless. Note in the following examples that a change-running phrase does not necessarily begin on the root of the chord, it may omit one or more chord members, and its direction can be ascending or descending or both.

1. 

2. 

3. 

Examples From Recorded Solos

J.J. Johnson, trombone (“Now’s The Time”)

4. 

Freddie Hubbard, trumpet (“Clarence’s Place”)

5. 

Blue Mitchell, trumpet (“Silver’s Serenade”)

6. 

Lee Morgan, trumpet (“Ceora”)

7. 

George Coleman, tenor saxophone ("Maiden Voyage")

8. Musical notation for George Coleman's "Maiden Voyage" on tenor saxophone. The key signature is one sharp (F#). The notation is on a single staff with a treble clef. It features a melodic line with various intervals and a bass line. Chords are indicated above the staff: E7sus4, 13, 4, 9, 7, 9, 11, 13, 7, 9, 4, 13, 1, 13, 4, 9, 7, 13, 4, 9, 7. Fingering numbers (1, 3, 4, 5, 7, 9, 11, 13) are written above the notes. A '6' is written below the bass line.

John Coltrane, tenor saxophone ("Trane's Slo Blues")

9. Musical notation for John Coltrane's "Trane's Slo Blues" on tenor saxophone. The key signature is one sharp (F#). The notation is on a single staff with a treble clef. It features a melodic line with various intervals and a bass line. Chords are indicated above the staff: D-7. Fingering numbers (1, 3, 5, 7, 9, 3, 5, 7, 9) are written above the notes. A '-3-' is written below the bass line.

Hank Mobley, tenor saxophone ("Nica's Dream")

10. Musical notation for Hank Mobley's "Nica's Dream" on tenor saxophone. The key signature is one flat (Bb). The notation is on a single staff with a treble clef. It features a melodic line with various intervals and a bass line. Chords are indicated above the staff: Bb-7. Fingering numbers (4, 7, 1, 3, 5, 7, 9, b, b, 3, 5) are written above the notes. A '3' is written below the bass line.

Michael Brecker, tenor saxophone ("Freight Trane")

11. Musical notation for Michael Brecker's "Freight Trane" on tenor saxophone. The key signature is one flat (Bb). The notation is on two staves with a treble clef. It features a melodic line with various intervals and a bass line. Chords are indicated above the staff: EbA, Eb-7, Ab7, D-7, G7, C#-7, F#9(b5), C-7, F7(#9). Fingering numbers (13, 1, 3, 5, #7, 13, +4, 9, 13, 1, 3, 5, 4, 7, 9, 4, 7, 5, 3, +9, 3, +5, 1, +9, 3, +5, 3, +9, b9) are written above the notes. A '-3-' is written below the bass line.