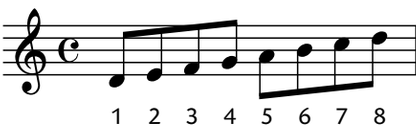
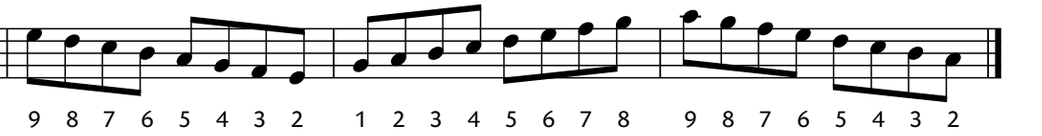
DIATONIC ONE-MEASURE PHRASES

D Dorian Scale

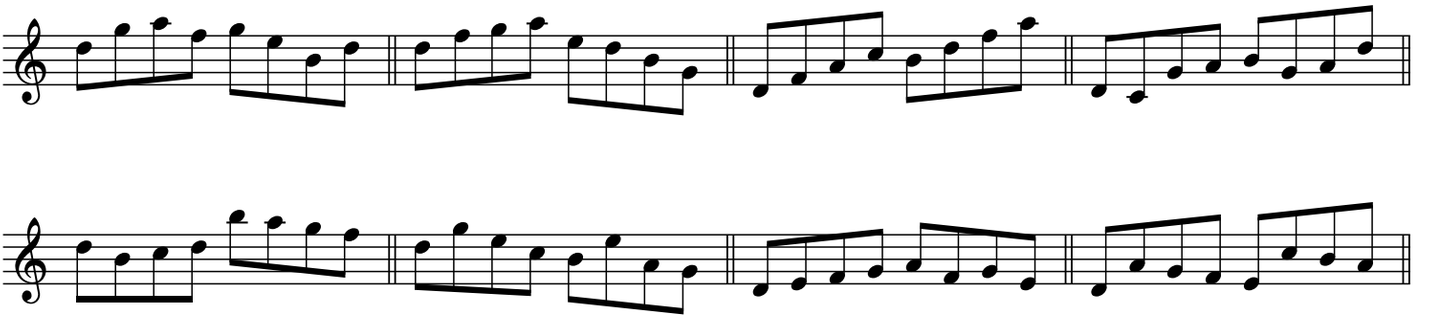


G Mixolydian Scale

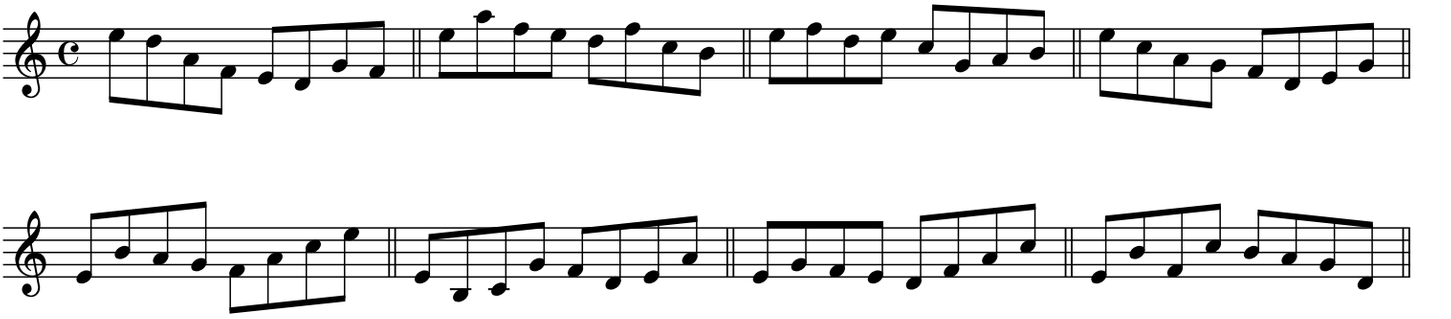


Root of D–7 or 5th of G7

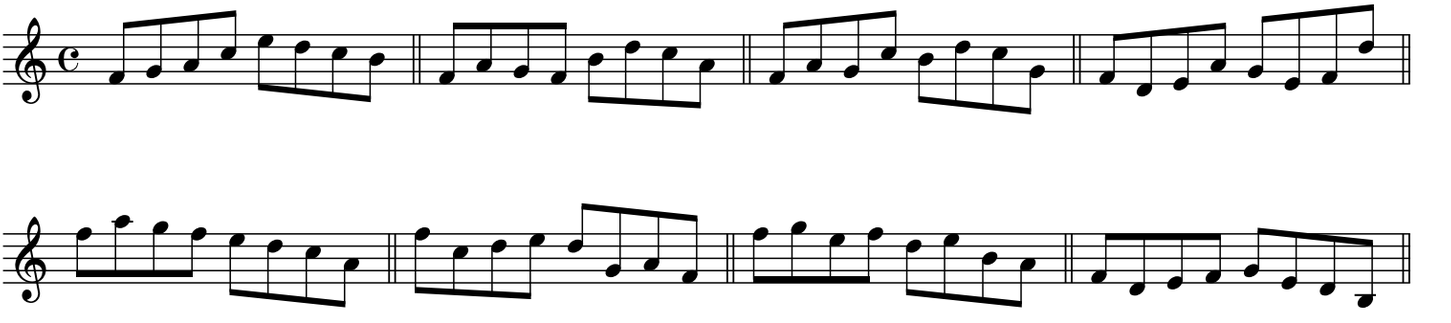
MM = ____



9th of D–7 or 6th of G7



3rd of D–7 or 7th of G7

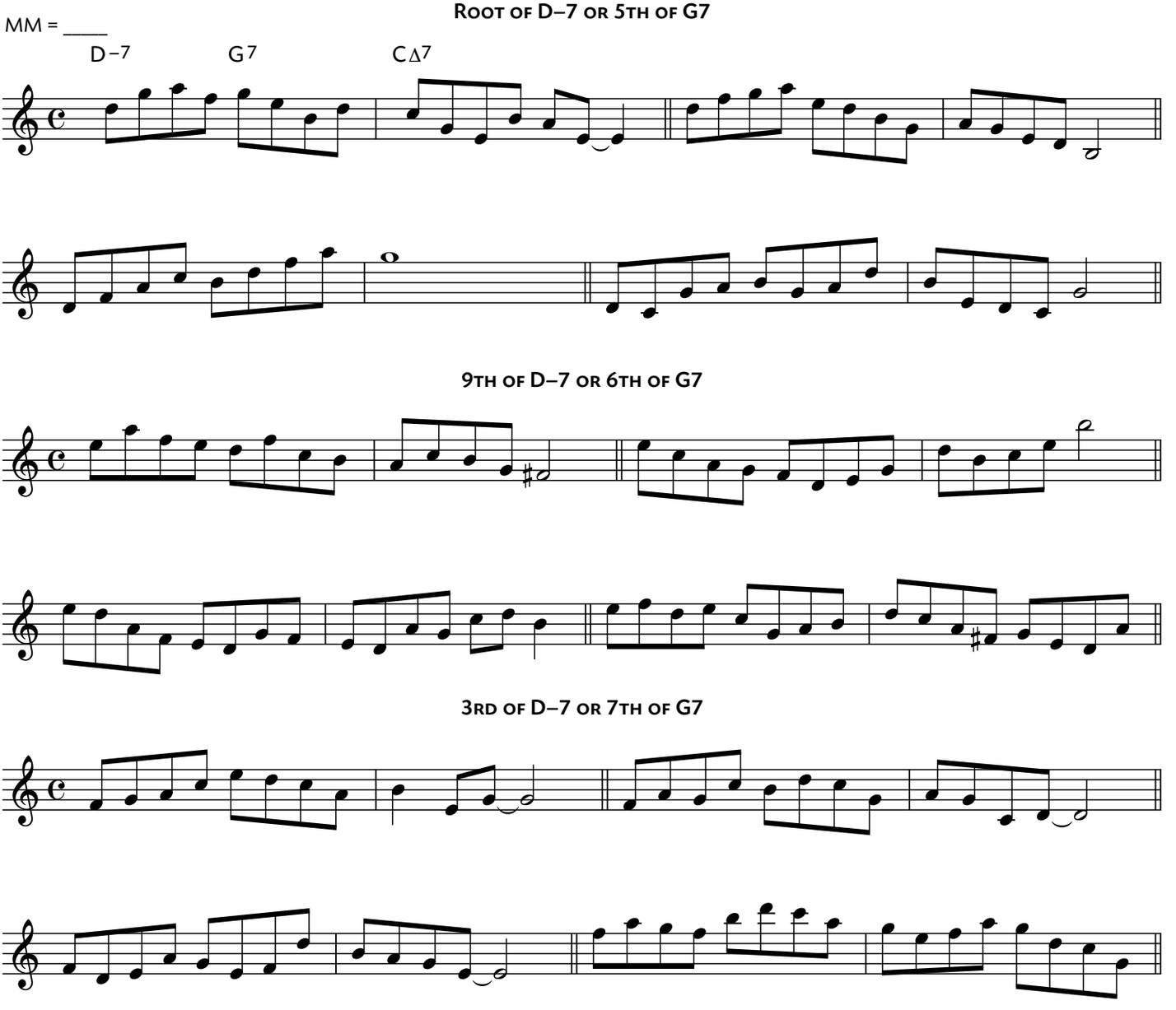


B *Diatonic One-Measure Phrases with Resolutions*

The importance of resolving diatonic one-measure phrases musically cannot be underestimated. Found in nearly all types of music, the II–7 V7 I progression is also one of the most widely used progressions in jazz. Developing the ability to resolve diatonic one-measure phrases melodically and musically is an essential skill for any improviser and/or composer. The following phrases with resolutions illustrate some of the melodic possibilities available to the improviser.

- Pay special attention to how and where the phrase resolves.
- Practice resolving each example to chord tones (1, 3, 5, 7, 9, ♯11, 13) of the IΔ7 chord where possible; see the following examples of diatonic one-measure phrases with resolutions.

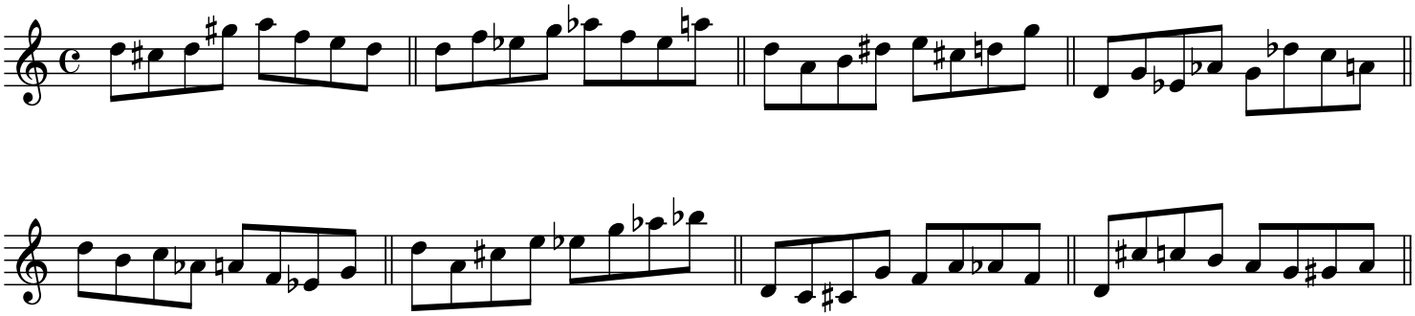
DIATONIC ONE-MEASURE PHRASES WITH RESOLUTIONS



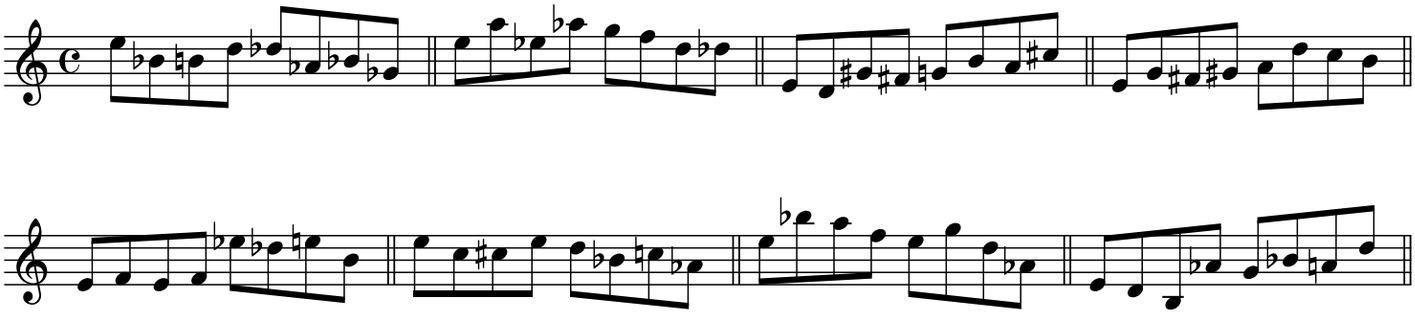
MULTI-COLORED ONE-MEASURE PHRASES

Root of D–7 or 5th of G7

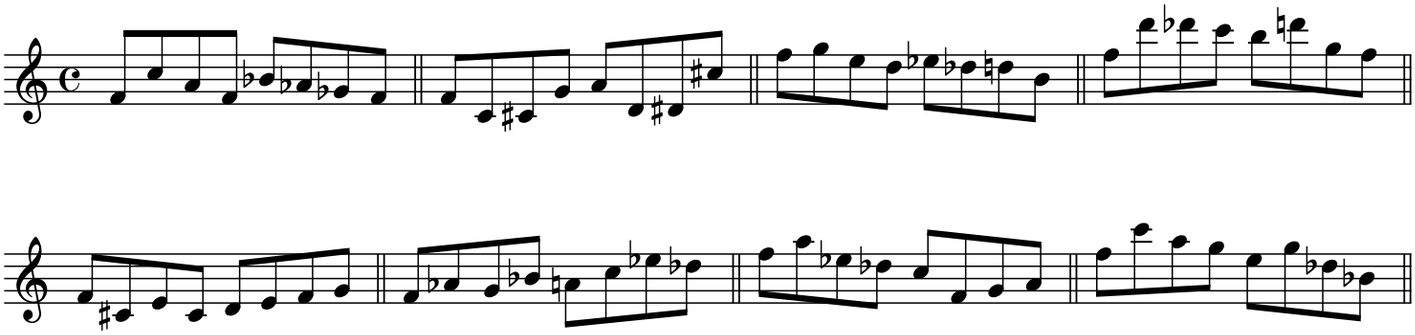
MM = ____



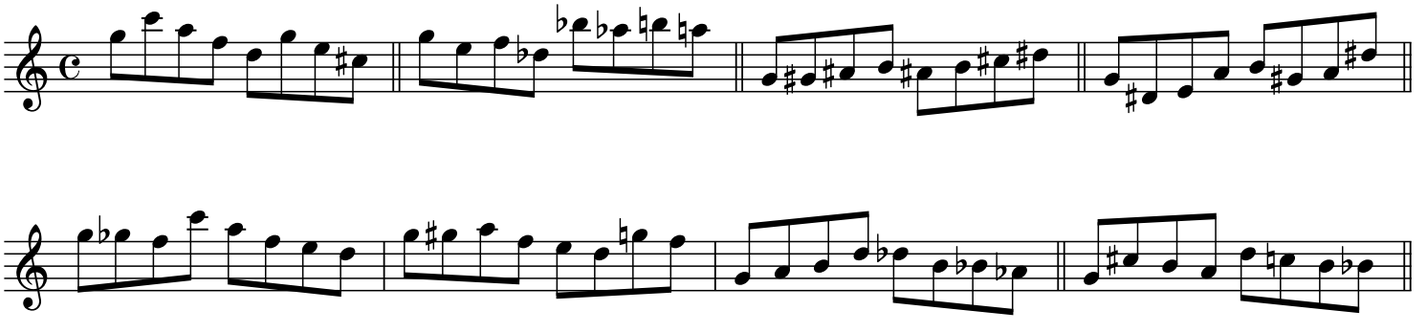
9th of D–7 or 6th of G7



3rd of D–7 or 7th of G7



4th of D–7 or root of G7

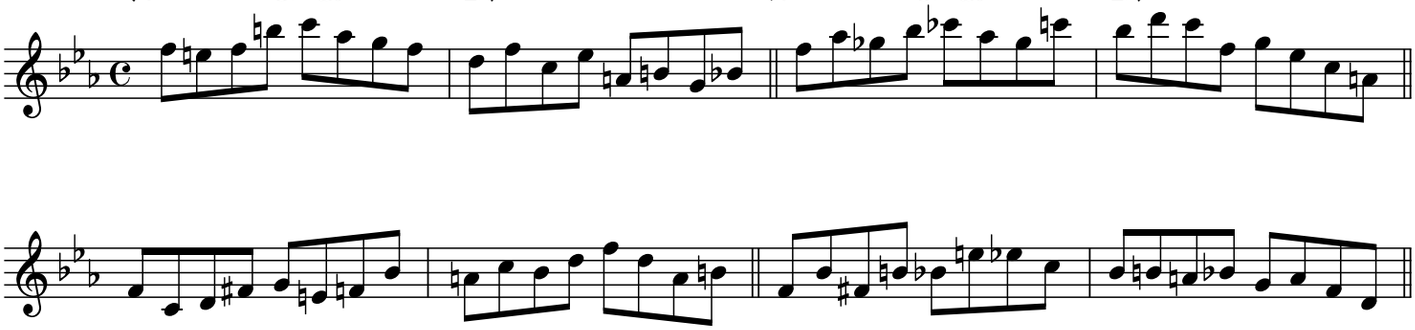


MULTI-COLORED ONE-MEASURE PHRASES WITH RESOLUTIONS (E♭)

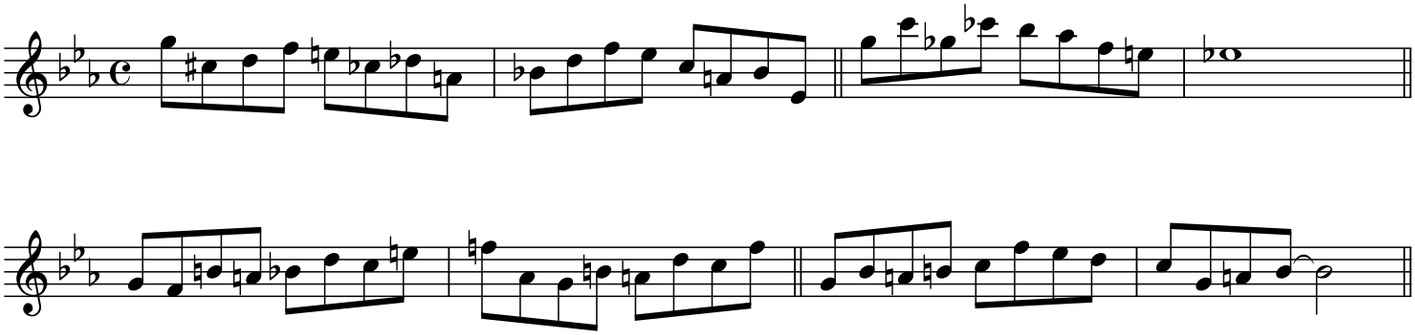
MM = ____

Root of F–7 or 5th of B♭7 resolving to E♭

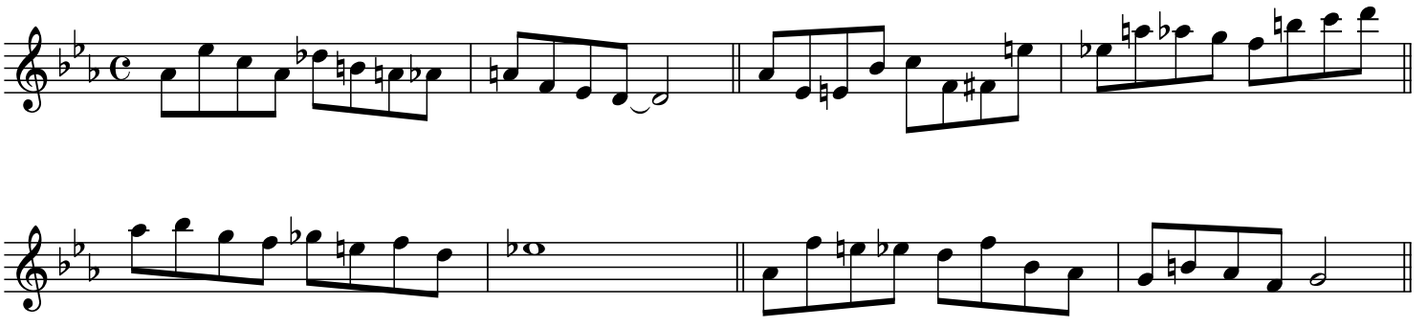
(F–7 B♭7 alt E♭) (F–7 B♭7 alt E♭)



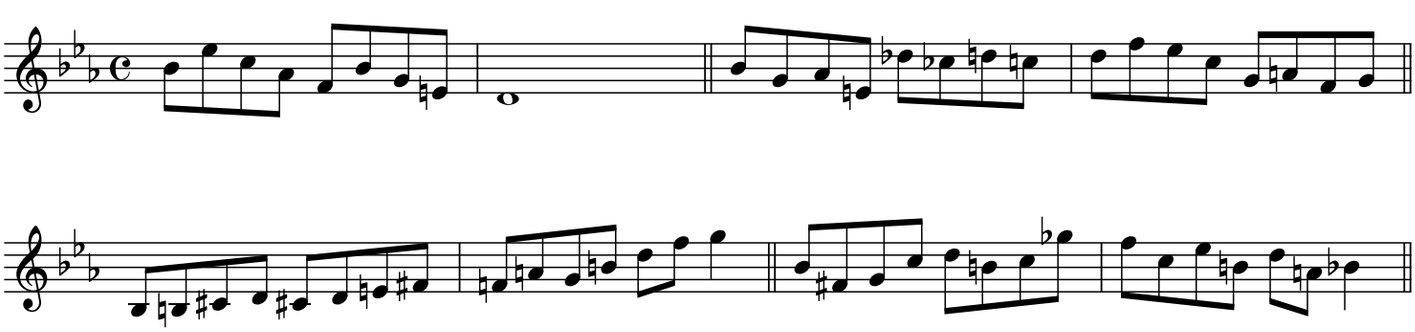
9th of F–7 or 6th of B♭7



3rd of F–7 or 7th of B♭7



4th of F–7 or root of B♭7

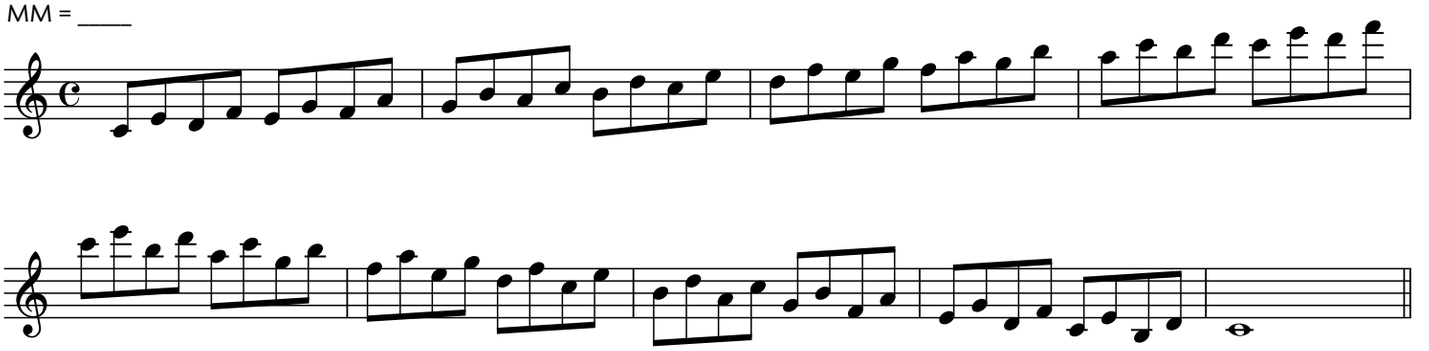


MAJOR SCALE WITH VARIANTS

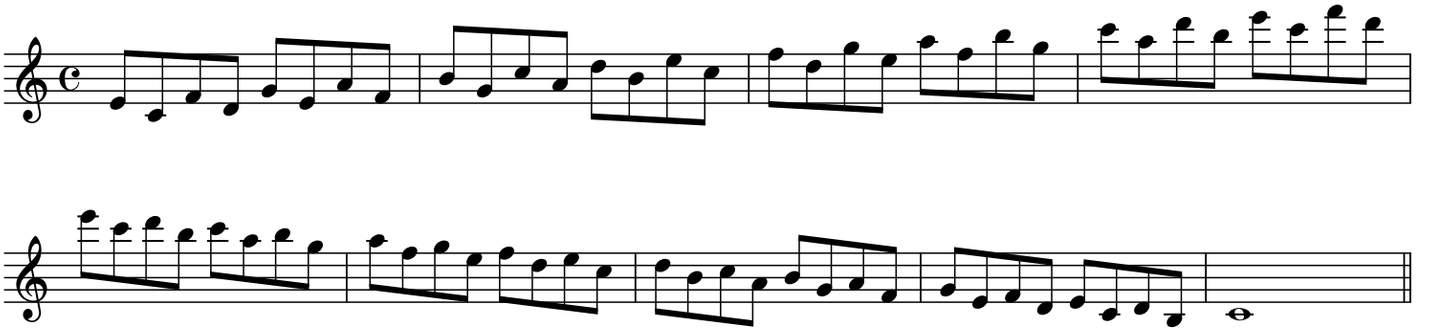
Primary Chord Application: C Δ7

3rds ascending

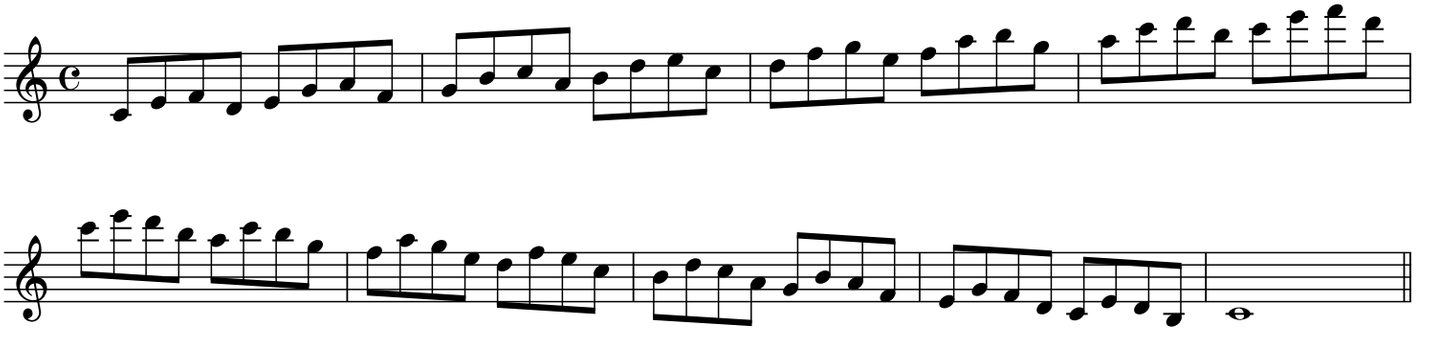
MM = ____



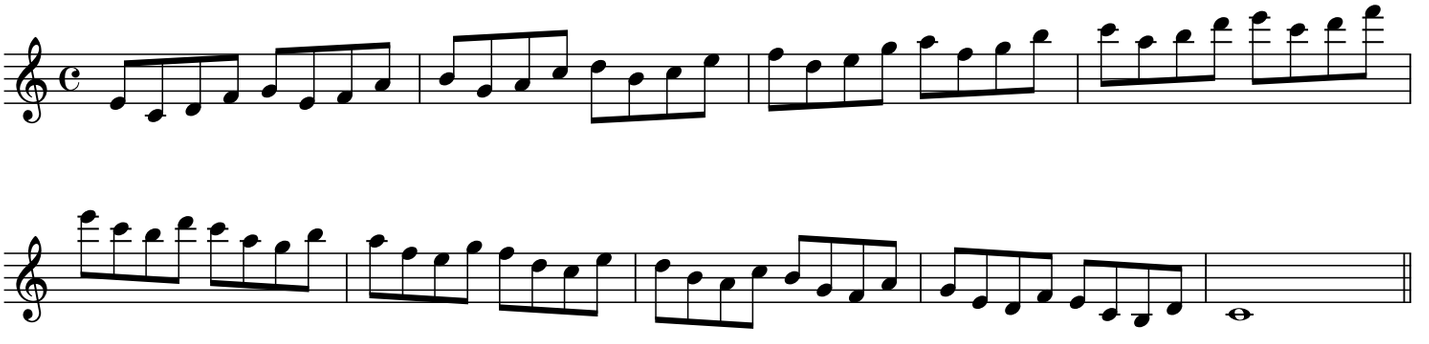
3rds descending



3rds ascending – descending



3rds descending – ascending

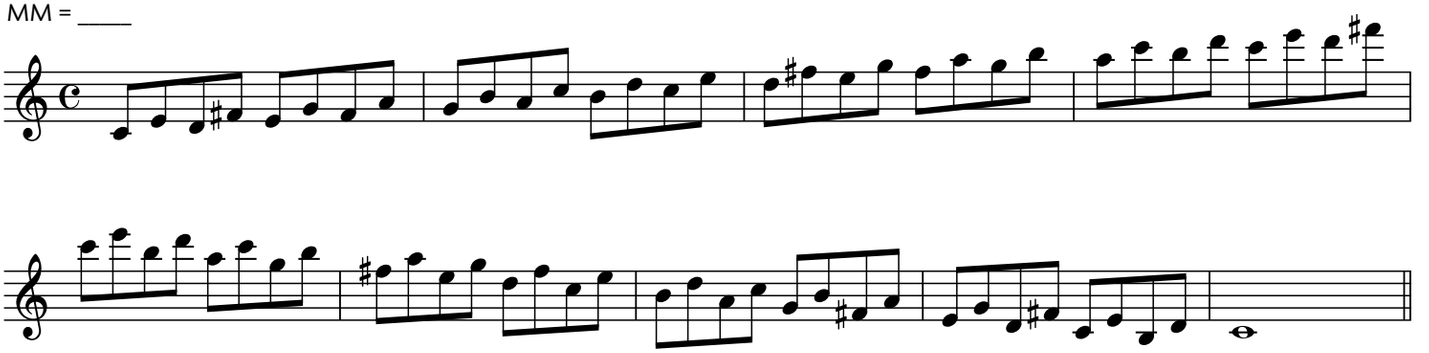


LYDIAN SCALE WITH VARIANTS

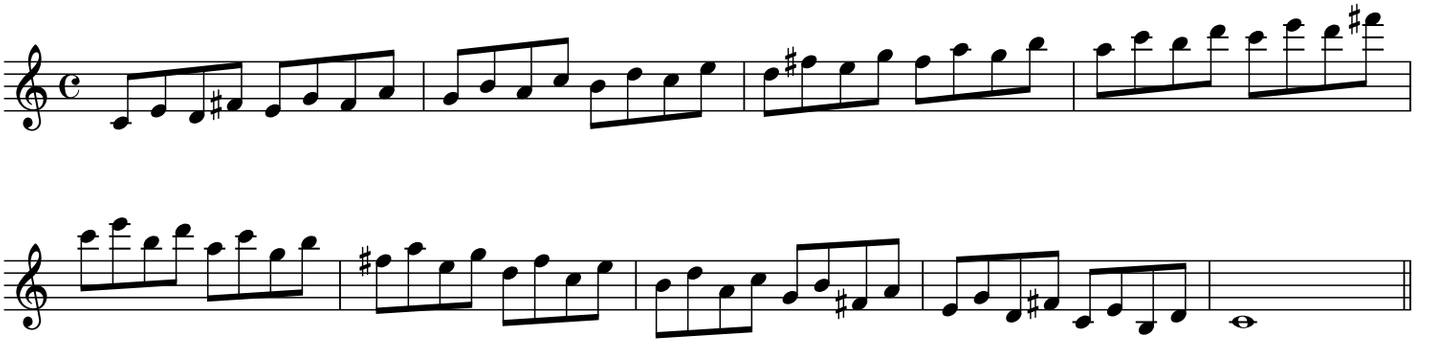
Primary Chord Application: C $\Delta^{7\sharp11}$

3rds ascending

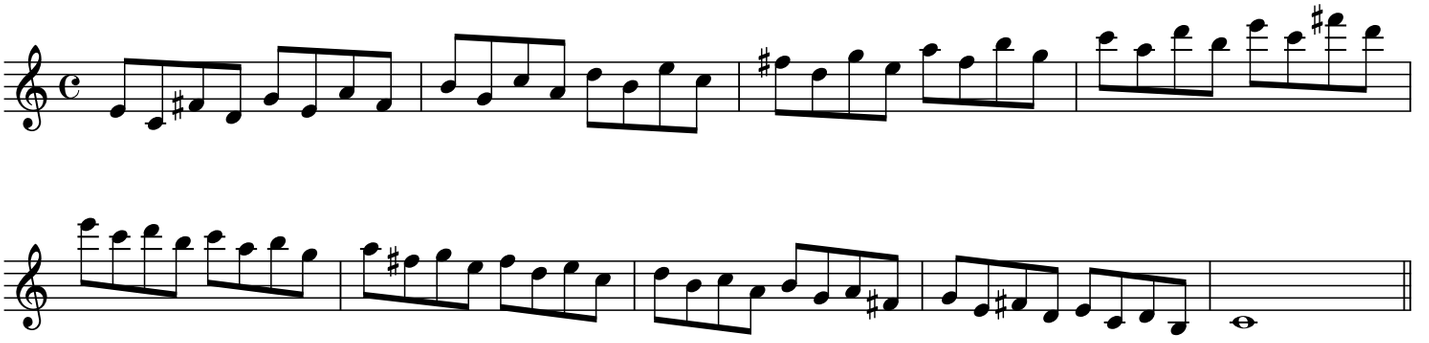
MM = ____



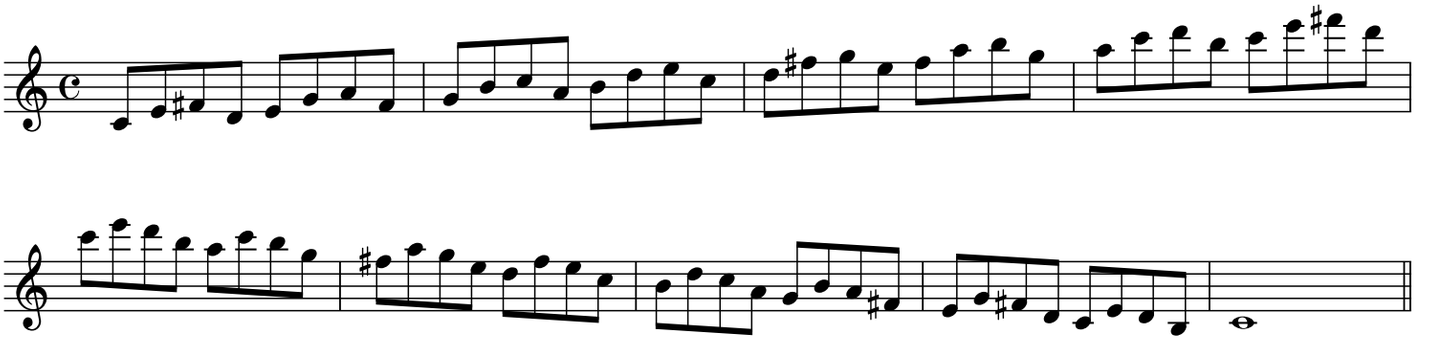
3rds descending



3rds ascending – descending



3rds descending – ascending

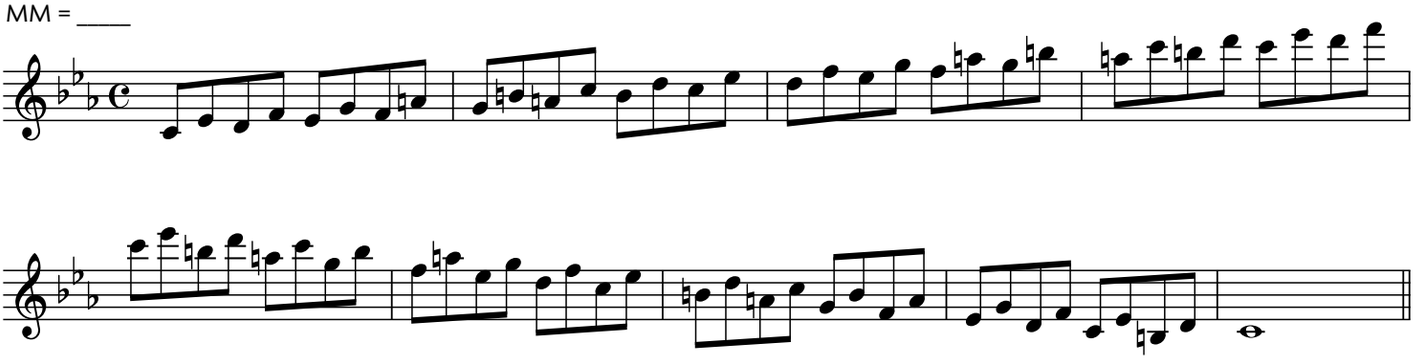


MELODIC MINOR SCALE WITH VARIANTS

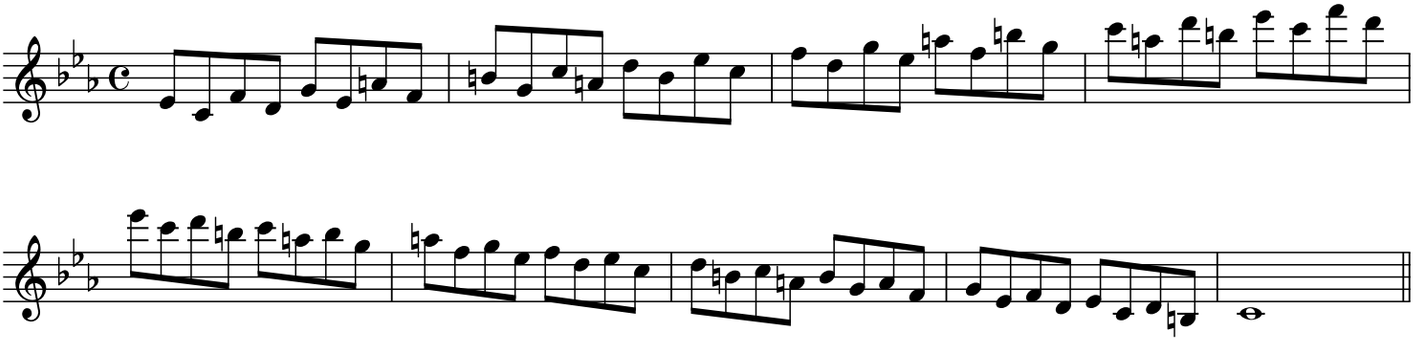
Primary Chord Application: C –Δ7

3rds ascending

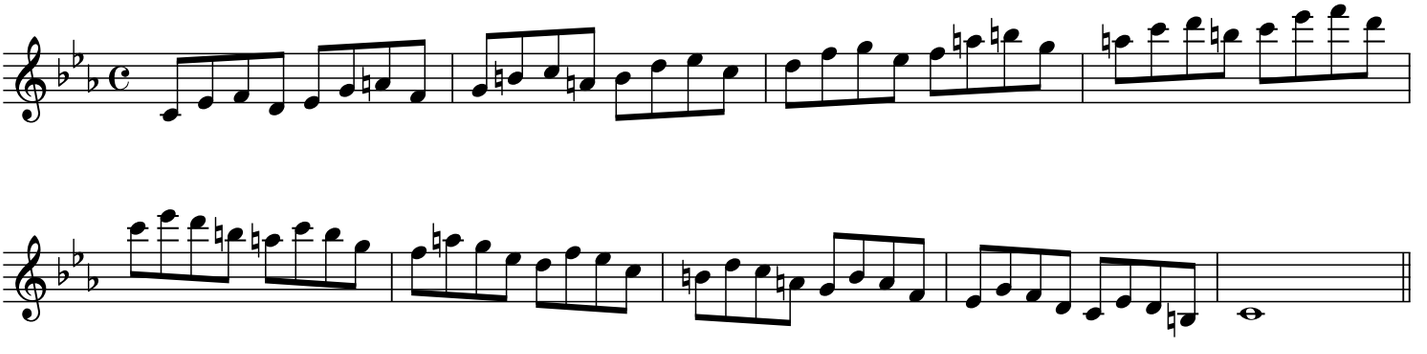
MM = ____



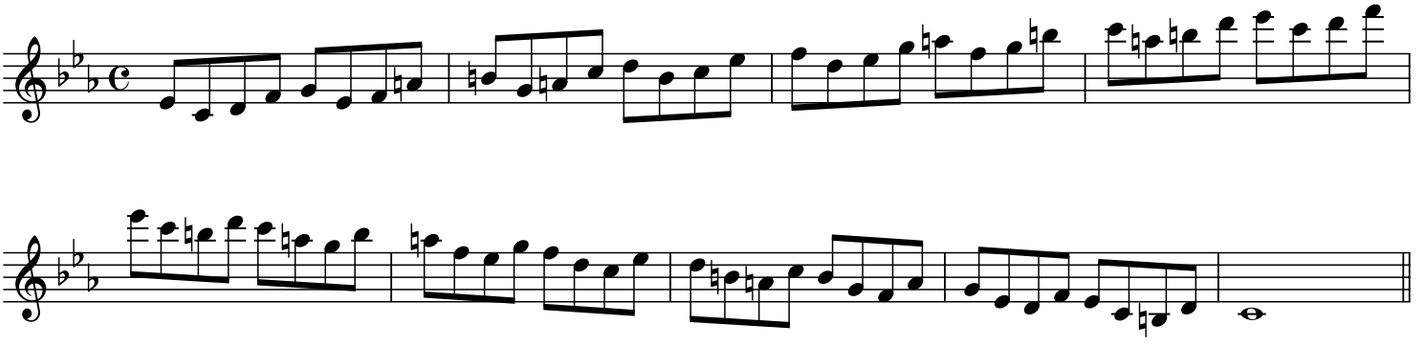
3rds descending



3rds ascending – descending



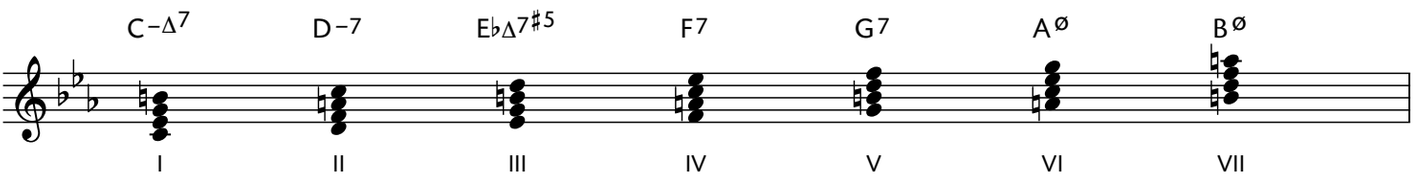
3rds descending – ascending



D2 *The Melodic Minor Scale in Seventh-Chord Patterns*

The following seventh-chord exercises focus on vertical shapes and create from the melodic minor scale additional chord types and colors for the improviser. In addition to developing technical skills and alternatives to assigning a specific scale to a particular chord, the improviser becomes familiar with the sound of additional chords that are derived from each step of the melodic minor scale.

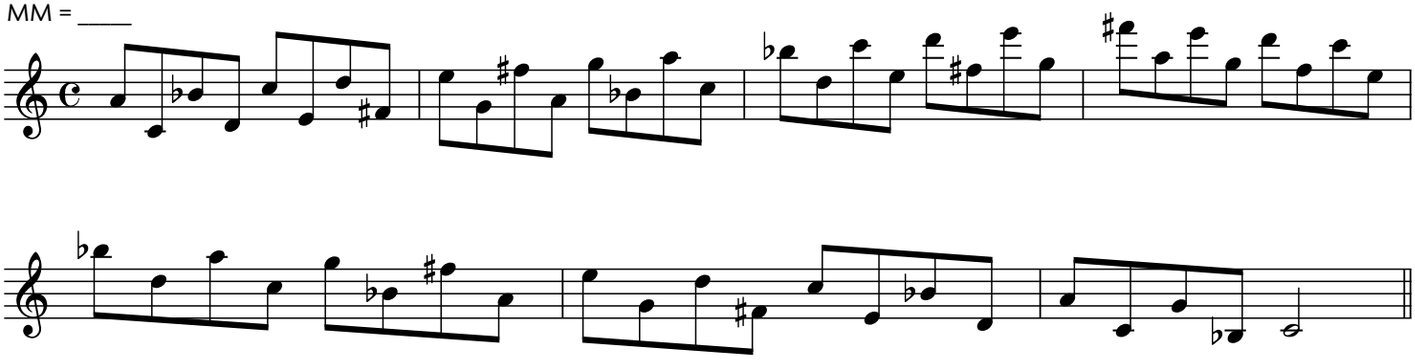
From the C melodic minor scale:
- step one: C–Δ7
- step two: D–7
- step three: E♭Δ7♯5
- step four: F7
- step five: G7
- step six: Aø
- step seven: Bø



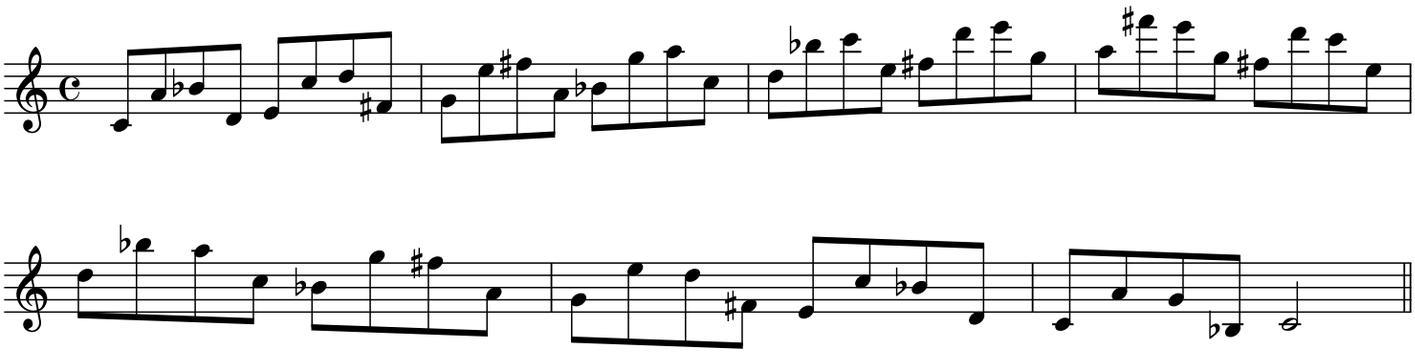
Transpose and play through all keys.

6ths descending

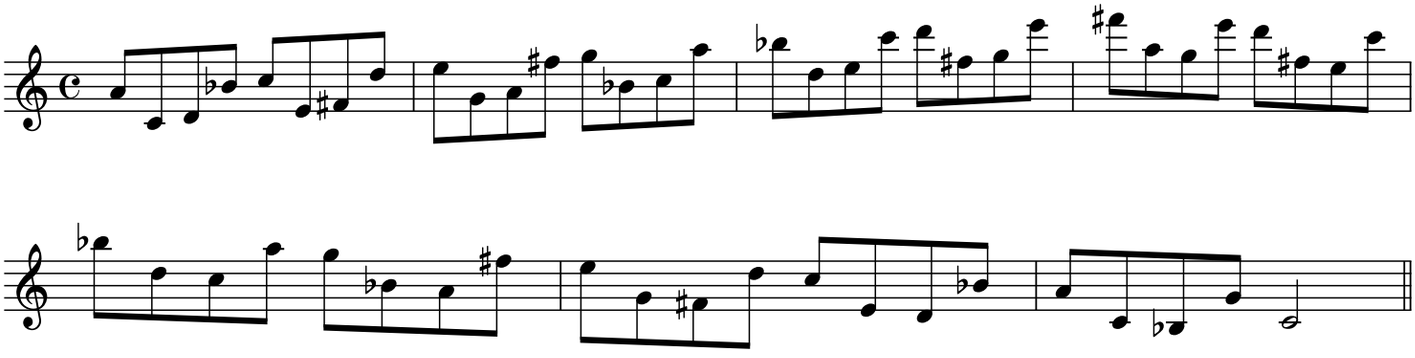
MM = ____



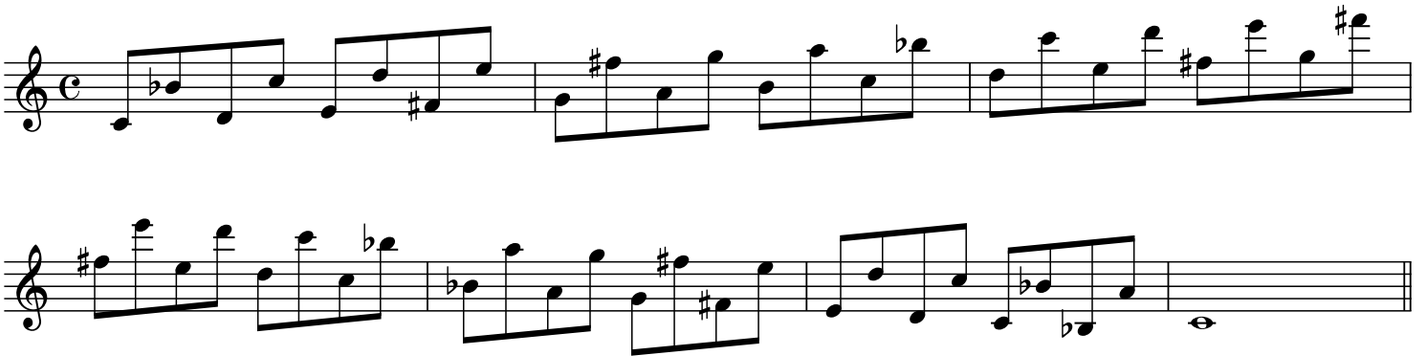
6ths ascending – descending



6ths descending – ascending

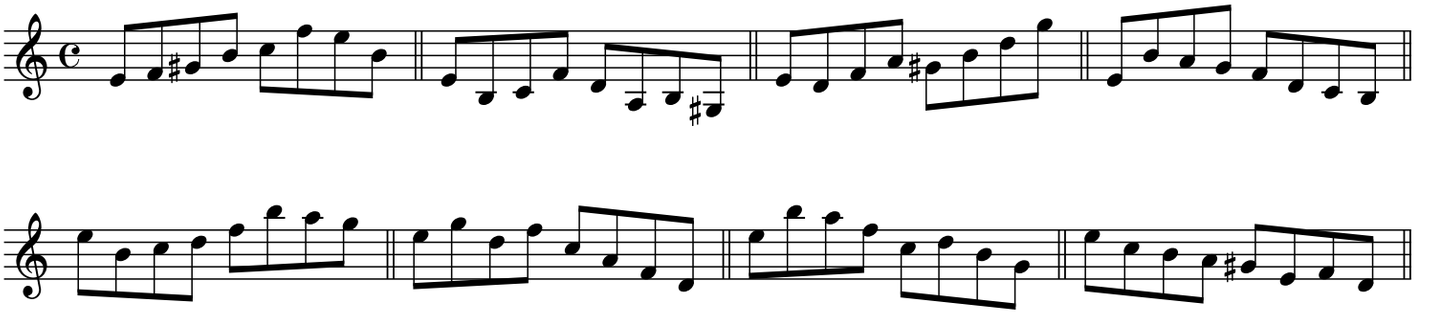


7ths ascending

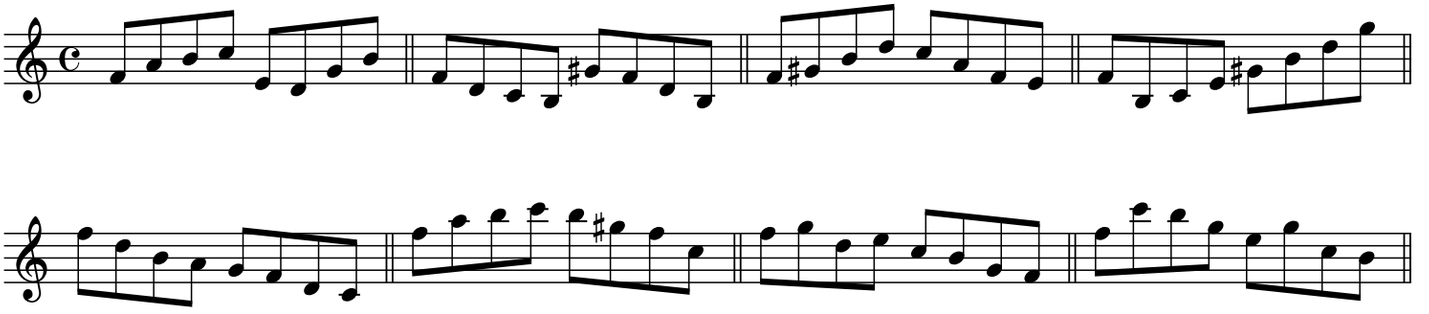


4th of Bø or root of E7♭9♭13

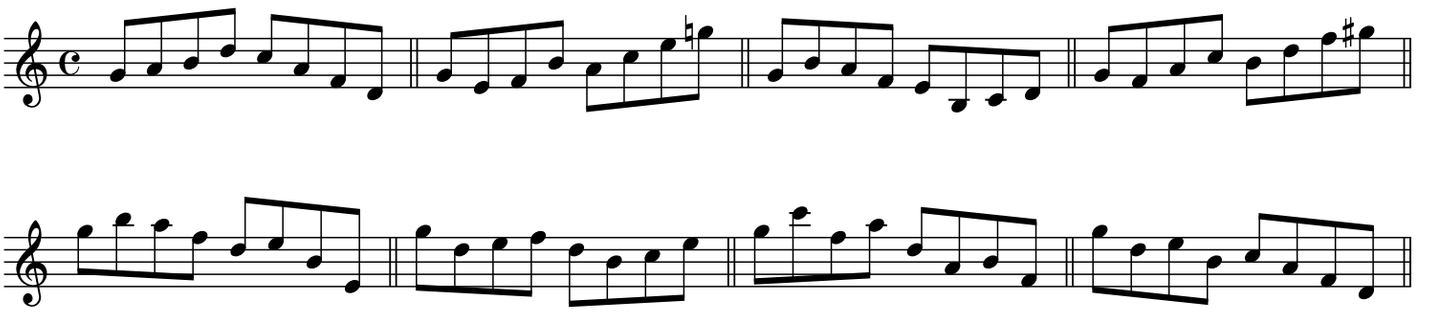
MM = _____



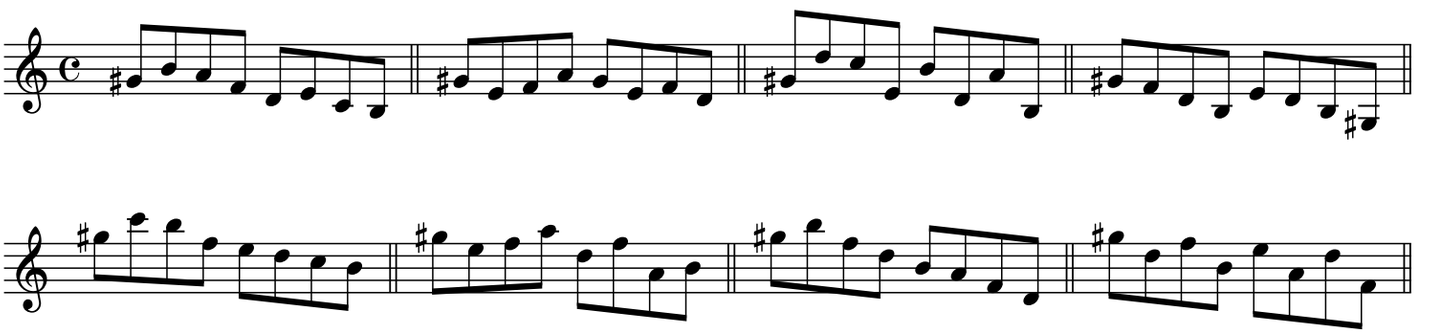
♭5 of Bø or ♭9 of E7♭9♭13



♭6 of Bø or ♯9 of E7♭9♭13

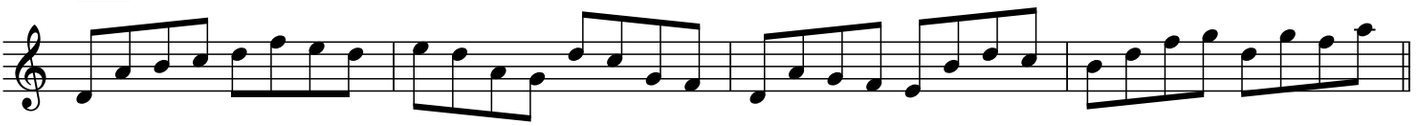


6th of Bø or 3rd of E7♭9♭13

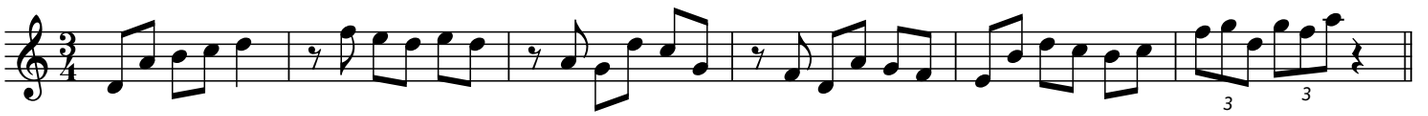


Example 2 | Interchanging and Linking Two-Measure Phrases

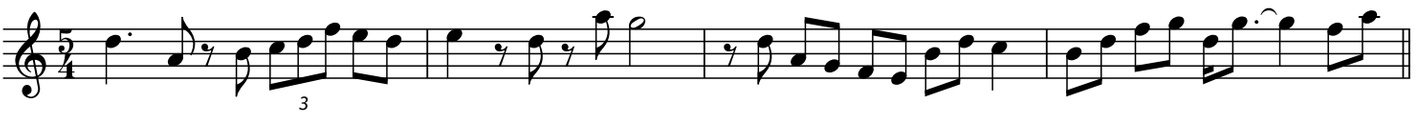
MM = ____



Example 2a

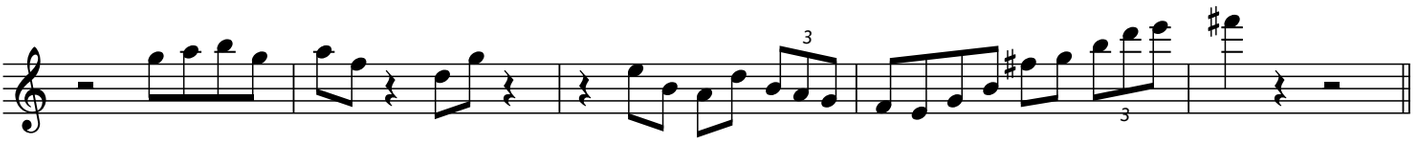


Example 2b

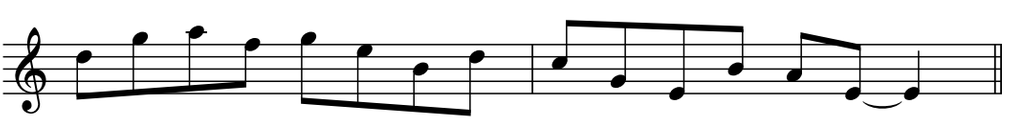


Example 3 | Diatonic Two-Measure Phrases with Resolutions

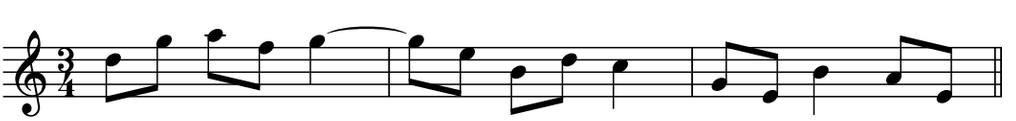
Example 3a



Example 4 | Diatonic One-Measure Phrases with Resolutions

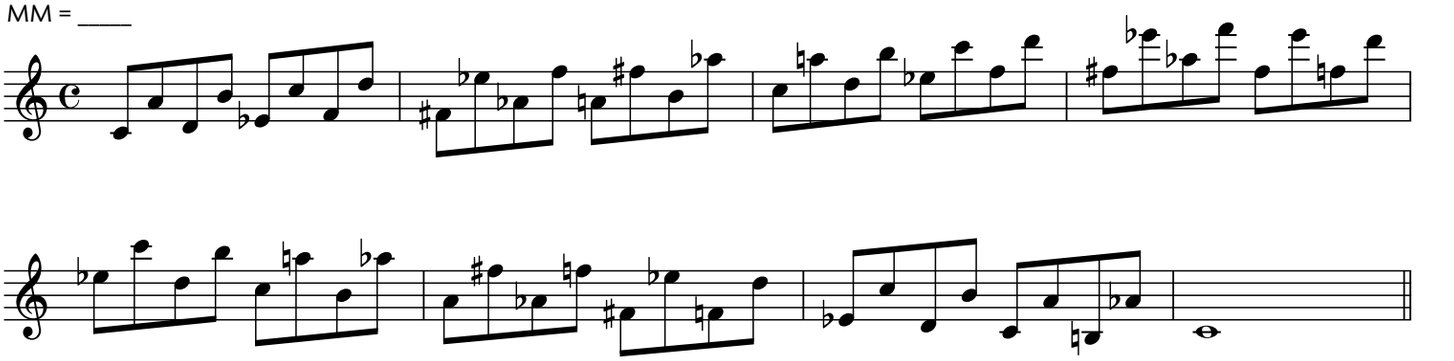


Example 4a

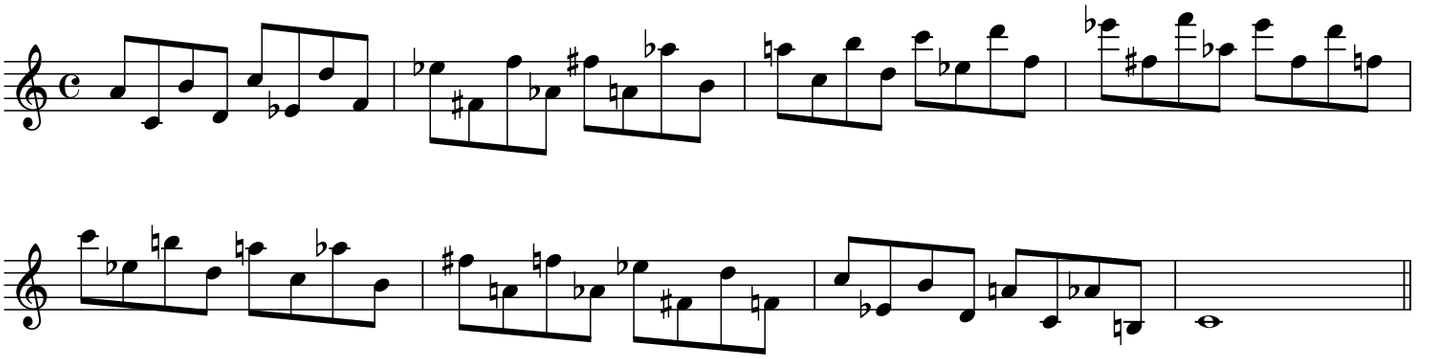


7th note ascending

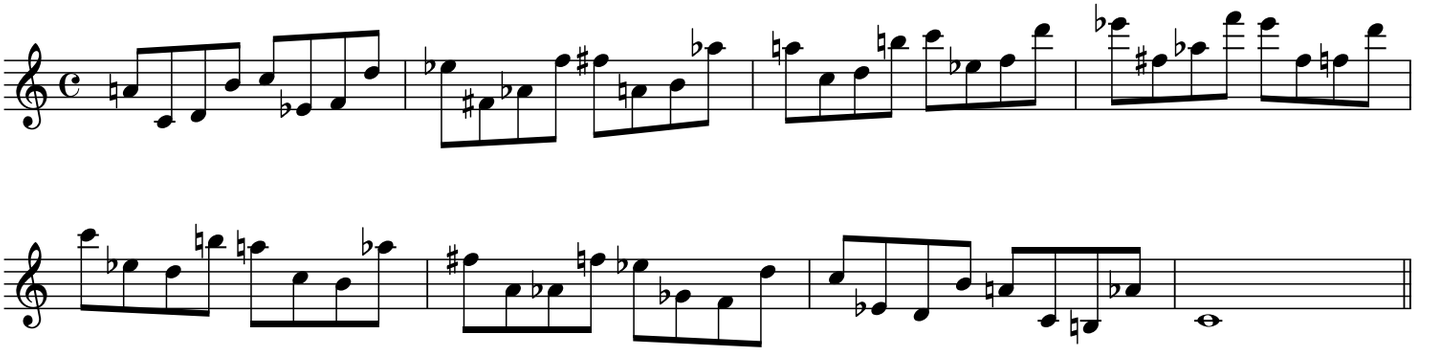
MM = ____



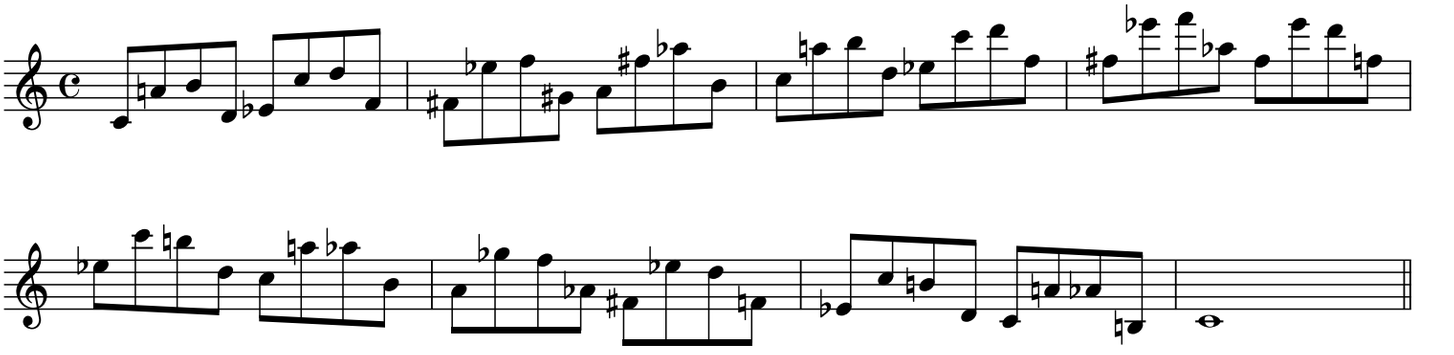
7th note descending



7th note descending – ascending

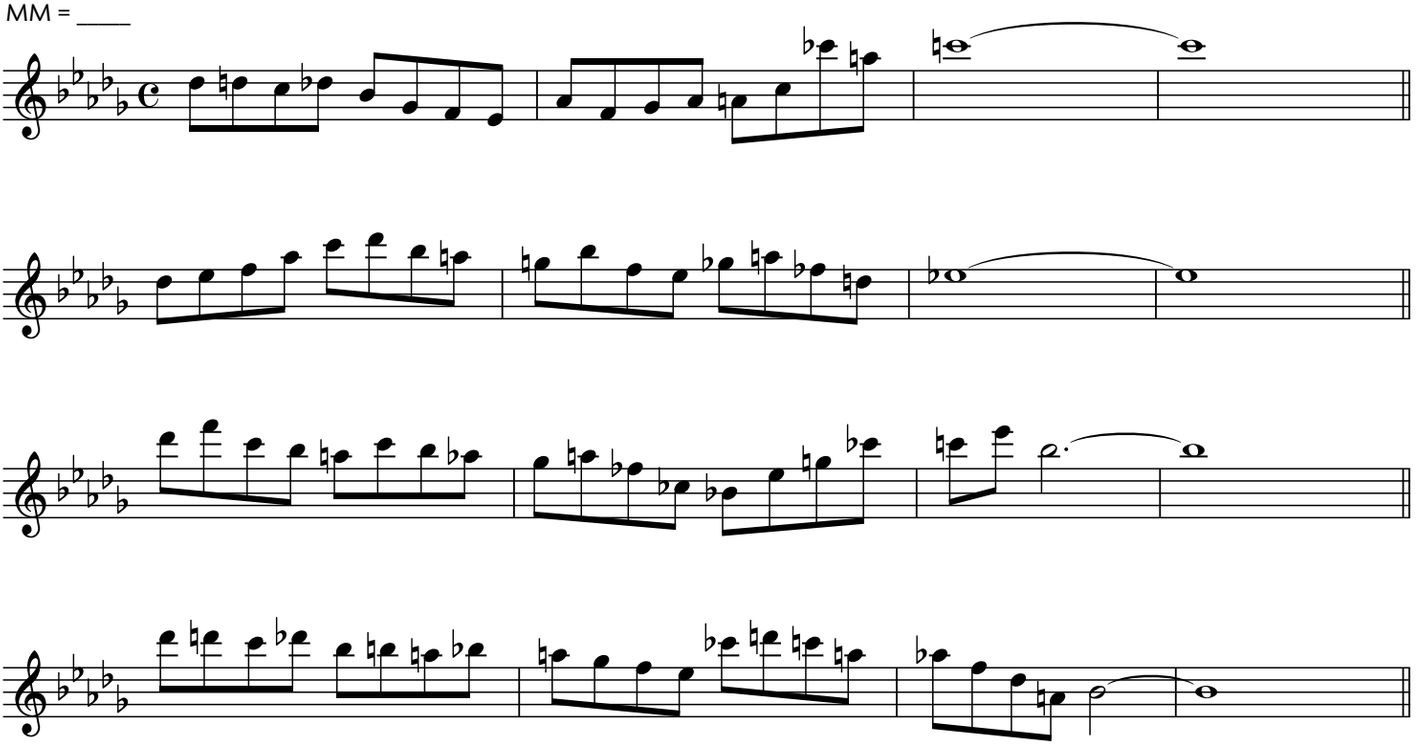


7th note ascending – descending



7th of E♭–7 or 4th of A♭7

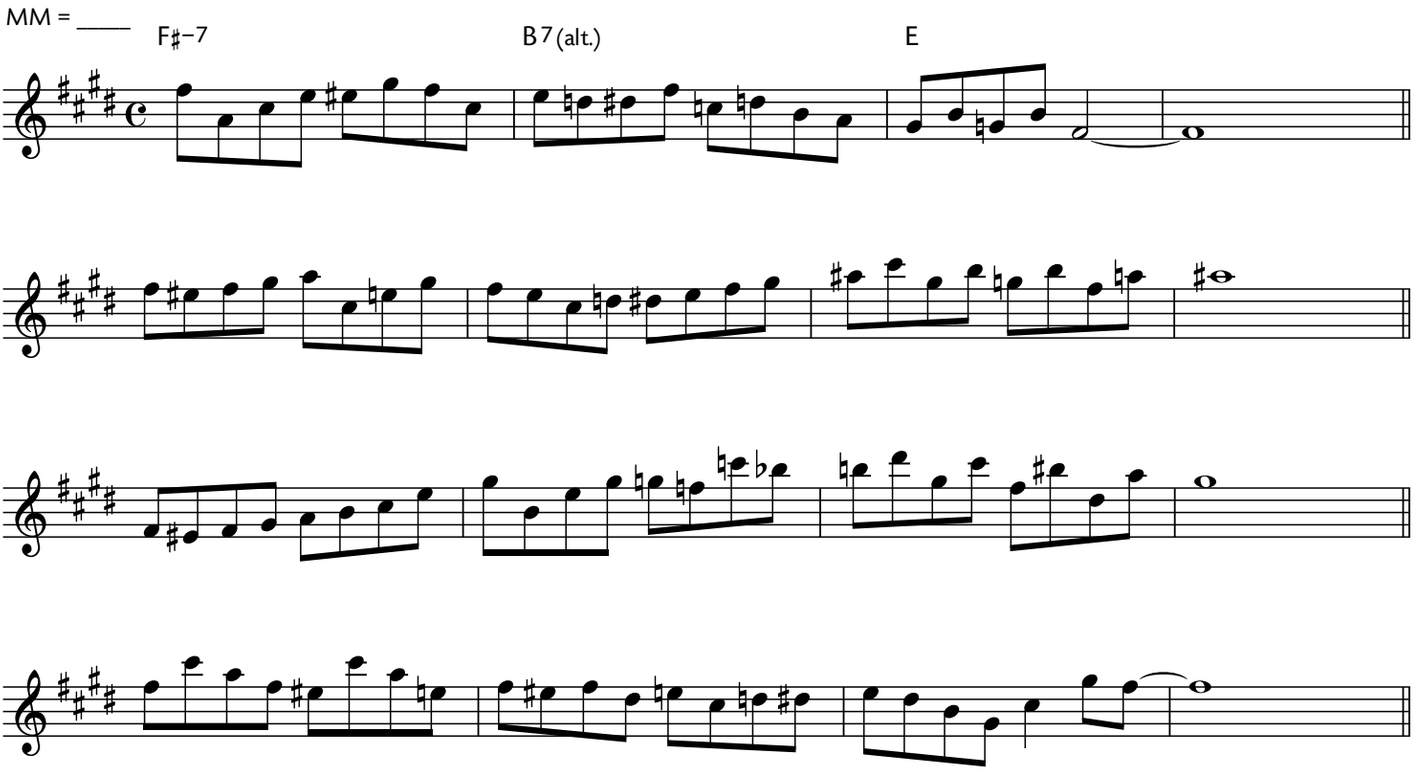
MM = ____



MULTI-COLORED TWO-MEASURE PHRASES WITH RESOLUTIONS (E)

Root of F♯–7 or 5th of B7

MM = ____



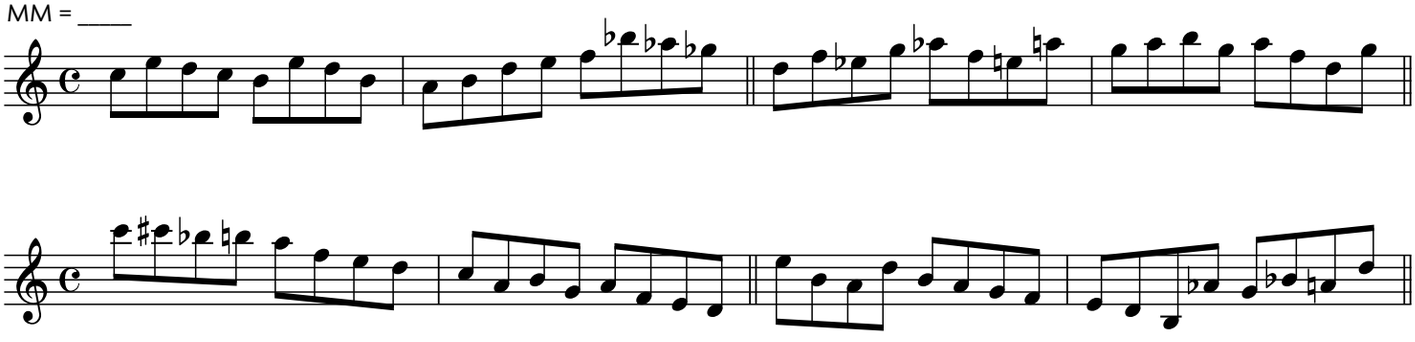
B *Linking and Interchanging Diatonic and Multi-Colored Phrases*

The remaining examples are just a few illustrations of what can occur in your improvised lines when linking and interchanging diatonic phrases with multi-colored phrases. Continue this process on a daily basis and expand your own diary of diatonic and multi-colored phrases.

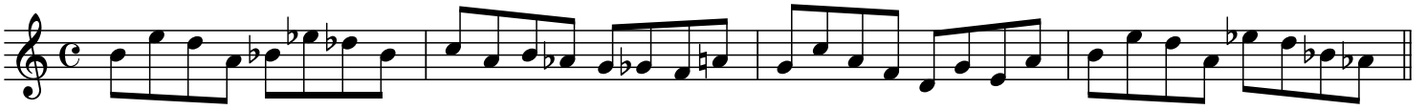
LINKING AND INTERCHANGING DIATONIC AND MULTI-COLORED PHRASES (C)

Examples 1–4 | Mixed Two-measure Phrases

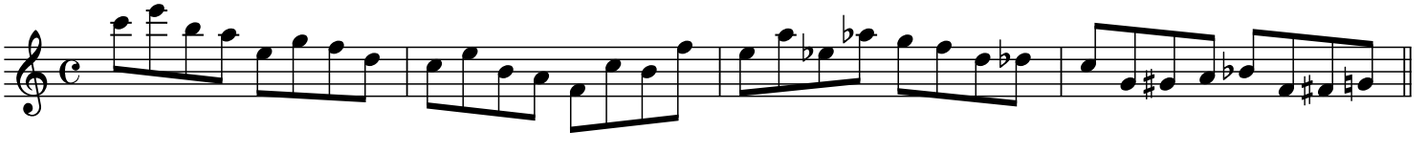
MM = ____



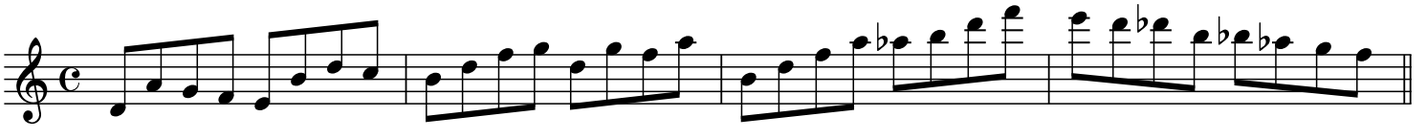
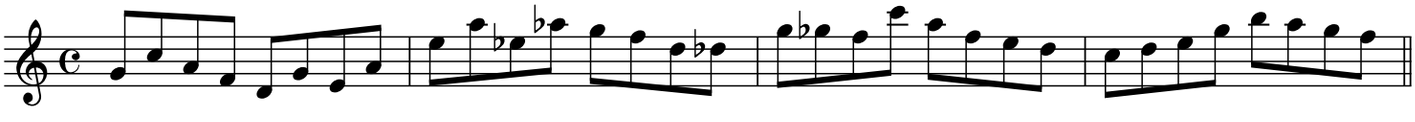
Examples 5–8 | Mixed Four-measure Phrases



Example 6



Example 7



Example 8