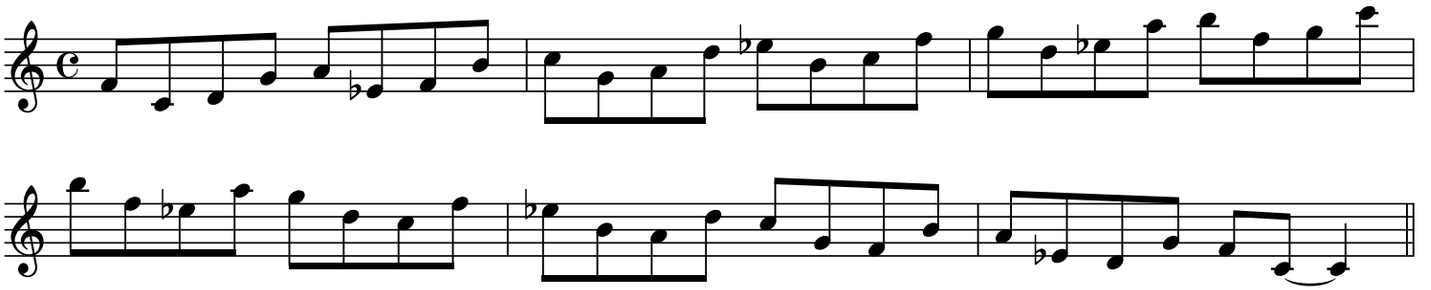
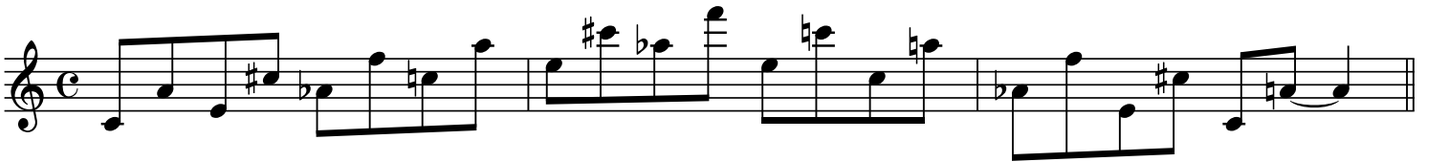
d) Down-Up: alternate down and up directions with the interval as you ascend and descend on your instrument, smoothly turning around at the top.



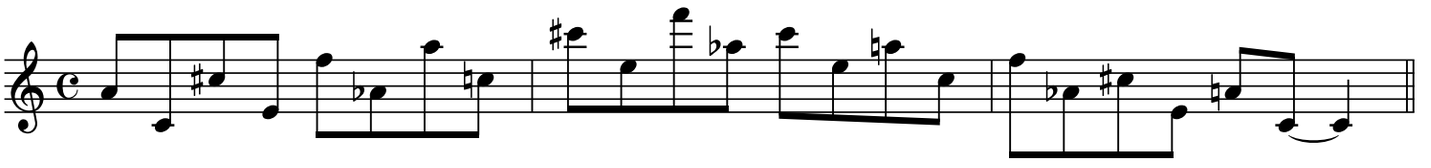
You can also use this technique for chromatic intervals, as shown in Example 6. Practice your interval, anything from a minor third to a Major 10th with the 4 way technique in half steps, whole steps, minor thirds, major thirds, fourths, and tritones, and you will have created and practiced a vast number of permutations on your note cell which you can apply in your improvisation or composition. I've chosen to illustrate one set of Major 6ths moving in Major 3rds here; to be chromatically complete you would need to practice 4 sets of Major 3rds. These would include not only C/A, E/C♯, and A♭/F as illustrated, but the sets C♯/A♯, F/D, A/F♯; D/B, F♯/D♯, B♭/G; and E♭/C, G/E, B/G♯.

EXAMPLE 6 – 4 Way Interval System: Major 6th Moving in Major 3rds

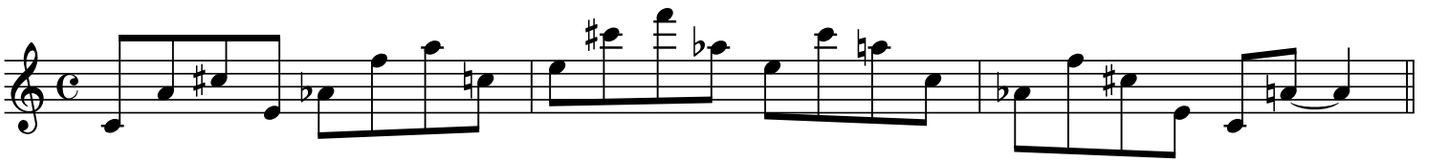
a) Up-Up



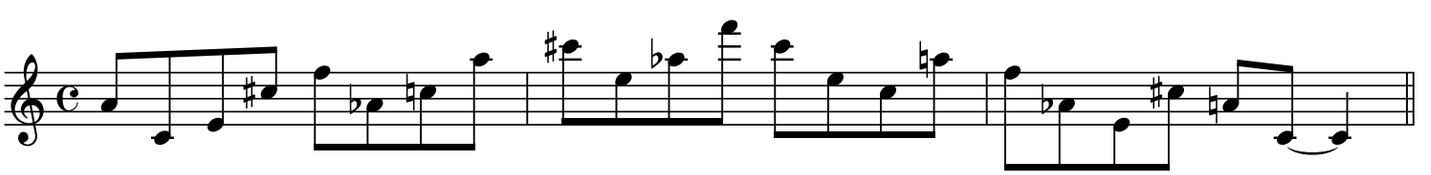
b) Down-Down



c) Up-Down



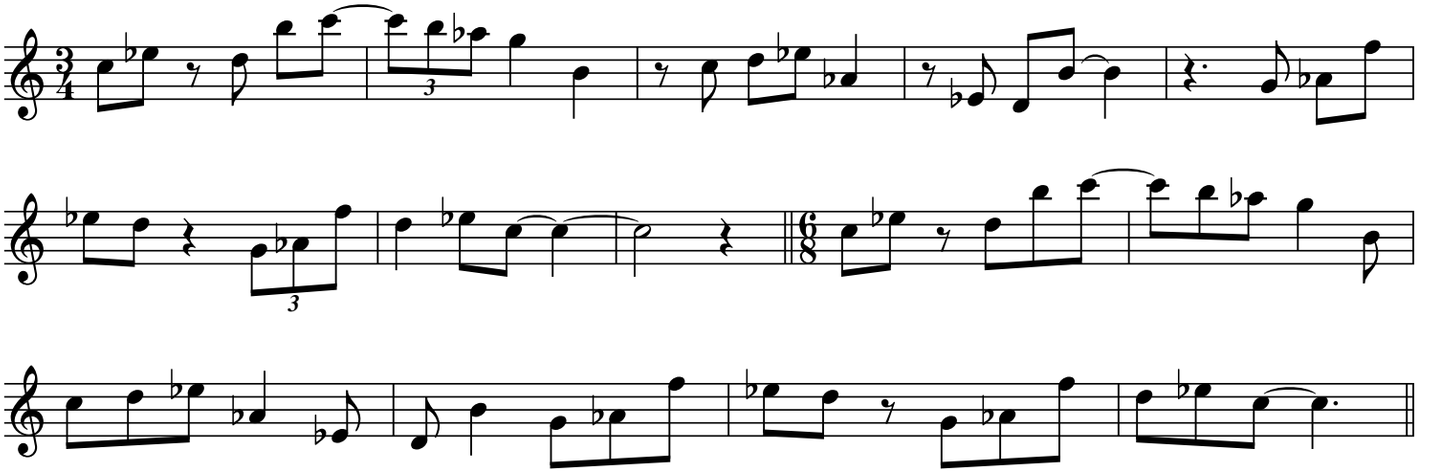
d) Down-Up



RHYTHMIC CONTENT

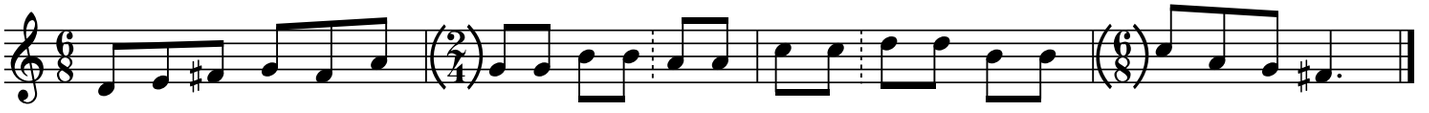
There is an identifiable group of elements that make up the "rhythmic character" of any given melodic line, distinguishing it stylistically from other lines or phrases. As improvisers, being aware of how these elements function and relate to one another, and how they affect the sound of our lines is an important part of training our ears. One of the biggest rhythmic differences between phrases is created through altering meter. In all but the freest settings in jazz this is predetermined, so as improvisers we can manipulate only the perception of meter. Example 7 illustrates the differences created by altering the meter of a phrase from 3/4 to 6/8. (I've adjusted a few notes to heighten the melodicism of the phrase).

EXAMPLE 7 – Altering Meter



Example 8 shows one way that a hemiola can imply another meter (or pulse) by repeating certain notes, altering our perception of note grouping and crossing over the bar lines. The popular swing-era tunes *String of Pearls* and *In the Mood* are also examples of simple hemiolas, implying 3 over 4 using accents to create dotted-quarter note groupings over a quarter note pulse.

EXAMPLE 8 – Hemiola: 2/4 Implied Over 6/8



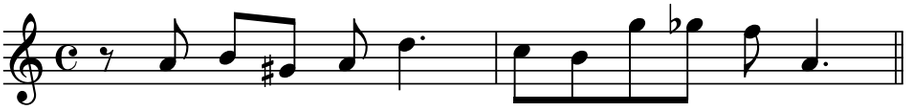
Other members of this group of rhythmic elements that change the character of a melodic line include eighth note subdivision (duple or triple – straight 8th or swing feel), the level of complexity or density (whole notes versus 16th notes), and the range of note lengths (16th through whole notes …). I haven't included examples to illustrate these elements because I think that they are self-explanatory.

THE PHRASE

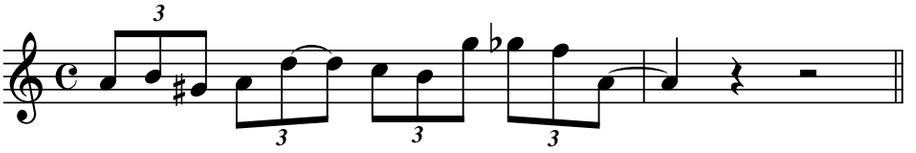
The third and final essential element creating melody after interval and rhythm is phrasing. The elements of the phrase that we can isolate and that help us in designing our improvised phrases in relation to the harmony of the tune include some that I feel warrant examples and some that are self-explanatory. Those that need no example can be seen as either structural or expressive. Structural phrasing elements to be aware of are phrase length, tessi-

EXAMPLE 11 – Diminution and Augmentation

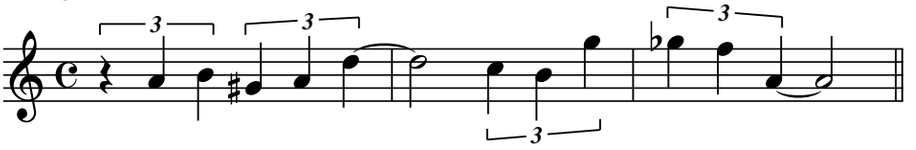
Original phrase:



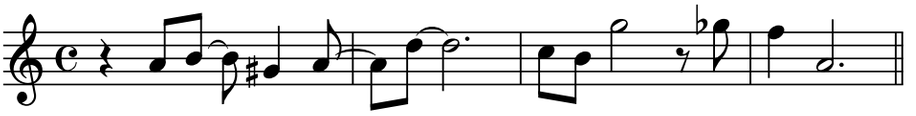
a) Diminution



b) Augmentation



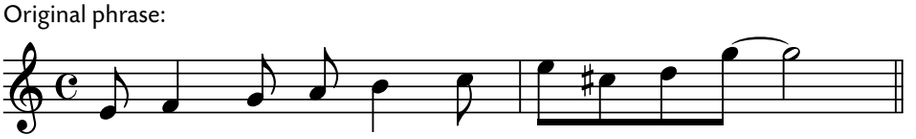
c) Loose application of both diminution and augmentation



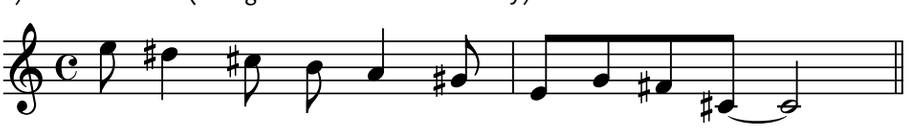
Contrary motion and **Inversion** are more often used for writing several voices in counterpoint, yet have a clear function in improvising. If you play a phrase that moves downward, playing a similar group of intervals and rhythms in contrary motion (in other words upward) is an excellent way to develop that melodic cell into a longer phrase. Both Steve Coleman and Greg Osby, to name two examples, develop their lines using this concept, and, as a general, broad stroke it can be found in many jazz solos and compositions. Inversion is a more specific treatment that may not come as naturally to mind unless one trains specifically for that skill. Example 12 develops several phrases using contrary motion and inversion.

EXAMPLE 12 – Contrary Motion and Inversion

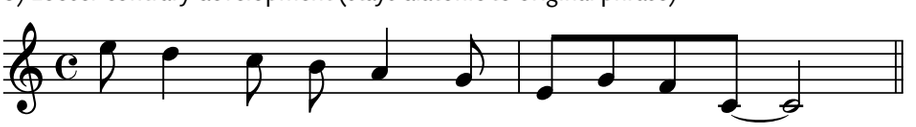
Original phrase:



a) Exact Inversion (changes the notes chromatically)

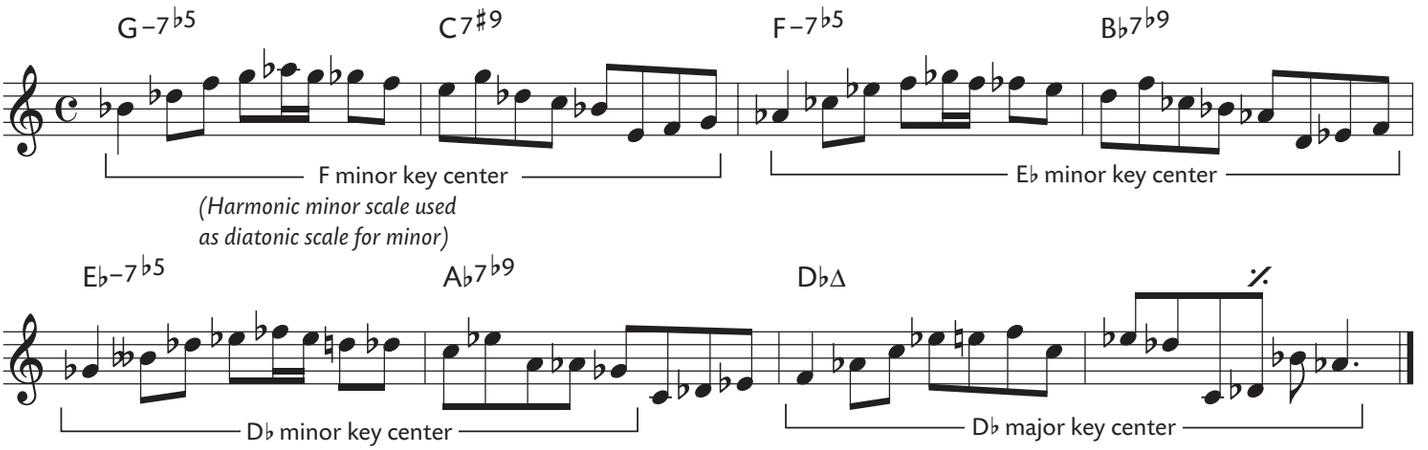


b) Looser contrary development (stays diatonic to original phrase)

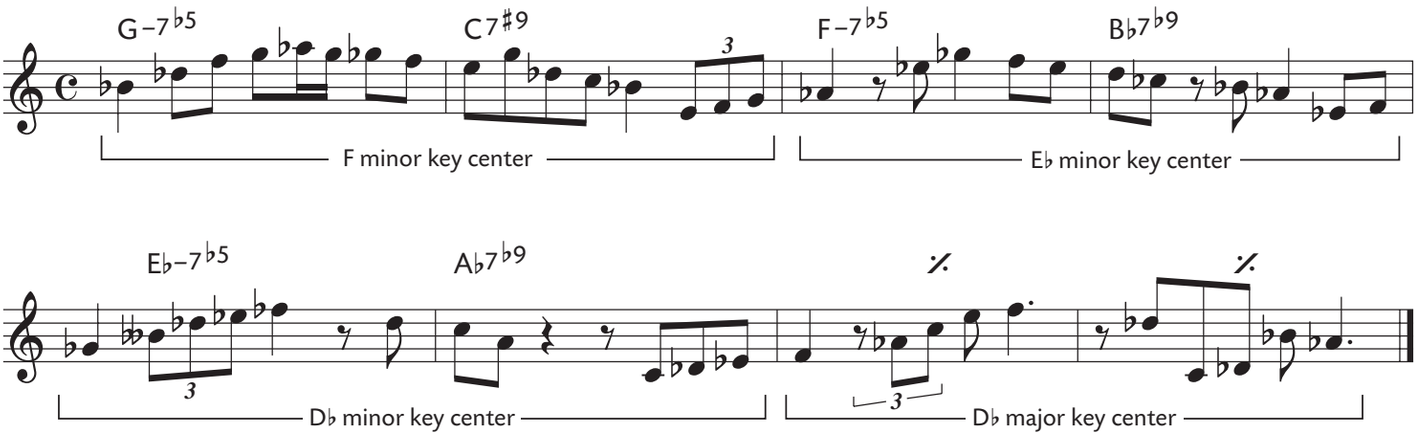


EXAMPLE 24 – Key center improvising on *Woody'n You* using sequencing

a) direct sequence of phrase in each key center



b) same 8 bar phrase entied to be more melodic, but retaining shape essence of sequenced phrase



NEW PATTERNS OF KEY RELATIONSHIPS

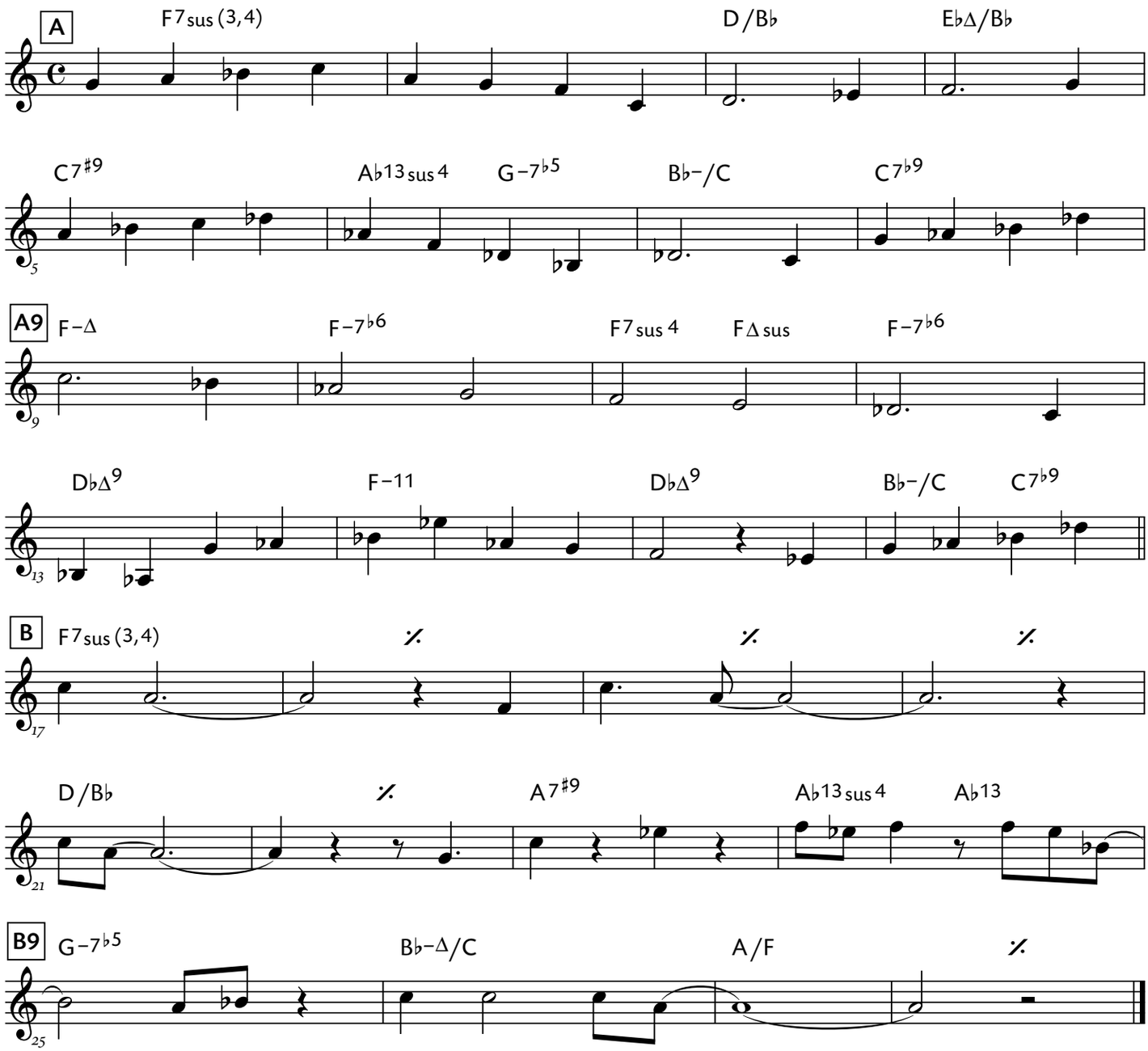
Compositions like John Coltrane's *Giant Steps*, Dizzy Gillespie's *Con Alma* or Chick Corea's *Tones for Joan's Bones* still use resolutions based on the 3rd/7th movements and tonic/dominant motion of functional harmony, but move through key centers in cycles of a different nature than the tunes above. *Giant Steps*, and the related compositions *Countdown*, *Satellite* and *26-2*, which are all based on a harmonic series of major 3rds, are the next step away from standard tunes in terms of harmonic complexity. An interesting exception in the standard repertoire is the bridge to *Have You Met Miss Jones* by Rodgers and Hart, which presages Coltrane's major 3rd key center motion, moving from the major keys B♭ to G♭ to D and back to G♭ before it modulates back to the tonic key F in the last A section. *Tones for Joan's Bones* uses functional harmony for cadential development, but also employs nonfunctional chord resolutions and parallel movement of major 7th chords. One very important tool for playing through chord progressions that shift key centers in these different ways is to use common tones to bridge the change. Example 25 shows how to find and use these common tones. As I mentioned earlier, the improviser must be fluent in the chords and scales expressed in any progression to be able to spontaneously find and musically incorporate the common tones between chords of different key centers. This is especially clear if they are different chord types also, like D–7 and A♭13 ♯11.

to Forever and the collective group Oregon, all of which brought new elements to their music and improvisations which further enhanced the language of the jazz melody.

MUSICAL SPECIFICS OF THESE DEVELOPMENTS

To bring all of this closer with specific musical examples to get a view into what the new chords, modes and forms are I'm going to use excerpts of my composition, *Ode to Ken Saro Wiwa*, from my 2002 CD *Reinventing the World*, Example 28. Because our focus here is on melodic improvising, I'm going to discuss how I construct a melody in this complex context of chord, mode and progression. We'll do a modal analysis of the chords, determine the phrases and then study the resolution schemes. After gaining some familiarity with the tune's structure and content we'll look into the resources needed to improvise over it. We can derive some basic melodic principles from this melody to use in improvising over it and other similar tunes.

EXAMPLE 28 – Excerpts from *Ode to Ken Saro Wiwa*

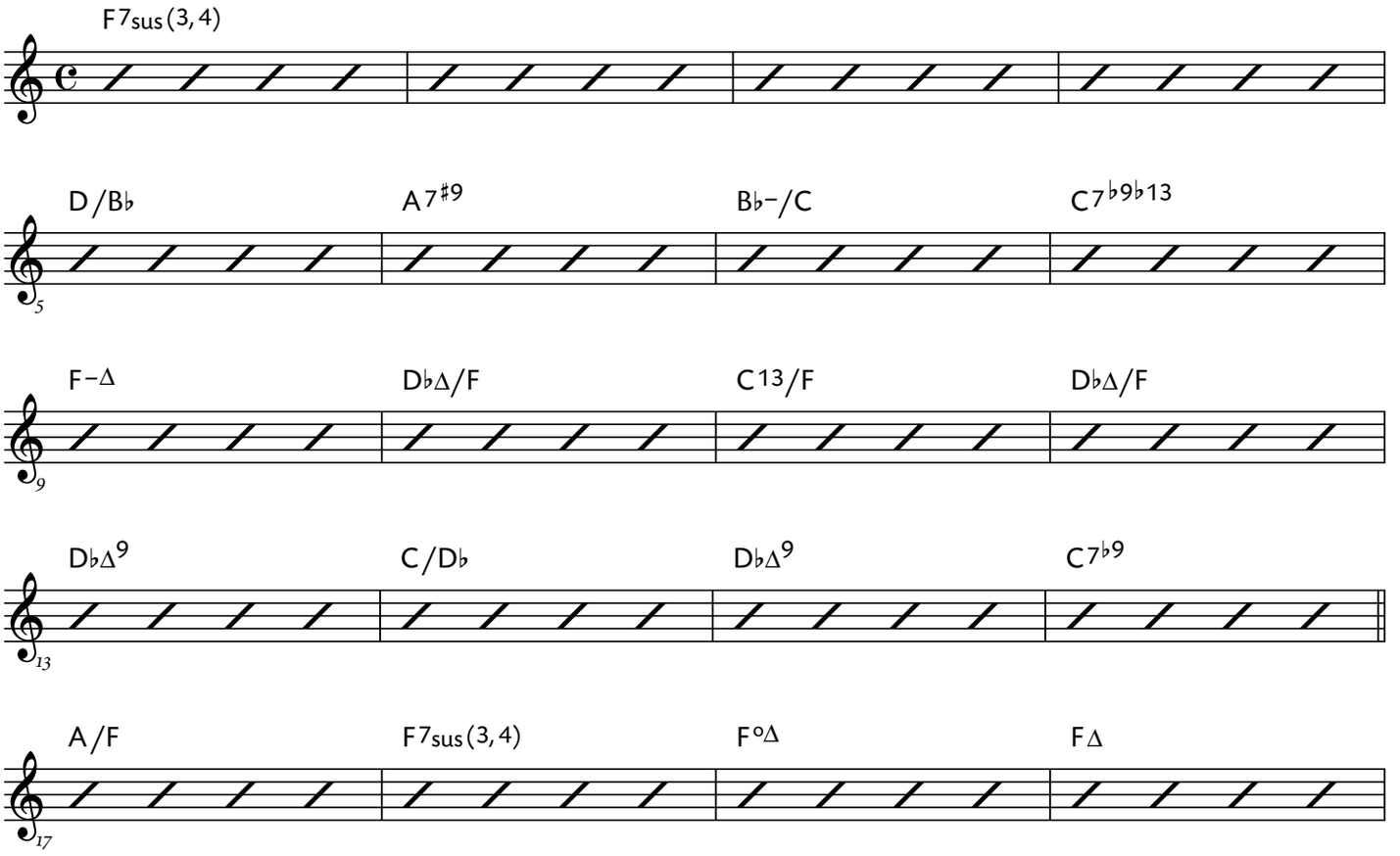


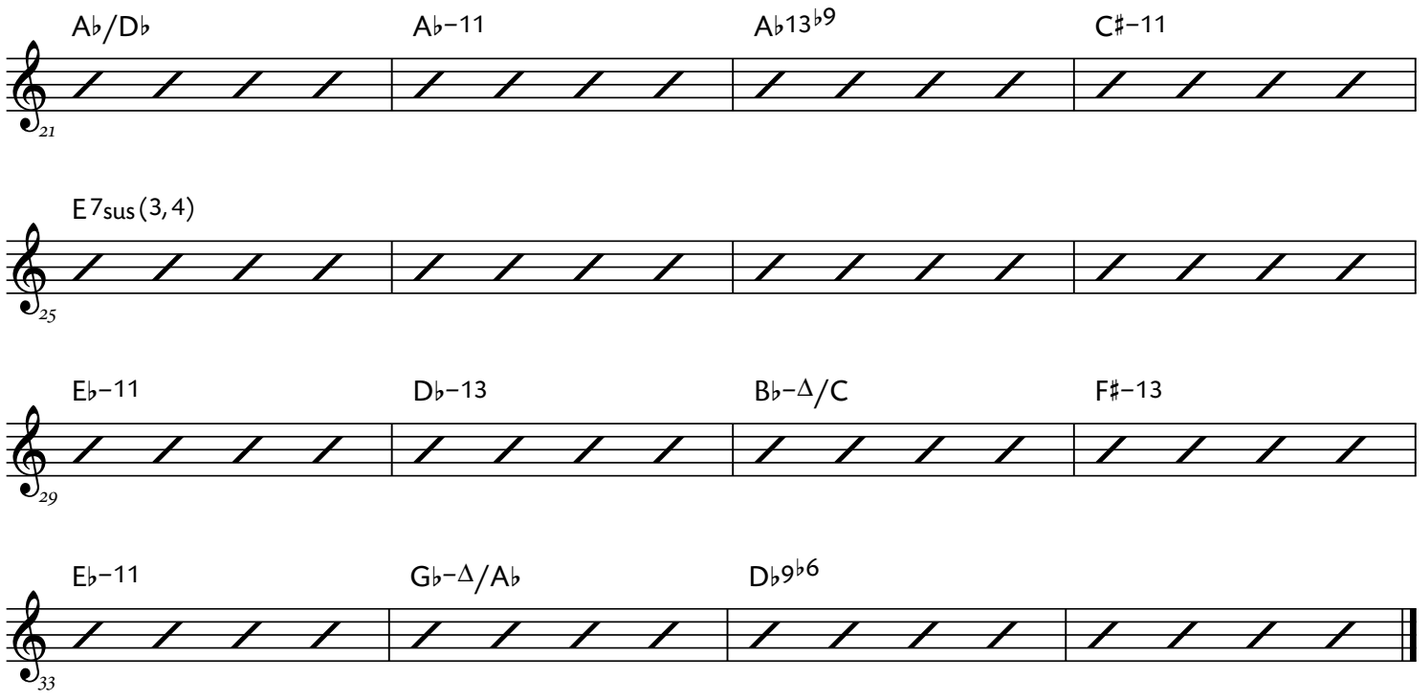
Describing exactly how I create a melody in my writing or improvising is tricky, because it is in many ways a process that I don't control consciously. When writing I try to hear the melody and the chords together, or start with the melody alone and find chords for it. I have also written tunes by creating a chord progression and letting the melody grow from it, much as I would improvise a solo line. You could think of these last two processes as mirror images of each other.

When writing a melody (as opposed to improvising one) I have the luxury of editing and reflecting upon it, and I pay very close attention to the structure I'm building. Examining the melody writing/improvising relationship further shows that both processes require a thorough knowledge of chord/scale/mode groups. For example, if I start with a melody alone I need to know which chords could harmonize it, which means being able to recognize the line's potential modal identities. If I begin with a chord progression I need to find melody notes that fall within the modal sound of each chord (chromatic passing and neighbor tones aside). Likewise, when I improvise melodically over a tune built of nonfunctional chords, my note choices come from my awareness of the available harmonic options. My rhythmic phrases grow from the groove of the piece and the interplay of the musicians. Because improvising is spontaneous we must really have our resources prepared and at our fingertips so that we can edit and structure our lines as we play them. At the end of this chapter I'll present those harmonic and technical resources that are most useful for navigating complex compositions.

I've presented about half of the form of the complete composition *Ode to Ken Saro Wiwa*, and the complete solo section, which is an abridged and derived form of the melody, Example 29. Try playing through the chords on a piano or guitar to get the feel of them, looking for smooth voice leading, colorful voicings, and the general feel of the progression.

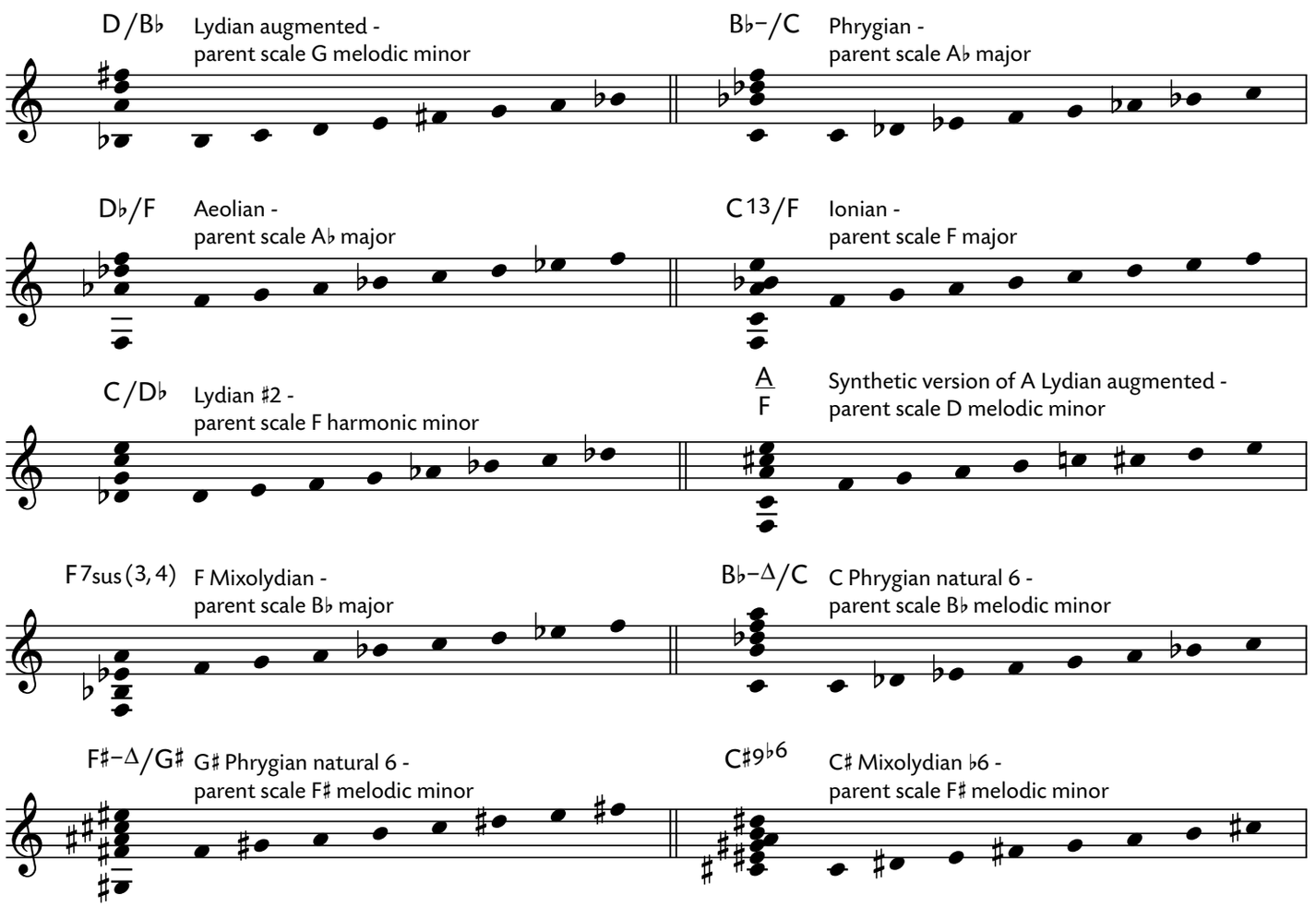
EXAMPLE 29 – Solo form for *Ode to Ken Saro Wiwa*





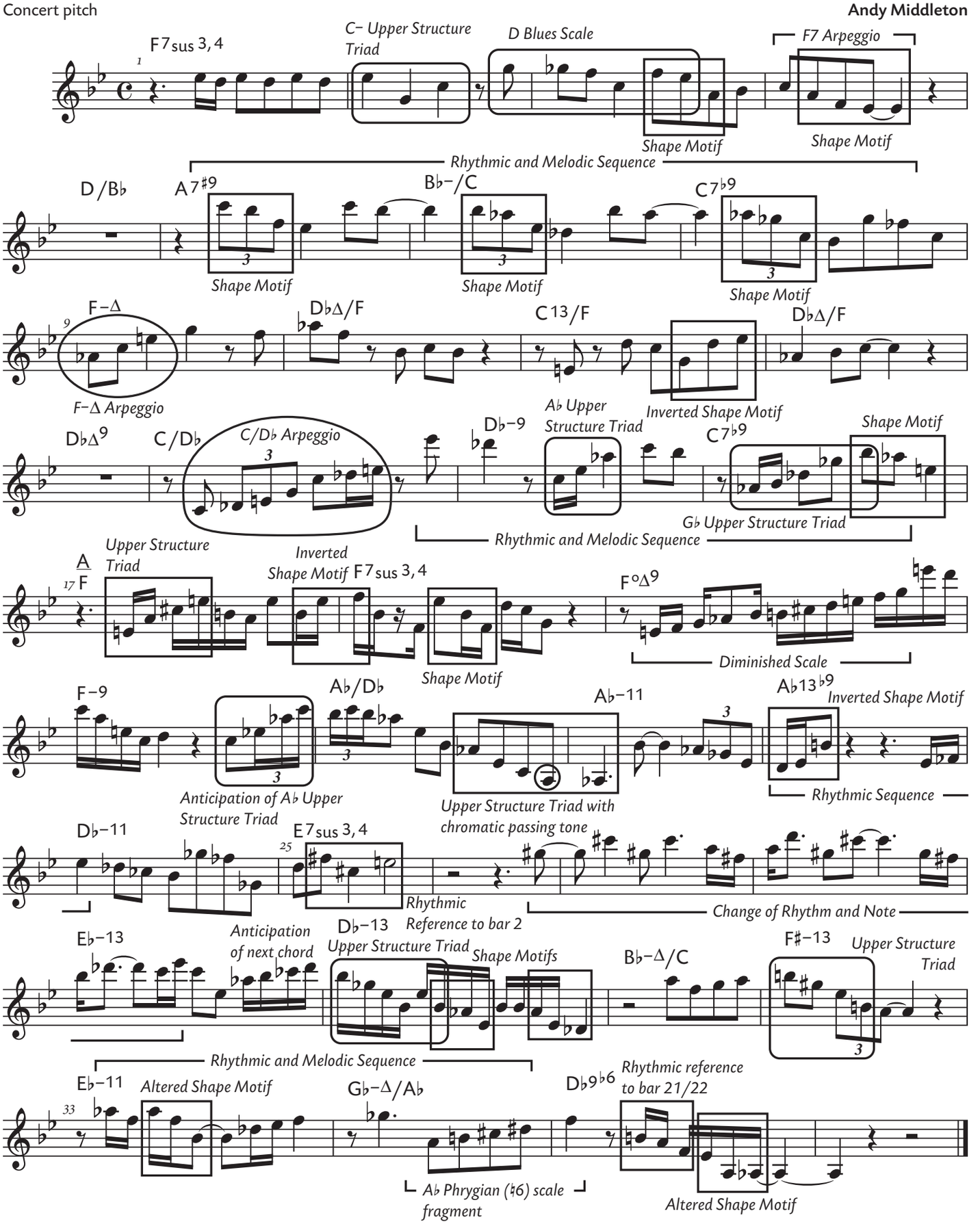
Example 30 is a modal analysis of the uncommon chords in the solo changes of *Ode to Ken Saro Wiwa*. While I will assume that the minor, major, diminished and dominant chords and their modes are familiar to most musicians, I've included a chart illustrating those chords and the modes associated with them in the appendix.

EXAMPLE 30 – Modal analysis of selected nonfunctional chords



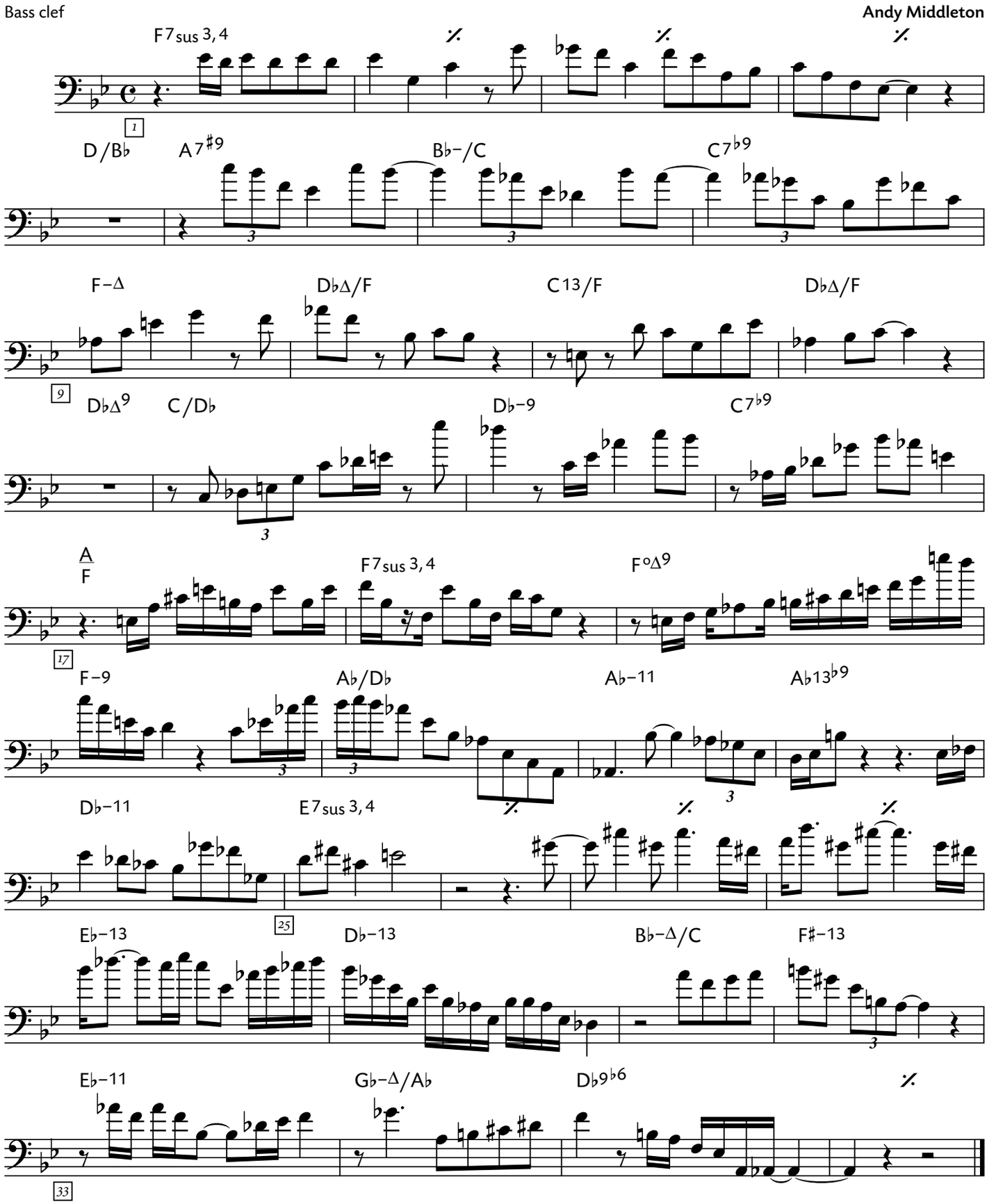
EXAMPLE 32 – *Ode to Ken Saro Wiwa* – Andy Middleton's improvised solo

First chorus – from Reinventing the World, Intuition Records



EXAMPLE 32 – *Ode to Ken Saro Wiwa* – Andy Middleton's improvised solo

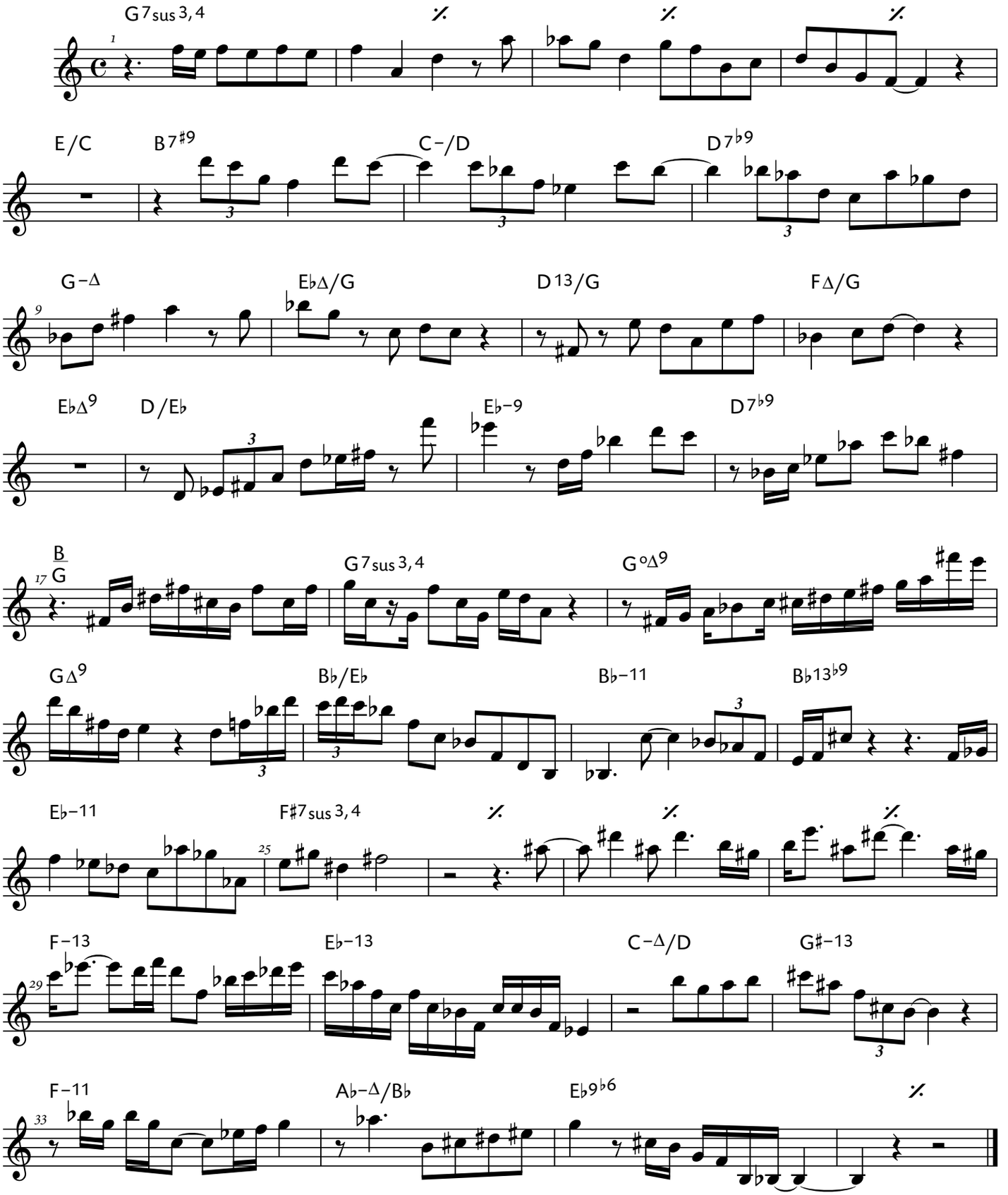
First chorus – from Reinventing the World, Intuition Records



EXAMPLE 32 – *Ode to Ken Saro Wiwa* – Andy Middleton's improvised solo

First chorus – from Reinventing the World, Intuition Records

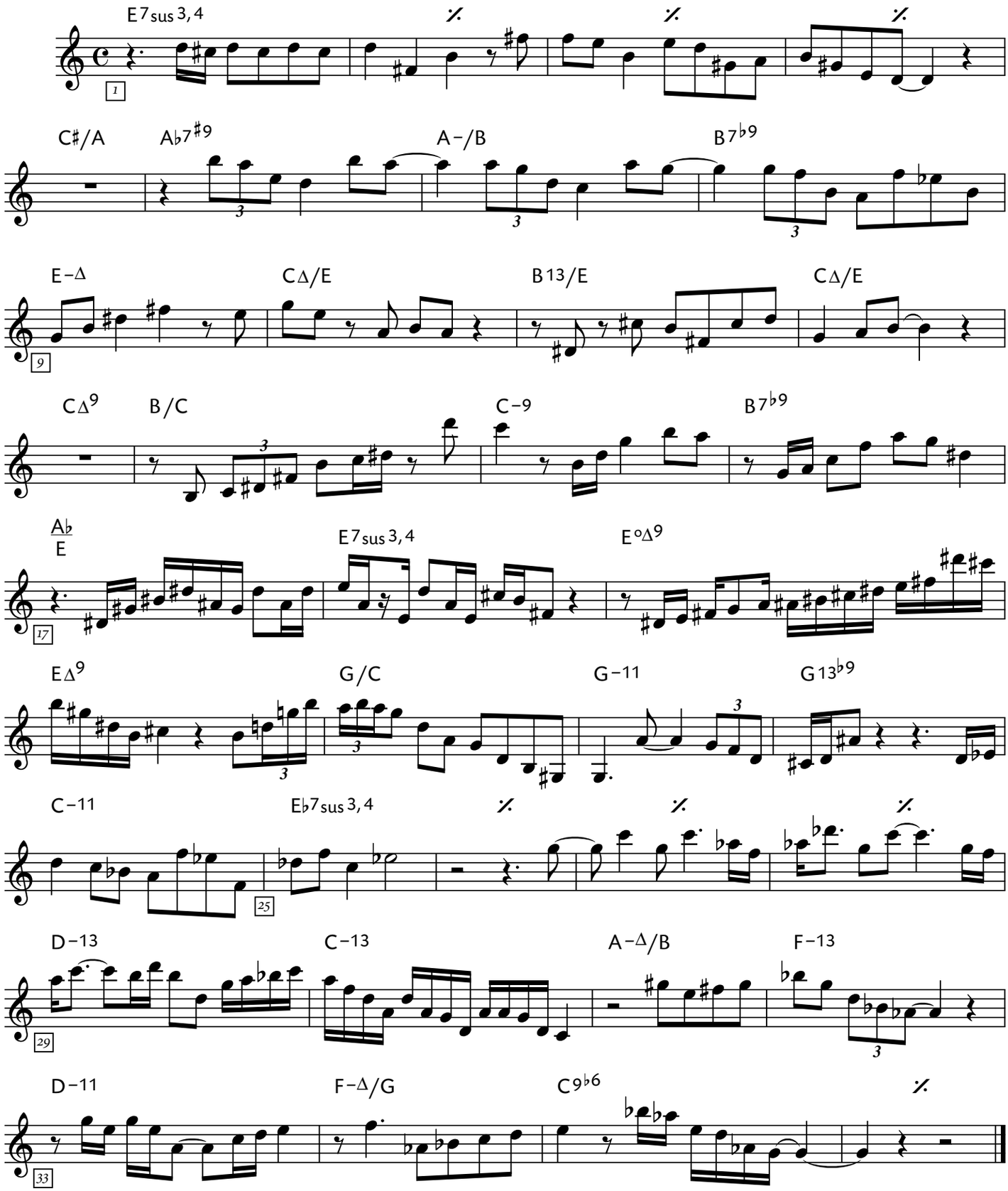
B♭ Tenor saxophone **Andy Middleton**



EXAMPLE 32 – *Ode to Ken Saro Wiwa* – Andy Middleton's improvised solo

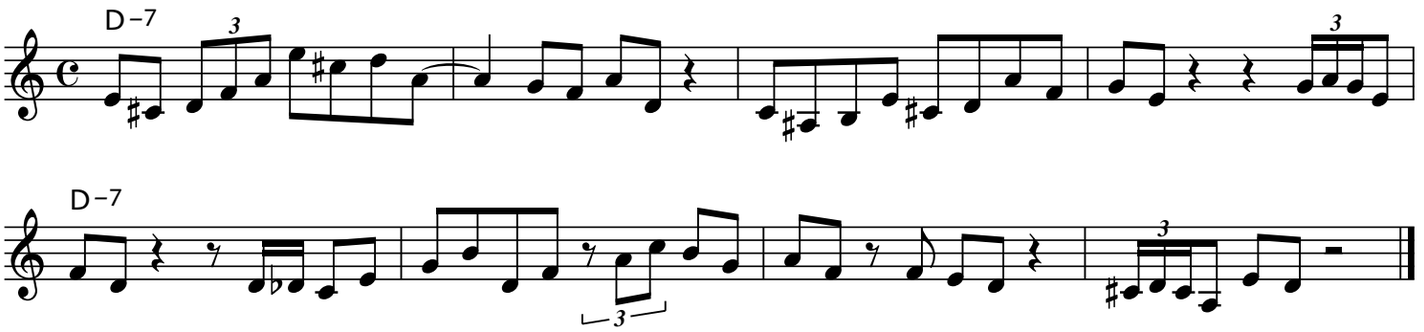
First chorus – from Reinventing the World, Intuition Records

E♭ Alto saxophone **Andy Middleton**

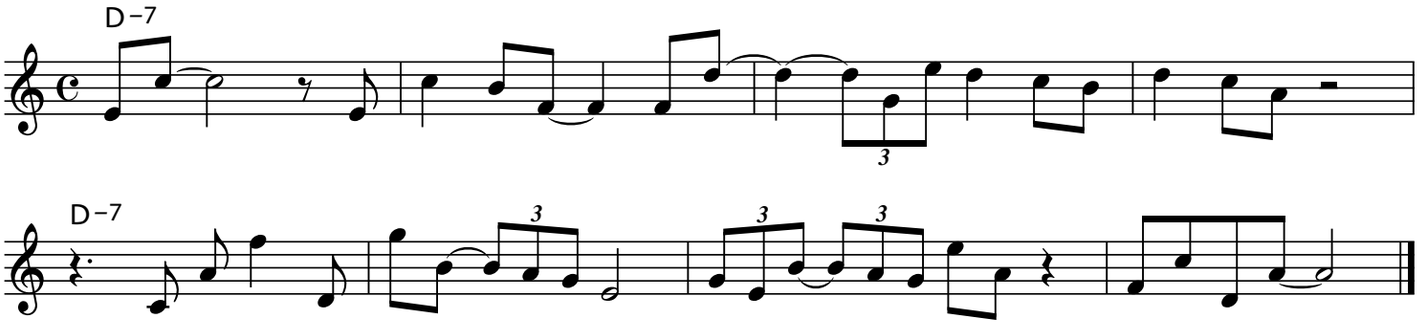


EXAMPLE 33 – Comparison of a bebop approach to a modal approach over 8 bars of D–7

a) Bebop phrases



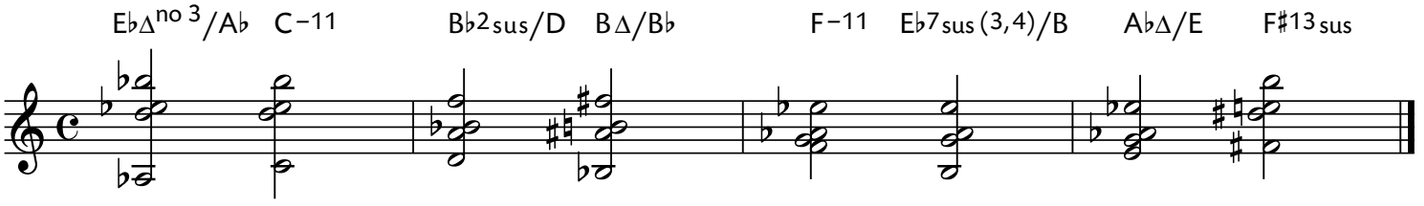
b) Modal phrases



A modal composition, one which is a good vehicle for modal playing, isn't just a tune with one or two chords, but can be any tune that has multi-measure units of one chord, from as small as 2 bars to 24 or more. Another aspect of a piece that defines it as modal is whether or not the harmonic progression is made up of functionally resolving chords, or of harmonically distinct sounds that flow one to the next. The V7 I resolution scheme of many chord progressions can be either modal or not, depending upon our conception of them and how we choose to improvise over them. However, chord changes that have no functional resolutions and are made up of chords with different parent scales must be defined as modal, because there is not the functional bridge of 3rd/7th movement between them that the V7 I resolution scheme creates. Therefore we have to play them as discrete harmonies, using common tones and other devices to link the chords and make our lines flow across the bar lines. Example 29 in Chapter 8, the chord changes to *Ode to Ken Saro Wiwa,* includes several V7 I resolutions, but also contains many chords that do not resolve functionally, instead using coloristic flows of light and dark to create resolution. A brief list of well-known composers whose tunes would fall into this category includes Ralph Towner (including *Icarus*), Randy Brecker (including *Some Skunk Funk*), Kenny Wheeler (including *Heyoke*), David Liebman (including *Pendulum*), John Scofield, Vince Mendoza, John Abercrombie, and many, many more. In fact, because a great deal of the jazz compositions written since the 1970's are modal compositions, modalism has truly become a large part of the modern jazz repertoire.

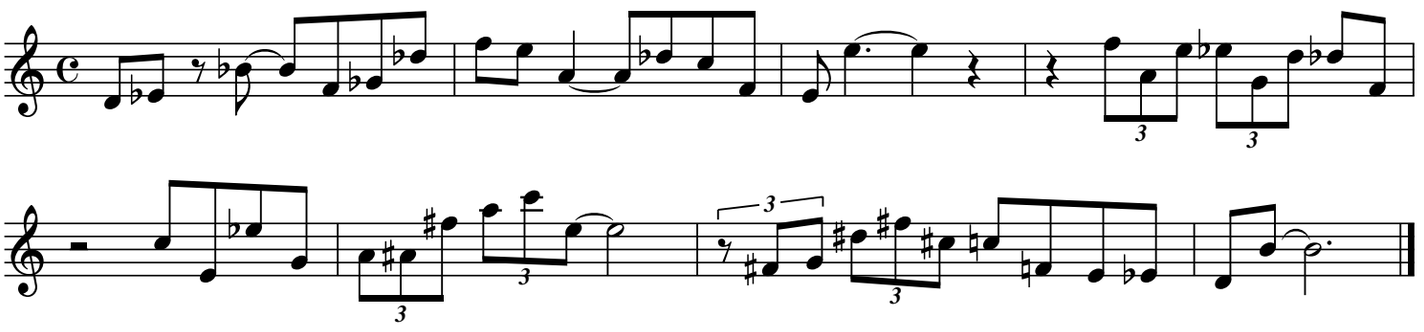
Another related item to upper structure triads is "constant structure", which is a group of intervals that are found in several chords, usually creating different chord types by using different root/upper structure relationships. Please refer to the CD tune *Far From Home,* which uses the structure of a half-step and a minor sixth over various roots to create different chordal colors, Example 36c.

EXAMPLE 36c – Constant-structure chords in *Far from Home*



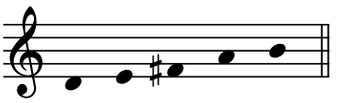
Intervals not in these types of groupings can also be used as fundamental, structural elements in a solo or solo passage, as shown here in Example 37, which develops a multi-measure passage from an intervallically-based melodic fragment. Please refer to Chapter 2 for a refresher on intervals and how to practice them.

EXAMPLE 37 – Developing a phrase from an intervallically-based melodic fragment of a minor 2nd and a perfect 5th

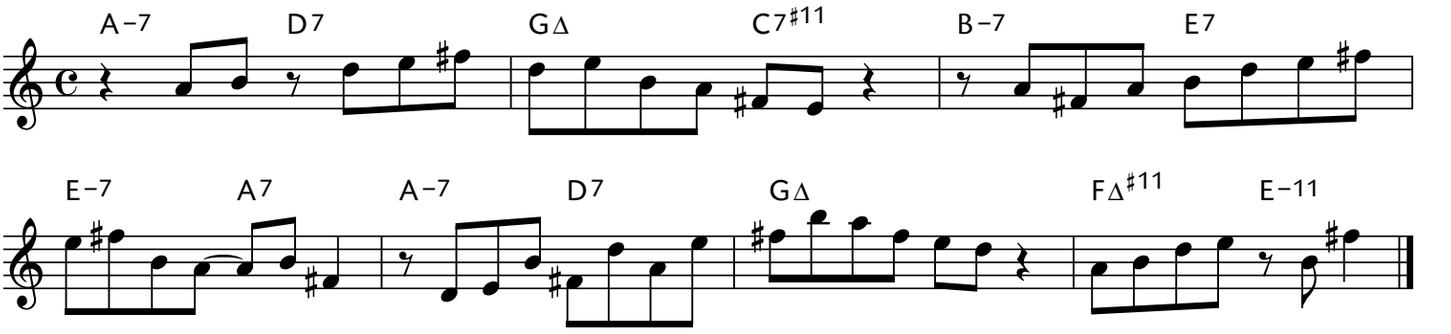


Pentatonic scales offer the improviser many musically interesting ways to develop melodic material with different interval combinations. Because there are quite a few alterations possible on the basic idea of a pentatonic scale, and most of the scales have common tones which fit several chords, pentatonics can be a great way to begin modal improvising. With the multitude of excellent books about pentatonic scales I won't get into detail about their derivation and application beyond a musical example. Example 38a shows how an unaltered major pentatonic scale fits over 10 different chords, and then how to alter it to fit many different chord types. The major pentatonic will fit well over major chords from the 4 and lowered 7 (scale steps in relation to the scale's root), dominant chords from the root, 5 and 2, and minor chords from the 6, 2 and 4. To illustrate, a C major pentatonic goes well over FΔ7 and B♭Δ7; C7, G7 and D7; A−7, D−7 and G−7.

EXAMPLE 38a – Uses of an unaltered major pentatonic scale, which implies the Ionian (Major) mode

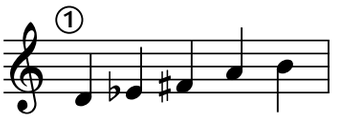


D major pentatonic scales fits B–7, E–7, A–7, GΔ, CΔ ♯11, D7, A7, and E7

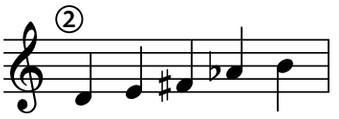


Example 38c uses the five basic notes of the D major pentatonic scale as a melodic cell, building the phrase over the first 8 measures of *Stella by Starlight* by preserving the shape and pentatonic sound of the scale, while altering several of its notes to fit each successive chord as it develops melodically and rhythmically. Example 38b illustrates how the D major pentatonic scale has been altered through eight different permutations, and they are numbered so that you can identify them in the eight-bar phrase of Example 38c.

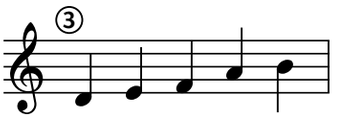
EXAMPLE 38b – Altering a major pentatonic to fit different chords



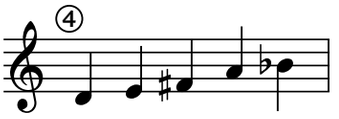
D pentatonic ♭9 implies the dimished scale chords of B7 ♯9, D13 ♭9, F13 ♭9, ♯11 and A♭7 ♭9 ♯9 ♯11, and the G harmonic major scale



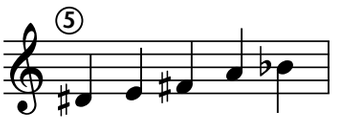
D pentatonic ♭5 implies the A major mode chords of B–13 and E7, or A melodic minor modes, including the chords D7 ♯11 , A♭7 ♯9♭ 13, A–Δ, CΔ(♯5), F♯–7 ♭5



D minor pentatonic implies the C major mode chords of D–7, FΔ ♯11, CΔ sus and G7, and the D melodic minor mode chords of D–Δ, B–7 ♭5



D pentatonic ♭6 implies the G melodic minor mode chords of E–7(♭5), F♯7 alt, G–Δ, C7 ♯11, B♭♯5, B♭Δ♯5/A, and D9 ♭6



D pentatonic ♯root, ♭6 implies the dimished scale chords of A13 ♭9, C13 ♯9, F♯13 ♯9 and A13 ♭9 ♯11

V. MODAL CHART - PARENT SCALES AND THEIR MODES

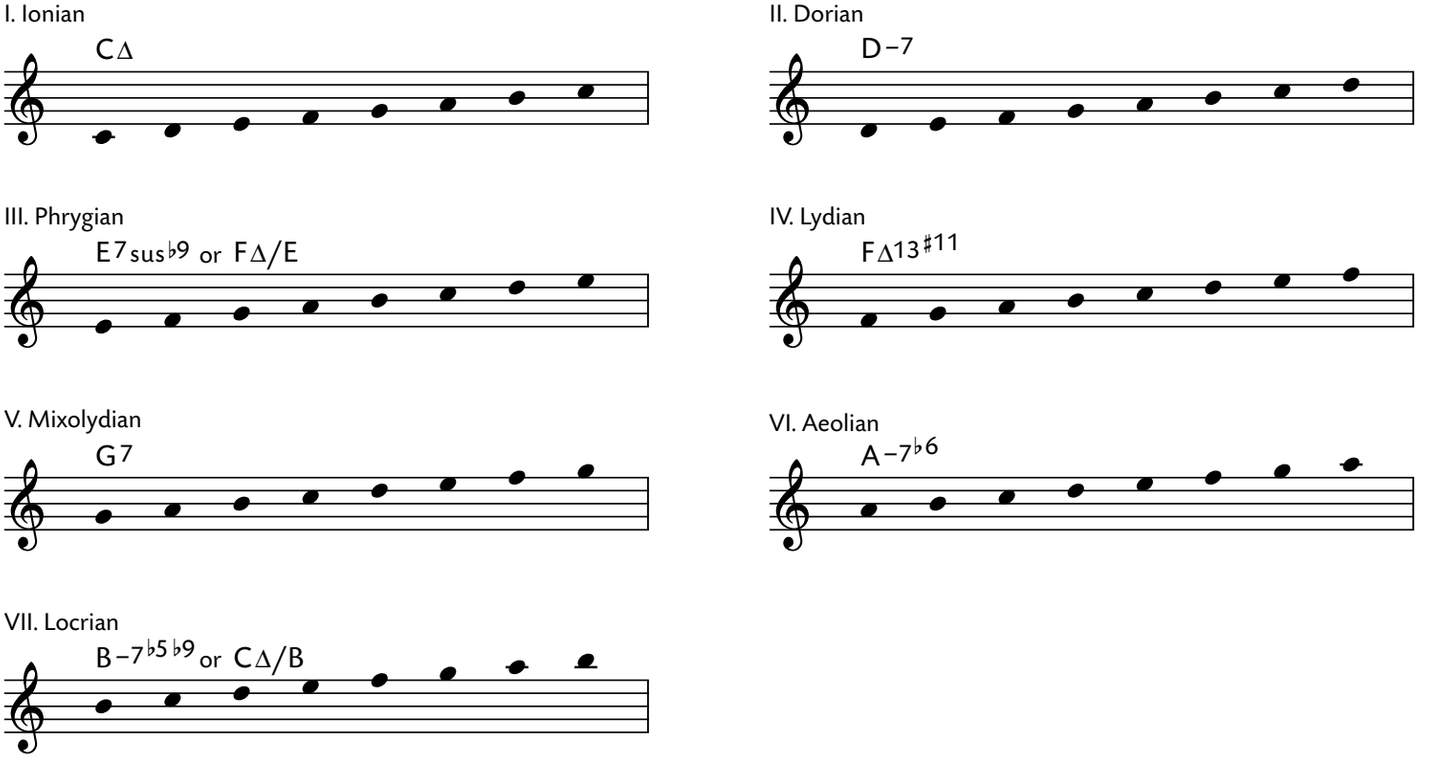
1. Major scale
2. Diminished scale
3. Melodic minor scale (ascending form)
4. Harmonic minor scale
5. Augmented scale
6. Harmonic major scale (a major scale with a lowered 6th step)

I use the term "mode" often in the text, and offer here a written definition, as well as musical examples to illustrate the various modes, scales and chords described in the book. Many of you may know some or most of what follows, but I am including it anyway for the sake of those who don't, and for the sake of thoroughness. The modal system as a concept is very useful for understanding how to choose appropriate notes for chords that you encounter, and as the music you play becomes more sophisticated and draws on more different sources, you may find the progression of modes that I illustrate here to be very useful.

My music encyclopedia defines mode as "A set of notes which form the material of melodic idioms used in composition." I'd like to add that a mode (for our purposes) is a scale derived from a parent scale that begins on a different scale step than the root. The parent scales of the modes used in jazz are the major scale, melodic minor scale (ascending form), harmonic minor scale, diminished scale, augmented scale, and harmonic major scale (a major scale with a lowered 6th step). Each of the modes has, or can be given, a functional name.

The modes of major have historical significance as the "medieval" or "ecclesiastical" modes which were the basis for Plainsong, also known as "Gregorian Chant". These modes bear names derived from the Greek musical system - Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian (Example 1).

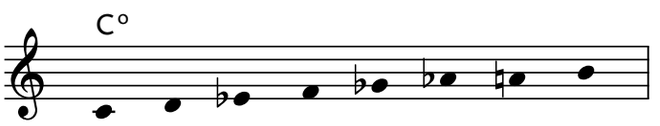
EXAMPLE 1 Modes of the Major Scale and the chords with which they are most often played



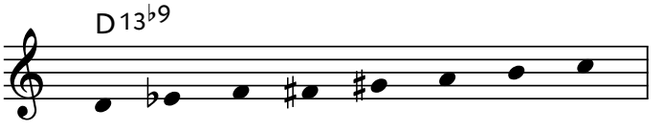
Many of the modes of the other parent scales above have been given functional names. The 2 modes of the diminished scale are most often known as the diminished whole/half, and the diminished half/whole, which is also called the diminished dominant or auxiliary diminished (Example 2).

EXAMPLE 2 Modes of the Diminished Scale

I. Diminished Scale; Whole-half diminished scale



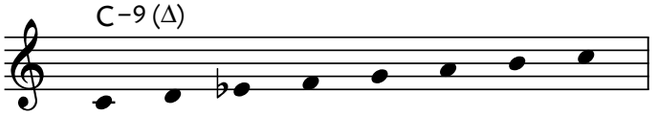
II. Auxiliary diminished scale; Half-whole diminished scale; diminished dominant scale



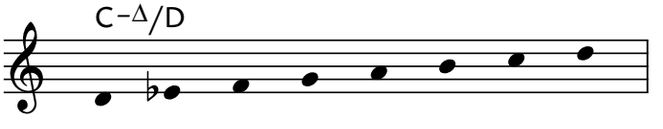
The modes of melodic minor (ascending), Example 3, are the Melodic Minor, Phrygian natural 6, Lydian Augmented, Lydian flat 7 (or Mixolydian ♯11), Mixolydian ♭6, Locrian ♯2, and either Super Locrian or the Altered Scale (refer to the musical examples). This family of modes is, along with the modes of the major and diminished, the source for almost all of the harmonic sounds used in jazz. The other families derived from the rest of the scales that I listed above are used by a small number of composers (myself included), and create very special sounds that definitely require familiarity and practice to be incorporated and used fluently.

EXAMPLE 3 Modes of the Melodic Minor and the chords they closely match

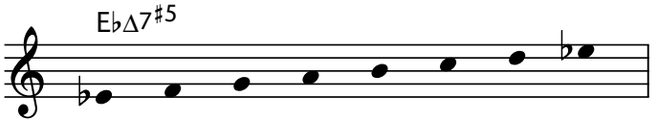
I. Melodic minor



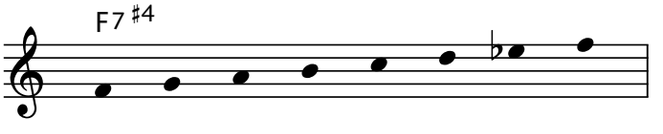
II. Phrygian ♮6



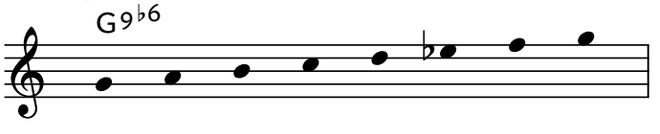
III. Lydian augmented



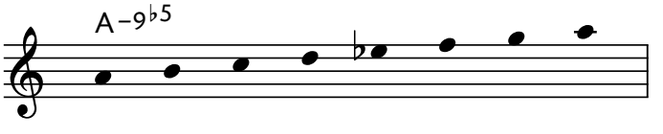
IV. Mixolydian ♯4



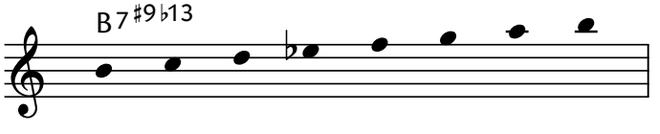
V. Mixolydian ♭6



VI. Locrian ♯2



VII. Altered scale



Mother Night
– slow 3/4 swing tune mixing functional and modal chord movement
– melody in; 3 solo choruses; melody out

Breathing Room
– up-tempo swing tune in AABA form mixing functional and modal chord movement with dense harmonic content
– melody in; 3 solo choruses, melody out, tag

Ever
– through-composed swing ballad with alternating open and dense phrases of modal tonality and functional harmony
– 4 choruses total; 2 solo choruses

The Doughnut Song
– a bluesy slow swing tune written in 4-, 6- and 8-bar phrases using different resolutions of II– V7 progressions with chord substitutions
– 5 choruses total; 3 solo choruses

Mr. Jorge
– slow shuffle-implying tune with modal shifts, Monk-inspired harmonies using functional and modal chord movement and some rhythmic twists in the melody
– melody in; 3 solo choruses; melody out from DS

Shortly Thereafter
– latin-flavored 24-bar tune using functional chords moving in modal progressions, including an 8-bar vamp
– 5 choruses total; 3 solo choruses

These tunes use the same type of chords that are found in Group 1 (functional harmony and functional resolutions), but have chord progressions that often avoid the V I resolution that is basic to the sound and function of Group 1's more diatonic, key-oriented style. While the V I resolution remains important for cadences, chord movements also follow other ways of resolving that have more to do with common tones, modal shifts and color movements than the 3rd/7th guide tone resolution scheme and root movements of 4ths and 5ths. Composers like early Wayne Shorter, Thelonious Monk, and Herbie Hancock are representative of this style, in which pieces have some modal characteristics like those described in Chapter 9. The pieces *Shortly Thereafter*, *Ever* and *Mother Night* use harmonic techniques like those described in Chapter 7 on more complex functional harmony yet share many characteristics with those tunes in the following Group III.

III. MODAL AND NONFUNCTIONAL RESOLUTIONS

The Brook
– straight-8th piece using bass lines, suspended chords and modal vamp sections
– melody; 3 times through first solo section, on to last 16 bars; DC al Coda

Far From Home
– straight-8th romantic ballad employing a constant harmonic structure over changing bass notes
– melody in; 2 solo choruses; continue through form to Fine

No More
– latin-flavored tune with a melody built from sequentially developed intervals that explores the Dorian, Mixolydian and Aeolian modes moving backwards through the cycle of 5ths

– melody in; open E minor vamp 24 bars; 4 times through solo vamp; continue through form to DS al Coda

Tarkhun
– straight-8th modal composition using Brazilian rhythmic elements with 4- and 8-bar sections of modal harmony, including harmonic major, melodic and harmonic minor, aeolian modes, and augmented and diminished scales
– melody in; 2 solo choruses with 16 bar vamp sections; DC al Coda

This last grouping of pieces reflects the modal, nonfunctional nature of the chords and their resolutions, along with more familiar chords that move in unfamiliar ways. Some of the pieces have no functional resolutions at all, as defined by the dominant/tonic V I relationship, but do use chord movements that create the feeling of cadential resolution. Other pieces have multi-measure groupings of a single chord that encourages a modal and intervallic approach to soloing. Wayne Shorter, Kenny Wheeler, Ralph Towner, and Ron Miller are representative composers of this group of tunes.

Each of these 14 tunes offers the opportunity to apply and practice a variety of the improvisational contexts that I've discussed. I've compiled a list of the most relevant and useful techniques to try, and have demonstrated 5 of them for you at the end of the CD. As you work with each technique, notice how several of them might interact in a solo. Begin by isolating just one technique as much as you can, and then, as your skill increases, try adding other techniques to see what sort of results you get with various combinations. Ultimately work toward an intuitive use of any and all of these melodic development techniques as your ear desires them.

Playing melodically is an approach, an overarching concept and attitude towards improvising. That being said, however, melodic playing is enhanced by the musical and skillful application of the following tools, helping you to effectively make the most of your musical resources and creative imagination.

Melodic sequence
Change of mode
Intervallic approach
Upper structure triads
Contrary motion and Inversion
Change of rhythm
Pitch bend
Added notes
Common tones
Modal approach
Augmentation/diminution
Articulation
Dynamics

DEMONSTRATION TRACKS - Melodic Improvising techniques demonstrated by Andy Middleton on tenor and soprano saxophone

1. Upper structure triads demonstrated on *Song for Cli*

I begin this track by playing the triad exercise as written in the supplemental materials section, then play one chorus using almost nothing but the selected triads as my melodic source material. I noticed that as I was combining the triads I tended also to use the technique of Melodic and Rhythmic Sequencing to create my lines.

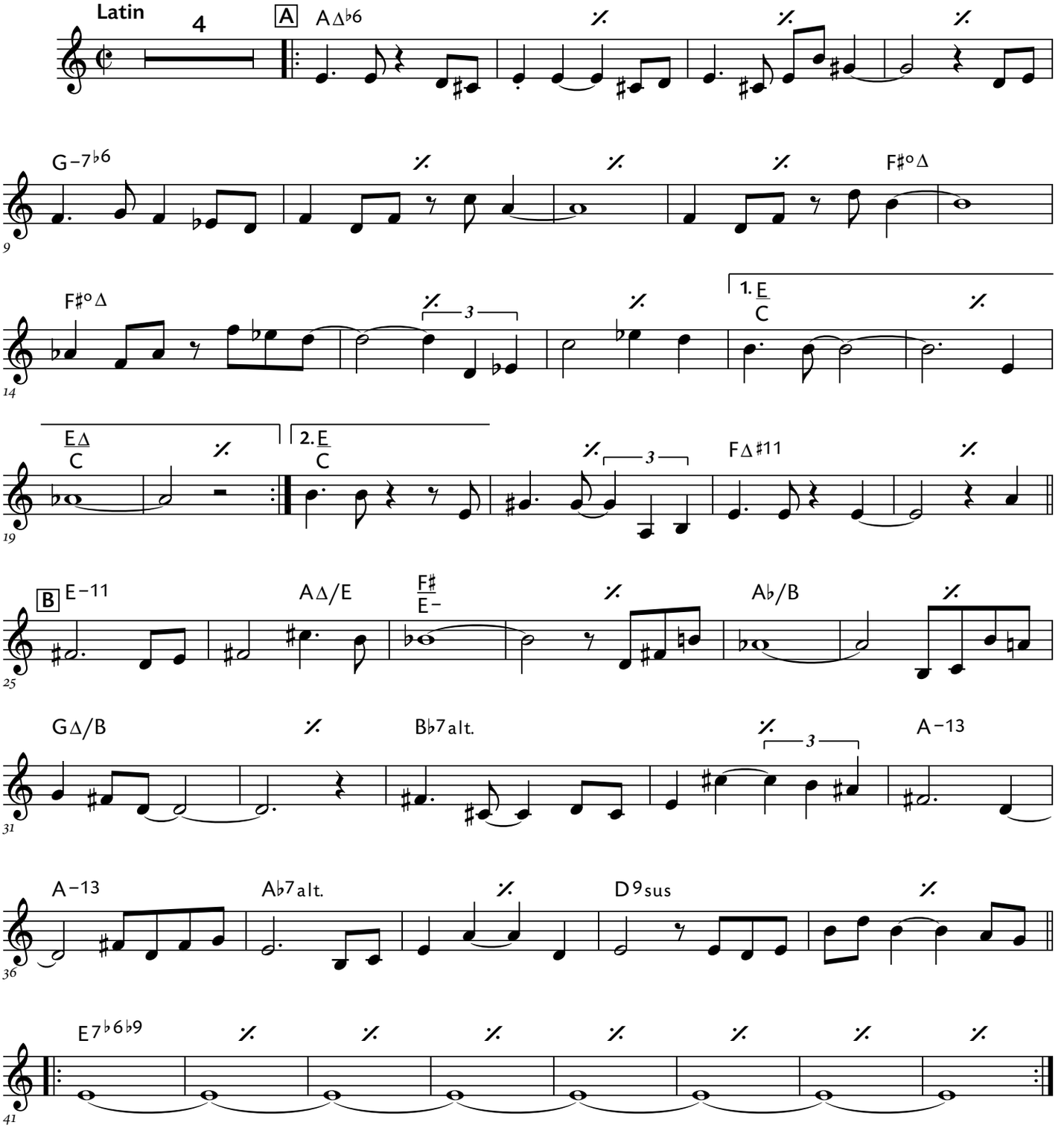
2. Common tone analysis demonstrated on *Mother Night* and *The Brook*

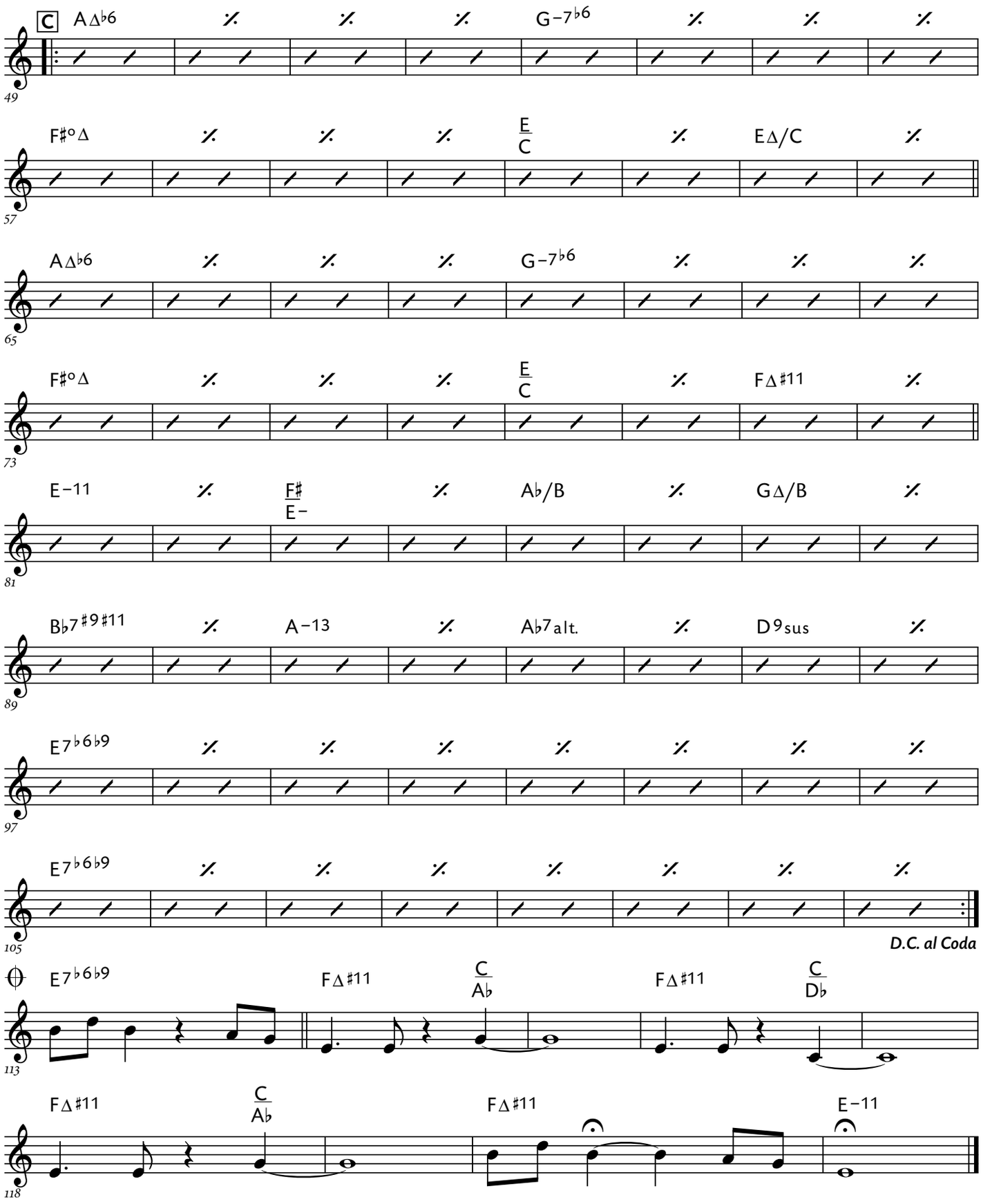
When using common tones as a central unifying element in a solo one must consider and include notes from both the chords preceding and following the chord that you're playing. For example, in the tune "Mother Night", in the 4th measure of the second half of the solo section, the A13 ♯11 chord, I used notes from the preceding E♭13sus chord to begin my line, but then began including notes from the following A♭13sus chord.

Concert pitch

TARKHUN

Andy Middleton

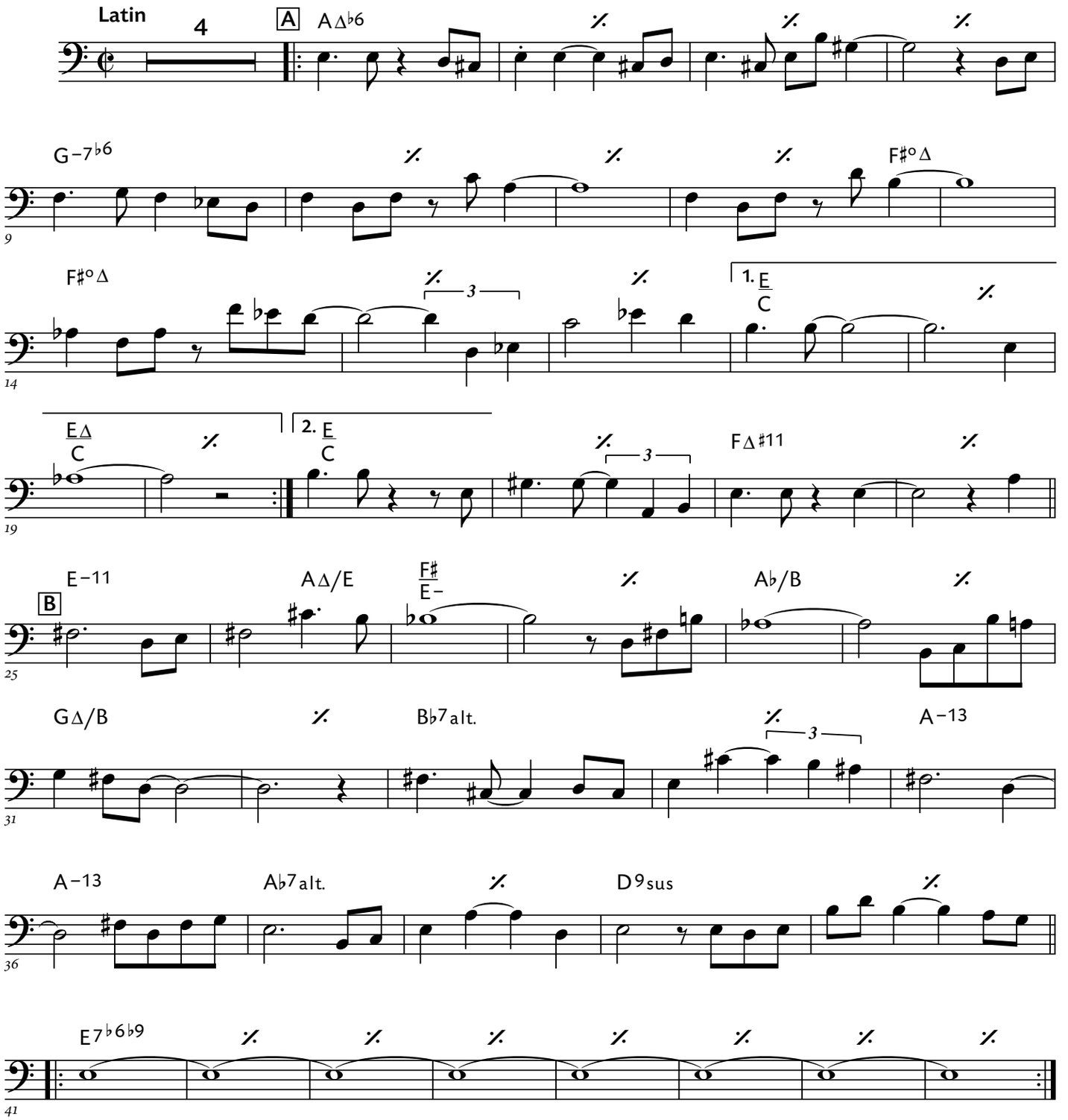


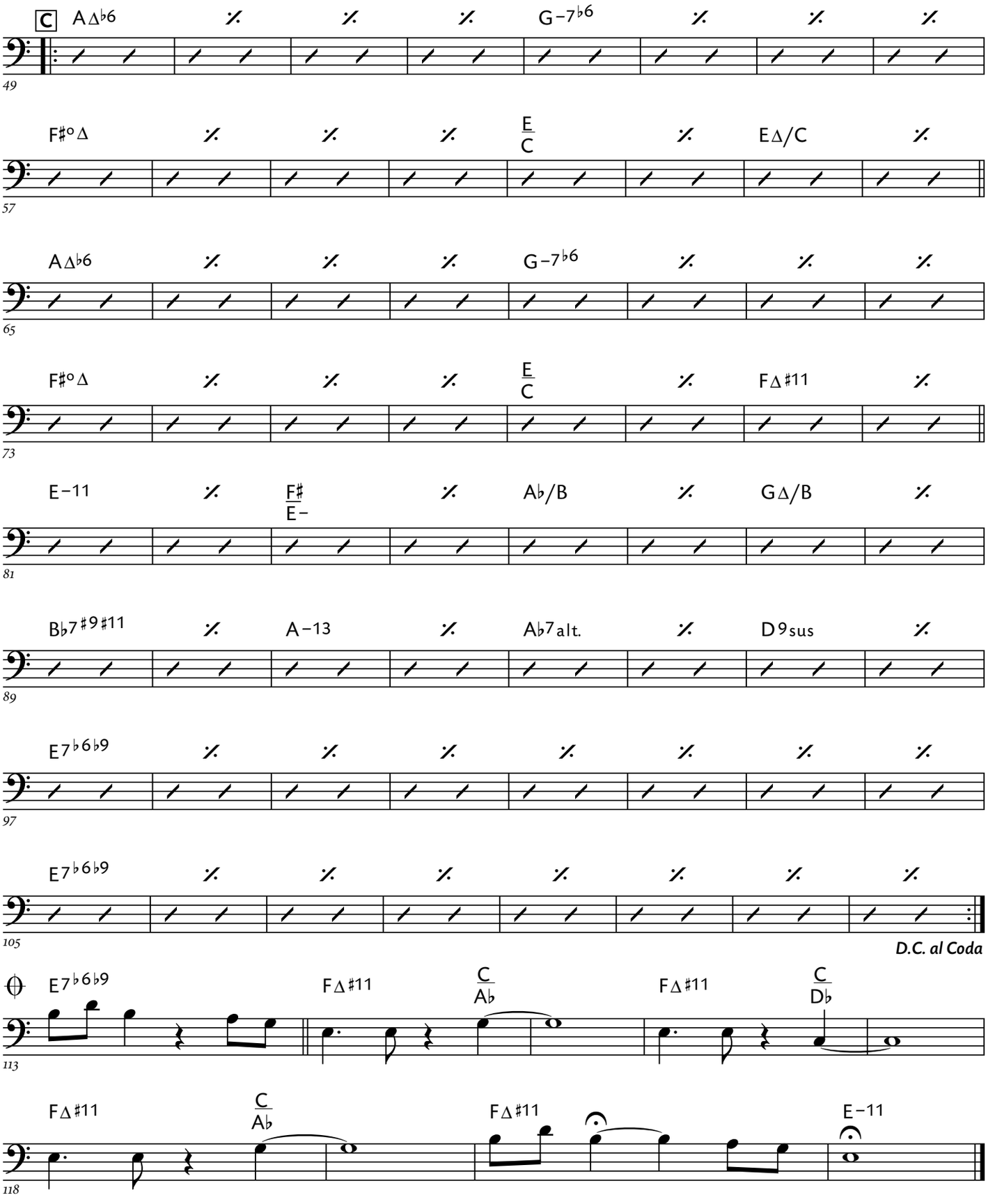

C
A∆♭6
G−7♭6
F♯°∆
E/C
E∆/C
A∆♭6
G−7♭6
F♯°∆
E/C
F∆♯11
E−11
F♯/E−
A♭/B
G∆/B
B♭7♯9♯11
A−13
A♭7alt.
D9sus
E7♭6♭9
E7♭6♭9
D.C. al Coda
E7♭6♭9
F∆♯11
C/A♭
F∆♯11
C/D♭
F∆♯11
C/A♭
F∆♯11
E−11
49
57
65
73
81
89
97
105
113
118

Concert pitch, bass clef

TARKHUN

Andy Middleton

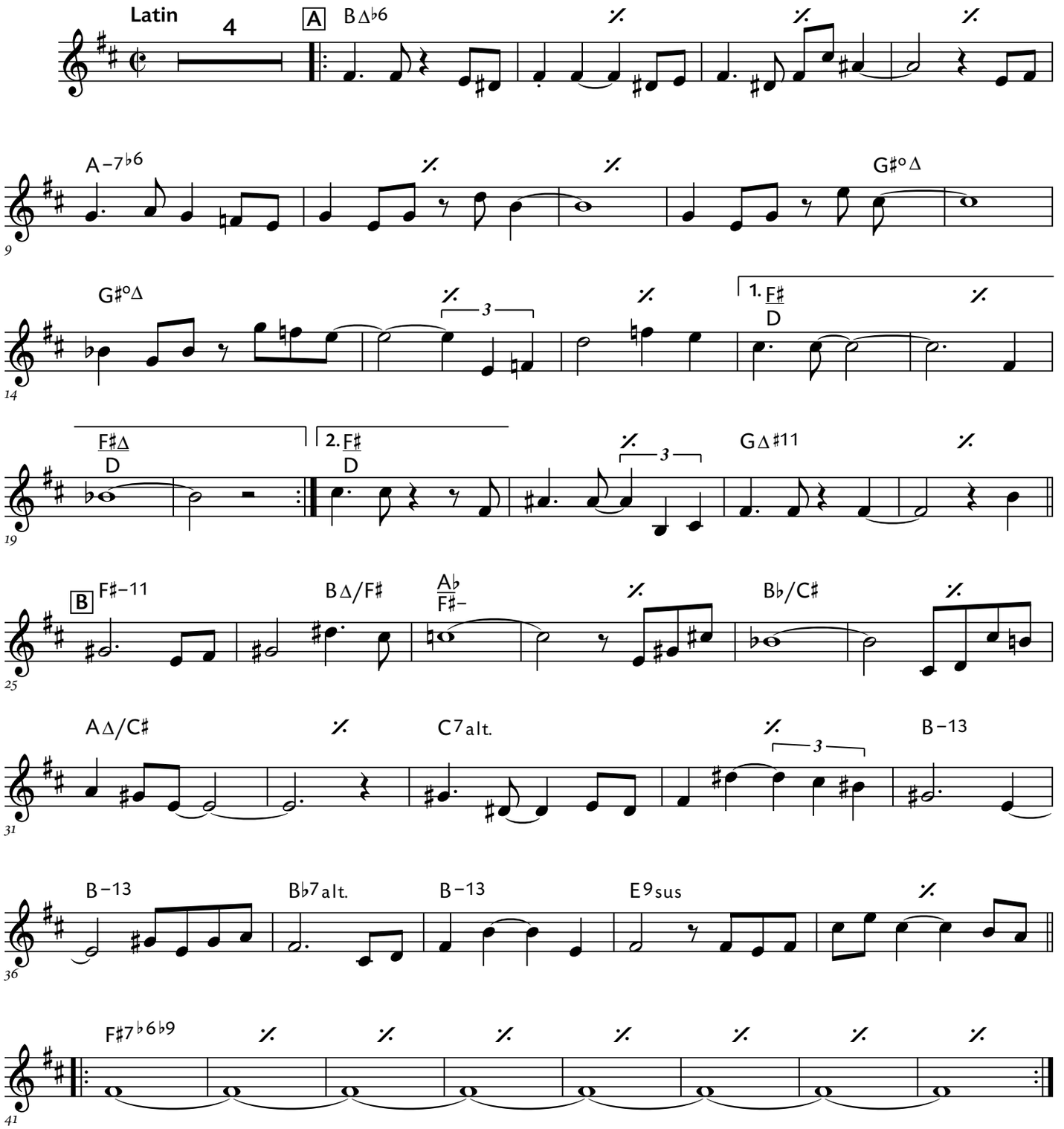


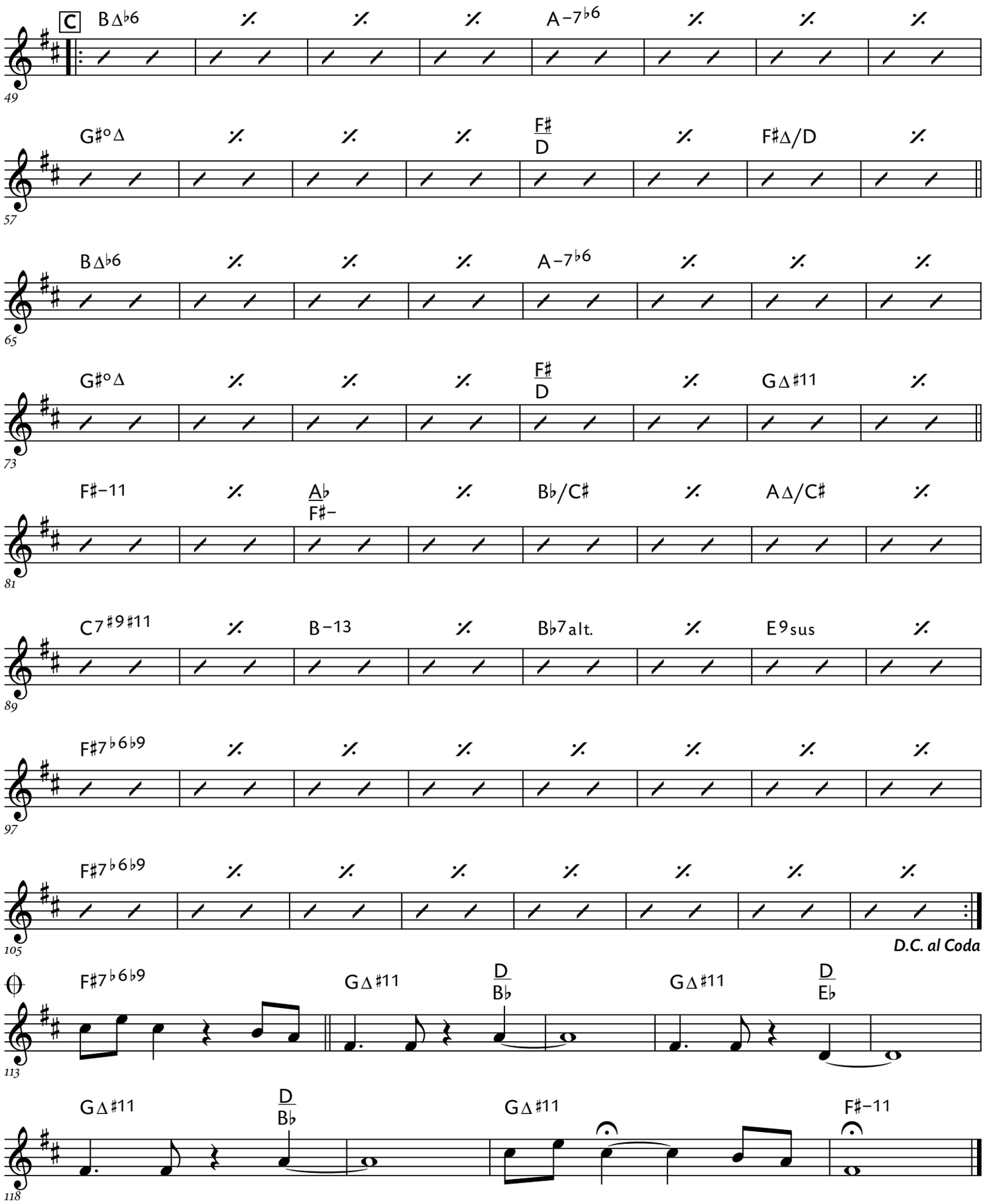

C
A∆♭6
G−7♭6
49
F♯°∆
E/C
E∆/C
57
A∆♭6
G−7♭6
65
F♯°∆
E/C
F∆♯11
73
E−11
F♯/E−
A♭/B
G∆/B
81
B♭7♯9♯11
A−13
A♭7alt.
D9sus
89
E7♭6♭9
97
E7♭6♭9
105
D.C. al Coda
E7♭6♭9
F∆♯11
C/A♭
F∆♯11
C/D♭
113
F∆♯11
C/A♭
F∆♯11
E−11
118

B♭

TARKHUN

Andy Middleton

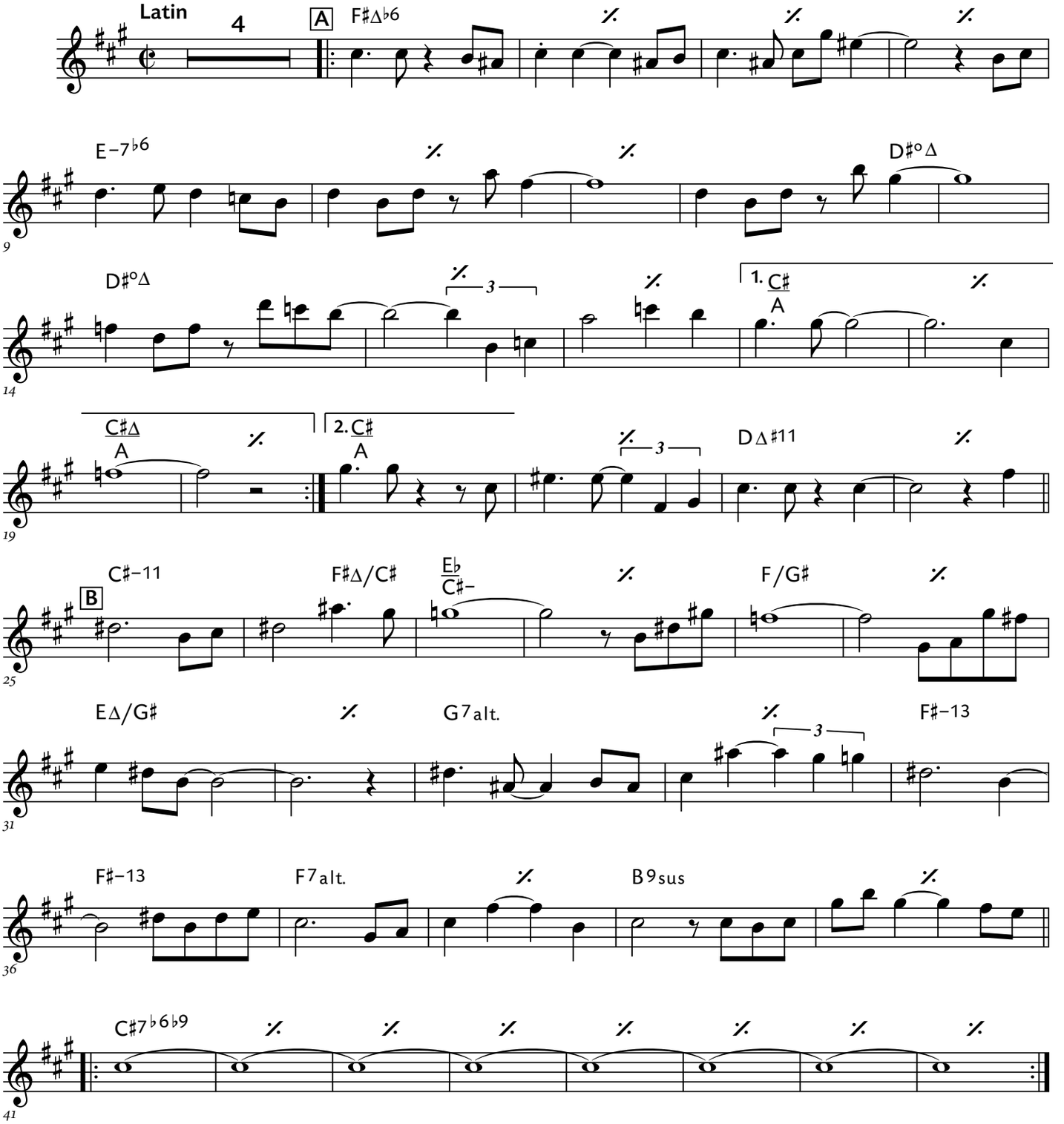


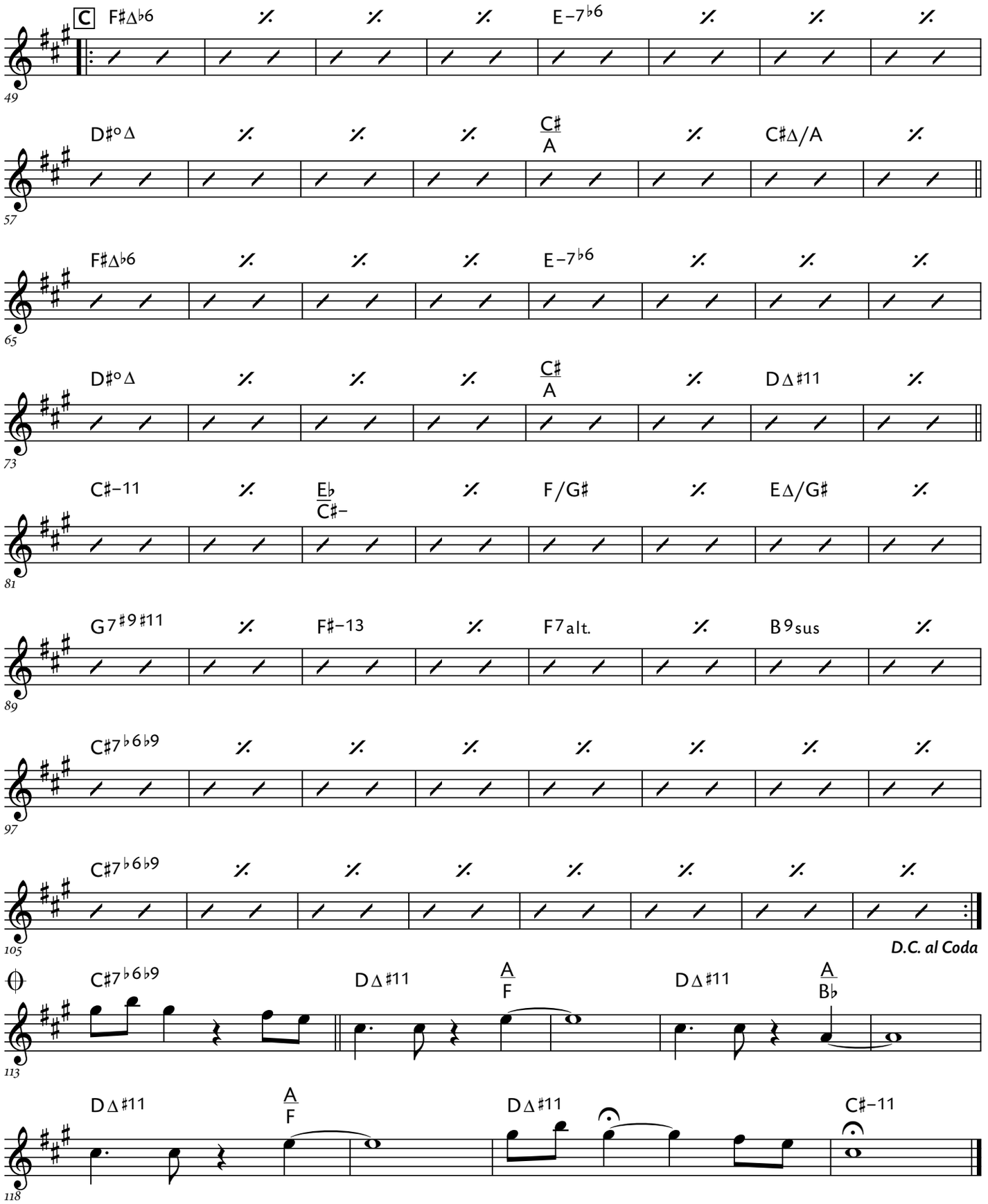

C
BΔ♭6
A−7♭6
G♯°Δ
F♯/D
F♯Δ/D
BΔ♭6
A−7♭6
G♯°Δ
F♯/D
GΔ♯11
F♯−11
A♭/F♯−
B♭/C♯
AΔ/C♯
C7♯9♯11
B−13
B♭7alt.
E9sus
F♯7♭6♭9
F♯7♭6♭9
D.C. al Coda
F♯7♭6♭9
GΔ♯11
D/B♭
GΔ♯11
D/E♭
GΔ♯11
D/B♭
GΔ♯11
F♯−11

E♭

TARKHUN

Andy Middleton




C
F♯Δ♭6
E−7♭6
D♯°Δ
C♯/A
C♯Δ/A
C♯−11
E♭/C♯−
F/G♯
EΔ/G♯
G7♯9♯11
F♯−13
F7alt.
B9sus
C♯7♭6♭9
DΔ♯11
A/F
A/B♭
49
57
65
73
81
89
97
105
113
118
D.C. al Coda