

TABLE OF CONTENTS

Intermediate Jazz Improvisation By George Bouchard

	Page No.
Acknowledgements	v
About the Author	vi
Preface	vii
Format	viii
Part One—Essays and Exercises	
Essay #1 A Typical Player	1
Essay #2 Importance of Thinking	3
Essay #3 Focused vs. Distracted Playing	5
Essay #4 Elements of Music	6
Introduction to Exercises—8 Areas of Study	15
Musical examples followed by text for:	
Chapter One Chromatic Scales	18
Chapter Two Diatonic Scales	24
Chapter Three Pentatonic Scales	28
Chapter Four Half-Diminished and Altered Dominant Chords	36
Chapter Five Melodic Connecting and Major Cadences	46
Chapter Six Minor Cadences	54
Chapter Seven Cycles, Turnarounds and Sequences	64
Chapter Eight Substitutions and Symmetrical Scales	96

Introduction to Tune Essays—Discussion of		118
Tune #1	Freddie Freeloader	120
Tune #2	When The Saints Go Marching In	124
Tune #3	Summertime	128
Tune #4	Ladybird	131
Tune #5	Song For My Father	134
Overview on	32 bar ABAC tunes	137
Tune #6	Four	137
Tune #7	Green Dolphin Street	140
Tune #8	In A Mellow Tone	144
Tune #9	Sweet Georgia Brown	147
Tune #10	Just Friends	150
Overview on	32 bar AABA tunes	154
Tune #11	Take the "A" Train	154
Tune #12	Autumn Leaves	156
Tune #13	Perdido	159
Tune #14	Satin Doll	160
Tune #15	What Is This Thing Called Love	164
Tune #16	Stella By Starlight	167
Tune #17	All The Things You Are	171
Tune #18	Girl From Ipanema	173

Part Two—Using CDs and Instructions for Practicing

Introduction and Instructions for CD #1				176
CD #1				
Track No.	Exercise	Chord	Chart	Page No.
1	1A, 2A, 3A	Major	1	178
2	1B, 2B, 3B	Minor	2	180
3	1C, 2C, 3C	Dominant	3	182
4	4A	Minor	4	184
5	4B	Half-Diminished	5	186
6	4C	Altered Dominant	6	188
7	5A	Minor to Dominant	7	190
8	5B	Altered to Tonic	8	192
9	5C	Major Cadence #1	9	194
10	5D	Major Cadence #2	10	196
11	6A	Minor Cadence	11	198
12	Tuning Notes			
List of Players				200

CD #II

Track No.	Exercise	Chart	Page No.
1	7A Cycle—4 bars	12	202
2	7B Cycle—2 bars	13	204
3	7C Cycle—1 bar	14	206
4	7D Turnaround #1	15	208
5	7E Turnaround #2	16	210
6	7F Turnaround #3	17	212
7	7G Sequence #1	18	214
8	7H Sequence #2	19	216
9	8A Tritone and Plagal Substitutes	20	218
10	8B Dominant $\flat 9$ to Tonic	21	222
11	Tuning Notes		

Harmonic Organization of: (melodies not included)

12	Tune #1	Freddie Freeloader	226
13	Tune #2	When The Saints Go Marching In	228
14	Tune #3	Summertime	230
15	"	"	
16	Tune #4	Ladybird	232
17	"	"	
18	Tune #5	Song For My Father	234
19	"	"	
20	Tune #6	Four	236
21	"	"	
22	Tune #7	(On) Green Dolphin Street	238
23	"	"	
24	Tune #8	In A Mellow Tone	240
25	Tune #9	Sweet Georgia Brown	242
26	"	"	
27	Tune #10	Just Friends	244
28	"	"	
29	Tune #11	Take the "A" Train	246
30	Tune #12	Autumn Leaves	248
31	Tune #13	Perdido	250
32	"	"	

33	Tune #14	Satin Doll	252
34	Tune #15	What Is This Thing Called Love	254
35	Tune #16	Stella By Starlight	256
36	"	"	
37	Tune #17	All The Things You Are	258
38	"	"	
39	Tune #18	Girl From Ipanema	260
40	"	"	

Appendix

Solo Transcriptions

-  C Instruments
-  B \flat Instruments
-  E \flat Instruments
-  Bass Clef Instruments

Transcription Page No.

C1 to C42

B \flat 1 to B \flat 42

E \flat 1 to E \flat 42

Bs1 to Bs42

Preface

Intermediate Jazz Improvisation is written to organize, codify, and demonstrate useful information which has proven to be helpful in learning to play improvised solos in the jazz idiom. It is designed to provide a pertinent contribution to the store of practical knowledge relating to that process.

The manuscript has been prepared for the player with some experience, who is looking for a deeper and more complete understanding of chord progressions and tune structures. Players at the advanced level can already demonstrate this knowledge. On the other hand, beginners are not yet equipped with the instrumental technique necessary to implement the ideas presented here. If you love to play, but get stuck trying to figure out how certain tunes work or how to improvise on specific parts of those tunes, this book should help clear up some of the mystery.

The bottom line for anyone interested in this kind of jazz soloing is how well you play over the "changes." For many of us, it's either hit or miss. We sound like we know what we're doing or we sound like we're lost. This book is intended to provide information and insight to the serious player for the purpose of helping him or her develop more consistency in accomplishing the ability to play interesting, convincing jazz solos.



CHAPTER ONE

CHROMATICISM - Written Examples (usually in "C" for ease of understanding)

Consult the Chord Charts in Part Two for the sequence of keys for all exercises.

For all metronome practice ♩ = 60
 1) swing/legato and
 2) latin/detached

Chromatic Scale - MAJOR

1A Use with CD I, Tr. 1 - 1st 8 bars

Circled numbers are chord tones 1 3 5 7 9

Chromatic Scale - MINOR

1B Use with CD I, Tr. 2 - 1st 8 bars

Circled numbers are chord tones 1 ♭3 5 ♭7 9

Different chord tones and arrangement of the 4 and 5 note phrases.

Chromatic Scale - DOMINANT

1C Use with CD I, Tr. 3 - 1st 8 bars

Circled numbers are chord tones 1 3 5 ♭7 9

Different chord tones and arrangement of the 4 and 5 note phrases.

CHAPTER SEVEN

DIGITAL EXERCISES: Cycles, Turnarounds and Sequences



7A

For: Vol. 1/tr. 9 - dominant cycle - 4 bars each - 2 X - swing - use CD II, Tr. 1.

Bell tone signals the repeat.

C₇

Improvise on the repeat of the exercise.

7B

For: Vol. 84/tr. 14 - dominant cycle - 2 bars each - 4 X - Latin - use CD II, Tr. 2.

Bell tone signals the repeat.

1st X C₇

(speed drill)

(improvise)

7C

For: Vol. 21/tr. 17 - dominant cycle - 1 bar each - 5 X - rock/Latin - use use CD II, Tr. 3.

Bell tone signals the repeat.

1st X C₇

(speed drill)

(improvise)

7D

For: Vol. 16/tr. 2 - diatonic turnarounds with resolution - half-cadence in 8th bar ascending to new key - 1/2 steps - swing - use CD II, Tr. 4.

C_Δ A- D- G₇ C_Δ A- D- G₇

1) 2) 3) 4)

5) 6) 7) 8) etc...