Edinburgh Jazz School
Booklet Summer Term 2019
Eb

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This booklet contains some transcriptions that we'll be looking at (which you are welcome to enjoy in your own time), the tunes we'll be working on and some basic scale and rhythm information. Hope it's helpful!
Sonny Rollins' Solo on
"Without A Song"

The Bridge, 1962

This first phrase couldn't be simpler. Just a nice Eb triad phrase.

The amount of time he focuses on phrases centered on this Eb is a masterclass in motivic development.

Lots of different rhythmic variation with very little material, keeping it interesting.

After a very laid back 4 bars, bar 17 kicks everything nicely back into gear.

Still focusing on that Eb! Beautiful.

Only now does he break the development with a bebop line.

This would be a great line to learn!
Starting to get cooking now, after patiently waiting half a chorus.

Bar 67 accents the 9th of a Gm7, an A, which doesn't fit in the Eb scale.

Good use of extension

Yes! Bar 41-44, what a great moment - the same phrase twice but a slight variation on the second time makes it great. Good comping too

This cleverly hammers home the key notes here

Clever use of a motif of repeated notes

A chorus in, this is the first time he steps properly out of the key

Accent on the second beat is really nice rhythmically

This is nice, because this phrase is pretty weird but a very in the pocket phrase next offsets that in a great way

Nice bit of melody to learn - he uses this phrase a few times!
Another great melodic phrase! So much happiness in this.

Bar 112 delays the gratification of going to Ab by a whole 2 beats

Similar to before, Sonny employs good variation between lines and jaunty rhythms

I would say as well, this is the only time he plays something "fast". Super tasteful!

The 4th - an "avoid" note - is placed directly on a strong beat here, but it works!

Ending this bar on the 9th of Eb major, again good use of extension

Hammers home this note again!

Doesn't even play Fm7 here!

Very classic ending to a solo. Another good line to learn!
Horace Silver - Doodlin'  

A\textsuperscript{7} = 100 Heavy Swing  
(Transposed to F)

Blues Scale! - the first 4 bars is call and response - same phrase, different ending.

Repeated phrase with a rising note - leading us chromatically to the 3rd on F7. Beautiful!

Tonic pedal on top, with blues scale underneath.

The first 8 bars of this chorus is the same phrase 4 times, transposed up to the IV chord where appropriate.

Maybe horn players try alternating blues scale notes with the root on top to make licks?

Call and response again - same phrase, different ending!

Repeated phrase, descending line underneath which outlines the harmony.

The E\textsuperscript{3} makes this a 7\#11... Cheeky.

Chromatic enclosure around the 5\textsuperscript{3}.

The first 8 bars of this chorus is the same phrase 4 times, transposed up to the IV chord where appropriate.

Blues lick to finish! Loads of grace notes for extra drama.
Blue Train

John Coltrane

Solos on standard Bb Blues

Blue Bossa

Kenny Dorham
Take The A Train

Duke Ellington
So What

Miles Davis
Then on to Solos...
All Blues

Miles Davis

Bass Line Simile Throughout

12
Satin Doll

Duke Ellington

Satin Doll
Work Song

Nat Adderly

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Useful Scales/Arpeggios

Remember that these are only in one key!
Maximum effectiveness comes from learning these
in all of the keys, which will give you fluidity in improvisation.

Blues

Major (maj7s). Key Tones - E, B

Dorian (min7s). Key Tones - Eb, Bb, A

Mixolydian (7s). Key Tones - E, Bb

Major (maj7s). Key Tones - E, B

Harmonic Minor (the ‘jazzy’ scale). Key Tones - Eb, A, B

Lydian Dominant (7#11s). Key Tones - E, F#, Bb

Altered (7alt.s). Key Tones - Eb, E, Ab, Bb

Harmonic Minor. Key Tones - Eb, Ab, B

Harmonic Minor 5th Mode (7b9s). Key Tones - Db, E, Bb

Diminished (diminished chords)

Whole Tone (+7s). Key Tones - E, Ab, Bb
Exercise 1 - Arpeggios in all inversions (do for other arpeggios, Minor 7th, Dominant 7th etc)

Exercise 2 - A pattern going up the scale - similar to Exercise 1, repeat on other scales

Exercise 3 - Arpeggio pattern in minor thirds. Experiment with different patterns and transpositions.
It's important to be comfortable playing in all places in the bar. By familiarising yourself with the feeling of all the subdivisions in the bar, you develop more confidence playing melodies and open up more creative possibilities.

It's really valuable to practise this away from the instrument. Standing up, stepping and clapping gets the whole body involved. FEELING rhythm is key, and using the whole body makes this easier.

Alternate stepping right, left, right, left on the spot at a comfortable slow walking pace, count '1 and 2 and 3 and 4 and' (the steps correspond to crotchets, and the counting is quavers). Do straight quavers first, then try swing when you’re feeling comfortable. Try clapping the following:

Try and feel how your clapping corresponds to your feet!

Next, pick one downbeat and one offbeat. For example:

Consecutive off-beats present a challenge. Mix it up!

Next try, two off beats and a downbeat

What if you used these 3 note rhythms as a basis for a solo?