Edinburgh Jazz School Booklet Summer Term 2019 Eb

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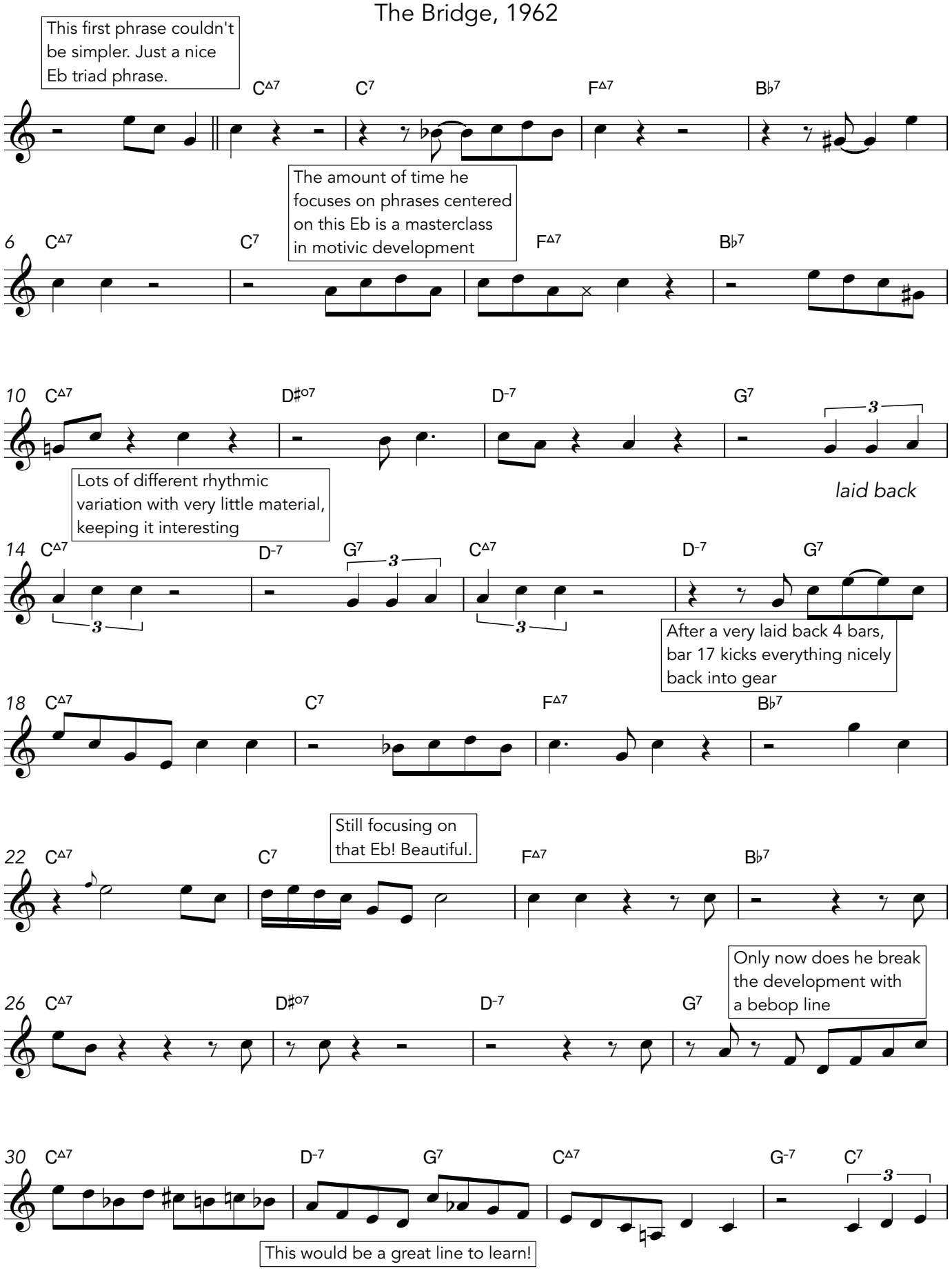
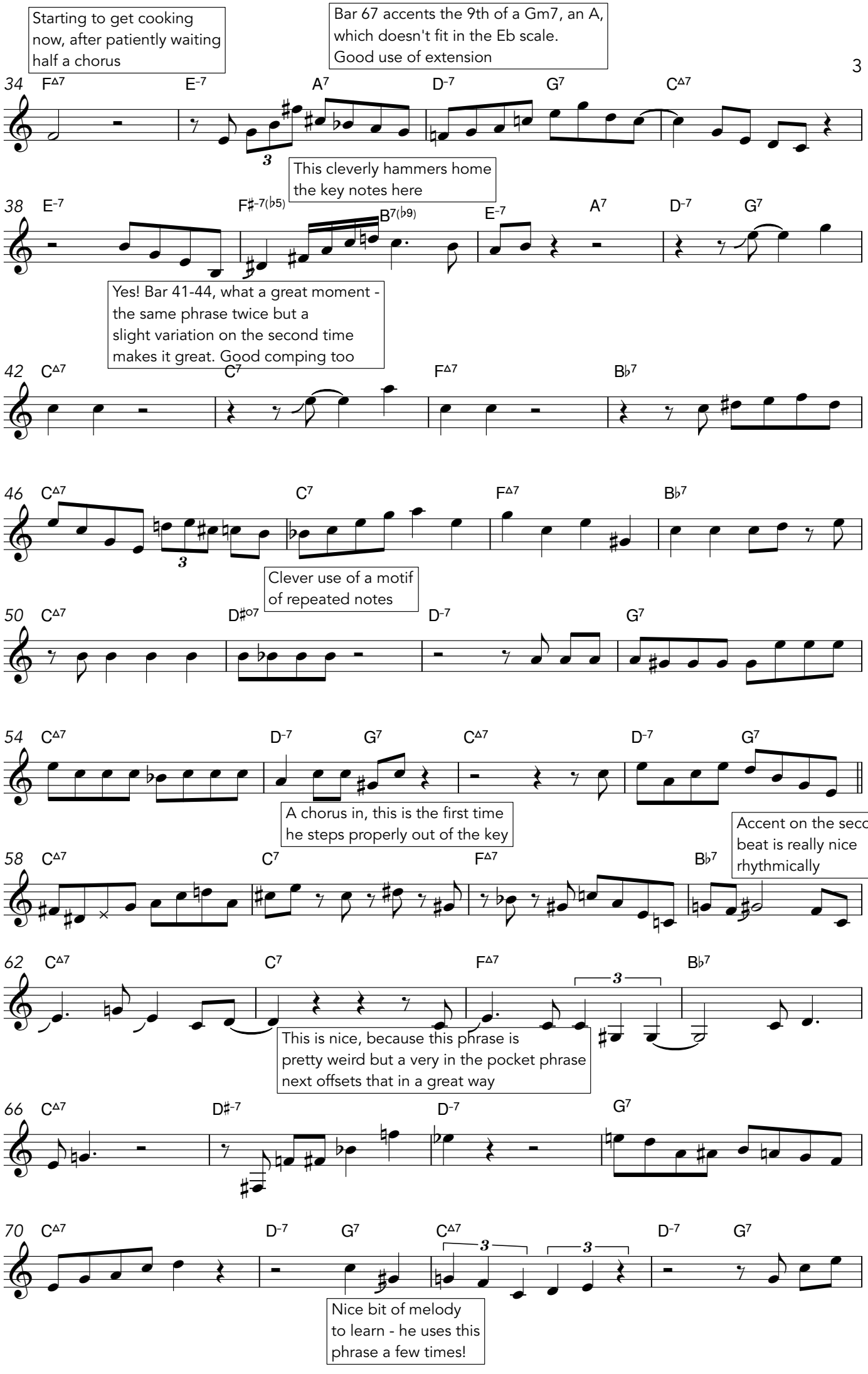
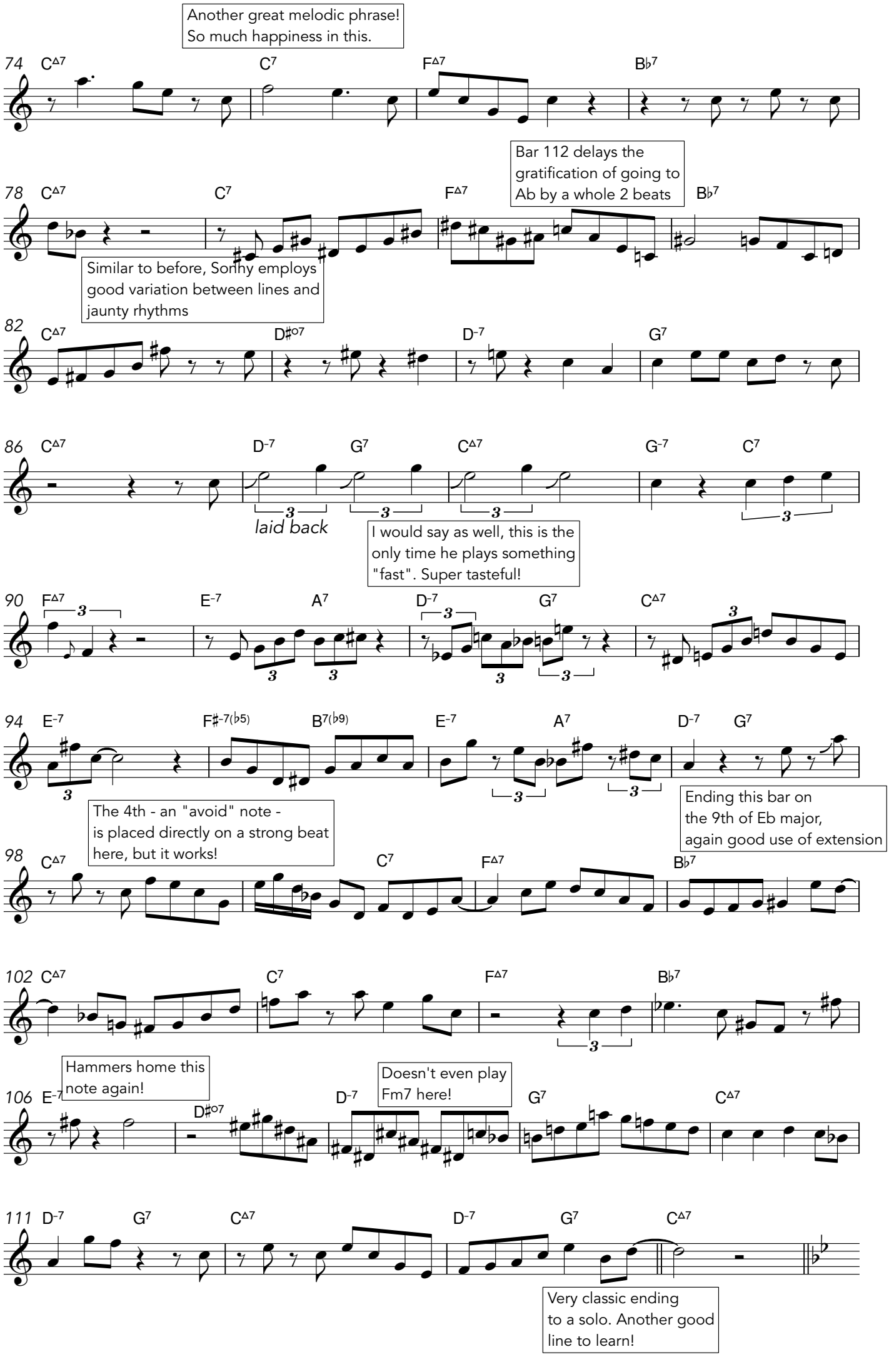
This booklet contains some transcriptions that we'll be looking at (which you are welcome to enjoy in your own time), the tunes we'll be working on and some basic scale and rhythm information. Hope it's helpful!

Sonny Rollins' Solo on "Without A Song"

The Bridge, 1962

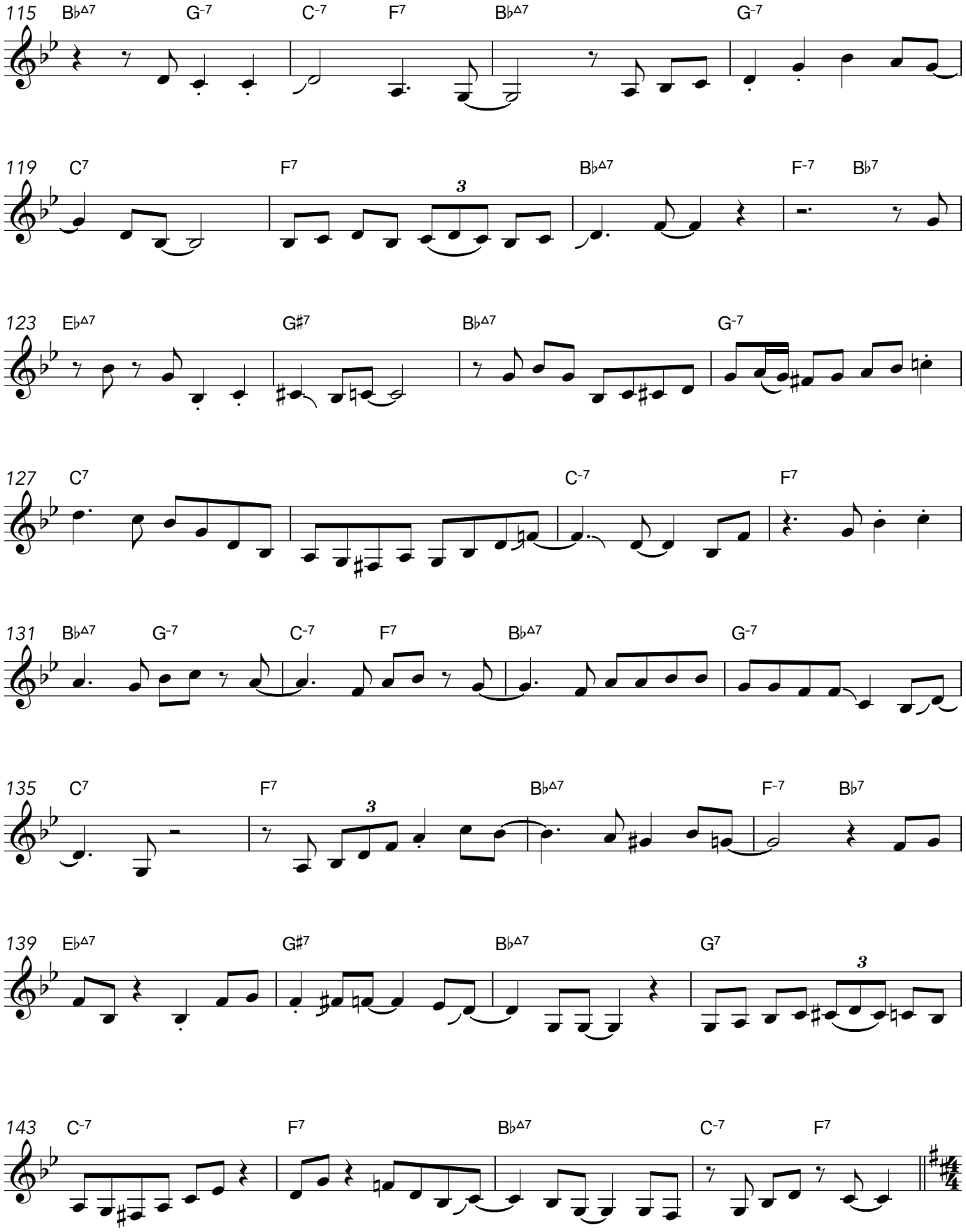



Starting to get cooking now, after patiently waiting half a chorus
Bar 67 accents the 9th of a Gm7, an A, which doesn't fit in the Eb scale. Good use of extension
34 FΔ7 E-7 A7 D-7 G7 CΔ7
This cleverly hammers home the key notes here
38 E-7 F#-7(b5) B7(b9) E-7 A7 D-7 G7
Yes! Bar 41-44, what a great moment - the same phrase twice but a slight variation on the second time makes it great. Good comping too
42 CΔ7 C7 FΔ7 Bb7
46 CΔ7 C7 FΔ7 Bb7
Clever use of a motif of repeated notes
50 CΔ7 D#o7 D-7 G7
54 CΔ7 D-7 G7 CΔ7 D-7 G7
A chorus in, this is the first time he steps properly out of the key
Accent on the second beat is really nice rhythmically
58 CΔ7 C7 FΔ7 Bb7
62 CΔ7 C7 FΔ7 Bb7
This is nice, because this phrase is pretty weird but a very in the pocket phrase next offsets that in a great way
66 CΔ7 D#-7 D-7 G7
70 CΔ7 D-7 G7 CΔ7 D-7 G7
Nice bit of melody to learn - he uses this phrase a few times!


Another great melodic phrase!
So much happiness in this.
74 CΔ7 C7 FΔ7 B♭7
Bar 112 delays the gratification of going to Ab by a whole 2 beats
78 CΔ7 C7 FΔ7 B♭7
Similar to before, Sonny employs good variation between lines and jaunty rhythms
82 CΔ7 D♯ø7 D-7 G7
86 CΔ7 D-7 G7 CΔ7 G-7 C7
laid back
I would say as well, this is the only time he plays something "fast". Super tasteful!
90 FΔ7 E-7 A7 D-7 G7 CΔ7
94 E-7 F♯-7(♭5) B7(♭9) E-7 A7 D-7 G7
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
98 CΔ7 C7 FΔ7 B♭7
102 CΔ7 C7 FΔ7 B♭7
Hammers home this note again!
Doesn't even play Fm7 here!
106 E-7 D♯ø7 D-7 G7 CΔ7
111 D-7 G7 CΔ7 D-7 G7 CΔ7
Very classic ending to a solo. Another good line to learn!

Chet Baker's Solo on "But Not For Me"

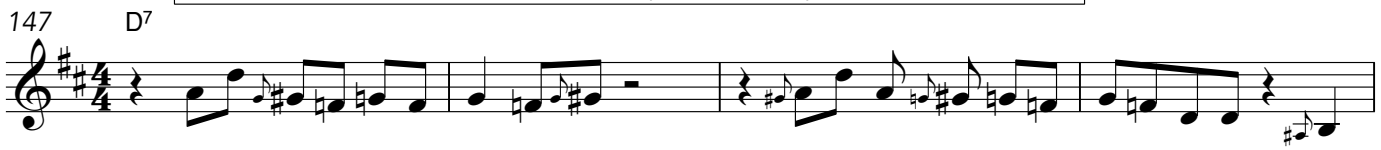
Chet Baker Sings



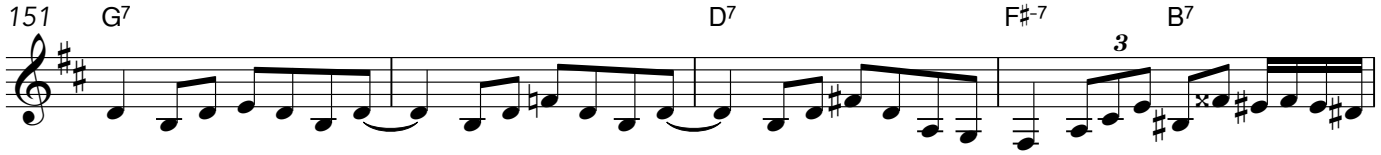
Horace Silver - Doodlin'

A ♩ = 100 **Heavy Swing** (Transposed to F)

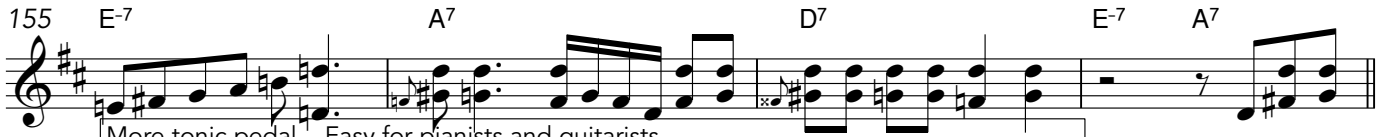
Blues Scale! - the first 4 bars is call and response - same phrase, different ending.



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



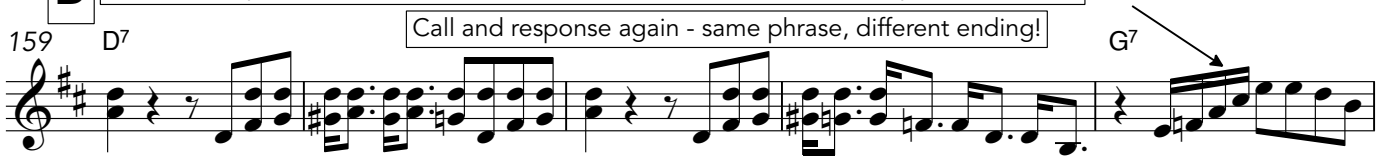
Tonic pedal on top, with blues scale underneath



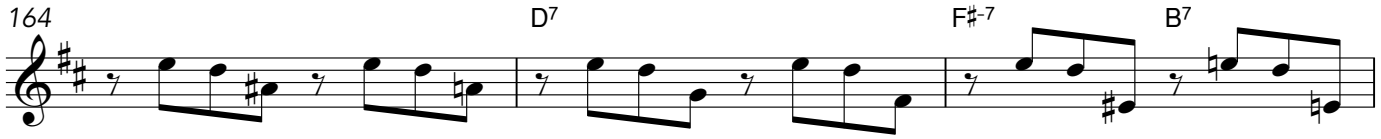
B More tonic pedal... Easy for pianists and guitarists -
maybe horn players try alternating blues scale notes with the root on top to make licks?

The E♮ makes this a 7#11... Cheek

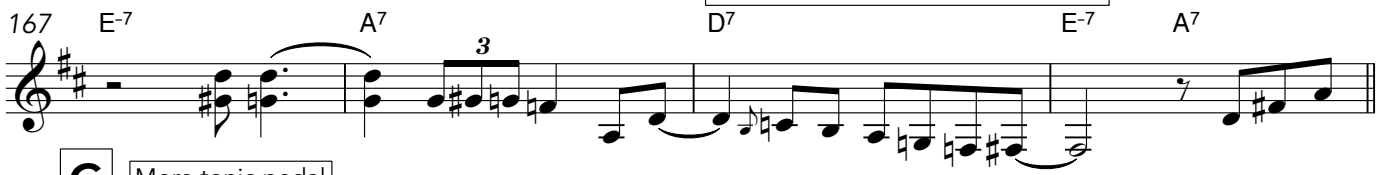
Call and response again - same phrase, different ending!



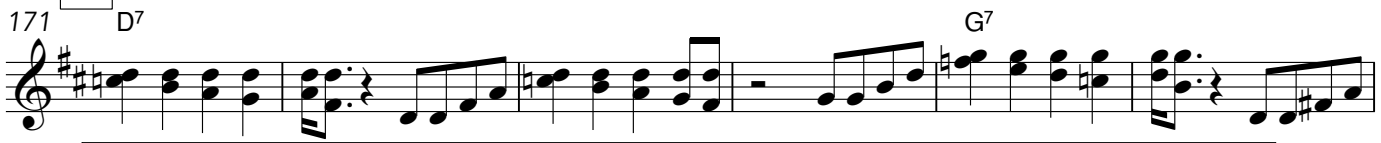
Repeated phrase, descending line underneath which outlines the harmony.



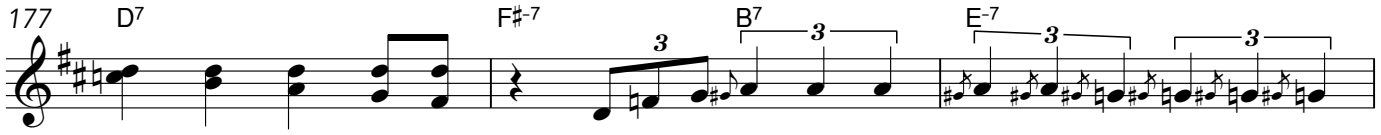
Chromatic enclosure around the ♮3.



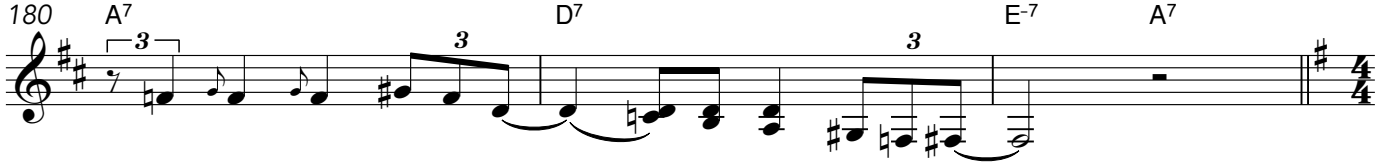
C More tonic pedal



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

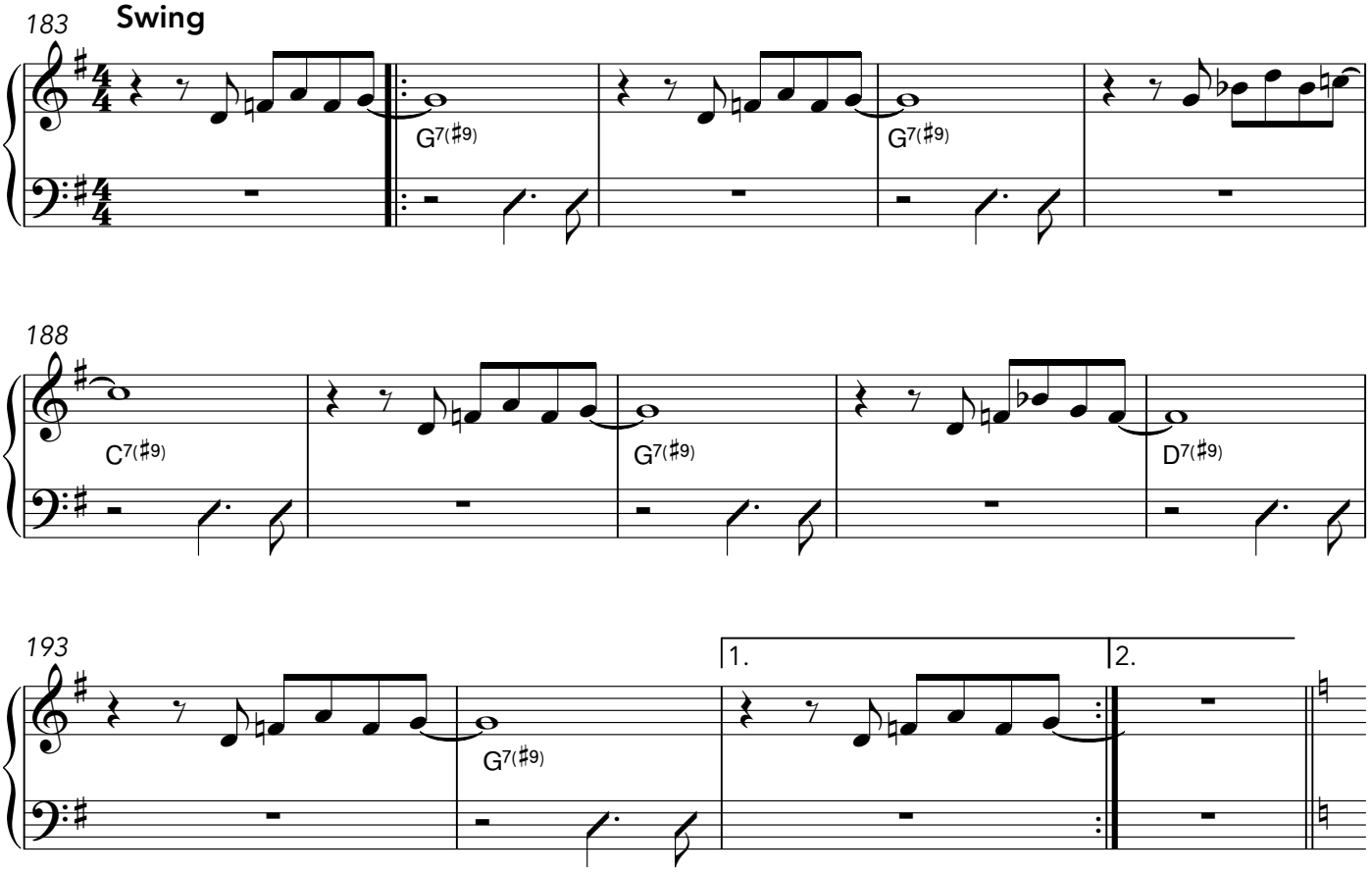


Blues lick to finish! Loads of grace notes for extra drama.



Blue Train

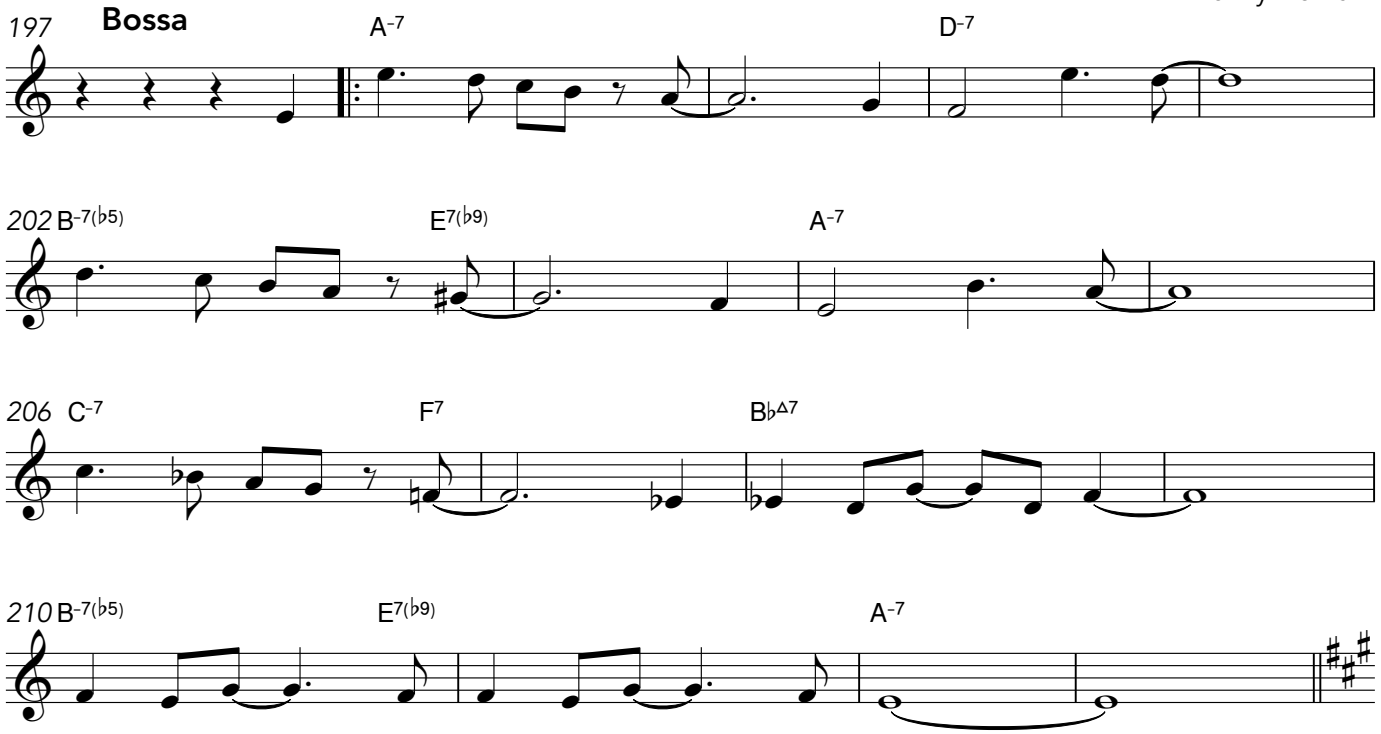
John Coltrane



Solos on standard Bb Blues

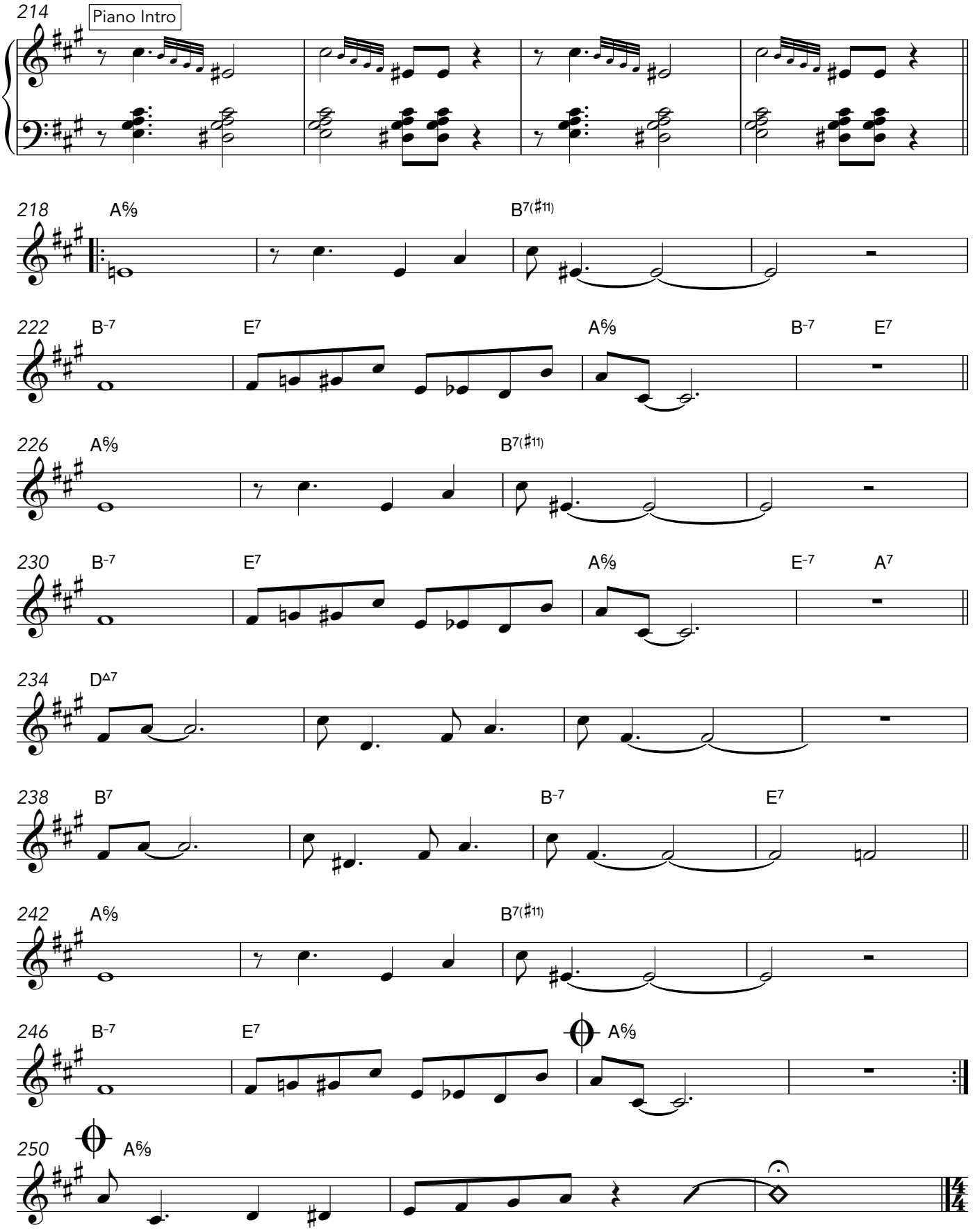
Blue Bossa

Kenny Dorham



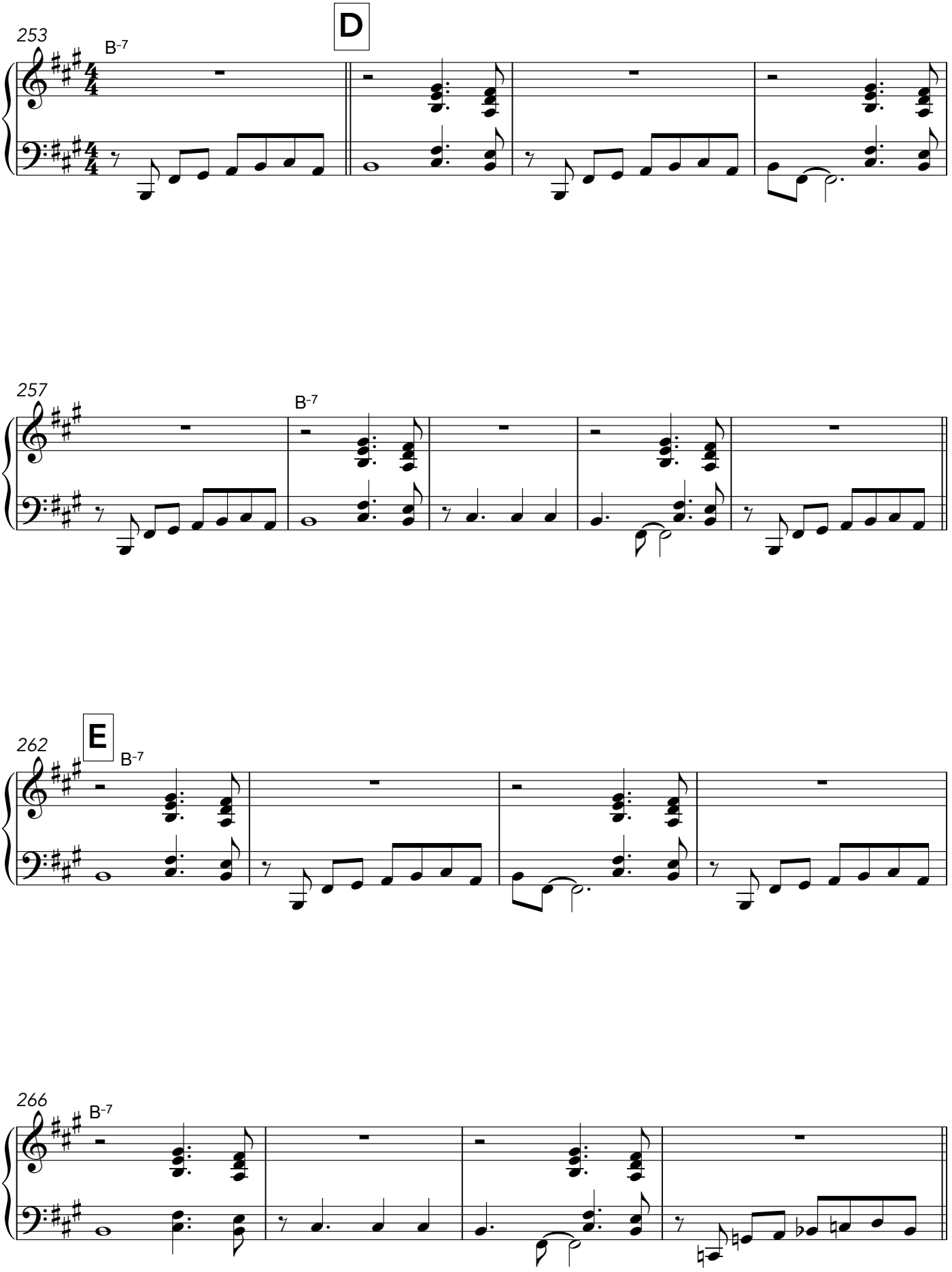
Take The A Train

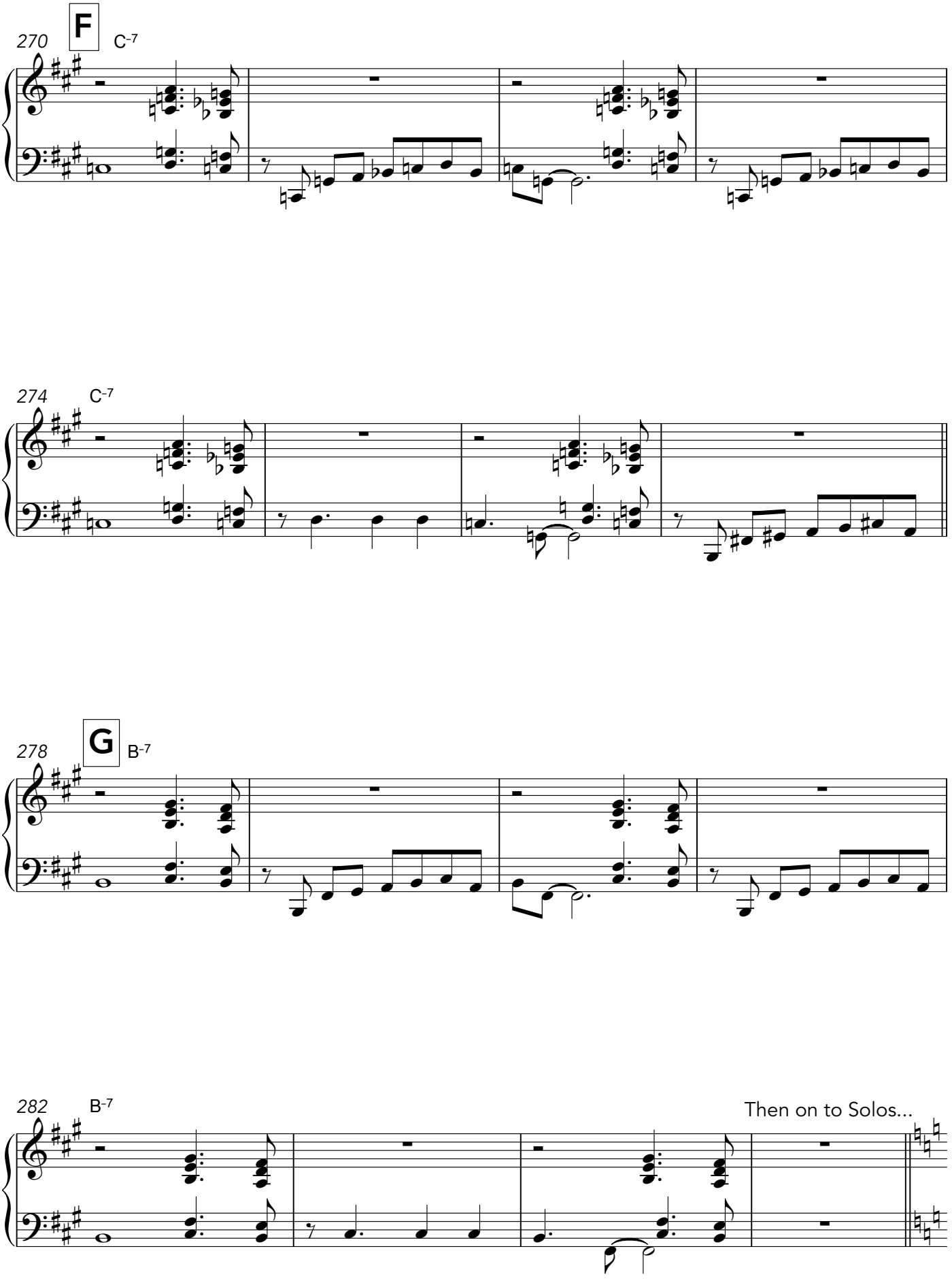
Duke Ellington



So What

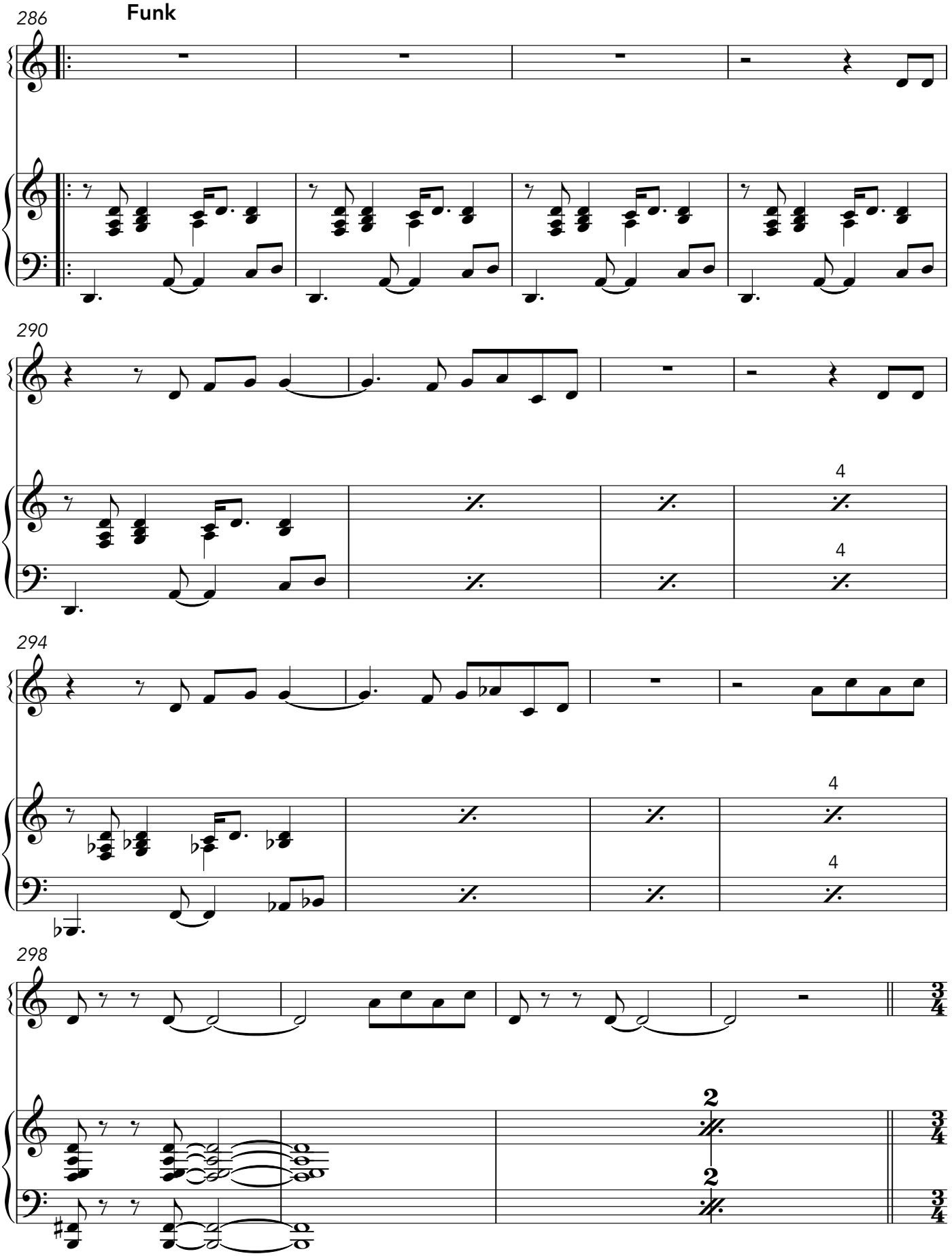
Miles Davis




270
F
C-7
274
C-7
278
G
B-7
282
B-7
Then on to Solos...

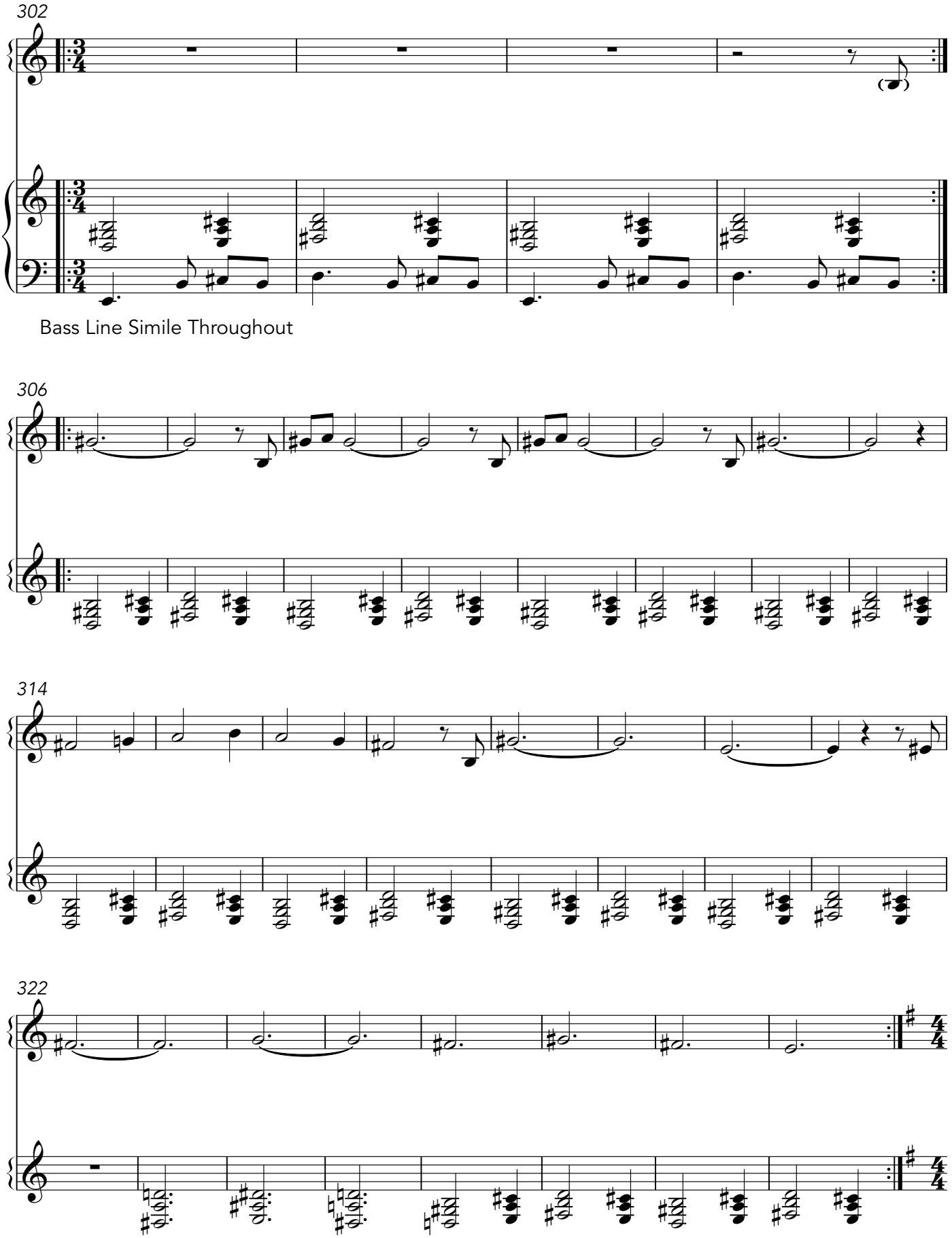
Cantaloupe Island

Herbie Hancock



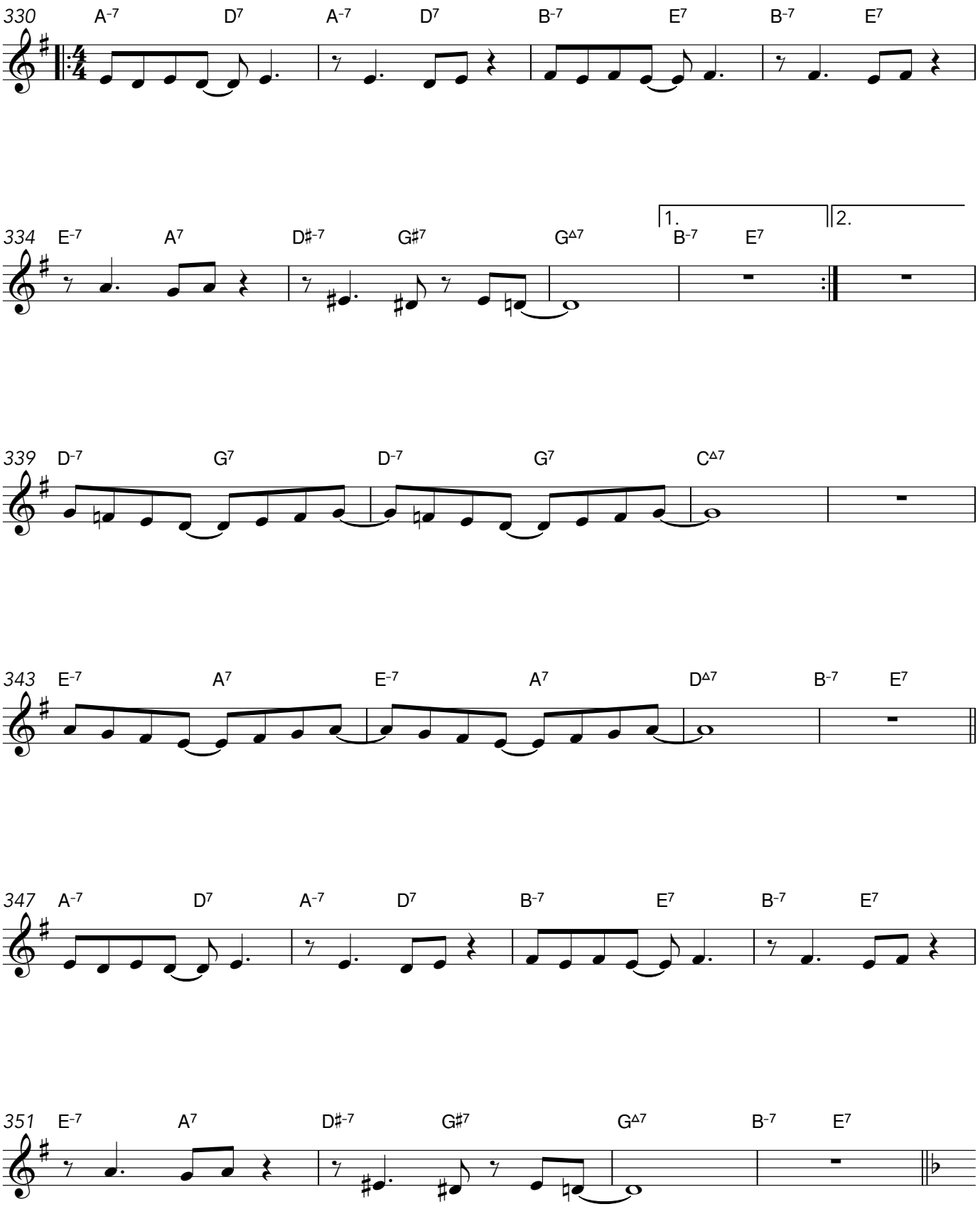
All Blues

Miles Davis



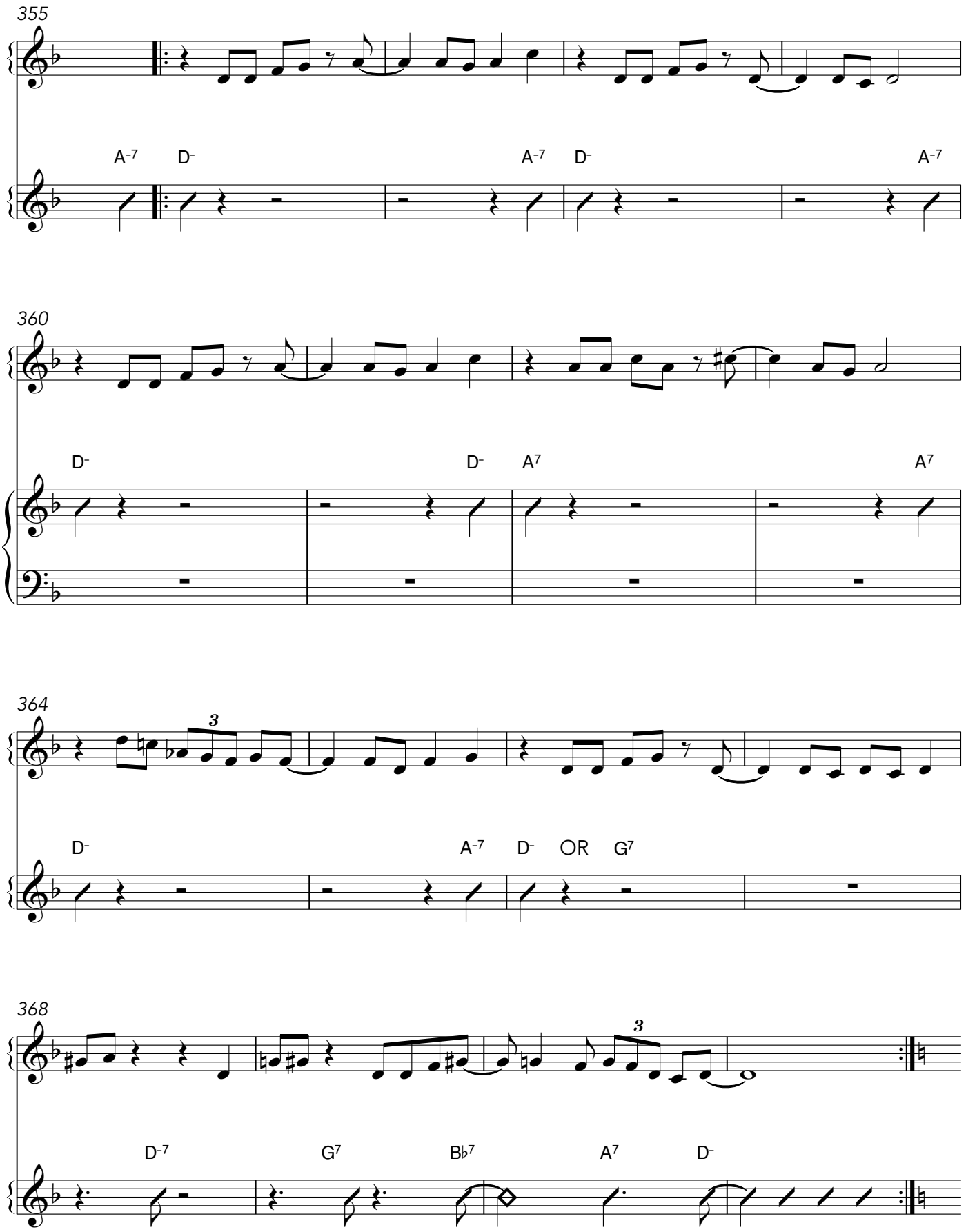
Satin Doll

Duke Ellington



Work Song

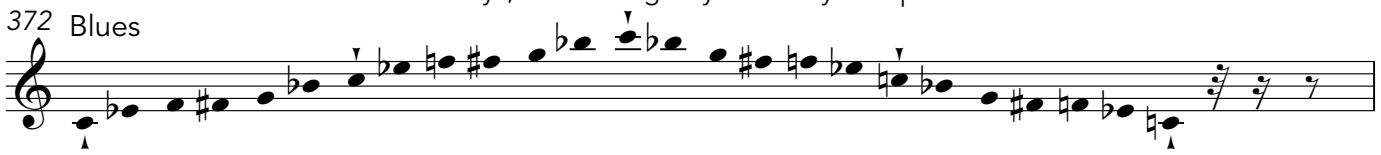
Nat Adderly



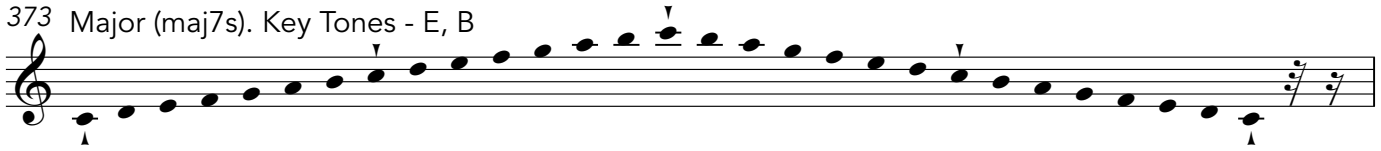
Useful Scales/Arpeggios

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.

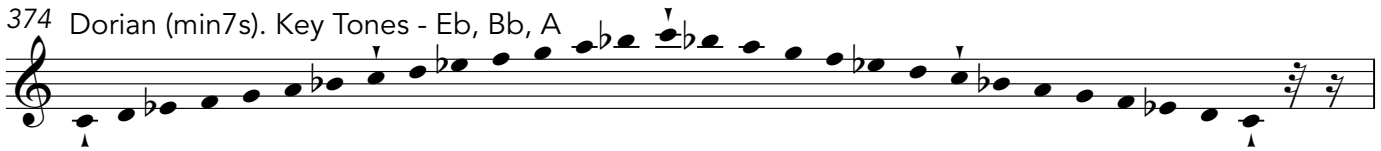
372 Blues



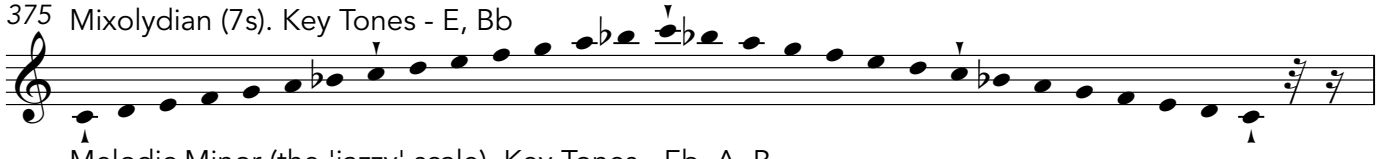
373 Major (maj7s). Key Tones - E, B



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

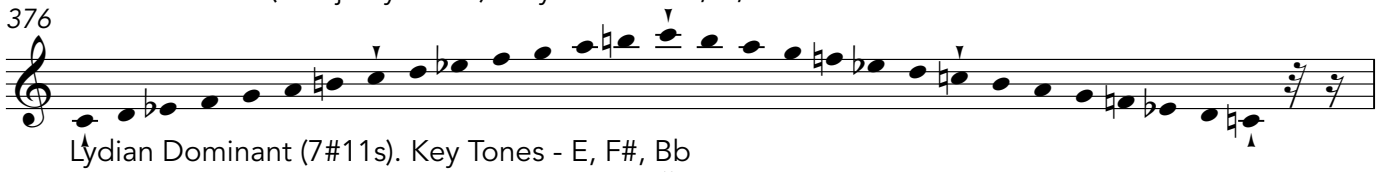


375 Mixolydian (7s). Key Tones - E, Bb



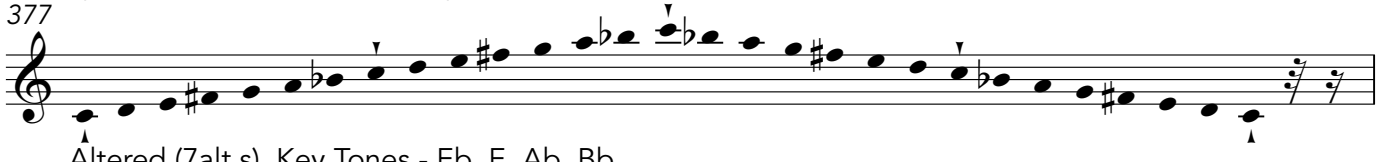
Melodic Minor (the 'jazzy' scale). Key Tones - Eb, A, B

376



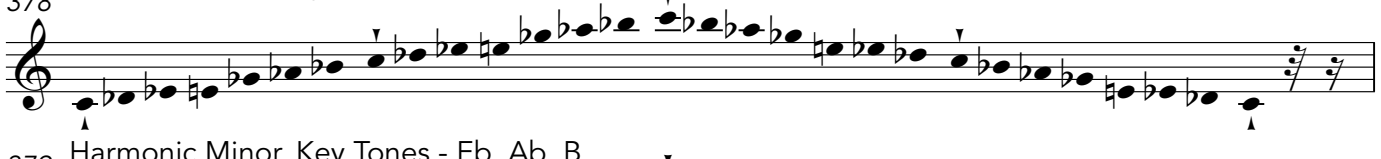
Lydian Dominant (7#11s). Key Tones - E, F#, Bb

377



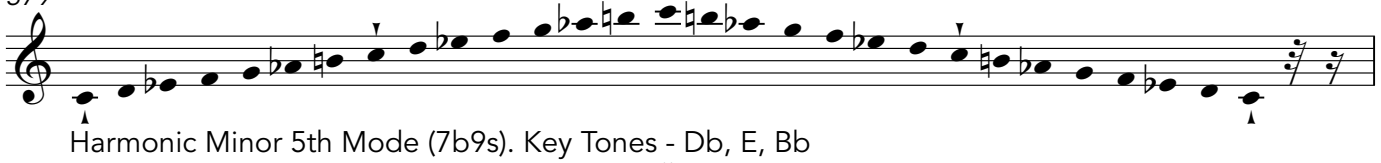
Altered (7alt.s). Key Tones - Eb, E, Ab, Bb

378



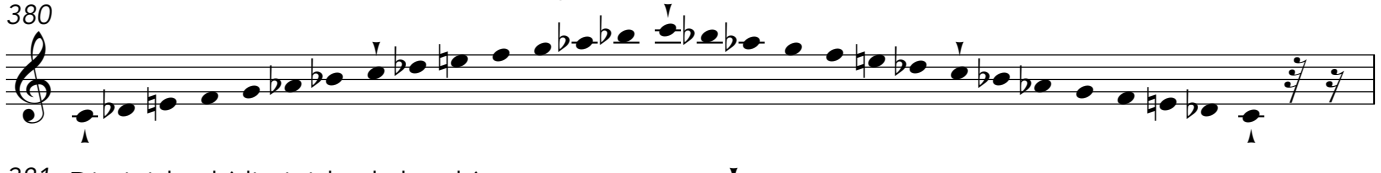
Harmonic Minor. Key Tones - Eb, Ab, B

379

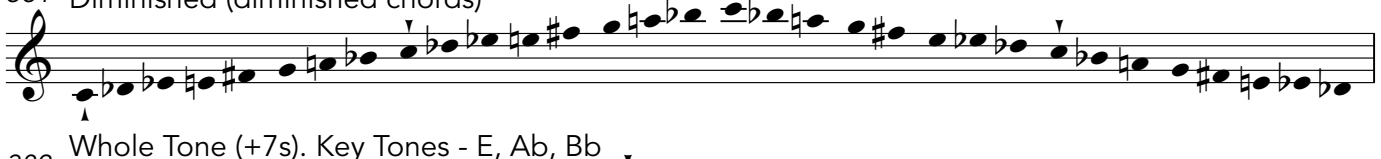


Harmonic Minor 5th Mode (7b9s). Key Tones - Db, E, Bb

380

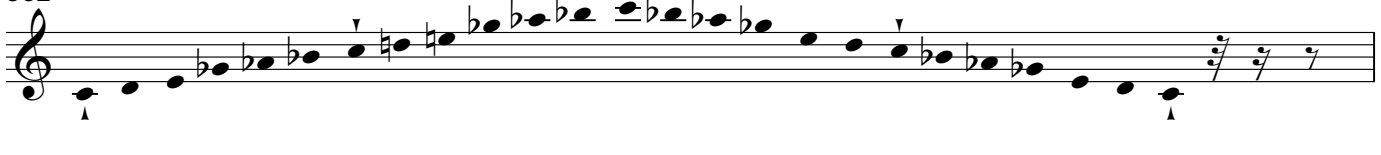


381 Diminished (diminished chords)

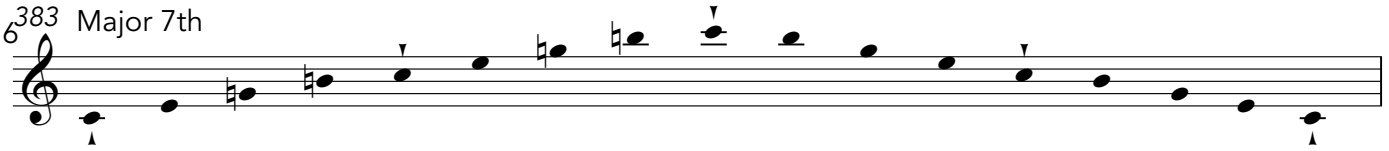


Whole Tone (+7s). Key Tones - E, Ab, Bb

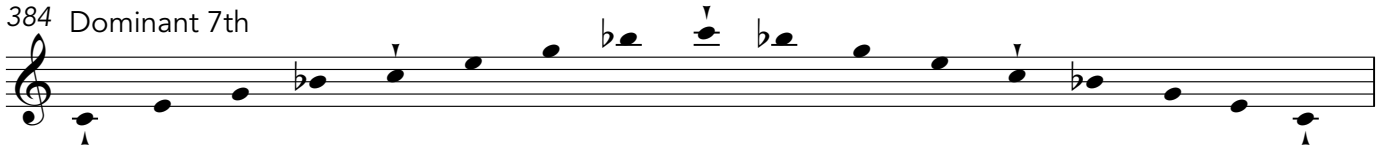
382



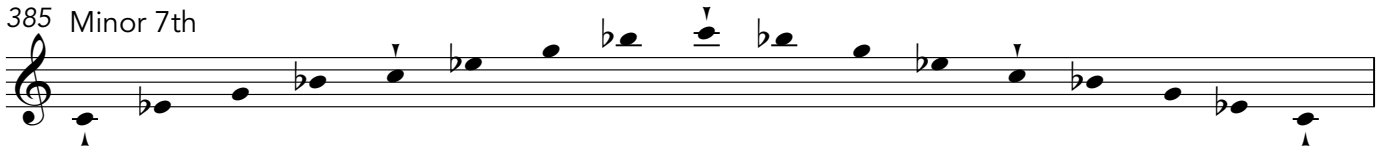
383 Major 7th



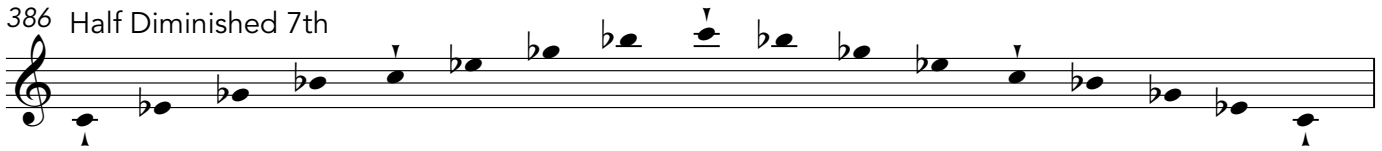
384 Dominant 7th



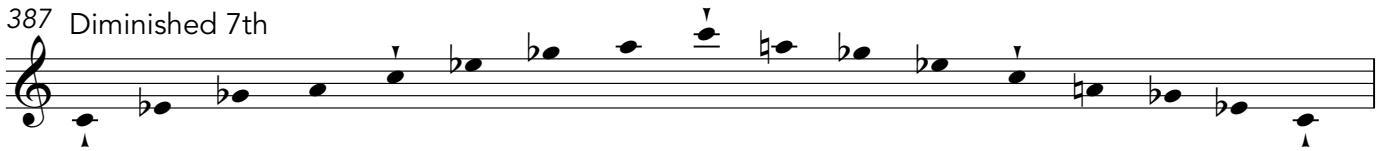
385 Minor 7th



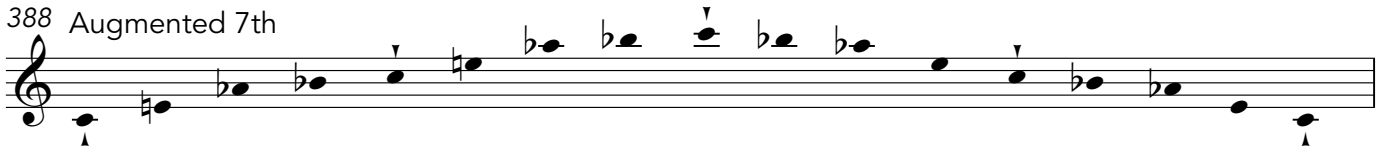
386 Half Diminished 7th



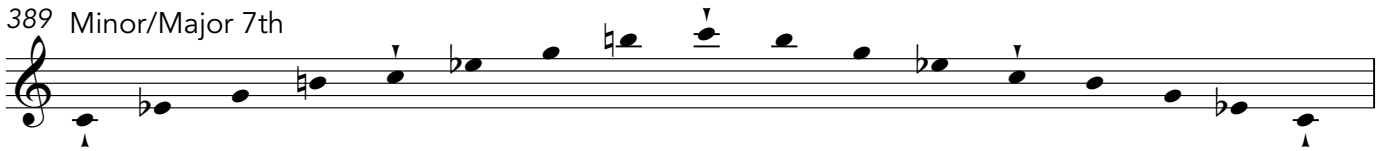
387 Diminished 7th



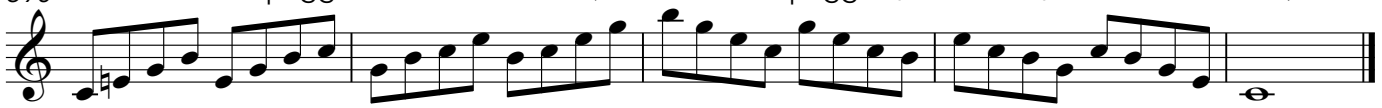
388 Augmented 7th



389 Minor/Major 7th

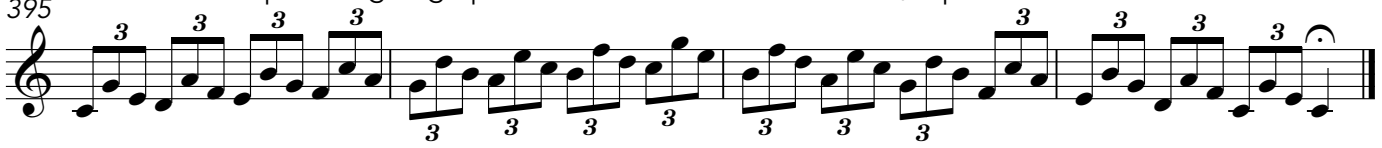


390 **Exercise 1** - Arpeggios in all inversions (do for other arpeggios, Minor 7th, Dominant 7th etc)

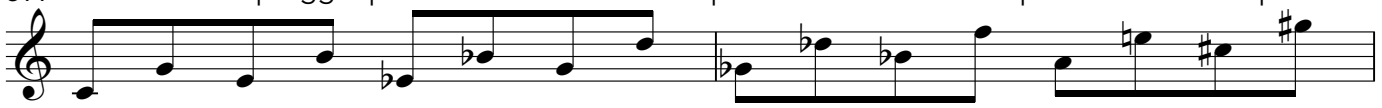


Exercise 2 - A pattern going up the scale - similar to Exercise 1, repeat on other scales

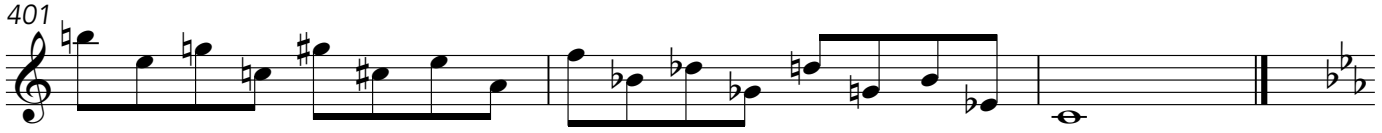
395



399 **Exercise 3** - Aperggio pattern in minor thirds. Experiment with different patterns and transpositions.



401

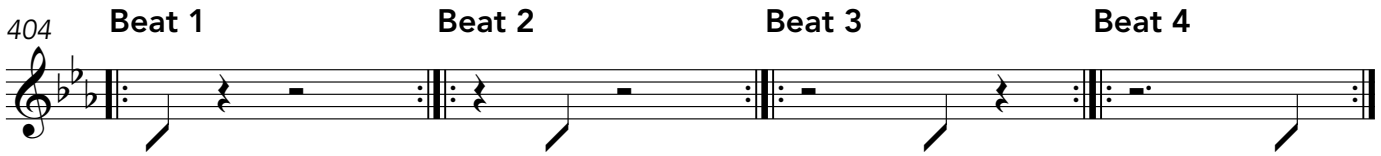


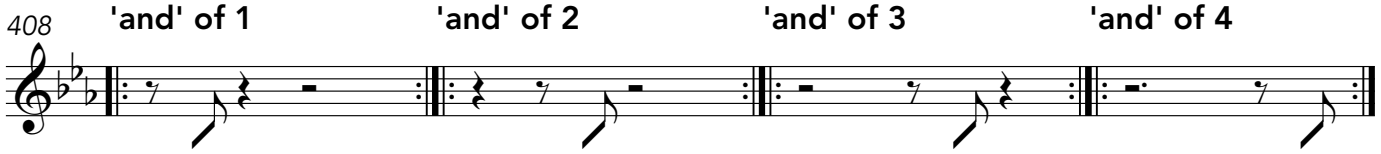
Rhythm Exercises

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 posibilities.

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.

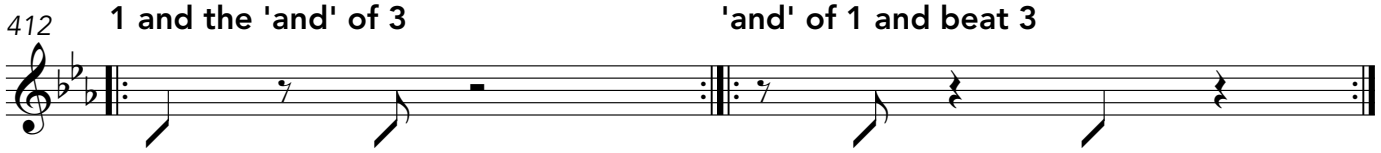
Alternate stepping right, left, right, left on the spot at a comfortable slow walking pace, count '1 and 2 and 3 and 4 and' (the steps correspond to crotchets, and the counting is quavers). Do straight quavers first, then try swing when you're feeling comfotable. Try clapping the following:





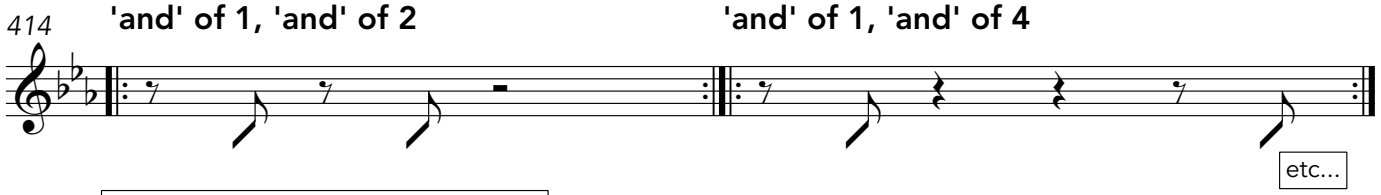
Try and feel how your clapping corresponds to your feet!

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

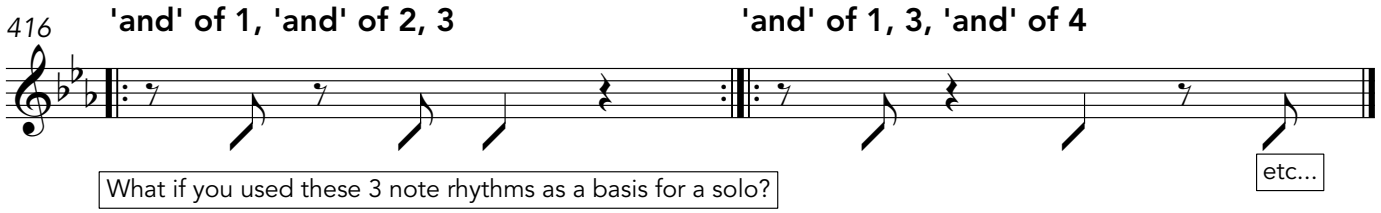


etc... Try as many permutations as you can, but make sure you master the ones you're working on before you move on!

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?