

Zero to Jazz

Teaching Improvisation through etude writing in a 1:1 environment.

Midwest Band and Orchestra Clinic ||12/20/17 10:30am W179

Creative Process

- Imitation
- Assimilation
- Creation

Tiered Call + Response (In class and online)

- One-note with rhythm and style
- Centerpiece play-a-long
- Centerpiece call and response
- Blues phrase call and response
- 7-3 resolution play-a-long
- 7-3 resolution call and response

One-step blues etude

- Drag and drop blues etude without transposition

First four measures of blank blues form

Musical notation for the first four measures of a blank blues form in 4/4 time. The key signature has one flat (Bb). The first measure is labeled F7, the second Bb7, and the third F7. The fourth measure is blank.

Sample 7th chord patterns

Musical notation showing sample 7th chord patterns for F7, Bb7, Gm7, and C7. Each measure shows a specific 7th chord pattern with fingerings indicated by numbers in boxes above the notes.

Sample blues licks to be used anywhere in the form

Musical notation showing two sample blues licks. Lick #1 is labeled "BLUES LICK #1" and Lick #2 is labeled "BLUES LICK #2". Both are in the key of Bb.

Two-step blues etude

- Copy from four measure transcribed blues phrases
- Paste into blank blues form
- Transpose if needed

Original Key

WES MONTGOMERY- AD PEYRIVE: CANNONBALL ADDERLY AND THE POLL WINNERS

C7 F7 C7

1 5 5 1 5 7 7 5 2 2↓ 1 7↓ 7 2 6 5 1 3 4↓ 7 6 4 5 4

5 J.S. JOHNSON- WALKIN': MILES DAVIS- WALKIN'

F7 C7

1 3 5 6 5 ↓ 7 5 ↓ 7 6 5 3 5

9 ART FARMER- BLUES MARCH: MEET THE JAZZTET

Dm7 G7 C7 A7 Dm7 G7

2 ↑ 7 1 2 ↓ 3 4 5 6 4 2 4 2 4 2 4 2 1 6 5 4 5 ↓ 6 ↓ 7 ↓ 6

Transposed to Bb

WES MONTGOMERY- AD PEYRIVE: CANNONBALL ADDERLY AND THE POLL WINNERS

Bb7 Eb7 Bb7

1 5 5 1 5 7 7 5 2 2↓ 1 7↓ 7 2 6 5 1 3 4↓ 7 6 4 5 4

5 J.S. JOHNSON- WALKIN': MILES DAVIS- WALKIN'

Eb7 Bb7

1 3 5 6 5 ↓ 7 5 ↓ 7 6 5 3 5

9 ART FARMER- BLUES MARCH: MEET THE JAZZTET

Cm7 F7 Bb7 G7 Cm7 F7

2 ↑ 7 1 2 ↓ 3 4 5 6 4 2 4 2 4 2 4 2 1 6 5 4 5 ↓ 6 ↓ 7 ↓ 6

How to write a jazz etude

1. PICK A TUNE

Pick a tune from our guided lead sheet page.

GUIDED LEAD SHEETS

2. BOIL DOWN CHANGES

WTF- what the function? Some lead sheets or big band charts have a lot of unnecessary harmonic information.

NOT IMPORTANT!

$$E_b7 \left(\begin{array}{c} \#9 \#5 \\ b9 b5 \end{array} \right) = E_b7$$

Boiling Down Chord Changes

Simplifying chords symbols



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3. IDENTIFY AND CLASSIFY II-V'S

Find the ii-V chord progressions in the chart. Look for minor 7 to dominant 7 to major 7 **chord qualities** that have roots which are a **fourth** interval apart. To find the key center of a ii-v without a I, go up a fourth interval from the dominant 7 chord.

The ii chord in a minor key is a minor 7b5 (ø7) and the V chord is a 7b9.

Could play a ii-V here

Staff 1: E^b7 (V in E^b) F-7 (ii in E^b) B^b7 (V in E^b) D^b7 (ii in C^{min}) G7 (V in C^{min})

Staff 2: C7 (ii in C^{min}) B^b7 (ii in A^b) G7 (V in A^b)

Staff 3: B^b7 (V in A^b) D^b7 (ii in A^b) E^b7 (V in A^b) C7 (ii in A^b)

How To Identify ii-V's

Learn how to recognize ii-V progressions



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Minor ii-V's Explained

How to spot a minor ii-V progression



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4. CHOSE A LICK AND TRANSPOSE IT TO THE REQUIRED KEY

LANGUAGE

Lick Transposition

How to move a lick to different keys

5. WRITE LICKS FOR NON II-V BASED CHORD CHANGES

HOW TO WRITE YOUR OWN LICKS

6. CONNECT LICKS

Using the same lick over a new chord or using the same lick over a different part of the chord is called a sequence. Sequences can be either diatonic (in the key) or chromatic (outside of the key).

Lick Connection 1: Sequence

Linking licks together with repetition

Certain notes in a chord have a tendency to lead to particular note in the following chord. The 3rd of one chord leads to the 7th of the next or vice versa. The 5th and 9th have the same relationship. Using these tendencies when going from one lick to the next helps keep continuity in your lines.

Lick Connection 2: Resolution

Connecting licks using voice leading

Guided Transcription

- Best way to acquire new jazz language
- Most difficult part of transcription is rhythm
- We give rhythm and some helper notes
- Interactive scores on Noteflight

C INSTRUMENTS

FREDDIE FREELOADER

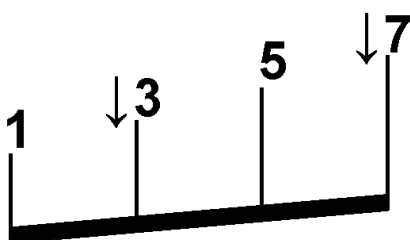
WYNTON KELLY FROM "FREDDIE FREELOADER: MILES DAVIS- KIND OF BLUE" (1959)

The image shows a musical score for Freddie Freeloader, transcribed for C instruments. It consists of two systems of music. The first system starts with a treble clef, a 4/4 time signature, and a key signature of two flats (Bb and Eb). The melody is written on a single staff, and the bass line is written on a grand staff (treble and bass clefs). A first ending bracket is placed over the first measure of the melody. The second system continues the melody and bass line, featuring a triplet of eighth notes in the melody and a triplet of eighth notes in the bass line. The key signature remains two flats throughout.

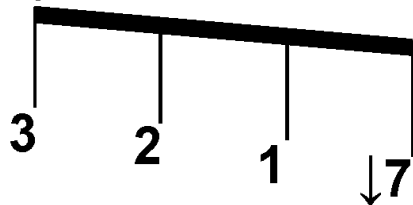
Single Serving Transcriptions

- Leveled lick videos for easy transcription
- Answers given in Jazz Tab

ii⁻⁷



V⁷



I^{Δ7}

