

Jazz Workshop ('Perhaps') (Week 3)

Practice strategies in jazz:

The attached audio tracks are designed for music practice purposes, so that students can use a particular set of ideas for developing skills in jazz soloing. These strategies are useful for building clear ideas about jazz phrasing and harmony, as used by such artists as Charlie Parker, Dizzy Gillespie and Bud Powell.

We have studied particular exercises that make up some basic elements of harmony in bebop. These exercises highlight phrasing using the following harmonic ideas:

1. Diatonic phrasing – using repetition, ornaments and space
2. Simple chromatic movements – eg. 1 #2 3, 1 #4 5, 5 b9 8etc
3. Complex chromatic movements – eg. 3 4 #4 5, 6 7 ma7 8, 8 ma7 7 6etc
4. Diminished substitutions – where a 7th or m7 chord (eg. C7 or Cm7) moves up a 4th to the following chord (eg. F), a substitution can be made using a semitone/tone scale. This is indicated by 7(b9) or m7(b5). Where chords finish moving in 4ths, the end of the phrase is indicated by // (tramlines).

Audio sound files

The attached sound files feature each of these harmonic examples:

Track 1. Diatonic harmony

Track 2. Simple chromatic harmony

Track 3. Complex chromatic harmony

Track 4. Diminished harmony.

Using these tracks, students are able to play-along using a particular form of harmony and phrasing that suits each of these styles.

Jazz Performance

In jazz performance, these strategies would be 'mixed and matched', depending on the mood of the soloist. If possible, accompanists should try to follow the soloist's sense of rhythm and harmony.

Note:

The following 12 bar chord sequences are written in the keys of C, Bb and Eb.

C = piano, guitar, bass, violin

Bb = tenor sax

Eb = alto sax.

Perhaps

In C

C7 (b9)	F7 //	C7 //	C7 (b9)
F7 //	F# ^o 7	C7 //	Em7 A7 (b5) (b9)
Dm7 (b5)	G7 (b9)	C7 //	Dm7 G7 (b5) (b9)

Perhaps

In Bb

D7 (b9)	G7 //	D7 //	D7 (b9)
G7 //	G# ^o 7	D7 //	F#m7 (b5) B7 (b9)
Em7 (b5)	A7 (b9)	D7 //	Em7 (b5) A7 (b9)

Perhaps

In Eb

A7 (b9)	D7 //	A7 //	A7 (b9)
D7 //	D# ^o 7	A7 //	C#m7 (b5) F#7 (b9)
Bm7 (b5)	E7 (b9)	A7 //	Bm7 (b5) E7 (b9)