

LINEAR JAZZ IMPROVISATION

Songbook Series: Riffraff (F Blues)



Ed Byrne

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INTRODUCTION

Riffraff is comprised of exercises and etudes which apply Chromatic Targeting to a specific tune, as prescribed in *Linear Jazz Improvisation, Book I*. It is recommended that you study that first—or along with—this book, which applies the *Ten Chromatic Targeting Groups* of LJI (see the chart below) to *Riffraff*, a twelve-bar blues. In these exercises we target the Reduced Melody, Guide Tone Line, and Root Progression in a variety of ways, targeting which also develops the reduced rhythms of the composition. There are also some excellent etudes which combine all of these exercises into advanced LJI solutions. Although arranged in order, feel free to mix and match these exercises and etudes at will.

All *Linear Jazz Improvisation* exercise books include state of the art Playback Files with which to practice. Sing all of these exercises. Read each exercise or etude at first if you must, but only as a starting point, since our goal is to make these patterns part of your vocabulary. Eventually you will be able to play them in any given tempo with the aid of a metronome alone. Play these exercises straight at first, without vibrato and inflection.

1. Play and Sing each exercise as written.
2. Play and Sing by rote (without reading).
3. Improvise on each; experiment with different jazz articulations, inflections, vibratos, tempos, and rhythmic styles.
4. Play back one exercise type, such as the reduced melody, while practicing another (guide tone line or root progression).
5. While this book is programmed to play back at q.n. = 80, you can set the document for any tempo in the tempo menu at the top.
6. Measure numbers are supplied, since you will need to type that number into the measure box at the top in order to return to a specific measure.
7. For best results, keyboard players should do all of these exercises in octaves with both hands, not looking at your keyboard or fingers.

TEN CHROMATIC TARGETING GROUPS

TYPE 1a



TYPE 1b



TYPE 2a



TYPE 2b



TYPE 3a



TYPE 3b



TYPE 4a



TYPE 4b



TYPE 5a



TYPE 5b



VARIOUS EXCERPTED EXAMPLES:

CONCERT

RIFRAFF

ED BYRNE

♩=184

SWING

The main musical notation for the RIFRAFF riff consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a rhythmic, swinging style. The first staff contains the first four measures, the second staff contains the next four measures, and the third staff contains the final four measures, ending with a double bar line and repeat dots.

REDUCED MELODY

The reduced melody notation consists of three staves of music. The first staff shows the simplified melodic line in a treble clef with a key signature of one flat. The second and third staves show the same melody in a bass clef, demonstrating the intervallic structure of the riff.

TYPE 2C

The Type 2C musical notation consists of three staves of music. The first staff shows a more complex melodic variation in a treble clef with a key signature of one flat. The second and third staves show the same variation in a bass clef, illustrating the intervallic structure of this specific variation.

TYPE 1A

SIMPLIFIED MELODY TARGETED

Musical notation for Type 1A Simplified Melody Targeted exercise, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of eighth and quarter notes with various accidentals (sharps and naturals). The second and third staves continue the melodic line, ending with a double bar line and repeat dots.

ETUDE 9

Musical notation for Etude 9 exercise, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The exercise features a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. The second and third staves continue the exercise, ending with a double bar line and repeat dots.

ROOT PROGRESSION ETUDE

Musical notation for Root Progression Etude exercise, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The exercise features a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. The second and third staves continue the exercise, ending with a double bar line and repeat dots.