LINEAR JAZZ IMPROVISATION

Triads

Book 2

Ed Byrne

Concert Instruments

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INTRODUCTION

This is the first of two books which supply practice exercises to prepare the serious jazz improvisation student for the Chromatic Targeting of Reduced Melodies, as prescribed in *Linear Jazz Improvisation, Book I*. It is recommended that you study that first—or along with—practicing this one, which covers the four basic triad types (major, minor, augmented, and diminished), targeted with the ten chromatic targeting groups of the *Linear Jazz Improvisation Method*—in two octaves and three keys.

This is a starting point towards making these patterns and chords part of your vocabulary. These exercises are here notated in three keys only—the three most common keys in jazz: concert C, F, and Bb. Do the other nine keys by ear, since oral transposition is a basic jazz skill that this method intends to foster. You should eventually be able to play them in various tempos with a metronome alone. We supply these targeting exercises in two octaves, but your ultimate goal will be to extend them to the entire range of your instrument. They will prepare you with the skills necessary to target Reduced Melodies, Guide Tone Lines, and Root Progressions of specific tunes such as those found in the *LJI Songbook Series*.

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 at first if you must, but only as a starting point, since our goal is to make these patterns part of your vocabulary. We use the key signature of no sharps or flats throughout for ease in reading and ideation. A key signature would be misleading anyway, since all of these chords can appear in any key. Play these exercises at first without vibrato and inflection, and then add them later.

SUGGESTED PRACTICING PROCEDURE

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. = 60, 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, <u>not looking</u> at your keyboard or fingers.

TEN CHROMATIC TARGETING GROUPS

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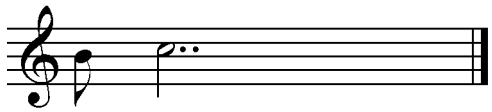

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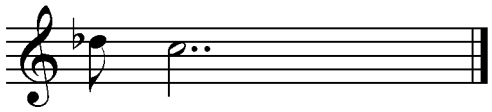

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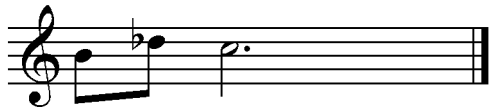

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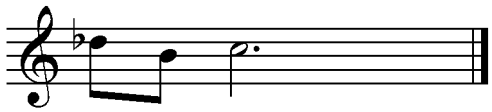

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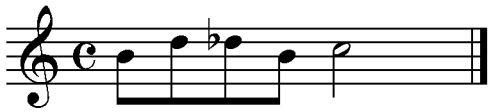

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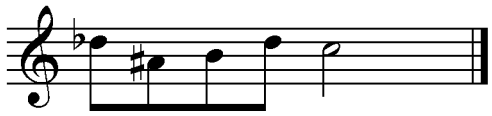

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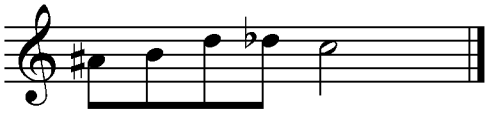

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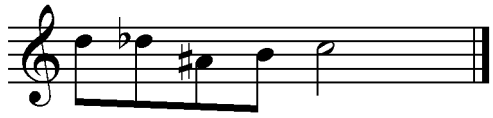

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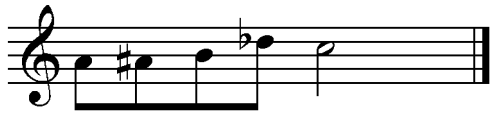

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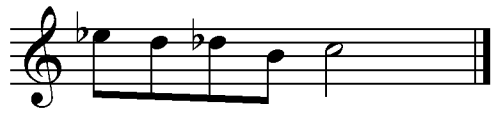

EXCERPTS 1 & 2:

Concert

C Triads Targeted

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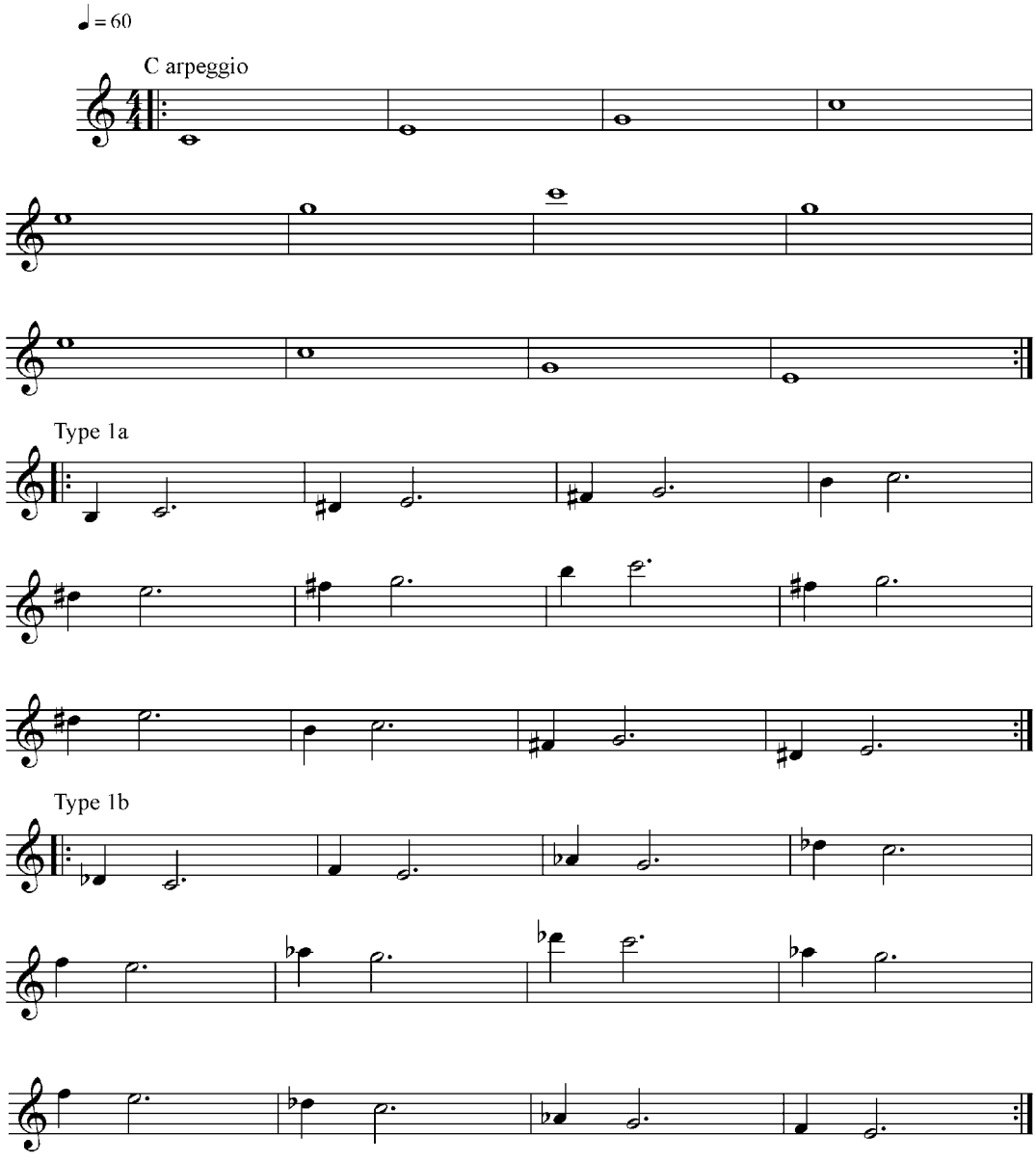

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Co Triads Targeted

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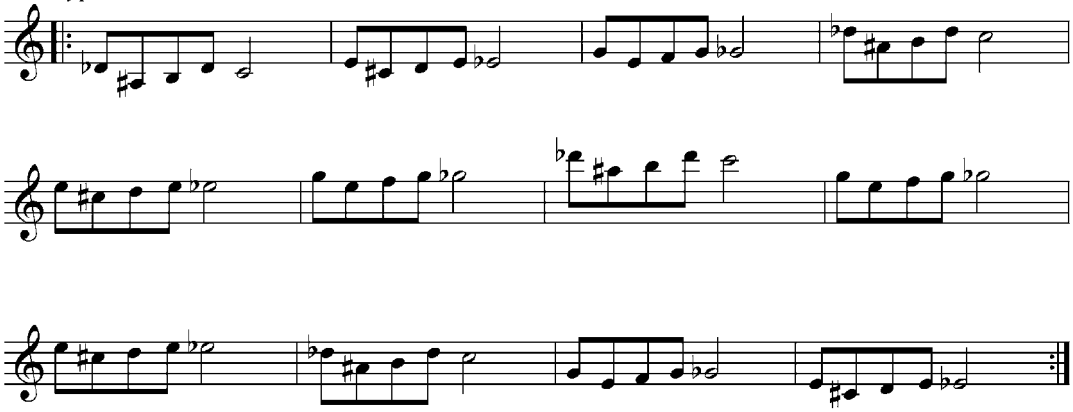

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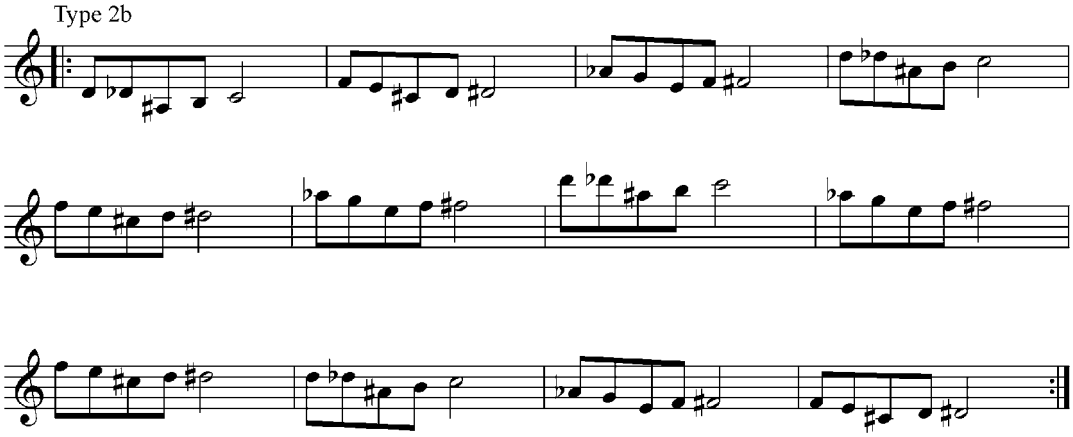

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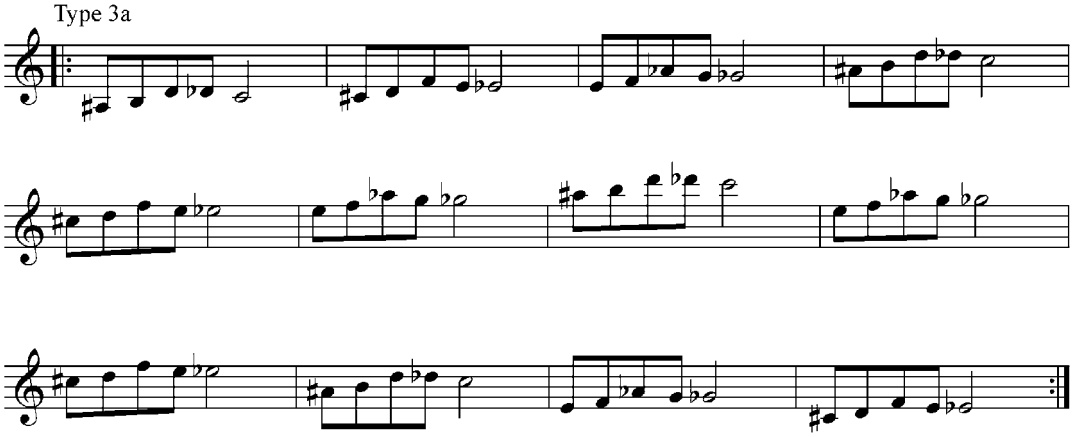

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