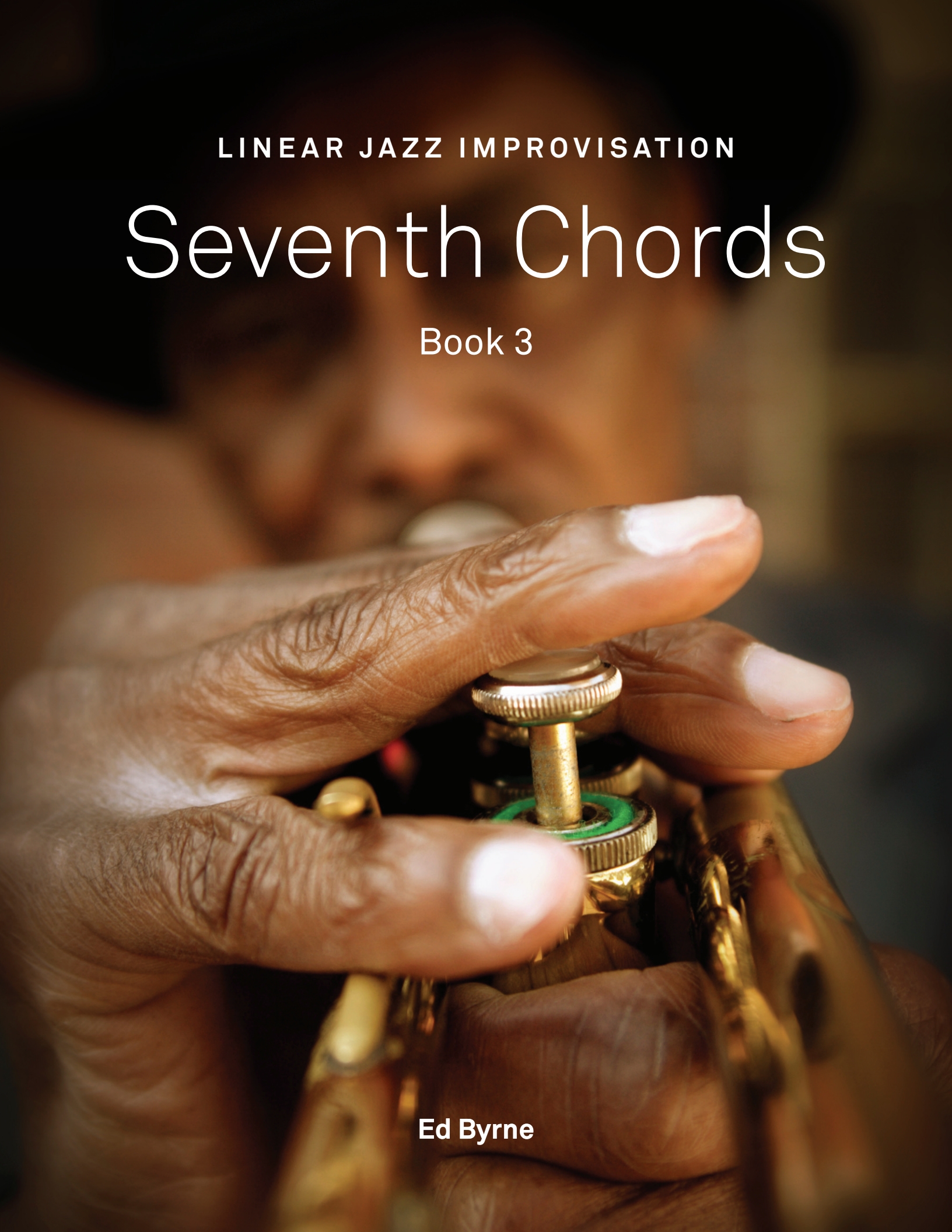
LINEAR JAZZ IMPROVISATION

Seventh Chords

Book 3



Ed Byrne

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INTRODUCTION

LJI Book III is entirely comprised of practice exercises intended to prepare the serious jazz improvisation student for the Chromatic Targeting of specific tunes, as prescribed in Book I. It is recommended that you study that first—or along with—this book, which develops each of the Twelve Seventh-Chord Types, using the Ten Chromatic Targeting Groups of LJI (see charts below). We supply these etudes in two octaves here, with the ultimate goal of extending them to the entire range of the instrument. They will further acquaint you with the skills necessary to target Reduced Melodies, Guide Tone Lines, and Root Progressions of specific tunes, such as those in the *LJI Songbook Series*.

It is intended that you do these exercises by rote, one of the basic skills we intend to master. All *Linear Jazz Improvisation* exercise books include state of the art Finale Notepad Playback with which to practice. Sing all of these exercises. Read each seventh chord at first if you must, but only as a starting point, since the goal is to make these patterns part of your vocabulary. Eventually you will be able to play them in a given tempo with the aid of a metronome alone.

We use the key signature of no sharps or flats here for ease in reading and ideation. A key signature would be misleading, because any and all of these chords can appear in any key. In those few exercises which exceed the ranges of the tenor trombone (with no F attachment) and the bass, merely tacit them. Play these exercises at first without vibrato and inflection: Add them later.

LJI TEN CHROMATIC TARGETING GROUPS

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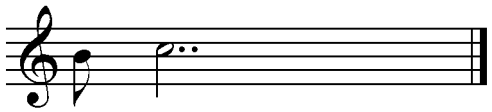

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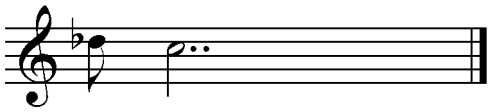

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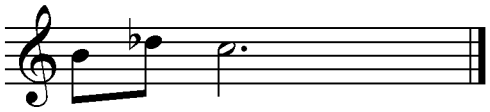

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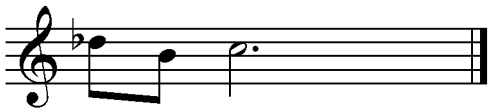

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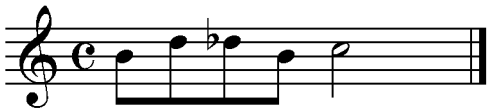

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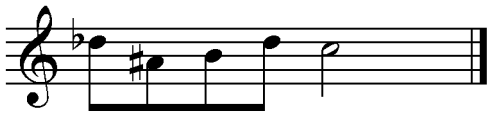

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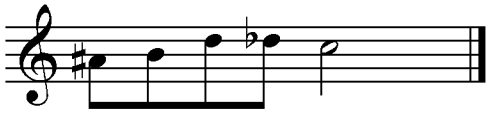

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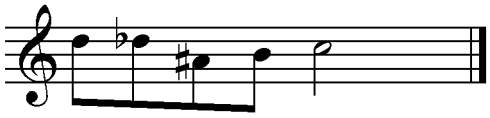

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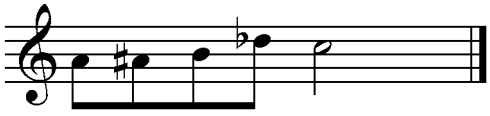

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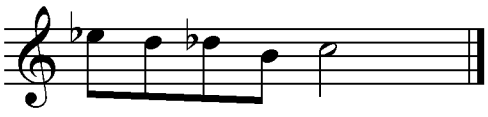

TWELVE BASIC JAZZ SEVENTH CHORDS

MA7

MA7-5

+MA7

m7

mMA7

m7-5

7

7sus4

7-5

+7

o7

oMA7

PRACTICING LJI WITH NOTEPAD PLAYBACK

Read only to get started: Sing and play the entire book back in *Finale Notepad* by rote until internalized. Then play each exercise from memory with a metronome alone.

1. Play and Sing each exercise as written (separately and simultaneously);

2. Play and Sing without looking (by Rote);

3. Improvise on each; experiment with different jazz articulations, inflections, vibratos, tempos, and rhythmic styles.

4. Play back one exercise type in *Notepad*, such as the reduced melody, while practicing another (guide tone line or root progression).

5. While the book is programmed to play back at q.n. = 60, you can set the document for any tempo for each exercise in the tempo menu at the top.

6. Measure numbers are supplied, since with the free Notepad program you will need to type that number into the measure box at the top in order to restart at a specific place.

7. Keyboard players should do all of these exercises in octaves—with both hands, while <u>not looking</u> at the keyboard or your fingers.

8. Do all of the above in all keys.

9. Do all of the above throughout your instrument's entire range.

EXCERPTS 1 & 2:

Concert

C MA7 Targeted

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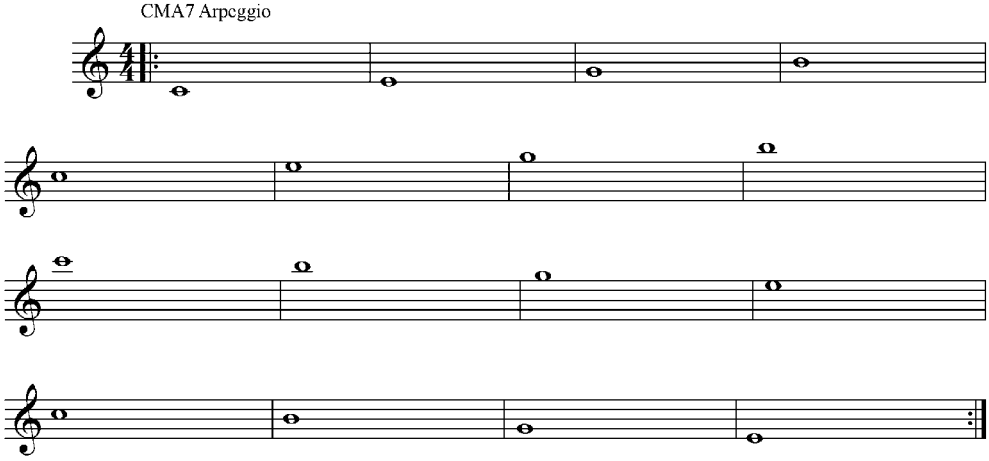
♩ = 80

CMA7 Arpeggio



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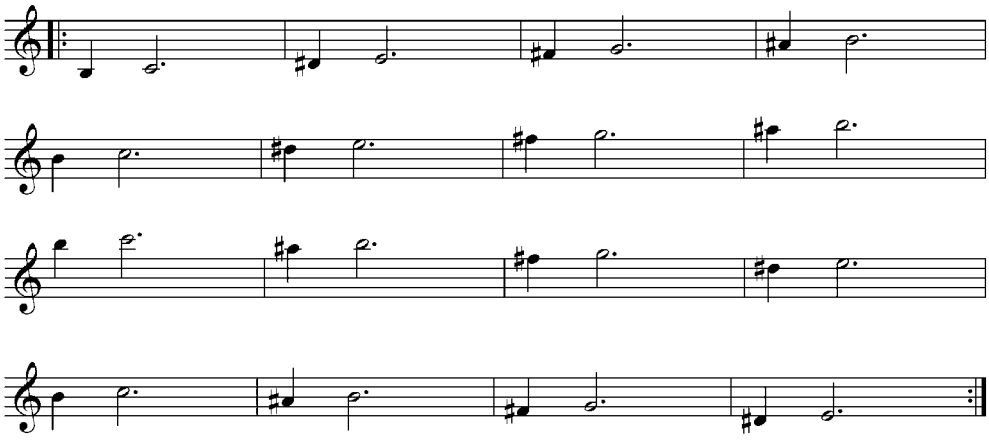

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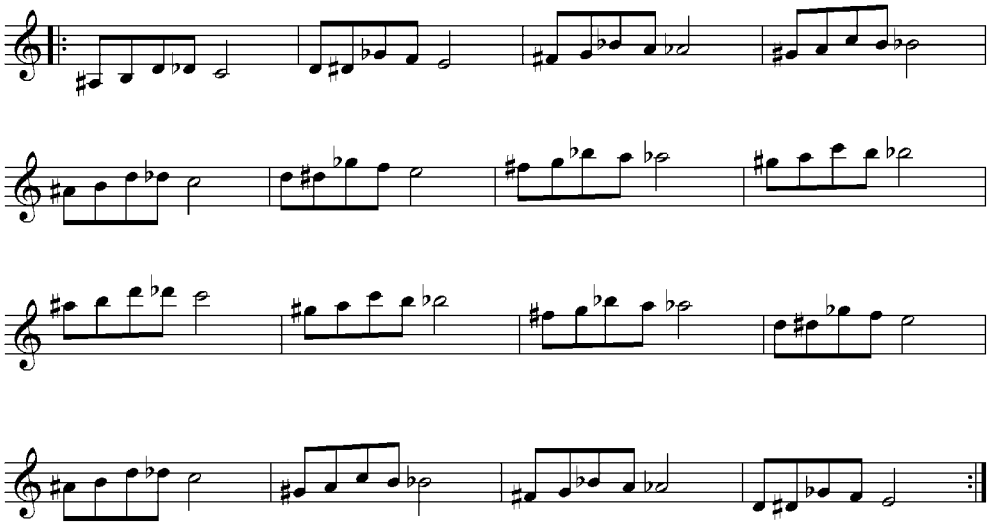
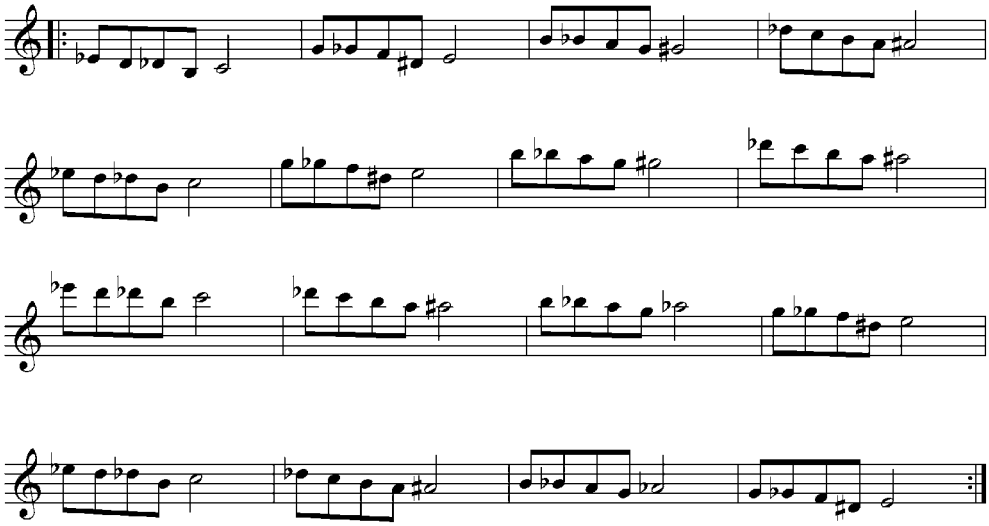
C+7 Targeted

Type 4b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