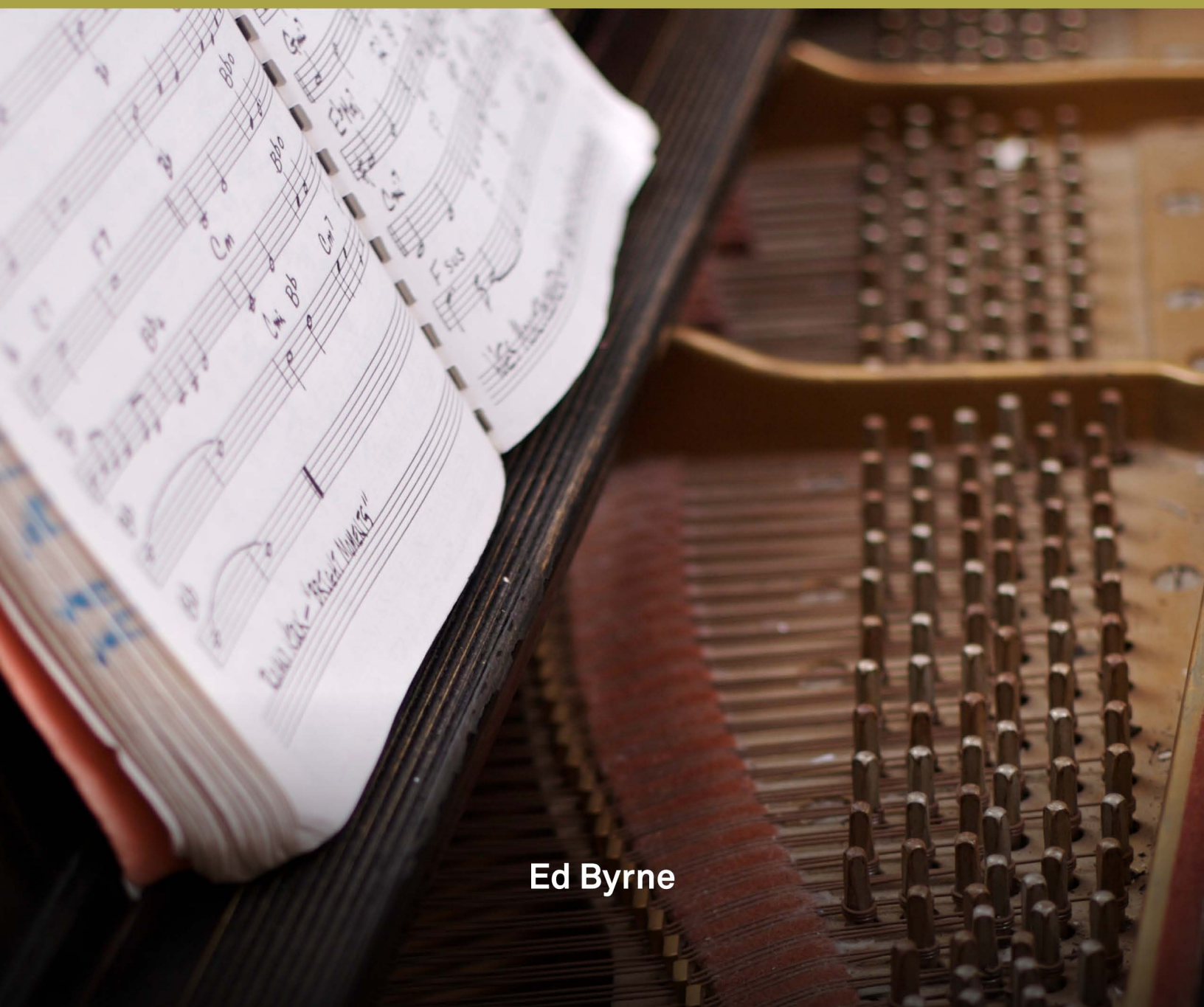


LINEAR JAZZ IMPROVISATION

# Songbook Series: Blue Funk



Ed Byrne

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## Blue Funk

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## INTRODUCTION

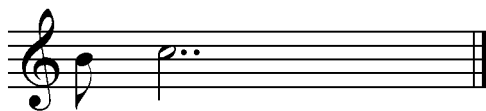
*Blue Funk* is comprised of exercises and etudes intended to apply Chromatic Targeting to specific tunes as prescribed in *Linear Jazz Improvisation, Book I*. It is recommended that you study that first—or along with—this book, which applies the *Ten Chromatic Targeting Groups* of LJI (see the chart below) to *Blue Funk*, a twelve-bar blues which every practitioner knows. 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. 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 EXCERPTS BELOW:**

# BLUE FUNK

CONCERT

MELODIOUS FUNK

TYPE 2C

TYPE 2D

The musical score consists of two sections, TYPE 2C and TYPE 2D, each with four staves of music. The music is written in 3/4 time with a key signature of one flat (Bb). TYPE 2C begins with a treble clef and a common time signature, while TYPE 2D begins with a bass clef and a common time signature. Both sections feature a variety of note values, including eighth and sixteenth notes, and rests, creating a rhythmic and melodic progression.

GUIDE TONE LINE ETUDE



Musical notation for the Guide Tone Line Etude, consisting of four staves. The key signature is one flat (B-flat). The first staff begins with a repeat sign and a key signature change to two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and a triplet of eighth notes in the third staff. The piece concludes with a double bar line and repeat dots.

MELODY ETUDE



Musical notation for the Melody Etude, consisting of four staves. The key signature is one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and a half note with a fermata in the third staff. The piece concludes with a double bar line and repeat dots.