

LINEAR JAZZ IMPROVISATION

Seventh Chords

Book 3

Ed Byrne

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.

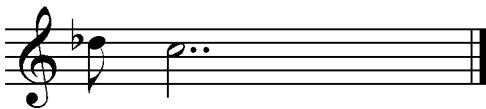
We use the key signature of no sharps or flats here for ease in reading and ideation. A key signature would be misleading, because any and all of these chords can appear in any key. In those few exercises which exceed the ranges of the tenor trombone (with no F attachment) and the bass, merely tacit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

LJI TEN CHROMATIC TARGETING GROUPS

TYPE 1a



TYPE 1b



TYPE 2a



TYPE 2b



TYPE 3a



TYPE 3b



TYPE 4a



TYPE 4b



TYPE 5a



TYPE 5b



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 not looking 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:

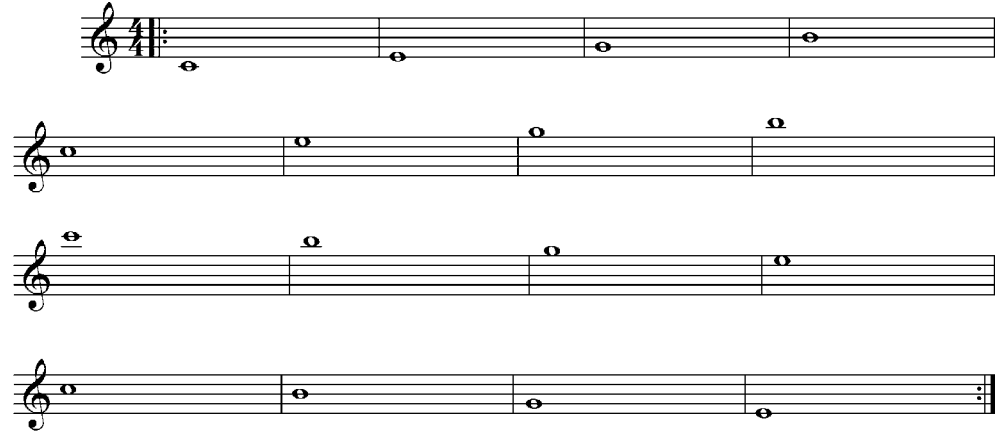
Concert

C MA7 Targeted

Ed Byrne

♩ = 80

CMA7 Arpeggio



Musical notation for the CMA7 Arpeggio. It consists of four staves in 4/4 time. The first staff shows the arpeggio in the bass clef: C2, E2, G2, Bb2. The second staff shows the arpeggio in the treble clef: C4, E4, G4, Bb4. The third staff shows the arpeggio in the treble clef: C5, E5, G5, Bb5. The fourth staff shows the arpeggio in the bass clef: C3, E3, G3, Bb3. The notation uses whole notes for each note.

Type 1a



Musical notation for Type 1a. It consists of four staves in 4/4 time. The first staff shows a melodic line in the treble clef: C4, E4, G4, Bb4, C5, E5, G5, Bb5. The second staff shows a bass line in the bass clef: C3, E3, G3, Bb3, C4, E4, G4, Bb4. The third staff shows a melodic line in the treble clef: C4, E4, G4, Bb4, C5, E5, G5, Bb5. The fourth staff shows a bass line in the bass clef: C3, E3, G3, Bb3, C4, E4, G4, Bb4. The notation uses quarter notes for the first two staves and eighth notes for the last two staves.

C+7 Targeted

Type 4b

Musical notation for Type 4b, C+7 Targeted, in G major. The notation consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The piece concludes with a double bar line and repeat dots.

Type 5a

Musical notation for Type 5a, C+7 Targeted, in G minor. The notation consists of four staves of music. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The melody consists of quarter notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, E4, D4, C4. The second staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, Bb2, Ab2, G2, F#2, E2, D2, C2. The third staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The melody consists of quarter notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, E4, D4, C4. The fourth staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, Bb2, Ab2, G2, F#2, E2, D2, C2. The piece concludes with a double bar line and repeat dots.