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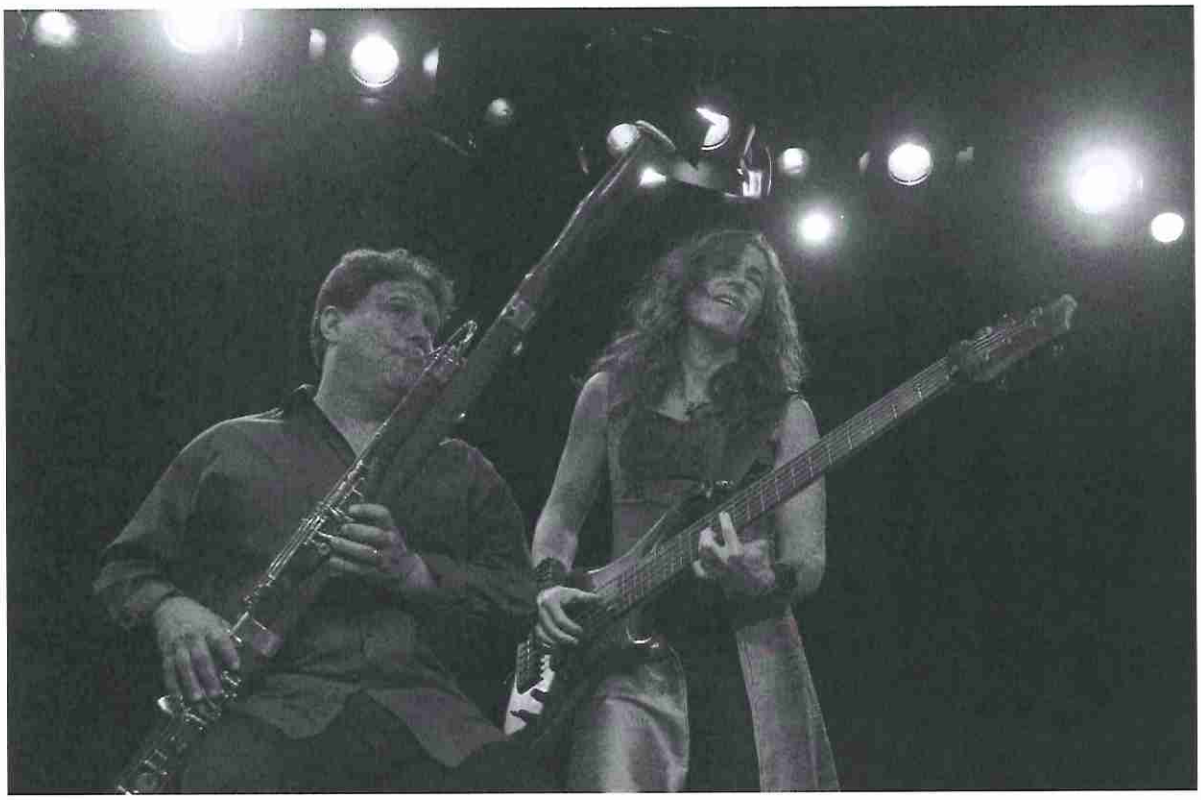

Oon-Paul Hanson and Ariane Cap
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TECHNIQUE STUDIES FOR JAZZ BASSOON IMPROVISATION

2ND EDITION

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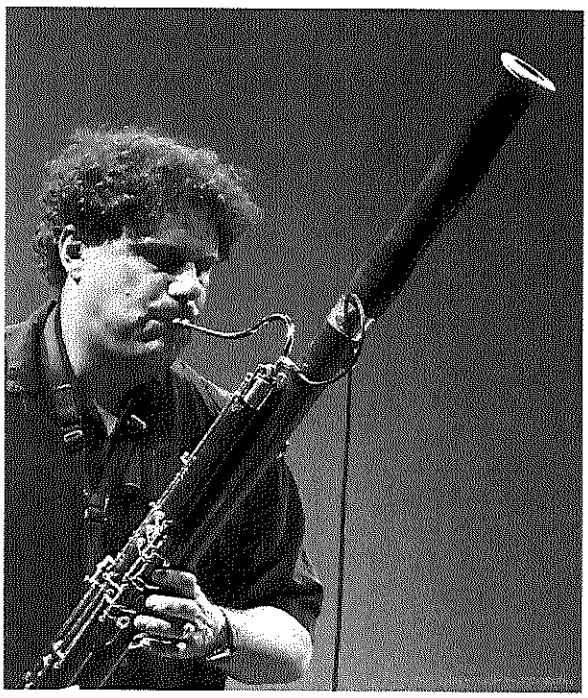
omidzoufonoun.com

Prologue II

Since I wrote the first edition of this book 12 years ago-the repertoire, playing styles and awareness of the bassoon's possibilities has greatly expanded. Technologies such as YouTube, SKYPE, MP3, Facebook have spread the wealth of knowledge that is available. I personally have benefited from this as a continual student in the virtual university that is out there. How wonderful is it to know that there are many other bassoon players out there taking the plunge into areas such as improvisation, use of electronics, playing with ensembles that may not be considered normal ensembles for bassoon. Academics such as David Wells at Sacramento State have written in depth about the history of jazz bassoon. Throughout my years as a performer and clinician-I am continually impressed with the increasing higher playing level of bassoonists taking steps to improvise and play jazz-oriented music. The overall level of bassoon playing has never been higher. I am extremely thankful to find a niche as an improvising bassoonist with various groups, artists and ensembles these days-including my time playing electric bassoon with Cirque Du Soleil's ZED in Tokyo. There currently are many bassoonists who improvise well and they are finding musical environments in which to perform.

This second edition of my book generally covers the materials of the first book while adding new duets, solo transcriptions from my albums, new exercises and new insights. If you are completely new to jazz improvisation-don't let this book become the only "jazz" source for you. I do completely recommend all the various play-along jazz methods such as Jamey Aebersold's methods-it is important to start using your ears in conjunction with your bassoon technique. Ear training is just as crucial as exercises. One could have the most fabulous technique but if your ears can't help you know what scale to play over a C maj 7 chord-then improvisation remains a mystery. One needs to know instantly what notes are available to play when hearing a chord-this is real ear training. What's most important for beginning improvisers is a supportive context with other musicians. Do not worry about 'being perfect'-be drawn to what might excite you. Music is a process- if improvisation has not been an area of study for you it can feel very challenging. In my exercises I like to feature all 12 keys. This is no different than many standard bassoon method books. As it is very important for a jazz musician to know all keys well in order to improvise, being fluent in all keys is very important. However-I do recommend for anyone starting to improvise on the bassoon to stick to the easier keys in the beginning. Eventually- is very important is to try to study all keys equally. It is important to be thorough with all keys-and why it is important to stretch your familiarity with what is possible in each key. The side benefit of working on your technique and your ears is better musicianship, better familiarity with your instrument and increased confidence owning your musical performance.

Also remember-what makes bassoon ever so special is not how fast it can play notes-it is the TONE it makes. There are some amazing incredible technical wizards on the bassoon these days-but most of these wizards have a great sound. Do not neglect the time-proven magic of long tones, dynamics, slow intervals, working with a tuner. It might seem obvious but it can never be mentioned too much.



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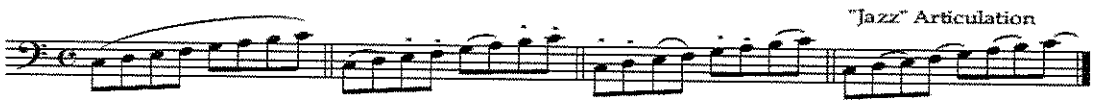
FIVE-NOTE SCALE EXERCISE

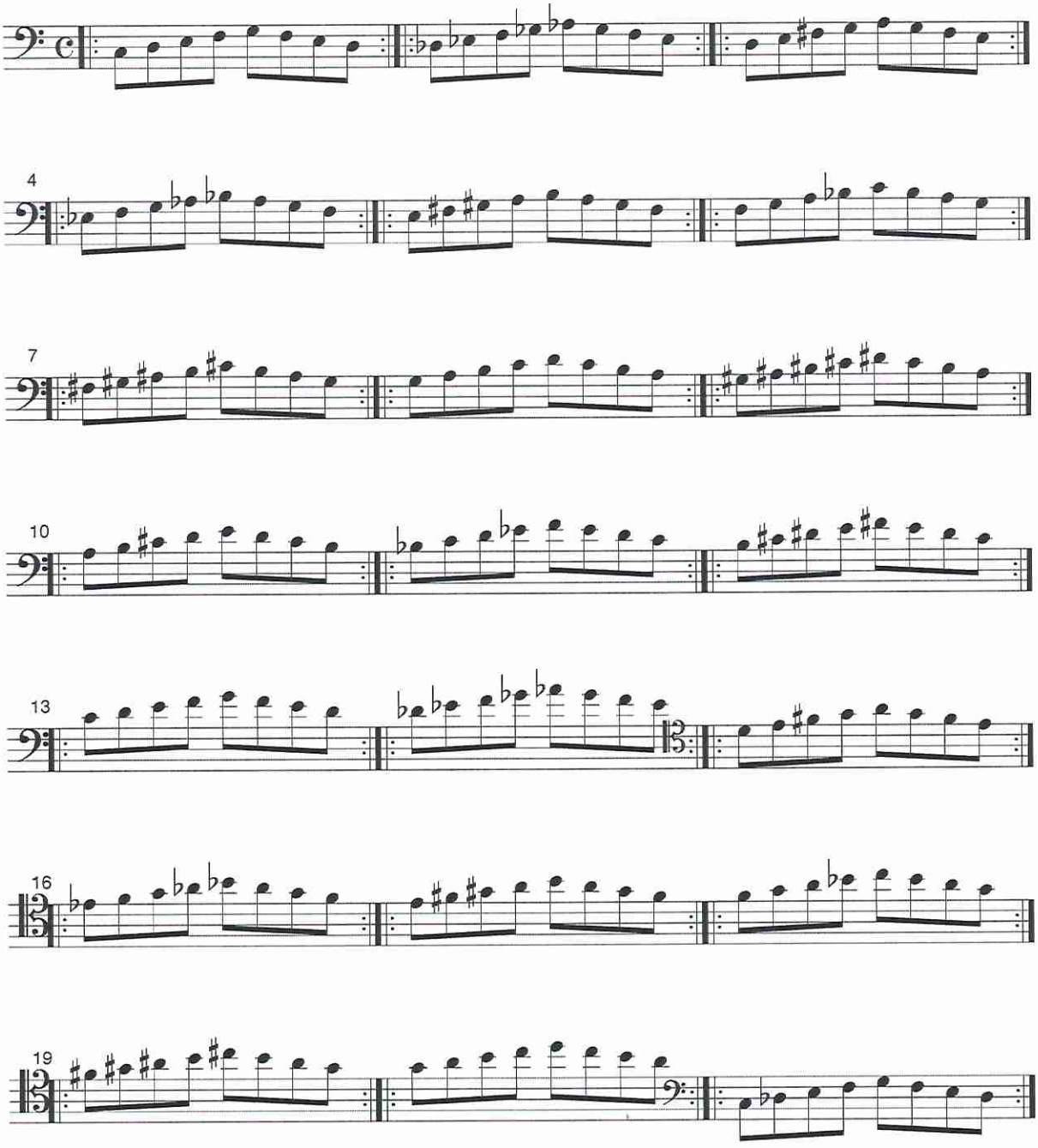
This exercise involves both seconds and thirds because what can be most difficult for bassoonists are notes close together within a fifth. I have picked two main scale "cells": the major scale starting on I and V (the passage CDEFG can be played on the I in the key of C and on the V in the key of F), and the harmonic minor scale starting on the V of the scale. The reason this harmonic minor scale cell starts on the V instead of the I is that there is more of an ergonomic challenge to the bassoonist to play basically a major scale with a flatted second than to play a minor scale; especially when focusing on just five notes. This exercise isolates one specific area very thoroughly much like a difficult muscle isolation exercise in the gym. Each one of these scale cells outlines a certain 'task'
that must be done a number of times correctly before they are completed. Completing these tasks help strengthen finger independence and are a big part of extending one's technique.

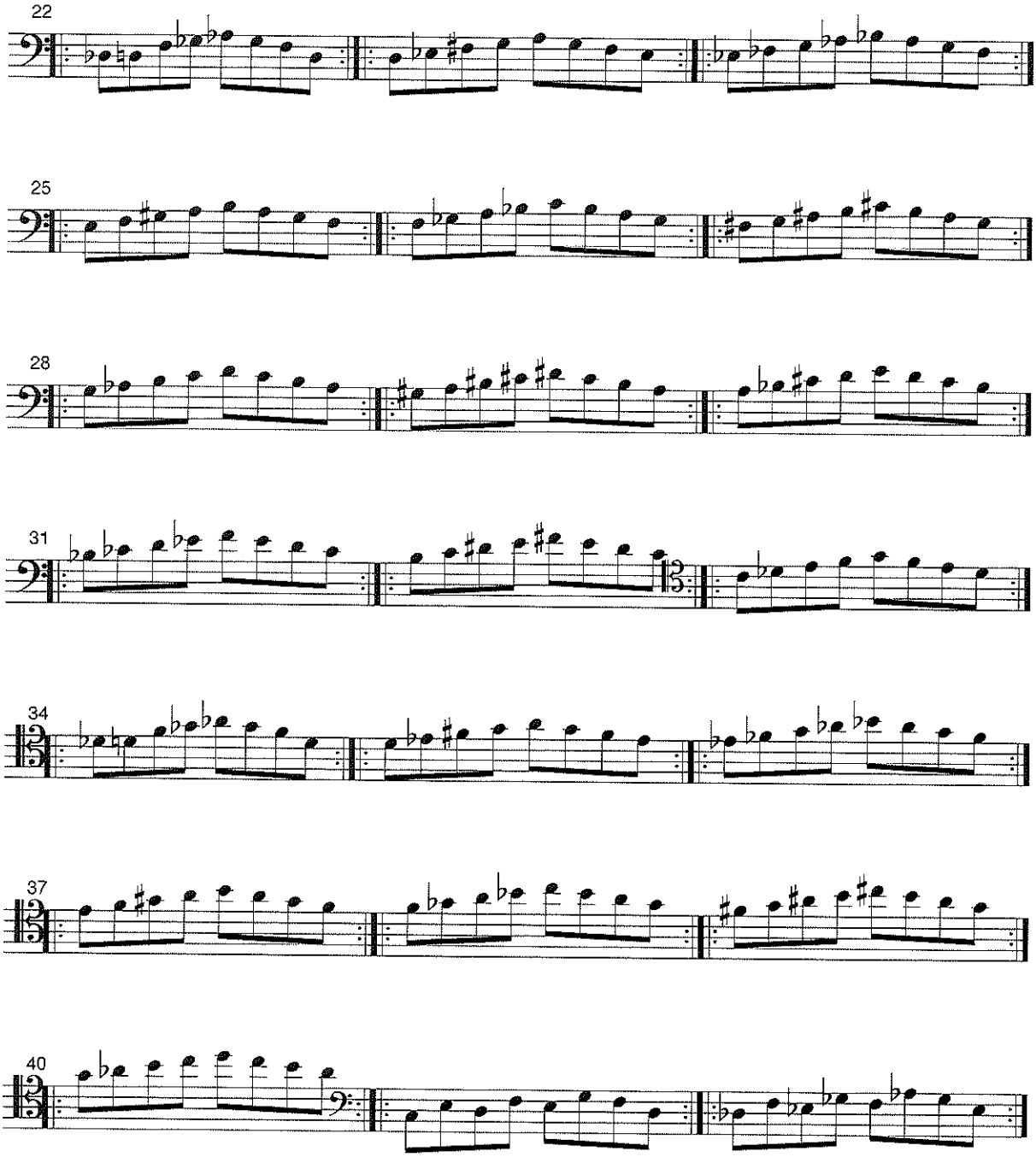
I recommend doing this exercise in a slow, controlled manner for starters. I would suggest also that you set for yourself a number of times that you want to repeat each section correctly before going on to the next one. For example-if I were practicing this I would try to do each repeated section 8 times correctly before going on to the next. This can be taken as far as the bassoonist wants to take it-for example, to make the exercise even more focusing I would do each section correctly 8 times then go on to the next section; if I screw up the section that would mean I'd have to go back to the PREVIOUS section and do that 8 times correctly AGAIN and go on to do the next section 8 times right. I OF COURSE recommend that if you have a problem with any section you stop to try to work out the kinks; the previously mentioned method I'd only suggest to those who can never practice too much and need more things to practice! It's really up to each player-but I recommend repeating each section a few times to get the feel of each "cell."

The reader will notice that there are no articulations present in any exercise.
It is intended that each performer of these exercises will add their own as they chose to for varying degrees of difficulty. I have written a few articulations that could be used for any of these exercises.



5-note Partial Scales

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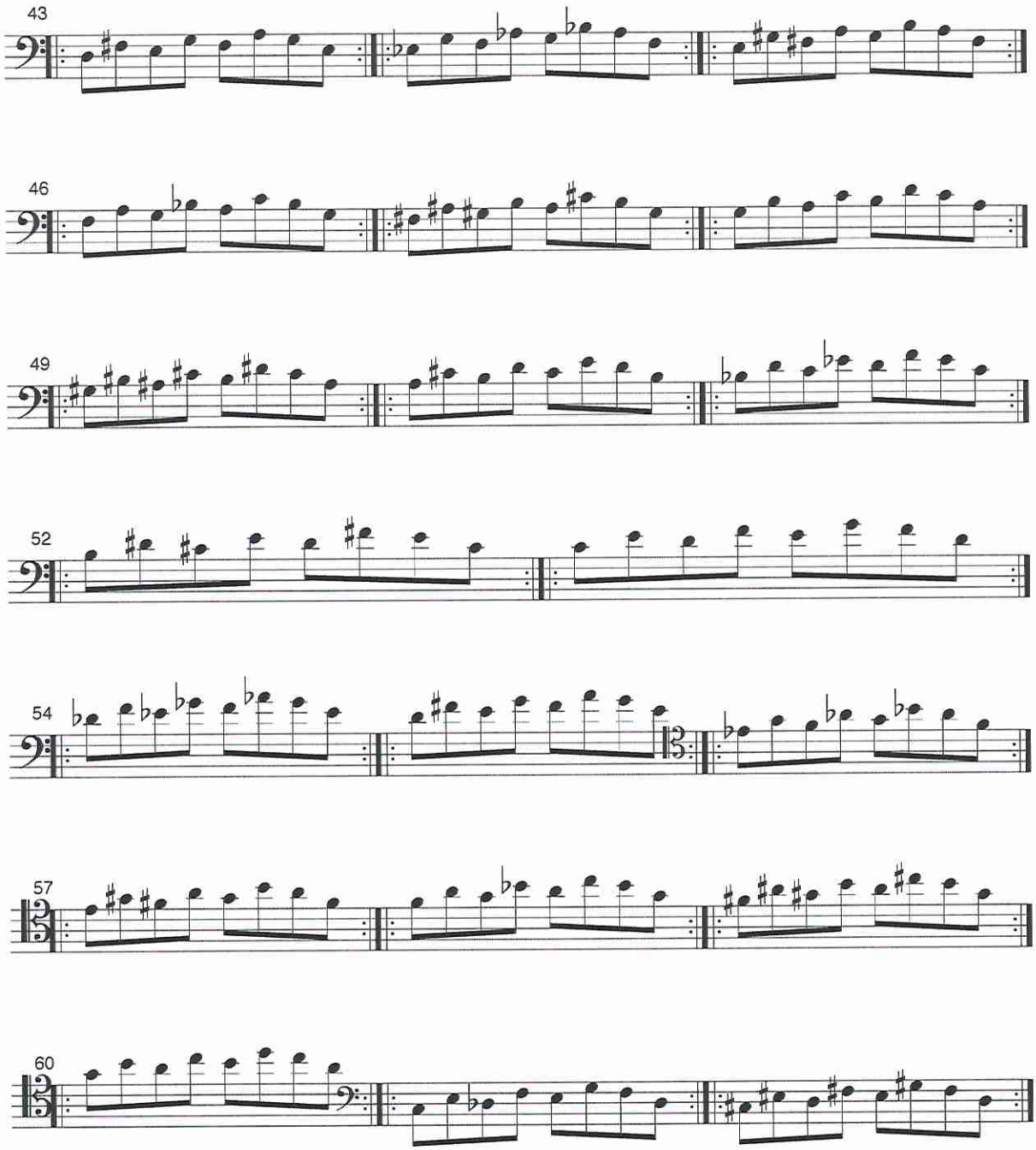
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57
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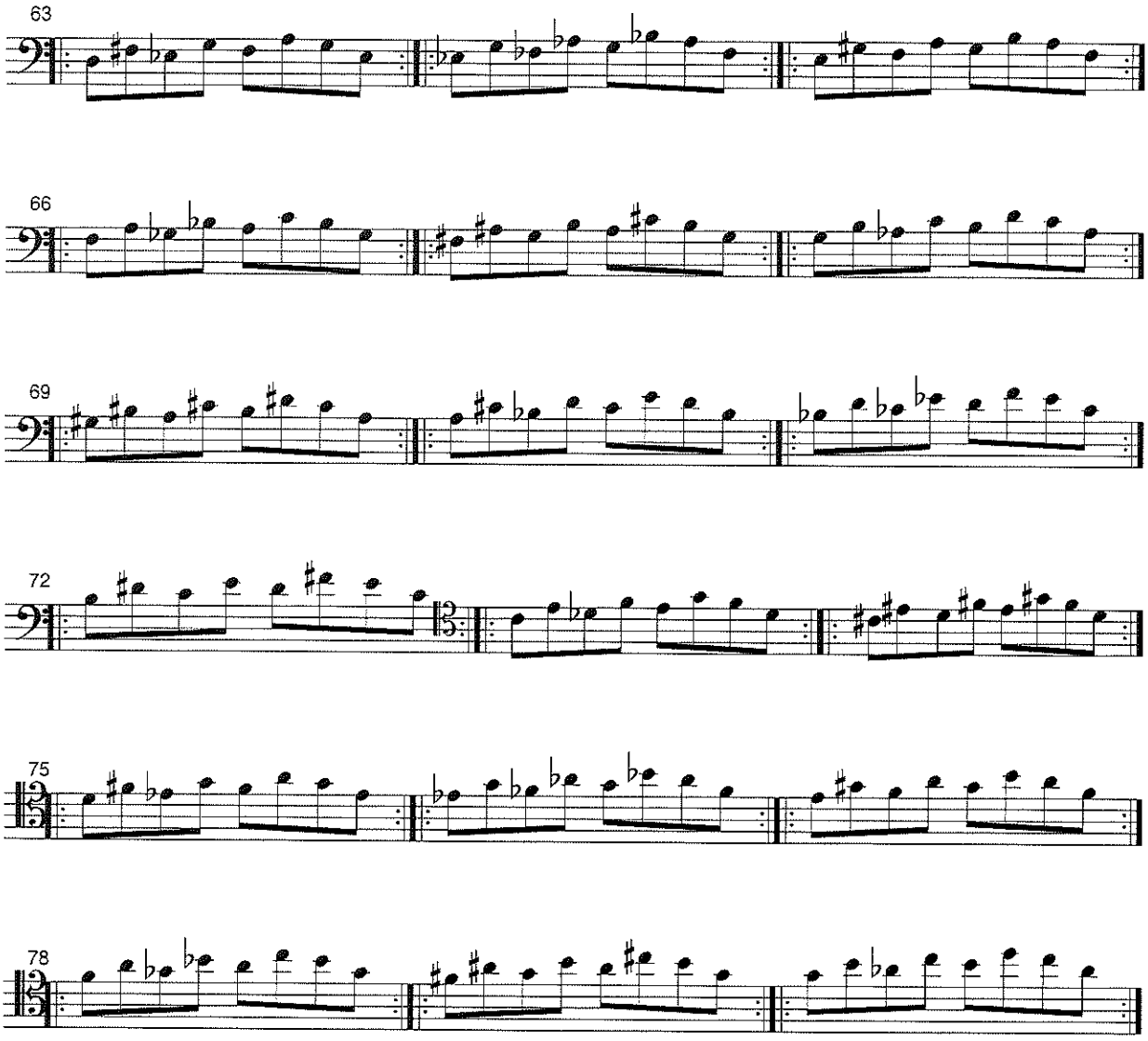
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66
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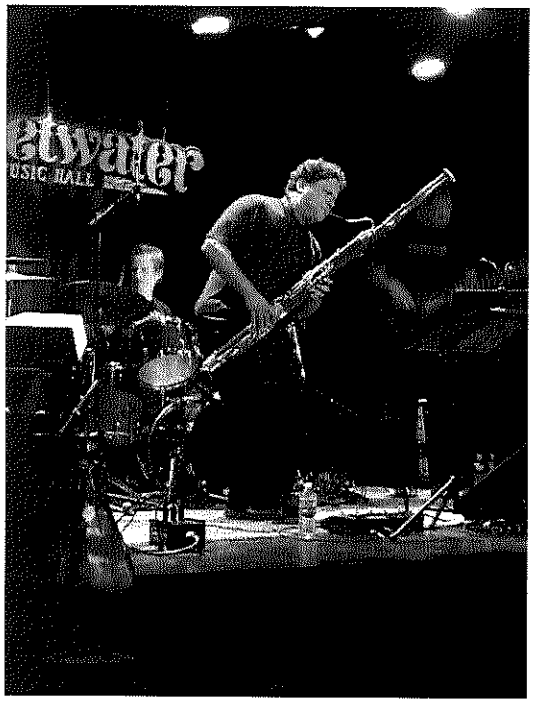
72
75
78

THIRDS



Consecutive thirds have been part of the jazz lexicon since the Swing era. As playing 4 ascending or descending thirds outlines a seventh chord-it is an easier way of outlining tonality than playing a complete scale. These are exercises that really help promote flexibility; although initially difficult for starters they become easy as major scales eventually.

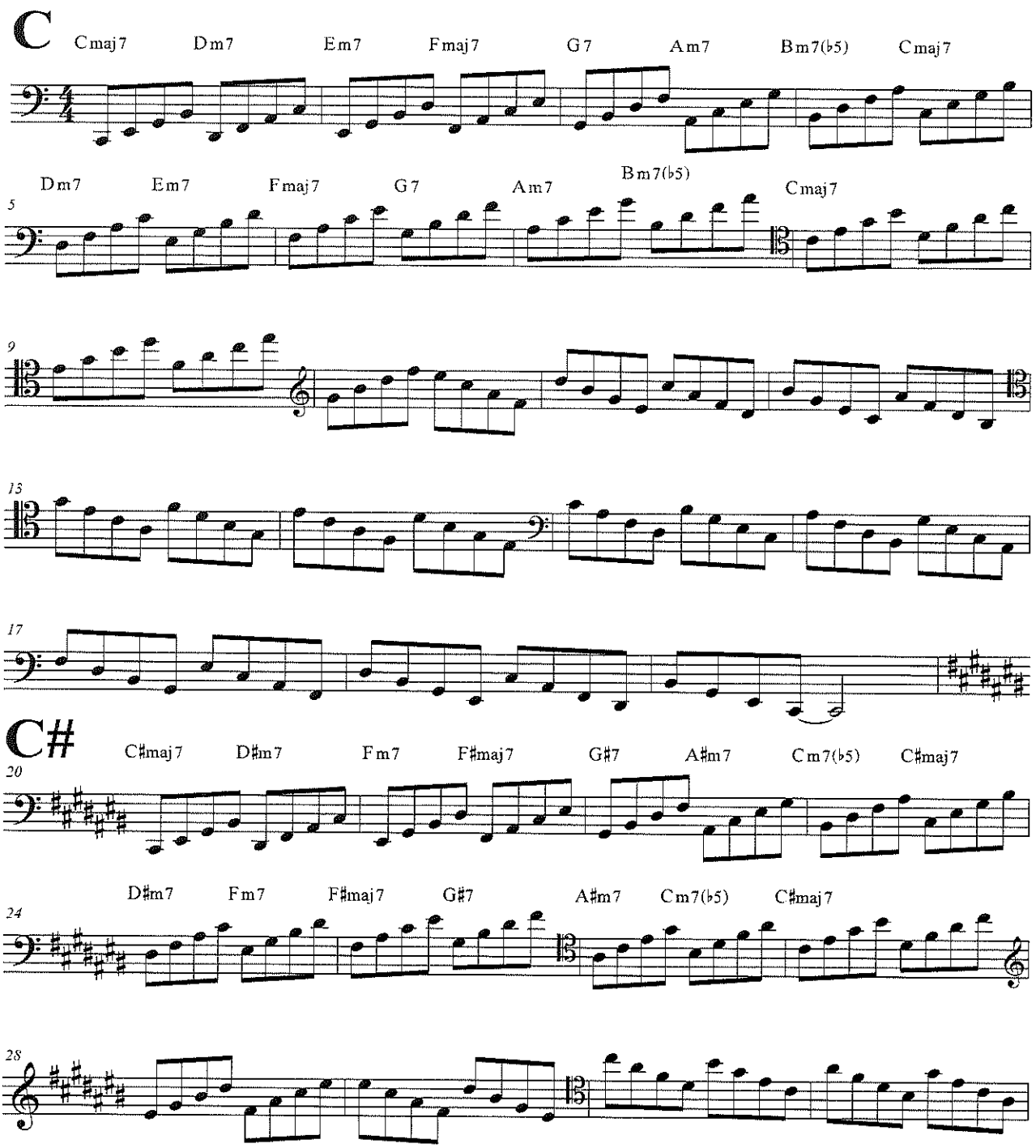
The first two exercises here are the 12 major scales in consecutive 3rds-the first one is written out in ascending motion as the exercise climbs the scale and descending motion once the exercise comes down the scale. The second one alternates in both directions climbing the scale and coming down. Writing out things in all keys is good for musicians who are starting out with jazz theory-later on it is quite useful however to be able to read an pattern in one key and be able to transpose it into all keys.

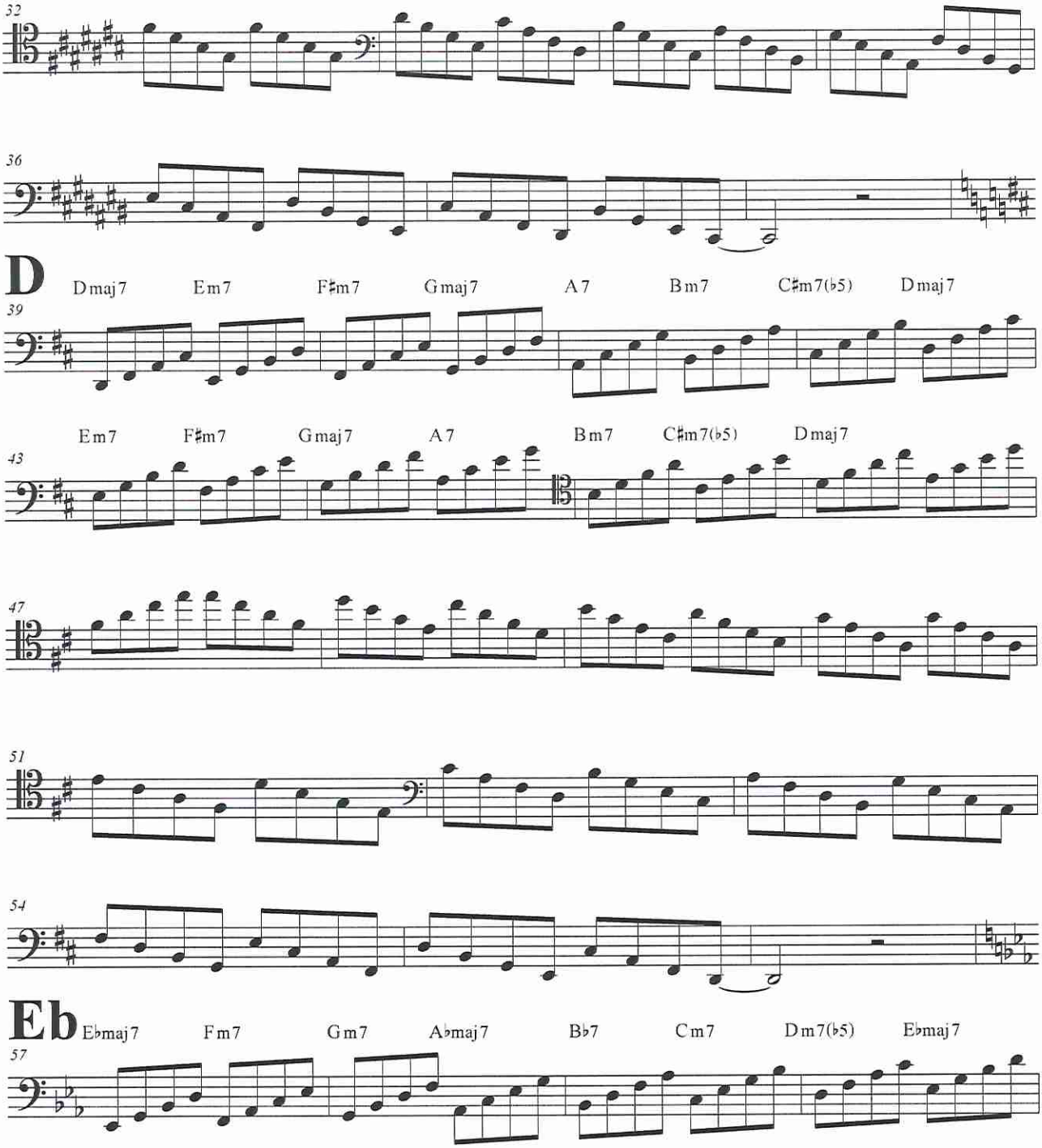
I have added chord symbols to represent what chord each four-note group outlines. Each note of a major scale becomes a MODE when starting the scale on that particular note. Each four note stack of consecutive thirds is a chord that corresponds to one of the modes. Here is a list of modes for a C major scale and their respective chords based on the notes of the C major scale:

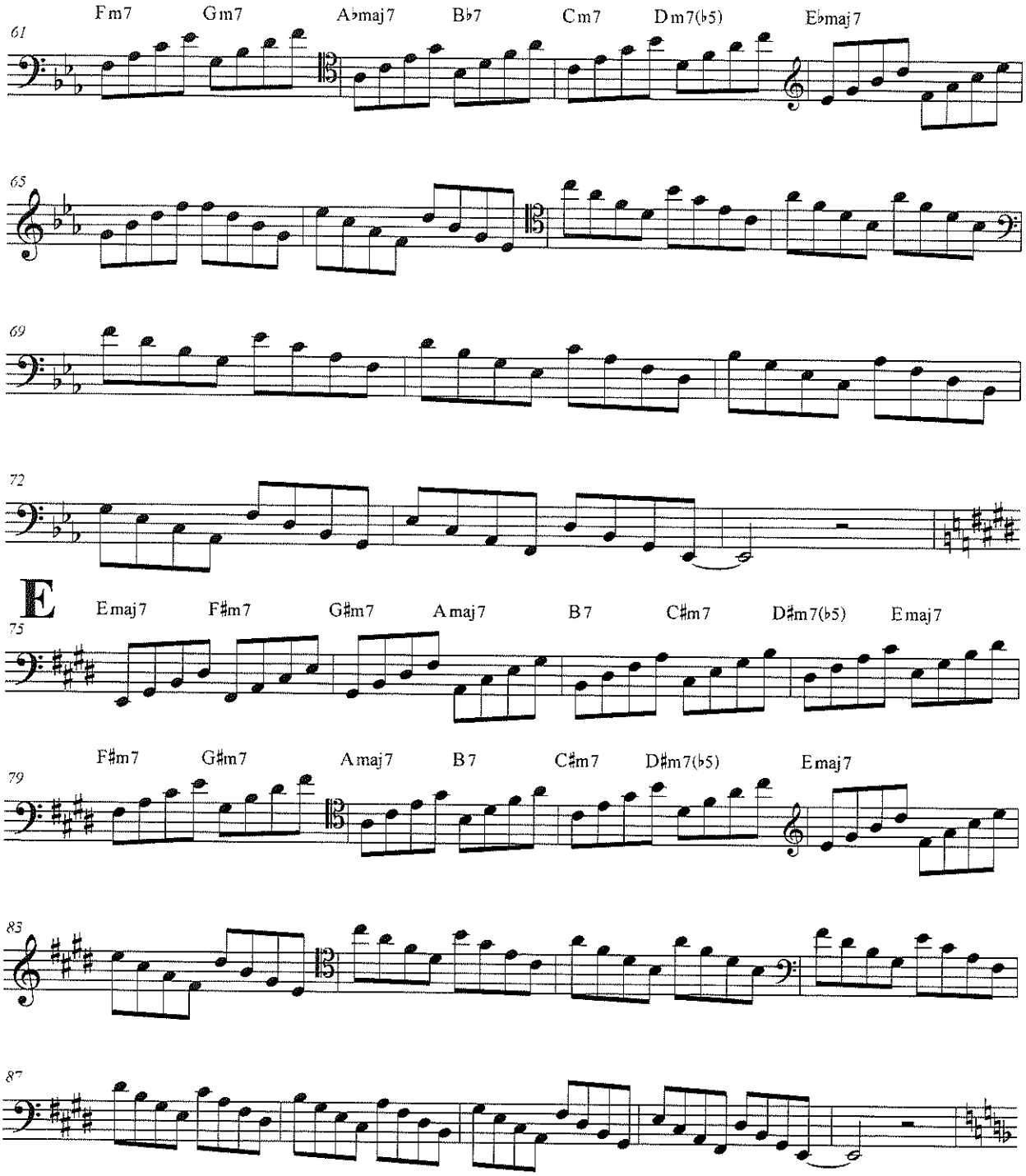
C=Ionian (C,E,G,B)= C maj 7
D=Dorian (D,F,A,C)= D min 7
E=Phrygian (E,G,B,D)= E min 7
F=Lydian (F,A,C,E) =F maj 7
G=Mixolydian (G,B,D,F)= G7
A=Aeolian (A,C,E,G) =Amin7
B=Locrian (B,D,F,A) a very interesting chord=B min7b5

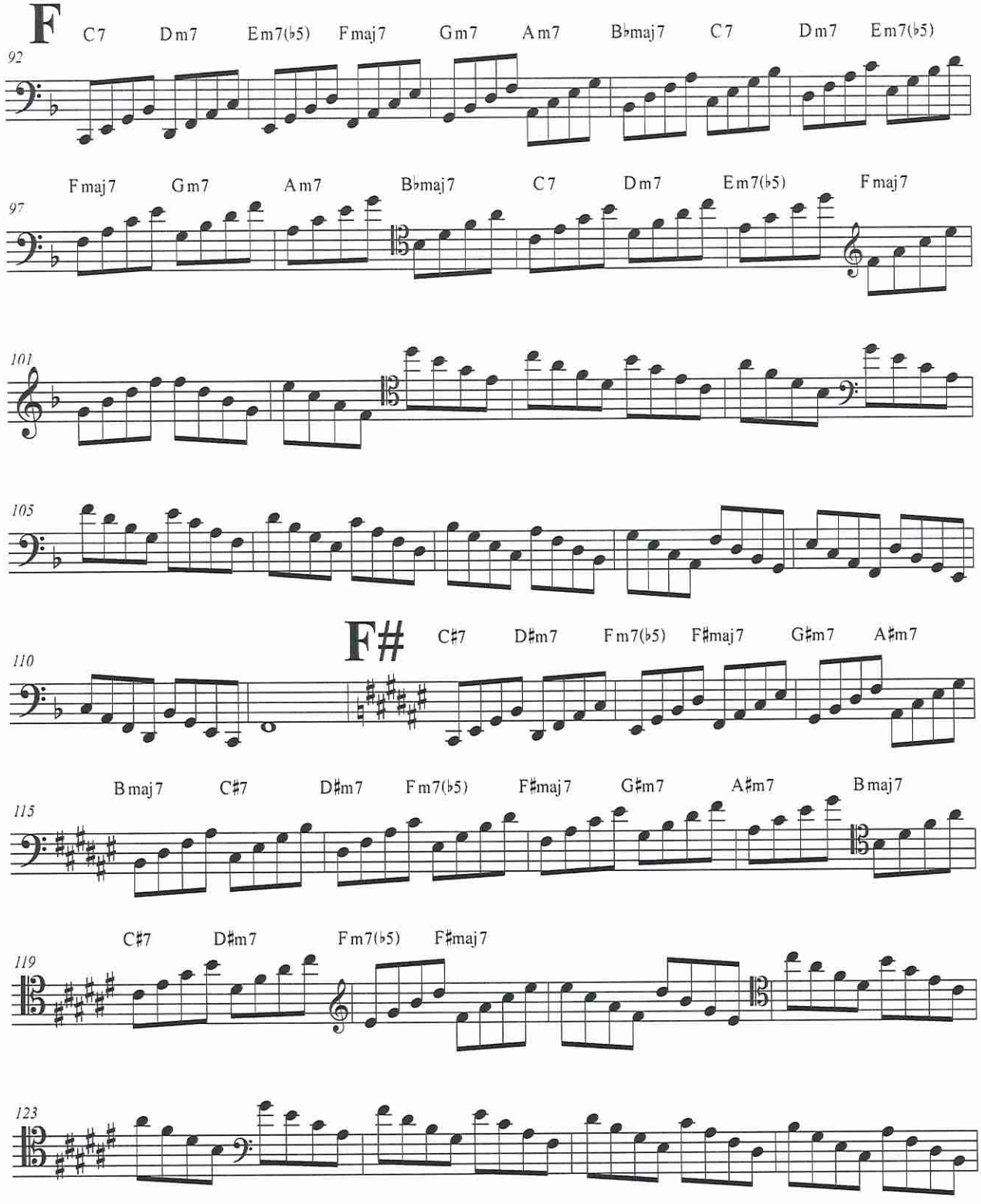
I will talk more about these modes later-but for now-here is the exercises:

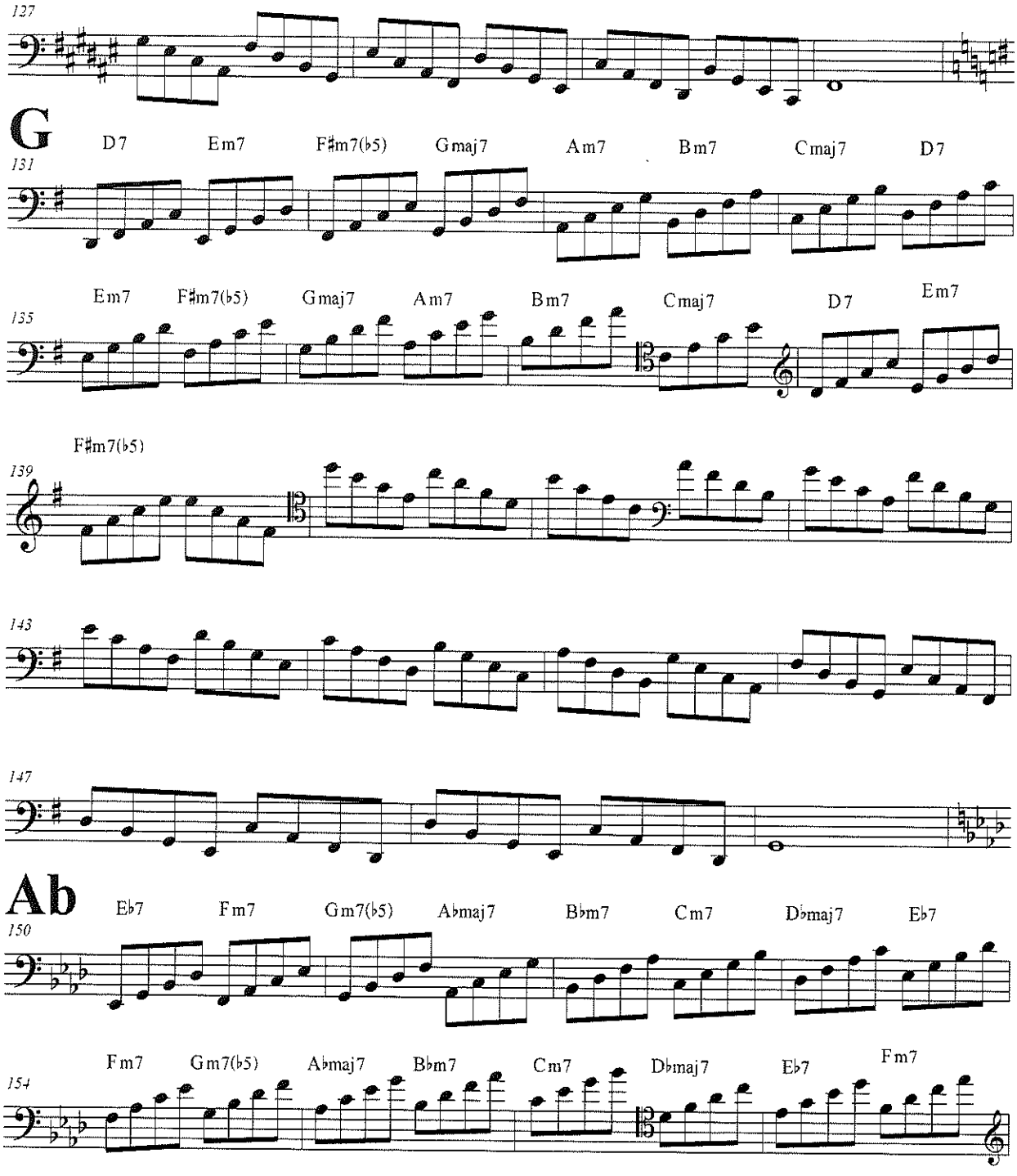
Consecutive Thirds in Major Scales in Groups of 4

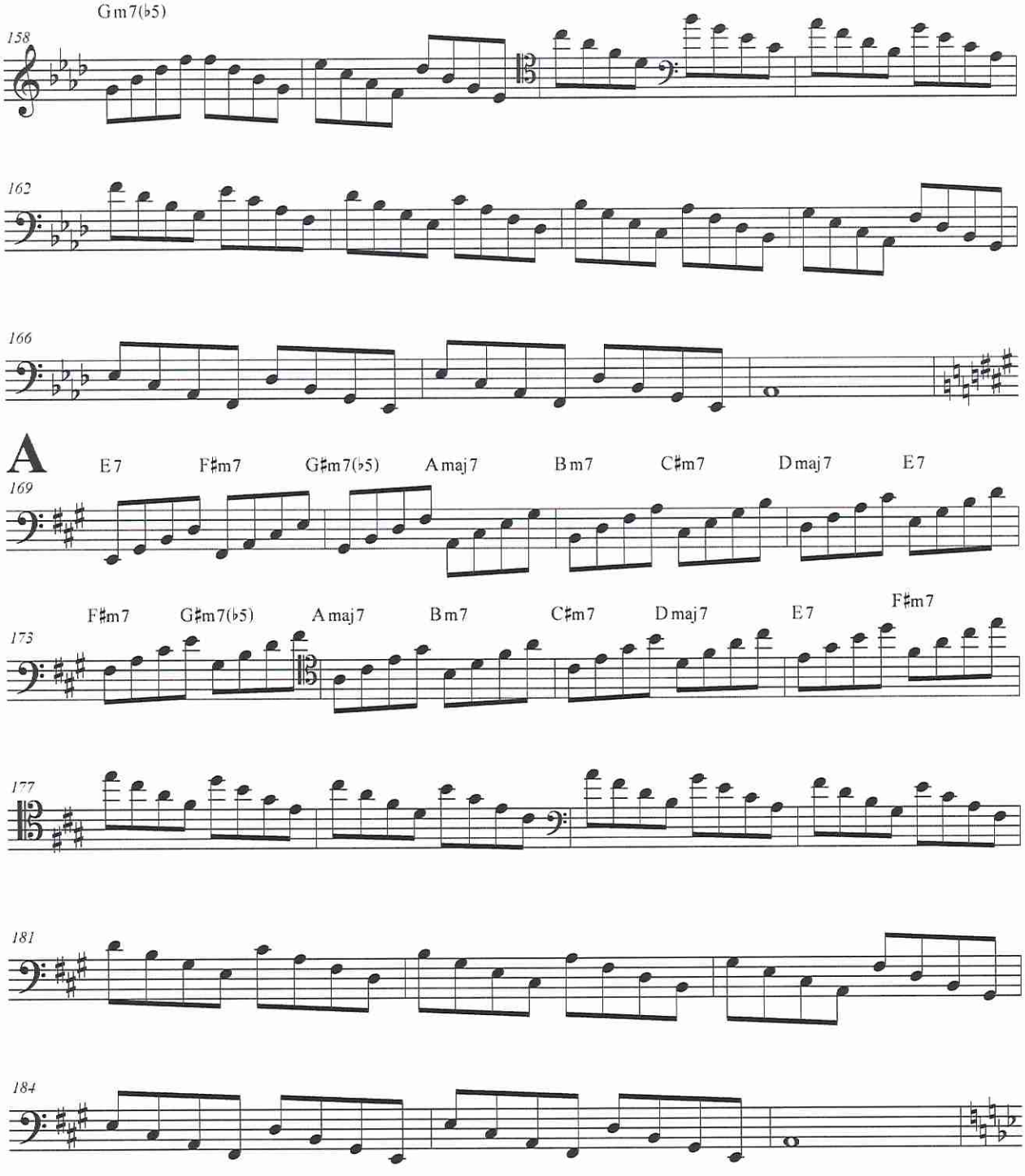


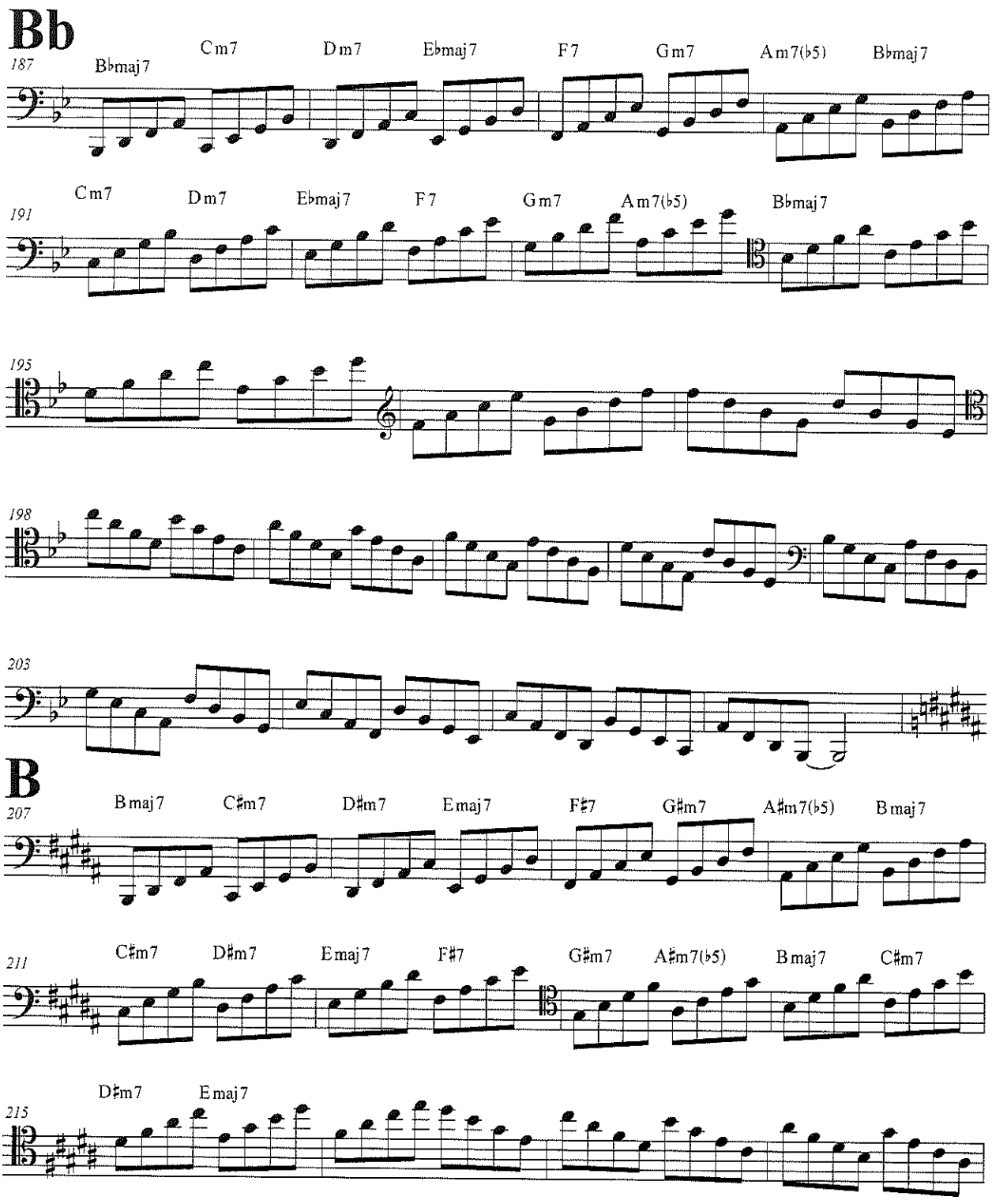

32
36
D
Dmaj7 Em7 F♯m7 Gmaj7 A7 Bm7 C♯m7(♭5) Dmaj7
39
Em7 F♯m7 Gmaj7 A7 Bm7 C♯m7(♭5) Dmaj7
43
47
51
54
Eb
E♭maj7 Fm7 Gm7 A♭maj7 B♭7 Cm7 Dm7(♭5) E♭maj7
57

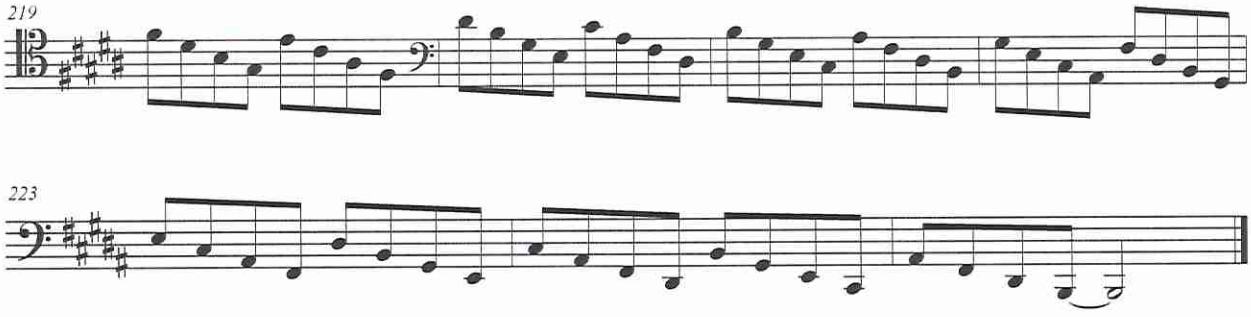

Fm7
Gm7
A♭maj7
B♭7
Cm7
Dm7(♭5)
E♭maj7
61
65
69
72
E
Emaj7
F♯m7
G♯m7
Amaj7
B7
C♯m7
D♯m7(♭5)
Emaj7
75
79
83
87


F
C7 Dm7 Em7(♭5) Fmaj7 Gm7 Am7 B♭maj7 C7 Dm7 Em7(♭5)
92
Fmaj7 Gm7 Am7 B♭maj7 C7 Dm7 Em7(♭5) Fmaj7
97
101
105
F#
C♯7 D♯m7 Fm7(♭5) F♯maj7 G♯m7 A♯m7
110
Bmaj7 C♯7 D♯m7 Fm7(♭5) F♯maj7 G♯m7 A♯m7 Bmaj7
115
C♯7 D♯m7 Fm7(♭5) F♯maj7
119
123


127
G
D7 Em7 F♯m7(♭5) Gmaj7 Am7 Bm7 Cmaj7 D7
131
Em7 F♯m7(♭5) Gmaj7 Am7 Bm7 Cmaj7 D7 Em7
135
F♯m7(♭5)
139
143
147
Ab
E♭7 Fm7 Gm7(♭5) A♭maj7 B♭m7 Cm7 D♭maj7 E♭7
150
Fm7 Gm7(♭5) A♭maj7 B♭m7 Cm7 D♭maj7 E♭7 Fm7
154

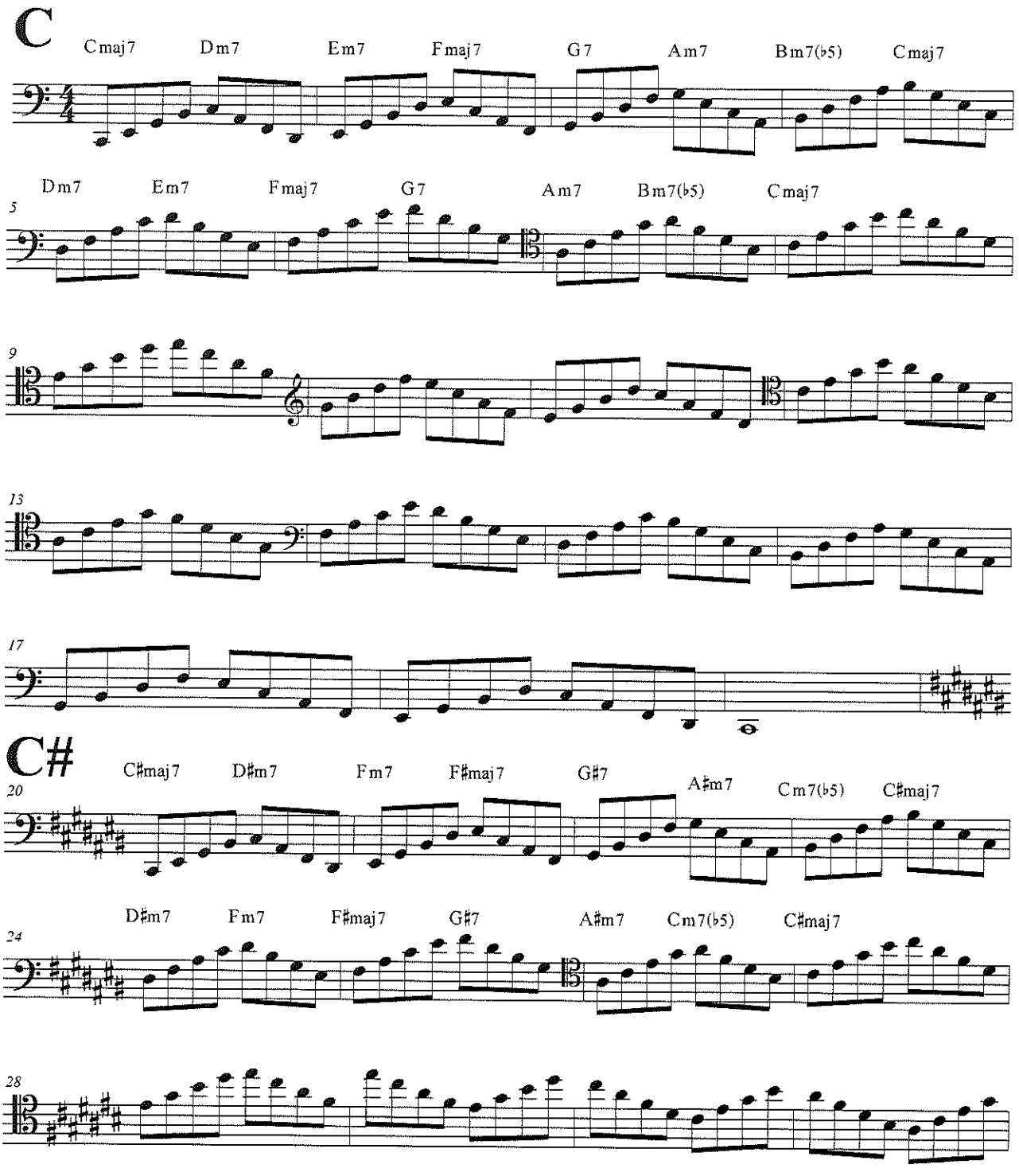

Gm7(♭5)
158
162
166
A
E7
F♯m7
G♯m7(♭5)
Amaj7
Bm7
C♯m7
Dmaj7
E7
169
F♯m7
G♯m7(♭5)
Amaj7
Bm7
C♯m7
Dmaj7
E7
F♯m7
173
177
181
184

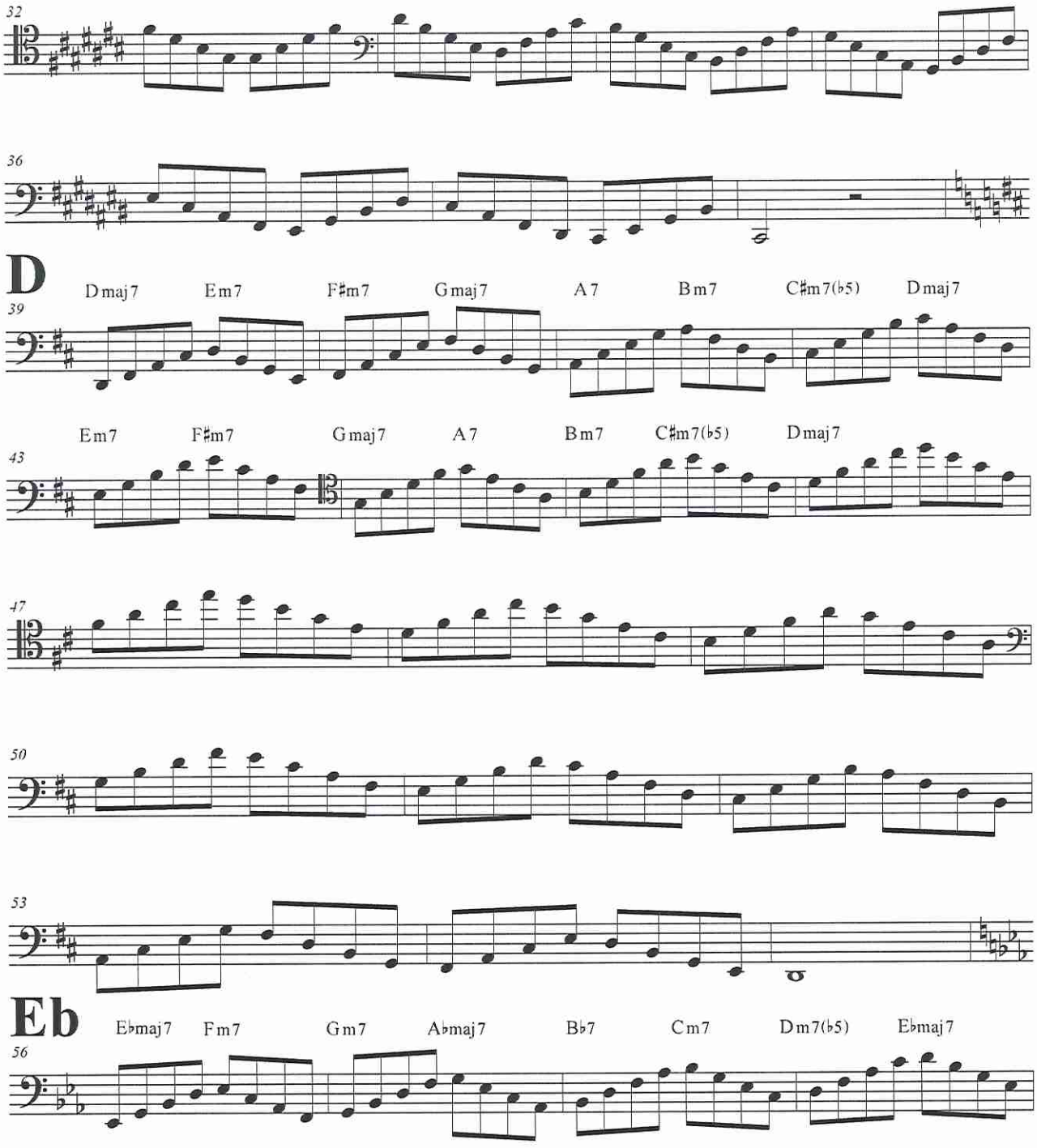

Bb
187
B♭maj7
Cm7
Dm7
E♭maj7
F7
Gm7
Am7(♭5)
B♭maj7
191
Cm7
Dm7
E♭maj7
F7
Gm7
Am7(♭5)
B♭maj7
195
198
203
B
207
Bmaj7
C♯m7
D♯m7
Emaj7
F♯7
G♯m7
A♯m7(♭5)
Bmaj7
211
C♯m7
D♯m7
Emaj7
F♯7
G♯m7
A♯m7(♭5)
Bmaj7
C♯m7
215
D♯m7
Emaj7

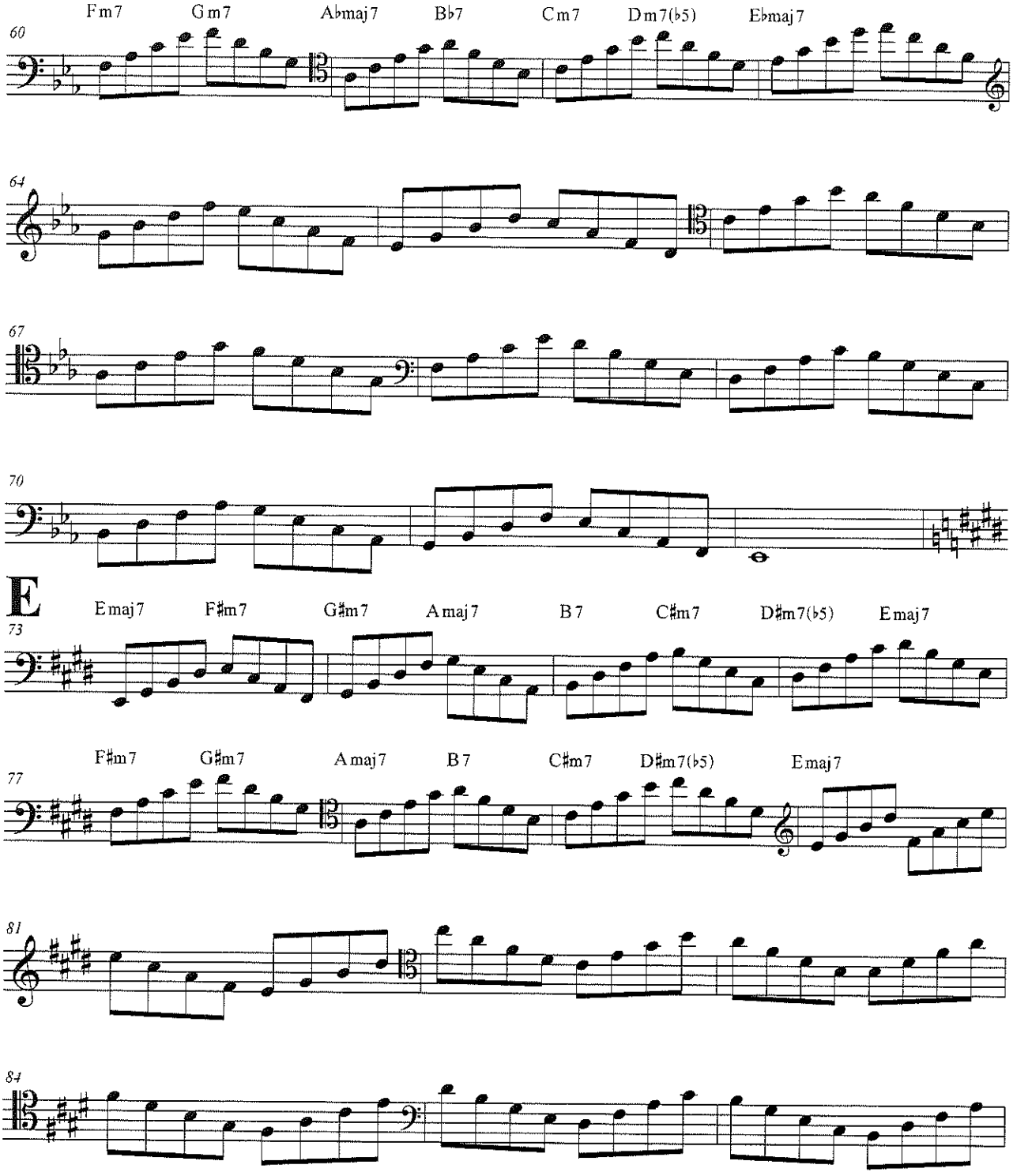


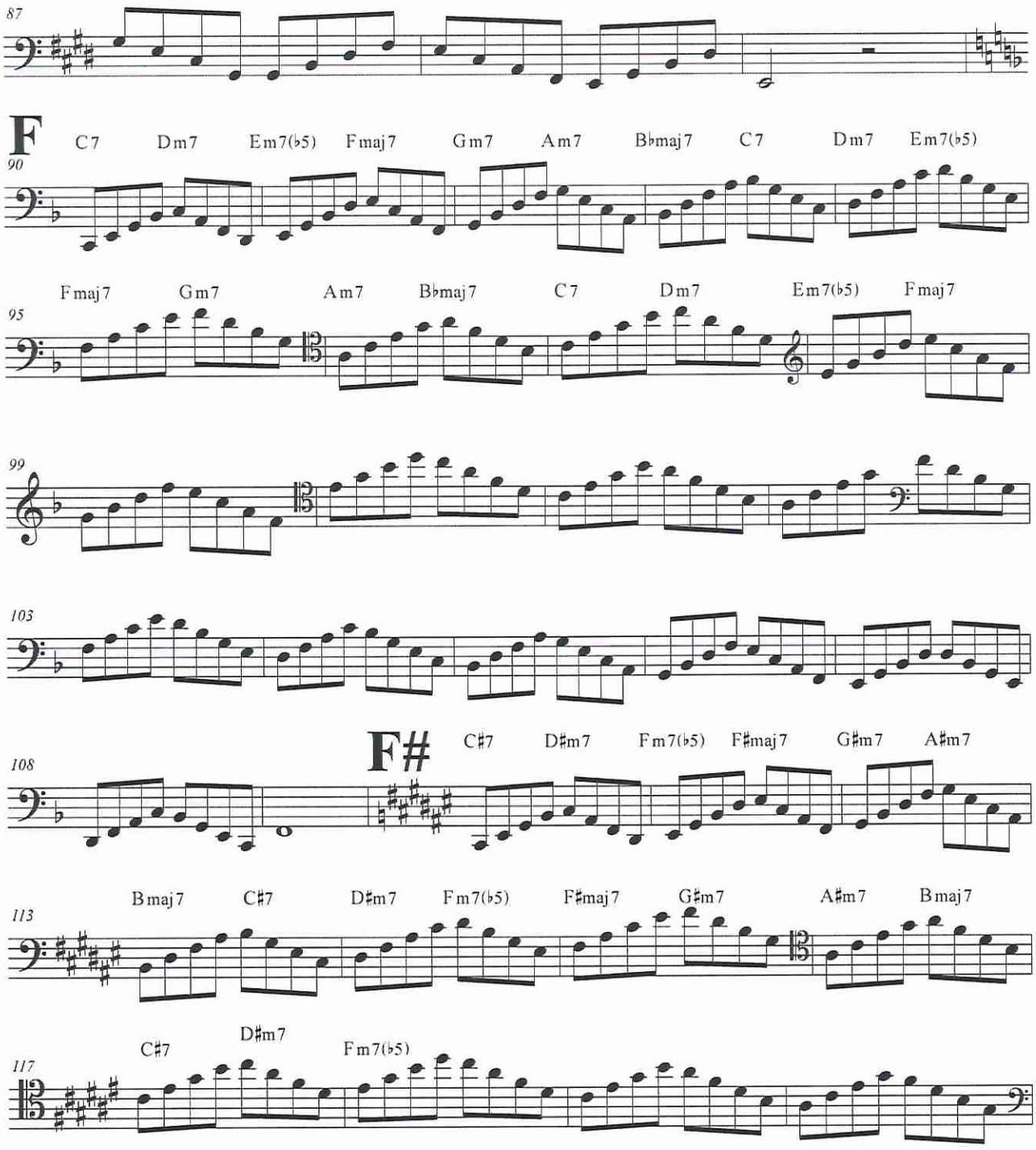
Now we'll see the same exercise but in alternating motion

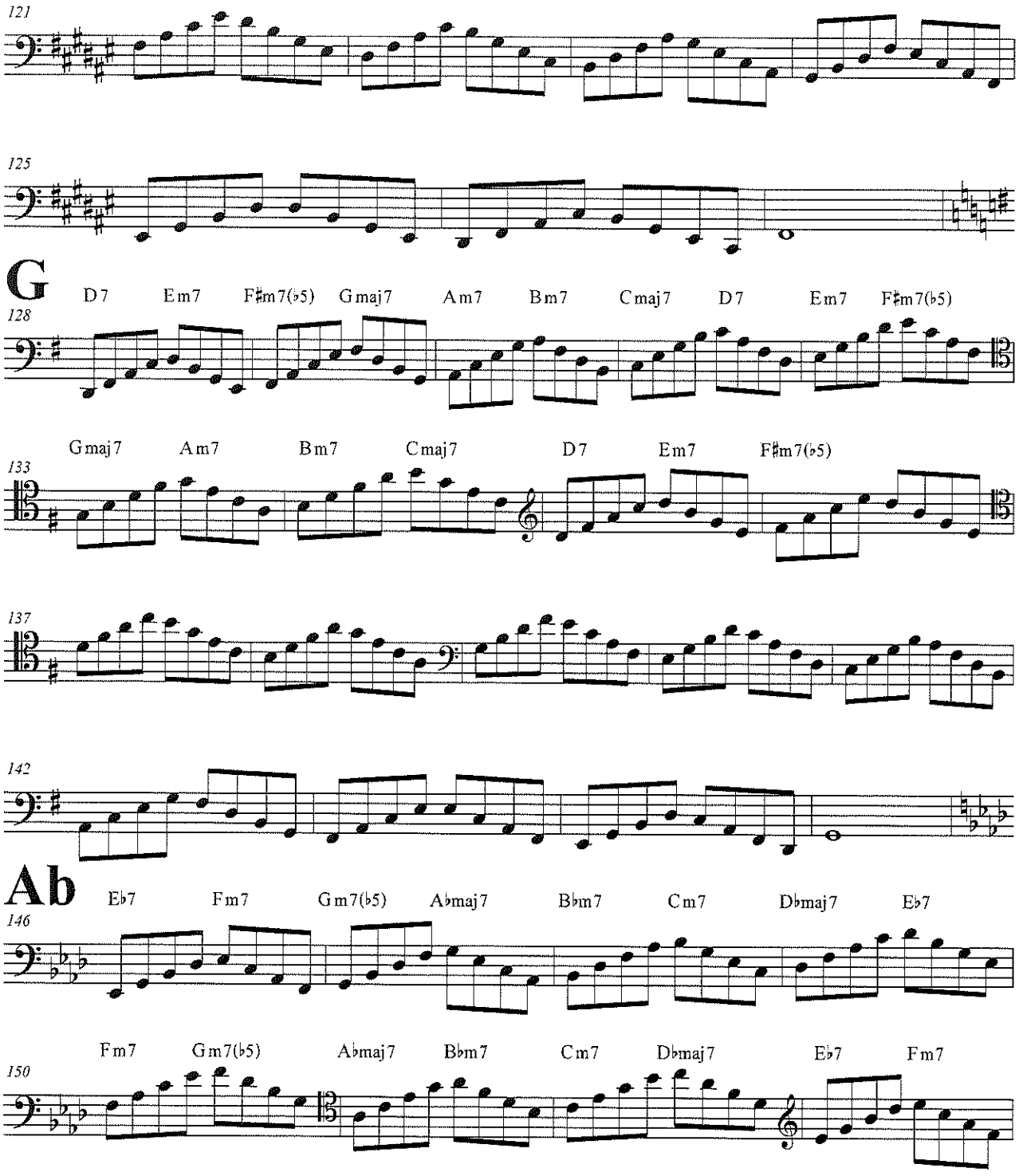
Consecutive Thirds in Major Scales
in Groups of 4

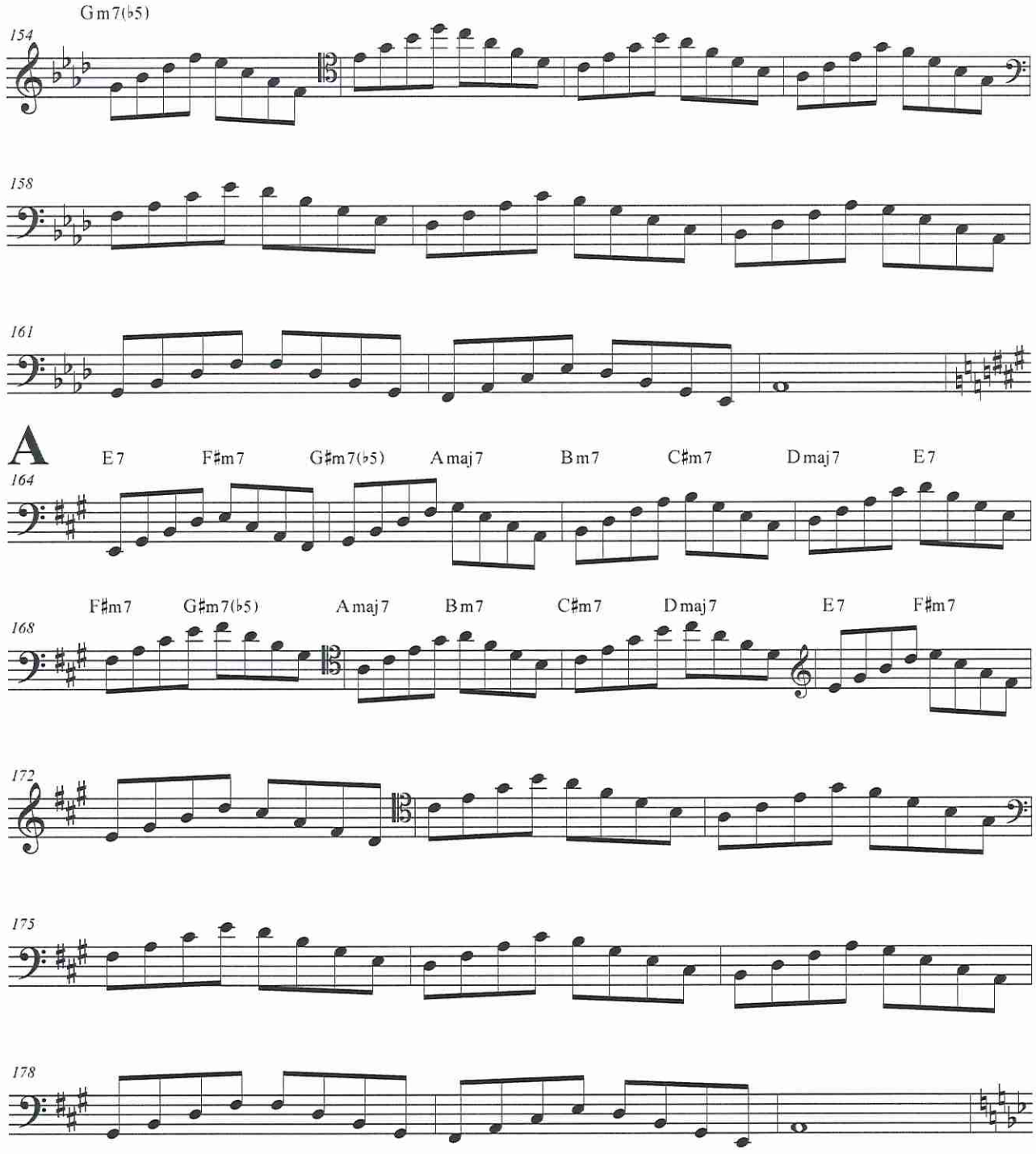



32
36
D
Dmaj7 Em7 F♯m7 Gmaj7 A7 Bm7 C♯m7(♭5) Dmaj7
39
Em7 F♯m7 Gmaj7 A7 Bm7 C♯m7(♭5) Dmaj7
43
47
50
53
Eb
E♭maj7 Fm7 Gm7 A♭maj7 B♭7 Cm7 Dm7(♭5) E♭maj7
56


Fm7 Gm7 Abmaj7 Bb7 Cm7 Dm7(b5) Ebmaj7
60
64
67
70
E
Emaj7 F#m7 G#m7 Amaj7 B7 C#m7 D#m7(b5) Emaj7
73
F#m7 G#m7 Amaj7 B7 C#m7 D#m7(b5) Emaj7
77
81
84


87
F
C7 Dm7 Em7(♭5) Fmaj7 Gm7 Am7 B♭maj7 C7 Dm7 Em7(♭5)
90
Fmaj7 Gm7 Am7 B♭maj7 C7 Dm7 Em7(♭5) Fmaj7
95
99
103
F#
C♯7 D♯m7 Fm7(♭5) F♯maj7 G♯m7 A♯m7
108
Bmaj7 C♯7 D♯m7 Fm7(♭5) F♯maj7 G♯m7 A♯m7 Bmaj7
113
C♯7 D♯m7 Fm7(♭5)
117


121
125
G
D7 Em7 F♯m7(♭5) Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F♯m7(♭5)
128
Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F♯m7(♭5)
133
137
142
Ab
E♭7 Fm7 Gm7(♭5) A♭maj7 B♭m7 Cm7 D♭maj7 E♭7
146
Fm7 Gm7(♭5) A♭maj7 B♭m7 Cm7 D♭maj7 E♭7 Fm7
150


Gm7(♭5)
154
158
161
A
E7
F♯m7
G♯m7(♭5)
Amaj7
Bm7
C♯m7
Dmaj7
E7
164
F♯m7
G♯m7(♭5)
Amaj7
Bm7
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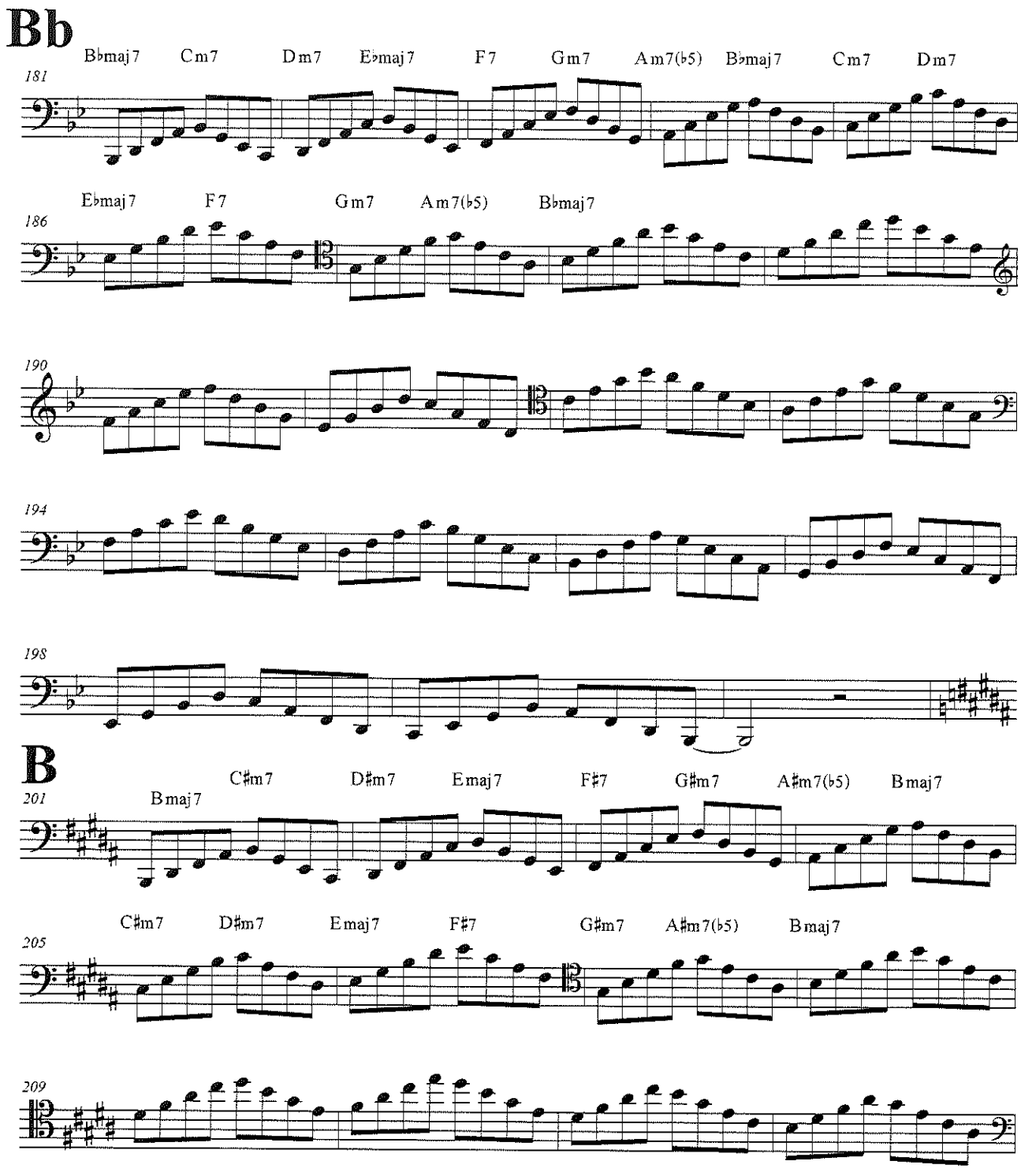
Bb
B♭maj7 Cm7 Dm7 E♭maj7 F7 Gm7 Am7(♭5) B♭maj7 Cm7 Dm7
181
E♭maj7 F7 Gm7 Am7(♭5) B♭maj7
186
190
194
198
B
C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) Bmaj7
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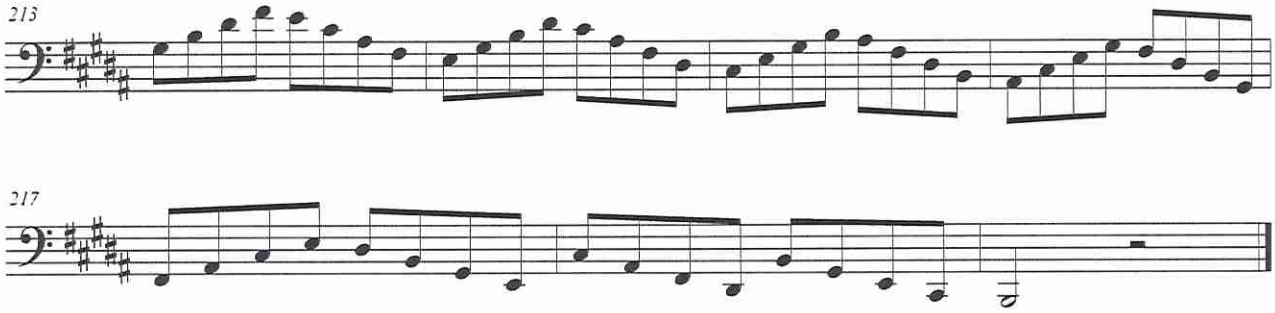
Bmaj7
C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) Bmaj7
205
209


213
217

Now-watch and listen as making one note in the major scale flat by a half-step change everything. Welcome to the world of the Melodic Minor Scale!
In jazz there are only four scales used (well, all the modes of these four scales are included):
#1: Major Scale
#2: Melodic Minor
#3: Diminished Scale
#4: Whole tone scale.

When you play a major scale with a minor third-you are playing a Melodic Minor Scale. It is one of the most powerful scales in jazz. Later I will talk about how this scale can be used when played not in consecutive thirds. Here are the chords that consecutive thirds make when they are based on the C Melodic Minor scale:

C (C,Eb,G,B)=C min(maj 7)

D (D,F,A,C)= D7(b9)sus

Eb (Eb,G,B,D)=Ebmaj#5

F (F,A,C,Eb) = F7#11

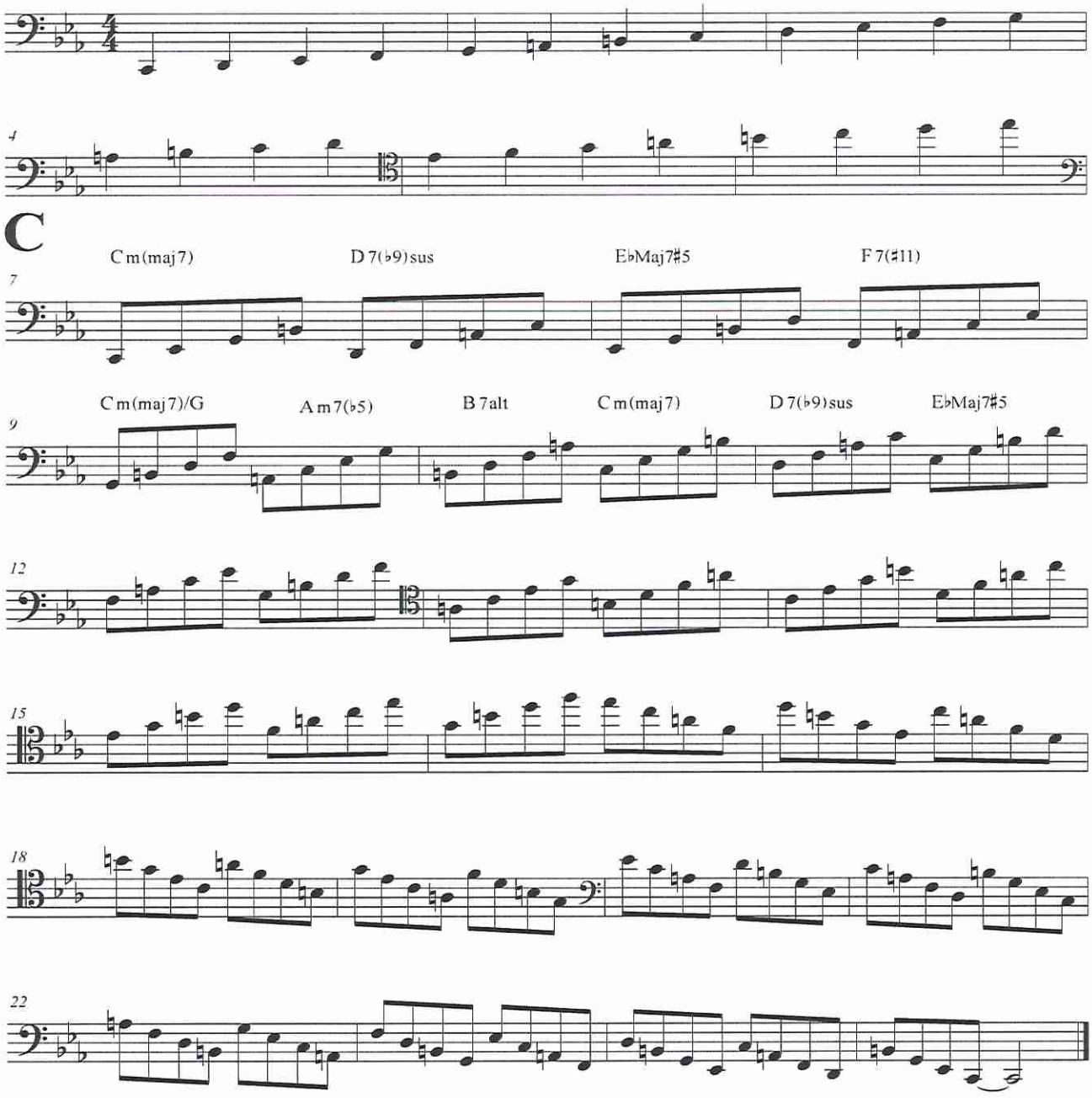
G (G,B,D,F) = Cmin(maj7)/G

A (A,C,Eb,G) =Amin7b5

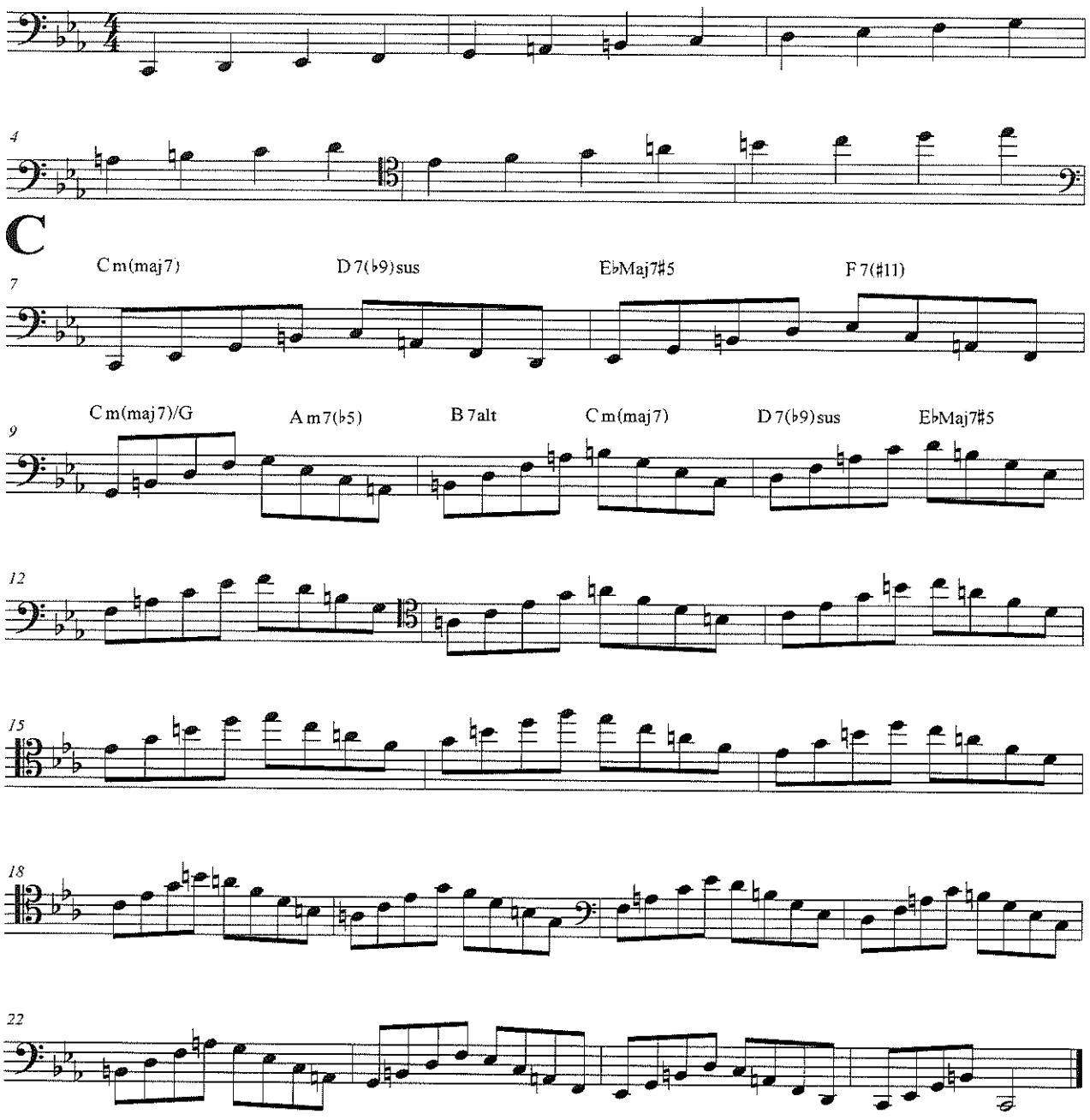
B (B,D,F,A)= B7alt

This may look pretty complicated-and in some ways it is. Just one little Eb in a major scale does all this! But what is impressive is the amazing sound of the Melodic Minor scale and the different impressions the tonality makes depending on where one starts in the scale. As this is still an exercise based on consecutive thirds-focus on learning to play the exercises while noticing the wonderful harmonic quality of the chords. **This is also an exercise that is written in only one key-see if you can use your ears and technique to put this exercise in all 12 keys.**
Later on we will come back to the Melodic Minor Scale and all its wonderment.

Melodic Minor Scale
Consecutive Thirds in C



Melodic Minor Scale
Consecutive Thirds in C-alternating direction



TRIAD STUDIES FEATURING COMMON TONE TRIADS

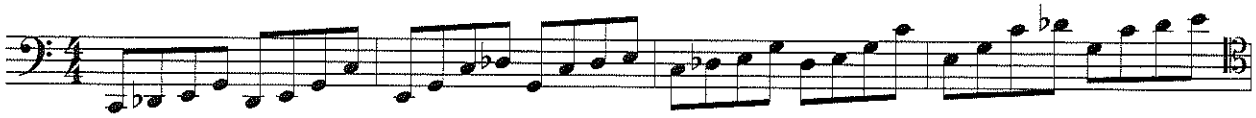
This chapter features some exercises that I've always been asked about by other musician friends . They are really not necessarily 'jazz-oriented'; they just are (to me) neat sounding exercises that will help expand one's instrumental technique .There is something very definitive about major triads-they sound 'big' and substantial. Any one note that you play can become either the root, the third or the fifth of a major triad. It becomes real interesting when a minor 2nd is added to the one note that can be a root, third or fifth. The exercise becomes more darker sounding than plain major triads. And there happen to be chords of the jazz lexicon that these unusual sounding exercises do outline. Basically, the on the first scale per note will outline a diminished scale-the exercises on the second exercise per note will outline a melodic minor scale and the exercise on the third exercise per note will outline a major scale. I'm sure this sounds confusing so I've put in what each exercise will outline on the first page of the COMMON TONE TRIADS exercise. The concept behind COMMON TONE TRIADS is different because there are three exercises based on one NOTE, not one KEY. What is beneficial for the musician here is that this turns each note in a scale into PIVOT POINTS; points where one note has many different possible harmonic resolutions. It is important for jazz musicians to recognize common tones between chords for the same reasons parallel motion doesn't sound as good as contrary motion. Playing notes that are common to one chord, then another; this helps the jazz musician explore a more sophisticated style of harmonic tension. One note can be a bridge between one set of notes and a whole other set of notes-as opposed to playing an entirely different set every time the chord changes. Before I get carried away with the Jazz Theory angle here-these are really good exercises just for the workout alone! They will definitely help you with your improvising technique.

-

Common Tone Triads

C

C



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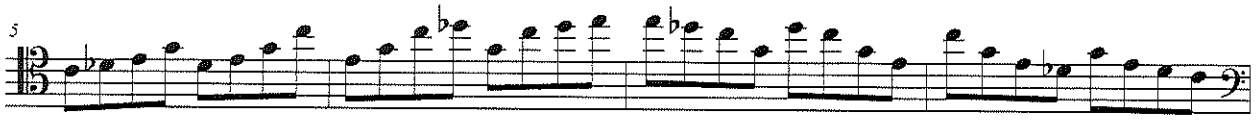

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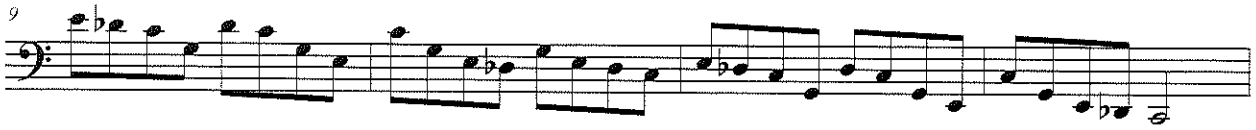
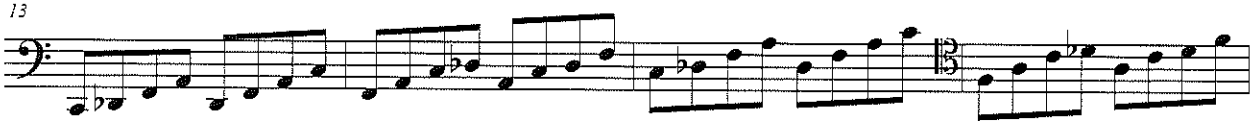


F/C

13



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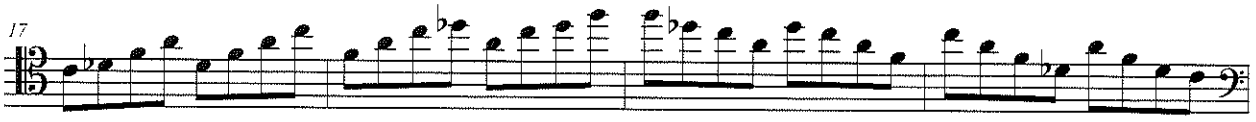

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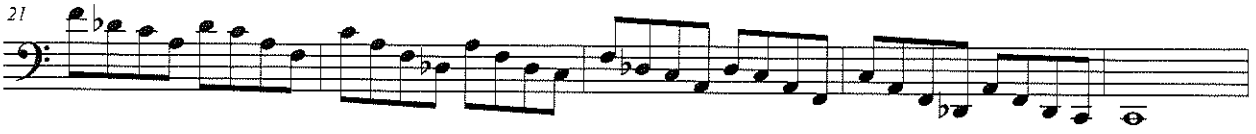
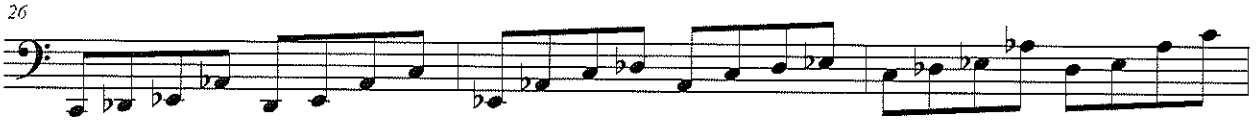


Ab/C

26



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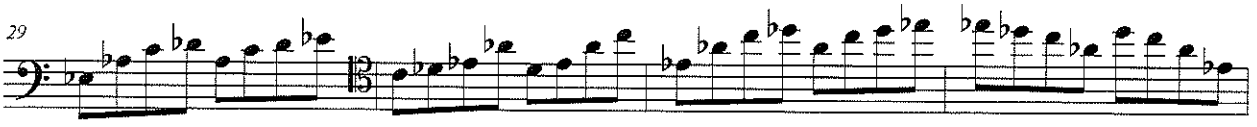

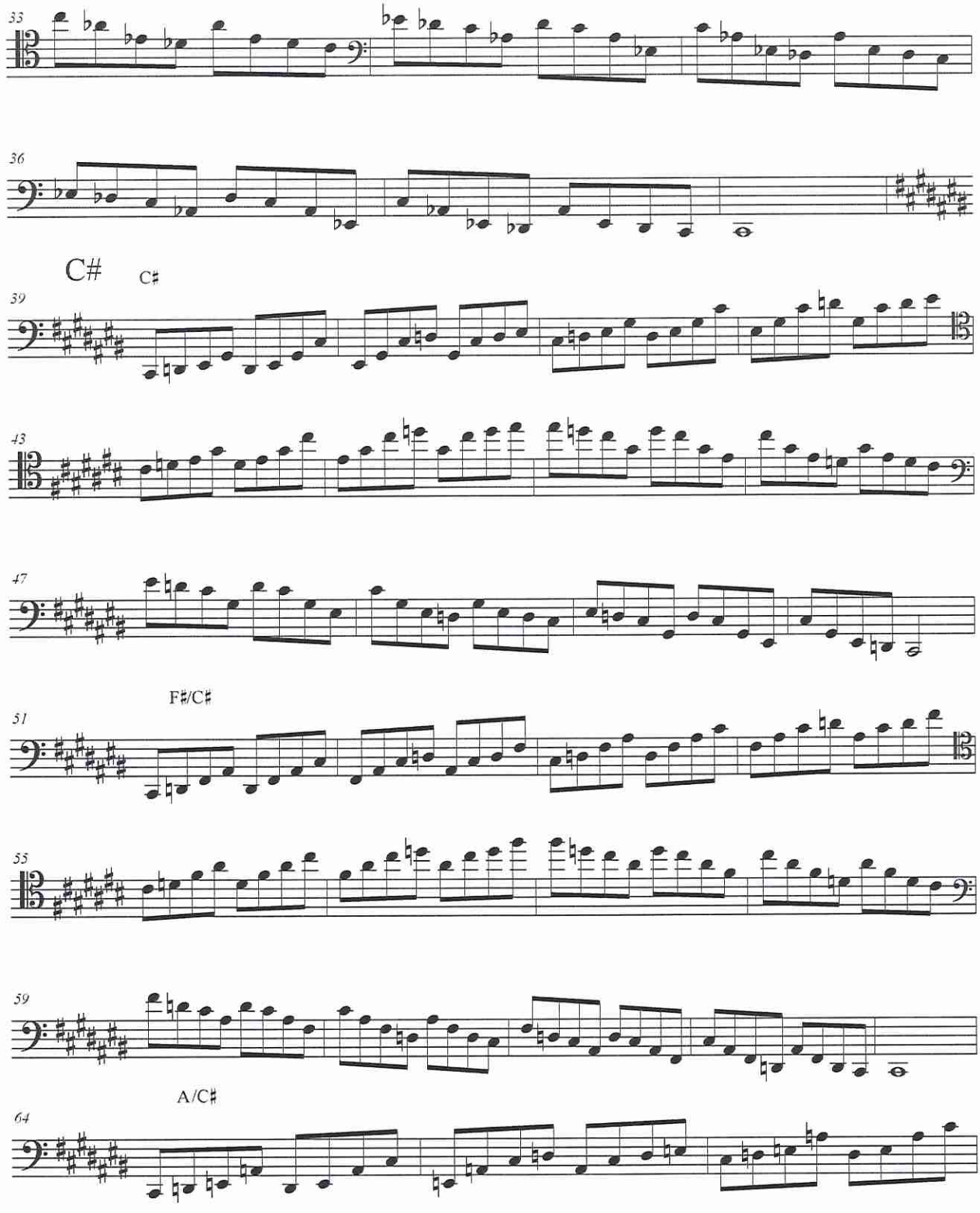
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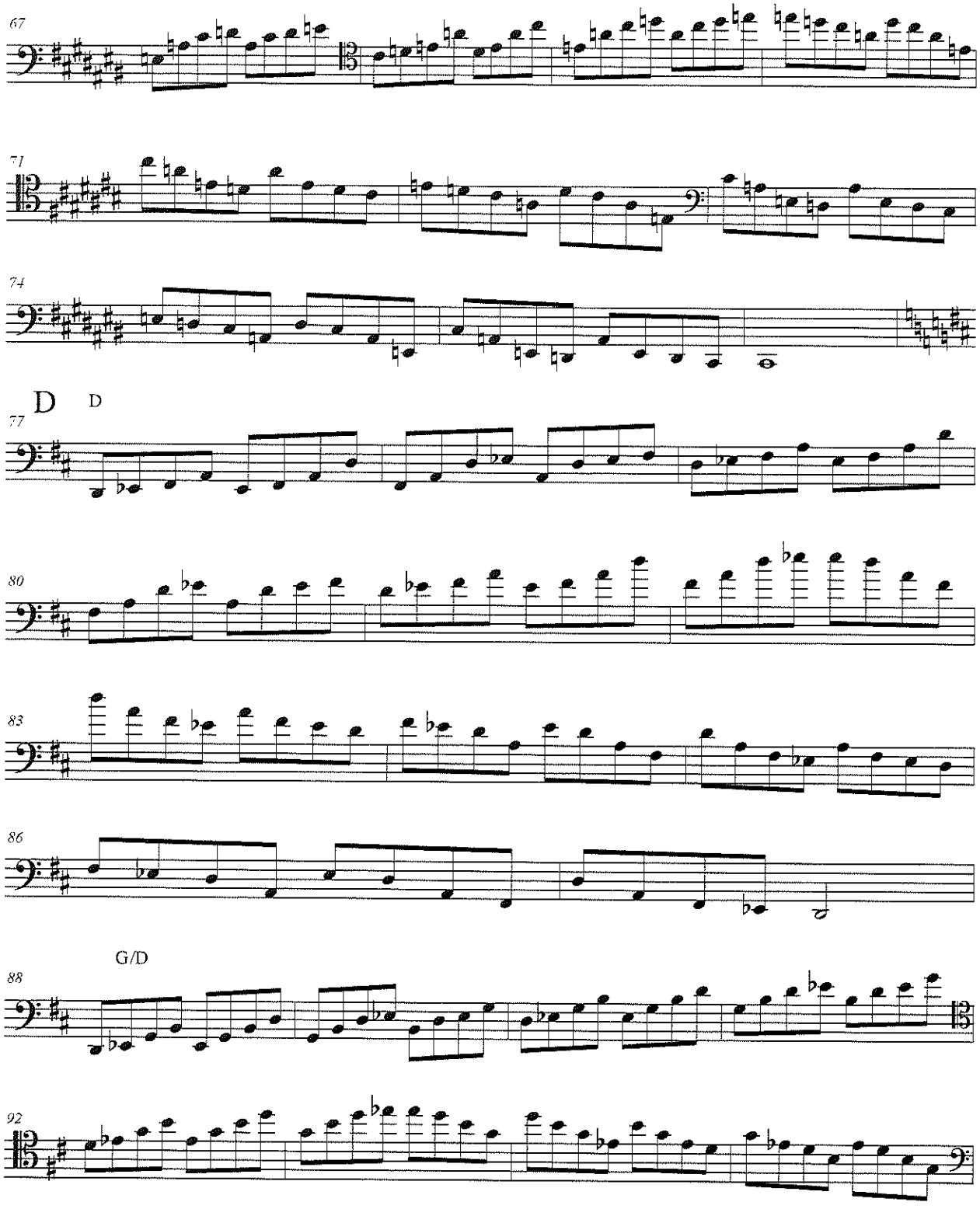
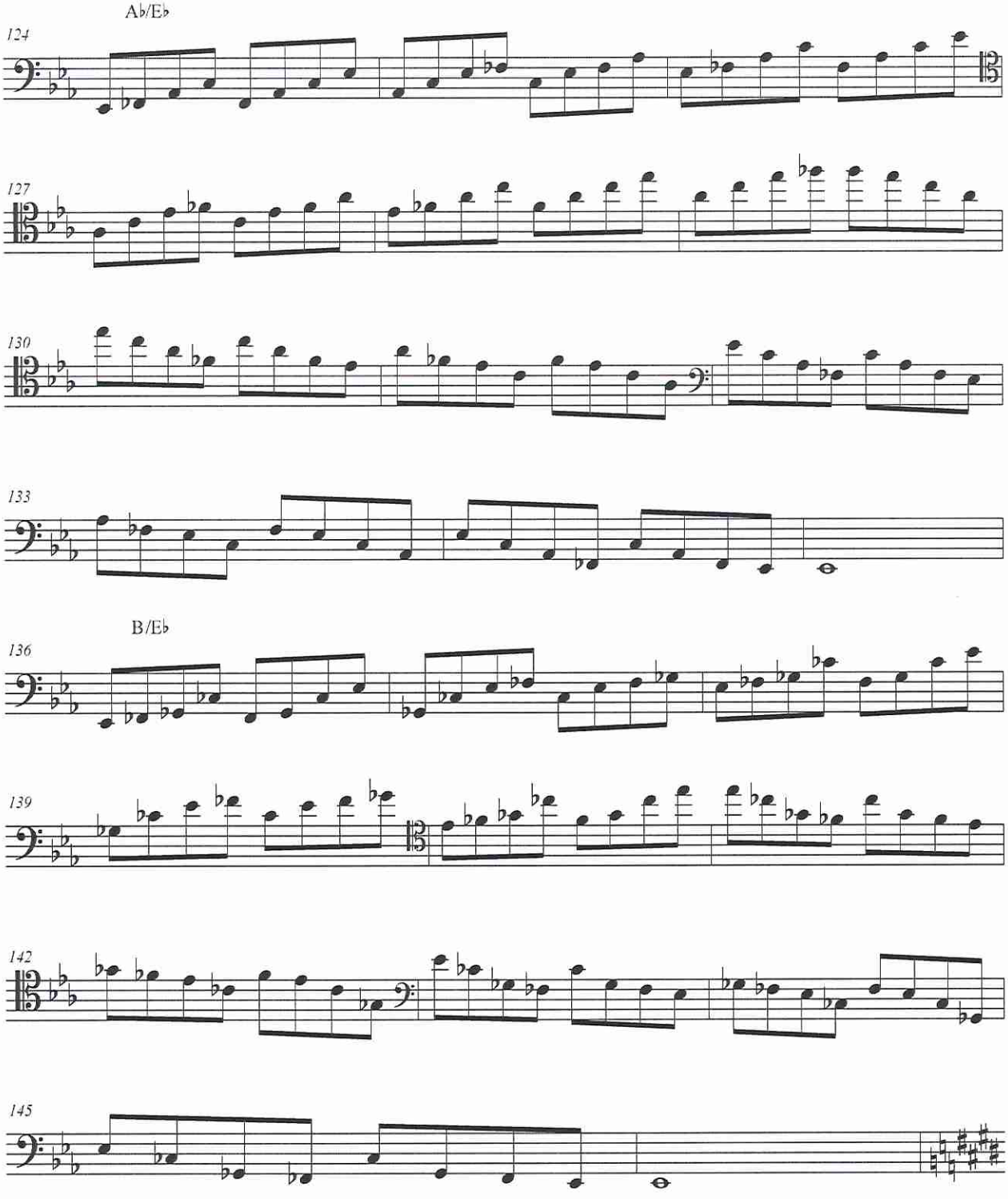
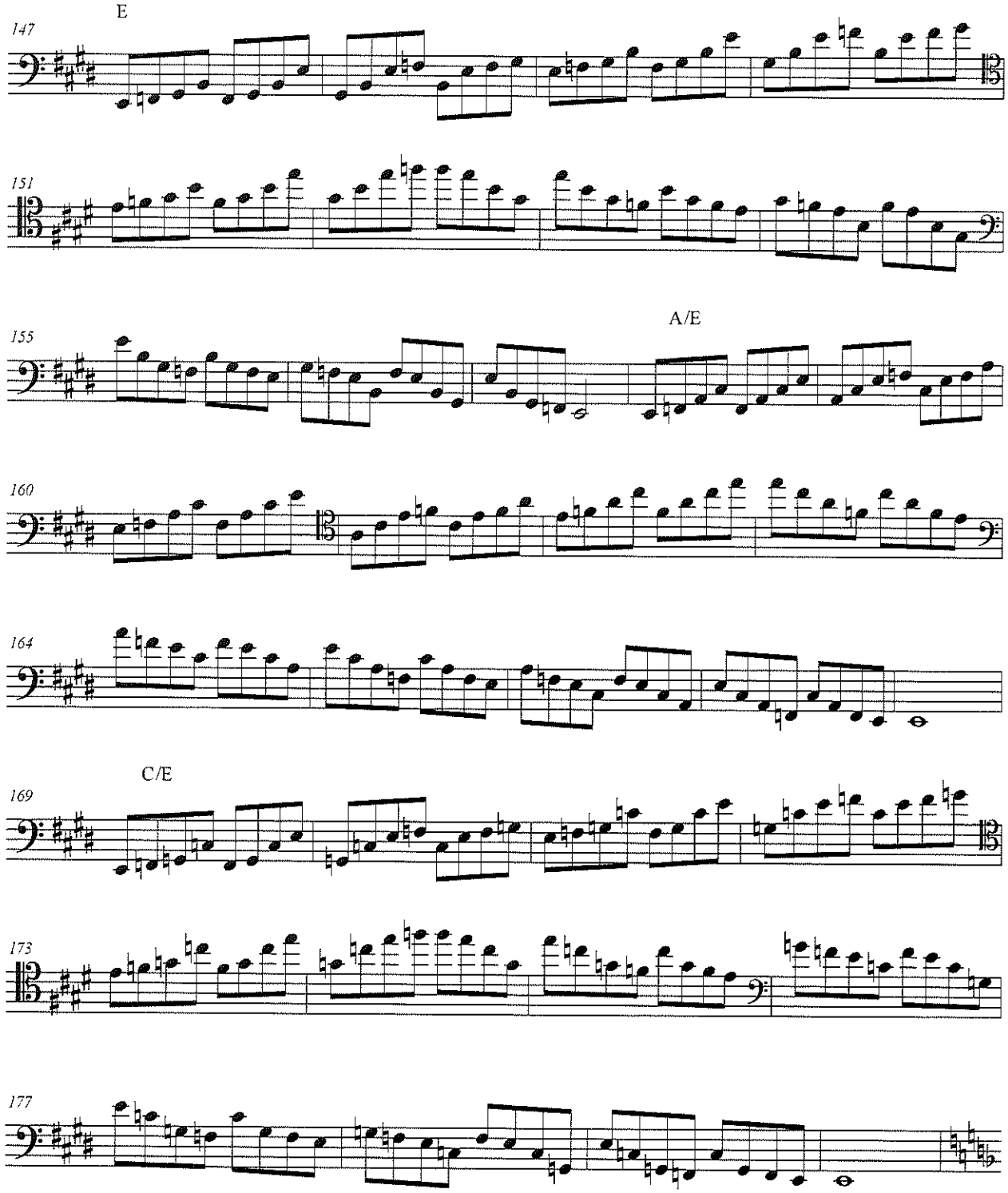
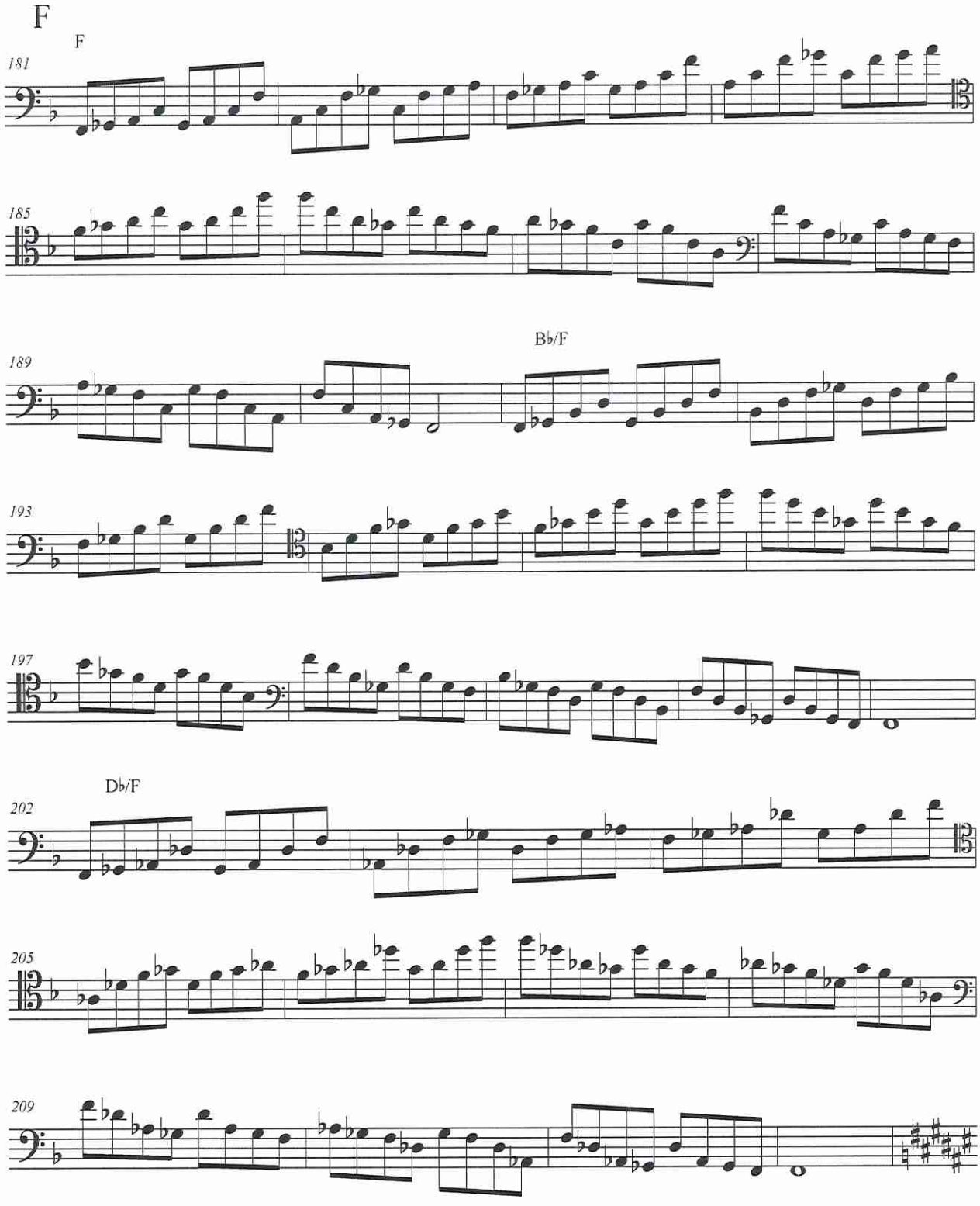
36
C#
C♯
39
43
47
F♯/C♯
51
55
59
A/C♯
64


67
71
74
D
D
77
80
83
86
G/D
88
92

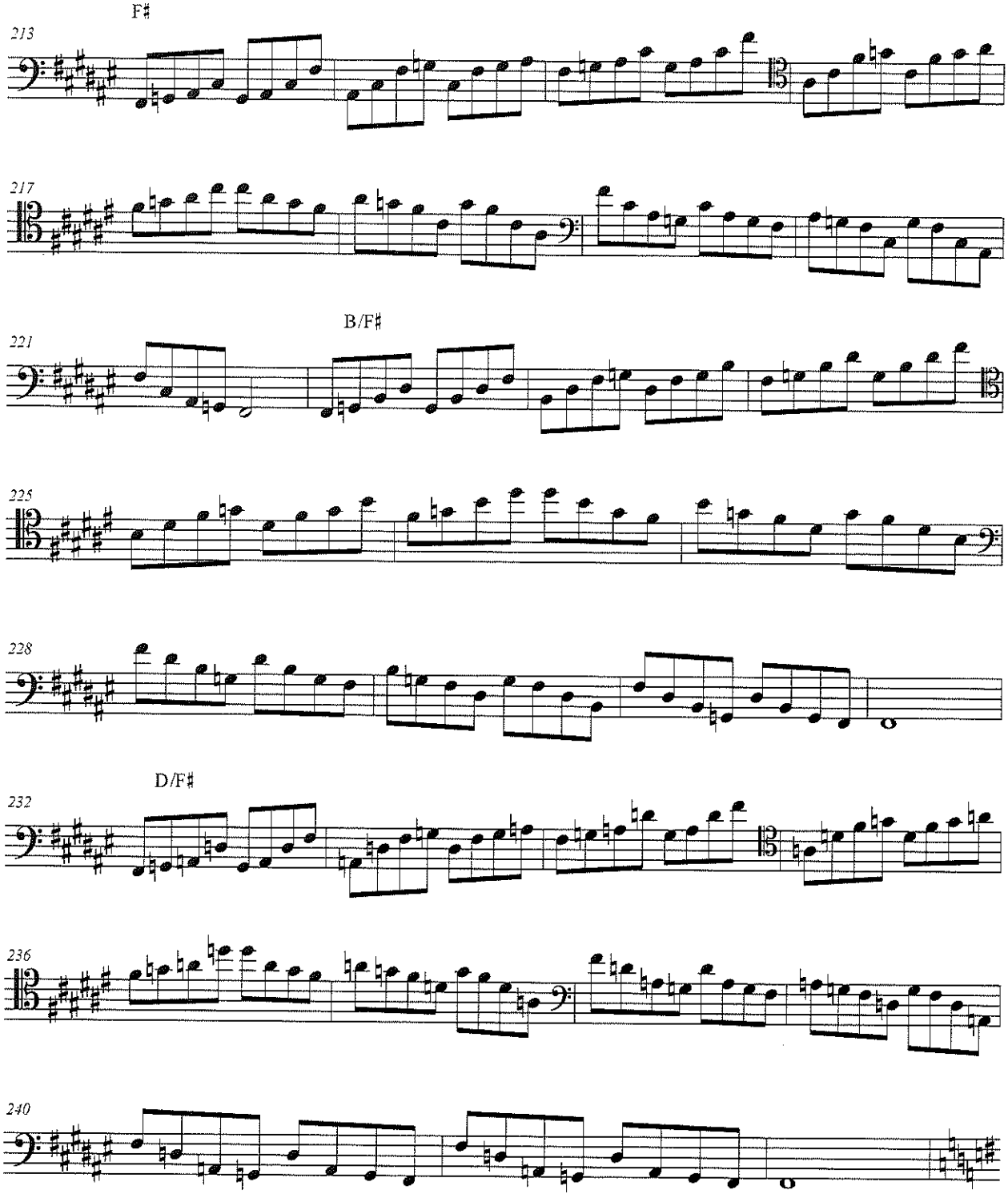

Ab/Eb
124
127
130
133
B/Eb
136
139
142
145

E

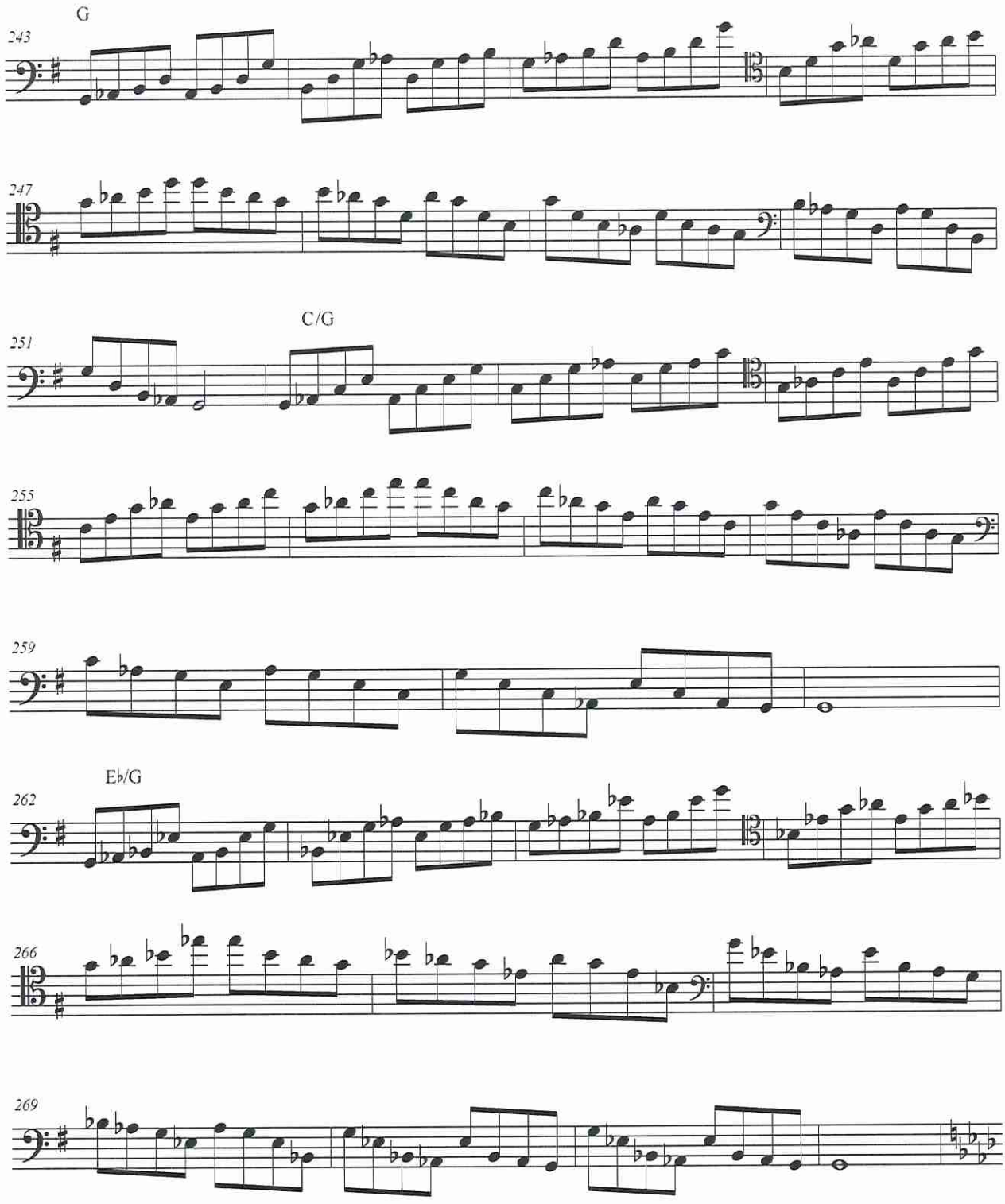



F
F
181
185
189
B♭/F
193
197
D♭/F
202
205
209

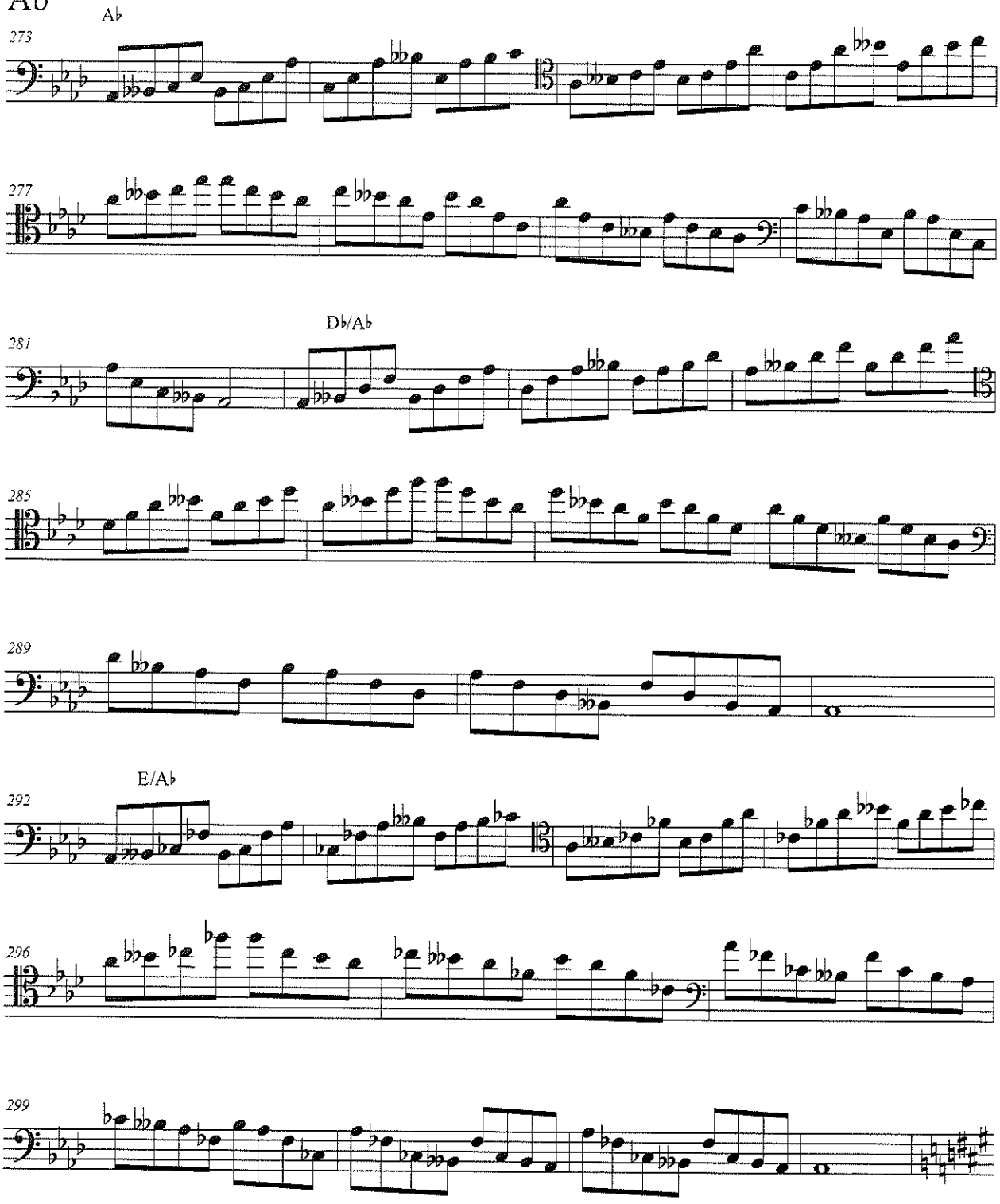
F#



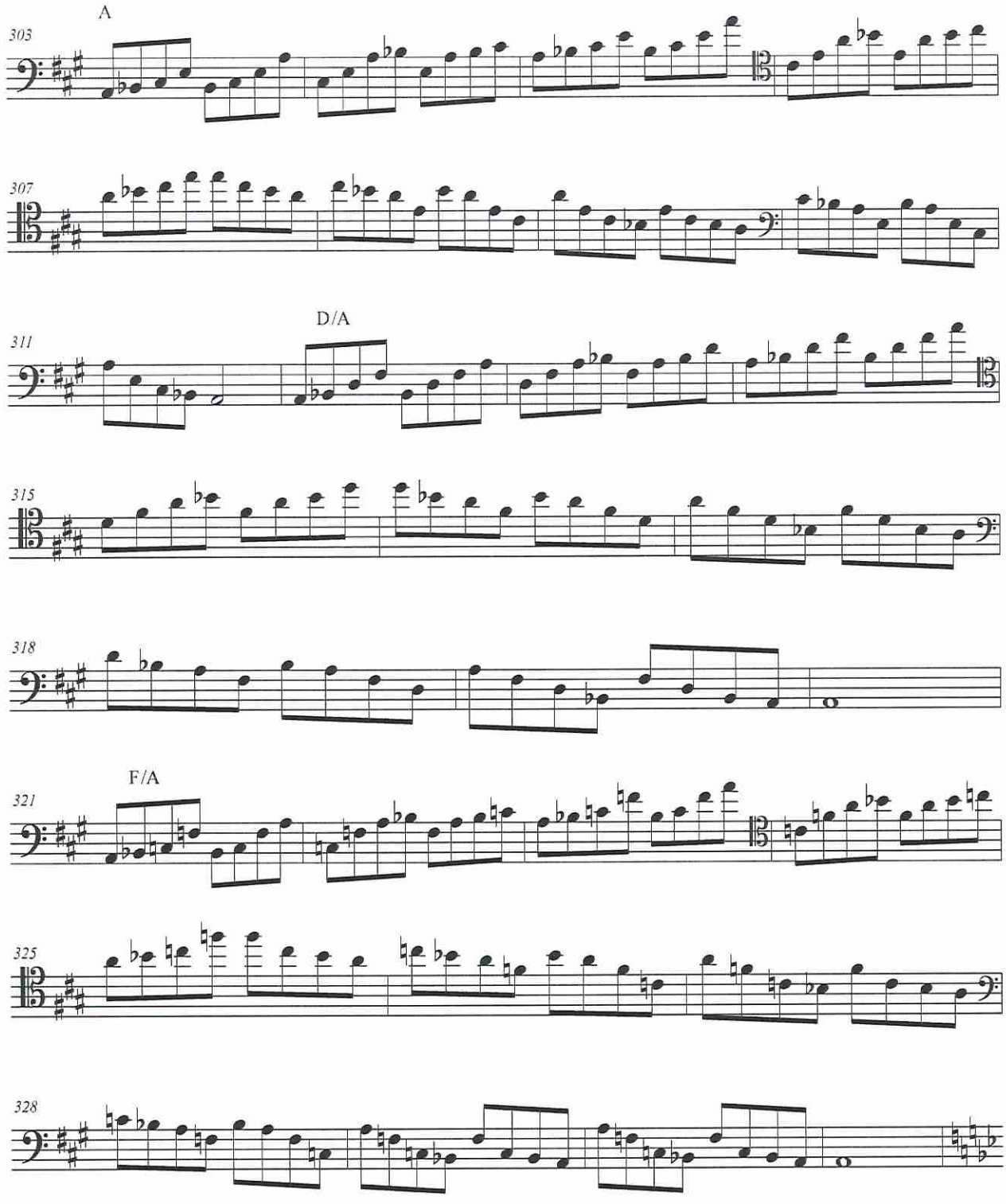
G



Ab



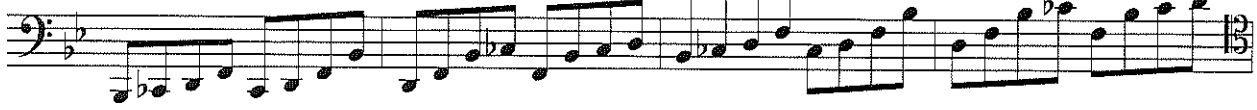
A



Bb

B♭

332



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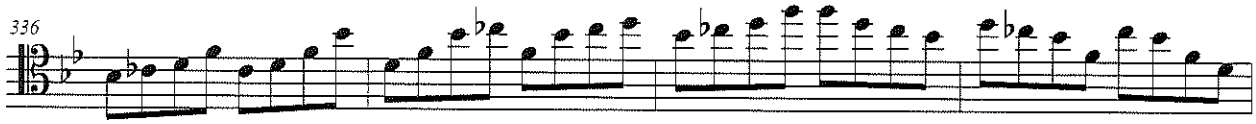

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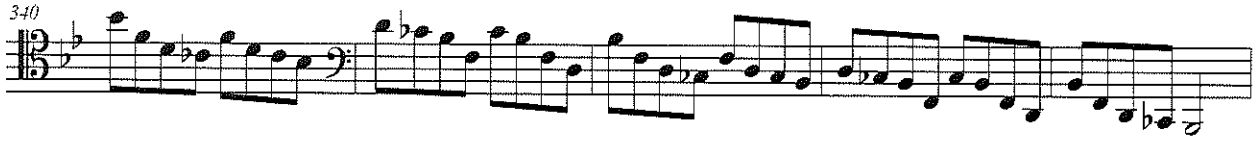
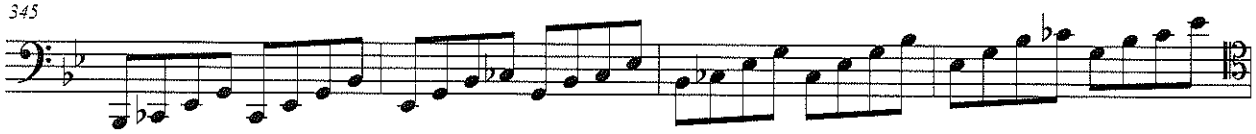


E♭/B♭

345



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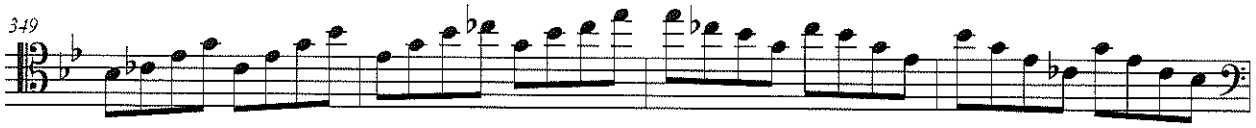

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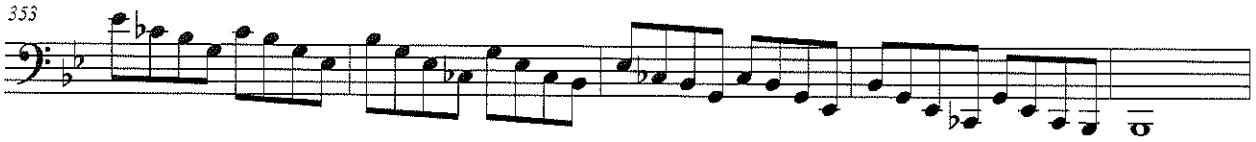
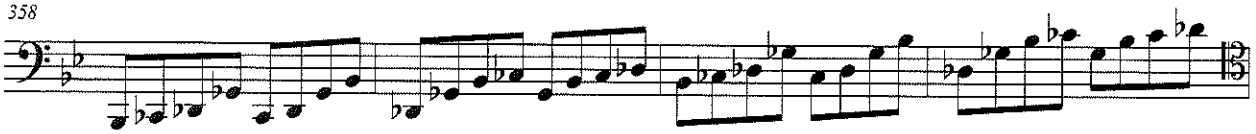


G♭/B♭

358



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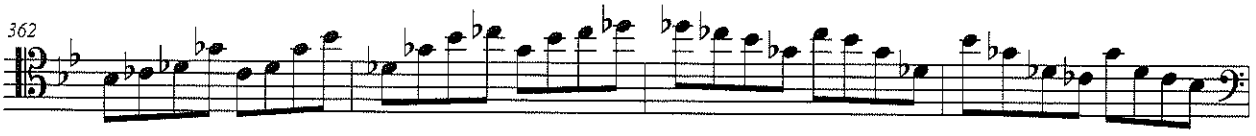

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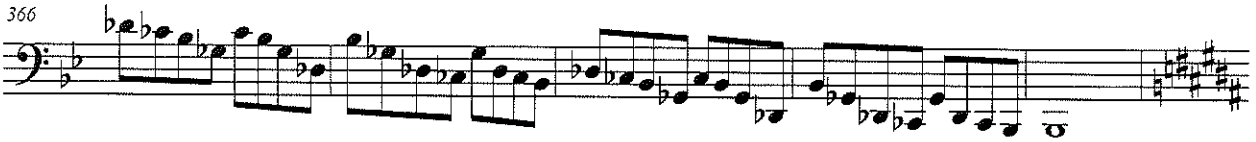
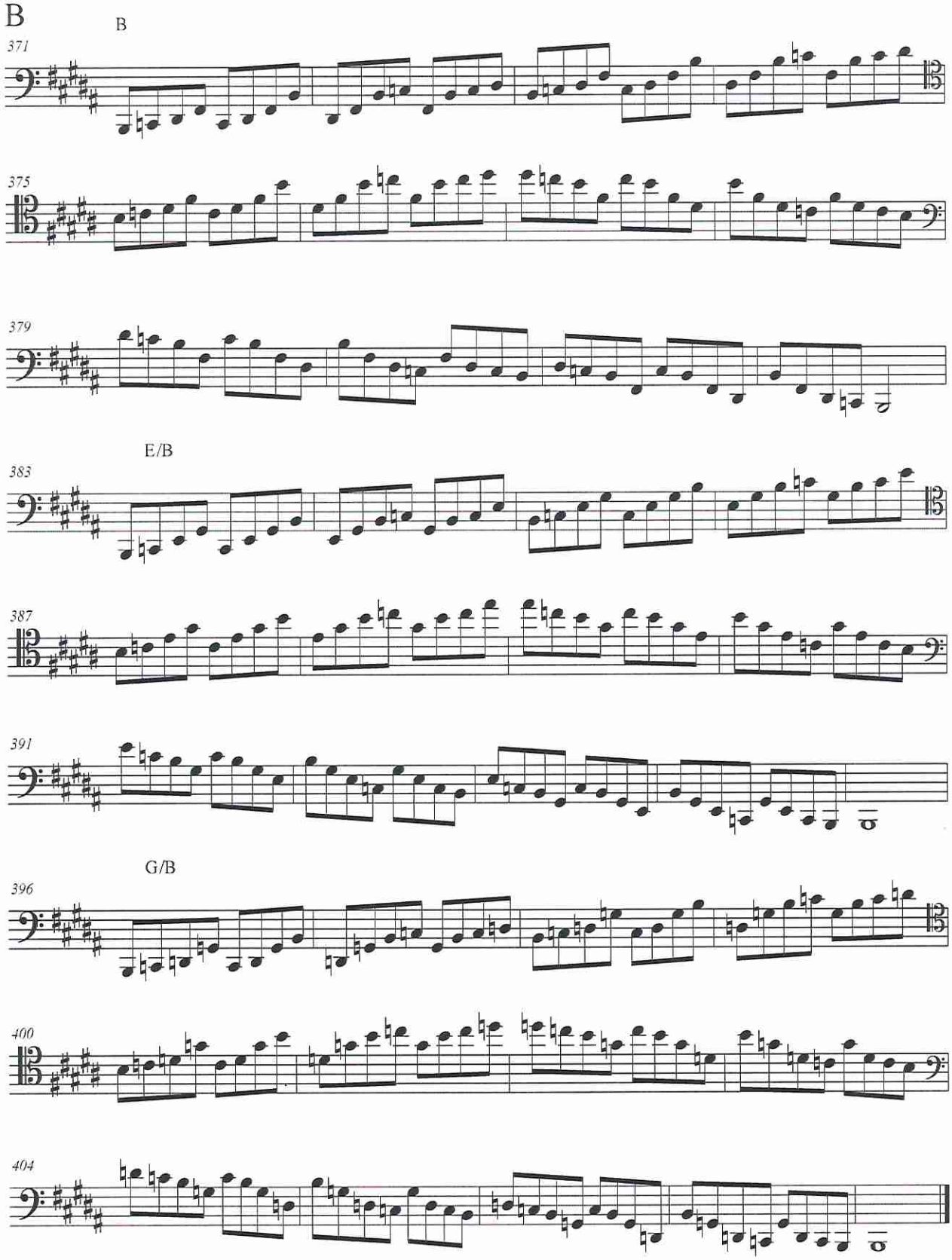
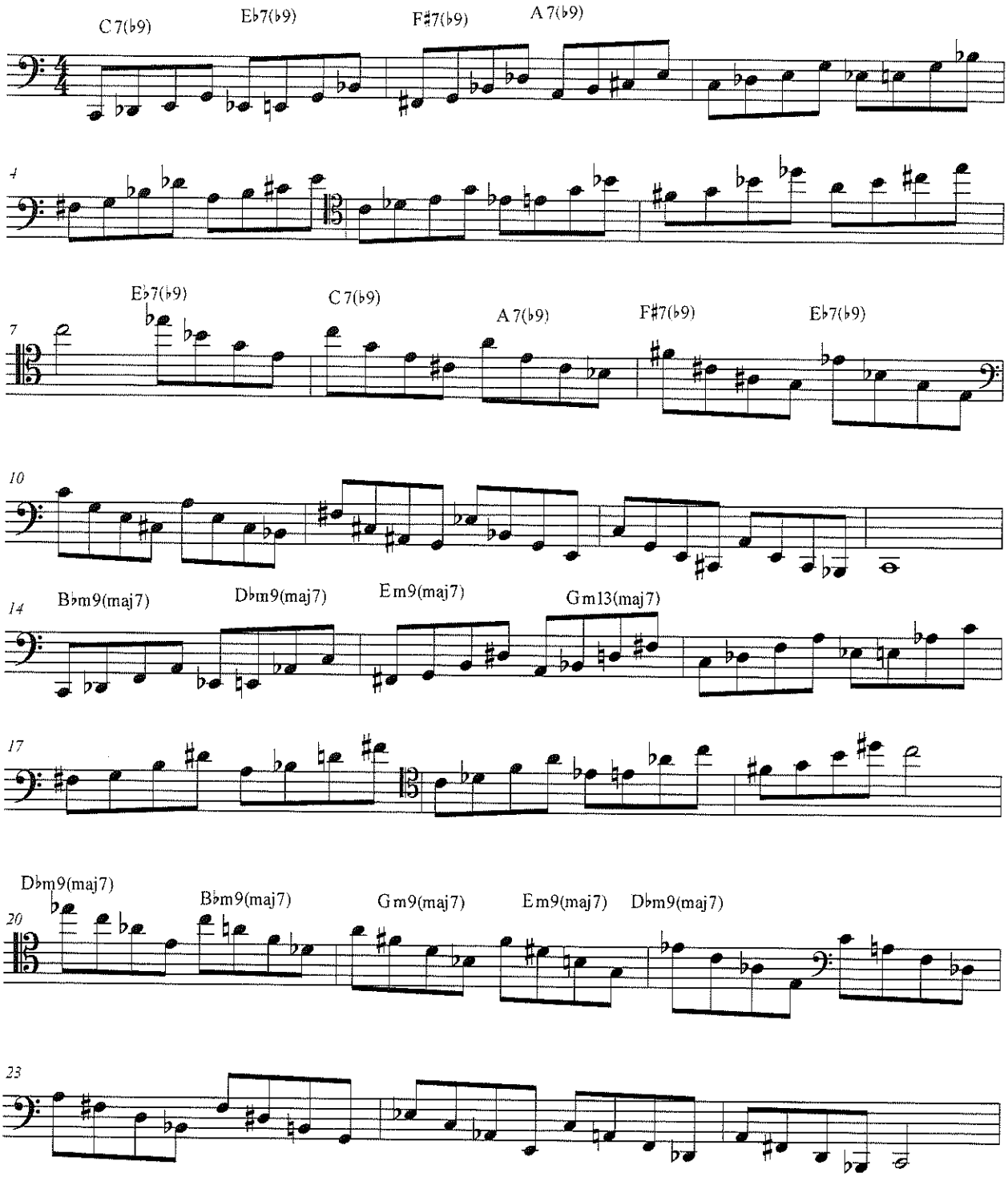
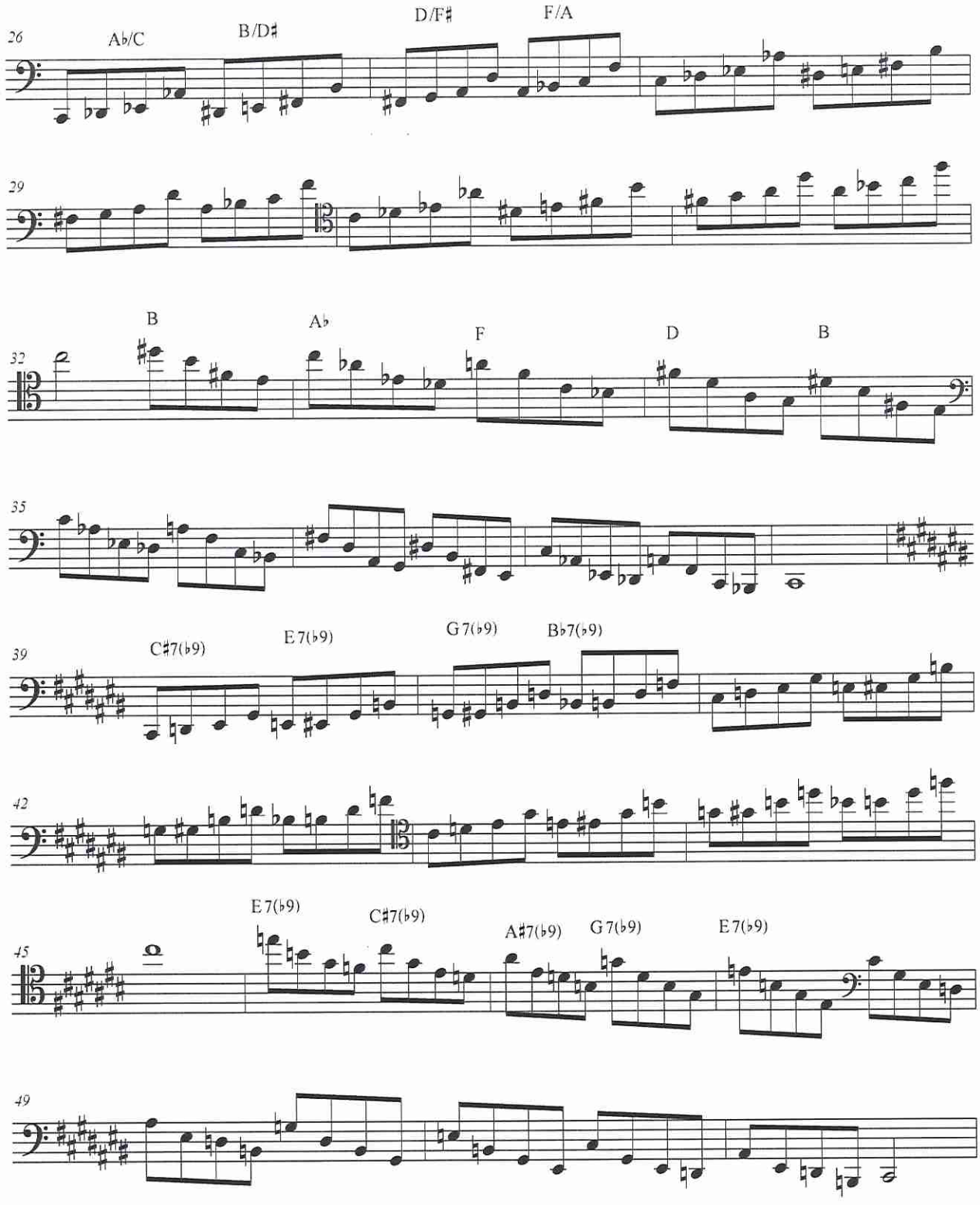


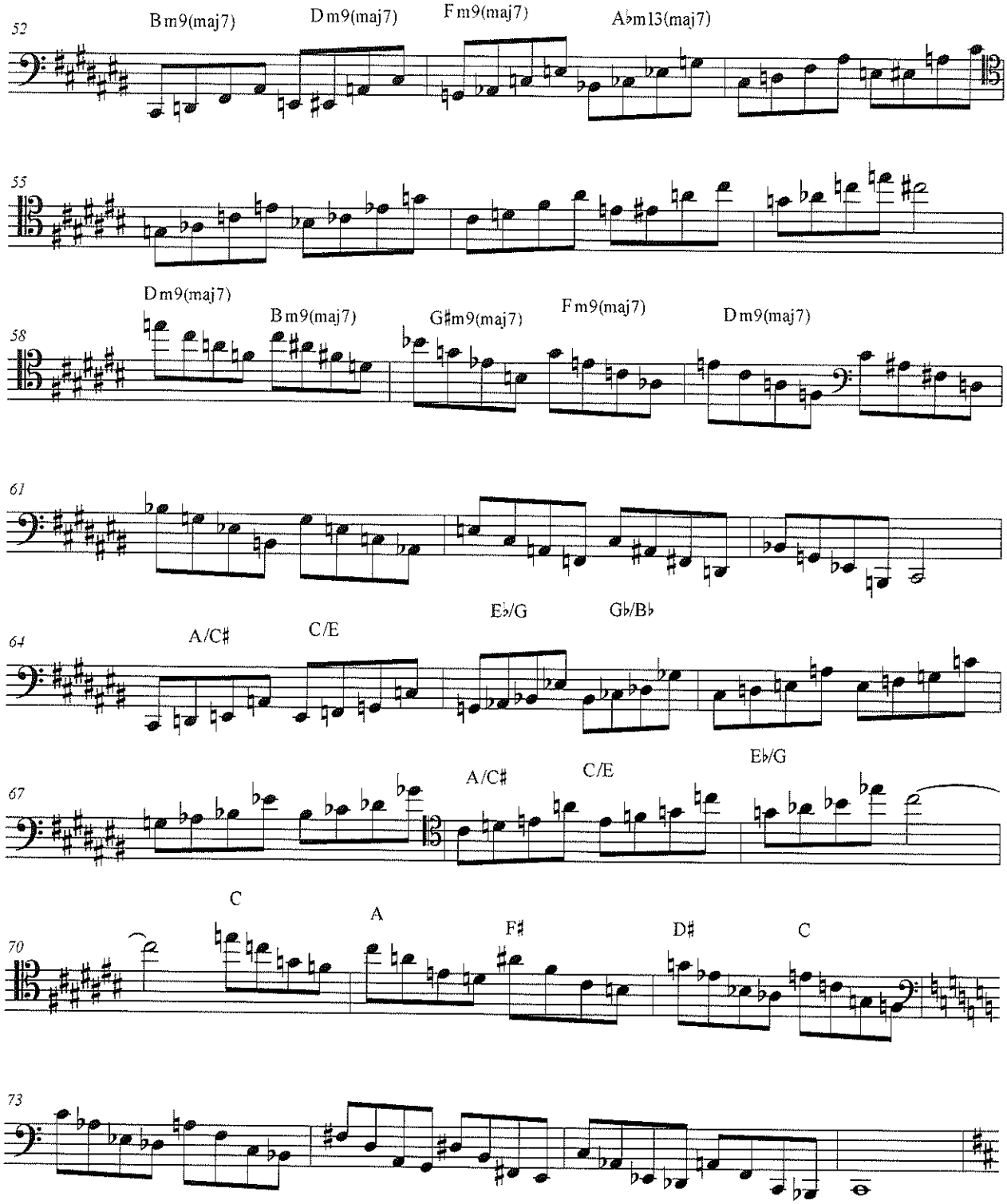
B

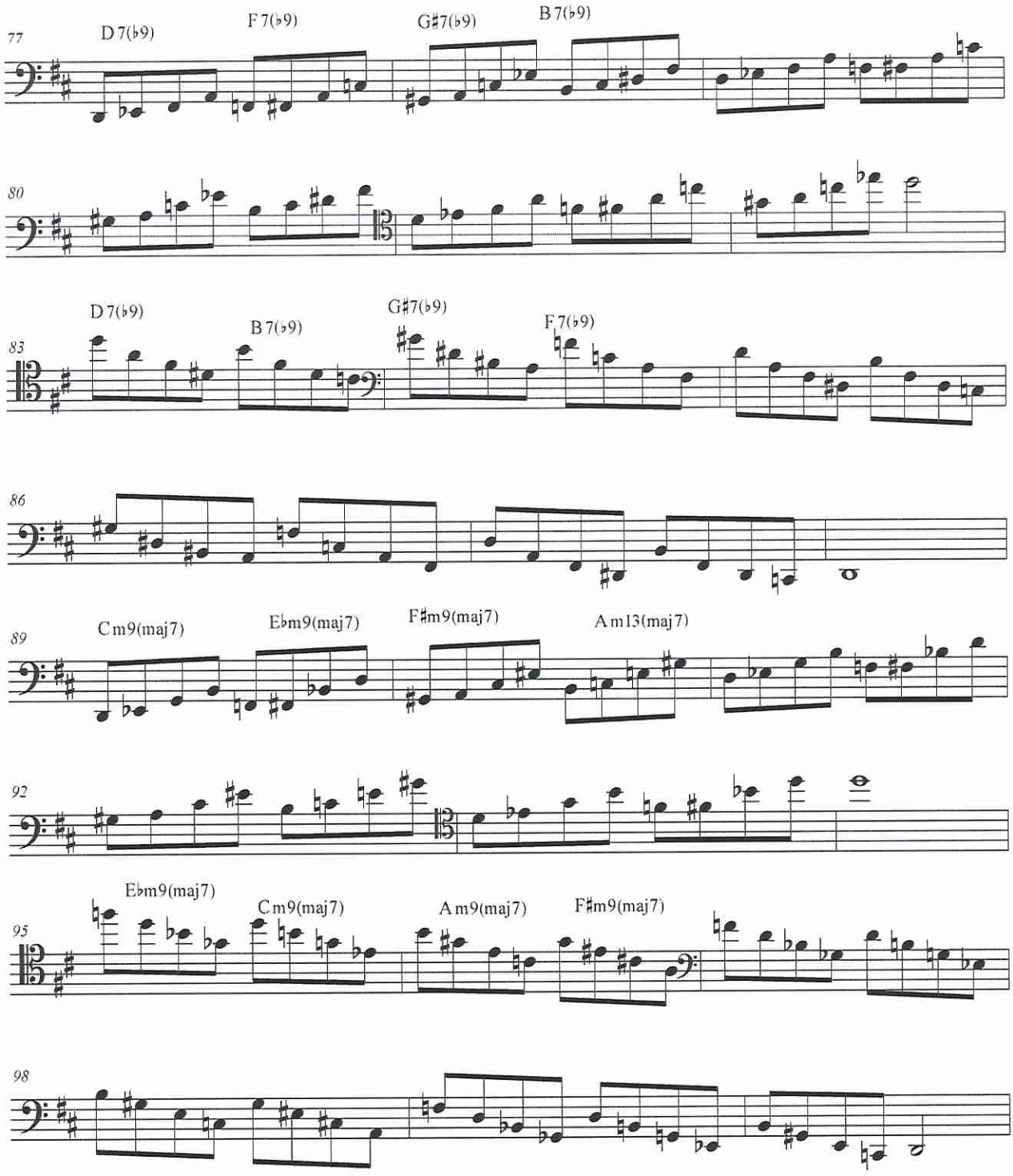


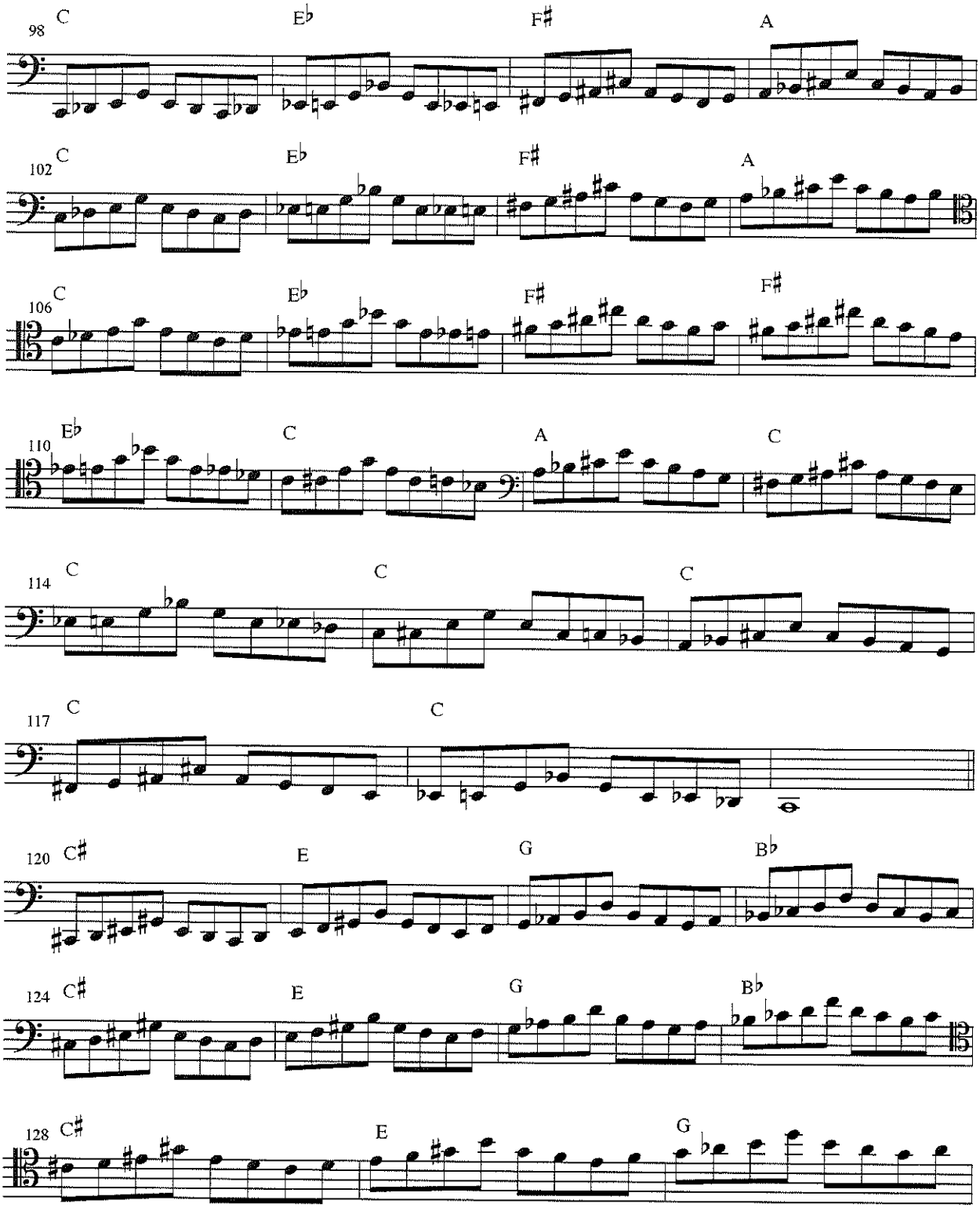
Common Tone Triads Short Form




26
Ab/C
B/D#
D/F#
F/A
29
32
B
Ab
F
D
B
35
39
C#7(b9)
E7(b9)
G7(b9)
Bb7(b9)
42
45
E7(b9)
C#7(b9)
A#7(b9)
G7(b9)
E7(b9)
49


52
Bm9(maj7)
Dm9(maj7)
Fm9(maj7)
A♭m13(maj7)
55
58
Dm9(maj7)
Bm9(maj7)
G♯m9(maj7)
Fm9(maj7)
Dm9(maj7)
61
64
A/C♯
C/E
E♭/G
G♭/B♭
67
A/C♯
C/E
E♭/G
70
C
A
F♯
D♯
C
73


77
D 7(♭9)
F 7(♭9)
G♯7(♭9)
B 7(♭9)
80
83
D 7(♭9)
B 7(♭9)
G♯7(♭9)
F 7(♭9)
86
89
C m9(maj7)
E♭m9(maj7)
F♯m9(maj7)
A m13(maj7)
92
95
E♭m9(maj7)
C m9(maj7)
A m9(maj7)
F♯m9(maj7)
98


98
C
E♭
F♯
A
102
C
E♭
F♯
A
106
C
E♭
F♯
F♯
110
E♭
C
A
C
114
C
C
C
117
C
C
120
C♯
E
G
B♭
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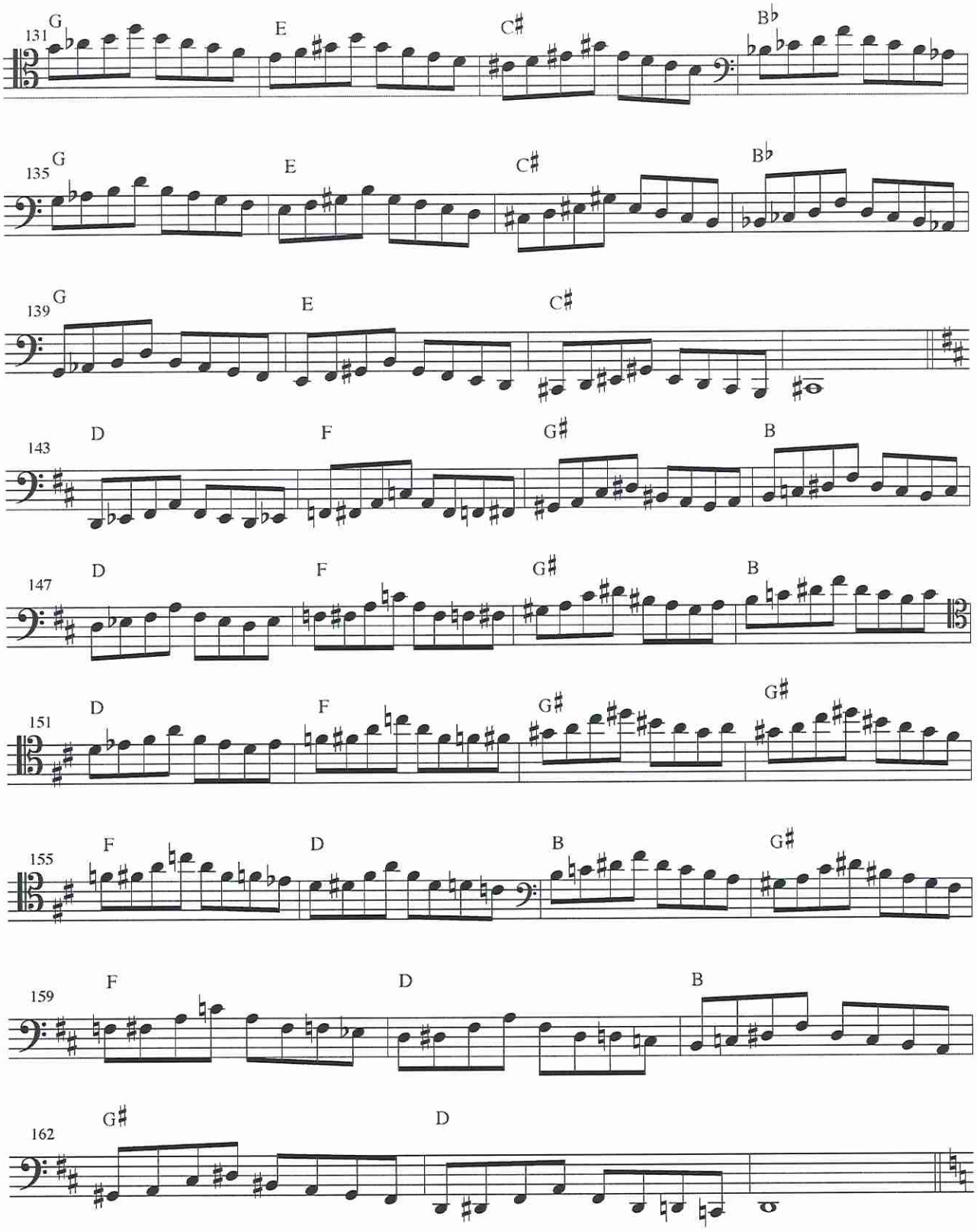
C♯
E
G
B♭
128
C♯
E
G


131
G
E
C♯
B♭
135
G
E
C♯
B♭
139
G
E
C♯
143
D
F
G♯
B
147
D
F
G♯
B
151
D
F
G♯
G♯
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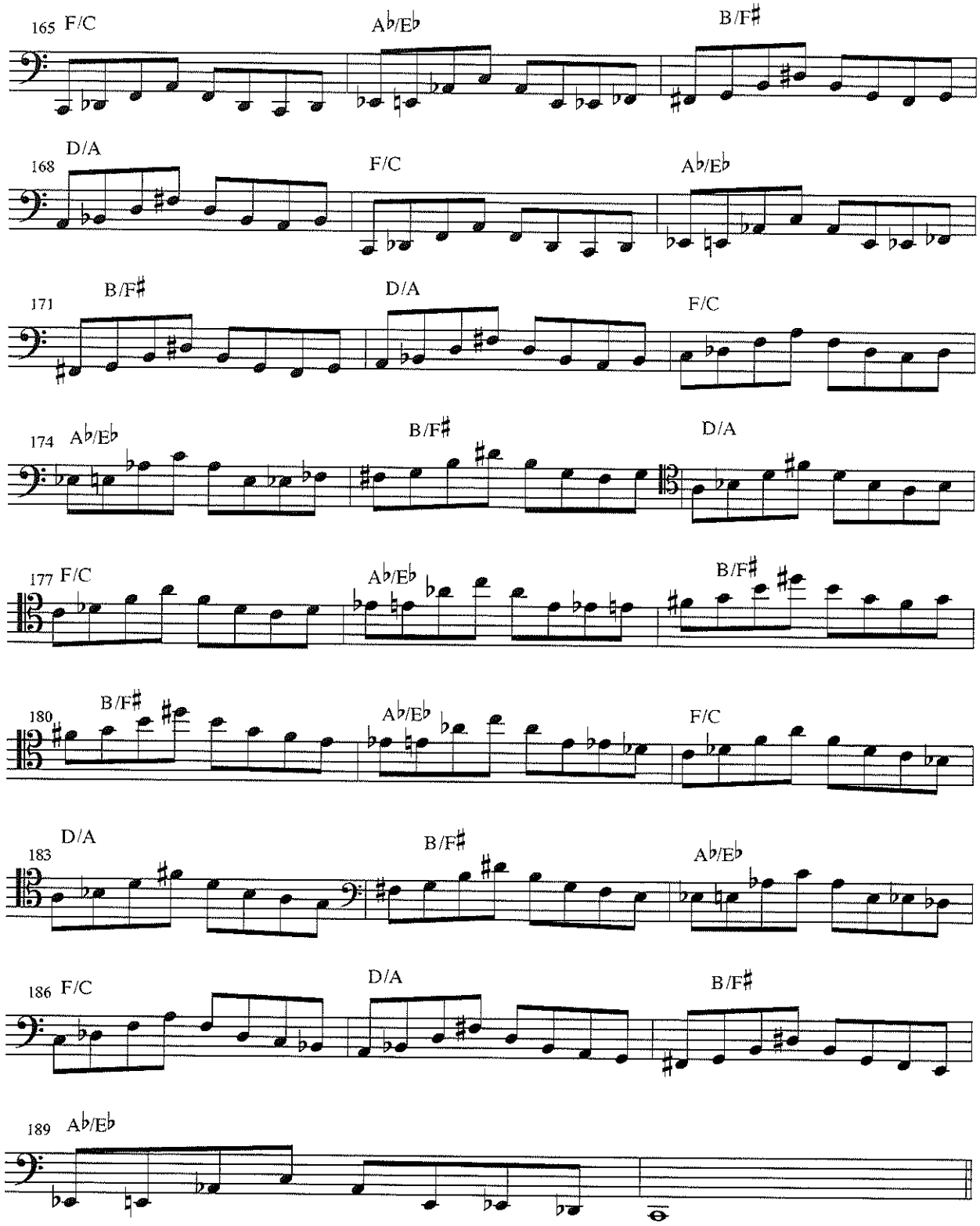
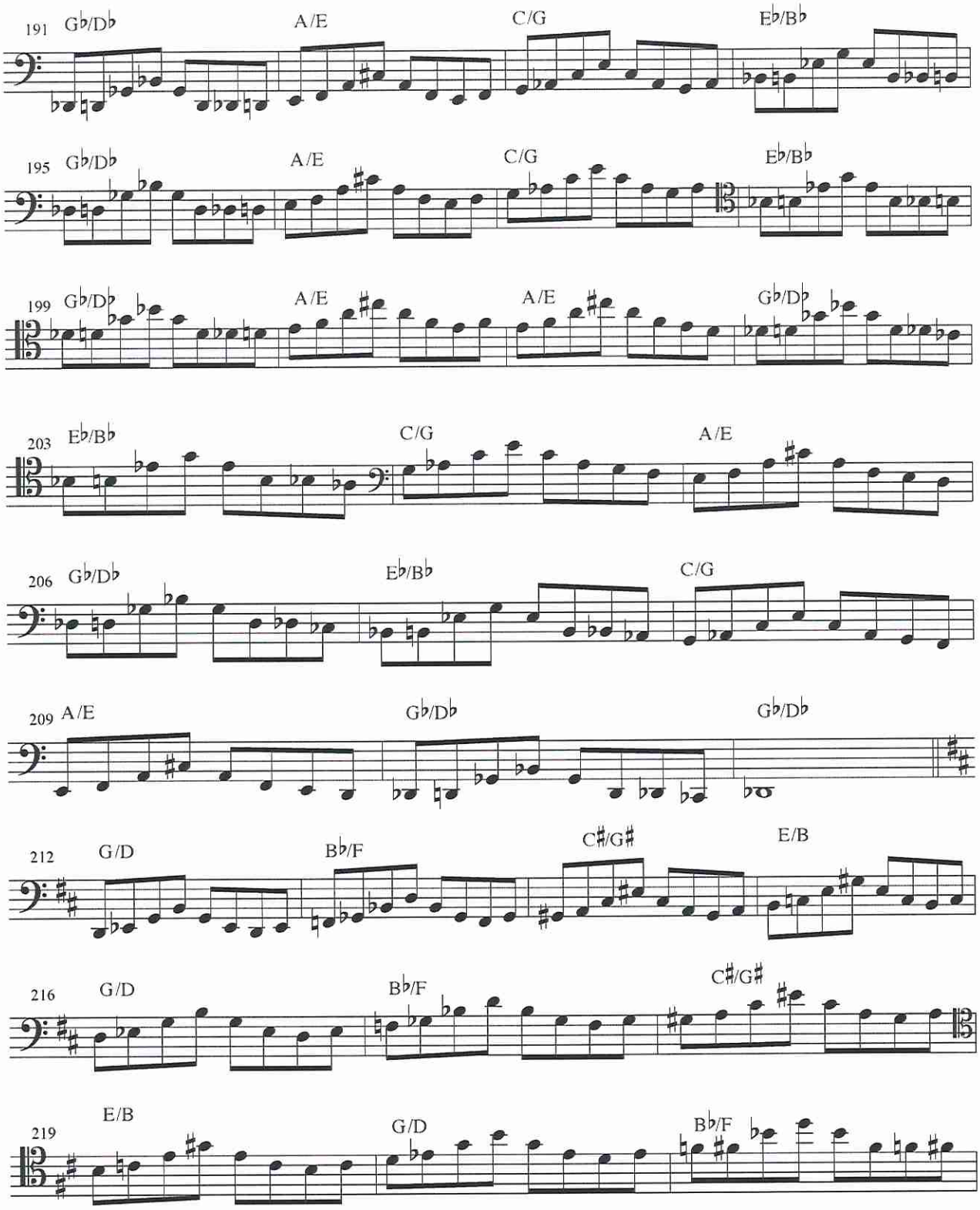
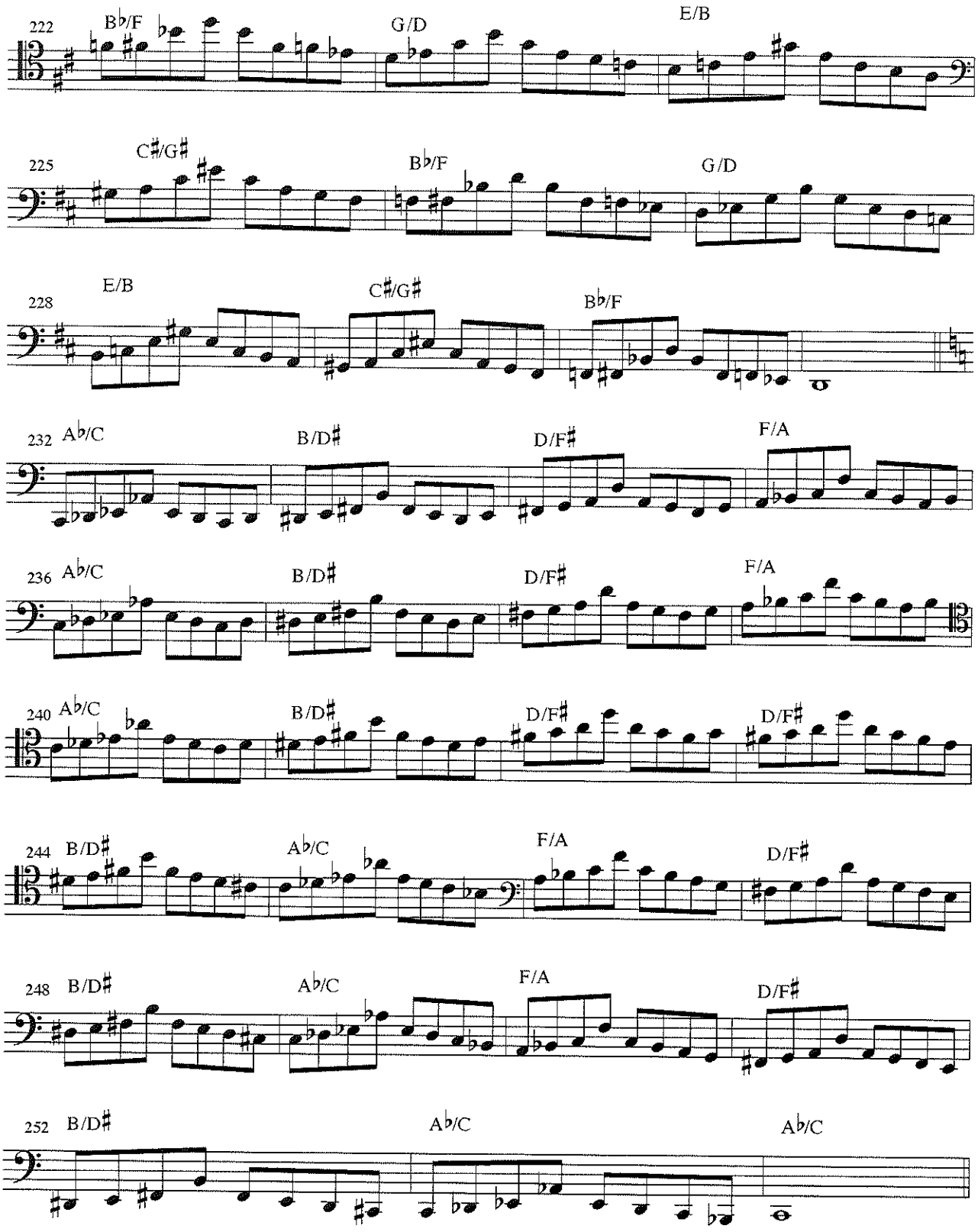
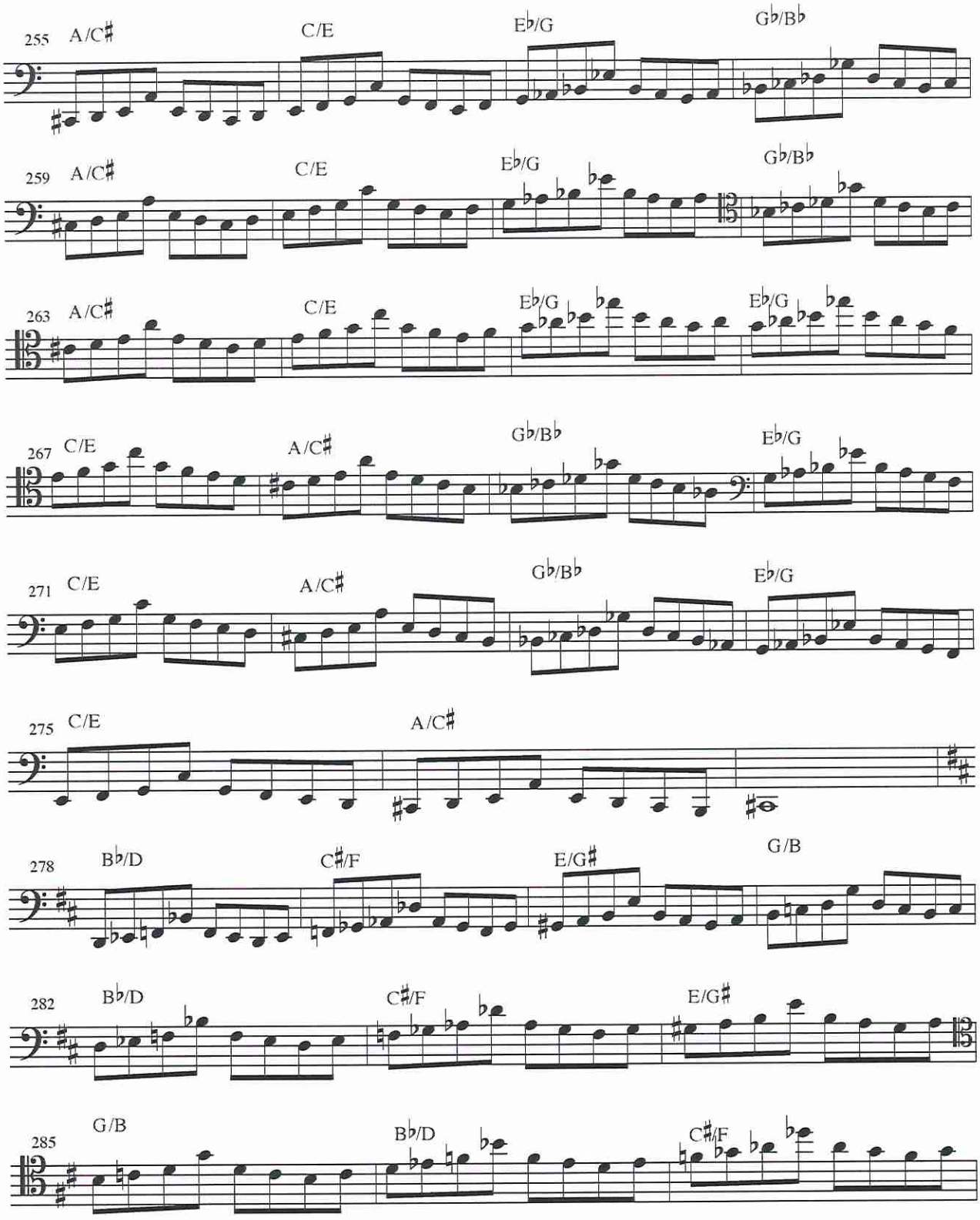
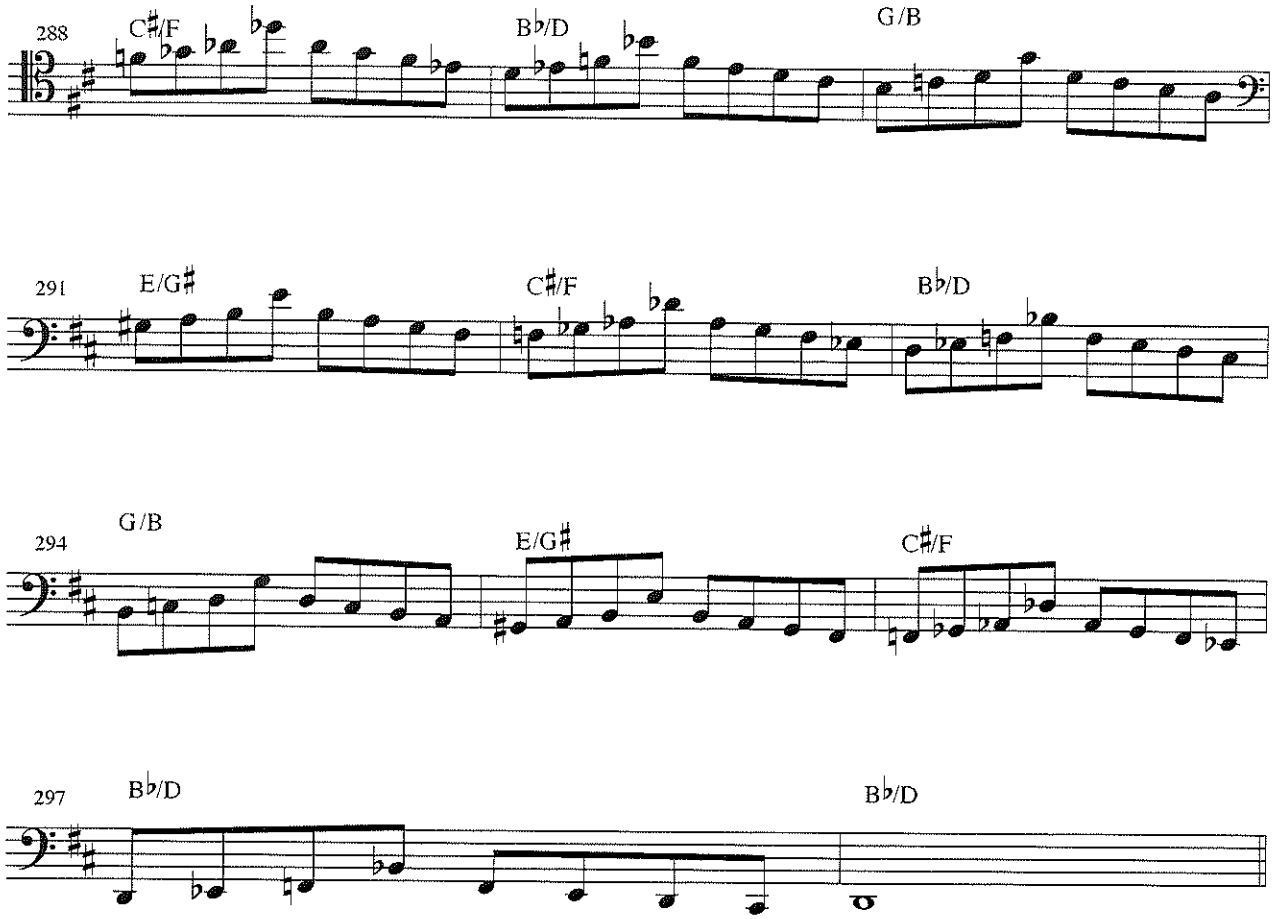
F
D
B
G♯
159
F
D
B
162
G♯
D


165 F/C
A♭/E♭
B/F♯
168 D/A
F/C
A♭/E♭
171 B/F♯
D/A
F/C
174 A♭/E♭
B/F♯
D/A
177 F/C
A♭/E♭
B/F♯
180 B/F♯
A♭/E♭
F/C
183 D/A
B/F♯
A♭/E♭
186 F/C
D/A
B/F♯
189 A♭/E♭

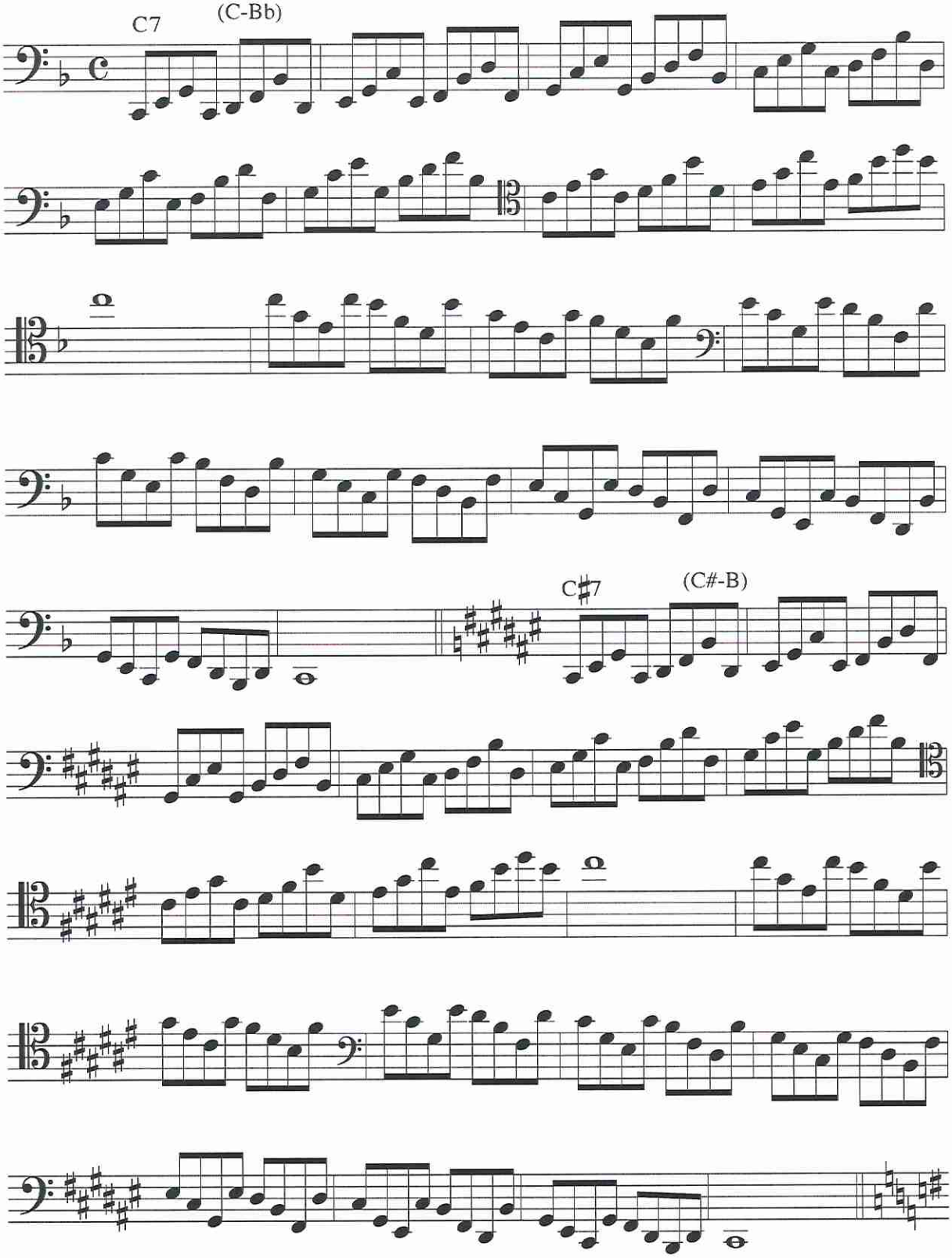

191 G♭/D♭ A/E C/G E♭/B♭
195 G♭/D♭ A/E C/G E♭/B♭
199 G♭/D♭ A/E A/E G♭/D♭
203 E♭/B♭ C/G A/E
206 G♭/D♭ E♭/B♭ C/G
209 A/E G♭/D♭ G♭/D♭
212 G/D B♭/F C♯/G♯ E/B
216 G/D B♭/F C♯/G♯
219 E/B G/D B♭/F

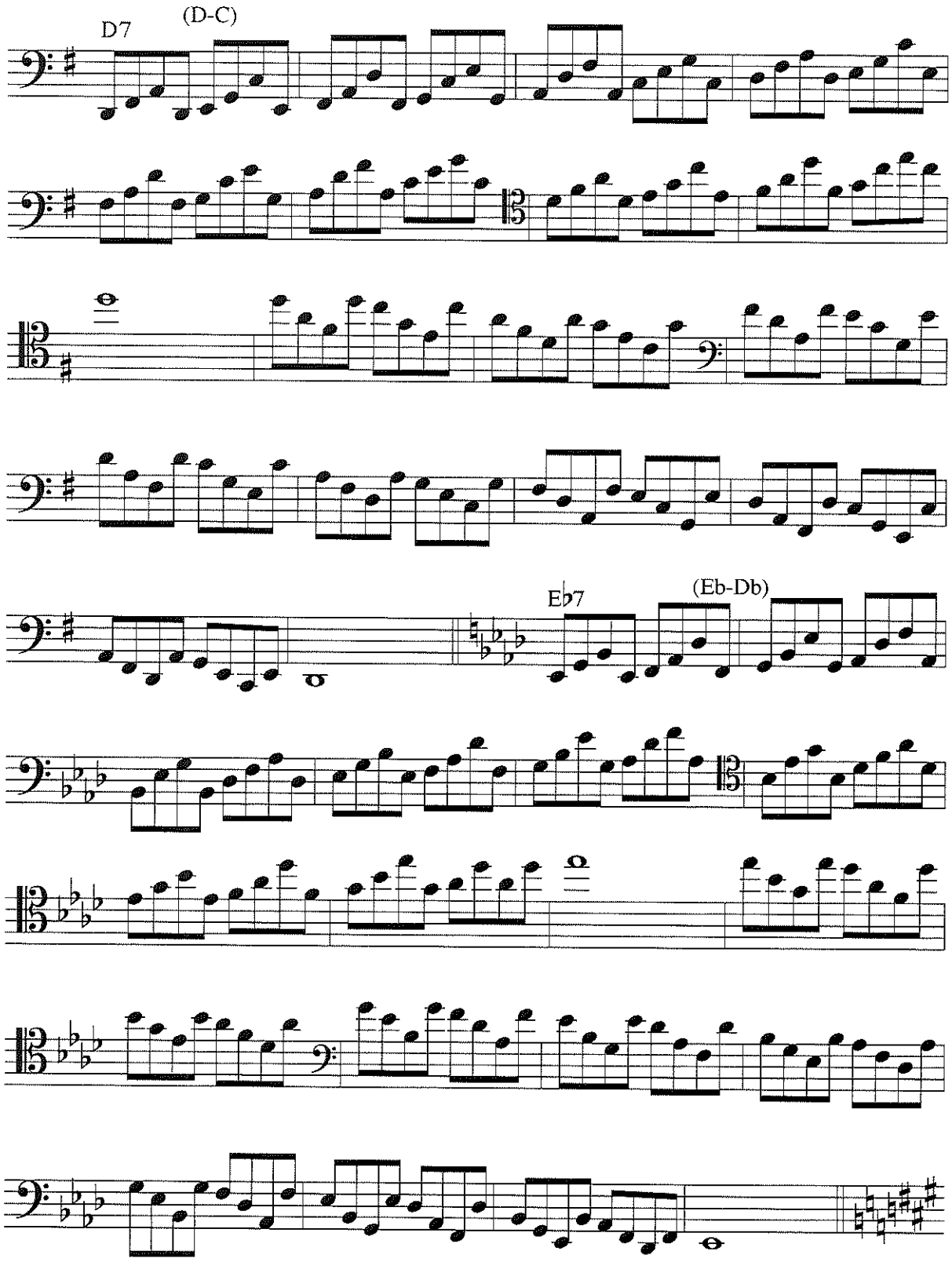

222
B♭/F
G/D
E/B
225
C♯/G♯
B♭/F
G/D
228
E/B
C♯/G♯
B♭/F
232
A♭/C
B/D♯
D/F♯
F/A
236
A♭/C
B/D♯
D/F♯
F/A
240
A♭/C
B/D♯
D/F♯
D/F♯
244
B/D♯
A♭/C
F/A
D/F♯
248
B/D♯
A♭/C
F/A
D/F♯
252
B/D♯
A♭/C
A♭/C

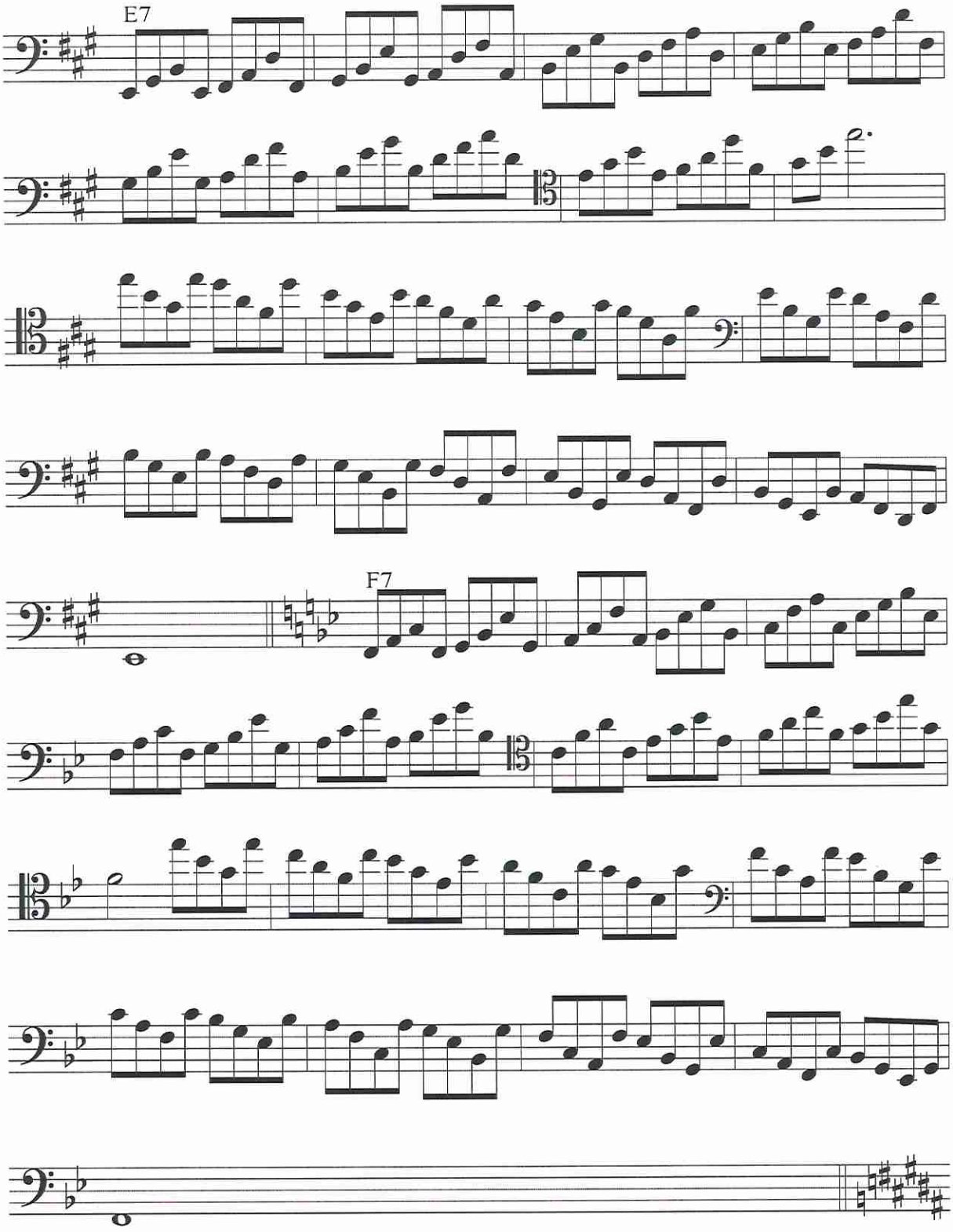

255 A/C♯ C/E E♭/G G♭/B♭
259 A/C♯ C/E E♭/G G♭/B♭
263 A/C♯ C/E E♭/G E♭/G
267 C/E A/C♯ G♭/B♭ E♭/G
271 C/E A/C♯ G♭/B♭ E♭/G
275 C/E A/C♯
278 B♭/D C♯/F E/G♯ G/B
282 B♭/D C♯/F E/G♯
285 G/B B♭/D C♯/F

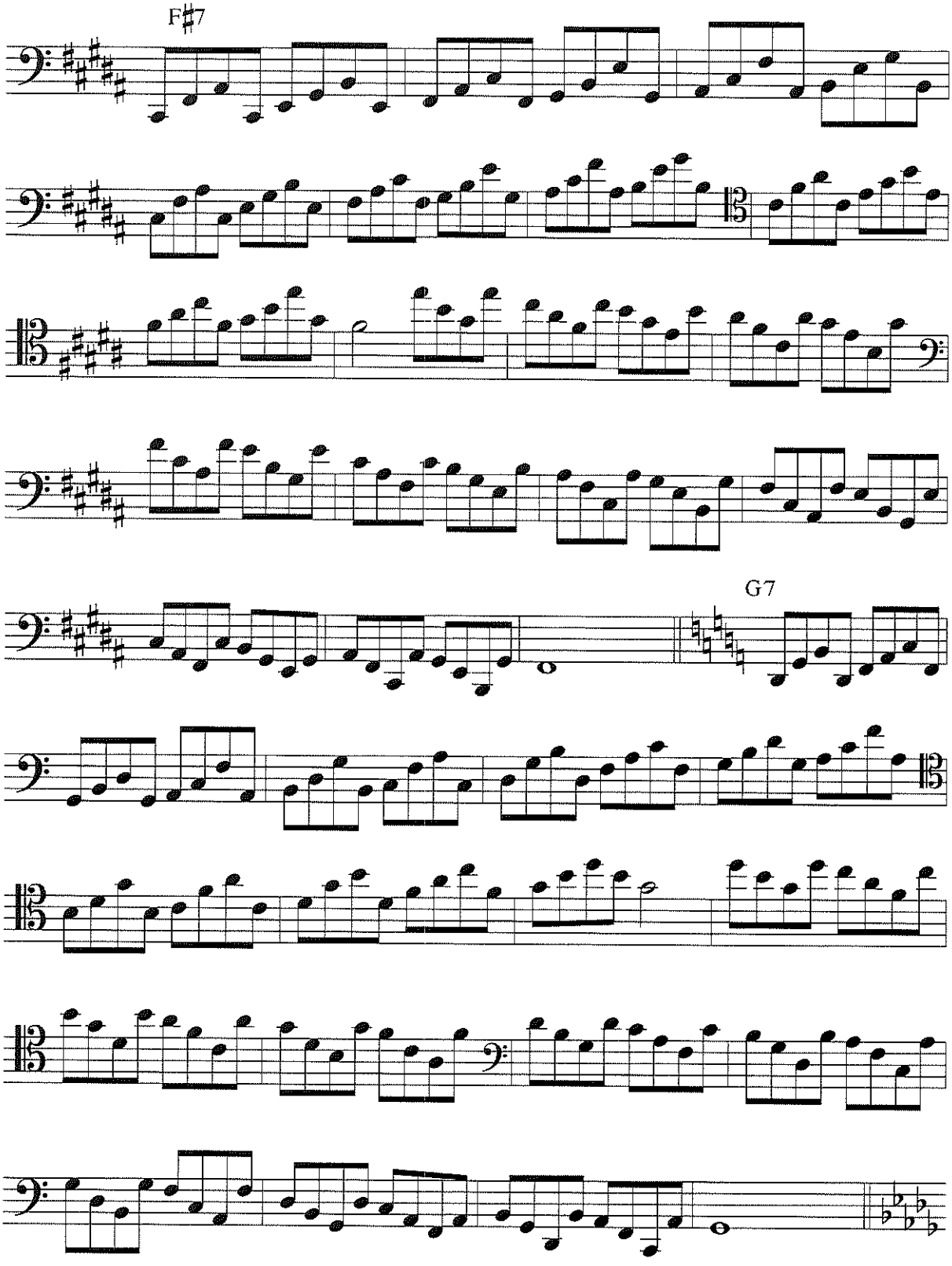

288
C♯/F
B♭/D
G/B
291
E/G♯
C♯/F
B♭/D
294
G/B
E/G♯
C♯/F
297
B♭/D
B♭/D

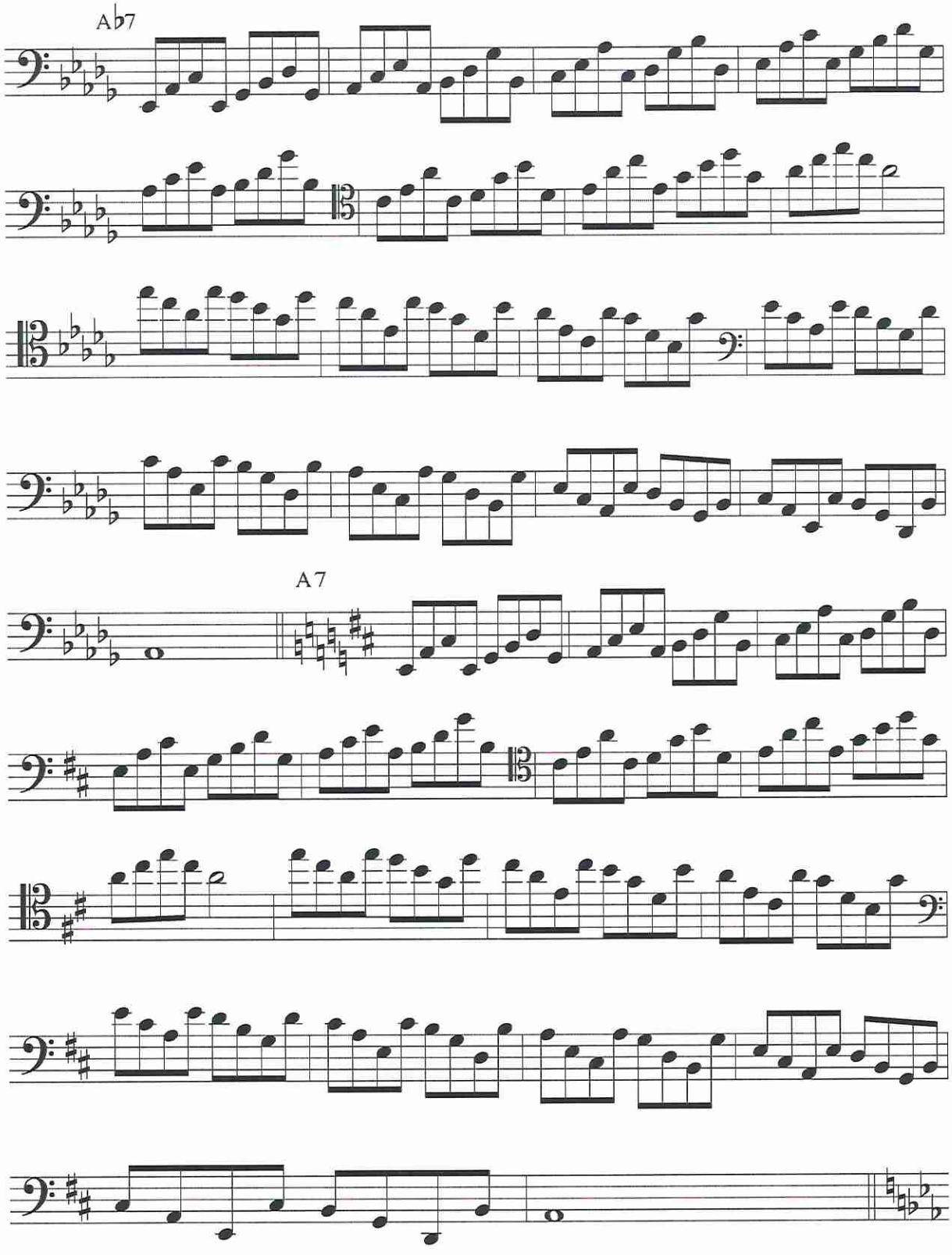
Major Triad Tandems

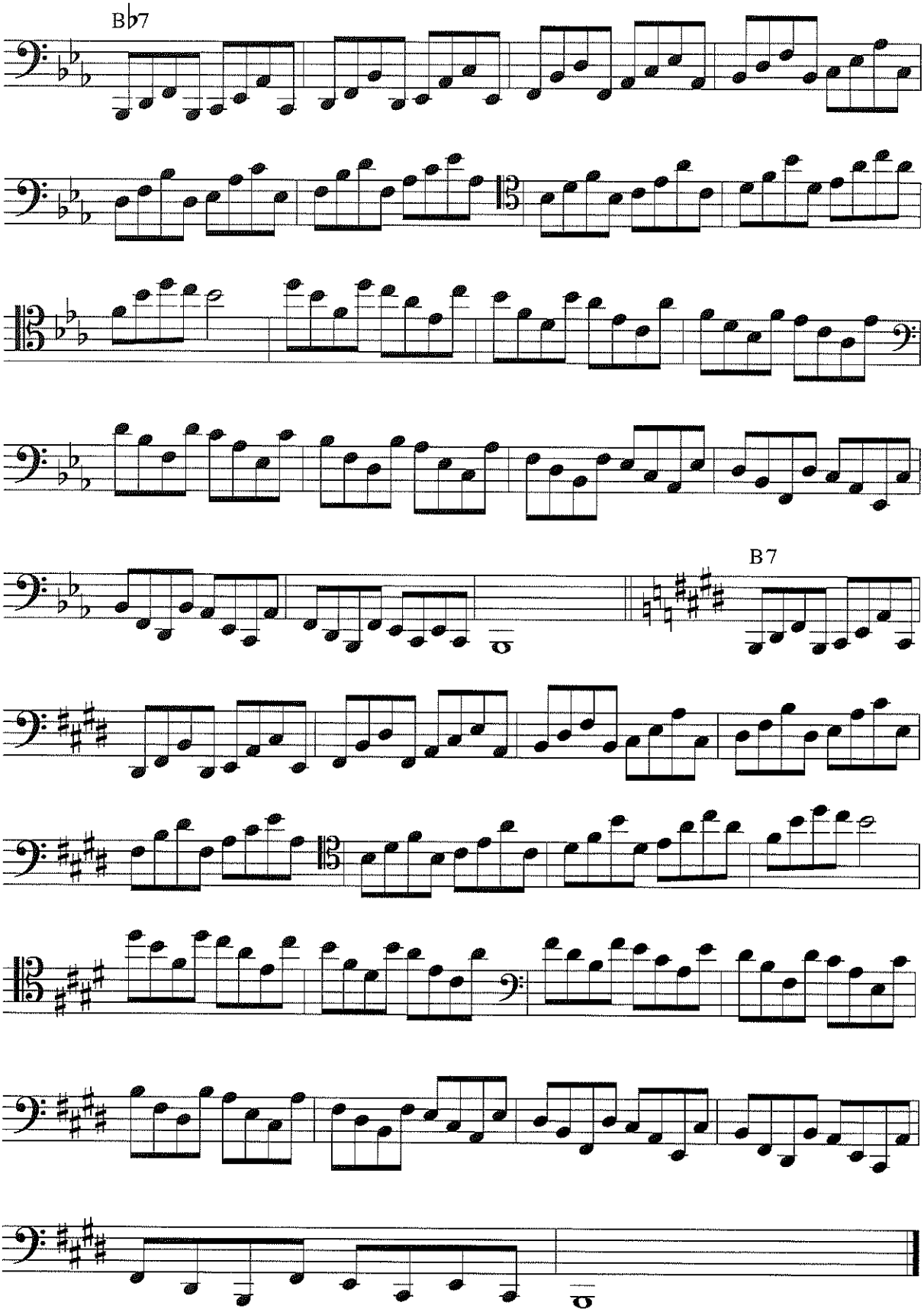



D7
(D-C)
Eb7
(Eb-Db)

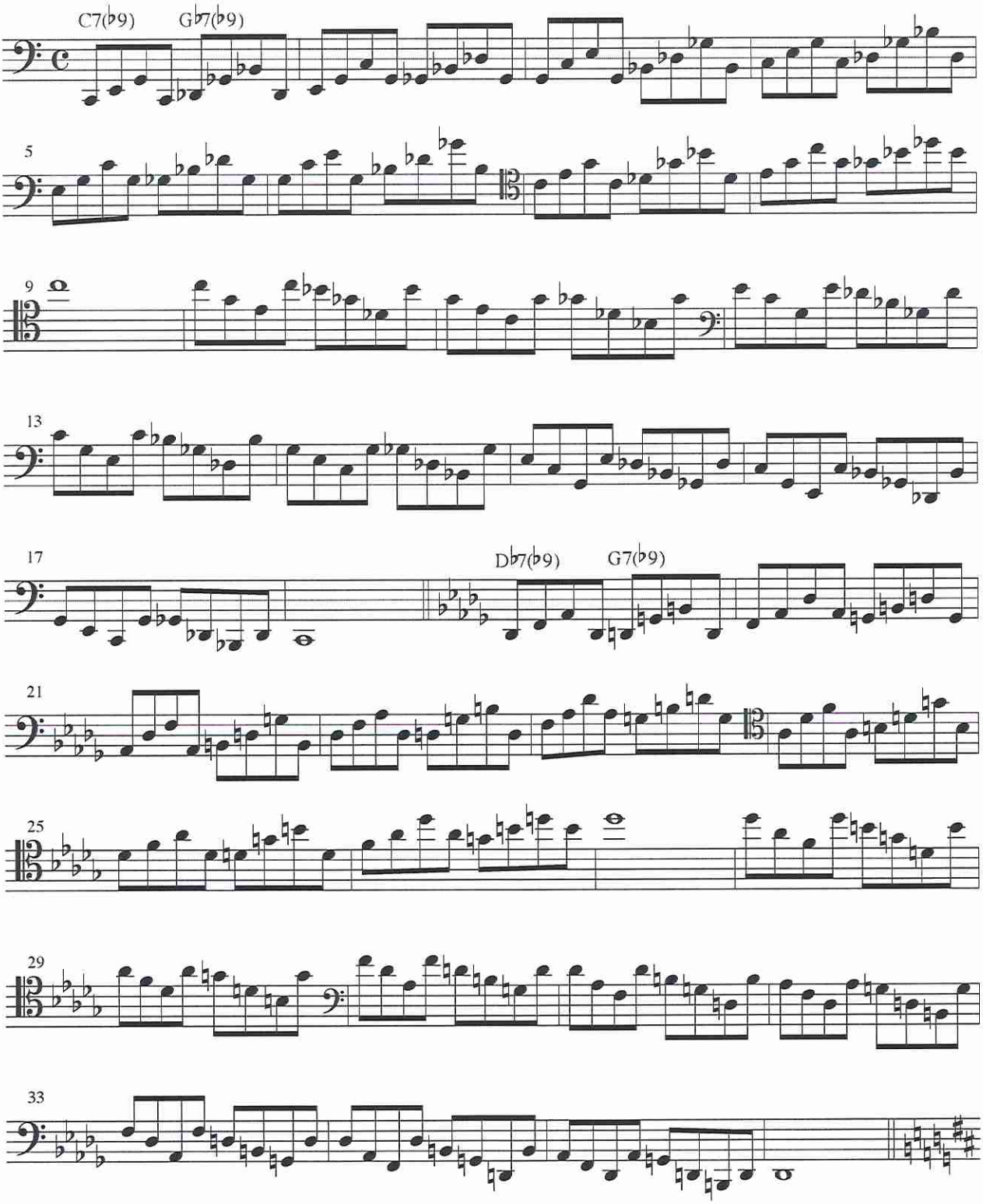

E7
F7

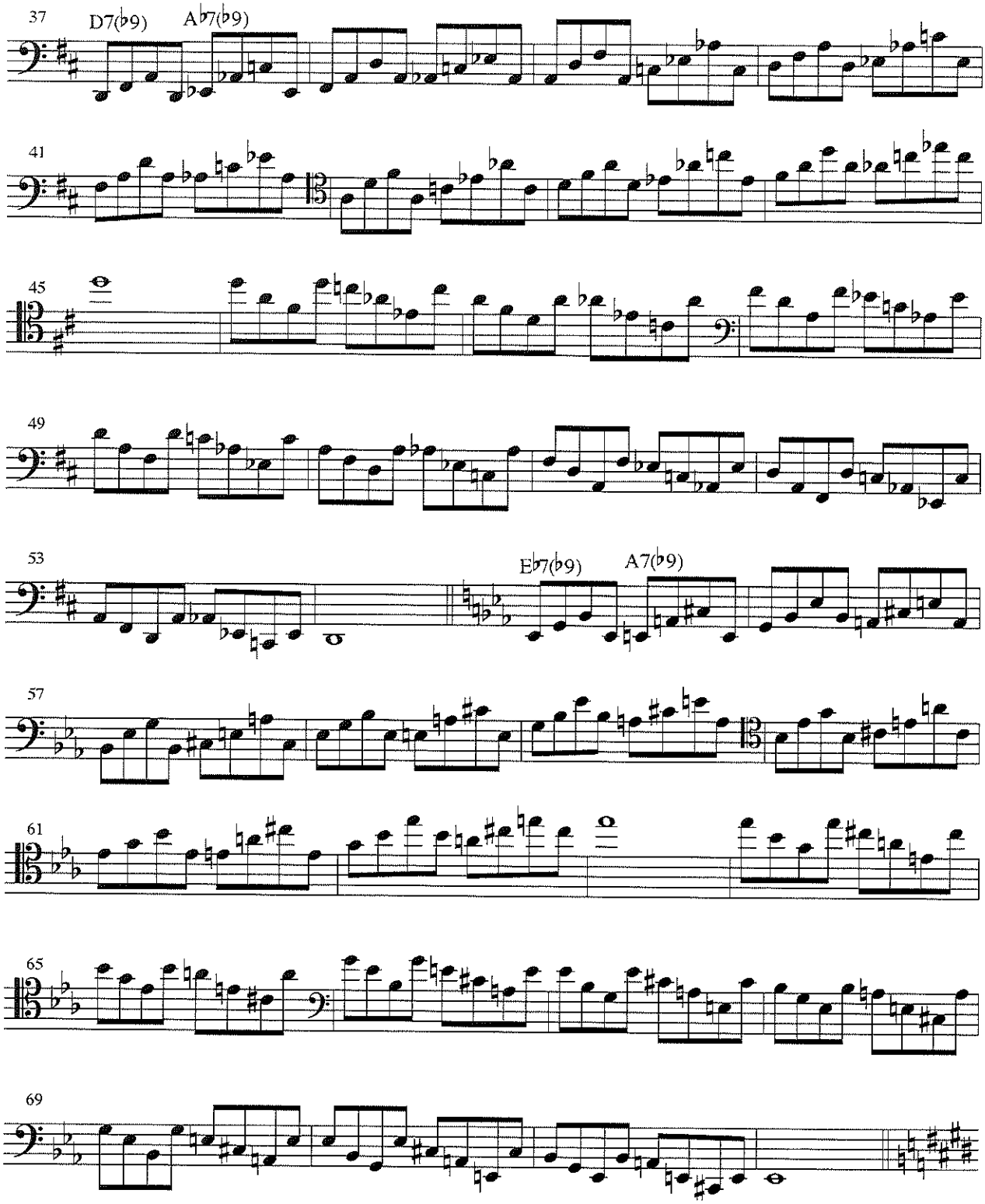

F♯7
G7

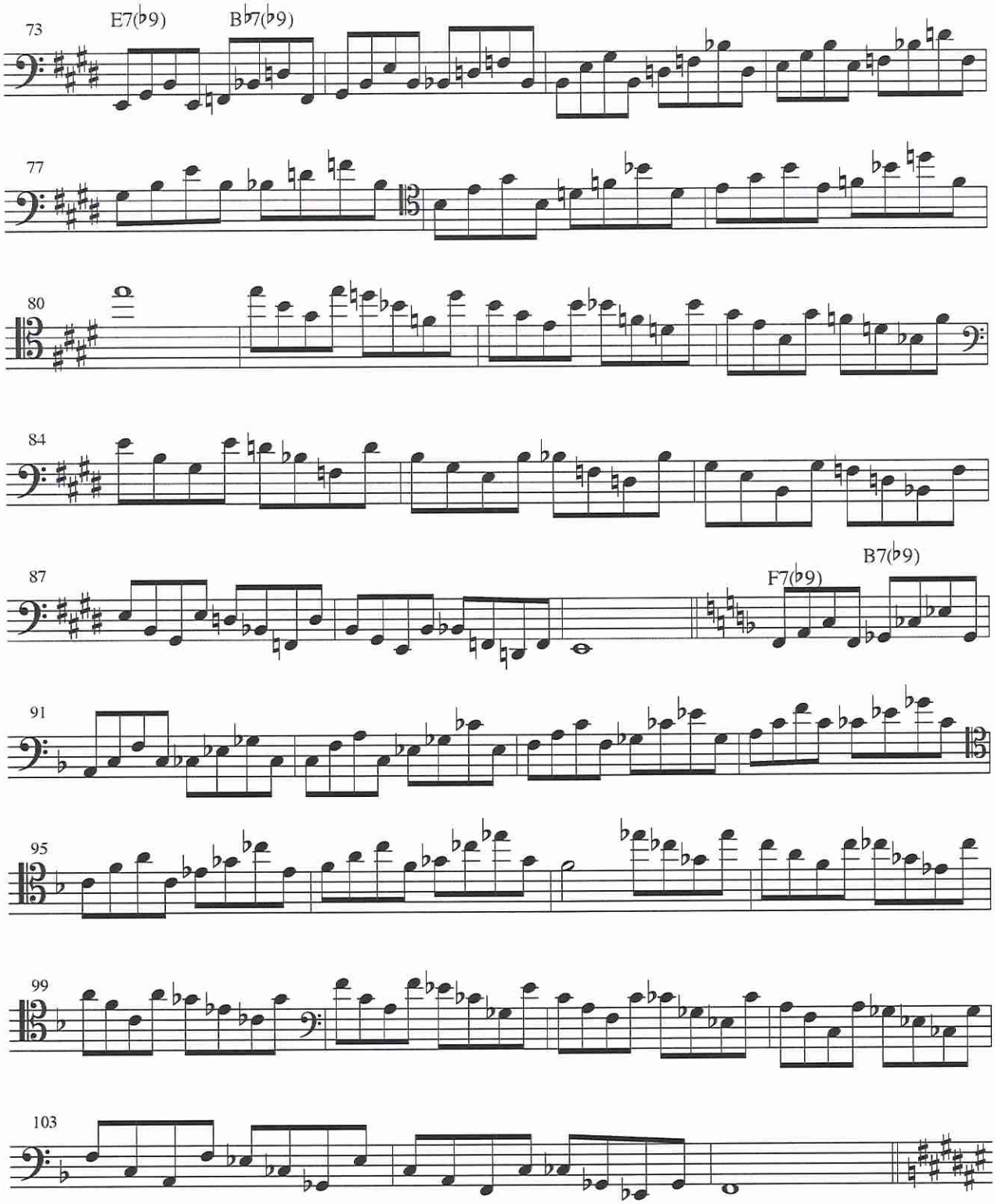

A♭7
A 7


B♭7
B7

Major Triad Tandems over Diminished Scales




37
D7(♭9)
A♭7(♭9)
41
45
49
53
E♭7(♭9)
A7(♭9)
57
61
65
69


73
E7(♭9)
B♭7(♭9)
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80
84
87
F7(♭9)
B7(♭9)
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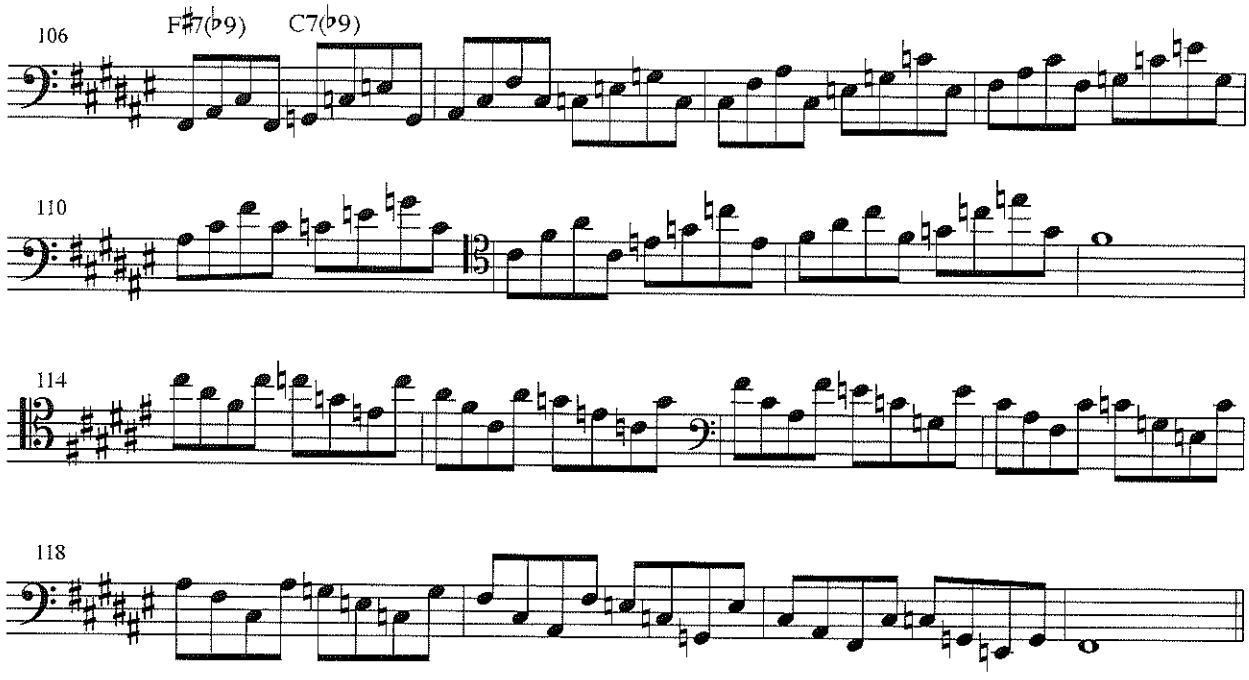
95
99
103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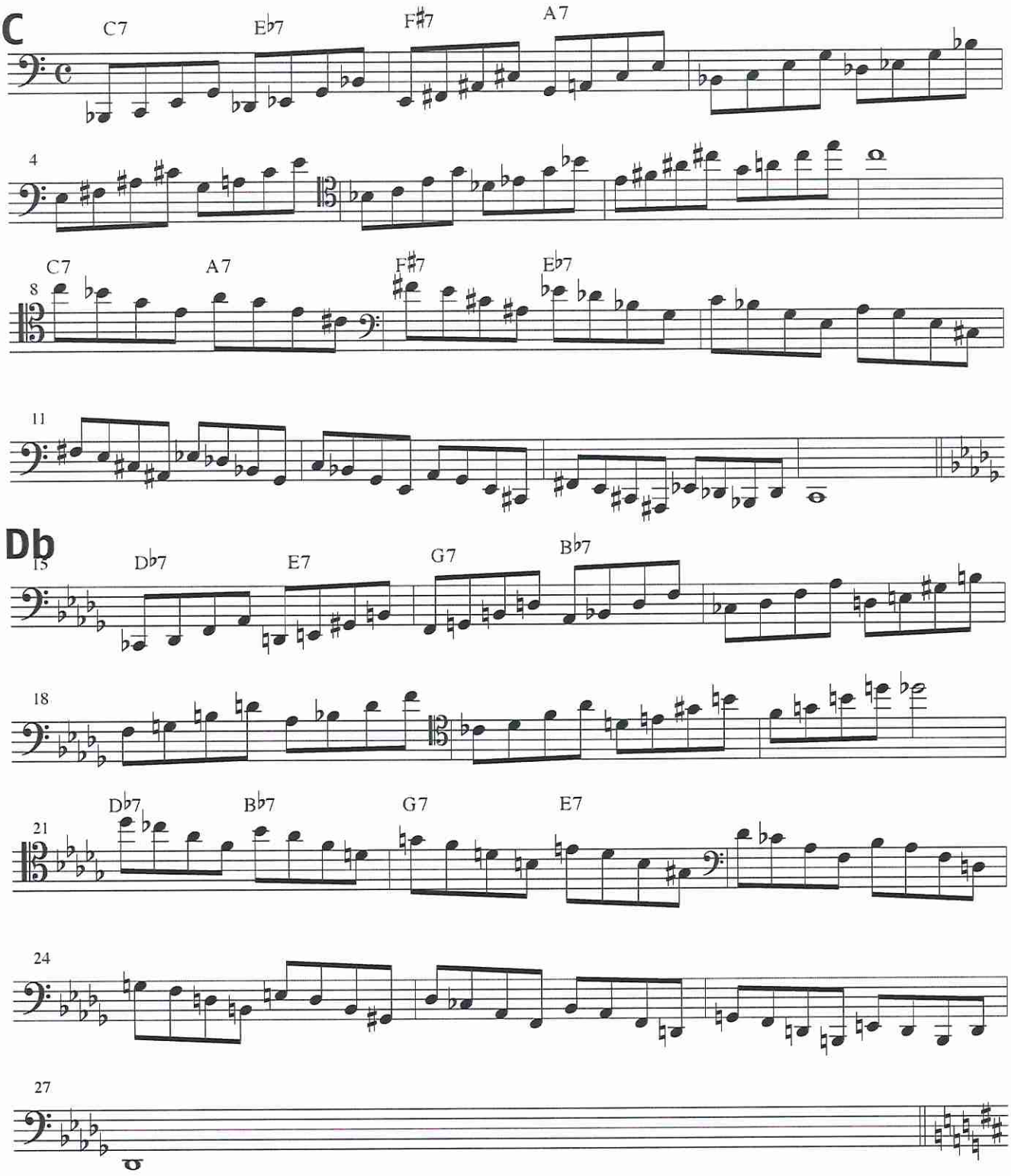
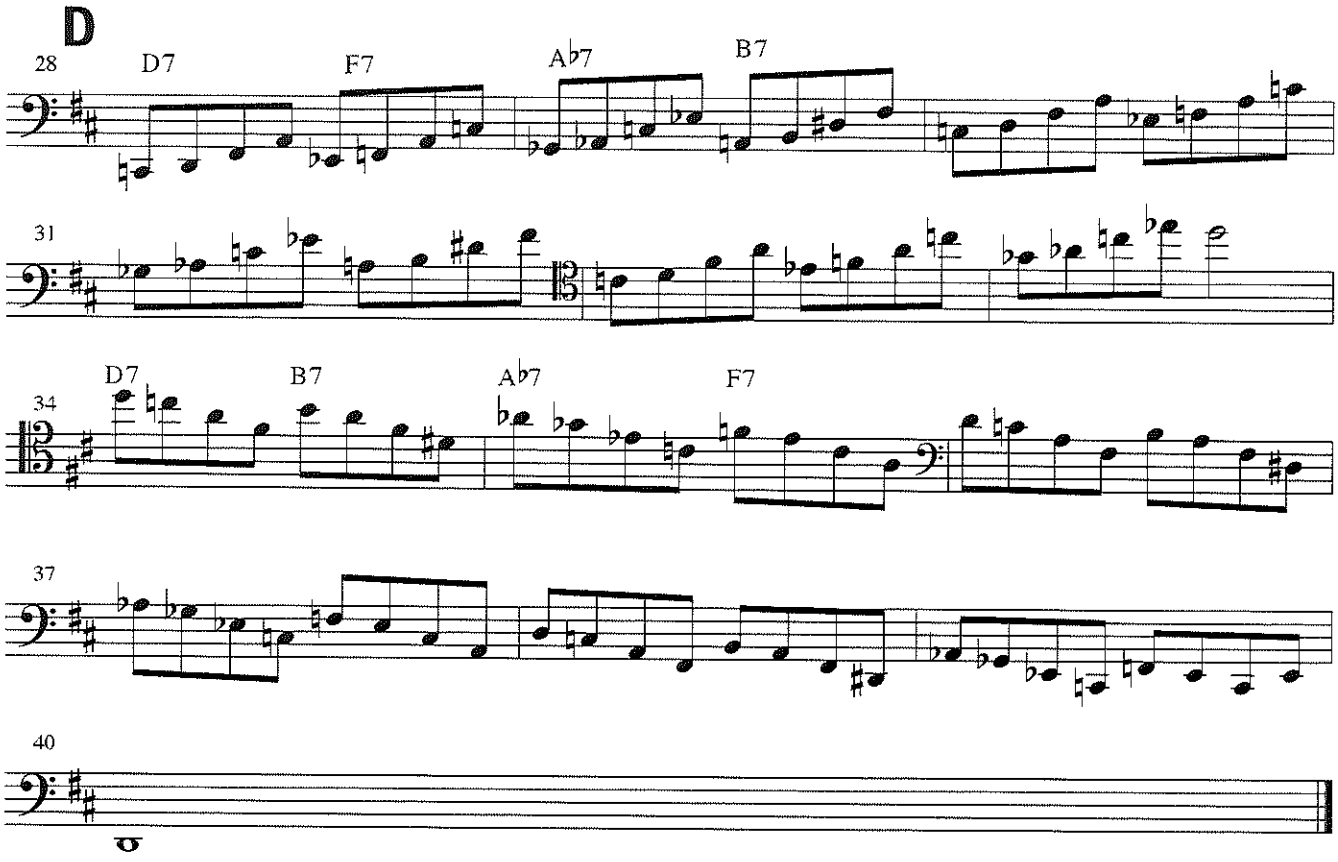
F♯7(♭9)
C7(♭9)
110
114
118

Third Inversion Dominant Triads in Minor Thirds




D
28
D7
F7
A♭7
B7
31
34
D7
B7
A♭7
F7
37
40

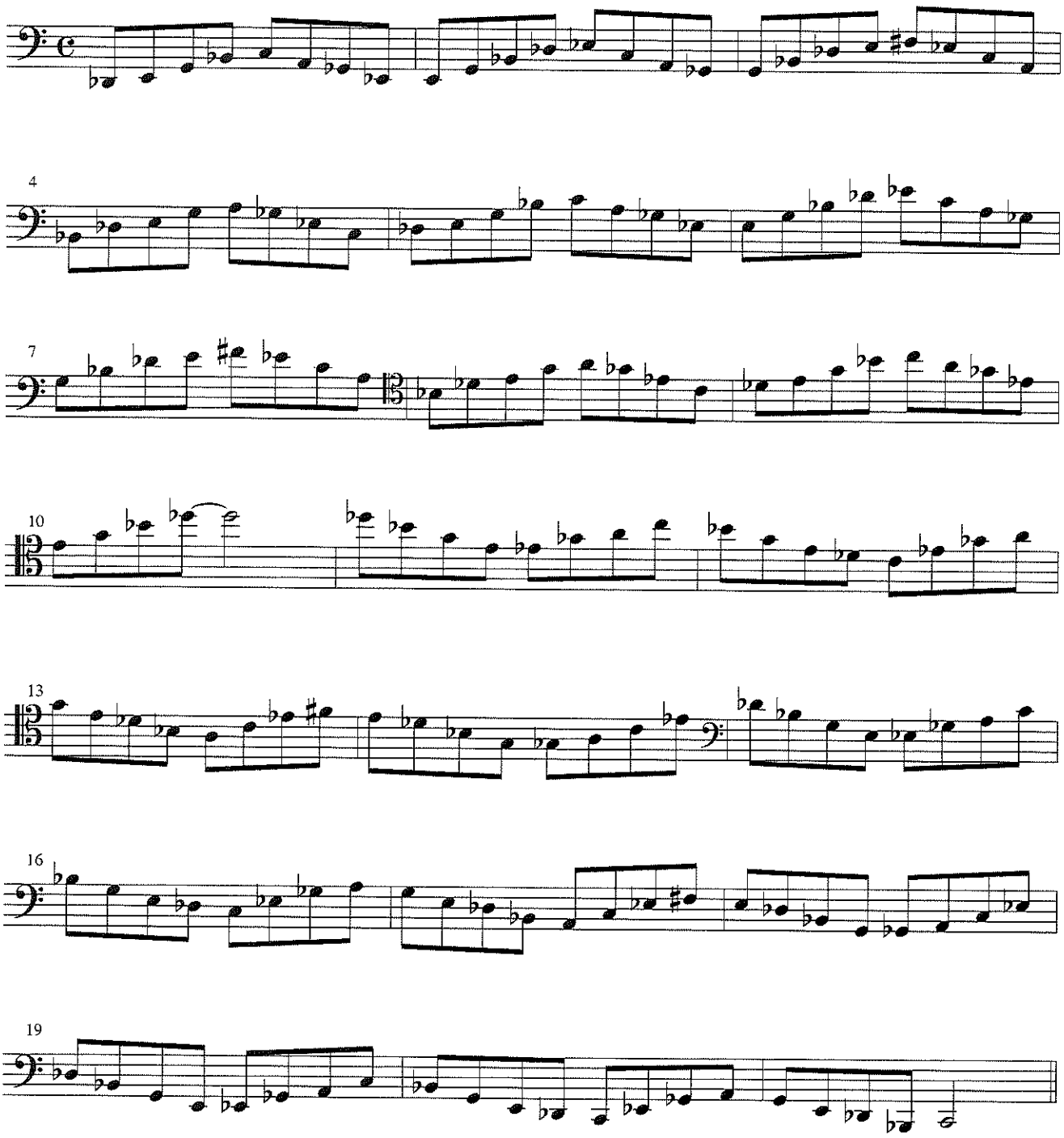
Diminished Chord Studies

This next chapter focuses on exercises outlining diminished chords and scales. Diminished scales consist of alternating half and whole steps (or alternating whole and half steps)-and diminished chords consist of three minor thirds on top of each other. Both the diminished scale and chord are symmetrical. That means if you've learned one diminished scale-you actually have learned four diminished scales. Jazz players have taken advantage of this fact for years by memorizing diminished scales and 'licks' that can be played over four chords instead of just one. These exercises will help one get started on getting a handle on 'being diminished'!

Diminished Quadrants

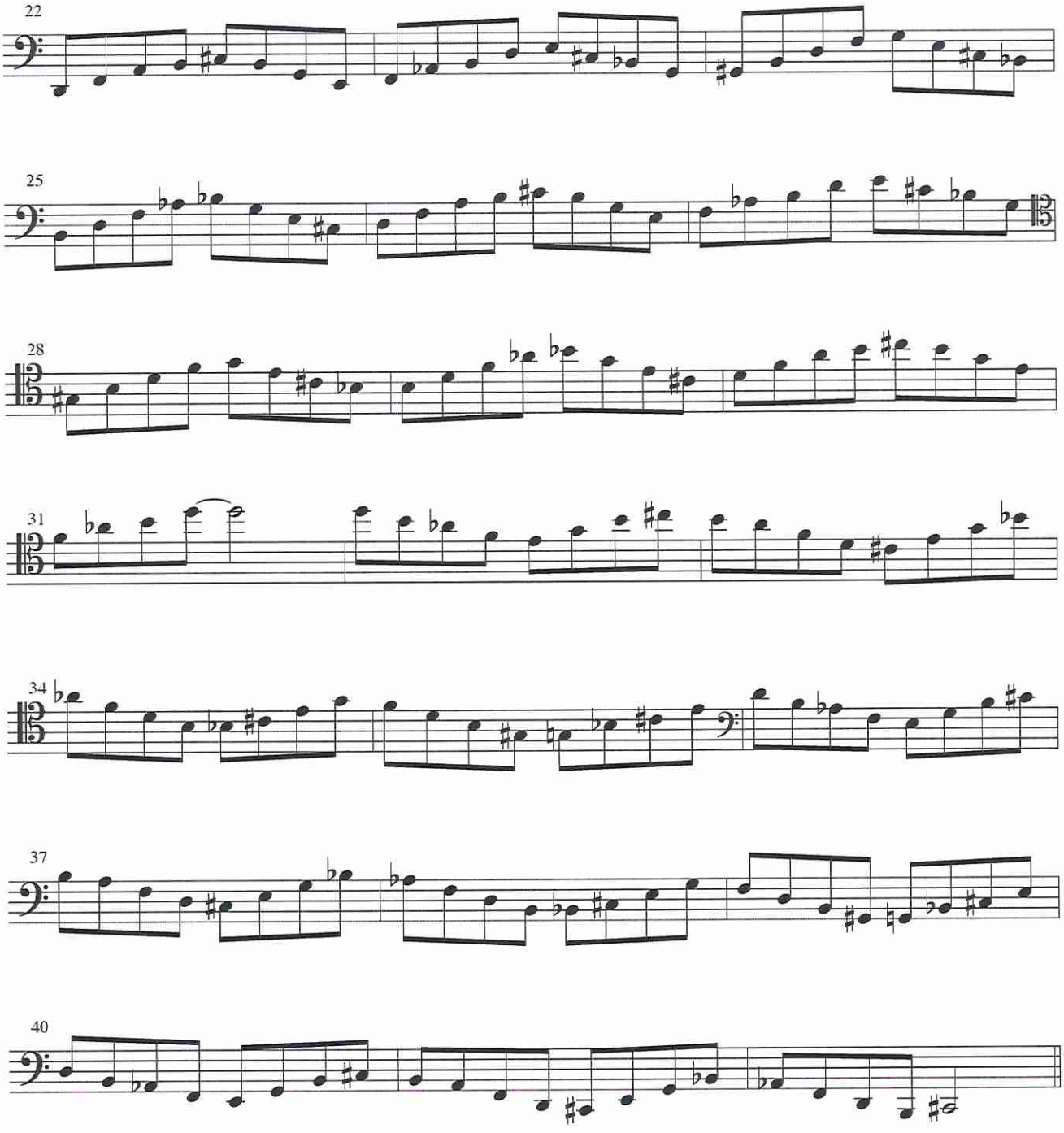
Chord Quality: 7b9, 7#9 in key of C, Eb, F#, A

Chord Quality: Dim7 in key of C#, E, G, Bb



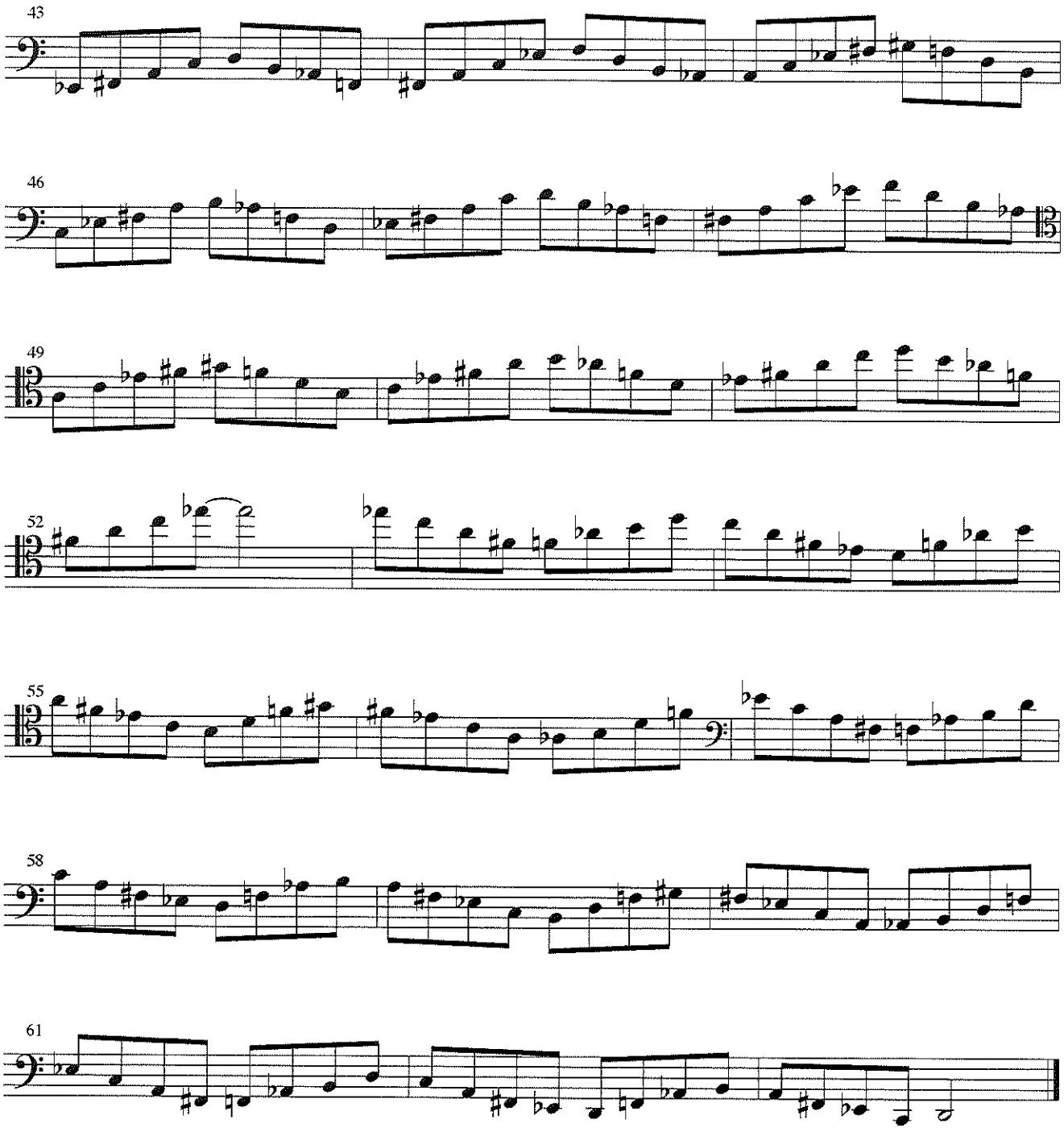
Chord Quality: 7b9, 7#9 in key of C#, E, G, Bb

Chord Quality: Dim7 in D, F, Ab, B

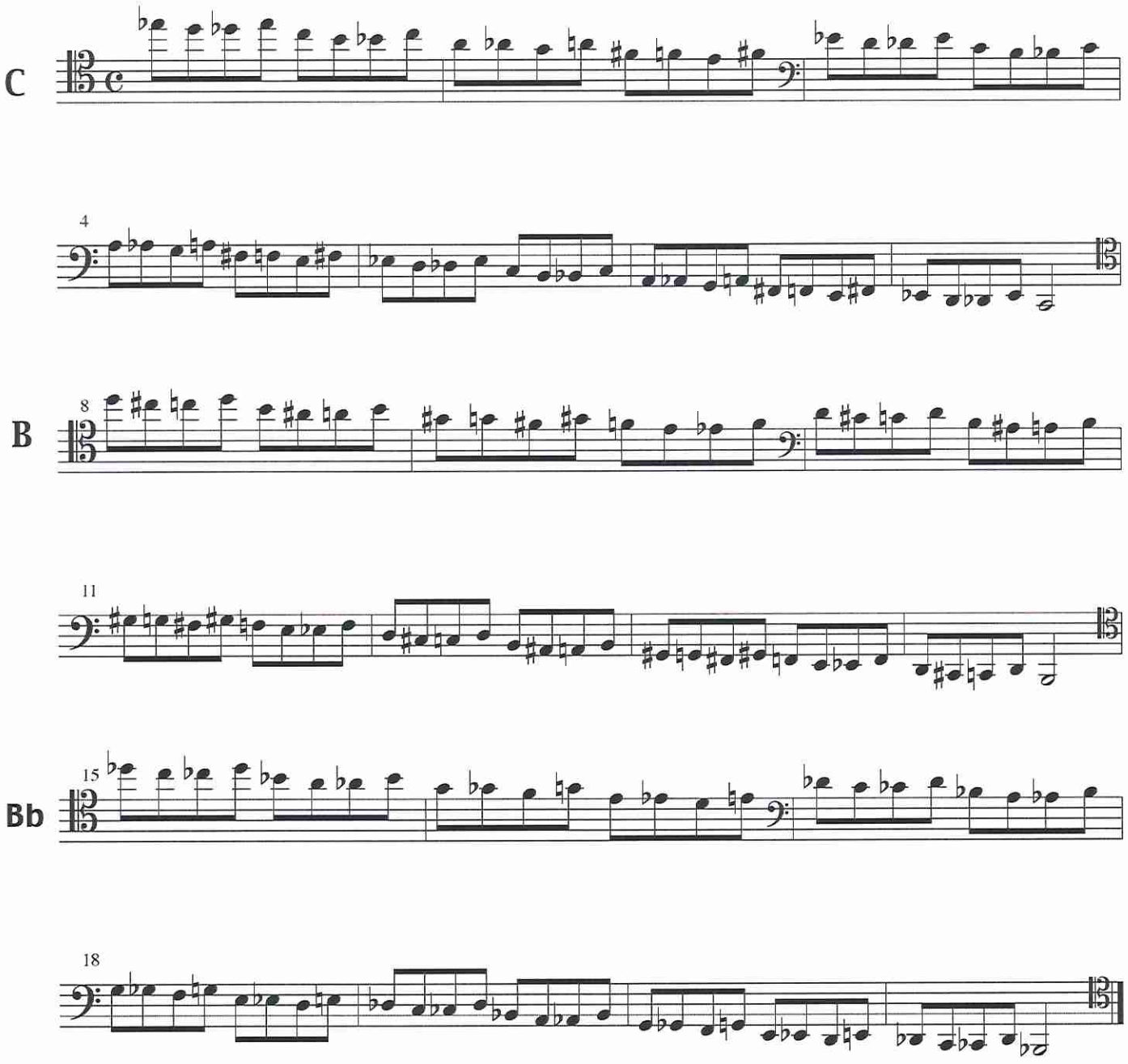


Chord Quality: 7b9, 7#9 in D, F, Ab, B

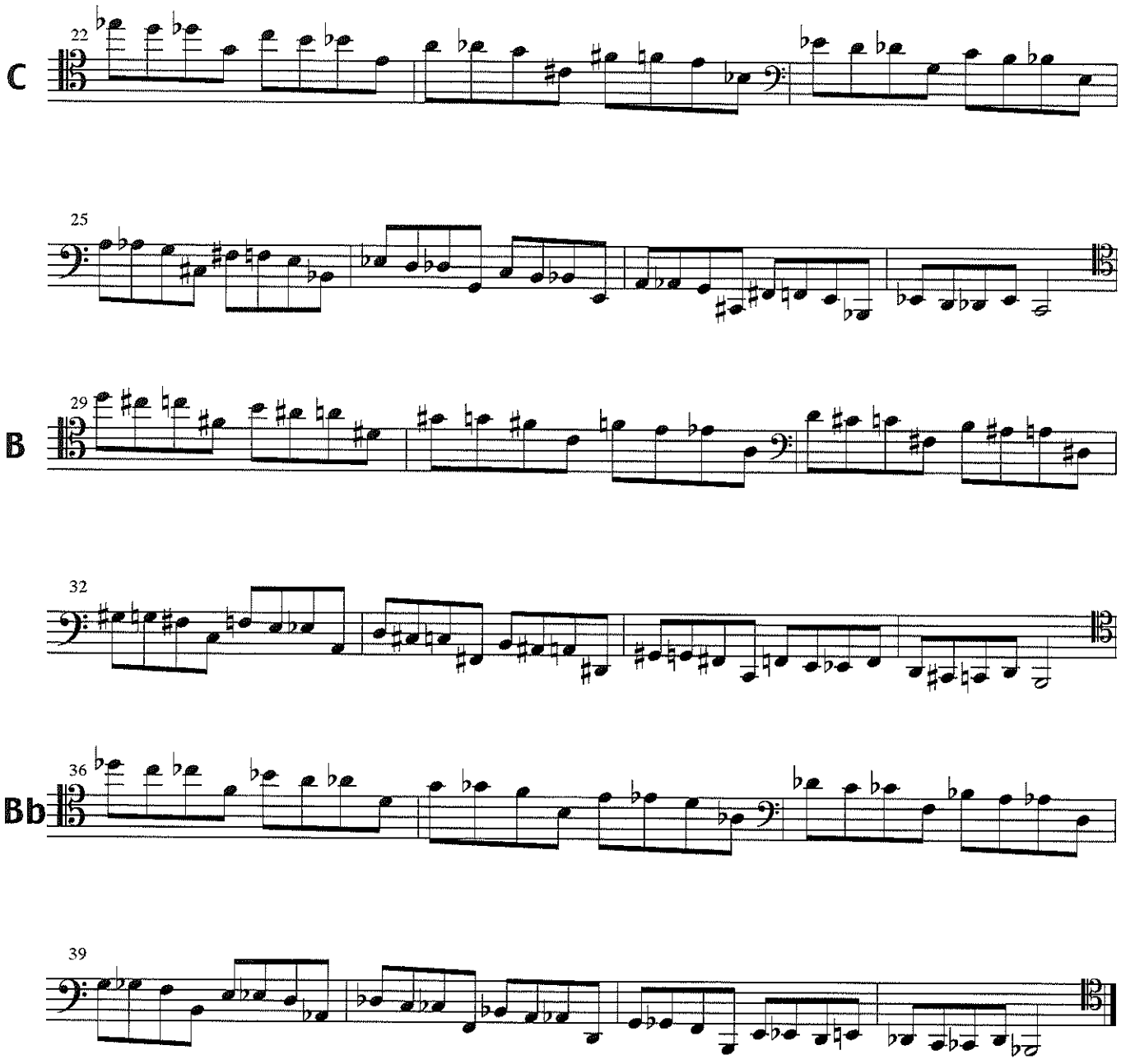
Chord Quality: Dim7 in Eb, F#,A, C



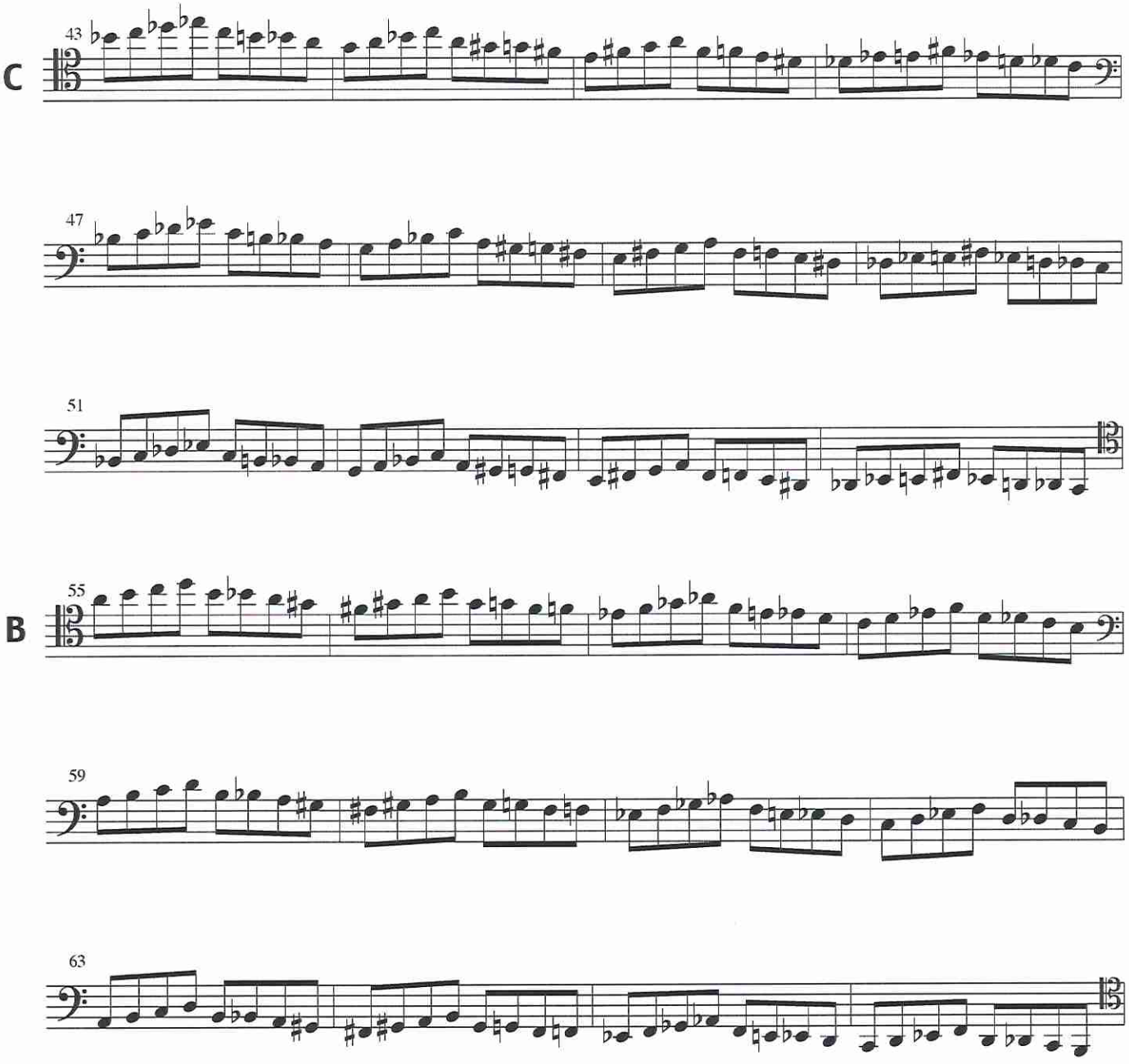
Diminished Chromaticism Exercise #1

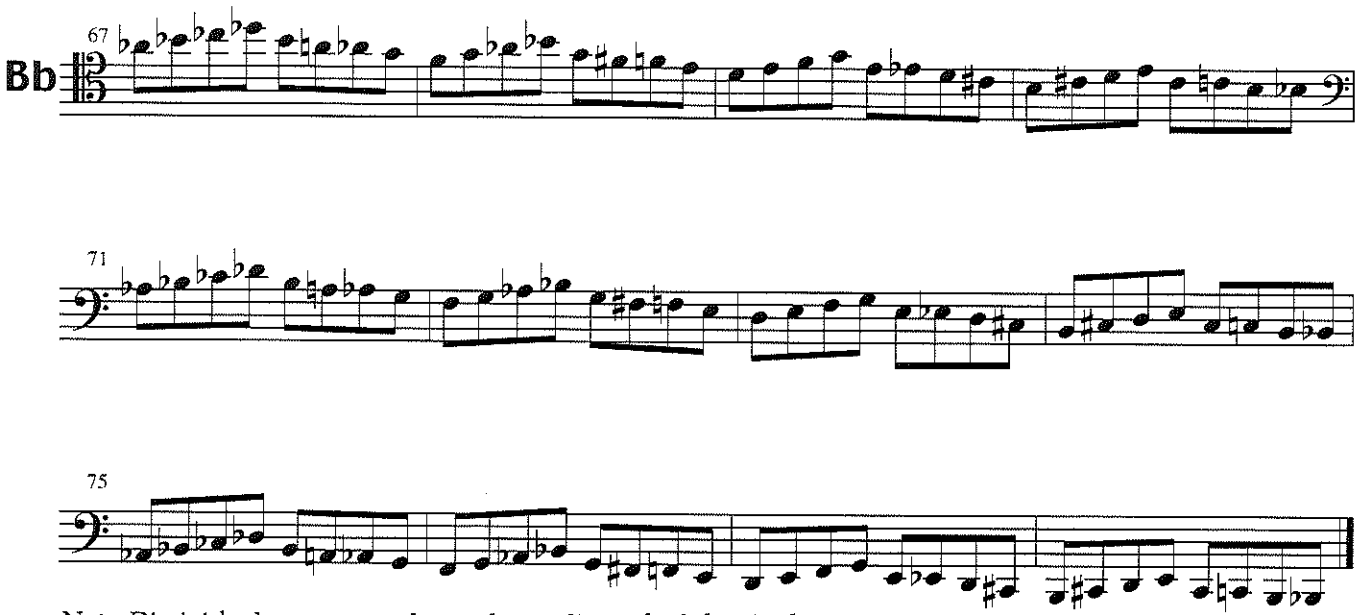


Diminished Chromaticism Exercise #2



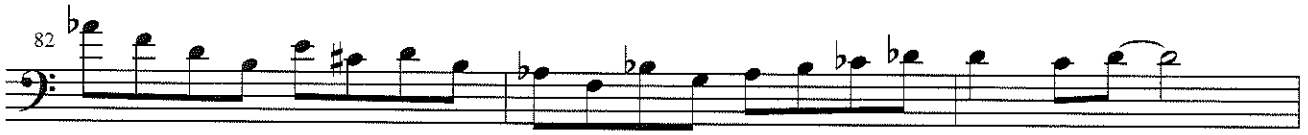
Diminished Chromaticism Exercise #3



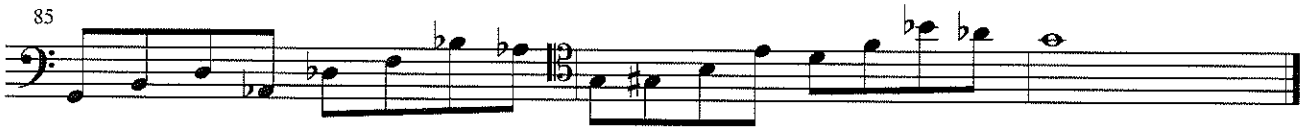


Note: Diminished patterns can be used over diminished chords; they can also be superimposed over certain dominant chords WHEN the player thinks it'll sound good. It's dangerous to rely on these patterns for too many measures at a time; the improvisation can become trite-sounding. It is a good idea to disguise them-and it also good to be creative in coming up with new ways to approach diminished scales. Here are some approaches to this.

Bb, E, G: 7(b9) chords that will work with this line going to-- Eb maj, A7, C maj. or min.

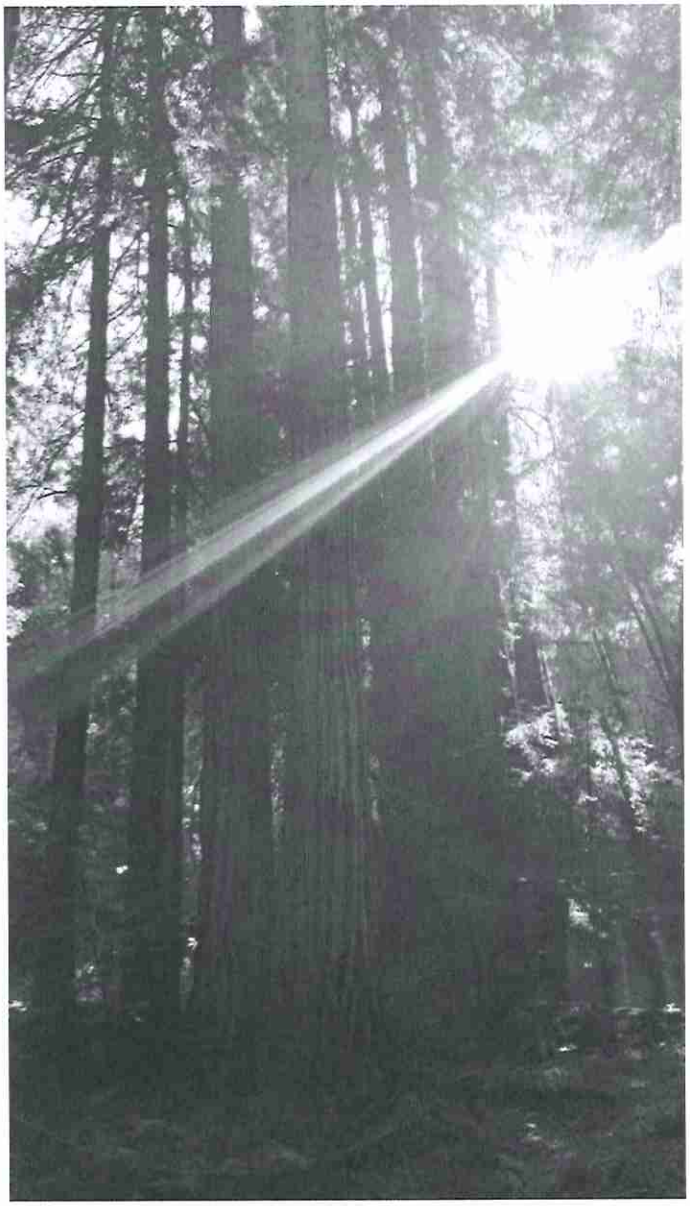


Same chord situation as above

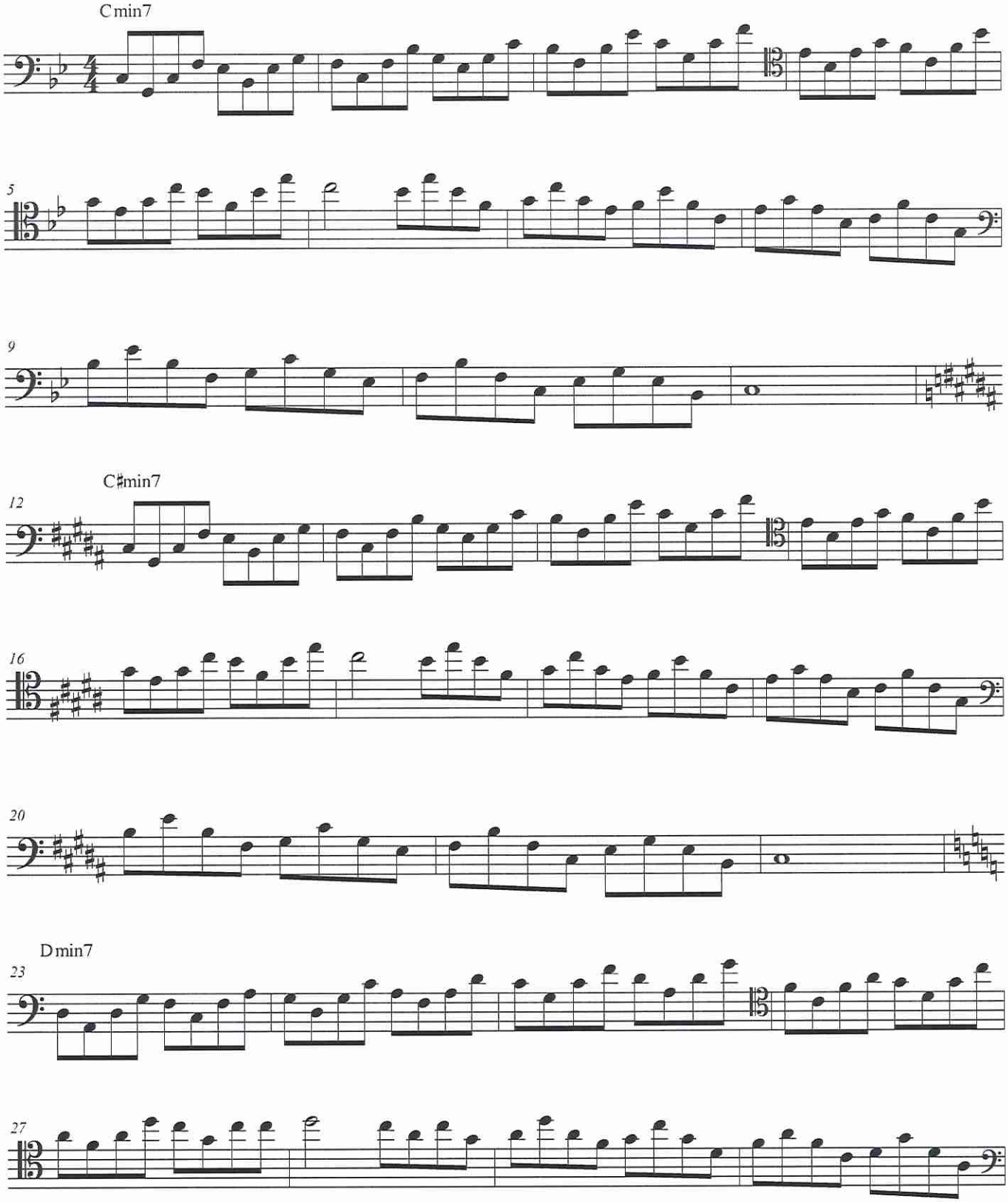


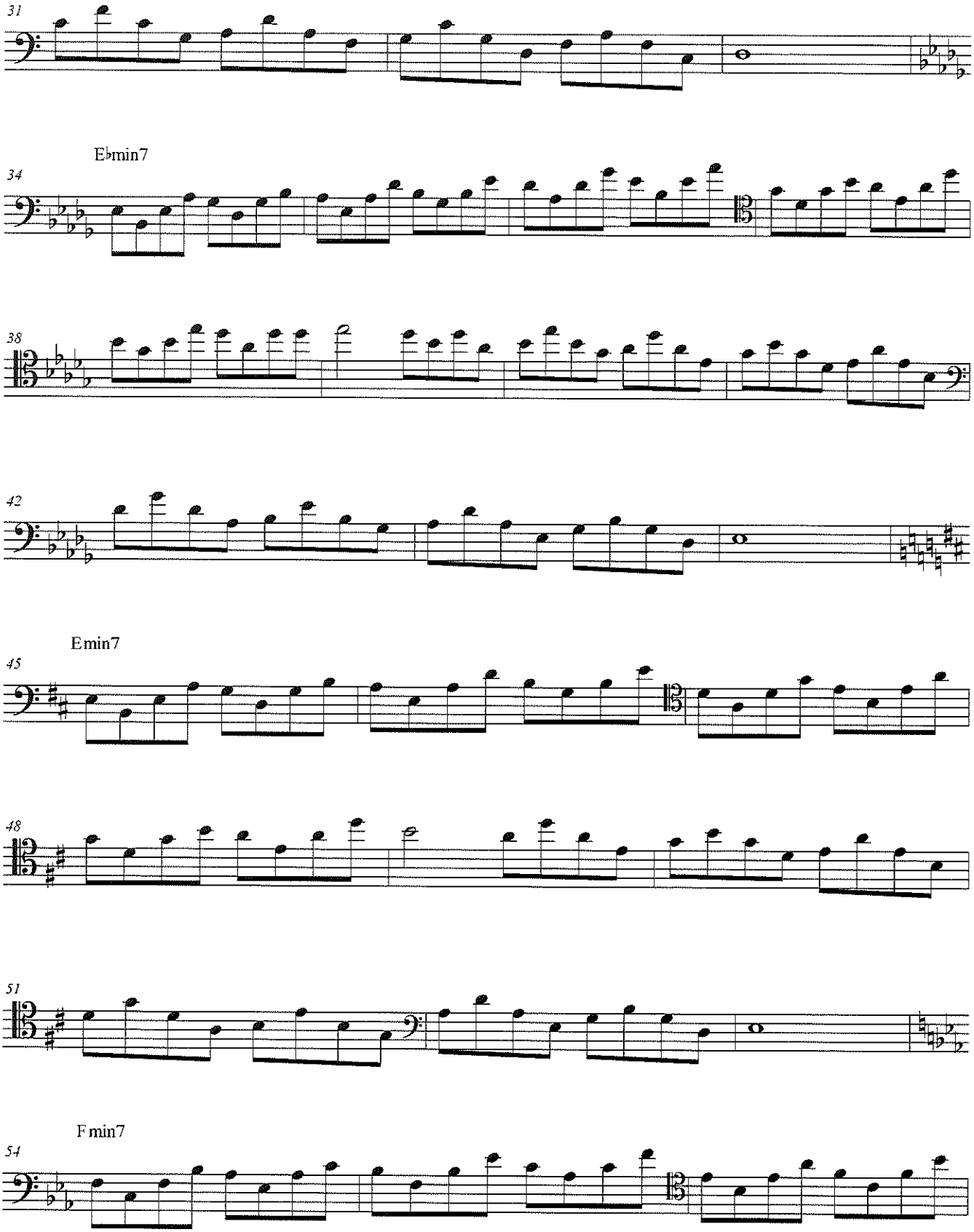
Same again! Notice how there are major triads within the diminished scale-use this to your advantage.

Minor Pentatonic Studies



Minor Pentatonics

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Ebmin7
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Emin7
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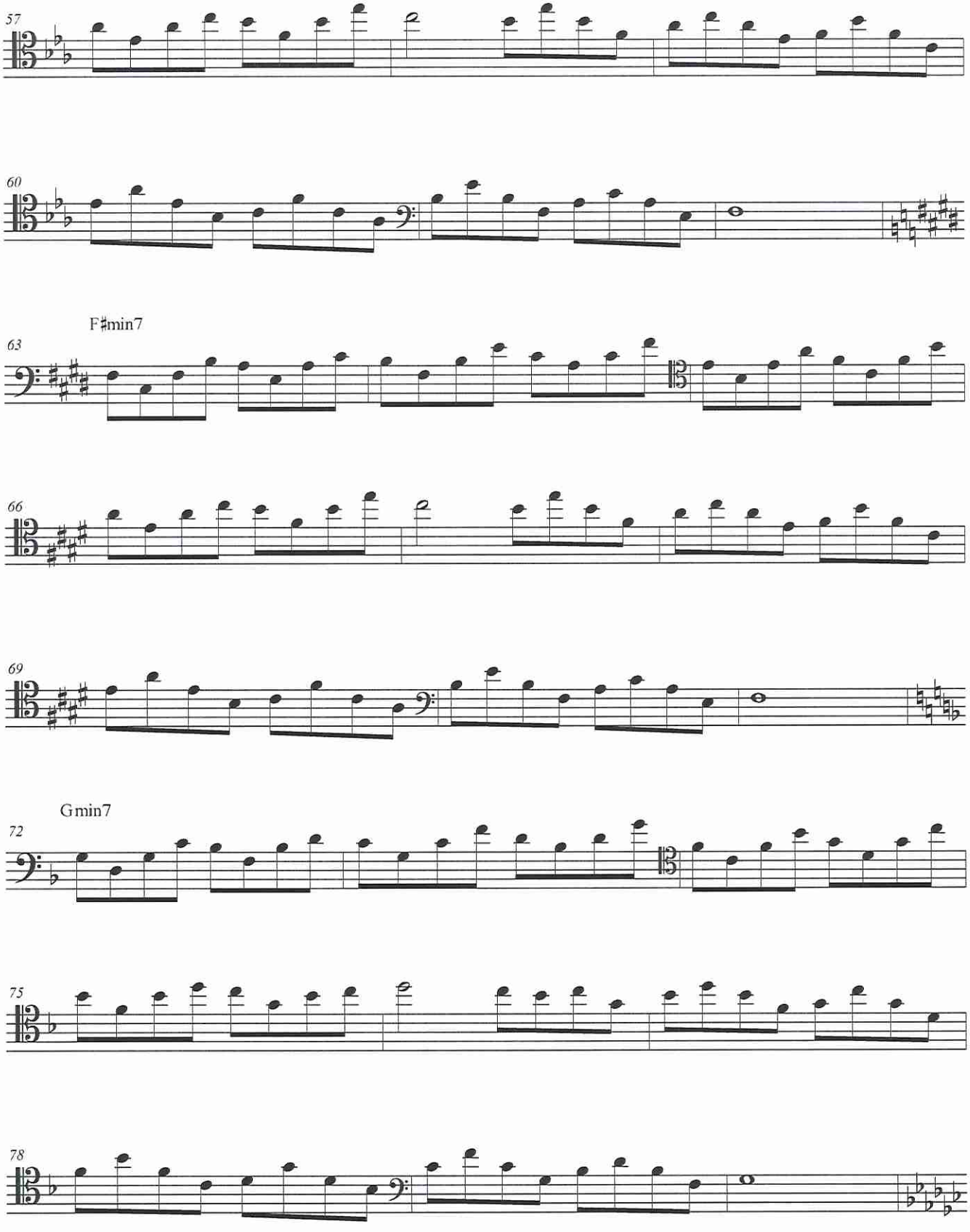
Fmin7
54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F♯min7
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66
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Gmin7
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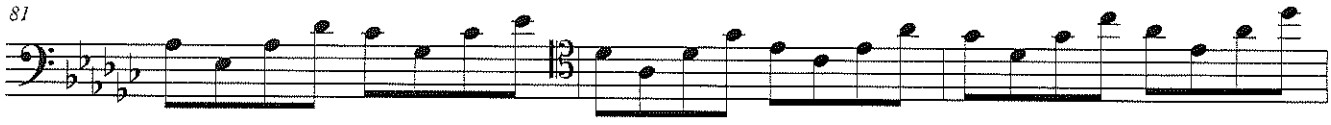
75
78

A♭min7

81



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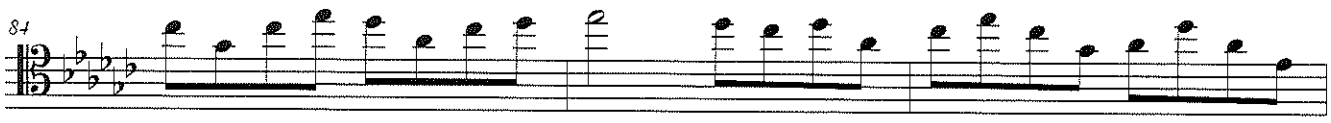

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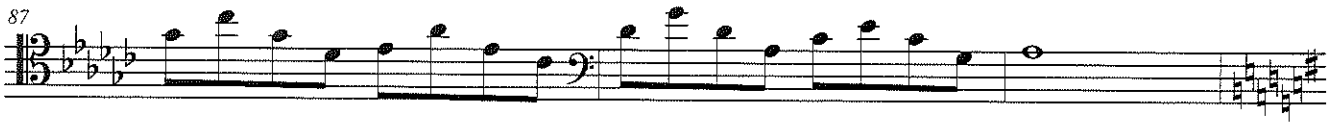
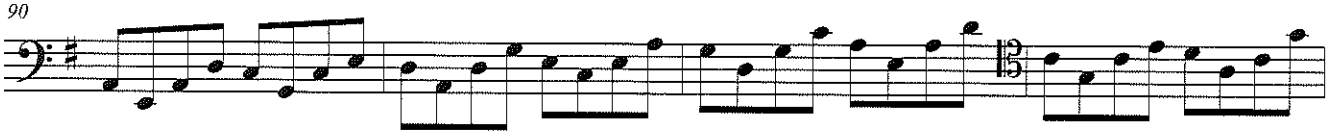


A min7

90



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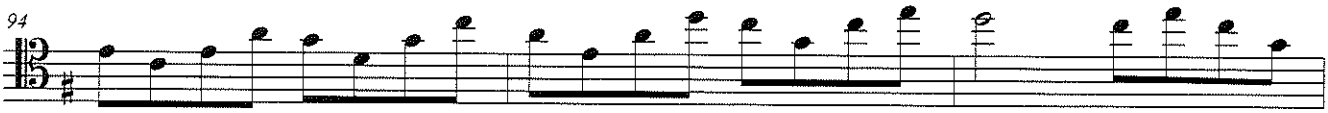

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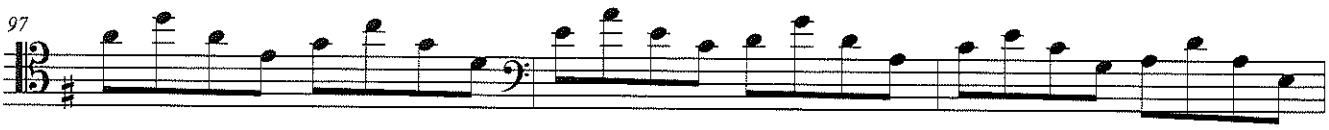

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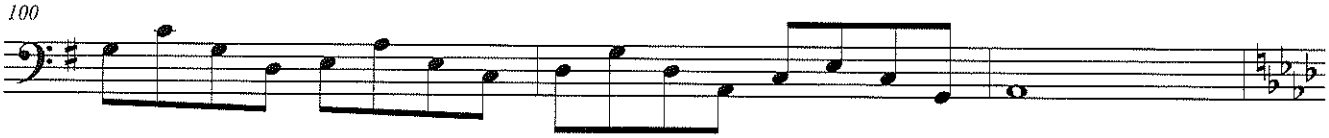

B♭min7

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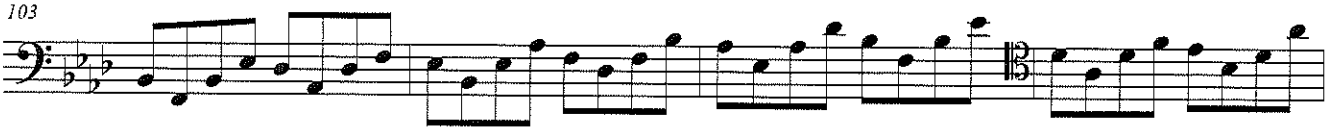

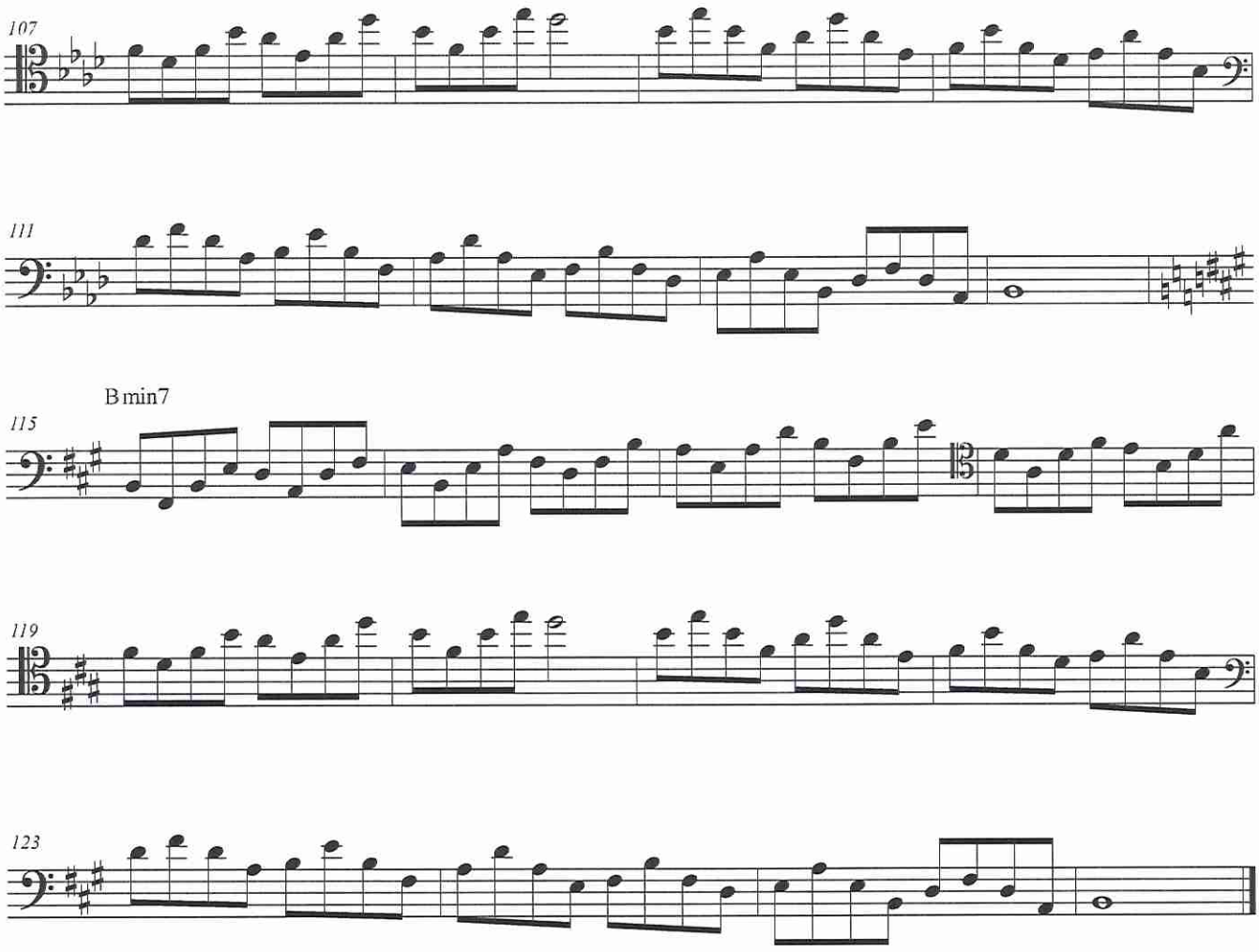
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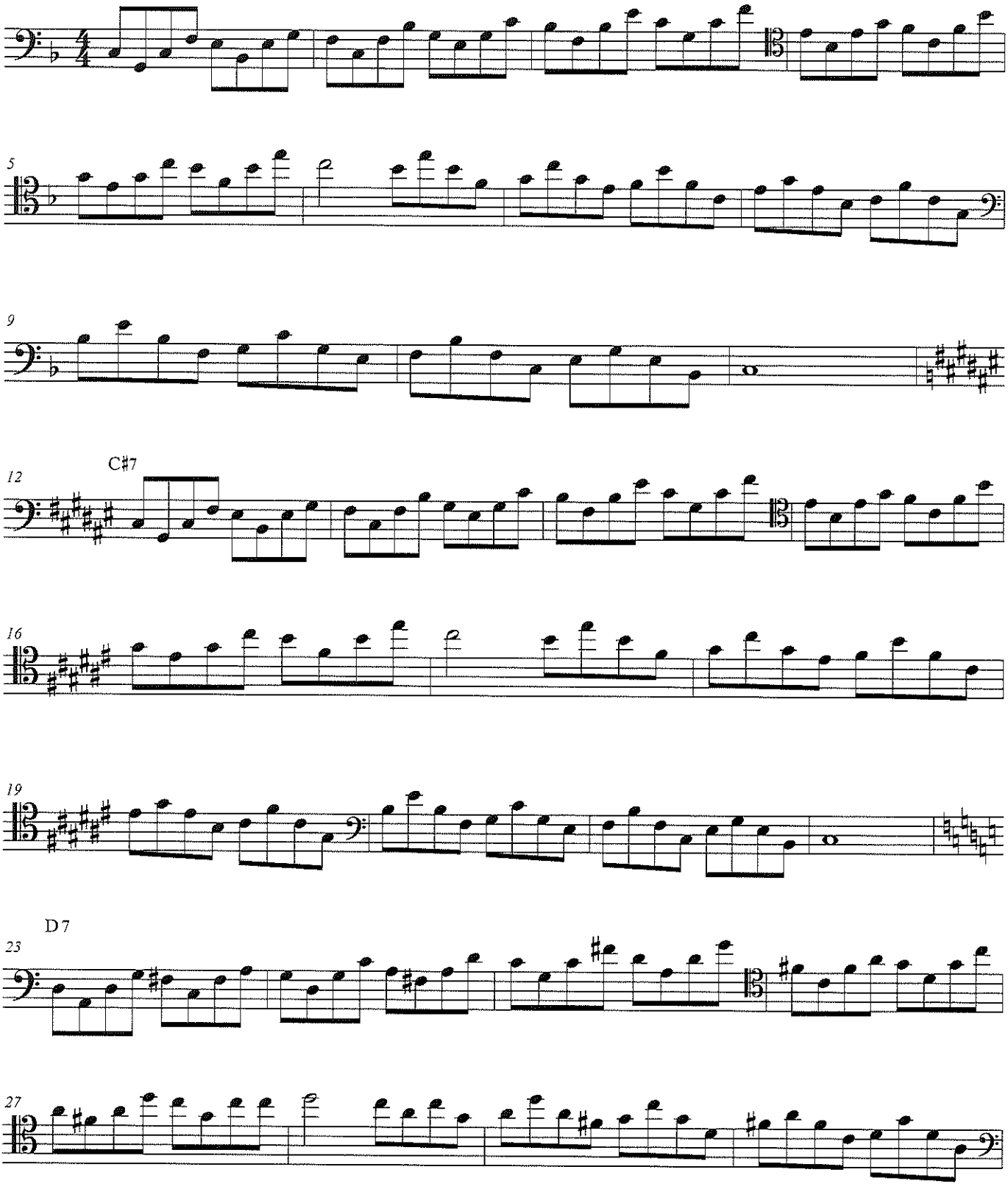
Bmin7
115
119
123

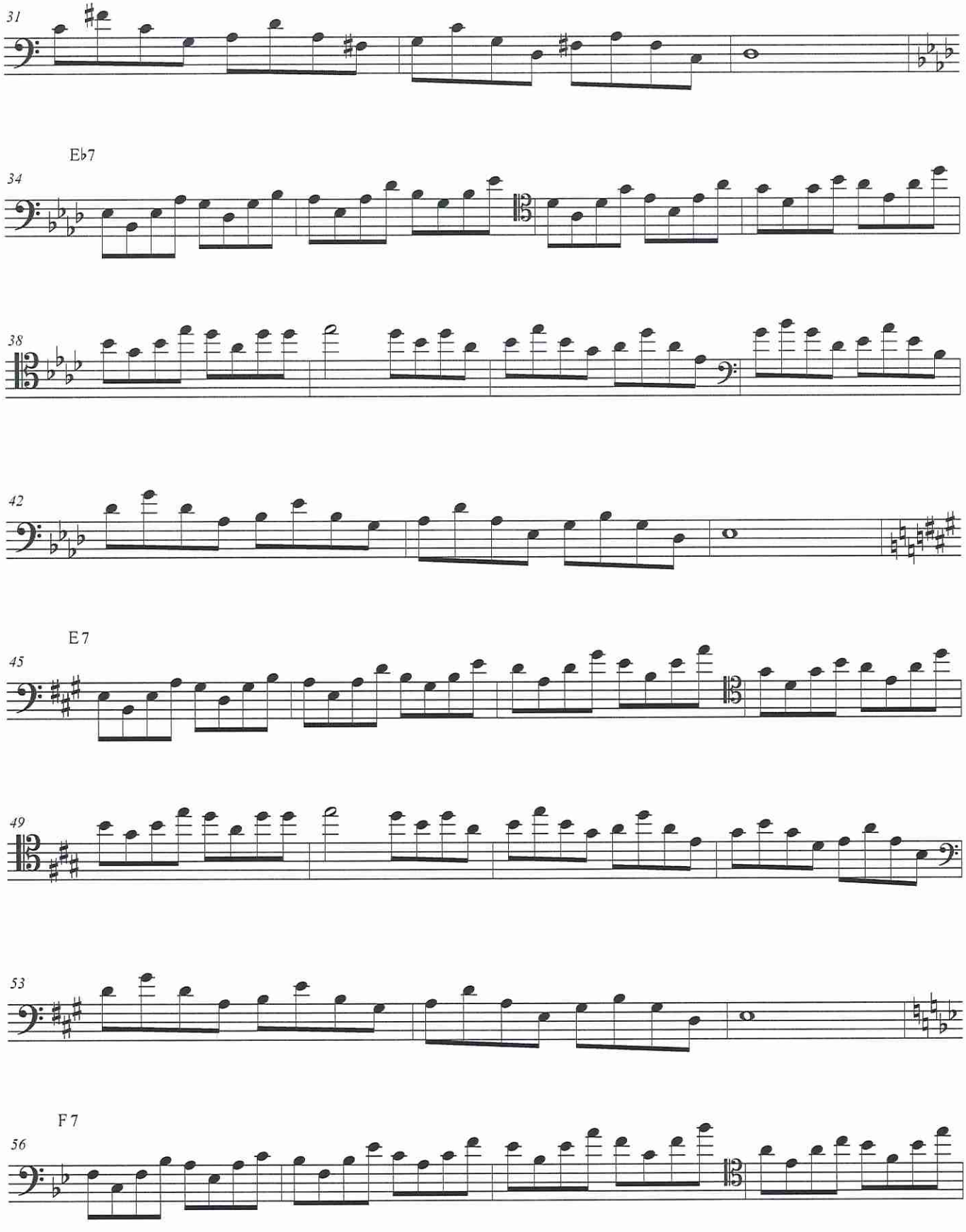
Dominant Pentatonics

C7



C♯7

D7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E♭7
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E 7
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F 7
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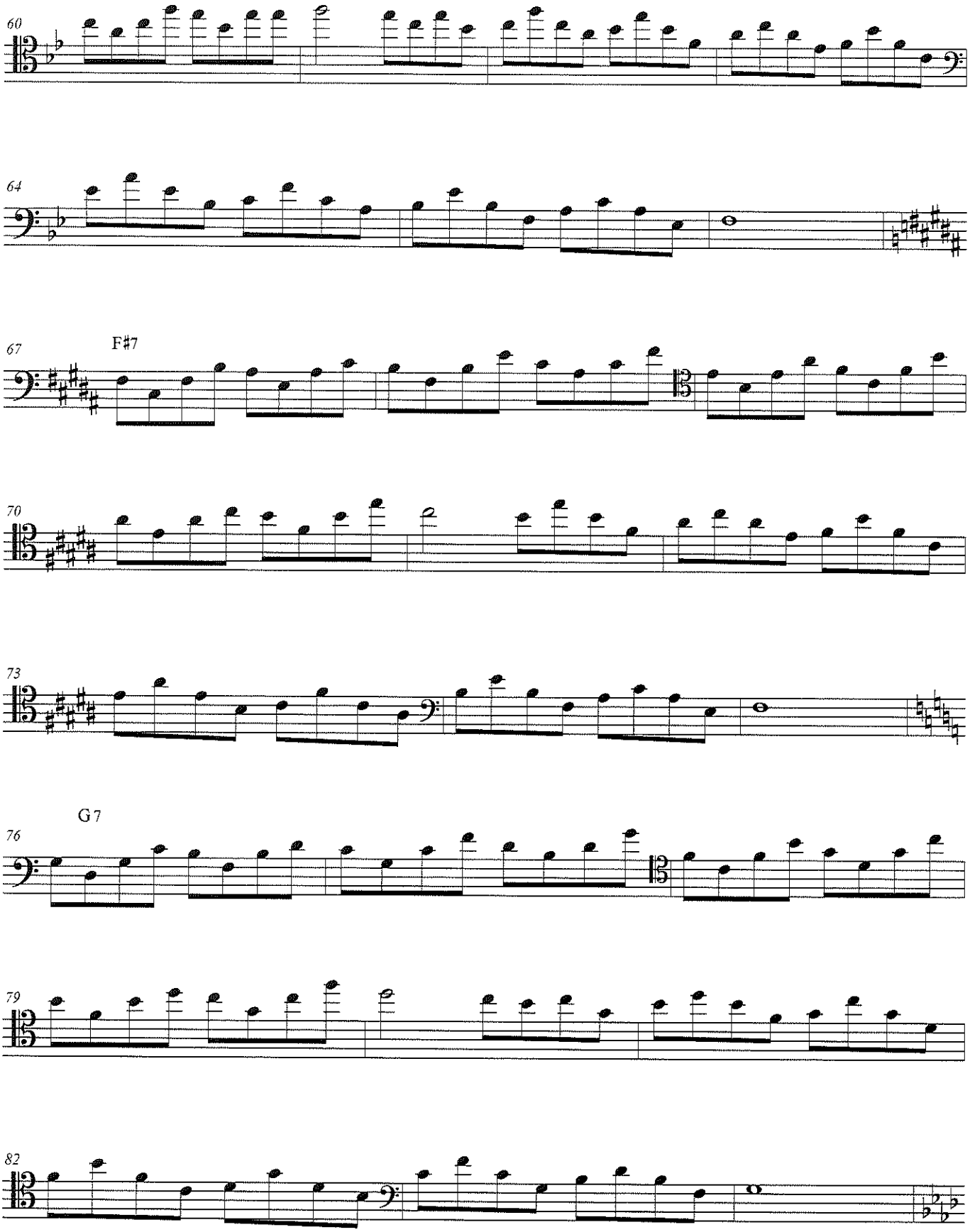
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G7
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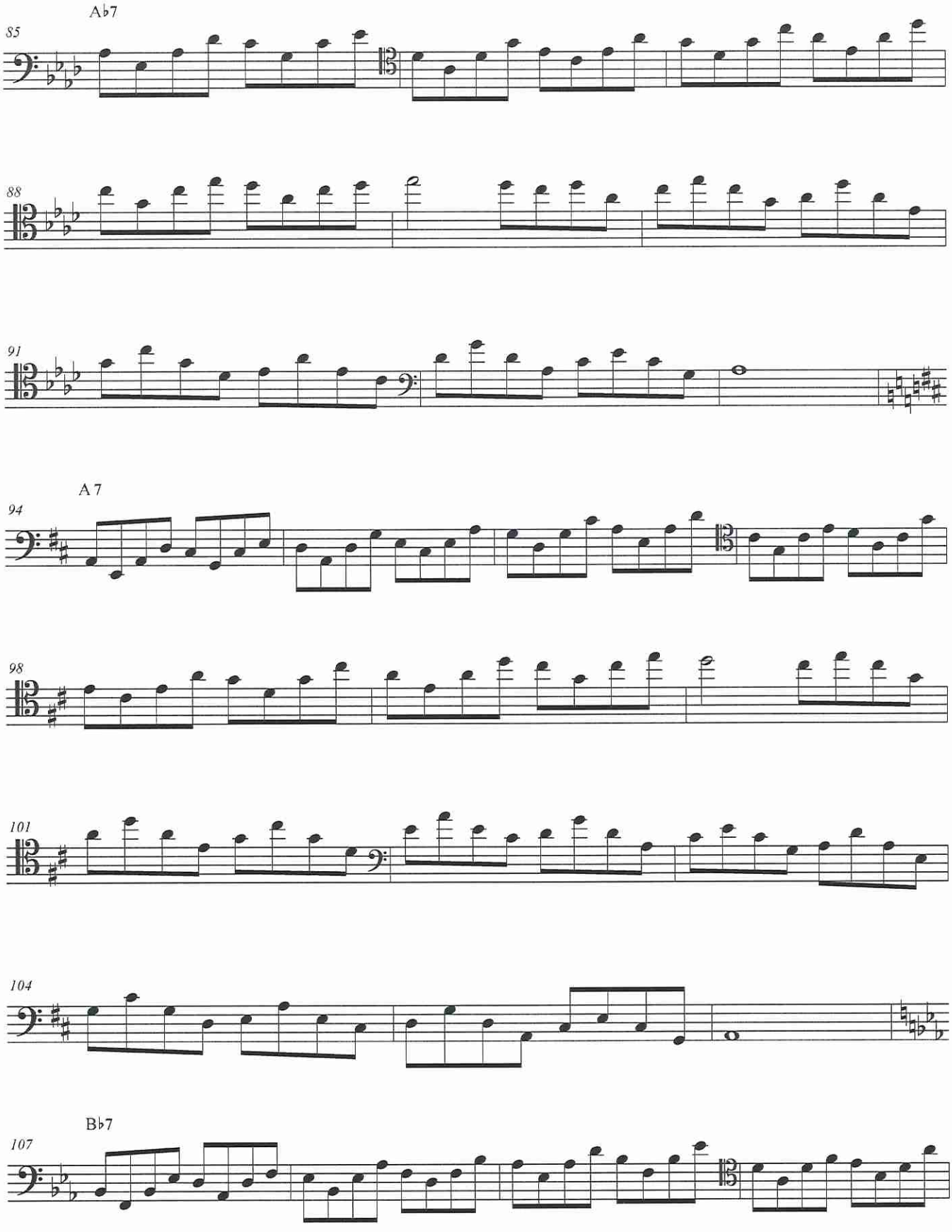
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A 7
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B♭7
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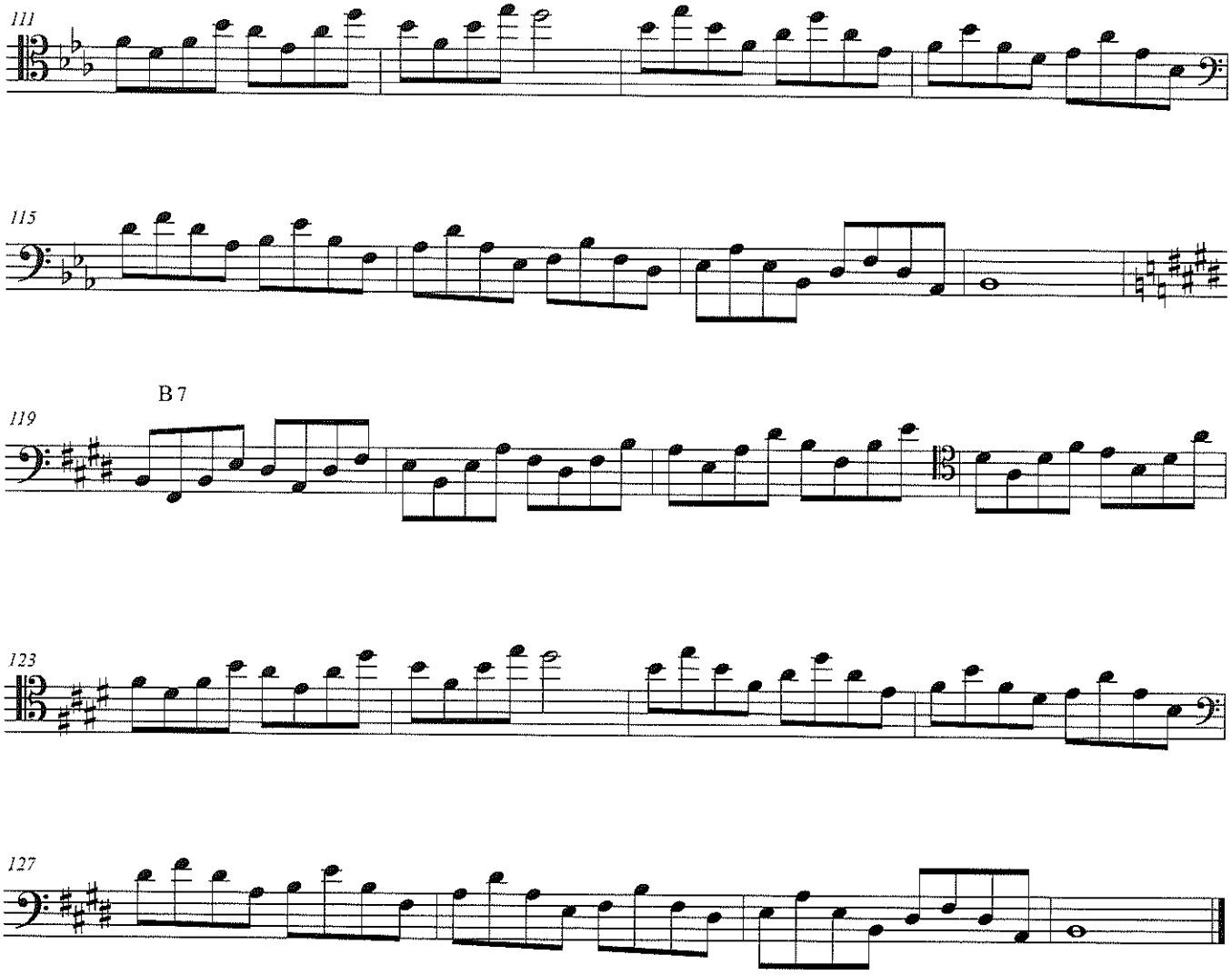
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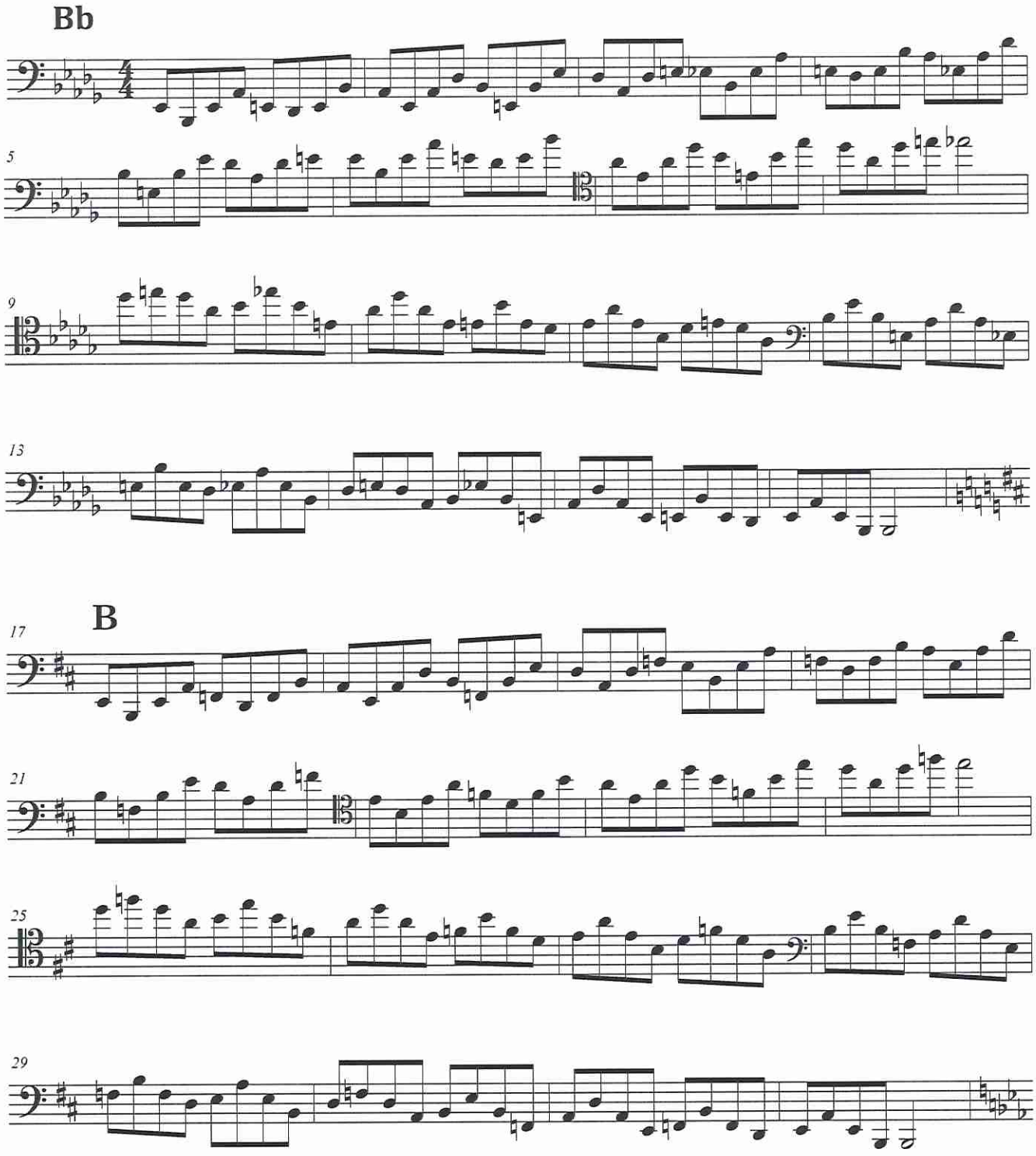
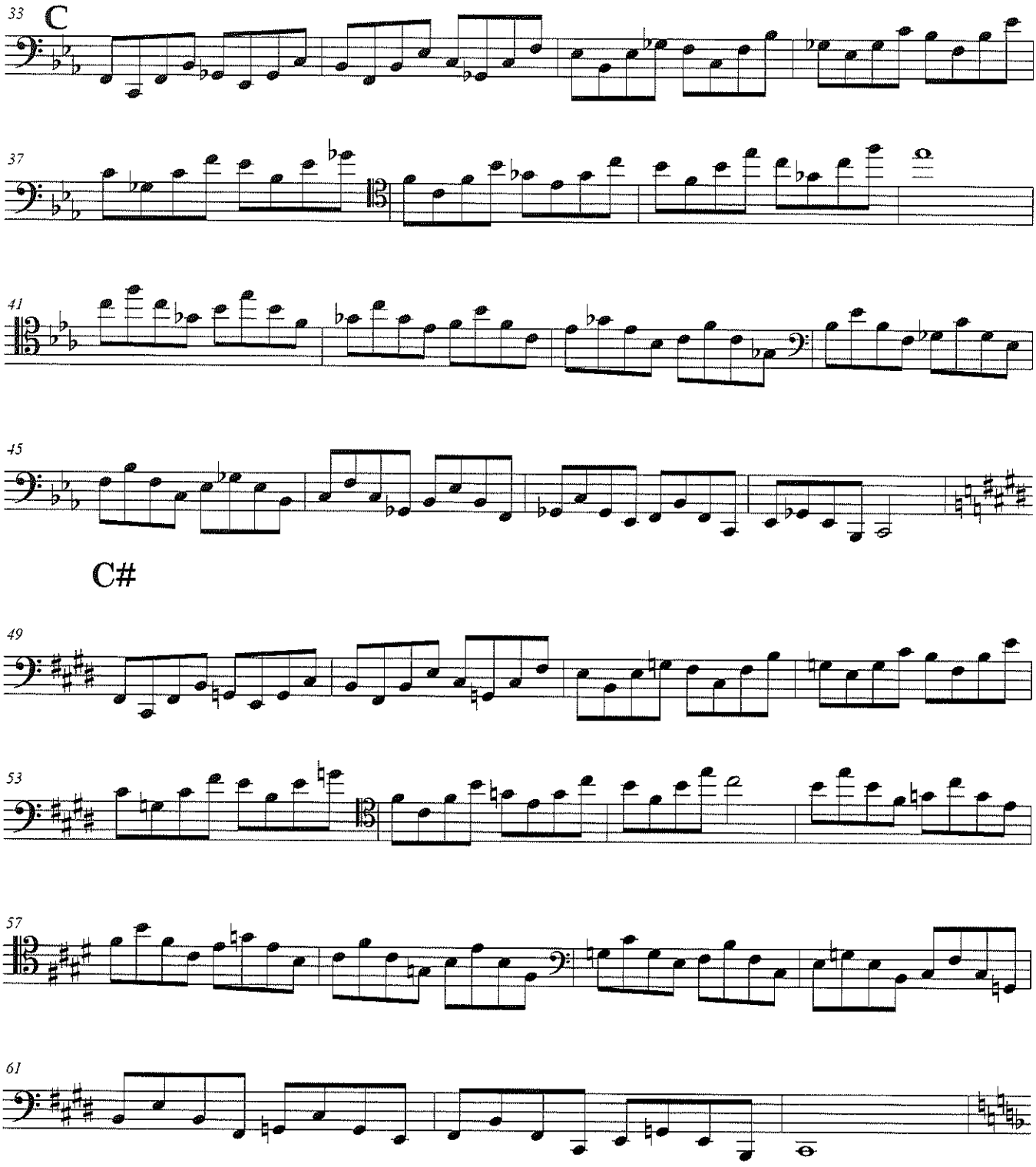
115
B 7
119
123
127

Minor Pentatonics w/flat 5 exercise

P Hanson

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C#
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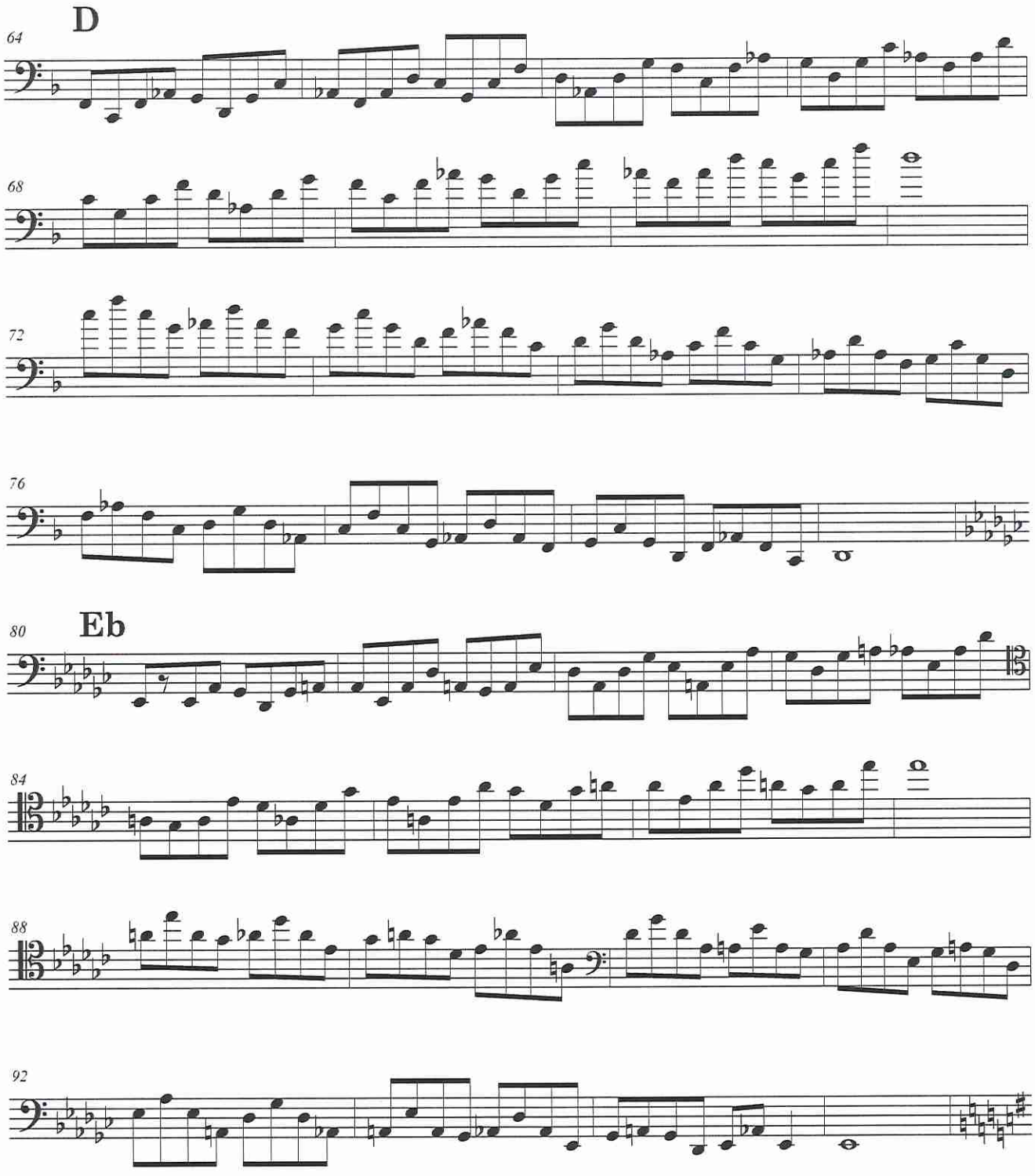
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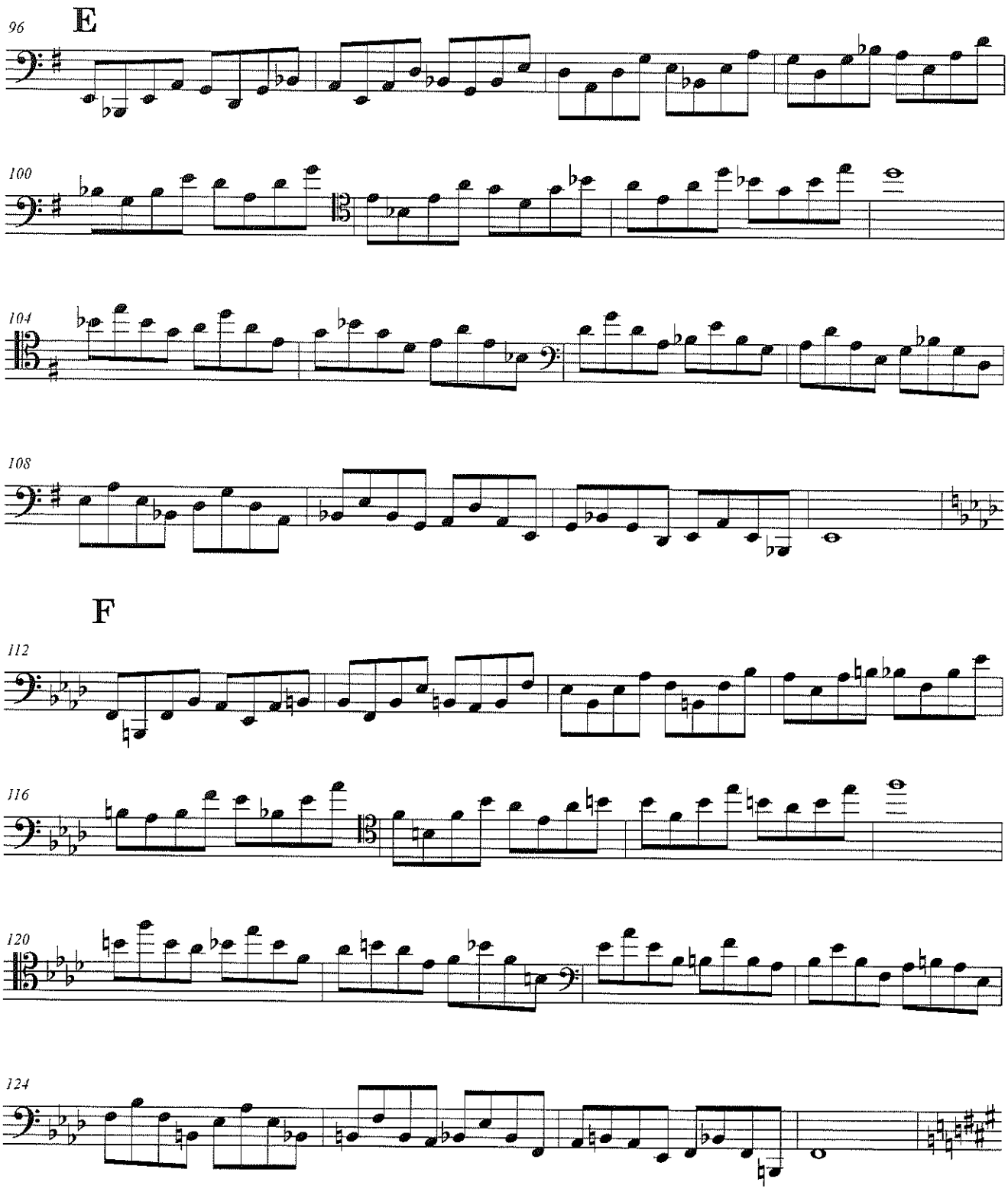
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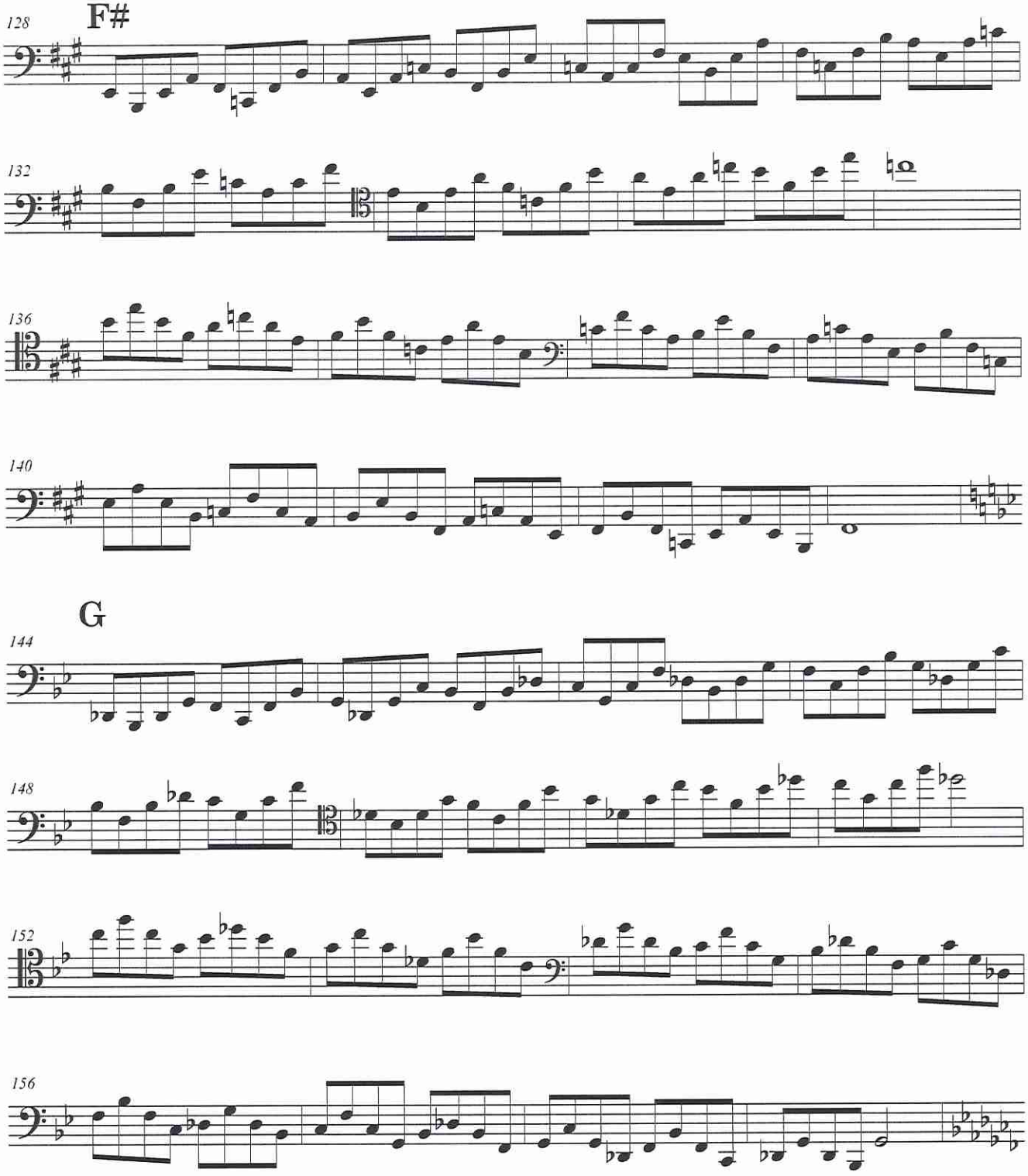
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F#
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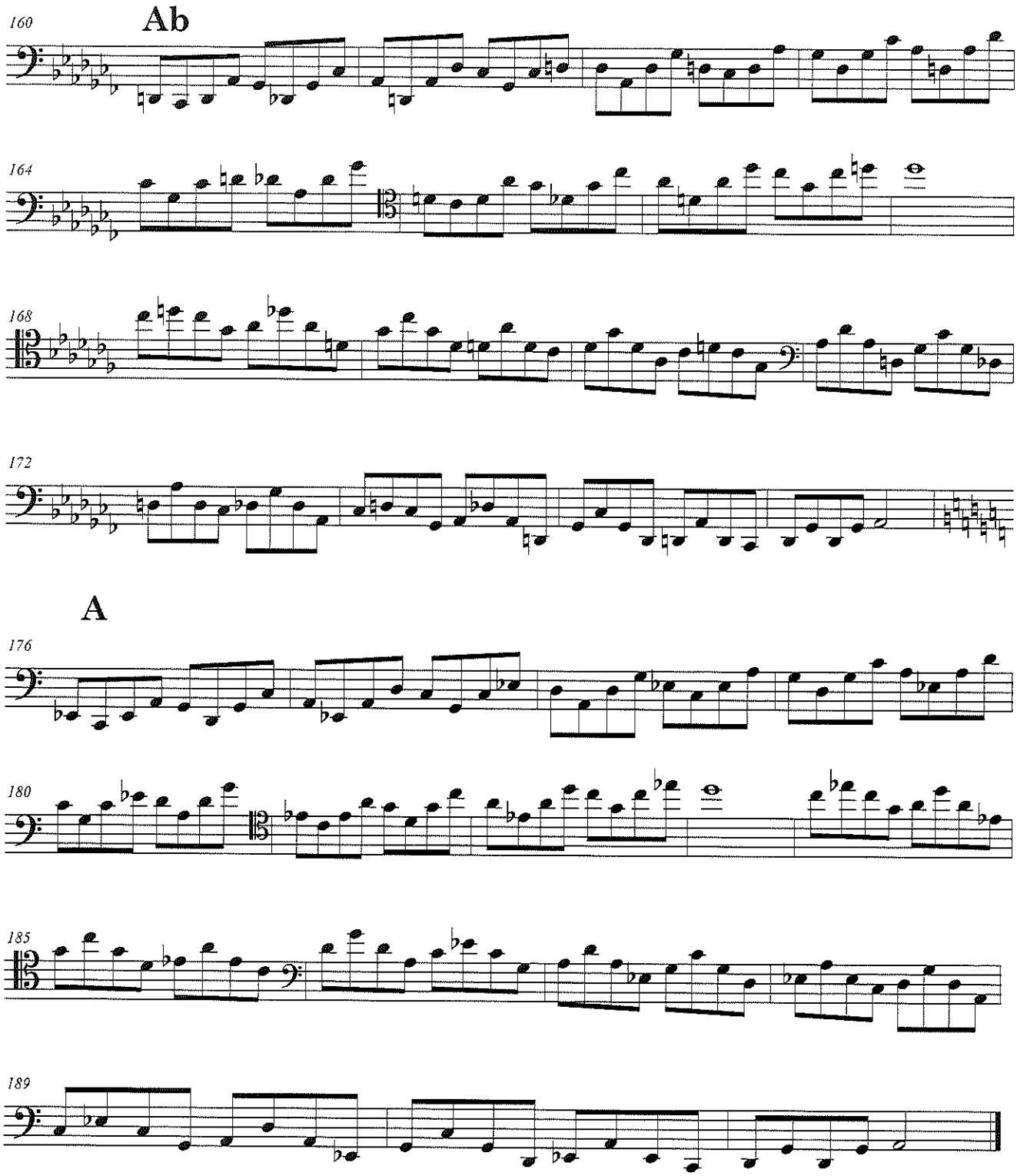
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Ab
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168
172
A
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180
185
189

Melodic Minor Scale Studies

Photo of Electreo by Omid Zoufonoun
omidzoufonoun.com

Melodic Minor Scales are some of the most important devices in jazz harmony. The Melodic Minor Scale is a major scale with a minor third. In jazz the scale is played the same way both ascending and descending-whereas in classical music musicians often play an Aeolian scale in the descending direction. Lots of harmonic tension is created by the Melodic Minor Scale-this is what attracts jazz musicians to fully explore it.

A NOTE ABOUT DIMINISHED AND MELODIC MINOR SCALES

There is only so much information about jazz theory that I can include in this book-as this is mainly a manual for technique that will help you improvise. With that technical knowledge comes some ability-but there is much to learn by listening and training your ear as all improvisors have. And there is much jazz theory that is necessary to learn as well. I strongly recommend Mark Levine's book THE JAZZ THEORY BOOK published by the Sher Music Company.
However-I would like to talk about two of the most interesting "jazz scales" in improvised music: the DIMINISHED SCALE and the MELODIC MINOR SCALE.

THE DIMINISHED SCALE is an eight-note artificial scale that is symmetrical. That is-its interval pattern is regular-it alternates whole steps and half steps or it alternates half steps and wholes steps. If you learn three diminished scales-you have played all of them. Because a diminished scale starting on C is exactly the same as one starting on Eb; you just are starting at a different place. It is somewhat like knowing a C major scale and starting on D, E, F, G, A, or B. But it is much easier technically-although as an improvisor it is harder initially because it forces you to think in more than one tonality or "key" at a time.
The most popular diminished scale in jazz would probably be the half/whole step variety.
(Figure #1): This example shows the chord changes this scale would go with.

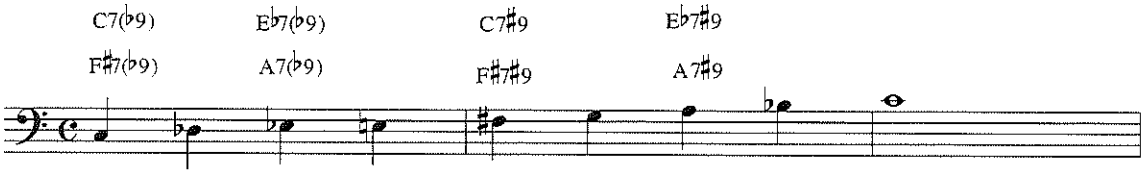
A slightly more old-fashioned version of the diminished scale is the whole/half step variety.
(Figure #2): This example shows the chord changes this scale would go with.

As you can see-both versions of the diminished scale lie right next to each other. If you play one scale-the other version starts on the second note of whatever scale you chose.

THE MELODIC MINOR SCALE: In classical music-this is the scale that is played ascending one way and descending a different way. In jazz, it does not change in the descending direction. THE MELODIC MINOR SCALE is basically a major scale with a minor third. What makes it so exotic for jazz players is what MODE of the MELODIC MINOR SCALE is chosen. Unlike the diminished scale-it is not symmetrical.
(Figure #3) shows the MELODIC MINOR SCALE and chord symbols that will go with each MODE of the scale.
You'll notice that when you play the 7th mode of the MELODIC MINOR SCALE that it starts out exactly like a DIMINISHED scale for the first 5 notes. Then the remaining notes are all a whole tone apart. This scale is also know to jazz musicians as the DIMINISHED WHOLE TONE scale and the ALTERED DOMINANT scale. This ALTERED DOMINANT scale is used often when playing the V7 chord in a minor II-V7-I progression.Since both the ALTERED DOMINANT scale and the DIMINISHED scale sound similar, there has been a lot of confusion over the years as musicians have written one chord symbol (usually 7(b9)) and have really meant to write something else (usually 7 alt). I have found that usually in a true minor II-V7-I, most often what is correct to play over the V7 is the ALTERED DOMINANT scale. The DIMINISHED SCALE (half/whole) usually is used when 7(b9) is substituted for the V7 chord in a major II-V7-I. It is also used in more modal situations not pertaining to a strict II-V7-I.

Diminished and Melodic Minor Scale Talk

#1: The Diminished Scale (Half/Whole)

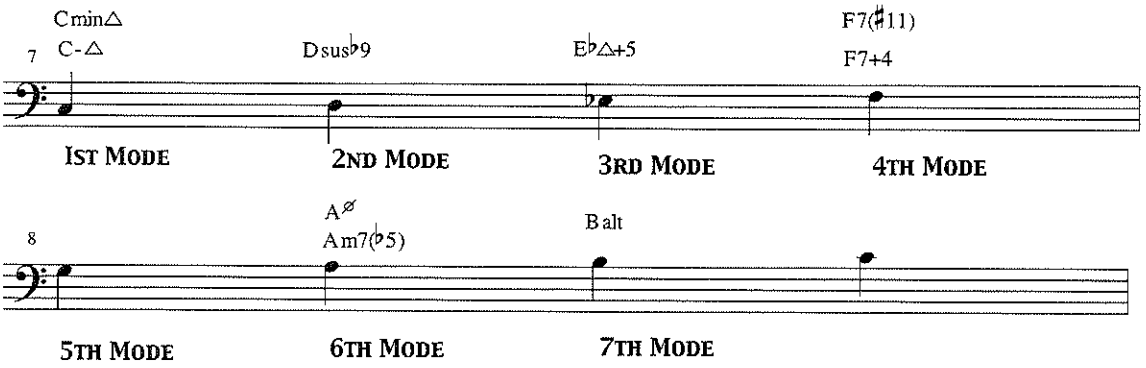


(If you see any of these symbols, this is the scale you can use)

#2: The Diminished Scale (Whole/Half)

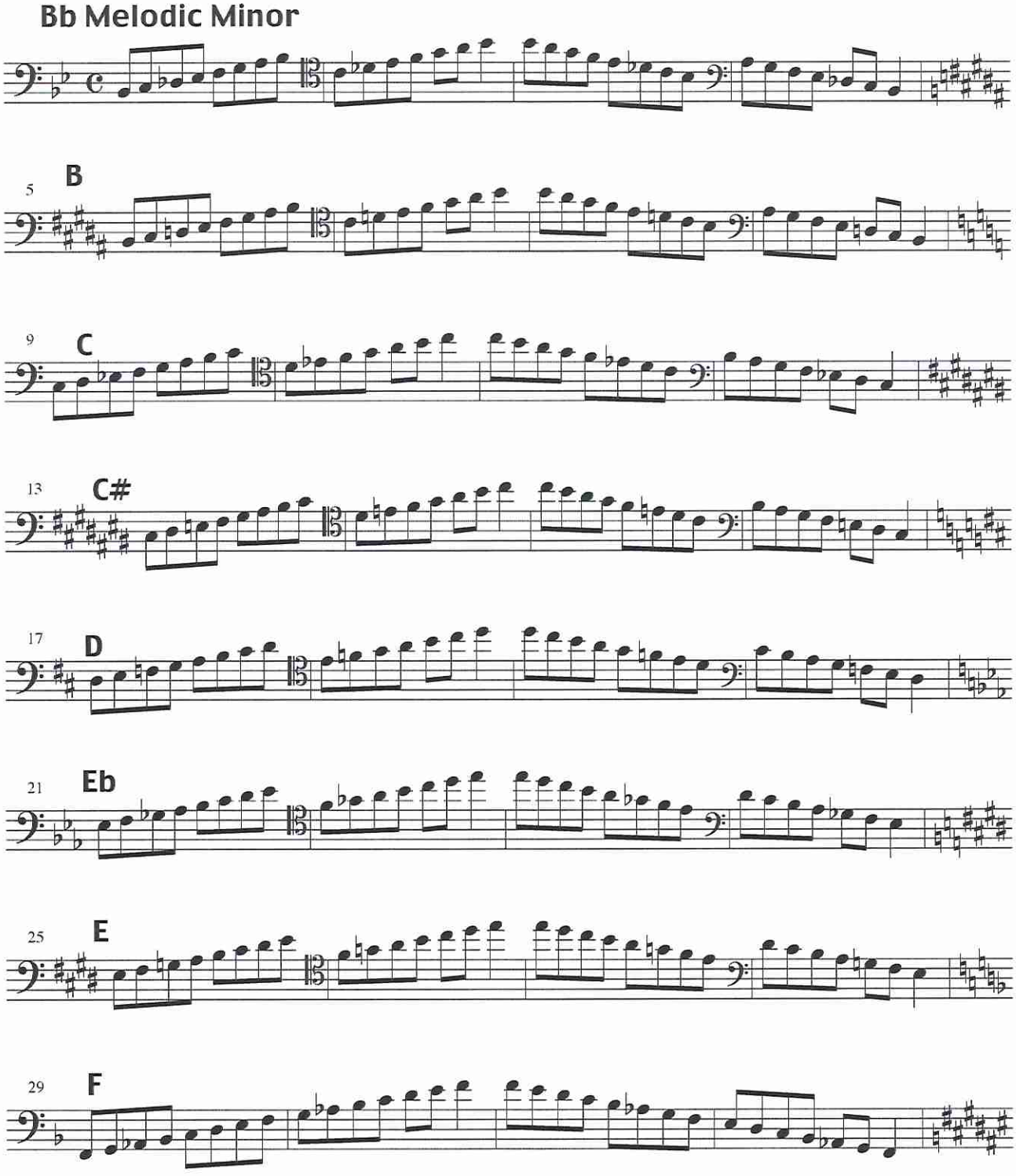
(If you see any of these symbols, this is the scale that you can use)

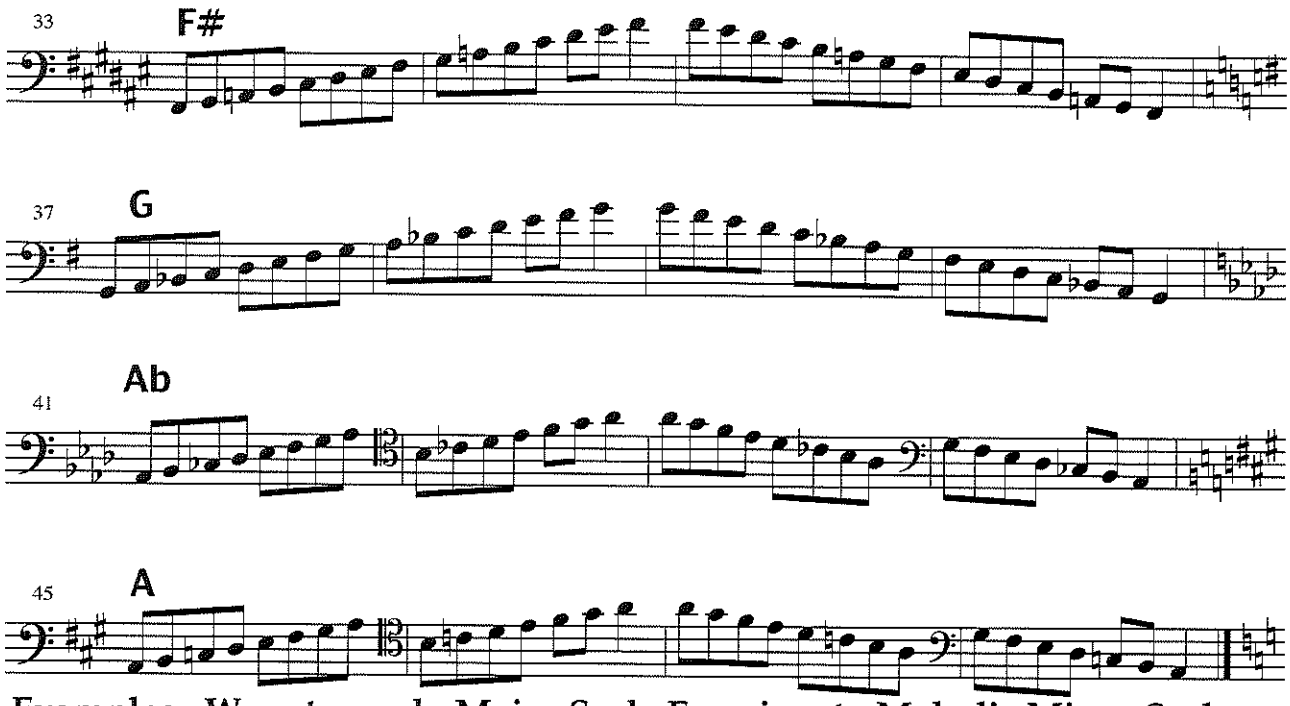
#3: The Melodic Minor Scale



(If you see these chord symbols-start the scale at the note listed under the chord symbol. Look below the note to see the mode)

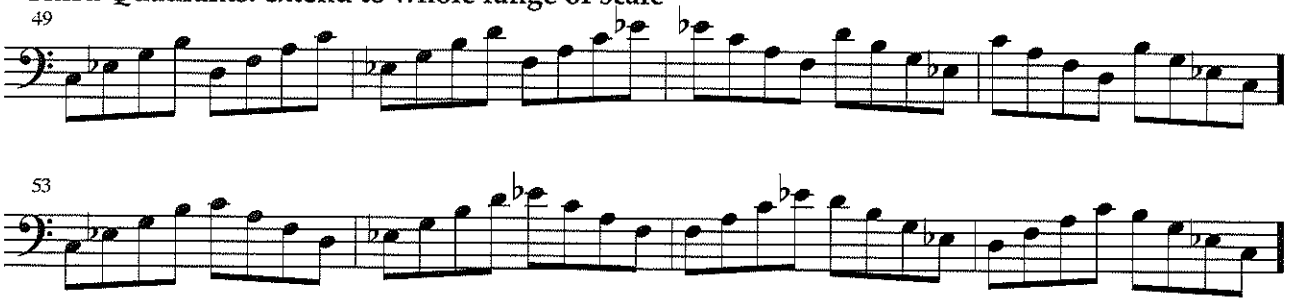
Melodic Minor Scales



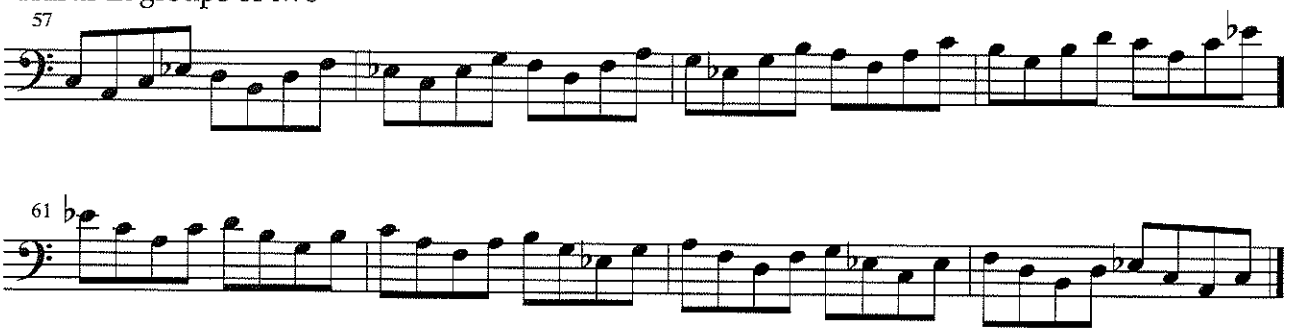


Examples: Ways to apply Major Scale Exercises to Melodic Minor Scales (using key of C to demonstrate)

Third Quadrants: extend to whole range of scale



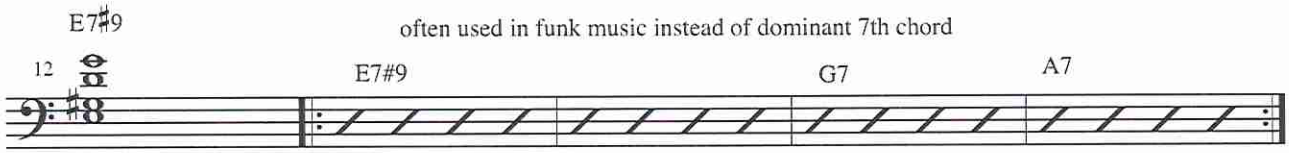
Thirds in groups of two



EXAMPLES OF WHEN TO USE DIMINISHED SCALE (HALF/WHOLE)

#1: Substitution of V7b9 for V7 in II-V7-I progression:

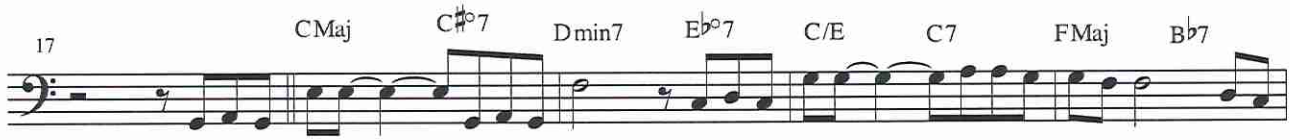
#2: Can be used in music with more measures per chord change:



THE "HENDRIX" CHORD

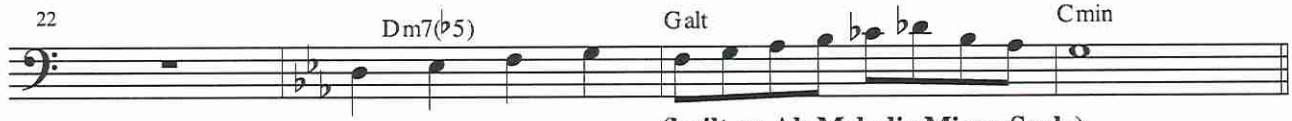
EXAMPLES OF WHEN TO USE DIMINISHED SCALE (WHOLE/HALF)

#1: Used often in swing and bebop music-such as tunes like: "**Makin' Whoopie**"



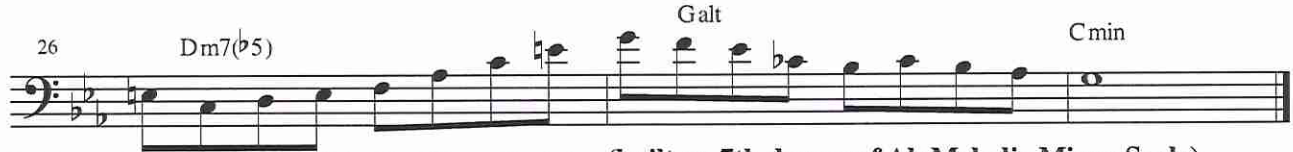
EXAMPLES OF WHEN TO USE ALTERED DOMINANT SCALE (7TH MODE OF MELODIC MINOR SCALE)

#1: in a minor II-V7-I progression



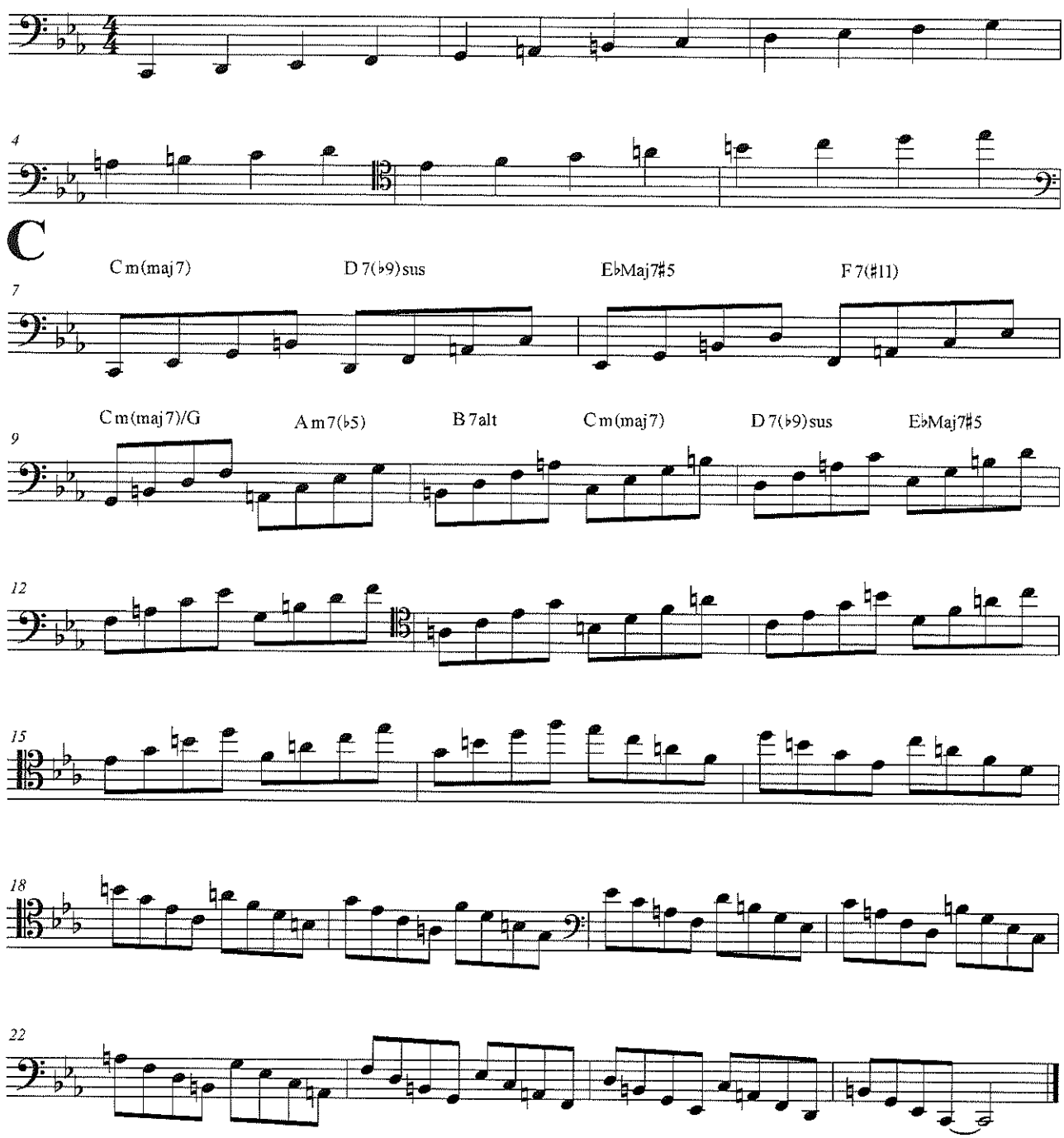
(built on Ab Melodic Minor Scale)

#2: Over a m7(b5) chord

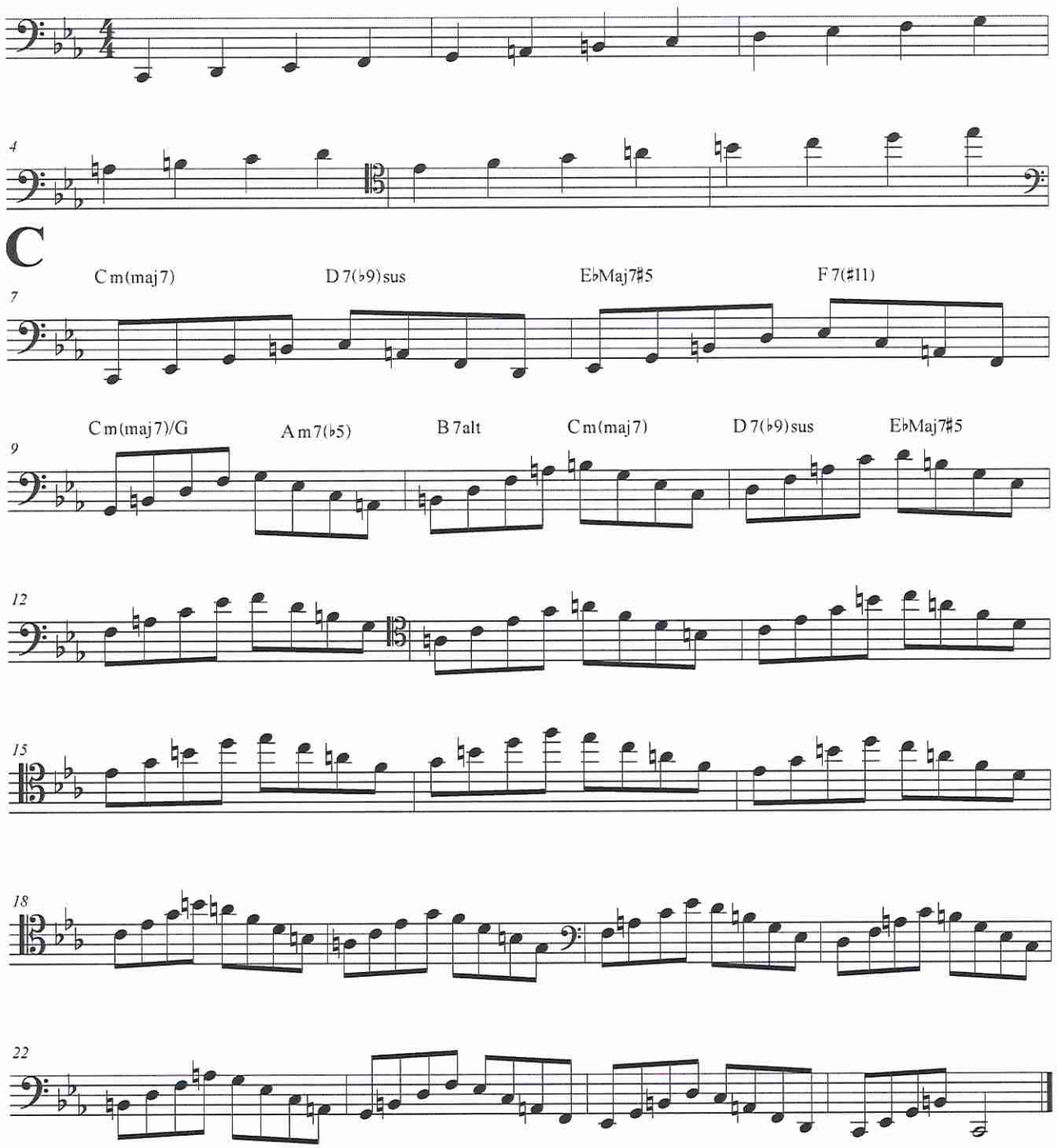


(built on 6th degree of F Melodic Minor Scale) **(built on 7th degree of Ab Melodic Minor Scale)**

Melodic Minor Scale
Consecutive Thirds in C



Melodic Minor Scale
Consecutive Thirds in C-alternating direction



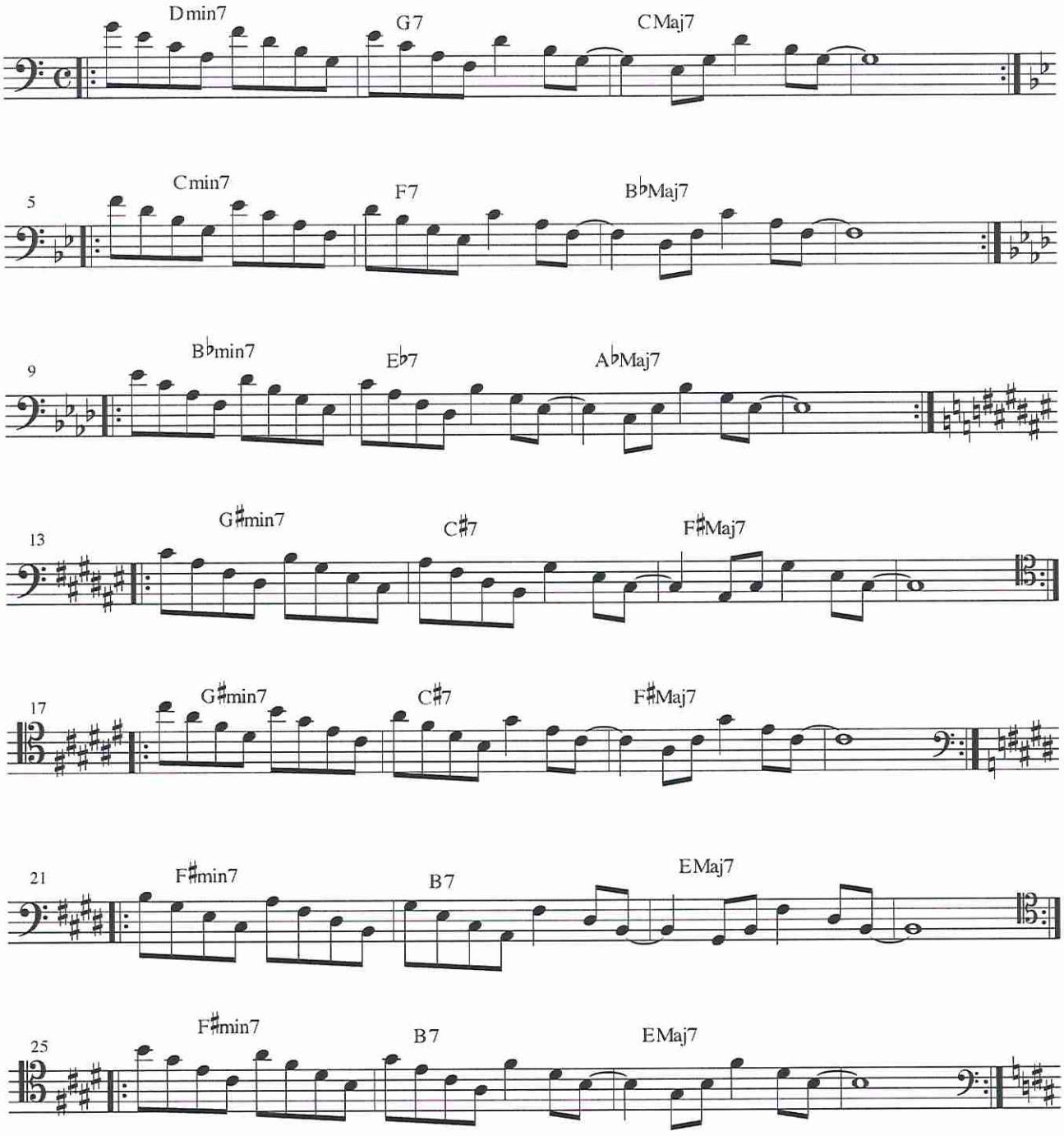
THE II-V7-I PROGRESSION

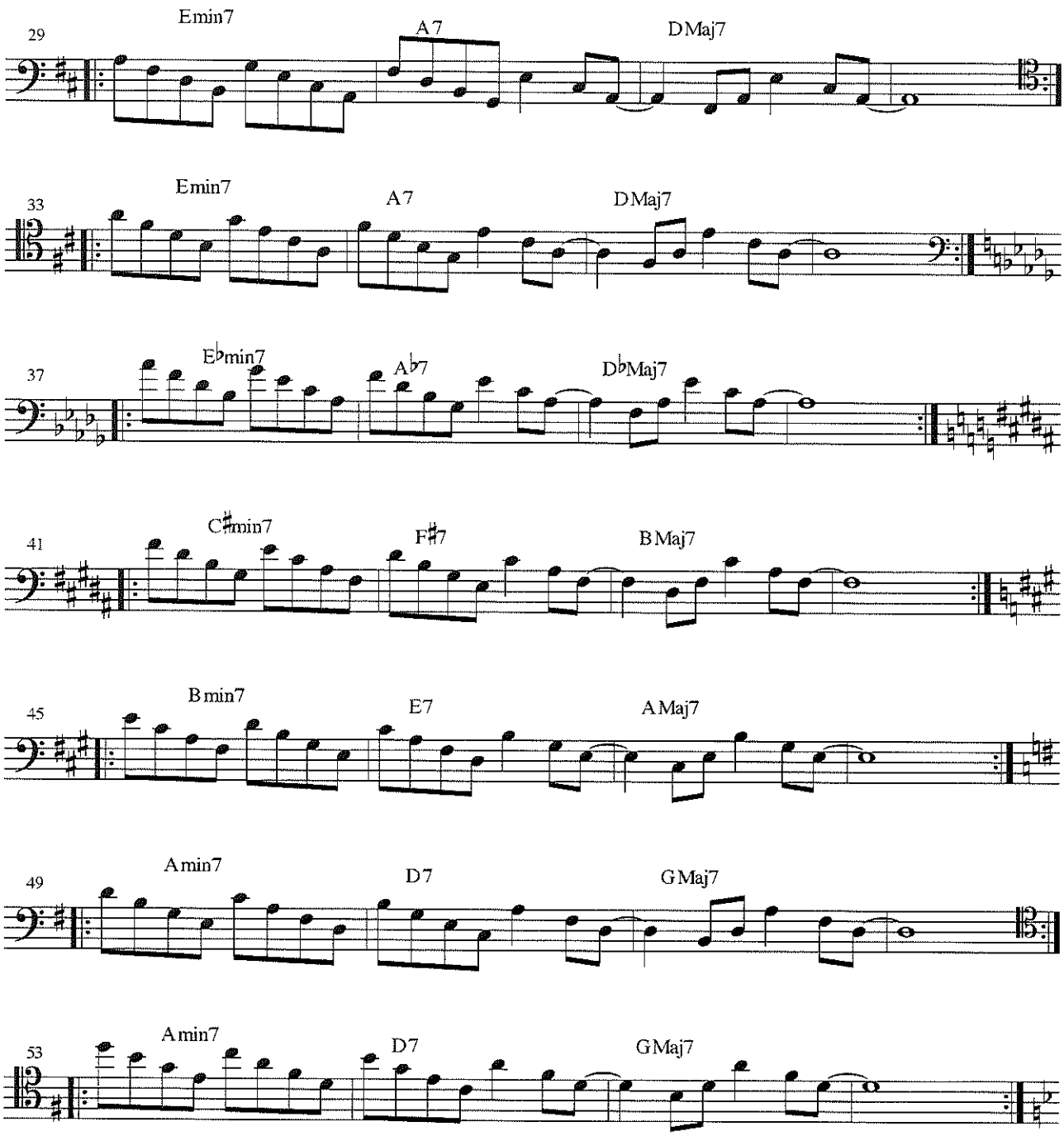
The II-V7-I progression is a key element of 20th century American music ranging from Tin Pan Alley composers to Blues music performers-from gospel music to jazz to pop. It is the most fundamental device in mid-20th century popular song standards-which have become most of the material for what we know to be modern jazz. In order to play songs like Gershwin's SUMMERTIME or Cole Porter's I'VE GOT YOU UNDER MY SKIN one MUST know their II-V7-I progressions-there's simply no other way to successfully negotiate those changes. This isn't always so difficult as it sounds, but it is worth the investment in time to get to know this progression.

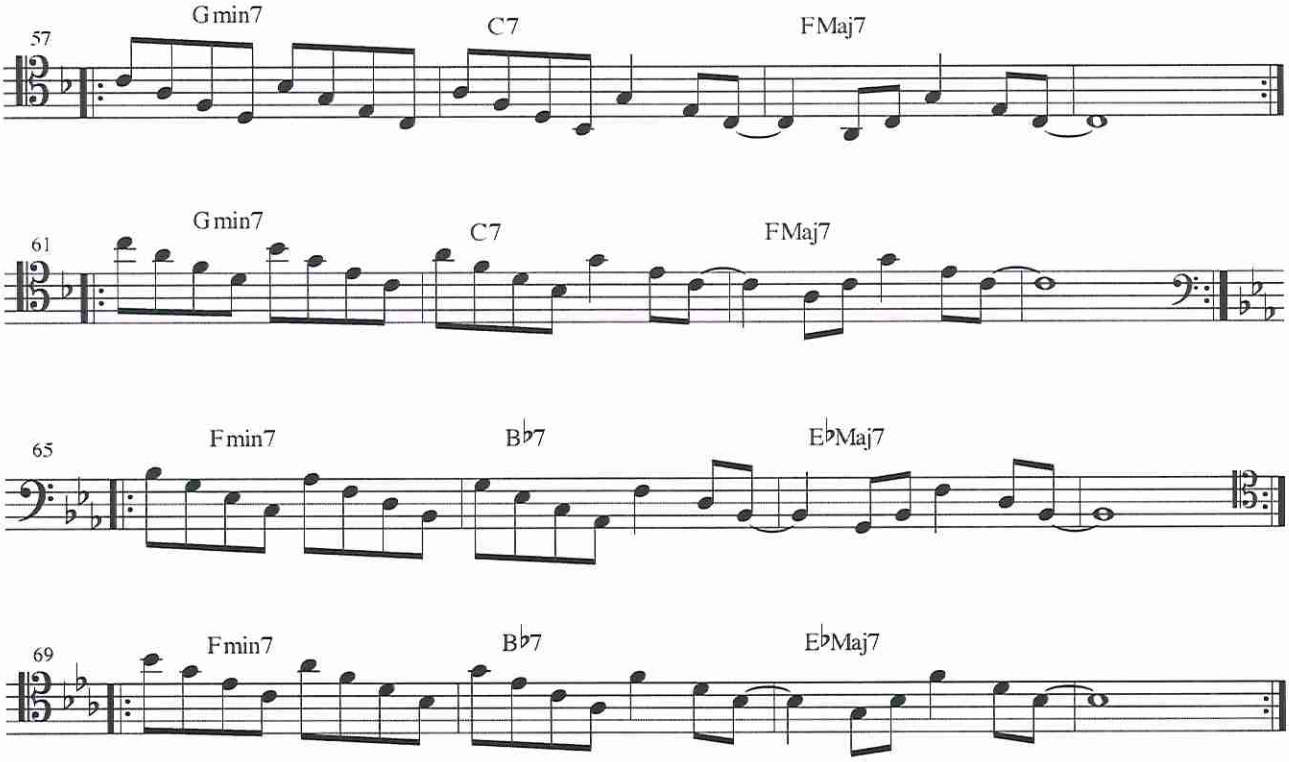
This book deals with the two most popular II-V7-I progressions: the Major II-V7-I and the Minor II-V7-I. The former is the easiest by far of the two. When playing in C- the "I chord"is C major, obviously. The "II chord" is D minor and the "V7 chord" is G major dominant. All these different chords exist within ONE major scale-you've got it-the C major scale! In other words-when you see a Major II-V7-I progression you ONLY have to think of the scale that goes with the resolution chord; in this case C major. The D minor chord and the G dominant chord all are composed from the C major scale-so there's only one scale to worry about. Of course-knowing which lines sound good over what part of the progression is another art-this is why I have included three different "licks" written in all 12 possible II-V7-I progressions.

The Minor II-V7-I progression really is musical shorthand for a progression written like this: ii7(b5)-V7alt-i min. (And that itself is also shorthand!) Basically-the ii7(b5) means that it is a minor chord with a dominant 7th and a flatted 5th, the V7alt is a major dominant chord BUT with a flatted ninth, a raised ninth (it sounds like a minor third) a flatted fifth and a dominant seventh; and the i min is a minor chord with a MAJOR seventh. This sounds REALLY difficult without seeing it in action on music paper; this is why you'll find it right before the Minor II-V7-I exercise. There I will talk about what scales you should use. This progression traditionally produces just about the most harmonic tension in jazz as the two chords proceding the I chord are thick and dark sounding. The V7alt chord is altered in just about every way a chord could be altered! The sound of this progression is what defines "jazz" to lots of people. This chapter is just the tip of the veritable iceberg in terms of learning all about the II-V7-I progression-I recommend getting Jamey Aebersold's "The II-V7-I Progression" play-along CD and book to further your studies on this subject.

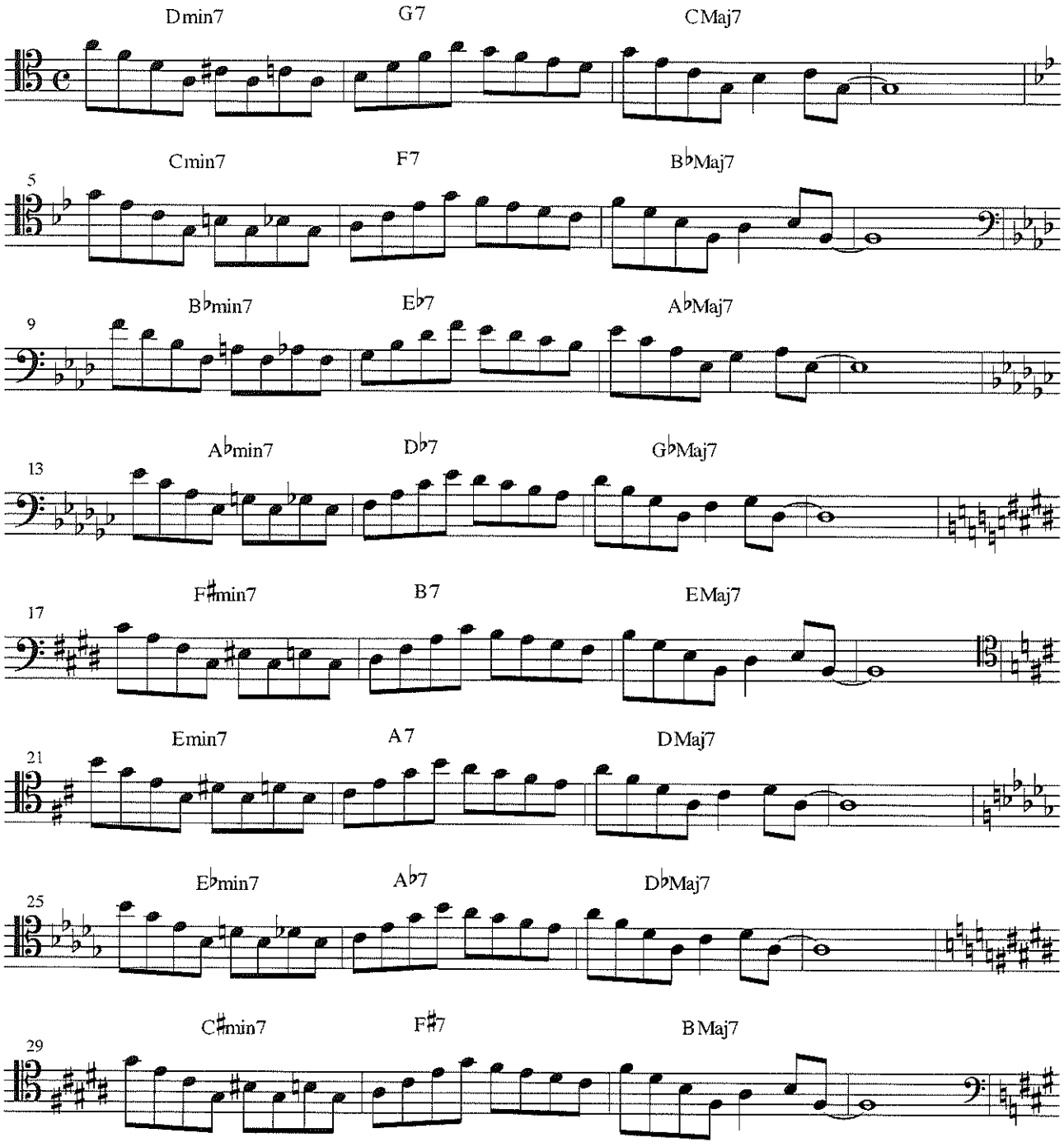
Third Quadrants and the II-V7-I Progression

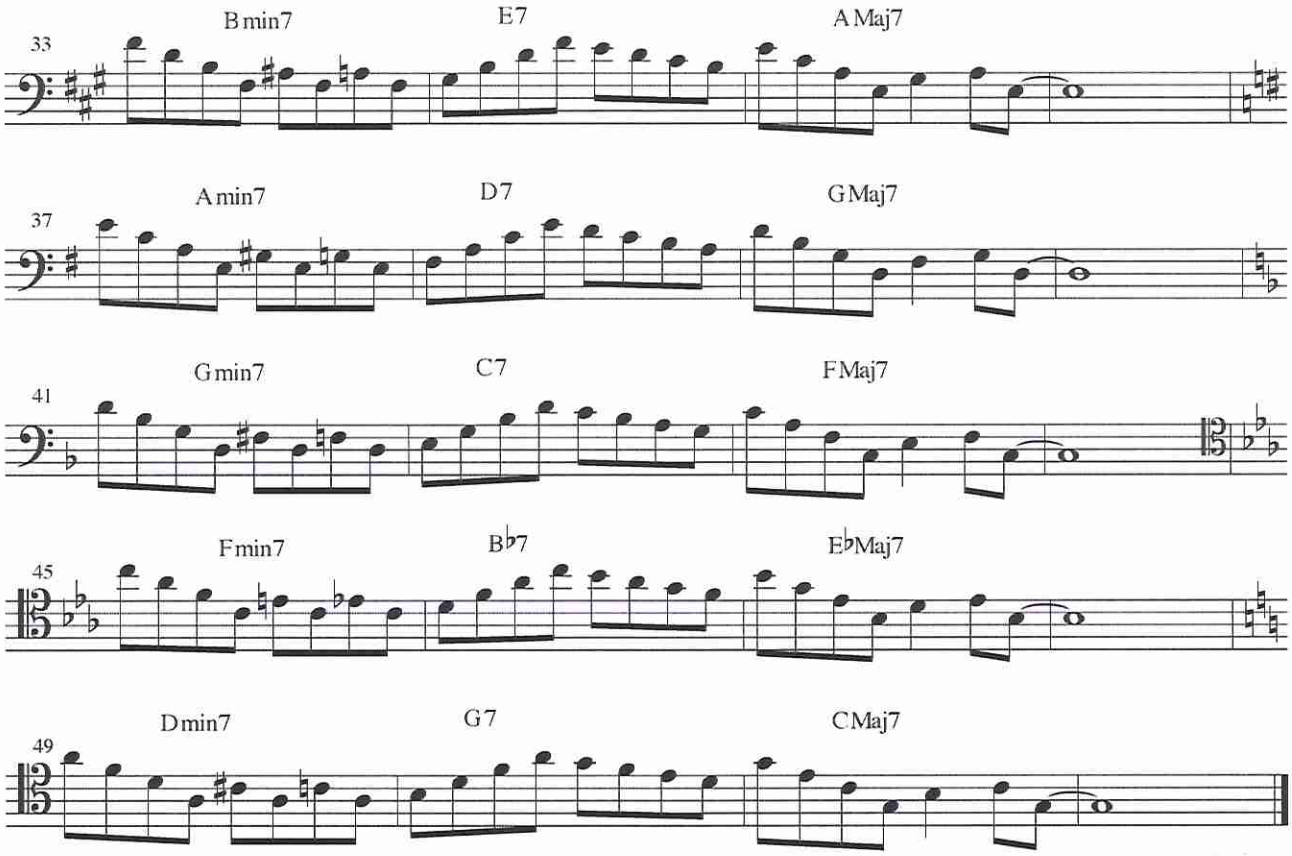



29
Emin7
A7
DMaj7
33
Emin7
A7
DMaj7
37
E♭min7
A♭7
D♭Maj7
41
C♯min7
F♯7
BMaj7
45
Bmin7
E7
AMaj7
49
Amin7
D7
GMaj7
53
Amin7
D7
GMaj7


57
Gmin7
C7
FMaj7
61
Gmin7
C7
FMaj7
65
Fmin7
B♭7
E♭Maj7
69
Fmin7
B♭7
E♭Maj7

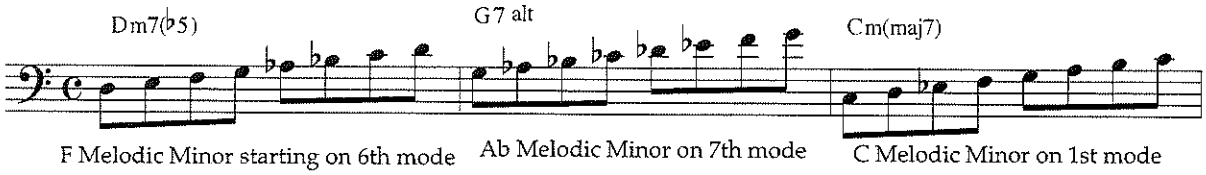
Third Quadrants to Bebop




33
Bmin7
E7
AMaj7
37
Amin7
D7
GMaj7
41
Gmin7
C7
FMaj7
45
Fmin7
B♭7
E♭Maj7
49
Dmin7
G7
CMaj7

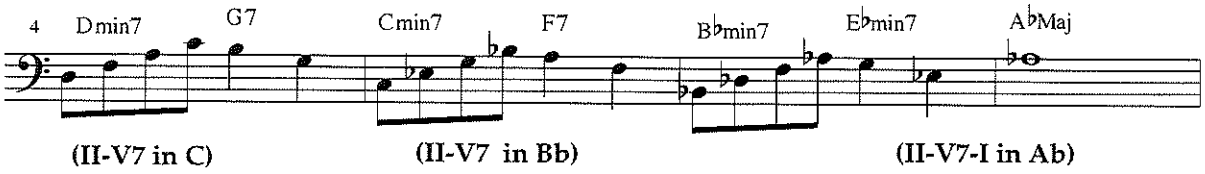
A Note about Minor II-V7-I Progressions

The scales that make up the Minor II-V7-I progression are three consecutive Melodic Minor Scales Below you see a Minor II-V7-I progression in C minor. For the Dmin7(b5)-the scale is F Melodic Minor. For the G7alt the Scale is Ab Melodic Minor, and for C Min(Maj. 7) the scale is C Melodic Minor. To play scales corresctly while starting on the root of the Dmin7(b5) one would play starting on the 6th mode of the F Melodic Minor. For the G7alt , one would play starting on the 7th mode of the Ab Melodic Minor, and for the C Min(Maj7) one would start on the 1st mode of the C Melodic Minor Scale.

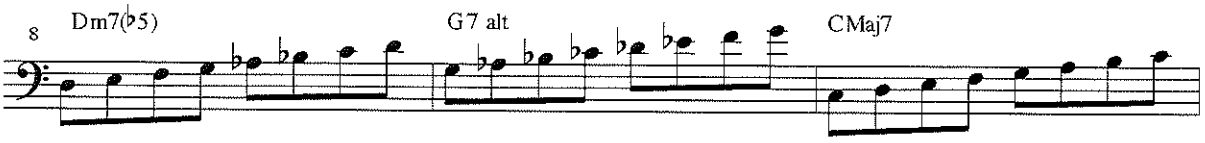


Why this isn't a Minor II-V7-I

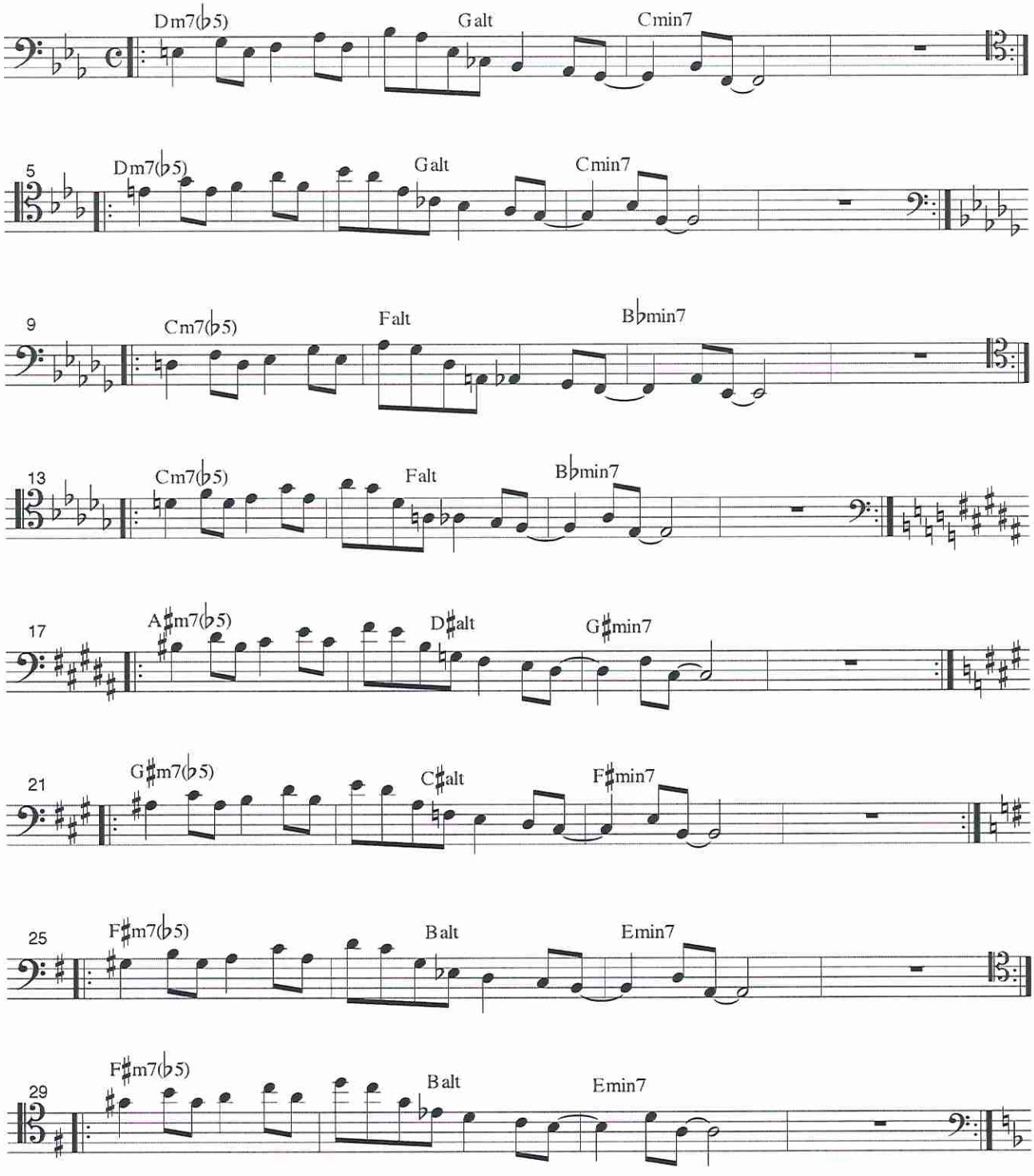
Although these progressions end in a Minor I chord-they are not Minor II-V7-I progressions. Since the first two chords are the same as the first two chords in a Major II-V7-I, these are called II-V7 progressions. They act the same as II-V7-I progressions but they just don't resolve to a Major I. Instead of really resolving, one II-V7 progression just moves into another one a step down. What would be a I if it where a major chord is really a II of another II-V7.
This also is know as a cycle of fifths.

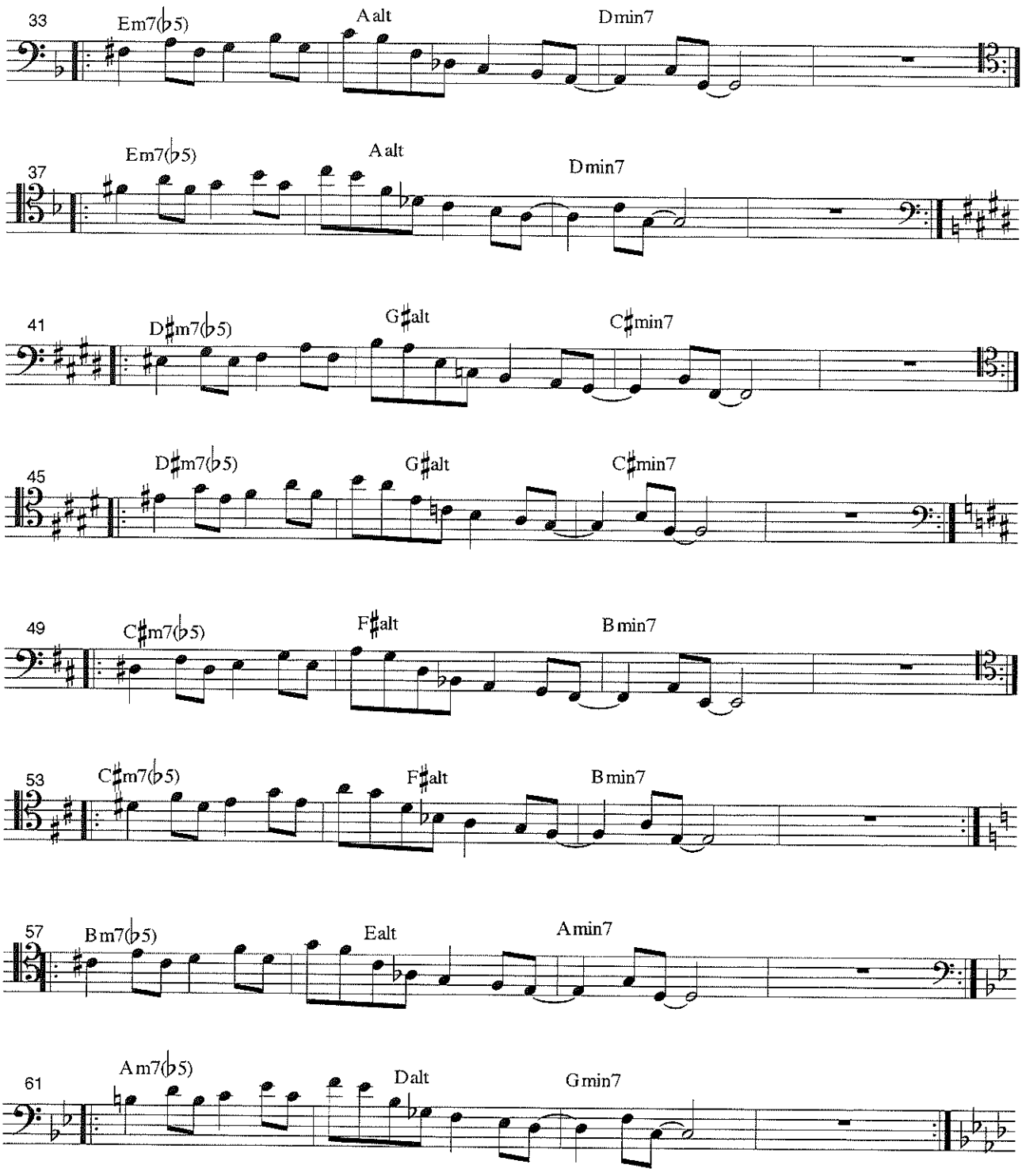


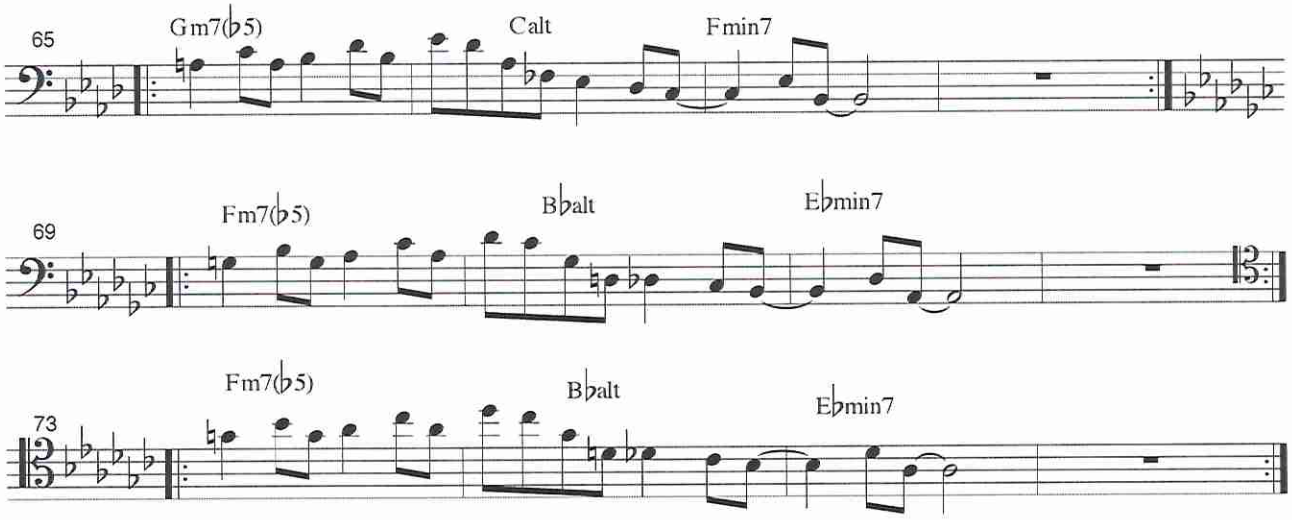
Sometimes the II-V7-I progression starts out as the Minor variety only to resolve into the major variety, or to another place entirely That is why it is good to learn II-V7 progressions in both keys as an entity unto itself. Often a progression doesn't resolve the way you think it will.



Minor II-V7-I Progression

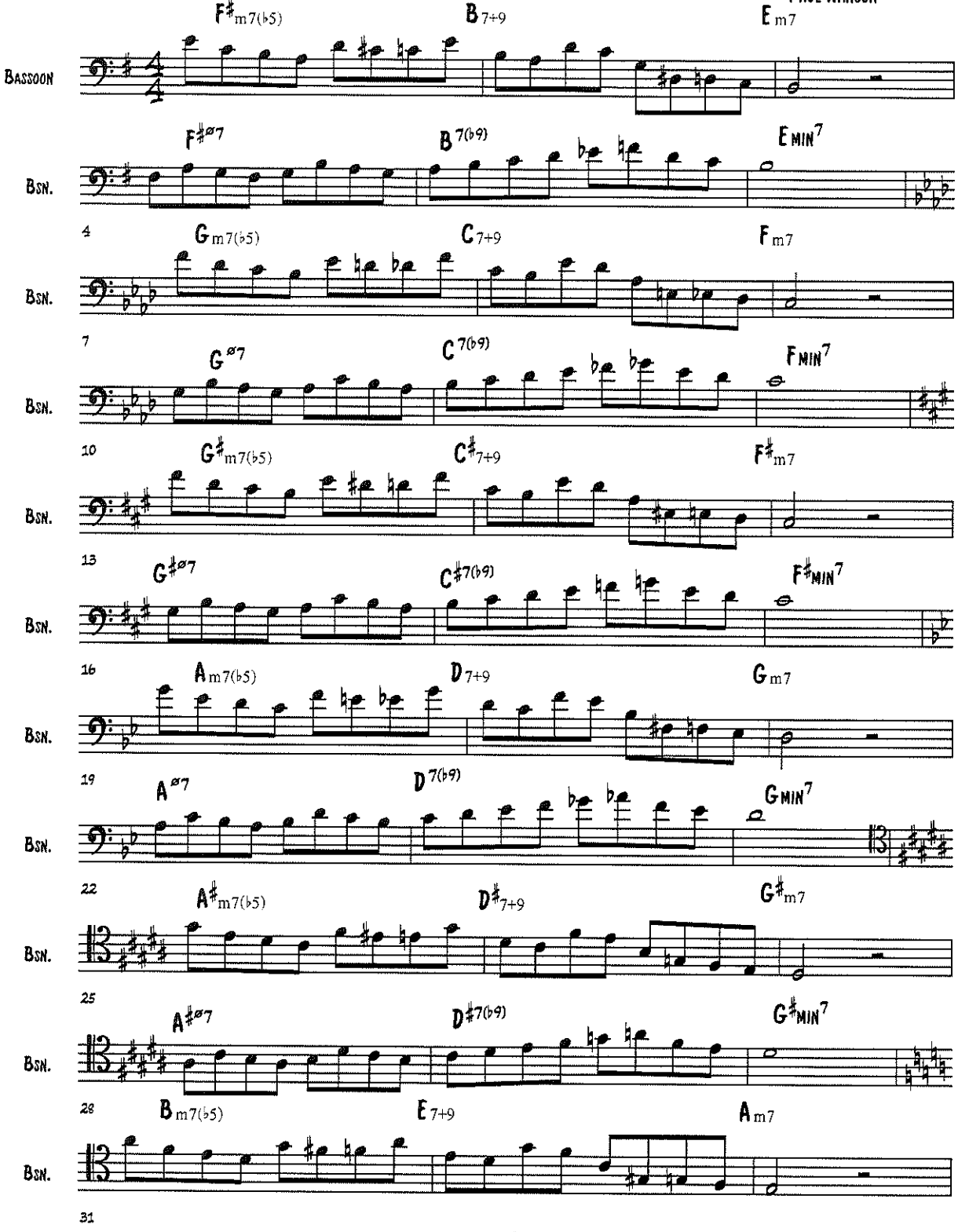



33
Em7(♭5)
A alt
Dmin7
37
Em7(♭5)
A alt
Dmin7
41
D♯m7(♭5)
G♯alt
C♯min7
45
D♯m7(♭5)
G♯alt
C♯min7
49
C♯m7(♭5)
F♯alt
Bmin7
53
C♯m7(♭5)
F♯alt
Bmin7
57
Bm7(♭5)
Ealt
Amin7
61
Am7(♭5)
Dalt
Gmin7

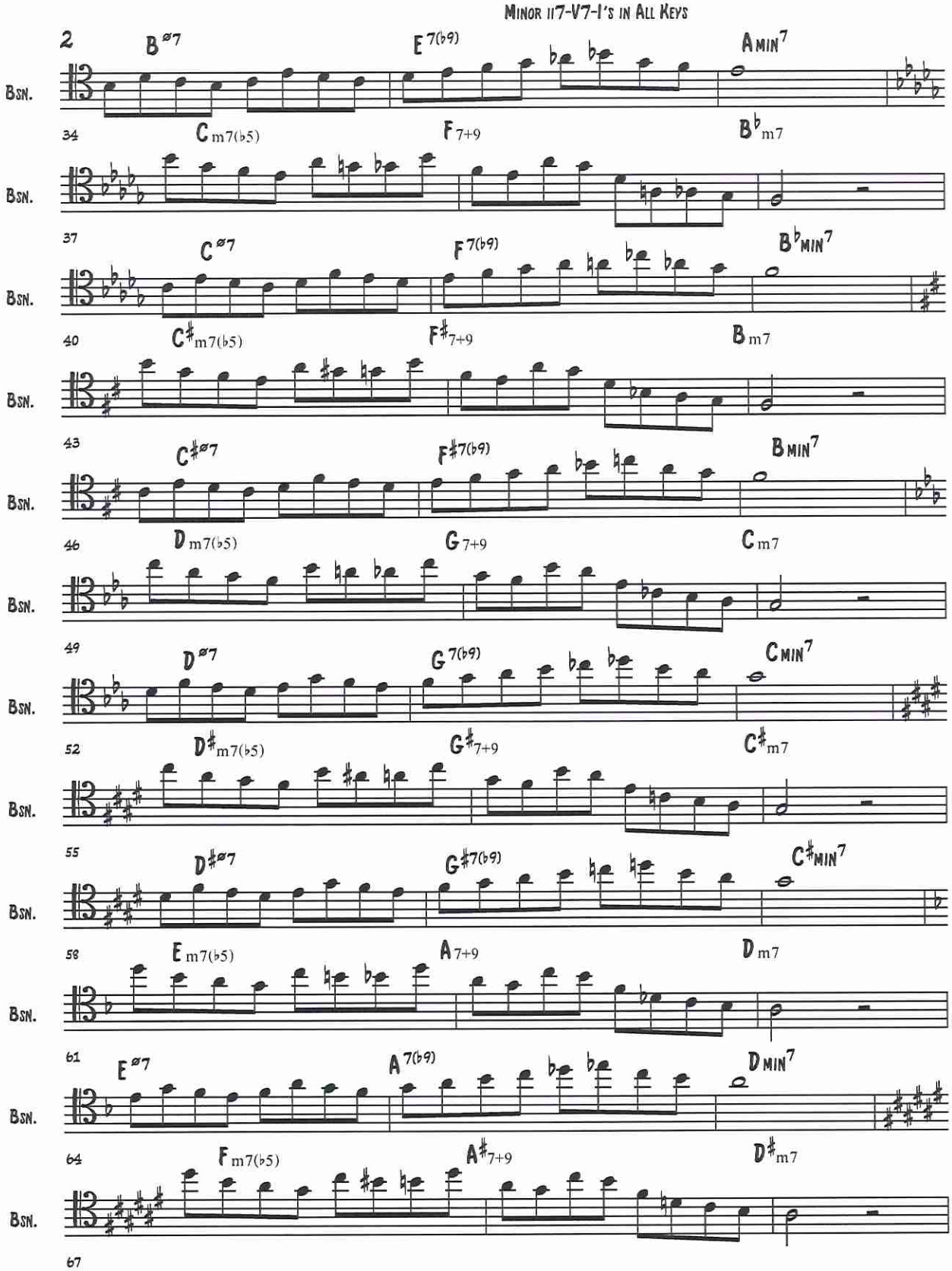

65
Gm7(♭5)
C alt
Fmin7
69
Fm7(♭5)
B♭alt
E♭min7
73
Fm7(♭5)
B♭alt
E♭min7

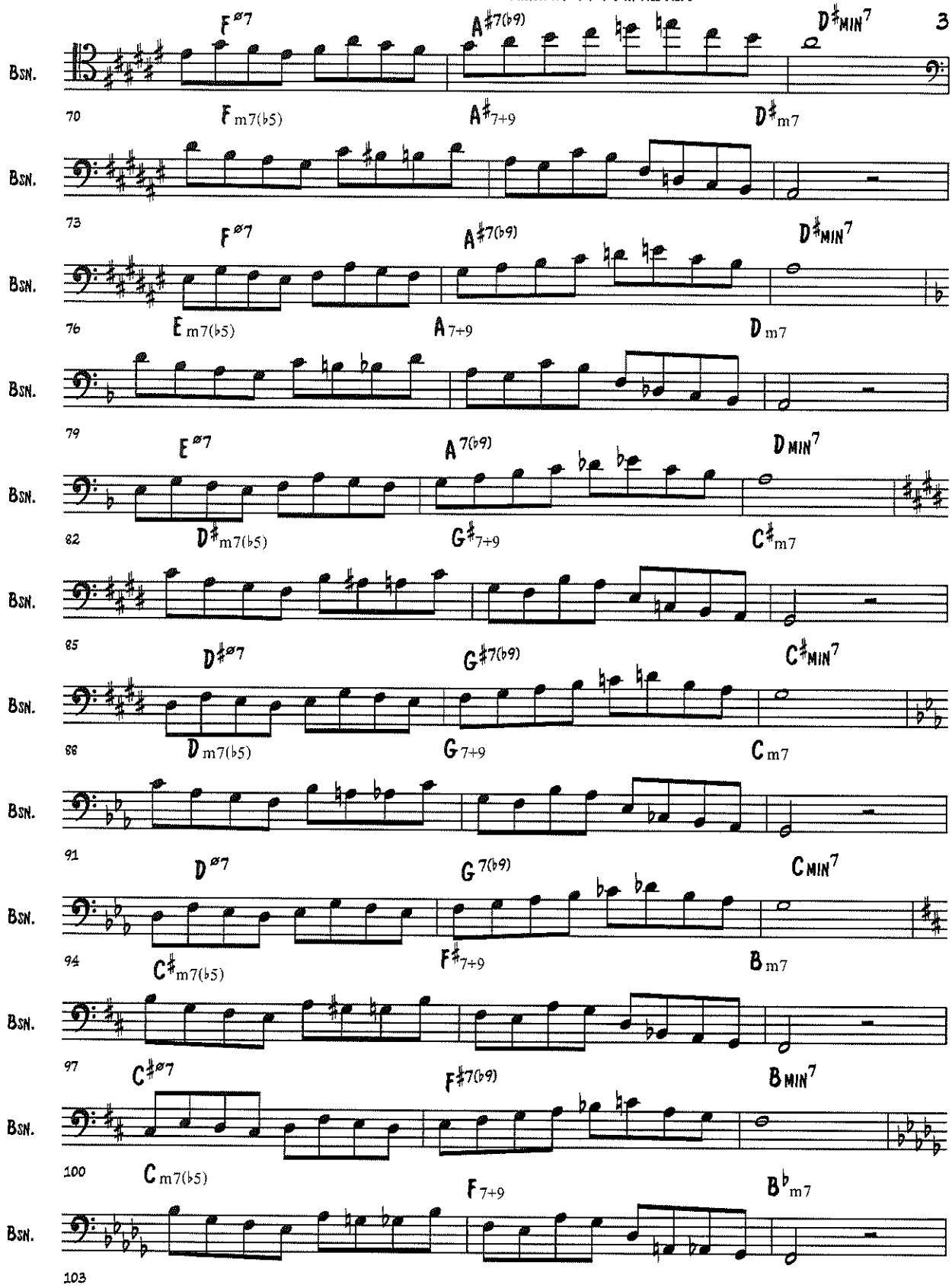
Minor ii7-V7-I's in All Keys

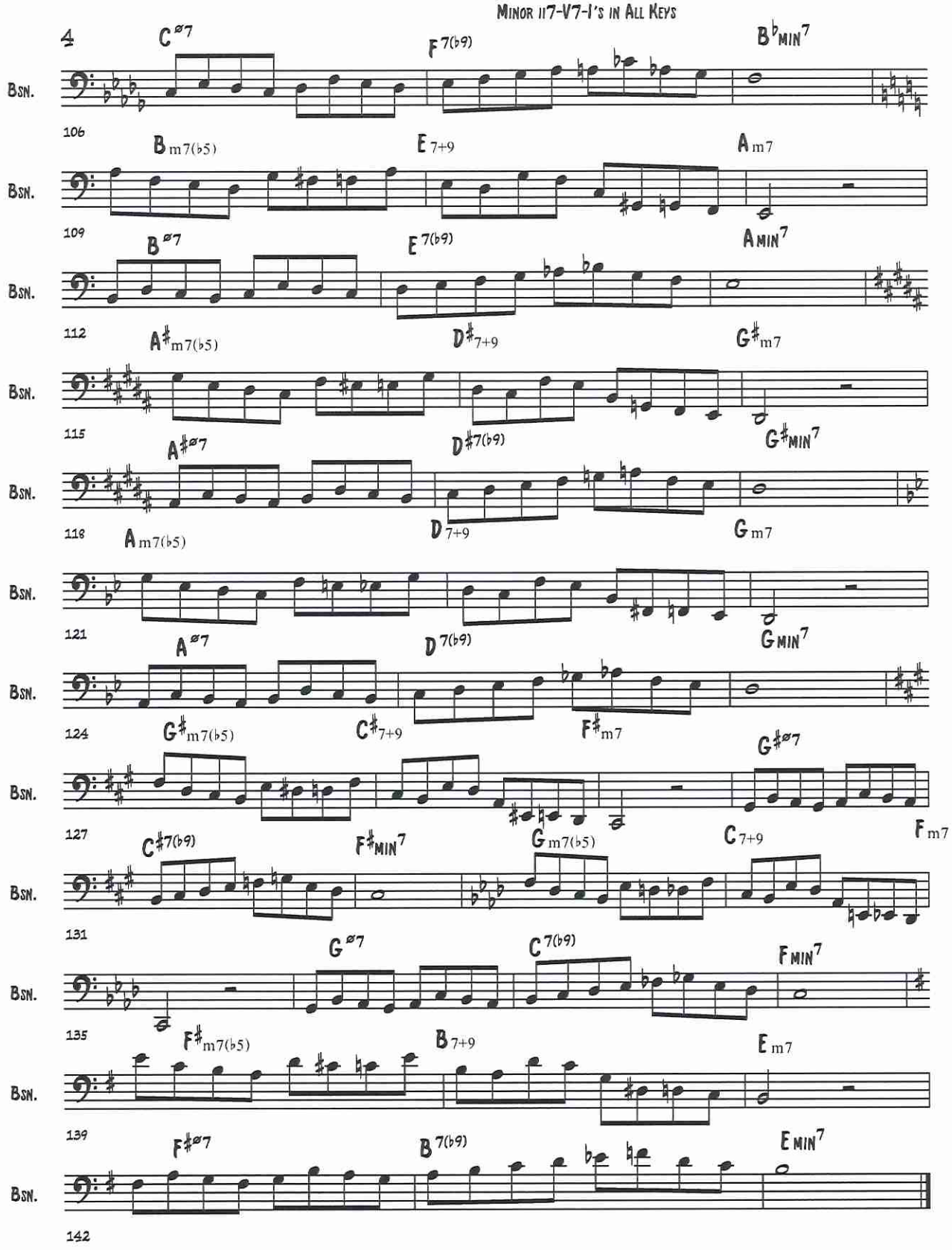
Arranged by
Paul Hanson



©


Minor ii7-V7-I's in All Keys
2
Bsn.
B ø7
E 7(♭9)
A min7
34
C m7(♭5)
F 7+9
B♭ m7
37
C ø7
F 7(♭9)
B♭ min7
40
C♯ m7(♭5)
F♯ 7+9
B m7
43
C♯ ø7
F♯ 7(♭9)
B min7
46
D m7(♭5)
G 7+9
C m7
49
D ø7
G 7(♭9)
C min7
52
D♯ m7(♭5)
G♯ 7+9
C♯ m7
55
D♯ ø7
G♯ 7(♭9)
C♯ min7
58
E m7(♭5)
A 7+9
D m7
61
E ø7
A 7(♭9)
D min7
64
F m7(♭5)
A♯ 7+9
D♯ m7
67

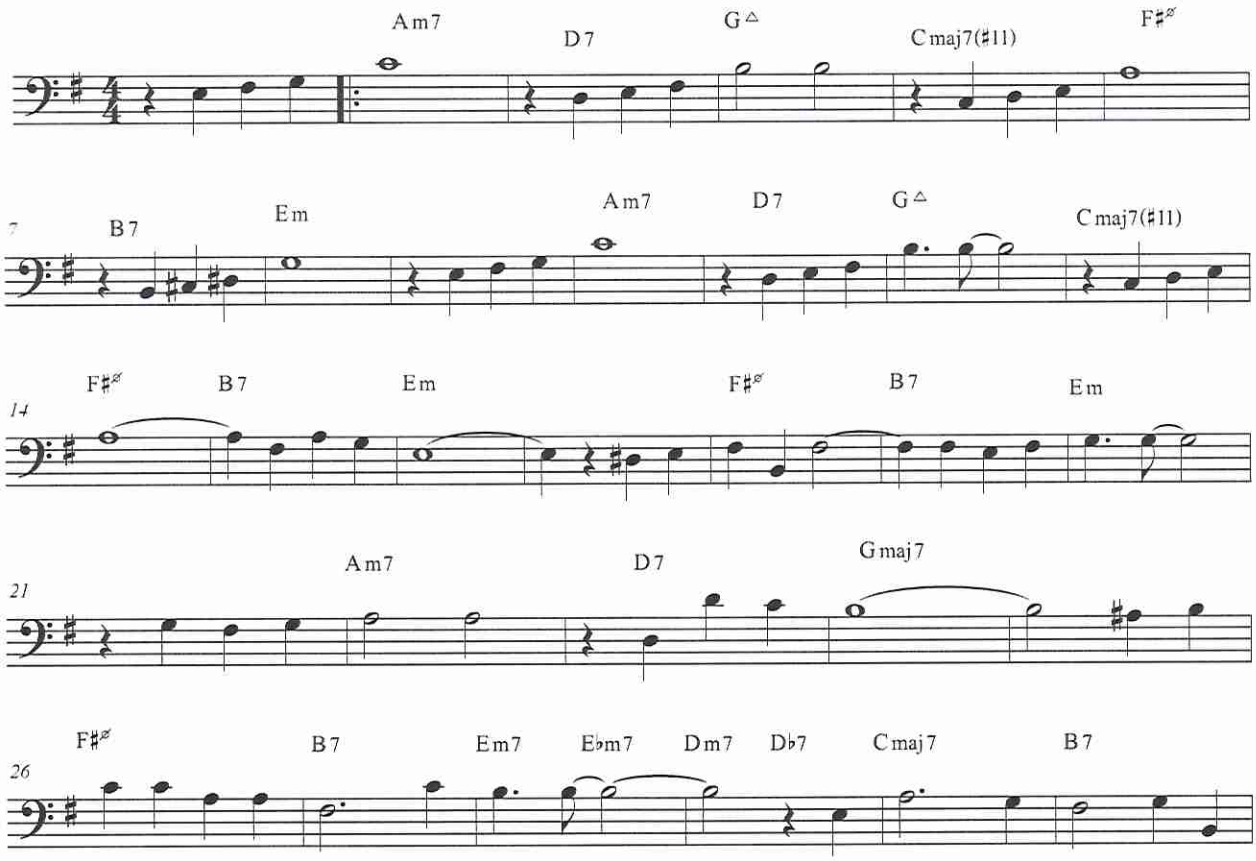

3
BSN.
70
F ø7
A ♯7(♭9)
D ♯MIN7
F m7(♭5)
A ♯7+9
D ♯m7
BSN.
73
BSN.
76
F ø7
A ♯7(♭9)
D ♯MIN7
E m7(♭5)
A 7+9
D m7
BSN.
79
BSN.
82
E ø7
A 7(♭9)
D MIN7
D ♯m7(♭5)
G ♯7+9
C ♯m7
BSN.
85
BSN.
88
D ♯ø7
G ♯7(♭9)
C ♯MIN7
D m7(♭5)
G 7+9
C m7
BSN.
91
BSN.
94
D ø7
G 7(♭9)
C MIN7
C ♯m7(♭5)
F ♯7+9
B m7
BSN.
97
BSN.
100
C ♯ø7
F ♯7(♭9)
B MIN7
C m7(♭5)
F 7+9
B ♭m7
BSN.
103


Minor ii7-V7-I's in All Keys
Bsn.
106
C ø7
F 7(b9)
B♭ min7
109
B m7(b5)
E 7+9
A m7
112
B ø7
E 7(b9)
A min7
115
A♯ m7(b5)
D♯ 7+9
G♯ m7
118
A♯ ø7
D♯ 7(b9)
G♯ min7
121
A m7(b5)
D 7+9
G m7
124
A ø7
D 7(b9)
G min7
127
G♯ m7(b5)
C♯ 7+9
F♯ m7
131
C♯ 7(b9)
F♯ min7
G m7(b5)
C 7+9
F m7
135
G ø7
C 7(b9)
F min7
139
F♯ m7(b5)
B 7+9
E m7
142
F♯ ø7
B 7(b9)
E min7

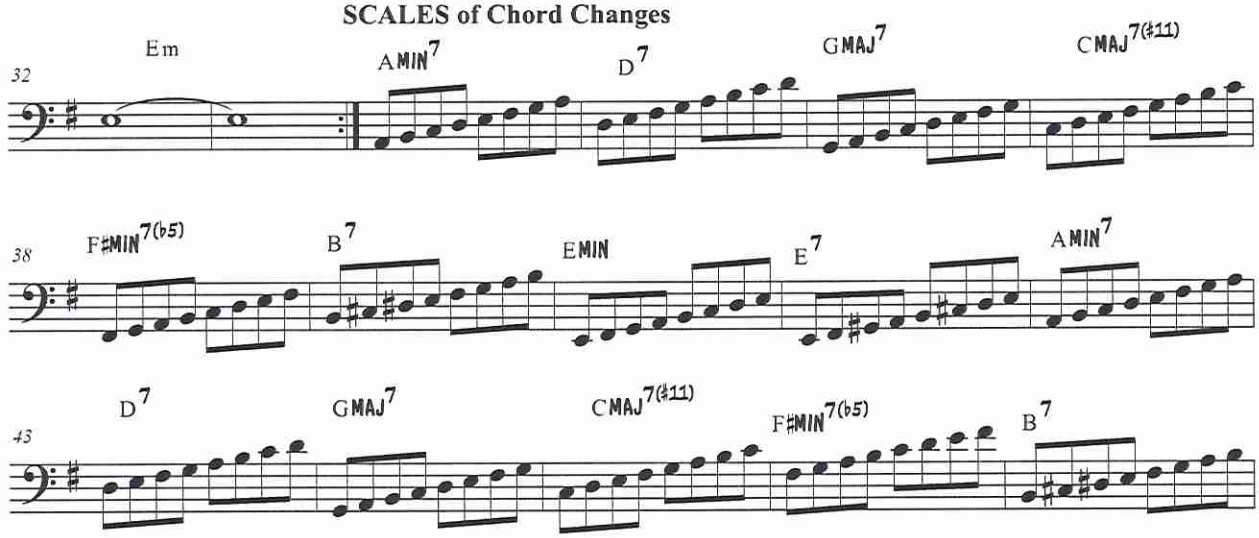
Autumn Leaves

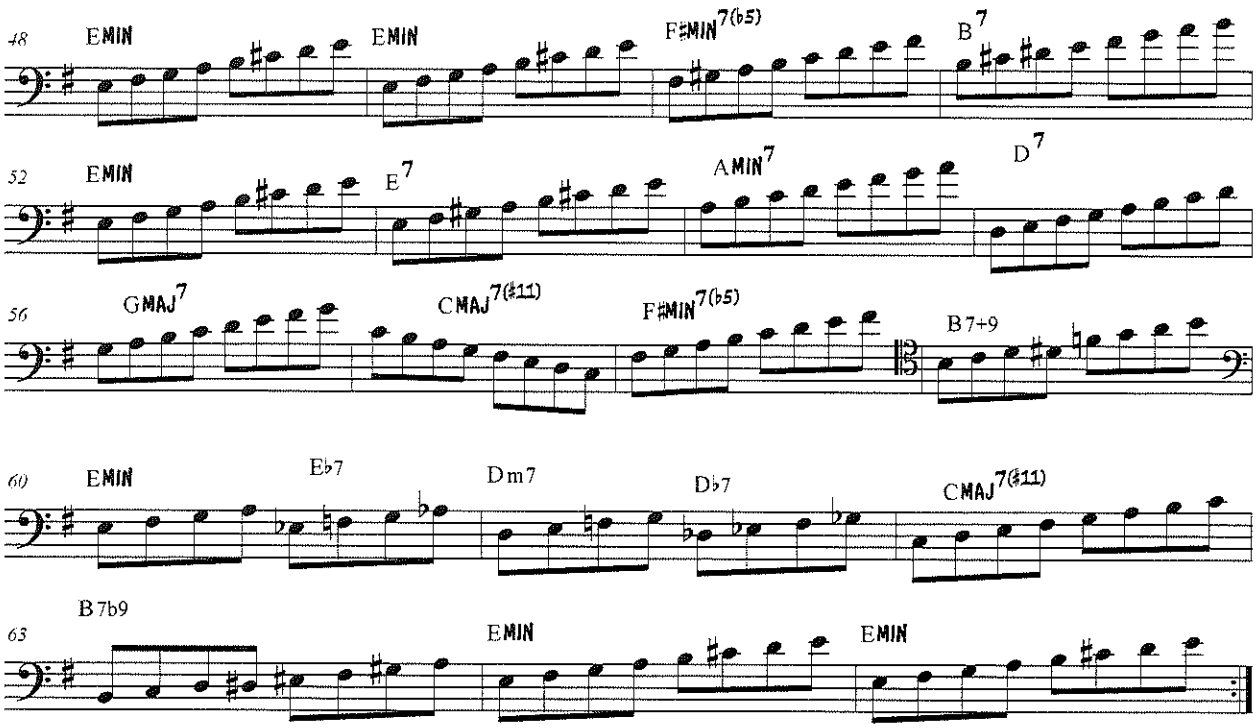
MELODY with CHORD CHANGES

Joseph Kosma



SCALES of Chord Changes





Autumn Leaves is a tune built on Major II-V7-I sequences and Minor ii-V7-i sequences. In a Major II-V7-I- the scale of the I chord can be played over the II, the V7 and the I chord. It will fit-the roots may be different but the notes of the scales are the same. Notice the 4th chord of the tune (Cmaj7#11):the notes of the scale are the same as the previous 3 chords-G major. But-when the tune goes into a Minor ii-V7-I sequence-all chords of the sequence have different scales. This is why Minor ii-V7-I sequences are harmonically very exciting. This is why I have chosen this tune to focus on the Minor ii-V7-I sequence.

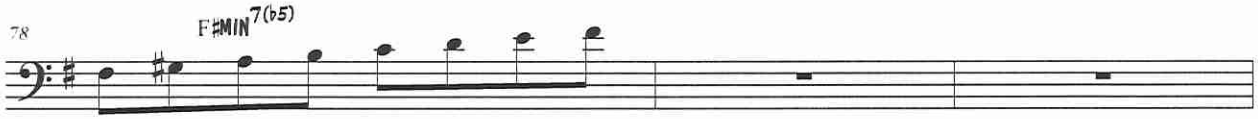
To review and compare: The first chord sequence of the tune is a Major ii-V7-I in G major. The II chord scale is the Dorian mode of G, the V7 chord scale is the Mixolydian mode of G-and the I chord is the Ionian Mode. Now: starting on the 5th measure of the song is a Minor ii-V7-I progression resolving in E minor. The ii chord scale is the Locrian (7th) Mode of the G major scale, the V7 chord scale can be two different types of scale (which I'll discuss after this) and the i Chord scale is the Aeolian mode of the G major scale (yet that can be also the Dorian mode of D So there are tons of creative choices that musicians have used over the minor ii-V7-i sequence. First off is theV7 chord in a minor ii-V7-I sequence. Looking at the 6th measure with a B7 chord- it would be safe to play the scale written there-but also possible is playing a B half-whole diminished scale at that moment. The step motion is half step/whole step all the way through the octave-it is very symmetrical. This scale highights the tension of a minor 2nd, a minor AND major third. One can be found at the third measure from the end in the scale section. Also possible but not listed until later is playing over the B7+9 chord by playing a B altered scale. This scale is the Locrian mode (7th mode) of a C melodic minor scale. Here it is below:

Look at the construction of this scale. The second degree is altered down a half step, the third degree is down a half step, the 4th degree is down a half step and sounds like a major third, the 5th is flatted and a tri-tone, the 6th degree is a minor 6th from the root and the 7th is a dominant. It sounds like a major scale due to the 4th degree sounding like a major third BUT the 3rd degree of the scale is a minor third. And the second is a minor second. This scale is different from the scale one would get with a B7b9 chord-that would be the diminished scale- while the B7+9 features the altered scale.

Looking further at this altered scale-there are some interesting features. One can highlight major triads on the F and G-the tri-tone and the minor 6th.

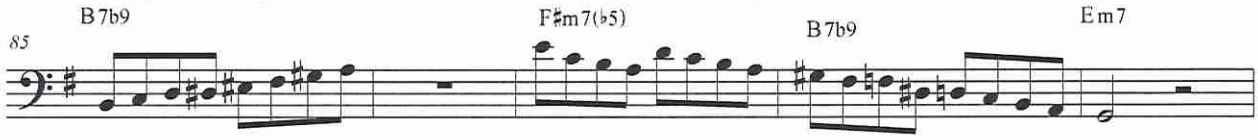
This ends up sounding nice and it resolves well into the i Chord-it's a good example of the tension and release of a dominant chord into the home chord of the song.
Let's take this one step further and put in the subdominant chord-the ii Chord.

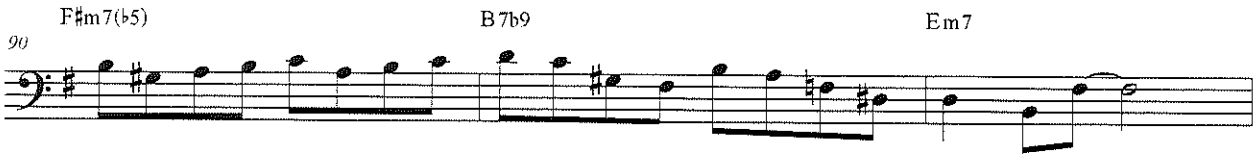
As earlier stated-the F#min7b5 chord scale would be the Locrian mode of the G melodic minor scale. There is another Locrian scale that is often substituted here for greater harmonic dissonance-the Locrian #2 or Super-Locrian scale. This happens when the second degree of this scale is raised a half step to sound like this:



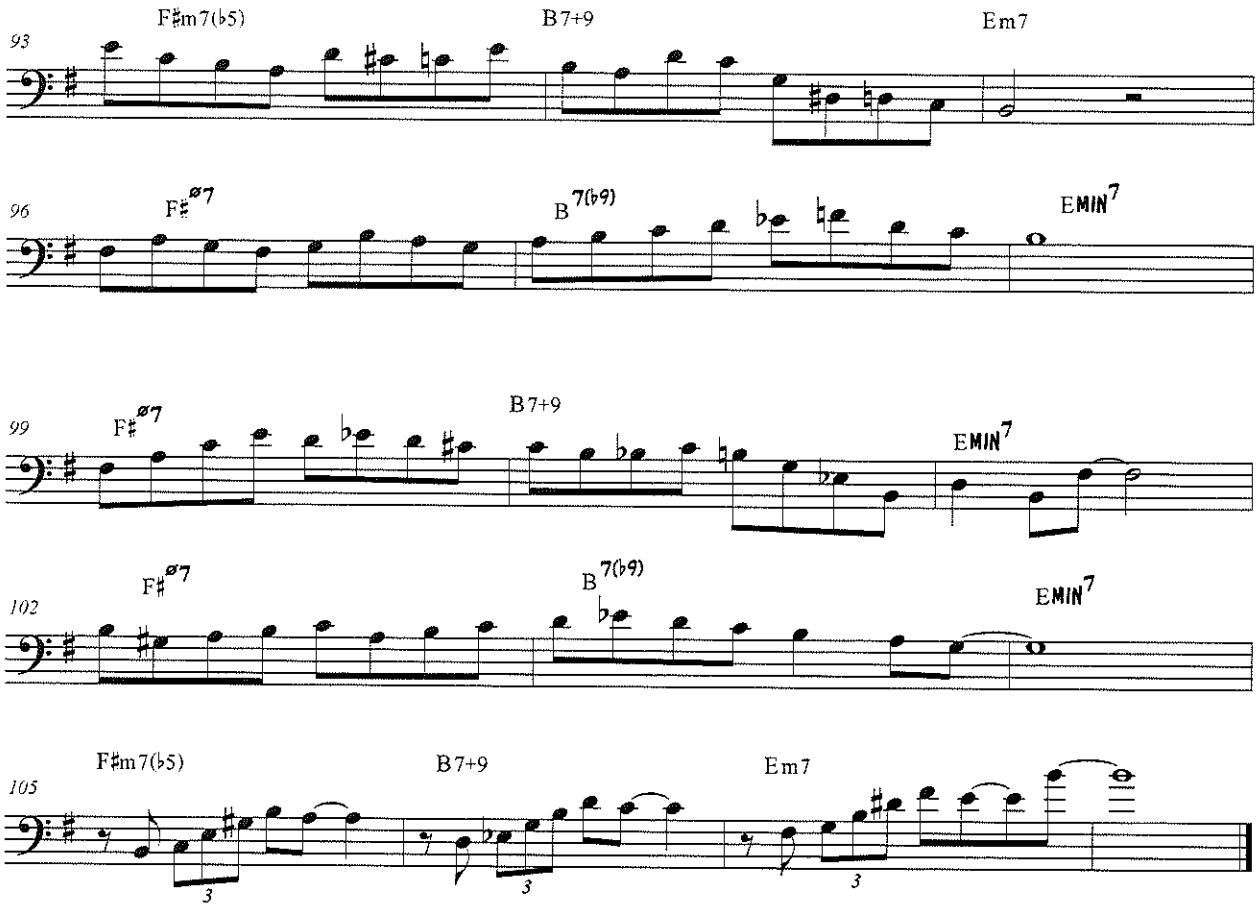
This now the Aeolian (6th) mode of A melodic minor scale-also called the A half-diminished mode. Interestingly enough-there are two major triads in this scale-D and E. Here is a lick consisting of major triads that works through both the F#min7b5 and V7+9 chords.

Often in a sequence like this-the V chord is a V7b9. Technically speaking-this means that a diminished scale starting on a half-step should be the scale of choice for the V7b9 chord although any proficient chordal accompanist will follow the soloist should he or she substitute an altered scale. Here are some examples of using the diminished scale on the V chord of a ii-V7-i progression:





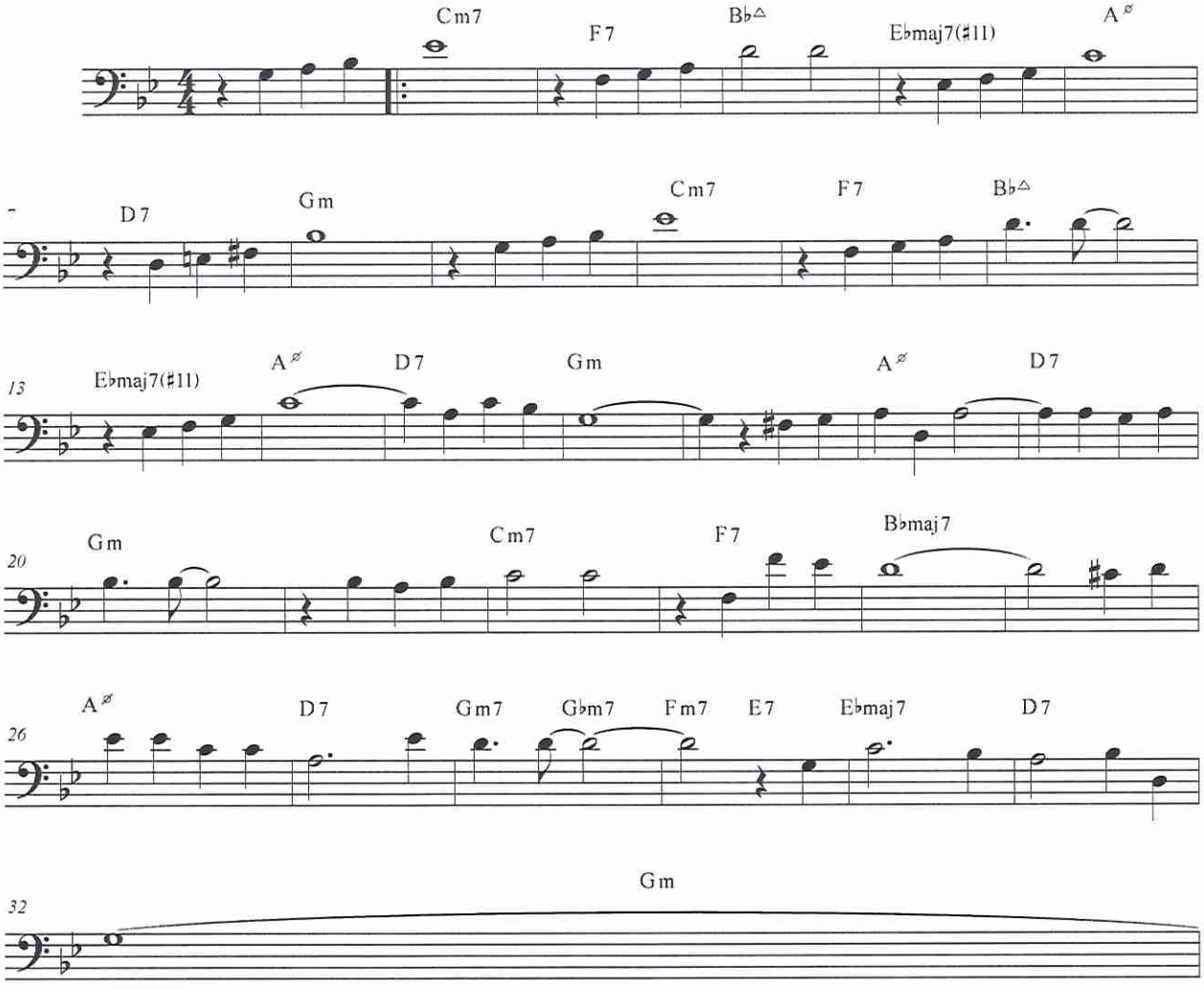
From the bebop era onward (probably before the era to some degree as well)-chromaticism was a big factor in improvising. Leading tones between scale groups and chords became very developed. Here are some cliches (well-worn proven phrases) that will work over a ii-V7-i progression in E.



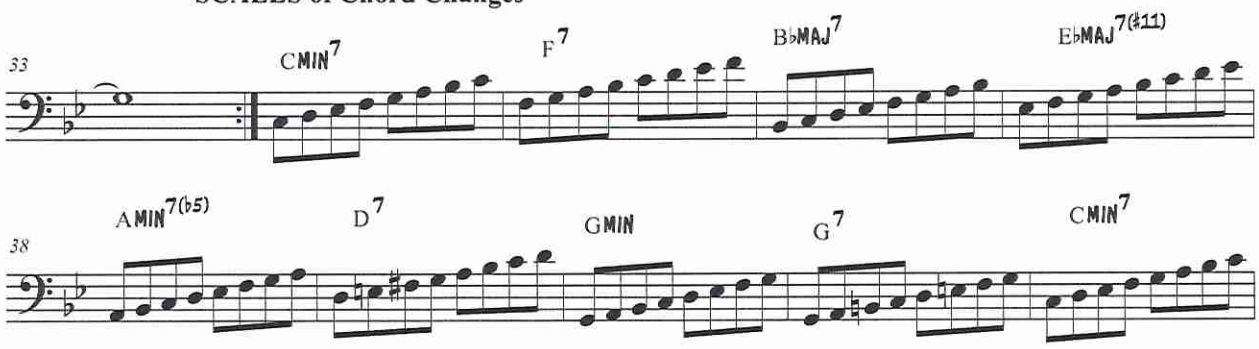
Now-since a popular Music-Minus-One playalong method features Autumn Leaves in G minor-I will print this out in G minor as well.

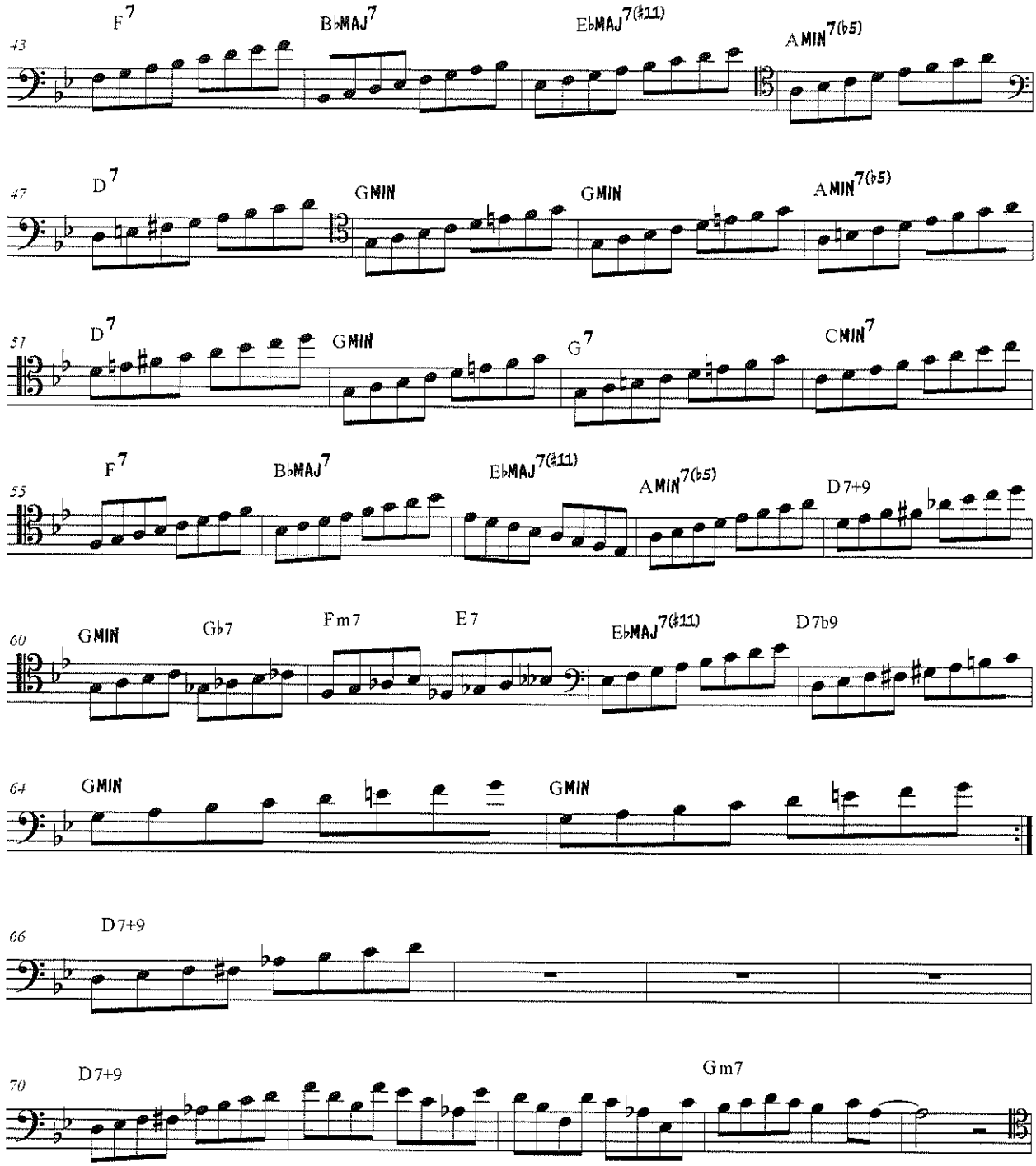
Autumn Leaves (in G)

MELODY with CHORD CHANGES



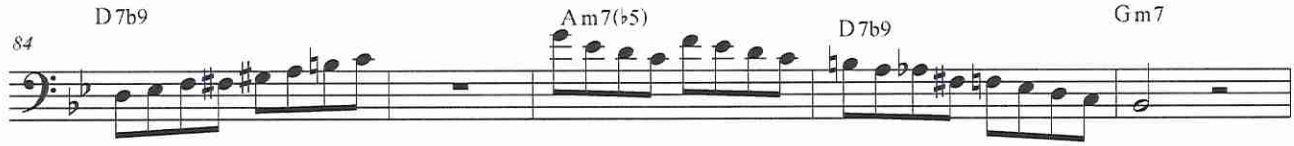
SCALES of Chord Changes



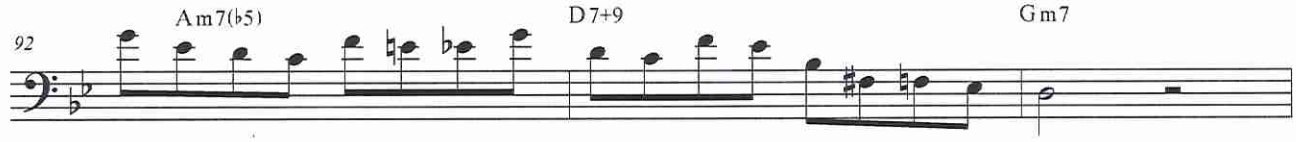

43
F7
BbMAJ7
EbMAJ7(#11)
AMIN7(b5)
47
D7
GMIN
GMIN
AMIN7(b5)
51
D7
GMIN
G7
CMIN7
55
F7
BbMAJ7
EbMAJ7(#11)
AMIN7(b5)
D7+9
60
GMIN
Gb7
Fm7
E7
EbMAJ7(#11)
D7b9
64
GMIN
GMIN
66
D7+9
70
D7+9
Gm7

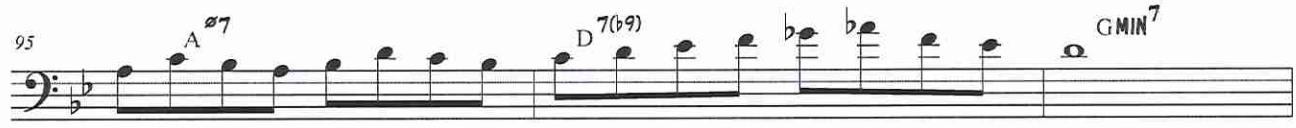
MAJOR TRIADS over D7+9

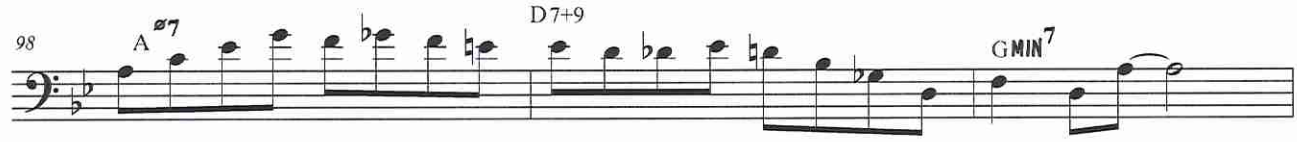
Diminished Scale

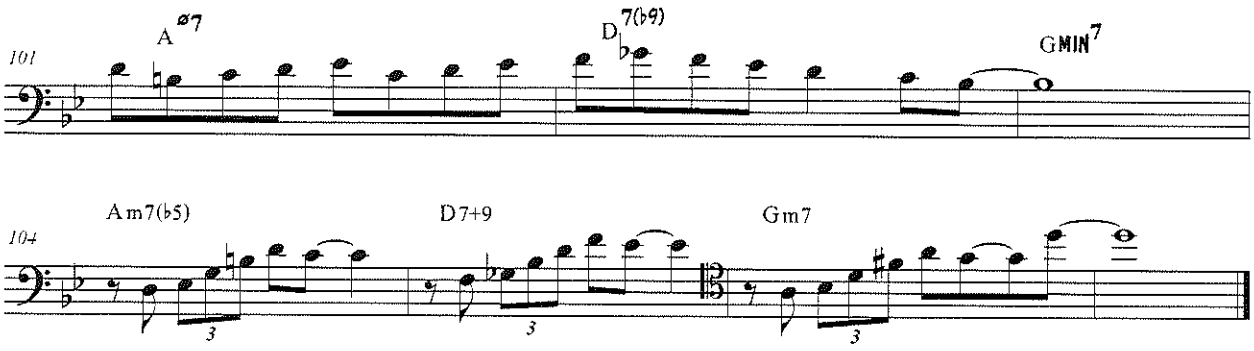


ii-V7-i Cliches







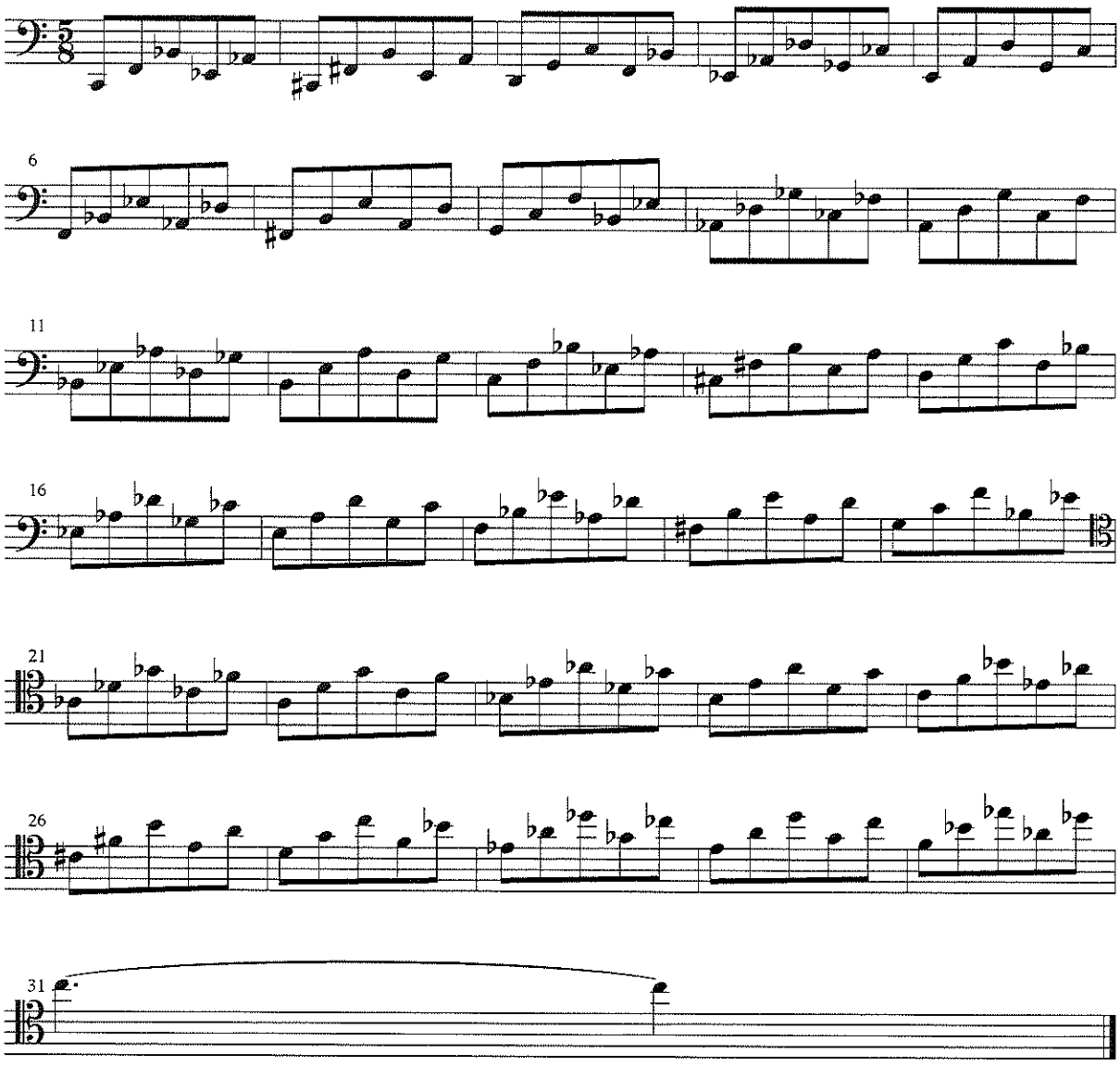

101
Aø7
D7(b9)
GMIN7
104
Am7(b5)
D7+9
Gm7

Fourths and Fifths Exercises

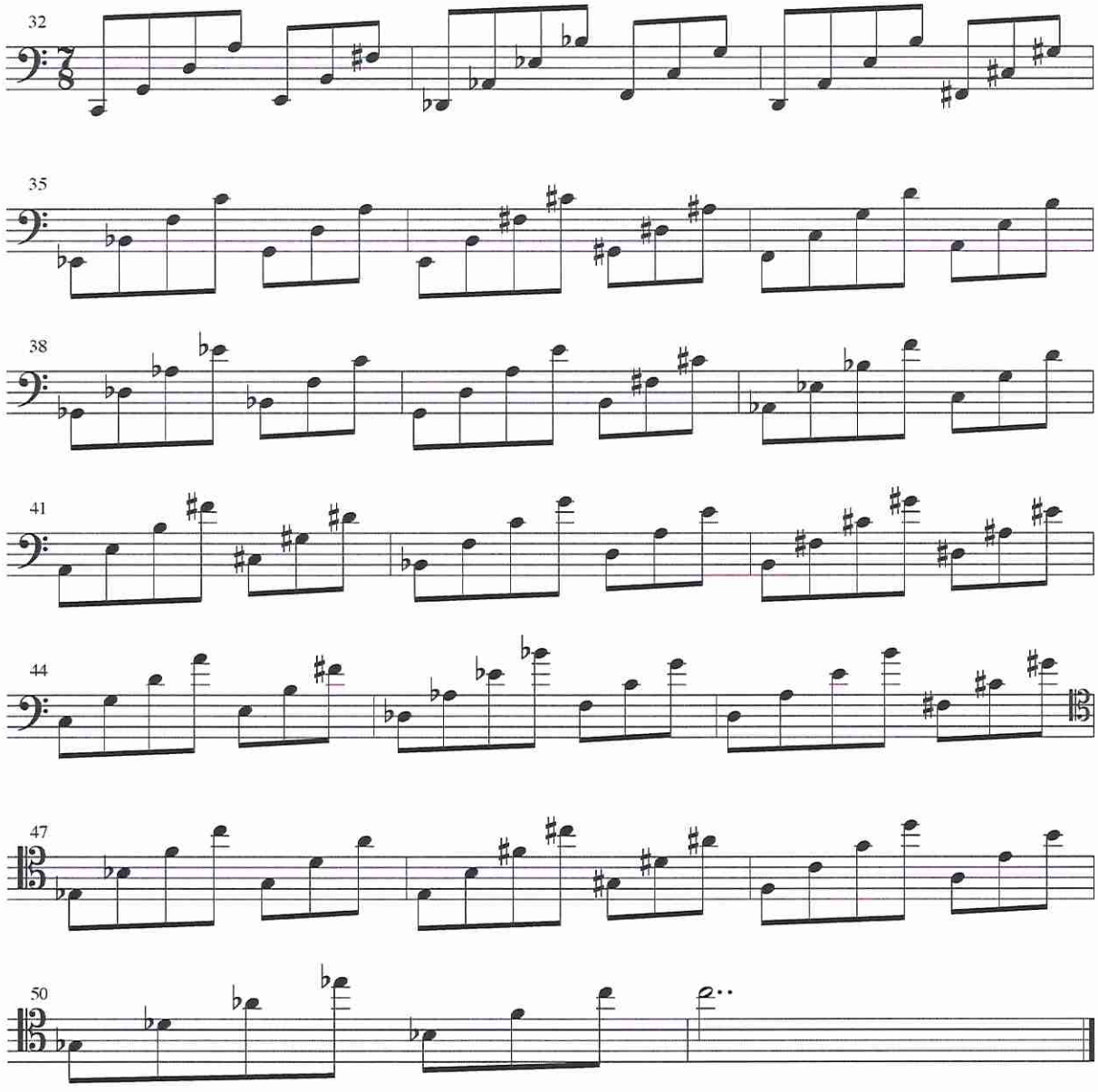
with Zenith Patrol

Since the beginning of the hard-bop era of jazz, improvisors have utilized fourths and fifths in building their improvisations. These are just a few exercises that build facility on fourths and fifths. Step movement like this-while not common for double reeds-is very common in jazz. Don't worry about playing the Fifths exercise in this section all the way through right away! It is more important to be able get about 4-5 measures correctly at a time. For example-you can pause for a good breath every 4 measures as you get a good feeling for a series of notes. It is hard to retain the technique if you are too strained . Building slowly is more efficient.

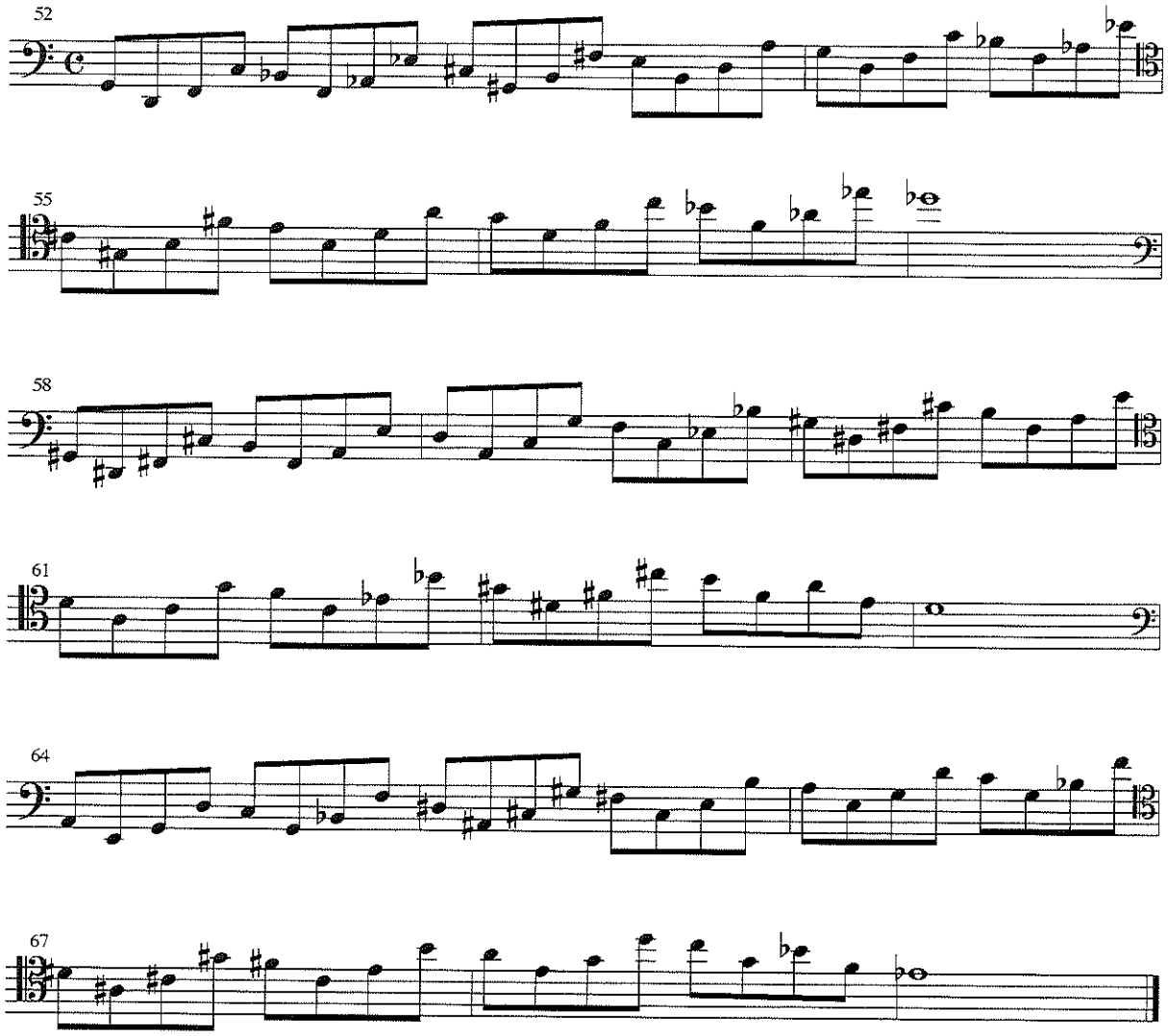
Cycle of Fourths



Cycle of Fifths



Fourths and Fifths over Minor Thirds



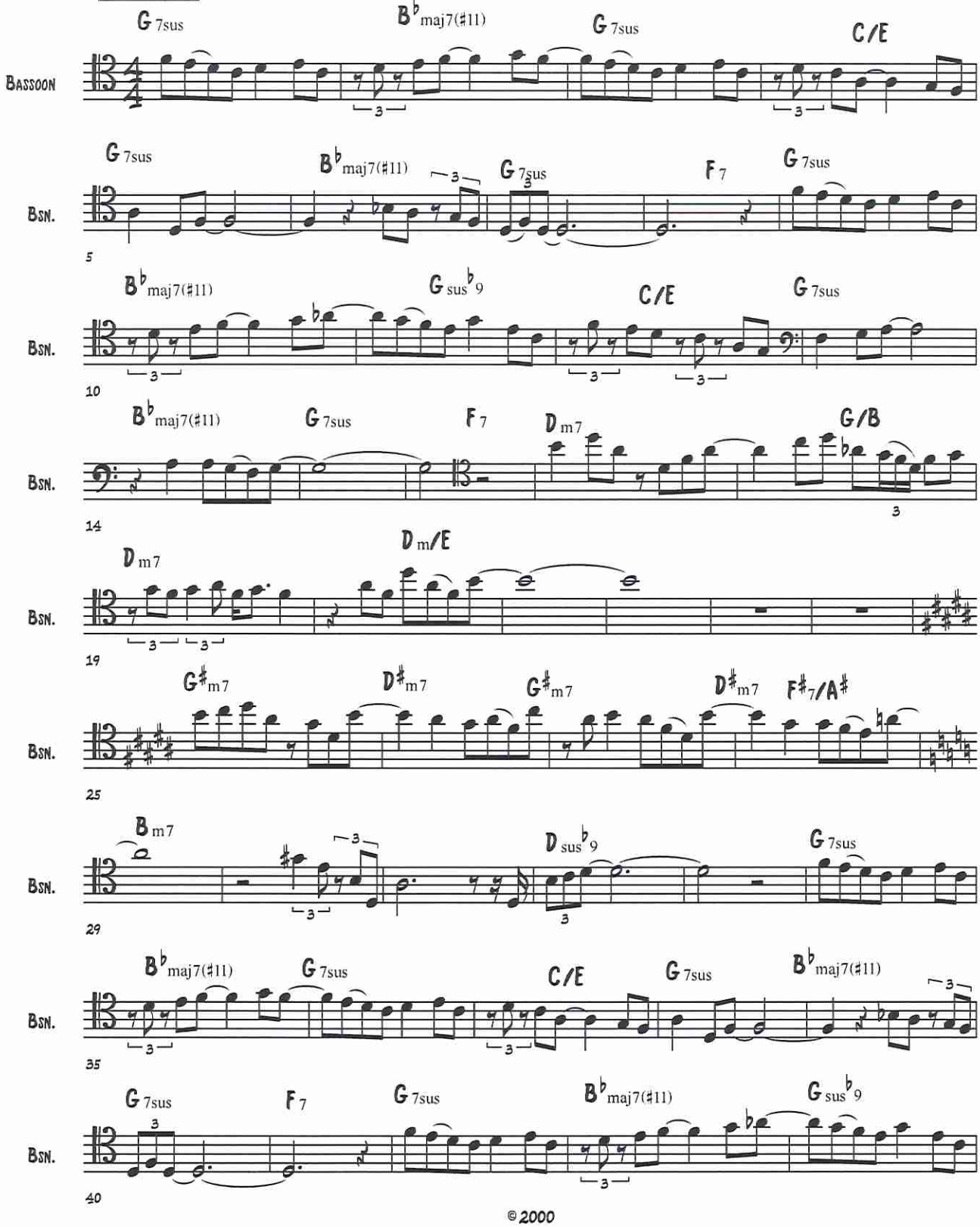
TRANSCRIPTIONS

One of the new features of this second edition of Techniques for Jazz Bassoon Improvisation is some actual improvisations transcribed for users of this book to work on. It was mentioned to me that it might be interesting to have some transcriptions of some of my solos from my recordings-so this is what is in this chapter. I have transcribed my bassoon solos from Woods Of Red (the first tune on my 2001 release VOODOO SUITE) and from Subtle Demons (from my 2008 record Frolic In The Land of Plenty). The first one is more of a traditional jazz solo over a swing groove. The second one (Subtle Demons) is more of a fusion solo. I listed the chord changes on Woods of Red but on Subtle Demons. I will list the first few changes only. On Woods of Red-I've written out the melody. On Subtle Demons-I've written out a few of the key bassoon obstinate grooves as well as the melodies. Enjoy!

Woods of Red

MELODY

Paul Hanson



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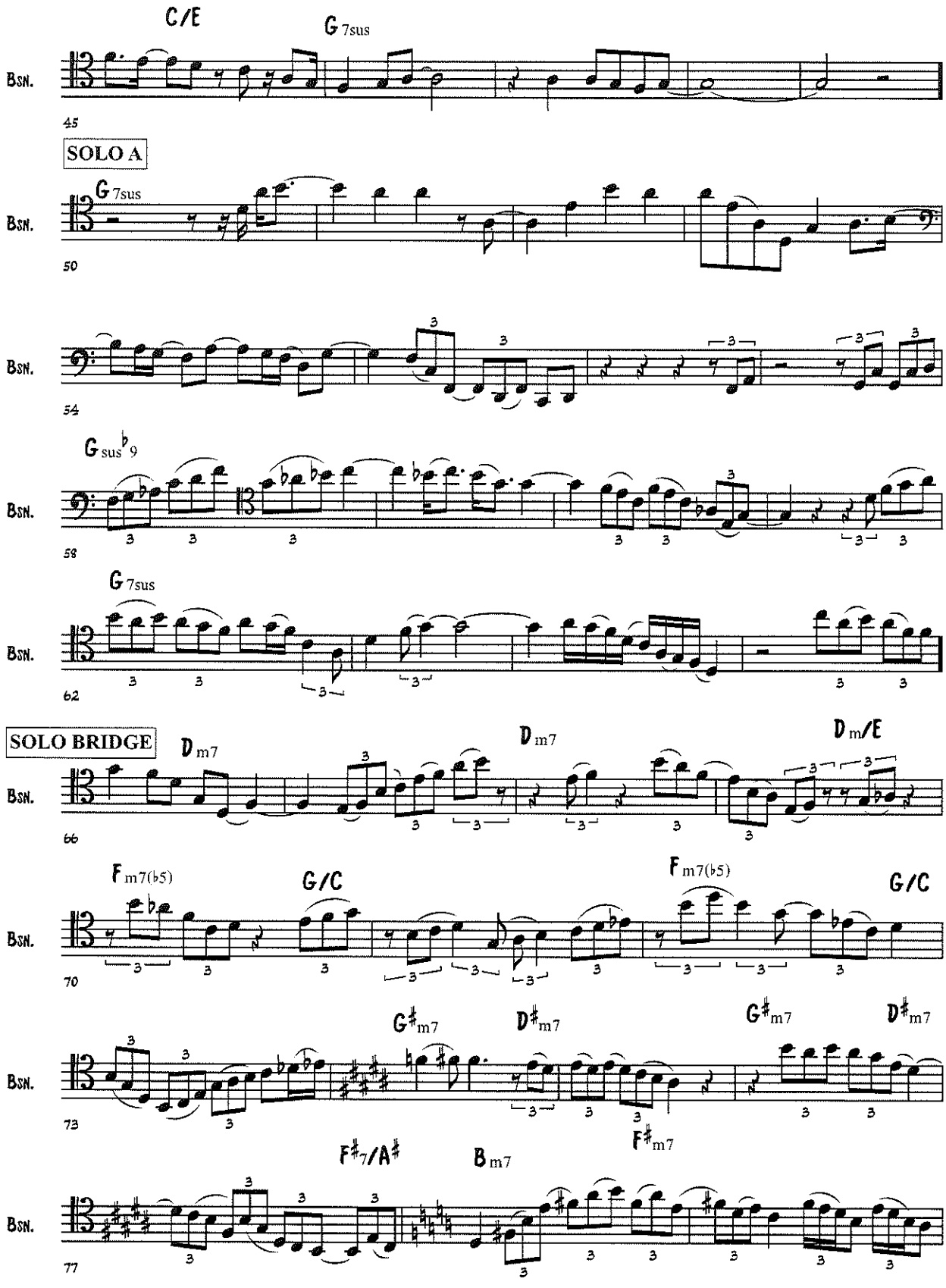
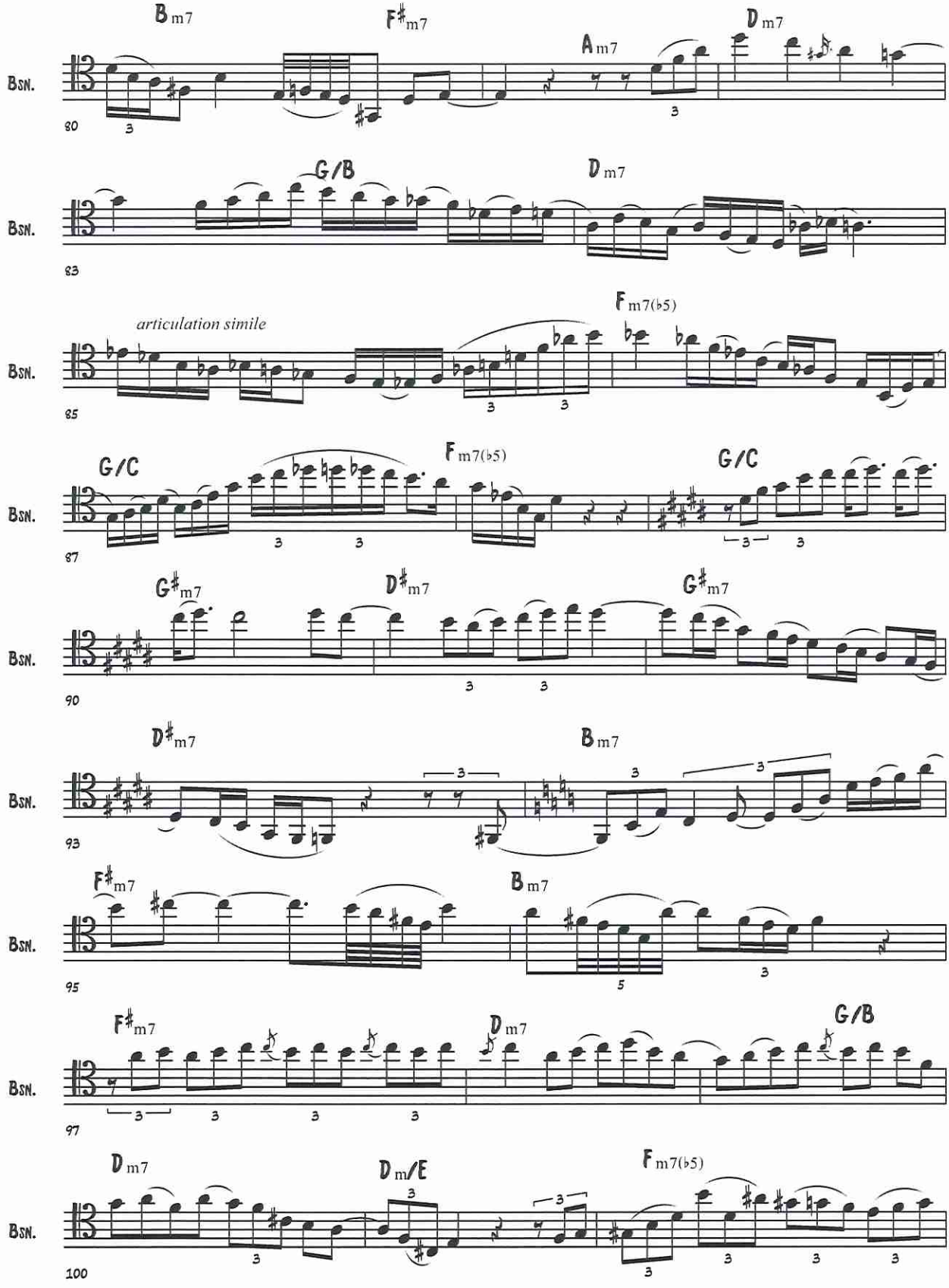
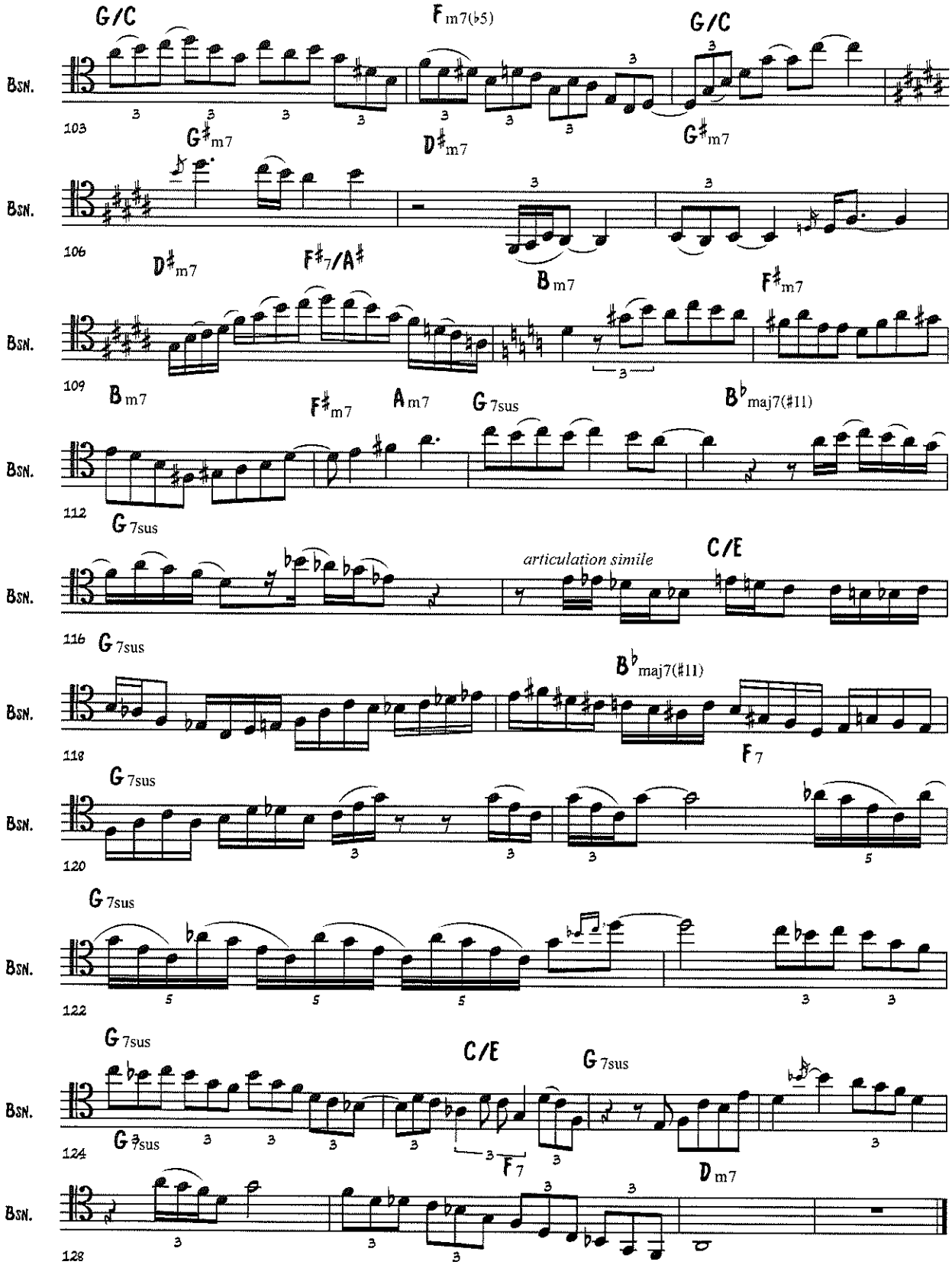

C/E
G 7sus
Bsn.
45
SOLO A
G 7sus
Bsn.
50
Bsn.
54
G sus♭9
Bsn.
58
G 7sus
Bsn.
62
SOLO BRIDGE
D m7
D m7
D m/E
Bsn.
66
F m7(♭5)
G/C
F m7(♭5)
G/C
Bsn.
70
G♯m7
D♯m7
G♯m7
D♯m7
Bsn.
73
F♯7/A♯
B m7
F♯m7
Bsn.
77


Bm7
F♯m7
Am7
Dm7
Bsn.
80
G/B
Dm7
83
articulation simile
Fm7(♭5)
85
G/C
Fm7(♭5)
G/C
87
G♯m7
D♯m7
G♯m7
90
D♯m7
Bm7
93
F♯m7
Bm7
95
F♯m7
Dm7
G/B
97
Dm7
Dm/E
Fm7(♭5)
100


G/C
Fm7(♭5)
G/C
Bsn.
103
G♯m7
D♯m7
G♯m7
106
D♯m7
F♯7/A♯
Bm7
F♯m7
109
Bm7
F♯m7
Am7
G7sus
B♭maj7(♯11)
112
G7sus
articulation simile
C/E
116
G7sus
B♭maj7(♯11)
118
F7
G7sus
120
G7sus
122
G7sus
C/E
G7sus
124
G7sus
F7
Dm7
128

SUBTLE DEMONS
BASSOON OSTINATOS, MELODIES AND SOLOS

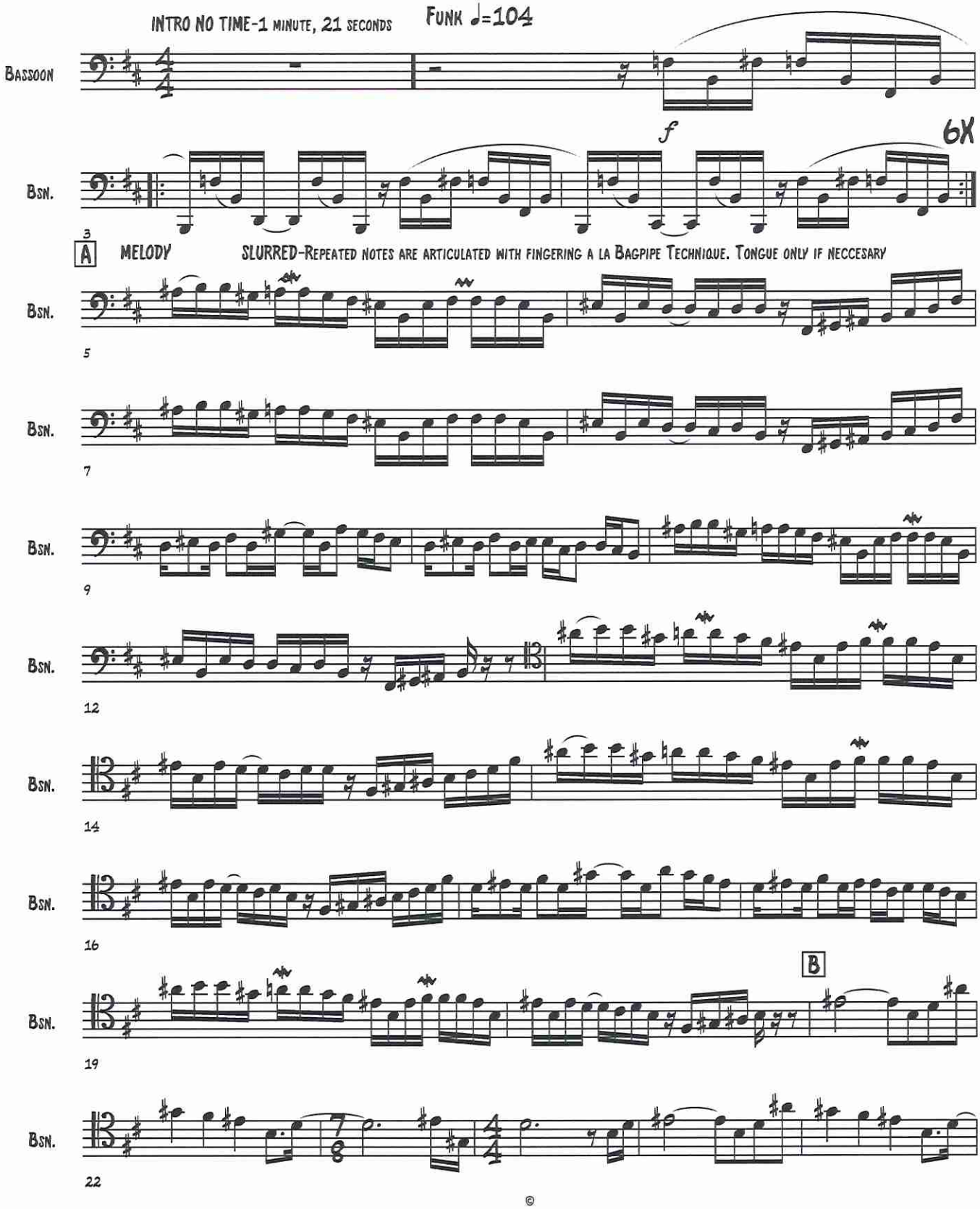
This is a composition that appears on my 2008 album FROLIC IN THE LAND OF PLENTY. Drummer Dennis Chambers drums up a storm of furious funky fun on this number. This tune features something very fun to do on bassoon-funky ostinatos.
The bassoon is a natural for playing interesting bass lines. What I've done here is transcribe some of the more crucial ostinatos on this tune as well as two of the main melodies and the two main bassoon solo sections.

There are a few important points about this transcription that one should be aware of when practicing.
#1: There are instances where the notes are not connected with phrase marks as in classical music. This does not mean that the notes are to be played short or staccato. When there is no articulation-it usually means that the notes are either very lightly tongued in a natural way that gives the note nearly full value. Often I do mark some basic jazz articulation-it's meant to be subtle. A lot of jazz musicians will take a transcription and phrase 'within the style'-meaning they know from the type of meter, intervals, tempo, rhythmic feel what feels natural in a phrasing sense. Not every single note is articulated on paper. That said-I tried to mark as much as I could to match the phrasing from the recording.
#2: This composition was influenced heavily by Balkan and Bulgarian music. Not so much in the odd meters but in the tonalities of the scale (with a minor third but raised fourth). It is the Lydian Mode of the F# harmonic minor scale-but probably better known as the Ukrainian Dorian scale or Altered Dorian scale. This is probably the only time in this book I will go outside of the four main scales of jazz (major, melodic minor, diminished, whole tone). The scale changes halfway through to a B Lydian scale (major scale with a raised 4th) but then goes back to the original Dorian minor scale with a raised fourth. More influence can be found in the way notes are articulated: repeated notes that are not tongued but articulated with the fingers a la bagpipe technique. This is a commonly found articulation for Bulgarian and other Balkan clarinet playing styles. I did not write them out-but there are a couple of doinas in the source recording. A Doina is a melismatic virtuoso instrumental solo that takes place over drones-they are found all across the Eastern European and Middle Eastern music traditions. They may have other names besides Doina as that is a Jewish Music term.

#3: There are some note markings that are 'unusual'. When you see a -that means to articulate with the fingers a half step higher than the note. There are a few times in the last solo that this marking is present where the pitch may be being bent up with the embouchure rather than by fingering. I tried to mark as many unusual bendings as possible. **At measure 116**-there is instance where I mention "Feedback"-Drop lower jaw for flat intonation/multiphonic." This is where the bassoon is amplified and distorted like an electric guitar and I am bending high B down with my embouchure. I am bending it over time till it starts to break into a multiphonic. It is important to remember that when I notate another note-you can finger that note and continue to bend the pitch downward with your embouchure. Finally-the note that the phrase ends on in the middle of **bar 120 is fingered as a G#-but if one properly drops their embouchure from the note before (an A)-when you finger a G# you are likely to get an E major chord.** At least I do often. What's fun is not necessarily hitting the chord right on but sliding into it a la an electric guitarist playing with feedback, distortion and a whammy bar.
Whatever you get is bound to be exciting given the subtext of this solo-especially when you continue on with the next phrases.

#4: Finally-I did not put in chord changes on this composition as it is primarily a modal improvisation built on the scales mentioned above. What is more important is to take note of the rhythms, the phrasing and the way the lines weave.

Subtle Demons bassoon melody and solo



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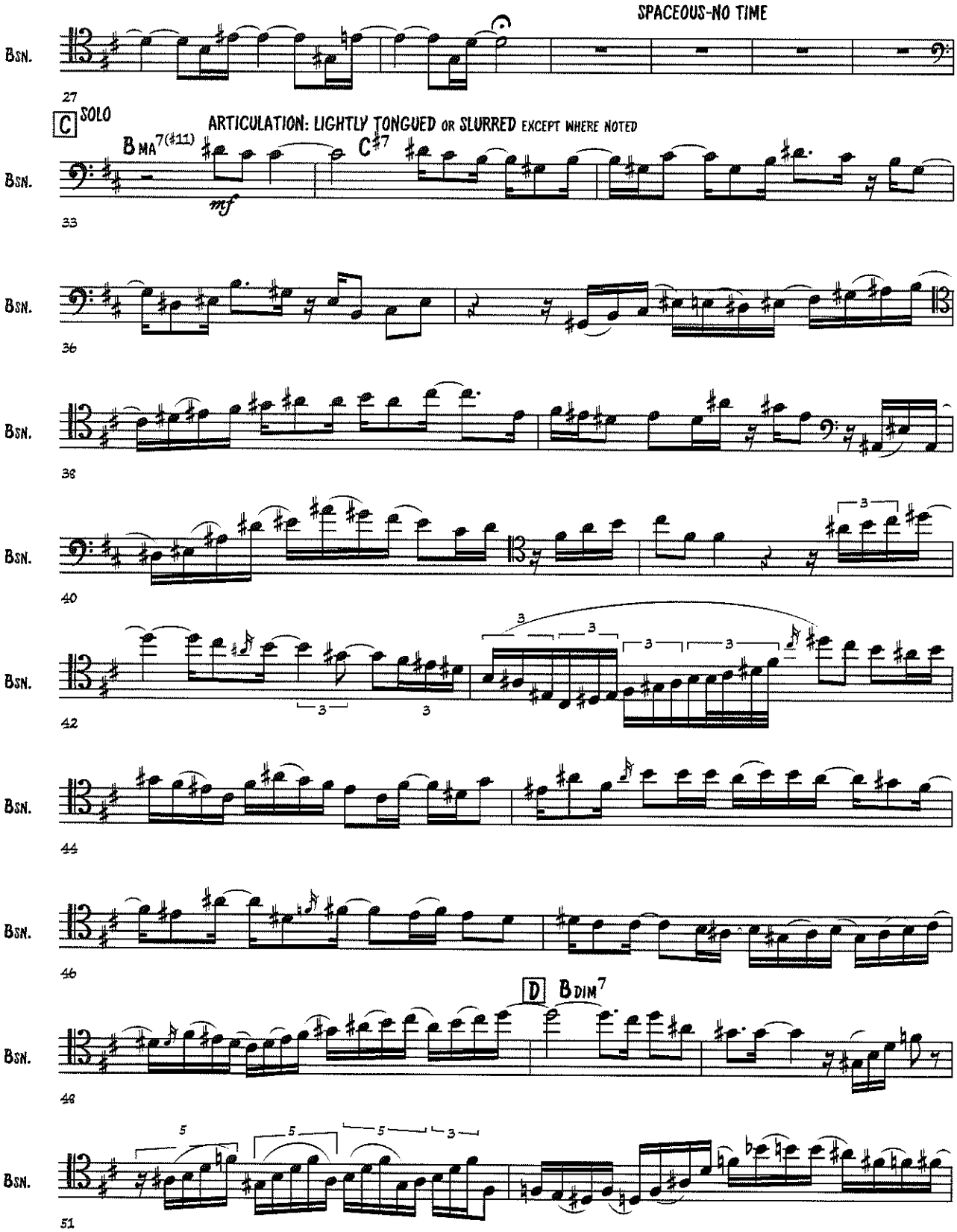
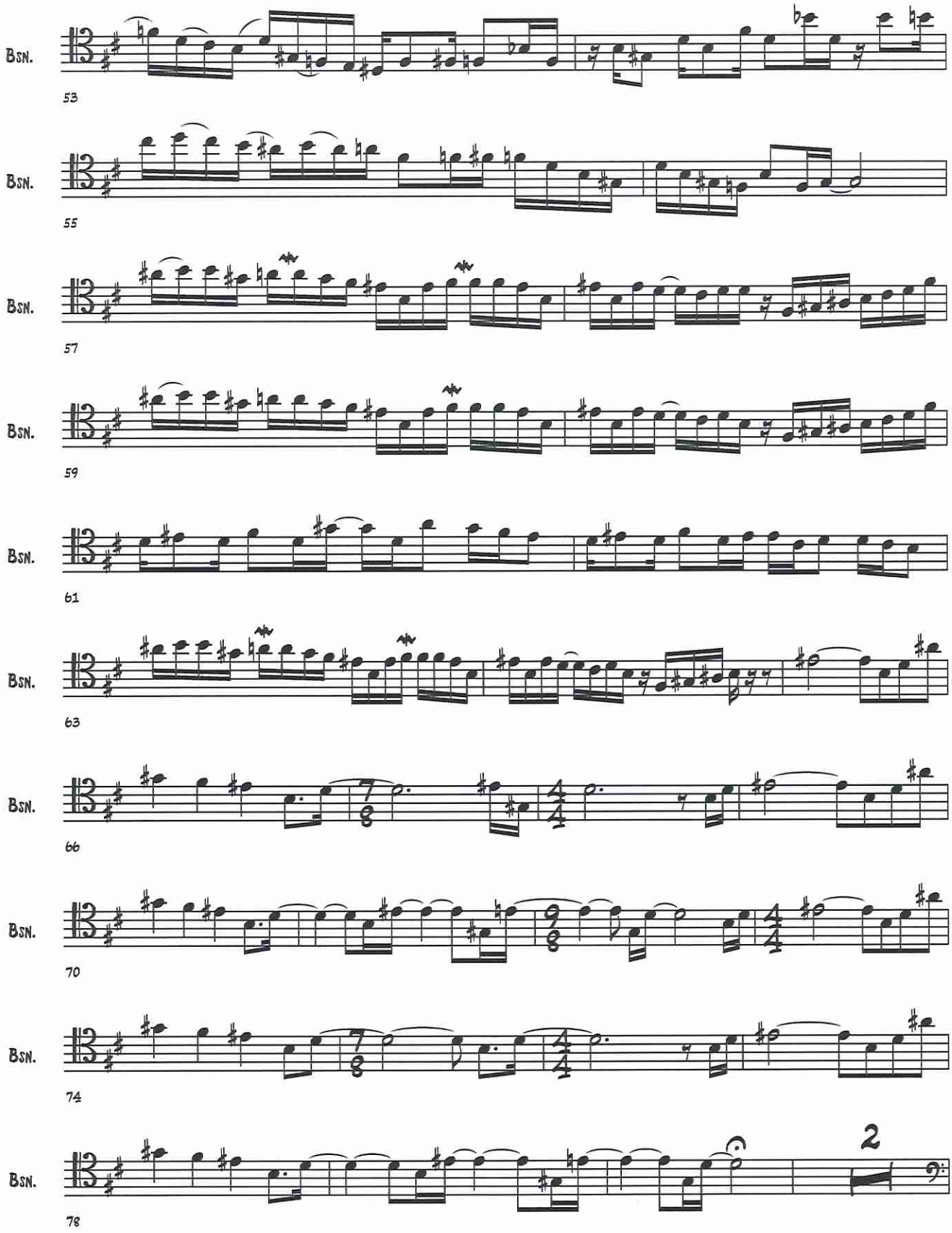
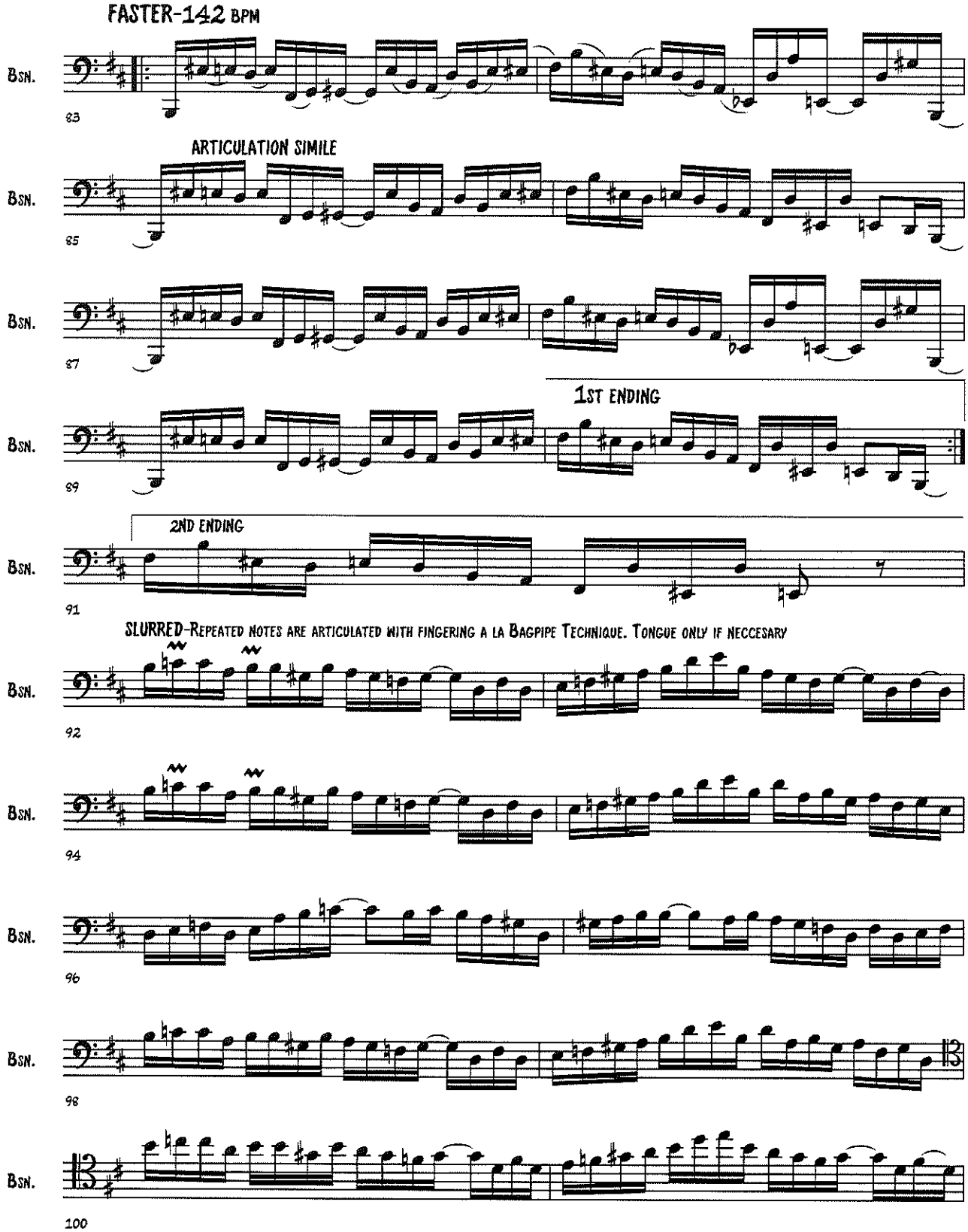
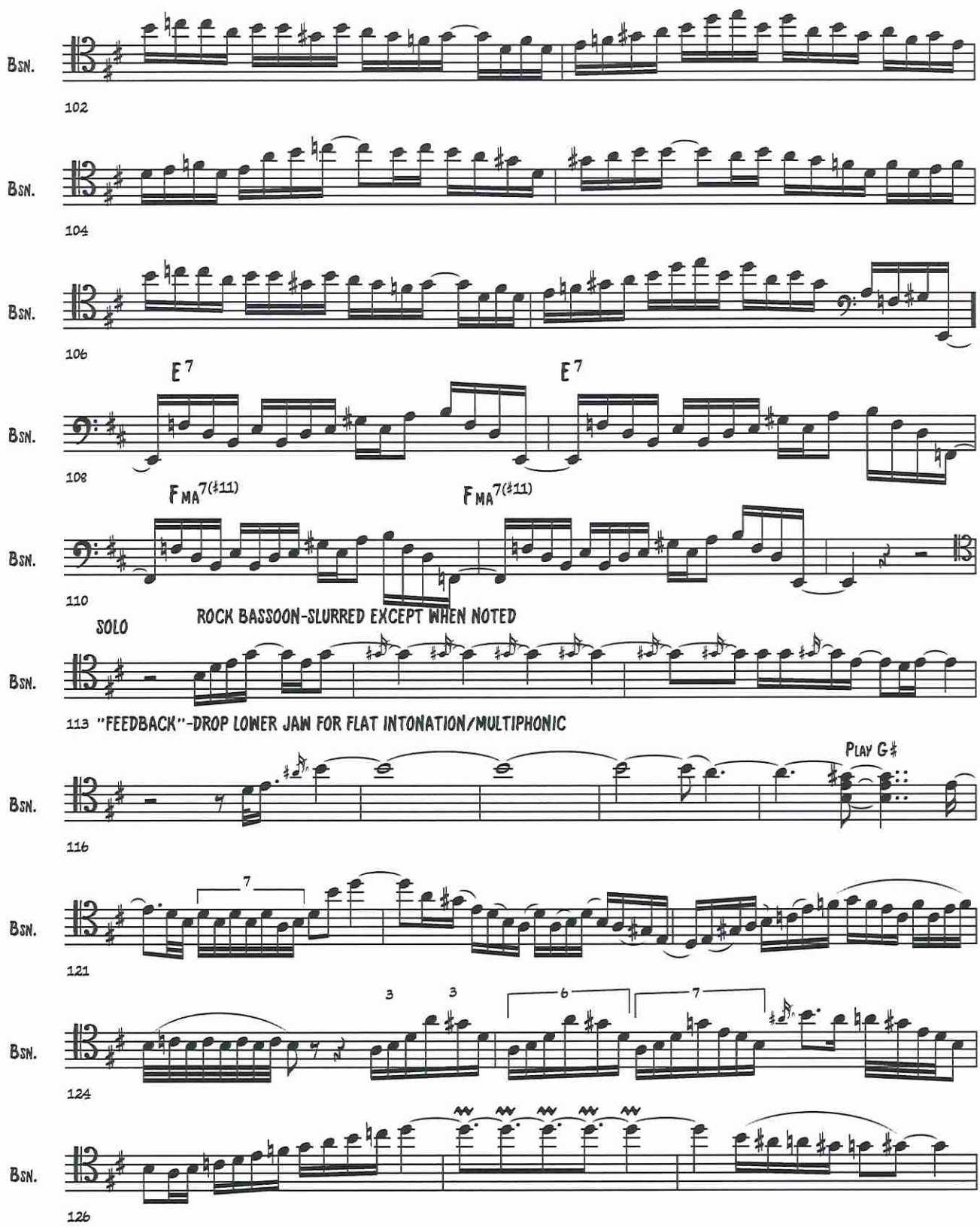
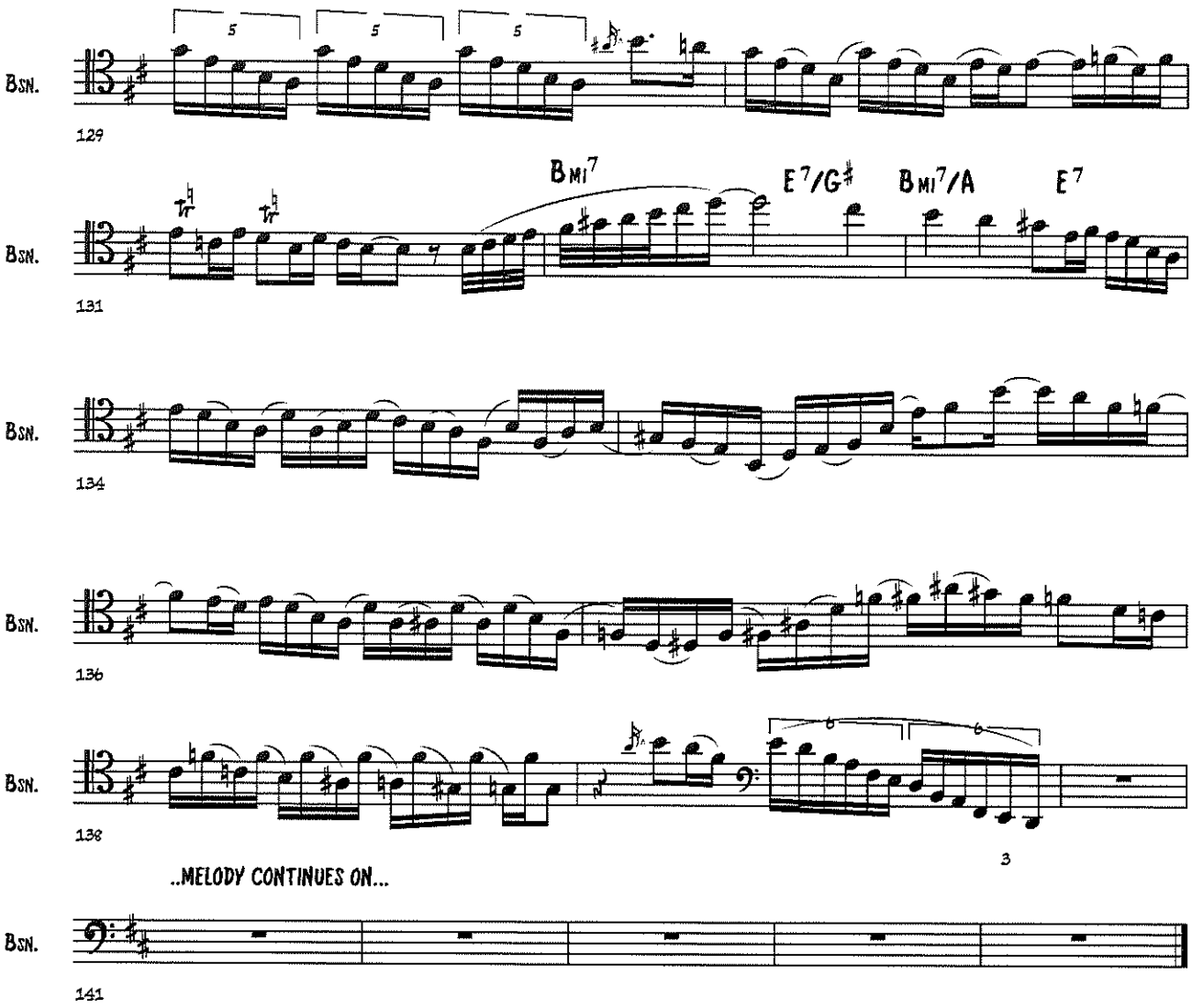

SPACEOUS-NO TIME
Bsn.
27
C SOLO
ARTICULATION: LIGHTLY TONGUED OR SLURRED EXCEPT WHERE NOTED
B MA7(#11)
C#7
mf
33
36
38
40
42
44
46
D B DIM7
48
51


Bsn.
53
Bsn.
55
Bsn.
57
Bsn.
59
Bsn.
61
Bsn.
63
Bsn.
66
Bsn.
70
Bsn.
74
Bsn.
78
2


FASTER-142 BPM
Bsn.
83
ARTICULATION SIMILE
Bsn.
85
Bsn.
87
1ST ENDING
Bsn.
89
2ND ENDING
Bsn.
91
SLURRED-REPEATED NOTES ARE ARTICULATED WITH FINGERING A LA BAGPIPE TECHNIQUE. TONGUE ONLY IF NECCESARY
Bsn.
92
Bsn.
94
Bsn.
96
Bsn.
98
Bsn.
100

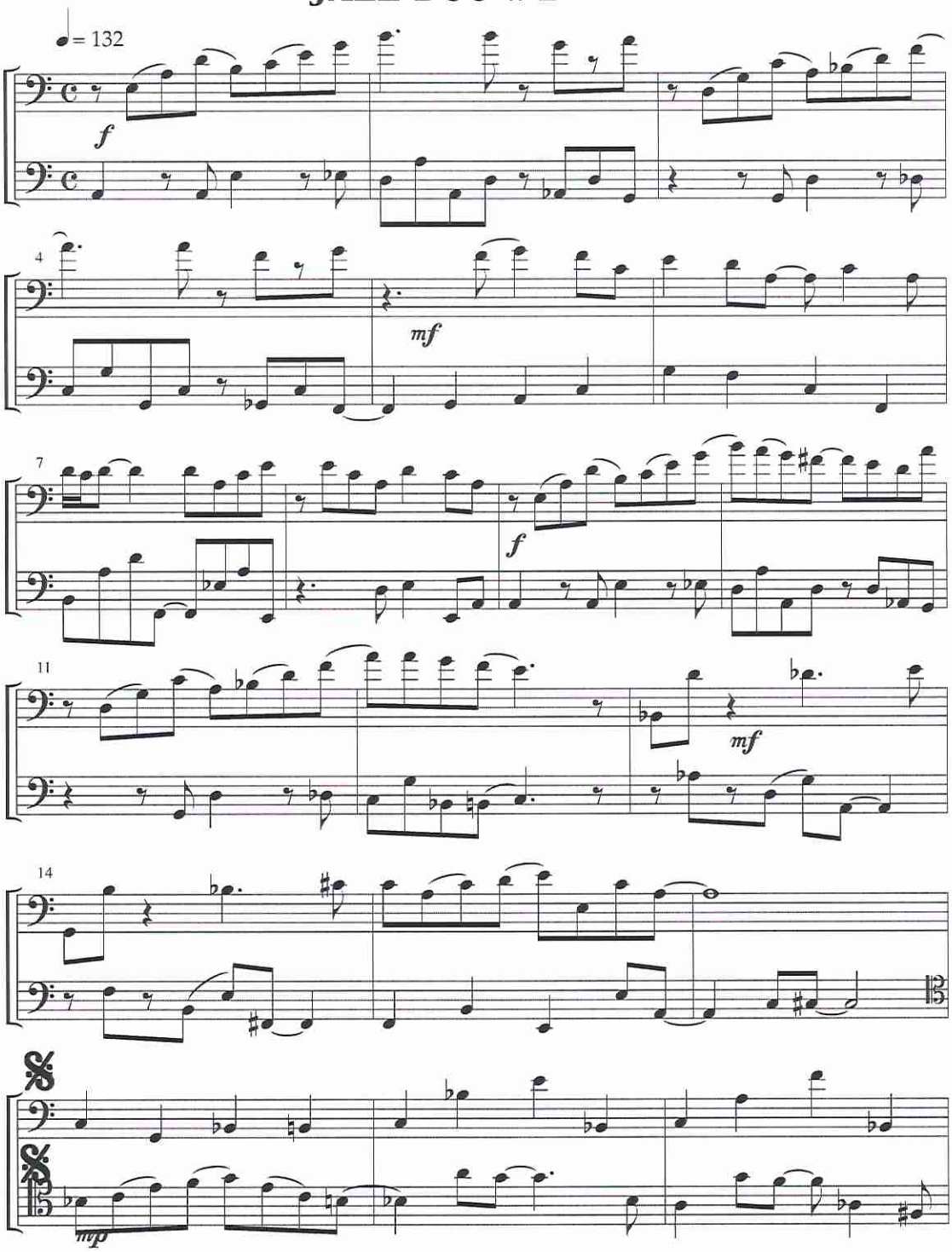

Bsn.
102
Bsn.
104
Bsn.
106
E7
E7
Bsn.
108
FMA7(♯11)
FMA7(♯11)
Bsn.
110
SOLO
ROCK BASSOON-SLURRED EXCEPT WHEN NOTED
Bsn.
113 "FEEDBACK"-DROP LOWER JAW FOR FLAT INTONATION/MULTIPHONIC
Play G♯
Bsn.
116
7
Bsn.
121
3
3
6
7
Bsn.
124
Bsn.
126

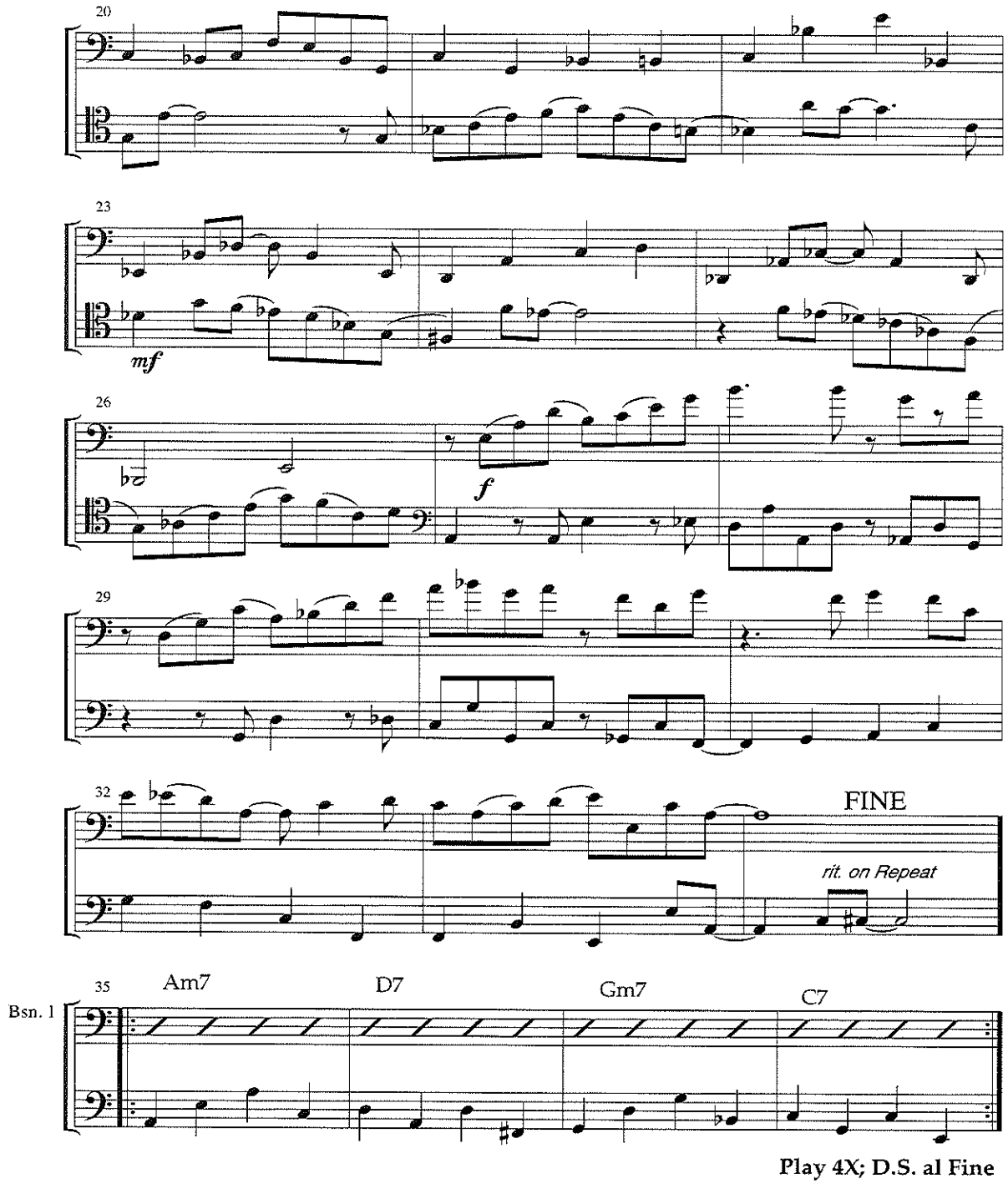

Bsn.
129
Bsn.
Bmi7
E7/G♯
Bmi7/A
E7
131
Bsn.
134
Bsn.
136
Bsn.
138
..MELODY CONTINUES ON...
3
Bsn.
141

JAZZ BASSOON DUETS

Jazz Duo #1

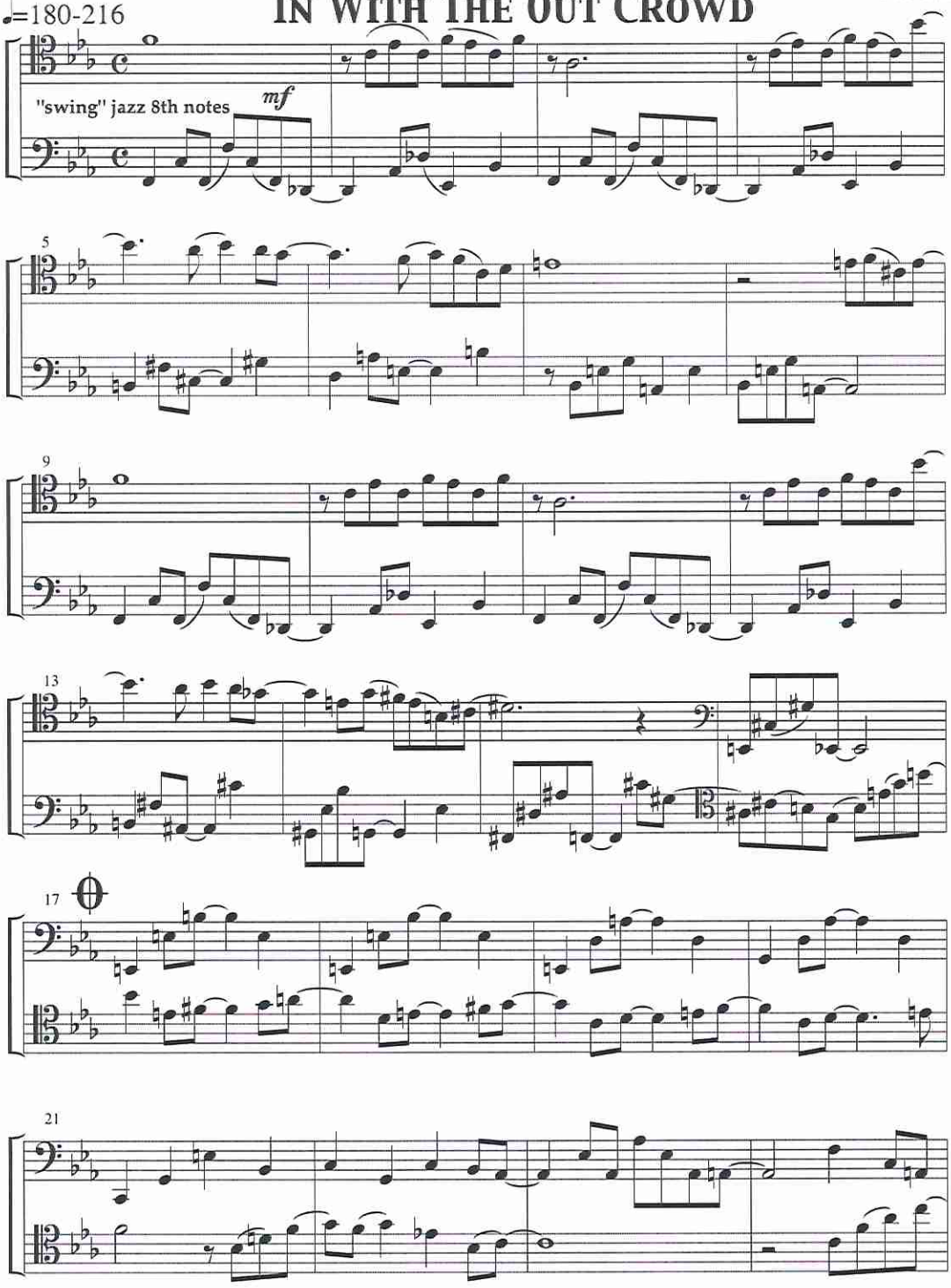
Paul Hanson

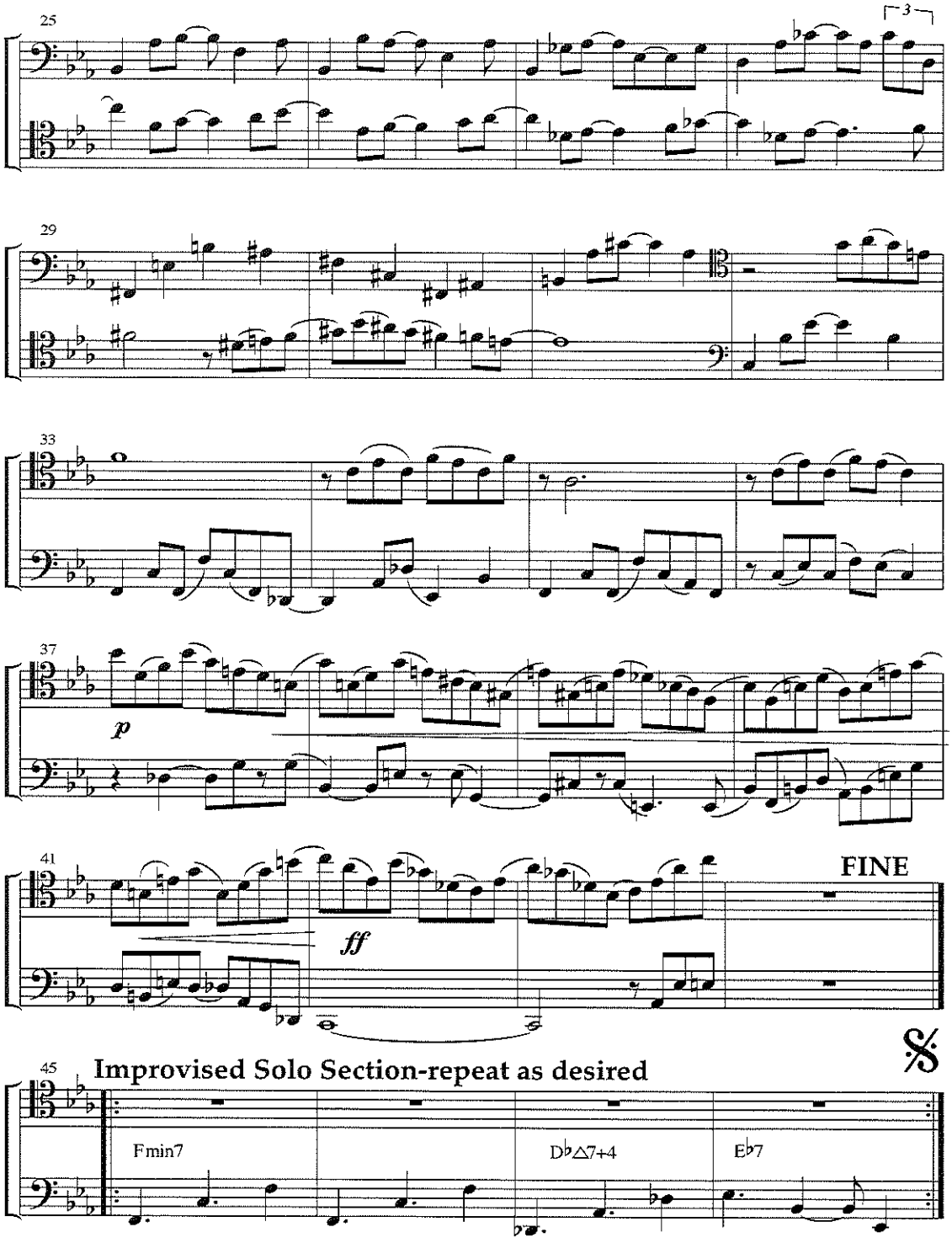



20
23
mf
26
f
29
32
FINE
rit. on Repeat
35
Bsn. 1
Am7
D7
Gm7
C7
Play 4X; D.S. al Fine

In With The Out Crowd

Paul Hanson

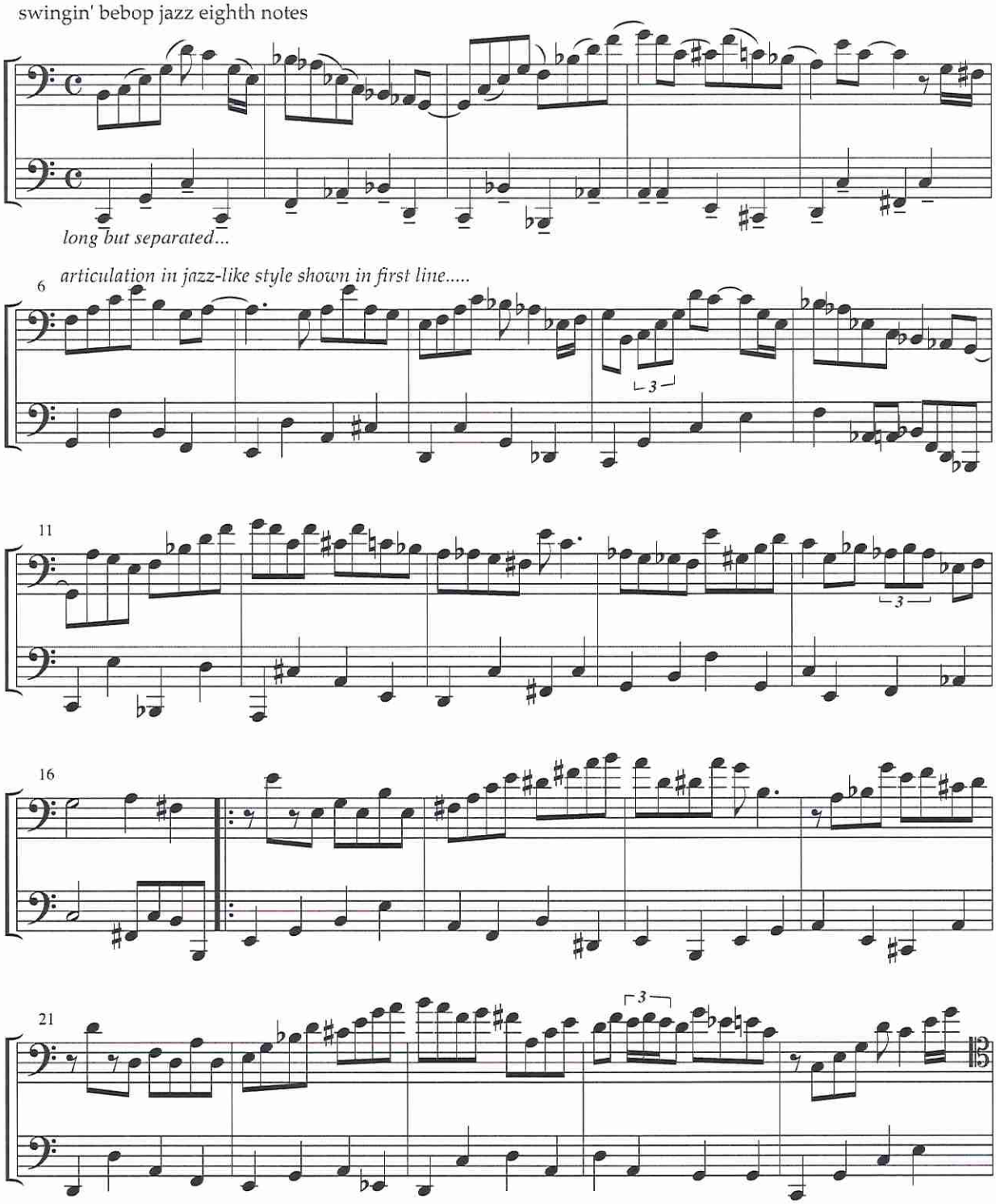


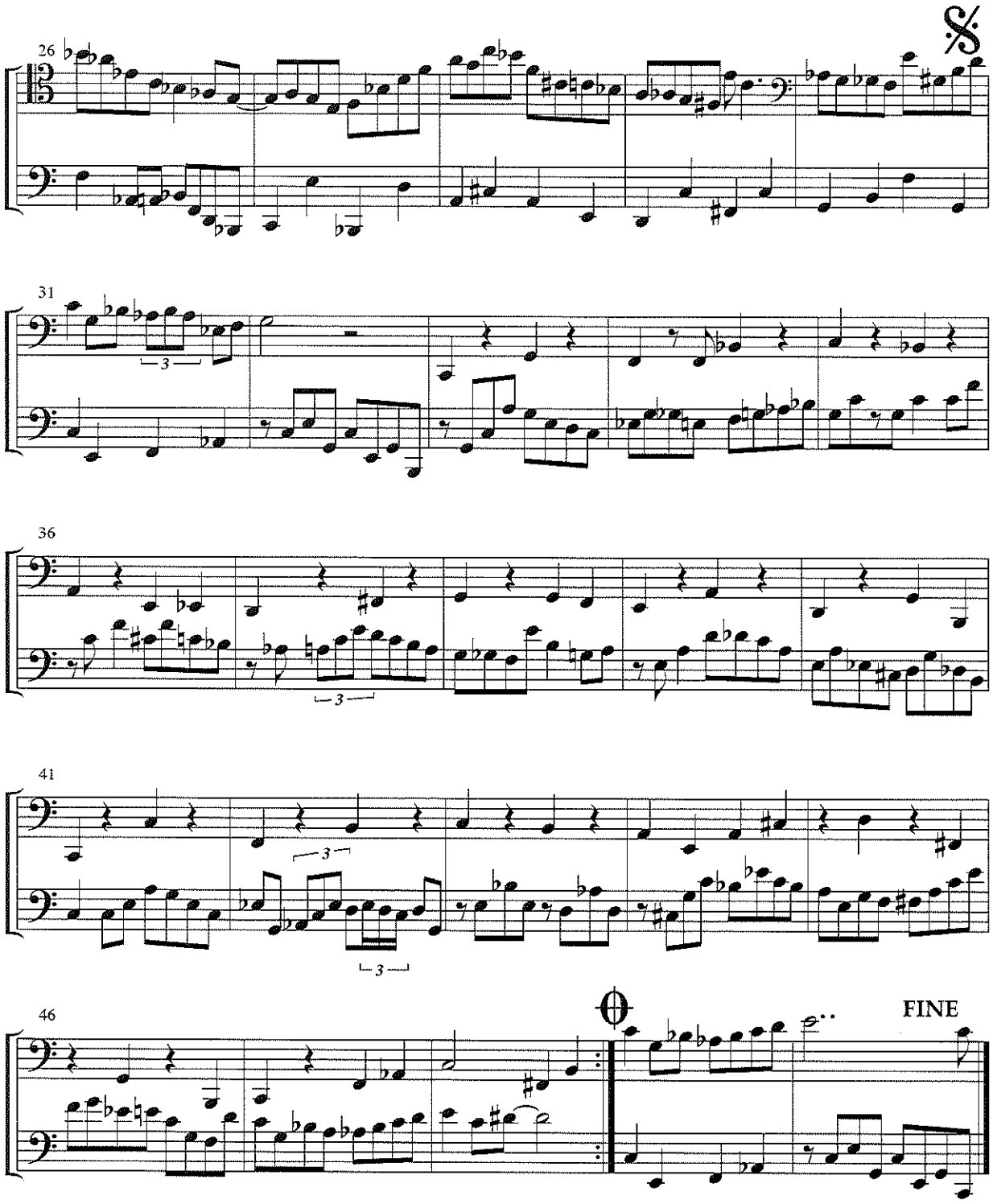

25
3
29
33
37
p
41
ff
FINE
45
Improvised Solo Section-repeat as desired
Fmin7
D♭△7+4
E♭7

YARD WORK

Paul Hanson

♩=126-144
swingin' bebop jazz eighth notes



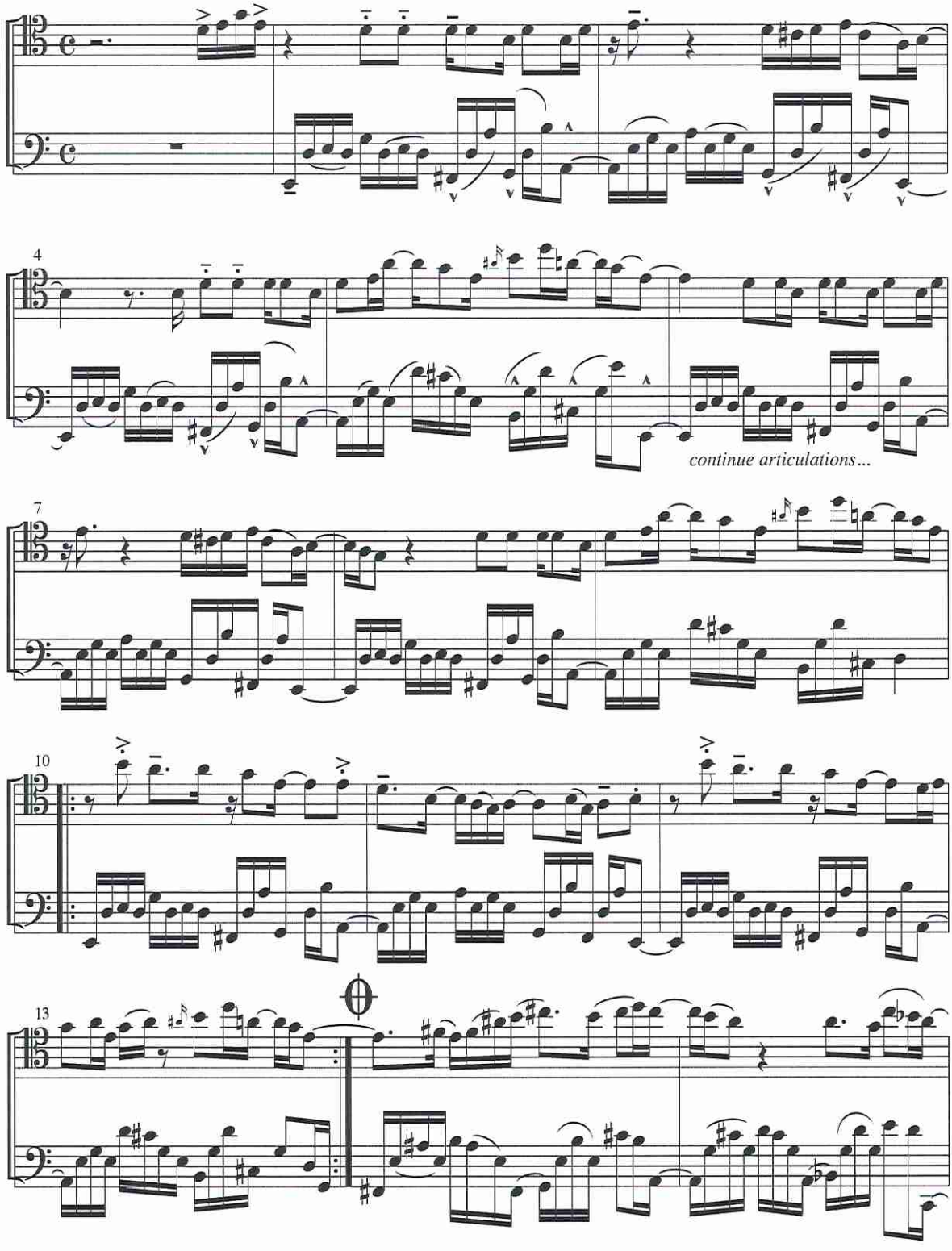

26
31
36
41
46
FINE

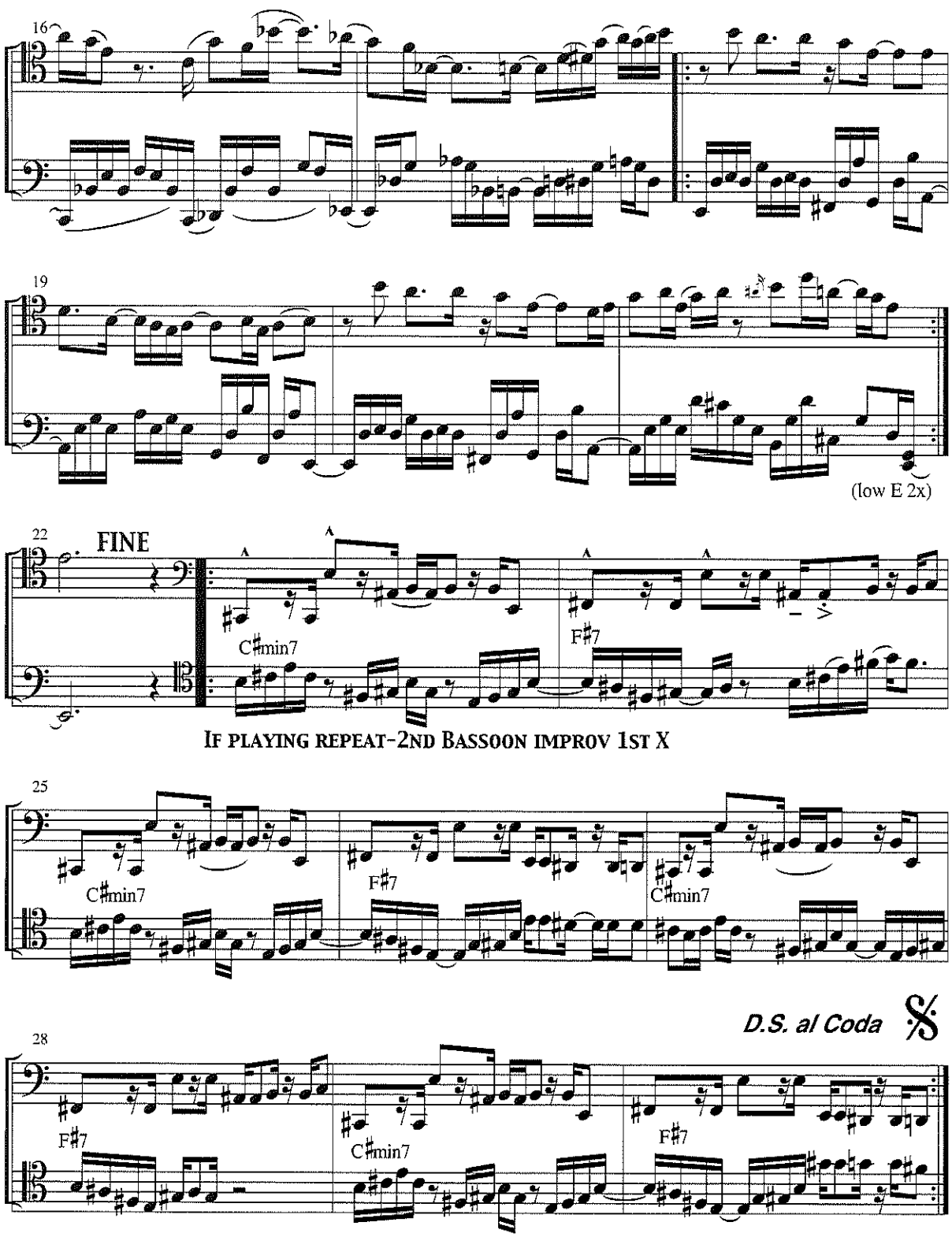
Fat Chance

NOTE: To get the correct feel of this piece, it is recommended that it be played with a metronome. To perform this duet–it is highly recommended to play with a third musician with funk experience playing steady quarter notes on a woodblock, bell or even handclaps.

Paul Hanson

♩=90 Even 16th note FUNK

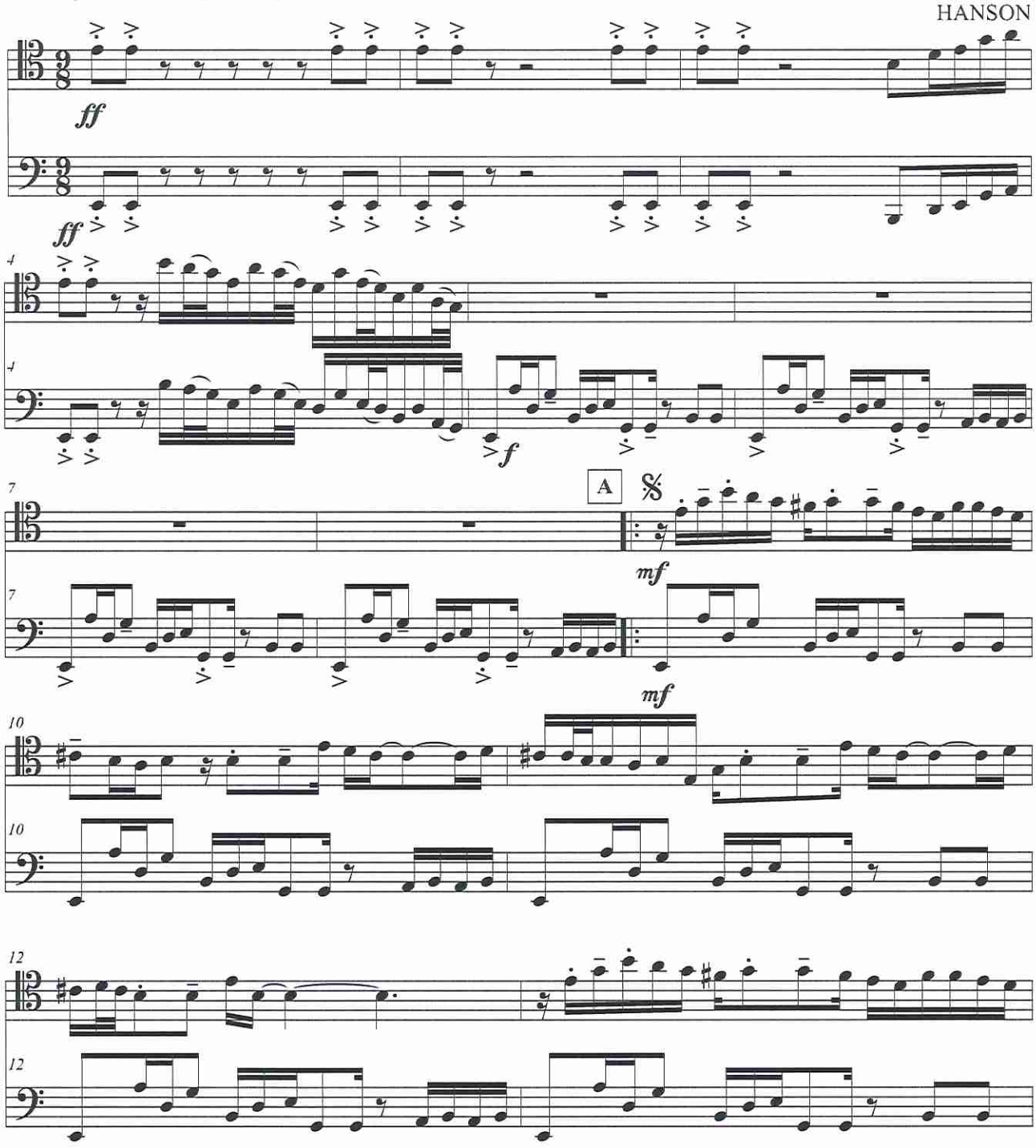


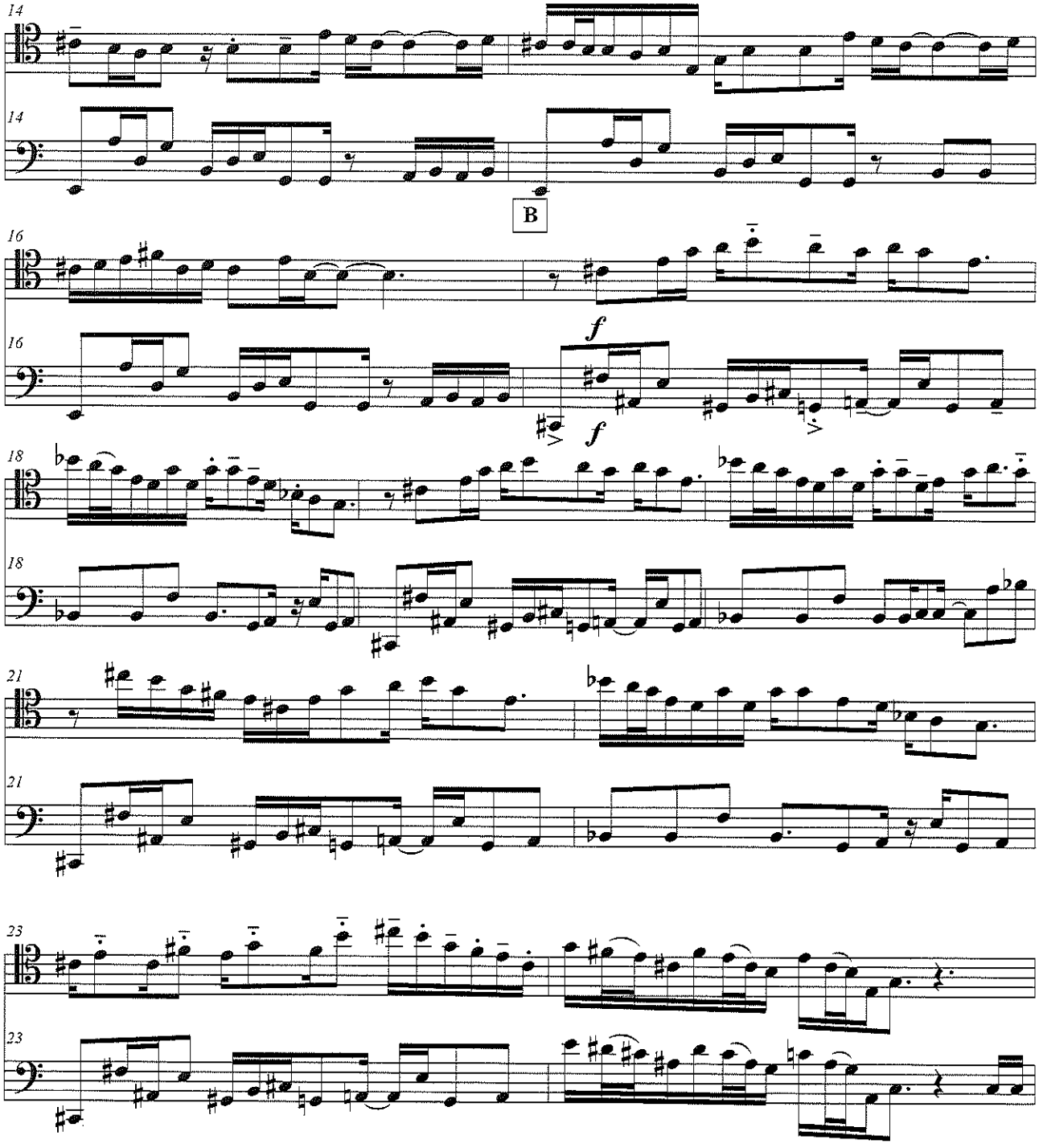

16
19
(low E 2x)
22
FINE
C♯min7
F♯7
IF PLAYING REPEAT-2ND BASSOON IMPROV 1ST X
25
C♯min7
F♯7
C♯min7
D.S. al Coda
28
F♯7
C♯min7
F♯7

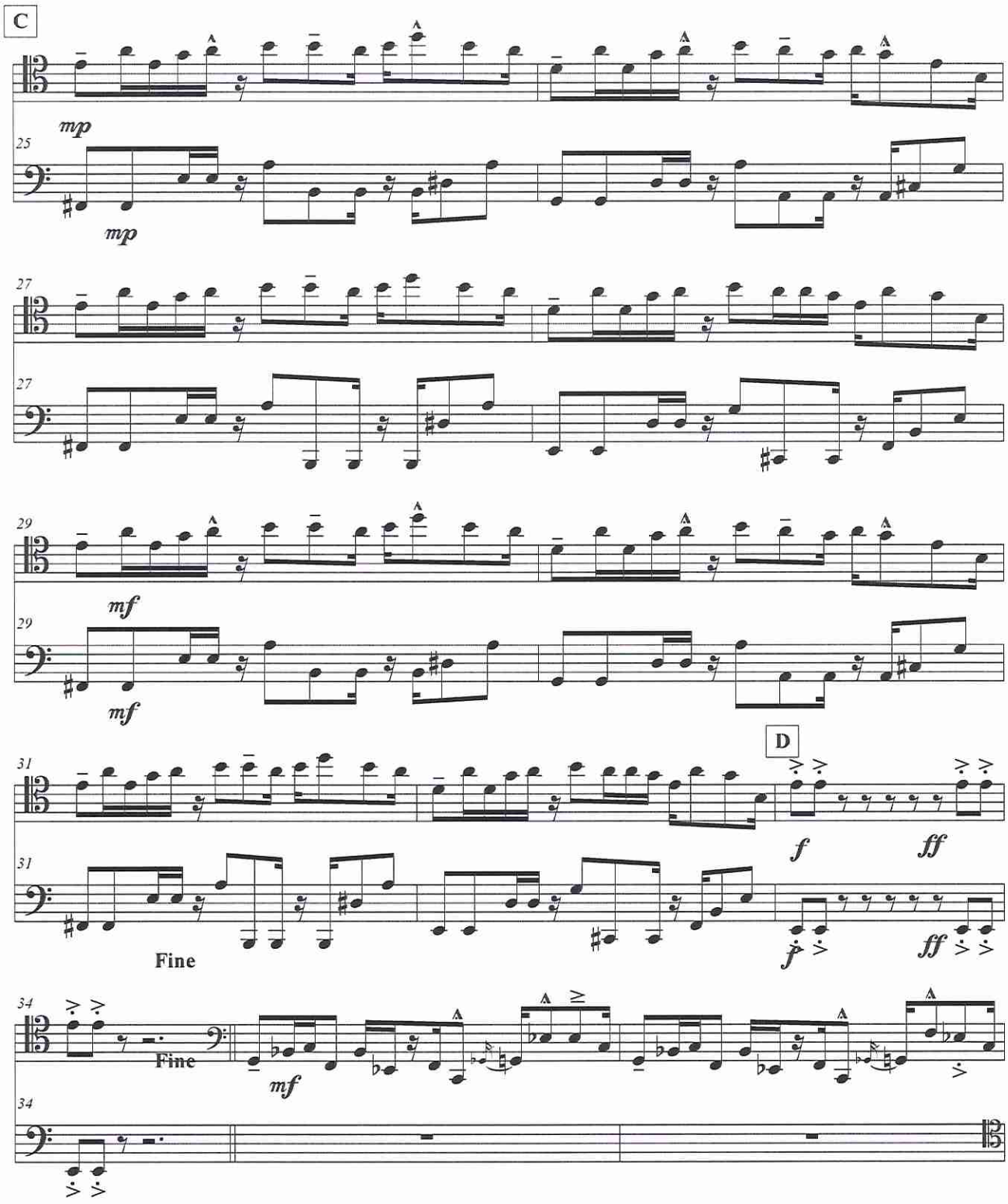
98 Skidoo

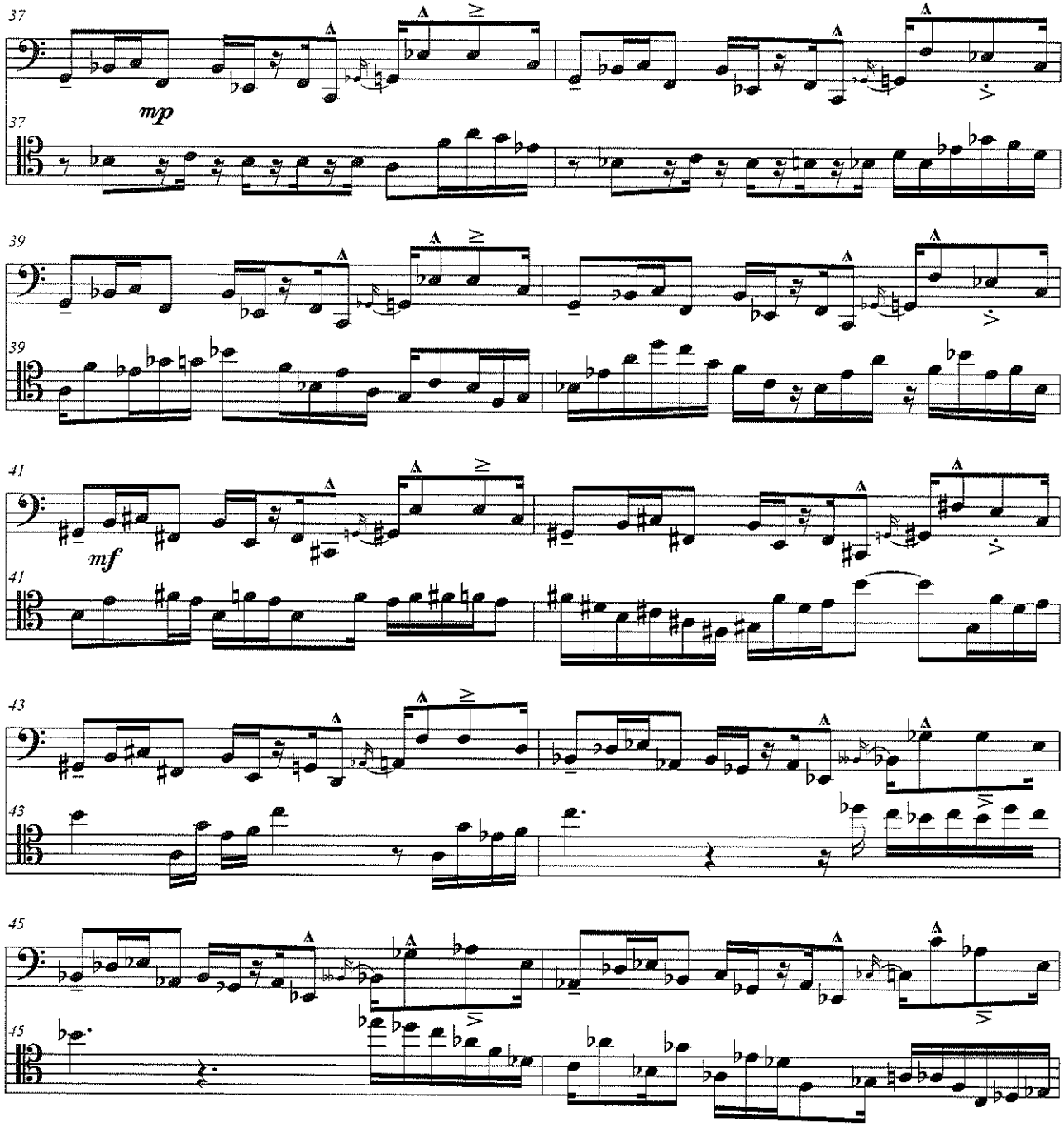
Allegro Odd-Tempo Funque (M.M. ♪ = c. 152)

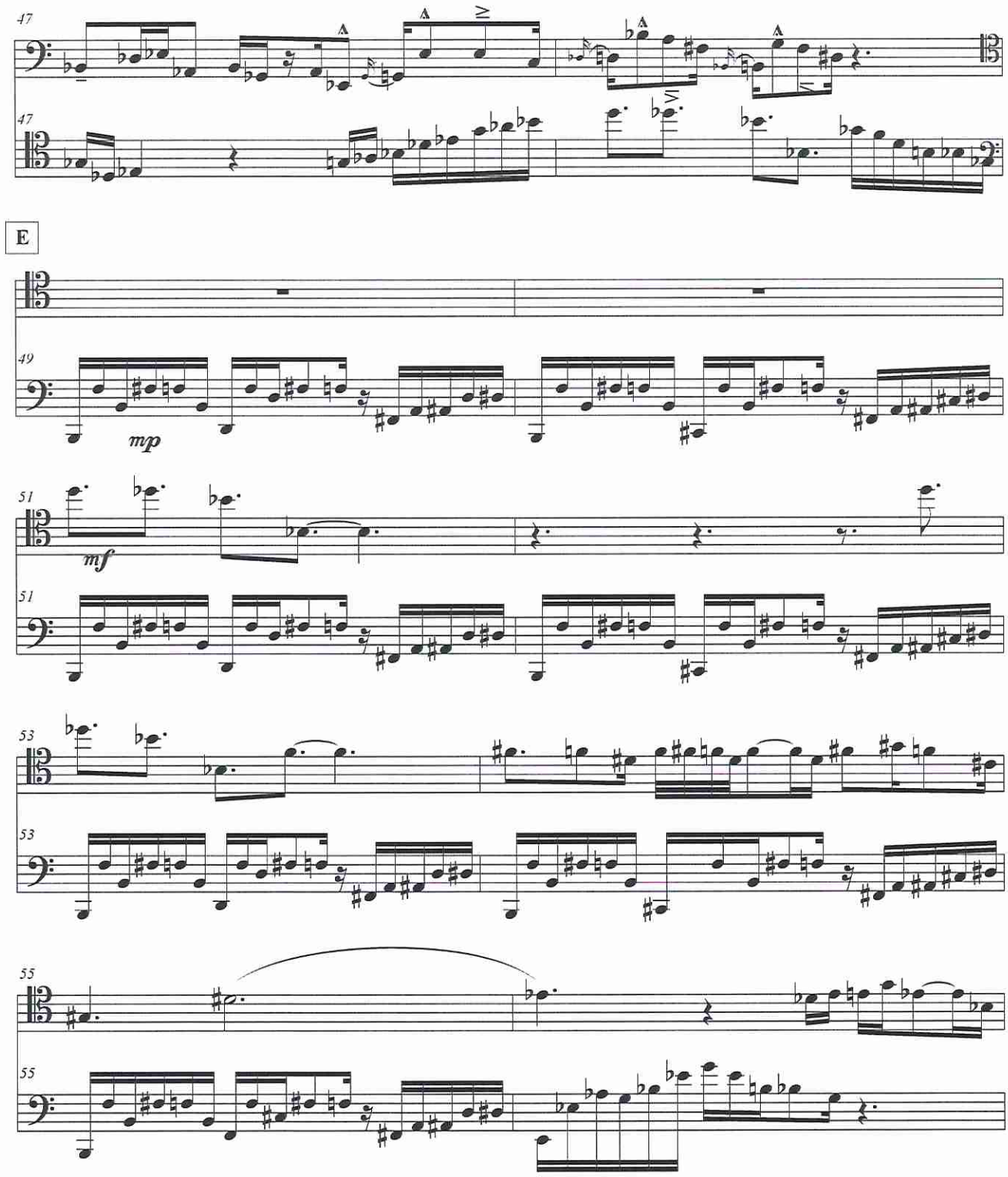
HANSON

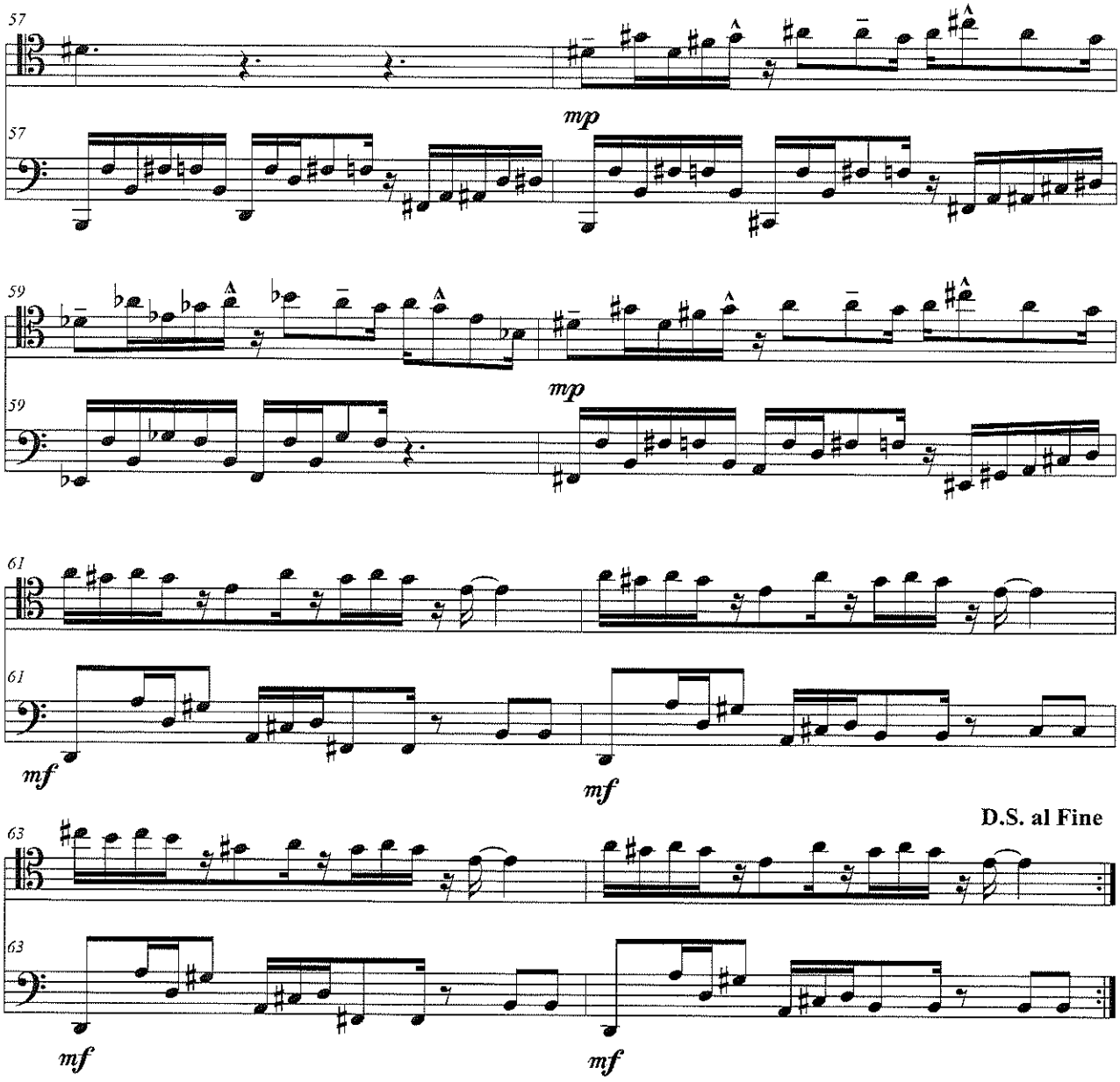



14
14
B
16
16
f
f
18
18
21
21
23
23


C
mp
25
mp
27
27
29
mf
29
mf
31
D
f
ff
31
Fine
f
ff
34
Fine
mf
34


37
mp
37
39
39
41
mf
41
43
43
45
45


47
47
E
49
mp
51
mf
51
53
53
55
55


57
mp
59
mp
61
mf
mf
D.S. al Fine
63
mf
mf

I'd like to first thank my wife Cynthia for her love and patience beyond reason-you are incredible-your support means so much to me! Thank you for coming along to South America and Japan with the family! To our wonderful children Isabella and Zachary-you guys are growing up so fast! It has been fun playing music with you guys-among other fun things we get to do together. To my Dad Lewis, my Mother-in-Law Sally: your love and wisdom means everything! To my brothers Chris and Jon-thank you for your love, support, kid-watching and great Uncle-ing!

I have been very lucky to have worked playing this strange instrument (the bassoon) with the musical artists I've gotten to work with. Merci to Cirque Du Soleil for putting my instrument and the way I play it in a show in Tokyo (ZED); it was an incredible run and experience that forever will be hard to top. Merci and arigato to Michel Cyr, Patrick Kelly, Marc Sohier, Paul Lazar, Craig Harris, Ron Wagner, Christopher Hardy, Johanna Lillvik, Kevin Faraci and Alain Labrie for the experience we got to share in Tokyo. Arigato Gozaymas to all the people of Japan for having us for 4 years in your country. Part of us will always remain with you!

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To Justin Miller, Miller Marketing and Bernd Moosmann: thank you SO much for not only a great instrument but for all the support in my career. It means so much! To Guy Legere, Helene Legere, Tim Elvy, Ryan Saranich and everyone at Legere-thank you for developing the Legere bassoon reed and thank you for your continued support!
It is amazing what you all do! To John, Celia, Audrey, Rob, Phil, Loren, Marilyn and all the rest at
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For anyone else I forget to thank for inspiration for the material in this book-THANK YOU!

Paul Hanson
July 2014