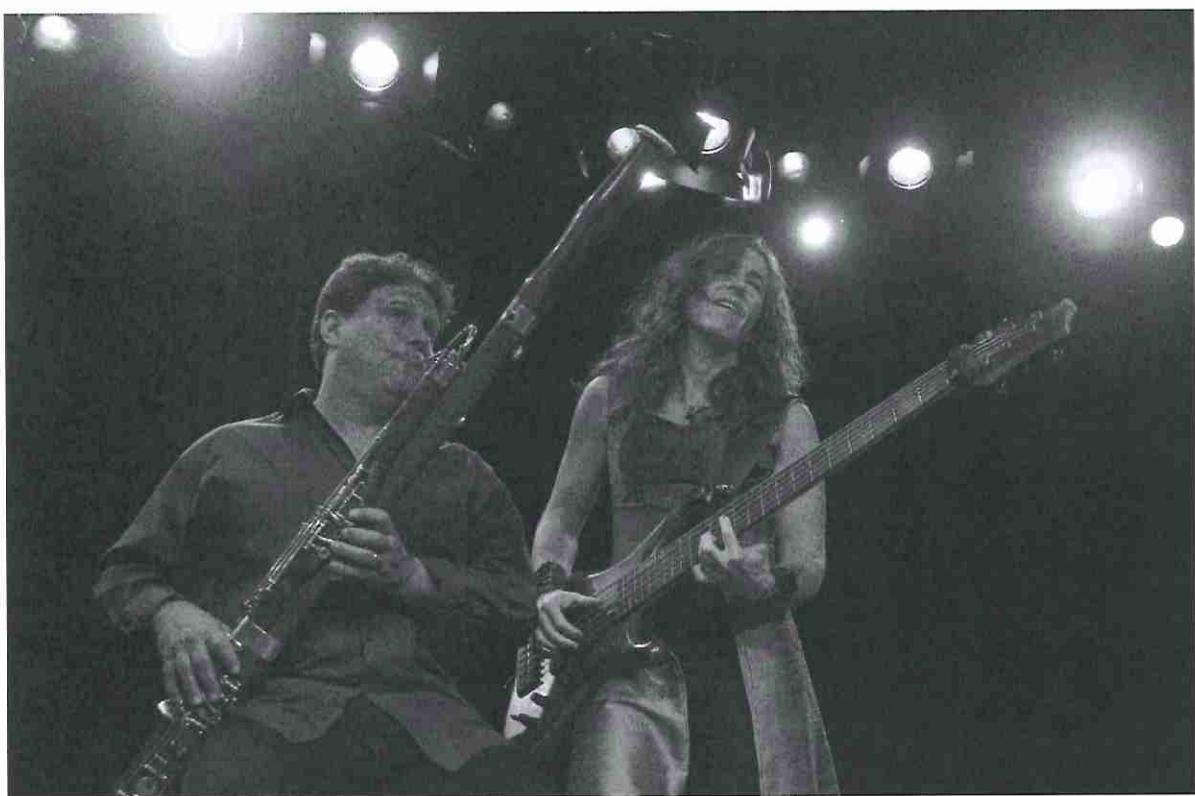


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**TECHNIQUE STUDIES FOR JAZZ
BASSOON IMPROVISATION**
2ND EDITION

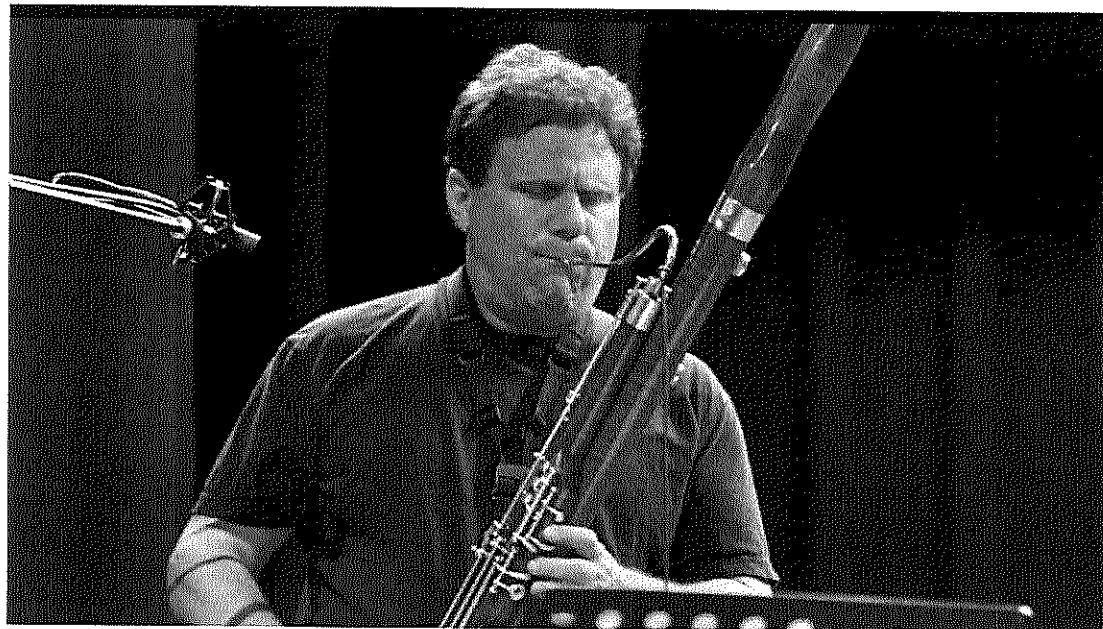


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PROLOGUE II

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.

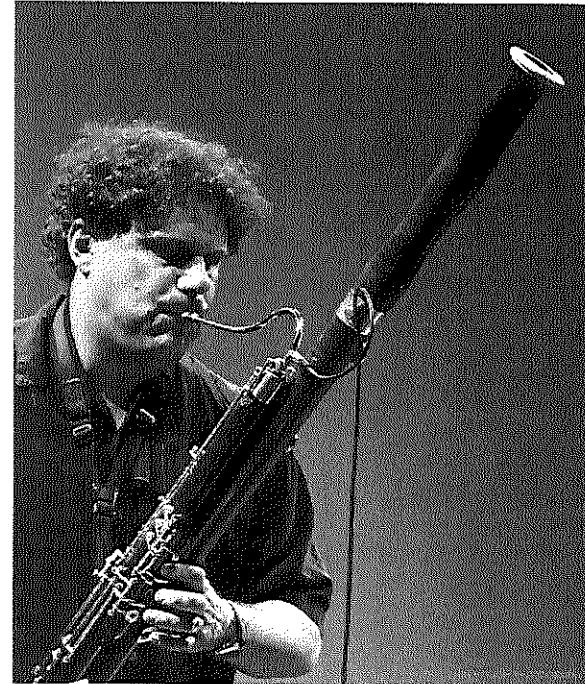


Photo by Brad Ferinhough

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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 flattened 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'

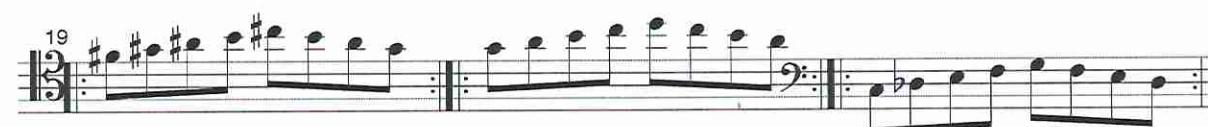
that must be done a number of times correctly before they are completed. Completing these tasks help strengthen finger independence and are a big part of extending one's technique.

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



22

25

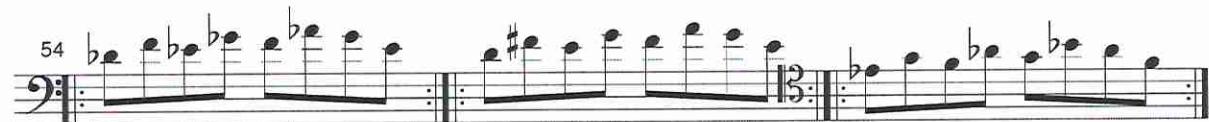
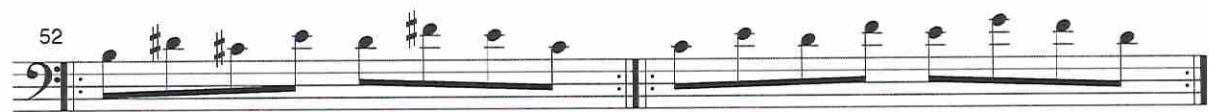
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31

34

37

40



63



66



69



72



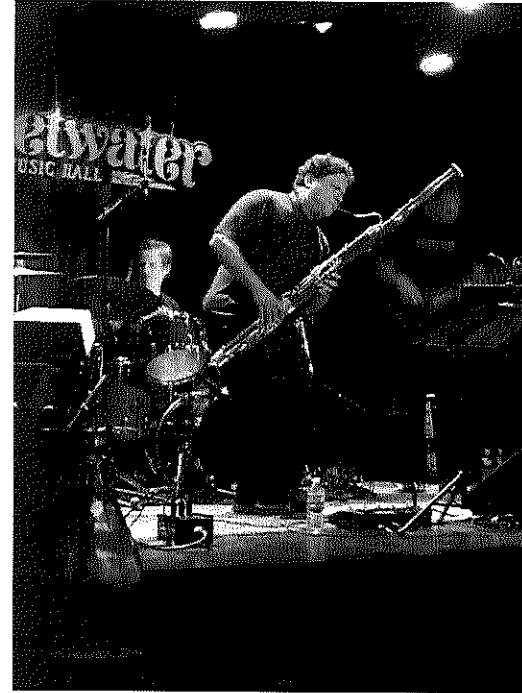
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78



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 a 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**

C Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

5

9

13

17

C# C#maj7 D#m7 Fm7 F#maj7 G#7 A#m7 Cm7(b5) C#maj7

20

D#m7 Fm7 F#maj7 G#7 A#m7 Cm7(b5) C#maj7

24

28



D D maj 7 Em7 F#m7 G maj7 A7 Bm7 C#m7(b5) D maj7

39

Musical score for page 10, measures 39-42. The top staff is in 3/4 time with a key signature of F# major. The bottom staff is in 2/4 time with a key signature of C major. The music features eighth-note patterns and rests. Measure 42 ends with a double bar line and a key change to B major (two sharps).



E♭ E♭maj7 Fm7 Gm7 A♭maj7 B♭7 Cm7 Dm7(b5) E♭maj7

57

Musical score for page 10, measures 57-60. The top staff is in 3/4 time with a key signature of F# major. The bottom staff is in 2/4 time with a key signature of C major. The music features eighth-note patterns and rests.

61 Fm7 Gm7 A♭maj7 B♭7 Cm7 Dm7(♭5) E♭maj7
<img alt="Musical score for bass guitar showing measures 61 to 87. The score consists of two staves. The top staff is in bass clef, 2/4 time, and the bottom staff is in treble clef, 2/4 time. Chords are indicated above the staff. Measure 61: Fm7, Gm7, A-flat major 7, B-flat 7, Cm7, Dm7(b5), E-flat major 7. Measure 62: B-flat 7, Cm7, Dm7(b5), E-flat major 7. Measure 63: E-flat major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 64: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 65: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 66: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 67: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 68: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 69: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 70: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 71: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 72: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 73: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 74: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 75: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 76: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 77: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 78: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 79: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 80: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 81: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 82: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 83: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 84: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 85: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 86: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7. Measure 87: E major 7, F-sharp minor 7, G-sharp minor 7, A major 7, B 7, C-sharp minor 7, D-sharp minor 7(b5), E major 7.
 </p>

F C7 Dm7 Em7(b5) Fmaj7 Gm7 Am7 Bbmaj7 C7 Dm7 Em7(b5)

F maj7 Gm7 Am7 Bbmaj7 C7 Dm7 Em7(b5) Fmaj7

F # C#7 D#m7 Fm7(b5) F#maj7 G#m7 A#m7

B maj7 C#7 D#m7 Fm7(b5) F#maj7 G#m7 A#m7 B maj7

C # D#m7 Fm7(b5) F#maj7

B # D#m7 Fm7(b5) F#maj7



131

Em7 F#m7(b5) Gmaj7 Am7 Bm7 Cmaj7 D7 Em7

135

F#m7(b5)

139

143

147

Ab

150

Eb7 Fm7 Gm7(b5) Abmaj7 Bbm7 Cm7 Dbmaj7 Eb7

154

Fm7 Gm7(b5) Abmaj7 Bbm7 Cm7 Dbmaj7 Eb7 Fm7

Gm7(b5)

158

162

166

A

169

173

177

181

184

Bb

187 Bbmaj7 Cm7 Dm7 Ebmaj7 F7 Gm7 Am7(b5) Bbmaj7

This section starts with a eighth-note bass line. The chords are: Bbmaj7, Cm7, Dm7, Ebmaj7, F7, Gm7, Am7(b5), and Bbmaj7. The bass line consists of eighth-note patterns.

191 Cm7 Dm7 Ebmaj7 F7 Gm7 Am7(b5) Bbmaj7

This section continues the eighth-note bass line with the chords: Cm7, Dm7, Ebmaj7, F7, Gm7, Am7(b5), and Bbmaj7. It ends with a repeat sign and a new section labeled 'B'.

195

This section begins with a sixteenth-note bass line. The bass line consists of sixteenth-note patterns.

198

This section continues the sixteenth-note bass line from the previous measure.

203

This section begins with an eighth-note bass line. The bass line consists of eighth-note patterns.

B

207 B maj7 C#m7 D#m7 Emaj7 F#7 G#m7 A#m7(b5) B maj7

This section starts with a eighth-note bass line. The chords are: B maj7, C#m7, D#m7, Emaj7, F#7, G#m7, A#m7(b5), and B maj7. The bass line consists of eighth-note patterns.

211 C#m7 D#m7 Emaj7 F#7 G#m7 A#m7(b5) B maj7 C#m7

This section continues the eighth-note bass line with the chords: C#m7, D#m7, Emaj7, F#7, G#m7, A#m7(b5), B maj7, and C#m7. It ends with a repeat sign and a new section labeled 'B'.

215 D#m7 Emaj7

This section begins with a sixteenth-note bass line. The bass line consists of sixteenth-note patterns.

219

223

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

**CONSECUTIVE THIRDS IN MAJOR SCALES
IN GROUPS OF 4**

C

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

5 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

9

13

17

C#

20 C#maj7 D#m7 Fm7 F#maj7 G#7 A#m7 Cm7(b5) C#maj7

24 D#m7 Fm7 F#maj7 G#7 A#m7 Cm7(b5) C#maj7

28



D

39 D maj 7 E m7 F♯m7 G maj 7 A 7 B m7 C♯m7(♭5) D maj 7

Continuation of the musical score. The top staff continues from measure 36. The bottom staff begins at measure 39, showing eighth-note patterns. Chords listed: D major 7, E minor 7, F# minor 7, G major 7, A 7, B minor 7, C# minor 7 (with a flat 5th), and D major 7. The key signature changes to E major (no sharps or flats) at the end of the measure.

43 E m7 F♯m7 G maj 7 A 7 B m7 C♯m7(♭5) D maj 7



E♭

56 E♭maj 7 F m7 G m7 A♭maj 7 B♭7 C m7 D m7(♭5) E♭maj 7

Continuation of the musical score. The top staff continues from measure 53. The bottom staff begins at measure 56, showing eighth-note patterns. Chords listed: E-flat major 7, F minor 7, G minor 7, A-flat major 7, B-flat 7, C minor 7, D minor 7 (with a flat 5th), and E-flat major 7. The key signature changes to E-flat major (no sharps or flats).

60 Fm7 Gm7 Abmaj7 Bb7 Cm7 Dm7(b5) Ebmaj7

64

67

70

E
 73 Emaj7 F#m7 G#m7 Amaj7 B7 C#m7 D#m7(b5) Emaj7

77 F#m7 G#m7 Amaj7 B7 C#m7 D#m7(b5) Emaj7

81

87

F

90 C7 Dm7 Em7(b5) Fmaj7 Gm7 Am7 Bbmaj7 C7 Dm7 Em7(b5)

95 Fmaj7 Gm7 Am7 Bbmaj7 C7 Dm7 Em7(b5) Fmaj7

99

103

108 **F#** C[#]7 D[#]m7 Fm7(b5) F[#]maj7 G[#]m7 A[#]m7

113 B maj7 C[#]7 D[#]m7 Fm7(b5) F[#]maj7 G[#]m7 A[#]m7 B maj7

117 C[#]7 D[#]m7 Fm7(b5)



G
128

A musical staff in 12/8 time, featuring a bass clef and a key signature of four sharps. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

133

A musical staff in 12/8 time, featuring a bass clef and a key signature of four sharps. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

137

A musical staff in 12/8 time, featuring a bass clef and a key signature of four sharps. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

142

A musical staff in 12/8 time, featuring a bass clef and a key signature of four sharps. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

Ab
146

A musical staff in 12/8 time, featuring a bass clef and a key signature of one sharp. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

150

A musical staff in 12/8 time, featuring a bass clef and a key signature of one sharp. It consists of two measures of eighth-note chords followed by one measure of eighth-note patterns.

154 Gm7(b5)

158

161

A E7 F#m7 G#m7(b5) A maj7 Bm7 C#m7 D maj7 E7

164

F#m7 G#m7(b5) A maj7 Bm7 C#m7 D maj7 E7 F#m7

168

172

175

178

Bb

181

B♭maj7 Cm7 Dm7 E♭maj7 F7 Gm7 Am7(♭5) B♭maj7 Cm7 Dm7

E♭maj7 F7 Gm7 Am7(♭5) B♭maj7

186

E♭maj7 F7 Gm7 Am7(♭5) B♭maj7

190

E♭maj7 F7 Gm7 Am7(♭5) B♭maj7

194

E♭maj7 F7 Gm7 Am7(♭5) B♭maj7

198

E♭maj7 F7 Gm7 Am7(♭5) B♭maj7

201

B

B maj7 C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) B maj7

C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) B maj7

205

C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) B maj7

209

C♯m7 D♯m7 Emaj7 F♯7 G♯m7 A♯m7(♭5) B maj7



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**

C

1 C m(maj7) D 7(b9)sus EbMaj7#5 F 7(#11)

7 C m(maj7)/G Am7(b5) B 7alt C m(maj7) D 7(b9)sus EbMaj7#5

12 F 7(b9)sus G 7alt A m7(b5) B 7alt C m(maj7) D 7(b9)sus EbMaj7#5

15 C m(maj7) D 7(b9)sus EbMaj7#5 F 7(#11)

18 C m(maj7) D 7(b9)sus EbMaj7#5 F 7(#11)

22 C m(maj7) D 7(b9)sus EbMaj7#5 F 7(#11)

**MELODIC MINOR SCALE
CONSECUTIVE THIRDS IN C-ALTERNATING DIRECTION**

The sheet music consists of six staves of music for bass clef, 4/4 time. It features various harmonic progressions and melodic patterns. The first staff shows a continuous melodic minor scale. The second staff begins with a melodic minor scale followed by a harmonic progression: Cm(maj7), D7(b9)sus, EbMaj7#5, and F7(#11). The third staff continues with a melodic minor scale and includes chords: Cm(maj7)/G, Am7(b5), B7alt, Cm(maj7), D7(b9)sus, and EbMaj7#5. The fourth staff starts at measure 12 and includes a melodic minor scale and a harmonic progression: Cm(maj7), D7(b9)sus, EbMaj7#5, F7(#11), G7alt, and A7sus. The fifth staff begins at measure 15 and includes a melodic minor scale and a harmonic progression: B7alt, Cm(maj7), D7(b9)sus, EbMaj7#5, F7(#11), and G7alt. The sixth staff begins at measure 18 and includes a melodic minor scale and a harmonic progression: B7alt, Cm(maj7), D7(b9)sus, EbMaj7#5, F7(#11), and G7alt. Measure numbers 7, 9, 12, 15, and 22 are indicated above the staves.

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

A musical score for piano featuring two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is C major (no sharps or flats). The music consists of eighth-note patterns. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show a more complex pattern of eighth notes. Measure 5 begins with a half note followed by eighth-note pairs.

5

Continuation of the musical score from measure 5. The pattern of eighth-note pairs continues across the measures.

9

Continuation of the musical score from measure 9. The pattern of eighth-note pairs continues across the measures.

F/C

13

A musical score for piano featuring two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is F major (one flat). The music consists of eighth-note patterns. Measure 13 starts with a half note followed by eighth-note pairs. Measures 14-16 show a more complex pattern of eighth notes.

17

Continuation of the musical score from measure 17. The pattern of eighth-note pairs continues across the measures.

21

Continuation of the musical score from measure 21. The pattern of eighth-note pairs continues across the measures.

A♭/C

26

A musical score for piano featuring two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is A-flat major (two flats). The music consists of eighth-note patterns. Measure 26 starts with a half note followed by eighth-note pairs. Measures 27-29 show a more complex pattern of eighth notes.

29

Continuation of the musical score from measure 29. The pattern of eighth-note pairs continues across the measures.

33

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

A♭/E♭



B/E♭



E

E

147

151

155 A/E

160

164

C/E

169

173

177

This musical score page contains six staves of bassoon music. The key signature is E major (two sharps) throughout most of the page. Measure 147 begins with a bassoon entry. Measures 151-155 show a transition to a new section labeled 'A/E'. Measures 160-164 continue in the 'A/E' section. Measures 169-173 show another transition, likely back to 'E' major. Measure 177 concludes the section.

F F

181

185

B \flat /F

189

193

197

202

D \flat /F

205

209

F#

F#

213



217



B/F#

221



225



228



D/F#

232



236



240



G

G



247



251

C/G



255



259



262

E♭/G



266



269



Ab

A \flat

273



277



D \flat /A \flat

281



285



289

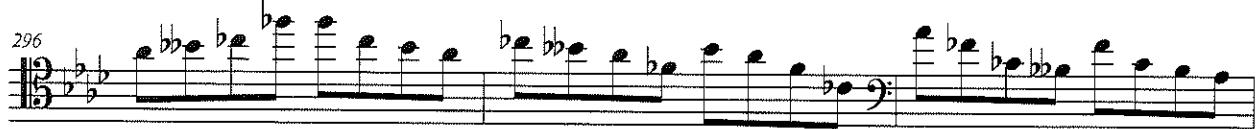


E/A \flat

292



296



299



A

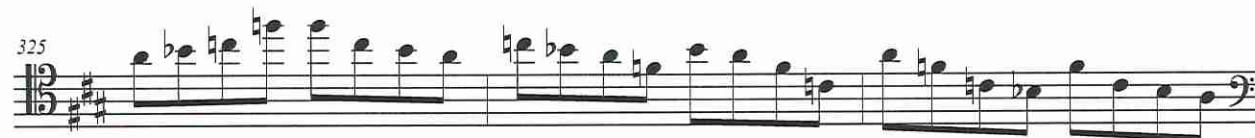
A



D/A



F/A



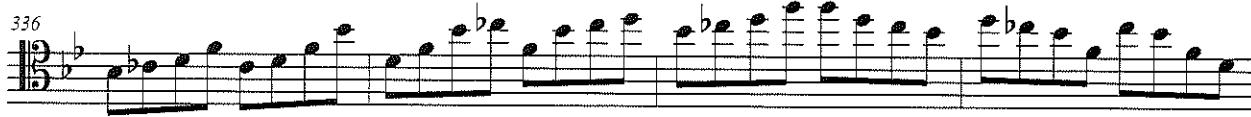
Bb

B_b

332



336



340



E_b/B_b

345



349



353



G_b/B_b

358



362



366



B B

371

375

379

E/B

383

387

391

G/B

396

400

404

COMMON TONE TRIADS SHORT FORM

The musical score consists of ten staves of bassline patterns, each labeled with a common tone triad name. The patterns are as follows:

- Staff 1: C7(b9), E♭7(b9), F♯7(b9), A7(b9)
- Staff 2: E♭7(b9), C7(b9), A7(b9), F♯7(b9), E♭7(b9)
- Staff 3: E♭7(b9), C7(b9), A7(b9), F♯7(b9), E♭7(b9)
- Staff 4: B♭m9(maj7), D♭m9(maj7), E m9(maj7), G m13(maj7)
- Staff 5: B♭m9(maj7), D♭m9(maj7), E m9(maj7), G m13(maj7)
- Staff 6: D♭m9(maj7), B♭m9(maj7), G m9(maj7), E m9(maj7), D♭m9(maj7)
- Staff 7: D♭m9(maj7), B♭m9(maj7), G m9(maj7), E m9(maj7), D♭m9(maj7)
- Staff 8: D♭m9(maj7), B♭m9(maj7), G m9(maj7), E m9(maj7), D♭m9(maj7)
- Staff 9: D♭m9(maj7), B♭m9(maj7), G m9(maj7), E m9(maj7), D♭m9(maj7)
- Staff 10: D♭m9(maj7), B♭m9(maj7), G m9(maj7), E m9(maj7), D♭m9(maj7)

Measure numbers 10, 14, and 17 are indicated above certain staves.

26 A♭/C B/D♯ D/F♯ F/A

29

32 B A♭ F D B

35

39 C♯7(♭9) E7(♭9) G7(♭9) B♭7(♭9)

42

45 E7(♭9) C♯7(♭9) A♯7(♭9) G7(♭9) E7(♭9)

49

52 B m9(maj7) D m9(maj7) F m9(maj7) A♭m13(maj7)

55

D m9(maj7) B m9(maj7) G♯m9(maj7) F m9(maj7) D m9(maj7)

58

61

A/C♯ C/E E♭/G G♭/B♭

64

A/C♯ C/E E♭/G

67

C A F♯ D♯ C

70

73

77 D 7(b9) F 7(b9) G#7(b9) B 7(b9)

80

83 D 7(b9) B 7(b9) G#7(b9) F 7(b9)

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♭

124 C♯ E G B♭

128 C♯ E G

This page contains eight staves of musical notation for a bassoon part. The notation is in common time. The bassoon uses a bass clef. The music consists of eighth-note patterns. Above each staff, four letter pitch labels (C, E♭, F♯, A) are placed above the staff, likely indicating harmonic context or specific fingerings. Measure numbers 98, 102, 106, 110, 114, 117, 120, 124, and 128 are indicated at the start of each staff.

131 G

135 G

139 G

143 D F G sharp B

147 D F G sharp B

151 D F G sharp G sharp

155 F D B G sharp

159 F D B

162 G sharp D

165 F/C A \flat /E \flat B/F \sharp

168 D/A F/C A \flat /E \flat

171 B/F \sharp D/A F/C

174 A \flat /E \flat B/F \sharp D/A

177 F/C A \flat /E \flat B/F \sharp

180 B/F \sharp A \flat /E \flat F/C

183 D/A B/F \sharp A \flat /E \flat

186 F/C D/A B/F \sharp

189 A \flat /E \flat

This page contains ten staves of musical notation for bassoon. The notation is in common time. Key signatures and time signatures change frequently, corresponding to the labels above the staves: F/C, A-flat/E-flat, B/F-sharp, D/A, F/C, A-flat/E-flat, B/F-sharp, D/A, F/C, A-flat/E-flat, B/F-sharp, A-flat/E-flat, B/F-sharp, F/C, D/A, B/F-sharp, A-flat/E-flat, B/F-sharp, and A-flat/E-flat. The bassoon part consists of two staves, with the second staff starting at measure 180.

191 G \flat /D \flat A/E C/G E \flat /B \flat

195 G \flat /D \flat A/E C/G E \flat /B \flat

199 G \flat /D \flat A/E A/E G \flat /D \flat

203 E \flat /B \flat C/G A/E

206 G \flat /D \flat E \flat /B \flat C/G

209 A/E G \flat /D \flat G \flat /D \flat

212 G/D B \flat /F C \sharp /G \sharp E/B

216 G/D B \flat /F C \sharp /G \sharp

219 E/B G/D B \flat /F

222 B \flat /F G/D E/B

225 C#-G# B \flat /F G/D

228 E/B C#-G# B \flat /F

232 A \flat /C B/D \sharp D/F \sharp F/A

236 A \flat /C B/D \sharp D/F \sharp F/A

240 A \flat /C B/D \sharp D/F \sharp D/F \sharp

244 B/D \sharp A \flat /C F/A D/F \sharp

248 B/D \sharp A \flat /C F/A D/F \sharp

252 B/D \sharp A \flat /C A \flat /C

255 A/C \sharp C/E E \flat /G G \flat /B \flat

 259 A/C \sharp C/E E \flat /G G \flat /B \flat

 263 A/C \sharp C/E E \flat /G E \flat /G

 267 C/E A/C \sharp G \flat /B \flat E \flat /G

 271 C/E A/C \sharp G \flat /B \flat E \flat /G

 275 C/E A/C \sharp

 278 B \flat /D C \sharp /F E/G \sharp G/B

 282 B \flat /D C \sharp /F E/G \sharp

 285 G/B B \flat /D C \sharp /F

288

C[#]/F B^b/D G/B

This measure consists of three groups of eighth notes. The first group, labeled C[#]/F, starts on a sharp note and includes a flat note. The second group, labeled B^b/D, starts on a flat note and includes a sharp note. The third group, labeled G/B, starts on a sharp note.

291

E/G[#] C[#]/F B^b/D

This measure consists of three groups of eighth notes. The first group, labeled E/G[#], starts on a sharp note and includes a double sharp note. The second group, labeled C[#]/F, starts on a sharp note and includes a flat note. The third group, labeled B^b/D, starts on a flat note and includes a sharp note.

294

G/B E/G[#] C[#]/F

This measure consists of three groups of eighth notes. The first group, labeled G/B, starts on a sharp note and includes a double sharp note. The second group, labeled E/G[#], starts on a double sharp note and includes a sharp note. The third group, labeled C[#]/F, starts on a sharp note and includes a flat note.

297

B^b/D B^b/D

This measure consists of two groups of eighth notes. Both groups are labeled B^b/D, indicating a flat note followed by a sharp note.

MAJOR TRIAD TANDEMS

C7 (C-Bb)

C[#]7 (C[#]-B)

52

D7 (D-C)

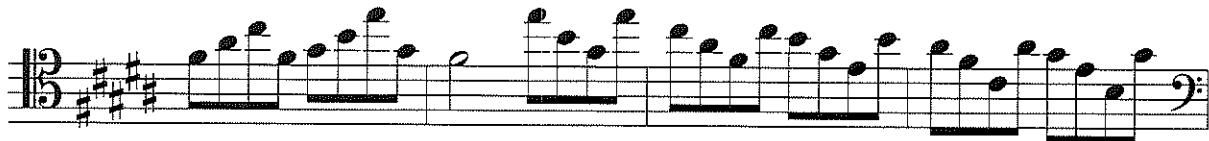
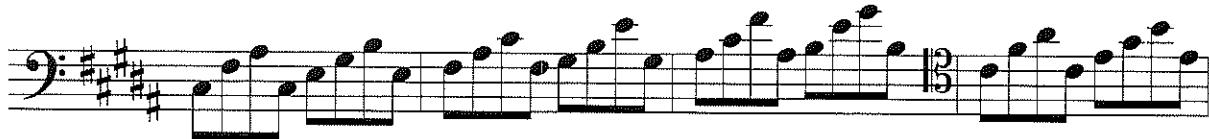
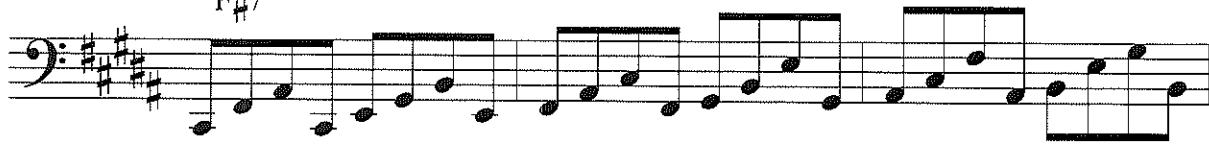


E7

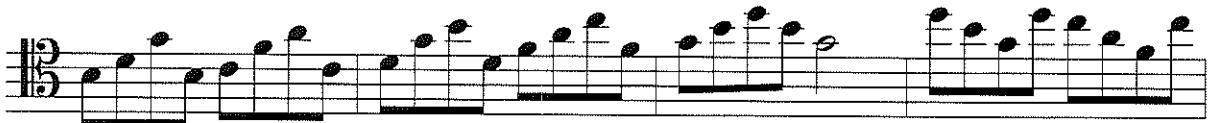
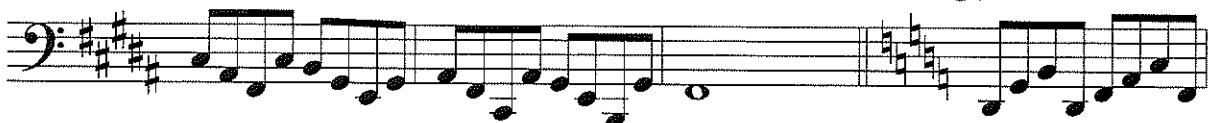
F7

54

F#7



G7



A♭7

A7

B|b7

A musical score for the bassoon part, labeled 'BVI'. The score consists of ten staves of music, each with a bass clef and a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines.

A musical score for the bassoon part, showing measures 11 and 12. The score consists of two staves of music. The first staff begins with a bass clef, a key signature of two flats, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns with grace notes, primarily on the B and A strings.

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 consists of six eighth-note pairs followed by a measure rest. Measure 12 begins with a measure rest, followed by six eighth-note pairs.

B7

A musical score page showing the bassoon part for orchestra. The score consists of two systems of music. System 10 starts with a bassoon melody in B-flat major, featuring eighth-note patterns. The key signature changes to A major at the end of the measure. The bassoon continues its melodic line in A major for the rest of the system.

A musical score for the bassoon, showing two measures of music. The key signature is A major (no sharps or flats). The first measure consists of six eighth-note pairs (one note up, one note down) starting on a low B. The second measure starts with a single eighth note (B), followed by six eighth-note pairs, and ends with a single eighth note (C). The bassoon part is accompanied by a piano bass line consisting of eighth-note pairs.

A musical score for piano, featuring two staves. The left staff uses a bass clef and has a key signature of one sharp. The right staff uses a treble clef and has a key signature of one sharp. Measures 11 and 12 are shown, each consisting of four measures of music. The music includes various note heads, stems, and rests, with some notes having small dots above them.

A musical score for the bassoon, showing two measures of music. The key signature is B-flat major (two sharps). The first measure consists of six eighth-note pairs (one note up, one note down) on the A, G, and F strings. The second measure consists of six eighth-note pairs on the E, D, and C strings.

A musical score for piano, featuring two staves. The left staff uses a bass clef and has a key signature of one sharp. The right staff uses a treble clef and has a key signature of one sharp. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 consists of eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a pair of eighth-note pairs followed by a single eighth note. Measure 12 begins with a sixteenth-note rest, followed by a sixteenth-note pair, then a sixteenth-note rest, and concludes with a sixteenth-note pair.

A musical score for piano, showing two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps). Measure 11 starts with a half note on the fourth line of the treble staff, followed by eighth notes on the first and second lines. The left hand provides harmonic support with eighth-note chords. Measure 12 begins with a half note on the third line of the bass staff, followed by eighth notes on the first and second lines.

MAJOR TRIAD TANDEMS OVER DIMINISHED SCALES

C7(b9) G7(b9)

17 D7(b9) G7(b9)

21

25

29

33

37 D7(b9) A7(b9)

41

45

49

53 E7(b9) A7(b9)

57

61

65

69

This page of musical notation shows a continuous bass line across eight staves. The bass clef is used throughout. The key signature is one sharp (F#). Measure 37 starts with a D7(b9) chord, followed by an A7(b9) chord. Measures 41 through 65 continue with a steady bass line. Measure 66 begins with a G major chord (G-B-D) and ends with a G major chord. Measure 67 begins with a C major chord (C-E-G) and ends with a C major chord. Measure 68 begins with a G major chord (G-B-D) and ends with a G major chord. Measure 69 begins with a C major chord (C-E-G) and ends with a C major chord. Measure 70 begins with a G major chord (G-B-D) and ends with a G major chord.

73 E7(b9) B7(b9)

106 F \sharp 7(b9) C7(b9)

110

114 f

118

THIRD INVERSION DOMINANT TRIADS IN MINOR THIRDS

C

1 C7 E♭7 F♯7 A7

4

8 C7 A7 F♯7 E♭7

11

D♭

15 D♭7 E7 G7 B♭7

18

21 D♭7 B♭7 G7 E7

24

27

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

The sheet music consists of seven staves of bass guitar notation. The first staff starts in C major (no sharps or flats) and ends in A major (one sharp). The second staff begins in Eb major (two flats) and ends in Bb major (two flats). The third staff begins in F# major (one sharp) and ends in G major (no sharps or flats). The fourth staff begins in C# major (one sharp) and ends in E major (no sharps or flats). The bass line features eighth-note patterns, often consisting of eighth-note pairs or groups of sixteenth notes. Measure numbers 1 through 19 are indicated above the staves.

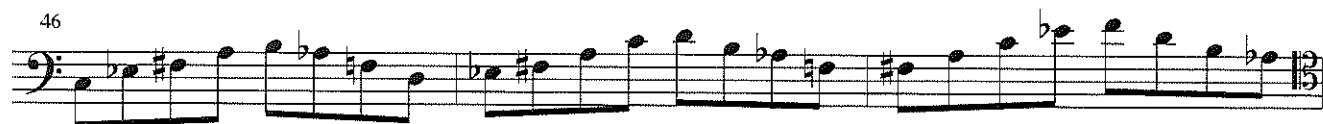
Chord Quality: 7b9, 7#9 in key of C#, E, G, Bb

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

A musical score for a bass clef instrument, consisting of six staves of music. The measures are numbered 22, 25, 28, 31, 34, and 37. The music features a variety of note heads (solid black, hollow white, and various patterns) and stems, indicating different pitch levels and dynamics. Measure 22 starts with a solid eighth note followed by a series of eighth notes with stems pointing right. Measure 25 begins with a solid eighth note followed by a sequence of eighth notes with stems pointing left. Measure 28 starts with a solid eighth note followed by a sequence of eighth notes with stems pointing right. Measure 31 starts with a solid eighth note followed by a sequence of eighth notes with stems pointing left. Measure 34 starts with a solid eighth note followed by a sequence of eighth notes with stems pointing right. Measure 37 starts with a solid eighth note followed by a sequence of eighth notes with stems pointing left.

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

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



DIMINISHED CHROMATICISM EXERCISE #1

C

B

Bb

11

18

DIMINISHED CHROMATICISM EXERCISE #2

C

A musical staff for a bassoon part. The key signature is one flat (B-flat). The staff shows a continuous eighth-note pattern starting with a B-flat, followed by a C, another B-flat, and so on, alternating between B-flats and Cs. The measure number 22 is at the top left.

A musical staff for a bassoon part. The key signature changes to one sharp (F-sharp). The staff shows a continuous eighth-note pattern starting with an A, followed by a G-sharp, an A, and so on, alternating between As and G-sharps. The measure number 25 is at the top left.

B

A musical staff for a bassoon part. The key signature changes back to one flat (B-flat). The staff shows a continuous eighth-note pattern starting with a D, followed by a C, a D, and so on, alternating between Ds and Cs. The measure number 29 is at the top left.

A musical staff for a bassoon part. The key signature changes to one sharp (F-sharp). The staff shows a continuous eighth-note pattern starting with a G-sharp, followed by an F-sharp, a G-sharp, and so on, alternating between G-sharps and F-sharps. The measure number 32 is at the top left.

A musical staff for a bassoon part. The key signature changes back to one flat (B-flat). The staff shows a continuous eighth-note pattern starting with a B-flat, followed by a C, a B-flat, and so on, alternating between B-flats and Cs. The measure number 36 is at the top left.

A musical staff for a bassoon part. The key signature changes to one sharp (F-sharp). The staff shows a continuous eighth-note pattern starting with an A, followed by a G-sharp, an A, and so on, alternating between As and G-sharps. The measure number 39 is at the top left.

DIMINISHED CHROMATICISM EXERCISE #3

C

A musical score for Exercise #3, section C, featuring a bass clef and a key signature of one flat. The score consists of four staves of music, each with a different pattern of eighth and sixteenth notes. Measure 43 starts with a descending eighth-note line followed by a sixteenth-note pattern. Measures 44-46 continue this pattern with slight variations in note heads.

A continuation of the musical score for Exercise #3, section C, starting at measure 47. The bass clef and key signature remain the same. The score shows a series of eighth and sixteenth notes across four staves, maintaining the rhythmic patterns established in the previous measures.

A continuation of the musical score for Exercise #3, section B, starting at measure 51. The bass clef and key signature change to one sharp. The score consists of four staves of music, showing a progression of eighth and sixteenth notes.

B

A continuation of the musical score for Exercise #3, section B, starting at measure 55. The bass clef and key signature remain one sharp. The score consists of four staves of music, showing a progression of eighth and sixteenth notes.

A continuation of the musical score for Exercise #3, section B, starting at measure 59. The bass clef and key signature remain one sharp. The score consists of four staves of music, showing a progression of eighth and sixteenth notes.

A continuation of the musical score for Exercise #3, section B, starting at measure 63. The bass clef and key signature remain one sharp. The score consists of four staves of music, showing a progression of eighth and sixteenth notes.

Bb

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.

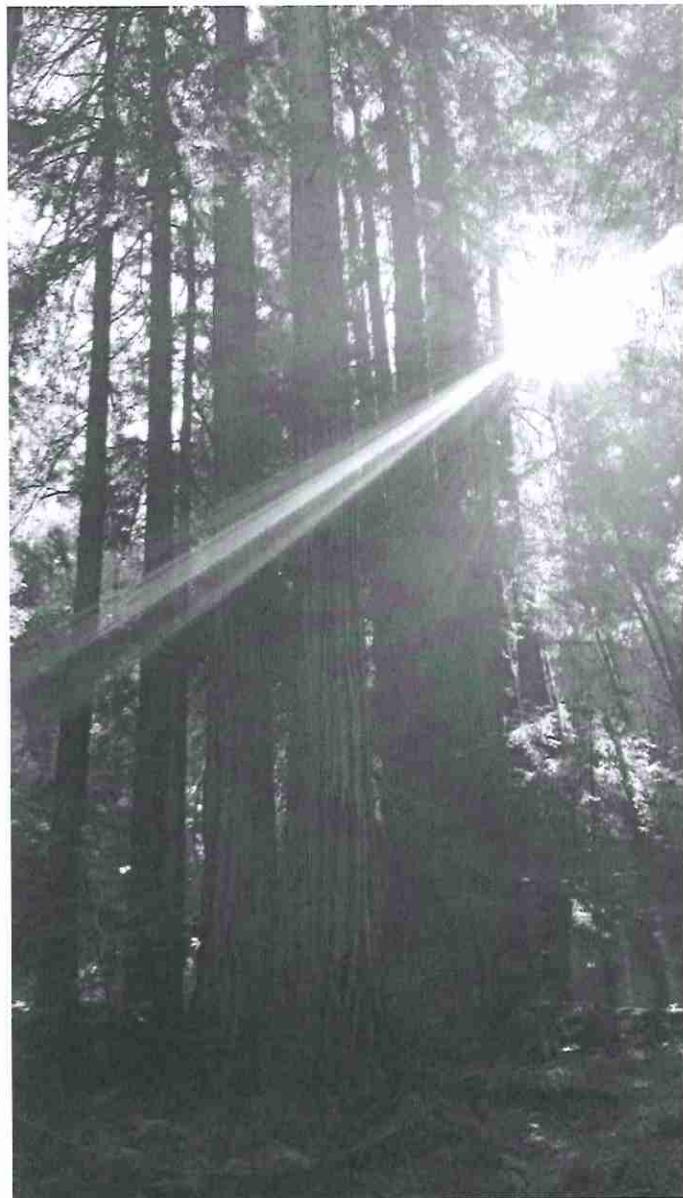
Bb, E, G: 7(b9) chords that will work with this line going to--

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

C min7

A musical staff in bass clef, 4/4 time, and C minor (two flats). The key signature changes to B-flat major (one sharp) at measure 10. The music consists of eighth-note patterns.

A continuation of the musical staff in C minor. The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

A continuation of the musical staff in C minor. The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

C#min7

A continuation of the musical staff in C# minor (one sharp). The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

A continuation of the musical staff in C# minor. The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

A continuation of the musical staff in D minor (one flat). The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

D min7

A continuation of the musical staff in D minor. The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.

A continuation of the musical staff in D minor. The key signature changes to B-flat major at measure 10. The music consists of eighth-note patterns.



E♭min7

34

Bass clef, common time, E-flat minor 7th chord. Measures 34-35 show eighth-note patterns.

38

Bass clef, common time, E-flat major. Measures 38-39 show eighth-note patterns.

42

Bass clef, common time, E-flat major. Measures 42-43 show eighth-note patterns.

Emin7

45

Bass clef, common time, E minor 7th chord. Measures 45-46 show eighth-note patterns.

48

Bass clef, common time, E minor 7th chord. Measures 48-49 show eighth-note patterns.

51

Bass clef, common time, E minor 7th chord. Measures 51-52 show eighth-note patterns.

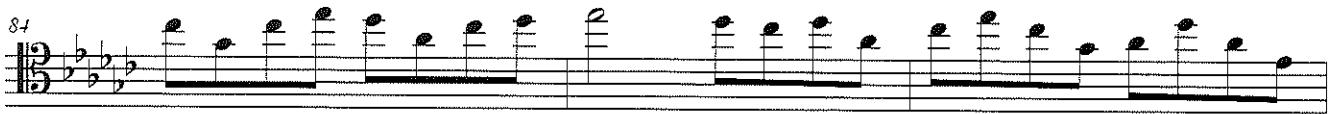
F min7

54

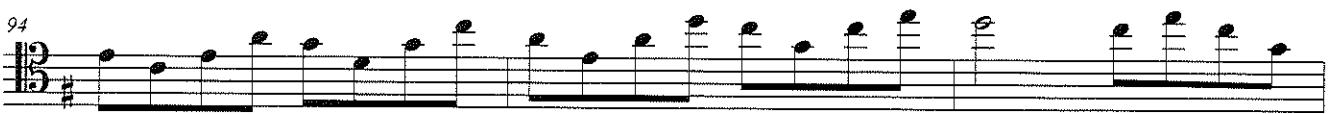
Bass clef, common time, F minor 7th chord. Measures 54-55 show eighth-note patterns.



A♭min7

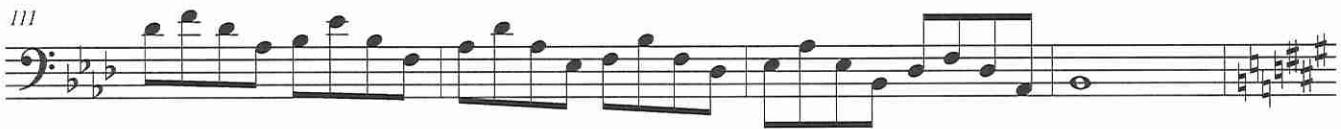


A min7



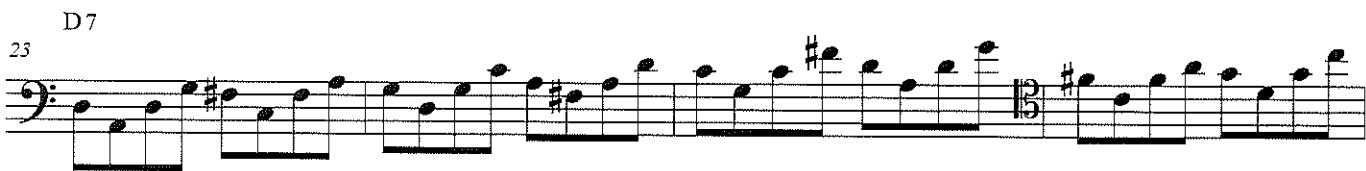
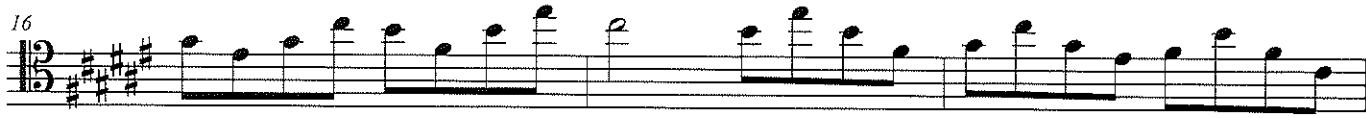
B♭min7





C7

DOMINANT PENTATONICS



31

Bass clef staff: B, A, G, F#, E
Treble clef staff: E, D, C, B
Bass clef staff: E, D, C, B

E♭7

34

Bass clef staff: A, G, F, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

38

Bass clef staff: A, G, F, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

42

Bass clef staff: A, G, F, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

E7

45

Bass clef staff: B, A, G, F#, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

49

Bass clef staff: B, A, G, F#, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

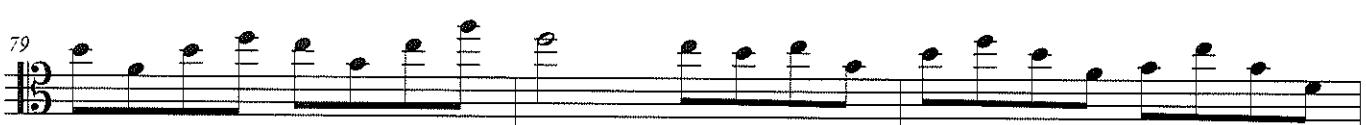
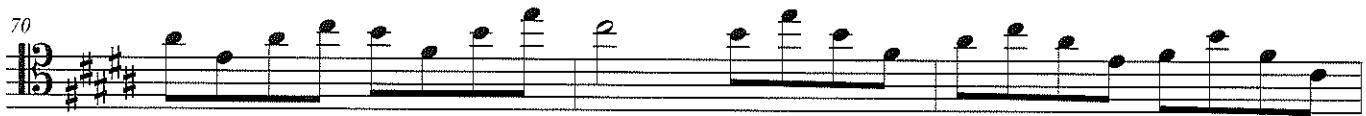
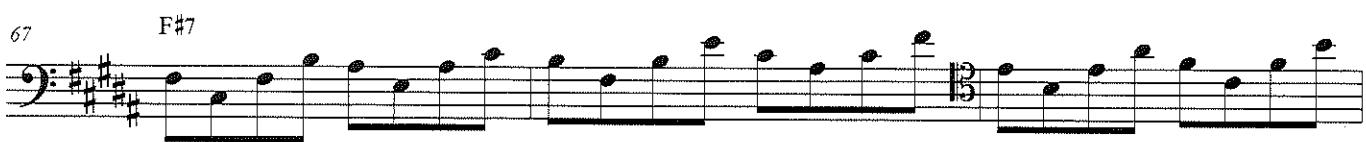
53

Bass clef staff: B, A, G, F#, E
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B

F7

56

Bass clef staff: C, B, A, G
Bass clef staff: E, D, C, B
Bass clef staff: E, D, C, B



A♭7

85

Measures 85-87: Bass clef, three flats. Measure 85: Eighth-note pairs. Measure 86: Eighth-note pairs. Measure 87: Eighth-note pairs.

88

Measures 88-90: Bass clef, three flats. Measure 88: Eighth-note pairs. Measure 89: Eighth-note pairs. Measure 90: Eighth-note pairs.

91

Measures 91-93: Bass clef, three flats. Measure 91: Eighth-note pairs. Measure 92: Eighth-note pairs. Measure 93: Eighth-note pairs.

A 7

94

Measures 94-96: Bass clef, one sharp. Measure 94: Eighth-note pairs. Measure 95: Eighth-note pairs. Measure 96: Eighth-note pairs.

98

Measures 98-100: Bass clef, one sharp. Measure 98: Eighth-note pairs. Measure 99: Eighth-note pairs. Measure 100: Eighth-note pairs.

101

Measures 101-103: Bass clef, one sharp. Measure 101: Eighth-note pairs. Measure 102: Eighth-note pairs. Measure 103: Eighth-note pairs.

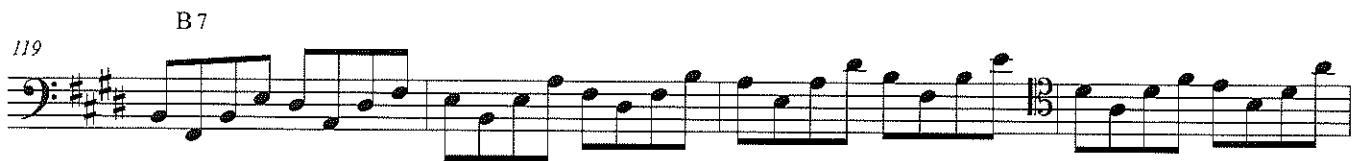
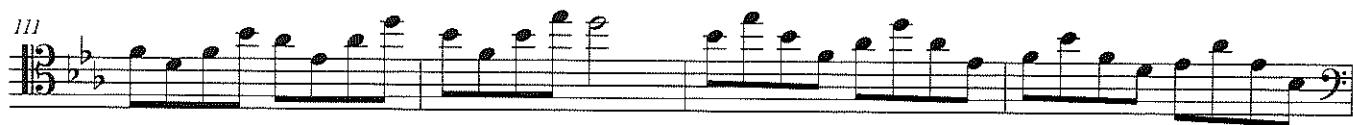
104

Measures 104-106: Bass clef, one sharp. Measure 104: Eighth-note pairs. Measure 105: Eighth-note pairs. Measure 106: Eighth-note pairs.

B♭7

107

Measures 107-109: Bass clef, one flat. Measure 107: Eighth-note pairs. Measure 108: Eighth-note pairs. Measure 109: Eighth-note pairs.



MINOR PENTATONICS W/FLAT 5 EXERCISE

P Hanson

Bb

Musical score for section Bb. The score consists of three staves of music. The first staff starts at measure 1, the second at measure 5, and the third at measure 9. The music is in 4/4 time, with a key signature of B-flat major (two flats). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure 1 starts with a sixteenth-note pattern followed by eighth notes. Measures 5 and 9 begin with eighth-note patterns. The score ends at measure 13.

B

Musical score for section B. The score consists of four staves of music. The first staff starts at measure 17, the second at measure 21, the third at measure 25, and the fourth at measure 29. The music is in 4/4 time, with a key signature of B major (no sharps or flats). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure 17 starts with a sixteenth-note pattern followed by eighth notes. Measures 21, 25, and 29 begin with eighth-note patterns. The score ends at measure 33.

33 C

37

41

45

C#

49

53

57

61

D

64

68

72

76

E_b

80

84

88

92

96 E



100



104



108



F

112



116



120



124



128 F#

132

136

140

G

144

148

152

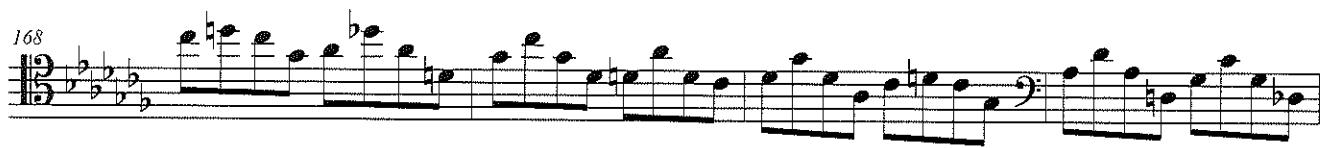
160

Ab

164



168



172

**A**

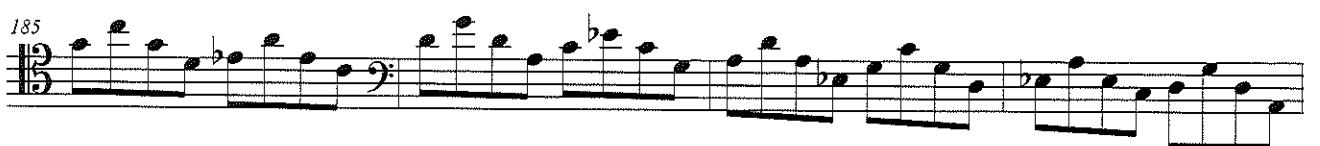
176



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 known 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)

C7(b9) E^b7(b9) C7#9 E^b7#9
F[#]7(b9) A7(b9) F[#]7#9 A7#9



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

#2: THE DIMINISHED SCALE (WHOLE/HALF)

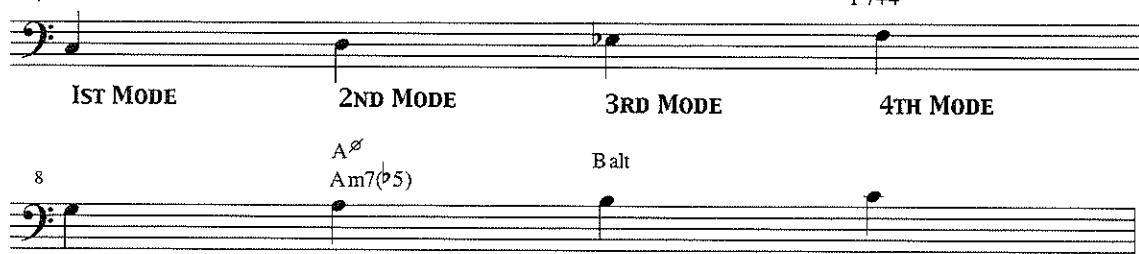
C^o7 E^b^o7
4 F[#]7 A^o7



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

#3: THE MELODIC MINOR SCALE

Cmin△
7 C-△
Dsus^b9
E^b△+5
F7(#11)
F7+4



1ST MODE 2ND MODE 3RD MODE 4TH MODE
5TH MODE 6TH MODE 7TH MODE

(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

Bb Melodic Minor

A musical staff for the Bb Melodic Minor scale. The key signature is one flat (B-flat). The scale consists of the notes Bb, C, D, Eb, F, G, and Ab. The staff shows eighth-note patterns across four measures.

B

A musical staff for the B melodic minor scale. The key signature is one sharp (B). The scale consists of the notes B, C#, D, E, F#, G, and A. The staff shows eighth-note patterns across four measures.

9

C

A musical staff for the C melodic minor scale. The key signature is one sharp (C#). The scale consists of the notes C, D, E, F, G, A, and B. The staff shows eighth-note patterns across four measures.

13

C#

A musical staff for the C# melodic minor scale. The key signature is two sharps (C# and F#). The scale consists of the notes C#, D#, E, F#, G#, A, and B. The staff shows eighth-note patterns across four measures.

17

D

A musical staff for the D melodic minor scale. The key signature is one sharp (D). The scale consists of the notes D, E, F, G, A, B, and C#. The staff shows eighth-note patterns across four measures.

21

Eb

A musical staff for the Eb melodic minor scale. The key signature is one flat (Eb). The scale consists of the notes Eb, F, G, Ab, Bb, C, and D. The staff shows eighth-note patterns across four measures.

25

E

A musical staff for the E melodic minor scale. The key signature is one sharp (E). The scale consists of the notes E, F#, G, A, B, C#, and D. The staff shows eighth-note patterns across four measures.

29

F

A musical staff for the F melodic minor scale. The key signature is one flat (F). The scale consists of the notes F, G, A, Bb, C, D, and E. The staff shows eighth-note patterns across four measures.

33 F#

37 G

41 Ab

45 A

**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

49

53

Thirds in groups of two

57

61

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

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

A bass line in 9th position. Measure 1: Dmin7 chord notes. Measure 2: G7 chord notes. Measure 3: CMaj7 chord notes.

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

A bass line in 12th position. Measures 1-2: E7#9 chord notes. Measure 3: G7 chord notes. Measure 4: A7 chord notes. The bass line is labeled "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"

A bass line in 17th position. Measures 1-2: CMaj chord notes. Measure 3: C#7 chord notes. Measure 4: Dmin7 chord notes. Measure 5: E♭7 chord notes. Measure 6: C/E chord notes. Measure 7: C7 chord notes. Measure 8: FMaj chord notes. Measure 9: B♭7 chord notes.

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

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

A bass line in 22nd position. Measures 1-2: Dm7(b5) chord notes. Measure 3: Galt (Guitar Alteration) chord notes. Measure 4: Cmin chord notes. The bass line is labeled "(built on Ab Melodic Minor Scale)".

#2: Over a m7(b5) chord

A bass line in 26th position. Measures 1-2: Dm7(b5) chord notes. Measure 3: Galt (Guitar Alteration) chord notes. Measure 4: Cmin chord notes. The bass line is labeled "(built on 6th degree of F Melodic Minor Scale)" and "(built on 7th degree of Ab Melodic Minor Scale)".

**MELODIC MINOR SCALE
CONSECUTIVE THIRDS IN C**

The musical score consists of six staves of bass guitar notation in C melodic minor scale. The key signature is one flat (B-flat), and the time signature is mostly common time (4/4). The score includes the following chords and key changes:

- Staff 1: Cm(maj7)
- Staff 2: D 7(9)sus
- Staff 3: E♭Maj7♯5
- Staff 4: F 7(♯11)
- Staff 5: Cm(maj7)/G
- Staff 6: A m7(5)
- Staff 7: B 7alt
- Staff 8: Cm(maj7)
- Staff 9: D 7(9)sus
- Staff 10: E♭Maj7♯5
- Staff 11: G 7alt
- Staff 12: C 7alt
- Staff 13: F 7alt
- Staff 14: B 7alt
- Staff 15: E 7alt
- Staff 16: A 7alt
- Staff 17: D 7alt
- Staff 18: G 7alt
- Staff 19: C 7alt
- Staff 20: F 7alt
- Staff 21: B 7alt
- Staff 22: E 7alt

Measure numbers are indicated above the staff lines: 1, 4, 7, 9, 12, 15, 18, 22.

MELODIC MINOR SCALE
CONSECUTIVE THIRDS IN C-ALTERNATING DIRECTION

1

4

C

7

9

12

15

18

22

Cm(maj7) D 7(b9)sus EbMaj7#5 F 7(#11)

Cm(maj7)/G Am7(b5) B 7alt Cm(maj7) D 7(b9)sus EbMaj7#5

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 preceding 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

Detailed description of the musical score:

- Staff 1:** Bass clef, C major (no sharps or flats), common time. Labeled: Dmin7, G7, CMaj7.
- Staff 5:** Bass clef, B-flat major (one flat), common time. Labeled: Cmin7, F7, B♭Maj7.
- Staff 9:** Bass clef, B-flat major (one flat), common time. Labeled: B♭min7, E♭7, A♭Maj7.
- Staff 13:** Bass clef, G major (no sharps or flats), common time. Labeled: G♯min7, C♯7, F♯Maj7.
- Staff 17:** Bass clef, G major (no sharps or flats), common time. Labeled: G♯min7, C♯7, F♯Maj7.
- Staff 21:** Bass clef, E major (two sharps), common time. Labeled: F♯min7, B7, EMaj7.
- Staff 25:** Bass clef, E major (two sharps), common time. Labeled: F♯min7, B7, EMaj7.

29 Emin7 A7 DMaj7

33 Emin7 A7 DMaj7

37 E♭min7 A♭7 D♭Maj7

41 C♯min7 F♯7 B Maj7

45 B min7 E7 A Maj7

49 A min7 D7 G Maj7

53 A min7 D7 G Maj7

57

G min7 C7 FMaj7

57 G min7 C7 FMaj7

61

G min7 C7 FMaj7

61 G min7 C7 FMaj7

65

F min7 B♭7 E♭Maj7

65 F min7 B♭7 E♭Maj7

69

F min7 B♭7 E♭Maj7

69 F min7 B♭7 E♭Maj7

THIRD QUADRANTS TO BEBOP

Dmin7 G7 CMaj7

Cmin7 F7 B♭Maj7

5

B♭min7 E♭7 A♭Maj7

9

A♭min7 D♭7 G♭Maj7

13

F♯min7 B7 EMaj7

17

Emin7 A7 DMaj7

21

E♭min7 A♭7 D♭Maj7

25

C♯min7 F♯7 BMaj7

29

33

B min7 E7 A Maj7

37

A min7 D7 GMaj7

41

G min7 C7 FMaj7

45

F min7 B♭7 EbMaj7

49

D min7 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 correctly 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.

Dm7(b5) F Melodic Minor starting on 6th mode

G7 alt Ab Melodic Minor on 7th mode

Cm(maj7) C Melodic Minor on 1st mode

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 were a major chord is really a II of another II-V7. This also is known as a cycle of fifths.

4 Dmin7 G7 Cmin7 F7 B♭min7 E♭min7 A♭Maj

(II-V7 in C) (II-V7 in B♭) (II-V7-I in A♭)

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.

Bass line for measures 8-10. The bass line consists of eighth-note patterns. Measure 8 starts with Dm7(b5) and ends with G7 alt. Measure 9 starts with G7 alt and ends with CMaj7. Measure 10 starts with CMaj7.

MINOR II-V7-I PROGRESSION

1 Dm7(\flat 5) Galt Cmin7

5 Dm7(\flat 5) Galt Cmin7

9 Cm7(\flat 5) Falt B \flat min7

13 Cm7(\flat 5) Falt B \flat min7

17 A \sharp m7(\flat 5) D \sharp alt G \sharp min7

21 G \sharp m7(\flat 5) C \sharp alt F \sharp min7

25 F \sharp m7(\flat 5) B \flat alt Emin7

29 F \sharp m7(\flat 5) B \flat alt Emin7

33 Em7(b5) A alt Dmin7

37 Em7(b5) A alt Dmin7

41 D \sharp m7(b5) G \sharp alt C \sharp min7

45 D \sharp m7(b5) G \sharp alt C \sharp min7

49 C \sharp m7(b5) F \sharp alt B min7

53 C \sharp m7(b5) F \sharp alt B min7

57 Bm7(b5) Ealt Amin7

61 Am7(b5) Dalt Gmin7

The image displays a sequence of eight musical staves, each representing a different measure of a bassline. The staves are arranged vertically, with measure numbers 33, 37, 41, 45, 49, 53, 57, and 61 indicated from top to bottom. Each staff features a bass clef and a time signature that changes periodically. The bassline consists of eighth-note patterns, often with grace notes or slurs. Above each staff, the corresponding chord is labeled: Em7(b5), A alt, Dmin7; Em7(b5), A alt, Dmin7; D \sharp m7(b5), G \sharp alt, C \sharp min7; D \sharp m7(b5), G \sharp alt, C \sharp min7; C \sharp m7(b5), F \sharp alt, B min7; C \sharp m7(b5), F \sharp alt, B min7; Bm7(b5), Ealt, Amin7; and Am7(b5), Dalt, Gmin7. The bass clef is consistently used throughout the piece.

65 Gm7(\flat 5) Calt Fmin7

69 Fm7(\flat 5) B \flat alt Ebmin7

73 Fm7(\flat 5) B \flat alt Ebmin7

MINOR II7-V7-I's IN ALL KEYS

ARRANGED BY
PAUL HANSON

BASSOON

1 F#m7(b5) B7+9 E m7

4 Gm7(b5) C7+9 Fm7

7 G#7 C7(b9) FMIN7

10 G#m7(b5) C#7+9 F#m7

13 G#7 C#7(b9) F#MIN7

16 A m7(b5) D7+9 Gm7

19 A#7 D7(b9) GMIN7

22 A#m7(b5) D#7+9 G#m7

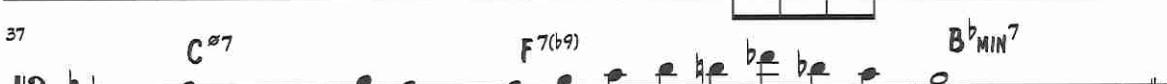
25 A#7 D#7(b9) G#MIN7

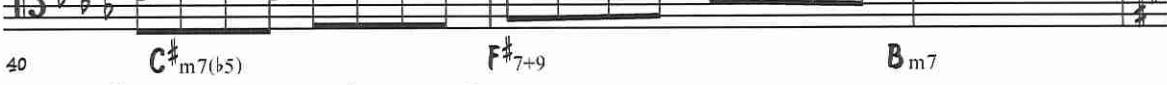
28 B m7(b5) E7+9 Am7

MINOR II7-V7-I's IN ALL KEYS

2 $B^{\#7}$ $E^{7(b9)}$ $A\text{MIN}^7$
 BSN. 

34 $C_{m7(b5)}$ F_{7+9} B^b_{m7}
 BSN. 

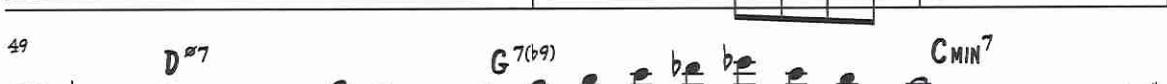
37 $C^{\#7}$ $F^{7(b9)}$ $B^b\text{MIN}^7$
 BSN. 

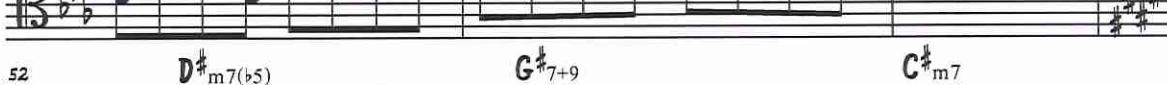
40 $C^{\sharp}_{m7(b5)}$ F^{\sharp}_{7+9} B_{m7}
 BSN. 

43 $C^{\sharp}\text{o7}$ $F^{\sharp}7(b9)$ $B\text{MIN}^7$
 BSN. 

46 $D_{m7(b5)}$ G_{7+9} C_{m7}
 BSN. 

49 $D^{\#7}$ $G^{7(b9)}$ $C\text{MIN}^7$
 BSN. 

52 $D^{\sharp}_{m7(b5)}$ G^{\sharp}_{7+9} C^{\sharp}_{m7}
 BSN. 

55 $D^{\sharp}\text{o7}$ $G^{\sharp}7(b9)$ $C^{\sharp}\text{MIN}^7$
 BSN. 

58 $E_{m7(b5)}$ A_{7+9} D_{m7}
 BSN. 

61 $E^{\#7}$ $A^{7(b9)}$ $D\text{MIN}^7$
 BSN. 

64 $F_{m7(b5)}$ A^{\sharp}_{7+9} D^{\sharp}_{m7}
 BSN. 

MINOR II7-V7-I'S IN ALL KEYS

B.SN. 

70 F[#]7 A[#]7(b9) D[#]MIN⁷ 3
 B.SN. F_m7(b5) A[#]7+9 D[#]_m7

73 F[#]7 A[#]7(b9) D[#]MIN⁷
 B.SN. E_m7(b5) A₇₊₉ D_m7

76 E[#]7 A^{7(b9)} D MIN⁷
 B.SN. D[#]_m7(b5) G[#]₇₊₉ C[#]_m7

82 D[#]7 G[#]7(b9) C[#]MIN⁷
 B.SN. D_m7(b5) G₇₊₉ C_m7

85 D[#]7 G[#]7(b9) C[#]MIN⁷
 B.SN. C[#]_m7(b5) F[#]₇₊₉ B_m7

91 D[#]7 G^{7(b9)} C MIN⁷
 B.SN. C[#]_m7(b5) F[#]₇₊₉ B_m7

94 C[#]7 F[#]7(b9) B MIN⁷
 B.SN. C_m7(b5) F₇₊₉ B^b_m7

100 C[#]7 F[#]7(b9) B MIN⁷
 B.SN. C_m7(b5) F₇₊₉ B^b_m7

103

MINOR II7-V7-I'S IN ALL KEYS

4 C ^{\circ 7}

Bsn. 106 F^{7(b9)}

Bsn. 109 B^{m7(b5)} E⁷⁺⁹ A^{m7}

Bsn. 112 B ^{\circ 7} E^{7(b9)} A^{MIN7}

Bsn. 115 A ^{\sharp 7} D ^{\sharp 7+9} G ^{\sharp MIN7}

Bsn. 118 A^{m7(b5)} D⁷⁺⁹ G^{m7}

Bsn. 121 A ^{\circ 7} D^{7(b9)} G^{MIN7}

Bsn. 124 G ^{\sharp m7(b5)} C ^{\sharp 7+9} F ^{\sharp m7} G ^{\sharp 7}

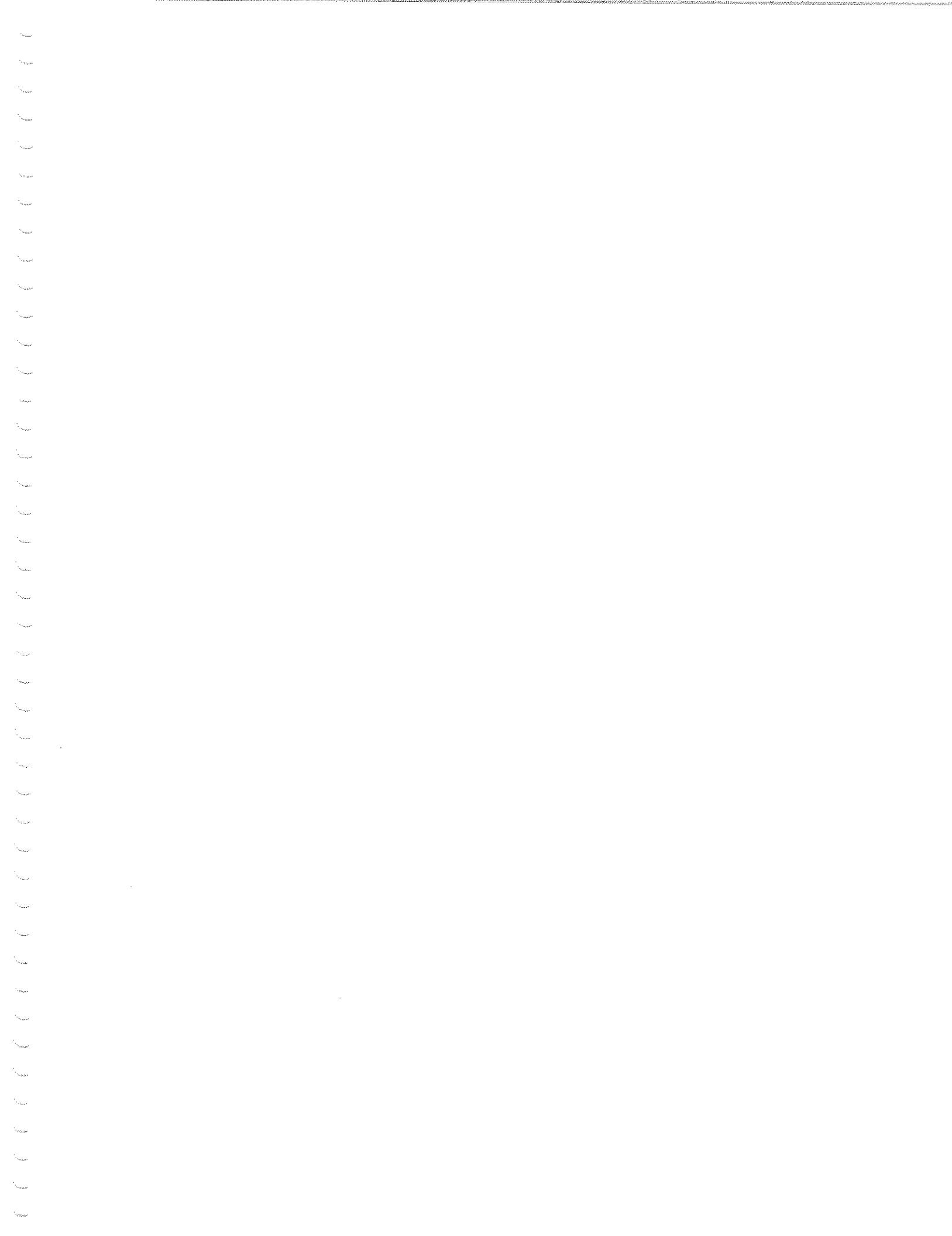
Bsn. 127 C ^{\sharp 7(b9)} F ^{\sharp MIN7} G^{m7(b5)} C⁷⁺⁹ F^{m7}

Bsn. 131 G ^{\circ 7} C^{7(b9)} F^{MIN7}

Bsn. 135 F ^{\sharp m7(b5)} B⁷⁺⁹ E^{m7}

Bsn. 139 F ^{\sharp 7} B^{7(b9)} E^{MIN7}

Bsn. 142



AUTUMN LEAVES

MELODY with CHORD CHANGES

Joseph Kosma

The musical score consists of six staves of bass clef music. Chords are labeled above the staff at various points. The first staff starts with Am7, followed by D7, G△, Cmaj7(#11), and F♯. The second staff starts with B7, Em, Am7, D7, G△, and Cmaj7(#11). The third staff starts with F♯, B7, Em, F♯, B7, and Em. The fourth staff starts with Am7, D7, and Gmaj7. The fifth staff starts with F♯, B7, Em7, Ebm7, Dm7, Db7, Cmaj7, and B7. The sixth staff starts with Em, Amin7, D7, Gmaj7, and Cmaj7(#11). The score continues with more staves, labeled 32, 38, and 43, showing further chord progressions.

Chord labels from top to bottom:

- Am7, D7, G△, Cmaj7(#11), F♯
- B7, Em, Am7, D7, G△, Cmaj7(#11)
- F♯, B7, Em, F♯, B7, Em
- Am7, D7, Gmaj7
- F♯, B7, Em7, Ebm7, Dm7, Db7, Cmaj7, B7
- Em, Amin7, D7, Gmaj7, Cmaj7(#11)
- F#min7(b5), B7, EMIN, E7, Amin7
- D7, GMAJ7, CMAJ7(#11), F#min7(b5), B7

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 the V7 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 highlights 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 flattened 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.

72

Em7

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.

75

F#min^{7(b5)}

B7+9

EMIN

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:

78

F#min^{7(b5)}

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.

81

F#min^{7(b5)}

B7+9

Em7

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:

85

B7b9

F#min^{7(b5)}

B7b9

Em7

F#m7(b5) B 7b9 Em7

90

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#m7(b5). The second measure is labeled B 7b9. The third measure is labeled Em7. The line starts with eighth-note pairs, moves to sixteenth-note patterns, and ends with a sustained note.

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 clichés (well-worn proven phrases) that will work over a ii-V7-i progression in E.

F#m7(b5) B 7+9 Em7

93

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#m7(b5). The second measure is labeled B 7+9. The third measure is labeled Em7. The line features eighth-note pairs and some sixteenth-note patterns.

F#^{#7} B 7(b9) EMIN⁷

96

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#^{#7}. The second measure is labeled B 7(b9). The third measure is labeled EMIN⁷. The line uses eighth-note pairs and some sixteenth-note patterns.

F#^{#7} B 7+9 EMIN⁷

99

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#^{#7}. The second measure is labeled B 7+9. The third measure is labeled EMIN⁷. The line uses eighth-note pairs and some sixteenth-note patterns.

F#^{#7} B 7(b9) EMIN⁷

102

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#^{#7}. The second measure is labeled B 7(b9). The third measure is labeled EMIN⁷. The line uses eighth-note pairs and some sixteenth-note patterns.

F#m7(b5) B 7+9 Em7

105

This musical example shows a single melodic line on a bass clef staff. It consists of six measures. The first measure is labeled F#m7(b5). The second measure is labeled B 7+9. The third measure is labeled Em7. The line features eighth-note pairs and some sixteenth-note patterns.

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

Chords labeled in the score:

- Cm7
- F7
- B♭△
- E♭maj7(♯11)
- A♭
- D7
- Gm
- Cm7
- F7
- B♭△
- E♭maj7(♯11)
- A♭
- D7
- Gm
- Cm7
- F7
- B♭maj7
- A♭
- D7
- A♭
- D7
- Gm
- Cm7
- F7
- B♭maj7
- A♭
- D7
- A♭
- D7
- Gm
- Cm7
- F7
- B♭maj7
- A♭
- D7
- Gm
- AMIN^{7(♭5)}
- D7
- GMIN
- G7
- CMIN⁷

SCALES of Chord Changes

Chords labeled in the score:

- CMIN⁷
- F7
- B♭MAJ7
- E♭MAJ7(♯11)
- AMIN^{7(♭5)}
- D7
- GMIN
- G7
- CMIN⁷
- AMIN^{7(♭5)}
- D7
- GMIN
- G7
- CMIN⁷

43 F⁷ B_bMAJ⁷ E_bMAJ⁷⁽¹¹⁾ AMIN^{7(b5)}

 47 D⁷ GMIN GMIN AMIN^{7(b5)}

 51 D⁷ GMIN G⁷ CMIN⁷

 55 F⁷ B_bMAJ⁷ E_bMAJ⁷⁽¹¹⁾ AMIN^{7(b5)} D7+9

 60 GMIN G_b7 Fm7 E7 E_bMAJ⁷⁽¹¹⁾ D7b9

 64 GMIN GMIN

 66 D7+9

 70 D7+9 Gm7

75

A MIN^{7(b5)} D 7+9 G MIN A MIN^{7(b5)}

MAJOR TRIADS over D7+9

80

A m 7(b5) D 7+9 G m 7

Diminished Scale

84

D 7b9 A m 7(b5) D 7b9 G m 7

89

ii-V7-i Cliches

A m 7(b5) D 7b9 G m 7

92

A m 7(b5) D 7+9 G m 7

95

A⁷ D 7(b9) G MIN⁷

98

A⁷ D 7+9 G MIN⁷

101

A⁷

D^{7(b9)}

GMIN⁷

104

A m7(b5)

D7+9

G m7

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

A musical score consisting of seven staves of bass clef music. The score is titled "CYCLE OF FOURTHS". The first staff begins with a key signature of one flat (B-flat). The second staff begins with a key signature of one sharp (F-sharp). The third staff begins with a key signature of two flats (B-flat and E-flat). The fourth staff begins with a key signature of one sharp (F-sharp). The fifth staff begins with a key signature of two sharps (D-sharp and A-sharp). The sixth staff begins with a key signature of one flat (B-flat). The seventh staff begins with a key signature of one sharp (F-sharp). Measure numbers 1 through 31 are indicated above the staves.

1 2 3 4 5 6 7

11 12 13 14 15 16 17

21 22 23 24 25 26 27

31

CYCLE OF FIFTHS

The image shows six staves of musical notation for a bass clef instrument in 7/8 time. The music begins at measure 32 and continues through measure 50. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythmic value. Measure 32 starts with a quarter note followed by six eighth notes. Measures 33-35 show a pattern of eighth notes. Measures 36-38 continue the eighth-note pattern. Measures 39-41 show a more complex pattern with some quarter notes. Measures 42-44 show a return to the eighth-note pattern. Measures 45-47 show another variation with quarter notes. Measure 48 begins with a quarter note followed by two eighth notes. Measure 49 ends with a quarter note followed by a dotted half note. Measure 50 concludes with a quarter note followed by a dotted half note.

FOURTHS AND FIFTHS OVER MINOR THIRDS

The image displays six staves of musical notation for a bass clef instrument in common time (indicated by 'C'). The notation consists of eighth-note patterns. Measure 52 starts with a descending eighth-note line followed by a series of eighth-note chords. Measure 55 begins with a descending eighth-note line, followed by a sequence of eighth-note chords. Measure 58 starts with a descending eighth-note line, followed by a sequence of eighth-note chords. Measure 61 begins with a descending eighth-note line, followed by a sequence of eighth-note chords. Measure 64 starts with a descending eighth-note line, followed by a sequence of eighth-note chords. Measure 67 begins with a descending eighth-note line, followed by a sequence of eighth-note chords.

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!

MELODY**WOODS OF RED**

PAUL HANSON

BASSOON

1 3
G_{7sus} B_{maj7(#11)} G_{7sus} C/E

5 3
G_{7sus} B_{maj7(#11)} G_{7sus} F₇ G_{7sus}

10 3 3 3
B_{maj7(#11)} G_{sus9} C/E G_{7sus}

14 3
B_{maj7(#11)} G_{7sus} F₇ D_{m7} G/B

18 3
D_{m7} D_{m/E}

22 3
G_{#m7} D_{#m7} G_{#m7} D_{#m7} F_{#7/A#}

26 3
B_{m7} D_{sus9} G_{7sus}

30 3
B_{maj7(#11)} G_{7sus} C/E G_{7sus} B_{maj7(#11)}

34 3
G_{7sus} F₇ G_{7sus} B_{maj7(#11)} G_{sus9}

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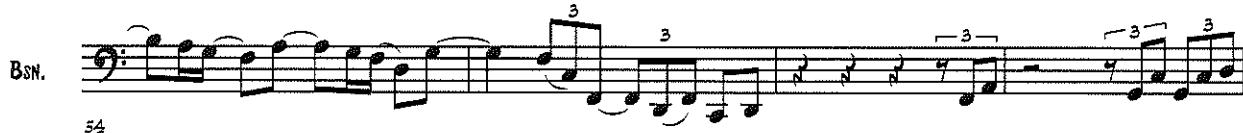
C/E

G_{7sus}

45

SOLO A

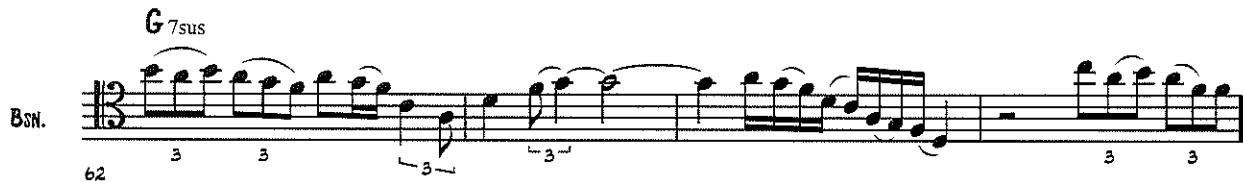
50



54



58

G_{7sus}

62



66

D_{m7}D_{m7}D_{m/E}

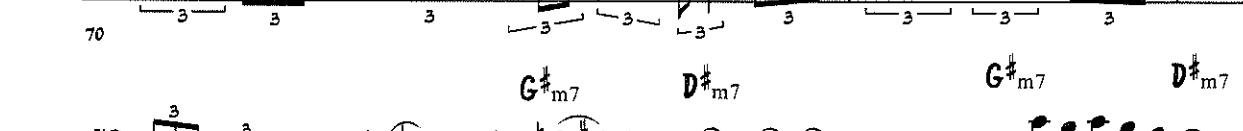
70

F_{m7(b5)}

G/C

F_{m7(b5)}

G/C



73

G[#]_{m7}D[#]_{m7}G[#]_{m7}D[#]_{m7}

77

F[#]/A[#]B_{m7}F[#]_{m7}

Bsn.

B_m7

F#_m7

A_m7

D_m7

G/B

D_m7

articulation simile

F_m7(b5)

G/C

F_m7(b5)

G/C

G#_m7

D#_m7

G#_m7

D#_m7

B_m7

D_m7

F#_m7

B_m7

F#_m7

D_m7

G/B

D_m7

F_m7(b5)

D_m/E

F_m7(b5)

Bsn. 103 G/C F_{m7(b5)} G/C

Bsn. 106 G_{#m7} D_{#m7} F_{#7/A#} B_{m7} F_{#m7}

Bsn. 109 B_{m7} F_{#m7} A_{m7} G_{7sus} B_{b maj7(#11)}

Bsn. 112 G_{7sus} articulation simile C/E

Bsn. 116 G_{7sus} B_{b maj7(#11)} F₇

Bsn. 118 G_{7sus} 5

Bsn. 120 G_{7sus} 5 5 5 3 3

Bsn. 122 G_{7sus} 5 5 5 3 3

Bsn. 124 G_{7sus} C/E G_{7sus} 3 F₇ 3 D_{m7} 3

Bsn. 128 3 3 3 3 3 3 3 3

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.

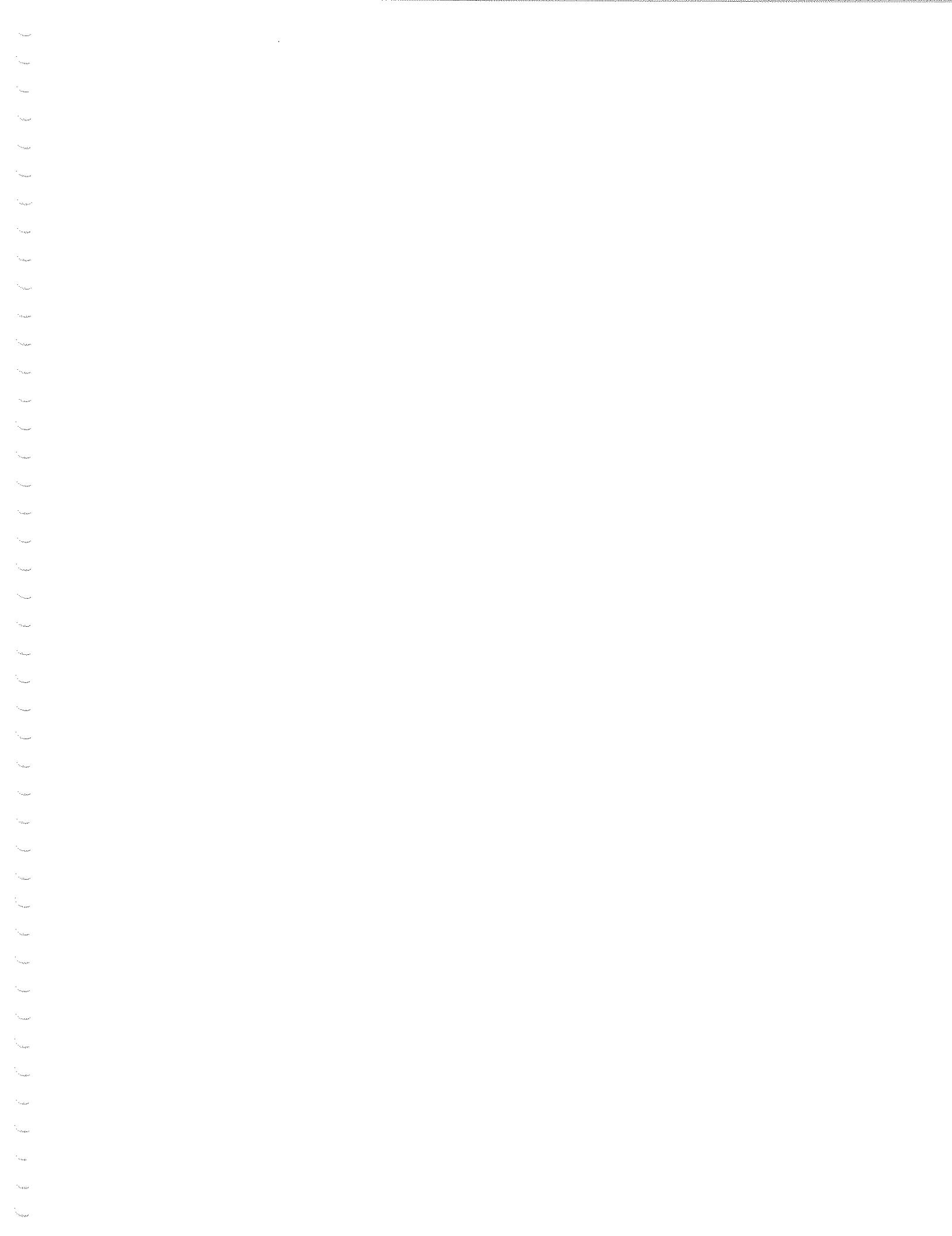
The bassoon is a natural for playing interesting bass lines. What I've done here is transcribe some of the more crucial ostinatos on this tune as well as two of the main melodies and the two main bassoon solo sections.

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.

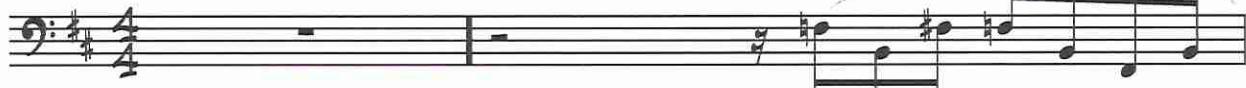


SUBTLE DEMONS BASSOON MELODY AND SOLO

INTRO NO TIME-1 MINUTE, 21 SECONDS

FUNK $\text{d}=104$

BASSOON



f

6X

BSN.



A MELODY

SLURRED-REPEATED NOTES ARE ARTICULATED WITH FINGERING A LA BAGPIPE TECHNIQUE. TONGUE ONLY IF NECESSARY

BSN.



5

BSN.



7

BSN.



9

BSN.



12

BSN.



14

BSN.



16

B

BSN.



18

BSN.



20

SPACEOUS-NO TIME

Bsn.

12

27 C SOLO ARTICULATION: LIGHTLY TONGUED OR SLURRED EXCEPT WHERE NOTED
B MA 7(#11) C#7

Bsn. *mf*

33

Bsn.

36

Bsn.

38

Bsn.

40

Bsn.

42

Bsn.

44

Bsn.

46

D B DIM⁷

Bsn.

48

Bsn.

51

Bsn.

53

Bsn.

55

Bsn.

57

Bsn.

59

Bsn.

61

Bsn.

63

Bsn.

66

Bsn.

70

Bsn.

74

Bsn.

78

2

9:

This musical score for Bassoon (Bsn.) consists of ten staves of music. The score is in common time, with a key signature of one sharp (F#). Measure numbers 53 through 78 are indicated above each staff. The music consists primarily of eighth-note patterns with various slurs and grace notes. Measure 78 concludes with a double bar line and a repeat sign, followed by a measure number 2 and a bass clef, indicating a continuation of the piece.

FASTER-142 BPM

Bsn. 83

Bsn. 85 ARTICULATION SIMILE

Bsn. 87

Bsn. 89 1ST ENDING

Bsn. 91 2ND ENDING

Bsn. 92 SLURRED-Repeated notes are articulated with fingering a la Bagpipe Technique. Tongue only if necessary

Bsn. 94

Bsn. 96

Bsn. 98

Bsn. 100

The sheet music consists of ten staves of musical notation for Bassoon (Bsn.). The key signature is one sharp (F#). Measure numbers 83 through 100 are indicated at the beginning of each staff. The first four staves are labeled with articulation instructions: "ARTICULATION SIMILE" (measures 85-87), "1ST ENDING" (measure 89), and "2ND ENDING" (measure 91). Measure 92 contains a note with a wavy line above it, indicating a slurred note. Measure 98 begins with a measure repeat sign (double bar line with dots) and a bass clef change.

B.SN. 13

102

B.SN. 13

104

B.SN. 13

106 E⁷ E⁷

B.SN. 108 F MA⁷⁽¹¹⁾ F MA⁷⁽¹¹⁾

B.SN. 110 SOLO ROCK BASSOON-SLURRED EXCEPT WHEN NOTED

B.SN. 113 "FEEDBACK"-DROP LOWER JAW FOR FLAT INTONATION/MULTIPHONIC

B.SN. 116 PLAY G[#]

B.SN. 121

B.SN. 124 3 3 6 7

B.SN. 126

B.SN.

129

B.SN.

$Bm7$ $E7/G\#$ $Bm7/A$ $E7$

131

B.SN.

134

B.SN.

136

B.SN.

138

..MELODY CONTINUES ON...

3

B.SN.

141

JAZZ BASSOON DUETS

JAZZ DUO #1

Paul Hanson

A musical score for "Jazz Duo #1" by Paul Hanson. The score consists of two bass staves. The top staff begins with a dynamic of *f* and a tempo of $\text{♩} = 132$. The bottom staff begins with a dynamic of *mf*. The music is divided into measures numbered 1 through 14. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: Both staves play eighth-note patterns. Measure 4: Both staves play eighth-note patterns. Measure 5: Both staves play eighth-note patterns. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns. Measure 11: Both staves play eighth-note patterns. Measure 12: Both staves play eighth-note patterns. Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns. Measure 16: Both staves play eighth-note patterns.

20

23

26

29

32

FINE

rit. on Repeat

Bsn. 1

35 Am7 D7 Gm7 C7

Play 4X; D.S. al Fine

=180-216

IN WITH THE OUT CROWD

Paul Hanson

"swing" jazz 8th notes *mf*

13

17

21

25

29

33

37

p

41

ff

FINE

45

Improvised Solo Section-repeat as desired

S

Fmin7 D \flat A7+4 E \flat 7

$\text{♩} = 126-144$

swingin' bebop jazz eighth notes

YARD WORK

Paul Hanson

long but separated...

6 articulation in jazz-like style shown in first line.....

11

16

21

26

S.

31

—3—

36

—3—

41

—3—

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

4
continue articulations...

7

10

13

16

19

22 FINE

IF PLAYING REPEAT-2ND BASSOON IMPROV 1ST X

25

D.S. al Coda

28

98 SKIDOO

Allegro Odd-Tempo Funque (M.M. $\text{♩} = \text{c. } 152$)

HANSON

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature changes between the staves. Measure 1 starts with a dynamic of ***ff***. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of ***ff***. Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a dynamic of ***f***. Measure 8 begins with a dynamic of ***mf***, followed by a section labeled 'A' with a stylized 'X' symbol above it. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic of ***mf***. Measures 12-13 show eighth-note patterns. Measure 14 begins with a dynamic of ***mf***.

14

This musical score page contains two systems of music for a bassoon. The top system (measures 14-15) starts with a dynamic of $\frac{2}{4}$ time signature, common $\text{F}^{\#}$, and a bassoon line featuring eighth-note patterns. Measure 15 begins with a dynamic of $\frac{3}{4}$ time signature, common C , and includes a section labeled 'B' enclosed in a box. The bottom system (measures 16-23) starts with $\frac{2}{4}$ time signature, common $\text{F}^{\#}$, and a bassoon line with eighth-note patterns. Measures 18-21 feature dynamics of f (fortissimo) and f (fortissimo). Measures 23 continue with $\frac{2}{4}$ time signature, common $\text{F}^{\#}$.

14

15

B

16

16

f

f

18

18

21

21

23

23

C

25 *mp*

27

29 *mf*

31 Fine

D

31

31 *f* *ff*

Fine

34

34

37

mp

37

39

41

mf

41

43

45

V

V

This musical score is composed for two bassoon parts. It spans from measure 37 to measure 45. The score is divided into two systems by a vertical bar. The top system represents the first bassoon part, and the bottom system represents the second. Both parts use bass clef and four-line staves. Measure 37 begins with a dynamic marking 'mp'. The music consists of eighth-note patterns with grace notes, primarily in the lower register. Measure 38 follows with a similar pattern. Measures 39 and 40 continue this style. Measure 41 is marked with 'mf' and shows a transition to more complex rhythms, including sixteenth-note figures and sustained notes. Measures 42 through 44 feature continuous sixteenth-note patterns. Measure 45 concludes with a final dynamic marking 'V'.

47

47

E

49

mp

51

mf

51

53

53

55

55

57

57

mp

59

59

mp

61

61

mf

mf

D.S. al Fine

63

63

mf

mf

This musical score consists of two staves, each for a bassoon. The top staff begins at measure 57 with a melodic line of eighth and sixteenth notes. At measure 59, it shifts to a descending eighth-note scale. The bottom staff begins at measure 57 with eighth-note chords. Measures 61 and 63 show eighth-note chords followed by eighth-note patterns. Dynamics 'mp' are indicated above measures 57 and 59, and 'mf' is indicated below measures 61 and 63. The instruction 'D.S. al Fine' is centered between measures 61 and 63.

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Paul Hanson
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