

About This Book

Thank you for buying this book which will enable you to learn or improve your jazz improvisational skills. The object of this book is to help learn, in a practical way, how to develop melodic solo lines and to build up a repertoire of these melodic lines so that the musician can call upon these melodic lines called "riffs" instantaneously when soloing over a jazz tune that uses II – V – I and associated chord progressions. Most jazz tunes use this chord progression in some form or another.

During my musical studies I took 12 years of classical piano lessons before learning to play the Blues. Learning to play and improvise over the Blues was relatively straight forward because there are only three chords to solo over but although learning the Blues is a good stepping stone to playing jazz I had great difficulty in being able to know what to play when it came to an improvised solo over a jazz standard such as "Misty". It took me many years to develop my improvising technique in being able to solo comfortably over the chord changes to a song such as "Misty" with its many chords. By analyzing a song and seeing its chord progression one is able to start to put together a solo using various scales, modes etc. as seen in the 100 examples in this book.

To understand the theory behind jazz chord progressions I would suggest two excellent books, "A Whole Approach to Jazz" by Marc Sabatella which we are proud to publish and "The Jazz Theory Book" by Mark Levine published by Sher Music, two invaluable resources for anyone studying jazz.

Here is a brief summation concerning jazz chord progressions:

Many jazz tunes use, what is known as, the II-V-I chord progression, usually in different keys, that occur throughout the song making this chord progression the most important in jazz.

Example 1

The image shows two staves of musical notation. The first staff contains four measures of chords: Cmaj7 (I), Dm7 (II), G7 (V), and Cmaj7 (I). The second staff contains five measures of chords: Cmaj7 (I), Am7 (VI), Dm7 (II), G7 (V), and Cmaj7 (I). Each measure contains a single chord symbol above a set of five lines representing a musical staff.

The above example shows a typical jazz chord progression as used in many jazz standards. Measure two and three shows the II-V-I chord progression in the key of "C". Another common chord progression is the I-VI-II-V as seen in measures 4 through 7 reverting back to the I chord in measure 8. There are many types of scales, modes, melodies etc. that can be played over these chord progressions and by studying the

Jazz Swing 1

CD track 1 N S

♩ = 130

Composed and Arranged by
Andrew D. Gordon

Gm⁹ C₂

Musical notation for Jazz Swing 1, first system. Treble clef, bass clef, 4/4 time signature. Chords: Gm⁹, C₂.

F6/9

Musical notation for Jazz Swing 1, second system. Treble clef, bass clef, 4/4 time signature. Chord: F6/9.

CD track 2 N S

Jazz Swing 2

♩ = 140

Fm⁹

E⁷#5

Musical notation for Jazz Swing 2, first system. Treble clef, bass clef, 4/4 time signature. Chords: Fm⁹, E⁷#5. Triplet markings.

E^bmaj⁹

Musical notation for Jazz Swing 2, second system. Treble clef, bass clef, 4/4 time signature. Chord: E^bmaj⁹. Triplet marking.

