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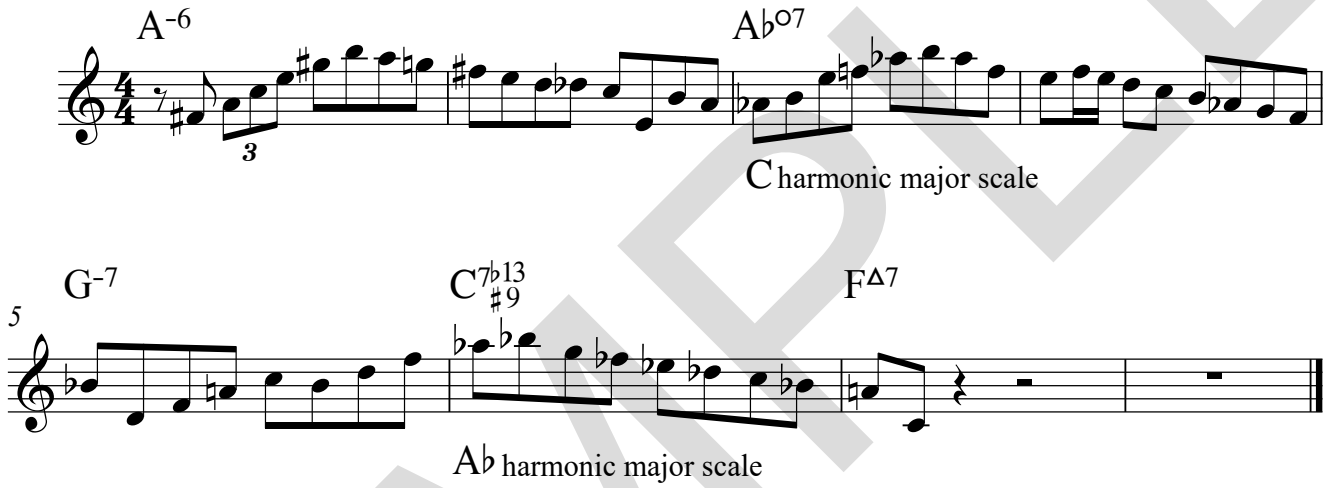
SAMPLE

Concerning the choice of C harmonic major for the A♭ diminished chord, my thought process is based on William Leavitt's method that I think of as "following the path of least resistance." The key is F major, and the A♭ diminished chord has only two notes that are not diatonic to that key, the root A♭ and a B♮. The B♮ puts us temporarily in the key of C major while the A♭ makes it a C harmonic major scale.

Ex. 2.2 shows a line based on the chord changes from the first seven bars of the tune "Corcovado."

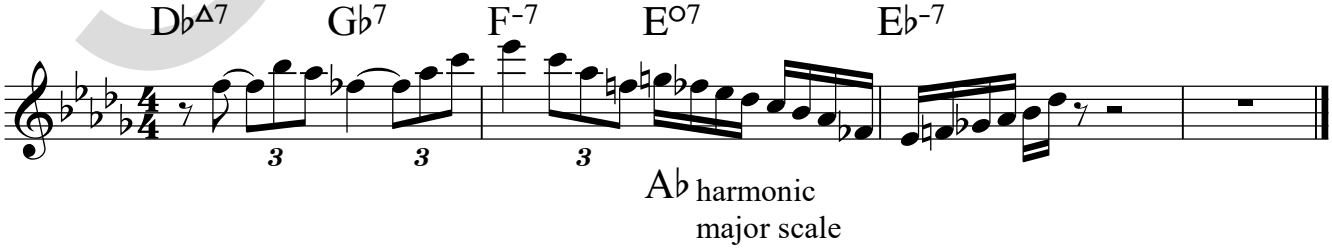
Ex. 2.2



The harmonic major applications are the same as in the last example, but the A♭ harmonic major scale uses all seven of its notes this time. The first six notes on the A-6 is an extended arpeggio from the A melodic minor scale, while the rest of the A-6 is treated as if it were D9, using typical D dominant bebop scale vocabulary.

Ex. 2.3 shows a line based on the chord changes from bars three, four, and five of the great standard ballad "Body and Soul."

Ex. 2.3



SAMPLE

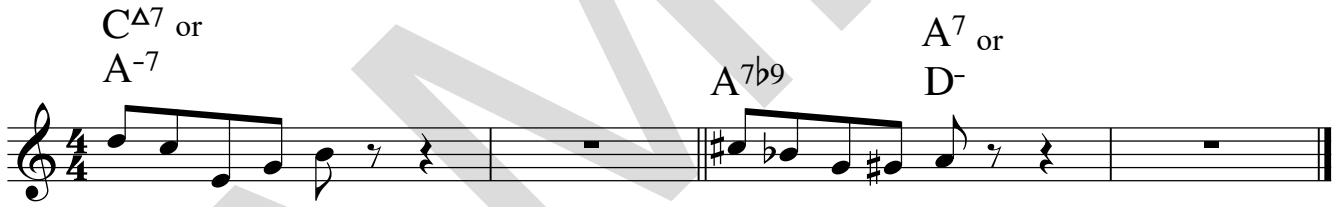
CHAPTER 6:
A DIFFERENT APPROACH TO IMPROVISING USING CELLS

The basic concept

The usual approach to cellular improvisation as taught by Jerry Bergonzi, Hal Galper, and as I presented in my own books on the topic, is to use small (usually two beats long) melodic fragments that are strung together into longer flowing lines. This is often to accommodate fast moving (usually two beats each) chord changes, where it makes a whole lot of sense. They can also be strung together over longer slower moving changes, and also over static harmonies as in modal situations, or even for "free" improvisations. The new approach that I am now suggesting is to take existing longer lines from bebop melodies and from recorded solos and breaking them apart into smaller cellular fragments that can then be re-assembled into a variety of longer lines that are not just verbatim quotes but that share the same vocabulary as the great jazz masters.

One important concept to grasp is the idea that each two-beat cell has a specific target note that completes the function of that cell. Occasionally there may be two or even three different possible targets, but the cells have a strong tendency to only sound correct when followed by an appropriate target tone. Ex. 6.1 illustrates.

Ex. 6.1

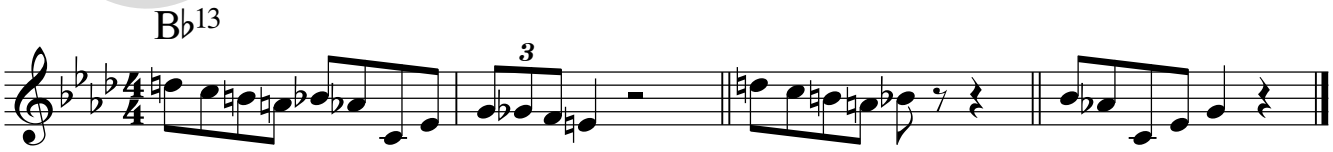


These are two cells shown with their target notes. The cell for A7♭9 is also good for C♯°7 going to D minor. Both of these cells were derived from longer lines which will be shown, although they may be in different keys. This brings up another important point; the cells, once extracted from the original source, should be practiced in all keys in addition to being joined together with other appropriate cells.

Deriving some cells from a famous bebop tune

Ex. 6.2 shows a brief passage from the well-known bebop tune "Donna Lee," along with two cells extracted and shown with their target notes.

Ex. 6.2



SAMPLE

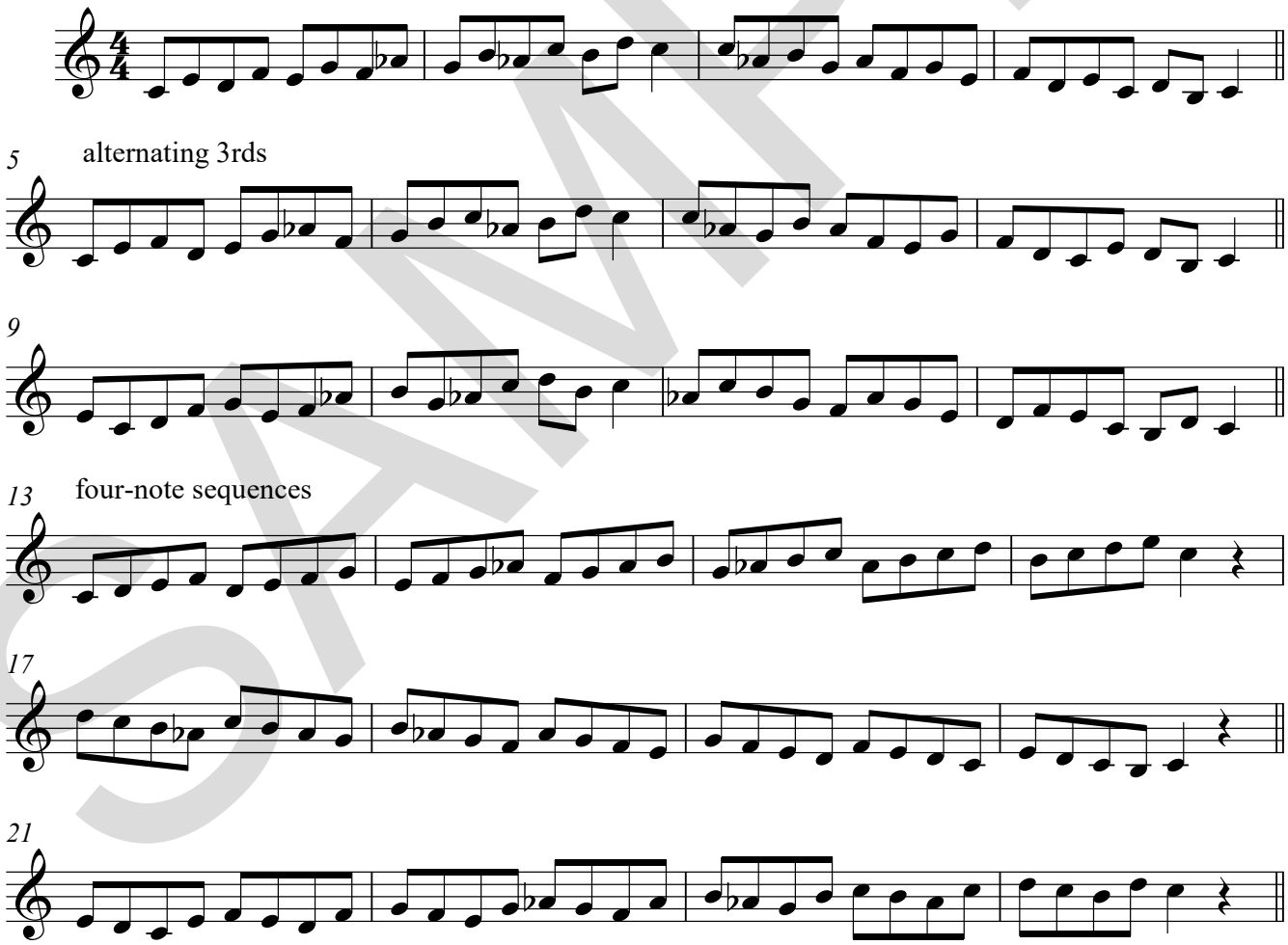
APPENDIX A
HARMONIC MAJOR SCALE REVISITED

Here are some practice patterns for the harmonic major scale written in the key of C. These are shown in one octave but should be expanded as the range on your instrument allows. Of course transpose to all keys, preferably by ear and mind without writing them out.

App A ex.1 shows patterns that emphasize the use of 3rd intervals along with stepwise motion. The first four bars are the same as ex. 4.1 shown to get things started. As more consecutive 3rds are added triads and seventh chords show up.

Appendix A ex.1,

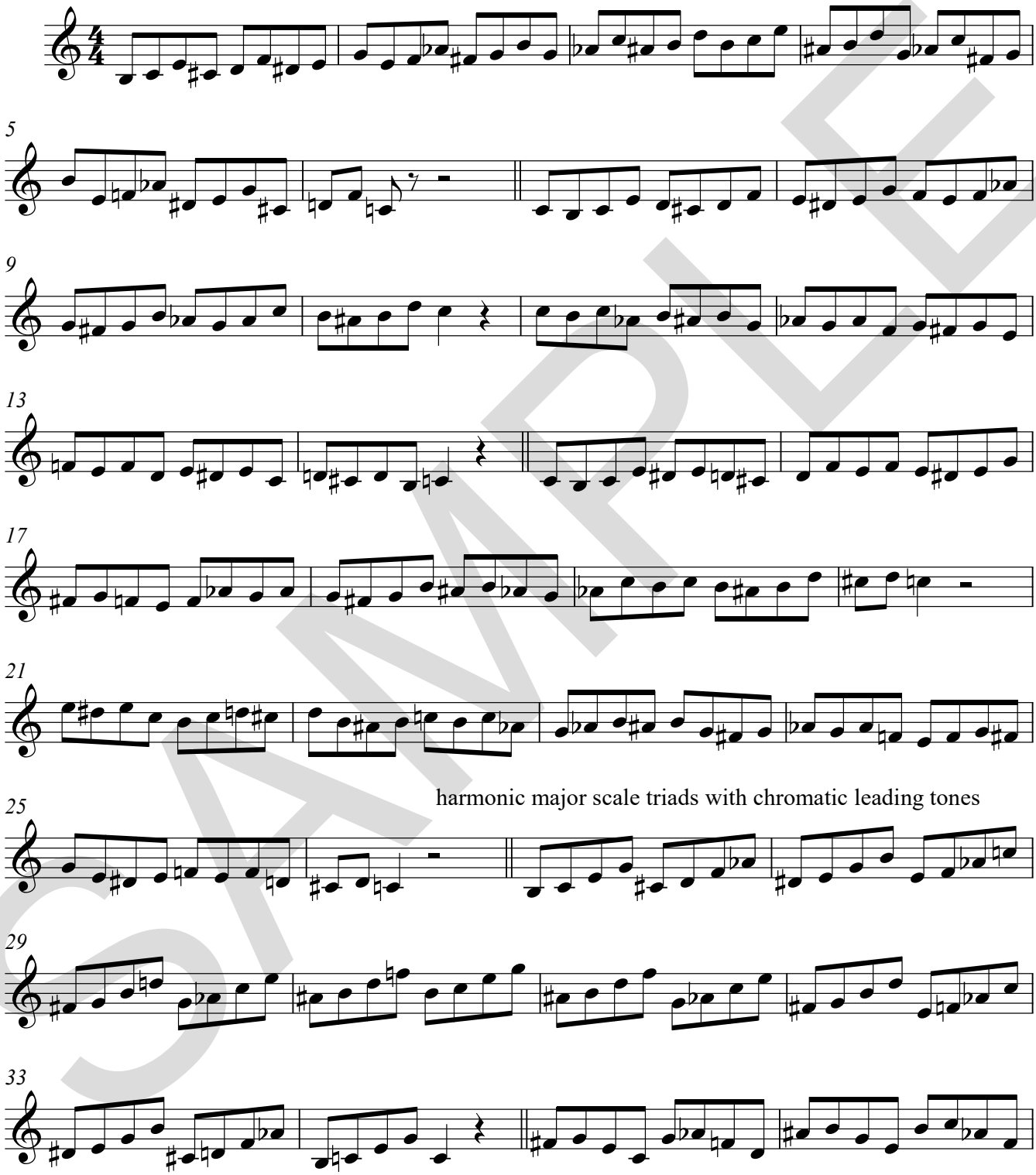
Harmonic Major Scale diatonic patterns utilizing 3rds:



SAMPLE

App A ex.3

harmonic major scale 3rds with chromatic leading tones



SAMPLE