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INTRODUCTION

Although most of these 21 lines on 17 standard jazz tunes and major and minor 12-bar blues progressions were not all written as such, they could be viewed as paradigms of *Linear Jazz Improvisation Method*. Melodic analysis reveals various kinds of chromatic targeting of the essential elements of the original compositions, such as the reduced melody, guide-tone line, root progression, and melodic rhythms. In practice, such lines will often even coalesce of their own volition into combinations of the three, mixed with rhythmic development and permutation of each individual composition's rhythms.

The lines which constitute this book can be used on gigs, as *head* lines, solos, or as a basis for improvisation on the standard tunes from which they are derived. One can, for instance, use them in place of scales as the very vocabulary upon which to improvise on that particular composition. Particularly expedient is the fact that these lines are not only based on standard tunes, but they are in the standard jazz keys as well.

Con Formation, which I wrote for my students many years ago, is my contrafact on a chromatically stepwise descending guide-tone line of Charlie Parker's *Confirmation*. I have been using it as a head on gigs ever since. As a kind of frozen improvisation on standards tunes, contrafacts are expedient, since you can call a standard and then come out with your own line on it—without first having to rehearse it. The idea worked for Bird, and it is still done today. Since these tunes are familiar to the rhythm section, contrafacts work with ease on the gig—as long as you know your head line; yet the lines themselves are new to the audience.

Slumbertime is my line on *Summertime*, which I play over a swing, shuffle, or Afro-Cuban 6/8 feel.

Another Line is a contrafact on *There Will Never Be Another You*. It is actually a transcription of my extemporaneous paraphrase improvisation with Chet Baker in concert at Carnegie Hall, which has been released as a double album, Gerry Mulligan/Chet Baker. *Carnegie Hall Concert, Vol. 11* (CTI: 1974).

Blue Funk is based on Thelonious Monk's *Blue Monk*. Here I have included three etudes which in turn demonstrate melodic realization of *Linear Jazz Improvisation* chromatic targeting:

1. Simplified Melody
2. Guide-Tone Line
3. Root Progression

Each of the above contains characteristically different intervallic considerations:

1. Melody: Soprano register, step-wise movement with added leaps
2. Guide-Tone Line: Tenor register, descending step-wise
3. Root Progression: Bass register, w/leaps of 4ths, 5ths, and 8vs, w/step-wise movement for variety.

Create variant lines from these basic ones. This process can begin by as simple a device as playing the line as written, while leaving certain notes out, and by experimenting with articulations, inflections, and vibratos. In this manner you can create hundreds of lines from these basic melodic paradigms—as with all of the lines in this volume. For more etudes and exercises on *Blue Funk*, see my entire book on the tune.

Out There is a Bb blues I wrote spontaneously while teaching an arranging class at Berklee College, in answer to a question regarding unresolved melodic tensions. Its salient characteristic is its large, jagged intervals.

Riffraff, a blues riff in F, is followed by an eighth-note etude line. They are both fun to do on gigs.

Primo Cheba is based on a typical minor key 12-bar blues, as is *Blues Minor*, which follows.

Down Home is another 12-bar blues, only with an accent on funky. Comprised of traditional blues licks, it will work on both major and minor blues chord progressions.

Selma by Searchlight is my paraphrase line of well-known standard, *Stella by Starlight*. This is another good head for use in performances.

Based on the guide-tone line of the chord changes to Miles Davis's *Solar*, *Solaris* is yet another hot line I use on gigs. I have included several etudes on the lead and guide-tone lines which demonstrate interesting usages of various tensions and non-harmonic tones of *Linear Jazz Improvisation Method*. This is good advanced vocabulary that can be employed in many different tunes.

What Is This Thing can be used as either a head or as a background for solos, after playing *What Is This* as a head:

What Is This is a line based on the guide-tone lines of *What Is This Thing Called Love*.

Nirdas is based on Miles Davis's *Nardis*.

Based on Hank Mobley's *Funk in Deep Freeze*, *Crank in Deep Freeze* evolved from nightly improvisations on the tune with Chet Baker.

Coral Reef is a shout chorus excerpted from an arrangement I was commissioned to write on Keith Jarrett's *Coral* for Bobby Vince Paunetto's ground-breaking Latin-Jazz fusion recording, *Commit to Memory* (Pathfinder: 1976). It makes a great basis for improvisation on *Coral* as well.

Rhythm's Got Me is my bebop contrafact on *I've Got Rhythm*.

I hope that you enjoy working on and performing these twelve lines as I do. I recommend that you use the written page only to get started: Learn this material primarily by rote with the playback files, before weaning yourself off of even them. Learn to sing and play them ultimately solo without accompaniment, and be able to improvise on them; and then you will be ready for just about anything.

Ed Byrne

Practicing with Sound Files

Practice with the sound files. First sing everything you practice—out loud. Then practice each phrase one at a time until you need no written or mental image, and until you can feel it groove. Then put it all together in succession. Repeat the process while gradually increasing the tempo a few notches at a time. Gradually all intellectualizing and visualizing will evaporate as it becomes unnecessary.

Deal at first with positions and fingerings, much of which involves inventing your own combinations of solutions. Once you have that covered, strive to lose all such thinking in favor of just singing lines through the instrument—especially by the time you walk onto the stage. In preparation for that, remain focused on turning each particular tune into a personal story through a process of oral composition in the practice room.

Practice vocabulary mainly by rote, repetition, paraphrase, and ultimately improvisation. Run a lot of choruses, trying things out and listening to what's coming out, and by leaving rests in different places to create new variants of the solo.

The next step is to leave rests in places and catch the line up in double-time feel, as well as by connecting the end of one phrase with the beginning of the next to create new hybrid. Improvise off of it—against the playback, using the same materials.

Rather than a gamut of notes, these tunes contain *specific vocabulary* (consecutive conjunct rows of notes are not so melodic in nature). Learn each lick and then improvise on it until it becomes 50 different lines of your own. As vocabulary, it supplies meaningful statements. Monk never practiced technique: He just kept on working on his story. Technique follows content for the jazz artist.

After you work on each of these lines with the sound files, stop and improvise on each phrase at great length with a metronome alone, to bring this new vocabulary home, into your existing style. Imagine a specific groove, and improvise on it all over the instrument.

HOT LINES ON 10 JAZZ STANDARDS
CRANK IN DEEP FREEZE

The musical score consists of ten staves of notation, each beginning with a measure number in the bottom left corner. The notation includes various musical symbols such as slurs, accents, and dynamic markings (e.g., *f*, *mf*). The key signature is B-flat major (two flats), and the time signature is 4/4. The staves are numbered as follows:

- Staff 1: Measure 66
- Staff 2: Measure 70
- Staff 3: Measure 74
- Staff 4: Measure 78
- Staff 5: Measure 82
- Staff 6: Measure 86
- Staff 7: Measure 90
- Staff 8: Measure 94