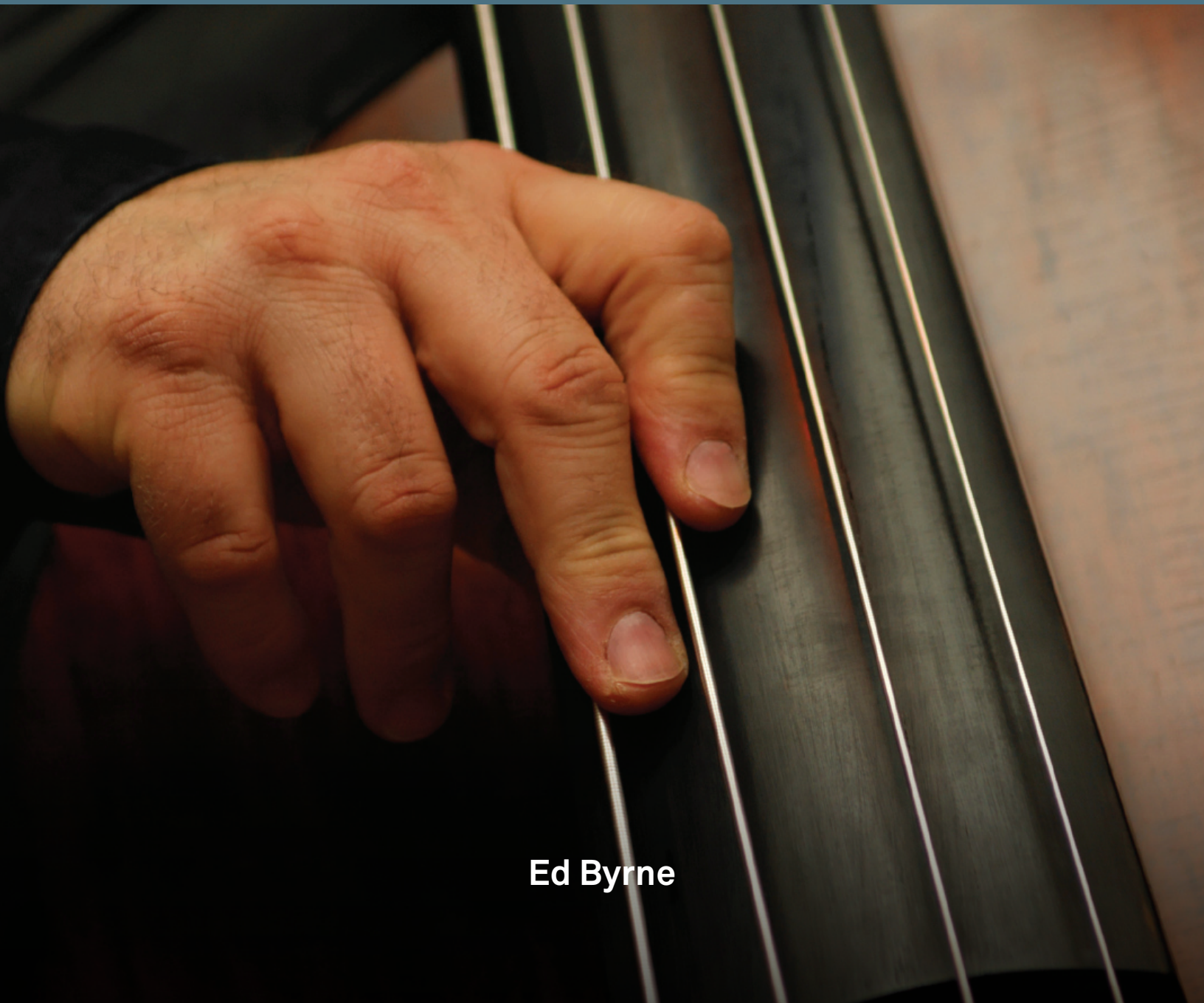


LINEAR JAZZ IMPROVISATION

# Songbook Series: I'm Near a Rhapsody



Ed Byrne

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## INTRODUCTION

*I'm Near A rhapsody* is comprised of exercises and etudes intended to apply Chromatic Targeting to specific tunes as prescribed in *Linear Jazz Improvisation, Book I*. It is recommended that you study that first—or along with—this book, which applies the *Ten Chromatic Targeting Groups* of LJI (see the chart below) to *Blue Funk*, a twelve-bar blues which every practitioner knows. In these exercises we target the Reduced Melody, Guide Tone Line, and Root Progression in a variety of ways, targeting which also develops the reduced rhythms of the composition. Although arranged in order, feel free to mix and match these exercises and etudes at will.

All *Linear Jazz Improvisation* exercise books include state of the art Playback Files with which to practice. Sing all of these exercises. Read each exercise or etude at first if you must, but only as a starting point, since our goal is to make these patterns part of your vocabulary. Eventually you will be able to play them in any given tempo with the aid of a metronome alone. Play these exercises straight at first, without vibrato and inflection.

1. Play and Sing each exercise as written.
2. Play and Sing by rote (without reading).
3. Improvise on each; experiment with different jazz articulations, inflections, vibratos, tempos, and rhythmic styles.
4. Play back one exercise type, such as the reduced melody, while practicing another (guide tone line or root progression).
5. While this book is programmed to play back at q.n. = 80, you can set the document for any tempo in the tempo menu at the top.
6. Measure numbers are supplied, since you will need to type that number into the measure box at the top in order to return to a specific measure.
7. For best results, keyboard players should do all of these exercises in octaves with both hands, not looking at your keyboard or fingers.

# TEN CHROMATIC TARGETING GROUPS

TYPE 1a



TYPE 1b



TYPE 2a



TYPE 2b



TYPE 3a





# SIMPLIFIED MELODY TARGETED

TYPE 1A

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written in a single line. The second staff continues the melody with a key signature change to one flat (B-flat). The third staff continues the melody with a key signature change to natural (C major). The fourth staff continues the melody with a key signature change to one sharp (F major). The fifth staff continues the melody with a key signature change to two sharps (D major). The sixth staff continues the melody with a key signature change to three sharps (A major). The seventh staff continues the melody with a key signature change to four sharps (E major). The eighth staff continues the melody with a key signature change to five sharps (B major). The score concludes with a double bar line and repeat dots.

TYPE 2B

The musical score for Type 2B consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs are used to group notes across measures. The score is divided into two systems of four staves each. The first system contains the first four staves, and the second system contains the remaining four staves. The music concludes with a double bar line and repeat dots at the end of the eighth staff.