Strategies to Facilitate Voice/Hand Coordination for Jazz Improvisation by the Jazz Singer/Pianist

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UNIVERSITY OF MIAMI

STRATEGIES TO FACILITATE VOICE/HAND COORDINATION FOR JAZZ IMPROVISATION BY THE JAZZ SINGER/PIANIST

By

Kathleen L. Hollingsworth

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida
May 2013
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

STRATEGIES TO FACILITATE VOICE/HAND COORDINATION FOR JAZZ
IMPROVISATION BY THE JAZZ SINGER/PIANIST

Kathleen L. Hollingsworth

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There appear to be few, if any books or resources that provide practical technical approaches for the jazz singer/pianist. Also, non-instrumentalist singers rarely display the fluid facility that jazz instrumentalists or singers who play instruments do. Similarly, pianists may have a tendency to play continually without pause or breath.

To address these performance challenges, the author has created exercises intended to increase the fluidity, musicianship, facility and improvisational skills of the jazz singer/pianist. The exercises will vary in range to include singing and playing single melodic lines together, singing and playing in harmony between the voice and piano, and playing rhythmic patterns while singing a melodic line. Melodic and harmonic themes discussed include the fundamentals of jazz tonality, such as major, minor (all forms) dominants and diminished and altered scales. The exercises also include a chapter on practice techniques, philosophical considerations and techniques to create one’s own style.

Since there appears to be a shortage of resources related to coordinated hand/vocal exercises for the singer/pianist, this thesis can serve as a resource for the self-accompanied singer or the pianist who also sings. Vocalists in particular can benefit from singing along in unison with the right hand of the piano as a means to facilitate with intonation and pitch accuracy. Whereas many jazz educators stress the importance of this
particular practice, few, if any, have specifically defined exactly how and what to play. The exercises included within can facilitate singers’ understanding of the deeper harmonic language of jazz by learning to sing more than major scales, blues notes and minor scales, and other common melodic schemes. For pianists, practicing structured vocal/keyboard exercises that acknowledge vocal limitations (smaller range, shorter phrases) can be a useful tool for creating more focused, melodic solos.

Exercises presented are also designed for student singers seeking to work on their musicianship, piano and improvisational skills. Ultimately, joint-instrument exercises can also assist the vocalist with intonation and improvisation when singing away from the piano. This pedagogical approach also draws from the brass tradition by creating exercises that borrow from the doodle tonguing technique as a means to sharper jazz articulation in improvisation.

Strategies towards enhancing the musicianship of the jazz/singer pianist through playing and singing melodic lines together are discussed. Topics such as the benefits of improvisation that combines voice and piano, maximizing practice time, and the internalization of bebop heads as a means towards guiding both hand technique, articulation, and vocal fluency are also included. Vocal technique for creating more horn-like articulations, borrowed from Bob McChesney’s doodle tongue technique is featured.

Vocalists who are also fluent instrumentalists and are committed jazz educators are discussed for insight into their teaching methodologies. Finally, due to her virtuosity, developed from her intimate exposure to bebop, a brief discussion of vocalist Ella Fitzgerald is included, followed by the Bibliography, a Discography, and Digital Sources.
DEDICATION

This work is dedicated to my mother, Mary. Through action, you have showed me what unconditional love really is. You are a rare and true servant of that which is yours. I am humbled by your grace. Thank you for helping me through this process.
ACKNOWLEDGMENTS

I thank the Divine Creator for always guiding me, and showing me how to live joyfully on this planet. It was in times of extreme doubt that you were most present.

I thank my family for supporting me through graduate school. I never would have made it without you.

I thank my committee for helping guide this process. I especially thank Dr. Lebon and Larry Lapin for teaching me the most profound life lessons that were hard earned, but will support my mission of servitude. I thank Gary Lindsay for keeping your bar high and for helping me to become a stronger writer and arranger.

I thank my piano teachers, Martin Bejerano and Dan Strange for your indirect help in the development these exercises.

I thank my good friend, Dante Luciani for the inspiration to learn doodle tonguing.

I thank Terence Blanchard for his guidance in composition and improvisation in the HMI Nonet. My writing and playing will never be the same.

I thank Matthew Steynor and the Cathedral Choir at Trinity Episcopal for being such a great support network while studying at the University of Miami.
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CHAPTER 1

General Background

There have been numerous methods to teaching both jazz voice and jazz piano, as well as a growing number of books and methods on accompanying singers from the pianist’s perspective. In addition, many jazz vocal and piano educators and performers often talk about the importance of singing and playing melodic lines with the voice and piano. However, little has been written to address the specific concerns of the jazz singer/pianist. There does not appear to be a source that focuses on specific exercises to play and sing. This project is not intended to be a comprehensive resource that will cover all the aspects of self-accompanying at the piano. Rather, it will focus on practice strategies designed to enable the singer/pianist greater vocal facility and deeper harmonic and melodic understanding by singing along with the right hand. I will create exercises that will let the voice assist the right hand in becoming more melodic and connected to a singer’s phrasing. Since I am a vocalist first, I will focus the background section on the roots of jazz vocal improvisation.

Roots of Jazz Vocal Improvisation: How We Got To Ella

The great Ella Fitzgerald brought jazz vocal improvisation, or “scatting,” into American mainstream culture. Her famous recordings of “Flying Home” (1945) and “Lady Be Good” (1947) set an unprecedented standard for jazz singing generations to come. Ella is one of the few vocal improvisers that jazz singers will actually transcribe because of her uncanny horn-like articulation and pitch-accuracy. Although she was

1. Fitzgerald’s background and contribution to improvisation will be discussed later.
massively influenced by her immediate instrumental musical community (Dizzy Gillespie, Charlie Parker)\textsuperscript{2} she was also heavily influenced in her earlier days by the era’s most progressive vocalists, including Louis Armstrong,\textsuperscript{3} Leo Watson\textsuperscript{4} and The Boswell Sisters.\textsuperscript{5}

The popularity of scat singing begins at a 1926 recording session with the famous vocalist and trumpeter, Louis Armstrong. His recording of “Heebie Jeebies” was the first time mainstream America had heard anything like scat-singing. There are earlier recordings of Armstrong improvising and other accounts of artists such as Johnny Marvin, Gene Austin and Cliff Edwards having “scatted,”\textsuperscript{6} In an interview with Alan Lomax, Jelly Roll Morton, the famous early jazz pianist, performed a tune written by Joe Simms, a little known comedian from Vicksburg, Mississippi, called the “Scat Song”. In the interview, Morton completely denied that Louis Armstrong was the first to actually scat, then performed Simms tune with the whole melody made up of scat-like words.\textsuperscript{7} Armstrong’s recording, however, was the first to permeate mainstream culture in America. The most interesting aspect of this famous recording is that it was merely by mistake that it came to be.

Armstrong was at a session recording vocals for the song “Heebie Jeebies” when suddenly, the lyric sheet fell out of his hand. Rather than bending down to pick it up, he

\begin{footnotes}
\footnotetext[3]{Ibid. 9.}
\footnotetext[4]{Ibid. 140.}
\footnotetext[5]{Ibid. 10.}
\footnotetext[7]{Cunniffe, Thomas. \texttt{http://www.jazz.com/dozens/the-dozens-scat-singing} 2012.}
\end{footnotes}
kept singing, remembering what words and melodies he could, then began making up the song as if he was playing his horn. The “literal” translation went something like: “Rip-bip-bee-doo-dee-doot-doo, Roo-dee-doot-duh-dee-dut-doo, Skeep-skam-skip-bo-dee-dah”

In Mezz Mezzrow’s book, *Really The Blues*, a hilarious and original account of early Chicago jazz history, he writes about how that early recording took the Chicago scene by storm and suddenly “cats would greet each other with Louis’ riffs when they met around town. One would yell, ‘I got the heebies’ and the other would reply, ‘I got the jeebies,’ and the next minute they were scatting in each others face.” After that historical recording, other musicians began imitating Armstrong’s recording and pushing the scat phenomenon to greater popularity. The lead vocal line in the Ohio based Mills Brothers 1931 recording of “It Don’t Mean A Thing if it Ain’t Got That Swing” imitates an improvising trumpet in between the melody, while the rest of the vocal group imitates typical saxophone and trombone backgrounds. Louis Armstrong’s musical influence was so strong that many of the Mills Brothers recordings are similar in this stylistic approach.

Leo Watson, a trombonist, drummer, singer and entertainer was a pioneer of scat singing in the late 1930’s and 1940’s. Known for his “stream of consciousness” improvisations, his free spirited and wild vocal ideas came directly from his experience playing trombone and drums. Though not as well recognized as other singing musicians at the time, his undeniably instrumental musical influence on the legendary Ella

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9. Ibid., 120.
Fitzgerald was surely an important element in the development of vocal improvisation. In Fitzgerald’s biography, Stuart Nicholson writes of Watson:

His surreal, uninhibited, fast-moving lines pointed a way of moving scat from swing to bebop…his improvisations were at once highly sophisticated and slightly zany. Beginning with wide, attention-getting intervals, often archly humorous, he would drop in volume, narrowing his range with wildly offbeat phrases that paraphrased the melody until he reached the turnaround. This he often negotiated by inserting a hugely improbable quote. Then he would speed his line by subdividing the beat, making his ideas sound faster and faster, a technique that brought him almost to the door of bop. Watson’s rhythmic freedom, his clever way of keeping the listener engaged with musical quotes—“horses, horses,” borrowed by Ella on her version of ‘Flying Home,’ is an obvious one, for example—and his hornlike logic were years ahead of their time…¹¹

During this time, the Boswell Sisters began singing together much in the style of the Mills Brothers. Known for their close harmonies and instrumental imitative singing, the New Orleans based Boswell Sisters were all instrumentalists, ranging from piano to the violin and cello. During their youth, jazz became more popular and mainstream, and Connie Boswell switched from piano to trumpet and saxophone, possibly passing on the sharp instrumental tone that heavily influenced Fitzgerald. Helvetia Boswell, also known as “Vet” began experimenting with the banjo and guitar. Blues and spirituals that were likely sung by the domestic help that resided in their estate heavily influenced the Boswell Sisters.¹² Early recordings show how the instrumental impact was beginning to fully take hold of jazz singing. The song, “Crazy People” was recorded in 1932 and the vocal backgrounds emulate the sliding sound of trombones and also muted trumpets.

Although they were not known for extended improvisation solos, they were surely capable of scatted melodic lines in between the lyric melody.

Fitzgerald is rare in the sense that she was not a competent instrumentalist. It is likely that she had rudimentary piano lessons when her mother could afford them. There is no record of her playing in a school band or even in church, however she was always singing and dancing during recess and while walking to school, always with a big smile. Fitzgerald’s young ears would be filled with recordings of Louis Armstrong, The Boswell Sisters, and Bing Crosby. She loved Connie Boswell and tried to emulate her sound. Without knowing it, Fitzgerald was doing what modern day jazz musicians practice so religiously, transcribing.

After her famed discovery experience at the Apollo Theatre on November 21st, 1934, she didn’t have to listen to recordings for her education. By 1935, she was singing with Chick Webb’s band and singing the pop tunes of the great swing era. By the early to mid 1940’s, she was sharing the bandstand with Gillespie, Parker, Monk, and Max Roach, Chick Webb, Coleman Hawkins, Lester Young and Roy Eldridge, to name merely a few. Her recording of “Flying Home” in 1947 is a testament to her scatting virtuosity that was a product of over a decade of intense listening, exposure and imitating the music of her peers. Her vocalese lines are very tonal, but fast-moving and harmonically functional, using chord tones that imply the progression. Her chromatic lines and arpeggios are completely in tune. Mel Torme said about Fitzgerald’s intonation, “I’m still trying to find an Ella Fitzgerald record where she sings one single note out of tune, and I’m failing.”

Her solos are a mix of arpeggiated chord tones, melodies from other songs and quotes to nod to other musicians. On many of her live and studio recordings, she’s like Charlie Parker in the sense that she often repeats herself, varying slightly from solo to solo. On her recording of “Lady Be Good,” at the second A section of the third chorus, she imitates a blatting sound from a trumpet on one note. Here, she nods to Louis Armstrong’s gruff and husky voice. Dizzy’s influence on her scatting was unmistakable. She is famous for saying, “Bop musicians like Parker and Gillespie have stimulated me more than I can say.” Her incredible bebop scat style is a testament to both legendary artists.\(^\text{14}\)

There is no record of Fitzgerald sitting at the piano, playing and singing melodies she heard, or figuring out bebop lines. We can, however, learn from her experience that listening is an extremely vital aspect of learning the jazz language. Her experience supports learning the famous bebop heads from the original Parker and Gillespie recordings. Mimicking the bebop style, interpretation and articulation will teach the listener not only the language, but how to articulate the language.

The roots of improvisational singing are directly linked to imitating instruments. Louis Armstrong, The Boswell Sisters, and Leo Watson’s music heavily influenced Fitzgerald and therefore, laid the groundwork for the next generation of scat singers. Ella Fitzgerald, Mel Torme and many other vocal improvisers would soon push the boundaries of scatting and within the next two decades, create a standard for all other vocalists who would come after them. Certainly, art forms are always evolving and jazz improvisation is no exception. Realizing our history, however, ought to help shape methodologies that connect the beginning with the present. Each of the aforementioned

\(^{14}\) Ibid.
vocalists were either instrumentalists who sang or singers who mimicked the rich swing sounds of the 1920’s and 1930’s, then bebop in the 1940’s. The musical background of each historical musical figure will help build the foundation that jazz vocal improvisation is supported more fully when coupled with instrumental assistance.
CHAPTER 2

Literature Review

The Importance of Singing and Playing Piano

Most professional singers have some experience playing another musical instrument. I propose that the most competent singers are also solid musicians. By today’s standards, to be successful as a professional vocalist, it’s practically imperative that singers be able to competently communicate with instrumentalists. Further, the music world is fiercely competitive and all musicians eventually realize that they must be able to do more than just perform well. Most musicians write, perform, arrange, record, and play multiple instruments. At the very least, most musicians play some piano and use the keyboard to assist in understanding harmony so they can write, arrange and self-accompany.

Many master pedagogues agree with this philosophy. In a Ph.D. dissertation entitled, “Pedagogical Practices in Vocal Jazz Improvisation,” Cherilee Walker cites her findings from the top leaders in vocal jazz music. Her study shows that the top vocal jazz educators all believe that playing the piano, applied voice study, transcribing solos, vocalizing harmonic structures, music theory knowledge, and music reading skills are extremely important to the development of a strong jazz singer/musician.15 This study aims to develop a method that employs the piano and voice together to help gain these skills. Walker interviews many of the leading vocal jazz educators in her study. Michele Weir, well known arranger, singer, keyboardist and educator writes within Walker’s

dissertation:

Generally, [playing piano] helps people understand music in a way they cannot fully grasp with their ears only. For most people, it's comforting and it helps musical information become more clear, both aurally and intellectually. It helps put the information in order because now they can visualize it and connect that visualization and kinesthetic feeling with what they hear. That's what happens to students when they can play and sing at the same time, even just simple things.  

Weir also states later that:

There are so many other general benefits: being able to help themselves practice, working through challenging harmonic passages…Additional benefits, like being able to write their own lead sheets, provide an intro, reharmonize, double-check lead sheets for mistakes, learn melodic material by playing it on the piano, rehearsing other, et cetera…

Weir argues that it is important to learn melodic material by playing it on the piano. Later in this study, I will elaborate on her technique for singing and playing together.

Walker’s dissertation clearly stresses the importance of piano skills for singers who wish to improvise. In an interview with Lawrence Lapin, director of Jazz Vocal at University of Miami, he states:

A lot of what we do in those improv classes for vocalists is directly attached to their ability to play the piano. When I say that, I mean the ability to voice changes and that sort of thing…Therefore I think that improvisation ability is very definitely linked to that. So the vocalist who does not play the piano is at a very big disadvantage, if you are talking about improvisation.

I would add that not only is the singer who does not play piano at a disadvantage for improvisation, but that they would also find it difficult to communicate with other jazz musicians or compose and arrange music in a way that other jazz musicians can

17. Ibid., 171.
18. Ibid., 166.
understand. Walker also interviews Steve Zegree from Western Michigan University and director of Gold Company. He states:

Everyone learns keyboard skills in Gold Company. It’s a requirement. At times, I’ll require that everybody learn to sing a tune and accompany themselves at the same time. If you’re learning the technique of practicing an instrument, it’s going to help you as a singer. I’m a strong proponent of any and all singers developing their keyboard skills to the highest degree possible.¹⁹

Walker’s dissertation clearly finds that not only is it vital that singers play some degree of jazz piano, but that singing and playing together is a skill that will assist in vocal improvisation, ear training and other important skills to the young performer.

In a master’s thesis study conducted by Francesca Preponis entitled, “The Effect of Instrumental Proficiency on Jazz Vocal Improvisation” she compares the vocal improvisations of six of the greatest scat singers in history. Three of the artists were proficient on an instrument other than their voice, the others were singers first with little or no proficiency on another instrument. The study found that while all of the singers were able to create improvisations that are rich in the bebop style, either because of their experience with instruments or their extensive history performing next to instrumentalists, the ones who played piano were the ones to have more vocal facility and more complex melodic ideas. Further, Preponis finds solid implications for vocal improvisers in jazz education, either in institutional programs, private study or individual practice. She writes:

To achieve optimum benefits and results, the student vocal improviser should at least work toward proficiency on piano. Educators, in order to make the most of the students’ potential, should stress the importance of piano proficiency as part of their basic jazz curriculum for vocalists. Students of vocal improvisation

¹⁹.Ibid., 169.
should be encouraged to play piano and sing simultaneously, increasing the learning process by including a kinesthetic and visualization that vocalizing alone lacks.  

Preponis’s study concludes that “The findings of this portion of the study then tend to indicate that two out of three who are proficient on an instrument, particularly the piano, have a greater ability to outline chord changes and sing modern harmony in comparison to the non-instrumentalists.” Preponis’s thesis supports the purpose of this study in that those who study piano have a likelihood for stronger vocal improvisations.

Most musicians and educators agree that singers who have had training on another instrument are often (but not always) more proficient vocal improvisers than singers who have no other instrumental competency. However, in a study entitled, “Vocal Improvisation and Creative Thinking by Australian And American University Jazz Singers,” there have been findings to the contrary. The study questioned and tested over 100 singers, all with varying levels of past experience. The musical experiences that had the greatest positive effect on the level of vocal improvisational competency were extensive jazz voice lessons, improvisations lessons and practice, and live and recorded jazz listening. However, jazz instrumental lessons have had no significant correlation to the quality of the improvisation. There are many factors that are not covered in the study, such as, to what level of competence did the improviser study another instrument or did

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they study a melodic or rhythmic instrument at all. It is not known whether prior jazz lessons were assimilated to a level of competency that would truly help the singer. Prior jazz voice lessons, improvisation lessons and listening obviously helped the singer with more advanced improvisations. There are too many variables in the aforementioned study to take the authors viewpoint as absolute truth.23

Michele Weir writes, “Scat-sing while simultaneously playing the same notes on the piano. This is fantastic practice! It simultaneously helps you to see, hear, feel, and understand the notes as they relate to the chords.”24 Throughout this article, Weir makes reference to the importance of playing and singing simultaneously.

In her book, “Vocal Improvisation”, Weir discusses the many differences between singers and instrumentalists. She makes a number of distinctions that are relevant to this study. Instrumentalists “tend to have a well developed sense of jazz rhythm and articulations, perhaps stemming from a background of paying in big bands and combos” whereas singers are more adept at legato and melodic singing.25 The purpose of this study seeks partially to create further awareness into the realm of jazz articulation in an effort to gain a more authentic jazz accent.

Weir also claims that for singers, “note accuracy within intricate melodic lines can be challenging for the vocal improviser partly because of the nature of the instrument and partly because they must hear everything they sing.”26 Equally, she acknowledges that this issue is not a problem for instrumentalists, however “developing an overly

26. Ibid.
technical or pedantic approach to playing” is the problem that could potentially stem from agility and technique. Playing and singing melodic lines together can help both of these potential musical issues by fusing vocal fluency/accuracy with more melodic piano playing. As in many references to this practice, however, no concrete mention is made as to exactly what to play. This project intends to clearly outline a methodical set of exercises that builds on Weir and other jazz educators belief that singing and playing piano simultaneously is a worthwhile study.

Weir also writes, and many leading vocal jazz educators agree that the bebop style is the “parent style” of all modern jazz. She writes, “While jazz instrumentalists today don’t always stick to a pure bebop style in their playing, the bulk of aspiring vocal improvisers are at a developmental level where learning the bebop language should be their primary focus.” This study intends to draw from the vast amount of language from the bebop era to support Weir’s statement. Chapter three will discuss including transcriptions and bebop heads as a means to internalize bebop language.

In her book, Weir suggests scat singing and playing the same notes on the piano and encourages the reader to use an accompaniment recording. Also, she suggests playing voicings while singing melodic lines over the chords as well as singing the corresponding scale up and down one’s range. These practice parameters seem to partially define the basic musical elements that other vocal jazz educators agree are important to the vocal improvisation student. In this study, I aim to create more specific exercises within the shared philosophy of the usefulness of playing and singing together.

28. Ibid.
29. Ibid., 180.
Bob Stoloff is a well-known educator, musician and author. His book, “Scat! Vocal Improvisation Techniques” is organized like many other beginning instrumental improvisation books. It covers standard jazz articulation, and explores harmonic complexity up to altered dominant scales. Being a trumpet player, he suggests using trumpet articulations, but does not mention doodle tonguing as a means for articulation. Underneath all melodies, he writes out scat syllables that are appropriate for a beginning improviser. In Etude 1, the syllables he uses are: “du dot ba du dot ba du dn du dn du dot.”

For the beginner, his teaching technique is a valid place to start especially for students who have never had any experience in vocal improvisation. Methodically, these syllables would build a good foundation to tackling transcribed horn solos. Critically speaking, each note has a specific syllable and this could potentially lead the young learner into too literal of a syllabic translation and possibly sound inappropriate. Later, the study will elaborate on doodle tonguing as a means to greater authenticity and fluidity in vocal improvisation.

Pianist and vocalist Dena DeRose is professor of jazz studies at the University of Music and Performing Arts in Graz, Austria. She has developed a method based on “correct repetition” and routine practicing for teaching her voice students over the years. In an interview with Roseanna Vitro in Jazz Times, Dena says, “Having played piano for many years before making singing a part of what I do, I feel it gave me the musical foundation needed in this day and age of being a jazz singer and provided me with the confidence, discipline, and vision of what it takes to be a vocal musician.”

Dena teaches her vocal students to sing various scales over chords and progressions, to arpeggiate

31. Ibid.
changes, and sing roots and thirds through progressions. She teaches her students to recognize chord qualities and chord progressions by using listening examples that encourage singing changes through tunes. For a young singer, using the piano or another instrument is practically imperative to command the intonation needed to be successful in this endeavor. DeRose’s teaching strategies are a foundation that will guide the exercises in this project and her learning methods are a point of departure to build upon.

**Doodle Tonguing**

Trombonist and author, Bob McChesney wrote the book, “Doodle Studies and Etudes.” He developed the comprehensive method for trombone players called ‘doodle tongue’. His book outlines a progressive method to learning to play swing melodies with authentic articulation. He writes:

…doodle tonguing allows the player to articulate music faster than is possible with the single tongue. The technique also produces much smoother articulations than can be achieved with the standard multiple techniques of double and triple tonguing. The doodle tongue technique produces articulations that sound very even, meaning that whether ascending or descending, each articulation closely matches the sound of the others. Also in doodle tonguing technique, because the tongue is the primary controller, more precise timing of articulation is possible compared to slurred playing. In addition to its speed, smoothness, evenness and precise timing, doodle tonguing lends itself perfectly to music played with a swing feel. Even when rhythmic patterns may be slow enough to single tone, doodle tonguing can often be preferable because it easily produces swing.

Doodle tonguing for the vocalist is simply a means to greater fluency and articulation by training the vocal articulators to move quickly, utilizing variations of the

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sounds, “doodle.” Not only will the doodle tongue technique support authentic swing feel and articulation, but it will allow the voice to more easily maneuver around faster moving melodies. As mentioned earlier regarding Bob Stoloff’s book, “Scat! Vocal Improvisation Techniques,” the concern with writing out or singing overly specific scat syllables is that they are often sung too literally, producing tones that do not sound like a horn. Doodle tonguing is a more subtle syllabic sound that allows for more fluent melodies. Also, using less beginning consonants (such as ba, shoo, bee) leaves more energy for the mouth articulators to move quickly and efficiently. As mentioned, doodle tonguing will also compliment the right hand’s faster lines at the piano.

**The Importance of Internalization and Authenticity**

Bobby McFerrin is an improviser in every sense of the term. He is a unique vocalist with massive virtuosity, improvisational genius and clear artistic vision. In an interview with Krista Tippet on the radio show, *On Being*, Bobby McFerrin states in regards to performing at his best for his audience, “I’m myself. I’m as close to being myself as possible.” When talking to students, he instructs them, “to not perform but to be themselves, to simply be themselves.” He knows how difficult this is especially when one is on stage and everyone is looking at you. He states, “It’s difficult not to perform, or to do something that is safe and easy.”

McFerrin’s statement is important to this project because he illuminates the important element of maintaining authenticity while learning to improvise and ultimately perform. Many educators believe that a student must ingest the rudiments of jazz harmony in a strict, rote manner first, then after one knows all the

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verbiage, the student can begin to be creative with the material. Darmon Meader of New York Voices writes, “…jazz improvisation is a language with ‘nouns and verbs,’ just like any other language. One must learn the tools: harmony, melodic development, jazz history, styles, swing and bebop vocabulary, rhythmic development, etc. Then comes the freedom to express yourself. This is true for both instrumental and vocal improvisation.” Meader is correct, but this project will suggest that the freedom to be expressive can and should happen concurrently while learning the language. It is my intention to teach the jazz harmonic/melodic language while also learning to use the melodic material in creative and authentic ways right away, immediately. I believe this process will help build confidence, authenticity and fearlessness in the early and potentially threatening stages of assimilation.

Bobby McFerrin admits to spending six years simply working to find his own voice. For two of those years, he didn’t listen to another vocalist. He would record himself and listen back to his own voice to simply explore what that sounded like. He was not interested in copying someone else’s musical phrases or sound. As a young piano player, he found himself practicing by imitation and he soon realized this method was going to get him nowhere. He writes:

When I was developing my own approach to improvisation, the only thing I had to practice was getting over the fear of doing it. I think that’s the only thing that really hampers people from improvising: they’re just afraid of looking like a fool or not having enough ideas. It’s a risk. It’s like opening a door to a dark room and going in. You don’t know what you’ll find. But I find that fascinating. McFerrin’s makes a profound statement regarding developing his own approach to improvisation. His statement implies that inner fear hinders the audacious notion that a

learner may already be capable of improvising. As a society, we tend to seek external expertise, rather than assuming we may have any inherent wisdom of our own.

McFerrin’s inspiring commitment to his own unique sound is compelling and his career is a testament to his unwavering dedication to authenticity. This project seeks to build upon his philosophy and nurture the learner’s confidence in their existing inherent wisdom while learning the verbiage that makes up the jazz language.

Many jazz educators\(^\text{37}\) teach the language of jazz by some variation of imitation, technical studies and functional theoretical understanding. Unfortunately, with the advent of the college or university jazz program, there is much uniformity in the sounds students make when they graduate. In a study entitled, “The Shape of Jazz Education to Come: How Jazz Musicians Develop a Unique Voice Within Academia,” the author, Johnathan Goldman discusses how excessive focus on imitation and rules in jazz assimilation can often lead to uniform solos and often stagnate performances. He quotes in his study from James Lincoln Collier who the book, *Jazz: The American Theme Song*, writing:

> A perceived standardization of methods of improvisational pedagogy has led to a sense of stagnation amongst student jazz performers in the academy. With students all over the United States being taught more or less the same harmonic principles, it is hardly surprising that their solos tend to sound much the same. It is important for us to understand that many of the most influential jazz players developed their own personal harmonic schemes, very frequently because they had little training in theory and were forced to find it their own way.\(^\text{38}\)

Each human voice is unique and each pianist has his or her own sound. It is not uncommon to hear both singers and pianists who sound a lot like someone famous that

\(^{37}\) Including Bobby McFerrin, although his teaching extends beyond the boundaries of jazz. His famous “lesson” of imitation where he jumps and students sing specific notes seems to imply that even though his own personal study was extreme in his dedication to authenticity, he understands the power of imitation in learning. See: [http://www.youtube.com/watch?v=9WBWcS3U7jA](http://www.youtube.com/watch?v=9WBWcS3U7jA)

they have listened to and studied. In truth, jazz programs often spend a great deal of time teaching what to play and surely, there is a legitimate foundation for teaching imitation as jazz musicians. However, much less time is spent nurturing authenticity and bringing out the unique voice of each musician. I believe it is critical as an educator to teach both rudiments and authenticity simultaneously.

Regarding singing and playing at the same time, the very nature of the timbre of the voice and piano played together creates sound that is unique and authentic. As we have read above, many jazz educators profess to teach this style of playing as a means to the end of greater proficiency, but very few perform while singing and playing. Simply playing typical arpeggios, patterns and melodies while performing is a unique approach that can sound fresh to an ear that is used to hearing a single note horn or the piano simply accompanying and/or playing a melody. Also, the very act of combining both instruments will cause the player to improvise differently due to the constraints that each instrument places on the other. Again, chapter three will discuss ways on how to practice the standard jazz language in a way that is communicated in one’s own personal style.
CHAPTER 3
Methodology

Purpose of Study

There are a plethora of method books that teach jazz voice and jazz piano, and on accompanying singers from the pianist’s perspective. There does not appear to be a comprehensive source that specifically focuses on melodic improvisational techniques for the jazz singer/pianist. The purpose of this project is to create specific exercises that will increase the fluidity, musicianship, facility and improvisational skills of the jazz singer/pianist. It is also intended for jazz singers who seek to improve their musicianship skills, intonation and improvisations. Below is the methodology used for these purposes.

Discussion of Approaches

This paper will focus deeply upon technical exercises for the singer/pianist that combine singing and playing melodic lines simultaneously. Many jazz educators discuss the concept of playing and singing melodic lines together, but few, if any have created a systematic set of exercises that define precisely what to play and sing. I have created a methodical set of exercises that build upon the generally accepted concept of singing and playing melodic lines together. In addition to scales, standard bebop heads are utilized as a method to attaining stronger hand technique, articulation and vocal fluency. Also, learning bebop heads will help the learner become deeply familiar with the core melodic language of jazz. I have borrowed from Bob McChesney’s doodle tongue technique for trombone players to create more horn-like articulations for the singer. I will use the doodle tonguing technique to facilitate greater vocal fluidity and authentic articulation.
while singing bebop melodies. In addition, this study emphasizes practice strategies that will enable a deep working knowledge of the material being learned so that it can be used and manipulated in other musical contexts. Practice strategies include teaching the student to monitor how much time is spent on new material that is completely unfamiliar. Students should only work on new material for fifteen to twenty minutes at least once a day until the material is committed to working knowledge. Also, I emphasize that the student to play phrases on the piano that are dictated by the amount of a breath the voice uses. Finally, the material covered moves in a progressive manner to nurture the learner’s own style while learning standard melodic applications. This paper serves as a method to increase skill and authenticity in scatting, increase jazz melodic understanding for singers and fluidity and musicality for pianists.

**Articulations-Doodle Tonguing**

For this section, I borrow articulation techniques from Bob McChesney’s book on doodle tonguing. McChesney’s exercises are written for trombone players. While working through the book, I’ve found it to be extremely helpful with improvisation, though I have manipulated some of the material to accommodate a vocalist. The pitch ranges are inappropriate for the voice, therefore the exercises will be altered to fit a singer’s range. Also, the melodic movement is meant to give consideration to the slide mechanism on the trombone. A singer/pianist needs not consider these limitations but should rather focus on other pitch movement that supports articulation development. Therefore, the melodic content is modified to fit the singer/pianist while maintaining the integrity of the doodle-tonguing technique. The articulation material learned here will be
reinforced in all exercises. Like all the exercises in this methodology, I suggest a progression of assimilation that moves the student from specific use to free use.

**Chromatic Studies**

Singing chromatic lines in improvised melodies can be difficult, sometimes creating intonation problems. When singing descending chromatic, singers tend to resist moving down far enough in the pitch. The opposite is true for chromatic lines that ascend. Singers tend to sing smaller half steps when singing an ascending chromatic line. Perhaps this is due to the internal notion that chromatic steps are very small and should be approached with caution. I have created a set of suggested exercises that focuses on chromaticism (in the jazz style) that supports accurate intonation and confidence by using the keyboard to assist in intervallic integrity.

Begin chromatic studies by using leading tones that are generally familiar to the ear. First, while recording the exercise, the reader will sing a line like, “ti do,” then play the interval on the piano. The reader will then be instructed to listen back to the recording and realize the tonal accuracy of the singing. When accuracy is established, then the singer will sing three successive chromatic notes, etc. In order for these exercises to fully assist the voice in correct intervallic spacing, the singer must listen back to the recording and correct the interval.\(^{39}\) The exercises will gradually expand to a twelve-note chromatic scale. Also, jazz-influenced patterns will be created to support correct chromatic

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39. Using the piano to correct intonation is an imperfect method, being that pianos may or may not be “in tune.” There are also arguments that even an “in tune” piano is not in tune in relationship to every key center. Singers should be aware that the piano trains the ear, but that in a live situation, an ear and voice should adjust to each tonal situation.
intonation including the bebop scale. Similarly, the exercises will flow so the student progresses from specific use to free use.

**Arpeggios**

In this section, I explore three different areas of arpeggio study. The first will be arpeggios either in isolation or in the context of a composition. In isolation, I explore every quality of arpeggio within the jazz harmonic language, including the family of seventh chords. (MA7, Mi7, Mi7♭5, dim, Dominant, MiMA7, Mi6, Mi♭6, Aug) These exercises remain within a workable vocal range and designate fingerings that may assist in greater hand fluidity at the keyboard. I include suggested ranges of tempos and rhythmic parameters.

Next, I explore arpeggios within changes. This practice is extremely important to improvisation. Practicing arpeggios through a set of standard jazz changes with the support piano is a highly advantageous practice. Many times, the assistance of the keyboard will help singers train their ears to be precise in intonation and pitch accuracy. I will write various ii-V-I progressions that move in different ways, from up/down chromatically, or through the movement of fourths/fifths.

I have created a basic arpeggio and an applied/advanced set of arpeggio exercise. The beginners section features the arpeggios written out. The advanced learner section uses the arpeggios in different chord contexts.
Upper Structure Triads

Dominant chords have many alteration options. The learning process can be overwhelming to memorize the many variations, and when to appropriately use them. Pianists especially have found great efficacy in the use of upper structure triads. In his book entitled, Jazz Arranging Techniques, Gary Lindsay discusses the value of upper structure triads. He writes:

Upper structure triads (UST)-also known as “extracted triads” are major triads that can be found within many different chord scales. The extracted triad is placed in the trumpets above the trombone or saxophone voicing (containing the fundamental chord structure) and highlights some or all of the upper extensions of the chord. 40

Upper structure triads are useful because within that triad are all of the chord extensions. Once the relationship between the chord quality and the various triad are understood, it becomes quite simple to play and sing a triad that expresses the altered notes.

On the piano, upper structure triads are triads placed above the defining notes of the chord. Example 3.1 shows an E triad over a D7 chord, creating a Lydian dominant chord. The triad is borrowed from the A melodic minor scale. Analyzing the E triad in relationship to the D7, E is the 9, G# is the sharp 11 and the B is the 13th.

Example 3.1

Example 2 illustrates two different upper structure triads over the same D7 chord. Both a Bb and Ab triad are suspended over the D7, creating what is commonly referred to as D7alt, meaning “altered.” Both triads are borrowed from the Eb melodic minor scale. The Bb triad creates extensions above the D7 chord. The F becomes the sharp 9, the Bb is the flat 13\textsuperscript{th} and the D is a repeated root. The Ab triad expresses the \(b9\) with the E\textsubscript{b}, the \#11 with the A\textsubscript{b} and the repeated dominant seventh.

Example 3.2
This project discusses only two of the many upper structure triads and their corresponding melodic minor scales more in detail in chapters 8 and 9. The exercises will assist the singer/pianist in locating, hearing and playing each dominant chord.

**Bebop Heads**

If you consider the technical virtuosity and the articulation skill it takes to sing Charlie Parker’s famous bebop heads, one easily realizes that Parker’s melodies are bebop etudes. Melodies like “Confirmation” and “Donna Lee,” are challenging bebop heads to learn, but the work involved has been an invaluable journey to a deeper understanding of jazz language, style and articulation with many layers of valuable material to digest. Each line is a masterful traverse through the intricacies of chord changes. Parker doesn’t just arpeggiate on chord tones, he fuses chord tones with altered notes to create the essence of bebop melodies. This paper utilizes three bebop heads and suggests varying methods to learn to navigate through chord progressions, to transpose and to use doodle tonguing for more authentic articulation.

“Confirmation,” “Donna Lee” and “Oleo” are copied directly from Charlie Parker’s’ Omnibook. I suggest doodle tongue syllables, and point out melodic fragments that are found in the actual exercises. It is useful to take portions of the melodies and transpose them into all 12 keys. The opening line to “Confirmation” is a clever way to weave around a common progression. (I, then a ii-V-I in the relative minor)

Learning to play the complex melodic fragment in all keys helps the ear, eye, voice and hand comprehend the simple beauty of the harmonic/melodic relationship. Mastering the

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movement through the progression will allow the material to transfer into an improvised solo. Jamey Aebersold suggests a similar method, writing, “When you find licks or patterns that you enjoy, practice them in several keys so the melodic phrase becomes a part of you. It should become automatic in order to really be useable in a playing situation.”

At this point, integrate doodle tonguing into the melodies. I have written suggested syllables that draw from the exercises in chapter 4 underneath the melody. Finally, a way to internalize the sound of the solo without trying to sound exactly like Charlie Parker is similar to the pattern study. One should learn the melody exactly as written and played. Once the melody is committed to memory, using either Garage Band or a Jamey Aebersold accompaniment track, play four choruses of the tune. Switch between singing and playing memorized material and manipulated material. The first chorus, play and sing the memorized melody. On the second chorus, improvise, but allow parts of the melody to intermittently weave into the improvisation so one begins to capture the essence of the solo in a unique way. On the third chorus, sing and play the melody exactly as memorized again. On the fourth chorus, again, improvise in a way that uses Parkers melodies, but vary the rhythms, continuing to capture the essence of the song. Another way to approach this is to change between memorized material and manipulated material at different sections.

Jamey Aebersold makes some important comments in the introduction of the Omnibook, and I believe they should be included in this project. He writes, “I don’t feel

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43. The reader is encouraged to purchase the Omnibook, for it is akin in importance and beauty to a pianist as an aged and well-studied copy of J.S. Bach’s, The Well-Tempered Clavier.
the idea is to try to play the solos exactly as Bird did, but rather to find phrases, articulations, scoops, turns, etc. that you feel you would like to incorporate into your own playing…Many players play like Bird but retain their own personality.\(^{44}\)

**Melodic Minor**

The melodic minor scale can create some of the most beautiful, mysterious and tense sounds in jazz. For the jazz musician, the melodic minor sound family is an extremely important component to melodies and improvisation. For the scope of this project, I will only focus on three different uses for the melodic minor scale. I relate the three uses of the melodic minor scale to the minor ii-V-I progression.

First, become familiar with the melodic minor scales in all 12 keys, simply by singing and playing them together up and down. Then begin relating the scales to different chords within the minor ii-V-i progression. There are three different melodic minor scales an improviser could potentially gain melodic material from when singing and playing over a traditional minor ii-V-i progression.

At first, attempting to sing and play all three melodic minor scales over the progression for the younger student is likely too large of a task to achieve successfully. Therefore, the learning progression begins with focusing on one chord at a time. The half-diminished ii chord utilizes the melodic minor scale that begins from the third of the chord. For example, Dmi7♭5 is related to the F melodic minor scale. I have written out a common left hand chord and suggest freely playing and singing the melodic minor scale over the chord to transfer the previous knowledge into context. Next, set a rhythm with a

metronome or accompaniment track while exercising within the parameters of the scale. Then change the parameters to continue to reinforce assimilation. Sing the scale while gliding the fingers over the keys without playing, checking intermittently for pitch accuracy. This practice helps imprint an image of the keyboard in the mind. Then sing the scale while only playing the left hand chord and envisioning the keyboard in the mind.

When the student is comfortable with this chord-scale relationship, then we will use the corresponding melodic minor scale over the dominant altered V chord. I explain how Ab melodic minor relates to G7alt, then the student plays the left hand chord and sing the Ab melodic minor scale over the chord. Apply the same practice parameters as above.

Finally, the i chord utilizes the melodic minor scale built over the root of the chord. All practice parameters the student learned above should be applied here. The student should practice each chord-scale within the ii-V-I progression as opposed to learning all twelve half-diminished accompaniment chords with the corresponding melodic minor scale so as to reinforce the harmonic progression. Also, it is important to only practice this material for 15 to 20 minute periods once or more a day.

The next step includes connecting the three scales. I created a number of melodies that work through all three scales. The student will sing and play while accompanying with the left hand, both in and out of time. They will also begin to work the scales freely, without a pre-written melody so that they begin to internalize the material. Finally, increase tempos and move more quickly through the progressions, even using only the V altered melodic minor scale to move to the i chord.
**Inner Keyboard Visualization**

Connecting the voice to the hand is an important aspect of this paper. Practicing playing the piano without looking at the keys is an extremely helpful technique that will help create a strong imaginary keyboard in the mind. I intend to establish practice parameters that instruct the student to play with the eyes closed. I also refer to a practice I call “ghost playing.” Sing the exercise or melody while gliding the fingers over the notes, but do not actually depress the keys. Focus instead on singing the pitches with the help of seeing the actual keyboard. This practice will assist the singer in greater fluency of pitch relationships and scalar knowledge.

Learn to sing and play suggested melodies with the eyes closed and play all previous patterns, arpeggios and scales without looking at the keyboard. The practice may be slow at first, but over time, one gains a stronger mental connection with the keyboard, visualizing the keyboard while improvising vocally.
CHAPTER 4

Doodle Tonguing

Chapter 4 will be devoted to articulation and doodle tonguing. Doodle tonguing is a technique used by trombone players to help them play smoother, faster eighth note lines. The exercises in this chapter will borrow partially from Bob McChesney’s book entitled “Doodle Studies and Etudes” and will vary the exercises to fit the voice. This chapter will be written exclusively for the voice. Use the piano or a pitch pipe to find the correct tonal center. After the tonal center is established, focus solely on vocal articulation.

McChesney outlines four basic components to his concept, however, this project will only cover the first three. The three elements to doodle tonguing are represented with the syllables, “da, ul, and la.” Single tonguing will consist of the use of “da.” Double tonguing will use “da-ul.” Finally, triple tonguing will use the repetitive use of “da-ul-la.”

The goal of this chapter is to use the doodle tonguing technique to create more authentic jazz/bebop articulation in vocal improvisation. The frontal articulators are literally muscles that can be trained to move more quickly. With doodle tonguing practice, we are working out the muscles in the tongue, teeth and lips much like a saxophonist works on fingerings or a pianist works on scales. Certainly, there are more choices in vocal improvisation that du, du-dl, du-dl-dat and a few variations of vowel sounds. Examples of Ella Fitzgerald’s solo on Lady, Be Good, found at the end of this

chapter, are indicative of this truth. There is certainly room for creative and unique phrasing and articulation. Doodle tonguing is merely a way to help vocal improvisers sing eighth note bebop lines with more style and articulation. Use this chapter as a guide to build the muscles in the tongue. Allow time for both focused doodle tongue practicing (the written exercises) and free articulation practice. Free articulation practice can include non-pitched scatting. Simply set a metronome with no tonal reference and just practice consonants, syllables and rhythms. One could also repeat a favorite line of a transcribed solo and articulate it as many different ways as possible. When practicing improvising, let go of the exercises and experiment with combinations of single/double/triple tonguing, vowels and consonants. These exercises are meant to increase the speed of melodic lines. Continue to use the exercises while experimenting to allow one’s own unique voice and style to grow.

Another way to practice this articulation material is to work on it innocently while when I am not able to do anything else but sit. For example, one could practice doodle tonguing while riding a bus or while driving. The mental work is meditative in nature and creates a sense of personal dedication outside the practice session.

If any notes are out of range, simply change the octave at any point.

**Single Tonguing**

Single tonguing for singers is very simple. Say the word, “da,” and you have mastered the first element of single tonguing. The following exercises will combine the technique with notes.
Exercise 4.1 Basic Single Tonguing 1

Borrowed from McChesney, page 3, exercise 3, this exercise has been transposed and shortened. He suggests that the learner focus on making sure the airstream is consistent on each syllable, creating a similar dynamic through the sound. Observe the rests precisely.

Exercise 4.2 Basic Single Tonguing 2

This exercise increases the amount of notes to be articulated. Approach each measure at a tempo that allows for a consistent stream of sound and rhythmic pulse. The faster the tempo, the more difficult it becomes to execute the line cleanly. Allow time for the muscles to grow by practicing slowly and intently.

Exercise 4.3 Basic Single Tonguing with Stepwise Motion

Sing this melodic pattern with the written syllables. Again, while the tongue, teeth and lips are learning to move in a new way, go slowly and allow the practice to train the articulators.

Exercise 4.4 Steps Around Scale Tones

This exercise adds the ending consonant, “t” to the five note melodic fragment, creating a more accented ending phrase. The ending consonant should not be accentuated, but phrased more like a soft “d” sound. The tongue makes contact with the top of the mouth by the top of the front teeth. This little change creates a more authentic be bop phrase and articulation. Many of the exercises later in the book will use the ending “dat” on ending eighth note phrases.
Exercise 4.5a-c Single Tongue Major, Melodic Minor, and Dorian Scales

Using a simple set of ascending scales, practice single tonguing on all doodle syllables.

Repeat the scale as many times as the breath allows. Combine various vowel sounds, but continue to work for tonal integrity and clear, concise articulation.

Exercise 4.6a-c Major, Melodic Minor, and Dorian

Practice singing descending scales with lower neighbor tones.

Exercise 4.7a-d Free Scale Practice

This set of exercises outlines a melodic scale framework, either major, Dorian, bebop, melodic minor or chromatic. Choose one’s own means of doodle tonguing around each scale. Choose one scale and doodle tongue melodies based on that scale.
CHAPTER 4-SINGLE TONGUING EXERCISES

Exercise 4.1 Basic Single Tonguing 1

Exercise 4.2 Basic Single Tonguing 2

Exercise 4.3 Basic single tonguing with stepwise motion

Exercise 4.4 Step around scale tones
Double Tonguing

Double doodle tonguing is a very simple concept and can be approached in a relaxed and simple manner. The only challenge to learning this technique is to ensure that the second syllable has as much volume and length as the first syllable so that intonation does not suffer. The tongue must move away from the flow of air on the second syllable, so as not to cause intonation problems. One can choose the vowel sound and can even change up the initial consonant. The point of double tonguing is to create faster scalar lines with an authentic jazz/bebop articulation. Therefore, once the frontal articulators are comfortable with the technique, immediately transfer the technique to authentic melodies by singing along with bebop heads and solos.

McChesney explains in great detail about the actual technique. He writes:

“The second component of the technique is represented by the syllable ul. The syllable ul is the distinguishing syllable of the doodle tongue technique and its proper execution is of utmost importance. The articulation of this component is achieved with a quick paddle-like movement of the tongue to the roof of the mouth while the airstream is already in progress. Make the front portion of the tongue broadly contact the roof of the mouth, just behind the upper front teeth (directly above the position the tongue is in when sustaining da). Do not move the jaw or the lips. Do not make a hard da or ga sound. The airstream dose not stop and then pass forward over the tip of the tongue as it does with da, but is momentarily deflected directly at the sides of the upper teeth. The action of the tongue will cause a “bump” in the airstream and produce the articulation. Whisper the word “huddle” and notice the action of the tongue at the beginning of the second syllable of that word (-dle). If exaggerated, a hissing sound can be produced at the inside of the upper teeth. It is important that the ul be strong and clearly defined. The articulation must closely match that of a repeated da syllable. The volume and tone quality of the sound should not be affected by the articulations (i.e. the note articulated with ul should be the same volume as the previous note and should have the same tone quality).
The symbol *ul* has been chosen over a symbol beginning with the “l”-*dle* or *dl* because it is visually less confusing to have the components begin with different letters. The *ul* will always occur on the weak part of the beat and will always follow one of the other components. It is never used to initiate a phrase, to sustain a note or to end a phrase (except for these first few exercises until the syllable is learned).\(^{46}\)

In his book, he uses the syllable “*ul*” throughout. However, for this project, the exercises will represent the syllable as, “*dl.*” The following exercises will assist in gaining doodle tonguing technique.

**Exercise 4.8 Basic Double Tonguing 1**

This exercise is similar to single tonguing but introduces the second syllable. It is an alteration of exercise 3, which has been borrowed from McChesney’s book. It has been transposed and shortened.

**Exercise 4.9 Basic Double Tonguing 2**

Double-tongue this major scale area exercise.

**Exercise 4.10a-b Double Tongue Stepwise Motion**

Using the first half of an ascending/descending major and minor scale, double-tongue the melodic examples.

**Exercise 4.11a-b Major, Melodic Minor Scale Practice**

Using a major and melodic minor scale, practice double tonguing. Vary the syllables freely.

Exercise 4.12 Five-Note Patterns-Major

Using the first five notes of the major scale, practice this ascending chromatic exercise at a tempo that allows the articulators time to master the double tongue technique. The syllables are written as “du.” Vary at will.

Exercise 4.13 Five-Note Patterns-Minor

This exercise is similar to exercise 4, but uses a minor scale and different vowels. Work for mastery of technique slowly.

Exercise 4.14 Five-Note Patterns-Half-Diminished

Utilize the first five notes of a half-diminished scale to practice double-tonguing.

Exercise 4.15 Noteless Double Tonguing

Eliminate the notes and combine single and double tonguing by practicing just the articulation with varying rhythms. Use a variation of vowels. Use single tonguing for quarter notes and double tonguing for eighth notes.

Exercise 4.16 Free Rhythmic Double Tonguing

Create your own rhythmic patterns using single and double tonguing.
CHAPTER 4 - DOUBLE TONGUING EXERCISES

EXERCISE 4.8 Basic double tonguing 1

EXERCISE 4.9 Basic double tonguing 2

EXERCISE 4.10A Double tongue stepwise motion
Exercise 4.11A Major, melodic minor scale practice

Exercise 4.11B

Exercise 4.12 Five-note patterns-major

Exercise 4.13 Five-note patterns-minor
Exercise 4.14 Five-note patterns-half-diminished

Exercise 4.15 Noteless double tonguing

Exercise 4.16 Free rhythmic double tonguing
Triple Tonguing

The last component to be discussed in this study is triple tonguing. Adding one more element to the double tongue technique will assist with articulating eighth notes and triplet figures. McChesney writes:

“The third component is represented by the syllable la. The la articulation is achieved by simply dropping the tongue quickly from the roof of the mouth from the ul position. The articulation is similar to da, but is smoother and more open sounding when playing [singing] fast.”

The following exercises will focus on training the frontal articulators to execute triple tonguing.

Exercise 4.17 Non-Pitched Triple Tongue
Repeat these two non-pitched measures, becoming quicker as the exercise becomes easier.

Exercise 4.18a-b Basic Triple Tongue 1
This exercise is borrowed from McChesney’s book, but altered for a vocalist. The notes have been changed and the syllables altered. Triple tongue the duple pattern major and melodic minor scale.

Exercise 4.19 Alternating Single/Triple Tonguing
Also borrowed from McChesney’s book, exercise 3 combines single and triple tonguing. The half note allows the “chops” to rest for a moment. As the muscles are learning this new technique, they will need it.

**Exercise 4.20 Major Scale Focused Articulation Practice**

Notice the difference between how the *da* and *la* is used. *Da* begins the triplet phrase and *la* ends the phrase. Utilizing a simple ascending major scale and descending arpeggio, practice the triplet triple tongue exercise.

**Exercise 4.21 Triple Tongue in Duple Pattern-Endurance**

This exercise begins training for articulation endurance through a longer phrase. Practice triple tonguing through the ascending major scale exercise.

**Exercise 4.22 Triple Tongue in Duple Pattern-Articulation**

Pay careful attention to where the *du* and *lu* change because they make a difference in phrasing. Repeat this exercise by singing it up a half step every time.

**Exercise 4.23a-c**

Using triplets, practice the ascending and descending scales, making sure that the tongue does not block the sound, especially on the second note of the triplet.
Chapter 4 - Triple Tonguing Exercises

Exercise 4.17

Exercise 4.18A

Exercise 4.18B

Exercise 4.19

Exercise 4.20

Exercise 4.21
Exercise 4.22 Triple tongue in duple pattern-articulation

Exercise 4.23A Triplets with triple tonguing-major scale

4.23B Melodic Minor

4.23C Dorian
CHAPTER 5

Chromatic Studies

This chapter is dedicated to the study of singing and playing chromatic melodic fragments. These exercises are created to assist the vocalist with greater pitch accuracy and ear training. Chromatic movement can be difficult for singers to execute accurately. Through this intentional, careful study, vocalists can gain greater confidence and ability when singing bebop scales and other chromatic melodic lines. Each exercise is intended to be sung while playing the piano. Additionally, each exercise builds on the previous work, therefore it is important to work on this material in the order it is presented. In order for the exercises to assist in greater intervallic integrity, each exercise must be executed with a deep, intentional focus on matching pitch with precision. When pitches match and there is no rub or vibration between them, only then move forward to the next note. Over time, one will be able to sing precise chromatic lines without the pianos assistance.

Practice Guidelines

It is imperative to record the practice sessions and listen carefully with great focus to acknowledge and objectively fix pitch inconsistencies. By listening, greater growth in intonation accuracy will be gained more quickly.

Regarding keyboard intonation, it is unreasonable to expect that every piano will share the exact same intonation for there are too many variables within the science of sound to ensure an exact standard at all times. It is suggested that one practice these
exercises on different pianos, including electric pianos. Also, it is important to remain pliable and flexible within different musical situations and contexts so that one can adjust to the collective relative pitch.

These exercises are written to be a progressive method to strengthening one’s ability to sing chromatic passages. A reasonable goal is to spend five to fifteen minutes a day on these exercises. Five minutes of highly focused practice is more beneficial than an hour of chromatic drudgery! Once the patterns are learned, sing them away from the piano to see if the voice and ear feel more confident with chromatic movement.

Utilize different syllables throughout the exercises. The “du” syllable may get in the way of a clean vocal onset. Therefore, using “oo” or “loo” when learning the chromatic exercises helps focus the attention on listening for sound vibrations between the voice and piano. Begin with a simple “oo” or “loo” sound, then when comfortable with proper interval spacing, add the single/double/triple tonging for an extra challenge.

**Chromatic Exercises**

This particular set of exercises is based on a chromatic scale beginning and ending on A. The exercises progress by using diatonic “strongholds” within the A major/minor scale. Diatonic strongholds refer to all the notes of the A major/minor scale. Most ears have likely assimilated the major scale sound, therefore the diatonic scale tones are emphasized first, in order to assist in singing the chromatic intervals with precision. Assimilate the whole progression, then transpose each exercise to all twelve keys, focusing on one key center for a specific amount of time. One’s knowledge of key centers and scales should assist in deciding how long one stays in a key. Beginners should spend
as long as it takes for the scalar material to become familiar to the hand, eye and brain. A good test is to play and sing the exercises without looking at the keyboard. When one can do the exercise flawlessly with the eyes closed, then move on to another key center.

**Exercise 5.1 Do-Re**

Sing and play the diatonic melodic fragment “do-re” or “1-2” slowly, working to be extremely precise with the whole step intervals. Use the single tongue expression, *du*. Repeat exercise until comfortable and precise.

**Exercise 5.2 Do-Ri**

Sing and play the melodic fragment “do-di-re” slowly, listening intently for pitch precision. Switch back and forth between exercise 1 and 2, allowing the familiar “do-re” interval to help guide the chromatic half step in between. After assimilating exercise 1 and 2, record the exercises, then listen carefully for any vibrations or inconsistencies. Test one’s self by recording just the piano, then responding with the voice and listen to hear if there are any inconsistencies.

**Exercise 5.3 Do-Ri-Re**

Utilizes the same notes as in exercise 2, but moves in eighth notes. Go only as fast as one can sing/play without falter.

**Exercise 5.4 Do-Me**

This exercise includes the minor third interval which is a tonal stronghold, even though it is out of the A major key center. Exercise 4 effectively leads to a clean execution of the chromatic steps leading from “do-me” in the following exercise.
Exercise 5.5 Do-Ri-Re-Me

Carefully move between each half step contained between A and C, checking intonation with great care.

Exercise 5.6 Mix Diatonic-Chromatic

This exercise utilizes the extremely familiar scalar passage of do-re-mi. This exercise is likely a review but will support the following exercise that includes all five chromatic tones.

Exercise 5.7 Chromatic Do-Mi

Use great caution when moving between each half step to be meticulous about the distance between each note. Move slowly and record one’s self to check for accuracy.

Exercise 5.8 Diatonic Do-Fa

At this point, exercise 8 begins with the ascending scalar motion from do to fa, then ascends up the perfect 4th interval. Now that the space between the outer intervals is becoming markedly larger, it is especially important to pay close attention to not only the chromatic intervals, but the larger leaps.

Exercise 5.9 Chromatic Do-Fa

Using the stronghold notes of the perfect fourth interval to move fluently through the six chromatic tones. Pay special attention to the perfect fourth interval.

Exercise 5.10 Descending Chromatic Do-So

Since the augmented fourth interval is less familiar to the ear as perfect fourths or fifths, exercise 10 utilizes the perfect fifth to be a guide to accurately find the augmented fourth.
Exercise 5.11 Do-Fa and Do-Fi
Here, the melodic fragments continue to use the perfect fifth to assist in clearly setting the voice and ear for the augmented fourth.

Exercise 5.12 Do-Fi
At this point, the perfect fifth is excluded to practice hearing and singing the augmented fourth without the guide.

Exercise 5.13 Descending Chromatic Fi-Do
This melody focuses on the leap first, then the descending chromatic notes.

Exercise 5.14 Diatonic and Chromatic So-Mi
In order to have the chromatic study be relevant to actually creating improvised lines, the exercises will move between so and mi, with the intention of keeping an A tonal center within the ear. Again, use the guide tones of so and mi (5 and 3) to help guide the chromatic movement between so and fi. (5 and #11)

Exercise 5.15 Diatonic and Chromatic Mi-So
An inversion of exercise 14.

Exercise 5.16 Chromatic Triplets So-Mi
Utilize single and triple tonging in exercise 16. Continue to listen carefully especially now that the melodic line is moving faster. Set a metronome only as fast as one can sing the notes with solid intonation.

Exercise 5.17 Triplet Chromatics Me-Do
A similar approach as exercise 17, but moving between mi and do. Again, the exercises are setting clear guides in the ear and voice by using diatonic tones to guide the chromatic passages.
Exercise 5.18 Chromatic Descending So-Do

This fragment begins to combine all the chromatic notes between so and do, using a longer note in between to set a guiding tonal mark. Then the melody ascends up the major scale to further strengthen the diatonic guides.

Exercise 5.19 Ascending Chromatic Do-So

An inversion of exercise 18.

Exercise 5.20 Descending Chromatic-Diatonic So-Do

Here is a full descending chromatic passage from so to do. Occasionally, stop on the minor third to ensure intonation.

Exercise 5.21 – 5.22 Chromatic Mi-So and Mi-Do with Piano Check

Another way to solidify intonation is to spot check throughout the chromatic exercise. Exercise 21 uses the diatonic chord tones to align the voice with correct intervallic spacing.

Exercise 5.23 Chromatic So-Do with Piano Check

Utilizes on-beat scale tones to assist with correct intervallic spacing.

Exercise 5.24 Chromatic Diatonic So-Do

Take away more support from the piano, focusing on hearing the keyboard in one’s head and matching pitch. Use “ghost playing” if it helps.
Exercise 5.25 Do-Ti-La
At this point, we now begin from the top of the A tonal center, working in a downward motion. Again, the exercises begin by reinforcing the diatonic steps that are likely already strong in the ear, and move on to include the chromatic steps in between.

Exercise 5.26 Do-Ti-Te
Pay careful attention to the chromatic movement between “do-ti” and the whole step movement between do-te.

Exercise 5.27 So-Le-La
Working up from so-le-la

Exercise 5.28 So-Te
Uses so la-te as guideposts for the chromatic steps in between.

Exercise 5.29 So-Ti
Reinforces so-la-ti so that it assists the chromatics.

Exercise 5.30 So-Ti with Piano Check
This exercise uses all the chromatic notes between so-ti and uses the piano to support the diatonic notes.

Exercise 5.31 So-Ti with Offbeat Piano Check
A similar exercise, but uses the piano to support the offbeat chromatic notes.

Exercise 5.32 Do-So with Piano Check
This exercises begins with do and moves downward to so, using the piano for support.

Exercise 5.33 Do-So with Piano Check
Similar to 32, but uses on-beat notes in piano to support vocal intonation.
Exercise 5.34 Broken Chromatic Descending Do-Do

Now, descend the whole chromatic scale, but in manageable bits, using diatonic guide
tones to keep the voice moving with correct intervallic spacing.

Exercise 5.35 Ascending Broken Chromatic Do-Do

Ascend the full chromatic scale, ending phrases at guide tones.

Exercise 5.36 Full Descending Chromatic with Piano Check

Descend the full chromatic scale using the piano to assist at each minor third interval.

Exercise 5.37 Full Ascending Chromatic with Piano Check

Ascend the full chromatic scale using the piano to assist at each minor third interval.

Exercise 5.38-5.47 Descending Chromatics with Dominant $b9$

In this melodic/rhythmic pattern, the chromatic scale now outlines the diminished chord
tones. Play and sing the same chromatic scale, but now add the corresponding dominant
$b9$ comp in the left hand. (more on this in chapter Diminished Scales) Eventually, do not
play the chromatic scale with the right hand but listen for the highest note in the left hand
as a guide every minor third. Depending on the skill level of the reader, take the
necessary time to memorize the left hand comp in the hand and eye. This pattern will be
repeated in the chapter on diminished scales.

Exercise 5.48 Descending Chromatic Skips

This exercise is a culmination of all the previous work, now placing importance on larger
interval gaps. Allow the arm and wrist to rotate, maintaining a flat forearm while letting
the fingers gently navigate to the correct note. Tempo should be only as fast as one can
go to maintain intervallic and tonal integrity.
CHAPTER 5-CHROMATIC EXERCISES

Exercise 5.1 do-re

Exercise 5.2 do-ri

Exercise 5.3 do-ri-re

Exercise 5.4 do-me

Exercise 5.5 do-ri-re-me
Exercise 5.6 Mix Diatonic-Chromatic

Exercise 5.7 Chromatic Do-Mi

Exercise 5.8 Diatonic Do-Fa

Exercise 5.9 Chromatic Do-Fa

Exercise 5.10 Do-So, descending chromatic
Exercise 5.11 Do-Fa and Do-Fi

Exercise 5.12 Do-Fi

Exercise 5.13 Descending Chromatic Fi-Do

Exercise 5.14 Diatonic and Chromatic So-Mi

Exercise 5.15 Diatonic and Chromatic Mi-So

Exercise 5.16 Chromatic Triplets So-Mi

Exercise 5.17 Triplet Chromatics Me-Do

Exercise 5.18 Chromatic Descending So-Do

Exercise 5.19 Ascending Chromatic Do-So

Exercise 5.20 Descending Chromatic-Diatonic So-Do

Exercise 5.21 Chromatic So-Do with piano check
Exercise 5.22 Chromatic So-Mi with piano check

Exercise 5.23 Chromatic So-Do with piano check

Exercise 5.24 Chromatic-Diatonic So-Do

Exercise 5.25 Do-Ti-La

Exercise 5.26 Do-Ti-Te

Exercise 5.27 So-Le-La

Exercise 5.28 So-Te

Exercise 5.29 So-Ti
Exercise 5.30 So-Ti with piano check

Exercise 5.31 So-Ti with offbeat piano check

Exercise 5.32 Do-So with piano check

Exercise 5.33 Do-So with piano check

Exercise 5.34 Broken Chromatic Descending Do-Do

Exercise 5.35 Ascending Broken Chromatic Du-Do

Exercise 5.36 Full Descending Chromatic with piano check
exercise 5.37 Full Ascending Chromatic with Piano Check

exercise 5.38 Offbeat Descending Chromatic with Descending Dominant Comp

exercise 5.39 Offbeat Descending Chromatic with Descending Diminished Comps - Quicker Movement

exercise 5.40 Offbeat Ascending Chromatic with Descending Diminished Comps
CHAPTER 6

Basic Arpeggio Study

This chapter will focus on singing and playing arpeggios. This practice is likely the most difficult area of study, but one that will yield the most results. The goal is to train the ear, hand and eye to easily produce corresponding chord tones through every chord, ranging from major, minor, dominant and most typical variations within those chord families. The goal of this portion of exercise is to help develop a very clear mental keyboard. We are creating a permanent inner-visual representation of the keyboard so that when one is improvising at either the piano or with the voice, one can mentally see the keyboard and sing around chord changes. The key to successful imprinting is to sing and play repetitively until one can sing the arpeggios without looking at or playing the piano.

Practice Guidelines

This set of exercises assumes that major and minor tonal areas are already understood. Therefore, each exercise will be shown in one key. The reader must transpose the pattern into all keys. Although this may seem difficult depending on one’s skill level, it is imperative to work through this mental process. Jazz keyboardists and instrumentalists are expected to be able to transpose melodies and changes relatively easily and the only way to learn this skill is by repetitively transposing. The more one subjects the mind to transposing, the easier it becomes because the mind begins to recognize and remember key centers and relationships. If this is a new concept, the key to success lies in how one practices. Do not attempt to learn every transposition in one day.
If transposing is new, practice one key transposition until it is assimilated. Practice playing the arpeggio slowly for fifteen to twenty minutes only. Then begin to transpose the chord pattern to another key. As one goes through this process, it will become easier. If this information is new, practice for short time intervals, multiple times a day if possible.

Once the pattern can easily be assimilated into every key, choose varying means of root movement, such as moving through the line of fourths, circle of fifths, up a half-step, up a whole step, a minor third, down half steps. The more variations used, the more competent and pliable the mind becomes at switching between keys.

When transposing exercises into other keys, some exercises may pose range issues. There may be certain keys that begin in a comfortable place, but end too high. Another key may propose the opposite problem. Each situation should be altered depending on the individual’s range. In particular, the double octave arpeggios may cause some problems for singers. In this case, practice octave displacement with the voice when absolutely necessary. In other cases, try to stretch the range of the voice, keeping the laryngeal area relaxed and “seated.” If an exercise moves one up to the top of their range, place the tone in head voice. If the exercise is in the lowest part of the range, use a speaking voice without pushing or straining.

For all rudimentary arpeggio exercises, use single tonguing. Single tonging keeps the tonal integrity intact. Double tonging is more difficult to be precise with pitch. This is especially important while the arpeggio passages are being ingrained in the voice. Double tonguing will be more useful after being meticulous about singing arpeggiated passages with precise execution. The exercises utilize the vowel, “u.” When singing higher in the
vocal range, it is more appropriate to alter the vowel to a more open vowel sound, such as
the open “e” vowel (as is “bed”) or even “ah.” Experiment with different vowels to find
what works best with the individual voice. If the syllables are not written in, assume
single tonguing with an “u” vowel sound.

The last exercises of each chord quality present melodic ways to utilize the
arpeggio material. These exercises are intended to be ingested fully by practicing one at a
time until the pattern becomes familiar and easy. The reader should decide how long to
work on each exercise. The method to fully understanding and realizing the fundamental
material lies in daily repetitive practice in all twelve keys.

**Major Seventh Arpeggios**

**Exercise 6.1 Ascending Basic Arpeggio Practice**

This rudimentary exercise outlines the major 7th quality chord utilizing the 9 in the
middle. Use single tonguing for precise tonal integrity. Fingerings can remain simple,
since there is no cross-over necessary. See fingerings in first 2 measures.

**Exercise 6.2 Double Octave Arpeggio**

This exercise outlines the double major seventh arpeggio. Use single tonguing for clear
tonal accuracy. Modify the vowel at the top of the range to a more open sound, such as an
“ah.”

**Exercise 6.3 Broken Ascending Triplet Arpeggio**

This exercise is a study in broken arpeggio runs and includes the use of the ninth.

**Exercise 6.4a-e Arpeggios Beginning at Each Chord Tone**

These sets of arpeggios outline the major seventh chords but begins on each chord tone.
The point of this exercise is to fully memorize all of the chord tones and be able to begin anywhere within the chord. After digesting these exercises, begin working outside the written material by practicing beginning phrases on every chord tone. Create your own melody by considering these options:

1. Set a metronome and play melodies beginning everywhere in one chord
2. Go through the cycle of fourths and begin on the fifth. Then cycle around again and begin on the seventh, etc.
3. Use the written melodies as melodic motives to be developed.

Exercise 6.5a-f

This set of exercises uses the major seventh arpeggio, but begins and ends in diatonic, chromatic or arpeggiated melodies.

6a-begins on the seventh, ends diatonically
6b-begins on the seventh, ends with arpeggio and non-chord tones
6c-begins on the seventh, ends chromatically and non-chord tones
6d-begins on the ninth
6e-broken arpeggios beginning on the ninths
6f-begins on the ninth, ends with arpeggios

Practice this set of descending arpeggios from beginning to end. Each one begins on a chord tone or the ninth. The left hand has a simple major seventh whole note below. Practice changing the rhythm in the left hand so the chord rhythmically compliments the melody. Another variation includes switching between open fifths and the chord in the left hand.
Exercise 6.6a-b

These are four and five note descending arpeggios that includes the ninth.

Exercise 6.7a-d Ear Training

These exercises are borrowed from Jerry Bergonzi’s book, entitled, *Pentatonics*. They have been altered for voice and piano to study all types of arpeggios. Play the bass note with the left hand. With the voice, freely arpeggiate a major seventh chord beginning with the note written in the treble clef. Do not use the right hand, but rather work to hear the relationship between the root and the chord tone given in the treble clef. This exercise is great for ear training, and trains the voice and ear to become independent of the piano. This exercise can be manipulated in various ways. At first, consider practicing this exercise out of time and focus on tonal integrity. When the exercise becomes easier, establish a rhythmic meter and remain consistent for an extra challenge. Vary arpeggio use between ascending and descending, broken and complete.

6.7a-the root moves through the line of fourths

6.7b-the root moves up a minor third

6.7c-the root moves up a half step, consistently beginning on the seventh

6.7d-the root moves up a half step, consistently beginning on the third

An important element of this exercise is to remember to *hear* the note before you sing it. “Audiating,” (hearing the note in your ear before you sing it) is where the invaluable ear training happens. Wait until the note is heard, then sing the arpeggio.
Exercise 6.8

Sing and play the major seventh arpeggio, ending with diatonic chord and non-chord tones.

Exercise 6.9a-b

This exercise utilizes all the chord tones of the Ionian/major scale. The ascending triplets are largely chord tones and the descending are mostly non-chord tones.

6.9a-ascending to descending

6.9b-descending to ascending

Example 6.1 illustrates the melodic use of a major seventh arpeggio, beginning on the third of the Abma7 chord in Charlie Parker’s composition, “Donna Lee.”

Example 6.1

Exercise 6.10

Set a metronome or accompaniment and sing/play the major seventh arpeggio from every chord tone at your own pace. It is of upmost importance that the knowledge learned is transferred into useable material. This can only happen if the player begins to use it freely, without the exercise.
Chapter 6 - Major Seventh Arpeggios

Exercise 6.1: Ascending Basic Arpeggio Practice

Voice:

```
\bar{1} \underline{3} \underline{5} \underline{3} 1 2 3 5 3 2 1 etc...
\underline{1} 2 3 5 3 2 1 etc...
\underline{5} 3 2 1 2 3 5 etc...
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Piano:

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\bar{1} \underline{5} \underline{3} 2 1 2 3 5 etc...
\underline{5} 3 2 1 2 3 5 etc...
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Chapter 6 - Major Seventh Arpeggios
Exercise 6.2 Double octave arpeggio

Exercise 6.3 Broken ascending triplet arpeggio

Exercise 6.4A Arpeggios beginning at each chord tone

Exercise 6.4B
Exercise 6.5A Melodic variations of arpeggio
Exercise 6.6A Descending four-note arpeggios

Exercise 6.7A Ear training

Exercise 6.7B
Exercise 6.8 Melodic use of arpeggios

Exercise 6.9A Ascending/descending triplet arpeggios
Exercise 6.10 Major seventh arpeggio free practice
Minor Seventh Arpeggios

The minor seventh is generally a sub-dominant type chord. In a typical jazz ii-V-I progression, the minor seventh can be found in the ii chord. For the purpose of this set of exercises, we will focus on isolating the minor seventh chord so that it becomes familiar to the voice, ear and hand. Transpose each exercise into all twelve keys.

Exercise 6.11 Basic Minor Seventh Arpeggio Triplet Practice

Sing and play minor seventh arpeggios beginning on each note of the chord. This exercise occasionally utilizes the ninth extension.

Exercise 6.12 Double Octave Minor Seventh Arpeggios

Play and sing double octave arpeggios in all twelve keys.

Exercise 6.13 Broken Triplet Arpeggios

This exercise is a study in broken arpeggio runs and includes the use of the ninth.

Exercise 6.14 Broken Duple Arpeggios

Sing and play this large skip broken arpeggio, paying special attention to intonation. Larger skips can be more difficult to sing with precise intonation.

Exercise 6.15 Arpeggios Beginning At Each Chord Tone
This set of extremely useful melodic arpeggios begins on all the different chord tones. This exercise builds on understanding the basic arpeggio by starting on every different chord tone. Interesting variations include:

1. Using the same notes, but changing the rhythm.
2. Resolving chromatically as one hears

**Exercise 6.16 Descending Four-Note Arpeggios**

While the left hand accompanies with a rootless chord, play and sing the four-note minor seventh arpeggio. Variations include:

1. Using open fifths down low in addition to the accompaniment chord
2. Varying the rhythm
3. In addition to practicing all four inversions in one key, practice each new inversion up a half step

**Exercises 6.17a-c Melodic Variations of Minor Seventh Arpeggios**

Here, we utilize the 11 within the arpeggio, and add either diatonic, chromatic or arpeggiated melodic endings to the phrases.

- 6.17a begins on the root, arpeggiates up to the ninth
- 6.17b begins on the ninth, arpeggiates up to the ninth
- 6.17c begins on the ninth and includes diatonic non-chord tones

**Exercises 6.18a-e Continued Melodic Variations**

Introduces more chromatic melodic endings and begins at different places in the arpeggio. If the left hand accompaniment is too far of a stretch, change it for a minor ninth chord, found in exercise 6b.
6.18a-begins on the ninth, ascends to eleventh, descends diatonically
6.18b-begins on the ninth, ascends to eleventh, descends chromatically
6.18c-begins on the eleventh, arpeggiates down to the eleventh
6.18d-begins on the root ascends to eleventh, arpeggiates down
6.18e-begins on the ninth, broken arpeggios down to eleventh

**Exercise 6.19 Six-Note Descending Arpeggio Variations**

Practice these five note descending minor seventh arpeggios one measure at a time, circling through the keys in varied ways. Once the arpeggio pattern becomes familiar, then practice multiple measures at a time or in its entirety. Each measure is a descending minor seventh arpeggio beginning from every diatonic tone except the sixth.

**Exercise 6.20a-d Minor Seventh Ear Training**

Again, this exercise concept is borrowed from Jerry Bergonzi’s book, *Pentatonics.*\(^{48}\) Play the bass note with the left hand, and sing a minor seventh chord beginning on the note in the treble clef.

6.20a-the root moves through the line of fourths
6.20b-the root moves up a minor third
6.20 c-the root moves up a half step, consistently beginning on the seventh
6.20 d- the root moves up a half step, consistently beginning on the third

**Exercise 6.21 Melodic Use of Minor Seventh Arpeggio**

Sing and play the minor seventh arpeggio, ending with diatonic chord and non-chord tones.

---

Exercise 6.22 a-b Broken Triplet Arpeggios

This exercise utilizes all the chord tones of the Dorian scale. The ascending triplets are largely chord tones and the descending are mostly non-chord tones.

6.22 a-ascending to descending

6.22 b-descending to ascending

Example 2 shows the C minor seventh arpeggio use within the melody of the Parker/Gillespie composition, “Anthropology”:

Example 6.2
CHAPTER 6-MINOR SEVENTH ARPEGGIOS

Exercise 6.11 Basic minor 7th arpeggio triplet practice
Exercise 6.12 Double octave minor seventh arpeggios

Exercise 6.13 Broken triplet arpeggios

Exercise 6.14 Broken duple arpeggios
Exercise 6.15 Arpeggios beginning at each chord tone

Exercise 6.16 Descending four-note arpeggios

Exercise 6.17A Melodic variations of minor seventh arpeggio
Exercise 6.18A Continued melodic variations

Exercise 6.19 Six-note descending arpeggio variations
Exercise 6.20A  Minor seventh ear training

Exercise 6.20B

Exercise 6.20C

Exercise 6.20D
Exercise 6.21 Melodic use of minor seventh arpeggio

Exercise 6.22A Broken Triplet arpeggios

Exercise 6.22B
Dominant Arpeggios

Practice dominant arpeggios in the same manner as the other exercises. Use single tonging while mastering tonal integrity. The suggested fingerings on the keyboard are written to keep the hand in the most relaxed position possible. Initially, practice slowly with only one hand and voice to ensure healthy fingerings. Use octave displacement when certain keys are out of range. For this set of dominant seventh exercises, we will ignore the eleventh scale degree, as it creates an incorrect tension with the third. Later, when discussing upper structure triads, the raised eleventh will be used.

Exercise 6.23 Basic Arpeggio Practice

Play and sing the dominant arpeggio from every inversion.

Exercise 6.24 Double Octave Dominant Arpeggio

Sing and play a two-octave dominant arpeggio.

Exercise 6.25 Dominant Arpeggio Melodic Variations

Sing and play the dominant arpeggio from every chord tone.

Exercise 6.26 Broken Triplet Arpeggios

Sing and play broken triplet arpeggios.

Exercise 6.27a-h Dominant Arpeggio Melodic Variations

Variations of arpeggios in melodies and patterns.
6.27a-ascending arpeggio to the ninth

6.27 b- ascending arpeggio beginning and ending on the ninth

6.27 c-like b, but with ending arpeggio/lower-neighbor tones

6.27 d-begins on the seventh, ascends to the ninth

6.27 e-similar to 5d, but ends chromatically

6.27 f-descending arpeggio beginning on the ninth

6.27 g-similar to 5e/d, but ends with an extra descending arpeggio

6.27h-ascending/descending arpeggios from seventh to ninth

**Exercise 6.28 Six-Note Descending Arpeggio Practice**

This descending arpeggio exercise begins on every chord tone and the ninth “

**Exercise 6.29a-d Dominant Ear Training**

Play the bass note with the left hand, and sing a dominant seventh chord beginning on the note in the treble clef.

6.29a-the root moves through the line of fourths

6.29 b-the root moves up a minor third

6.29 c-the root moves up a half step, consistently beginning on the seventh

6.29 d-the root moves up a half step, consistently beginning on the third

**Exercise 6.30 Melodic Arpeggio**

Sing and play the dominant arpeggio, ending with diatonic chord and non-chord tones.

**Exercise 6.31a-b Broken Triplet Arpeggio Practice**

This exercise utilizes all the chord tones of the mixolydian scale. The ascending triplets are largely chord tones and the descending are mostly non-chord tones.
6.31a-ascending to descending

6.31b-descending to ascending

Example 6.3 illustrates the use of a Bb dominant arpeggio within the Charlie Parker composition, “Donna Lee”:

Example 6.3
CHAPTER 6-DOMINANT ARPEGGIOS

Exercise 6.23 Basic arpeggio practice
Exercise 6.27A Dominant arpeggio melodic variations
Exercise 6.28 Six-note descending arpeggio practice

Exercise 6.29 A Ear training
Exercise 6.30 Melodic Arpeggio

Exercise 6.31A Broken triplet arpeggio practice
Half-Diminished Arpeggios

This particular chord is generally used as the ii chord in a minor ii-V-I progression. It seems to be somewhat more difficult to hear and sing than minor seventh, major seventh and dominant arpeggios. The obvious culprit is the flatted fifth, therefore this set of exercises will serve to focus deeply on imprinting the voice, eye, ear and hand with the half-diminished sound. Similarly, focus the attention on intonation and articulate simply and attentively with single tonging.

There is a strong relationship between the half diminished chord and the melodic minor scale. Common jazz use suggests using the melodic minor scale built off of the third of the half-diminished chord. (i.e., Bb melodic minor for a G half-diminished chord/scale. Working on the melodic minor arpeggios will also help with singing and playing the half diminished arpeggios since the notes are closely related.

Exercise 6.32 Basic Half-Diminished Arpeggio Practice
Play and sing the half-diminished arpeggio from every inversion.

Exercise 6.33 Double Octave Half-Diminished Arpeggio Practice
Play and sing double octave half-diminished arpeggios.

Exercise 6.34 Arpeggios Beginning at Each Chord Tone
Sing and play the ascending/descending half-diminished arpeggios beginning at each chord tone.

Exercise 6.35 Descending Four-Note Arpeggios
Sing and play the four note descending half-diminished arpeggio.
Exercise 6.36 Broken Triplet Arpeggios
Sing and play the triplet ascending/descending half-diminished arpeggio.

Exercise 6.37 Broken Duple Arpeggios
Alternating between chord tones, sing and play this broken arpeggio figure. Pay special attention to intonation, as skips can be more difficult to sing.

Exercise 6.38a-f Melodic Arpeggio Variations
These exercises are common melodic uses of half-diminished arpeggios

Exercise 6.39 Descending Six-Note Arpeggios
Sing and play (right hand only) a five-note descending half-diminished arpeggio.

Exercise 6.40a-d Ear Training
Play the root in the left hand. With the voice only, sing a half-diminished arpeggio, beginning on the note in the treble clef. In 9d, practice ascending chromatically beginning on each chord tone.

Exercise 6.41 Melodic Arpeggio
Sing and play this half-diminished arpeggio melody.

Exercise 6.42 Broken Triplet Half-Diminished Arpeggio
Sing and play ascending and descending broken arpeggios. This exercise also includes all non-chord tones.
Example 6.4 illustrates a broken arpeggio use of the E half-diminished chord in the composition, “Confirmation”:

Example 6.4
Exercise 6.32: Basic half-diminished arpeggio practice

Chapter 6- Half Diminished Arpeggios
Exercise 6.33 Double octave half-diminished arpeggio practice

Exercise 6.34 Arpeggios beginning at each chord tone
Exercise 6.35 Descending four-note arpeggios

Exercise 6.36 Broken triplet arpeggios

Exercise 6.37 Broken duple arpeggios
Exercise 6.38A Melodic arpeggio variations

Exercise 6.38B

Exercise 6.38C

Exercise 6.38D

Exercise 6.38E

Exercise 6.38F

Exercise 6.39 Descending six-note arpeggios
Exercise 6.40A Ear Training

Exercise 6.40B Ear Training

Exercise 6.40C Ear Training

Exercise 6.40D Ear Training
Exercise 6.41 Melodic Arpeggio

Exercise 6.42 Broken triplet half-diminished arpeggio
Fully Diminished Seventh Arpeggios

Unlike the other kinds of arpeggios, where there are twelve of each quality, there are only three different patterns of fully diminished seventh arpeggios to memorize. The complexity with diminished chords lies in distinguishing the relationship between the arpeggio and the varied corresponding roots. For the purpose of this portion of the project, chapter five will simply focus on the arpeggio. Later chapters will focus on the relationship between the root and corresponding chords.

The challenge with the fully diminished chord arpeggios is being able to reproduce the more complex and less familiar sound without the use of the piano and also in musical context. However, there is an element of tonal security to be found in knowing that each singular interval between all chord tones is a minor third. The following exercises will serve to train the eye, ear and voice to assimilate the fully diminished seventh chord sound. They will also help the ear and voice retain the sound so it may be used without the piano.

Exercise 6.43 Basic Diminished Arpeggio Practice
Sing and play broken triplet diminished seventh arpeggios.

Exercise 6.44 Double Octave Arpeggio Practice
Sing and play double octave fully diminished arpeggio.

Exercise 6.45 Diminished Arpeggios Beginning at Each Chord Tone
Sing and play a fully diminished arpeggio, ascending and descending beginning on each note of the arpeggio.
Exercise 6.46 Broken Arpeggio with Pause

Broken arpeggios with longer notes to focus on tonal integrity.

Exercise 6.47 Broken Triplet/Duplet Arpeggio

Broken arpeggios with all eighth notes

Exercise 6.48 Four-Note Descending Diminished Arpeggios

Sing and play descending arpeggio with a left hand accompaniment chord.

Exercise 6.49 Broken Duple Arpeggios

Sing and play skipped arpeggios.

Exercise 6.50 Four-Note Ascending Arpeggios

Sing and play four note arpeggios beginning on every chord tone.

Exercise 6.51 Four-Note Arpeggio with Left Hand Guide

This exercise is similar to exercise 8, but eliminates the right hand. Sing the diminished seventh arpeggio, but play the root of the arpeggio in the left hand.

Exercise 6.52a-c Ear Training

Play the root of the chord in the bass clef and sing a fully diminished seventh chord beginning with the written chord tone in the treble clef.

Exercise 6.53a-b Contextual Dimished Arpeggios

Often, diminished chords are used in passing, acting as a secondary dominant b9 chord.

This next set of exercises will work on the diminished scale within the framework of this progression. Practice this exercise one diminished “family” at a time.
For example, practice in this order:

G7, G#dim7, etc.

Bb7, Bdim7, etc.

Db7, Ddim7, etc.

E7, E#dim7, etc.

Then begin the same pattern, but beginning on Ab. For example:

G#7, Adim7, etc.

B7, Bdim7, etc.

D7, D#dim7, etc.

F7, F#dim7, etc.

Last, practice the same pattern, but beginning on A. For example:

A7, A#dim7, etc.

C7, C#dim7, etc.

Eb7, Edim7, etc.

Gb7, Gdim7, etc.

Example 6.5 illustrates the use of a fully diminished B arpeggio in the Parker composition, “Donna Lee”:

Example 6.5
Chapter 6 - Diminished Arpeggios

Exercise 6.43 Basic diminished arpeggio practice

Exercise 6.44 Double octave arpeggio
Exercise 6.45 Diminished arpeggios beginning at each chord tone

Exercise 6.46 Broken arpeggio with pause

Exercise 6.47 Broken triplet/duplet arpeggio
Exercise 6.49 Broken duple arpeggios

Exercise 6.50 Four-note descending diminished arpeggios

Exercise 6.50 Four-note ascending arpeggios
Exercise 6.51 Four-note arpeggio with left hand guide

Exercise 6.52A Ear Training

Exercise 6.52B

Exercise 6.52C
Exercise 6.53A Contextual diminished arpeggios

\[ G^7 \quad G^5_07 \quad A_{mi}^7 \quad D^9 \]

Exercise 6.54b

\[ G^7 \quad G^5_07 \quad A_{mi}^7 \quad A^5_07 \quad B_{mi}^7 \quad G_{ma}^7 \]
Minor Major 7 Arpeggios

The intention of these exercises is to master the melodic minor arpeggio sound. The reader must transpose these exercises into all twelve key centers. While learning to sing this particular arpeggio, use single tonging only to help assist with precise intonation. As the voice becomes more agile and fluid, feel free to alter tonging articulations. Use triplet tonging for triplet figures and occasional double tonging through faster moving eighth note lines.

All fingerings are suggested. Vary according to one’s skill level and hand size. Other variations include singing with the right hand only, or left hand only. One could also sing the written octave, but play the right and left hand exercises up and octave, so that there are three unison octaves.

Exercise 6.54 Basic Minor-Major Seventh Arpeggio Practice

Sing and play the ascending and descending minor-major seventh arpeggio.

Exercise 6.55 Double Octave Arpeggio

Sing and play the double octave arpeggio

Exercise 6.56 Broken Triplet Arpeggios

Sing and play the triplet minor-major seventh arpeggio. These exercises help with tonal integrity, as they accentuate each chord tone.

Exercise 6.57 Melodic Arpeggios Beginning on Each Chord Tone

Sing and play each ascending and descending arpeggio passage beginning on each note of the chord.
Exercise 6.58 Four-Note Descending Arpeggios

Using a left hand accompaniment chord, sing and play the four-note descending minor-major seventh arpeggio.

Exercise 6.59 Six-Note Descending Arpeggios

Sing and play the descending minor-major seventh arpeggio while playing open fifths in the left hand.

Exercise 6.60 Broken Triplet Arpeggios

Sing and play the ascending and descending broken arpeggios. This exercise utilizes all the notes in the corresponding melodic minor scale.

Exercise 6.61a-d Ear Training

Using the bass note as the root, sing the minor-major seventh arpeggio beginning on the note in the treble clef. Play the root first. Then when one clearly hears the chord tone, begin to sing.

Exercise 6.62a-k

These exercises are variations of melodic use of the minor-major seventh arpeggio.

Example 6 illustrates Charlie Parker’s use of the minor-major seventh arpeggio in his composition, “Constellation”:

Example 6.6
Chapter 6—Minor-Major Seventh Arpeggios

Exercise 6.54 Basic minor-major seventh arpeggio practice

Exercise 6.55 Double octave arpeggios
Exercise 6.56 Broken Triplet Arpeggios

Exercise 6.57 Melodic arpeggios beginning on each chord tone

Exercise 6.58 Four-note descending arpeggios
**Exercise 6.59 Six-note descending arpeggios**

**Exercise 6.60 Broken Triplet Arpeggios**
Exercise 6.61A Ear Training

6.61B

6.61C

6.61D
Exercise 6.62A Varied melodic arpeggios

6.62B

6.62C

6.62D
CHAPTER 7

Applied Arpeggio Study

This chapter will focus on applying the arpeggios learned in Chapter 6. Applications include using arpeggios over major and minor ii-V-I progressions, and over changes of both standard jazz repertoire and progressions developed specifically for this project.

Studying and memorizing arpeggios prepares for the development of the knowledge into more useful musical situations. Utilize similar approaches to articulation as in the previous chapter, focusing on clear pitch and correct melodic skips. Change octave or use octave displacement when the arpeggios become too far out of a comfortable singing range. Transpose every exercise into all twelve keys. At this point in the development of the reader, it would also be smart practice to sing while only playing the left hand accompaniment chord. Bring back the right hand to ensure proper pitch.

Another helpful exercise is to repeat each ii-V or V-I as many times as needed, keeping the eyes on the keyboard, rather than the paper. Repetition is key to memorization!

This chapter will show a number of the exercises in all twelve keys in an effort to clarify the various root movement progressions. These include moving through the cycle of fourths, up and down half and whole steps and up and down minor thirds. It is important to practice within all of these parameters. Practicing in only one means of root movement will foster repetitive motion in only one direction.
Major Progressions

Exercise 7.1  ii-V7 Three-Note Arpeggio Moving Up By Half-Step

Using a small portion of the arpeggio, sing and play this three-note exercise that moves from the third of the ii chord to the third of the V7 chord. The exercise is written in all twelve keys and moves up in half steps. Other parameters include moving through the cycle of fourths, up and down major seconds, or up and down minor thirds.

Exercise 7.2  ii-V7 Four-Note Arpeggio Moving Through the Cycle

This set is similar to exercise 1 but begins on the fifth of the minor chord instead of the third. The arpeggio ends on the third of the V7 chord. The progression moves through the cycle of fourths. Other options include up a half step, up and down major seconds, or up and down minor thirds.

Exercise 7.3  ii-V7 Four-Note Arpeggio up by Thirds

Use a minor seventh descending arpeggio to handle a basic ii-V progression, moving through the cycle. The exercise is shown in all twelve keys, exemplifying the minor third progressive movement.

Exercise 7.4  ii-V7 Four-Note Arpeggio Down a Third

This is the same exercise as 3, but moves up a whole step.

Exercise 7.5  ii-V Five-Note Arpeggio Moving up by Half-Step

Again, this is the same pattern as exercise 3 and 4, but moves up a half step.
Exercise 7.6 ii-V7-I Melodic Arpeggios

Exercise 6 extends the parameters of these exercises to include the whole ii-V-I progression.

Exercise 7.7a-I ii-V7-I Melodic Arpeggio Variations

These exercises utilize varying melodic ways to use arpeggios through the ii-V-I progression. Practice exercises in all twelve keys, varying the root movement method.

Exercise 7.8a-b Ear Training and Variations

Exercise 7.8 can be initially practiced without a rhythmic pulse. Also, do not use the right hand at first. The voice and ear must now be able to find the notes without the assistance of the piano. Play the ii-V-I root movement progression with the left hand. Sing ascending/descending arpeggios that begin with the notes in the treble clef for each chord. Variations include:

1. Changing the root movement to half, whole steps and minor thirds
2. Using an accompaniment chord instead of just the root
3. Changing the melody note to any variation of chord tones.

Exercise 7.9 Free Arpeggio Practice Over ii-V7-I

Using the previous exercises as a guide, improvise over the basic ii-V-I progression. Practice playing and singing in all keys.
Exercise 7.10

Obtain lead sheets from any of the fake books on the market. Suggested tunes with multiple major ii-V-I’s to practice include:

All The Things You Are
But Not For Me
Fly Me To The Moon
Honeysuckle Rose
I Can’t Get Started
Misty
The Nearness of You
Our Love Is Here To Stay

(Note to reader: There is no written exercise in the following pages. Please see a fake book or lead sheet.)
APPLIED ARPEGGIOS—MAJOR

Exercise 7.1 ii-V7 three-note arpeggio moving up by half-steps

Exercise 7.2 ii-V7 Four-note arpeggio moving through the cycle
Exercise 7.4 ii-V7 Four-note arpeggio down a third

Exercise 7.4 ii-V7 Four-note arpeggio down a third
Exercise 7.5 ii-V7 Five-note arpeggio moving up by half-steps
Exercise 7.6 ii-V7-I Melodic arpeggios
Minor Progressions

This set of exercises focuses on arpeggiating around the minor ii-V-i progression. The first three will focus on the half diminished arpeggio resolving to varying chord tones of the dominant chord. Then, the focus will be on using the melodic minor arpeggios learned in the last chapter within the minor ii-V-i progression. Exercises 1-3 are written out in all keys, exemplifying varying practice progressions. All exercises after that must be learned in all twelve keys without the aid of written notes. Practice each measure separately, repeating the pattern until it is memorized. Also, varying the rhythm independently will help to create one’s own style within the framework of the arpeggio. Regarding piano fingerings, some keys are more difficult than others. It is helpful to occasionally alter the melody to assist in a more appropriate fingering. The point of the exercises is to learn to immediately see and hear the relationships between the chord and corresponding arpeggio so that it can be used without having to think about it. Altering the melody to assist in a healthier fingering only serves to create more independence and critical thinking in the reader’s abilities.

Exercise 7.11 Minor ii-V7 Three-Note Arpeggio Moving Down a Third

Sing and play the three-note arpeggio fragment, while playing the root movement in the bass. The exercise begins on the seventh of the half diminished ii chord and ends on the seventh of the dominant b9 chord. All twelve keys are written out and root movement moves up by half step. Vary the exercise by practicing through the cycle of fourths, up/down a whole step, and up/down a minor third.
Exercise 7.12 Minor ii-V7 Three-Note Arpeggio Moving Through the Cycle
Sing and play the four-note arpeggio while playing the root movement in the left hand.
This particular root progression moves through the cycle of fourths with the V7 chord becoming the new ii-7 chord.

Exercise 7.13 Minor ii-V7 Four-Note Arpeggio Moving Through the Cycle
Sing and play the five-note descending arpeggio pattern that begins on the seventh of the half-diminished ii chord and ends on the third of the dominant b9 chord.

Exercise 7.14 Melodic Minor/Half-Diminished Practice
Now that the basic arpeggio pattern is assimilated, expand on that concept to think about using the minor-major seventh arpeggio over both the half-diminished ii chord and the dominant b9 chord. In exercise 7.14, find a Db minor-major seventh arpeggio written over the Bb half-diminished chord. Practice finding the intervallic relationship between the roots of all half-diminished chords and their corresponding melodic minor arpeggio by transposing this exercise into all twelve keys. The relationship is up a minor third from the root of the half-diminished chord.

Exercise 7.15a-b Melodic Minor/Alt Practice
Notice how there is an E minor-major seventh arpeggio written where there is an Eb7alt chord. This is another place where the minor-major seventh arpeggio can be used. The relationship between the root of the chord and the root of minor-major seventh arpeggio is up a half step. Practice this exercise in all twelve keys, working to solidify the half-step relationship and the pattern of the arpeggio until it becomes familiar. Exercise 5a ends
with a minor seventh chord/arpeggio. 5b ends with a minor-major seventh chord/arpeggio.

**Exercise 7.16 Dual Melodic Minor Practice**

This exercise combines both melodic minor arpeggios over the minor ii-V-i progression.

**Exercise 7.17a-b Melodic Minor Practice over Min-Maj 7th Chord**

Sing and play a minor-major seventh arpeggio over the Abmin-maj seventh chord.

**Exercise 7.18 Triple Melodic Minor Practice Over Minor ii-V7-i**

Over the whole minor ii-V-i progression, play and sing the corresponding arpeggios over each chord.

**Exercise 7.19a-d Ear Training**

Play the root progression in the left hand. Sing the corresponding arpeggio beginning on the note written in the treble clef. 9a has been written out in all keys. Practice 9b-d in all keys.

7.19a-Begins on the seventh of the half-diminished, to the third of the dominant, then to the major seventh of the minor-major seventh chord.

7.19b-Begins on the flat fifth, to the flat nine, ending on the fifth of the minor i chord

7.19c-Begins on the third, which becomes the seventh, descending to the nine of the minor i chord.

7.19d- Begins on the flat fifth, moves to the third, ends on the nine of the minor i chord.
Exercise 7.20 Free Melodic Minor Practice

Using the previous exercises, improvise over the minor ii-V-i progression. Practice in all twelve keys.

Tunes with minor ii-V-i’s to practice:

Alone Together
Black Nile
Blue Bossa
But Beautiful
Close Your Eyes
Nature Boy
Night and Day
Stella By Starlight
Sugar
Summertime
What Is This Thing Called Love?
Whisper Not
Chapter 7- Applied Arpeggios-Minor

Exercise 7.11 Minor ii-V7 Three-note arpeggio moving down a third

B♭m7(13) E♭7(9) Bm7(13) E7(9) Cm7(13) F7(13)

C♭m7(13) F7(13) Dm7(13) G7(13) Em7(13) A♭7(13)

Em7(13) A7(13) Fm7(13) B♭7(13) F♭m7(13) B7(13)

Gm7(13) C7(13) G♭m7(13) C7(13) Am7(13) D7(13)
Exercise 7.12 Minor ii-V7 Three-note arpeggio moving through the cycle
Exercise 7.13 Minor ii-V7 Four-note arpeggio moving through the cycle
Exercise 7.14 Melodic minor/Half-diminished practice

Exercise 7.15A Melodic minor/alt practice

Exercise 7.15B Melodic minor/alt practice

Exercise 7.16 Dual melodic minor practice
Exercise 7.20 Free melodic minor practice

\[ A_{mi}^7(13) \quad D_7alt \quad G_{mi}^9(m7) \]
CHAPTER 8

Lydian Dominant

Lydian dominant refers to a dominant scale with a #11. The #11 is also an augmented 4th, however, in traditional jazz harmony language, we use the term “dominant #11.” Within this scale, the Bb, D, F and Ab are all chord tones that define the basic dominant quality of the chord. In between each chord tone is referred to an extension. C is the 9th, E is the #11, and G is the 13th. Lydian dominant utilizes a diatonic 9th and 13th, but has the unique quality of the #11 sound.

Example 8.1

Example 8.1 shows a Bb Lydian Dominant scale with definitions below each note. Play this scale and listen for the unique quality of this collection of tones. Now, play example 8.2, which features the same scale area, but with a dominant #11 accompaniment chord underneath.
I will be discussing two means to improvising over the dominant #11 chord. First, the use of upper structure triads allows one to find the extensions of the dominant #11 chord.

**Lydian Dominant Upper Structure Triads**

Upper structure triads or “extracted triads” are major triads that create altered extensions over the chord. In Example 8.2, look at the non-chord tones. If we extract them from the scale, we see that they create a C triad. Utilizing the C triad over the Bb7 chord allows for melodic choices that draw from extensions, rather than chord tones.

The following exercises were created to help the singer/pianist learn to use and find this particular upper structure triad. As with all the previous arpeggio study, practice each exercise in every key. Use single tonging articulation techniques to ensure the best possible pitch accuracy. Once exercise 1a-d become familiar with the ear, practice audiating the first note of the triad before playing it. When it is heard correctly before it is played, this is a solid indication that the exercises are impacting tonal memory.
Also, vary practice with the left hand by playing the accompaniment chord or simply playing the root of the chord. This is more difficult because there is less information for the ear to respond and react to.

**Exercises 8.1a-d Lydian Dominant Upper Structure Practice**

Sing and play the various inversions of the C triad over the Bb13(#11). Eventually begin to sing without playing the upper structure triads to reinforce reproducing the sound without using the piano for assistance. Practice this exercise in every key varying the following orders:

1. Cycle of fourths
2. Up/down a half step
3. Up/down a whole step
4. Up a minor third

Once the relationship between the root of the dominant chords and the upper structure is clearly and quickly understood, begin creating melodies that utilize the Lydian dominant upper structure triads.

**Exercise 8.2 Upper Structure Triad Practice with 2-Hand Comp**

Play the rootless Lydian dominant chord with both hands. Sing the upper structure triad. It may be helpful to bring out the 13th in the right hand to assist hearing the beginning note. Eventually, after much repetition and practice, the ear will automatically hear the triad. Each V-I progression has been written out to assist with proper voicings. Repeat each progression until the exercise becomes easy.
Exercise 8.3a-b Melodic Use of Lydian Dominant Upper Structure

Play the root and seventh in the left hand and sing and play the corresponding triadic melody in every key. Begin on the root of the triad, then the third. Variations include:

1. Play a rootless dominant #11 chord in left hand
2. Play only the root in the right hand and play and sing melody
3. Play only the root in the right hand and sing the melody

Lydian Dominant/Melodic Minor Relationship

The upper structure triad is one way to easily locate extended melodic content to use over the Lydian dominant chord. Another way to create extended melodic lines with the dominant #11 chord is to build a melodic minor scale beginning on the fifth scale degree. This technique will create more scalar melodies that may be easier to sing than a broken arpeggio. Example 8.3 shows how the corresponding melodic minor scale fits over the dominant chord, allowing for an eventual quick reference to the most appropriate chord tones and extensions. This is the same set of tones that was shown in Example 8.1, but begins on the F instead of the Bb.
Example 8.3

All of the melodic minor content in chapter 6 (Basic Arpeggio Study) and chapter 9 is appropriately used over the corresponding dominant #11 chords. Be careful to find the correct relationship between the root of the chord and the corresponding melodic minor scale. Example 8.4 shows how this chord-scale relationship is used in context. This excerpt is from Wynton Kelly’s solo on “Freddie Freeloader,” from the *Kind of Blue* album. 49

Example 8.4

**Exercise 8.4a-c**

These exercises use the melodic minor scale to create melodic content over the dominant 13 (#11) chord. Practice these exercises in every key in varying orders such as:

1. Cycle of fourths
2. Up/down a half step
3. Up/down a major second
4. Up a minor third

As the relationship between both the upper structure and corresponding melodic minor scale become easier, begin playing with both concepts while improvising over the dominant 13(#11) chord. Practice suggestions include:

1. Use a metronome, set at a tempo that easily allows the brain, hands and eye to find the triad or scale. Practice each chord until it feels comfortable.
2. Use an accompaniment track. A walking bass line loop can easily be created on Garage Band. Also, the IRealBook has various exercises for isolated practice parameters such as this.
3. Practice with another person, such as a bass player and trade.
4. Begin using the material within tunes.
CHAPTER 8—LYDIAN DOMINANT

Exercise 8.1A Lydian Dominant upper structure practice

Exercise 8.1B

Exercise 8.1C

Exercise 8.1D

Exercise 8.2 Upper structure triad practice with 2-hand comp

A(11) D9(13)

D7(13) G7(13)
Exercise 8.3A Melodic use of lydian dominant upper structure

Exercise 8.4A

Exercise 8.4B

Exercise 8.4C
CHAPTER 9

Altered Dominant

Altered Dominant refers to a series of notes where there are no diatonic extensions. Other than the defining chord tones, (the root, third and seventh) every note in this tonal area is altered. Example 9.1 shows an altered scale beginning on the root of a Bb7alt chord.

Example 9.1

Notice that there is no F in this scale. Instead, there are two alterations of the fifth, both the #11 and the b13. Also, there is no diatonic 9th. Instead, there are both alterations of the 9, the b9 and the #9.

Altered Dominant Upper Structure Triads

Like the Lydian dominant tonal area, altered dominant have corresponding upper structure triads, however, in the case of altered dominants, there are two upper structure triads. They are easily found by building triads from the flatted sixth and the sharp eleven of the root of the dominant chord. In Example 9.2, notice the Gb major triad and E major triad over the Bb7 chord. The Gb major triad creates the sharp nine, the root and the sharp five. The E major triad creates the sharp eleven, the dominant seventh and the flatted ninth.
Example 9.2

Play example 9.2 slowly and arpeggiate the upper structure triads with the voice and piano. There are multiple ways to quickly find the relationship between the dominant chord and the upper structure triads when transposing. One might think down a minor third from the root of the dominant chord to find the sharp nine/sharp five triad. From there, move down a whole step to find the flat nine/sharp eleven sound. Another way may be to see the root of the dominant as the third of the sharp nine/sharp five triad. Similarly, one might see the seventh of the dominant chord as the third of the flat nine/sharp eleven triad. Develop the easiest way to see the altered dominant/upper structure relationship until it becomes memorized and the process becomes automatic. As always, if there are range issues, change octaves to suit your own voice.
The following exercises will focus on practicing singing and playing the dominant altered upper structure triads.

**Exercise 9.1a-c Altered Dominant #9/#5 Upper Structure Triad Practice**

Begin arpeggiating the Gb major triad on the root of the altered dominant. For the voice and ear, it is likely the easiest note to find. Cycle through the triad beginning on each note to familiarize the sound of the altered upper structure triad.

**Exercise 9.2a-c Altered Dominant ♭9/#11 Upper Structure Triad Practice**

Arpeggiate the E major triad over the left hand accompaniment chord. Begin on the root of the upper structure triad, (also the seventh of the dominant chord) and cycle through all notes chord tones until the sound and pattern become familiar.

**Exercise 9.3 Combined Altered Upper Structure Triad Practice**

Play the chords in both hands while singing the upper structure triad melody. For this exercise, each progression has been written out in every key. Exercise 4 will elaborate on the melody and the reader must transpose into every key, using Exercise 3 as a guide if necessary.

**Exercise 9.4 Combined Altered Upper Structure Triad Practice**

This exercise is a variation of exercise 9.3. Transpose into every key, using the chord pattern in the previous exercise until they become memorized.

**Altered Dominant/Melodic Minor Relationship**

Example 9.3 illustrates how to create more scalar melodic use with the altered dominant sound. Impose a B melodic minor scale over a Bb7alt chord, and now, every
alteration of the fifth and ninth are present. Notice that the natural nine, the natural fifth and sixth are not present like the Lydian dominant melodic minor scale. Also, considering the enharmonic spelling, notice that all the notes of the upper structure triads are also present in the scale.

Example 9.3

Example 9.4 illustrates an excerpt of Charlie Parker’s composition, “Donna Lee.” Whenever there is the b9/#9 alteration, the altered dominant upper structure and melodic minor scale are appropriate.

Example 9.4
The following exercises are meant to train the voice and ear to use the melodic minor scale to help reproduce the deeply colored sound of the altered dominant sound.

**Exercise 9.5 Melodic Altered Upper Structure Practice**

Play the root and seventh in the left hand, while singing and playing the first five notes of the corresponding B melodic minor scale. The repetitive nature of this exercise will serve to help the ear and voice retain the sound. After repetitive practice, leave out the right hand and sing the melodic minor scale with just the left hand root and seventh.

**Exercise 9.6 Melodic Altered Upper Structure Practice**

Play the root and seventh in the left hand, while singing and playing the last four notes of the B melodic minor scale. Play this exercise repeatedly. Again, eventually let the right hand fill in the chord rather than play the melody to help instill the sound in the voice and ear.

**Exercise 9.7 Melodic Use**

This exercise is a common cadential use of the sharp nine/flat nine sound.

**Exercise 9.8 Altered Melodic Use**

Using the minor-major seventh arpeggio from Chapter 5, sing and play this altered melody with the left hand accompaniment chord.

**Exercise 9.9 Altered Melodic Use**

Sing and play the combined minor-major seventh arpeggio with scalar melody.
Exercise 9.10a-d Ear Training

Play the root in the left hand while playing only the note written in the treble clef. With that harmonic information, sing the corresponding melodic minor scale starting from the treble clef note.
CHAPTER 9 - ALTERED DOMINANT

Exercise 9.1A Altered dominant 49/45 upper structure triad practice

Voice

Piano

Exercise 9.2A Altered dominant flat9/11 upper structure triad practice

Voice

Piano

Exercise 9.3 Combined altered upper structure triad practice

Voice

Piano
Exercise 9.4 Combined altered upper structure practice

Exercise 9.5 Melodic altered UST practice

Exercise 9.6 Melodic altered UST practice

Exercise 9.7 Melodic use

Exercise 9.8 Altered melodic use
Exercise 9.9 Altered melodic use

Exercise 9.10A Ear Training

9.10B

9.10C

9.10D
CHAPTER 10

Scales

This chapter is dedicated to the study of various scales. In addition, each scale area can be enhanced by concurrently using the lessons from chapter 4 on doodle tonguing. The previous chapters have broken down the basic elements of the jazz melodic/harmonic language into microscopic fragments to be memorized. The focus has been largely on learning the material and ear training by repetitively playing and singing in every key. Now, the focus will be on singing and playing longer and faster lines through the use of scales. Practice these exercises with straight eighth notes at increasingly faster tempos. Also, this chapter focuses primarily on the right hand and voice. Once memorized, they can be practiced without the assistance of the piano. In all exercises that are not defined, choose between single, double and triple tonguing.

The Bebop Scale

The bebop scale is very similar to the major scale with the addition of the flatted sixth scale degree. Just the addition of this one note gives the improviser more interesting sounds to work with. Example 10.1 illustrates this scale:

Example 10.1
The following exercises will focus on the bebop scale and doodle tonguing.

**Exercise 10.1a-c Bebop Practice**

Exercise 1a and b descends and ascends repetitively, focusing on the interesting notes of this particular scale. Practice as quickly as possible while paying special attention to the flatted 13\textsuperscript{th}.

**Exercise 10.2a-b Bebop Combined Scale and Arpeggio Practice**

Use arpeggios and scale tones to move through this bebop exercise. 2a ascends to the seventh and 2b ascends to the ninth.

**Exercise 10.3 Bebop Combined Scale and Arpeggio Practice**

Sing and play two ascending/descending bebop scales as quickly as possible.

**Exercise 10.4 Free Bebop Parameter Practice**

Improvise freely within the parameters of:

1. Using the bebop scale
2. Singing straight eighth notes as quickly as possible.
3. Use single and double tonguing

**Major, Melodic Minor, Dorian Scales**

The following exercises can be practiced in a variety of ways. Consider the following variations:

1. Practice with or without the piano
2. When away from the piano, continue to practice in all keys by “seeing” the keyboard. Creating a visual imprint of the keyboard in the mind is the key to growing stronger abilities and skills.

3. As this material becomes more familiar, practice improvising within the given parameters of the exercise. Begin creating your own sound by using this material more freely as it becomes more familiar.

**Exercise 10.5a-c Combined Triple Tongue/Bebop Scale Exercise**

Using triple tonguing, sing the 16th note triplet figure while playing the written progression.

**Exercise 10.6a-c Ascending/Descending Scales**

Sing and play 2 ascending/descending major/melodic minor, Dorian scales.

**Exercise 10.7a-c Triplet Figure Scales**

Sing and play the ascending/descending major/melodic minor, Dorian triplet figure scales. Use single and triple tonguing.
Scales

Exercise 10.1A Bebop Practice

Sing:

Play:

10.1B

10.1C

Exercise 10.2A Bebop combined scale and arpeggio practice

10.2B
Exercise 10.3A Bebop ascending/descending scale practice

Exercise 10.4 Free bebop parameter practice

Exercise 10.5A Combined triple tongue/bebop scale exercise
Exercise 10.6A Ascending/Descending Scales: Major

10.6B Melodic minor
APPENDIX A

Bebop Heads and Transcriptions

The study of Charlie Parker is to jazz what Bach is to classical music. In a sense, his compositions and his melodic lines created a standard, a place from where all other jazz musicians after him must begin. Any of the melodies from the Omnibook are excellent studies regarding articulation, melody and style. Appendix A will address a few of the more approachable melodies and suggest ways to integrate the doodle tonguing practice. This appendix will give a few examples of how to approach learning from Parker’s style. Take each approach and apply it to other Omnibook tunes that are particularly interesting to your ears.

Anthropology

Below is the melody to Anthropology with suggested doodle tongue syllables. Always listen to the actual recordings for nuance, style and articulation. The doodle tongue syllables have been written to use the techniques that were studied in Chapter 4. Begin with these to help reinforce the technique. As it becomes more comfortable, begin experimenting with alterations to the articulations.

Donna Lee

This particular composition is generally recorded and performed at extremely fast tempos. However, it is advised practice the melody at slower tempos in an effort to analyze and ingest the melodic content and patterns. Practice this melody with the
recording, using a program such as Transcribe or The Amazing Slow Downer to reduce the tempo. Practice using the doodle tongue technique more freely now, allowing the skills gained in the previous practice to create varying articulations each time.

**Confirmation**

This particular bebop head has many brilliant melodic arpeggios that can be extracted, transposed and memorized. For example, measure 2 in “Confirmation” is a broken arpeggio that weaves around a minor ii-V-i progression. The arpeggio sounds more melodically interesting than simply playing a straight arpeggio up or down. Choose any melodic fragment from *Confirmation*, transpose in every key and memorize. The only way for this material to become true working knowledge is to memorize, but then it must be used in an actual tune repetitively. Any standard with minor ii-V-i progressions will be useful. See list in the Applied Arpeggio chapter.\(^5^0\) In particular, mm. 1-2, 6-7, 14-15, 24, and 30-31 are excellent melodic fragments to extract, transpose and memorize.

**Lady Be Good**

It is useful at this point to step away from Charlie Parker and examine a vocal improviser. Ella Fitzgerald is known for her horn influenced scat improvisations. Below is a fully transcribed vocal improvisation solo by Ella Fitzgerald from her famous recording of “Lady Be Good.”\(^5^1\) Her actual syllables have been written out. She uses many elements of doodle tonguing, but uses them to sound more like the horn players she

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is imitating. Also, her personal style is clearly evident. Therefore, when learning this technique, use it to help with articulation, mimicking her solo as much as possible. Learn all or parts of the solo. It is useful to both copy exactly what she is singing and to embellish in your own style. Practice variations include transcribe one chorus by ear, memorizing it completely. With a metronome or a bass player, sing one transcribed chorus then a chorus that replicates a characteristic of the solo, such as the syllables, the note choices, or the spirit of the solo.
Anthropology

Charlie Parker and
John "Dizzy" Gillespie

With suggested doodle syllables

From "Omnibook" pg 10

From "Omnibook" pg 10
"Oh Lady Be Good"

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
Oh, Lady Be Good.
Decca 23956. 1947

Oh Lady Be Good

George Gershwin

Ella Fitzgerald

From the recording,
di u de oh de de you beh oy
ge ul de de de de de dat

bl ed di de u bop bop bop beh
Conclusion

When Terence Blanchard asked me in our lesson, “Can you arpeggiate your way through those changes? *Without* the help of the piano?” I knew that it was time to get serious about syntax, and about the rudiments of jazz language. The combined impetus of a desire for competence, and the general aggravation I felt in all of our lessons motivated me to find a way to be able to sing over changes that at the time, were extremely difficult for me. *Confirmation* and *Donna Lee* seemed impossible. With continued repetitive practice, singing *and* playing, I was not only able to play through those changes, but sing and arpeggiate over them while only playing changes/chords. The sounds of the “correct notes” were locked in my ear and I could hear them before I sang or played them. Over time, this became less difficult, or shall we say, more familiar.

This is the point of these exercises, for the player to become so intimately familiar with the basic rudiments of jazz harmony and melody that it becomes as easy as picking up a fork to eat. There were many times during this process that I felt as if these exercises were too repetitive, or mathematical, or dare I say, soulless. But even the most profound poets, or the most sensual musicians have a mastery of their basic tools, even if they later choose to break the rules. I’m aware that many vocalists don’t approach jazz practice like instrumentalists do; up until the beginning of this project, I admit I am guilty as charged! I suppose it’s not terribly glamorous work, nor does delivering a beautiful lyric, our number one job, require that a vocalist doodle tongue over a bebop scale. For me, I’d like to be just as competent of an improviser as I am a storyteller through song. If you are at all like me, I highly suggest digging into these exercises with as much diligence and
perseverance as you are capable. I am confident that with dedicated practice, your ears, intonation, and ability will grow and you will become a more confident improviser. Indirectly, you will become an overall stronger musician and a more in-tune storyteller as well.

Last, I believe it’s proper at this point, to make a case for all of the music in the world that moves people that is not “correct.” Some of my best ideas for compositions came while freely improvising with no rules. And sometimes, the most “out” improvisational lines can be wonderfully refreshing when balanced against a very “in” style. Even in jazz, there is so much wonderful music that breaks all of the rules in this book. Thankfully so. Since my training has been largely in an academic environment, I now know that trying to learn with too many rules has slowed my learning process. If I had thought more intuitively in my early formative years, I may have grown faster, as I believe that training based in right and wrong is extremely limiting. So, I have attempted to balance out the rules, and create a space for the reader to learn them, but then play with them as intuitively as possible. I believe this extremely important element of learning anything will only really be taught in my private studio because there is a mountain of psychological barriers that often get in the way of learning. Breaking them down can take months to change. (That, and a daily diet of reading The Inner Game of Tennis.) I believe that my late-bloomer piano history (I did not begin serious study until 23) has only gifted me in the sense that I know all too well now, how to help others through the drama and trauma of growth, comparison, self-criticism and picking oneself back up after falling flat on your face. A truly inevitable and valuable experience if one is to gain the glory that comes from lifelong dedication to one’s craft.
If you decide to dedicate yourself to this tedious work, make sure to balance it out by listening to singers who deliver a melody with great emotion and soul. Consume a regular diet of Sarah Vaughn, Carmen McRae, Irene Kral, and any of the great jazz singers who are extremely gifted when delivering a melody. Melodic interpretation was not in the scope of this project, but very likely our most important mission. Deep listening will help balance out the enormously right-brain exercise of learning this syntax.

Last, in the words of many great musicians, but most memorably in my history, Phil Mattson. Let your practice sessions be fueled by a desire and passion to serve the music. It is in serving the music that we truly serve ourselves. And in that process, we invariably serve humanity through our work of bringing beauty into the world. With this intention, all practice is sacred and all toils are not in vain, but rather, acts of love, servitude and humility.
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