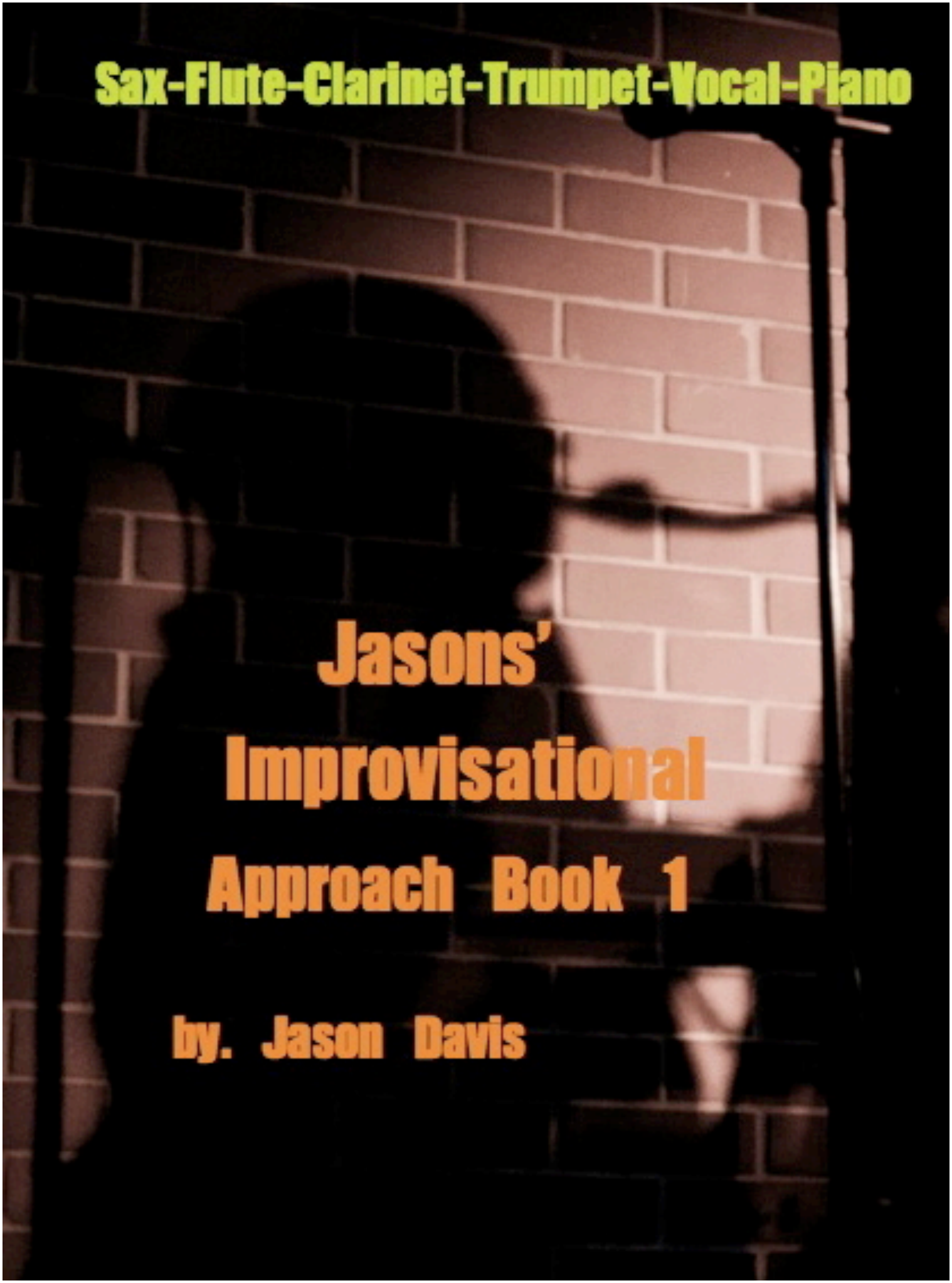
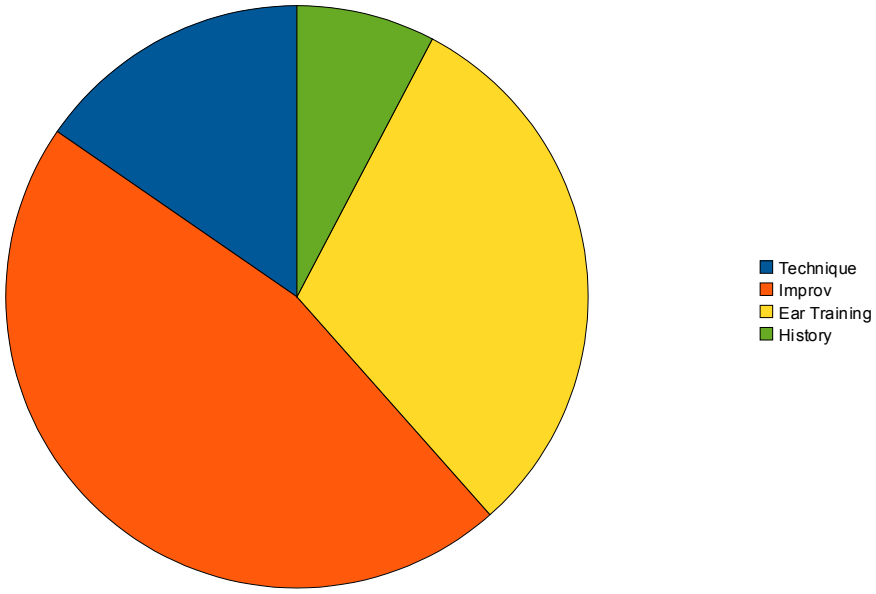

Sax-Flute-Clarinet-Trumpet-Vocal-Piano
Jasons'
Improvisational
Approach Book 1
by. Jason Davis

Jason Davis Music Lesson Overview



A standard lesson will last 30 minutes and will consist of 4 basic areas.
*They are **Improv**, **Technique**, **Ear Training** and **History**.*

Improv- Improvisation is the art of composing music on the spot. Students will strengthen and learn to do this in the various styles of jazz and contemporary music. Attention will be given to the relationship between chords and scales. The use of rhythms, dynamics, phrasing, special effects and expression will be the focal point of this portion of the lesson.

The main goal is helping you to build a solid jazz vocabulary. After you have some ideas loaded into your vocabulary we will work toward getting you comfortable singing what you play and playing what you sing.

Technique- Major, Minor, Diminished, Augmented, Lydian, Phrygian, 5th Mode Harmonic Minor, Super Locrian, Chromatic and Pentatonic scales will be a large part of our typical warm ups and exercises. Each student should expect for these to be worked on over a 3 octave range. Knowledge of the chords and arpeggios that generate from theses scales will help to build a solid technique. We will not spend a lot of time on this portion during the actual lesson. You are expected to run these scales on your own. I will give you specific techniques to use in order to get the best sound out of your instrument. These modifications work well for classical and jazz.

Ear Training- In each lesson we will do a 5 - 8 minute aural test in the areas of intervals, chords, scales, tuning and tempo. Over time you will be expected to recognize sounds by ear. A software program called “Aquallegro” will be used to administer this test. You are encouraged to obtain a copy of this program so you can practice ear-training in your spare time.

History- Knowledge of the construction, development and important performers of your instrument is one of the keys to helping you to get the most out of you musical experience. Our lessons will allow for general conversation about your specific instrument.

Jasons' Improvisational Approach

Book 1

For most of his life, Jason Davis Sr. has been a musician looking for his own unique style of music. He has recorded gospel, straight ahead jazz, smooth jazz, rock, rap, hip-hop, blues and ska. His performance history is about the same. So his style must be able to work in any situation. If you have the same needs for your music then check this book out. This book is written with the tenor sax in mind but can be used by any instrument including the voice.

Introduction

This is a collection of musical ideas that I use to play over chord changes, maintain facility and add color to my playing. Im sure that you can find some of these licks in other pattern books but don't focus on that. Just practice what's here and grow. Use the blank staff paper to work out your own version of my units as well as to take them through other keys. I pray that this book can be used as a workbook and a reference book. Thanks for buying it and not just making a bunch of copies for your friends. I wrote this book for players like myself who want to keep going in music with out sounding like a machine. Use ***Unit 14*** to gain freedom from your typical lines. Remember to take each unit at your own pace. I HOPE YOU ENJOY IT.....

Jason Davis Sr.
October 2005

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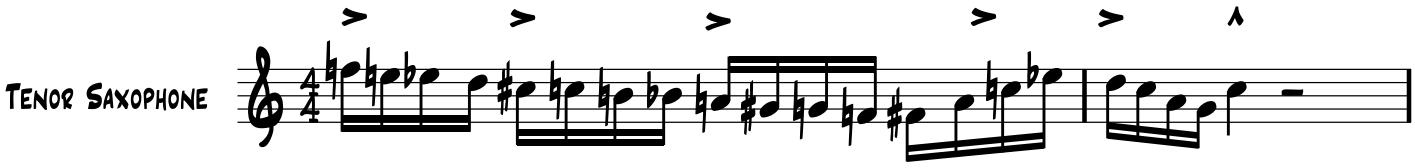
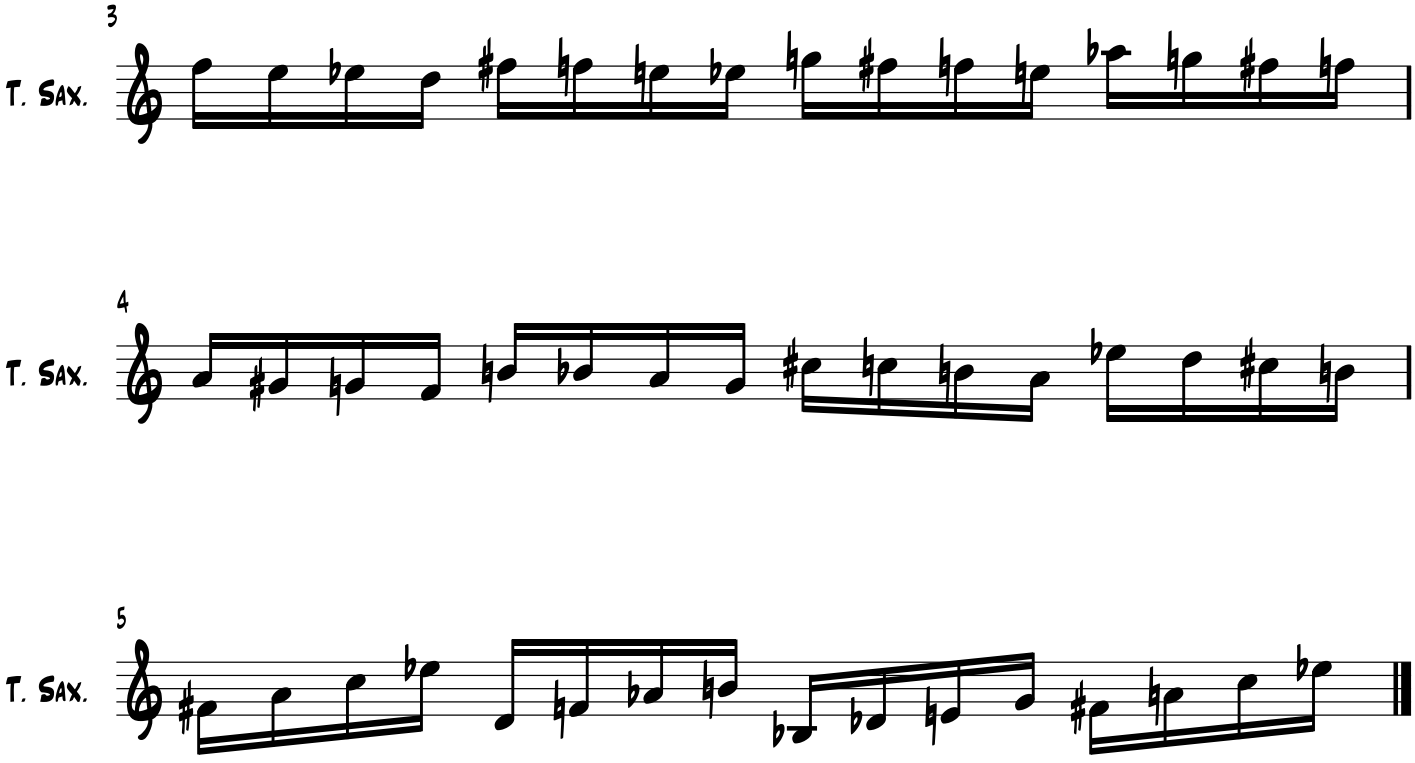
Glossary/ Index
Recommended resources

Play this classic ending to a gospel style called ***shout music***. I have added a set of 4 chromatic notes in measure 1. Accent the downbeats of each set of notes.

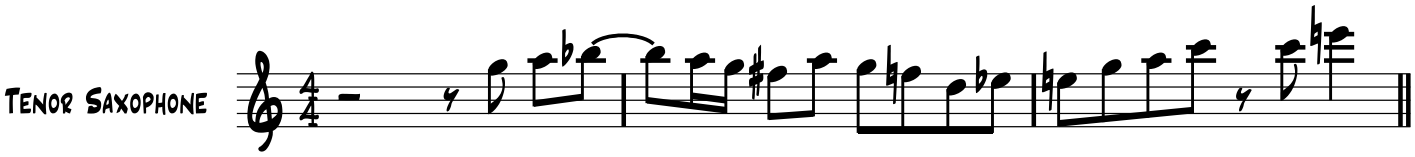


After you have played this exercise slowly then increase the tempo. Here are some related studies that encourage taking this exercise through all 12 keys.

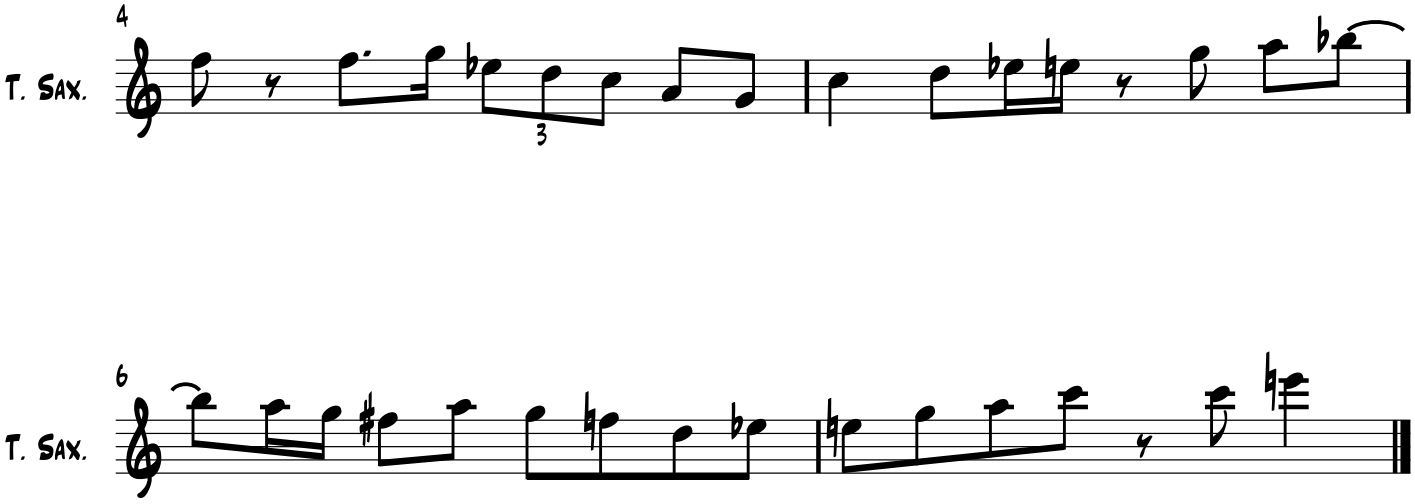


Free dominant

I use this line to create ***space*** on modal songs. Play this exercise slow, bluesy and straight. Notice which notes are rushed.



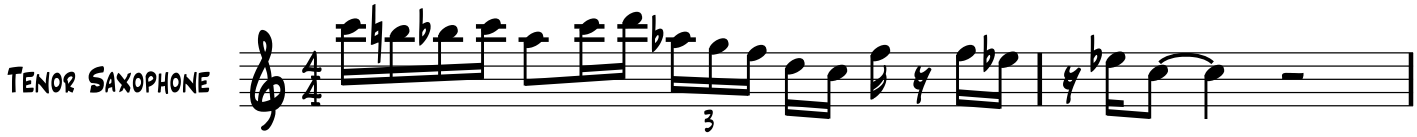
Once you get this into your ears then play the exercise below. It will help you to use this lick in a musical sentence.



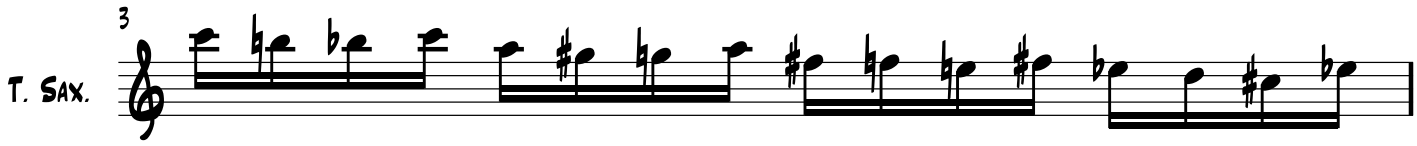
UNIT3

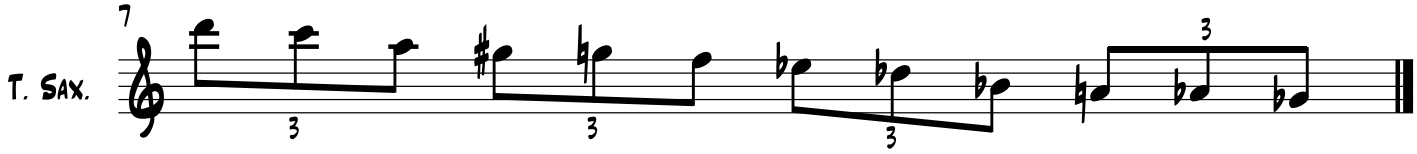
Smooth jazz

This is a line that I use to create a smooth but swinging groove. Play this at a medium tempo with lots of ***feeling***.



Apply various dynamic contrast along with laying the time back. I have included other similar ***patterns.***

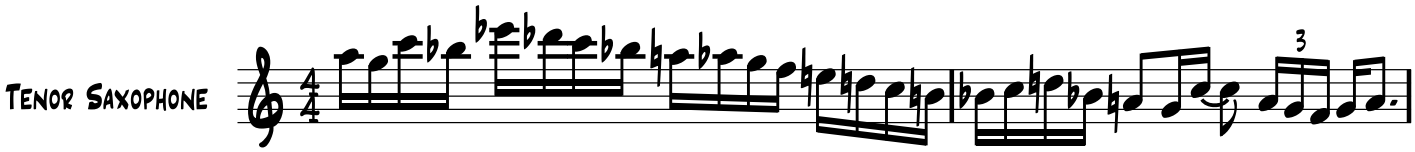




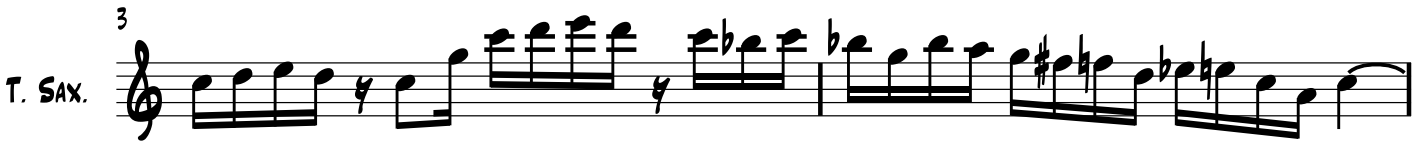
UNIT4

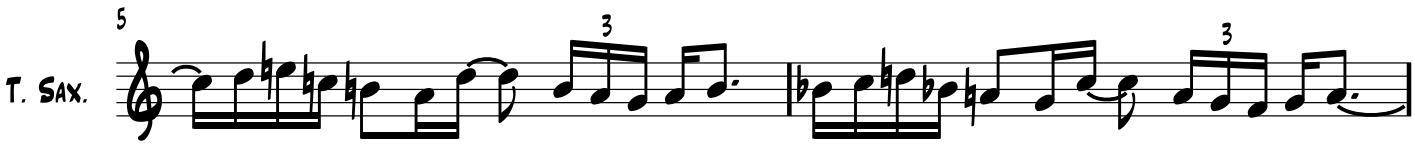
Bop time

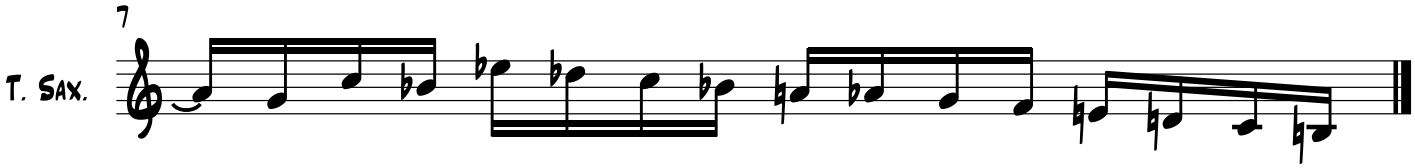
This is a sort of ***Coltrane***-***Hargrove*** attack and release. Play through it and make it your own.



Don't worry about playing this or any of these units too fast. Just make sure that they fit and ***swing***. Here are some extensions to try.



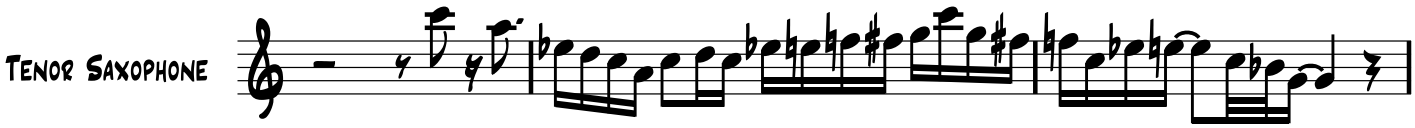




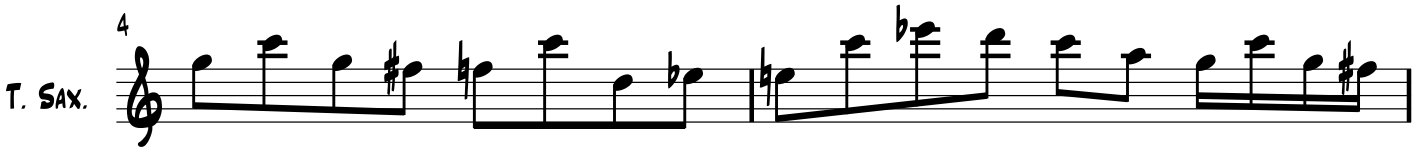
UNIT5

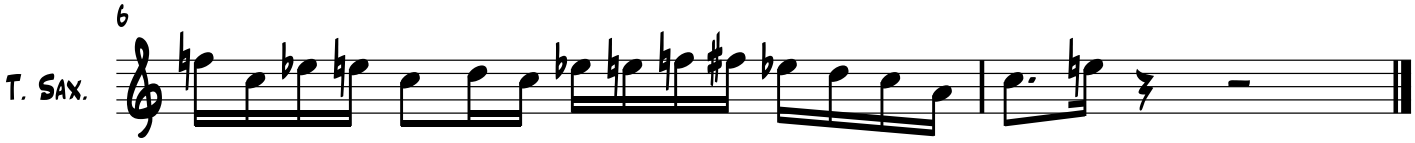
Texas blues

This sounds like a vocalist scatting a blues guitar line. Try ***laying back*** the first three beats then slightly rush the end.



You should notice from this exercise that the blues is exact yet versatile. Play the next set of exercises to get relaxed with this sound.

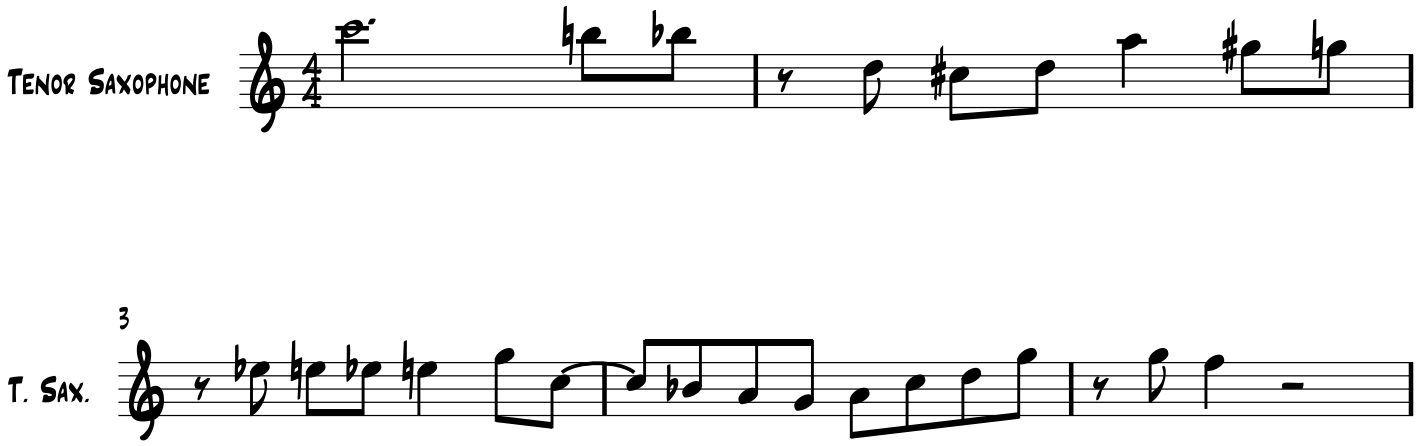




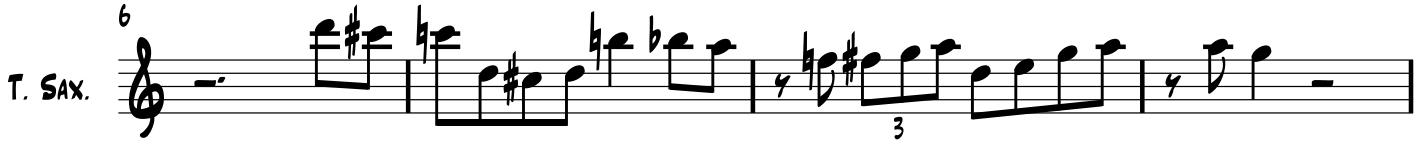
UNIT6

1994 pop

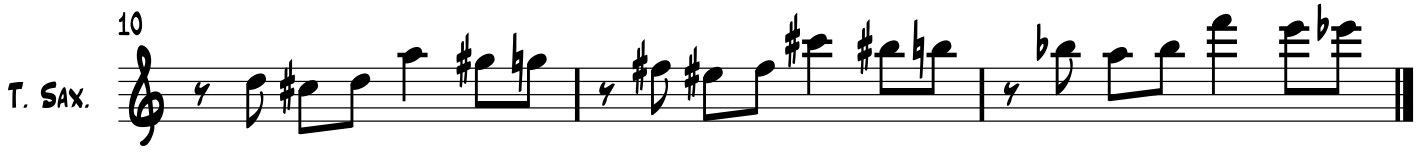
Around 1994 a couple of my friends started trying to sing ***pop tunes*** with this lick at the end of every other phrase. Play it yourself and think about how you can put it to use.



Now check it out as a jazz line.



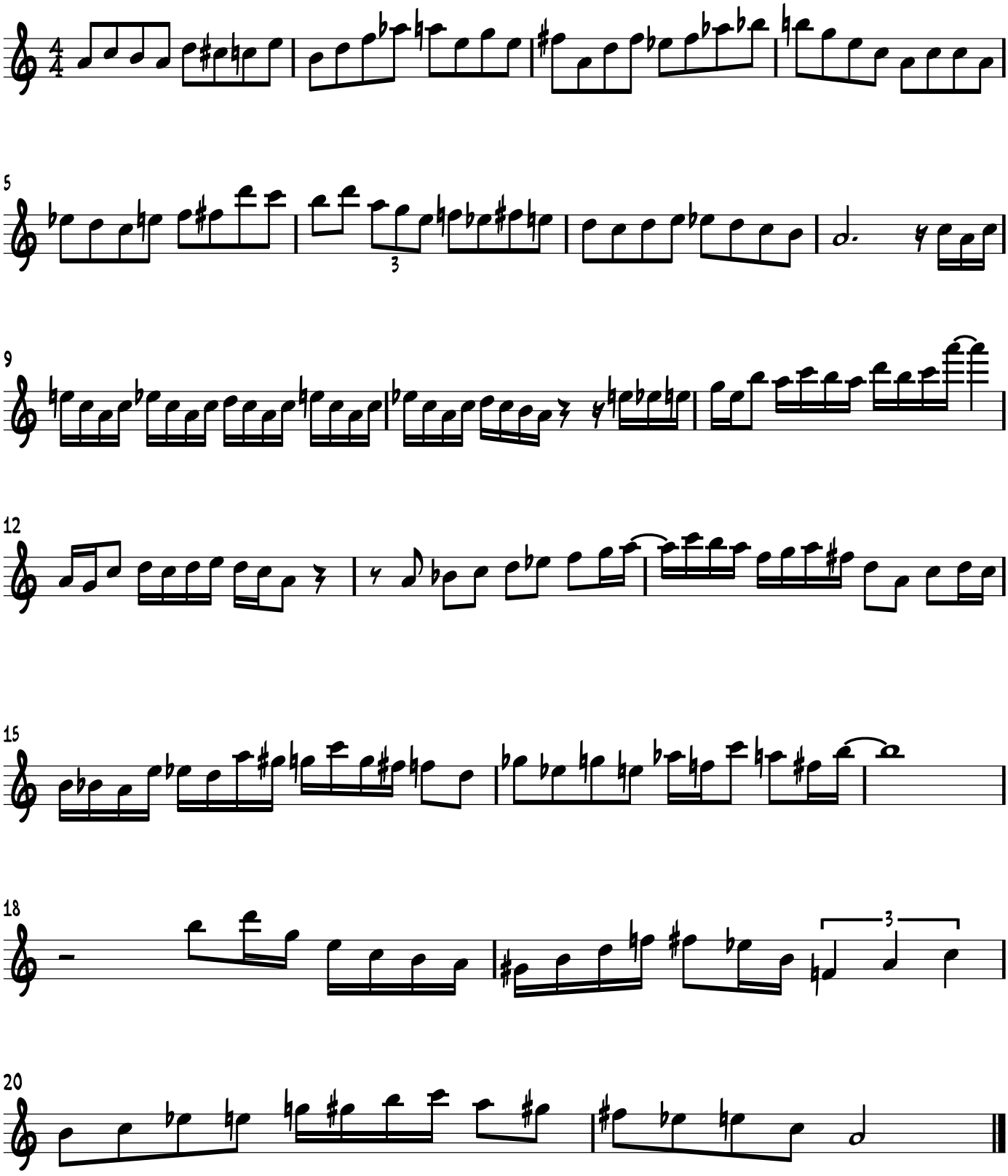
Play through these too.



UNIT7

A minor

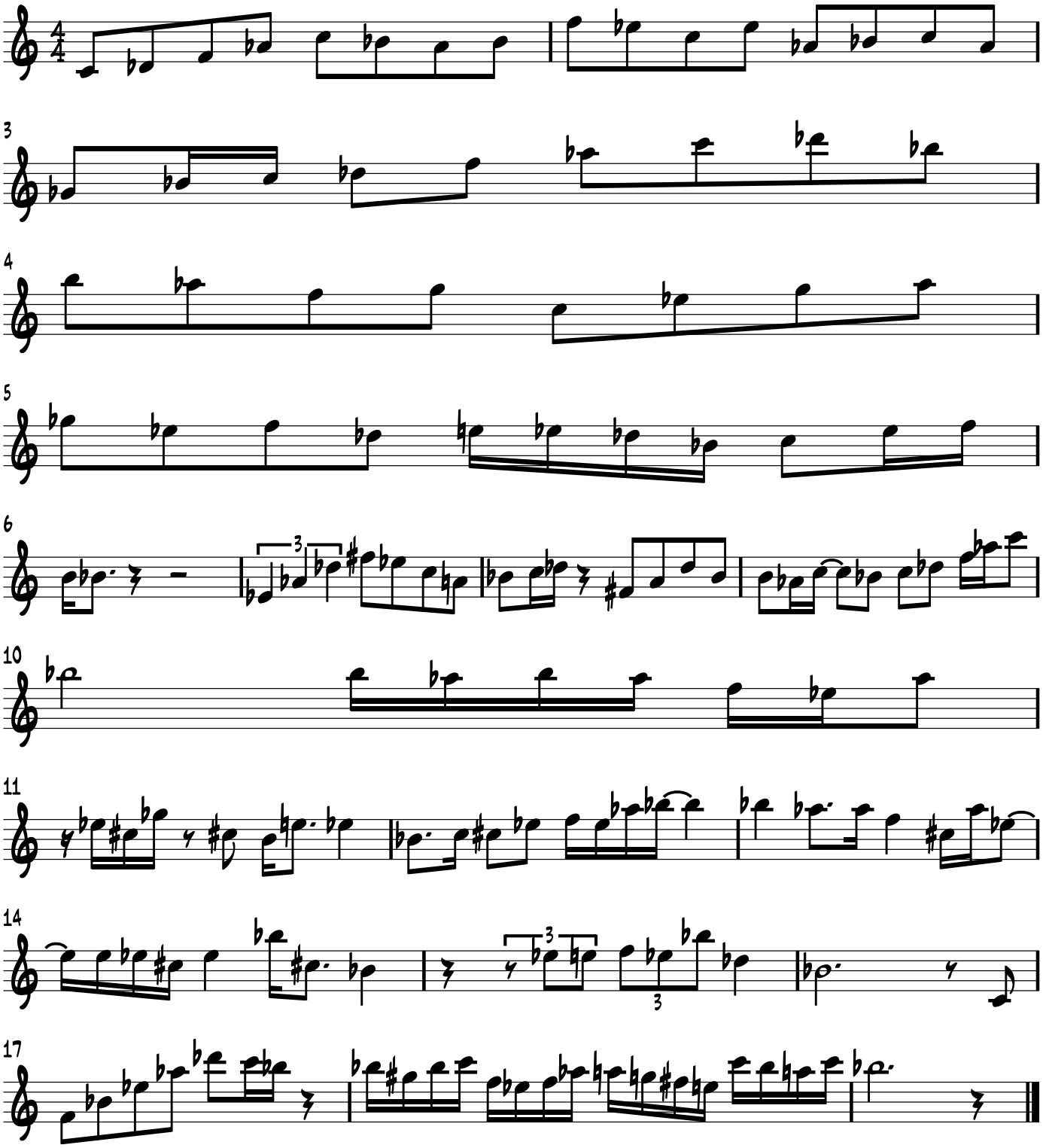
Play this exercise ***rubato***. Add a tempo at measure 9 then slow it back down.



UNIT8

B flat minor

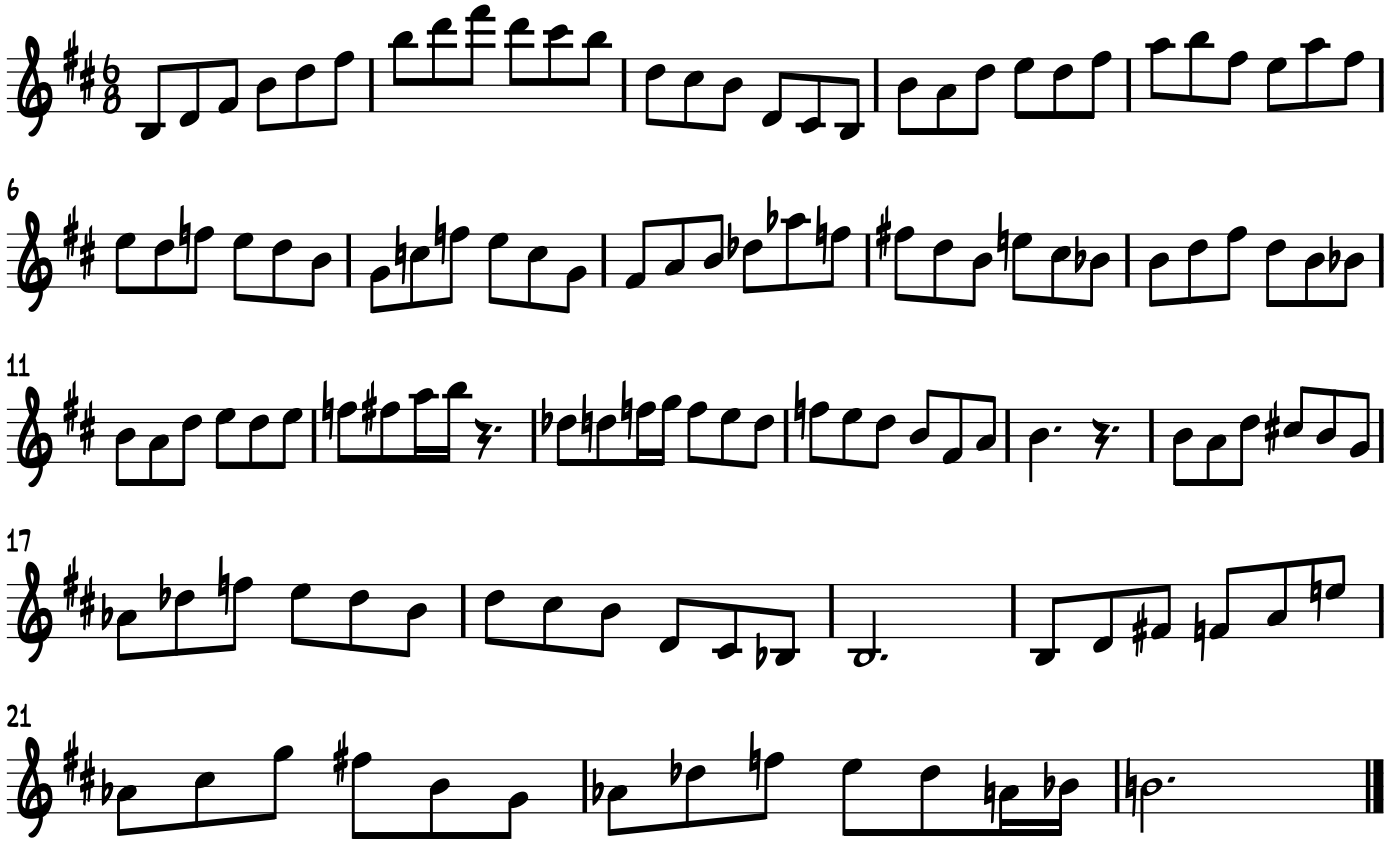
Play this exercise with lots of air and concentration. Add some dynamics to make each note ***sing***.



UNIT9

B minor

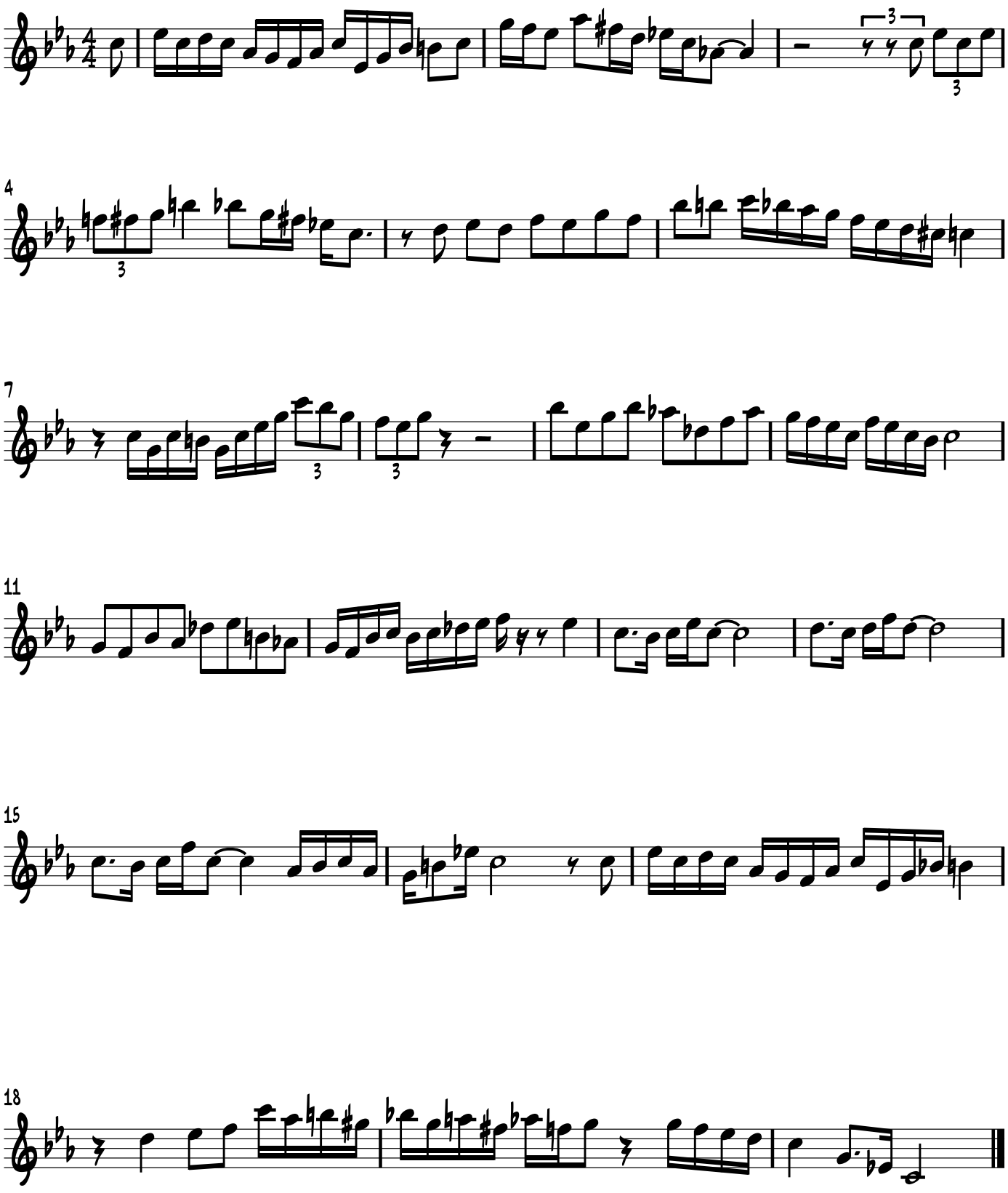
Play this exercise with an even triplet feel. Use the word chocolate. Listen for the tonal center which is *B minor .*



UNIT 10

C minor

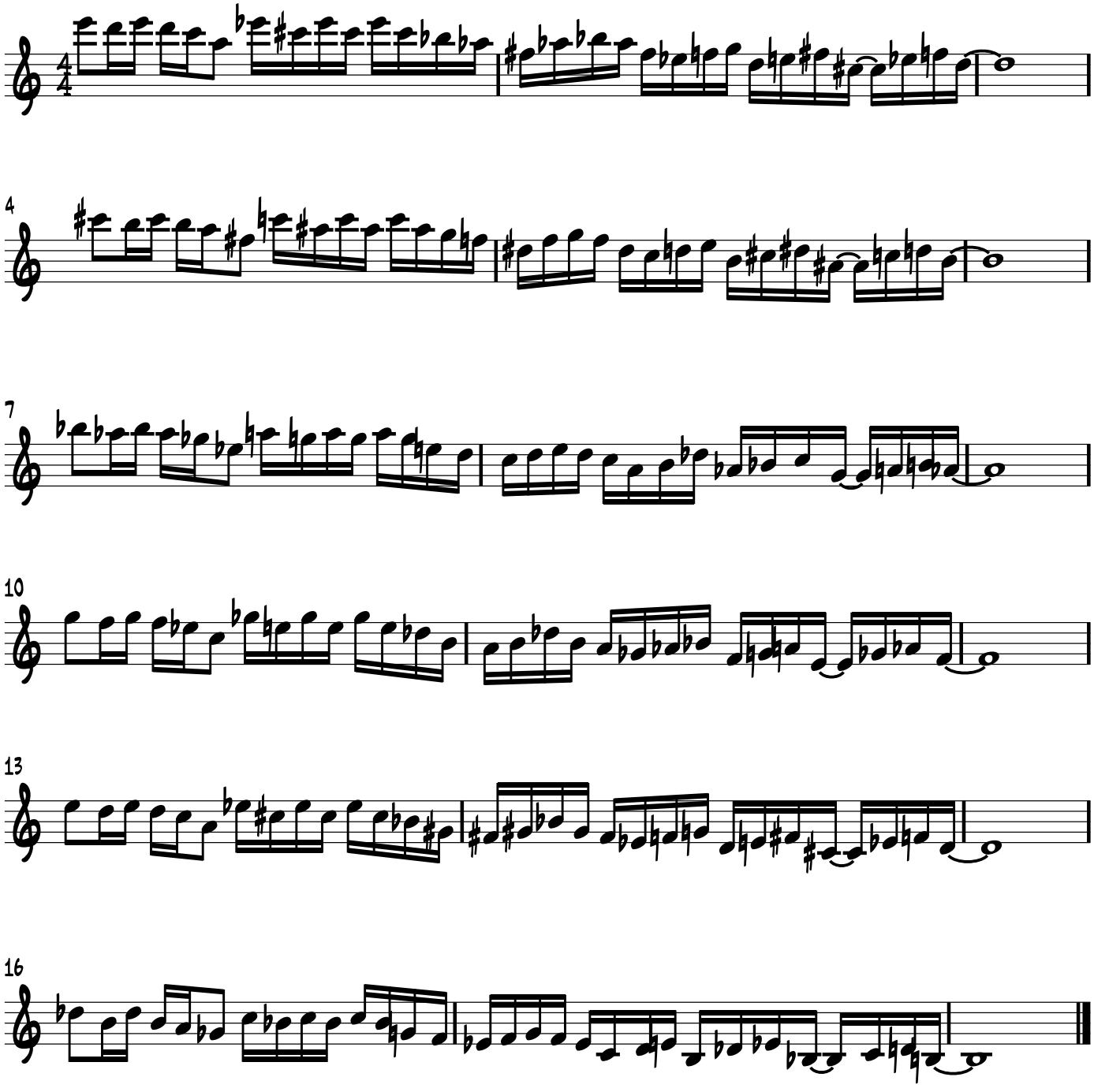
Play this exercise slowly and evenly. Look for major and minor ***triads*** throughout the piece.



UNIT 11

Green lick

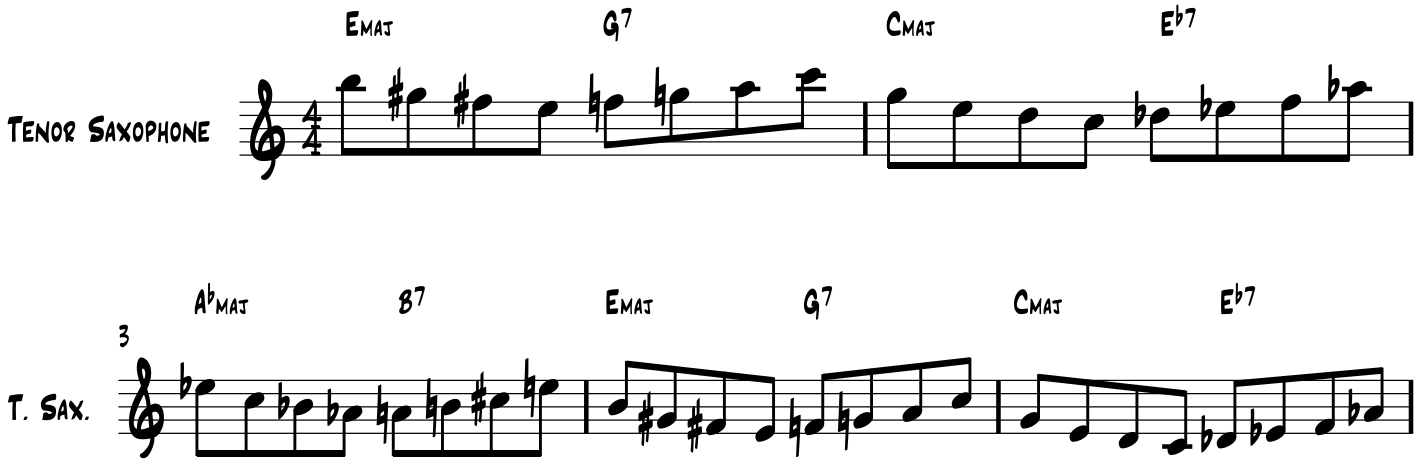
This line is an excerpt from a jazz tune that I wrote called GREEN. Play it in the selected keys below then try it in all the others.



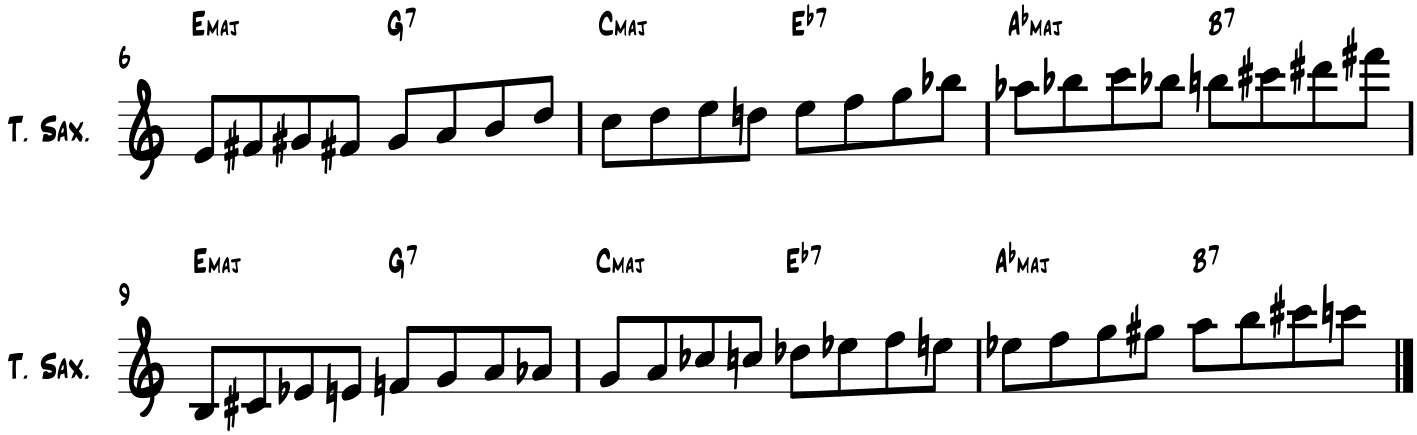
UNIT12

Linear steps

Play this exercise and use it to get your ears open to the ***Giant Steps*** cycle of chord changes.



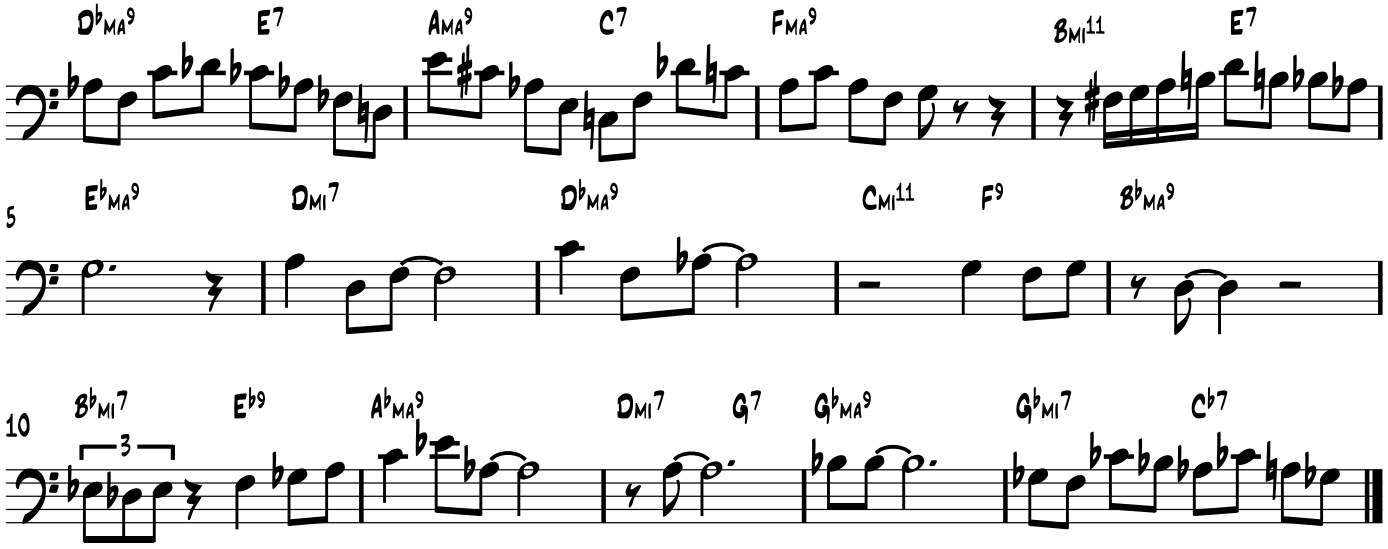
Play the exercises below over the same cycle. Pay attention to the flow of the line.



UNIT13

Like Roy

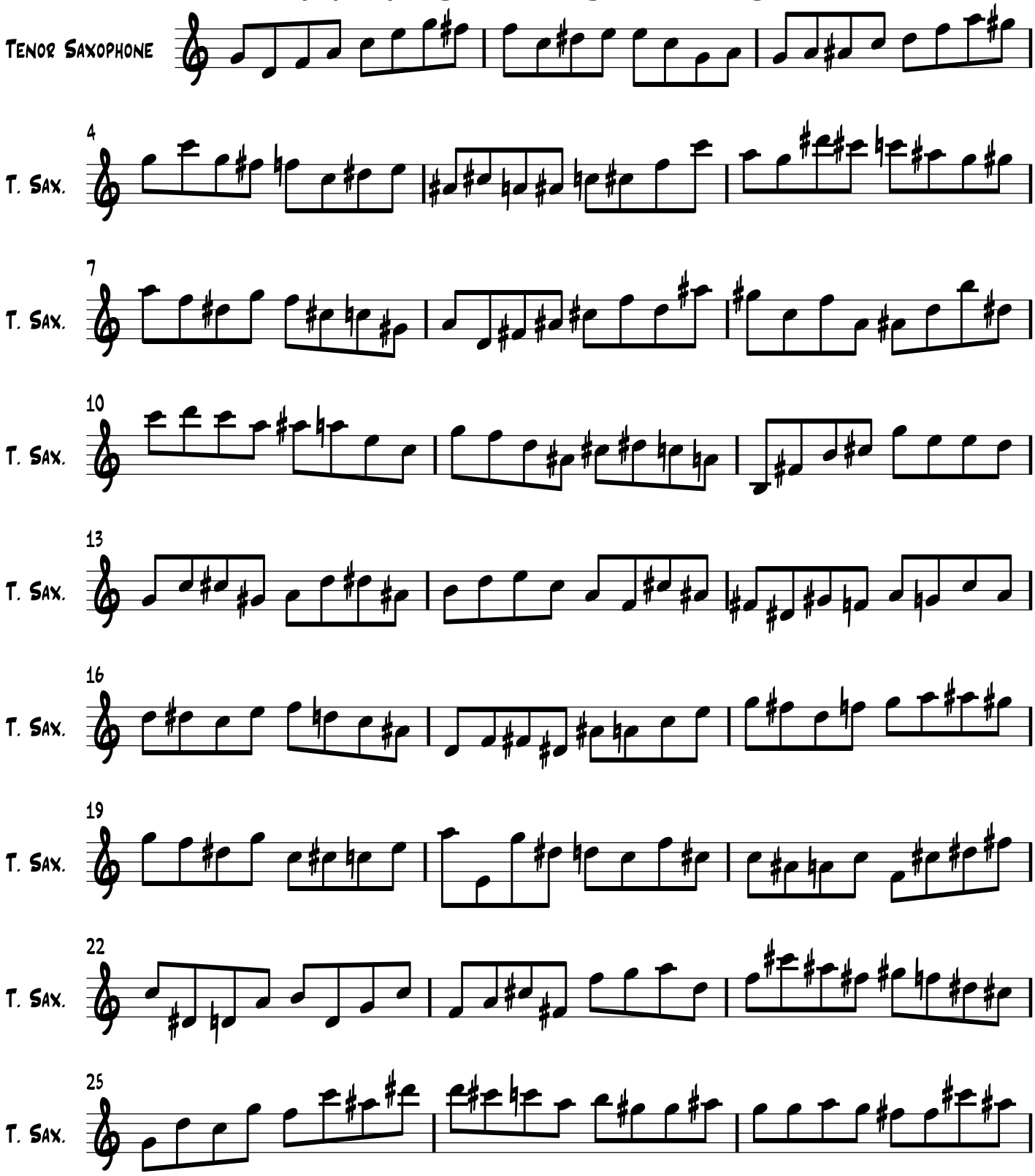
This is an original melody based upon a ***Roy Hargrove*** tune called Mental Phrasing. I added a touch of the Giant Steps cycle in the first couple of bars. Play this melody while paying close attention to the way that the melody flows with the chord changes.

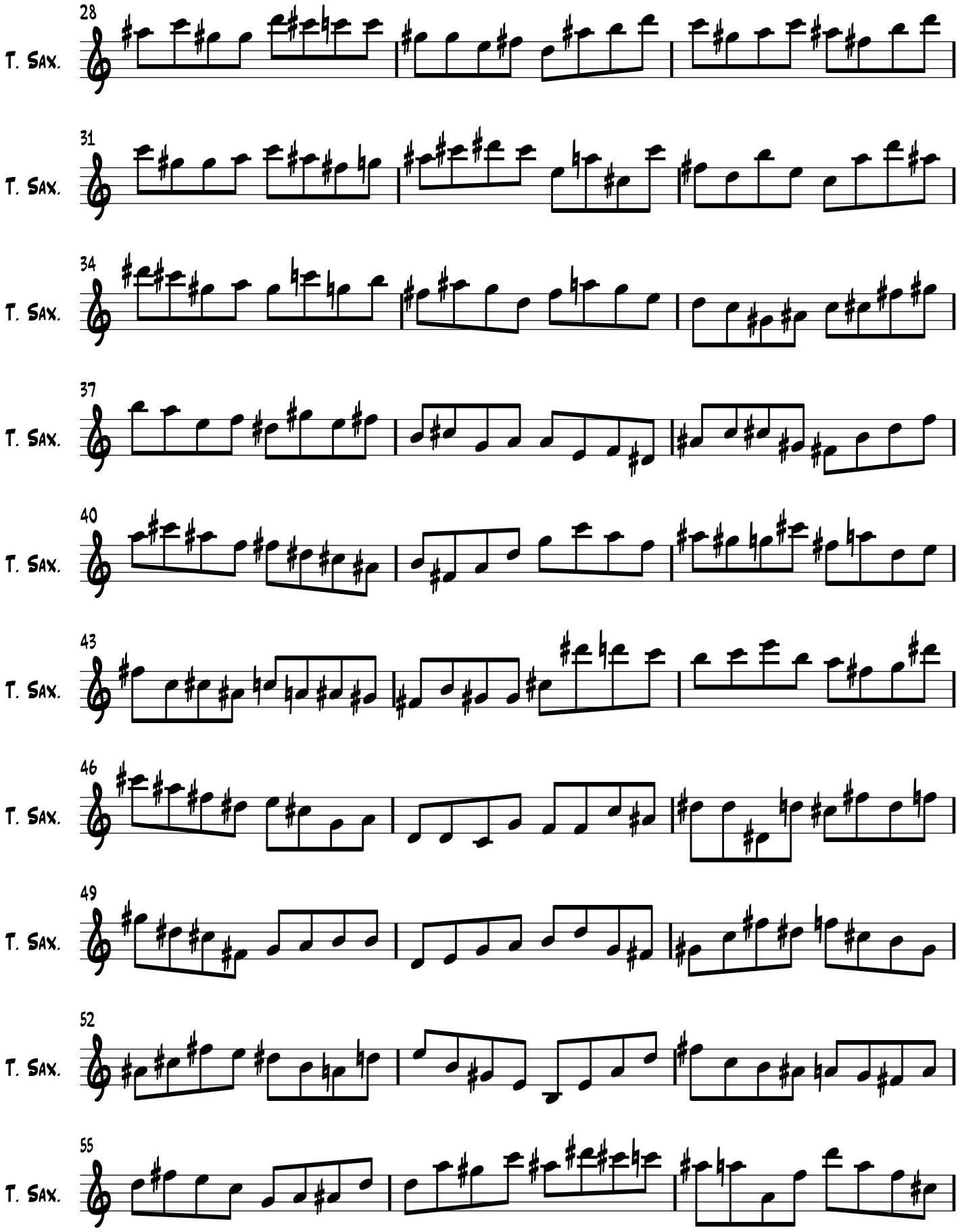


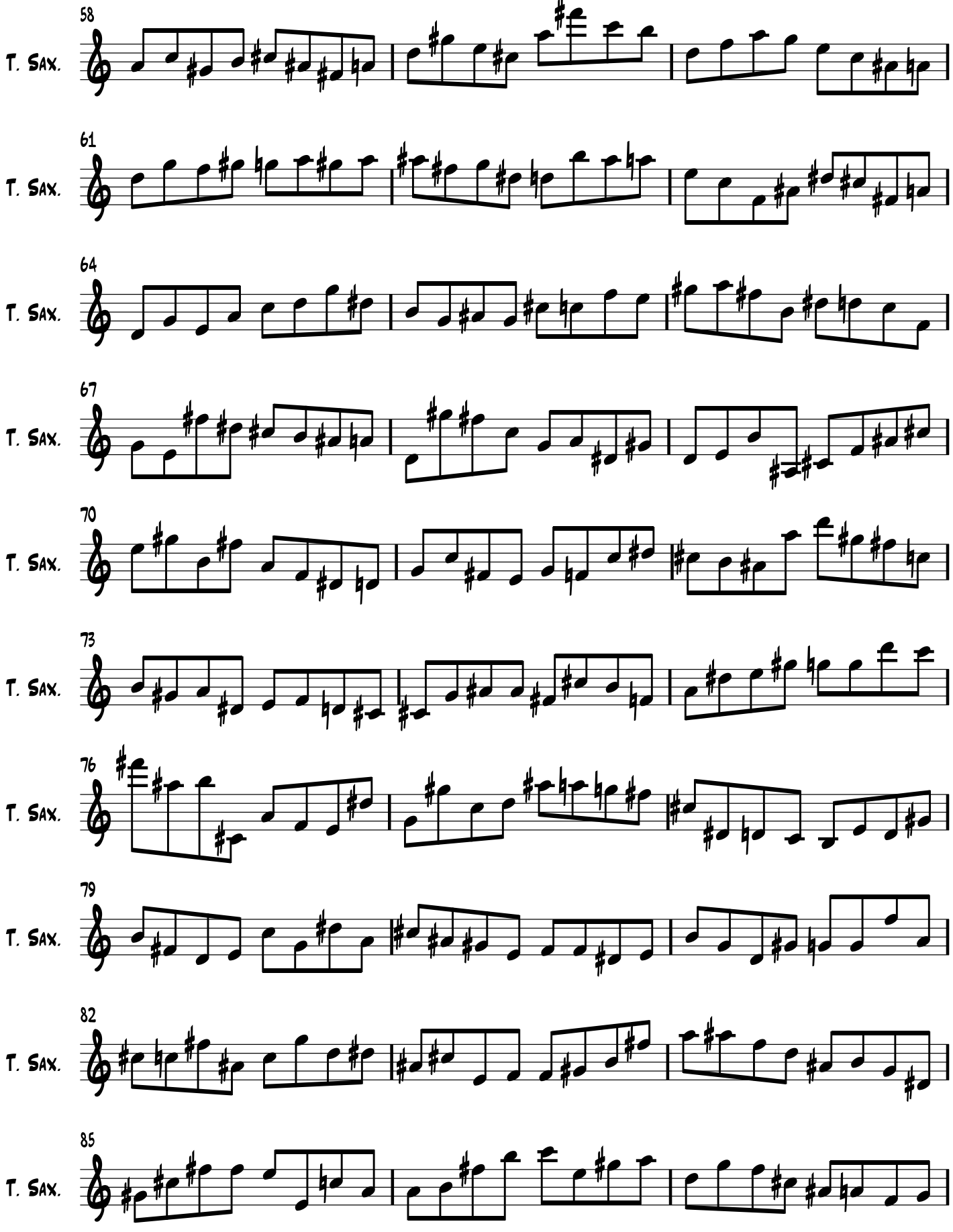
UNIT 14

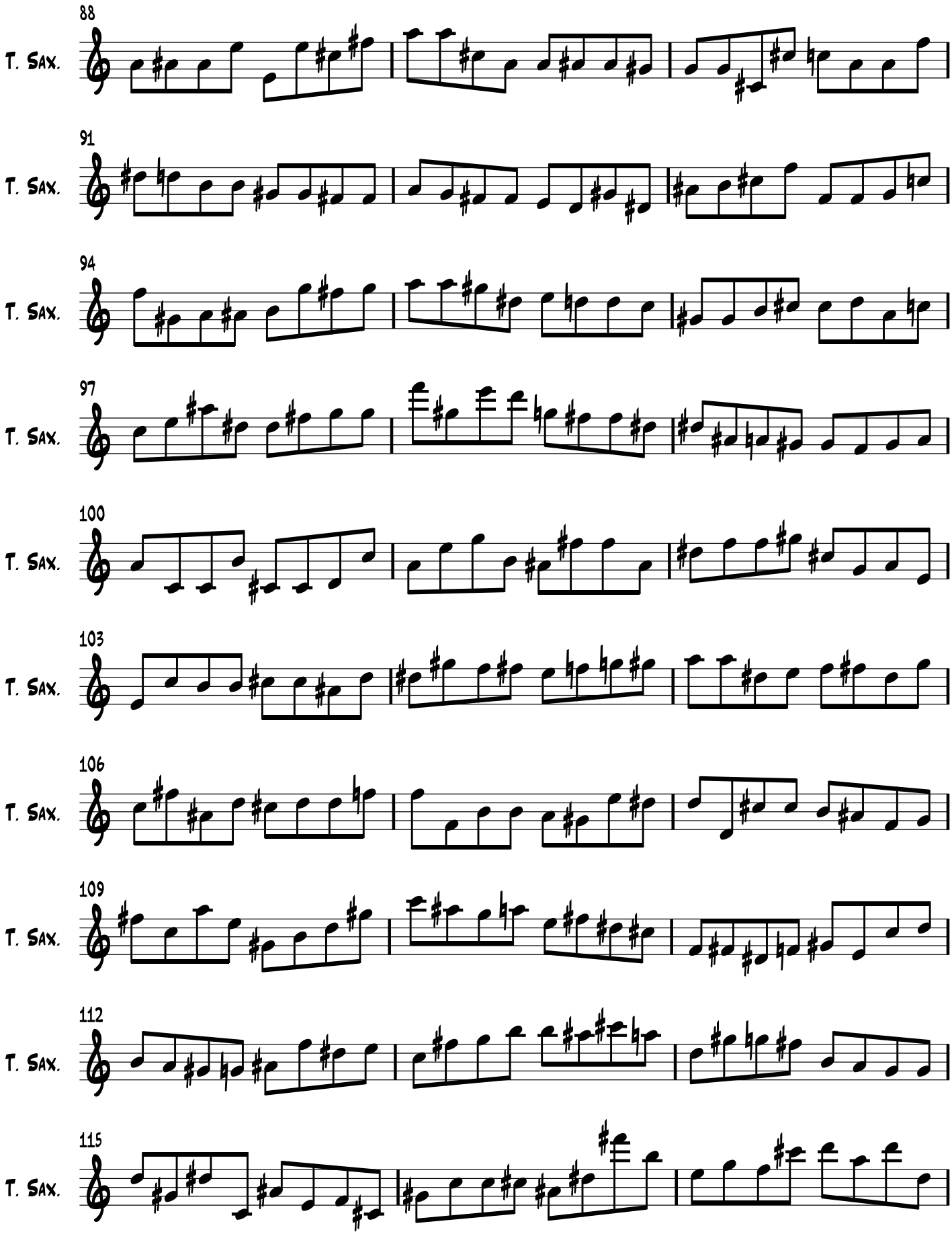
Intervals

Play this exercise with a ***metronome*** or some sort of drum machine. Use many different articulations and lots of air. Try playing it straight through.




28
T. Sax.
31
T. Sax.
34
T. Sax.
37
T. Sax.
40
T. Sax.
43
T. Sax.
46
T. Sax.
49
T. Sax.
52
T. Sax.
55
T. Sax.


58
T. Sax.
61
T. Sax.
64
T. Sax.
67
T. Sax.
70
T. Sax.
73
T. Sax.
76
T. Sax.
79
T. Sax.
82
T. Sax.
85
T. Sax.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T. Sax.
91
T. Sax.
94
T. Sax.
97
T. Sax.
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T. Sax.
103
T. Sax.
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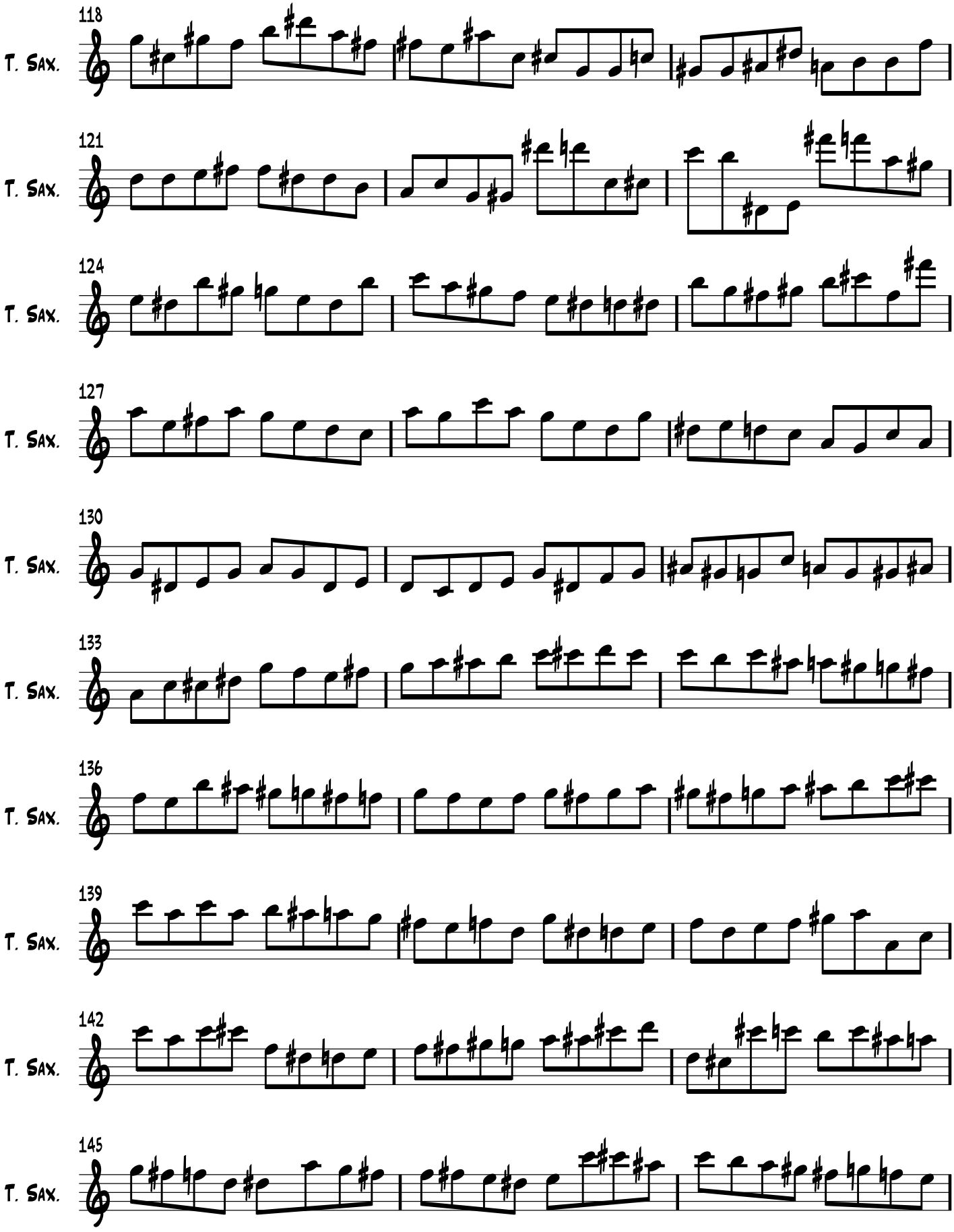
T. Sax.
109
T. Sax.
112
T. Sax.
115
T. Sax.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T. Sax.
121
T. Sax.
124
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T. Sax.
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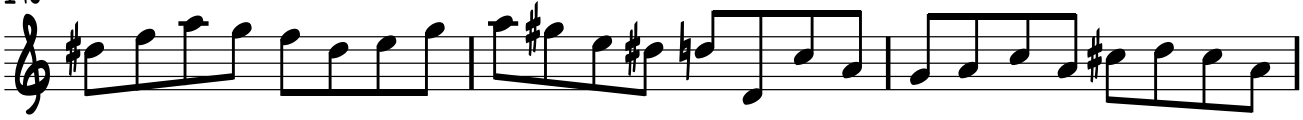
T. Sax.
142
T. Sax.
145
T. Sax.

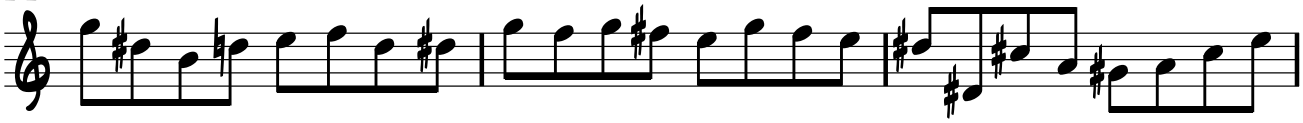
148

T. Sax.



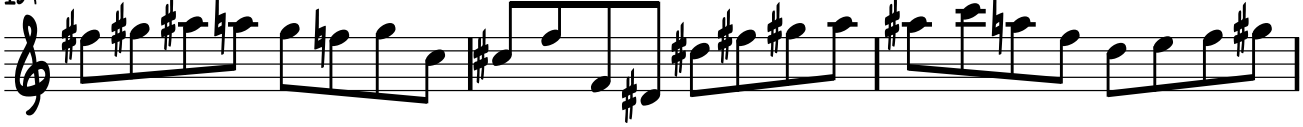
151

T. Sax.



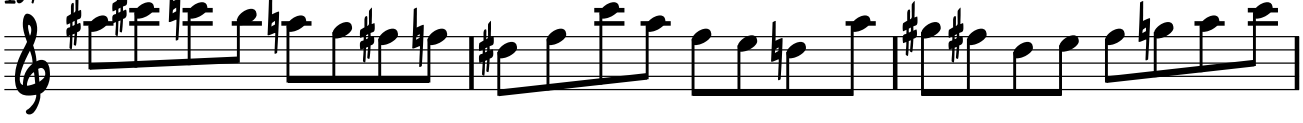
154

T. Sax.



157

T. Sax.



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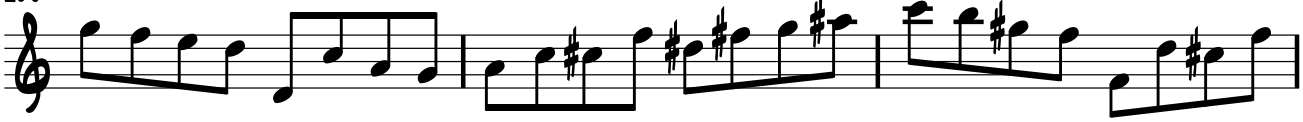
T. Sax.



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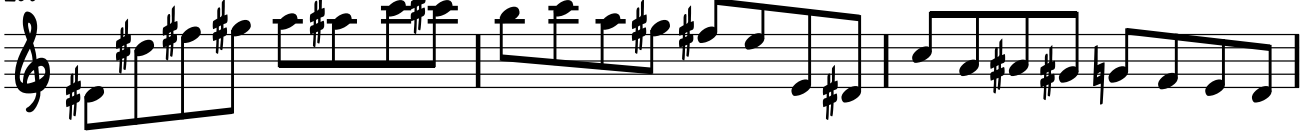

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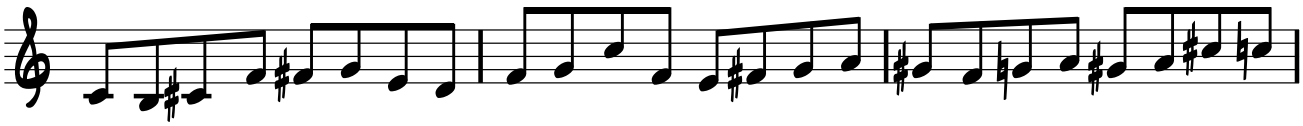

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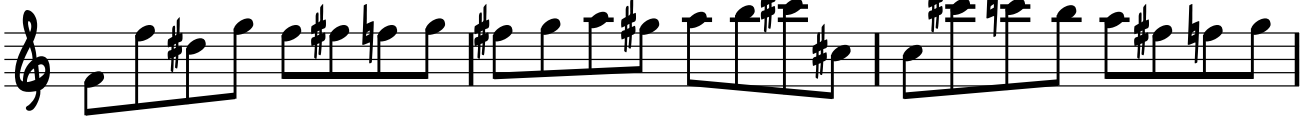
T. Sax.



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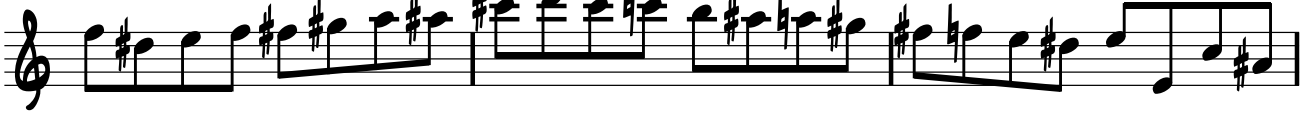
T. Sax.



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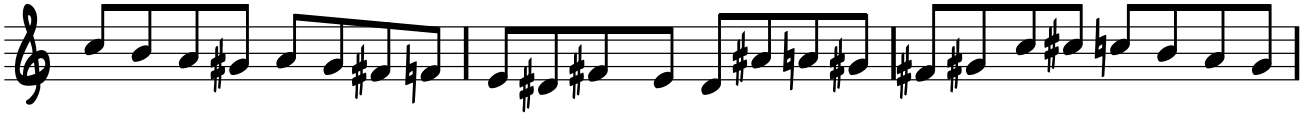
T. Sax.



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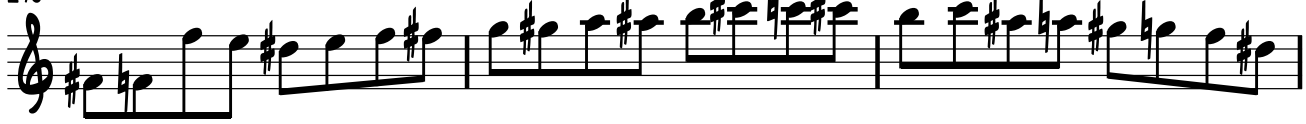
T. Sax.



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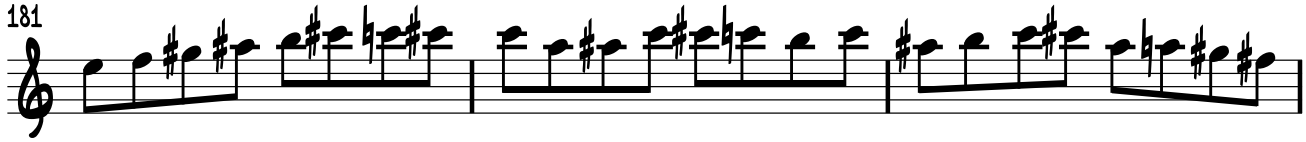

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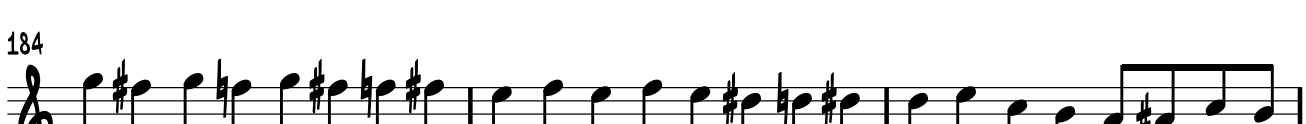

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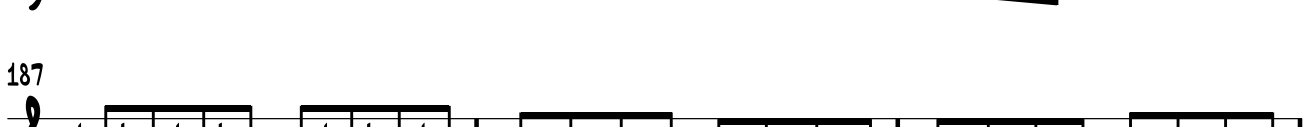

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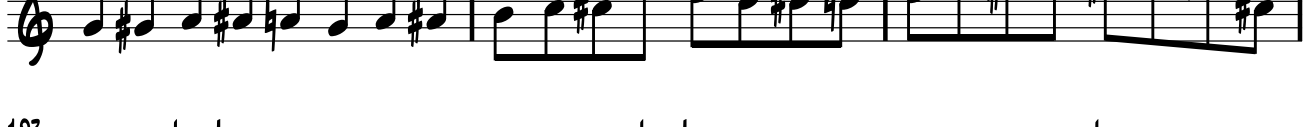

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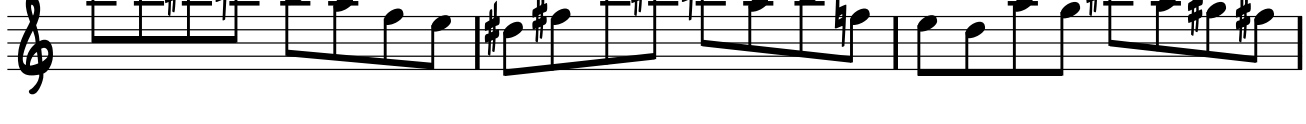

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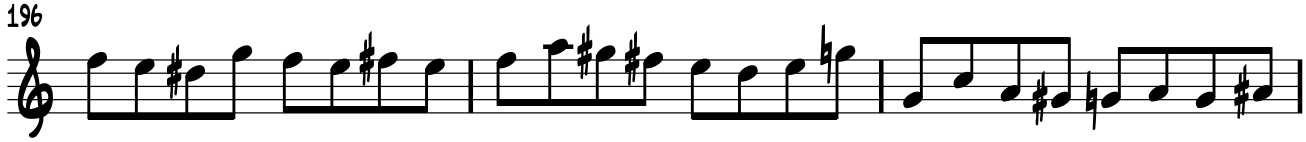

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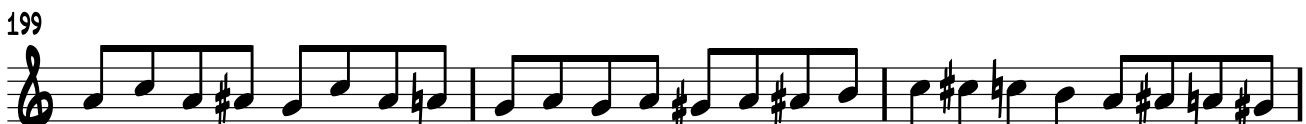

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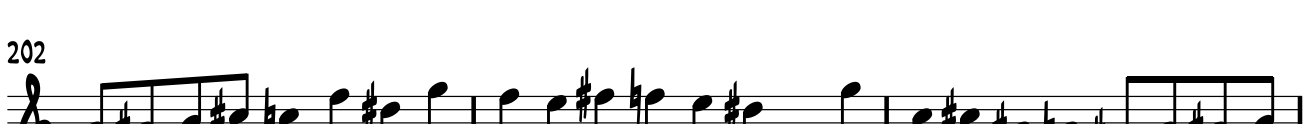

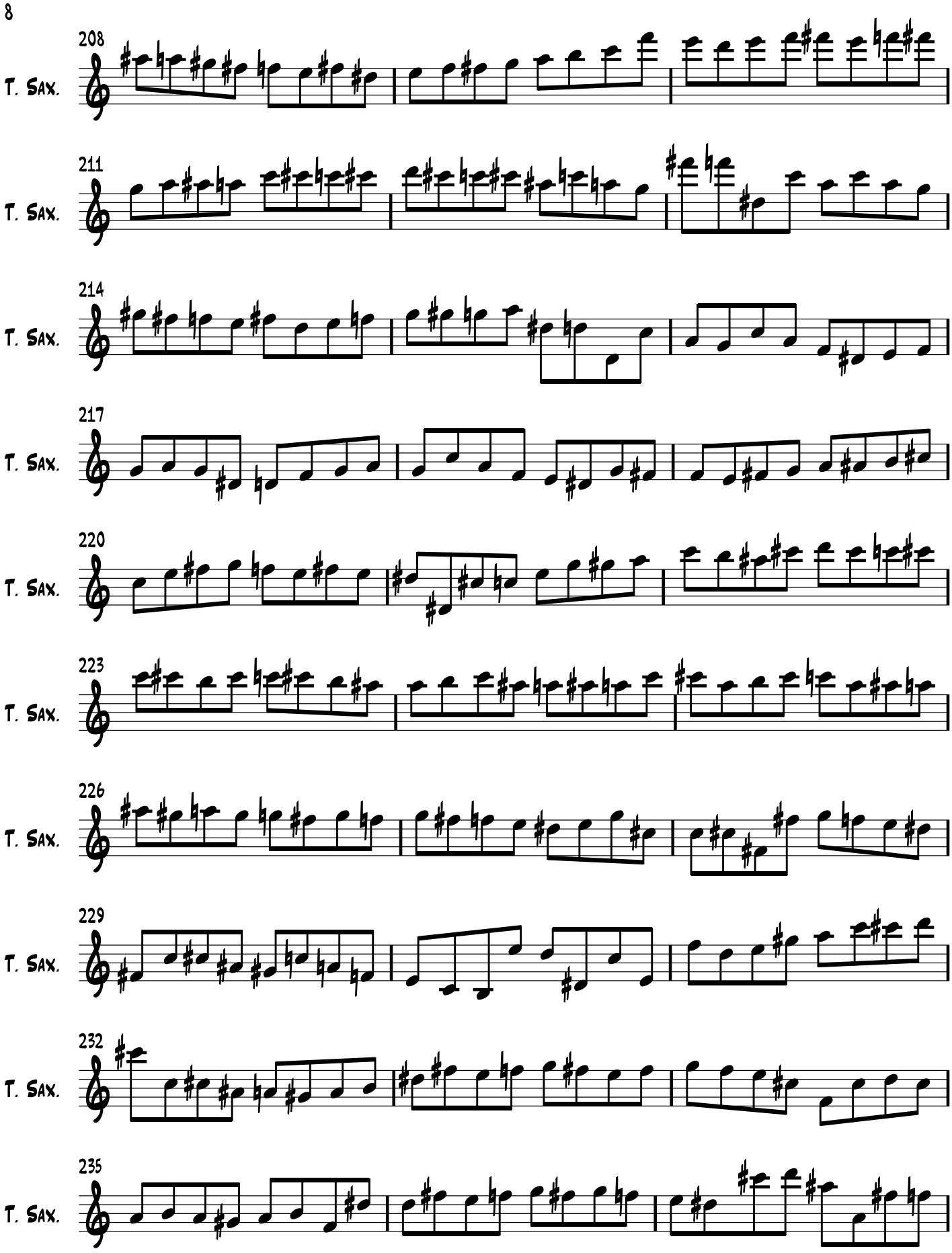
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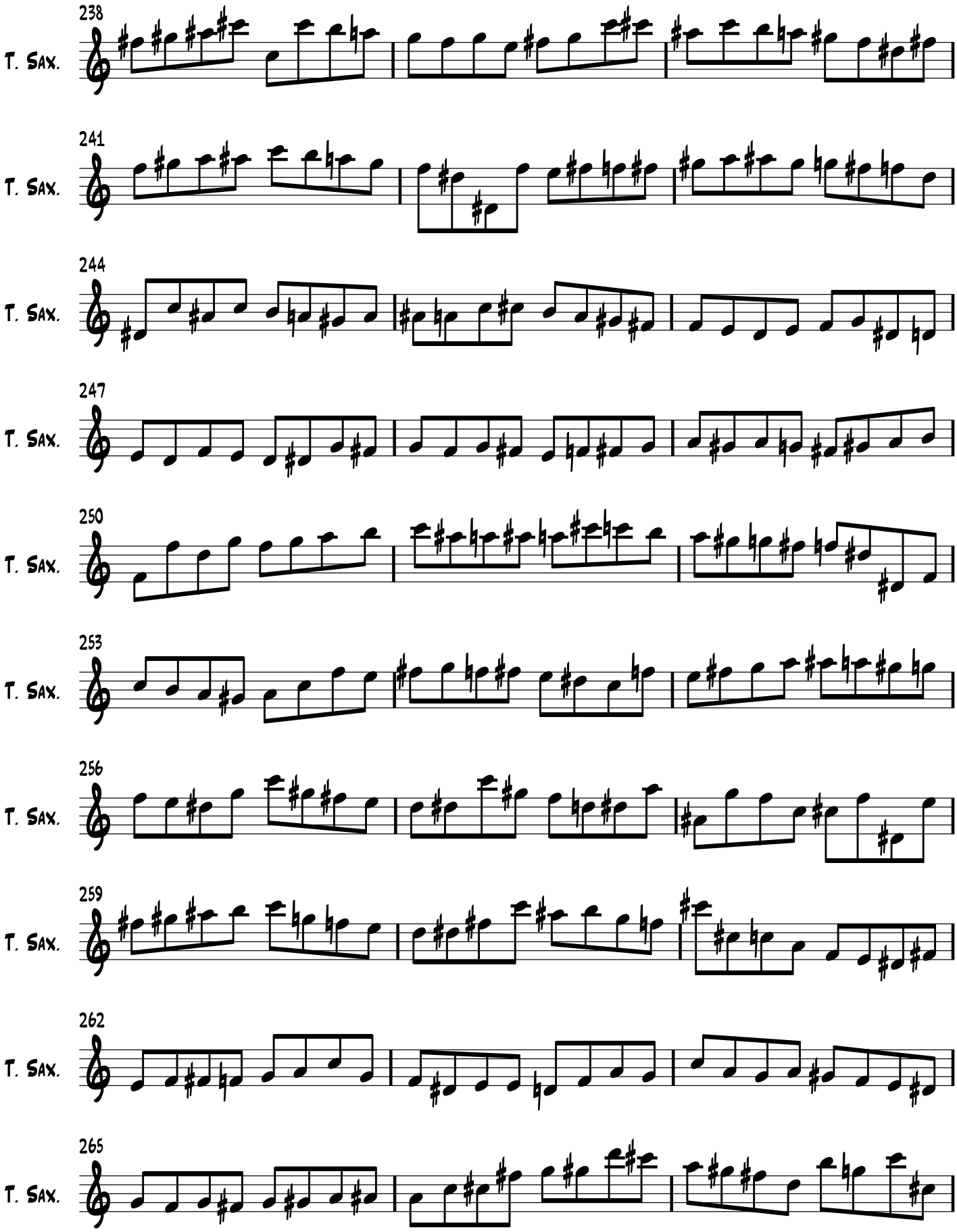
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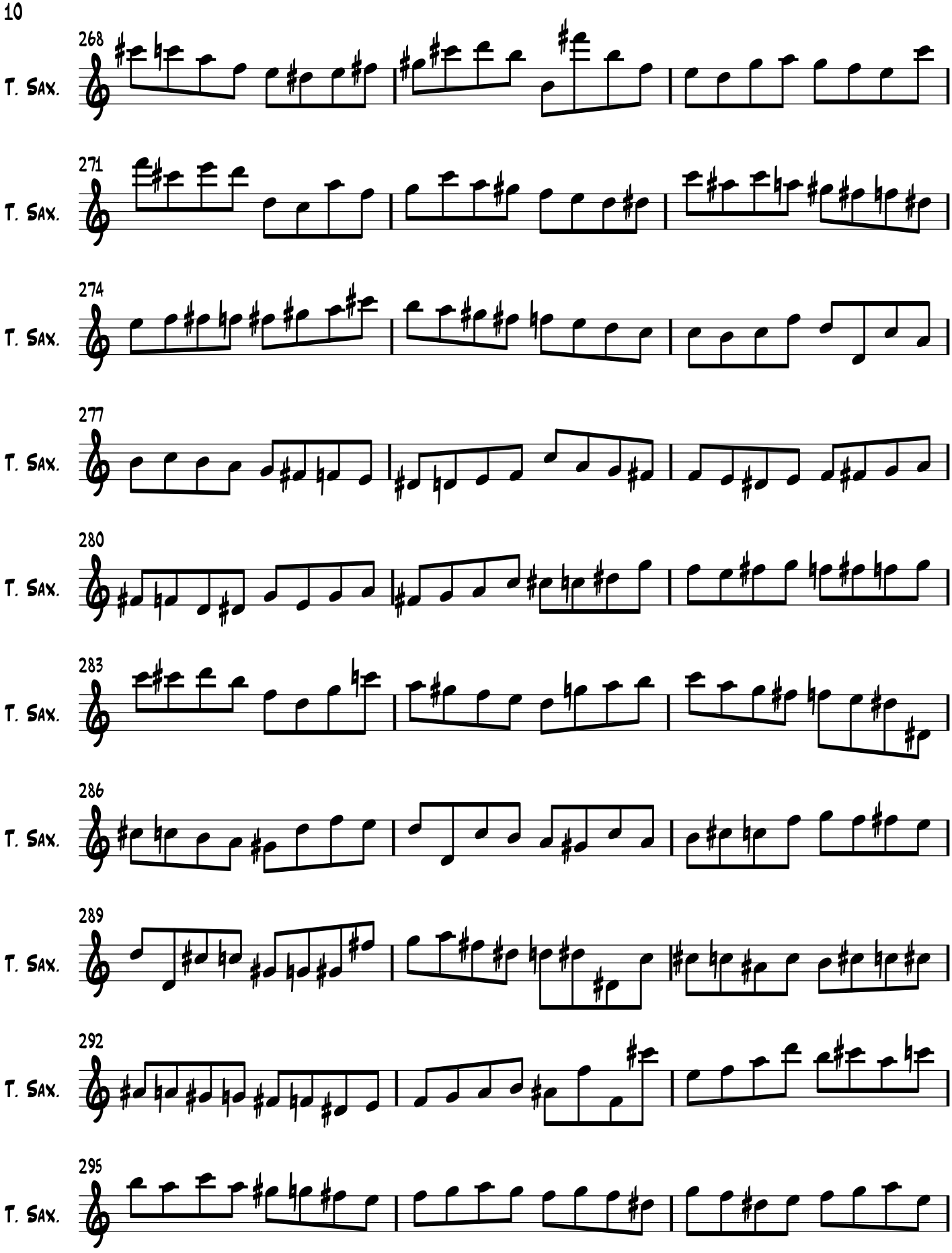
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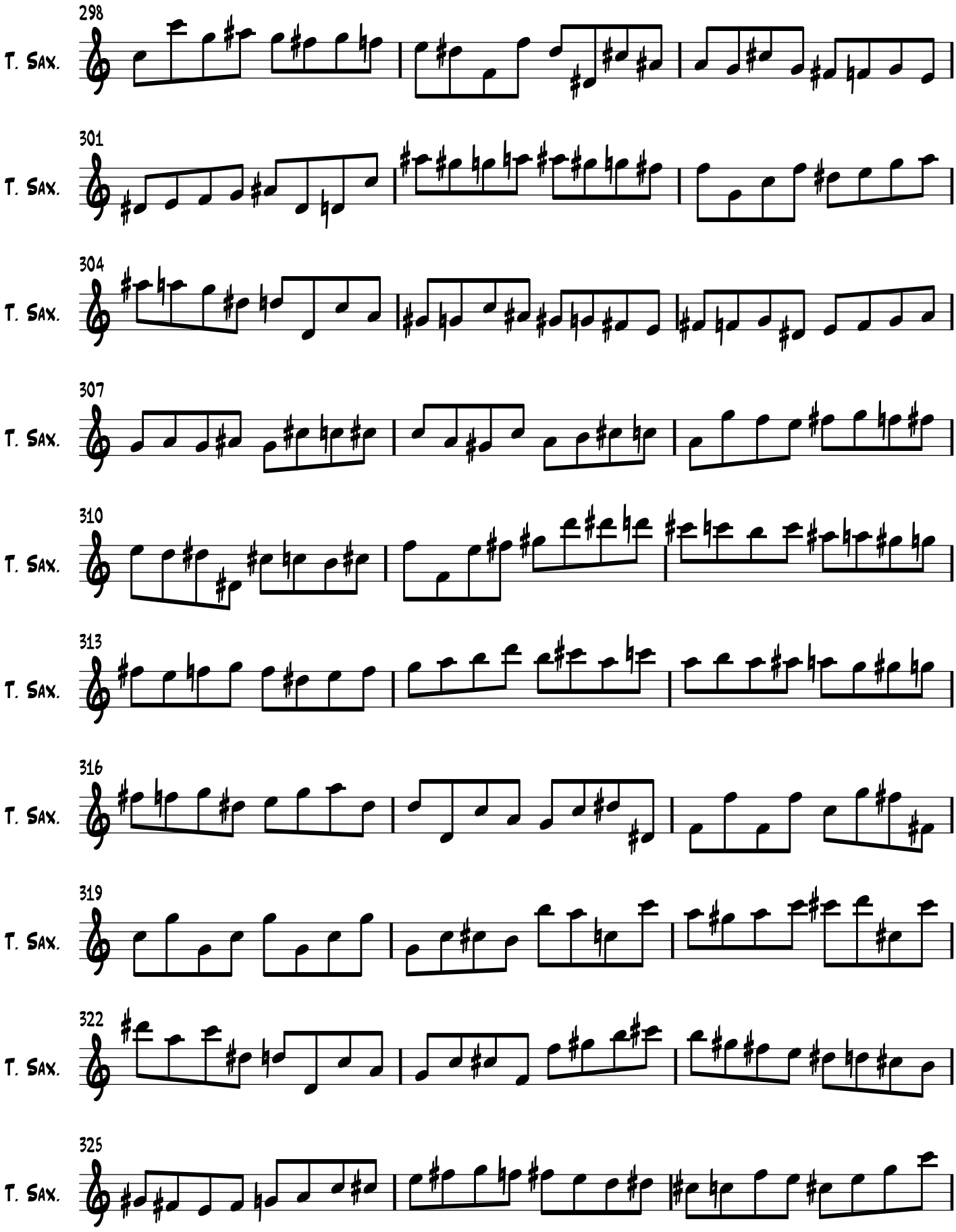
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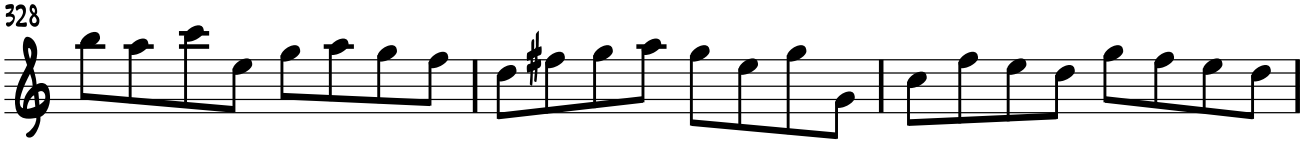

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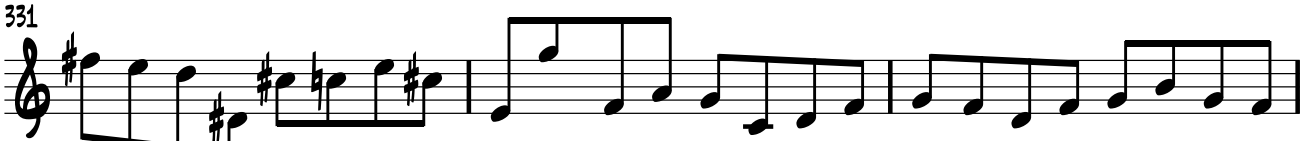

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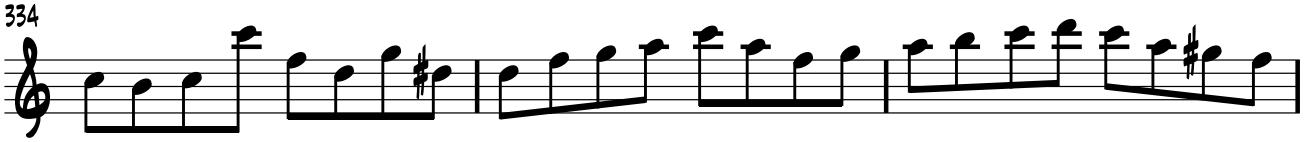

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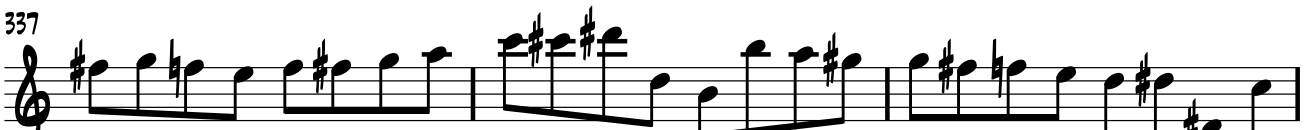

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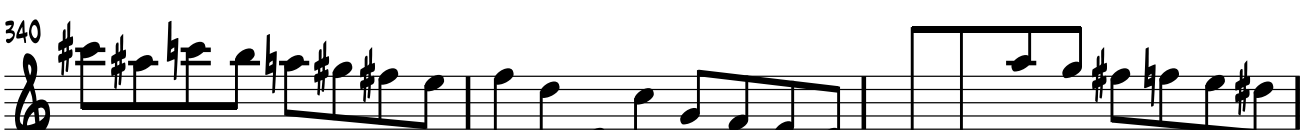

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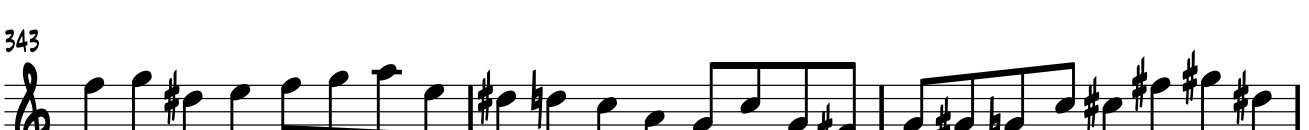

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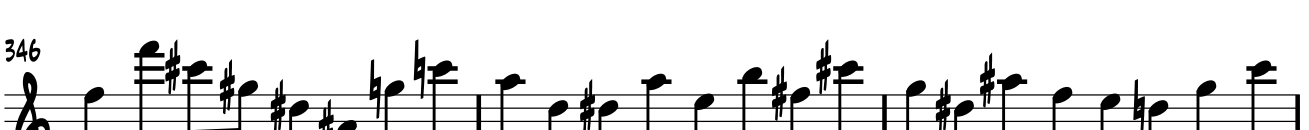

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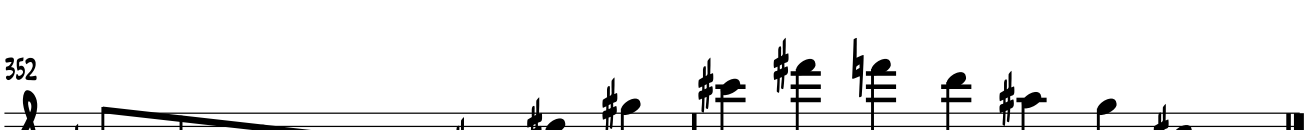

Glossary / Index

feeling- truth
giant steps- a musical compositon by John Coltrane
John Coltrane- 1922-1967 saxophonist/composer
laying back- not rushed or anticipated
metronome- time keeping device
patterns- music lines that create cycles through intervals
pop tunes- popular radio songs
Roy Hargrove- 1969 trumpeter/composer
rubato- give and take a little away from the melody
shout music- music used for spiritual dance ; it is usually very fast and changes keys
sing- speak distinctivly
space- silence
swing- the opposite of straight
triads- three note chords

Recommended Resources

record stores

jazz radio

internet serches

jazz conventions

jazz magazines

concerts

jam sessions

videos and dvds

converstions with elders

public television