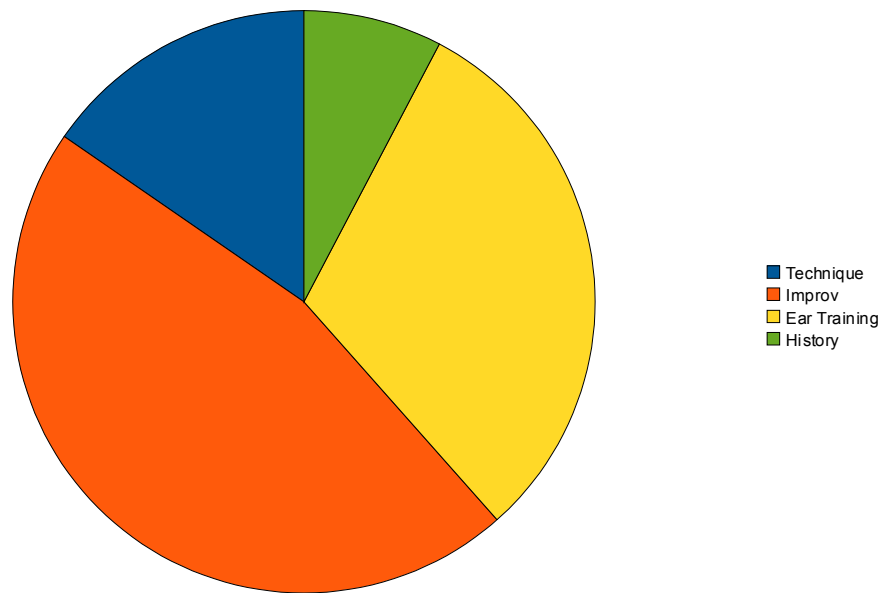


**Sax-Flute-Clarinet-Trumpet-Vocal-Piano**

**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, 5<sup>th</sup> 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 these 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 your 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.

TENOR SAXOPHONE

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.

T. SAX. 3

T. SAX. 4

T. SAX. 5

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

TENOR SAXOPHONE

Musical notation for Tenor Saxophone in 4/4 time. The staff starts with a whole rest for the first measure. The melody consists of the following notes in the second measure: quarter note Bb, eighth note Bb, eighth note A, quarter note G, quarter note F#, quarter note E, quarter note D. The third measure contains a dotted half note D. The fourth measure contains a dotted half note D. The fifth measure contains a dotted half note D. The sixth measure contains a dotted half note D. The seventh measure contains a dotted half note D. The eighth measure contains a dotted half note D. The piece ends with a double bar line.

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

T. SAX.

Musical notation for Tenor Saxophone starting at measure 4 in 4/4 time. The notes are: quarter note Bb, quarter note A, quarter note G, quarter note F#, quarter note E, quarter note D. The second measure contains a dotted half note D. The third measure contains a dotted half note D. The fourth measure contains a dotted half note D. The piece ends with a double bar line.

T. SAX.

Musical notation for Tenor Saxophone starting at measure 6 in 4/4 time. The notes are: quarter note Bb, quarter note A, quarter note G, quarter note F#, quarter note E, quarter note D. The second measure contains a dotted half note D. The third measure contains a dotted half note D. The fourth measure contains a dotted half note D. The piece ends with a double bar line.

UNIT 3

# 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**.

TENOR SAXOPHONE



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

T. SAX.



T. SAX.



T. SAX.





# Bop time

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

TENOR SAXOPHONE

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.

T. SAX.

T. SAX.

T. SAX.

# Texas blues

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

TENOR SAXOPHONE

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.

T. SAX.

4

T. SAX.

6

# 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.

TENOR SAXOPHONE

T. SAX.

Now check it out as a jazz line.

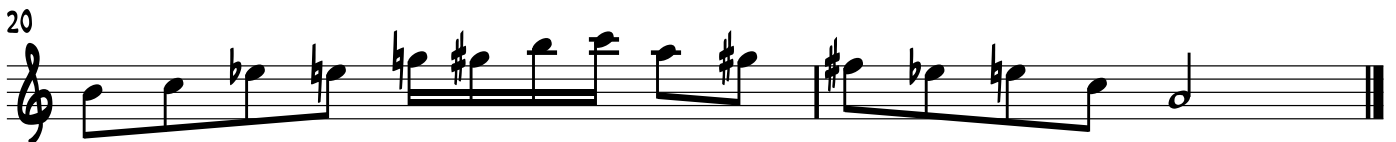
T. SAX.

Play through these too.

T. SAX.

# A minor

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



# B flat minor

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

The musical score is written in treble clef with a 4/4 time signature. It consists of 17 numbered staves of music. The key signature is B-flat minor, indicated by two flats (B-flat and E-flat). The exercise includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves feature triplets and slurs. The notation includes accidentals (flats and sharps) and dynamic markings such as accents and slurs. The piece concludes with a double bar line at the end of the 17th staff.

UNIT9

# B minor

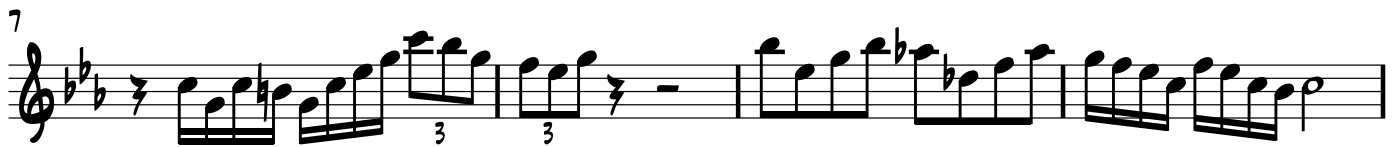
Play this exercise with an even triplet feel.  
Use the word chocolate. Listen for the tonal  
center which is *B minor* .

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 8/8. The music is a melodic exercise in B minor, featuring eighth and sixteenth notes, rests, and triplet markings. The second staff is marked with a '6' at the beginning. The third staff is marked with an '11' at the beginning. The fourth staff is marked with a '17' at the beginning. The fifth staff is marked with a '21' at the beginning. The piece concludes with a double bar line.

UNIT 10

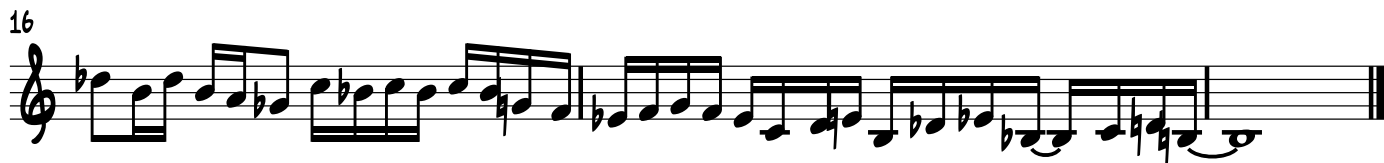
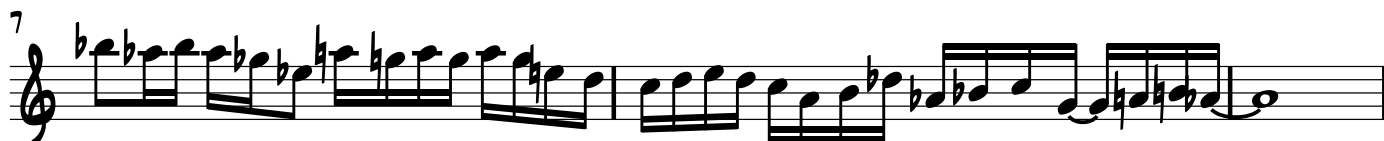
# C minor

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



# 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.





# Linear steps

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

TENOR SAXOPHONE

Chord progression: E<sup>MAJ</sup> G<sup>7</sup> C<sup>MAJ</sup> E<sup>b7</sup>

T. SAX.

Chord progression: A<sup>bMAJ</sup> B<sup>7</sup> E<sup>MAJ</sup> G<sup>7</sup> C<sup>MAJ</sup> E<sup>b7</sup>

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

T. SAX.

Chord progression: E<sup>MAJ</sup> G<sup>7</sup> C<sup>MAJ</sup> E<sup>b7</sup> A<sup>bMAJ</sup> B<sup>7</sup>

T. SAX.

Chord progression: E<sup>MAJ</sup> G<sup>7</sup> C<sup>MAJ</sup> E<sup>b7</sup> A<sup>bMAJ</sup> B<sup>7</sup>

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.

The musical score is written in bass clef and consists of three staves. The first staff contains measures 1 through 7, with chord changes: D<sup>b</sup>MA<sup>9</sup>, E<sup>7</sup>, A<sup>b</sup>MA<sup>9</sup>, C<sup>7</sup>, F<sup>b</sup>MA<sup>9</sup>, B<sup>b</sup>Mi<sup>11</sup>, and E<sup>7</sup>. The second staff starts at measure 5 and contains measures 5 through 9, with chord changes: E<sup>b</sup>MA<sup>9</sup>, D<sup>Mi</sup><sup>7</sup>, D<sup>b</sup>MA<sup>9</sup>, C<sup>Mi</sup><sup>11</sup>, F<sup>9</sup>, and B<sup>b</sup>MA<sup>9</sup>. The third staff starts at measure 10 and contains measures 10 through 14, with chord changes: B<sup>b</sup>Mi<sup>7</sup>, E<sup>b9</sup>, A<sup>b</sup>MA<sup>9</sup>, D<sup>Mi</sup><sup>7</sup>, G<sup>7</sup>, G<sup>b</sup>MA<sup>9</sup>, G<sup>b</sup>Mi<sup>7</sup>, and C<sup>b7</sup>. A triplet of eighth notes is indicated in measure 10. The piece concludes with a double bar line at the end of measure 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.



2

T. SAX. 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

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.

88

T. SAX.

Musical staff for T. SAX. starting at measure 88. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

91

T. SAX.

Musical staff for T. SAX. starting at measure 91. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

94

T. SAX.

Musical staff for T. SAX. starting at measure 94. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

97

T. SAX.

Musical staff for T. SAX. starting at measure 97. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

100

T. SAX.

Musical staff for T. SAX. starting at measure 100. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

103

T. SAX.

Musical staff for T. SAX. starting at measure 103. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

106

T. SAX.

Musical staff for T. SAX. starting at measure 106. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

109

T. SAX.

Musical staff for T. SAX. starting at measure 109. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

112

T. SAX.

Musical staff for T. SAX. starting at measure 112. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

115

T. SAX.

Musical staff for T. SAX. starting at measure 115. The staff contains three measures of music in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

118  
T. SAX.

121  
T. SAX.

124  
T. SAX.

127  
T. SAX.

130  
T. SAX.

133  
T. SAX.

136  
T. SAX.

139  
T. SAX.

142  
T. SAX.

145  
T. SAX.

148  
T. SAX.

151  
T. SAX.

154  
T. SAX.

157  
T. SAX.

160  
T. SAX.

163  
T. SAX.

166  
T. SAX.

169  
T. SAX.

172  
T. SAX.

175  
T. SAX.



178  
T. SAX.

181  
T. SAX.

184  
T. SAX.

187  
T. SAX.

190  
T. SAX.

193  
T. SAX.

196  
T. SAX.

199  
T. SAX.

202  
T. SAX.

205  
T. SAX.

T. SAX. 208

T. SAX. 211

T. SAX. 214

T. SAX. 217

T. SAX. 220

T. SAX. 223

T. SAX. 226

T. SAX. 229

T. SAX. 232

T. SAX. 235

This image displays ten staves of musical notation for Tenor Saxophone, numbered 208 through 235. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and quarter notes, often beamed in pairs or groups of four. The music is organized into measures by vertical bar lines. The sequence of notes across the staves shows a progression of melodic lines, with some staves featuring more complex rhythmic patterns or accidentals. The overall style is that of a standard musical score for a tenor saxophone.

T. SAX. 238

T. SAX. 241

T. SAX. 244

T. SAX. 247

T. SAX. 250

T. SAX. 253

T. SAX. 256

T. SAX. 259

T. SAX. 262

T. SAX. 265

T. SAX. 268

T. SAX. 271

T. SAX. 274

T. SAX. 277

T. SAX. 280

T. SAX. 283

T. SAX. 286

T. SAX. 289

T. SAX. 292

T. SAX. 295

Detailed description: This image displays ten staves of musical notation for a Tenor Saxophone (T. SAX.). Each staff begins with a measure number: 268, 271, 274, 277, 280, 283, 286, 289, 292, and 295. The notation is written in treble clef and includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The music appears to be a single melodic line, possibly a solo or a specific part in an ensemble. The key signature is not explicitly shown but contains several sharps, suggesting a key like D major or A minor. The overall style is characteristic of mid-20th-century jazz or pop music.

298  
T. SAX.

301  
T. SAX.

304  
T. SAX.

307  
T. SAX.

310  
T. SAX.

313  
T. SAX.

316  
T. SAX.

319  
T. SAX.

322  
T. SAX.

325  
T. SAX.

T. SAX. 328



T. SAX. 331



T. SAX. 334



T. SAX. 337



T. SAX. 340



T. SAX. 343



T. SAX. 346



T. SAX. 349



T. SAX. 352



## Glossary / Index

*feeling*- truth

*giant steps*- a musical composition 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*- 1929 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 distinctively

*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](#)