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An Approach to Jazz Improvisation for Intermediate Saxophonists

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Abstract

This project is an organization of the author's thoughts on teaching jazz improvisational concepts to saxophonists at a beginning to intermediate level of playing ability. Firstly, it discusses the skills students should acquire before studying jazz improvisation. It will focus primarily on building good practice habits through the development of desirable jazz tone and technique. Additionally, this project will offer explanations for understanding how jazz standards are constructed in terms of form and how they are performed. Lastly, this project will introduce several basic concepts the student can use to construct improvised melodies, such as modal scales, blues scales, seventh chord arpeggios, guide tones, and enclosures. Short exercises are provided to facilitate the student's understanding of these concepts.

Prerequisite Skills

There are several assumptions that must be made of the potential students using this pedagogical guide in order for them to find this approach useful. The student must have a basic knowledge of tone production on the saxophone; this includes the ability to play the full chromatic range of the saxophone with a fair amount of consistency. It is not necessary to have mastered the extreme high and low registers, but the student should, at the very least, know the fingerings for every pitch within the normal range of the instrument. Additionally, the student should be familiar with intonation and the pitch tendencies of his or her particular saxophone. For example, the student should know that the written pitch “D” or “middle D” (F4 on piano) is fairly sharp on most alto saxophones.

The next concept to have mastered before beginning study of jazz improvisation deals largely with scales and their relationships to one another. Students should be comfortable playing all full-range major and minor scales at a tempo that will allow them to comfortably play fragments of any given scale within the context of a standard jazz tune. Additionally, students should be familiar with the order of sharps/flats, the circle of fourths/fifths, and how each key signature changes when navigating the circle of fourths/fifths. Students will find this information useful when learning chord relationships, which will be discussed in greater detail later on.

It will behoove the student to be able to recognize intervals by ear and know the name for each interval. The interval names are as follows: minor second, major second, minor third, major third, perfect fourth, tritone, perfect fifth, minor sixth, major sixth,

minor seventh, and major seventh. The ability to recognize an intervallic pattern is especially useful when transcribing “licks” from recordings to use in one’s own improvised solos. Additionally, it will facilitate ease of transposition between instruments.

Students will be much more comfortable with improvising and discussing improvisational concepts with other instrumentalists if they can confidently transpose from concert pitch to their chosen instrument. Eventually, students should be able to transpose from concert pitch to both Bb and Eb instruments; but they should first learn how to transpose on the instrument they plan on using most frequently. For example, a student studying improvisation on the Bb tenor saxophone should know that the tenor saxophone sounds down a major second from C4 on the piano. Transposing on Bb instruments is generally easier than Eb instruments because it is much easier to transpose a major second than a minor third or major sixth. However, any saxophonist that is serious about music should have no quarrel with transposing to both Bb and Eb instruments.

Students should also be able to identify major and minor chords and demonstrate them in the form of arpeggios on their instrument. Students beginning to explore jazz improvisation should be able to construct each type of chord using intervals and know what distinguishes a major chord from a minor chord. Furthermore, students should be able to play major and minor arpeggios within the entire normal range of the instrument. An example that encompasses exactly what is being asked of students is as follows: in the key of C, a saxophonist should be able to play the C Major scale throughout the full

range of the instrument. Additionally, the student should be able to arpeggiate the C Major chord throughout the full range of the instrument.

Perhaps the most important prerequisite to meet before embarking on the journey of jazz improvisation, students should be familiar with several professional jazz saxophonists, past and present, by way of listening exposure. It is extremely important for students to have goals; listening to professional musicians sets a long-term goal of what is possible when one works hard! Additionally, listening will aid students in developing a tone concept for jazz saxophone, as well as how the style of jazz differs from other genres of music. Many of these concepts will begin to take shape naturally once the student finds an artist they genuinely enjoy listening to. For the purpose of this guide, it is recommended that students are familiar with two to three artists on their instrument. Below is a short list of popular saxophonists for anyone that does not know where to start. However, this list is in no particular order and is merely the author's personal preference. Teachers should encourage their students to venture outside of this list; there is a plethora of jazz saxophonists, while lesser known, that are every bit as talented and have much to offer the student in terms of listening.

Alto Saxophone	Tenor Saxophone
Charlie Parker Cannonball Adderly Paul Desmond Johnny Hodges Kenny Garrett	John Coltrane Dexter Gordon Stan Getz Sonny Rollins Chris Potter

In general, all of the prerequisite concepts discussed in this section should be accomplished within the first two years of serious study of the saxophone. Obviously, this may change depending on the student's level of interest and rate of progress. It is

ultimately up to the student's private teacher to judge when the time is right to begin introducing ideas related to jazz improvisation. Knowledge of tone production, scales, intervals, transposition, major/minor chords, and an adequate amount of listening exposure will provide all the necessary tools to begin improvising.

Jazz Tone Concept

After listening to a handful of jazz saxophonists, the student should notice a few characteristics that separate jazz from other types of instrumental music. Specifically, note the difference in tone of a jazz saxophonist versus a classical saxophonist. The tone of a jazz saxophonist is typically much brighter than that of a classical player.

Additionally, one will notice that there is much more flexibility in the tone of most jazz players (i.e. scoops, glissandi, etc.). These differences are achieved through the use of different equipment, such as mouthpieces, reeds, and ligatures. In some cases, a different make and model of saxophone will be used exclusively for jazz. In addition to the change in equipment, there are slight changes that need to be made to the student's embouchure in order for them to begin forming an idea of what they want to sound like when playing jazz.

Saxophonists can practice fundamental concepts for jazz in the same way they practice classical saxophone. First, the student should play on the mouthpiece. For classical saxophone, the student should be able to play a concert "A" on the alto saxophone mouthpiece, and concert "G" on the tenor saxophone mouthpiece. However, the ideal concert pitch to match for many jazz saxophone embouchures is somewhere between one-quarter and one-half step lower than that of a classical embouchure. The

student can facilitate this change by relaxing the jaw slightly, and bringing more pressure from the corners of his or her mouth. Since many jazz saxophone mouthpieces have wider tip openings than classical mouthpieces, the increased aperture of the jaw will allow the reed to vibrate more freely, resulting in more projection and more flexibility in the student's tone. Once the student is able to consistently play the correct pitch on the mouthpiece, he or she should begin traversing the one-octave range of the mouthpiece by manipulating their oral cavity and tongue position. This action is similar to whistling or humming. A fantastic resource to consult in order to master this concept is the book *Voicing: An Approach to the Saxophone's Third Register* by Donald Sinta.

The next item on the student's list of fundamental exercises is the consistent practice of long tones. Long tones are an incredibly valuable tool for all musicians, both amateur and professional. They present the player with the opportunity to achieve his or her desired tone, as well as facilitate control over the instrument in all registers. Long tones can be practiced in a variety of ways; a very simple, but effective method of long tone study is the use of major scales. It is most effective to choose a relatively easy scale that starts in a comfortable range on the saxophone. The two recommended scales for long tone study are F major and G major because they start in a comfortable range of the instrument. One can approach the long tones exercise one octave at a time. As with all fundamental exercises, long tones should be practiced with a tuner and metronome at all times, with the metronome set to 72 beats per minute. The first octave of the exercise is notated below:



All notes in the exercise should be slurred, with particular attention being paid to the clarity and consistency of tone for each note. The use of a tuner will not only make the student aware of any discrepancies in regards to intonation, but will also train his or her ears to hear pitches in tune. Depending on the student's level of ability, the long tones exercise can be expanded to the extreme high and low registers of the saxophone, as shown below:

The image displays three musical staves for an Alto Saxophone. The top staff, labeled 'Alto Sax', shows a sequence of notes in the high register, starting from a G4 (middle C) and ascending through various intervals. The middle staff, labeled 'A. Sax.', shows a single note in the high register, specifically a G4. The bottom staff, labeled 'Alto Sax', shows a sequence of notes in the low register, starting from a G2 (two ledger lines below the staff) and ascending through various intervals. The notes are slurred together, indicating a continuous exercise.

High Register

Low Register

Through focused and consistent practice of long tones, the student will be able to control the instrument with ease, as well as play more consistently in tune. The more control the student has over the instrument while playing long tones, the more likely it is that the student will be able to traverse the entire range of the saxophone with ease.

In addition to long tones, the importance of overtone study should also be discussed. As mentioned earlier, the book *Voicing: An Approach to the Saxophone's Third Register* by Donald Sinta is an extremely valuable resource that many students and professionals have found useful in their mastery of the saxophone's overtone series. It is important for students to practice overtones using their "jazz setup." In other words, the

student should practice these fundamental exercises using their jazz embouchure, as well as the equipment that is designated for playing jazz.

Modes

After practicing fundamental exercises, now is the time to start improvising!

Assuming the student has practiced his or her major and minor scales and arpeggios, they must learn how to use them as tools for improvising.

There are seven “modes” that exist within every major scale. The names of the modes in order are as follows: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Each mode corresponds with a different note in the major scale. In C Major, a breakdown of the modal scales is below:

The image displays the seven modes of the C major scale, written for Alto Saxophone (A. Sax.) in 4/4 time. The modes are arranged in three staves:

- Staff 1:** Ionian (Major), Dorian, and Phrygian.
- Staff 2:** Lydian, Mixolydian, and Aeolian (Natural Minor).
- Staff 3:** Locrian.

Each mode is represented by a single line of music, showing the sequence of notes for that mode. The Ionian mode is the standard C major scale. The Aeolian mode is the natural minor scale (C minor). The Locrian mode is the only mode that is a half step below the tonic (Bb).

Notice that the student already knows two out of the seven modes; the Ionian and Aeolian modes of the major scale are better known as major and natural minor, respectively. Students should play through each mode so that they can hear the

differences between each scale. It is important for the student to note the differences in each modal scale as it relates to the major scale. A list of those differences is below:

- Ionian (1) - major 3, major 7
- Dorian (2) - b3, natural 6, b7
- Phrygian (3) - b2, b3, b6, b7
- Lydian (4) - major 3, #4, major 7
- Mixolydian (5) - major 3, b7
- Aeolian (6) - b3, b6, b7
- Locrian (7) - b2, b3, b5, b6, b7

There are certain modes that sound great when played over certain chords; inversely, there are other modes that should not be played on certain chords. To expand briefly on the aforementioned C major example, the Ionian scale sounds great over its corresponding major chord, C major. However, the student will quickly discover that the fourth scale degree (F) does not sound so great; this is because F sounds dissonant against the third of the C major chord (E). The minor second interval between E and F should be avoided, so it would be best to avoid the fourth scale degree when playing the Ionian mode on major chords. After the student has played through all major scales in their respective modes, he or she should then focus his or her attention on applying that newly acquired knowledge to a few tunes.

Introduction to Form

The second thing to understand when first learning a jazz standard is the form of a tune. Form can be defined as the way a tune is organized in regards to its chord structure

and the originally composed melody. Most jazz tunes use a recurring set of chord progressions. When organized into sections, these groups of chords create the form of the tune. As a way to identify the different chord progressions, a different letter is assigned to each chord progression; chord progressions with similar chords are assigned the same letter. Common song forms in jazz standards are AABA, ABAC, AAB, 16-bar, and 12-bar blues (“Elements of Jazz”). For example, a tune in AABA form is often 32 measures long, comprised of an eight measure “A” section that repeats once, followed by a contrasting “B” section; “B” sections can also be referred to as the “bridge” of a tune. Lastly, the “A” section returns to end the tune. In a performance setting, it is common practice for jazz musicians to play the originally composed melody of the tune at the beginning; this is referred to as the “head” of the tune. After the head is played, each musician will have an opportunity to improvise over the entire form, often repeating the form as many times as they would like. After all musicians have played their solos, the head will be played once again to end the tune (“Elements of Jazz”).

Modal Tunes

Below is a short list of recommended tunes that students should learn in order to demonstrate their knowledge of modes and AABA and AABBA form. Lead sheets for C, Eb, and Bb instruments, as well as reference videos for learning the melody of the tune can be found on www.learnjazzstandards.com. It is recommended that the student first attempt to learn the melodies to these tunes by-ear instead of using written music. Learning tunes by-ear is a great way for a musician to further train their ears, as well as hear how the melody sounds in relation to the chord changes. Additionally, it gives

students an opportunity to hear how professional musicians approach the tune from an improvisational point of view. Listening to professional recordings is a great way to gather ideas for solo material. The process of learning “licks” from recordings and incorporating them into one’s own playing is referred to as transcription.

- So What - Miles Davis
- Impressions - John Coltrane
- Little Sunflower - Freddie Hubbard

“So What” follows AABA form and was originally written in the key of concert D minor. This tune was one of the first recorded examples of modal jazz, as it utilizes the Dorian mode (Learn Jazz Standards). The “A” section begins with a D minor seventh chord (D-7) played for eight measures. After repeating the “A” section, the bridge uses an Eb minor seventh chord (Eb-7) for eight measures. Notice that the chord used for the bridge is one half-step higher than the D-7 chord used in the “A” section. The eight-measure “A” section returns to end the tune.

This tune uses only two minor chords with plenty of space in between for improvisation. The two scales to know for this tune are concert D Dorian and concert Eb Dorian; it is also crucial to be familiar with the D-7 and Eb-7 arpeggios. The scales and arpeggios are listed below:



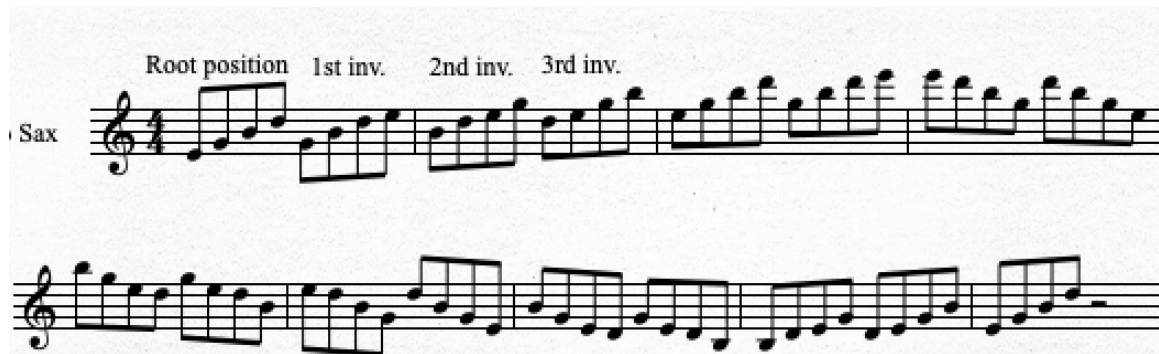
Using the aforementioned scales and arpeggios, there are some improvisational techniques the student can use to begin constructing an effective solo on “So What”. A key ingredient of any good solo is an even mixture of scale fragments and arpeggios. The student can begin exploring this idea by outlining a chord up to the ninth scale degree - or the second scale degree up the octave - and then playing the chord’s corresponding scale on the way down. Using D-7 as an example, it looks like this:



This pattern is not only a simple way to combine an arpeggio and scale into one idea, but it also helps the student hear the quality of the chord on his or her instrument.

Another useful exercise when approaching new chords in tunes is to outline the chord in every inversion throughout the full range of the instrument. To demonstrate this concept in a real-world setting, consider the following: when transposed, a concert D-7 chord is a written E-7 chord on the Bb tenor saxophone. The tenor saxophonist should start on the low written “E”, and arpeggiate the chord up to the seventh, E-G-B-D. Next, the saxophonist should arpeggiate the chord in what is called first-inversion, starting on the third of the chord, “G”. The order of notes changes to G-B-D-E. Next, the chord should be arpeggiated in second-inversion, starting on the fifth scale degree, “B”. The order of pitches is then B-D-E-G. Lastly, the chord should be arpeggiated in third-inversion, sounding the written pitches D-E-G-B. The student should continue arpeggiating the written E-7 chord up and down the entire register of the saxophone until

they feel comfortable outlining the chord in any inversion. Once the student is comfortable, they should be able to play each inversion of the chord throughout the entire range of the saxophone in consecutive swing-eighth notes. A notated example of this exercise is shown below:



After mastering these exercises within the context of “So What”, the student should seek out some professional recordings of the tune and transcribe some of their favorite “licks”. The easiest way to transcribe a professional recording is to focus on very small sections at a time. Depending on the difficulty of the tune, the section could be as small as a couple of beats out of a measure. The student should listen to the section repeatedly until they are able to sing the lick. Once they are able to sing the lick they are transcribing, it should then be very easy to play the lick on their instrument. After transcribing a couple of licks from professional recordings, the student should experiment with different ways to develop the lick, thus altering it from its original form into something the student can call their own. Some common ways to develop licks include changing the rhythm, playing it ascending/descending, and placing the pitches in a different order. The process of transcribing and developing licks will help the student build a connection between their brain, ears, and technique on the saxophone.

Beyond transcription, students should also attempt to make up their own licks!

Students can start by picking a chord tone they want to target. Then, students can add on to the beats preceding the chord tone using a variety of methods. A very common way to disguise a chord tone is by adding what is referred to as a chromatic lower neighbor tone, or “chromatic lower”. Adding the note that is one half-step below the targeted chord tone makes the ensuing melodic line much more interesting. A root position E-7 arpeggio with an added chromatic lower looks like this:



The student should try adding a chromatic lower neighbor tone at the start of every inversion in the exercise mentioned earlier. He or she will find that the addition of a chromatic lower makes a plain arpeggio sound much more like jazz.

After adding chromatic lower neighbor tones, the next step should be to add a diatonic upper neighbor tone. In simpler terms, a diatonic upper neighbor tone, or “diatonic upper” is a note that is one whole-step above the targeted chord tone. When combined, the diatonic upper and chromatic lower create what many jazz musicians refer to as an enclosure or bracket. The addition of a simple enclosure is a very easy way to disguise chord tones. An added benefit of enclosures is that the student can use them to connect melodic ideas if his or her idea does not fit the entirety of a measure. An example of a melodic line in E minor with an enclosure is below:



Notice that by adding F# and D# to preface the root of E-7, it fills out the rest of the measure while also generating harmonic tension before arriving on a chord tone at the beginning of the third measure.

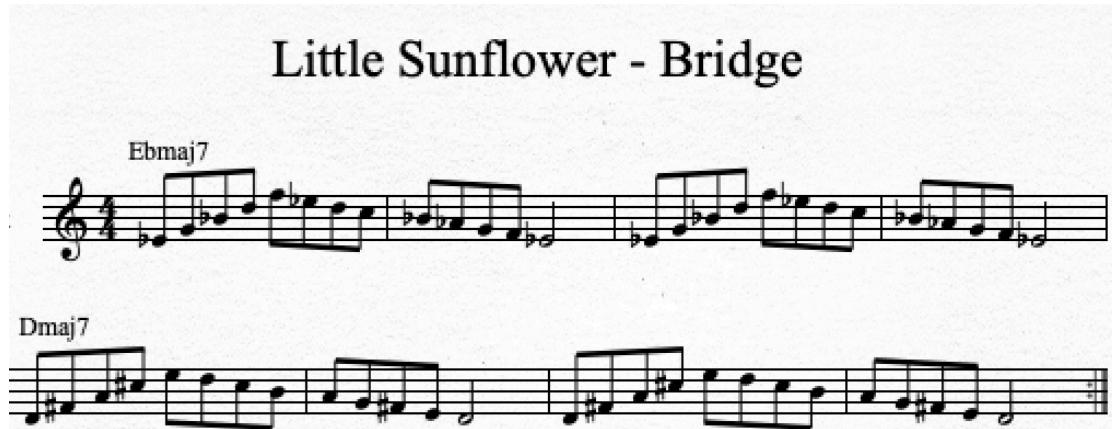
“Impressions” also follows AABA form, with chord changes that are identical to “So What” (Hughes 2010). The key differences between “So What” and “Impressions” are the tempo and the melody. “Impressions” is typically much faster and uses a more active melody than “So What”. The student can apply the very same concepts discussed earlier in the paper to “Impressions”, directing their focus on improvising melodies at a brisk tempo using the same solo material. Additionally, the student should compare professional recordings of each tune to compare how the same chords and scales can be used in different ways.

“Little Sunflower” shares many similarities with the other two modal tunes discussed in this paper. The major differences are the form and the chords used on the bridge of the tune. Instead of using another minor chord on the bridge, Freddie Hubbard chose to switch to major harmony, using an Eb major seventh chord (Ebmaj7) and a D major seventh chord (Dmaj7). “Little Sunflower” follows AABBA form and is also in the key of concert D minor. The “A” section begins with eight measures of D-7 that repeats once. The bridge consists of four measures of Ebmaj7, followed by four measures of Dmaj7. This sequence repeats once, thus returning to the “A” section for sixteen more measures.

For the “A” sections of “Little Sunflower”, students can apply the same concepts from the other two tunes discussed in this paper. However, on the bridge, students must use a different mode of the scale and different arpeggios. As the chord symbol implies,

the student should use the Ionian, or major, mode to improvise over major chords.

Similarly to outlining minor chords, the student can use the aforementioned exercise to outline major chords by outlining the major seventh arpeggio up to the ninth scale degree, and then playing the descending major scale back down to the root. Below is an example of how one could traverse the bridge of “Little Sunflower” using the same exercise:



The student can also use the chord inversions exercise to become familiar with major seventh chords throughout the entire range of his or her instrument.

After consistent and focused practice of modal scales, focusing specifically on the Ionian and Dorian varieties and their corresponding major and minor seventh arpeggios, the student should be able to effectively improvise a melody over modal tunes such as “So What”, “Impressions”, and “Little Sunflower”. Additionally, the student should be comfortable with creating simple enclosures to surround chord tones in order to add chromaticism to the Ionian and Dorian scales.

The Blues

The recommended tunes to learn when first studying the blues are listed below. Like the modal tunes, lead sheets and reference videos for the melody can be found on www.learnjazzstandards.com.

- Blue Monk - Thelonious Monk
- Freddie Freeloader - Miles Davis

Blues music, originating in southern America in the late 1800s, was the evolution of chants, work songs, field hollers, and other African spirituals that slaves would sing while they worked (Kopp 2005). Blues as a genre in America started in the Mississippi Delta near New Orleans in the late 1800s to early 1900s. Blues music influenced jazz very heavily, and vice versa (Kopp 2005). People often treat the blues and jazz synonymously due to their many similarities and the frequency with which jazz tunes use the twelve-bar blues form, but they remain different because true Blues music is more rooted in tradition than jazz. Simply put, the Blues is a variety of jazz music, but jazz music is not exclusively the Blues. This paper will focus on the jazz variety of Blues music.

Simple twelve-bar blues, as the name implies, is twelve measures long and follows a specific chord progression. However, many blues tunes alter the chord progression slightly to make the harmony more interesting for the improviser and listener. Using Roman Numerals to represent the chords associated with each scale degree, the Blues uses only three chords in its simplest form: I, IV, and V. Below is the layout of the simple blues chord progression:

Blues - Simple

The image displays a musical score titled "Blues - Simple" for a saxophone. It consists of four staves, each representing a measure of a 12/8 time progression. The first staff is labeled "Sax" and contains three measures with chord symbols I, IV, and I. The second staff contains three measures with chord symbols IV, IV, and IV. The third staff contains three measures with chord symbols I, IV, and V. The fourth staff contains three measures with chord symbols IV, I, and I. Each measure is represented by a single horizontal line with a small black square indicating the chord symbol.

The Blues chord progression introduces a new type of chord that might be unfamiliar to the student: the dominant seventh chord. Dominant seventh chords are constructed of a major triad with the addition of a minor third above the fifth. Another way to describe its construction is to create a major seventh chord and then lower the seventh by one half-step. The dominant seventh chord is a vital part of jazz harmony, and is almost ubiquitous in jazz standards. The modal scale associated with the dominant seventh chord is the mixolydian mode. As mentioned earlier in the discussion of modes, the mixolydian scale is identical to a major scale, except it contains a lowered seventh scale degree. The lowered seventh scale degree makes it an excellent fit for improvising over dominant seventh chords. Students can practice mixolydian scales and dominant seventh arpeggios in the same manner as other modes and major/minor arpeggios.

Students can also combine the dominant seventh arpeggio (ascending) and the mixolydian scale (descending) to explore the Blues form.

In addition to mixolydian scales, there is another scale that works over any chord in the Blues: the blues scale. The blues scale is a derivative of a five-note scale called the minor pentatonic scale, which consists of the root, b3, 4, 5, and b7. The addition of the lowered fifth scale degree between the fourth and natural fifth results in the six-note blues scale. The lowered third, fifth, and seventh in the scale are referred to as “blue notes”. Below is the C minor pentatonic scale, followed by the C blues scale. Note the chromatic motion between the fourth, lowered fifth, and natural fifth scale degrees.



After practicing the blues scale throughout the entire range of the instrument, it will be beneficial for the student to memorize a couple of common “blues licks” that they can implement in their solos. Additionally, students should be encouraged to create their own blues licks. Pictured below are a few common blues licks in concert C that the student can try:



After learning these licks in their original form, students should first transpose the licks into the key of the tune they are working on. For example, students learning “Blue Monk” should transpose these licks into concert Bb. Eventually, the student should learn these blues licks in all twelve keys. Once students become comfortable with learning licks in multiple keys, they will find that it is very beneficial; the same lick can often be recycled endlessly as long as the improviser can play it in a different key.

The next improvisational concept to discuss is the use of guide tones while improvising. Guide tones are typically the thirds and sevenths of any seventh chord. They are referred to as such because they determine whether the seventh chord is major, minor, or dominant (“Guide Tones”). Guide tone lines are step-wise lines that resolve usually by whole or half step as one navigates the common chord progressions found in jazz music (“Guide Tones”). In most cases, the third or seventh of one chord will resolve to the third or seventh of the following chord in the progression. Sometimes, two adjacent chords will share the same pitch, but the pitch will function differently in each chord. Here is an example of a guide tone line within the context of “Blue Monk”. The chord tones have

been labeled under each measure to demonstrate the step-wise movement of thirds and sevenths between chords.

Blue Monk - Guide Tones

The image shows a musical score for a saxophone part titled "Blue Monk - Guide Tones". It consists of two staves in 4/4 time. The first staff is labeled "Sax" and contains a sequence of notes with guide tones (3rds and 7ths) for the following chords: Bb7, Eb7, Bb7, Eb7, Bb7. The second staff continues the sequence with F7, Eb7, Bb7, and ends with a final Bb7. The notes are written in a way that demonstrates step-wise movement between the guide tones of adjacent chords. For example, the 7th of Bb7 (F) moves down to the 3rd of Eb7 (Eb), and the 3rd of Bb7 (Bb) moves up to the 7th of Eb7 (D).

While this is one example of a guide tone line, there are other possibilities. For example, one could start on the third of Bb7 instead of the seventh. One will notice the half step that also exists between the third of Bb7 and the seventh of Eb7. Students should explore other ways of creating guide tone lines in their own practice. When improvising, students should target these notes to facilitate a clean, step-wise movement from one chord to the next, known as voice leading. Here is an example of an improvised melody that combines guide tones with some of the other concepts discussed in this paper, such as enclosures and scale/arpeggio combinations.

The image shows a musical score for a saxophone part with an improvised melody. It consists of a single staff in 4/4 time. The melody is written in a way that combines guide tones with scale/arpeggio combinations. The chords are labeled as Bb7, Eb7, and Bb7. The melody starts on the 7th of Bb7 (F), moves to the 3rd of Eb7 (Eb), and then continues with a series of notes that combine guide tones with scale/arpeggio combinations.

After a considerable amount of practice with the blues scale, blues licks, and guide tones, the student should begin combining these elements in order to construct a unique and interesting solo over the blues chord progression!

Concluding Thoughts

After integrating the concepts discussed in this paper into one's own playing, the intermediate saxophonist should have built a solid foundation for practicing jazz improvisation. It is essential to develop a practice routine that addresses tone and technique. Additionally, the student should have developed a concrete method for learning jazz tunes. Outlining chords with arpeggio/scale combinations is an excellent method for hearing chord qualities and memorizing the form of any tune. Additionally, employing the use of guide tone lines will increase the student's ability to improvise melodies that are harmonically satisfying. Furthermore, the ability to target chord tones with simple enclosures creates more chromaticism in the improvised melodies, as well as helps the student connect different melodic ideas. By using this pedagogical guide, students of jazz improvisation should have established a foundation that will prepare them to approach more difficult tunes in the future.

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