

FILLING MEASURES AND TIME

IT ISN'T ENOUGH TO KNOW OR TO BE ABLE PLAY A SCALE, CHORD OR PATTERN. YOU NEED TO PLAY THEM WITHIN THE CONTEXT OF A SOLO, HAVING A COMPLETE IDEA THAT REINFORCES THE HARMONY, IN TIME. IDEALLY ONE WOULD BE ABLE TO PLAY THIS MATERIAL WHERE CHORD TONES LAND ON BEATS, ESPECIALLY ENDING ON A STRONG BEAT, LIKE BEAT 1, THUS COMPLETING THE IDEA. OFTEN ONE GETS AHEAD OR IS LATE, CAUSING THE LINE AND ENDING TO SOUND AWKWARD AND WONDERERS WHY - "I PLAYED NOTES IN THE SCALE/CHORD, WHAT HAPPENED."

THE FOLLOWING EXERCISES ARE EXAMPLES OF HOW TO FILL TIME (ONE AND TWO MEASURES) WITH SCALES LIKE BEBOP, DIMINISHED AND DIMINISHED WHOLE-TONE (ALTERED) BY SIMPLY PLAYING DIFFERENT COMBINATIONS.

1) G7 C 2) G7 C



FIRST FIVE NOTES OF A DOMINANT SCALE.

FIVE DESCENDING NOTES OF A BEBOP SCALE.

NOTE: THE 1 CHORD CAN BE MAJOR OR MINOR. ALL EXAMPLES START ON ROOT OF DOMINANT AND END ON FIFTH OF THE ONE CHORD.

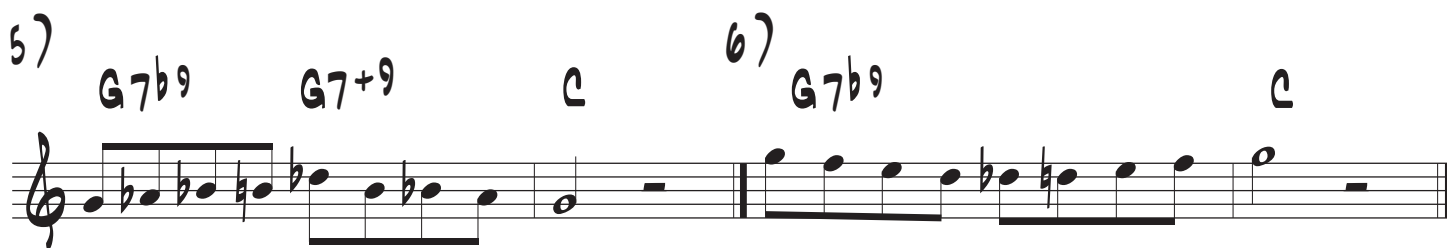
3) G7 C 4) G7 C



ASCENDING BEBOP SCALE.

DESCENDING BEBOP SCALE.

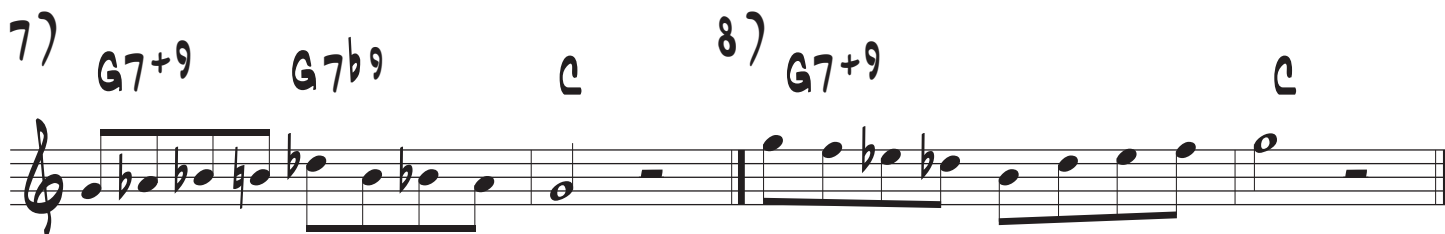
5) G7b9 G7+9 C 6) G7b9 C



FIRST FIVE NOTES OF A DIMINISHED OR DIMINISHED WHOLE-TONE SCALE.

FIVE DESCENDING NOTES OF A DIMINISHED SCALE.

7) G7+9 G7b9 C 8) G7+9 C



FIRST FIVE NOTES OF A DIMINISHED OR DIMINISHED WHOLE-TONE SCALE. (SAME AS ABOVE)

FIVE DESCENDING NOTES OF A DIMINISHED WHOLE-TONE SCALE.

2
9) G7b9 C 10) G7b9 C

ASCENDING DIMINISHED HW SCALE.

DESCENDING DIMINISHED HW SCALE.

11) G7+9 C 12) G7+9 C

ASCENDING DIMINISHED WHOLE-TONE SCALE.
THE "DIMINISHED WHOLE-TONE LOOP"

DESCENDING DIMINISHED WHOLE-TONE SCALE.
THE "DIMINISHED WHOLE-TONE LOOP"

13) G7 C 14) G7 C

FIRST FIVE NOTES OF A DOMINANT SCALE TWICE.

FIVE DESCENDING NOTES OF A BEBOP SCALE TWICE.

15) G7 C 16) G7 C

FIRST FIVE NOTES OF A DOMINANT SCALE, THEN
BEBOP SCALE.

FIVE DESCENDING NOTES OF A BEBOP SCALE, THEN
BEBOP SCALE DESCENDING.

17) G7 C 18) G7 C

BEBOP SCALE ASCENDING, DESCENDING.

BEBOP SCALE DESCENDING, ASCENDING.

3
18) G7b9 G7+9 C 19) G7b9 C

FIRST FIVE NOTES OF A DIMINISHED HW OR DIMINISHED WHOLE-TONE SCALE TWICE.

FIVE DESCENDING NOTES OF A DIMINISHED HW TWICE.

20) G7b9 C 21) G7b9 C

FIRST FIVE NOTES OF A DIMINISHED HW SCALE, THEN ASCENDING DIMINISHED HW SCALE.

FIVE DESCENDING NOTES OF A DIMINISHED HW SCALE, THEN DESCENDING DIMINISHED HW SCALE.

22) G7b9 C 23) G7b9 C

DIMINISHED HW SCALE ASCENDING, DESCENDING.

DIMINISHED HW SCALE DESCENDING, ASCENDING.

24) G7+9 C 25) G7+9 C

FIRST FIVE NOTES OF A DIMINISHED WHOLE-TONE SCALE, THEN THE "DIMINISHED WHOLE-TONE LOOP" ASCENDING.

FIVE DESCENDING NOTES OF A DIMINISHED WHOLE-TONE SCALE, THEN THE "DIMINISHED WHOLE-TONE LOOP" DESCENDING.

26) G7+9 C 27) G7+9 C

"DIMINISHED WHOLE-TONE LOOP" ASCENDING, THEN "LOOP" DESCENDING.

"DIMINISHED WHOLE-TONE LOOP" DESCENDING, THEN "LOOP" ASCENDING.

THE PREVIOUS EXAMPLES ALL BEGIN AND END ON 1. STARTING ON A DIFFERENT BEAT WILL MEAN THAT YOU WILL NEED TO ADJUST IN ORDER TO HAVE CHORD TONES LAND ON BEATS AND ENDING IN A STRONG MANNER.

EXPERIMENT WITH BEGINNING AND ENDING ON DIFFERENT BEATS ONCE YOU HAVE A GOOD UNDERSTANDING OF STARTING AND ENDING ON 1.

TRY COMBINING DIFFERENT SEGMENTS, LIKE STARTING WITH A BEBOP IDEA FOLLOWED BY A DIMINISHED ONE.

ONE CAN ADJUST THESE PHRASES IN A NUMBER OF WAYS - ADD LEADING TONES, SURROUND TONES, ADDITIONAL MATERIAL AT THE END AND MORE. FOLLOWING ARE JUST A FEW EXAMPLES. SEEK WAYS TO EXPAND BEBOP AND LIKE LINES

28) G7 C 29) G7 C

30) G7 C

Below the examples is a blank musical staff with a treble clef, consisting of six measures, each with a whole rest on the first beat.