

ALL I REALLY NEED TO KNOW* ABOUT JAZZ I LEARNED FROM THE LICK

*NOT REALLY. THERE IS MUCH MORE
TO LEARN, BUT IT'S A START!

MELODIC FRAGMENTS

Allow THE LICK to be a catalyst, helping you to unlock your own creative material as an improvising musician. Melodic line often is created using only fragments of a scale, a few notes at a time, not by using the entire scale. Here, instead of using the full scale, the line focuses on the lower fragment of the D Dorian minor scale.

FORM & ARCHITECTURE

The four central elements of music are melody, harmony, rhythm, and form. Form often defines an entire composition (e.g. AABA form —or— intro, verse 1, chorus, verse 2, etc.), giving each work an inherent architecture. Formal parameters also shape each melodic phrase, which naturally possess a beginning, middle, and end. Explore and manipulate each segment and component of THE LICK to achieve greater fluency.

CHORD EXTENSIONS

The chord symbol printed on the page here is Dm7 (D minor 7, including the notes D,F,A,C), and provides the harmonic foundation for THE LICK, but, on beat 3, the melody targets E, the 9th of a Dm9 chord. The chord symbol Dm7 can be interchangeable with Dm9, Dm11, and Dm13, each adding color to the central D minor harmony. Chord extensions often may be added by a soloist, even when not played by accompanying musicians.

HARMONIC SUBSTITUTIONS

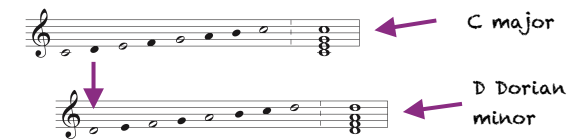
The first 3 notes of the melodic line (D,E,F) imply D minor. The next 3 notes (G,E,C), however, outline a C major chord. The sound of this major triad provides a respite from the root D harmony. The melody implies a chord “substitution,” helping tell a “story” that moves the melody from D minor to C major and back again, creating tension and release.

TARGETS & ENCLOSURES

The target note at the end of the phrase is D, a return to the root note from where the melody began. This D is approached from above by the note E, and from below, by the note C. These two notes form a diatonic enclosure, actually “enclosing” upon their target note.

MODAL HARMONY

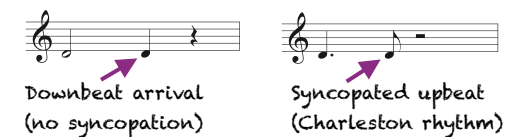
D Dorian minor is derived from the key of C major and is one of 7 diatonic modes. The D Dorian minor scale uses the same notes as the C major scale, starting on D:



A composition can be in the “key” of D Dorian minor, where Dm7 is the root/tonic harmony. Conversely, Dm7 can function as a chord that then moves to other harmonies, on its way to a parent key other than D minor. Another common chord progression places Dm7 as the ii chord in the parent key of C major, with the ii V I progression being Dm7 G7 CMaj7.

RHYTHMIC SYNCOPATION

A line may balance downbeat arrivals with syncopated rhythms that target upbeats. Here, the second half of the measure begins with a down-beat on 3 and ends with a strong arrival on the “and of 4”, incorporating the “Charleston,” a dance rhythm that moves the arrival from a strong beat to its preceding upbeat.



WITH GRACE NOTES:

Try using one or both of these figures—chromatic approach note & upper-neighbor turn.



ADDED CHORD TONE:

This extra note delays the resolution to the downbeat of measure 2.



ADDED PICKUP NOTE:

An added pickup adds rhythmic interest without displacing any other notes.



TRANSPPOSITION & RHYTHMIC VARIATION:

Transpose THE LICK to gain fluency in other keys. Added syncopation displaces the target resolution.



VARIATIONS ON THE LICK: