

Take The A Train - Session 2 (Bass Clef)

Session 2 explores ways to develop improvising language to be used with the two sounds identified in Session 1 - I major 7 and II7 #11. I suggest familiarising ourselves both with the arpeggios and scales for both sounds. This can be practiced as shown below:

Arpeggios Ascending

C D7#11

Arpeggios Descending

5 C D7#11

Scales Ascending

9 C D7#11

Scales Descending

13 C D7#11

As with any practice which focusses on switching between two or more different modes/sounds/scales/arpeggios/chords, the area of most interest is the first note of the new sound, or the 'join' between them. Experimenting with continuous scale and arpeggio exercises, starting in different places is a thorough way to explore the different points at which the scales meet. You will notice that if the first note of the new sound is a note shared in both sounds, the transition is subtle. If however the first note of the new sound is a note which belongs only to the new sound, this emphasizes the change, creating a more dramatic moment in the melodic line. Both these approaches are equally valid, by practicing both we are developing the freedom to choose which effect we want to create.

Continuous arpeggio exercise - subtle change:

17 C^Δ D7#11

Continuous arpeggio exercise - dramatic change:

21 C^Δ D7#11

Continuous scale exercise - subtle change:

25 C^Δ D7#11

Continuous scale exercise - subtle change:

29 C^Δ D7#11