

Take The A Train - Session 2 (Eb)

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

A B7#11

Arpeggios Descending

A B7#11

Scales Ascending

A B7#11

Scales Descending

13 A B7#11

The first section contains four staves of music. The first staff is labeled 'Arpeggios Ascending' and shows the ascending arpeggios for A major 7 and B7#11. The second staff is labeled 'Arpeggios Descending' and shows the descending arpeggios for A major 7 and B7#11. The third staff is labeled 'Scales Ascending' and shows the ascending scales for A major 7 and B7#11. The fourth staff is labeled 'Scales Descending' and shows the descending scales for A major 7 and B7#11. The fifth staff, starting at measure 13, shows a continuous scale exercise for A major 7 and B7#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 A^Δ B7#11

Continuous arpeggio exercise - dramatic change:

21 A^Δ B7#11

Continuous scale exercise - subtle change:

25 A^Δ B7#11

Continuous scale exercise - subtle change:

29 A^Δ B7#11

The second section contains four staves of music. The first staff is labeled 'Continuous arpeggio exercise - subtle change:' and shows a continuous arpeggio exercise for A major 7 and B7#11, starting at measure 17. The second staff is labeled 'Continuous arpeggio exercise - dramatic change:' and shows a continuous arpeggio exercise for A major 7 and B7#11, starting at measure 21. The third staff is labeled 'Continuous scale exercise - subtle change:' and shows a continuous scale exercise for A major 7 and B7#11, starting at measure 25. The fourth staff is labeled 'Continuous scale exercise - subtle change:' and shows a continuous scale exercise for A major 7 and B7#11, starting at measure 29.