

Through playing the preliminary exercises in this section of the book, followed by the 66 mixolydian drills, you should be developing a competency regarding all of the scale tones in every key, and in the ability to alter those tones either upward by a half step (+) or downward by a half step (-).

At that point, we come to the PATTERNS

The "even" pages, from 2 through 110

The rhythm section will play the same "chord progression" through all 12 keys as they do for the mixolydian drills. That would be the "odd pages"(1 through 109) to the left of the patterns page. The CD play along tracks work for mixolydian drills as well as for the patterns. For example, CD tracks 1, 12, 23, and 34 work for page 1 AND for page 2 in the book.

"5th" measure

The chord changes run 5 bars each before changing keys. It is logical to want to just "jump into" the next key after 4 measures of music, but make sure you "sit out" that 5th bar. It's actually put there as a quick "mental break" to allow you to think about your new key and the subsequent pattern of notes you must play.

the lower number represents the scale step for the 2nd chord. B♭ is the 4th step of F, and the 3rd step in G♭

The premise of these patterns is to prepare you to "target" your upcoming chord in a linear fashion.

Playing the patterns, where it is YOUR job to figure out the appropriate scale steps for every key, and to play them "in time" either to the appropriate CD tracks, or to your jazz ensemble's rhythm section, is the part of LINEAR TRANSITIONS that will best prepare you to develop your FLUENCY in the language of music.

There are 4 rhythmic motives utilized for these patterns, to aid you in "feeling" where you are in a measure.

starting on beat 3

starting on the + of 2

starting on beat 2

starting on the + of 1

starting on 2 with triplets

Patterns start on the 1st, 3rd, 5th, -7th or 9th steps of the scale, and end on the 1st, 3rd, 5th, and -7th scale steps of the subsequent chord. They contain only whole or half steps, for the purpose of mastering your ability to smoothly "transition" from one chord to another in your improvising.