

The background features a vibrant sunburst pattern in shades of yellow and orange. At the bottom, there is a black silhouette of a city skyline with various skyscrapers and buildings.

# the jazz fictionary

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The shapes of improvisation

A thick, black, wavy line that starts under the subtitle, curves to the left, then back to the right, ending under the 'y' of the main title.

**Tony DiPasquale**

Jazz Improvisation Method Book with CD

# Introduction

This book is intended as a starting point to melodic jazz improvisation. What you will see on each page are what I call *Lick Shapes*. I spent many years learning scales. I could play every scale ever created at blazing speeds. But when it came to my solos, it was an endless string of scales with no real melodic material.....awful stuff to listen to. Through transcribing solos of the masters, I realized that improvisation is not about playing scales, but about learning how to incorporate different intervals into your melodies. *I picture these melodic intervals as shapes*. You can apply these shapes to any scale that you would like to use in your improvisations. The chord tones I use in this book are merely suggestions.

***The Jazz Lictionary*** is a compilation of *Lick Shapes*. These licks will help you create melodies from scales. This book and play-along will help you learn how to apply intervals to create some great melodies in your improvisations. All the licks are from classic jazz recordings. The most important aspect of your journey will be ***actively*** listening to as much jazz, funk, pop, gospel, R&B, etc. as you possibly can. As you listen try to find these same melodic shapes in the solos of the masters. Then find some new *shapes* of your own from the recordings. Through consistent practice, listening, transcription, and an insatiable curiosity, you ***can*** become a great improviser.

Each *Lick Shape* teaches you several truths about improvisation. As you are playing with the play-along, try to discover what the lick is teaching you about creating your own melodies. The play-along recordings demonstrate each lick several times in a **Latin/ Straight** feel and then a **Swing** feel. The names of the licks originate from how they sound, a description of the lick, or the first scale degree of the lick. The lick names occasionally include the name of the musician that I've heard play that particular lick.

Follow these steps in your practice. ***Imitate everything about the lick***. After you've mastered the articulation, rhythm, inflection, etc., then try adding your own spin on the lick. ***Try extending the lick by a few notes using chord tones or chromatic movement to chord tones***. When you're confident with the lick ***try answering the lick in "double-time", or twice the performed tempo***. From here you can answer the lick ***up a half step/down a half step***. ***Next try up a minor third....the choices and possibilities are endless***. ***To work on your ear training, try playing some tracks without writing down the licks***. Start the play-along in a random spot, and try to play the lick perfectly the first time. You could learn a lick shape first by ***singing it several times and then try to play it on your instrument just from your vocalizations***. Don't look at the numbers or the notation.

***Drummers*** can even use this book.....play "time" along with the recording while the lick is playing then, answer the lick on the set like a short solo. You can pick up some great rhythmic and melodic motives by doing this. ***The Jazz Lictionary*** will work for ***Vocalists*** as well. Pick a syllable and sing these licks. It will bring chromaticism into your scat solos.

Musical notation is limited in this book. I don't want your ideas linked to a certain rhythm or notation so I have only included the one small musical example of the lick to give you a starting point. The names of the *Lick Shapes* are there to help you remember the rhythm or, in some instances, the first scale degree of the lick. **One last note, the CD is a data CD, and the tracks are MP3's.**

Good luck and most importantly have fun. I would love to hear about your discoveries as you progress through the ***The Jazz Lictionary***. - [www.TheJazzLictionary.com](http://www.TheJazzLictionary.com)

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# X Maj7, x7

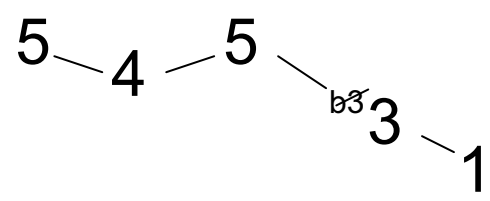


Track 17 – Latin  
Concert Bb, Eb, F, C

## “5-4-5” Lick :



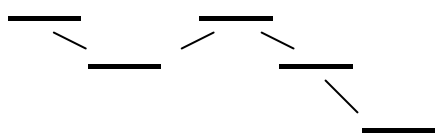
Track 18 – Swing  
Concert Bb, Eb, F, C



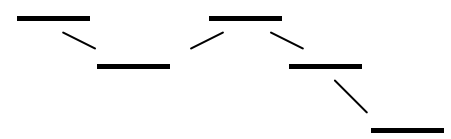
## Example :

BbMaj7/Bb 7

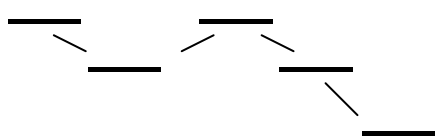
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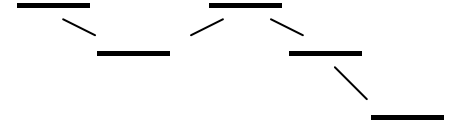
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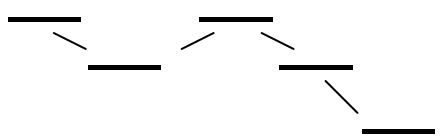
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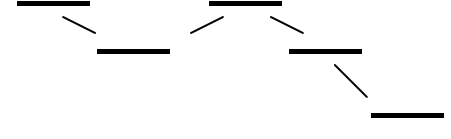
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# Xmin7, x-7

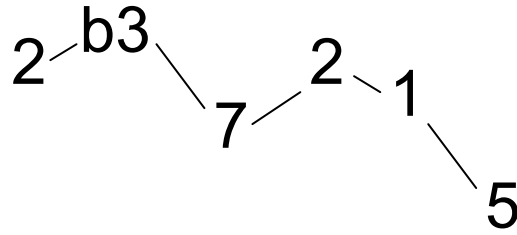


Track 67 – Funk  
Concert C, F, D, G

## “2” Minor Lick :



Track 68 – Swing  
Concert C, F, D, G



Cmin7

**Example :**

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Key: \_\_\_\_\_

# X7 (b9, #9, b13, ALT)

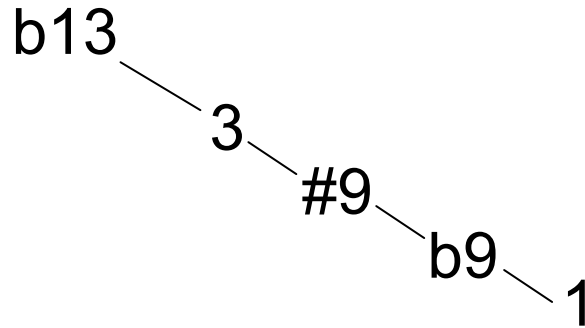


Track 85 – Funk  
Concert G, C, A, D



Track 86 – Swing  
Concert G, C, A, D

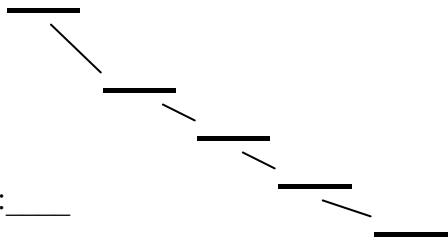
## “b13” Lick :



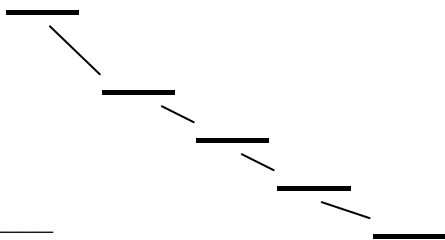
## Example :

Bb 7 ALT

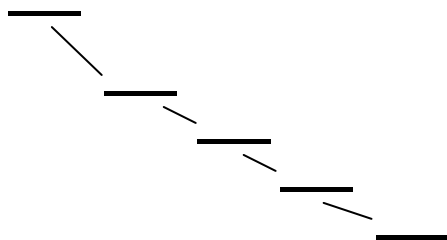
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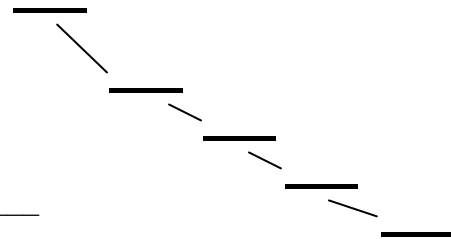
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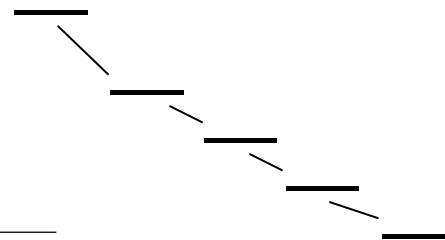
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