



Track 13: Exercise 4.2: Etude with minor 6 arpeggios: The following etude uses the minor 6 chords in ascending and descending patterns. As in Exercise 3.5 the lowest note is not always the root of the chord. After practicing the exercise below as written, make up your own bowings using mixed groups of 2 and 3 note slurs.



Track 14: Exercise 4.3: Etude with minor 6 chords. The following etude uses the minor 6 sound freely. Notice that the minor 6 on the Am6 chord, F sharp, must be naturalized to F natural on the Dm chords otherwise it would produce a major third on the Dm chord. Practice with various bowings.



Track 15: Back-up Track. This track contains the same progression as track 2 except all the minor chords are played as minor 6 chords. Have fun improvising!

Lesson 5: Chromatic Approach Notes

A major element of the Gypsy jazz and swing style is the chromatic approach note. Chromatic approach notes are the half or whole step neighbors of notes in the triad of each chord. Initially, all exercises should be played with separate bows. Later, make up your own bowings, noting that often the off-beat is slurred to the following beat (see exercise 1.5). Use the fingerings implied by the note spellings unless otherwise noted.



1/2 T

par abgo

Track 16: Exercise 5.1: Chromatic approach from below. The following exercise contains each note in the triad with a chromatic approach from below. It may be helpful to first read this exercise, then later see if you can construct it theoretically without looking at the music.

After practicing with separate bows, make up your own bowing using mainly groups of two and three note slurs as seen in measures 1 & 2.

Exercise 5.2: Improvise with chromatic approach notes from below. Try to incorporate the chromatic approach notes into your improvisation. Here is a sample using the first eight measures of the Gypsy minor progression. Use track 15 as accompaniment.

(cont)



→ J T per arisa.

Track 17: Exercise 5.3: Chromatic approach from a whole step above. The following exercise approaches each note in the triad from a whole step above. Because each figure has three notes, the accent keeps changing naturally from the strong to the weak beat. Also note that the 6th is emphasized on the chromatic approach to the 5th of the triad. On the third of the E7, the figure is adjusted to a half step above then a half step below.



Track 18: Exercise 5.4: The turn. A turn is a combination of the two previous techniques. Each chord note is approached from both below and above. This can be done several ways. The following exercise starts on the diatonic step above each chord tone, then jumps to the chromatic approach below before resolving.



Track 19: Exercise 5.5: Connecting chord tones chromatically within each chord. At times Gypsy jazz players simply connect chord tones chromatically. In the following exercise intervals of thirds are connected with chromatic passing tones.

Am6 Am6 Dm6 Dm6 E7 E7 Am6 Am6 Dm6 Dm6 Am6 Am6 E7 E7 Am6 Am6



Track 20: Exercise 5.6: Etude on the Gypsy minor progression. The following etude uses techniques covered in lessons 1 to 5. After reading the etude try your own improvisation to track 15.

Am6 Am6 Dm6 Dm6 E7 E7 Am6 Am6 Dm6 Dm6 Am6 Am6 E7 E7 Am6 Am6

On Chromatic fingerings: The use of chromatic fingerings in the above examples follows this principle: Where possible, chromatic finger movements should occur in the extra rhythmic space created by the swing feel between the beat and the off-beat. This has the added advantage of minimizing slides if the common jazz slur is used. In other words, try not to slide and slur at the same time unless an audible slide is the goal.