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Patterns For Jazz -- A Theory Text For Jazz Composition And Improvisation: Treble Clef Instruments



Synopsis

Patterns for Jazz stands as a monument among jazz educational materials. Condensed charts and pertinent explanations are conveniently inserted throughout the book to give greater clarity to the application of more than 400 patterns built on chords and scales--from simple (major) to complex (lydian augmented scales).

Book Information

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Customer Reviews

Jerry's book is excellent for jazz instrumentalists. It logically guides the player through patterns and sequences that form the constructs of jazz improvisations. Although explanations and discographies are interspersed through-out, this book is meant to be played, rather than read in an armchair. It starts off with major and minor triads, 6th, 7th and 9th patterns and gradually advances to complex patterns based on whole tone, diminished, altered ninth, augmented, polychords, turn-arounds, chromatics and more. The patterns flow in whole steps, 3rds, cycles, etc. Each pattern gives a suggested range for the metronome and the player must transpose the patterns to all twelve keys before moving on to the next pattern. The transposing really challenges the player, because after displaying the pattern in 1 or 2 keys, the player must transpose to the other keys (the appropriate chord symbol is always provided). If the player is willing to take his/her time and go through the book as designed, his/her virtuosity, technique and improvisational freedom will increase gradually and significantly to a very high degree. Highly recommended.

The word "pattern" is sometimes associated with mechanical execution without thought or

inspiration. The truth is that before a musical idea can be executed the mechanics must be worked out. The fingers must be ready to move to the right keys or frets to produce the tones the ear is hearing. Practicing patterns is a great way to get the fingers and ears in sync. As far as pattern books go this one is well rounded -- many other pattern books concentrate on specific progressions or idioms (see: David Baker). I would like to recommend this book however there are some things that anyone who is considering purchasing it should be aware of: * The book is written for ALL treble clef instruments***. That means there are no suggested fingerings, and DEFINITELY NO TAB!* In most cases only a short sketch is given to establish a pattern. The student is required to transpose the pattern according to a given chord progression that cycles through all 12 keys.* It is up to the student to apply patterns to his/her instrument. That means working out each pattern in all fingerings through the full range of the instrument. If you only play each pattern using the easiest fingering through one octave in the most comfortable range, the fruits of your labors will be minimal at best.*** There is also a bass clef edition.

Although I have played saxophone for many years, I'm a rather late-comer to improvisation. In spite of a couple classes, this book has given me the most insight. By that, I think its presentation of studies as connection of, let's say, various chords in ascending or descending creates a challenge to develop familiarity and smoothness one will obviously need in real life improvisation. Have only got to the first 10 pages and all I can say is this book has exposed my weaknesses and shows what I need to work on.

If you can't make patterns out of scales then all you have are the scales running up and down which can get pretty boring! These authors/teachers have put together a cohesive method of approaching melodic patterns which will lead to a greater creativity in your playing. The way they present these will lead you to be able to create your own ideas, and then hopefully I will be enjoying your sounds down the road someday!

Jerry Coker's "Pattern for jazz," is just what I needed to work out scales and arpeggios in all keys and in many different sequences of keys. I use it nearly every day and keep getting more knowledgeable and faster. I love it.

This book is about building your ears through the transposition of all 12 keys. It may be tedious but if all the patterns were written out, you wouldn't ingrain the patterns. It would just be another finger

exercising book. There are too many of those already.

If you're ok with transposing a presented idea into all other keys, then this book will prove to be a great resource for you. Filled with patterns that explore chords, inversions, substitutions, common changes, etc. This will keep you busy for a while!

I've been using this book for a while now, and I feel like this is an essential book to have in your library if you want to increase your technical skill. Great for new ideas! Just a great book all around!

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