Etudes

Volume 1

Sean Wayland

SEAN WAYLAND: ETUDES AND IDEAS BOOK 2010 (VOL 1)

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Through the years I have written a great deal of improvisational ideas down. I thought I might share with you some of my favorite ones. It is my hope that these will provide inspiration for you to write your own and to find your own path in music.

Writing things down helps me keep my thinking organized.

This book owes its inspiration to a great deal of sources. It would be too time-consuming to mention them all.

I would suggest as further reading “The technique of my Musical Language" by Olivier Messiaen.

References in this book and my compositions to " mode 3 " , mess , C mess , F mess etc refer to Olivier Messiaen's " third mode of limited transposition " which is discussed in the aforementioned book .

A great deal of time spent analyzing Allan Holdsworth solos also led to many of these ideas. I particularly like his use of patterns which repeat at the major third or triton.

Some 12-tone melodic ideas where inspired by Miles Okasaki and others.

Rhythmic ideas are borrowed from George Colligan, Will Vinson, Jeff Watts, James Muller and others.

Some pianistic "jazz public domain" shapes are borrowed from Kenny Kirkland (probably previously borrowed from McCoy Tyner and Chick Corea and Herbie Hancock) and also Joey Calderazzo (via Kirkland????)

My harmony uses a lot of suspensions (sometimes a chord is held over and a succession of chords passes by underneath). I am a big believer in "voice-leading” and its study. I use my ear to write chord progressions, which I sometimes think in terms of stacks of chords or intervals. Usually when I compose chord progressions I think of the chromatic scale as being possible for every chord. Tonal centres may be implied (not by choice), but I rarely limit choices for harmony to particular scales. One exception is the tune “Grandmother Chord Repeat “from my CD "Expensive Habit” which is a reference to the Nicholas Slonimsky Book.”Grandmother" is a study of chords that can be found in "mode 3" (in all 4 transpositions).

One idea which is central to this book is the concept of turning a chord into an improvised line. I like to organize

"linear" improvising into "scales" (stepwise) and "chords" (lines with leaps in them) .

I realized looking at "mode 3" that it contained a large number of "chords" which were unrelated. I tried to write as many down as I could and then organize them into patterns or licks that would be easy to play. I struggled trying to figure out which "mode 3" belongs to which chord symbol. In the end I decided to look at all 4 transpositions of it

like the chromatic scale and figured I could use any of them at any time. I am a firm believer that you can play "anything" at any time over any chord as long as you know what the resolution is. I usually think in terms of the closest minor or major scale to resolve too.

Too resolve … Fmajor7 (#5), Dminor7, B half diminished, G7, C#alt all come from the D minor 7th bebop scale for me. Cmaj 7 comes from the C major scale funnily enough :) , but can also be thought of as coming from an A minor scale . B diminished, G13 b9 come from the G 1/2 whole scale. I can transpose this idea into any key with not much problem …

After years of practicing this wacky stuff, I still haven't got very far with using it or "hearing it" when I play. Most of the times when I play these things on a gig or recording it is "forced". The rhythmic stuff is easier learnt/heard than the melodic stuff. My hope is that at some point it will become more natural. Even if I never play them, I have improved as a musician by practicing these ideas. They are good for your mind and ears.

Like any musician, I have struggling and become frustrated with my attempts to utilize any of this stuff. I have often sought solace in the master Allan Holdsworth, who's playing has continued to develop and improve over 40 years of effort. My hope is that I can continue to improve for that amount of time also (at least!!!!) Here's hoping that you can too!

Please visit my website www.seanwayland.com which contains other instructional materials including hours of instructional videos also …..

Have fun!

Sean Wayland

MODE 3 stuff

patterns, licks, ideas

based on

OLIVIER MESSIAEN'S

MODE 3

C MODE 3 =

C D E♭ E F♯ G A♭ B♭ B♮

C mode 3 contains these chords

C∆7, C+, C-, Co, C9♯11 (C♯9, ♭6, D7)

D7sus3, D+, E♭∆7sus, E♭+, E♭, E♭-

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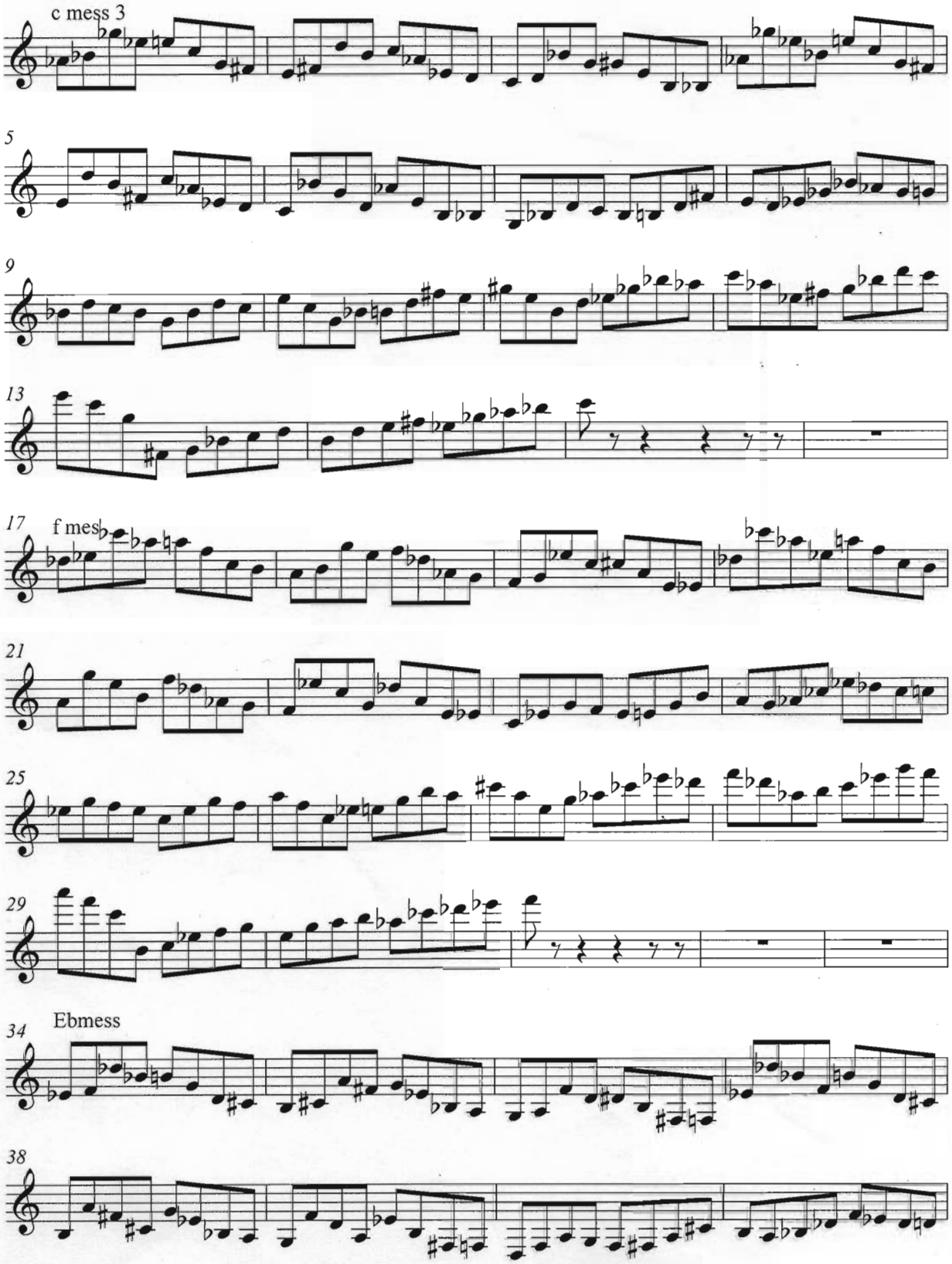
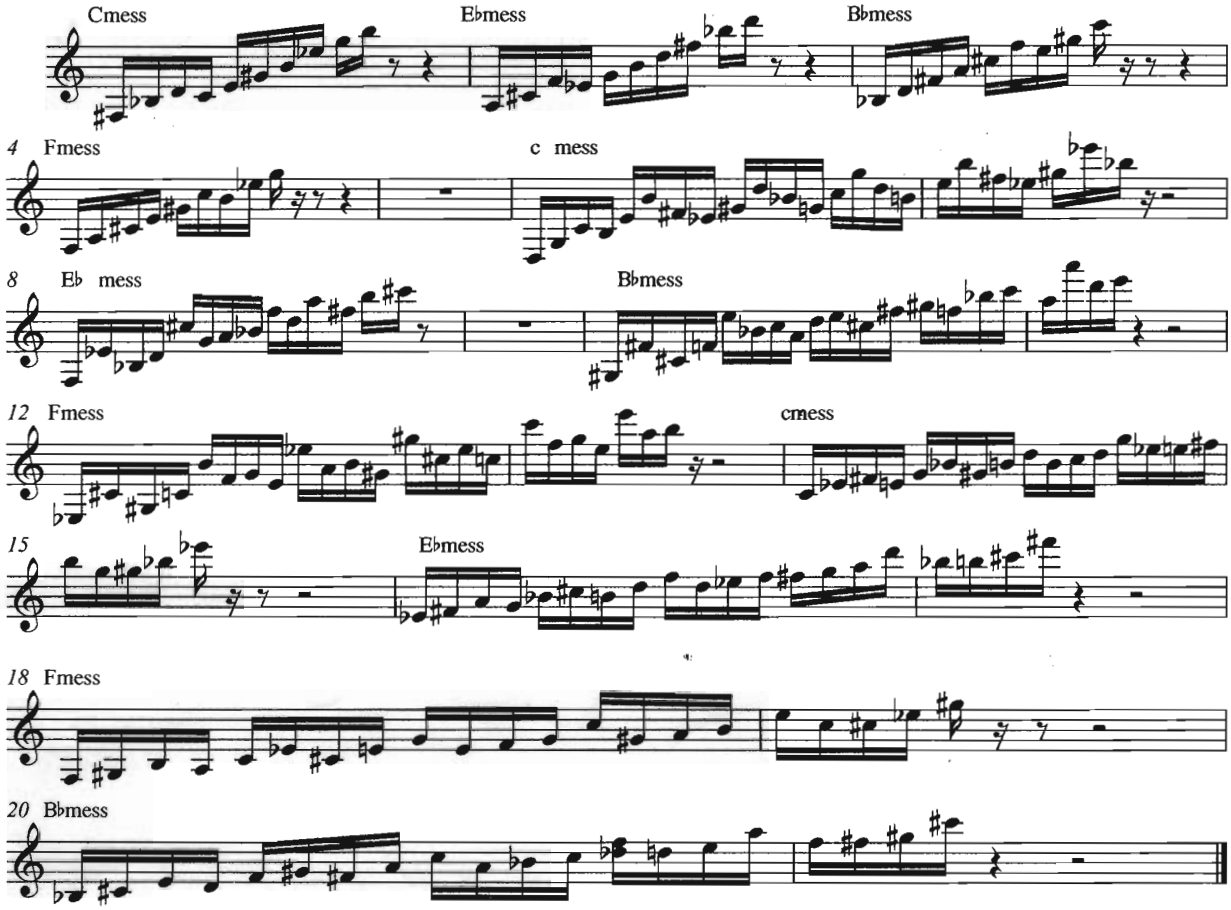
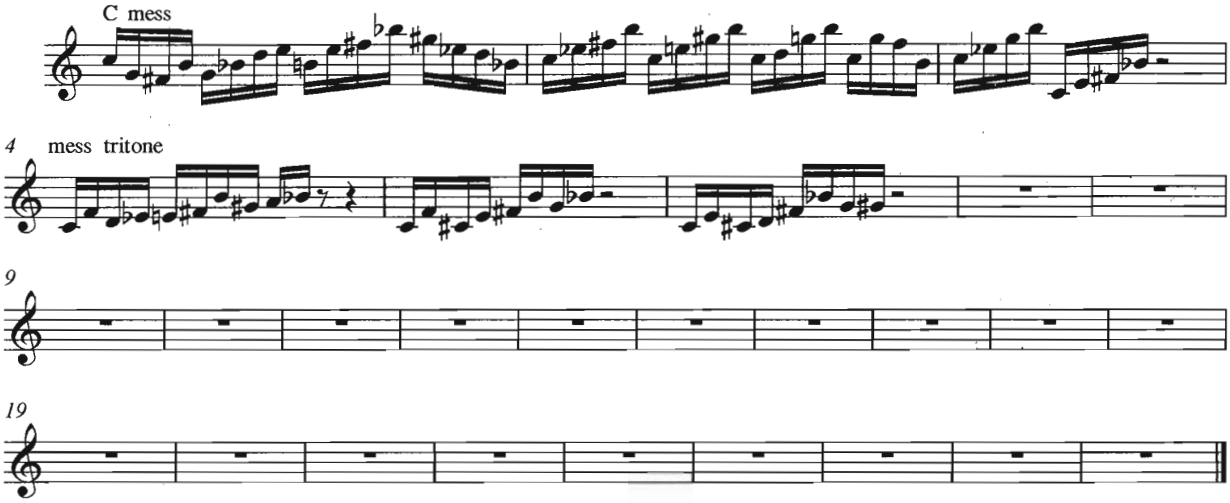
all these chords can be transposed by ∆3

mess 3 lick all 4 transpositions

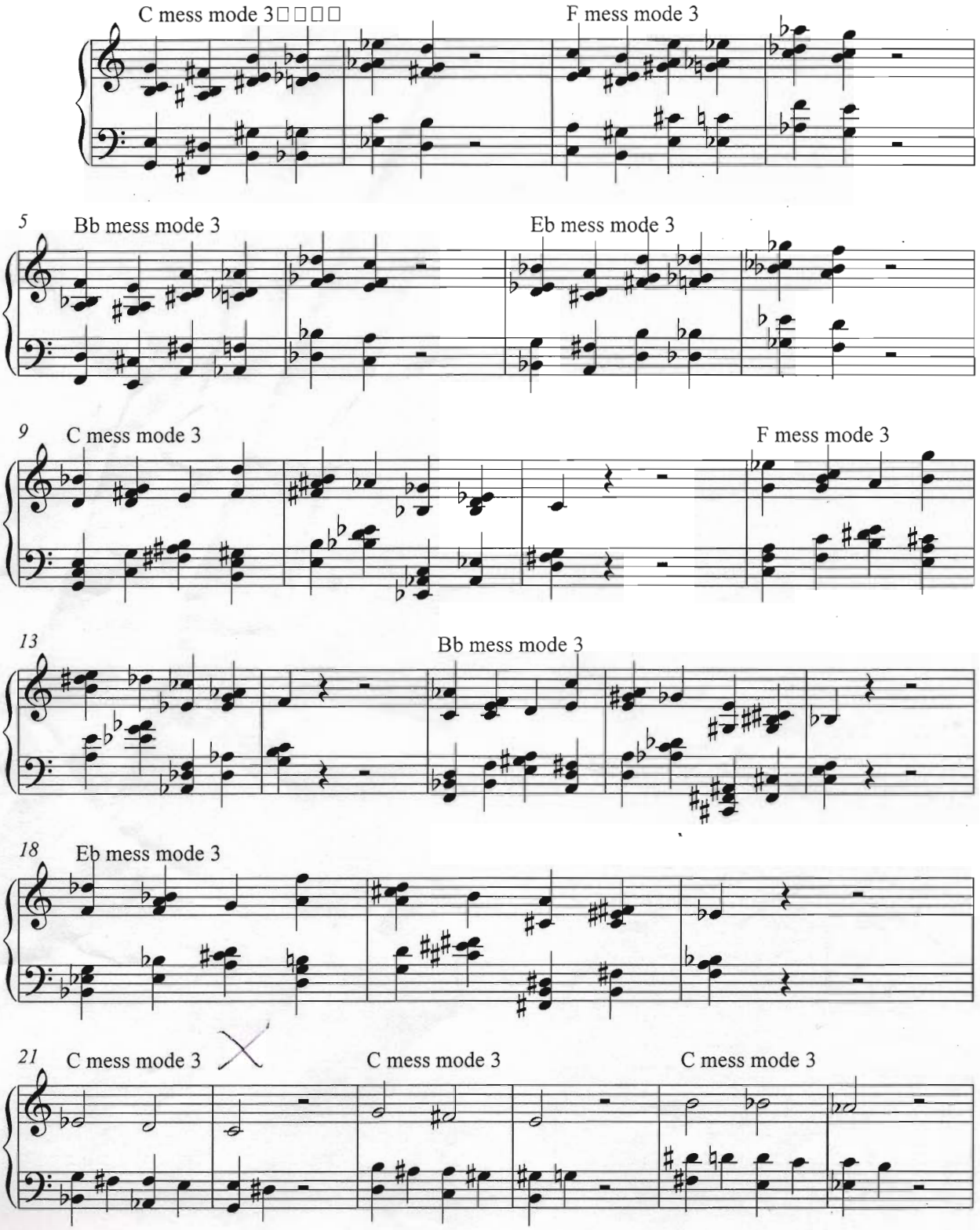


mess etude 2009



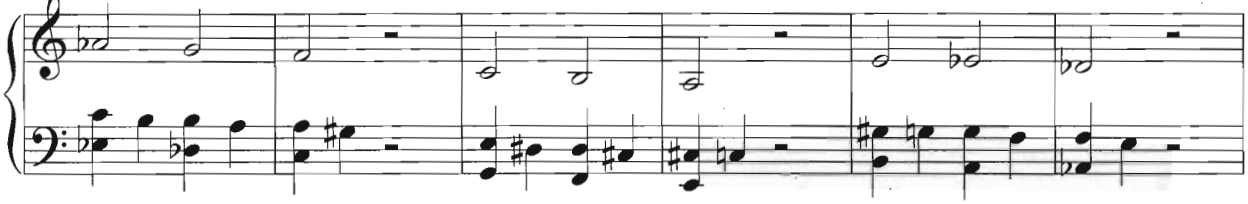

C mess
4
mess tritone
9
19

mode 3 voice leading exercises

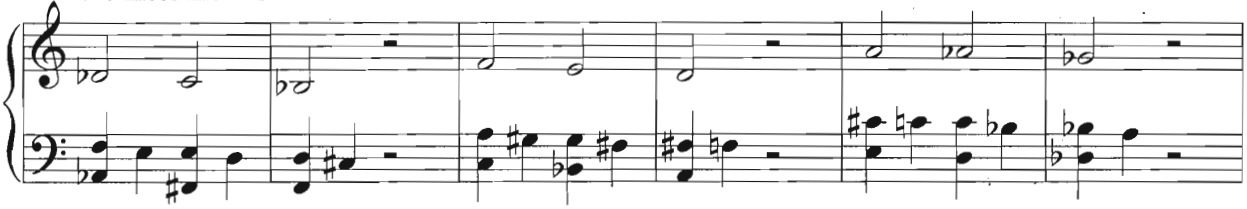


17

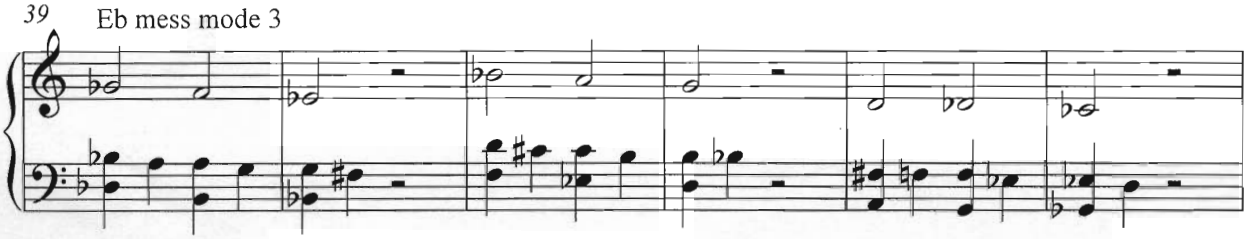
27 F mess mode 3



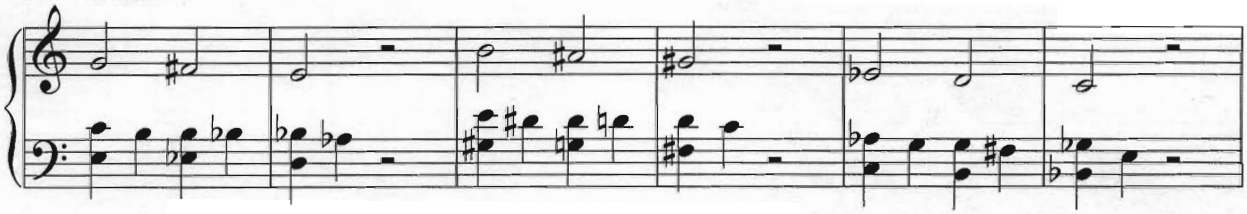
33 Bb mess mode 3



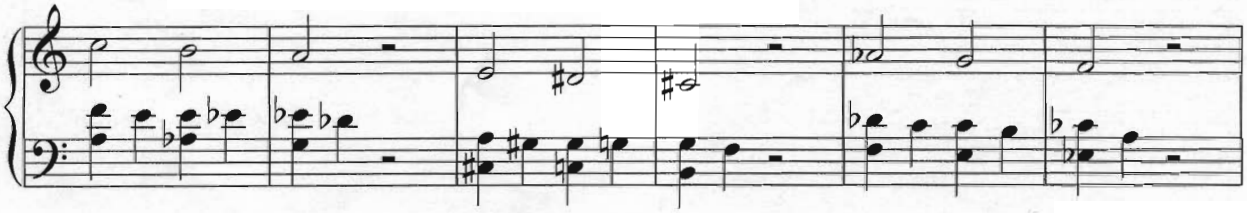
39 Eb mess mode 3



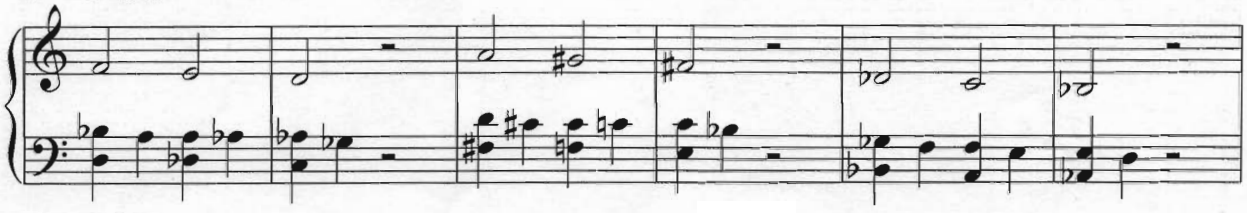
45 C mess

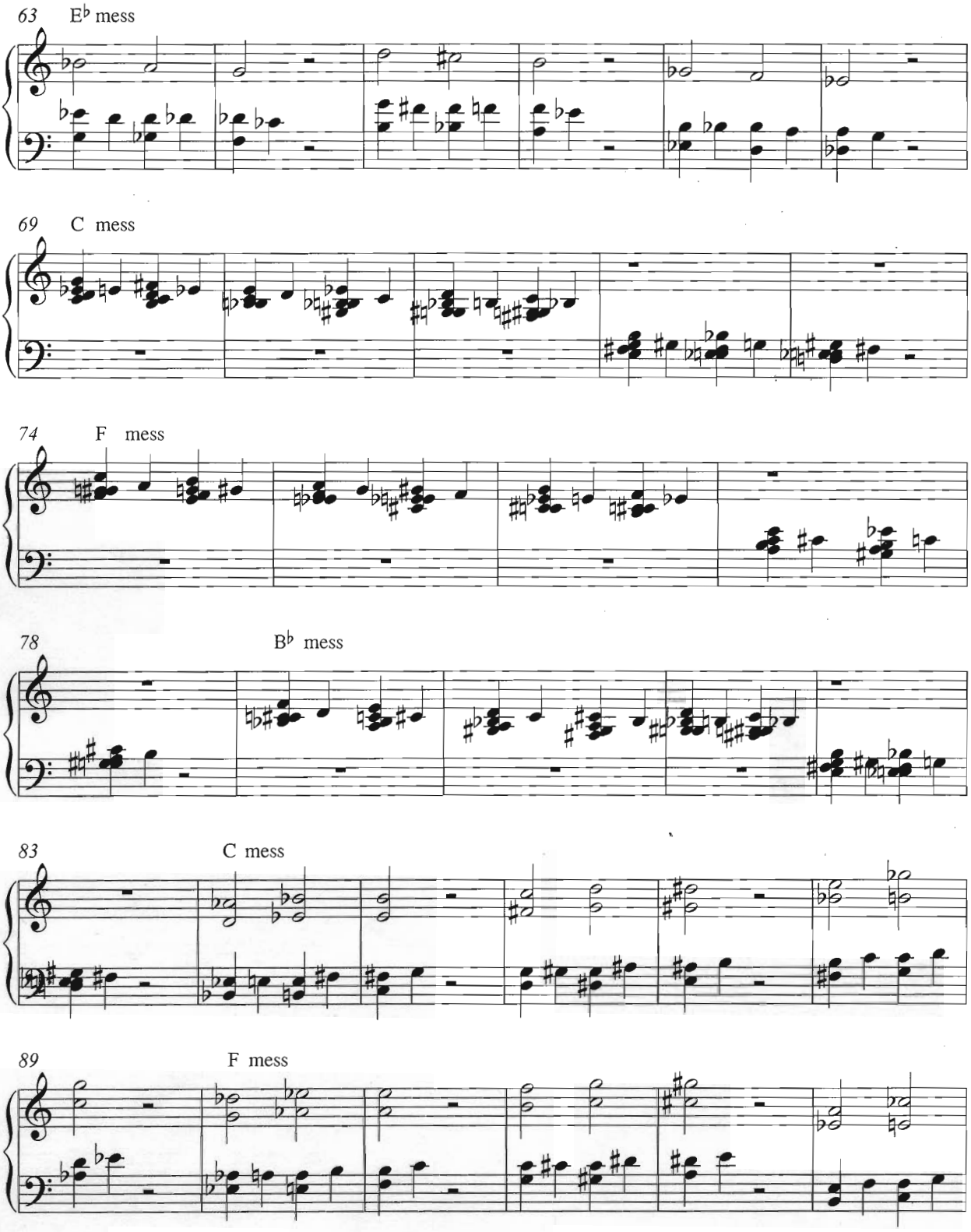


51 F mess



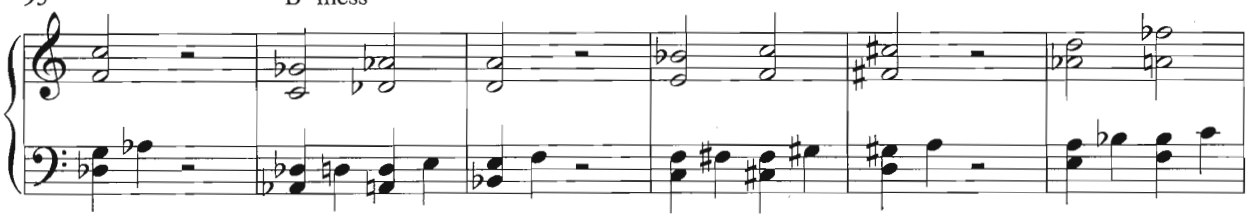
57 B♭ mess



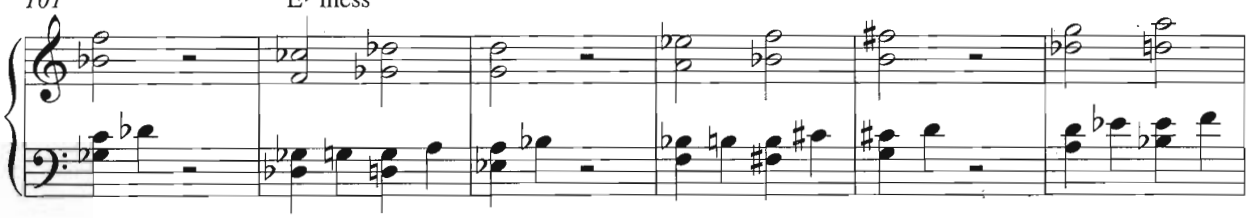

63
E♭ mess
69
C mess
74
F mess
78
B♭ mess
83
C mess
89
F mess

c9

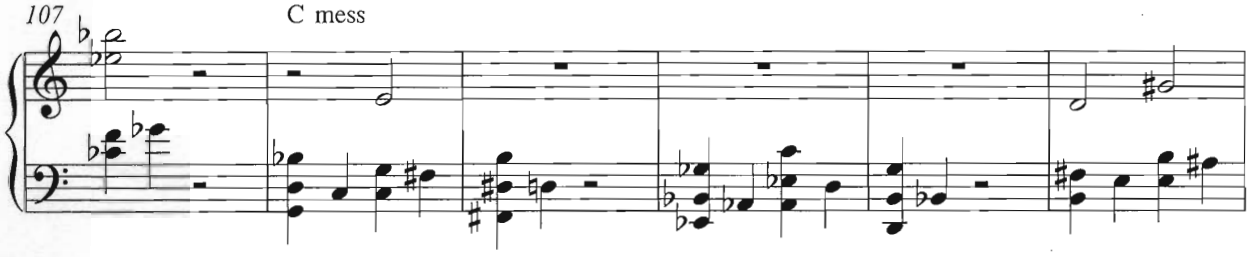
95 B♭ mess



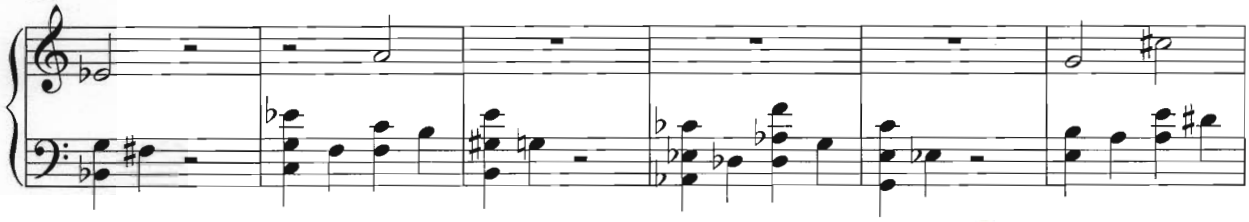
101 E♭ mess



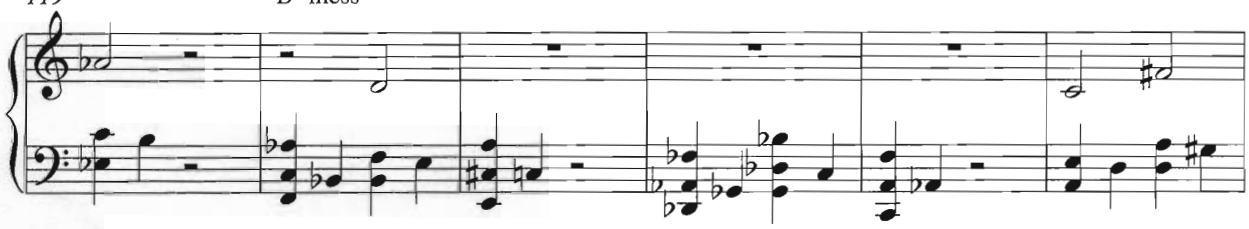
107 C mess



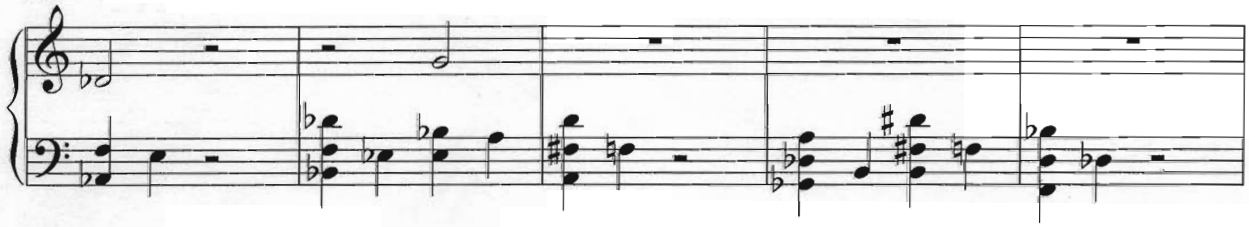
113 F mess

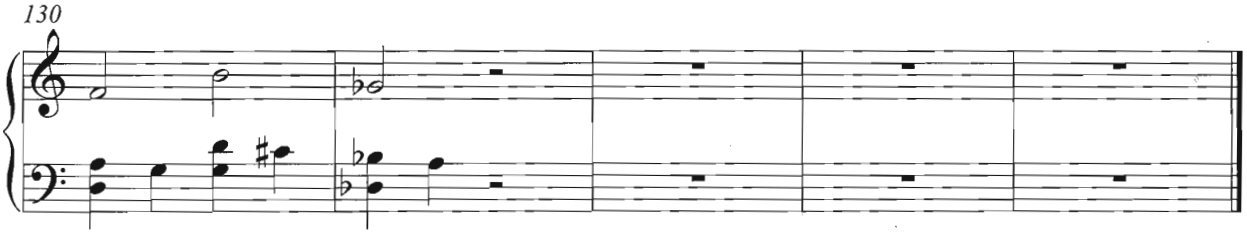


119 B♭ mess



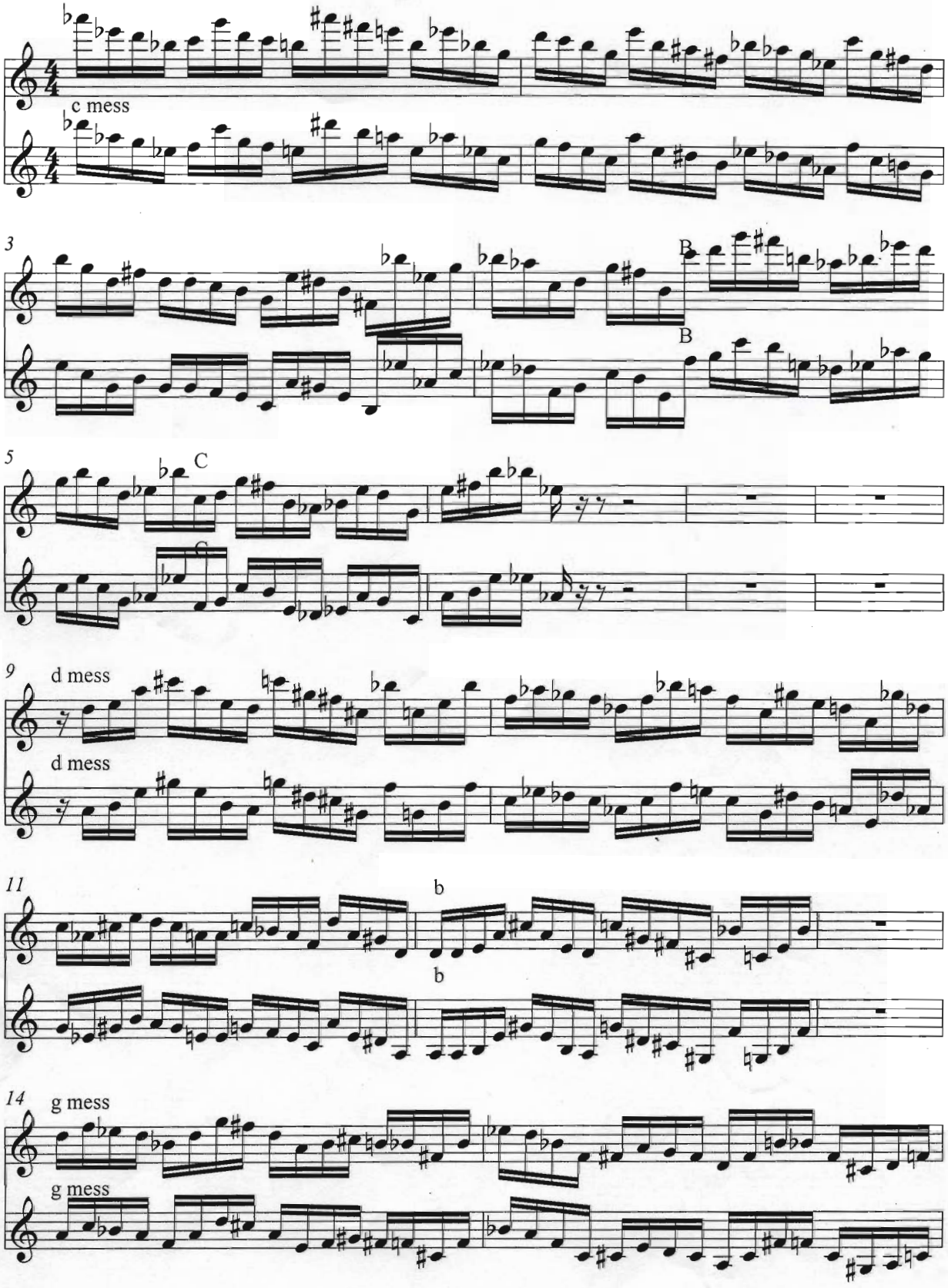
125 E♭ mess



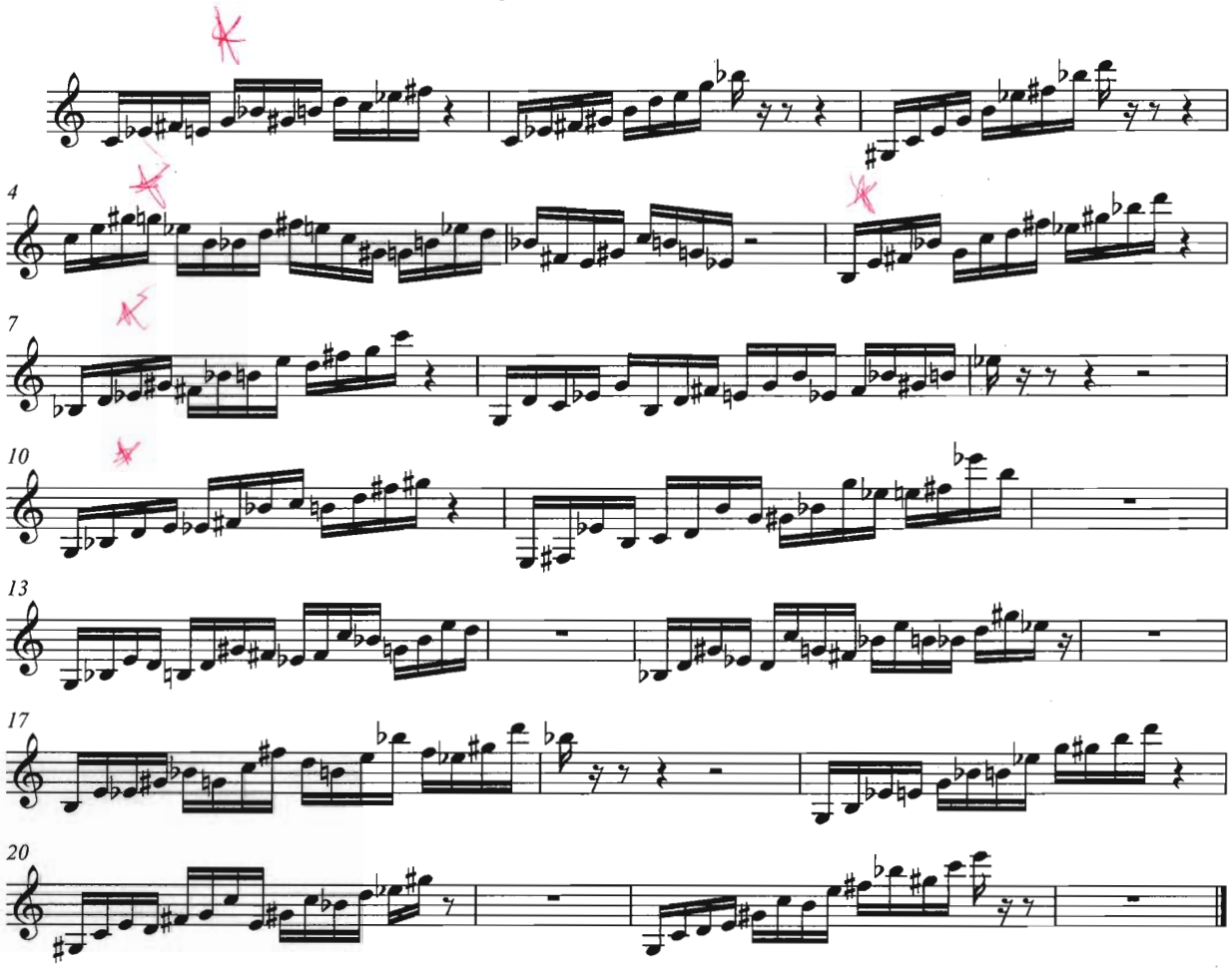

130

c mess

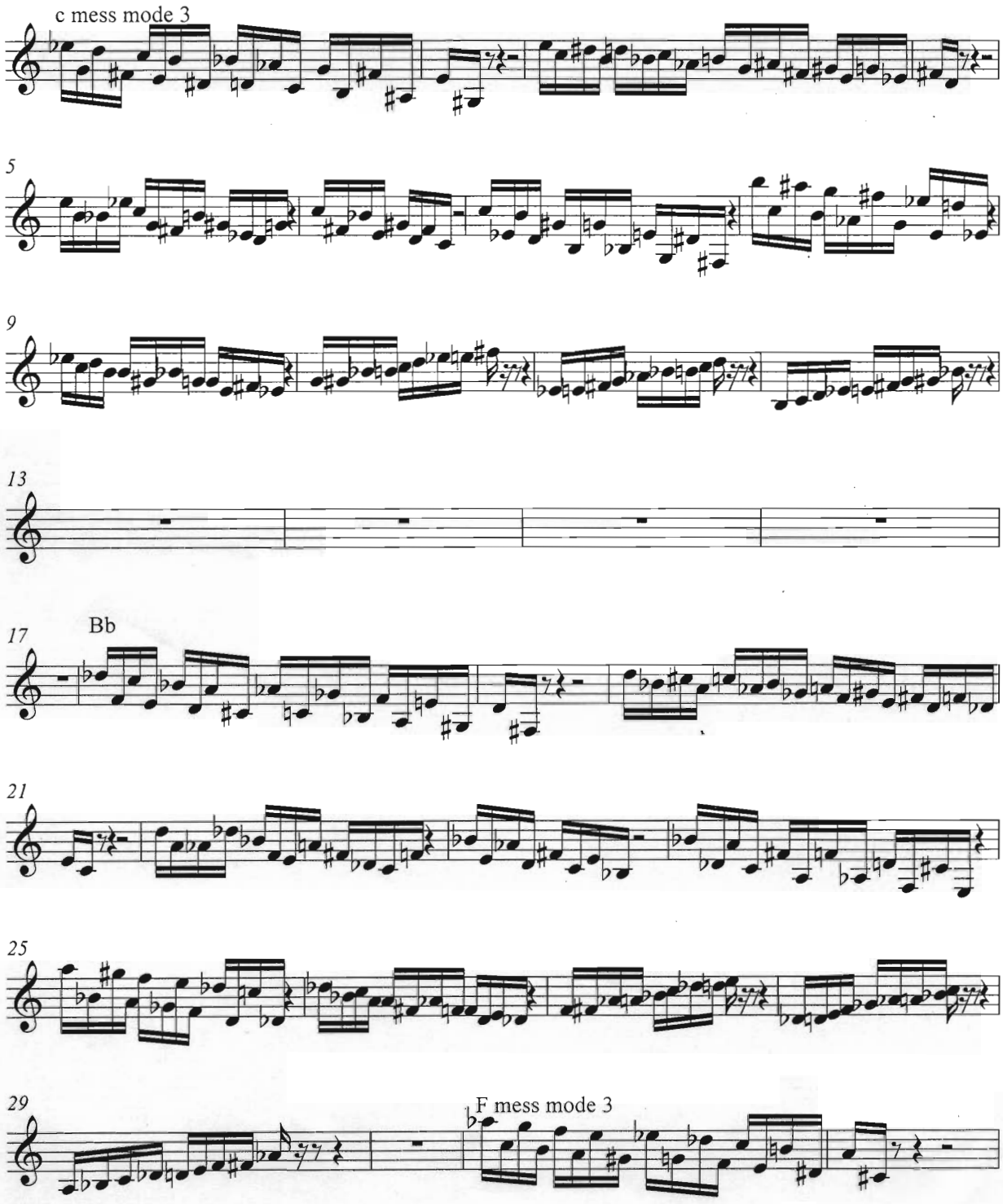
ring tone licks

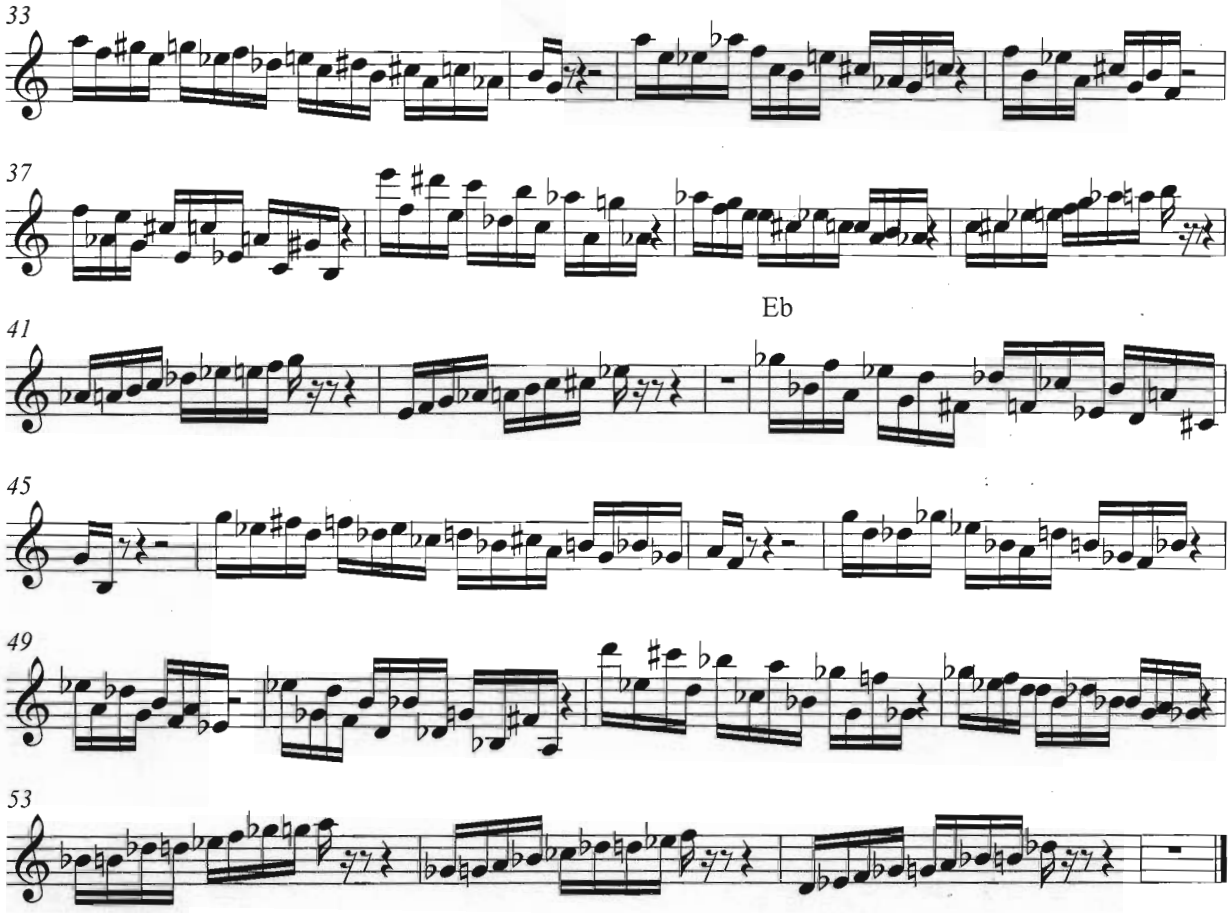


C mode 3 ideas

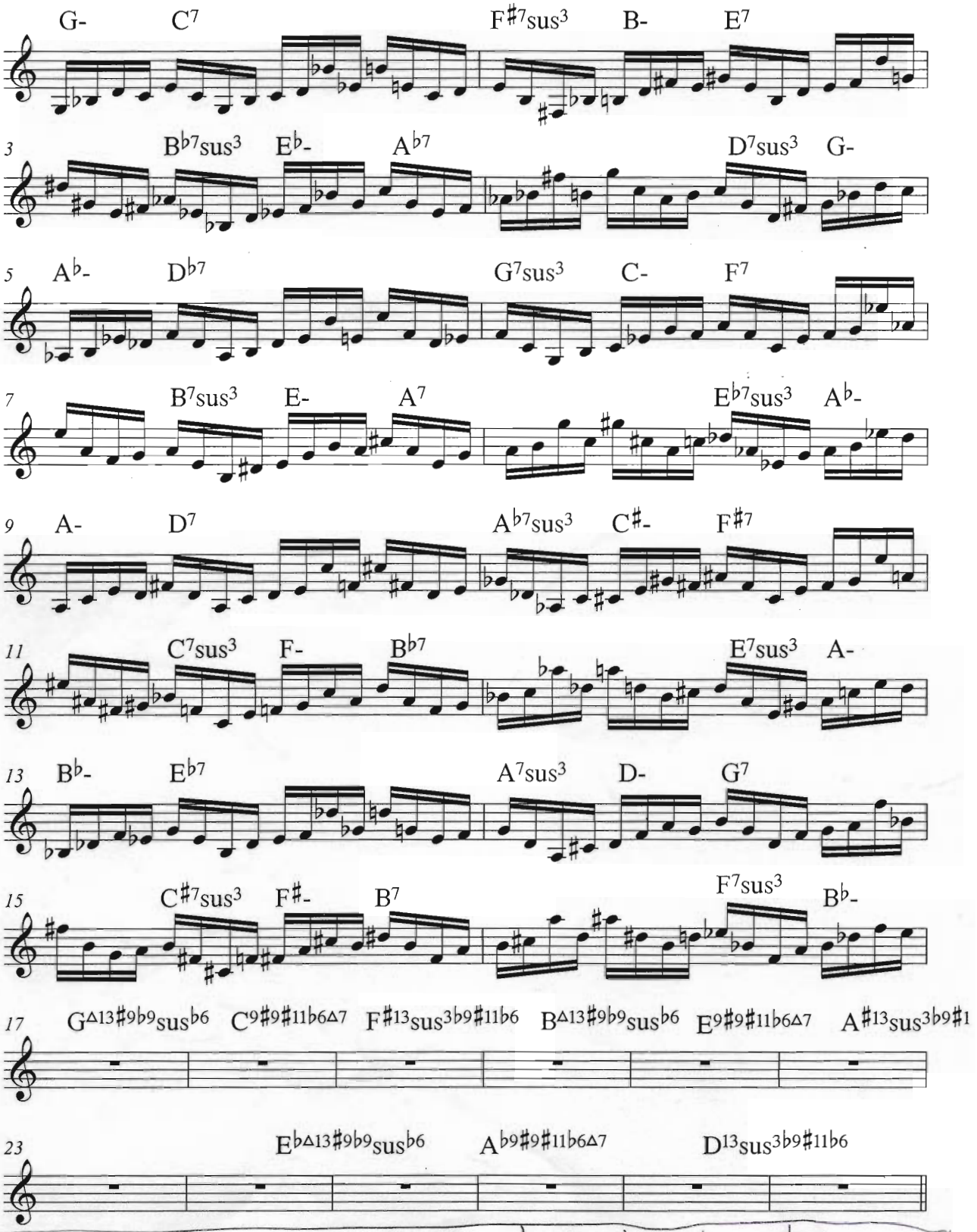


intervals in mode 3




33
37
Eb
41
45
49
53

mode 3 spirals



C mode 3 = G-D | C7#11 | F7sus3 | B-D | E7#11 | B7sus3 |

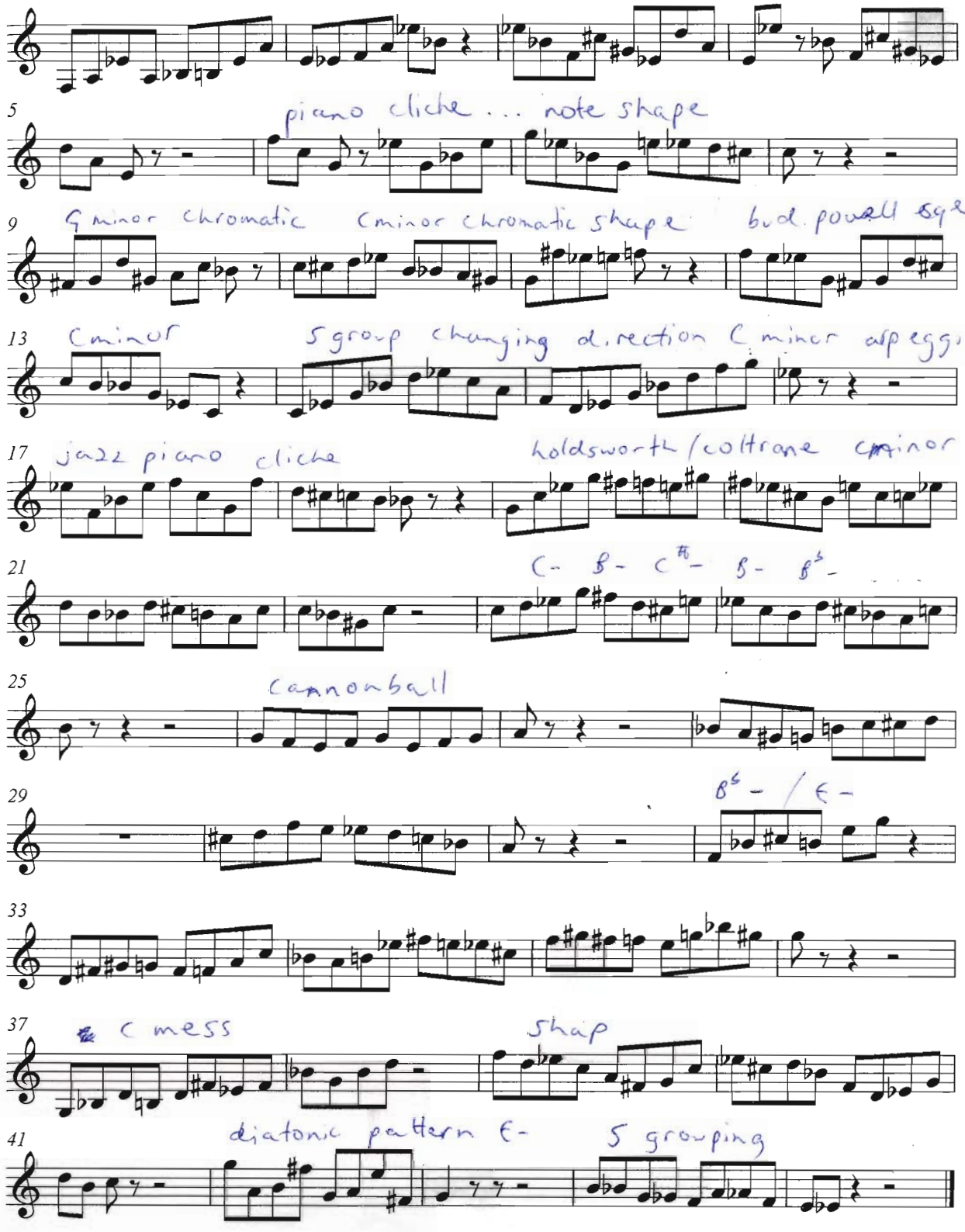
(D7sus3 = D F# G C)

Eb-D | Ab7#11 | D7sus3 |

CONTOURS

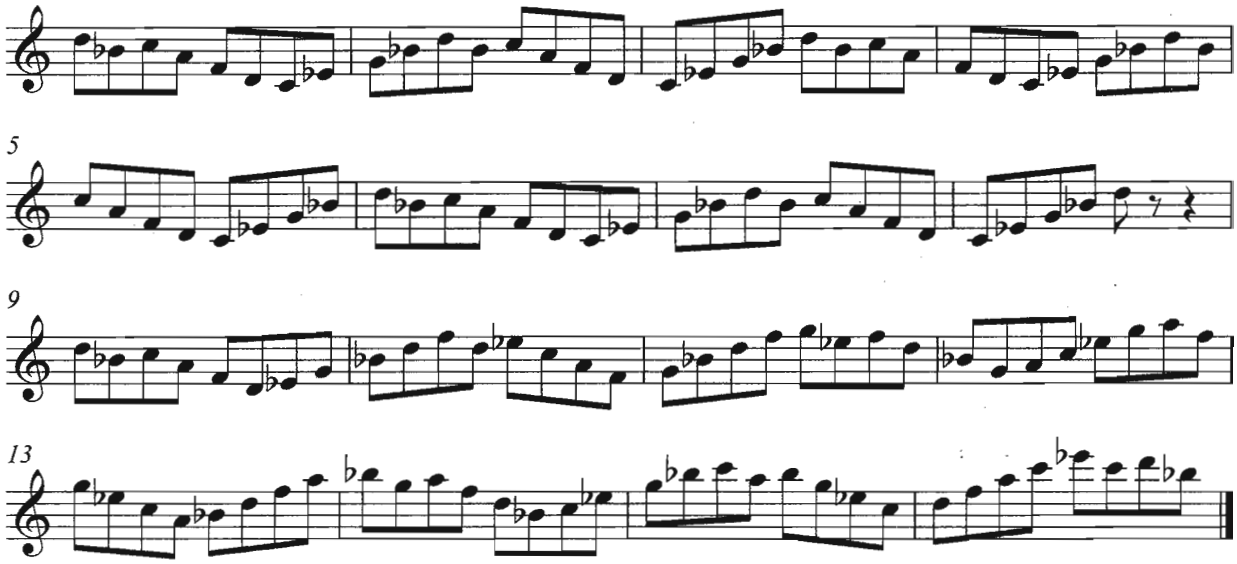
(ways to give improvised lines interesting 'shape'

page o licks

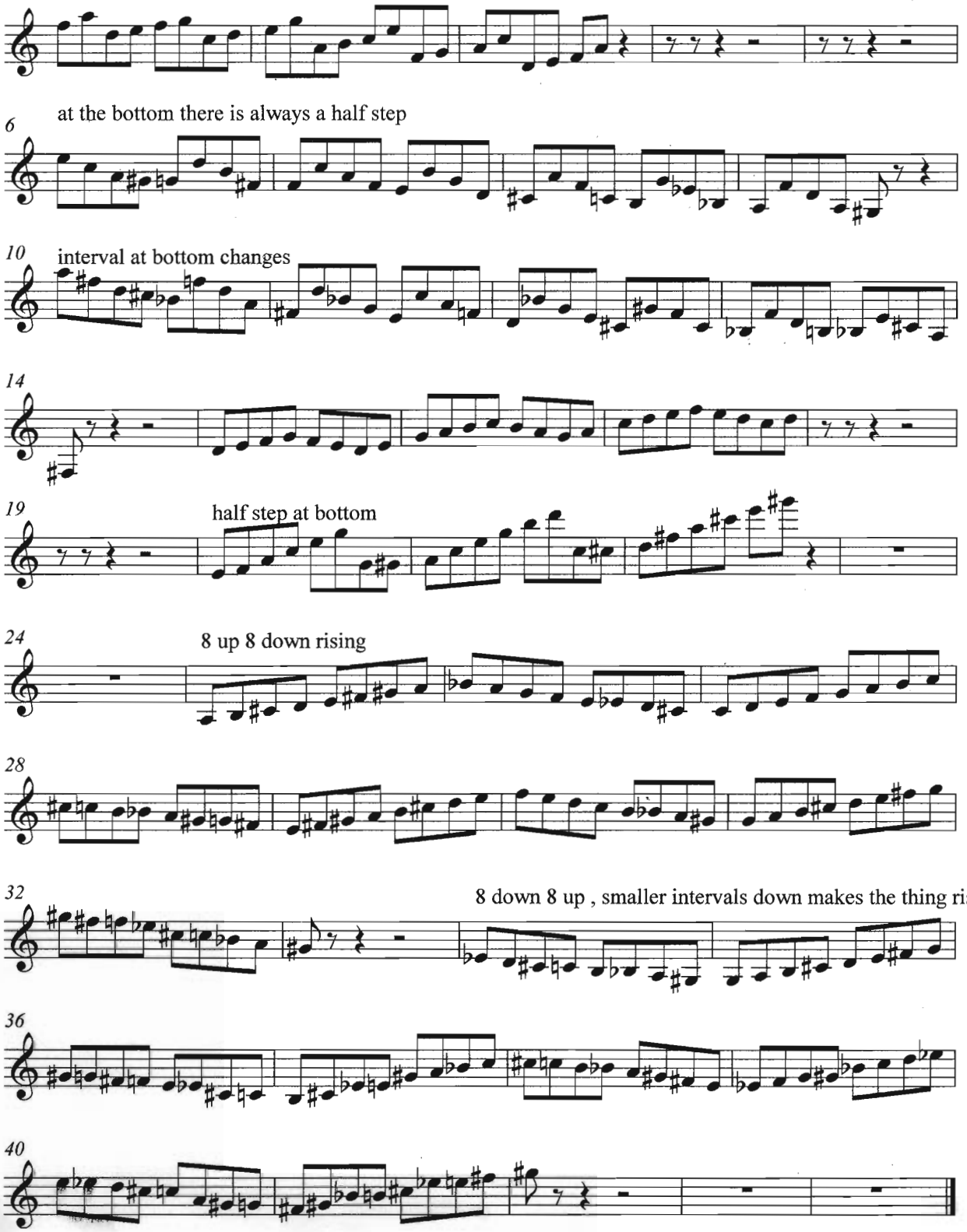


eenan sal oberheim

8th note group of 10 cmin



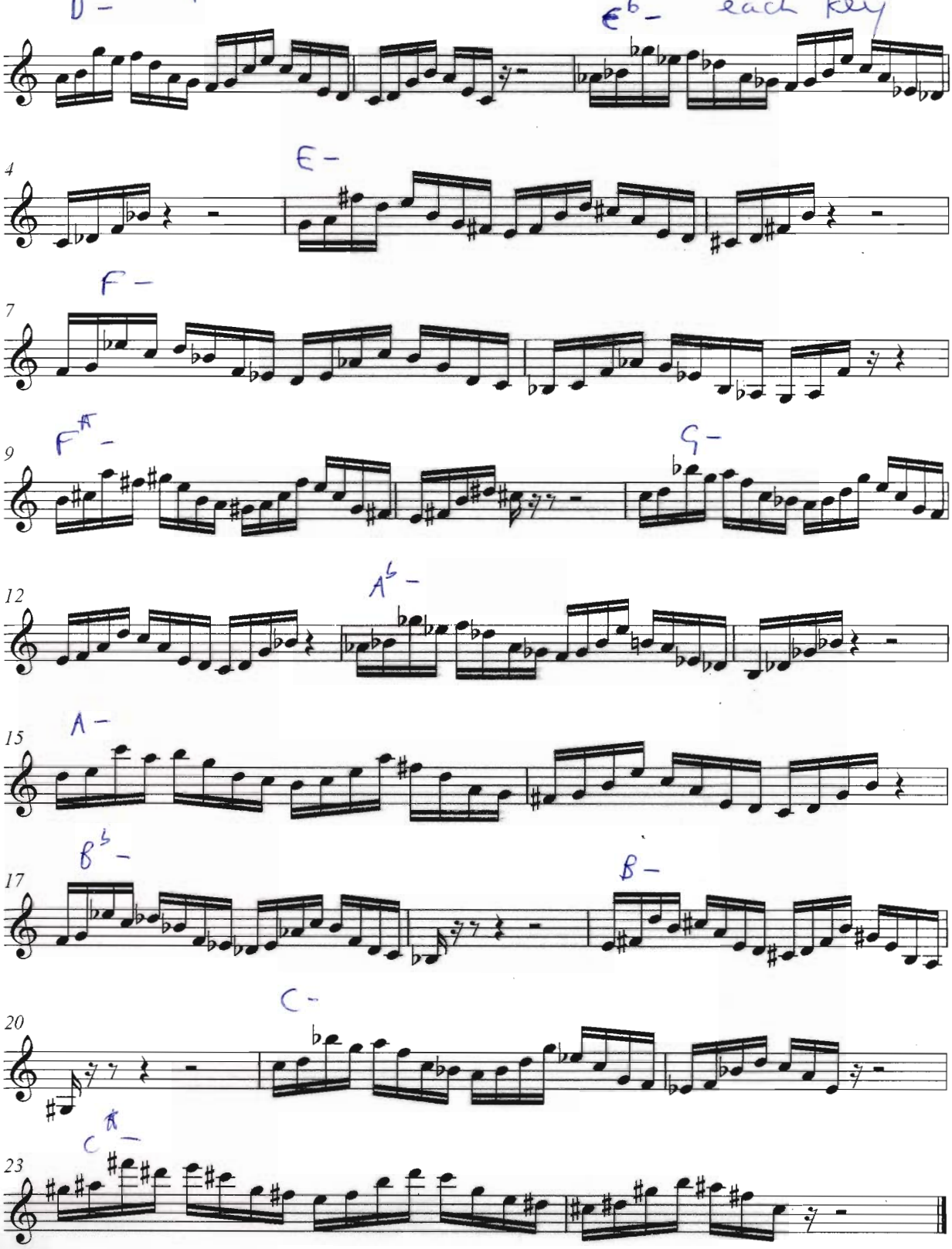
fuzzy sequences



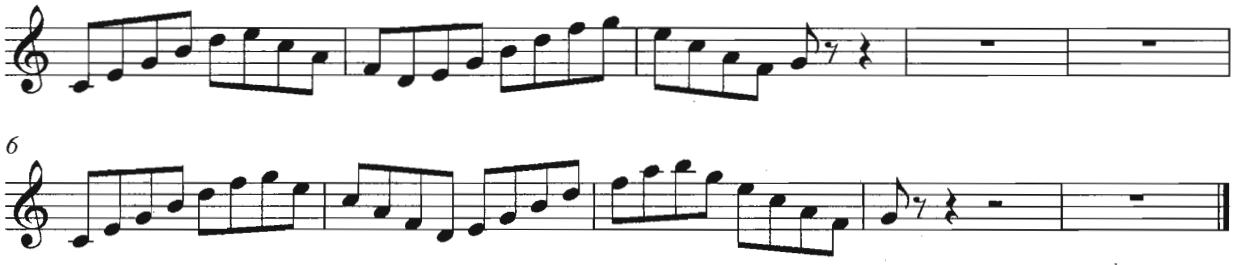
easy to play

playable dorian shapes

one for each key

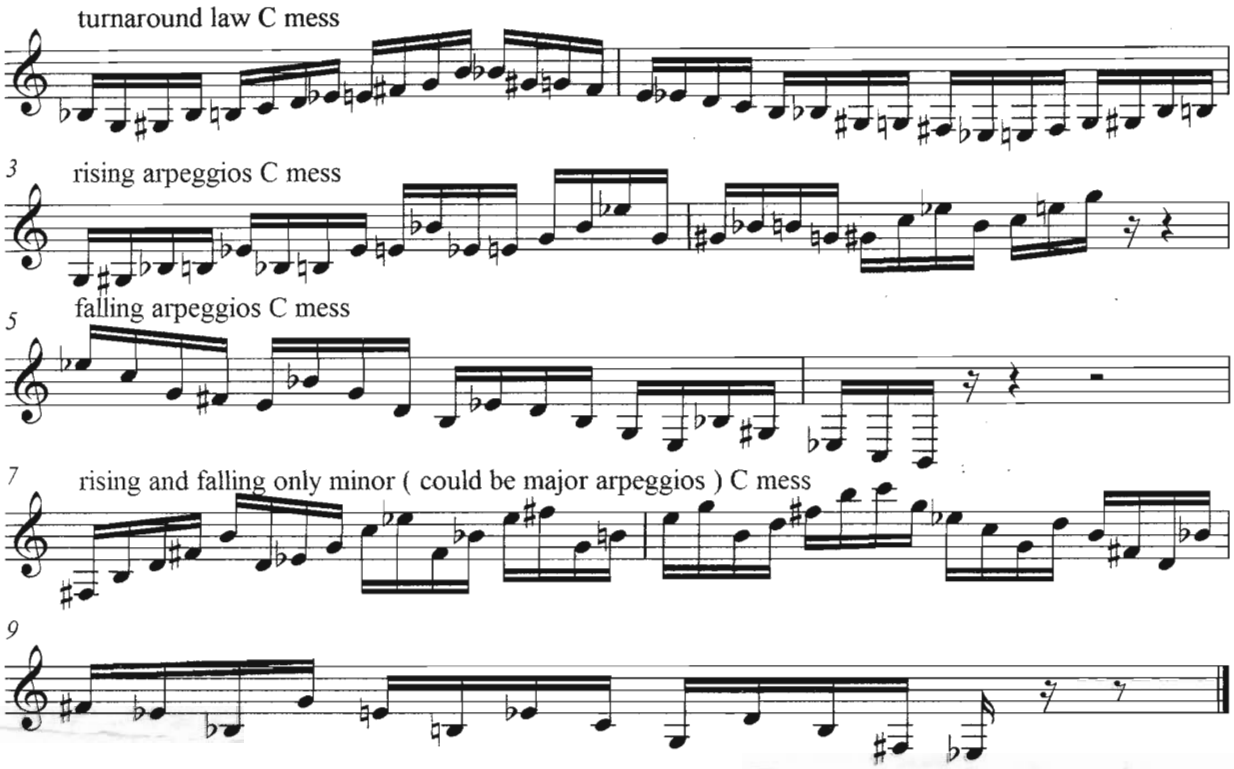


arpeggio exercise



Diatonic contour

FUZZY LINE RULES


turnaround law C mess

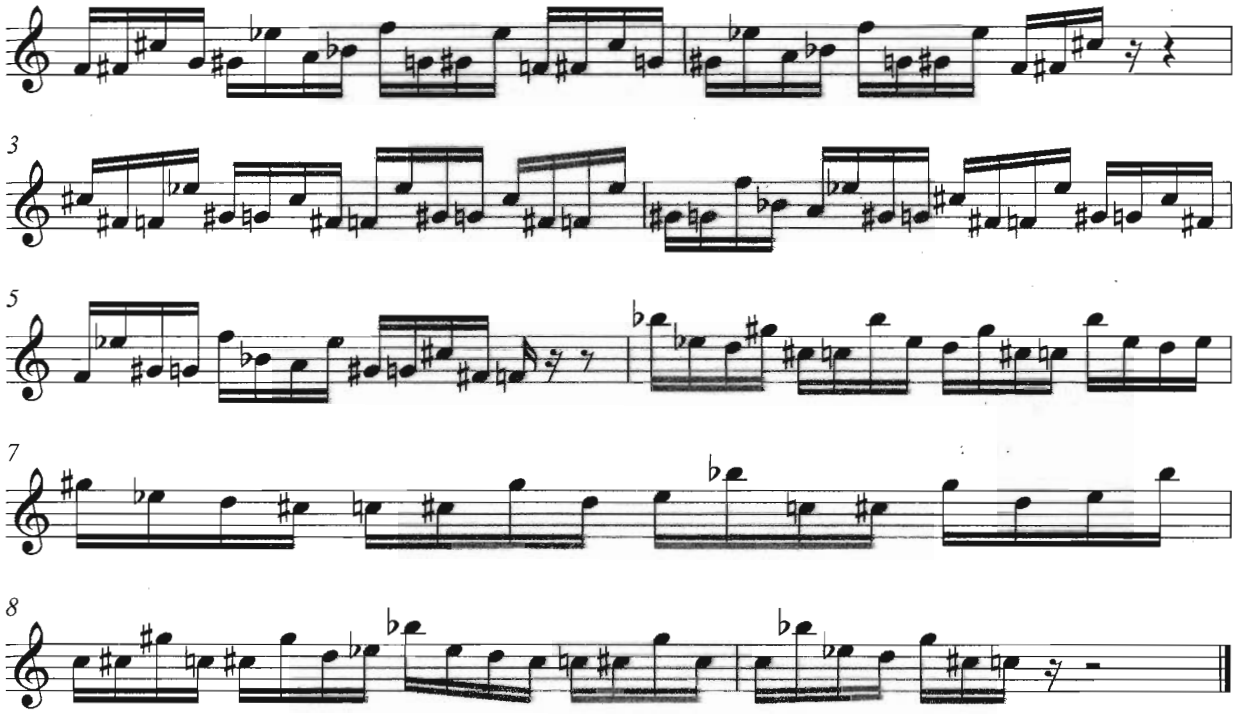
rising arpeggios C mess

falling arpeggios C mess

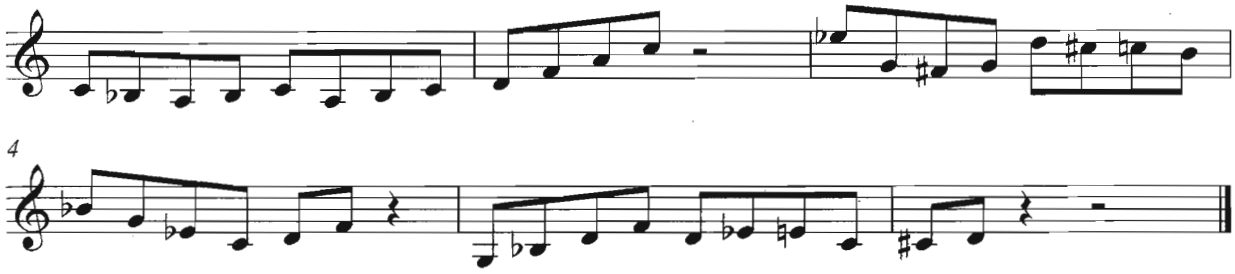
rising and falling only minor (could be major arpeggios) C mess

'contour' plus mode 3.

interesting finger pattern

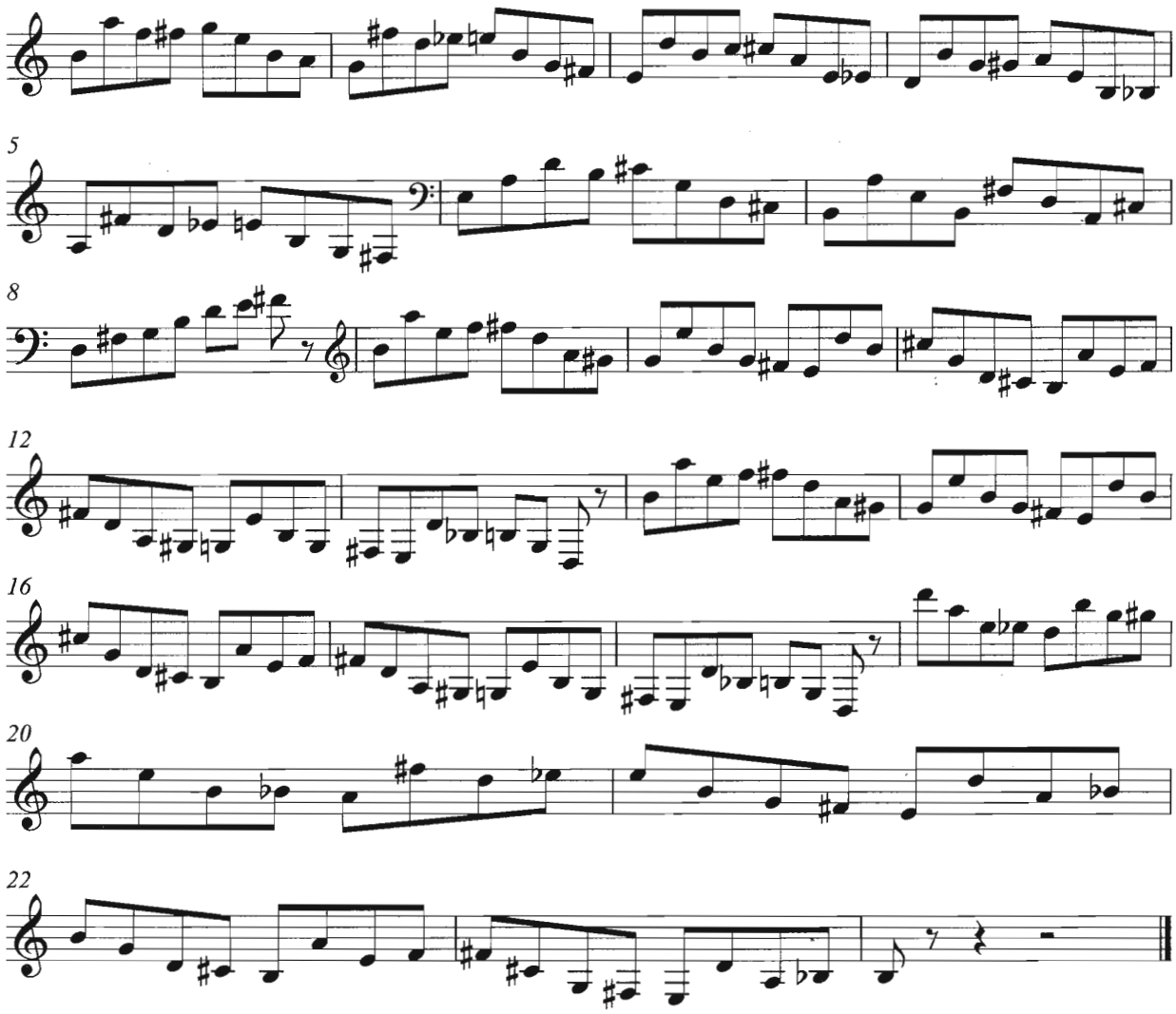


birdlike line starts



note the 'contours' of the lines

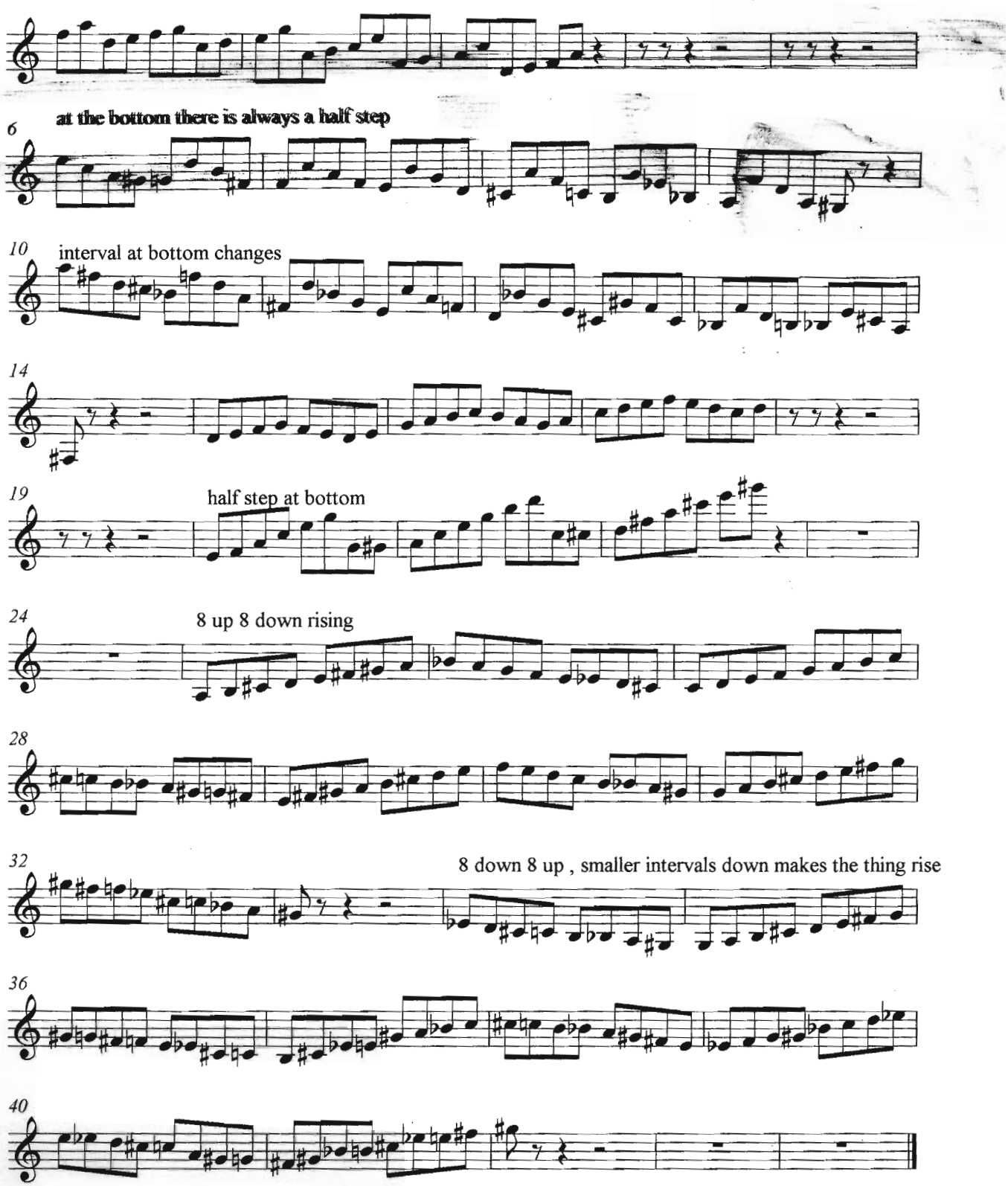
A7 pattern lines



'contour' is more important than the notes

contours

fuzzy sequences



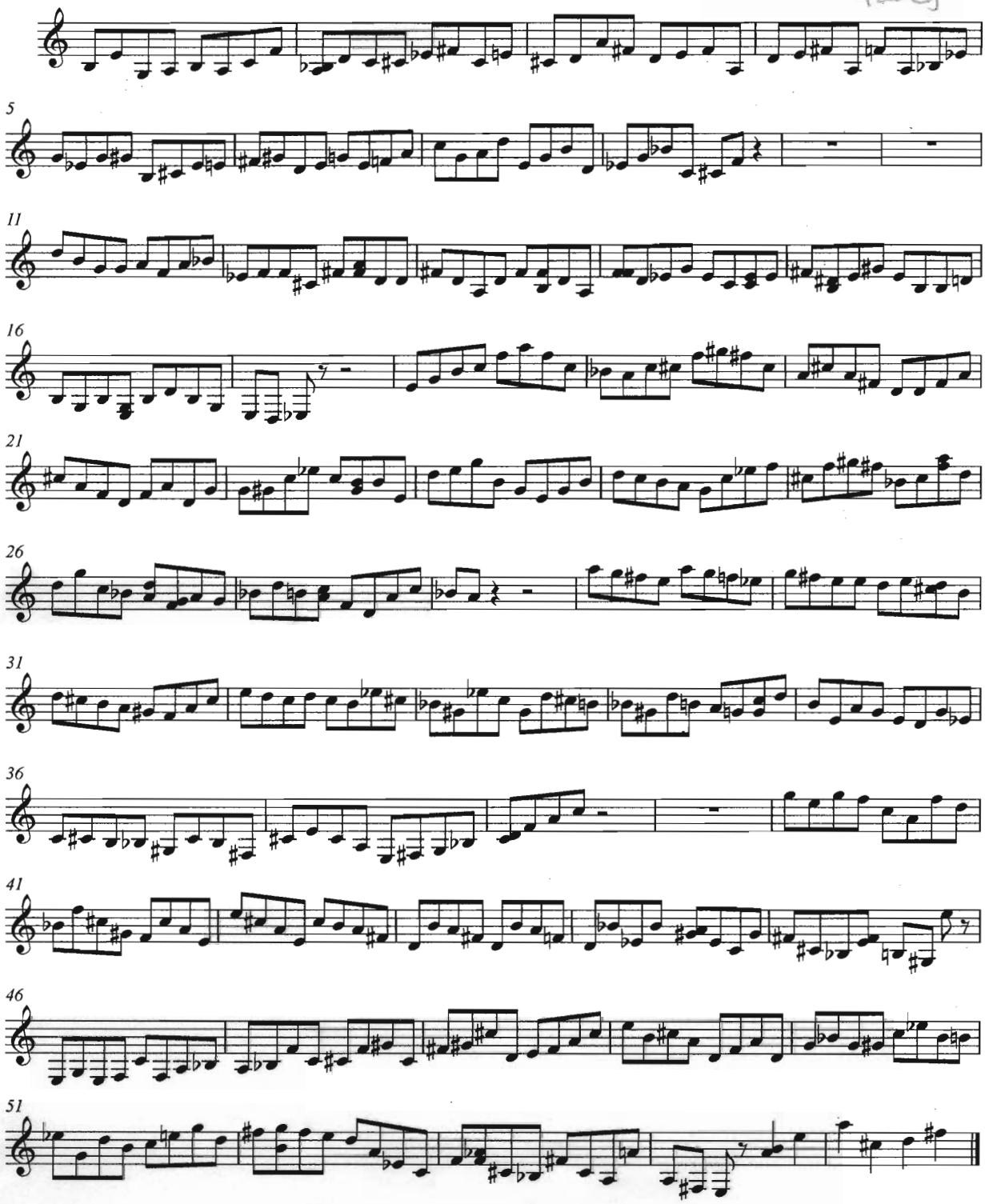
practice using minor 2 instead of 5 & vice versa 12

practise same shapes with tune up / mess changes

finger shap $12^{3}{}^{5}{}_{4}{}_{1}{}_{3}$ or $1^{5}{}_{3}{}_{1}{}^{5}{}_{1}{}_{3}$

countdown patterns

all ~~sk~~ scale tones

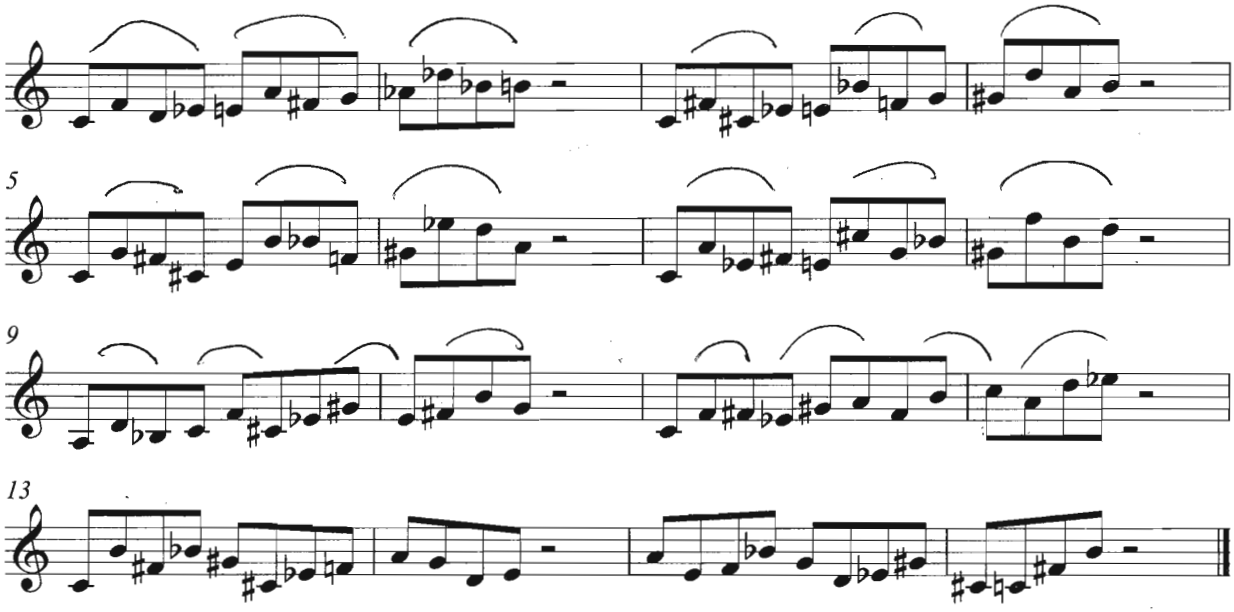


countdown contours

SYMMETRICAL STUFF

tone rows & diminished scale etc

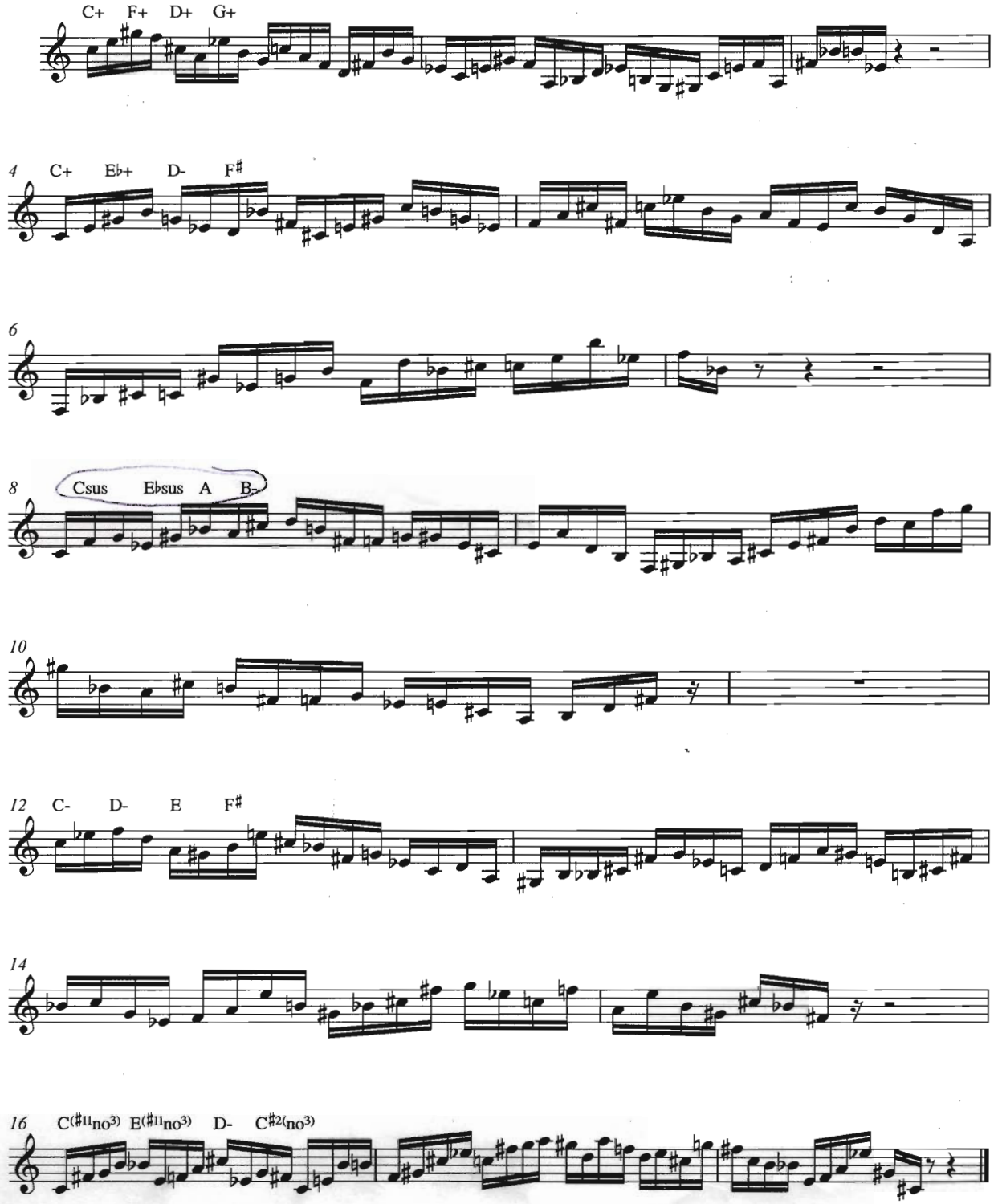
tone rows of note



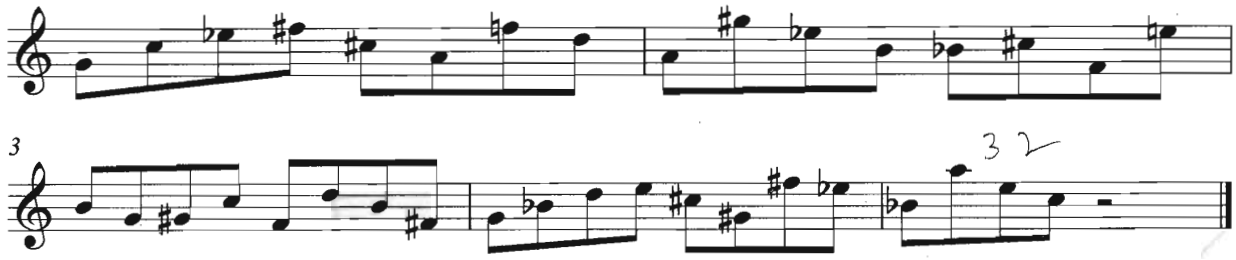
tone rows based on
patterns repeating symmetrically

tone rows based on groups of triads (including sus etc)

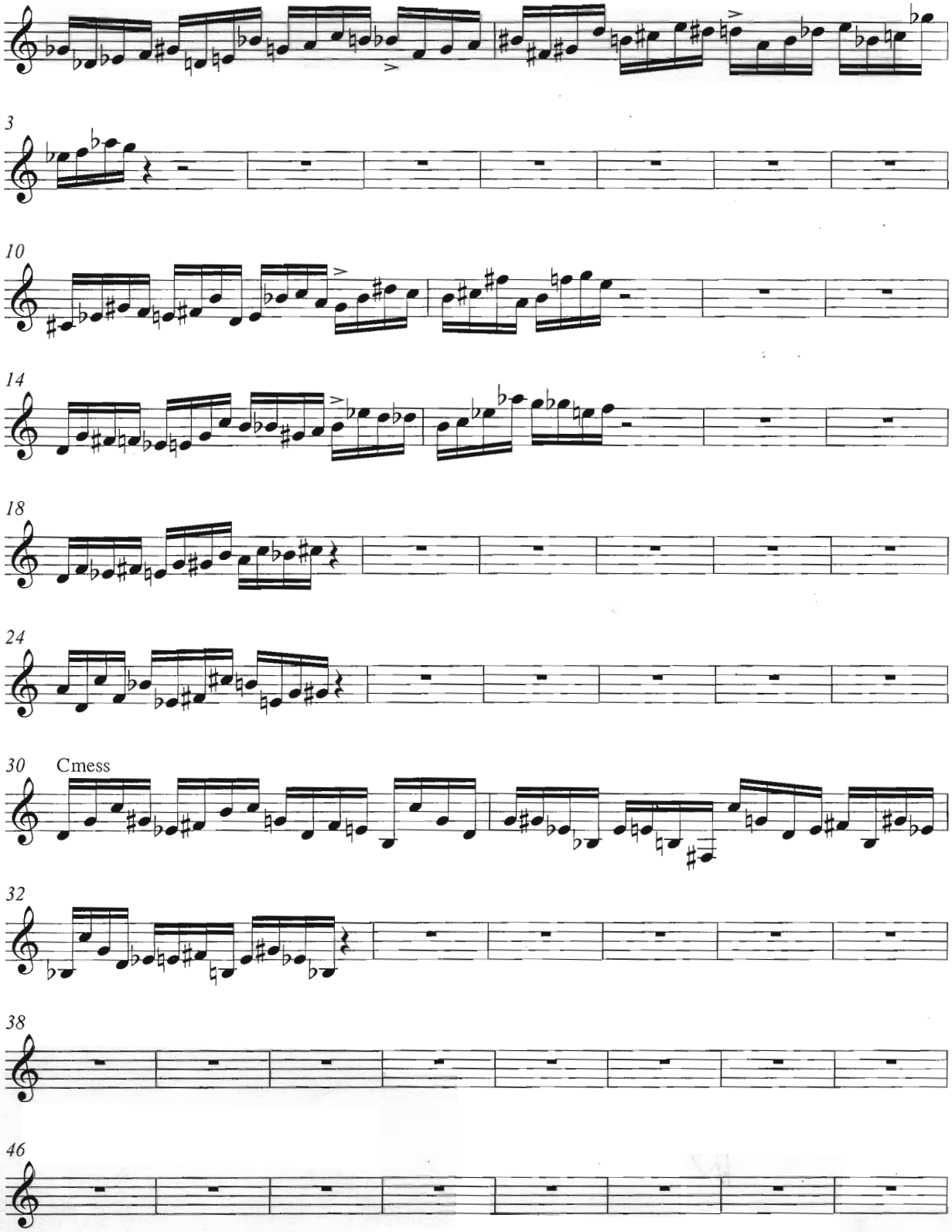
breakfast serial



many diminished sounds lick

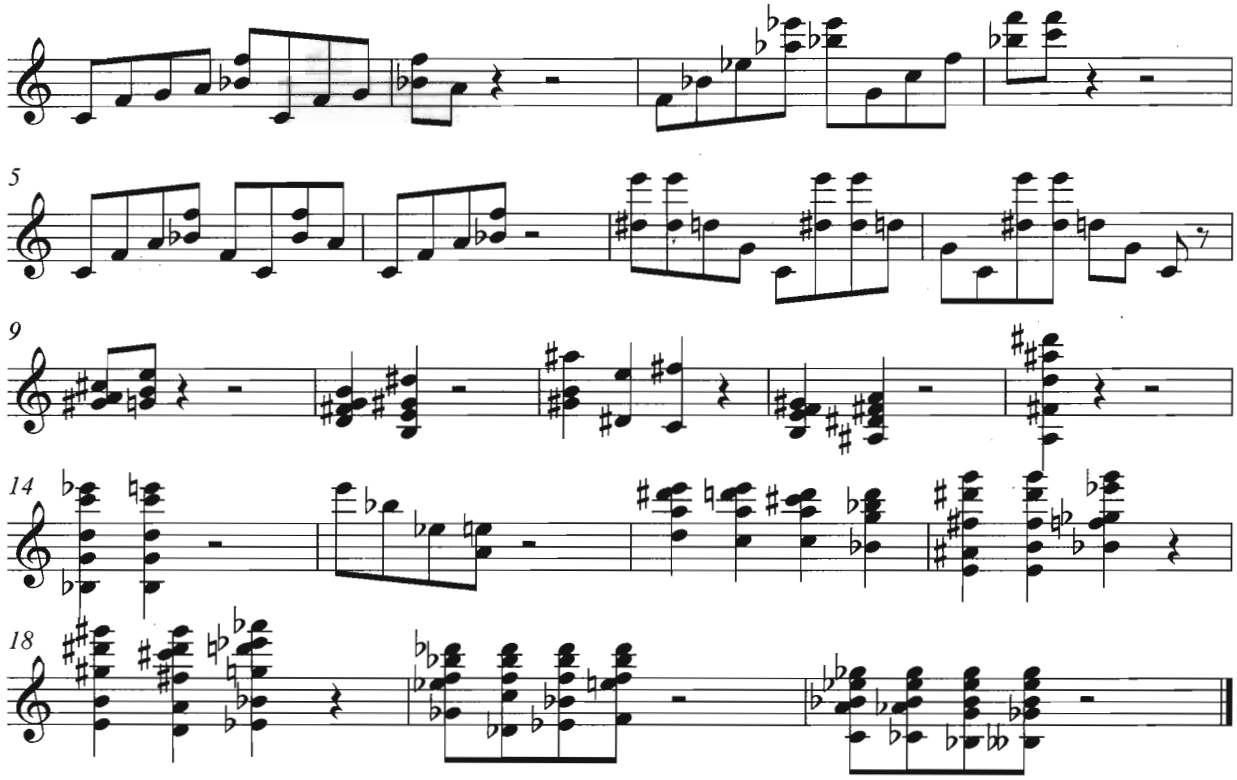


tone rows

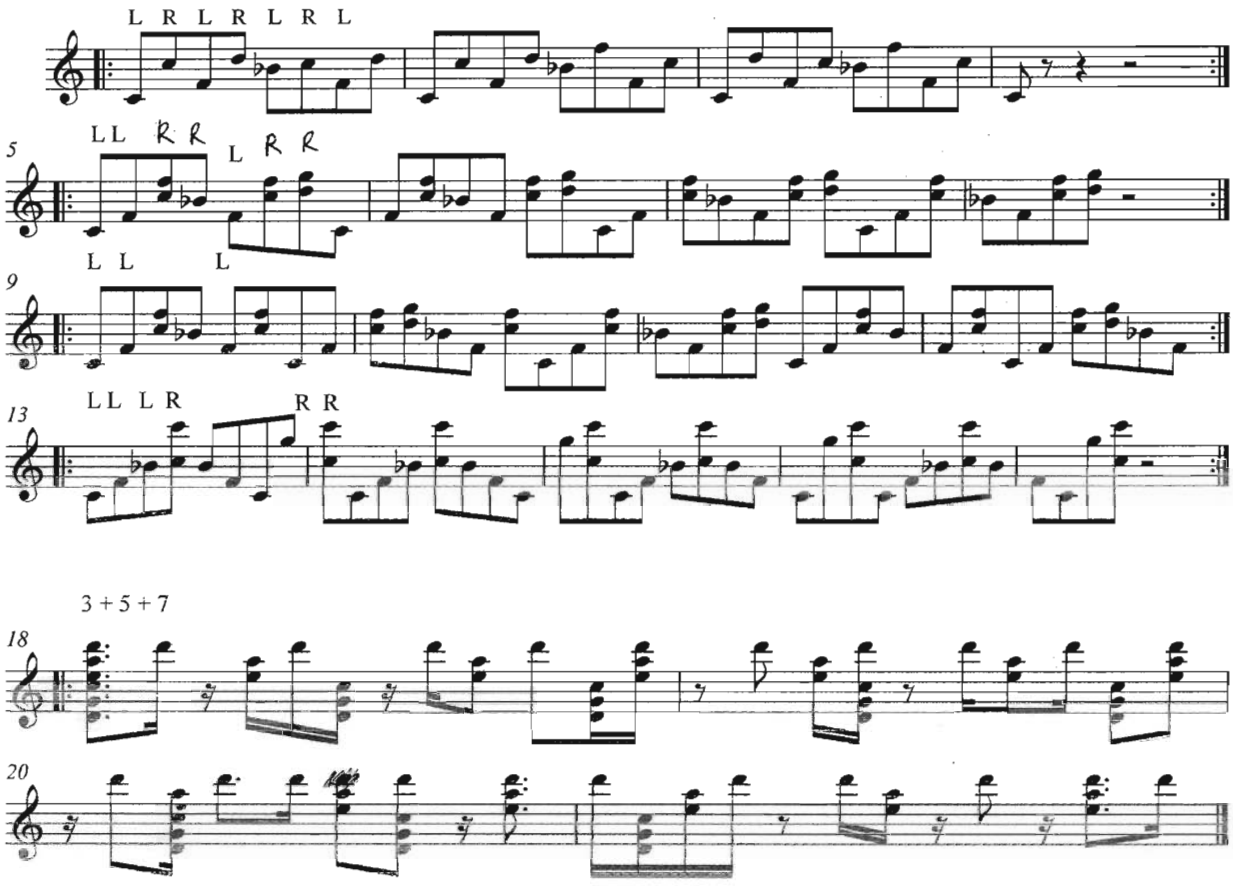


RHYTHMIC IDEAS

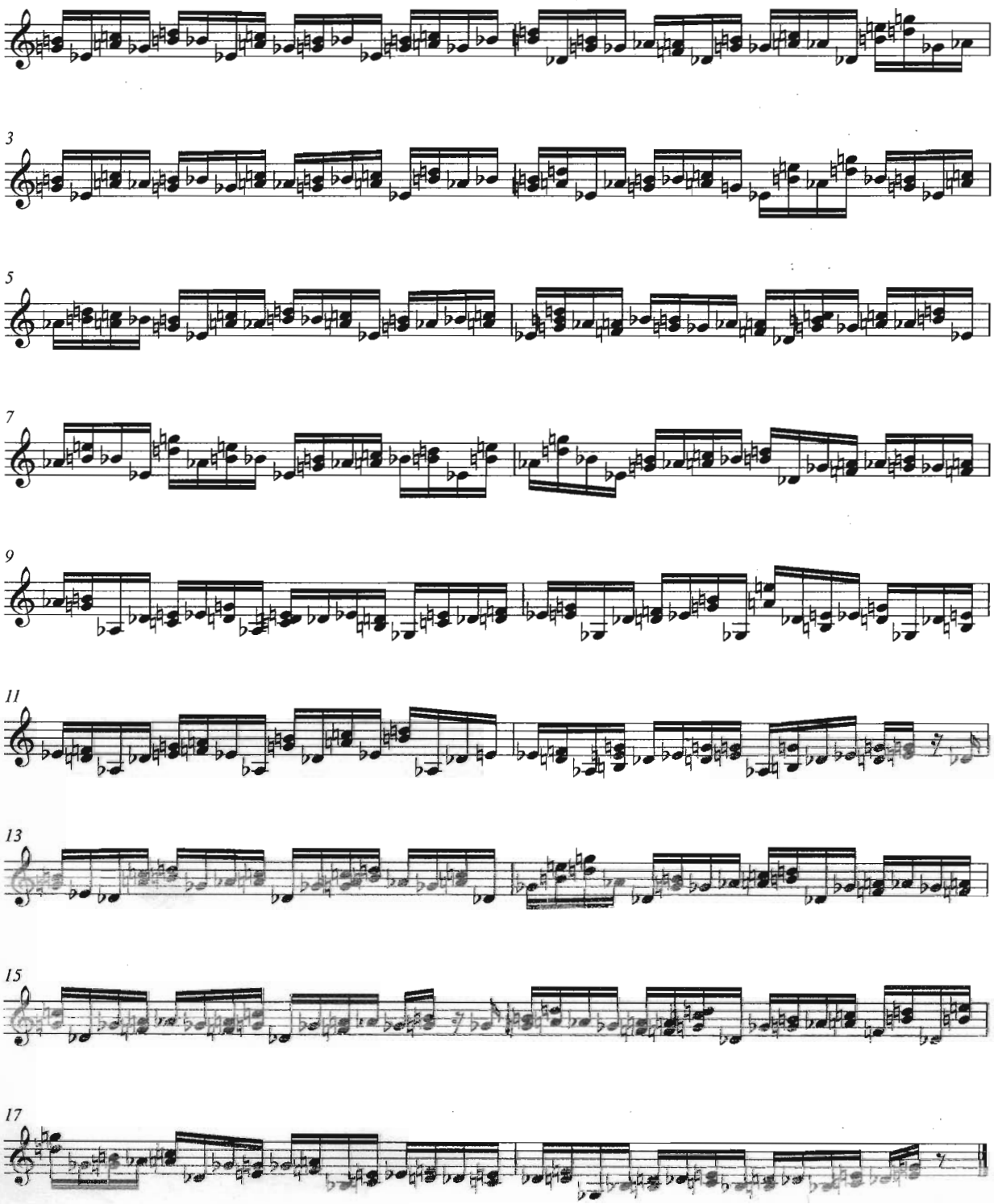
2 hands rhythm and harmony



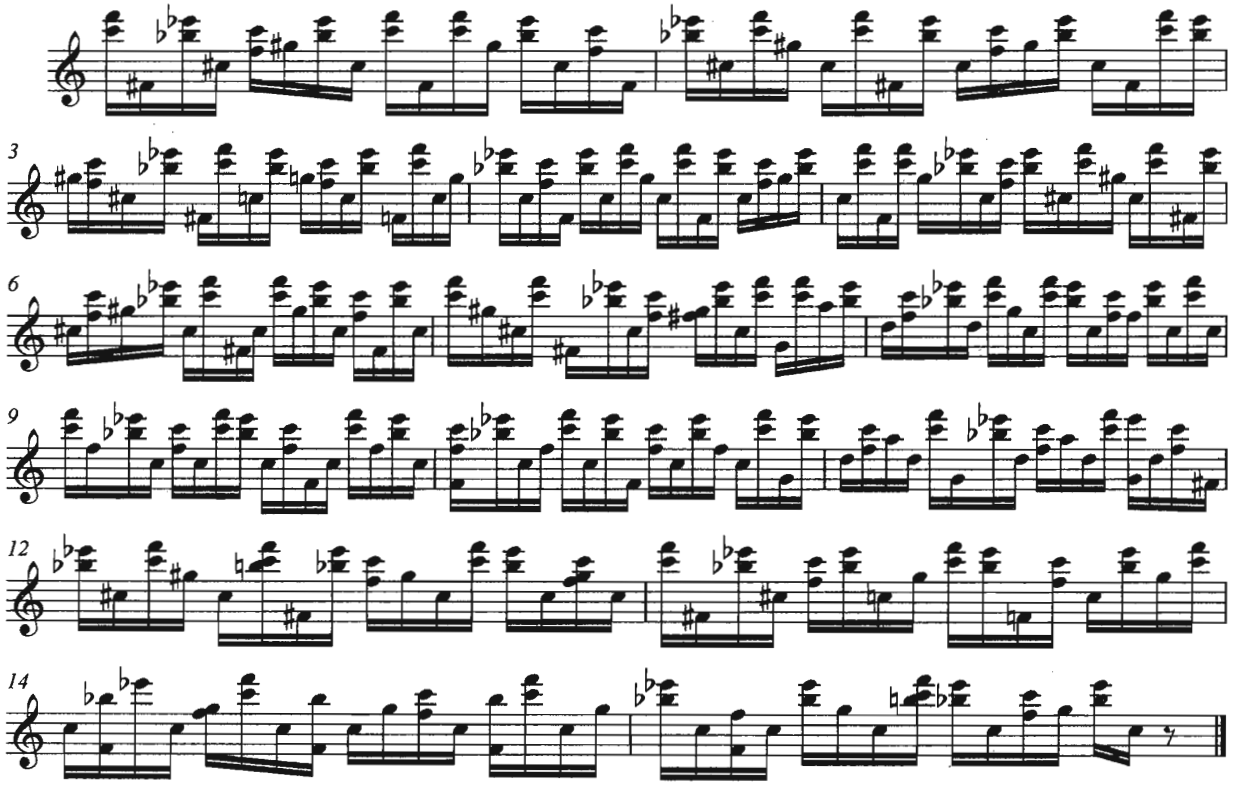
repeated rhythmic groupingsof interest



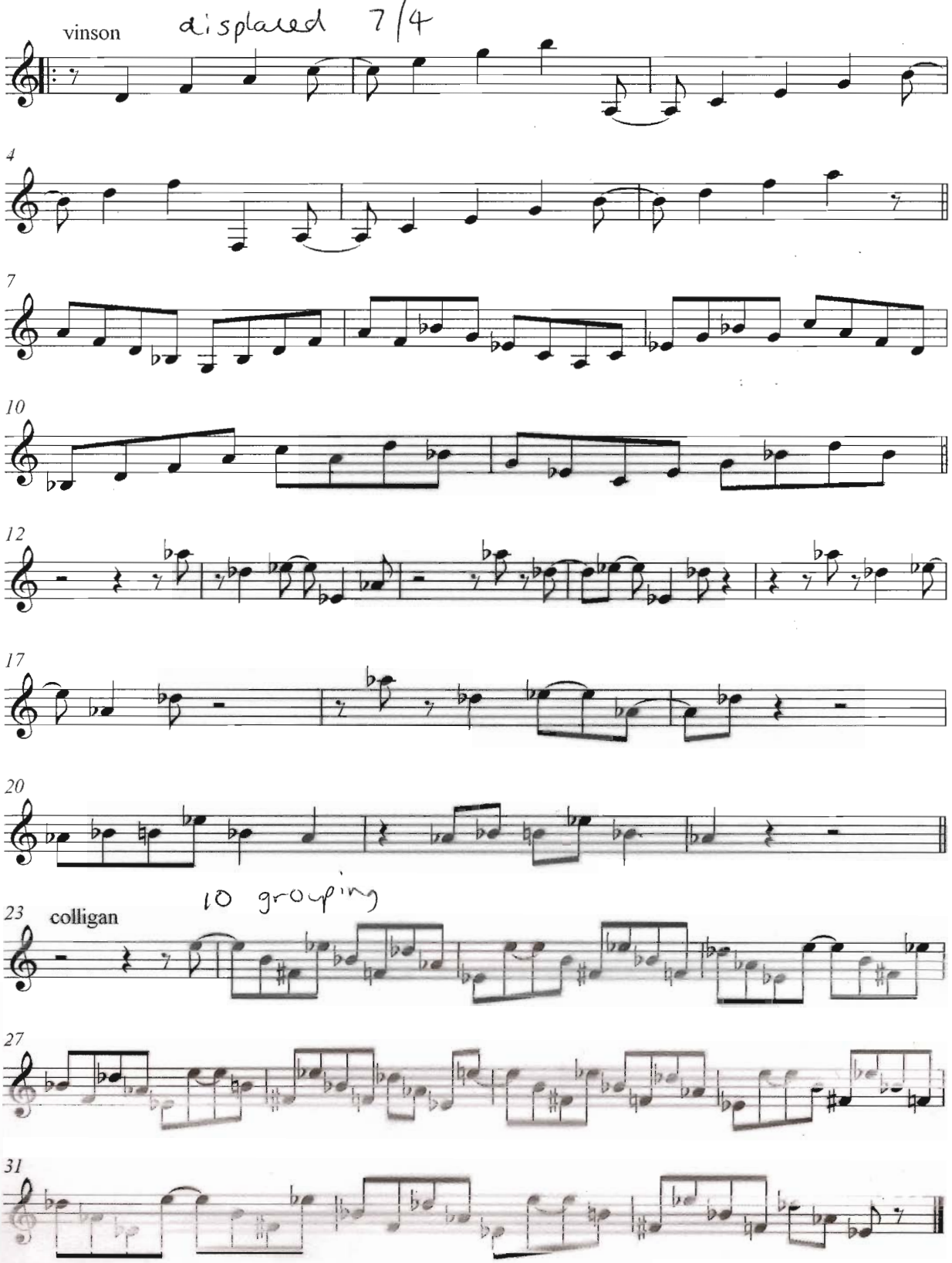
9 grouping RH white notes
LH black



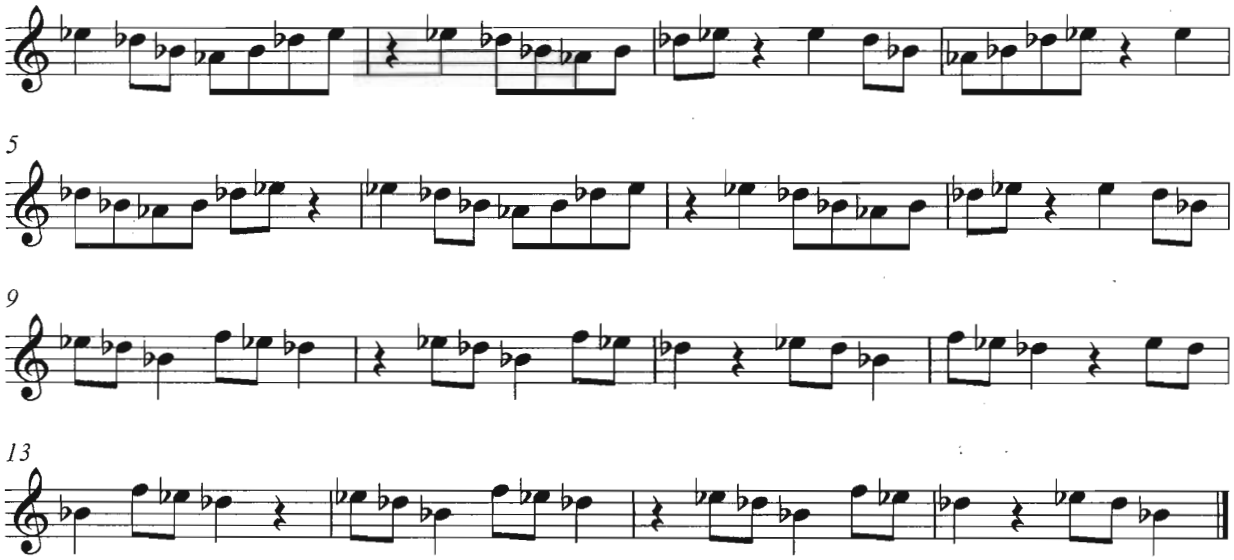
9 idea technical



vinson and colligan rhythms

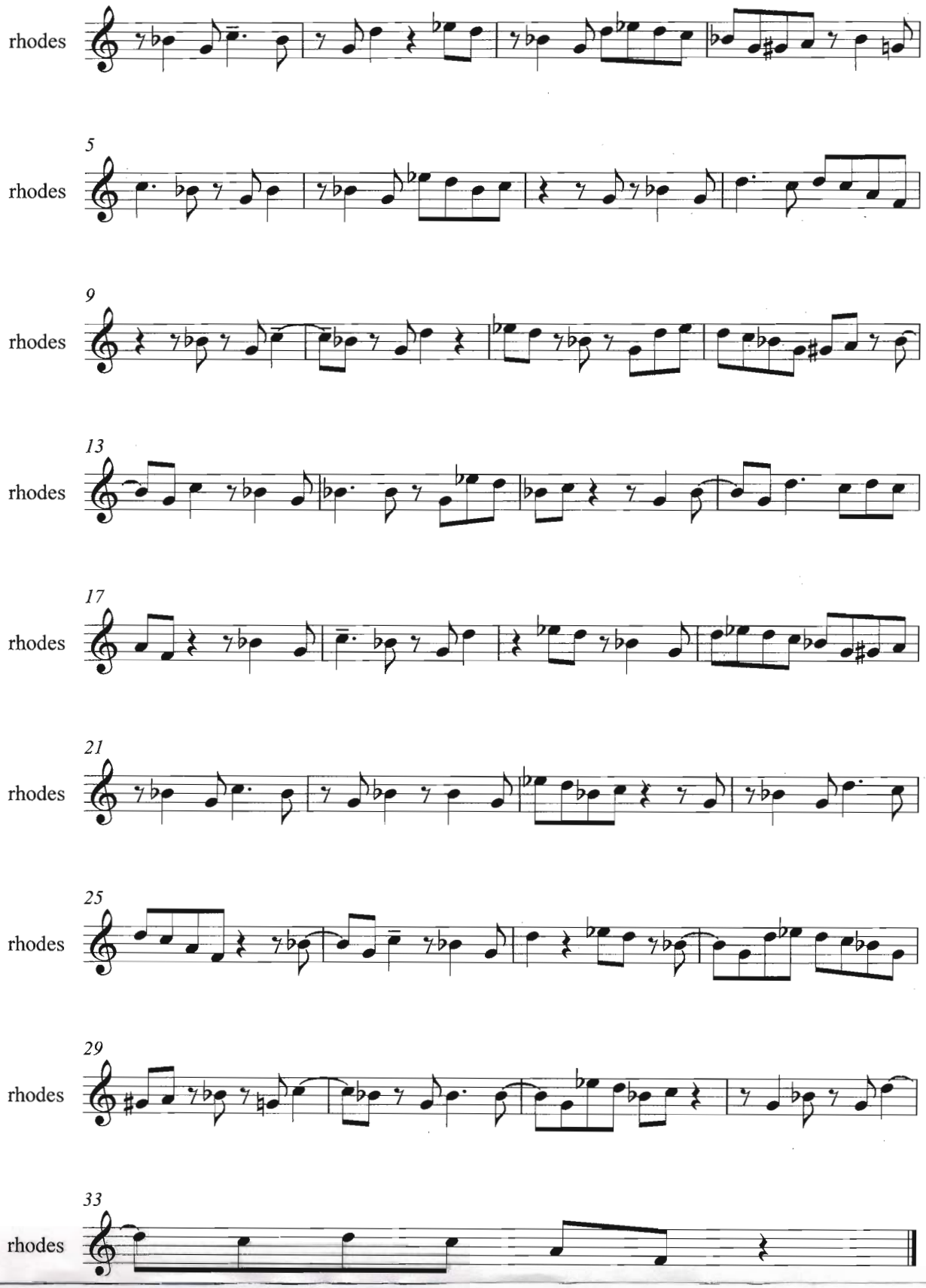


colligan 5 4 into 4 4



5/4 repeating rhythms
superimposed in 4/4

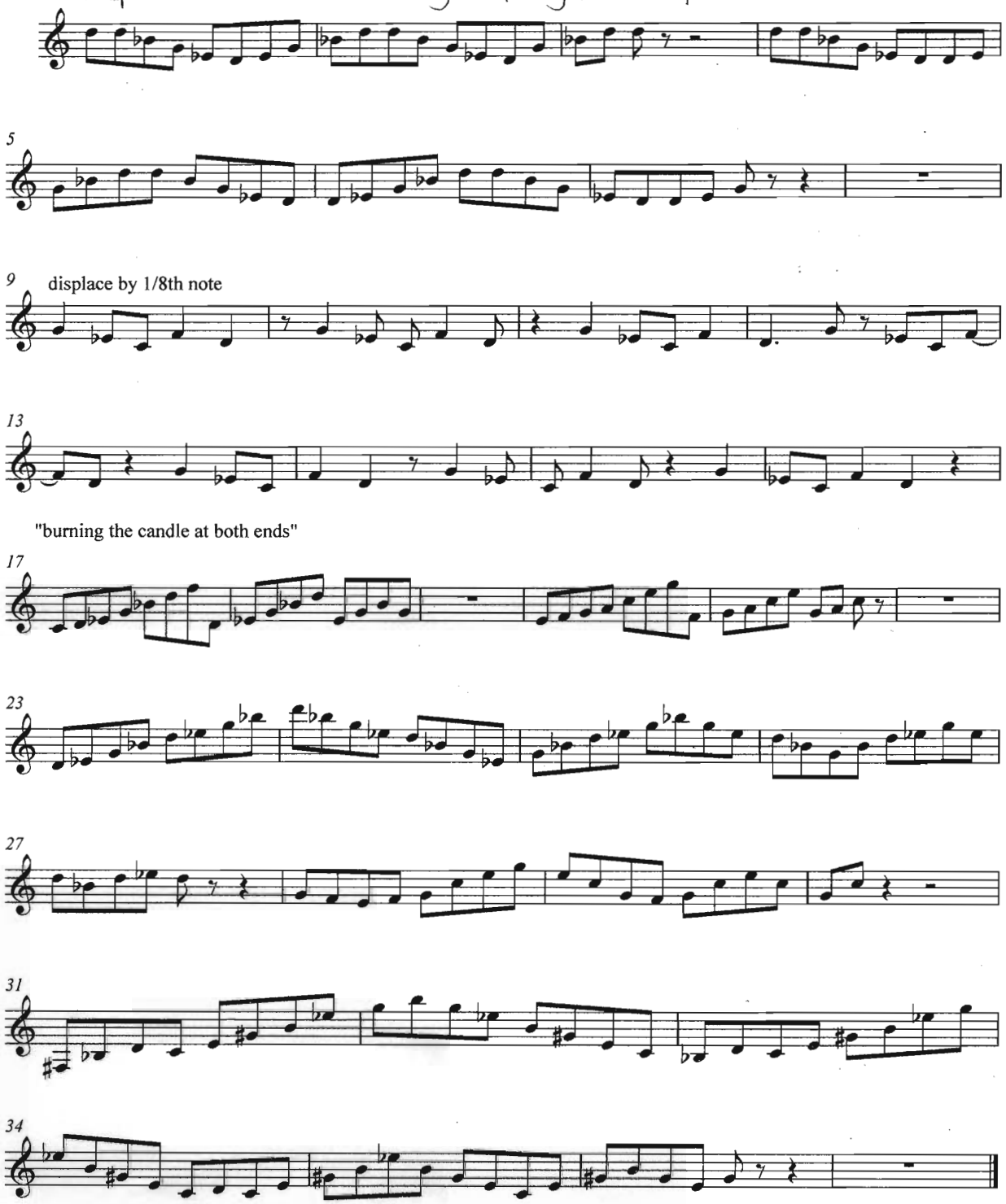
oleo displacements



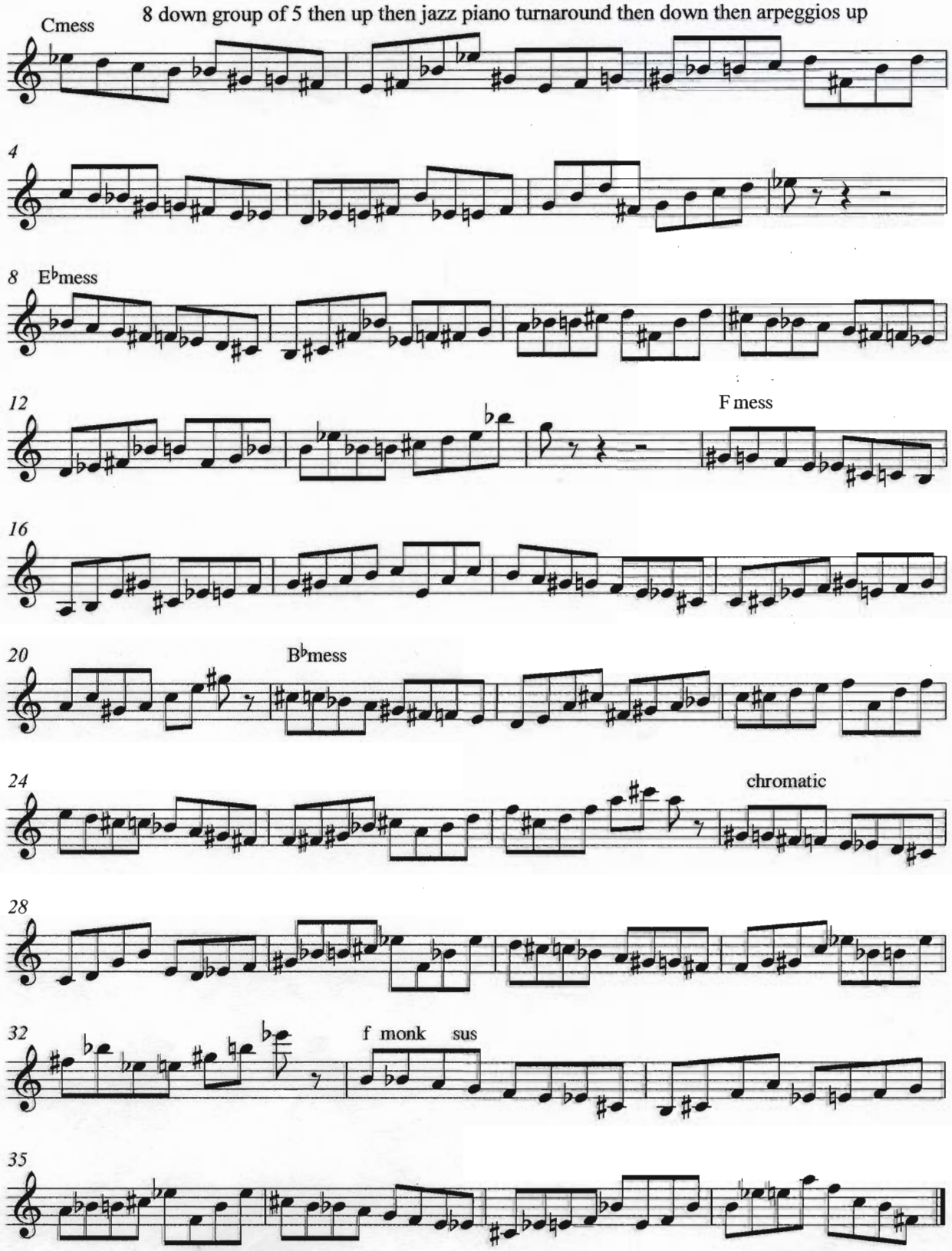
JAMES MULLER'S STUFF!

mullsy etude

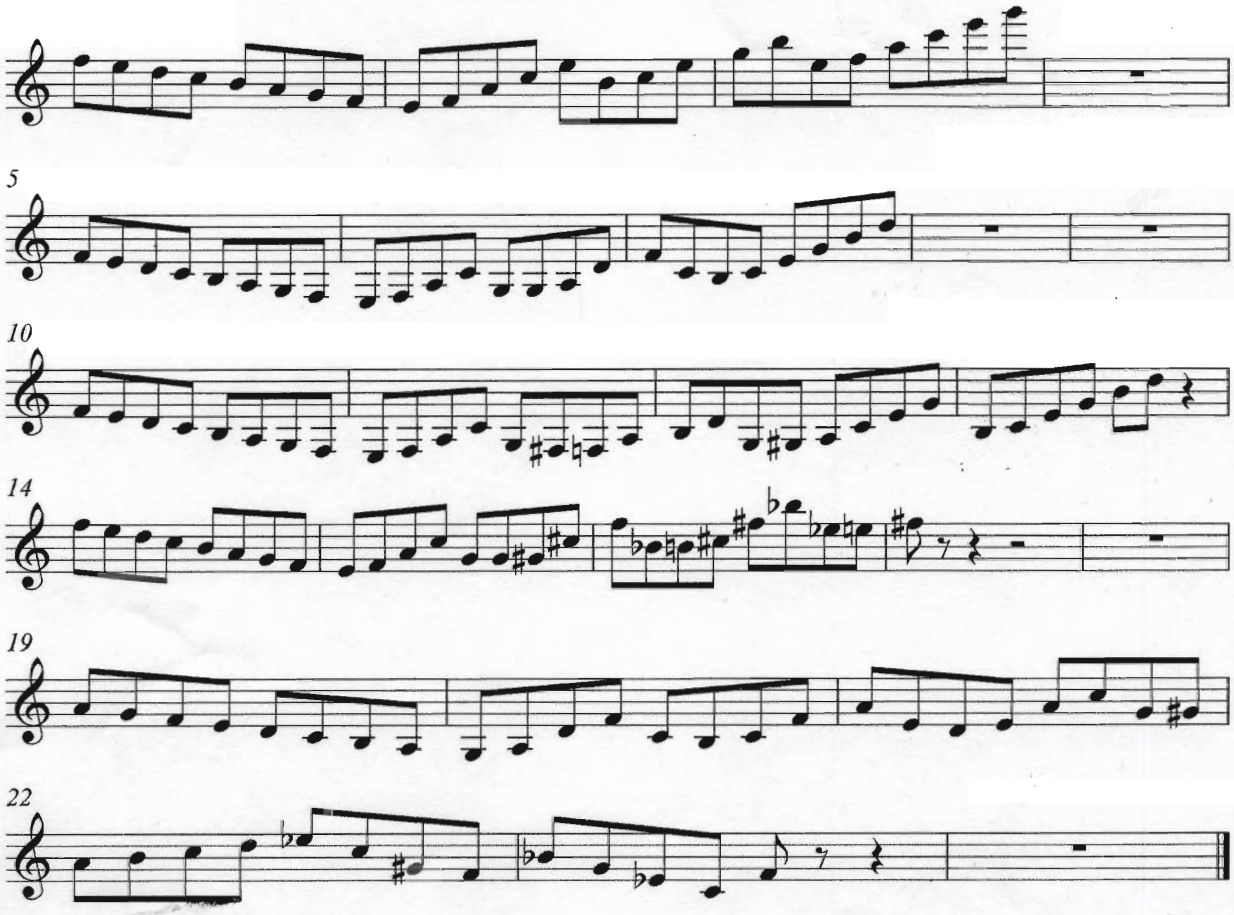
Repeated notes → grouping of 9



organised direction changes



8 down then groups of 5 d minor 7

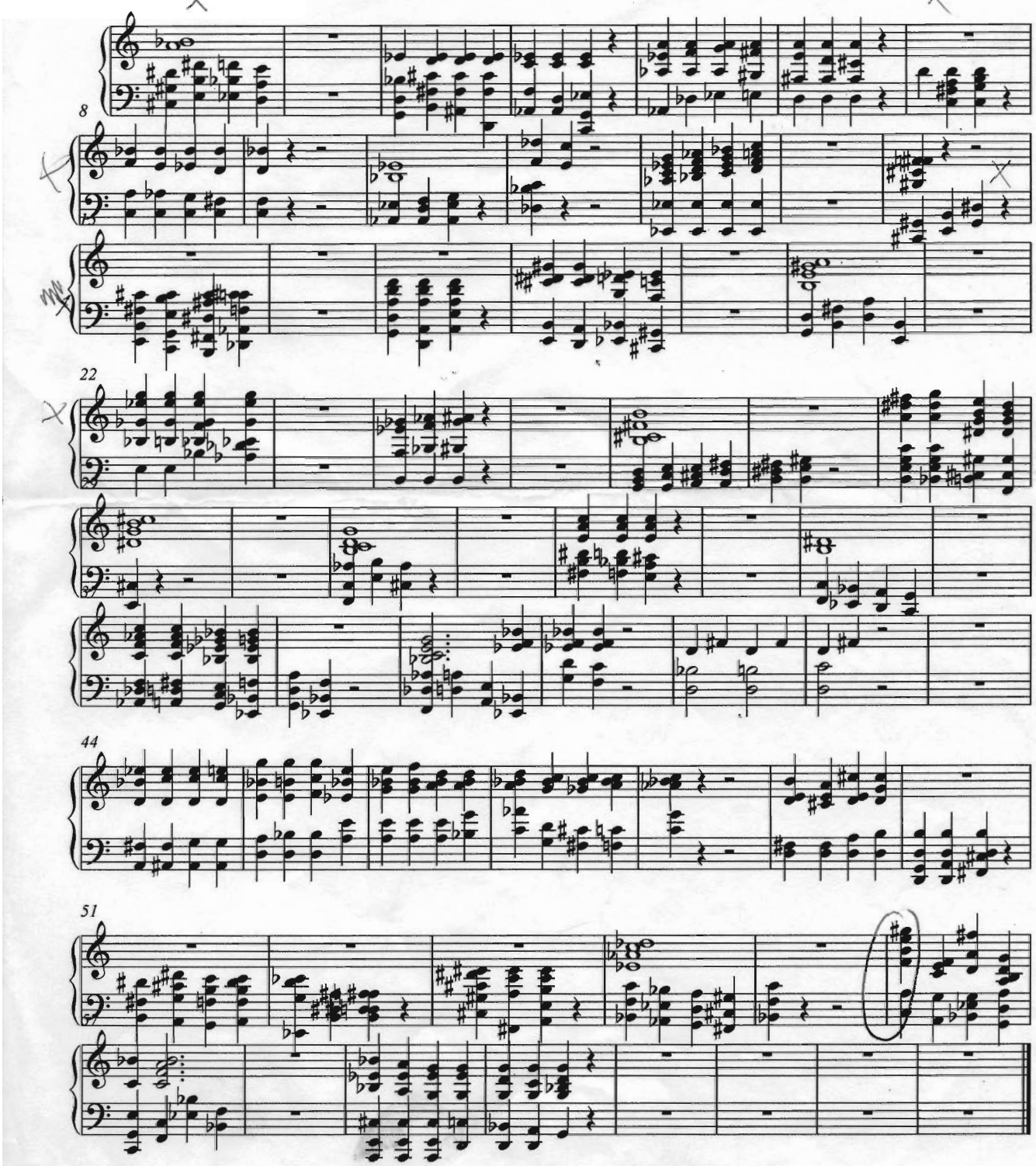


WAYCAND

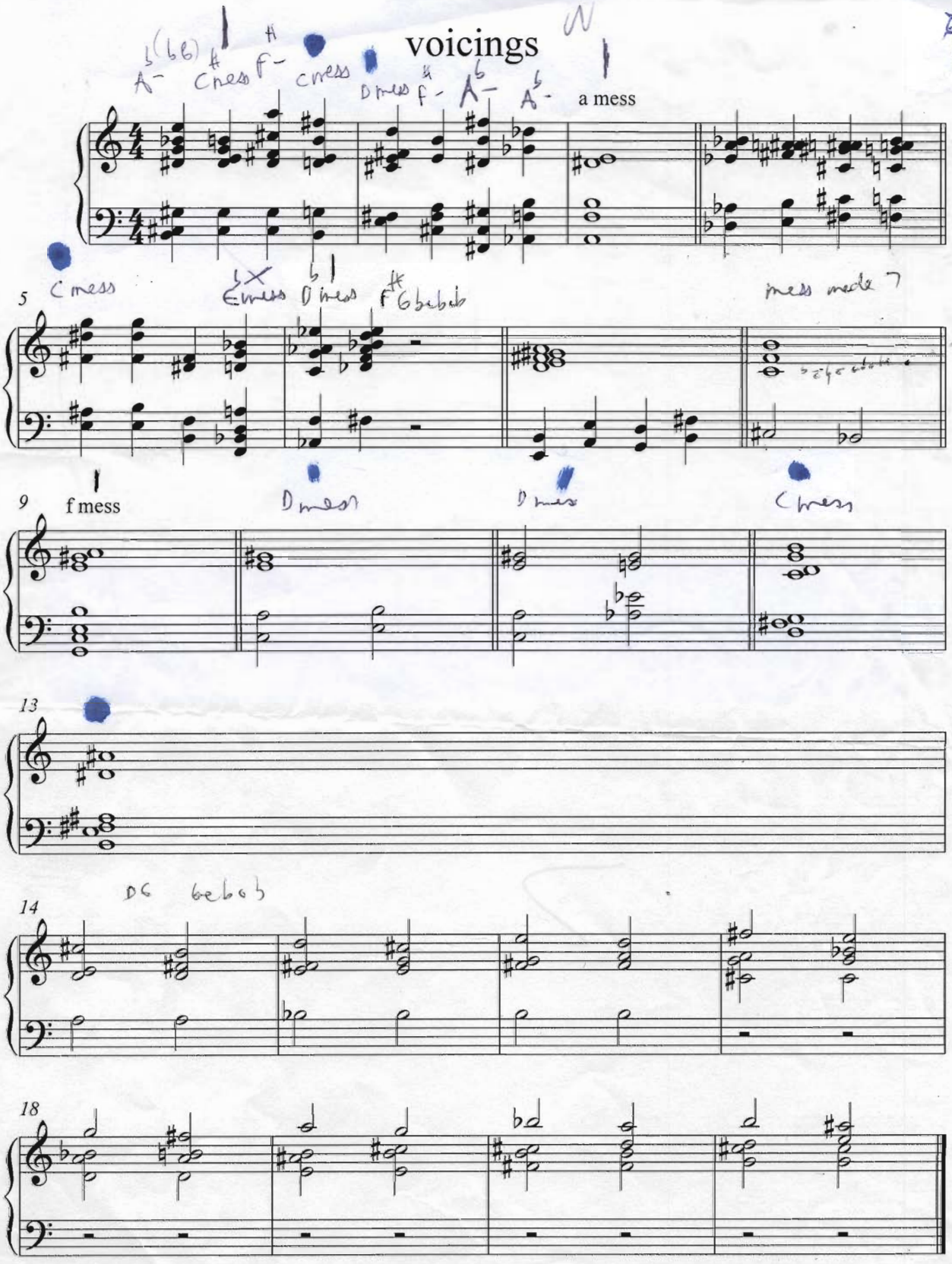
HARMONY

various progressions from wayland tunes to be learnt in different keys

harmony wayland

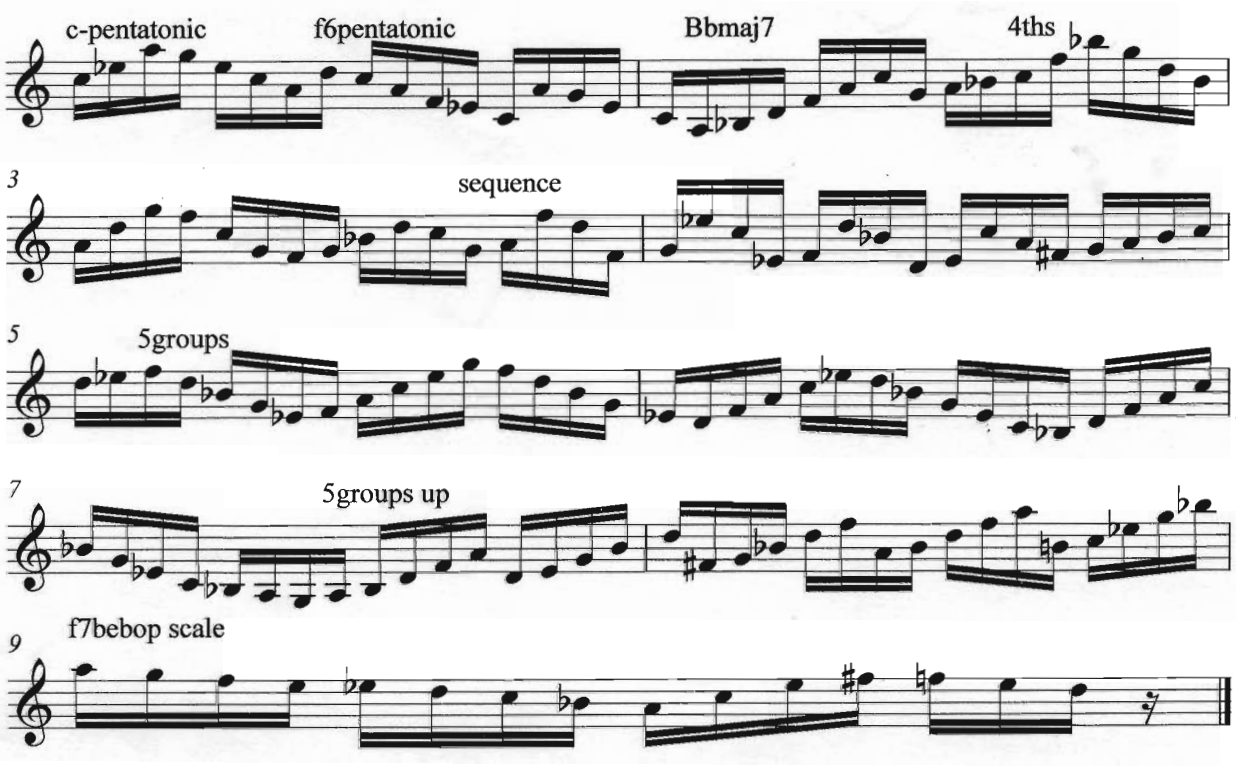


voicings



CICKS, TRICKS AND NICKS

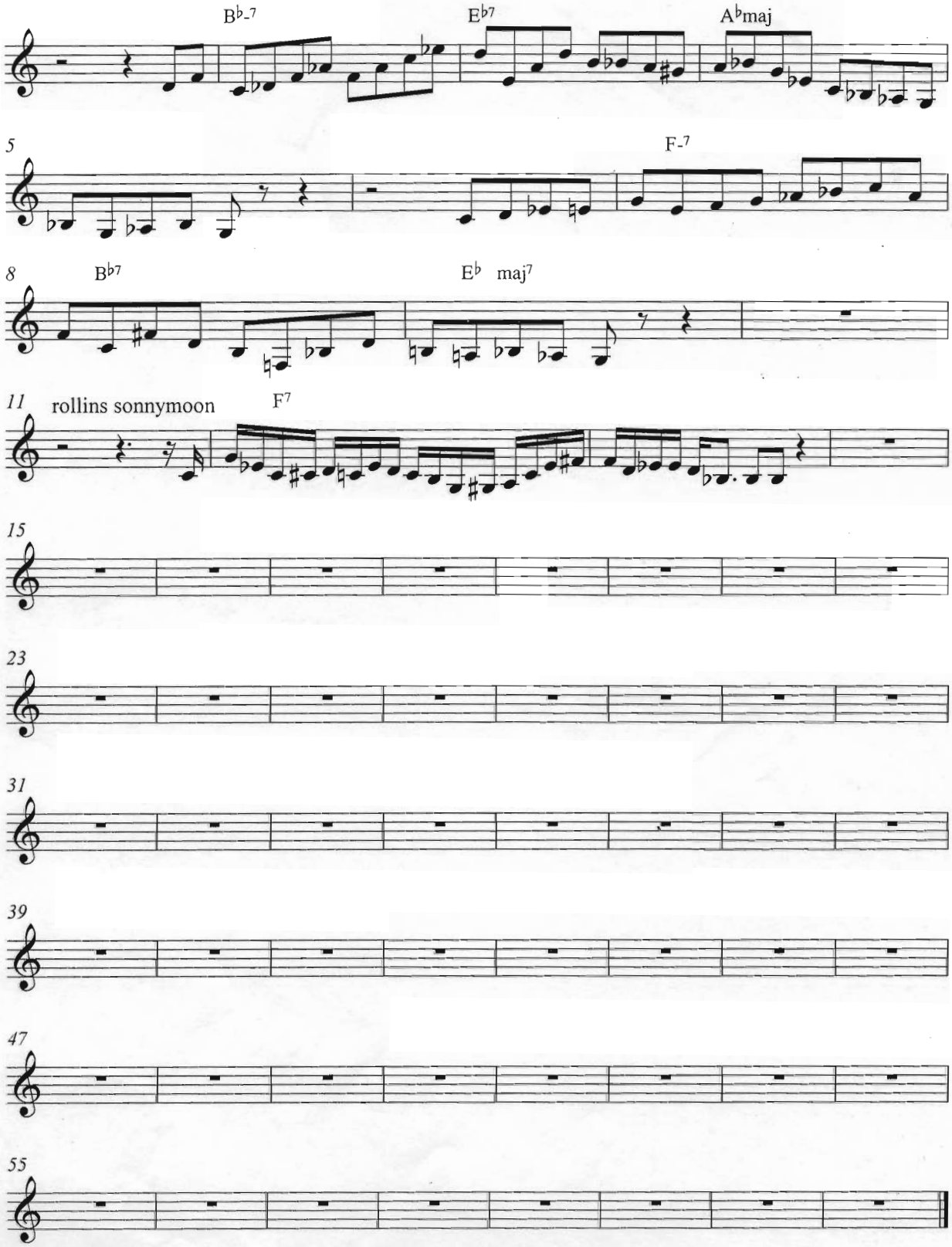
inside c min lick



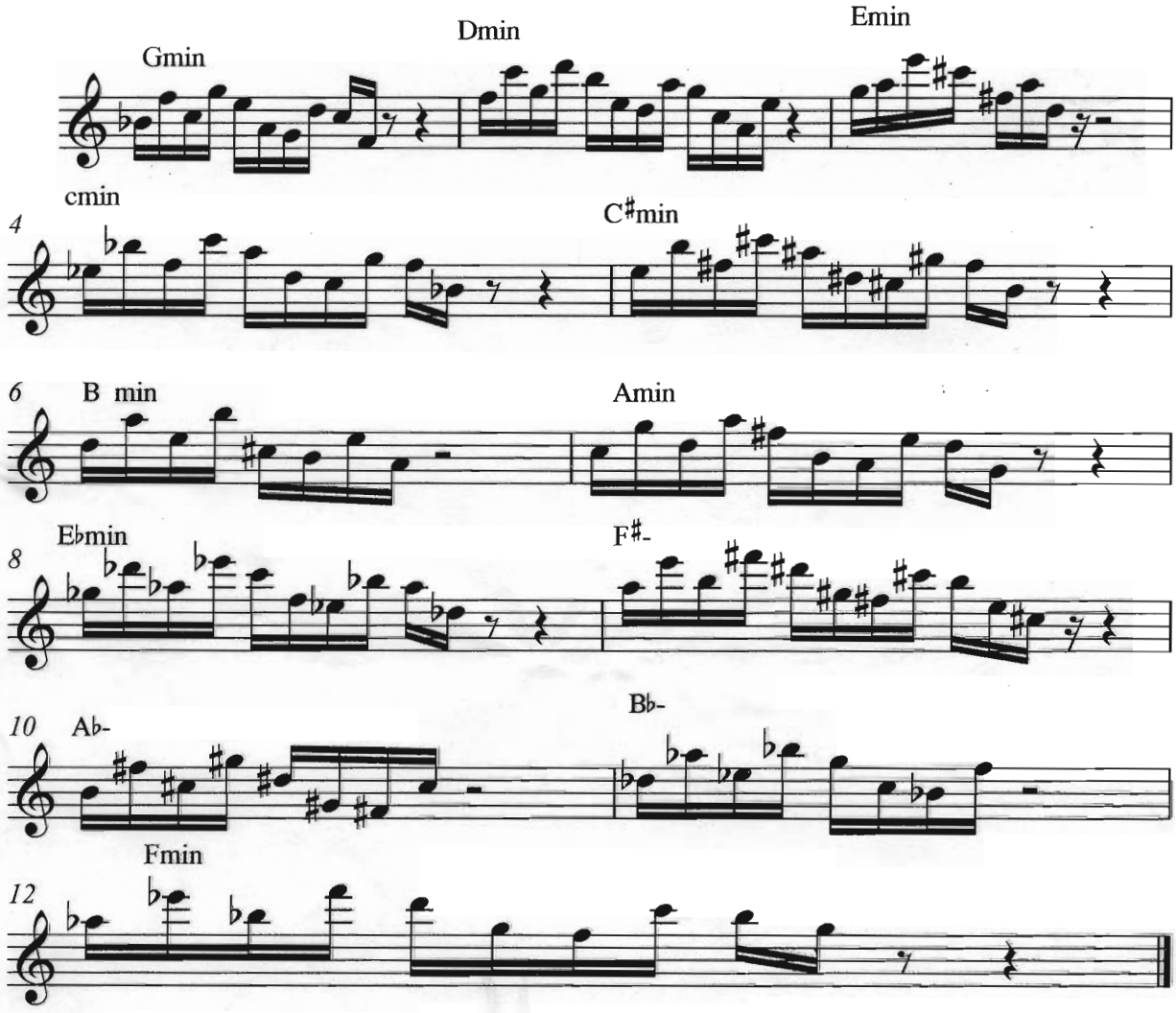
12 keys

41

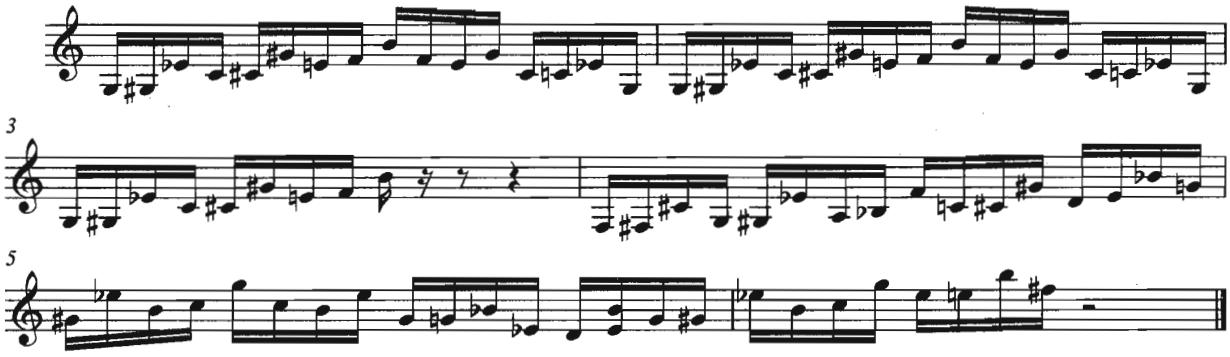
kenny one of those things



kenny 5ths top of line



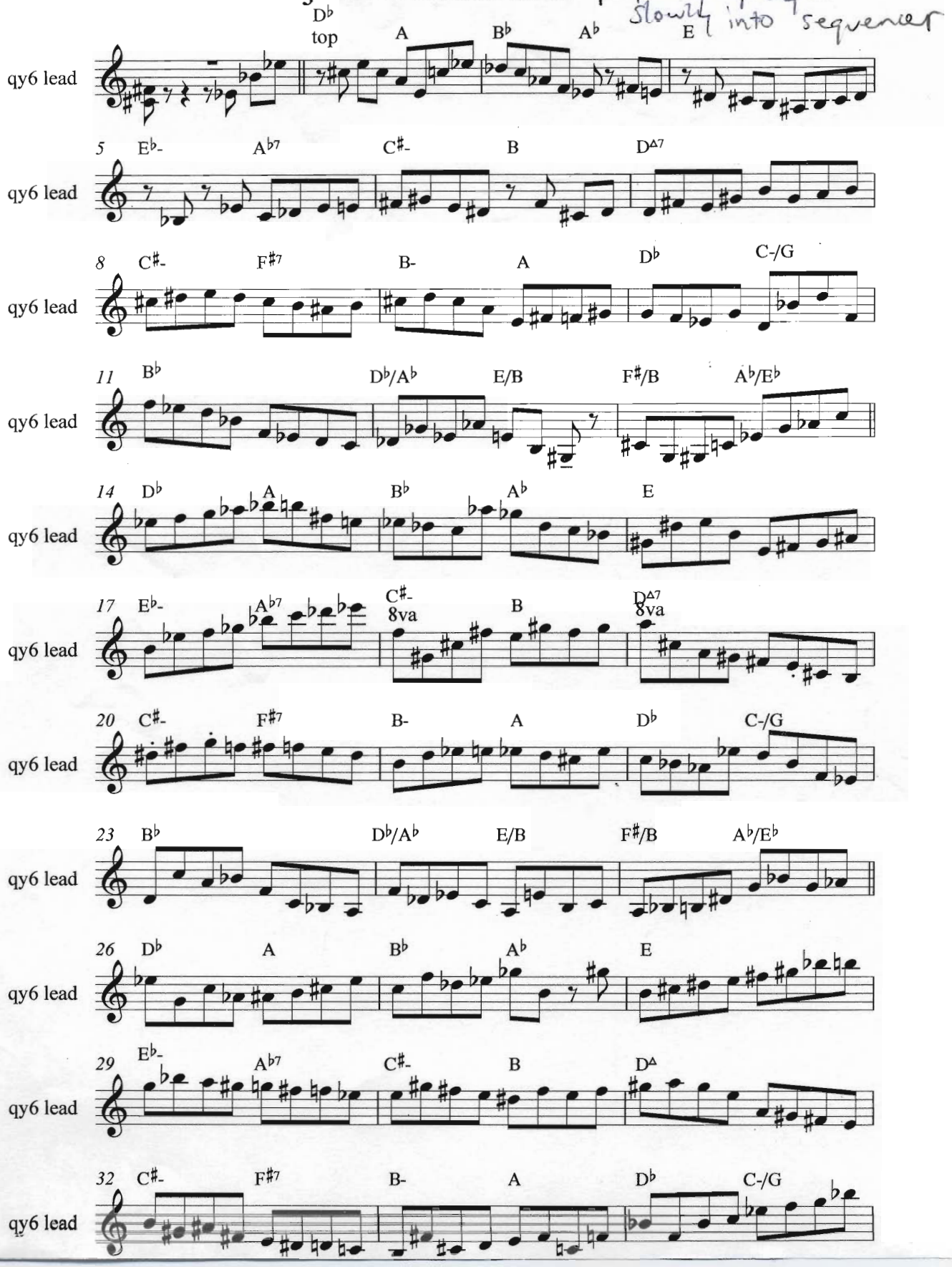
1 b2 , b5 licks



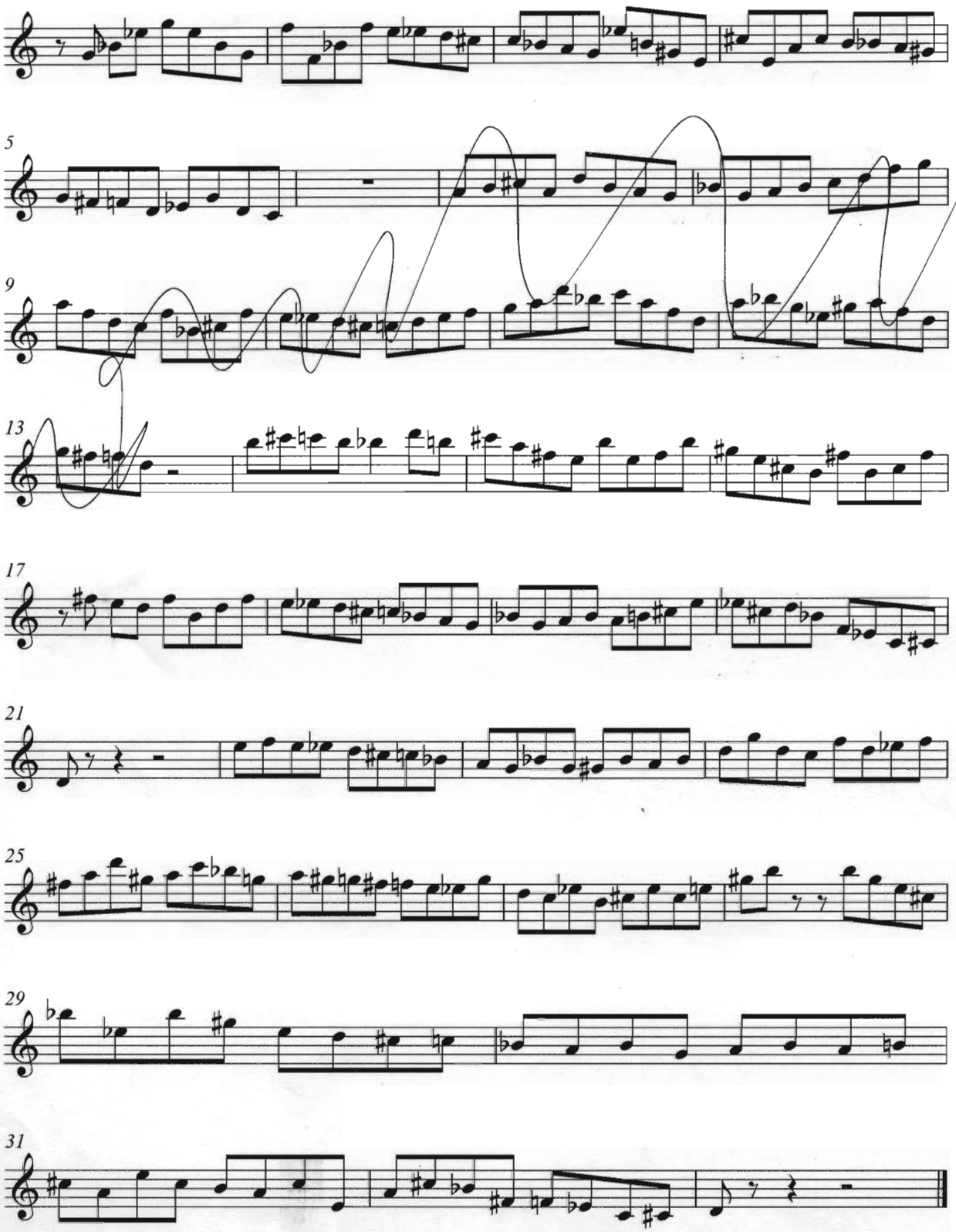
written out solo on tune 67

john coltrane solo

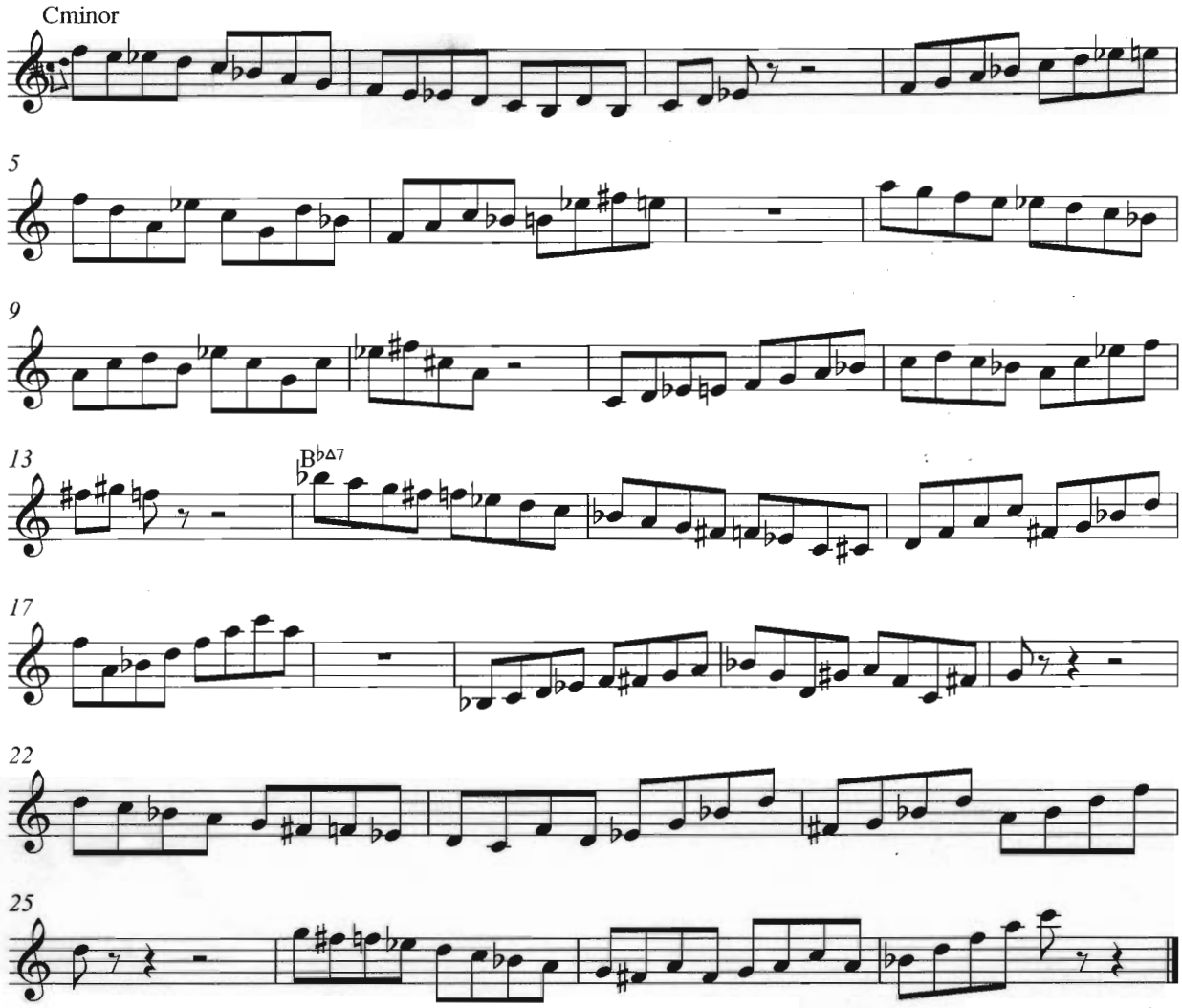
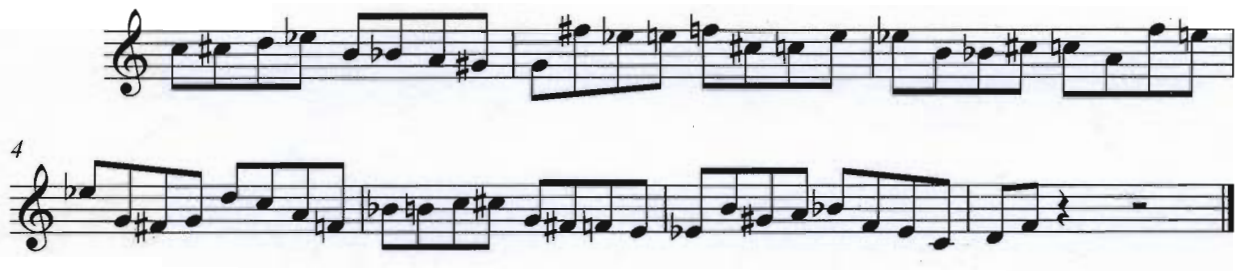
probably played slowly into sequencer



calderazzo Bflat stuff



bebob scale licks!



c minor