CELLULAR PATTERNS

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Want to know what's going through the heads of today's leading jazz artists when they are improvising? If only I knew! However, here's one concept that just might begin to offer a window inside these great minds.

Cells- these two ridiculously simple elements are the foundation of everything that follows:

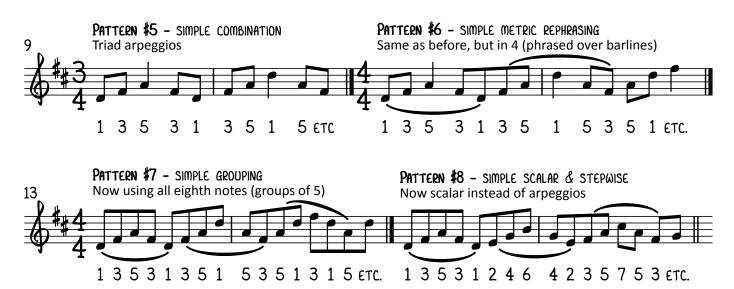


Basic Patterns- just humor me and start here, please!





Combining Cells- from now onward we will use both Cells 1 & 2:



Now for the Fun Stuff- once you have wrapped your head around the basics outlined in patterns 1-8, you can start playing around with the two cells in more complex ways. I'm going to take the same cells, modulate to minor, and play around with just one idea (you can think of pattern #9 as the base pattern):

PATTERN \$9 - MINOR & STEPWISE

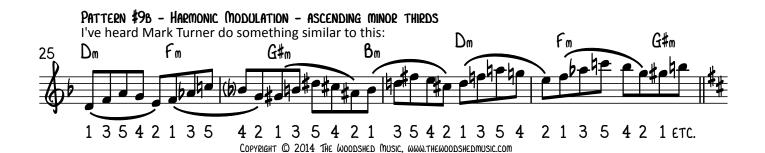
C Harmonic Minor, move each cell up stepwise (each cell, meaning each cell group moves up by a third)



PATTERN \$9A - OCTAVE DISPLACEMENT OF PATTERN \$9

Same notes, but the first and last of each grop of 5 have been moved up the octave. See the nice little pattern it creates with the "up notes" - 1, 2-3, 4-5, 6-7, 1-2, 3-4, 5-6...





Modulation with the changes- use one or more of these concepts to outline a tune's chord changes while developing a continuous idea/line.

PATTERN \$10 - MAJOR, DESCENDING CELL \$1, DON'T CHANGE CELL \$2

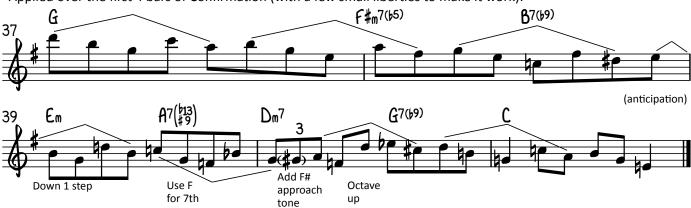
New base pattern, taking the descending form of cell 1 instead of ascending.



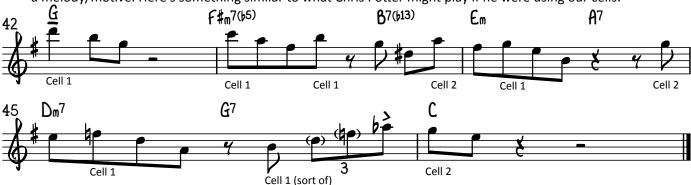
Applied over the first 4 bars of Green Dolphin Street:



Applied over the first 4 bars of Confirmation (with a few small liberties to make it work):



Still over Confirmation, try to simplify this by choosing from cells 1, 2, and their combination to create a melody/motive. Here's something similar to what Chris Potter might play if he were using our cells:



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