

CELLULAR PATTERNS

B-FLAT PART

MIKE LEBRON

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:*

CELL #1: ASCENDING MAJOR ARPEGGIO CELL #2: DESCENDING THIRD

1 3 5 3 1

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

PATTERN #1 (CELL 1) PATTERN #2 (CELL 2)

3 ascending major triad inversions ascending major triad thirds

1 3 5 3 5 1 5 1 3 1 3 ETC. 3 1 5 3 1 5 3 ETC.

PATTERN #3 (CELL 1) PATTERN #4 (CELL 2)

6 Scalar triad arpeggios Scalar thirds

1 3 5 2 4 6 3 5 7 4 6 ETC. 3 1 4 2 5 3 6 ETC.

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

PATTERN #5 - SIMPLE COMBINATION PATTERN #6 - SIMPLE METRIC REPHRASING

9 Triad arpeggios Same as before, but in 4 (phrased over barlines)

1 3 5 3 1 3 5 1 5 ETC 1 3 5 3 1 3 5 1 5 3 5 1 ETC.

PATTERN #7 - SIMPLE GROUPING PATTERN #8 - SIMPLE SCALAR & STEPWISE

13 Now using all eighth notes (groups of 5) Now scalar instead of arpeggios

1 3 5 3 1 3 5 1 5 3 5 1 3 1 5 ETC. 1 3 5 3 1 2 4 6 4 2 3 5 7 5 3 ETC.

