

BIOGRAPHY

Matt Bover is originally from Saugerties, NY. At the age 18, Matt moved to Barcelona, Spain to study jazz and flamenco styles at an internationally recognized music conservatory that partners with Berklee College of Music. At Barcelona's Conservatori del Liceu, Matt not only maintained straight A's in a heavy practice/course schedule but was fortunate to play for one of Barcelona's biggest contemporary churches, the International Church of Barcelona (ICB). He met thousands of new people and musicians every week from around the globe. Matt lived and played with many artists from all over Europe. In 2016, Matt returned to the United States and moved to Boston, Massachusetts. Matt continued his studies with Berklee and the college awarded him a performance/academic scholarship to their school. Since moving to Boston Matt has collaborated, performed, and recorded with people who are considered some of Berklee's best. Matt has composed and co-arranged a number of original pieces with various artists and ensembles. He has spent the majority of his time at Berklee playing with multiple groups around Boston as well as providing private lessons in person or online in both New York and Boston.

DEDICATION

Thank you to my family for always trusting me in all of my crazy ideas. I spent many nights obsessing over getting this book perfect. Thank you to all of the musicians and teachers at Berklee that I met and got to play with. All of you are my biggest motivators every day and I wouldn't be anywhere near where I am without you guys. I love you all.

“CHOPS”

What are chops? What makes a chop? What is considered a “chop”?

A *chop* is a musical event where a musician expresses themselves through their musical knowledge and vocabulary. Given the context, it can either be a very short word (for example a single pattern played over the span of a beat) or can be a sentence/paragraph (multiple patterns over the span of a bar or longer). It is important to note that a chop does not have to be played at lightning fast speed.

BACKGROUND IN CHOPS

For me, the hardest part was expressing myself. I had been practicing technique for years and had enough technical facility to play at a decent speed but the ideas never came out. I was playing the same patterns over and over again to the point where it was depressing. I realized the musicians with the best chops all had something special, aside from the vocabulary they had, they were able to play every pattern with complete conviction, even if they were repeating the same patterns. I realized it's not just what you play but how you play it. This is a whole concept to practice on by itself. I realized I was not confident or playing with conviction because my vocabulary was quite limited. The more I played the same things, the more it would hurt my confidence; making my conviction weaker. James Murphy, one of my many teachers at the time, told me to start writing down my chops and patterns so I could practice them along to his methodology. I began writing my ideas down and had the epiphany that I could permutate all of my ideas; giving me endless possibilities. When practicing these permutations, I would constantly have ideas about how I could alter the pattern and create new ideas with the variation. The ideas seemed to start flowing out of my head at a rapid speed. Two months after my teacher told me to start writing my ideas down, I already had all of the content written for this book. This book is a documentation of all of my findings. I hope you get as much mileage out of these patterns as I have gotten. My goal is for these patterns to help give you confidence, next time you play, to express yourself.

TRIPLER PATERNS continued.

This section is composed entirely of variations I found based on all of the patterns from the earlier section. As you can see, there are many more patterns in this second section because as I practiced the first section (pg. 9-13) my creativity started evolving at a much faster rate. The patterns I would use in my solo improvisations were mashed up variations of all the previous patterns. This is why I practice them all slow. When the moment comes, your brain will spit out patterns that you never practiced. When deconstructed, they are clearly a mix and match of several different combinations you had practiced beforehand.

6's

RK LRLK 6

Permutations

1. KR KLRL
2. LK RKLR
3. RL KRKL
4. LR LKRK
5. KL RLKR

RRLRLK 6

Permutations

1. KRRLRL
2. LKRRLR
3. RLKRRL
4. LRLKRR
5. RLRLKR

RLRL KK 6

Permutations

1. KRLR LK
2. KKRL RL
3. LKKR LR
4. RLKK RL
5. LRLK KR

FLAM KR FLAM KL 3

Permutations

1. L FLAM K R FLAM K
2. KL FLAM KR FLAM

KRK K+R LR 6

Permutations

1. RKRK K+R L
2. LRKRK K+R
3. K+R LRKRK
4. K K+R LRKR
5. RK K+R LRK

FLAM R LL KK 6

Permutations

1. K FLAM R LL K
2. KK FLAM R LL
3. LKK FLAM R L
4. LLKK FLAM R
5. RLLKK FLAM

RLK RLL 6

Permutations

1. LRL KRL
2. LLR LKR
3. RLL RLK
4. KRL LRL
5. LKR LLR

RLR KKL 6

Permutations

1. LRL RKK
2. KLR LRK
3. KKL RLR
4. RKK LRL
5. LRK KLR