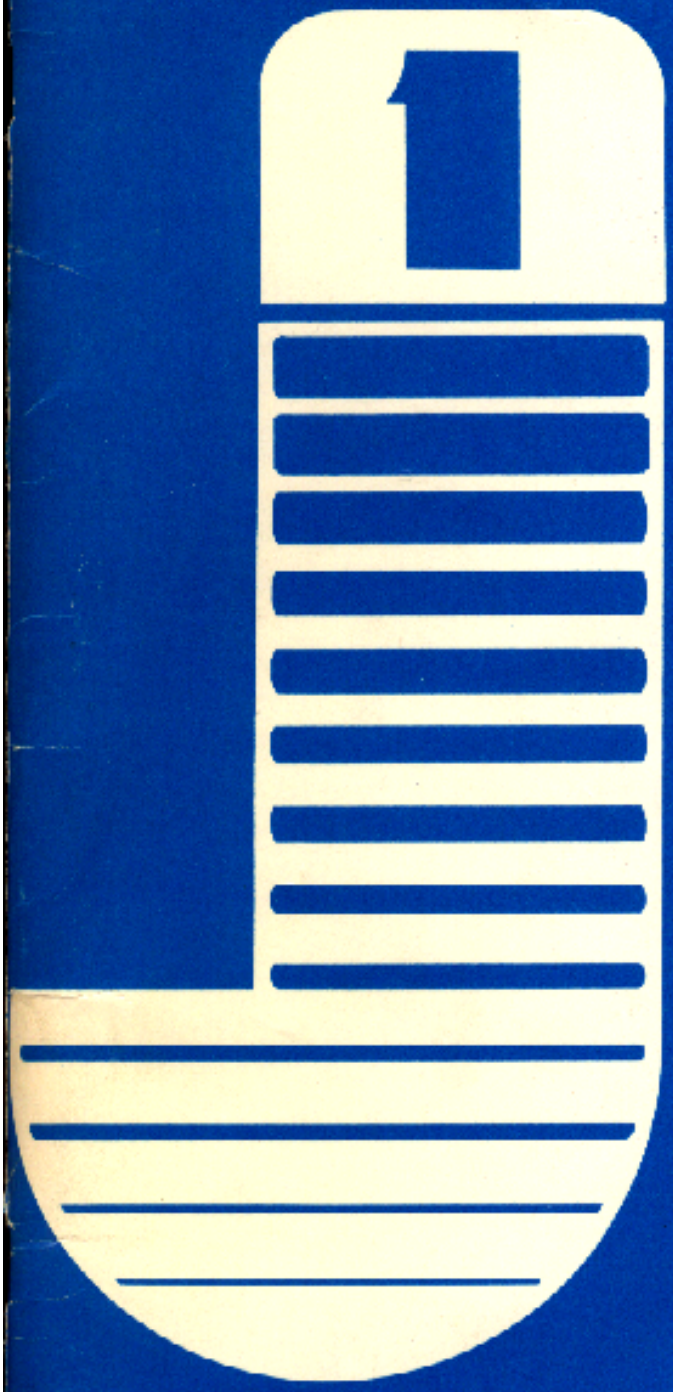
REVISED FIFTH EDITION



a NEW approach to JAZZ improvisation

PLAY-A-LONG
Book & Record Set

VOLUME 1
of
A New Approach to Jazz Improvisation

by
Jamey Aebersold

FOR ALL INSTRUMENTS

CONTENTS

SUPPLEMENT SECTION

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READ THIS FIRST!

INTRODUCTION

I have never met anyone who couldn't improvise! I *have* met many who *think* they can't improvise. Your mind is the builder and what you think, you become. A positive mental attitude contributes much to successful improvisation.

Since I first published this volume in 1967 people have bought the book and LP set but say they don't know how to use it. This seems especially true of band directors who hope that by buying this set they will instantly have several tremendous soloists appear in their jazz or stage band. It might be well for me to mention several ingredients that I feel go into the making of a good jazz soloist/improvisor: 1.) Desire to improvise 2.) Listening to jazz via records, tapes and live performances 3.) A method of practice – what and how to practice! 4.) A rhythm section to practice *and* improvise with.

Jazz players use several fundamental ingredients when improvising. Some of these same fundamentals are presented in this volume so you can begin to release the wonderful music which is presently locked in the confines of your mind. The basic ingredients in music are **SCALES** and **CHORDS**.

If you were to look at any transcribed jazz solo from any era you would see much evidence of phrases which use scales, chords, diatonic patterns, chromatic passages, leaps, rests, and most all other common musical devices. Jazz is not mystical and certainly not reserved for just a few. The art of improvising with musical notes has been with us for ages. In this century it happens to be sustained under a heading called Jazz.

To me, jazz is a means of expression which allows the soloist to communicate in a special way with the listener. It is not a one-way street – the *listener's ears* are just as important as the actual music being played by the performer. The idea is not to save jazz, but to allow more people to enjoy its messages through listening and actual performance. The old myth – "you either have it or you don't" – is strictly a myth which is founded on ignorance and the inability or unwillingness of those who can play to share, verbally, with those who think they can't.

The book portion of this set has many exercises written out in three keys. They are in concert key and correspond with the chord progressions to the first several recorded tracks. These exercises and any others you may work on are written to help you attain a higher degree of facility. This will enable (your fingers, tongue, arms, eyes, lips, etc.) you to respond quicker, sharper, and with a keener relationship to the impulses of your mind. Some players memorize pattern after pattern, lick after lick and often times sound like a well-oiled machine. The idea is not to become a machine but to reach a level where your musical intuitiveness can express itself on your given instrument. So, keep this in mind: *Practicing exercises, patterns, licks, scales and chords should lead to more expressive creativity.*

I know some people have worked at playing all the exercises in this booklet in all keys before they tried improvising with the first recorded track. I do not advise this because the main objective is to improvise rather than play exercises. After you have listened to one or more of the recorded tracks and have looked over the corresponding chord/scale progressions in the Supplement, try playing one of the exercises in the booklet in time with the record. Transposed parts are found in the Supplement. You may first want to sing along with the record, then play your instrument. Remember, each scale only lasts so long and then you move to the next scale. The first several tracks use 8 and 4 measure phrases. For a person who understands the principle of improvising, and doesn't want to work on the exercises, he will most likely dive right in and begin improvising, using as his guide the chord/scales outlined for each track in the Supplement.

Suggestion: Be sure to count the beats-per-measure in your head. Keep track of how many measures you have played so you will change to the next scale/chord on time. Every scale has a key signature of so many flats or sharps. Try to memorize them so you can take your eyes off the written page and concentrate on making music. **Don't panic!!!!!!**

By using your ears, and eyes, you can probably get back on the track if you should get lost. Just listen. The change of key is usually prominent and is outlined by a slight accent on the cymbal or drums. Drummers usually help us keep our place by outlining the form to the song in four or eight bar phrases. The two blues on this record consist of 12 bar phrases, which could be thought of as three, four bar phrases. The number of choruses each track contains is always written above each track.

HOW TO USE

Before playing with the record, get your Supplement out and turn to the appropriate page for your instrument. See Contents page. The tuning note is Bb concert at the beginning of Side 1.

After you find the appropriate place in the Supplement for your instrument, look at Side 1, Track 1 which is the first track of recorded music. Put the record on and just listen to the rhythm section as they accompany. Follow along in the Supplement to make sure that you can keep track of the measures and that you can actually *hear* them change from the first minor scale to the second and then on to the third minor scale. The rhythm section will play those three scales in the same order a total of four times and then come to rest on the fermata (hold). That concludes Side 1, Track 1.

You will notice that I have written below each chord symbol the actual scale from root to root. The root is the first note, also called Tonic, of any scale. The *Blackened Tones* are the *chord tones*. Chord tones are the first, third, fifth and seventh notes of any scale. Since jazz players have always use scales and chords in building their improvised solos, it is natural to stress learning chords as well as scales.

The *large number* under each scale tells you how many measures of that scale will be sounded on the record. As you can see, most of the beginning tracks are built in 4 and 8 measure phases. Try to *hear* and *feel* the recorded tracks in four measure phases rather than individual measures. It can become habit after awhile. In time you won't even think about the four and eight measure phrases, they will have become part of your being. When you finally achieve this inner sense of phrasing, your improvisation will be less rigid and more flowing. If there are two or more practicing together, take turns keeping place for one another by pointing to the new scale when it appears.

You may want to listen to several tracks before you get your instrument out and begin to play along. I strongly advise watching the chord progressions in the Supplement while listening to the record. You may want to sing roots, scales, chords, patterns, etc. with the record. Make sure you know where the rhythm section is at all times. If you get lost, listen. If you still can't get back on the track lift the needle and start the track again. This is called keeping your place and learning the form.

An existing knowledge of major, minor and dominant seventh scales and chords is preferred but is not essential. If not already mastered, I would suggest beginning to memorize the twelve major, twelve minor, and twelve dominant scales listed on page 37. Be sure to read the chapter called Related Scales and Modes on page 31.

Every minor scale employed on the record and in the musical examples is in the Dorian mode. I chose this scale because it is used extensively in jazz today. This minor mode will be called a *scale* throughout this Guidebook. Jazz and Pop musicians have used it for years. You will often see a dash (−) used to denote minor scales or chords. For instance, F− is the same as Fmi7 or Fmi or F−7 or F−9. They all mean the same. Improvise on the F minor scale.

In this book I will generally use a *dash* (-) to denote a *minor* scale/chord. I will use a *triangle* (Δ) to denote the use of a *major* scale/chord. A *seven* (7) after a capitol letter means *dominant seventh* (C7) (Bb7).

Some people may feel more comfortable by beginning with one of the blues tracks on the second side of the record. If you have already improvised with a blues, maybe at school, this might be the place for you to begin. See the chapter on Blues on page 23.

Be sure you look over the Ten Basic Patterns on the cover of the Supplement. This is a very important page and I correlate it with the next chapter on how to practice. Professionals even use this type approach when looking over a new piece of music. It allows them an opportunity to check out each scale/chord in an orderly fashion so when they begin to improvise they will already be somewhat familiar with the harmonic sequence of events.

Piano players and instrumentalists who are interested in learning piano voicings can gain much from a new book I am publishing in early 1979. It contains the transcribed piano voicings that I am using on the volume 1 record . . . every voicing and every rhythm. This should prove invaluable in learning to accompany on the piano and guitar.

The minor scale (Dorian) is really the same as a major scale whose root lies a whole step below the root of the Dorian minor. Example: F- is the same as Eb major (3 flats), D- is the same as C major (no sharps or flats), A- is the same as G major (one sharp). See the page on *Related Scales and Modes.*

A GUIDE FOR PRACTICING ANY SCALE, CHORD, PATTERN OR IDEA

One of the improvisor's ultimate goals is to be able to reproduce instantly on his instrument the sounds that he heard mini-seconds ago in his mind. To people who only read music, this may seem impossible. Nothing is impossible, and this way of thinking has only led to the mysticism which at times clouded the horizon for those wishing to improvise.

A logical way to go about practicing is outlined below. Needless to say (but I'll say it anyway), you should know the chromatic scale from the lowest note you can play to the highest.

The main purpose of this approach is to give you facility and independence so you can allow yourself to be more spontaneous and creative.

Let's say we are working on a scale that is giving us trouble. Do this:

1. Play the scale from *root to the 9th* and back down, slowly, slurred, several times. Then, gradually increase tempo.
2. Play the first five notes up and down several times, gradually increasing the tempo.
3. Play the *triad* up and down, slurred, gradually increasing the tempo.
4. Play the *seventh chord* up and down, slurred, gradually increasing the tempo.
5. Play the *ninth chord* up and down, slurred, gradually increasing the tempo.
6. End by playing *up* the *scale* to the ninth and then back *down* the *ninth chord.*
7. Or, end by playing *up* the *ninth chord* and then *down* the *scale.*

You can do these exercises with or without the record. When playing with the record you occasionally will have to alter the phrase lengths to match the chord progression of the recorded tracks.

The above exercises can be played with any note value you choose. It would be logical to begin at the level that is most comfortable for you. You may want to use a metronome so you can keep track of your progress.

A beginner may want to start with *whole notes.* Someone who has been playing for six months may begin with *half notes* or even *quarter notes.* A person who has been into playing jazz and has several years on his instrument may be able to begin with *eighth notes* or even *sixteenth notes.* Most people play up and down each exercise *several times* before moving to the next. Keep in mind the eighth-note unit is used more often than any other in jazz.

Whenever you are confronted with a new chord/scale progression, use the above method of practice to find where your weak spots are, then work on them as I have suggested. Keep in mind the tempo that the chord/scale progression will eventually be played and work toward that tempo in your practicing.

Exercises 1 through 7 above are written out under the heading Ten Basic Patterns on the front cover of the Supplement. **Note:** they are written primarily in sixteenth note values.

When you begin to tackle an actual chord progression such as a blues, I suggest using this same method of attack to better equip yourself for improvising. Take each scale as it appears and work them through the various exercises until you feel comfortable with each note and fingering in each scale. A good way to begin practicing the blues would be to play the scale to the 9th for each chord symbol in the blues. Then, play the first five notes of each scale in the blues. Then, play each triad. Then, play each 7th chord, 9th chord and finally, play up each scale and down each chord. See chapter on Blues, page 23 .

When practicing with the recorded blues tracks you will have to modify some of the longer exercises such as up the scale and down the chord (or play them super fast) in order to fit them in.

As you gain proficiency with the scales and chords you will probably stop playing certain simpler exercises as the first five notes, or the triad, or the seventh chord, and dive right in running the scale up, and the chord down, or vice versa.

When you are working on a pattern, or lick, I urge you to use this same approach to ironing-out the musical phrase. Take it bit by bit and gradually increase the tempo until you can hear you are reaching the desired tempo. Break the pattern down into small groups of notes so your fingers and mind can digest them more easily. As you begin feeling comfortable, add several notes to the phrase until you can play the entire pattern in one

key. Make sure you have fairly well mastered the pattern or lick in one key before moving on to the next key. I like to move (practice) patterns up and down my instrument chromatically (in half-steps). Example: play a pattern in C7 then try it in C#7 then in D7, etc. This is excellent ear training and does wonders for coordination between fingers, mind, and ear. The book and LP set **"Gettin' It Together"** is designed for this kind of practice. You should check it out!

Set aside a certain amount of time each day to work on mastering the scales and chords and patterns that you need. Side 1, Track 1 has three scale/chords, so that is where you should begin. Side 1, Track 3 has seven scale/chords, but three of them are also in the previous track, so, you are really only learning four new scales.

Remember, when moving from one scale to another there are always one or more notes that are common . . . found in both scales. Learn to recognize them.

By now, you are probably thinking . . . do jazz players really switch from one scale or chord to another that fast, without making mistakes? The answer is **YES!** And you can do it, too! The more familiar you become with the fingerings for the various scales, chords, and patterns, the quicker you will become at moving from one chord symbol to another and playing logical musical phrases in a connected, smooth manner. *A really good improvisor can often disguise a very difficult harmonic passage and make it seem simple.*

If you approach practicing in an orderly, disciplined fashion your results will come much closer to your inner expectations. We all have the same twelve notes in the chromatic scale to work with. It's foolish to think that some "have it" and others don't. The ones that "have it" have made better use of the musical tools that surround us all and they have more constructively used each day's 24 hours.

HOW TO BEGIN PRACTICING WITH THE RECORD

After you feel comfortable with the flow of the rhythm section, having listened to one or more of the recorded tracks and followed along in your Supplement, get your instrument ready and let's begin the journey of improvisation.

Tune up with the concert Bb which is on Side 1. Open your Supplement to the proper chord progression – Side 1, Track 1. Be sure you have the section of the Supplement that is for your instrument. See Table of Contents if you are not sure.

CONCERT INSTRUMENTS

Note: *All of the musical examples in this book and the Supplement are written in concert key.* This means that piano, guitar, flute, violin and all other concert (treble clef) instruments can read the exercises right out of this book.

Bb INSTRUMENTS

If you play a trumpet, tenor, soprano sax, clarinet, cornet or any other Bb instrument, use the transposed chord/scale progressions on page 5 of the Supplement. *You will want to have the Supplement and this booklet side by side on your music stand.*

Eb INSTRUMENTS

If you play an alto or baritone sax or Eb clarinet or any other Eb instrument, use the transposed chord/scale progressions on page 9 of the Supplement. *You will also want to have the Supplement and this booklet side by side on your music stand.*

BASS CLEF INSTRUMENTS

If you play trombone, bass or tuba or any other bass clef instrument, use the bass clef chord/scale progressions beginning at the bottom of page 12 of the Supplement. *Have the Supplement and this book side by side on your music stand.*

Jazz has traditionally been passed on by listening and imitating those around us who play musical ideas we enjoy. The following exercises are merely examples most musicians have practiced at one time or another. Those of you who play a transposing instrument (Bb, Eb), and even bass clef, will look at the written example I have provided in this book and duplicate it on the transposed scale that you will be reading from in the Supplement. Since I have already transposed the scales and have darkened in the chord tones, most of your work has been done for you. Just be sure you start on the correct page in the Supplement if you play trumpet, tenor, alto, baritone, trombone, or other bass clef instrument. (See Table of Content or above paragraphs).

If you play a Bb or Eb or bass clef instrument you may want to play an exercise first in concert key (out of this book) just to get the feel and contour of the example. When you put the record on be sure you are using the scales out of the Supplement.

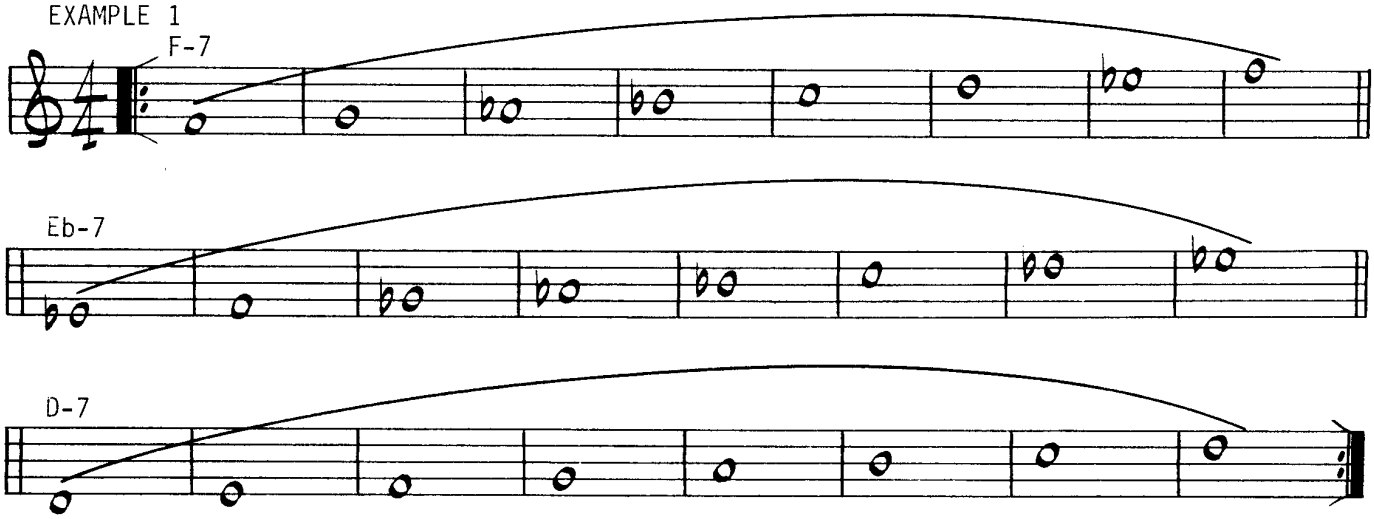
The first 20 exercises use only the first track of the record. Once you understand the principle of how to play exercises and improvise with the first track, you can apply what you learn to any of the other tracks on the record.

HERE WE GO!

If you have not been playing your instrument very long you may want to begin by playing up the scale in *whole notes.* See **Example 1.** I suggest slurring or playing very legato. Listen to the sound of the bass and cymbals keeping the time. Try to play in time with them. Don't rush or drag the beat. After you hear my voice say one, two, one two three four, begin playing.

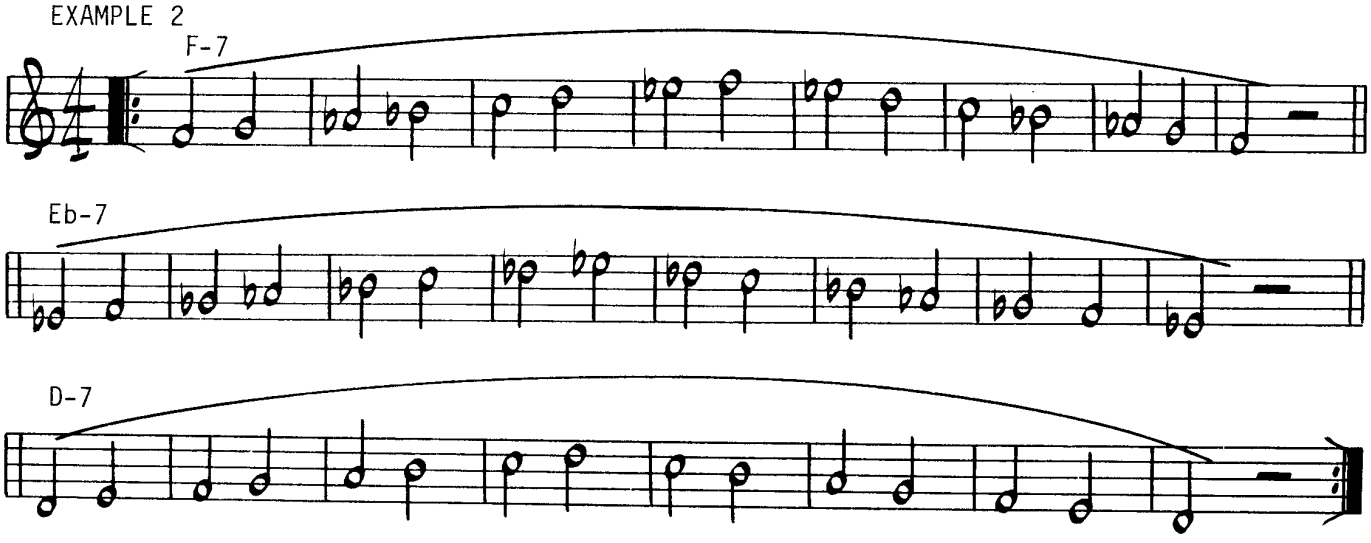
The first 20 musical examples have been transposed in this printing for the first time. If you play a transposing instrument, such as trumpet, sax, clarinet, or a bass clef instrument, please see the appropriate pages in the back of the Supplement. See Table of Contents for correct page numbers.

EXAMPLE 1



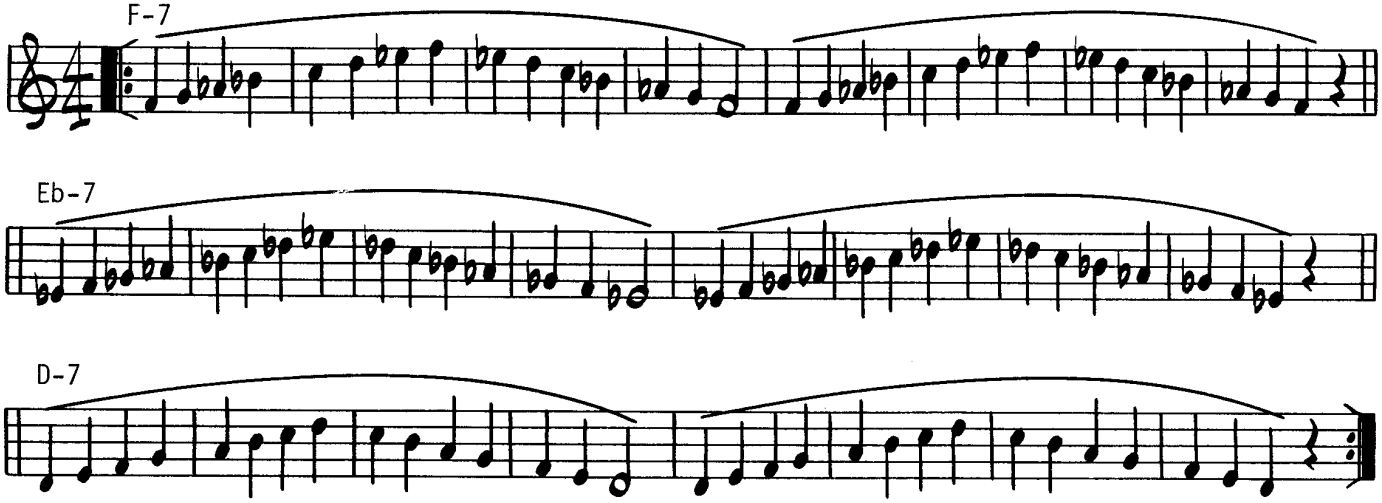
After playing one chorus, or several choruses, if you are having difficulty, try playing up and down the scale in *half notes.* See **Example 2.** A *chorus* means playing through the entire chord/scale progression one time. For instance, a chorus to Side 1, Track 1 is 24 measures long. It is played a total of 4 times . . . 4 *choruses.*

EXAMPLE 2



Next, you may feel as though you can manage the tempo playing *quarter notes*. See **Example 3**. Remember, play smoothly without rushing or dragging. In the beginning, brass players should always try to play with a legato feel, not staccato or detached. Try not to clip the notes by stopping the air.

EXAMPLE 3

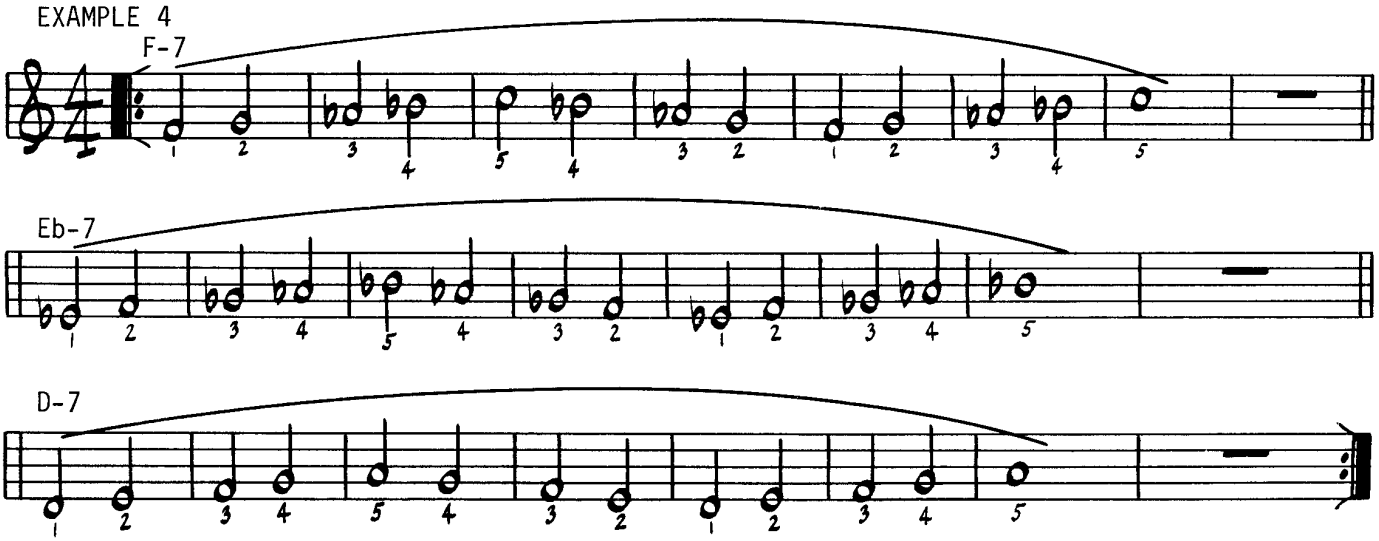


You probably noticed that when playing the scales in *quarter notes* you had time to go up and down the scale two times. See if you can play through one chorus from memory. Try to memorize the number of flats or sharps each scale has.

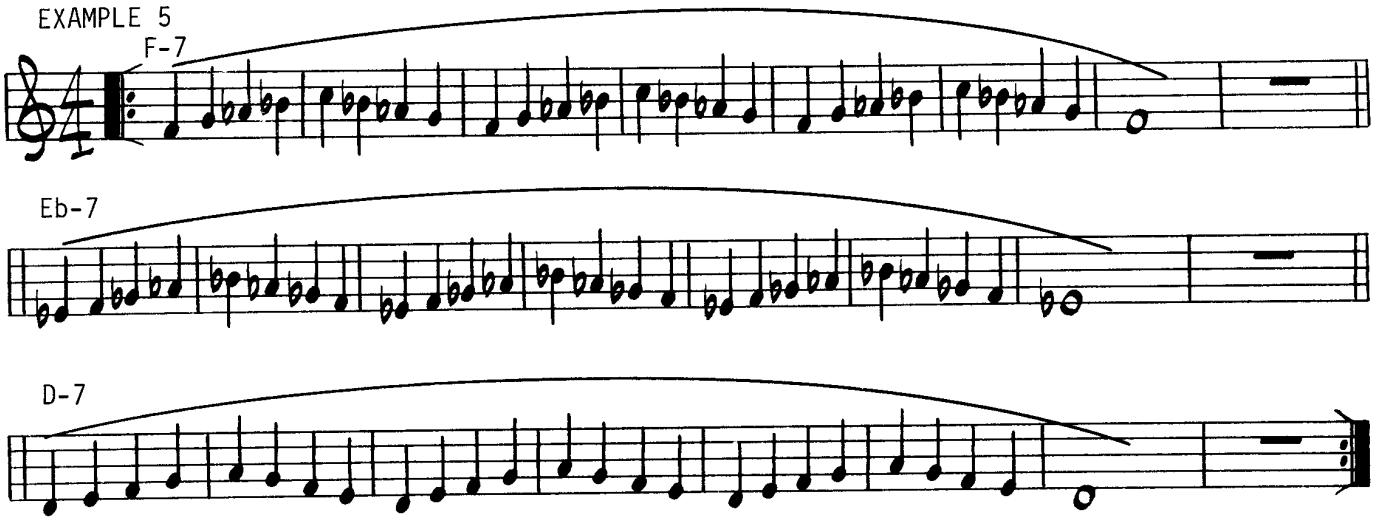
All jazz players memorize their scales so they can concentrate on bringing out the music which is swimming around in their heads. Having to constantly watch notes on the page can be quite distracting when striving to be creative.

The next exercise uses the *first five notes* played in *half notes*. See **Example 4**. Small numbers under each note represent degrees of the scale. You may want to try this rhythm.

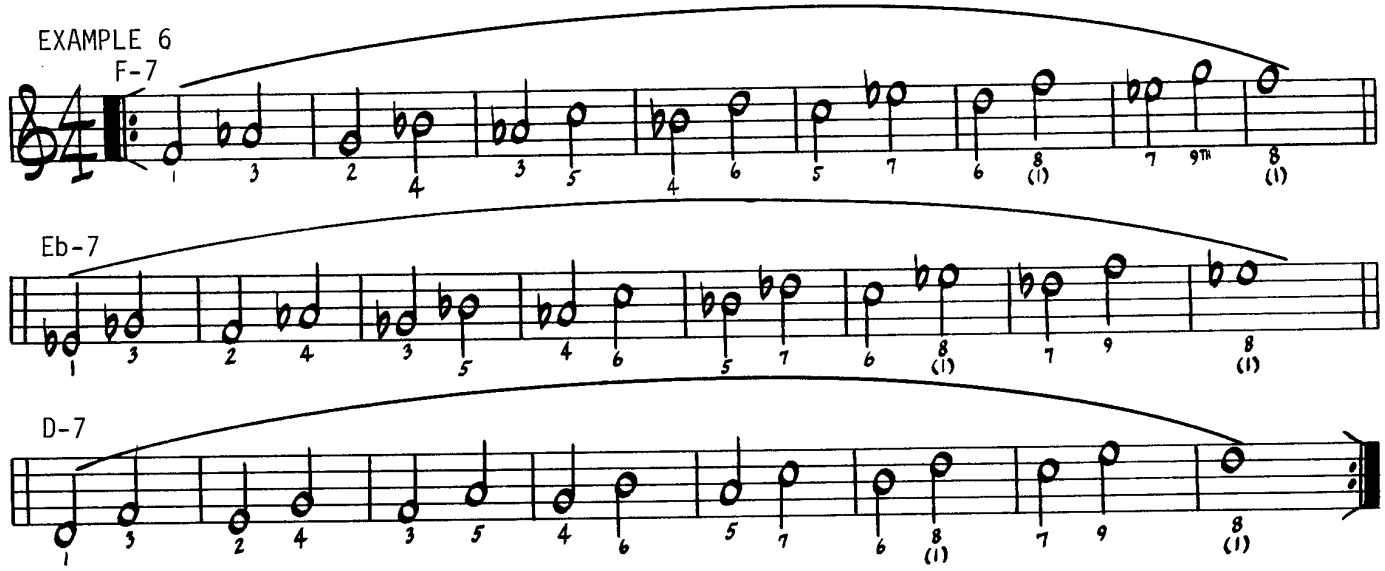
EXAMPLE 4



The next exercise uses the *first five notes* played in *quarter notes.* See **Example 5.**



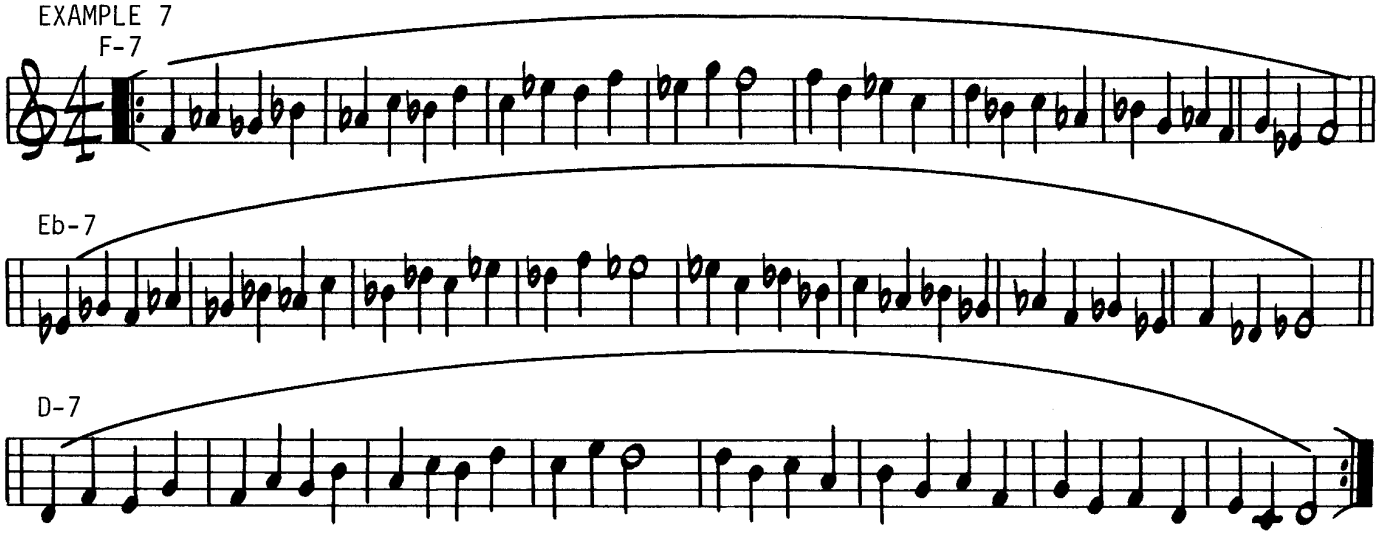
Let's see if you can now play the three scales in *thirds* in *half notes.* See **Example 6.** Notice these exercises use the *9th* note of the scale.



By now, you should be feeling comfortable with the three scales to Side 1, Track 1 and, hopefully, have them memorized. When memorizing, some people like to think of their actual fingerings on the instrument, others like to think in terms of key signatures . . . how many flats or sharps in each scale. Use whichever method works for you!

Next, we are going to play the three scales in *thirds* in *quarter notes*, up and down. See **Example 7**. Use your mind, think, think ahead. I encourage you to use *different rhythm patterns*. Make up some of your own. This holds true for any of the exercises.

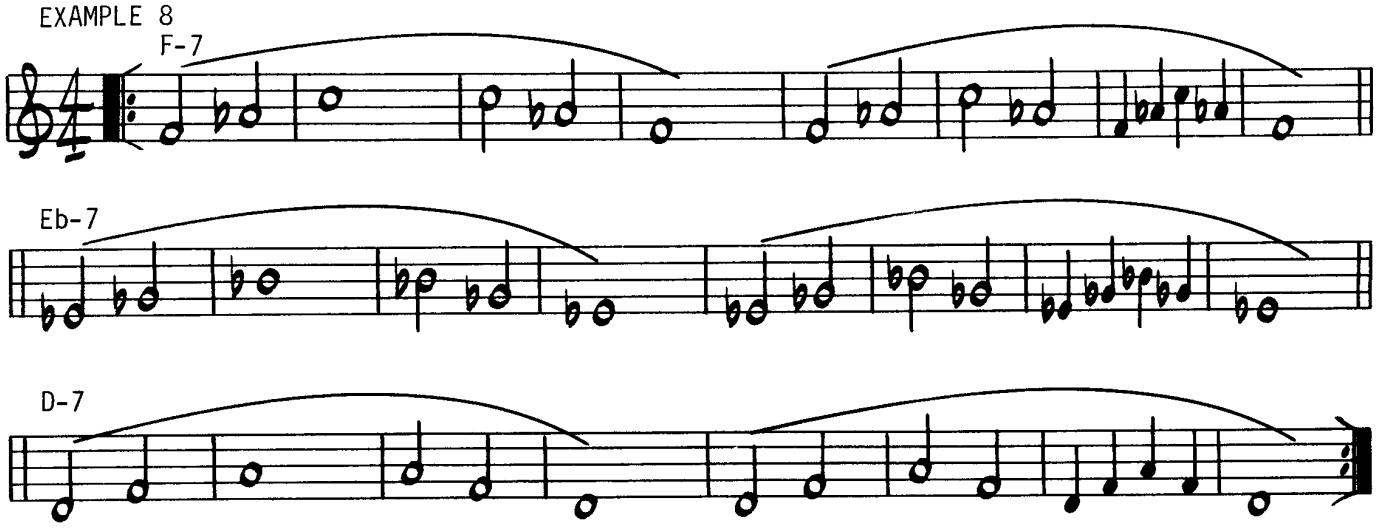
EXAMPLE 7



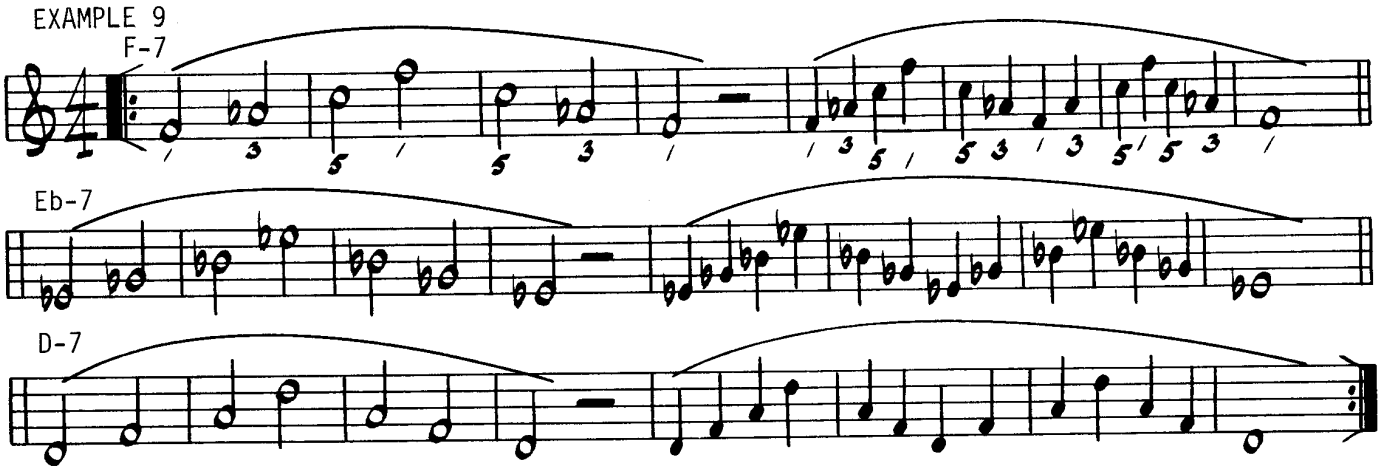
You have noticed the *blackened* tones in the scales in the Supplement. They represent chord tones . . . Root (first tone of scale), 3rd (third tone of scale), 5th (fifth tone of scale) and 7th (seventh tone of scale).

Let's play an exercise using just the 1st, 3rd and 5th tones. These tones form a 3 note chord called a triad. See **Example 8**.

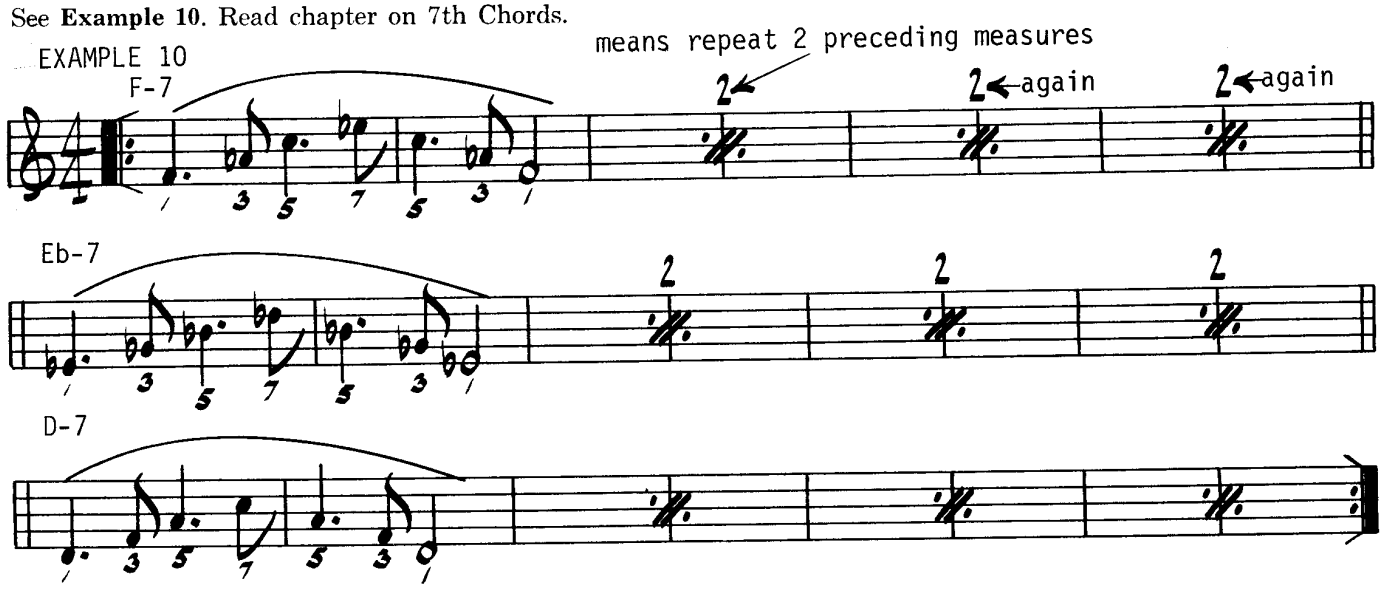
EXAMPLE 8



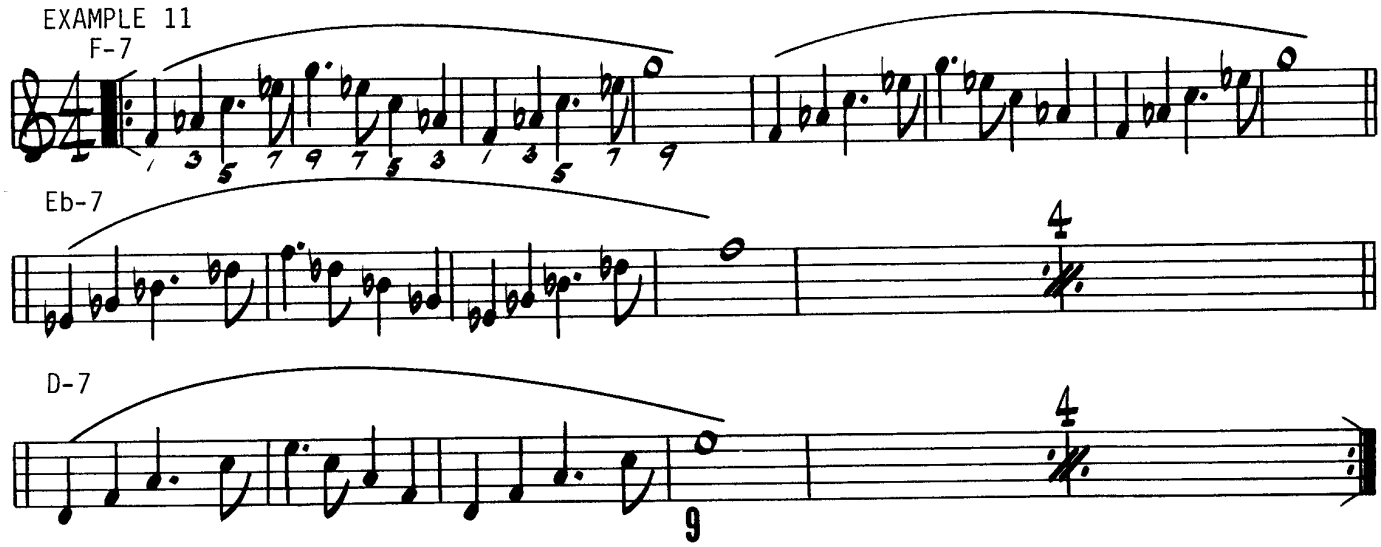
Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9.**



Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord.* (7th chord). See **Example 10.** Read chapter on 7th Chords.



You can even extend the chord to include the 9th tone of the scale. This is called a *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same just an octave apart. Try playing **Example 11.**



By now, you have succeeded in playing three minor scales up and down Diatonically (scalewise), in thirds and in triads, seventh chords, and ninth chords. I hope you also have the three scales memorized and are becoming more and more familiar with the sound, feeling, shape, warmth, brightness, dullness of each scale.

EIGHTH-NOTE EXERCISES AND SWING

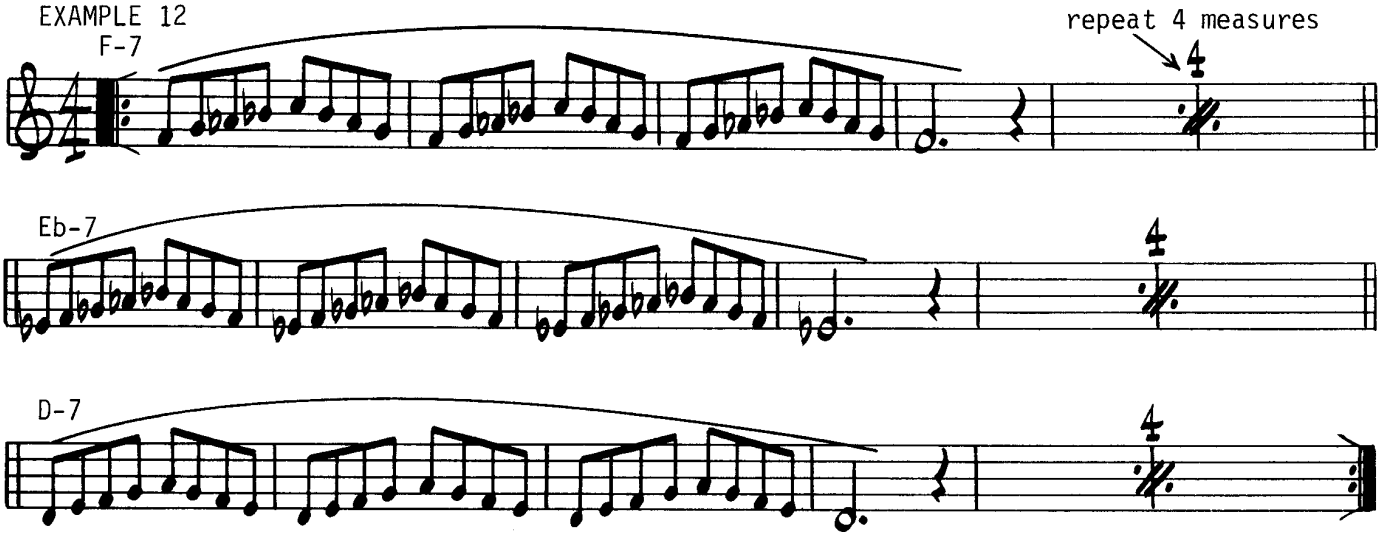
In order to make eighth-notes "*swing*" or imply swing, they must be played like an eighth-note triplet with the first two eighths tied together. This looks like  but is actually written like  or  . Don't divide  into two equal parts; divide it into three  , with the first two eighth-notes being tied together  The above rule is a must if you ever hope to convey a relaxed feeling to the listener. So, from now on, interpret all  or  like  when the rhythm section is playing with a swing feel.

When playing a Bossa Nova or a rock tune you will want to straighten out the eighth-notes and play them more even. This is called *even eighths.* Listen to Side 1, Track 3 and Side 2, Track 5 for the Bossa Nova sound.

If you feel secure with what we have done so far, try playing the three scales up and down using the *first five notes* in *eighth-notes.* See **Example 12.**

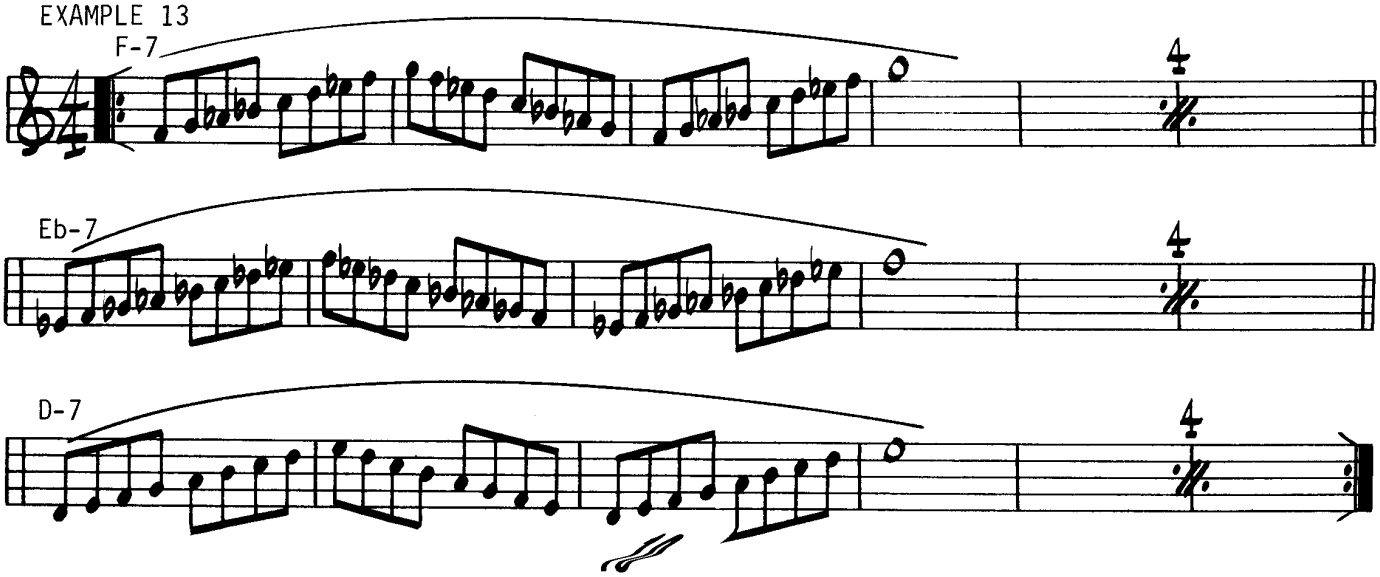
Saxes and trumpets, keep your fingers close to the keys and play smoothly. Make it become automatic.

EXAMPLE 12



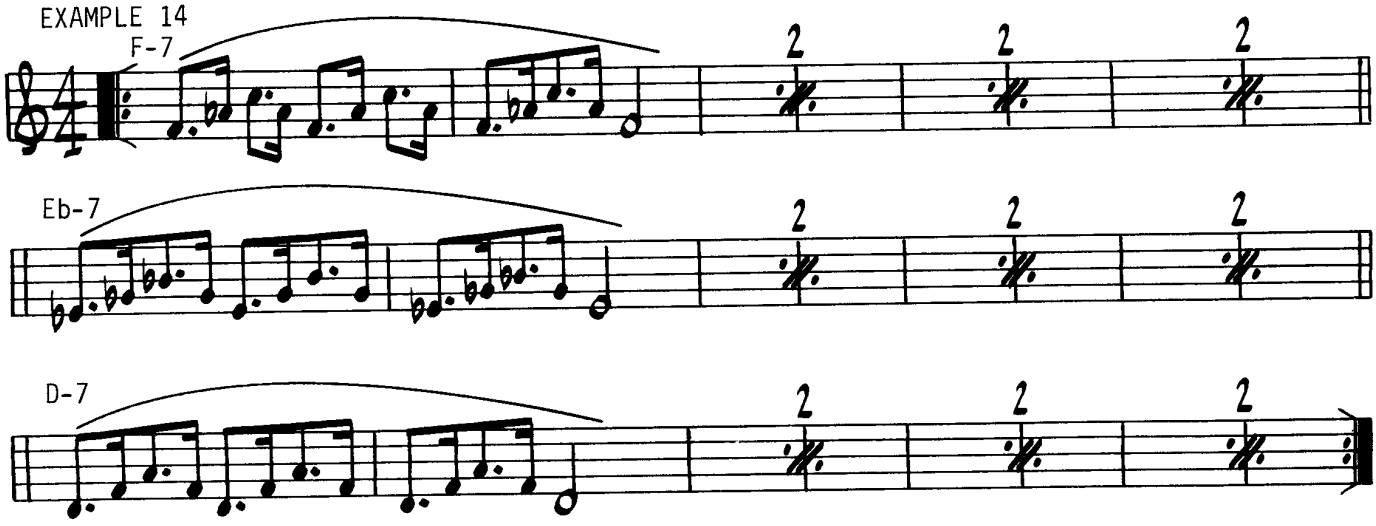
Now you are ready to play the entire scale from the *root* to the *9th* using *eight-notes.* See **Example 13.** Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

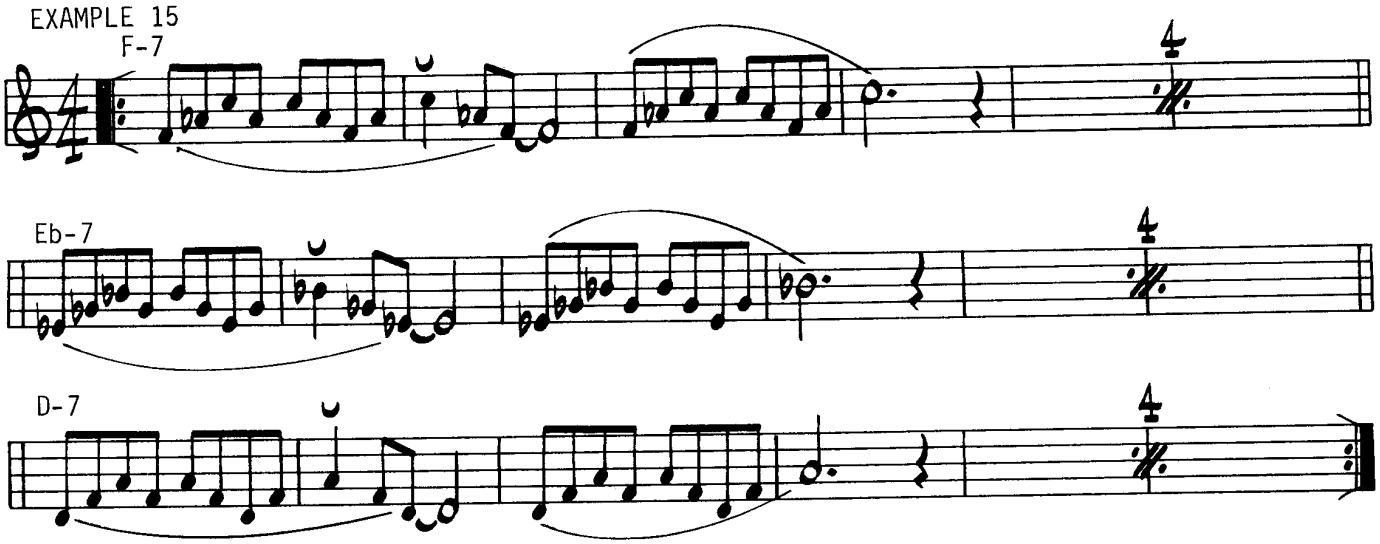


Several more exercises utilizing *chord tones* are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the record first, then play along as it feels more comfortable. I have written the exercise using  . Be sure you play them like 

Don't clip the third note of each bar! Triads in *eighth-notes.* See **Example 14.**



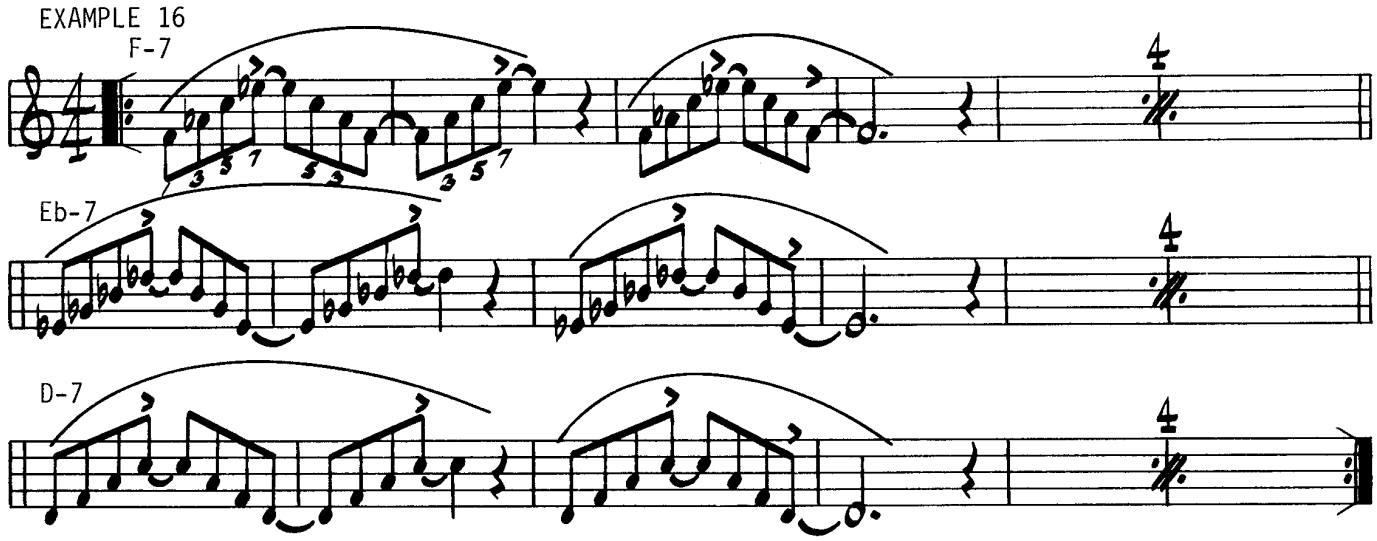
Example 15. is a variation using notes of the *triad* in *eighth-notes.*



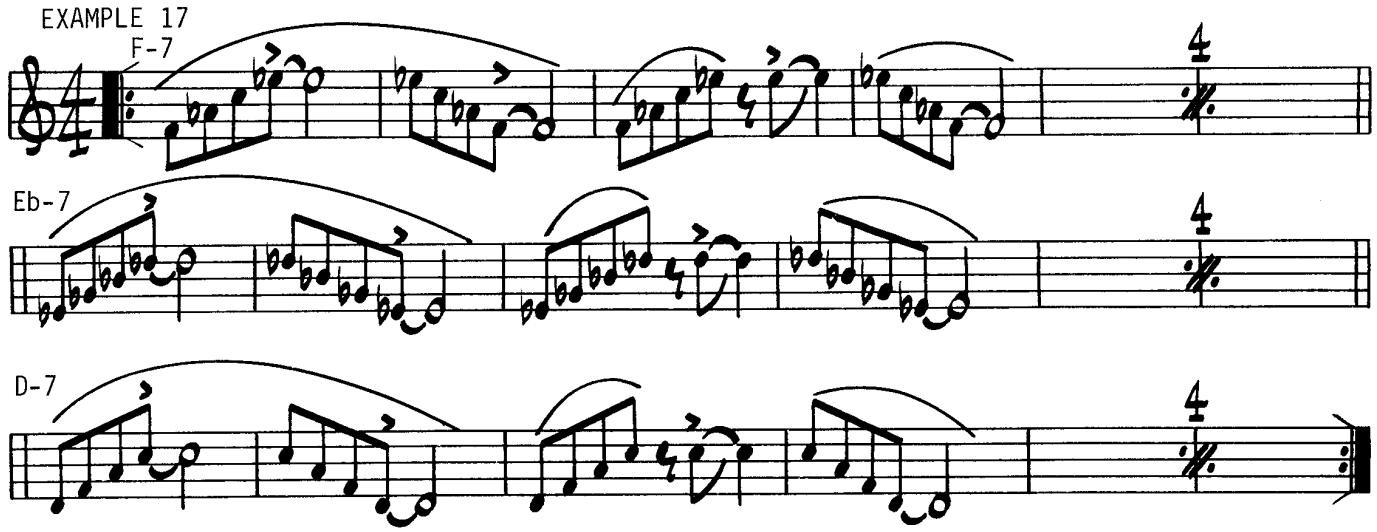
I encourage you to make up your own exercises. Maybe play one exercise on the first scale and then switch to a different exercise on the second scale and yet a third exercise on the third scale.

Don't hesitate to vary the rhythms. I'm sure by now you are familiar enough with the rhythm section on the record that you have begun to subconsciously hear the eight measure sections. This will allow you to take liberties with the exercises and will give you more confidence when you start improvising because you'll be better able to *hear* when to change to the next scale. You have probably already started hearing musical phrases in 2, 4, and 8 measure phrases. This is very important because most Jazz music (Western Art Music) is built in 2, 4, and 8 measure phrases. Knowing this should give you an inner sense of form that you can use the rest of your life.

Example 16 uses the *seventh chord* in *eighth-notes.* Play with a swing feel. Don't play even eighth notes. Listen to a record by Duke Ellington, Count Basie, or Thad Jones-Mel Lewis. The feeling should be loose without dragging.

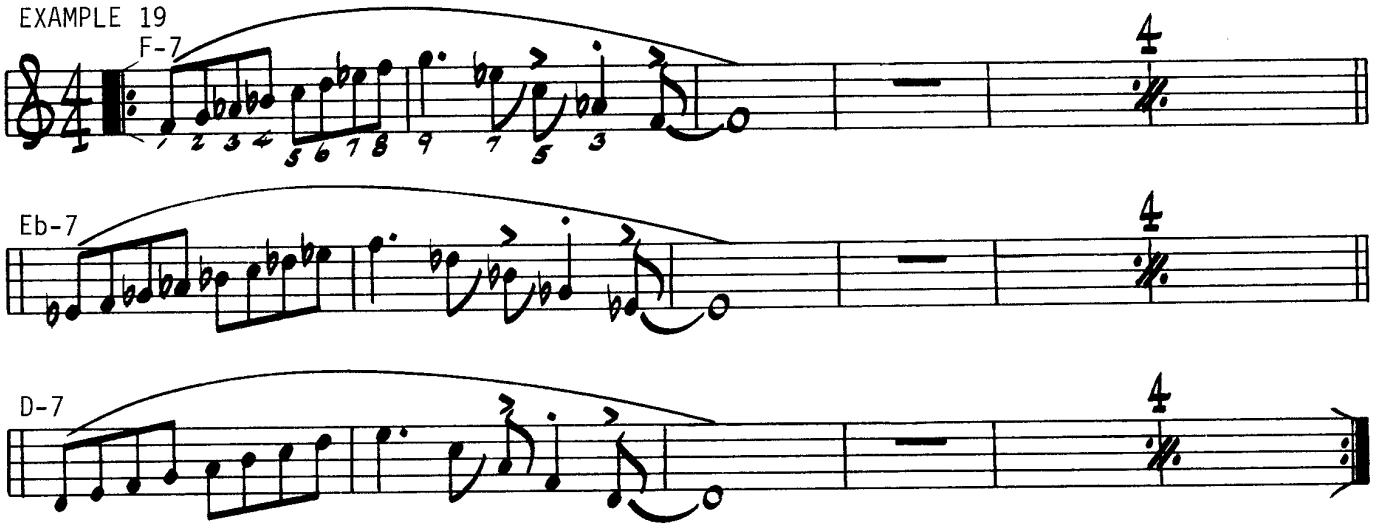


Example 17 is a variation of Example 16.

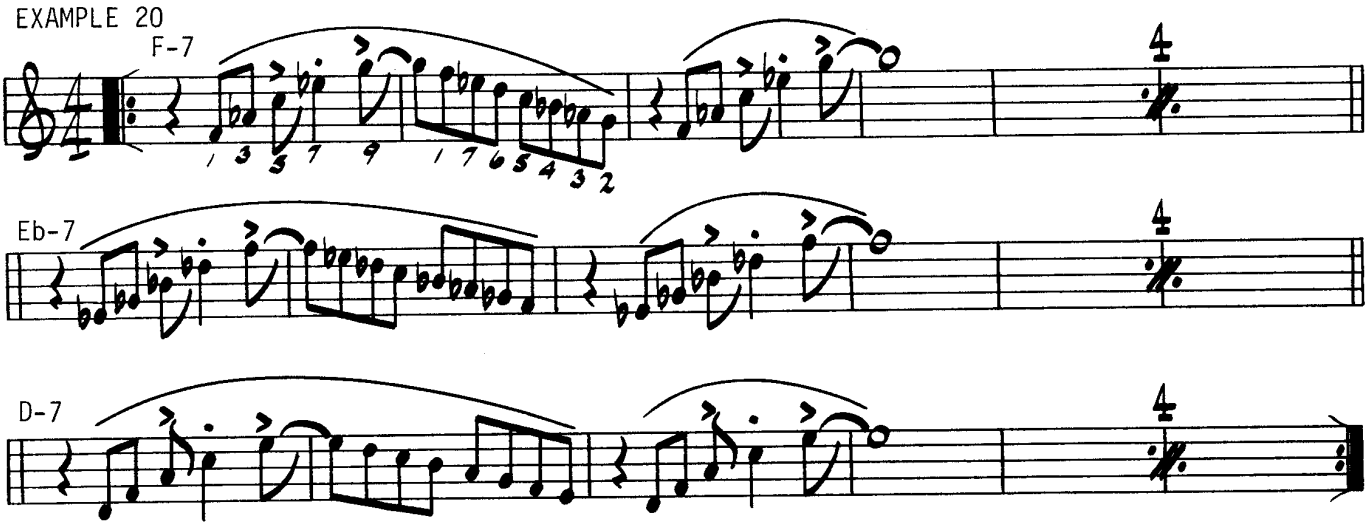


Example 18 uses notes of the *ninth chord,* ascending and descending.

Example 19 utilizes the *scale to the ninth* and the *ninth chord* notes.



Example 20 goes up the *ninth chord* notes and back down the *scale.*



I feel the most important exercises are numbers 3, 7, 11, 12, 13, 19 and 20.

Additional exercises are listed in the back of the Supplement. Find several that you like and transpose them to your needed keys. Jerry Coker's *Patterns for Jazz* is excellent additional study.

BEGINNING TO IMPROVISE FOR THE FIRST TIME

If you have been following me up through the first 20 exercises you will notice we started with each note of the scale in whole notes and ended up playing the scale to the ninth, and back down the chord tones. I feel this gives you a degree of confidence which will enable you to move on to the next step, which is actual improvisation.

Granted, we have only been working with the three minor scales to the first track of recorded accompaniment, but I feel it is best to be well equipped before journeying into an area of music which, to you, may be untraveled.

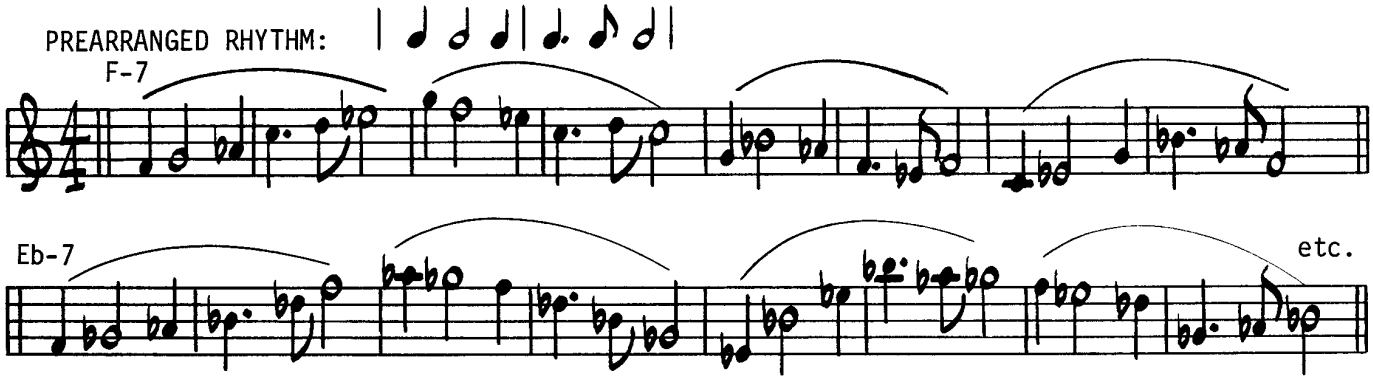
Let's approach improvising for the first time by using the same type of exercises that we are familiar with.

Put the record on the first track (Side 1, Track 1) and try playing any rhythm you choose and play just notes found in the scale. You may find yourself playing whole notes interspersed with eighth-notes or even rests. I urge you to experiment at this point with anything your mind can come up with.

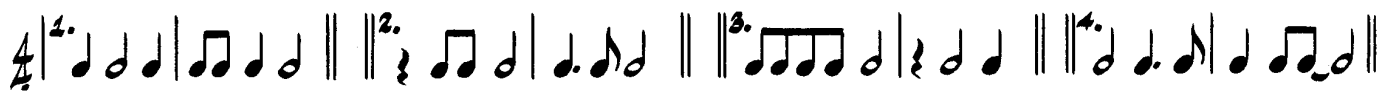
Put record on first track and begin playing. Improvise! Don't be afraid to take some chances!

There is no such thing as a wrong note . . . just poor choices!

If you find yourself losing the form (getting lost and not changing to the next scale at the proper time), try improvising with a prearranged two measure rhythm. Use the notes of the scale but adhere to this rhythm. Below is an example using a *prearranged two measure* rhythm . . . notice I am extending the range, too.



You will find that using a prearranged rhythm quickly gets boring, but it will help you to keep your place while moving around inside the scales. I'm sure you can abondon the prearranged rhythm after you find yourself able to keep your place. For those who feel the need of the prearranged rhythm, try changing the rhythm with each new scale. You would need three rhythms for the first track (one chorus). Experiment with various rhythms of your own, and try to extend the range of your instrument to include all of its playable tones (within reason, of course). Here are several suggested prearranged two measure rhythms.



Below, I am listing several things to remember when improvising. You may want to choose one or two items and concentrate on them while playing with the recorded track.

1. Do not limit yourself by beginning every phrase in the low register, then proceeding upward. Utilize descending motion and use melodic lines that combine the ascending and descending motion.
2. Do not form the habit of limiting your ideas to the middle or the most comfortable register of your instrument. Nothing is more monotonous than listening to a player who confines his playing to his most comfortable or middle register and who refuses to utilize the high, low or unfamiliar registers. Be prepared to take chances and step into the less used limits of your instrument. By so doing you will experience some of the most gratifying moments in improvising; it can also be quite frustrating at times. Soaring into the upper register or dipping down into the low register of your instrument on occasion can be a surprise, a relief and a joy for the soloist and, particularly, for the listener.

3. In order to have as much freedom of concept as possible, *memorize the scales to be used.* If you have the scales memorized and mastered, your mind is more free to concentrate on melodic development.
4. *Vary your dynamics!* Lack of dynamic contrast has a dulling effect on the listener and the player.
5. Don't tongue (staccato) every note, and don't slur (legato) every note. Use a variety of articulation. Listen to solos on records of people who play the same instrument as yours. Any interesting player has an assortment of articulations at his disposal. For variety, listen to solos by musicians who play an instrument other than your type. Many name jazz players have used this technique for practicing articulation.

IMPORTANT!

6. Concentrate on hearing, mentally, each tone *before you play it.* This requires constant anticipation and awareness, and will help prepare you for more advanced improvisation, as well as create in each player an *inner sense of pitch.* A sense of pitch will greatly stabilize intonation and is extremely important when playing notes that are separated by a large interval.
7. Always try to make the notes you play have a sense of direction. Be aware of tension and release. (See page 29 and 30 on Melodic Development.) Remember, every note you play is part of a larger musical idea. If you can't think of what should come next in a solo, try using *silence.* After all, music is nothing more than a combination of sounds and *silences.*
8. Listen to your sound. Do you like the sound you are getting? If not, why? I feel everyone should study with the best teacher he can find, privately. Listen to records and even try to copy the *SOUND* of who you listen to. See my suggested listening list in the back of this book for records of jazz greats.

At this point in our study you will probably want to begin playing with some of the other recorded tracks on the record. I suggest playing with Side 1, Track 2, then Track 3, then Track 4. After these tracks you may want to jump around to any of the other tracks.

Apply several of the first 20 exercises to each new track before you begin improvising. You may want to run the scales and chords without the record first. I recommend listening to the track once or twice before playing, always keeping your eye on the chord/scale progression in the Supplement.

CHECK LIST

Here is a **CHECK LIST** to review before improvising:

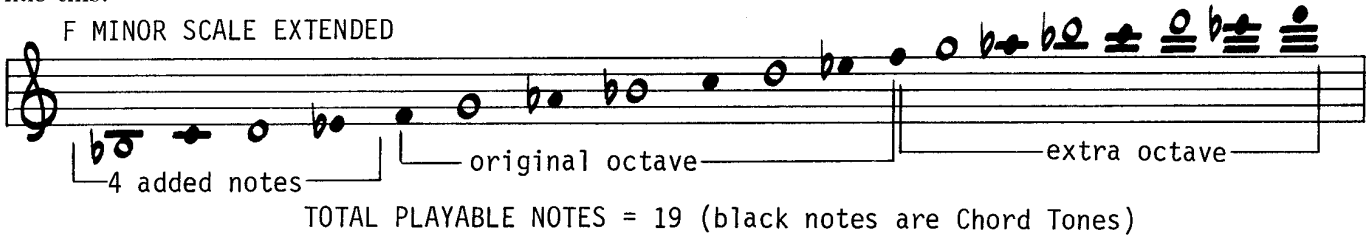
1. LISTEN TO RECORDED TRACK FIRST WHILE WATCHING THE CHORD PROGRESSION IN THE SUPPLEMENT.
2. REVIEW THE NEEDED SCALES AND CHORDS BY PRACTICING SEVERAL OF THE FIRST 20 EXERCISES. (You may want to do this without the record – then, with the record).
3. BEGIN MEMORIZING THE SCALES BY THE NUMBER OF FLATS OR SHARPS.
4. BEGIN MEMORIZING THE ORDER OF THE SCALES. THIS IS LEARNING THE FORM.

EXTENDING YOUR RANGE

You should also expand the scale past one octave – as soon as possible. In the first 20 exercises I confined you to the range of one octave, but when improvising we need all the range we can get to lend variety.

In expanding your range for each scale you will probably want to practice without the record at first because you will be encountering new fingerings. I suggest working each of the three scales in two octaves, if your ability will permit. If not, work within the range over which you have control.

For instance, the playable range of the F minor scale for any member of the saxophone family would look like this:



TOTAL PLAYABLE NOTES = 19 (black notes are Chord Tones)

I'm sure most of you by now are into improvising, experimenting, taking chances and, in general, beginning to experience some of the joys and frustrations of improvisation. What usually happens to the beginning improvisor happens to the professional, too, at whatever level he is. That is, he gets bored with what he is playing and can't seem to find new things to play. Everything he plays, he feels he has played before. What I feel we are aiming for is variety, but not too much. If you have Jerry Coker's book, *Improvising Jazz*, read the bottom of page 15 and the top of page 16.

Let's take a look at how we can add variety to our solos and stimulate our creative process.

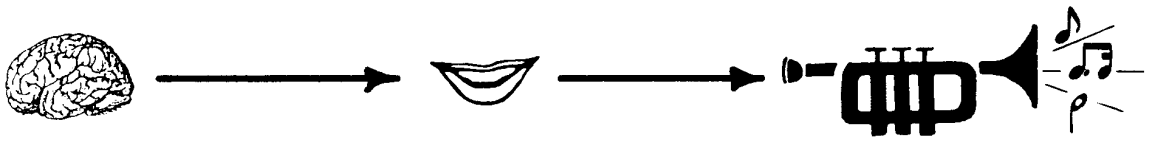
DEVELOPING CREATIVITY

I'm sure many of you mentally sing melodies and in general, improvise in your mind while waiting to doze off in bed at night. We should try and sing with our mouths and also play on our instruments what we hear in our minds.

If musicians in general could play on their instruments what they can sing with their mouths, they would be a lot happer. I view the creative musical process as something like this:

The mind is the originator of all musical thoughts. The mouth (singing) usually can approximate the pitches, rhythms, and nuances of what the mind hears better than the actual instrument (sax, trumpet, etc.) can. Since the instrument we have chosen is a learned device, it is the least able to reproduce the musical thoughts of our mind. It stands to reason that the person who is better equipped technically will come closer to playing on his instrument the thoughts of his mind.

Be careful not to begin singing (*mentally or with your mouth*) only musical ideas you know you can play on your instrument. Keep your mind free at all times. Let it roam, soar, take chances and generally be free from the regimentation of practicing. The only reason to practice exercises is to gain freedom from the given instrument so you can approach the area which we call spontaneous improvisation. Again, it isn't mystical at all. Hard work and true development of all your sense of awareness can heighten your ability to be creative musically.



Every good jazz soloist has listened to the jazz greats that came before him. It is very obvious in some peoples playing as they copy their idols sound, phrasing, articulation. note choice, dynamics, etc. I strongly encourage you to listen to anyone you can find on records or tapes who plays in the jazz idiom. This art form was originally learned aurally. Only in the past twenty years has there been books and records to help you learn the art of improvising. I find the best young players also spent a lot of time listening to a variety of jazz players on records. Start your own jazz record collection now or borrow from your local library or from a friend. You have to *hear* the music in order to effectively play it. See page 39 for record list.

EAR TRAINING

Playing logical flowing melodies seems fairly easy when singing mentally or even with the mouth. This isn't always the case when we begin to improvise with our instrument.

If you can get in the habit of trying to play what you hear in your head you will quickly sharpen your facility and your ears. A keen ear coupled with equal facility usually gives the player an advantage that he can gain no other way.

I suggest singing into a tape recorder and then while playing it back, try to match the tones and phrases on your instrument. Sing simple phrases at first . . . short phrases. As you get better at transcribing yourself, make the phrases longer and possibly more complex. I call this transcribing the *real you!*

It can be fun to practice ear training with a friend. Begin with one person playing one note and the other immediately tries to match it. Then the other person plays a note and you match it. Move on to two notes, then three, then four, etc. Keep the distance between notes narrow in the beginning and gradually widen the intervals as you progress.

I also suggest playing along with a regular jazz record. You don't have to know the key or the scales or anything. Just try to match notes as you hear them being played. I usually try to retain a few notes and frantically look for them on my horn while the record plays away.

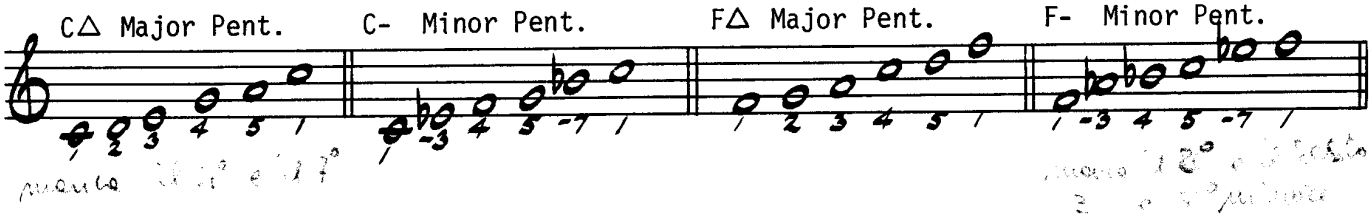
After I find them, or as I sometimes do, forget them, I listen and pick out several more notes to try and match. *This is excellent ear training. Most jazz musicians throughthe past several decades learned to play by doing this.*

I strongly recommend improvising with any of the recorded tracks with the Supplement closed. This helps develop your ear. I don't suggest starting out this way, but after you understand the principles of how scales relate to the chord symbols and how each scale is sounded for so many measures, I feel playing by ear without the chord symbols in front of you can be extremely beneficial!

A cassette recorder that many musicians have been using has a pitch control on it that allows you play back in eight keys. It is the Superscope C-204 or the Superscope C-205. Both have a built-in mike and are mono record and play back. A great machine if you enjoy practicing and are truly interested in improving yourself musically. These recorders allow you to record a play-a-long record and then improvise with it in play-back in different keys. For instance, you can record the Bb Blues off Side 2, Track 1 then play it back as a blues in B, C, or Db or A, Ab, G, or Gb. The tempo gets faster as you ascend and slower as you descend.

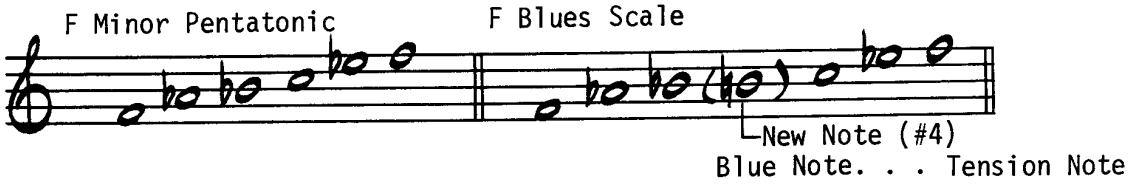
PENTATONIC SCALE AND ITS USE

The Pentatonic scale has been used in music for a long time. Pentatonic generally means a scale built of five tones. In jazz, the two scales which have become popular are the *major pentatonic* and the *minor pentatonic.* If we build them in the key of C and in the key of F they look like this:

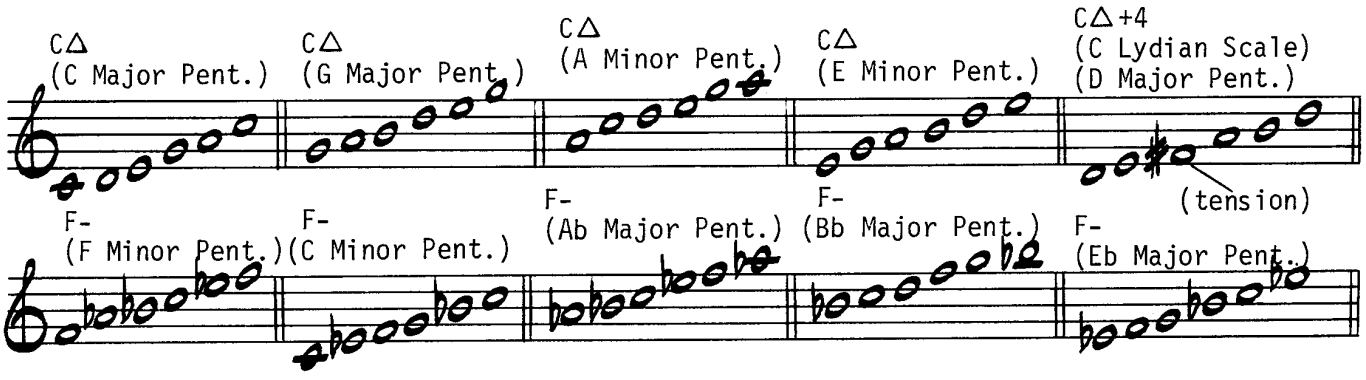


The Pentatonic scale probably gets more use during a blues progression than in any other harmonic sequence in jazz. Especially with young players. There are books on the market which advocate using the Pentatonic scale as a means to solo on the blues progression.

I like to think of the Pentatonic scale as a sound which can add variety to the overall musical framework. Rather than "running it in the ground," I like to sprinkle it in amongst other scale sounds. The Blues scale and the minor Pentatonic scale are very similar. The Blues scale has six tones and the Pentatonic scale has five. If we write both scales in the key of F they look like this:

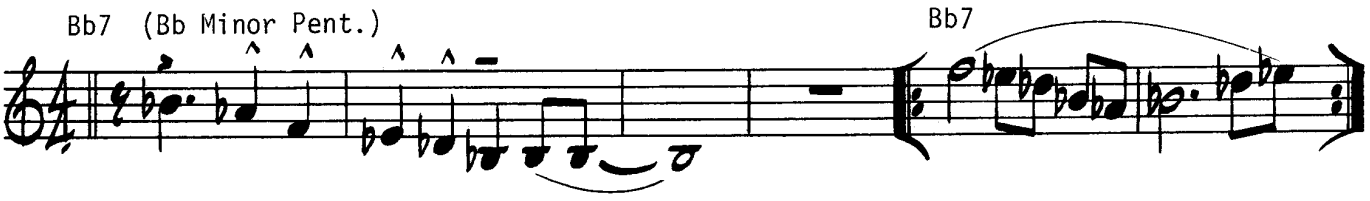


The Pentatonic scale can be used over major, minor, dom. 7th, half-diminished, dim., whole tone and almost any other scale. There are usually several pentatonic scales inside every regular scale. Below I list the Pentatonic possibilities found inside the C major scale and the F minor scale.



We usually avoid using the 4th note of the major scale as part of a Pentatonic scale. All of the notes of the minor (Dorian) scale are useable.

Blues heads (melodies) are often made up of a single Pentatonic scale, usually a minor Pentatonic scale superimposed over a dominant 7th chord/scale. See example below.



Try improvising over the Bb Blues on Side 2, Track 1 and use just the Bb minor Pentatonic scale throughout. The notes in concert are: Bb, Db, Eb, F, Ab, Bb.

You may want to alternate back and forth between the Bb minor Pentatonic scale and the Bb Blues scale. Next, try improvising with the F Blues, Side 2, Track 2 and use the F minor Pentatonic scale and the F Blues scale. The F minor Pentatonic scale is comprised of these notes: F, Ab, Bb, C, Eb, F.

Of course the minor Pentatonic scale can be played over a minor scale. You use the Pentatonic scale (minor) that corresponds to the root of the minor scale/chord. The first choice Pentatonic scale for eight measures of F minor would be the F minor Pentatonic scale. Remember, there are several Pentatonic scales within each minor, major and dominant 7th scale. Experiment with the various Pentatonic scales and get the sound of each in your head. You may want to write these out so you can see how they relate to one another.

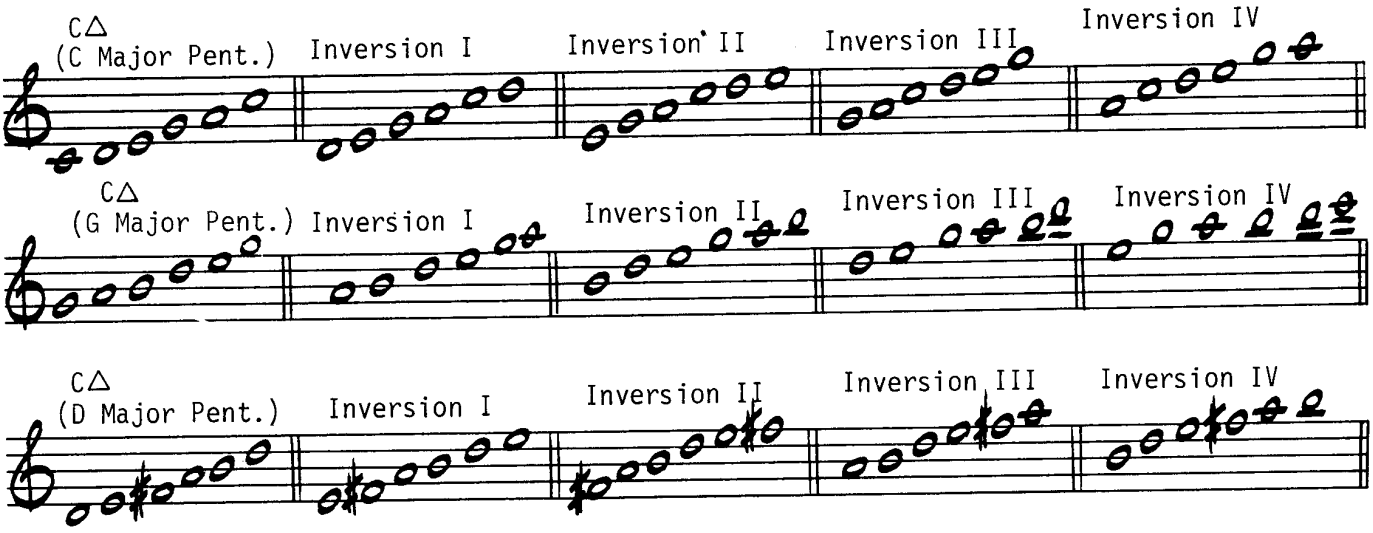
For further Pentatonic study I highly recommend *Pentatonic Scales for Jazz Improvisation* by Ray Ricker, $7.95.

Play with the record, Side 1, Tracks 1, 2, 3 and 4 and apply the Pentatonic scales in a melodic fashion. Occasionally, throw in a phrase using the blues scale that corresponds to the key you are in . . . eight bars of F minor uses the F Blues scale or the F Pentatonic or the F minor scale.

By now you can see we have several scales that we can incorporate in our solo . . . Minor, Blues, and Pentatonic. These can all be played over the first several tracks on Side 1. This should allow you more variety in your solo construction and is a start at enabling you to produce on your instrument the sounds that are swimming around in your head.

Don't overlook listening to records of jazz greats and trying to locate phrases that use the scales you have been learning. Dan Haerle's book, *Scales for Jazz Improvisation* lists nineteen different scales written in all keys and in treble and bass clef, $6.95. You may want to look into this book.

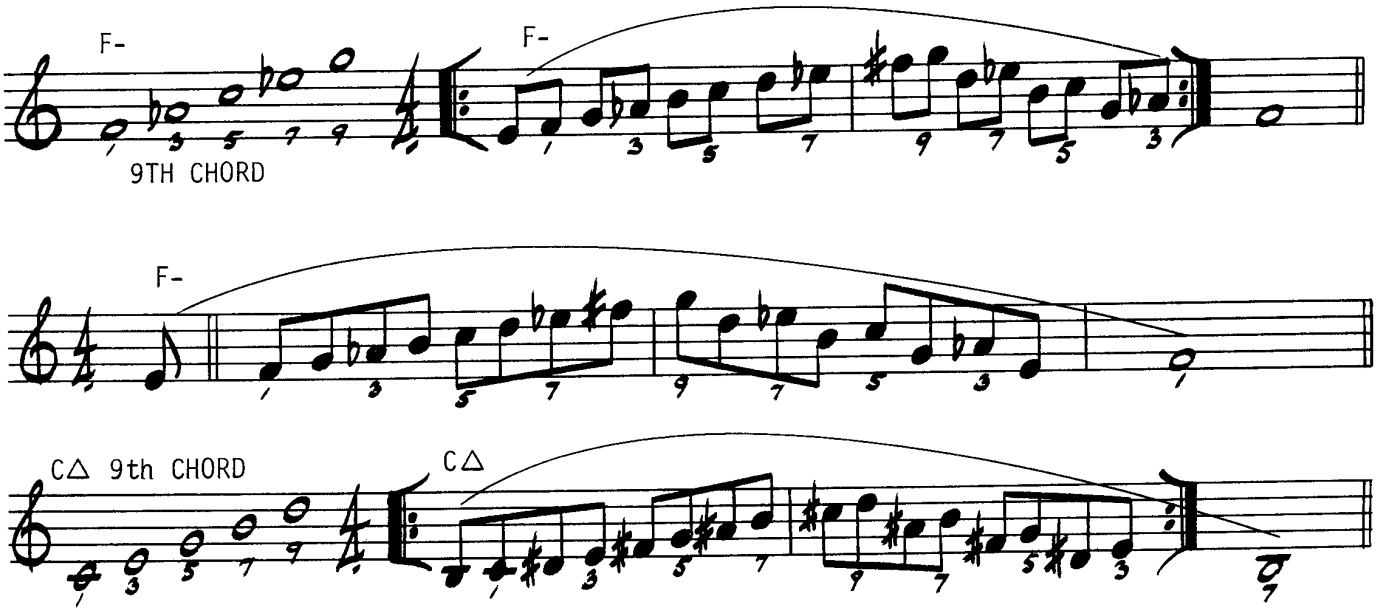
I am listing below three Pentatonic scales found within the C major scale. Their inversions are found to the right of the basic scale. Each of them represents a Pentatonic scale. Experiment with improvising for four or eight bars using one of the inversion scales. They definitely have a different sound and warrant your attention.



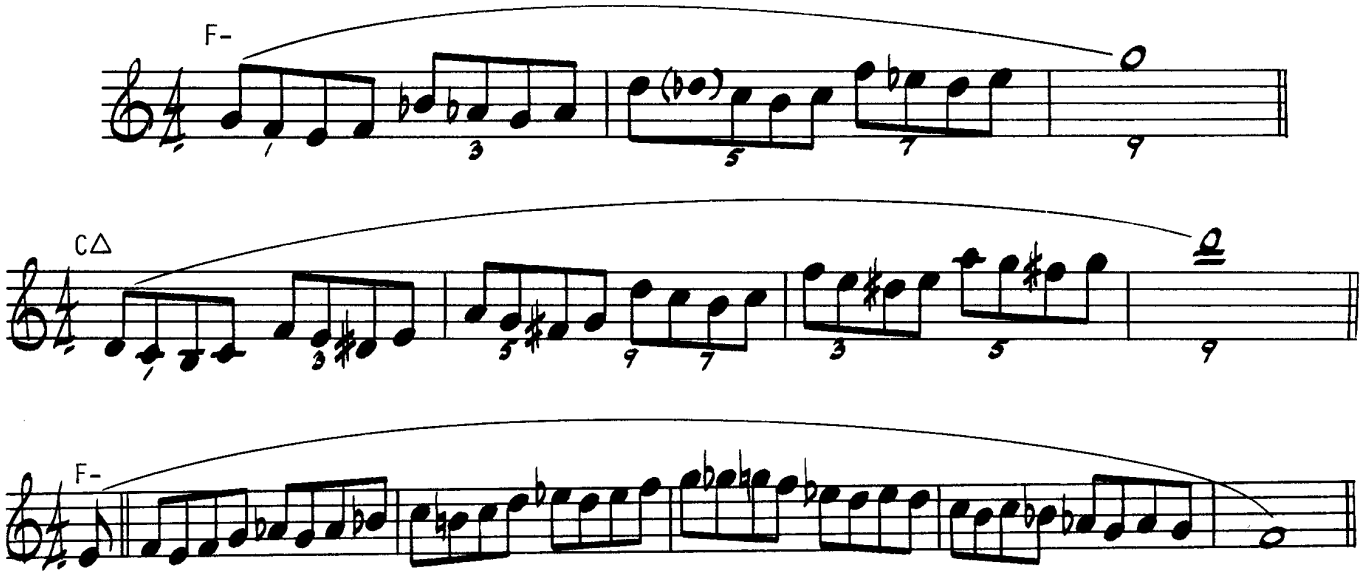
CHROMATICISM

Chromaticism means using half-step intervals. When listening to jazz solos or analyzing transcribed solos you will undoubtedly come across notes that are not in the scale or chord being sounded. This is not unusual. I used to marvel at how a player could be so far from the scale or chord and still sound good. In the examples below, I will try to show you how notes outside the basic scale can be incorporated in your melodies. The proper use of chromaticism can instantly make you *sound more mature*. Keep in mind that any note can be played against any chord symbol if it is properly led into and properly released . . . tension and release.

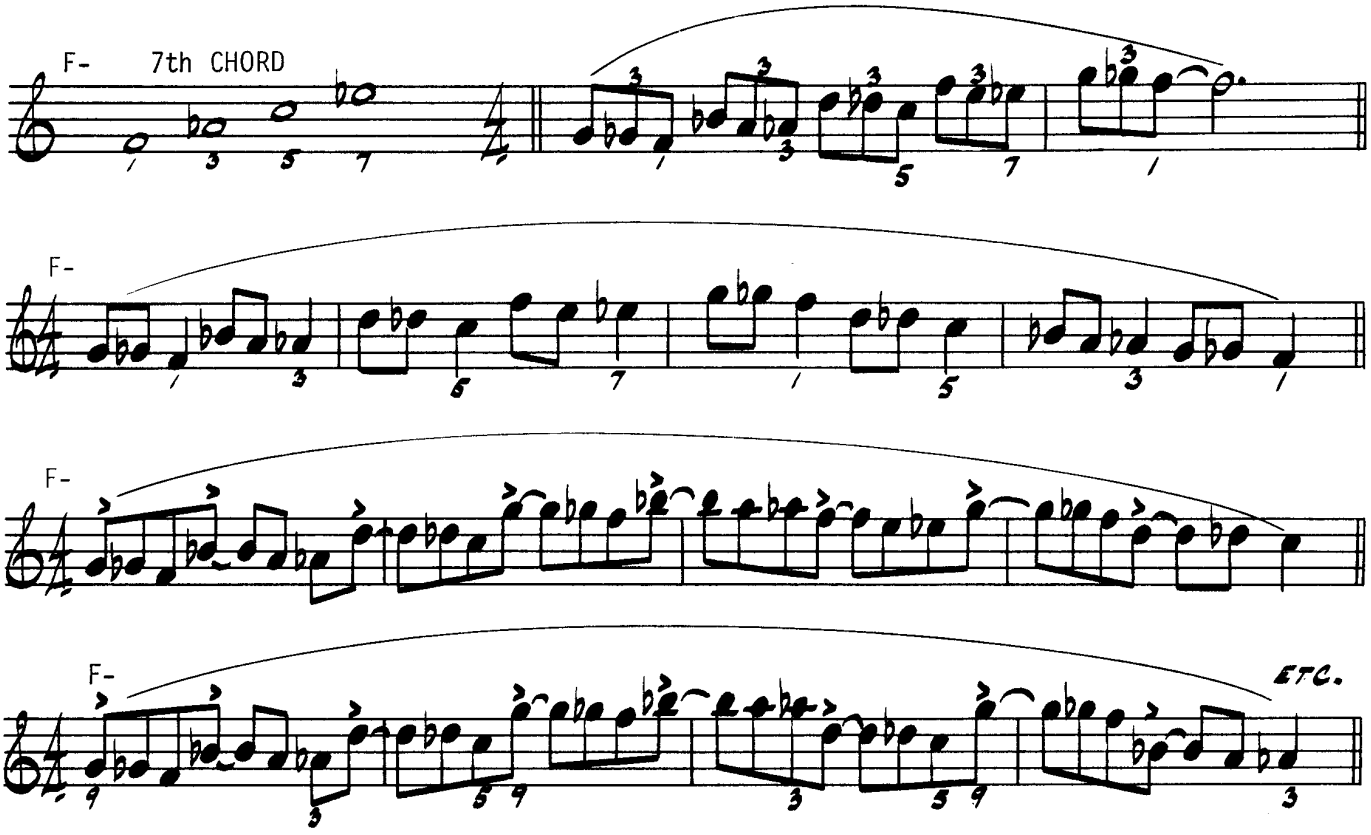
A good beginning exercise is to approach each chord tone (root, 3rd, 5th and 7th) from a half step below.



By using the scale tone above each chord tone, and, using the half step leading tone from below we get sounds like this:

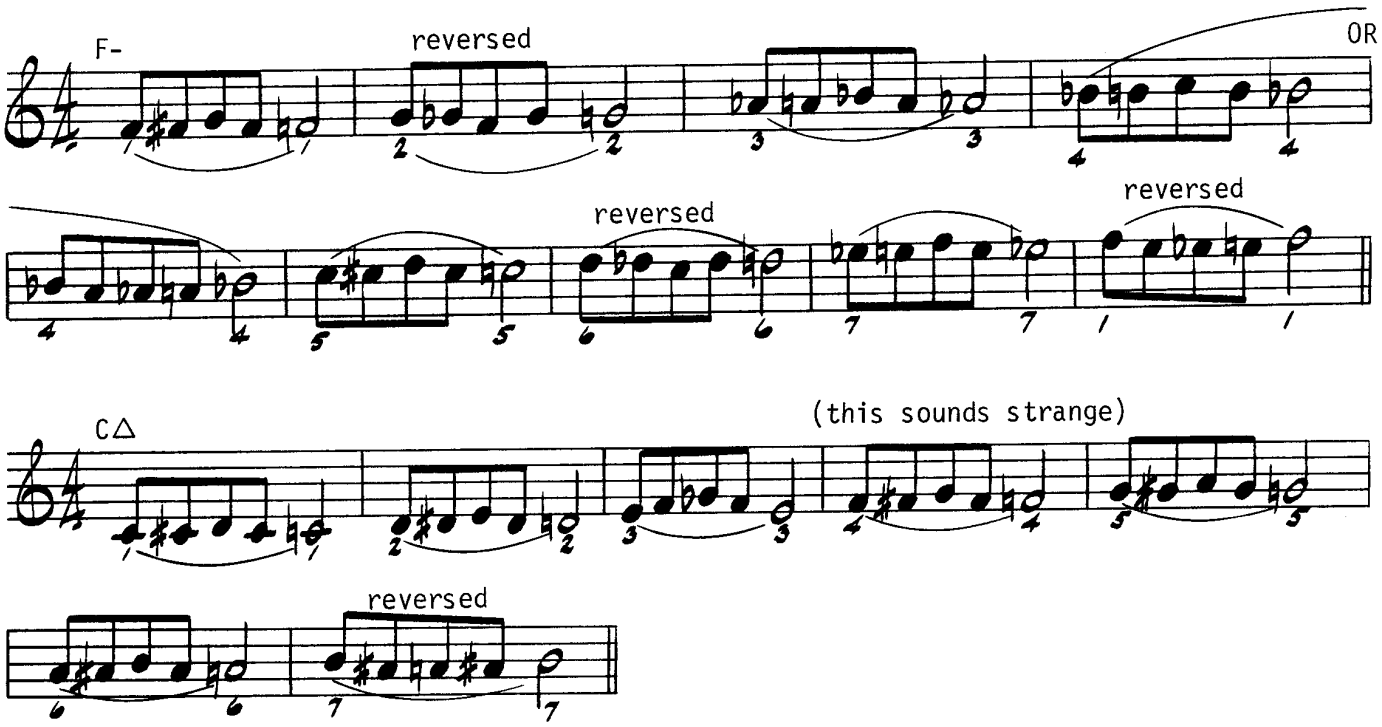


By starting a whole step above the chord tone and descending in half steps we get a sound like this:

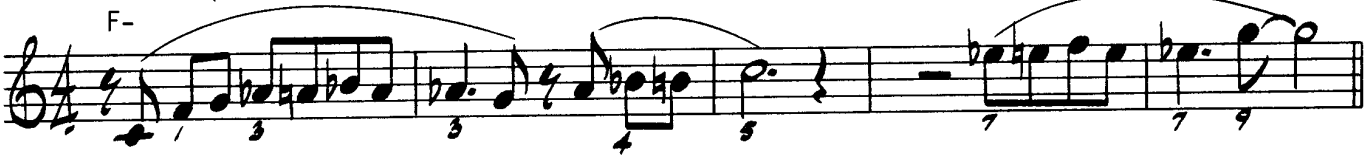


Here is an example using the half step from below and the descending half steps from above.

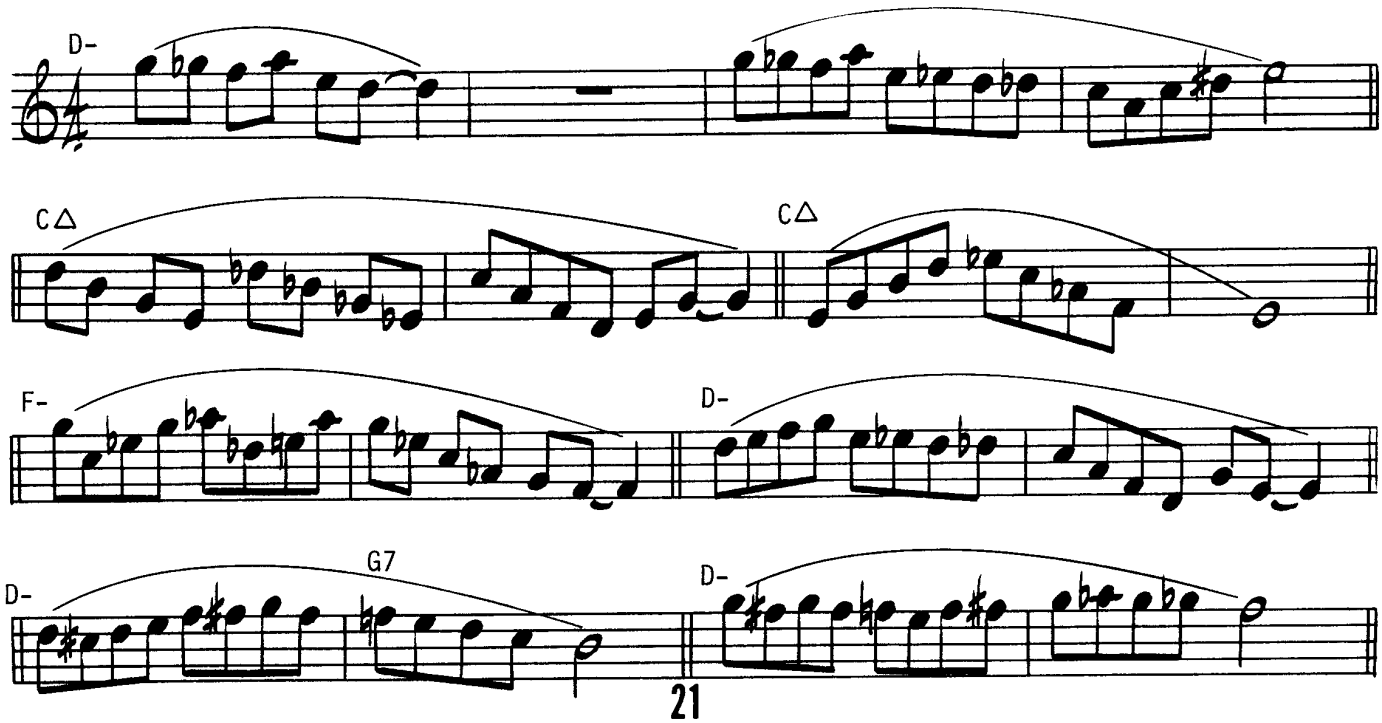
Neighboring chromaticism using each scale tone as the basic note sounds like this:

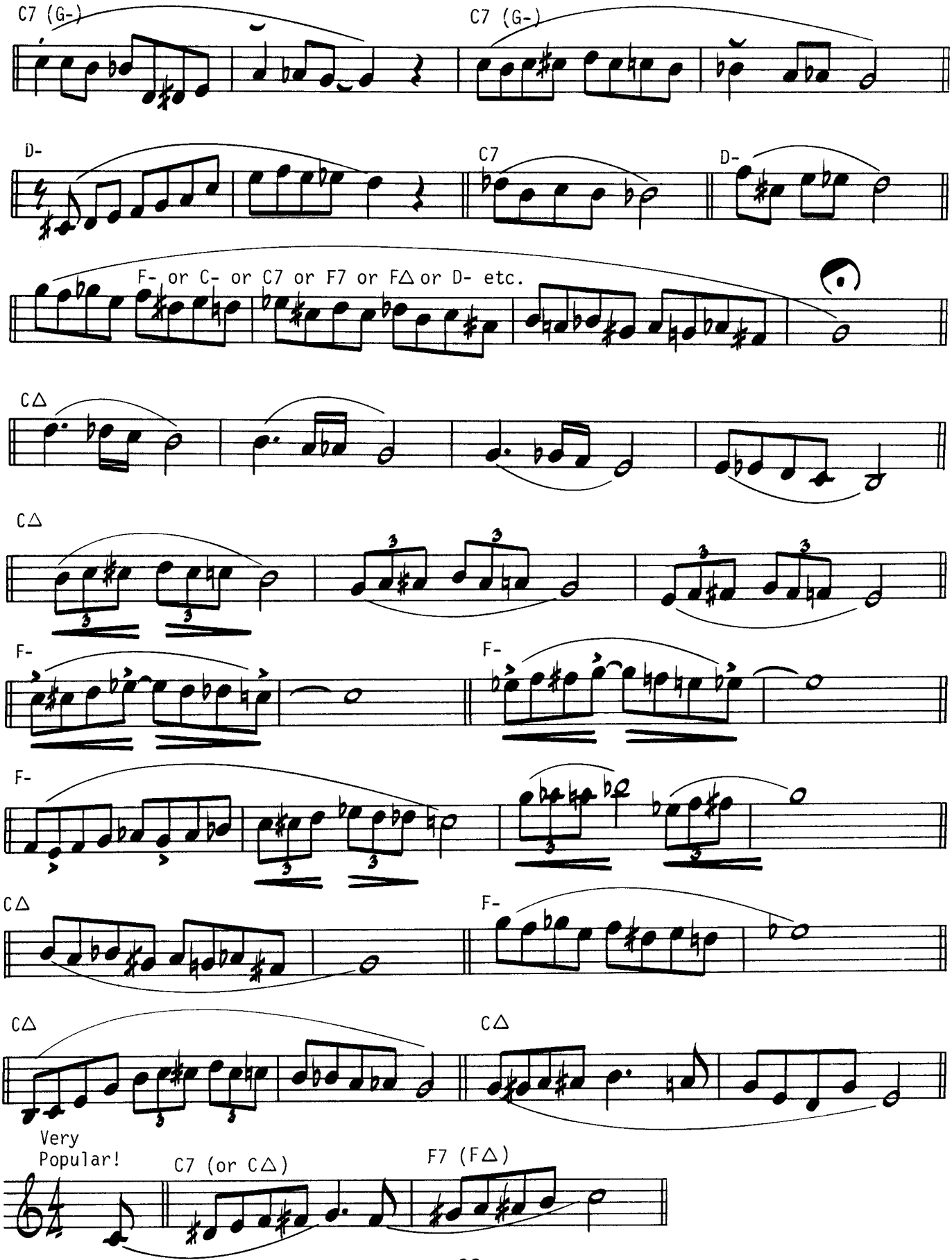


Musical Example



The following examples are other ways of incorporating chromaticism into your playing. Chromaticism can be used over any type scale or chord, not just major or minor.




C7 (G-)
C7 (G-)
D-
C7
D-
F- or C- or C7 or F7 or F△ or D- etc.
C△
C△
F-
F-
F-
C△
F-
C△
C△
Very
Popular!
C7 (or C△)
F7 (F△)

You should practice playing one or two of the chromatic exercises with one of the recorded tracks. They should become part of your melodic and harmonic vocabularly as soon as possible. The major jazz players don't think just scales or just chords, they fuse the two with sprinklings of chromaticism. Some players use more chromaticism (Dave Liebman, Mike Brecker, Steve Grossman, John Coltrane) than others and to my way of thinking, have helped to gradually change the melodic direction of jazz.

Practicing any pattern or lick, with or without chromaticism, in all keys at various tempos should become part of your daily practice routine. I think you will find the play-a-long set **"Gettin' It Together"** helpful because it goes through all twelve keys at slow to moderate tempos.

PLAYING THE BLUES

The Blues is a musical form which jazz musicians have always embraced because it allows them the opportunity to express emotion and everyday feeling and intellectual concepts. These are often learned by studying another player's style and conception. Most beginning improvisers use the Blues as a springboard to other jazz forms. Many band directors and private teachers feel there is not too much to playing a decent blues solo. They feel that you learn the blues scales of the key the blues is in and "just sorta' improvise what you feel" over that scale sound. They probably think this is what they are hearing when they listen to jazz players on radio or records. I admit, they do hear some of that, but, if you check out the major jazz influences, you will begin to hear much more than just the blues scale.

I would like to point out things to watch for in the blues that will make your playing more rewarding, convincing and musical. We should begin by asking you to sing (with your voice) several choruses of blues along with the record. I suggest taping yourself so you can listen to yourself back and then, with your instrument in hand, try playing the phrases that you just sang! I contend that what you sing is often closer to the REAL YOU than what comes out of your instrument. On our instruments, we are inhibited and limited by our lack of knowledge of the instrument. If this is so, and I truly believe it to be, the musician who knows his instrument well will have a much better chance of conveying the music that is contained within his brain to you, the listener. When you are trying to play on your instrument what you have just sung, be sure to play with the same inflections, articulation, dynamics, etc. If you are used to listening to jazz music your vocal solo will probably be fairly recognizable, even though your voice may crack and sputter at times. Practice singing when you are driving by yourself or walking to school or to the office. Practice singing within your mind while lying in bed or waiting for a bus. Put your mind to use and it will instantly start paying you dividends in that you will be able to recognize phrases others play and this will enable you to put those ideas in motion on your chosen instrument. I have heard many fine jazz musicians say they have done much practicing away from their instrument. They mentally practice, and when they finally put their instrument in their hands it is as though they have already played the musical idea. In closing this paragraph on singing, I would like to point out that many musicians refer to a particularly beautiful musical phrase or solo as singing, even though the musician is playing an instrument. For example, "Coltrane was really singing."

The blues can have many different chord progressions. Players of rock, gospel, soul, country and other simpler forms of blues music don't use the same chords as say, Wayne Shorter in his blues, although they can if they want to. Usually, when you start beefing up the chords (harmony) one feels the song becoming more and more jazz influenced. When you start changing the chords to a gospel tune it just won't sound the same and the people who listen to that type of music will probably not be satisfied because the music is no longer what it used to be. Since jazz is an evolutionary art form the various chord modifications and alterations are welcomed and have become a part of the energy that has kept it alive.

The basic 12 bar blues originally used what we call three chords. They are: a dominant 7th built on the root, a dominant 7th built on the fourth, and a dominant 7th built on the fifth of the key you are in. Example: Blues in the key of F uses these three chords – F7, Bb7 and C7. The order of occurance is in a twelve bar sequence and can look like this: /F7/F7/F7/F7/Bb7/Bb7/F7/F7/C7/Bb7/F7/C7/ There are variations *ad infinitum* to the chord progressions which can be used over a blues. A few of the more popular are as follows (key of F.) NOTE: When two chord symbols appear in the same measure, each chord gets two beats. Example (A) is Side 2, Track 2.

(A) /F7/Bb/F7/F7/Bb7/Bb7/F7/F7/Gm9/C7/F7/C7/

(B) /F7/Bb7/F7/CmiF7/Bb7/Bo7/F7/AmiD7/Gmi/C7/AmiD7/GmiC7/

(C) /F7/Bb7/F7/CmiF7/Bb7/Bo7/F7/AmiD7/GmiC7/DbmiGb7/F7D7/G7C7/

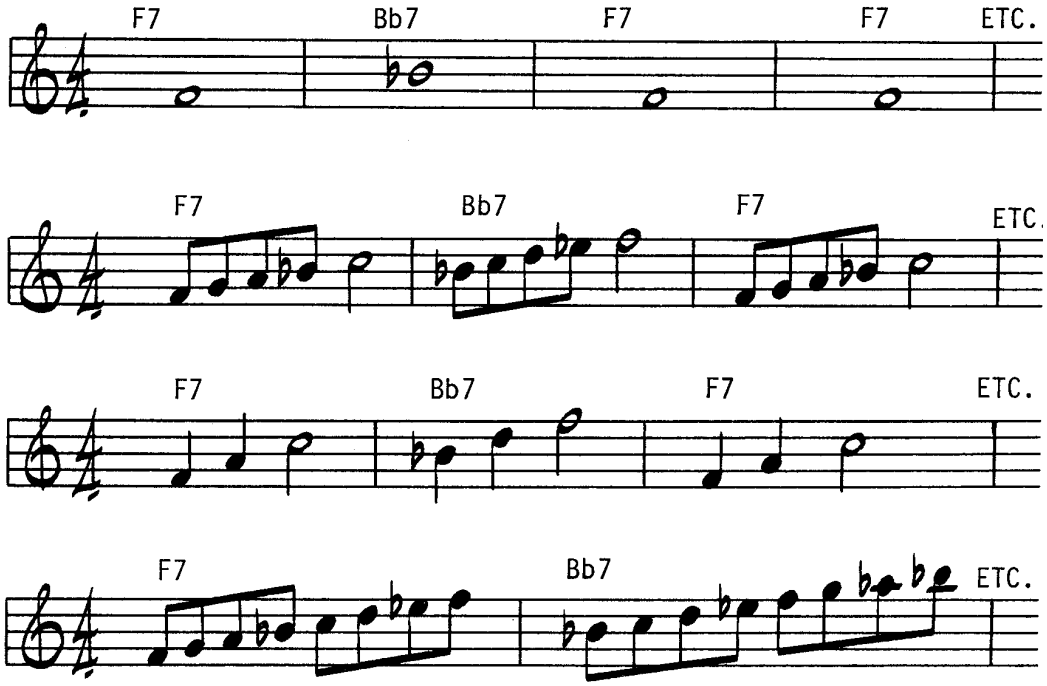
One that Charlie Parker used on "Blues for Alice" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called Bird Blues.

/F/E$\emptyset$ A7/Dmi G7/Cmi F7/Bb7/Bbmi/Ami/Abmi/Gmi/C7/Ami D7/Gmi C7/ See volume 2 "Nothin' But Blues".

These are some of the various chord progressions that can be used. If you need more, check out Dan Haerle's book *Jazz/Rock Voicings for the Contemporary Keyboard Player.* He lists 17 different progressions ranging from very simple to very complex.

When beginning to practice the blues, I feel it necessary to get the feel of the roots, then the first five notes of each scale, then the triad (root, 3rd and 5th), and finally the entire scale. Here is what that would sound like:

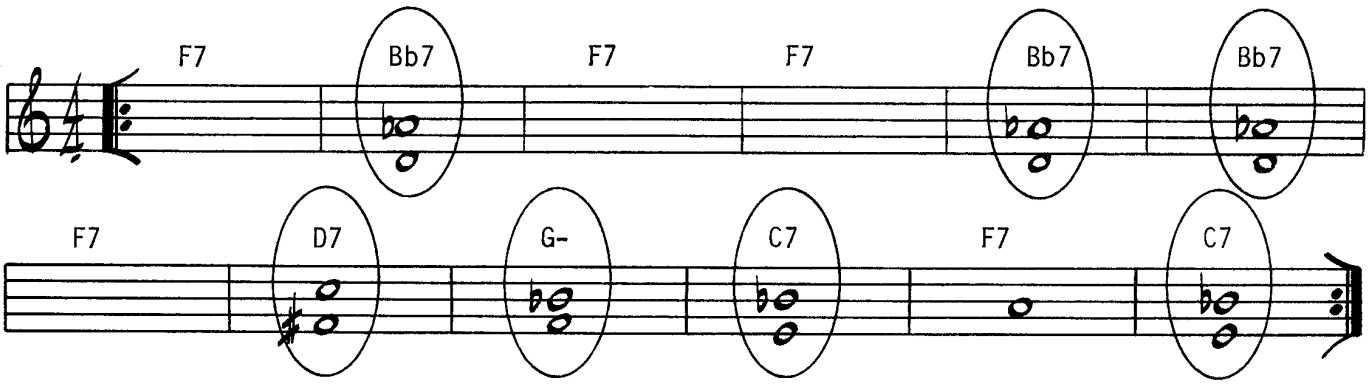
Example 1



When two chords appear in one measure you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I have heard two of the top jazz trumpet players in the country say this is the first thing they do when looking over a new piece of music that they are going to solo over. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. I strongly advise using this method of practice when approaching ANY new song.

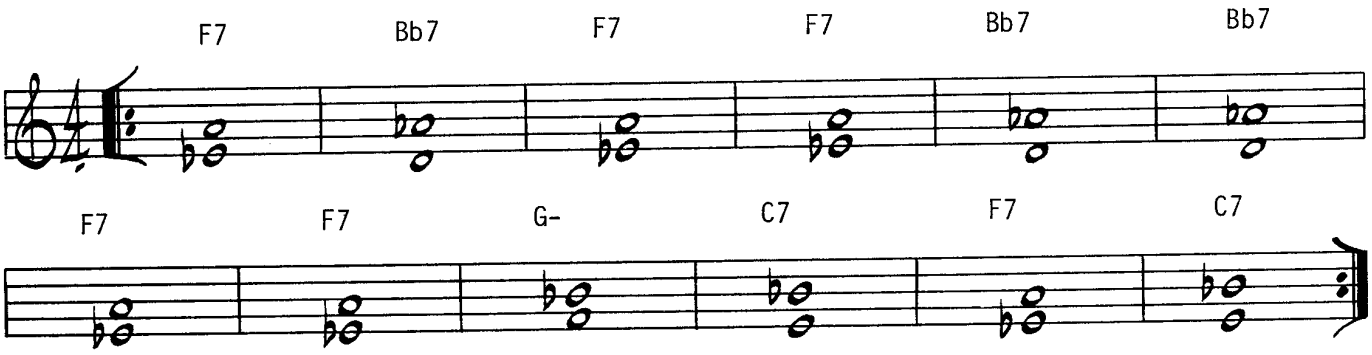
The most important harmonic points in the blues progression, and these are often totally neglected by young improvisers, are the measures circled below:

Example 2



It might be good to improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this: Notice the half step melodic motion from the first chord to the second.

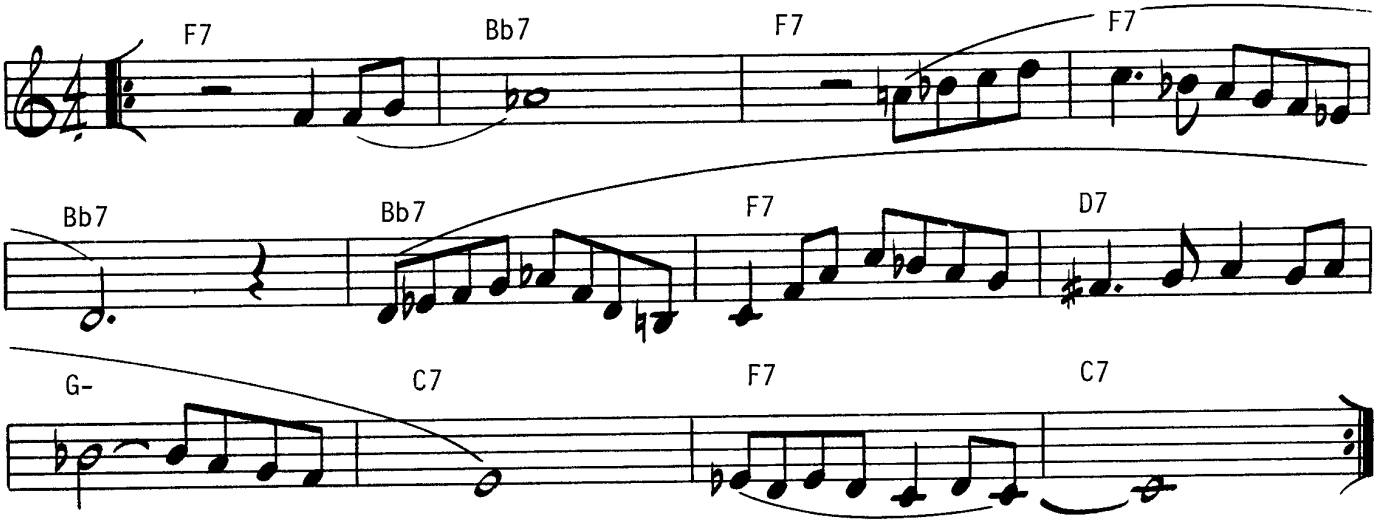
Example 3



I urge you non-piano players to practice example #3 with your left hand, one octave lower than written, and try playing exercises in #1 with the right hand so you can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most good wind players have a knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while LOOKING at the piano keys than it is to see it on a sax finger table or trumpet valves.

It is a good idea to lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are listed below.



The Blues scale can, of course, be played at any time during the chorus. The notes of the blues scale often clash with the given harmony, but that is what makes it sound like the blues! If it didn't clash in the beautiful way it does, we wouldn't call it a blues. Be careful not to confine your soloing to just the sound of the blues scale and in so doing overlook possibilities of variety by employing the other scales such as minor and dominant. The blues scale in the key of F is F Ab Bb B C Eb F

Conclusion

1. Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your instrument.
2. Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords?
3. Listen to jazz players play the blues. Suggested listening: Sonny Rollins and Sonny Stitt on the song "After Hours" found on Verve double record #VE2-2505 under Dizzy Gillespie's name.
4. Check out my Volume 2 "Nothing But the Blues" play-along book and record set. If you already have this volume, have you tried playing with all the tracks or have you just played the blues in Bb and F? Time to move on!
5. Remember leading tones are the 3rd and 7th usually. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.
6. Use everything you have learned about melodic construction when playing on a blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.
7. Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions.

THE BLUES SCALE AND ITS USE

The Blues Scale consists of the following tones: Root, b3rd, 4th, #4th (b5), 5th and b7th.

Example: F Blues Scale . . . F, Ab, Bb, B, C, Eb, F

When playing a twelve bar blues in the key of G, you may want to use the blues scale exclusively: G, Bb, C, Db, D, F, G.

When playing a twelve bar blues in the key of Bb, you may want to use the Bb blues scale exclusively: Bb, Db, Eb, E, F, Ab Bb.

The blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8 or 16 measures or longer.

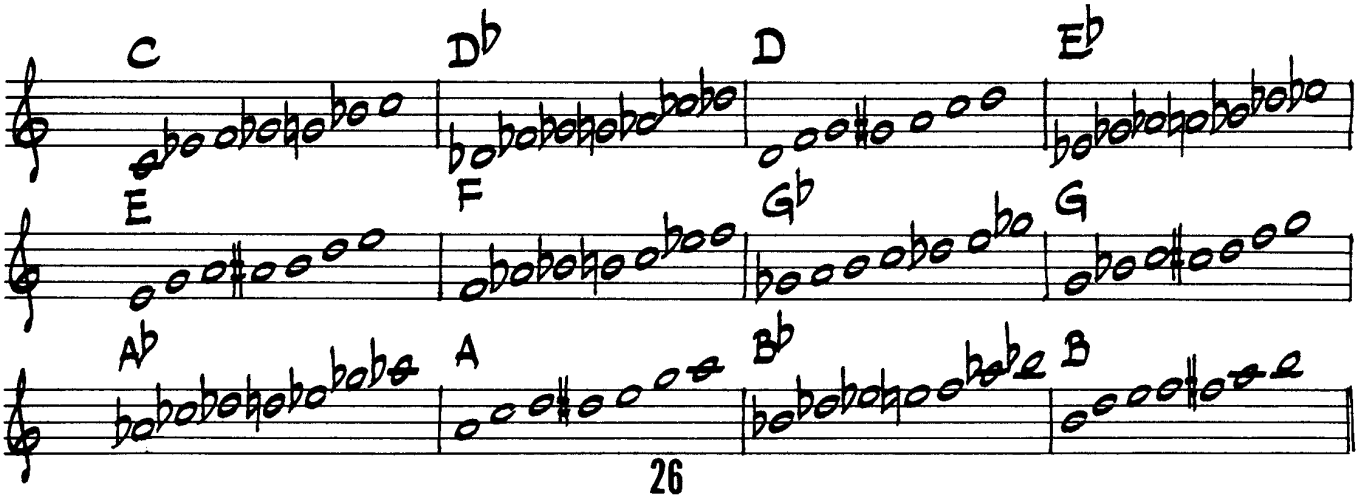
Example: If D minor is sounded for eight measures, you may use the D Blues scale – D, F, G, Ab, A, C, D.

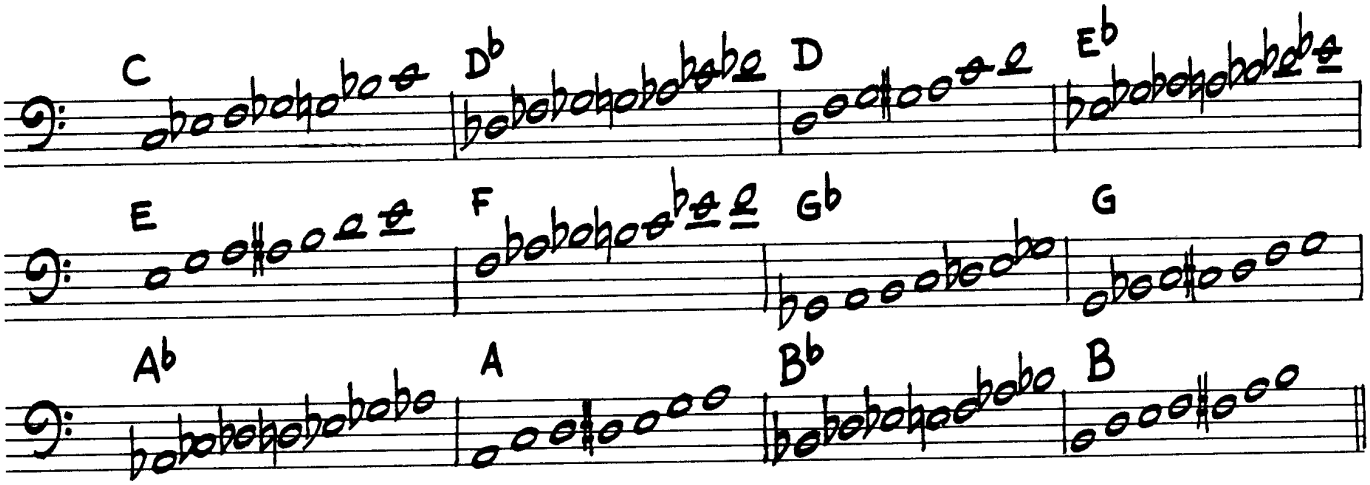
When playing in minor tonalities you may choose to alternate between the Dorian minor and the blues scale, both having the same root tone.

Example: D minor is sounded for eight measures – play D minor (Dorian) or play D blues scale or alternate between the two scale sounds.

The blues scale is used to convey a *"Funky"*, *"Down-Home"*, *"Earthy"* or *"Bluesy"* sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the blues scales listed below and apply them to the recorded tracks on the play-along record.

THE TWELVE BLUES SCALES





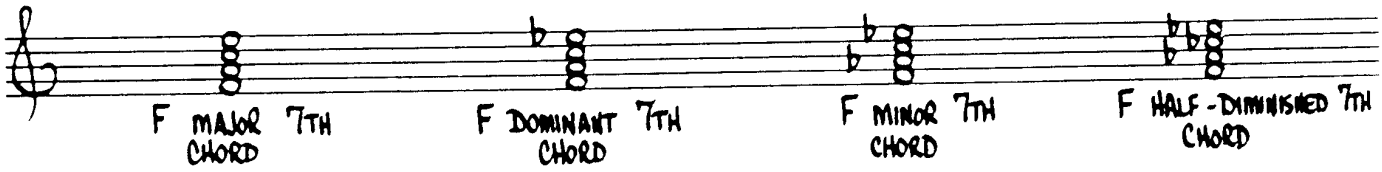
After you become familiar with the blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety.

Example: F blues scale . . . F, G, Ab, A, Bb, B, C, D, Eb, E, F.

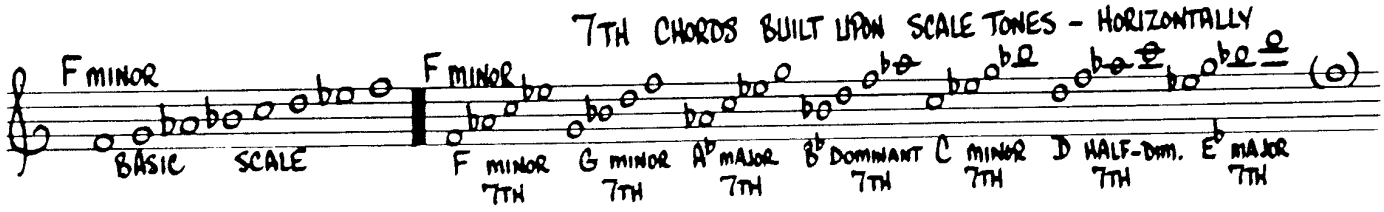
This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You will want to transpose this scale to all twelve keys for practice.

SEVENTH CHORDS

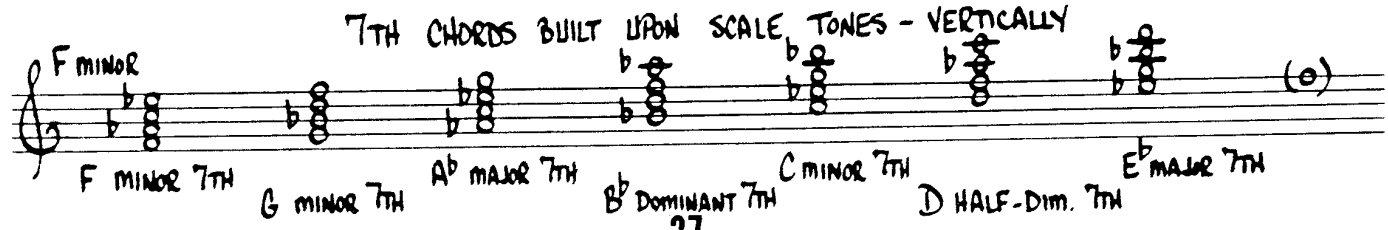
A *seventh chord* is like a triad, in that it contains intervals of varying widths stacked on top of each other. If you add an interval of a third, either major third or a minor third, to an existing triad, the result is a seventh chord. There are four types of seventh chords within the minor scale. The four types are: Major 7th, Minor 7th, Dominant 7th, and Half-Diminished 7th. The difference in the construction of these chords is shown below.



Each tone of a scale can be the *root* of a triad or of a seventh chord. When building seventh chords upon each scale degree of a Dorian minor scale, starting with the lowest tone, the type of chords built follow this sequence: minor, minor, major, dominant, minor, half-diminished, and major. For example, as we build seventh chords on each scale degree of the F minor scale, it looks and sounds like this:



As we build these seventh chords using a vertical structure, it looks like this:



Each tone in a seventh chord has a name. The lowest tone is the *root*, the second tone from the bottom is the *third*, the third note from the bottom is the *fifth*, and the top tone is the *seventh*. Since all of the seventh chords found inside a minor scale contain tones of the basic scale, *any* of these seventh chords can be used in improvisation when the tonic minor chord is sounded. Thus, every chord listed can be played horizontally or vertically over the F minor scale. Some seventh chords will naturally create more tension than others. Tension is arrived at by playing tones *other than* the root, 3rd, or 5th of the basic scale. These three tones are in closest relationship to the basic scale and therefore are consonant. If a soloist uses *seventh chords* built *on* the root or 3rd of the basic scale, he produces a sound very similar to the basic scale. If the soloist chooses to use seventh chords built *on* the 2nd, 4th, 5th, 6th or 7th degrees of the basic scale, the sounds produced will automatically create tension, which wants to eventually resolve to the root, 3rd, or 5th degree of the basic scale. In essence, the most consonant tones of scale are the root, 3rd and 5th. When dwelling on tones other than these, the soloist creates tension which should eventually resolve naturally – melodically (to one of the consonant tones), or by artificial means such as change of key, abrupt change in dynamics, change of tempo, use of rests or combination of these.

Seventh chords should be practiced in the same manner as triads. Begin by starting the individual notes of *each* seventh chord found in the basic scale. The basic scale is whatever scale you happen to be working on. There are seven seventh chords in every basic scale. Remember, there are twelve minor scales, twelve major scales and twelve dominant seventh scales. Practice seventh chords over all the scales; do not limit yourself to several of the more comfortable ones.

TIME

One of the most important elements of melodic phrasing is the placement of notes relative to the basic beat. The three recognized placements of notes and their relation to the basic pulse are:

Ahead of the beat (on top) – see Example 1

On the beat (right on) – see Example 2

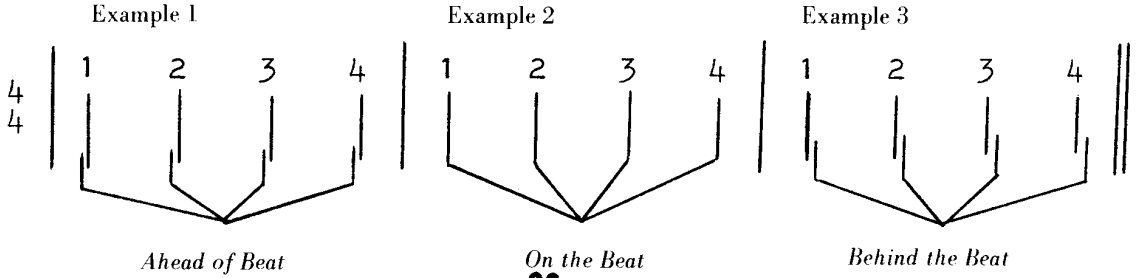
Behind the beat (laying back) – see Example 3

Playing *ahead of the beat* does not mean rushing. It simply means the player is constantly anticipating the basic pulse but at no time does he get faster. Playing *on the beat* means phrasing your notes so they coincide exactly with the tempo of the rhythm section. If a person plays *behind the beat*, his phrasing will tend to trail the basic pulse or seem to lag. Playing behind the beat can imply a lazy feeling where playing ahead of the beat usually implies excitement. Playing right on the beat gives a solid, secure time feel. I personally feel beginning improvisors should learn to play *on the beat*. If, later in their musical development, their personalities suggest they play ahead or behind the beat they will at least be able to find the basic pulse because they have played there.

When playing behind the beat, one must be careful to keep his quarter notes consistent with the basic pulse laid down by the rhythm section. If he places his notes later and later in the measure, he is guilty of dragging. Phrases that drag often resemble something dying! On the other hand, if the player's notes (phrases) come earlier and earlier in relation to the basic pulse, he is guilty of rushing which of course is also undesirable. Our considerations of time hold true regardless of the meter $\left(\frac{4}{4}, \frac{3}{4}, \frac{6}{8}, \frac{5}{4}, \frac{7}{4}, \text{etc.}\right)$.

Each player will hopefully find his own "*groove*" and learn to play with rhythm sections that play ahead, on, and behind the beat. The way you place your notes in relation to the basic beat can also produce tension or release.

The basic pulse in the following examples is represented by numbers 1234.



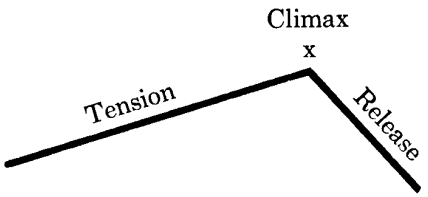
MELODIC DEVELOPMENT — TENSION AND RELEASE

Creating beautiful melodies has been a long sought-after goal of all musicians of all ages. Creating these melodies spontaneously is the art of the improvisor. The ultimate goal of the musician is to communicate to the listener. Once you have mastered some of the various scales and have begun using a variety of rhythmic ideas you probably will begin feeling very limited melodically. When the chord/scales change every measure or two there is a certain built-in harmonic motion that keeps the piece alive – to a point. Improvising on one scale for four or eight measures or even longer requires the musician to emphasize melody and rhythm. A more advanced player can also utilize harmonic devices in his playing, (chord superimposition or altered scale) but the novice will usually have only melody and rhythm from which to build meaningful solos.

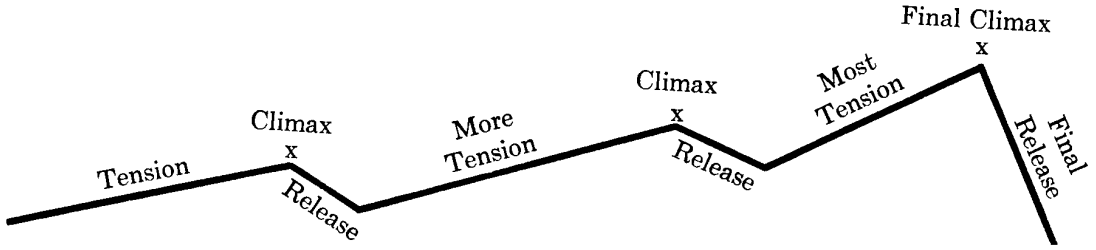
Melodies of all musics – jazz, classical, folk, pop, rock have a common thread which seems to appeal to the listener as well as the performer and that thread is the proper utilization of *TENSION* and *RELEASE.*

Tension is that which builds intensity and excitement. In music, tension can be achieved through the manipulation of volume, direction of the melodic line, range (tessitura), intervals (wide intervals), speed of notes (whole-notes moving to half-notes to quarter-notes to eighth-notes, etc.), silence – movement – silence, repitition (of almost anything), contrast (especially sudden contrast), or any combination of these elements. Release is the natural relaxation of tension and must follow any climax. Tension can be quickly released by downward motion. If tension is allowed to go on too long it has a tendency to evolve into boredom. The player has to be constantly aware of how he is building his solo. It is logical to construct solos in four and eight bar phrases. Most good improvisors like to think in long, flowing lyrical lines as opposed to short, unrelated, fragmented phrases. Short, choppy phrases initially create tension, but if allowed to continue without proper development will wear thin and an undesired type of release results. Strive for continuity of thought throughout your entire solo.

As your solo gains momentum, you should direct the flow of your melodic line toward a natural climax and then immediately taper off (release), drawing your solo to a close. What I have just described would look graphically like this:

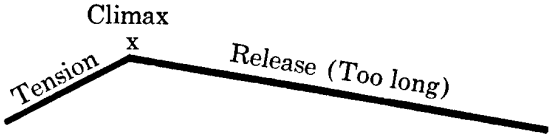


Truly mature improvisors can construct melodies with tension/release sections back-to-back for a desired over-all affect looking like this:



Many beginning improvisors play solos which lack contrasts. Too much sameness has a dulling effect on the listener and produces a line like this:

A good beginning coupled with a poor ending may look like this:



A long final release numbs the listener and completely negates the tension produced in the early stages of the solo.

When utilizing more than one climax per solo it is best to make each successive climax more dramatic than the previous one. This will achieve an over-all feeling of increased tension leading to the final release, which should be of much shorter duration than the approach to the climax.

The melodic line curves drawn here can represent one chorus or several, depending on the imagination and ability of the soloist. The beginner should force himself to construct ideas lasting four and eight measures. Flowing lines are achieved by blending one phrase into the next.

All improvisors should keep in mind the age-old musical sequence of events: Statement of theme (motif), development of theme, climax, and release (relaxation of tension). I have often thought most good jazz solos were constructed of 50% emotion and 50% intellect. Solos which leave lasting impressions have just the right amount of emotion coupled with intelligent over-all design.

I can think of no better way to learn to improvise melodically than listening to the masters and trying to emulate their playing concepts. How can we expect anyone to listen to us if we don't earnestly listen to those already doing it? A few of my favorite jazz soloists who have the ability to construct meaningful melodies consistently are Charlie Parker, Louis Armstrong, Sonny Rollins, John Coltrane, Miles Davis, Wes Montgomery, Freddie Hubbard, Erroll Garner, Herbie Hancock, Coleman Hawkins, Lester Young, Clifford Brown, Dizzy Gillespie, Ornette Coleman, Roy Haynes and Elvin Jones.

Transcribed solos can be quite helpful in understanding tension and release and how musicians build their solos. I recommend the following:

28 Modern Jazz Trumpet Solos by Ken Slone and Jamey Aebersold, $4.95

Jimmy Raney Solos – Volume 20 Supplement (recording only $4.00) (written solos in Vol. 20 book)

Charlie Parker "Omnibook" for Eb instruments. 60 solos taken off record, $7.95

Jazz Styles & Analysis for Trombone by David Baker, $15.00

Jazz Styles & Analysis for Alto Sax by Harry Miedema, $12.50

Jazz Rhythm & The Improvised Line by John Mehegan, $7.95

Several new books of transcribed solos with accompanying cassette of Miles Davis, Sonny Rollins and John Coltrane published by Jamey Aebersold.

ELEMENTS WHICH PRODUCE TENSION

INCREASED VOLUME – ASCENDING LINES – EMPHASIS ON PASSING TONES (non-chord/scale tones) – EXTREME REGISTERS OF INSTRUMENT – WIDE INTERVALS (especially ascending) – NOTES OF SHORTER DURATION (8ths, 16ths, 32nds or shorter) – REPETITION (of almost anything) – ALTERNATING DIRECTIONS – JAGGED ARTICULATIONS (flutter tongue, stab the reed, over-blow) – NON-CHORD TONES (4ths, 6ths, 7ths, & 9ths) – DRAMATIC DEVICES (swoops, glissandos, shakes, trills, etc.)

ELEMENTS WHICH PRODUCE RELEASE (RELAXATION)

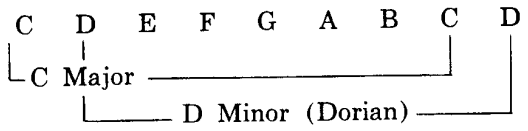
DECREASED VOLUME – DESCENDING LINES – NOTES OF LONGER DURATION (quarter-notes, half-notes, whole-notes) – REST (space) – SMOOTHNESS (legato) EMPHASIS ON CHORD TONES (root, 3rd, or 5th)

In the hands of a mature improvisor, any of the elements mentioned above can create tension *or* release. For instance, a player could begin his melodic line in the high register very softly and gradually increase the volume as he works his way down to the lower tones. Upon reaching the bottom he will have caused a climax to occur. Ultimately, the player should know in advance where he wants his line to go and, with proper usage, the various elements will help him best achieve his goal. The individual is the manipulator of all the elements. Listening and emulating can be the finest teacher.

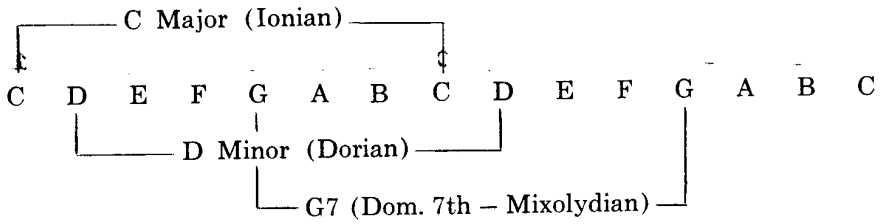
For further study of melodic development and time, as well as other aspects of playing music, consult the recommended book list on page 39. I particularly like *Improvising Jazz* by Jerry Coker, *Patterns for Jazz* by J. Coker, J. Greene, J. Casale and G. Campbell and *Jazz Improvisation* by David Baker.

RELATED SCALES AND MODES

After working with triads and seventh chords it should be obvious that there are *scales* and *chords* within scales. Many players like to think of the D minor (Dorian) scale as a C major scale beginning on the second scale degree of C.



Since each of these scales share the same key signature, this way of thinking is natural and useful. Another commonly used scale that is also found within these two scales (with a key signature of no sharps and no flats) is the G7 (G dominant 7th scale).



As you can see, anytime a C major is played for an octave and a half or more you are also sounding the D minor (Dorian) scale *and* the G7 (Dom. 7th – Mixolydian) scale. All three have one thing in common; a key signature of no sharps and no flats.

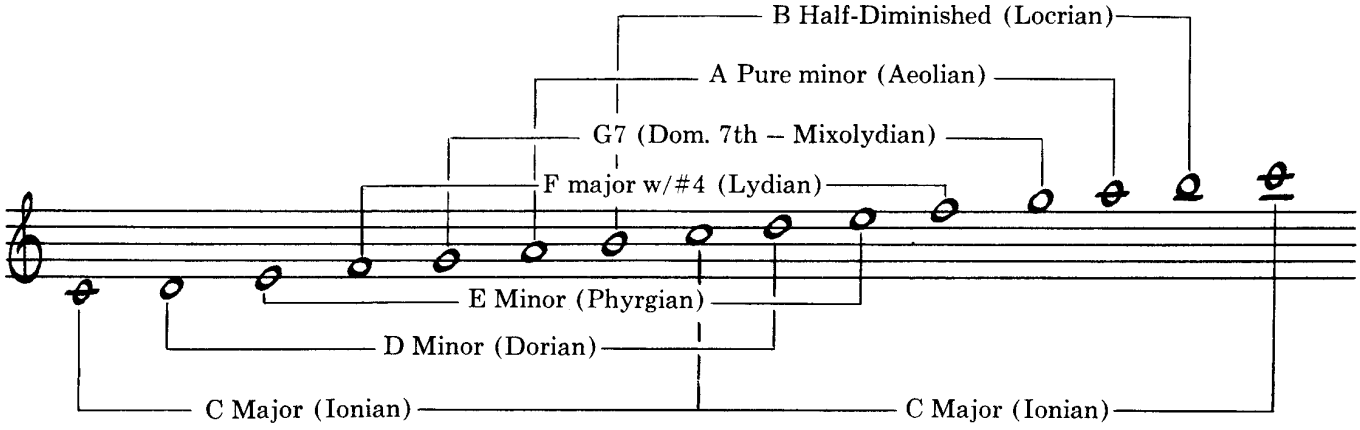
It may be helpful to beginners to relate the Dorian minor scale to their related major key which of course, lies one whole-step down from the minor. C major = D minor (Dorian) = G7 (Dominant 7th – Mixolydian).

When thinking of scales in this *related* manner there are twelve scales to learn or twelve key signatures to memorize. The 36 scales on page 37 can be reduced to 12 scales.

I don't mean to imply there are no other types of scales. I emphasize these three types only because Volume 1 is based on these. For practice in thinking of scales in this related manner, examine Side 1, Track 5 . . . 4 Measure Cadences. If you check the key signature for each of the three scales within the repeat signs (8 measures total) you will find that the entire recorded track only employs *six* major scales.

EXAMPLE:

Outlined below is a chart listing the seven scales (sometimes called Modes) that combine to form our major scale. The names in parenthesis are derived from the early Church modes (16th century) and several names are still in use today – Dorian, Lydian, Mixolydian.



POINTS TO KEEP IN MIND WHEN IMPROVISING

- Music is communication – improvisation is a special way of communicating.
- Don't play everything you know in every solo.
- Listen to yourself as you play – develop the idea you just played!
- Does your playing contain too much tension – too much release?
- Would you ramble on with words the way you do with notes?
- Everytime you improvise you have a chance to *say something.* Do you?
- We can usually remember what we just said (verbally). Can you remember what you just said musically?
- Your instrument is merely a means of delivering the thoughts of your mind.
- Make your melodic lines SING through your instrument.
- Your goal . . . to reproduce instantly on your instrument what your mind hears.

STANDARD JAZZ TUNE LIST

BALLADS
Blue in Green
Body and Soul
But Beautiful
Crystal Silence
Here's That Rainy Day
In a Sentimental Mood
I Remember Clifford
Lover Man
Naima
Peace
[redacted] Midnight
Search for Peace
Sophisticated Lady
Summertime
Coral
Prelude to a Kiss
I Got It Bad
Lush Life
Yesterdays (old)
When I Fall in Love
My Foolish Heart
Misty
It Could Happen to You
When Sunny Gets Blue
I Can't Get Started
Lament
Fall
Infant Eyes
My Funny Valentine

BLUES LINES
Blue Monk
Mr. P. C.
Some Other Blues
Bessie's Blues
Blue Train
Equinox
Isotope
Straight, No Chaser
Billie's Bounce
Au Privave
Walkin'
Israel
Blue Seven
[redacted] Barbados
Freddie the Freeloader
Bags' Groove
[redacted] Blues for Alice
Sonnymoon for Two
Now's the Time
Blues by Five
Dr. Jackel
Bass Blues
Vierd Blues
Traneing In
Cousin Mary

BOSSA NOVAS
Blue Bossa
Desafinado
500 Miles High
Girl From Ipanema
Meditation
Once I Loved
Quiet Nights of Quiet Stars
Recordame
Song For My Father
Triste

Watch What Happens
Wave
Ceora
Carnival
How Insensitive
The Red Blouse
O Grand Amor
Shadow of Your Smile
Pensativa
Coral Keys

JAZZ STANDARDS

All the Things You Are
Green Dolphin Street
Invitation
Stella by Starlight
You Stepped Out of a Dream
Never Be Another You
How High the Moon
I Love You
Just Friends
Star Eyes
What's New
It's You or No One
Satin Doll
In a Mellow Tone
Take the "A" Train
I'll Remember April
What is This Thing Called Love
Out of Nowhere
I Remember You
Getting Sentimental Over You
My Romance
End of a Love Affair
Wine and Roses

BEBOP TUNES (II-V-I oriented

Afternoon in Paris
Anthropology
Giant Steps
Tune-Up
Countdown
Have You Met Miss Jones
Lazy Bird
Night in Tunisia
Airegin
Confirmation
Daahoud
Grand Central
Moment's Notice
Nica's Dream
Oleo
Donna Lee
Cherokee
Stablemates
Joy Spring
Whisper Not
Along Came Betty
Four
Jeanine
Doxie
Groovin' High
Half Nelson
Nardis
Killer Joe
Ornithology
Scrapple From the Apple
Yardbird Suite
Solar
Well, You Needn't
Jordu
Woody'n You
Softly, As In a Morning Sunrise

SAMBAS

One Note Samba
Captain Marvel
Spain
St. Thomas

CURRENT (60's)

Con Alma
Dolphin Dance
Falling Grace
E.S.P.
Forest Flower
Fortune Smiles
Freedom Jazz Dance
Nefertiti
Seven Steps to Heaven
Shades of Light
Molten Glass

WALTZES

Beautiful Love
Black Narcissus
Bluesette
Elsa
Fly Me to the Moon
Footprints
Someday My Prince Will Come
Up Jumped Spring
Very Early
Windows
Child Is Born
West Coast Blues
What Was
La Fiesta
Floating
Blue Daniel
Valse Hot
All Blues
My Favorite Things
Tenderly
Waltz For Debbie
Alice In Wonderland
Windows

MODAL TUNES

All Blues
Cantelope Island
Little Sunflower
Maiden Voyage
Milestones (new)
So What
Witch Hunt
Impressions
Straight Life
Las Vegas Tango
Hummin'
Joshua
Nutville
Atlantis
Genesis

ARTICULATIONS: HOW TO BETTER EXPRESS YOURSELF

One of the special features of jazz music is the articulation that the various players use in expressing themselves through their music. Some players enjoy using the standard swing style articulation very common to Swing and Bebop eras, others use little articulation relying on legato or slurred phrases, some use staccato in their playing to add interest or emphasize certain notes or phrases.

Most all players eventually arrive at a style of articulation that is suitable for expressing themselves. Young players often struggle with getting the various muscles to respond at the precise time the fingers touch the keys, be it saxophone, trumpet, piano, guitar, or whatever. **Think of articulation as proper enunciation.** No one enjoys listening to a speaker or a musician who cannot properly or effectively get his message across because his mind is not coordinated with his voice, lips, fingers, breath, etc.

Some players seem to have a natural ability to articulate in the jazz idiom. These players usually have listened to records and have etched into their minds the common, most used styles of articulation of the MAJOR jazz musicians. In incorporating these past styles of articulation into his own concept of playing music, he often will borrow a little here, a little there, add some of his own, and in the end be able to play out of several bags, as it were.

One of the major stumbling blocks that needs to be turned into stepping stones is the player who uses too much tonguing, tat tat tat tat or tut tut tut tut. Note: (for keyboard, bass, guitar, and others, tonguing in this article can mean Attack or Emphasize). When you play several tongued notes in a row (one right after the other) the effect is a choppy feel. The music of the past forty to fifty years has been leaning toward a more relaxed, legato,

smooth sound and flow. When I hear a player play phrases with the tat tat or tut tut articulation I immediately feel this person has not had a chance (or has not taken the time) to hear jazz music as it has been played over the past forty years by the major jazz players. He should be tonguing legato style – tah tah tah tah or tu tu tu tu. Jazz is still basically an aural art form and the chances for you to be a jazz player **without** listening to the music that has come before you are very slim. With all the records on the market today there is no excuse to not be aware of the various schools of articulation and the main exponents.

When a note is tongued it naturally emphasizes that tone. It makes it stand out from the notes preceding it and the notes following it. By practicing the following exercises, listening to jazz musicians on record and in live performance who play the same instrument that you do, experimenting with articulation in general and keeping an open mind, I feel you can improve your playing and in the process, be happier with the music you are playing. Good articulation definitely improves communication between performer and listener!

All of these exercises should be played with a metronome. Begin slowly and gradually increase the tempo. Don't increase the tempo too rapidly. Make sure you are listening to yourself as you play.

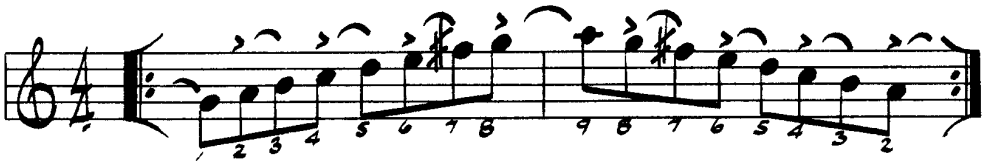
After you get the feel of the exercises in G major try improvising or just practicing with Side 1, Track 1. You can use these articulation exercises with any of the recorded tracks. Apply the articulations to any of the 20 exercises in the front of this book.

The articulation has to become AUTOMATIC before it will begin to sound natural. Don't rush or force the exercises. Eventually, make up your own exercises and move the accented notes around in the scale. Gradually broaden the scale to include two octaves and then move on to include your instrument's entire range! I feel it is a good idea to begin with a fairly heavy accent, then medium, then light. For those who haven't done this before, they need to hear what an accent sounds like and by playing heavy at first, the idea seems to come in focus quicker.

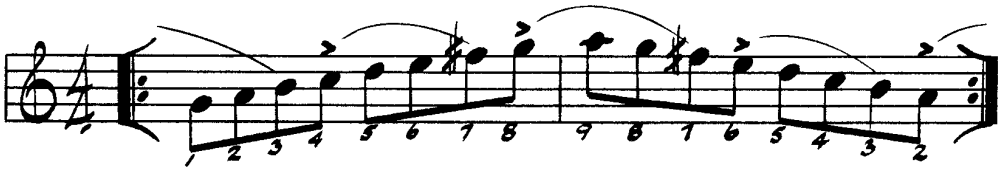
You want to get to the point where you can instantly accent (heavy, medium, light, staccato, legato, breath, throat, stab, jab, etc.) any note or group of notes anytime you choose *without* disrupting the FLOW and FEEL of your melodic lines.

MOST IMPORTANT: Don't get stuck practicing the G major scale or the chromatic scale. Use (practice) these articulation exercises over ALL scales and chords in ALL keys. Remember, we improvise in all keys, not just the easy ones. Don't we?

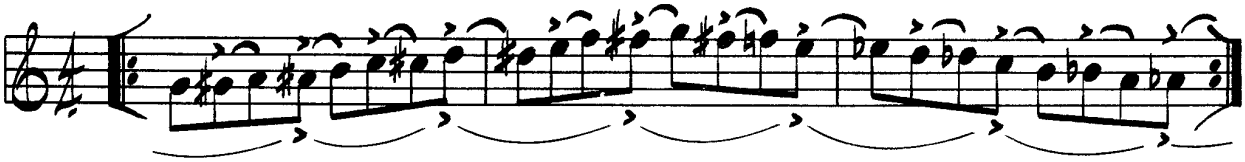
Tongue every other note on the up beats.



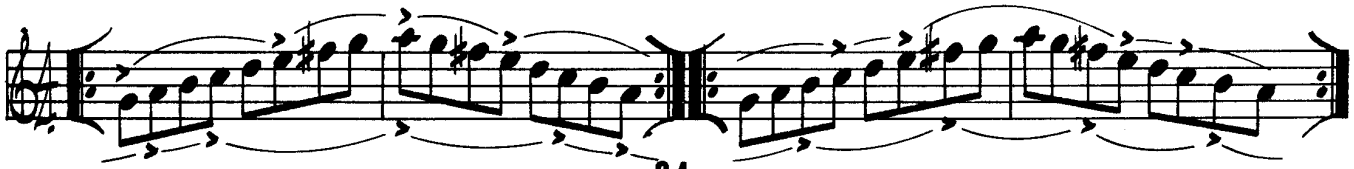
Tongue the 4th note.



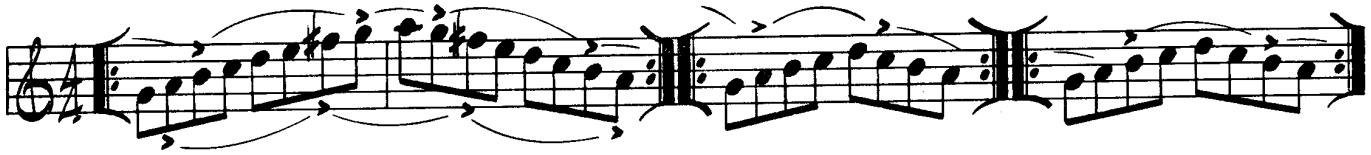
Chromatic – every other note on up beats.



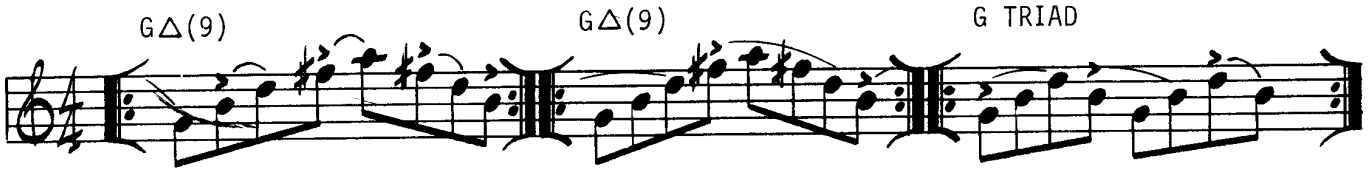
Random tonguing



Random tonguing

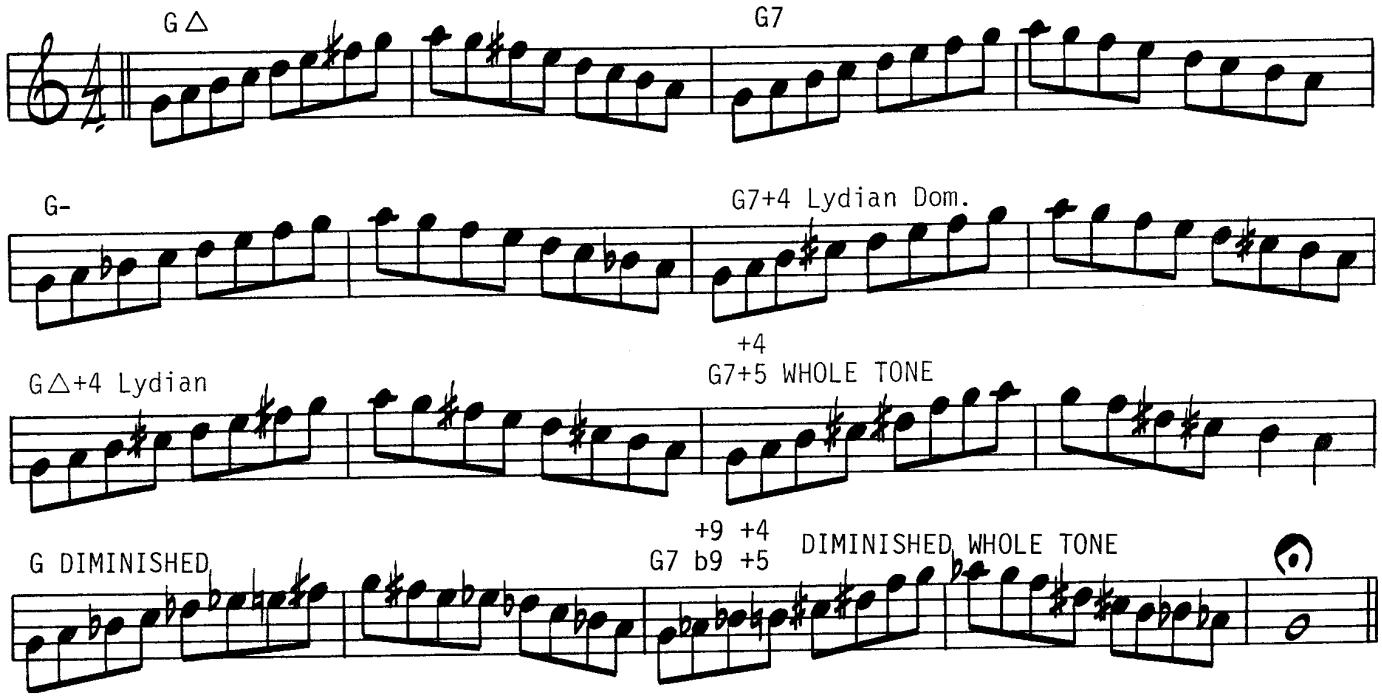


Chordal exercises



A good order for practicing would look like this: Major, Dom. 7th, Minor (Dorian), Lydian dom, Lydian, Whole tone, Diminished, Dim. whole tone. Practice going from one scale right into the next like this:

(Use any of the suggested articulations for the exercise below, or, change articulations every two bars.)



Several players who I feel have made significant contributions in the field of jazz articulation are: Cannonball Adderley, Sonny Rollins, Phil Woods, Freddie Hubbard, Clifford Brown, Miles Davis, John Coltrane, Dave Liebman, Wes Montgomery, Herbie Hancock, Lee Morgan, Ron Carter, Art Farmer, Lee Konitz, Charlie Parker, Clark Terry, J.J. Johnson, Slide Hampton, Woody Shaw, Kenny Dorham, McCoy Tyner, Ornett Coleman, Horace Silver and Joe Henderson. The list goes on and on, but when I think of these players and others I haven't mentioned, one of the outstanding features is their articulation and how it relates to the jazz tradition. Try to get the sound, Sound, SOUND in your ear!! You learn more about articulation from listening to music than from reading about it or even verbalizing. *Opening your ears is one of the key ingredients in becoming a jazz musician.*

SCALE SYLLABUS

Each chord symbol (C7, C-, Co, etc.) represents a series of tones which the improvisor can use when improvising. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. All examples are in the key of C so you can compare the scale construction and similarities.

This SCALE SYLLABUS is intended to give the improvisor a variety of scale choices which can be used over any chord—major, minor, dominant 7th, half diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th and dorian minor scales and chords more than any other. Scales and chords used less often are the half diminished and diminished. If we agree on these five scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading.

Each category begins with the scale most closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisors ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player are also a listener! Read pages 22, 23 and 24 in Volume I for a more detailed explanation of tension and release in melodic developement.

Any of the various practice proceedures and patterns listed in Volumes 1, 2 or 3 can be applied to the learning and assimilation of any of the scale choices listed in this SCALE SYLLABUS. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction that I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend "Scales for Jazz Improvisation" by Dan Haerle, "Jazz Improvisation" by David Baker, "Patterns for Jazz" by Jerry Coker etal., and the "Lydian Chromatic Concept of Tonal Organization" by George Russell. These books are available by writing **Jamey Aebersold, 1211 Aebersold Drive, New Albany, Ind. 47150** or possibly at your local music dealer.

All of the scales listed in the scale syllabus are listed in the key of C so you can have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys.

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS

H = Half step, W = Whole step
V7 means a Dominant 7th scale or chord
-3 = three half steps (minor third)

△ = Major scale/chord (emphasize the major 7th & 9th)(don't emphasize the 4th)
△+4 = Major scale/chord with raised 4th (Lydian) = W W W H W W H
V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- = Minor scale/chord (Dorian) (all scale tones are usable)
+ = Raise the fifth tone of the scale ½ step
V7+4 = Dominant Lydian scale (emphasize the 9th,#4th,& 6th) = W W W H W H W
V7+ = Whole tone scale/chord = W W W W W W (this scale has a +4 & +5)
V7b9 = Diminished scale beginning with a half step = H W H W H W H W
V7+9 = Diminished whole tone scale (emphasize the b9,#9,#4, & #5)= H W H W W W W
Ø = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
(#2) W H W H W W W

EXAMPLES:
C = C D E F G A B C (don't emphasize the 4th tone)
C△+4 = C D E F# G A B C (Lydian scale)
C7 = C D E F G A Bb C (Dom.7th scale)
C- = C D Eb F G A Bb C (C minor - dorian minor)
C7+4 = C D E F# G A Bb C (Lydian dominant scale)
C7+ = C D E F# G# Bb C (Whole tone scale)
C7b9 = C Db Eb E F# G A Bb C (Diminished scale beginning with half step)
C7+9 = C Db Eb E F# G# Bb C (Diminished whole tone scale)
CØ = C Db Eb F Gb Ab Bb C (Half diminished scale/Locrian scale)
CØ#2 = C D Eb F Gb Ab Bb C (Locrian sharp two(#2) scale)

SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C, C7, C-, CØ, Co } FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Dim.(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A(Bbb)

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C△+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
C△b6	???????	W W H W H -3 H	C D E F G Ab B C	C E G B D
C△+5,+4	Lydian Augmented	W W W H W H H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db Eb E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9	Diminished(begin with H step)	H W H W H W H W	C Db Eb E F# G A Bb C	C E G Bb Db (D#)
C7+9	Diminished Whole Tone	H W H W W W W	C Db Eb E F# G# Bb C	C E G# Bb D#(Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)

3. MINOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C-	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C-	Pure Minor	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
C-△	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C-	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C-△	Diminished(begin with W step)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb G B D F
C-△	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C-	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D

5. DIMINISHED SCALE CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
Co	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

6. DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7 sus 4	Dom.7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	C F G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th it also has a b9,+4 & +5. The entire C7+9 scale would look like: Root,b9,+9, 3rd,+4,+5,b7 & root (C,Db,D#,E,F#,G#,Bb,C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9, and +4. The entire scale looks like this: Root,b9,+9,3rd,+4,5th,6th,b7, & root (C,Db,D#,E,F#,G,A,Bb,C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

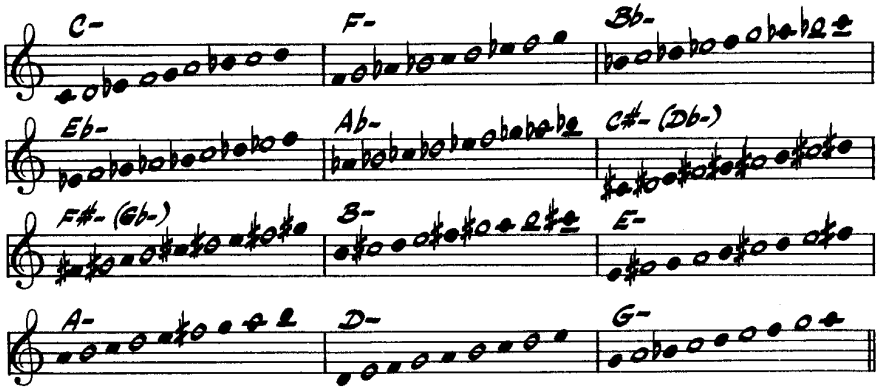
All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished scales and chords.

Major, Minor and Dominant 7th Scales

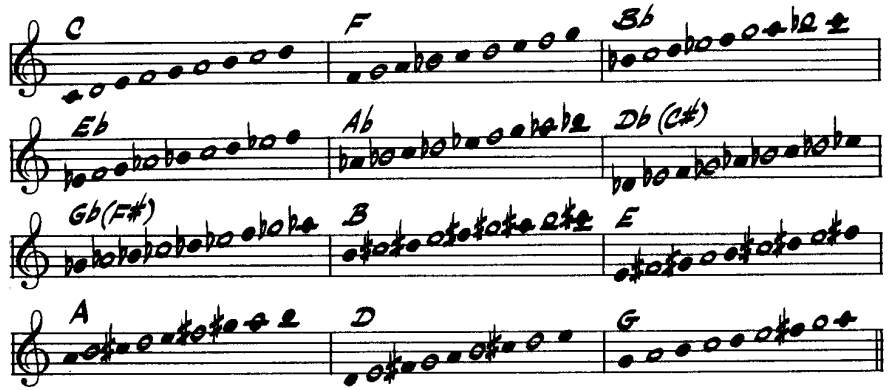
Below are listed the twelve Minor (Dorian minor), Major, and Dominant 7th scales. They are written in treble and bass clef in all twelve keys. Each scale is written from the root (first note of any scale) to the 9th note of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th.

TREBLE CLEF SCALES

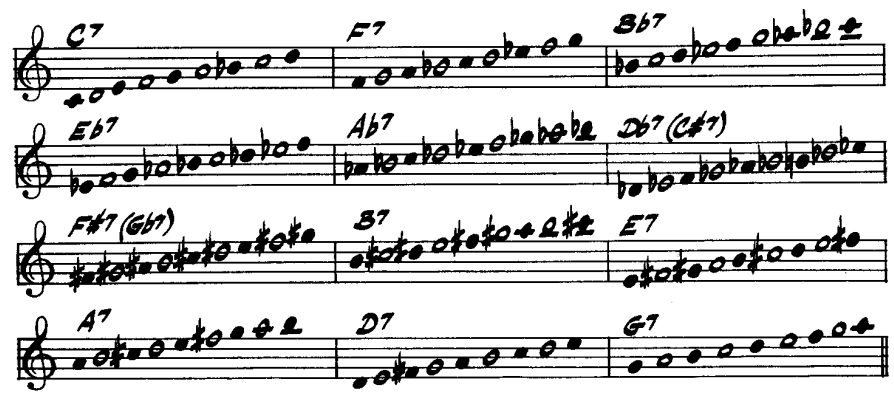
The Twelve Minor (Dorian) Scales to The 9th



The Twelve Major Scales to The 9th

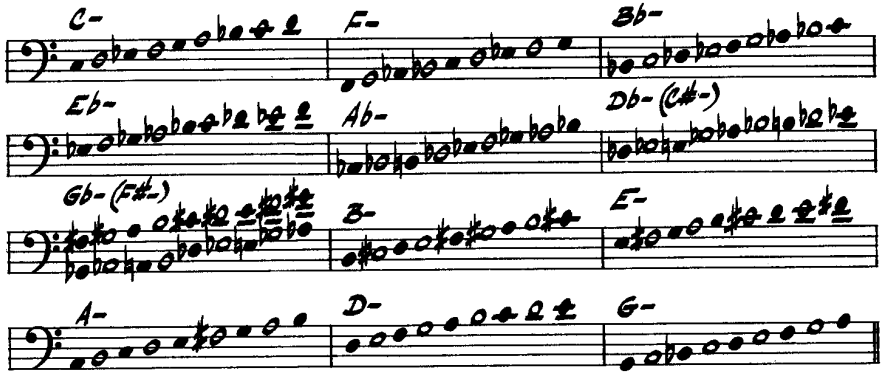


The Twelve Dominant Seventh Scales to The 9th

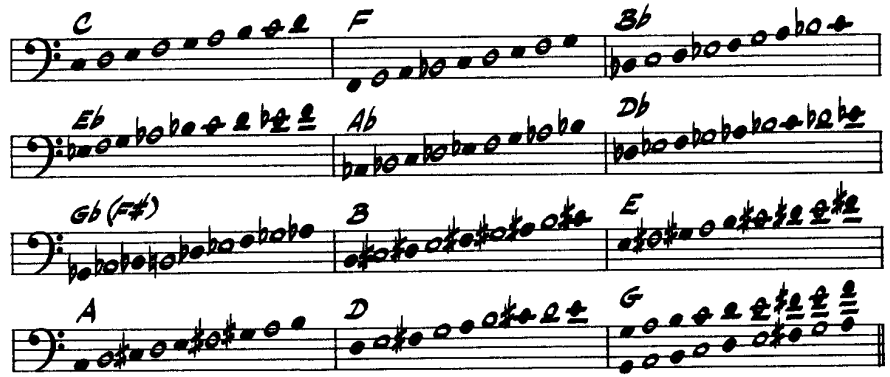


BASS CLEF SCALES

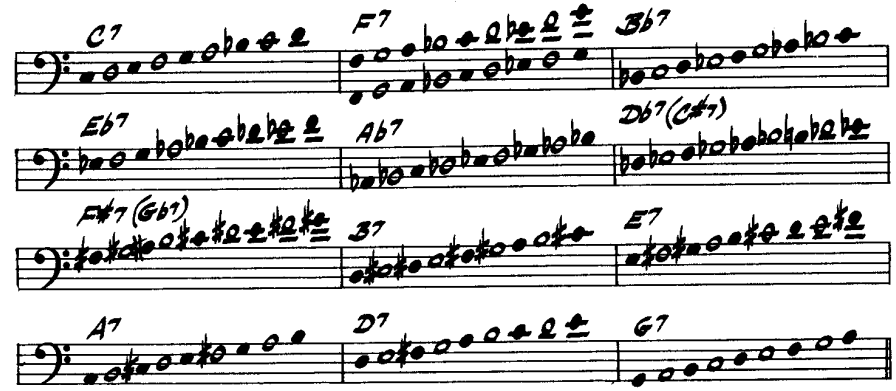
The Twelve Minor (Dorian) Scales to The 9th

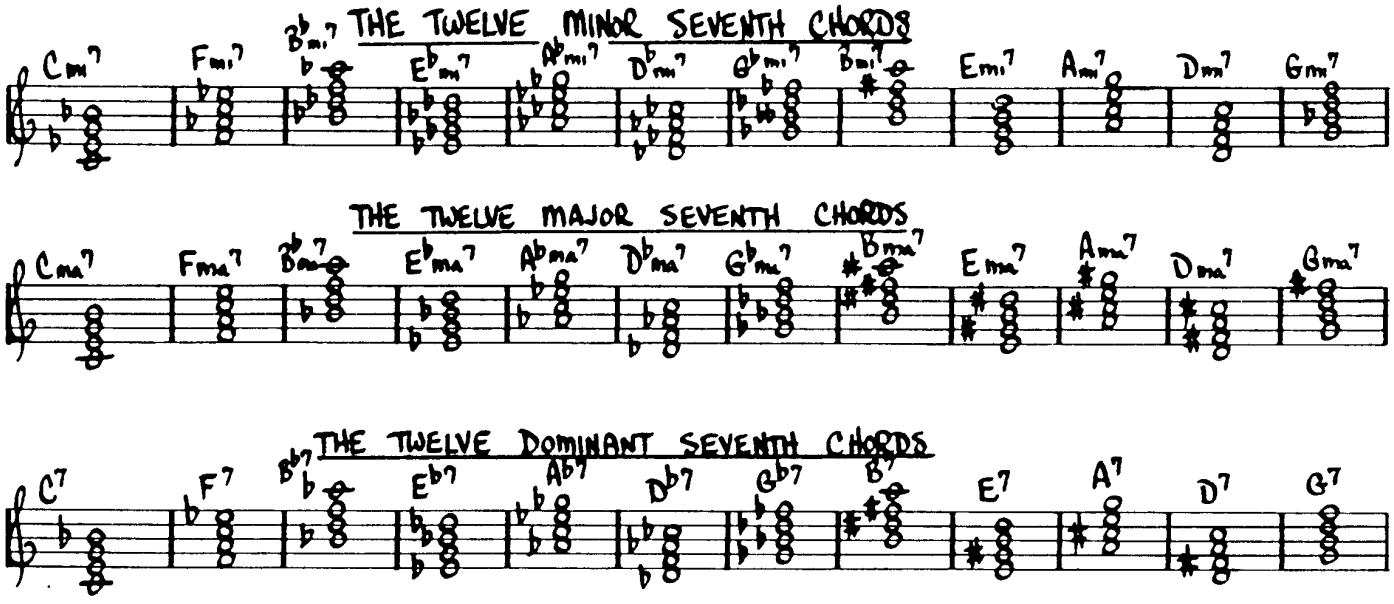


The Twelve Major Scales to The 9th



The Twelve Dominant Seventh Scales to The 9th





MUSIC FUNDAMENTALS TO KEEP IN MIND WHEN IMPROVISING

Dynamics – loud & soft
Tension – Release
Accents
Slurs
Held Notes
Shakes
Scale Passages
Trills
Use rest (space). Silence can be beautiful.
Vibrato
Repetition (of anything)
Glissandos
Vary your rhythms
Think in terms of *BUILDING* a solo

Use full range of instrument
Emphasize certain notes of scale or chord
Listen to your own sound – do you like it?
Use narrow intervals (chromatic passages)
Use wide intervals (leaps)
Be PATIENT with yourself
Be patient with your fellow musicians
8th & 16th notes build tension
Rest, whole & half notes create relaxation
Chord Passages
Arpeggios
Staccato (Sonny Rollins)
Listen to others
Don't overplay

You should use variety above all else, but not too much. Keep the interested listener in mind.

The *pretty* notes for major and dominant 7th chords/scales are the 6, 7, 9, and #4.
The *pretty* notes for minor chords/scales are 4, 6, 7, and 9th.
These notes create tension and should be used in the over-all tension-release process.

AN ESSENTIAL DISCOGRAPHY

Trpt.	Freddie Hubbard	Hub of Hubbard w/Eddie Daniels,Roland Hanna	MPS 15 267
	" "	Sky Dive	CTI 6018
	" "	Keep Your Soul Together	CTI 6036
	" "	Ready for Freddie w/Wayne Shorter,E.Jones,Tyner	Blue Note 4085
	" "	Hub Tones w/Herbie Hancock,Clifford Jarvis	Blue Note 4115
	" "	High Energy	Columbia 33048
Tenor	Sonny Rollins	The Bridge w/Jim Hall,Bob Cranshaw	RCA 2527
	" "	Max Roach Plus 4 w/Kenny Dorham	Trip 5522
	" "	Newk's Time w/Wynton Kelly,Doug Watkins,Philly Jo	Blue Note 4001
	" "	Now's the Time w/Ron Carter, Herbie Hancock	RCA 2927
	" "	Next Album w/George Cables	Milestone 9042
	" "	Sonny Rollins (2 record set) excellent!	Prestige 24004
Trpt.	Clifford Brown	Study in Brown w/Harold Land, Max Roach	Trip 5530
	" "	Brown & Roach Inc. w/Sonny Rollins	Trip 5520
	" "	Brownie Eyes	Blue Note LA267-G
	" "	The Beginning and the End	Columbia KC32284
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records)	Blue Note 89907
	" "	Empyrean Isles w/Freddie Hubbard,R.Carter,T.Williams	Blue Note 84175
	" "	Maiden Voyage w/Freddie Hubbard,R.Carter,T.Williams	Blue Note 84195
	" "	The Prisoner w/Joe Henderson	Blue Note 84321
	" "	Thrust	Columbia X698
	" "	Crossings	Warner Broth.2617
Trpt.	MILES DAVIS	Jazz at the Plaza w/Coltrane, Adderley, Bill Evans	Columbia 32470
	" "	My Funny Valentine w/H.Hancock,Ron Carter, T.Williams	Columbia 9106
	" "	Milestones w/Coltrane,Adderley,Paul Chambers	Columbia 9428
	" "	Seven Steps to Heaven w/Hancock,Carter,Williams	Columbia CS8851
	" "	Miles Davis (excellent 2 record set from 1956-57)	Prestige 24001
	" "	Nefertiti w/W.Shorter, H.Hancock,Carter,Williams	Columbia CS 9594
	" "	Kind of Blue w/Coltrane,Adderley,B.Evans,Chambers	Columbia 8163
	" "	Bitches Brew w/C.Corea,Shorter,L.White,DeJohnette	Columbia GP 26
Alto	Ornette Coleman	Town Hall w/David Izenzohn,C.Moffett & strings	ESP 1006
	" "	Something Else! w/Don Cherry,Walter Norris	Contemporary 3551
	" "	This Is Our Music w/D.Cherry,C.Haden,Ed Blackwell	Atlantic 1353
Alto	Roscoe Mitchell	Congliptious (excellent free jazz)	Nessa - 2
Tenor	John Coltrane	Live at Birdland w/Elvin Jones,McCoy Tyner,J.Garrison	Impulse AS-50
	" "	Impressions w/same as above plus Eric Dolphy	Impulse AS-42
	" "	A Love Supreme w/same as above minus Dolphy	Impulse AS-77
	" "	Crescent w/same as above	Impulse AS-66
	" "	Blue Train w/Lee Morgan,Curtis Fuller,Philly Jo	Blue Note 1577
	" "	The Art of John Coltrane (2 records) contains Giant Steps	Atlantic SD2-313
	" "	More Lasting Than Bronze(2 records) beautiful early Trane	Prestige 24014
Piano	Chick Corea	Light As A Feather w/Joe Farrell,Stan Clarke,Airto	Polydor 5525
	" "	Now He Sings, Now He Sobs w/R.Haynes,M.Vitous	Solid State 18039
	" "	Where Have I Known You Before	Polydor 6509
Drum	Various Artists	The Drums (3 record set of many drummers)	Impulse ASH9272-3
Sax	" "	The Saxophone (3 record set of many saxophonists)	Impulse ASH9253-3
Drums	Elvin Jones	Live at the Lighthouse w/Grossman,Liebman (2 records)	Blue Note LA015-G2
	" "	Live at Village Vanguard	Enja 2036
Tenor	Joe Henderson	In Japan (A MUST!) w/foreign trio	Milestone 9047
	" "	Inner Urge w/Elvin Jones, Mc Tyner, Bob Cranshaw	Blue Note 84189
	" "	Power to the People w/H.Hancock,R.Carter,DeJohnette	Milestone 9024
Trpt.	Lee Morgan	Cornbread w/Hancock,Jackie McLean, Hank Mobley	Blue Note 84222
Organ	Larry Young	Unity w/Woody Shaw, Elvin Jones, Joe Henderson	Blue Note 84221
Tenor	Wayne Shorter	Speak No Evil w/Freddie Hubbard,Hancock, Elvin Jones	Blue Note 84914
Piano	Horace Silver	Song For My Father w/Joe Henderson,Carmel Jones	Blue Note 94185
	" "	The Cape Verdean Blues w/J.J.Johnson,W.Shaw,J.Henderson	Blue Note 84220
	" "	The Jody Grind w/Woody Shaw,James Spaulding,L.Ridley	Blue Note 84250
	" "	In Pursuit of the 27th Man w/Mike & Randy Brecker	Blue Note LA054-F
Alto	Cannonball Adderley	Pyramid w/Nat Adderley,Hal Galper	Fantasy F-9455
	" "	Something Else w/Miles Davis	Blue Note LA169-F
	" "	Inside Straight w/Nat Adderley,Hal Galper	Fantasy 9435
Piano	McCoy Tyner	The Real McCoy w/Joe Henderson, Elvin Jones,R.Carter	Blue Note 84264
	" "	Enlightenment (Award Winning 2 Record Set)	Milestone 55001
	" "	Reevaluation: The Impulse Years (2 record set)	Impulse 9235-2
Alto	Charlie Parker	Broadcast Performances	ESP Bird 2
	" "	Jazz at Massey Hall w/Dizzy Gillespie,C.Mingus,B.Powell	Fantasy 6003
	" "	The Master (2 record set)	Trip 5035
	" "	Miles of Jazz w/early Miles Davis	Trip 5015
	" "	Now's the Time	Verve 8005

SUGGESTED BOOKS AND MAGAZINES

Advanced Ear Training for Jazz Musicians, David Baker. Studio P/R,Inc. Order from Jamey Aebersold, 1211 Aebersold Dr.,New Albany, In.47150. $12.00.

Advanced Improvisation, David Baker. Down Beat Music Workshop. Order from J.Aebersold. $25.00.

A Guide to Improvisation, John LaPorta. Berklee Press,1140 Boylston, Boston, Mass.02215. $7.50.

A New Approach to Jazz Improvisation, Jamey Aebersold. Book & record sets, 20 volumes. Beg. to advanced. Each volume $8.95. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150.

Arranging and Composing for the Small Ensemble, David Baker. Down Beat Music Workshop. Order from J.Aebersold. $15.00.

A Theasaurus of Scales and Melodic Patterns, Nickolas Slonimsky. Order from J.Aebersold. $25.00.

Autobiography of a Yogi, Paramahansa Yogananda. Paperback for upliftment of the soul. $1.95. Order from J.Aebersold

Coda - Canadian Jazz Magazine. P.O.BOX 87, Station J, Toronto,Ont.M4J 4X8,Canada. $11.00.6 issues.

Craft of Musical Composition, Paul Hindemith. Associated Music Pub.Inc.,N.Y.,N.Y. $3.00.

Dick Grove Improvisation Course, Dick Grove. First Place Music Pub.Inc.,12754 Ventura Blvd., Studio City, Ca.91604. Write fro catalog.

Down Beat Magazine, Mahler Publications. 222 West Adams St.,Chicago, Ill. 60606. $11.00,21 issues

Evolving Bassist, Rufus Reid. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150. Spiral bound $12.50.

Evolving Upward, Rufus Reid. Order from J.Aebersold. $7.50.

Improvising Jazz, Jerry Coker. Paperback. Prentice-Hall, Inc. Order from J.Aebersold. $2.95.

Interpreting Popular Music at the Keyboard, Jeri Southern. Studio P/R,Inc. Order from Jamey Aebersold, 1211 Aebersold Dr.,New Albany, In. 47150. Spiral bound $9.95.

Jazz Composition and Orchestration, Bill Russo. University of Chicago Press. Chicago, Ill.

Jazz Education in the 70's. Selmer Co.,Elkhart, Ind. 46514. No charge.

Jazz Improvisation, David Baker. Down Beat Music Workshop. Order from J.Aebersold. $15.00.

Jazz Magazine. P.O.Box 212, Northport, N.Y. 11768. $10.00.

Jazz Phrasing and Interpretation, Jimmy Giuffre. 1969. Associated Music Pub.Inc.,N.Y.,N.Y.

Jazz/Rock Voicings for the Contemporary Keyboard Player, Dan Haerle. Studio P/R,Inc. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, Ind. 47150. Spiral bound. $4.95.

Jazz Styles and Analysis: Trombone, David Baker. Down Beat Music Workshop. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150. Spiral bound. $15.00.

John Mehegan Improvisation Series, John Mehegan. Watson-Guptill Pub. Order from J.Aebersold. $7.95 per volume. 4 volume series.

Listening to Jazz, Jerry Coker. Paperback. Prentice-Hall, Inc. Order from J.Aebersold. $3.45.

Lydian Chromatic Concept, George Russell. Concept Pub. Order from J.Aebersold. $26.50.

Monk Montgomery Electric Bass Method, The, Monk Montgomery. Studio P/R,Inc. Spiral bound. Order from J.Aebersold. $16.00.

Music, A Design for Listening, Homer Ulrich. Harcourt-Brace and Co., N.Y.,N.Y.

Musician Magazine. P.O.Box 1882, Boulder, Colo.80306. $8.00 per year.

New Concepts in Linear Improvisation, Raymond Ricker. Studio P/R,Inc. Order from Jamey Aebersold. Workbook with cassette $9.95. Textbook $7.95.

Patterns for Improvisation, Oliver Nelson. Noslen Music Co. Order from J.Aebersold. $8.00.

Patterns for Jazz, J.Coker,G.Campbell, J.Greene,J.Casale. Studio P/R,Inc. Order from J.Aebersold, 1211 Aebersold Dr., New Albany, In. 47150. Spiral bound. $14.00.

Practical Lessons in Melody-Writing, Arthur Edwards. Wm.C.Brown Co.Pub., 135 So.Locust St., Dubuque, Ia. 52001. $4.00.

Pentatonic Scales for Jazz Improvisation, Raymond Ricker. Studio P/R,Inc. Order from J.Aebersold. Spiral bound. $7.95

Professional Arranger and Composer, The, Russ Garcia. Criterion Music Pub. Order from J.Aebersold. $9.95.

Ray Brown's Bass Method, Ray Brown. Ray Brown Music Ltd.

Scales for Jazz Improvisation, Dan Haerle. Studio P/R, Inc. Order from J.Aebersold. $6.95.

Technique Development in Fourths for Jazz Improvisation, Raymond Ricker. Studio P/R,Inc. Order from J.Aebersold. Spiral bound. $6.95.

Techniques & Theory for Pop Keyboard Players, Preston Keys. Studio P/R,Inc. Order from J. Aebersold. Spiral bound. $5.95.

Tonal Organization of Improvisational Techniques, John LaPorta. Kendor Music, Inc.,Delevan, N.Y.

Techniques of Twentieth Century Composition, Leon Dallin. Wm.C.Brown Co.,135 So.Locust St., Dubuque, Ia 52001. $4.00.

The Shaping Forces in Music, Ernst Toch. Criterion Music Corp., 224 So.Lebanon, Lebanon, Ind.

Theory Method and Workbook, Phil Rizzo. Summer Jazz Clinics,P.O.Box 221,So.Bend, In.46624.

The Structure of Music, Robert Erickson. The Noonday Press, Inc., 80E.11th St.,N.Y.,N.Y. $1.45.

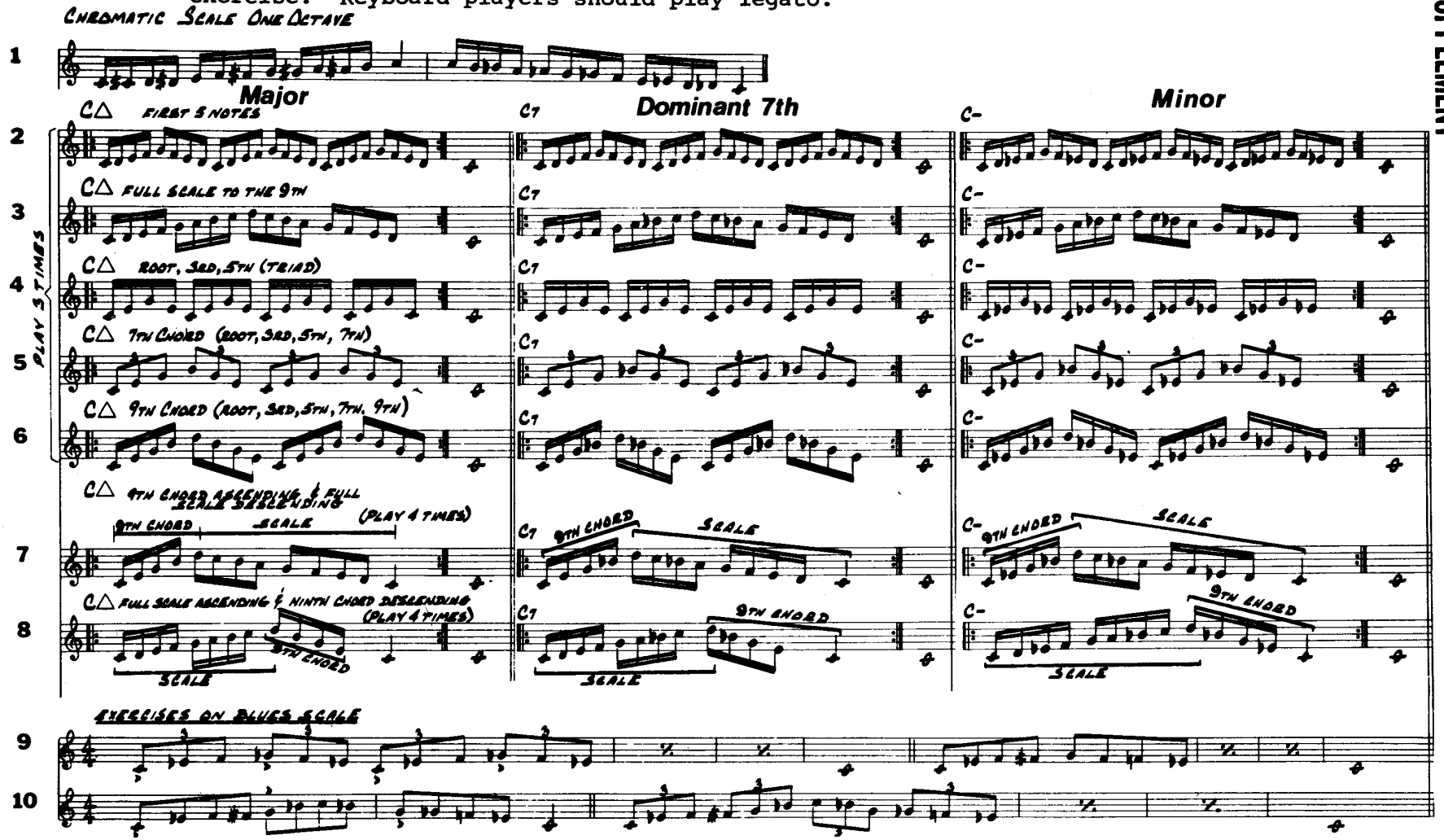
Twentieth Century Music Idioms, G.Welton Marquis. Prentice-Hall,Inc. Englewood Cliffs,N.J.07632.

Jazz Trumpet Techniques, John McNeil. Studio P/R,Inc. Order from J.Aebersold. $2.95.

28 Modern Jazz Trumpet Solos, Jamey Aebersold & Ken Slone. Studio P/R,Inc. Order from Jamey Aebersold. $4.95.

PREPARATORY EXERCISES

Below are several exercises every musician should memorize and be able to play in all Major, Minor (Dorian minor) and Dominant Seventh keys. These are basic exercises which will help you gain speed and dexterity. Begin by practicing slowly, then gradually increase speed. Strive for smoothness and slur each exercise. Keyboard players should play legato.



I strongly urge you to practice the above exercises, using as a guide any of the following root sequences to assure yourself of practice in all keys.

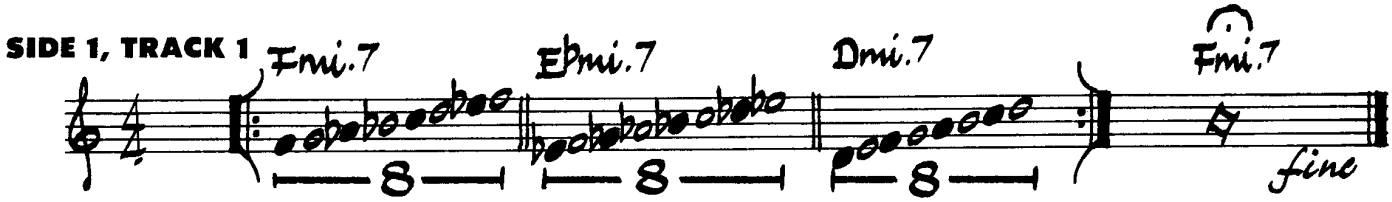
1. C Db D Eb E F F# G Ab A Bb B C
2. C F Bb Eb Ab Db Gb B E A D G C
3. C D E F# Ab Bb/ Db Eb F G A B Db
4. C Eb Gb A/ Db E G Bb/ D F Ab B
5. C B Bb A Ab G Gb F E Eb D Db C
6. C Eb Db E D F Eb Gb E G F Ab Gb A G Bb Ab B A C

CONCERT KEY CHORD PROGRESSIONS

The large numbers above and below the staff indicate the number of measures each chord/scale is sounded. Each hash mark (/) represents one beat.

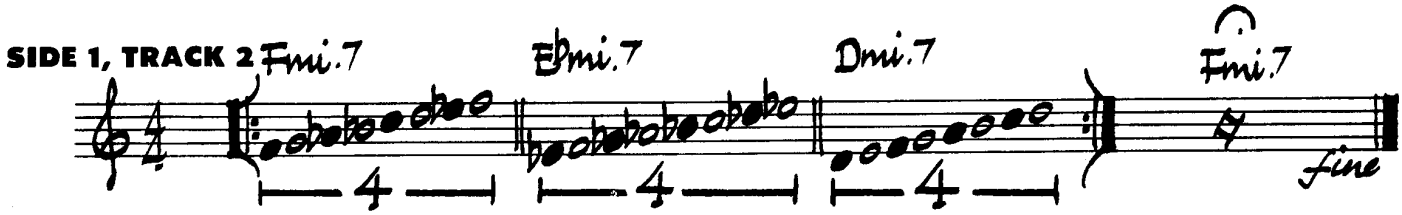
Fmi, Ebmi, Dmi 8 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 1



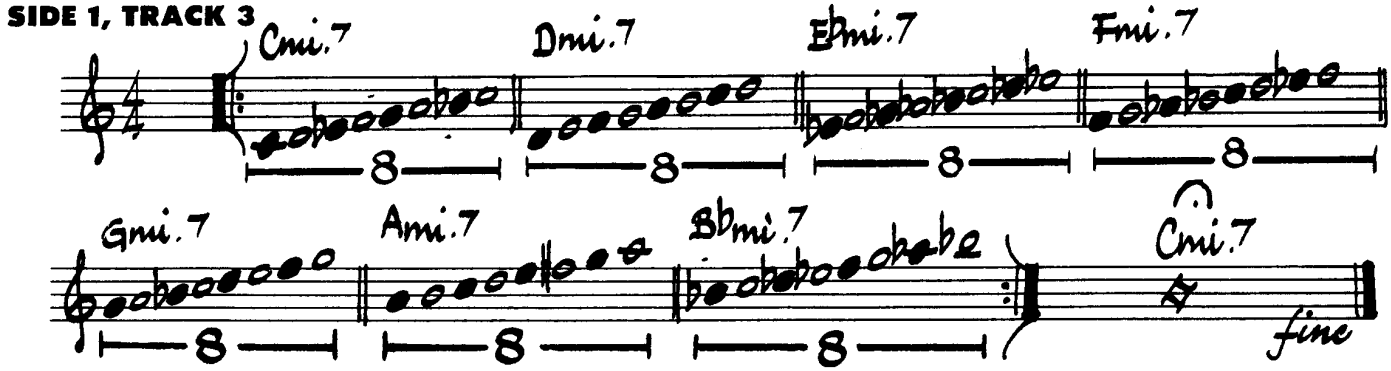
Fmi, Ebmi, Dmi 4 BAR PHRASES (Played 9 Times)

SIDE 1, TRACK 2



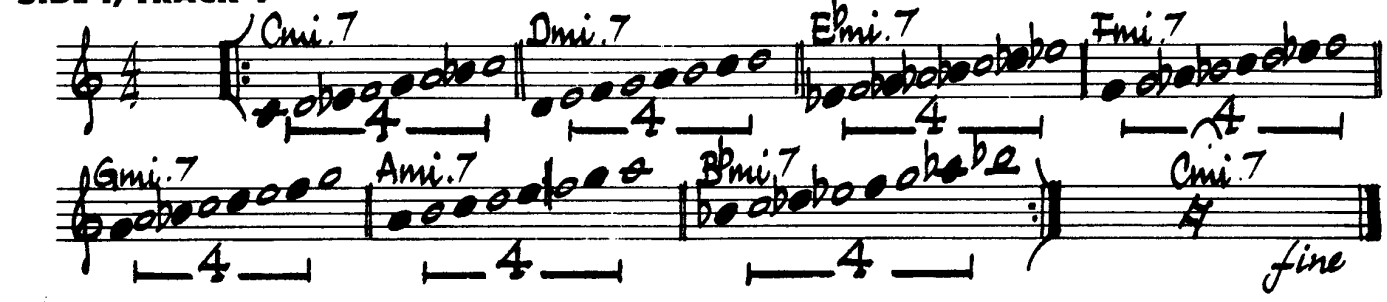
RANDOM MINOR CHORD/SCALES 8 BAR PHRASES (Played 3 Times)

SIDE 1, TRACK 3



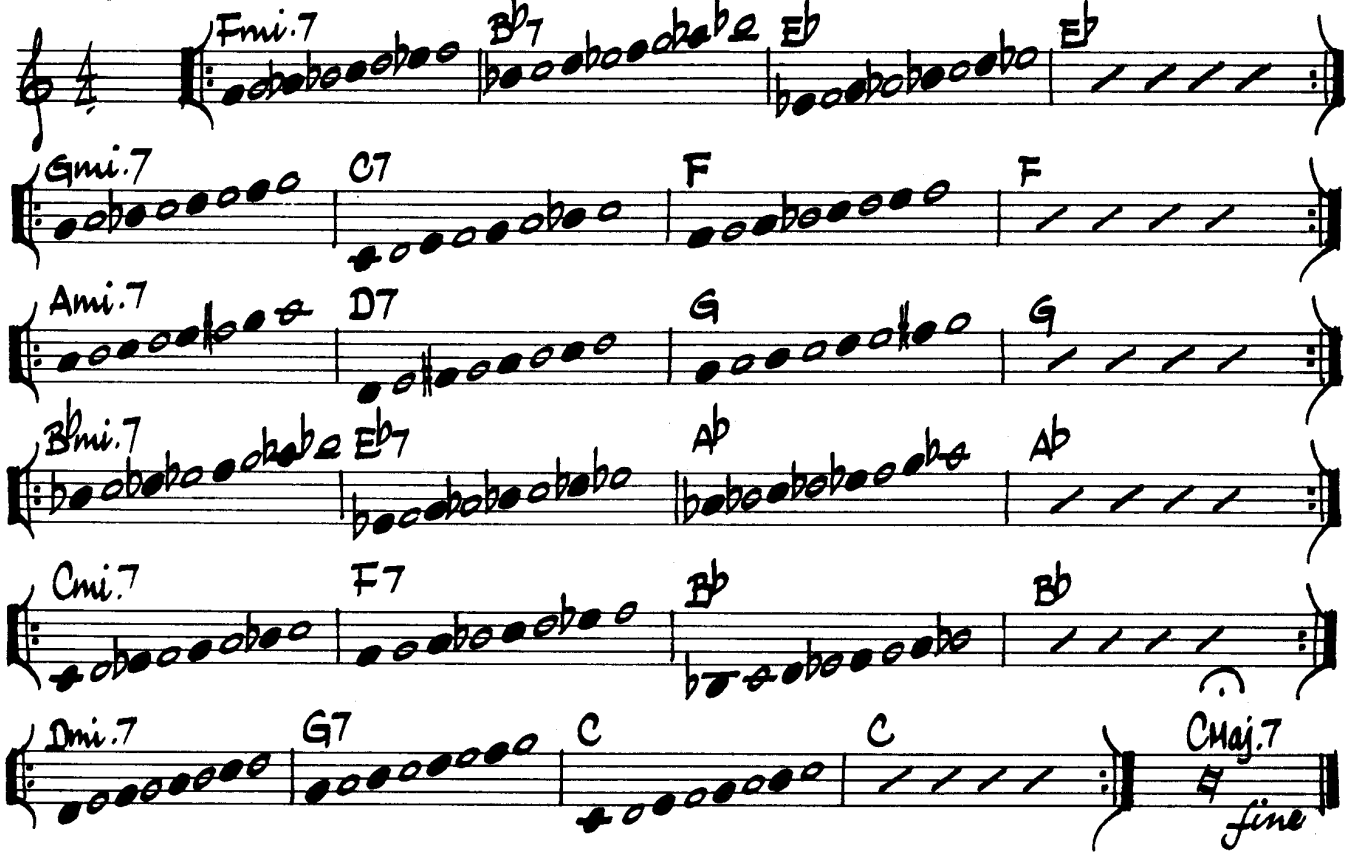
RANDOM MINOR CHORD/SCALES 4 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 4



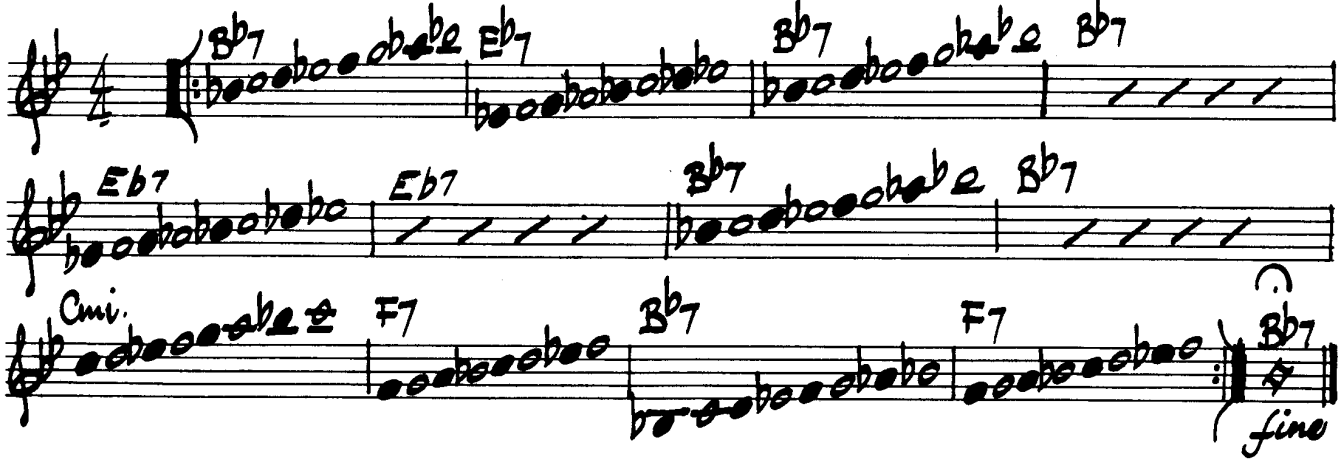
FOUR MEASURE CADENCES (Played 2 Times)

SIDE 1, TRACK 5



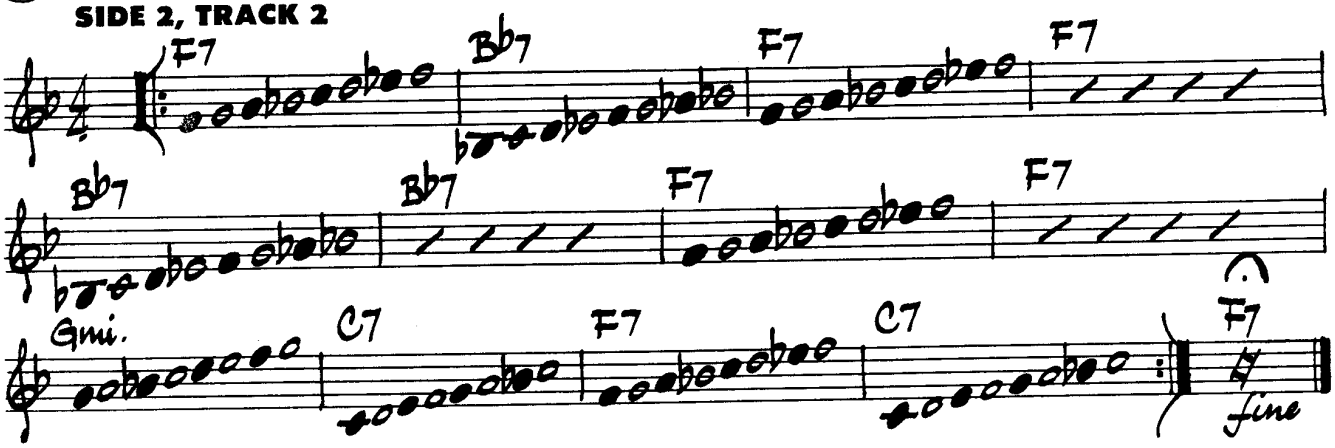
BLUES IN KEY OF Bb CONCERT (Played 11 Times)

SIDE 2, TRACK 1



BLUES IN KEY OF F CONCERT (Played 12 Times)

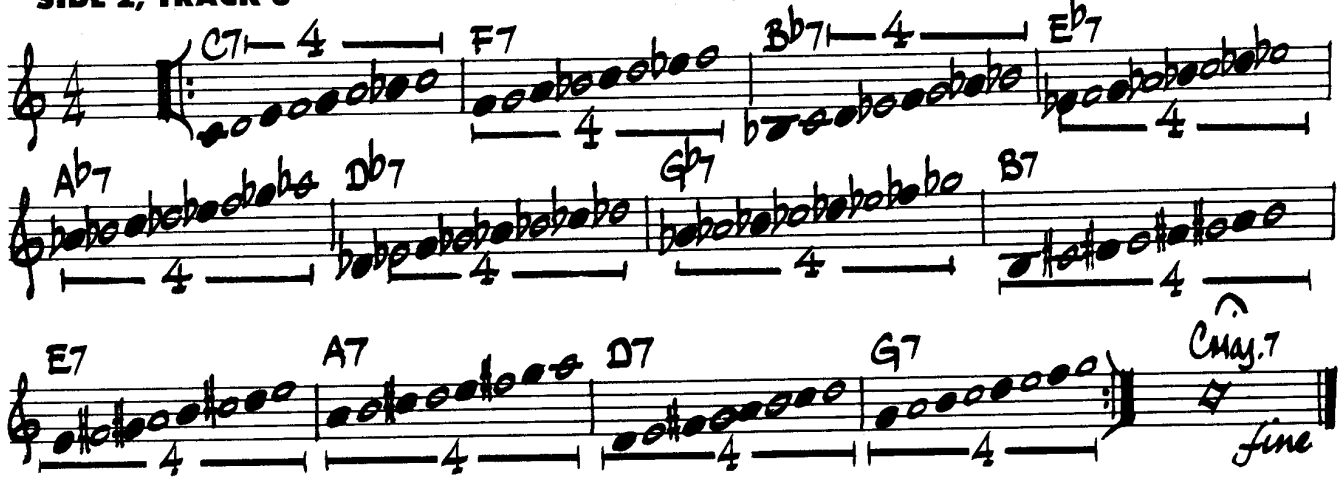
SIDE 2, TRACK 2



CYCLE OF DOMINANT SEVENTH CHOLRDS

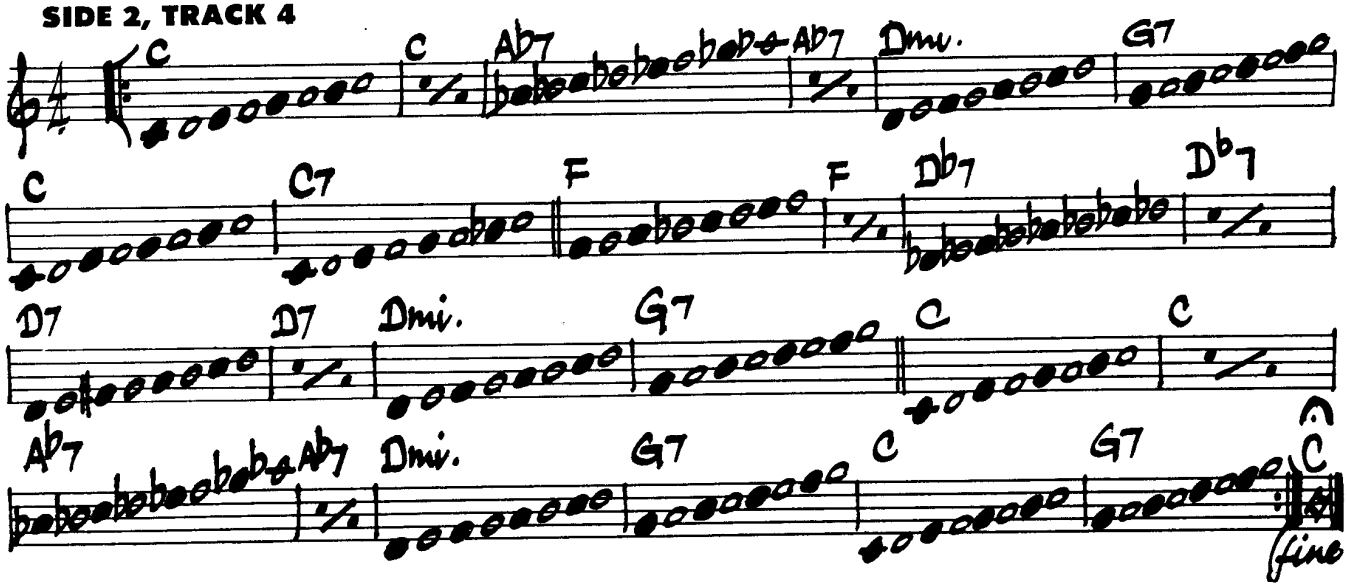
4 BAR PHRASES (Played 2 Times)

SIDE 2, TRACK 3



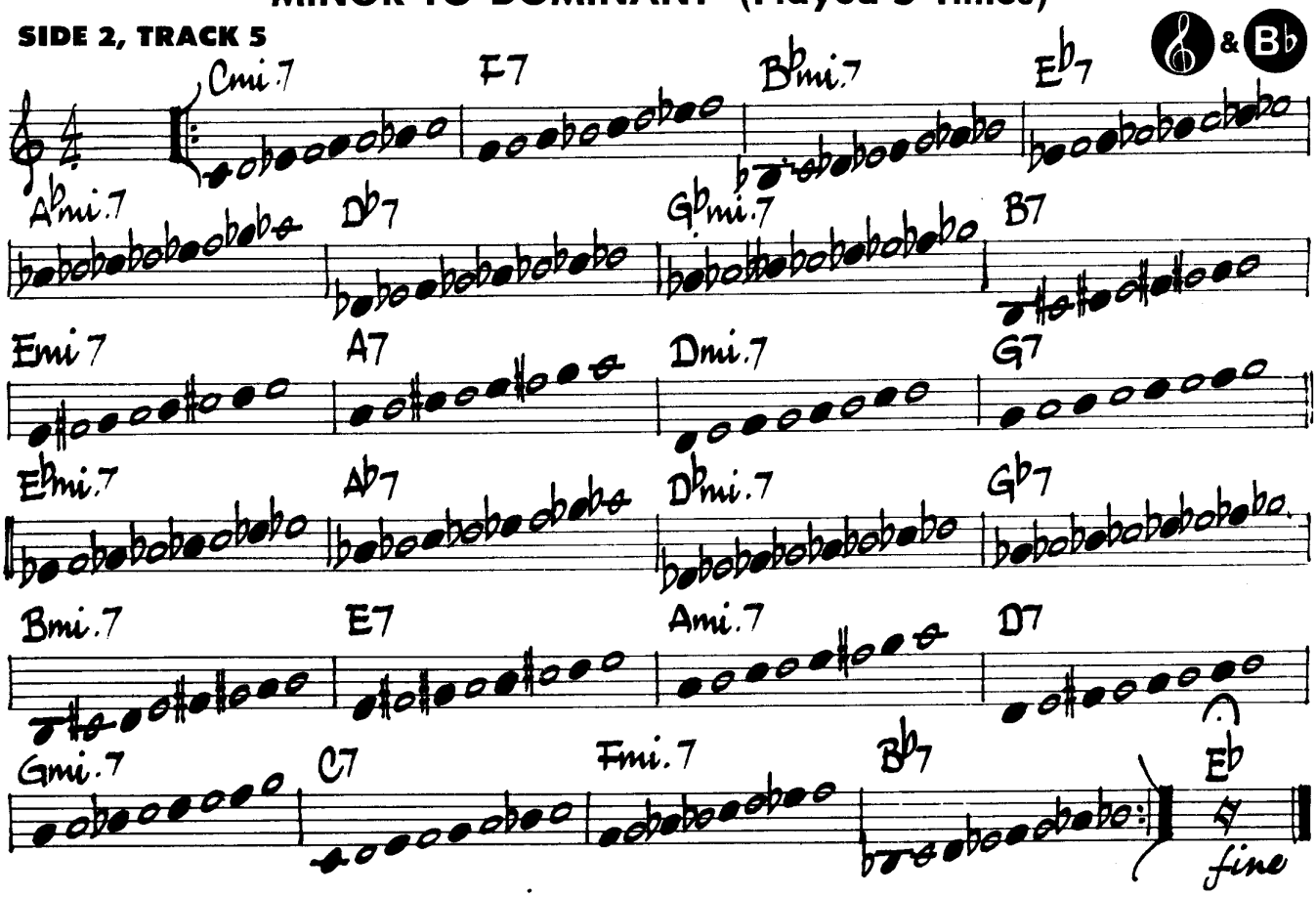
24 MEASURE SONG (Played 5 Times)

SIDE 2, TRACK 4



MINOR TO DOMINANT (Played 5 Times)

SIDE 2, TRACK 5

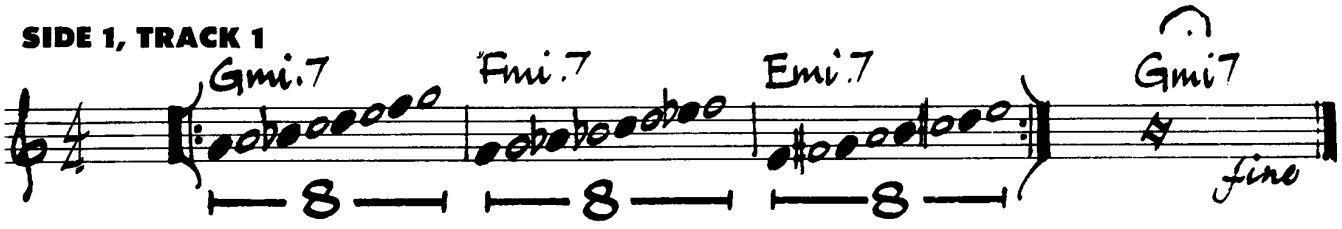


Bb INSTRUMENT CHORD PROGRESSIONS

The large numbers above and below the staff indicate the number of measures each chord/scale is sounded. Each hash mark (/) represents one beat.

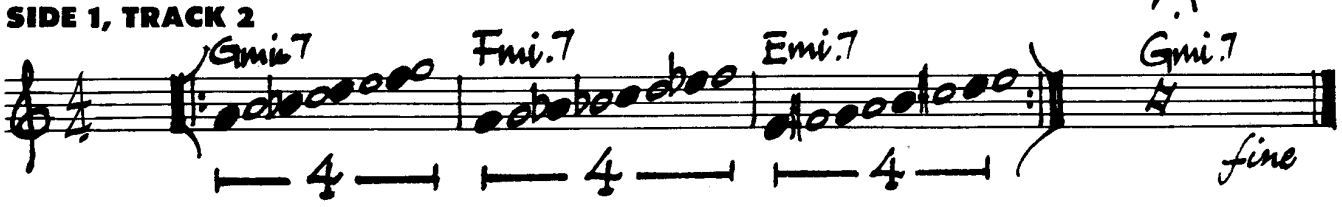
Fmi, Ebmi, Dmi 8 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 1



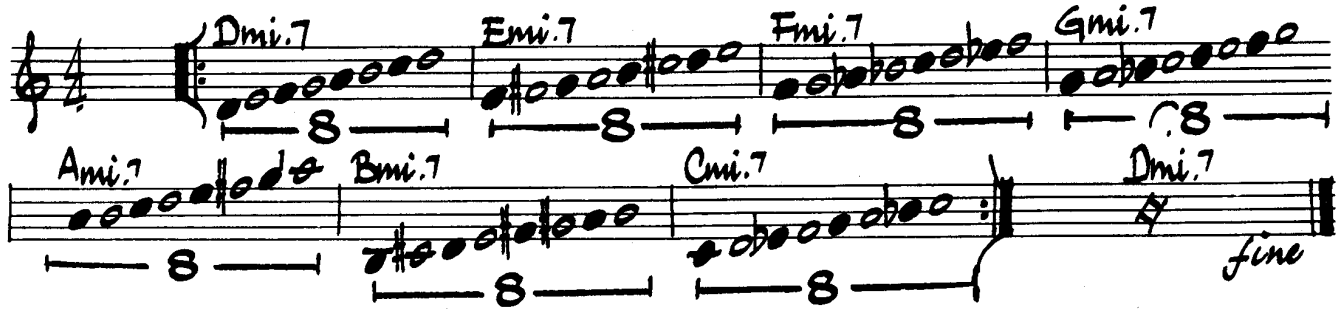
Fmi, Ebmi, Dmi 4 BAR PHRASES (Played 9 Times)

SIDE 1, TRACK 2



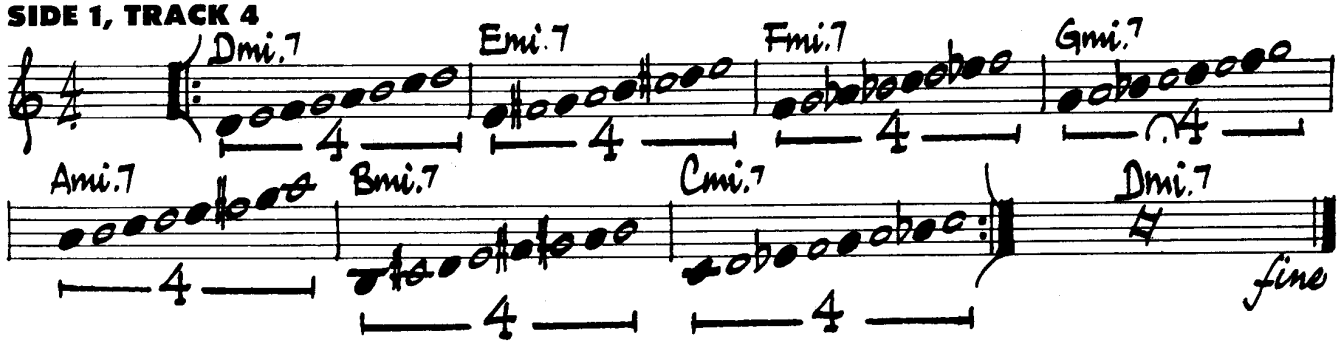
B♭ **SIDE 1, TRACK 3**

RANDOM MINOR CHORD/SCALES 8 BAR PHRASES (Played 3 Times)



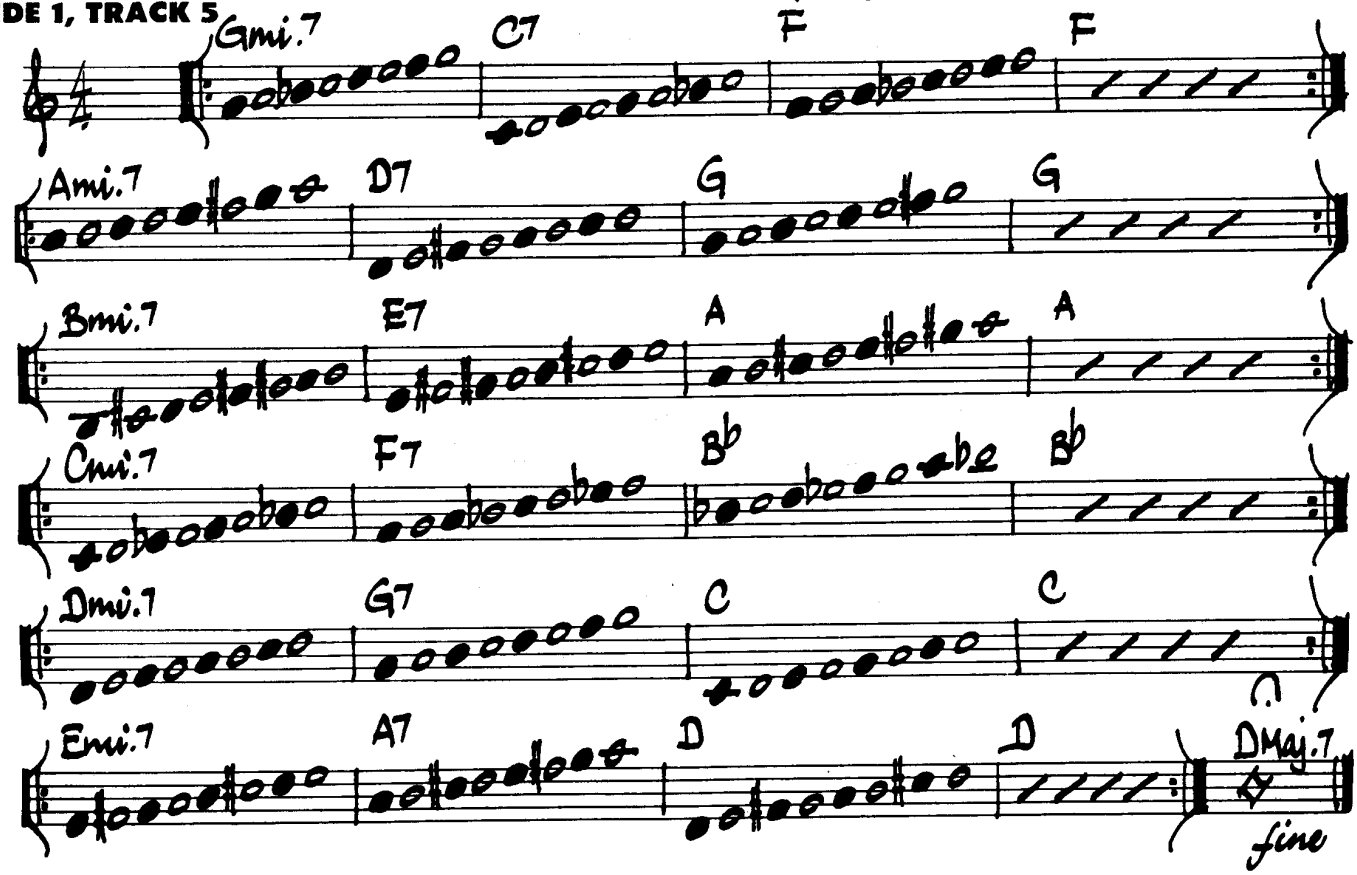
RANDOM MINOR CHORD/SCALES 4 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 4



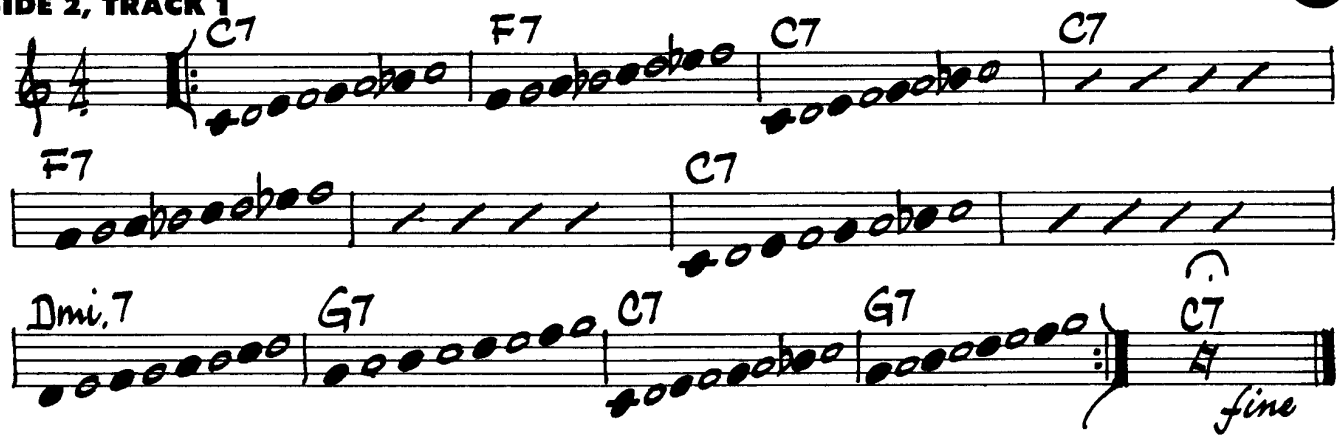
FOUR MEASURE CADENCES (Played 2 Times)

SIDE 1, TRACK 5



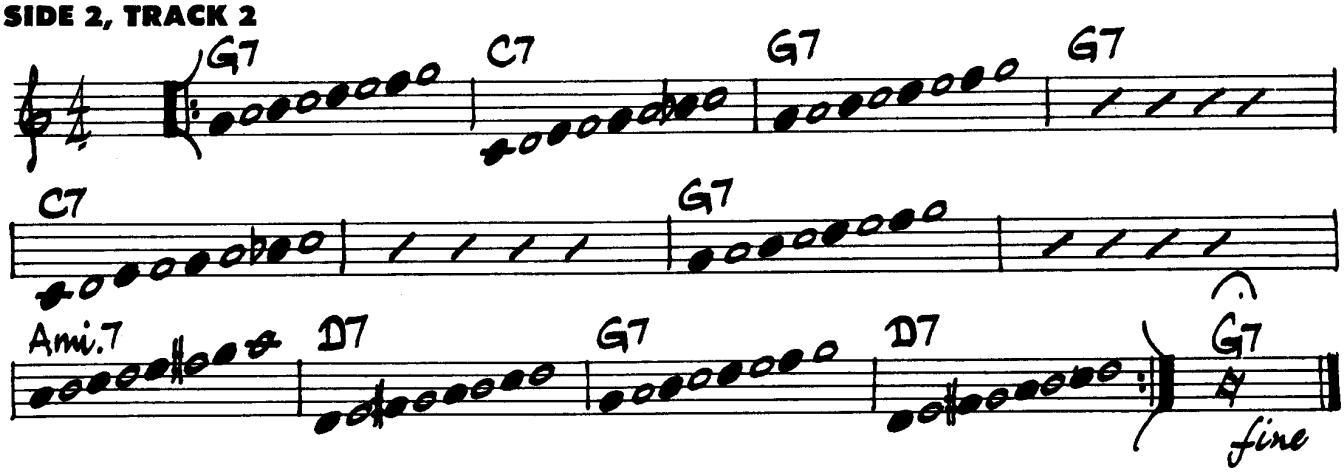
BLUES IN KEY OF Bb CONCERT (Played 11 Times)

SIDE 2, TRACK 1



BLUES IN KEY OF F CONCERT (Played 12 Times)

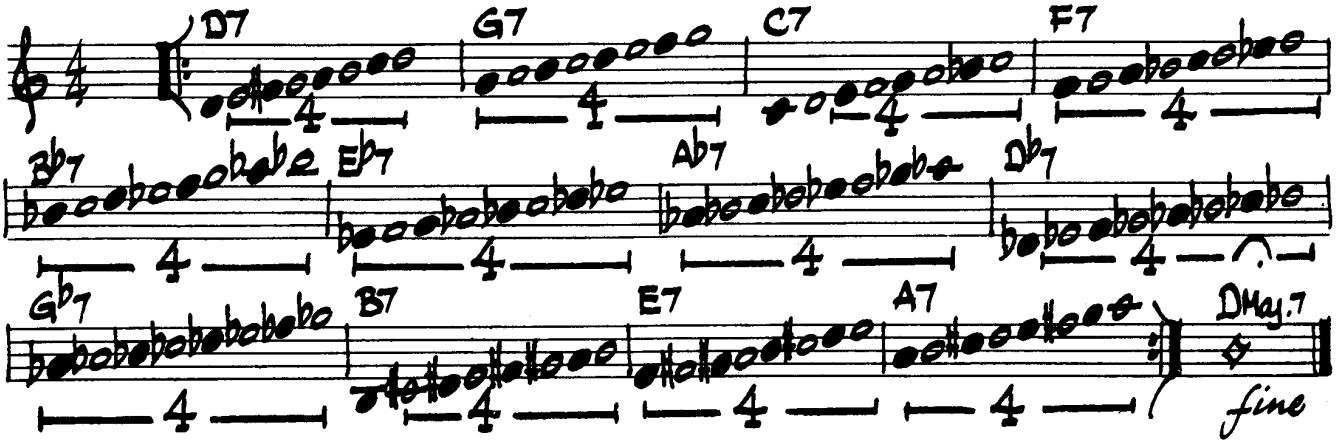
SIDE 2, TRACK 2



CYCLE OF DOMINANT SEVENTH CHORDS

4 BAR PHRASES (Played 2 Times)

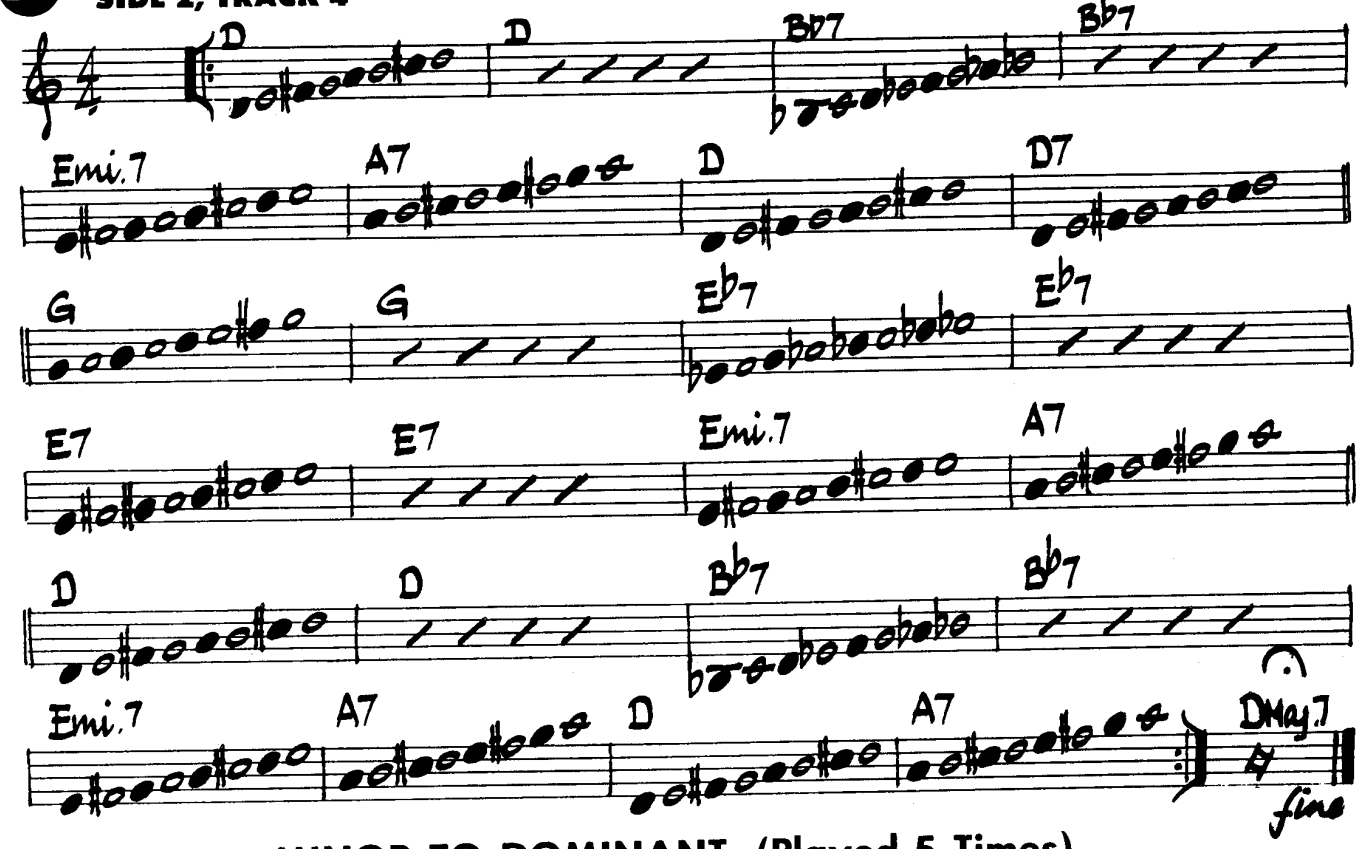
SIDE 2, TRACK 3



24 MEASURE SONG (Played 5 Times)

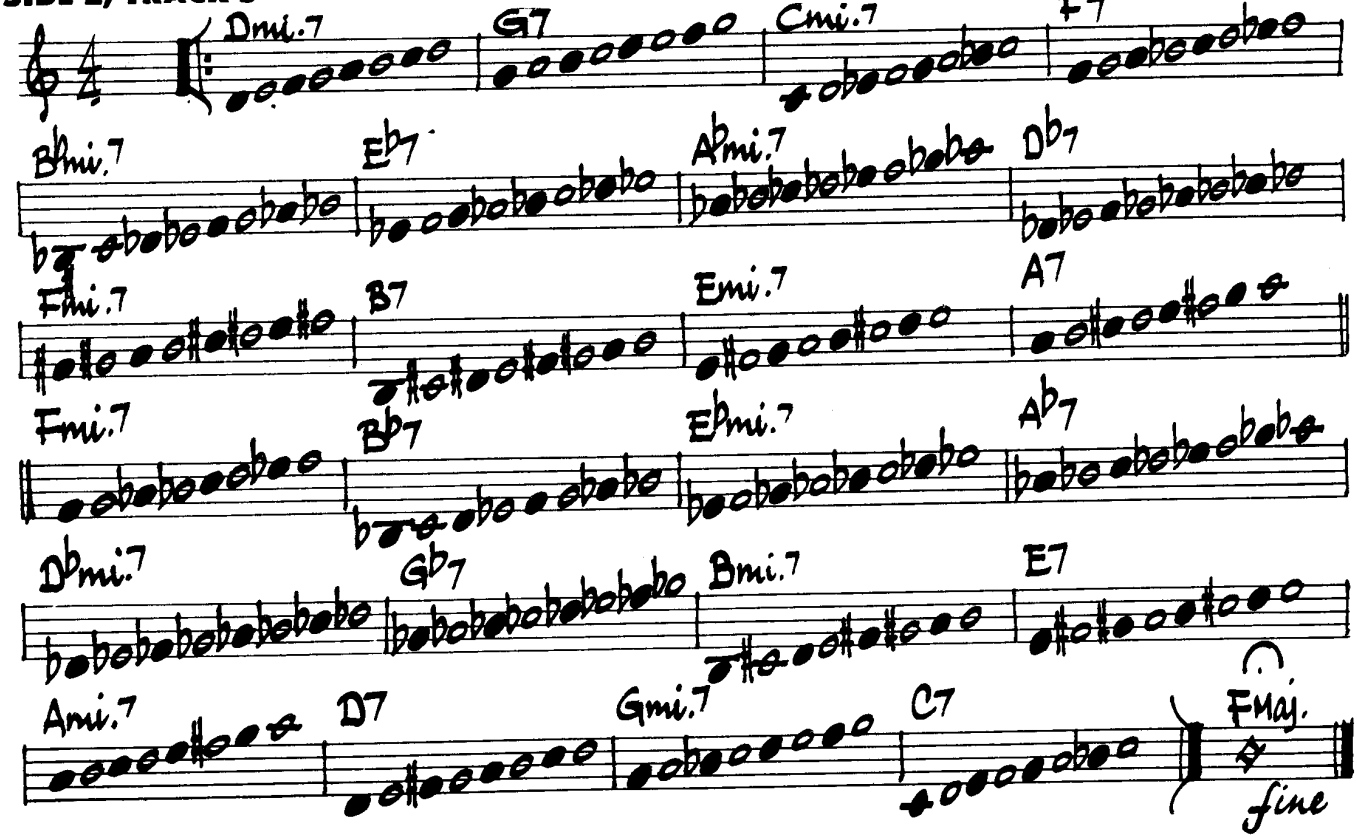
B♭

SIDE 2, TRACK 4



MINOR TO DOMINANT (Played 5 Times)

SIDE 2, TRACK 5

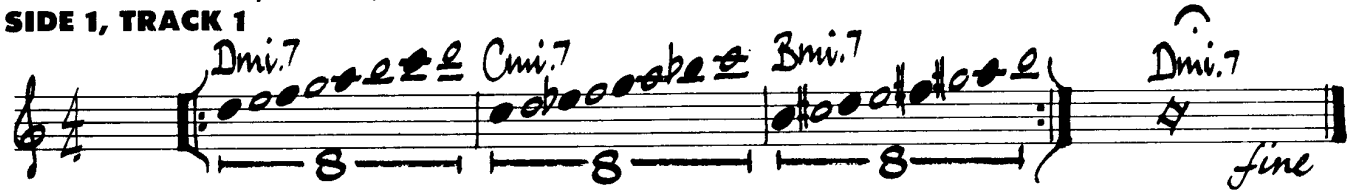


Eb INSTRUMENT CHORD PROGRESSIONS

The large numbers above and below the staff indicate the number of measures each chord/scale is sounded. Each hash mark (/) represents one beat.

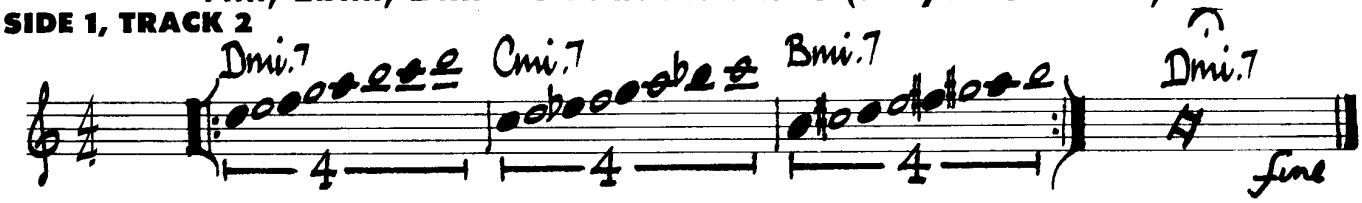
Fmi, Ebmi, Dmi 8 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 1



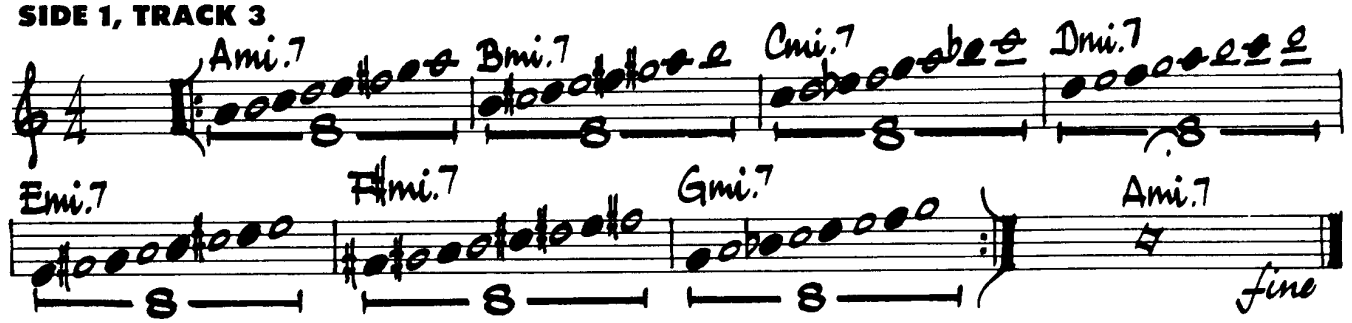
Fmi, Ebmi, Dmi 4 BAR PHRASES (Played 9 Times)

SIDE 1, TRACK 2



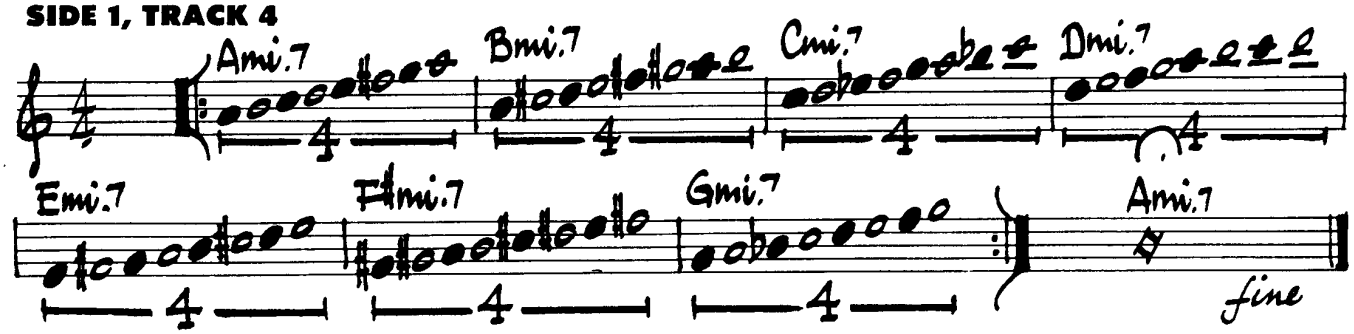
RANDOM MINOR CHORD/SCALES 8 BAR PHRASES (Played 3 Times)

SIDE 1, TRACK 3



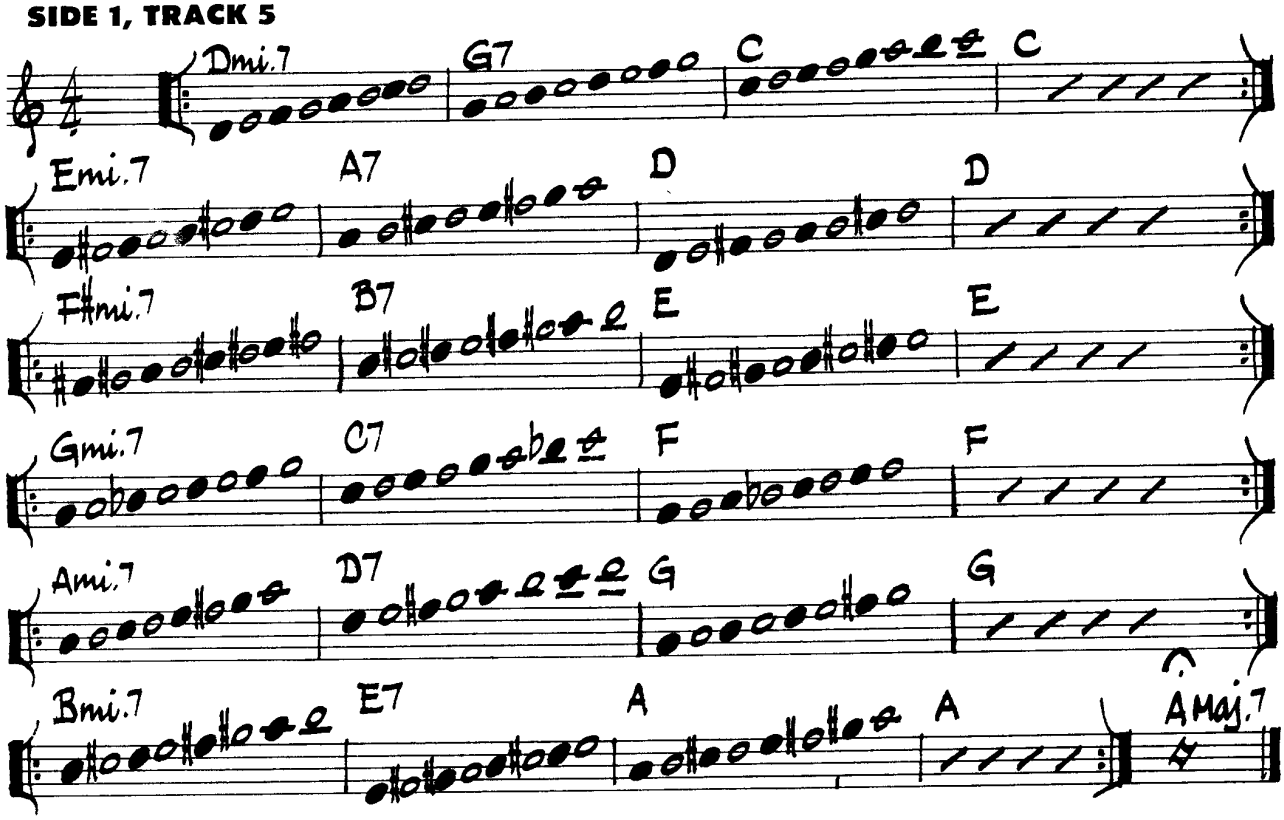
RANDOM MINOR CHORD/SCALES 4 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 4



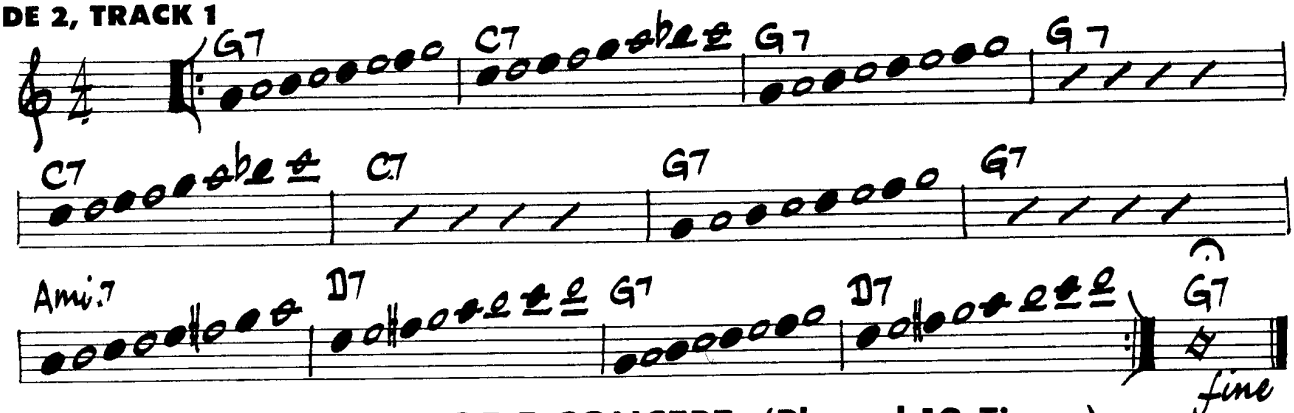
FOUR MEASURE CADENCES (Played 2 Times)

Eb **SIDE 1, TRACK 5**



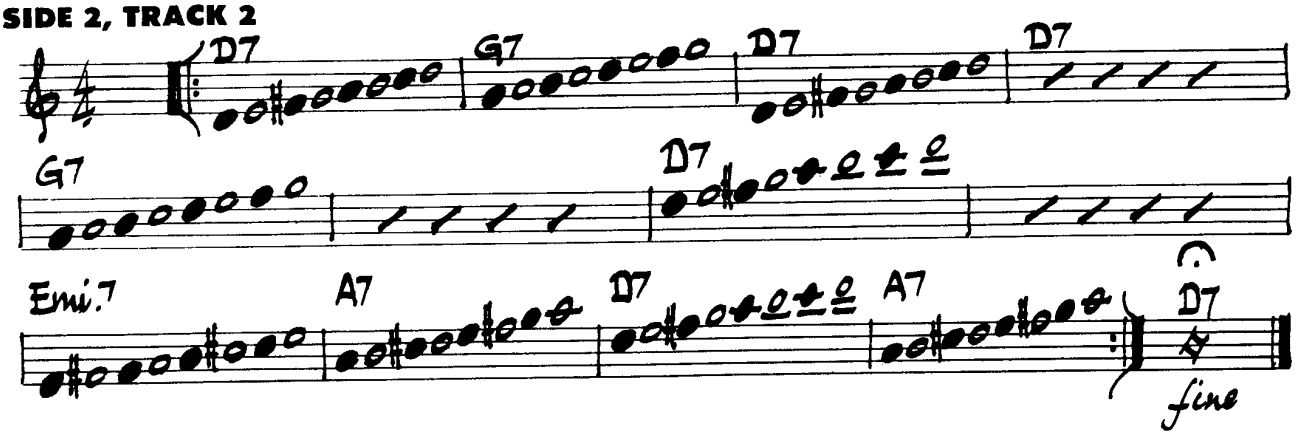
BLUES IN KEY OF Bb CONCERT (Played 11 Times)

SIDE 2, TRACK 1



BLUES IN KEY OF F CONCERT (Played 12 Times)

SIDE 2, TRACK 2

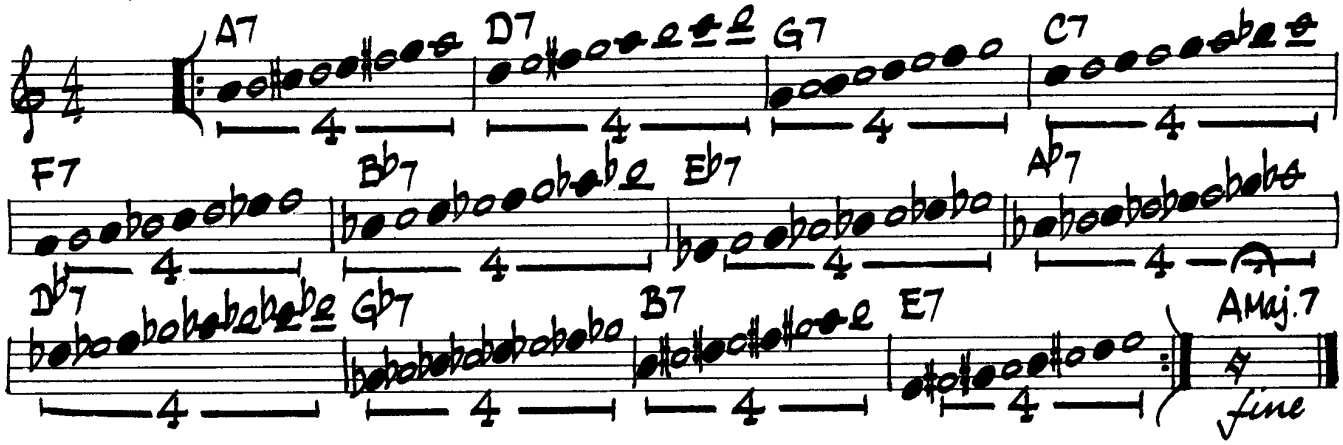


CYCLE OF DOMINANT SEVENTH CHORDS

4 BAR PHRASES (Played 2 Times)

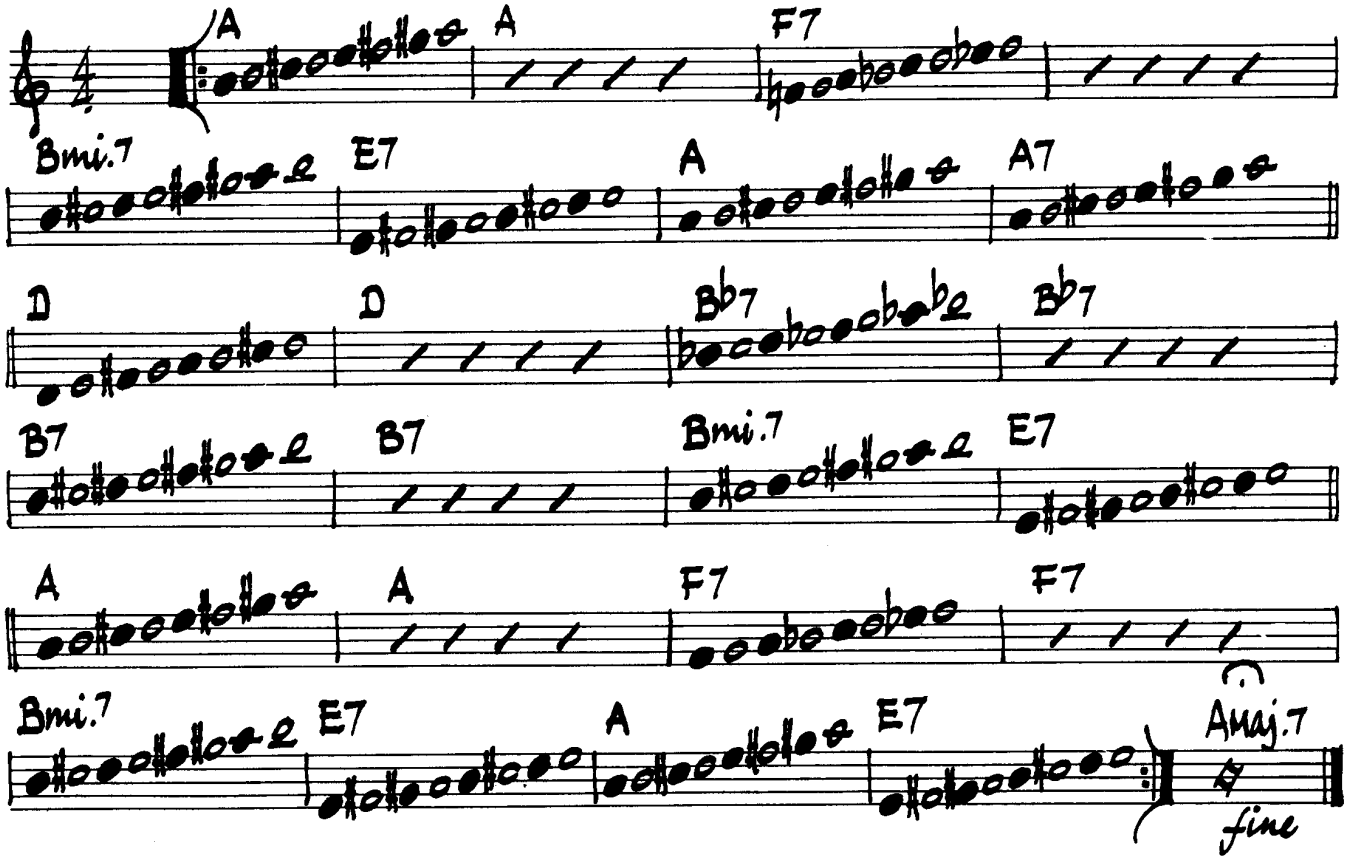
E♭

SIDE 2, TRACK 3



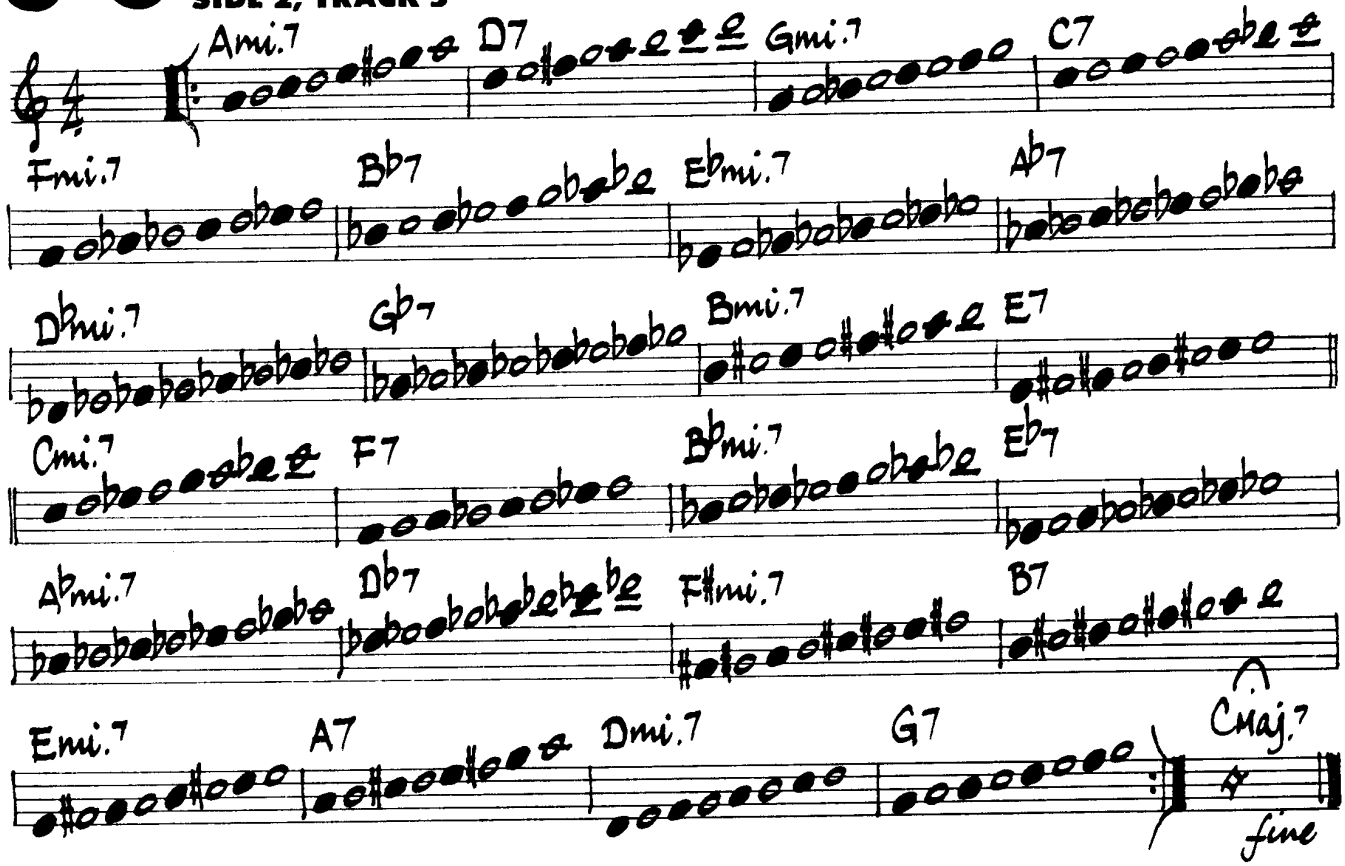
24 MEASURE SONG (Played 5 Times)

SIDE 2, TRACK 4



MINOR TO DOMINANT (Played 5 Times)

E♭ & 𝄢 **SIDE 2, TRACK 5**

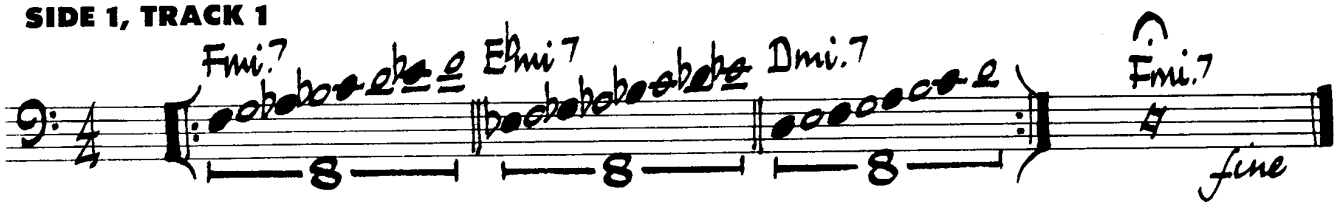


BASS CLEF INSTRUMENT CHORD PROGRESSIONS

The large numbers above and below the staff indicate the number of measures each chord/scale is sounded. Each hash mark (/) represents one beat.

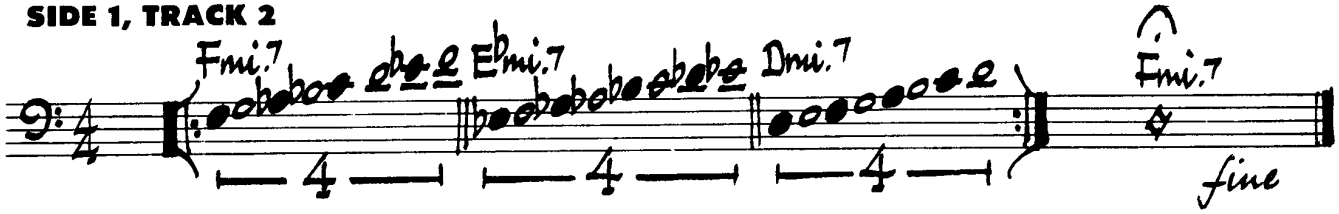
Fmi, Ebmi, Dmi 8 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 1



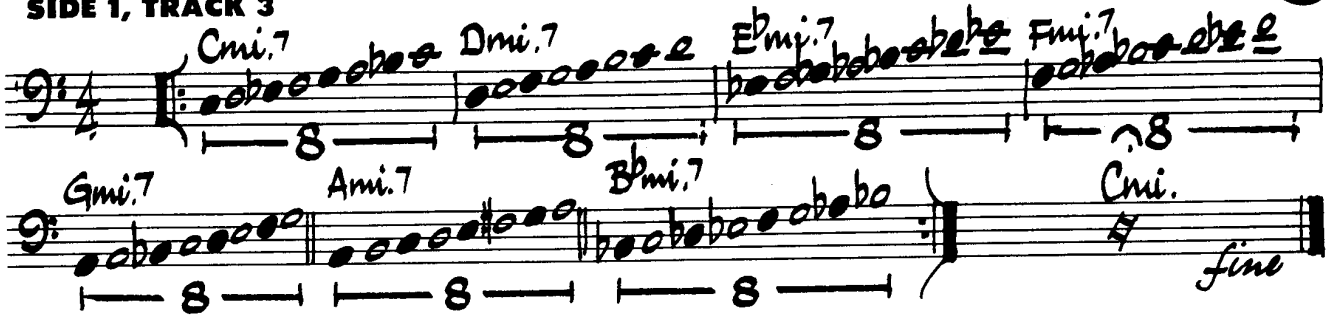
Fmi, Ebmi, Dmi 4 BAR PHRASES (Played 9 Times)

SIDE 1, TRACK 2



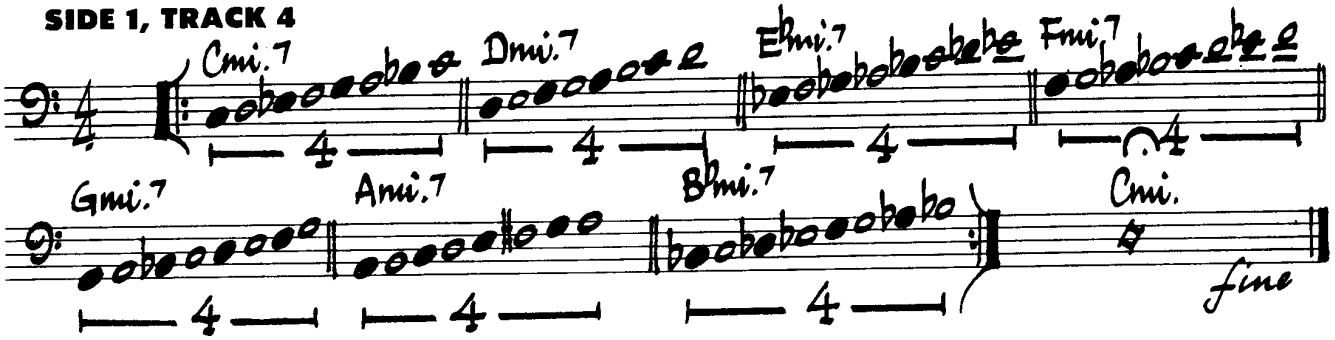
RANDOM MINOR CHORD/SCALES
8 BAR PHRASES (Played 3 Times)

SIDE 1, TRACK 3



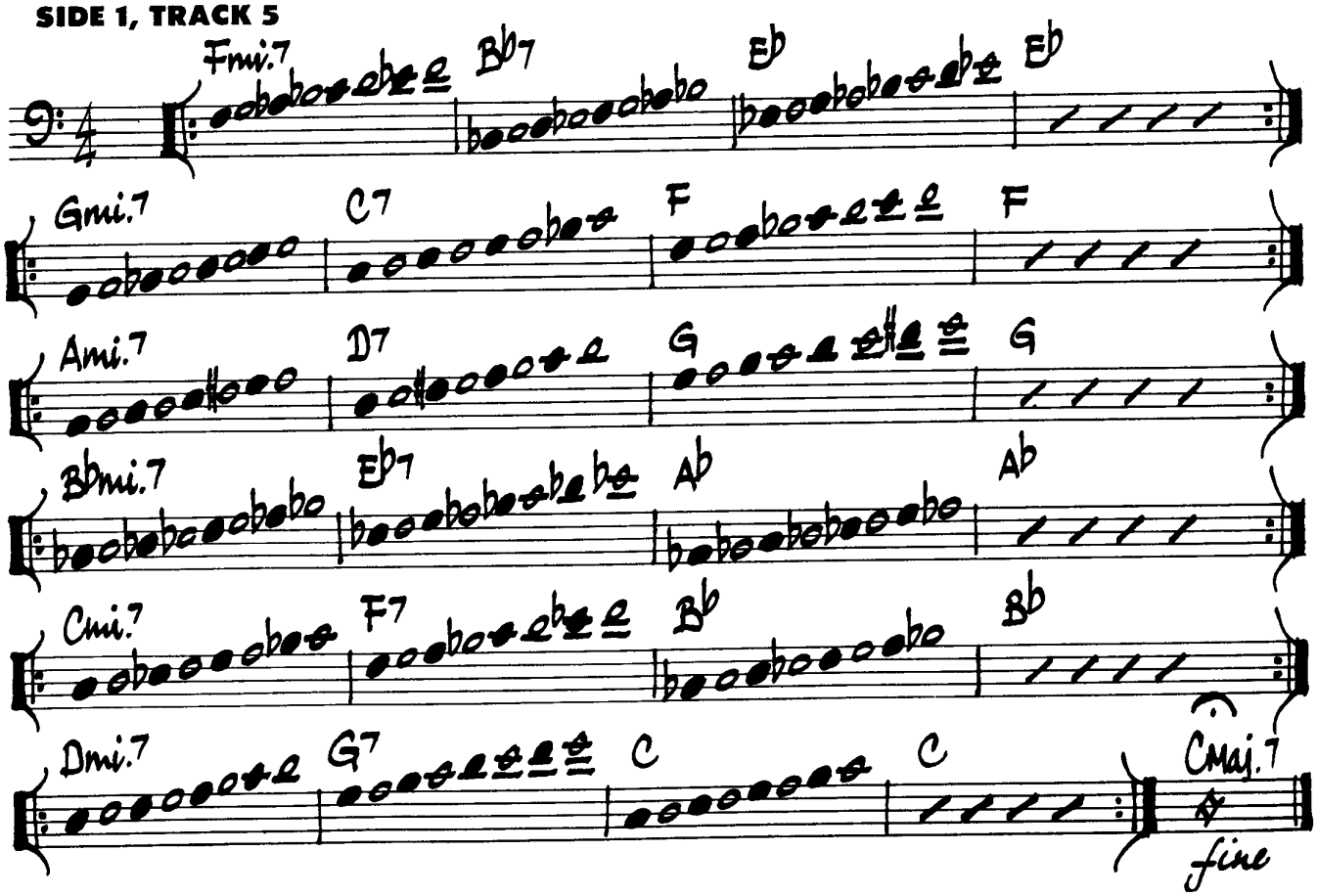
RANDOM MINOR CHORD/SCALES 4 BAR PHRASES (Played 4 Times)

SIDE 1, TRACK 4



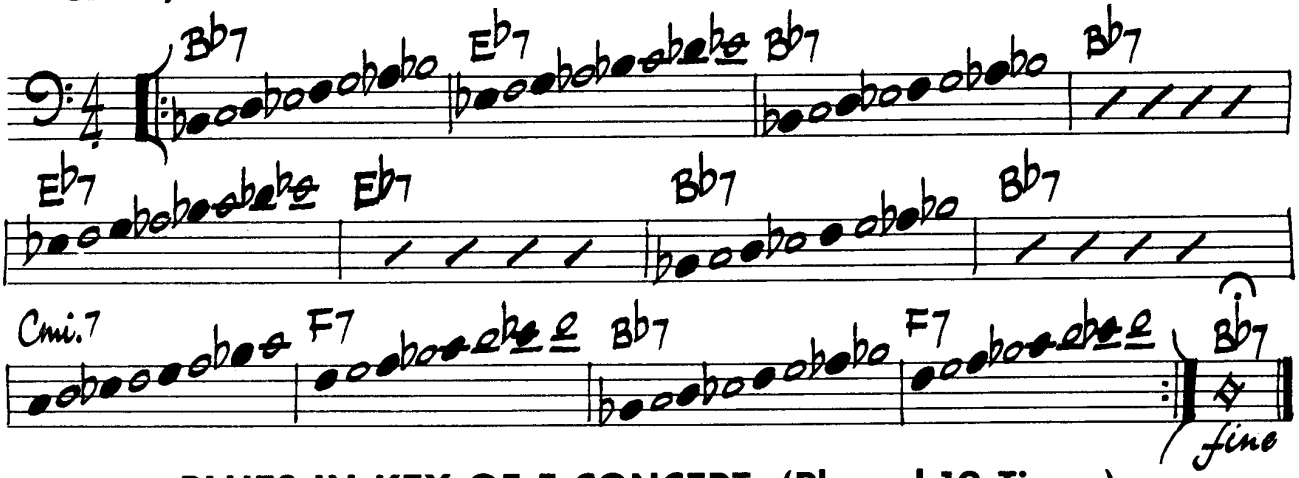
FOUR MEASURE CADENCES (Played 2 Times)

SIDE 1, TRACK 5



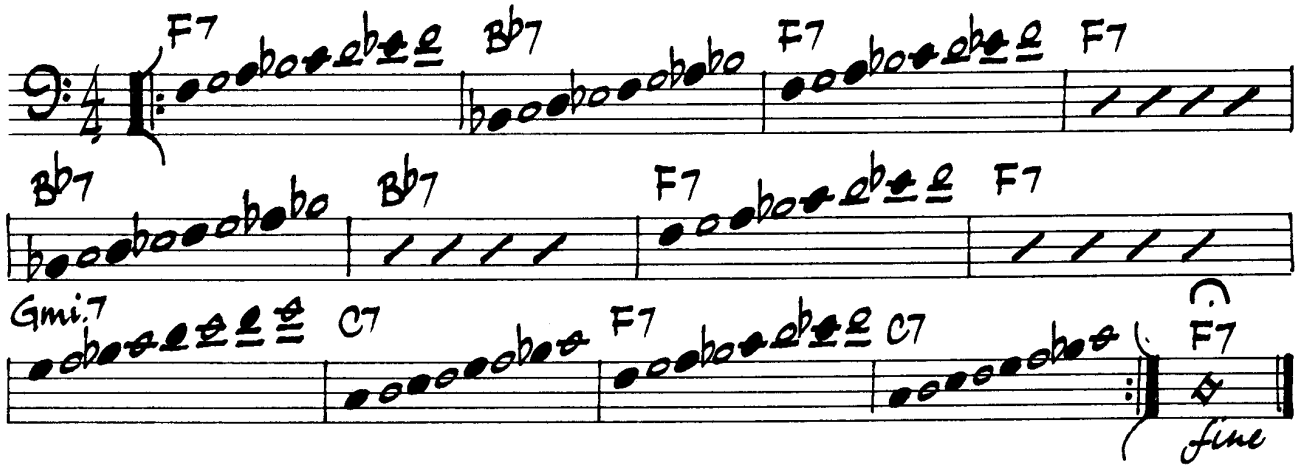
BLUES IN KEY OF Bb CONCERT (Played 11 Times)

SIDE 2, TRACK 1



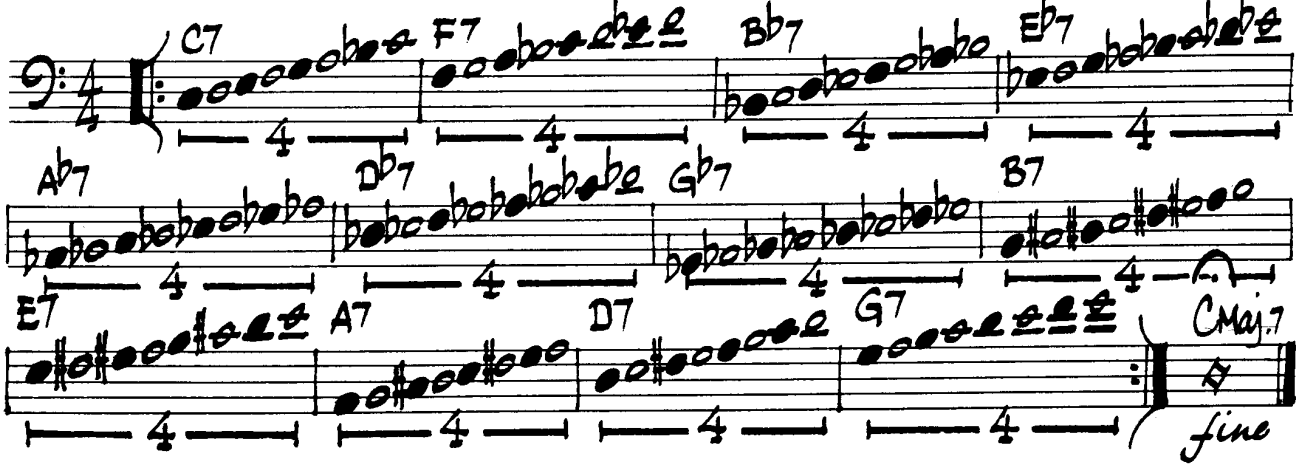
BLUES IN KEY OF F CONCERT (Played 12 Times)

SIDE 2, TRACK 2



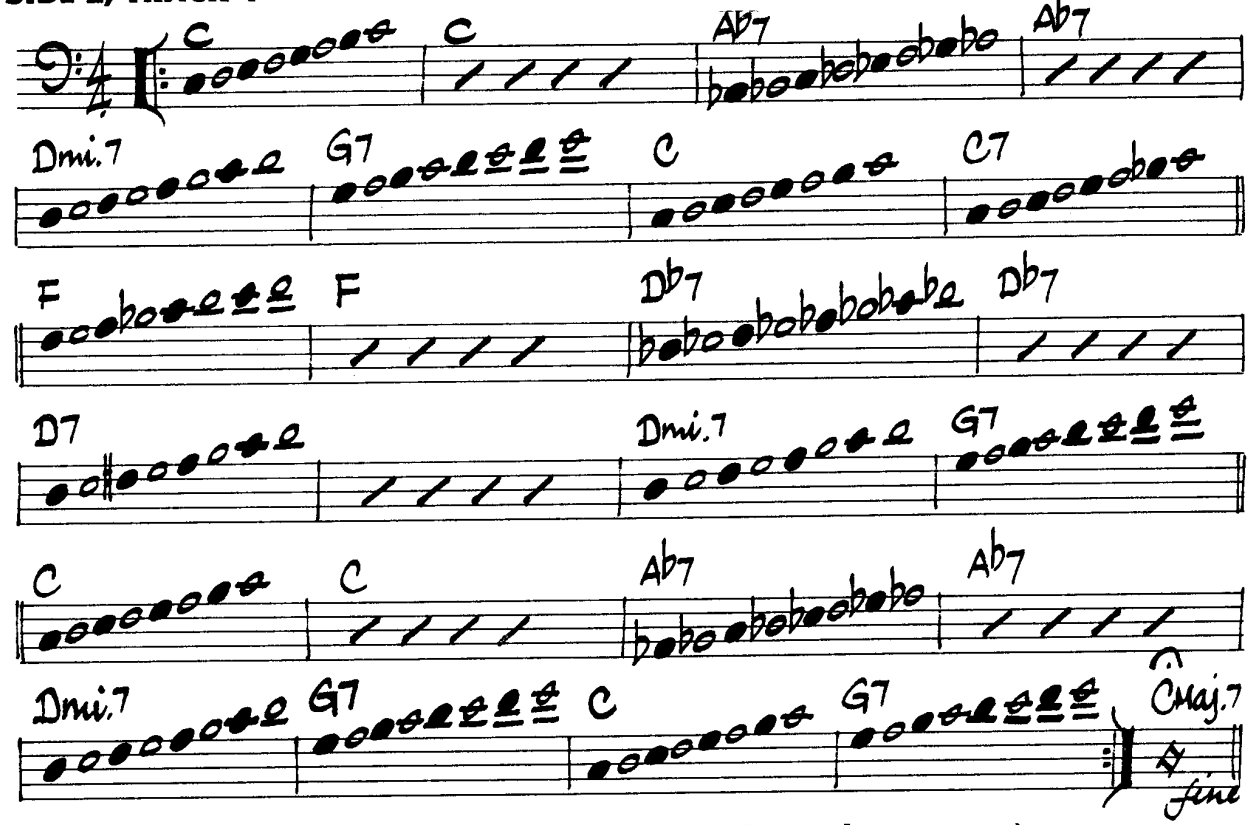
CYCLE OF DOMINANT SEVENTH CHORDS
4 BAR PHRASES (Played 2 Times)

SIDE 2, TRACK 3



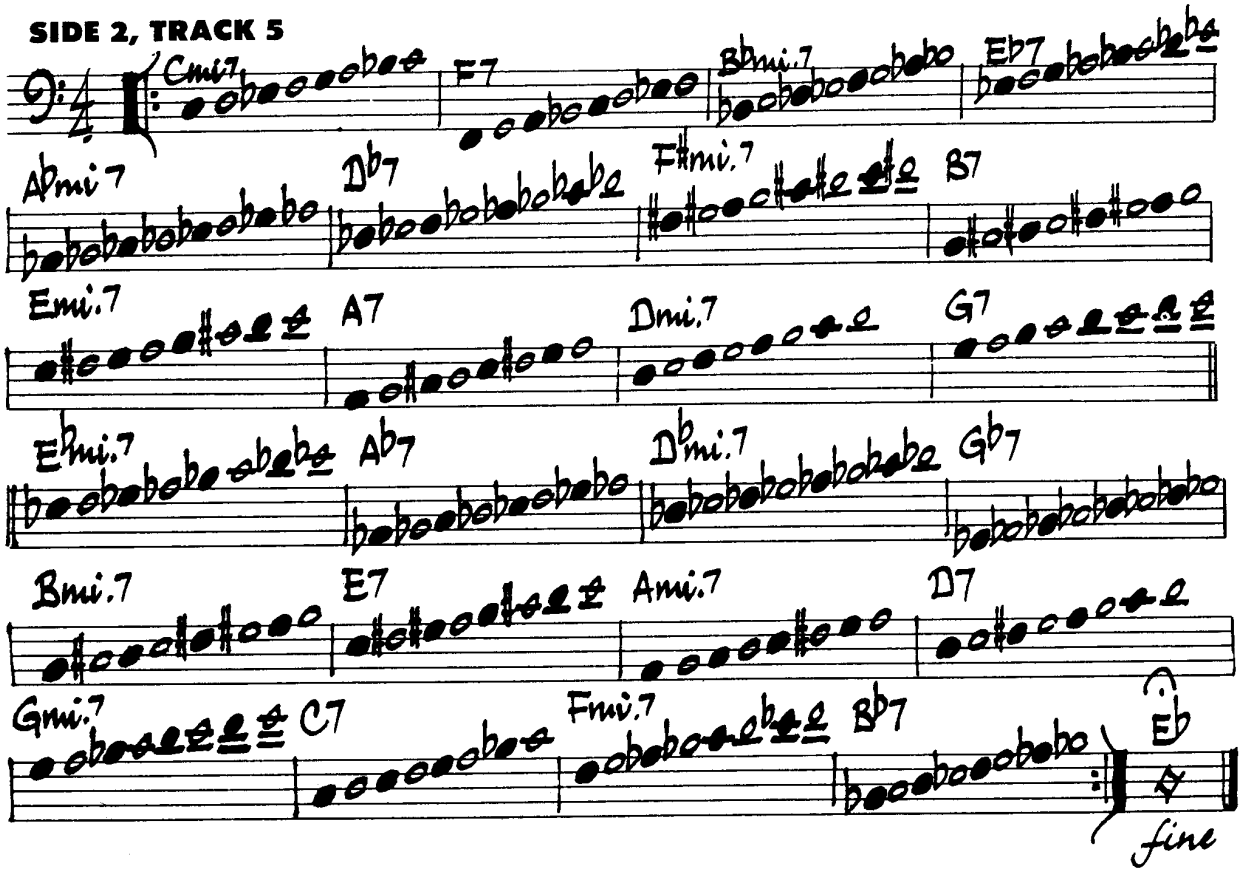
24 MEASURE SONG (Played 5 Times)

SIDE 2, TRACK 4



MINOR TO DOMINANT (Played 5 Times)

SIDE 2, TRACK 5



PRACTICAL EXERCISES

The following pages contain exercises to be practiced with the individual tracks on the accompanying record. The musical examples are written in CONCERT KEY. If you play a transposing instrument, you must make the exercises conform to your transposed Keys.

These exercises represent only a few of the countless possibilities and are aimed at the beginning-intermediate student. Every student should experiment with patterns built on scales and chords and write down and then memorize the patterns. Use the exercises and patterns in the Guidebook and this supplement as a springboard.

In addition to the following exercises, use the TEN BASIC PATTERNS as part of your daily study. You should eventually apply each of the patterns to each of the recorded tracks. For variety, you may want to play the patterns backwards.

SIDE 1, TRACK 2. Apply exercises in Guidebook and apply TEN BASIC PATTERNS. Combine the patterns so they equal eight bar phrases. See page on Blues Scale Usage.

SIDE 1, TRACK 3. See musical example on page XVII.

SIDE 1, TRACK 4. Apply exercises in Guidebook and apply TEN BASIC PATTERNS. Combine the patterns so they equal eight bar phrases. Transpose examples to the seven scales needed. Eighth notes should be played more evenly on this track due to the Rock feeling the rhythm section provides.

SIDE 1, TRACK 5. Transpose examples of Side 1, Track 3 (on the following page) to the seven scales needed. Use TEN BASIC PATTERNS - lengthen to equal four bar phrases.

SIDE 1, TRACK 6. See musical example on page XVIII.

SIDE 2 TRACK 1 BLUES IN $B^{\flat}$ CONCERT. Play the $B^{\flat}$ Blues Scale throughout. This will give a "funky" Bluesy sound but may become tiring due to lack of variety.

Practice emphasizing the 3rd and the 7th of each chord. Notice how the 7th of the $B^{\flat}7$ chord pulls to the 3rd of the $E^{\flat}7$ chord in the second measure. Use several choruses to explore the feeling and mood created by emphasizing the 9th or the 6th of each scale.

Apply concepts discussed in chapter on Melodic development.

Play several choruses using only two neighboring tones. To maintain interest, vary the rhythm, articulation, dynamics, and use space (rests).

Apply all TEN BASIC PATTERNS as well as any other pattern in this book. Be sure to make the selected pattern conform to the number of measures needed.

ABOVE ALL ELSE - listen to records of jazz musicians playing blues. Tenor saxophonist Gene Ammons would be a good place to start.

SIDE 2, TRACK 2 BLUES IN F CONCERT. Transpose above ideas to F concert.

SIDE 2 TRACK 3. See musical example on page XIX

SIDE 2 TRACK 4. 24 MEASURE SONG

Utilize all of the TEN BASIC PATTERNS with this track. This track contains major, minor and dominant-seventh scales and is constructed in two-measure phrases which makes the TEN BASIC PATTERNS ideal.

Apply concepts discussed in chapter on Melodic development.

When improvising, be careful in your treatment of the fourth tone of the major and dominant-seventh scales. This tone should not be emphasized but may be played as a passing tone. If the fourth must be emphasized, it should be a raised fourth. The fourth note of minor scales sounds great.

It may be interesting to apply the various Blues Scales to this track. Begin with the C Blues for two bars, then the $A^{\flat}7$ Blues for two bars, followed by the D Blues for two bars and then the C Blues for two bars, etc. The Blues Scale introduces several non-scale tones and in so doing adds a new flavor. The Blues Scale will sound nice if it is occasionally played rather than run in the ground.

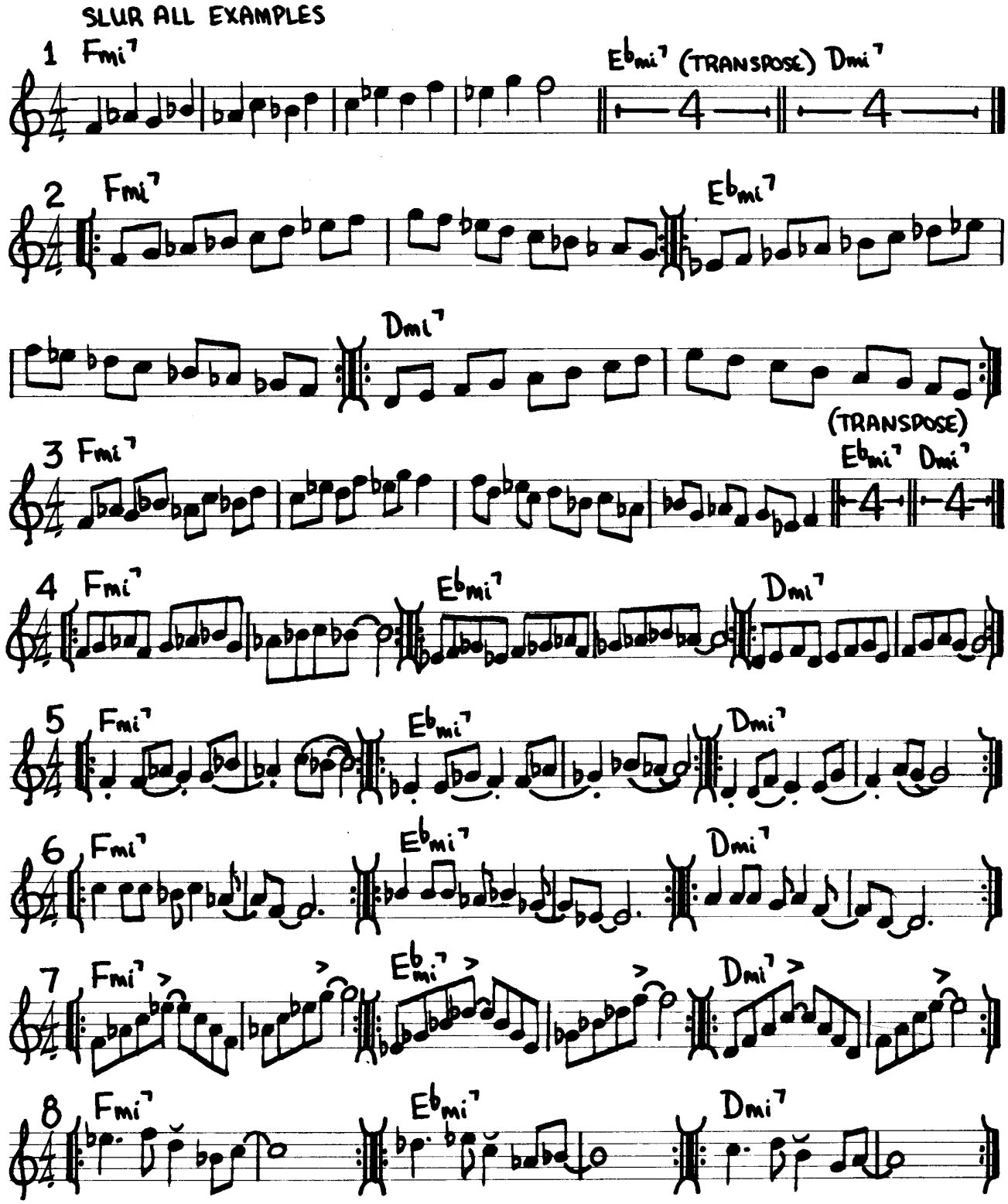
Take any two measure phase previously listed and make that pattern conform to the needed scales of this track. Practice double time (sixteenth note passages) - play all eighth-note patterns twice at twice the original speed.

Take several choruses to explore the pretty notes using whole or half-note values. Pretty notes in major and dominant-seventh are the 6, 7, 9 and #4. Pretty notes in minor are 6, 7, 9 and 4.

SIDE 2 TRACK 5. MINOR to DOMINANT 7th. See musical examples on page XX.

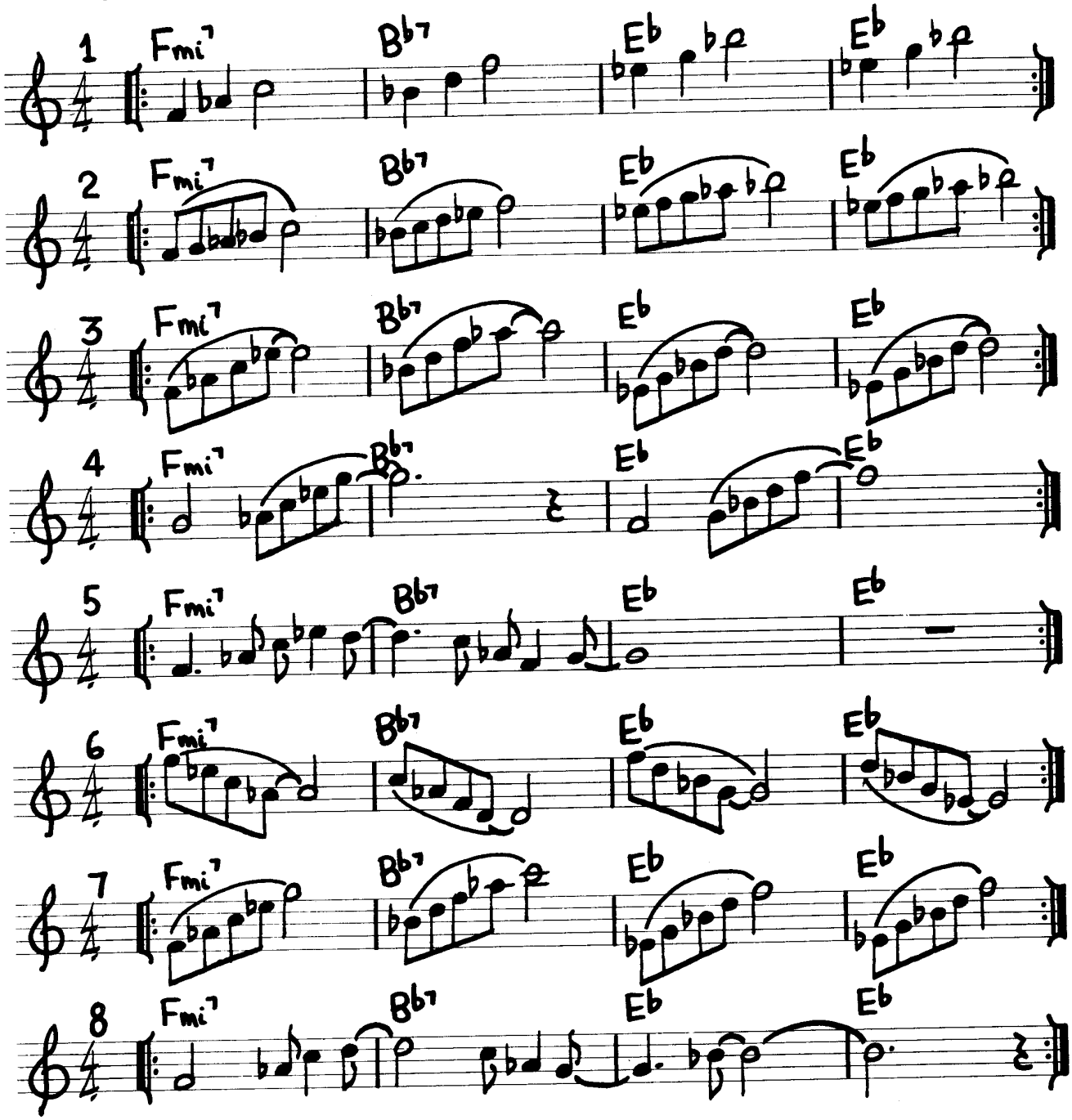
Fmi, Ebmi, Dmi - CONCERT KEY

SIDE 1, TRACK 2



4 MEASURE CADENCES - CONCERT KEY

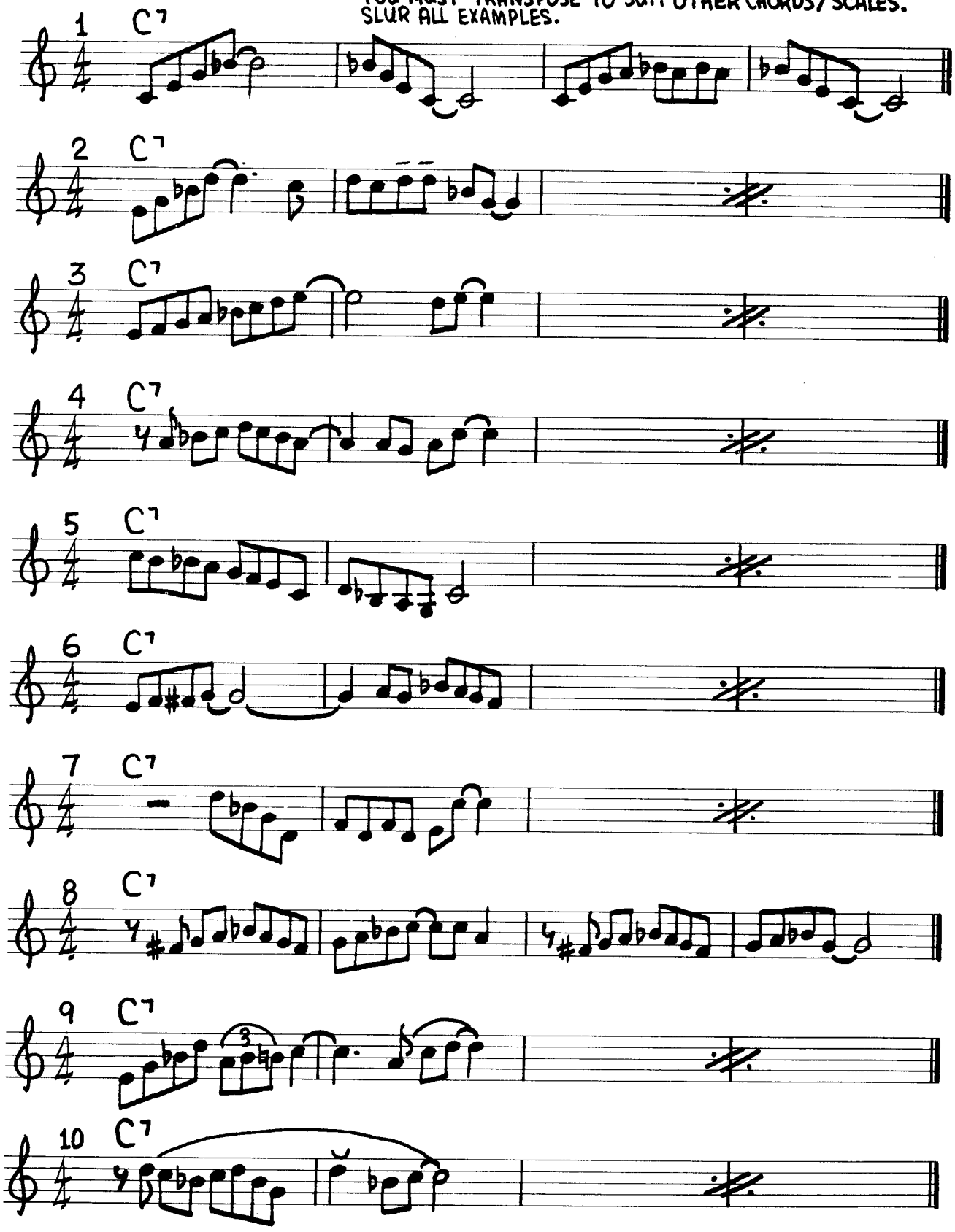
SIDE 1; TRACK 5



CYCLE OF DOMINANT SEVENTHS - CONCERT KEY

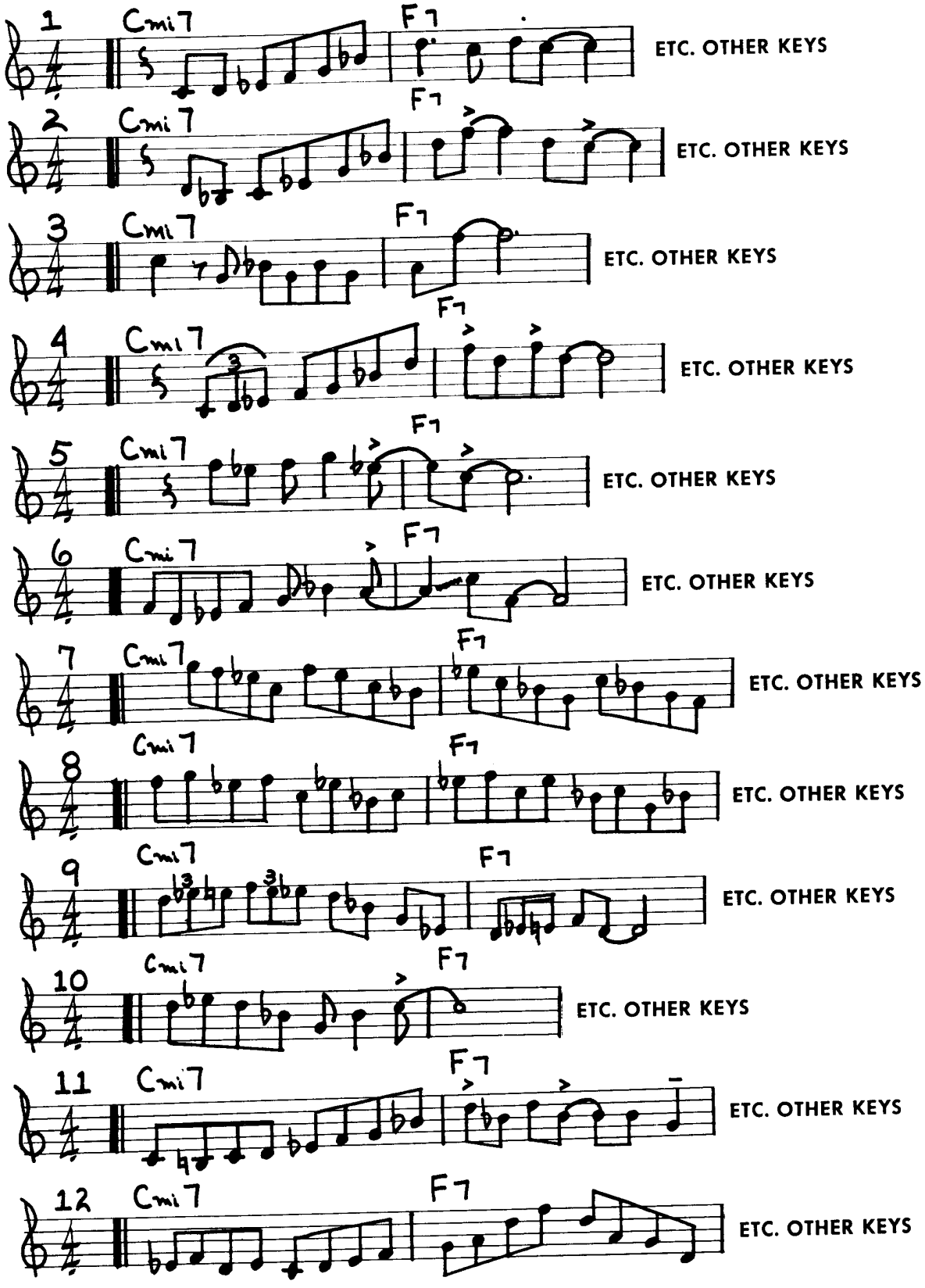
SIDE 2, TRACK 3

EXAMPLES BELOW APPLY TO FIRST 4 BARS ONLY!
YOU MUST TRANSPOSE TO SUIT OTHER CHORDS/SCALES.
SLUR ALL EXAMPLES.



MINOR TO DOMINANT SEVENTH - CONCERT KEY

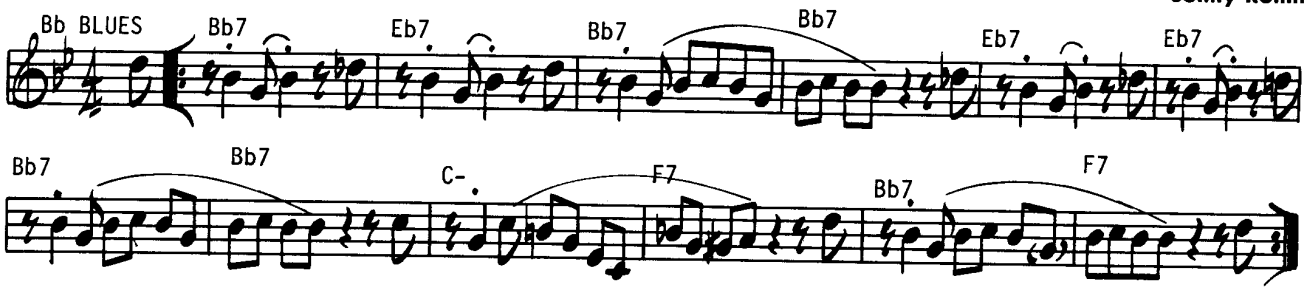
SIDE 2, TRACK 5



TENOR MADNESS

SIDE 2, TRACK 1

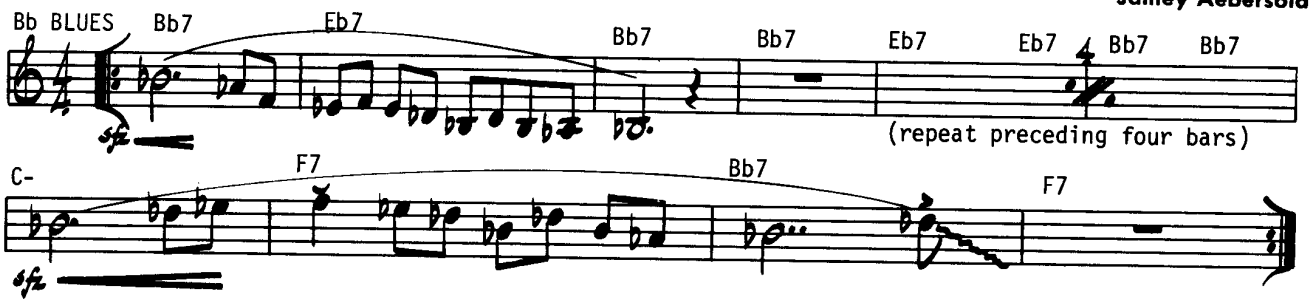
Sonny Rollins



PENTATONIC BLUES

SIDE 2, TRACK 1

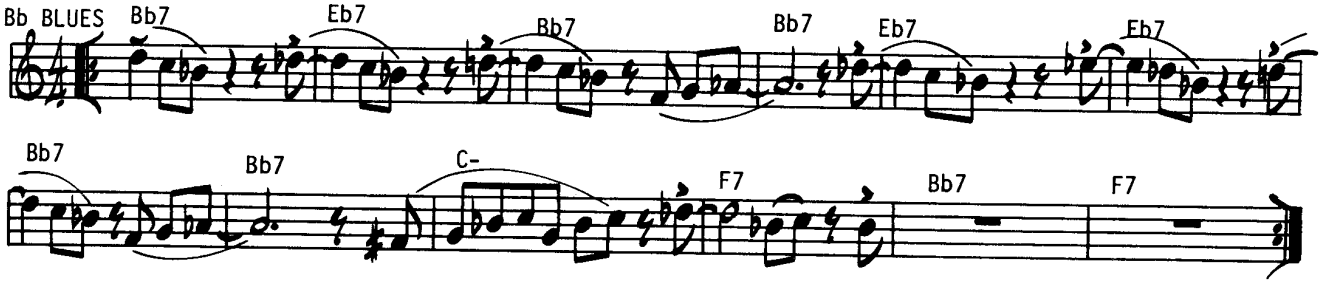
Jamey Aebersold



THE ROVING THIRD

SIDE 2, TRACK 1

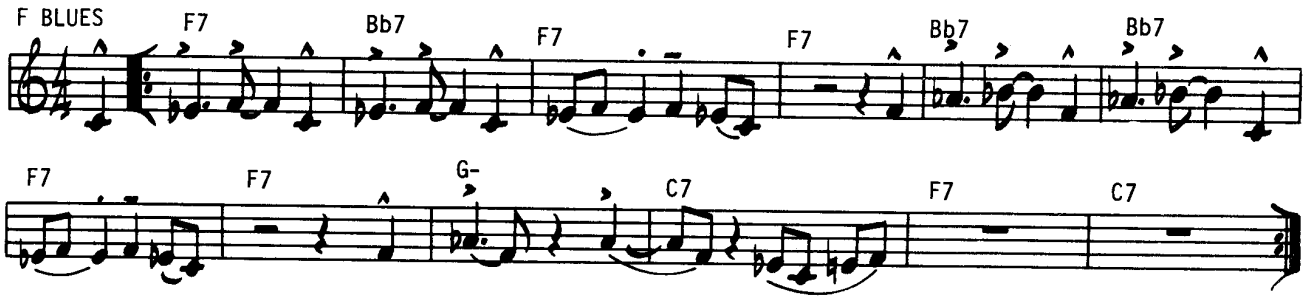
Jamey Aebersold



BLUES BY FIVE

SIDE 2, TRACK 2

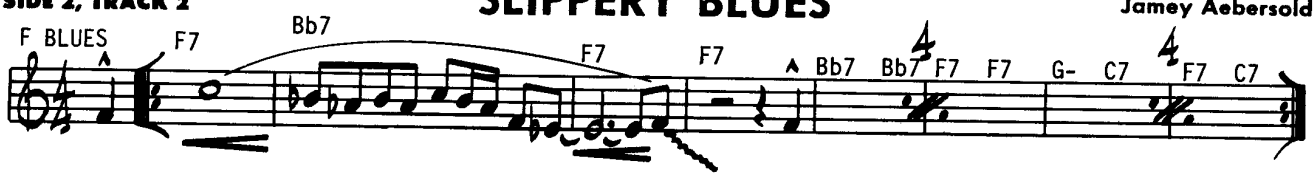
Red Garland



SLIPPERY BLUES

SIDE 2, TRACK 2

Jamey Aebersold



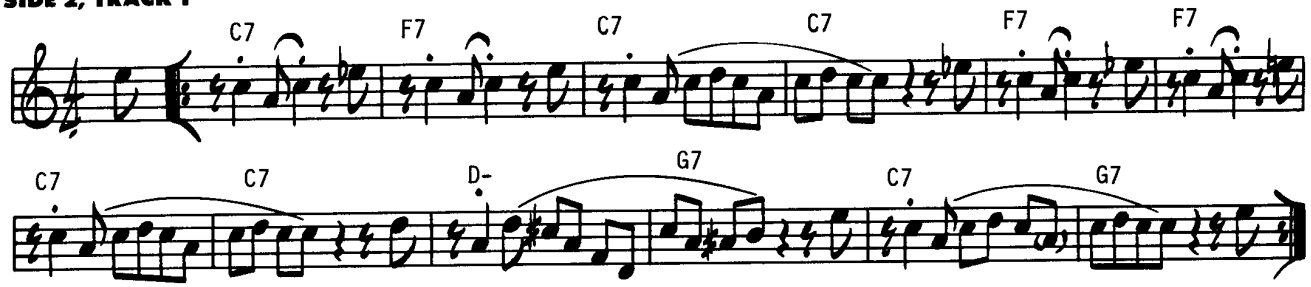
Bb

Bb INSTRUMENT BLUES MELODIES

TENOR MADNESS

SIDE 2, TRACK 1

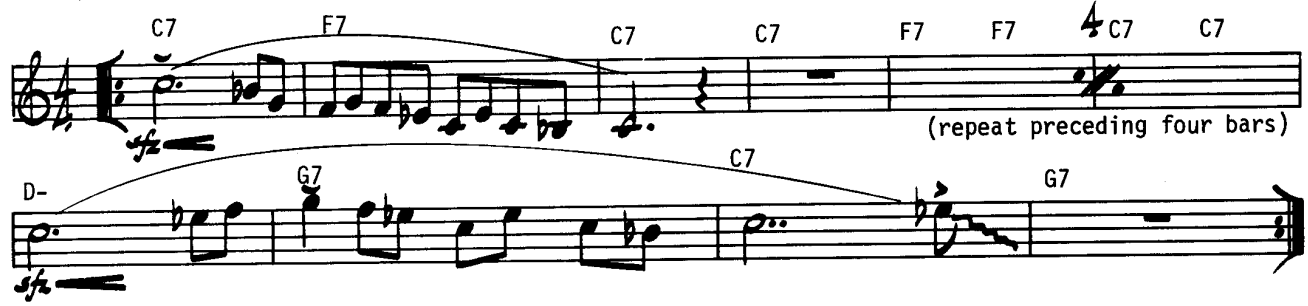
Sonny Rollins



PENTATONIC BLUES

SIDE 2, TRACK 1

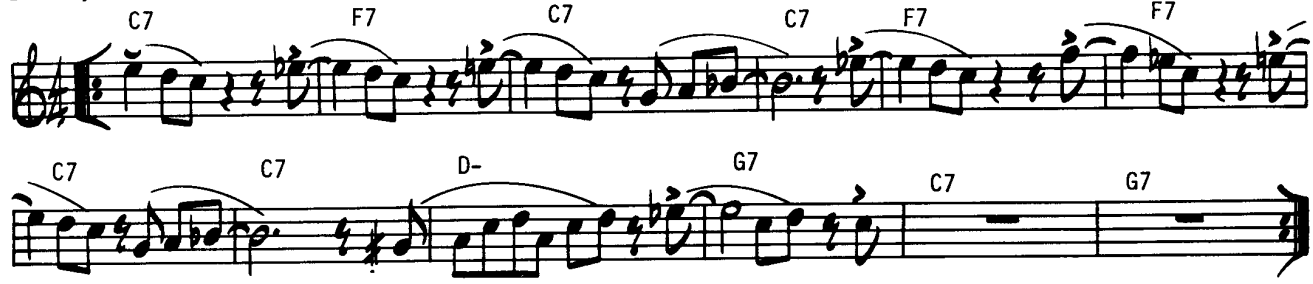
Jamey Aebersold



THE ROVING THIRD

SIDE 2, TRACK 1

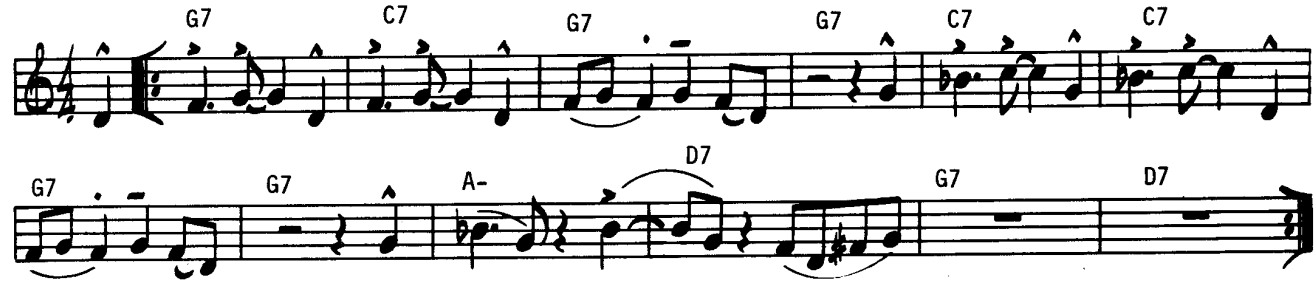
Jamey Aebersold



BLUES BY FIVE

SIDE 2, TRACK 2

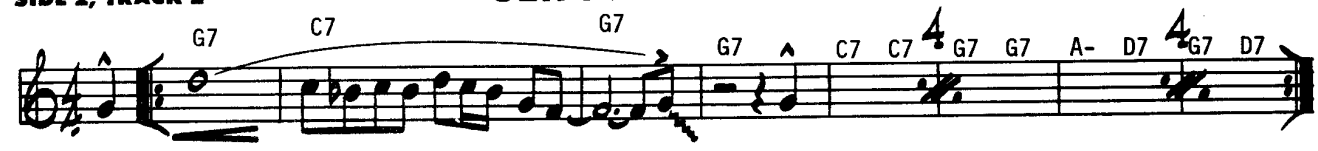
Red Garland



SLIPPERY BLUES

SIDE 2, TRACK 2

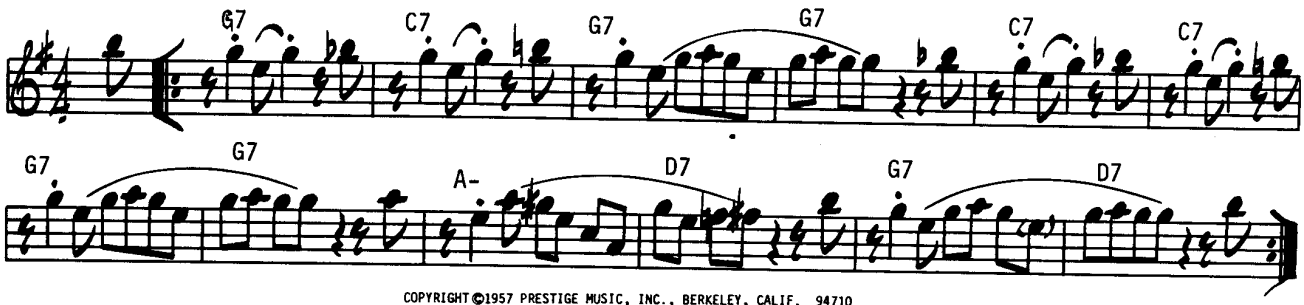
Jamey Aebersold



TENOR MADNESS

SIDE 2, TRACK 1

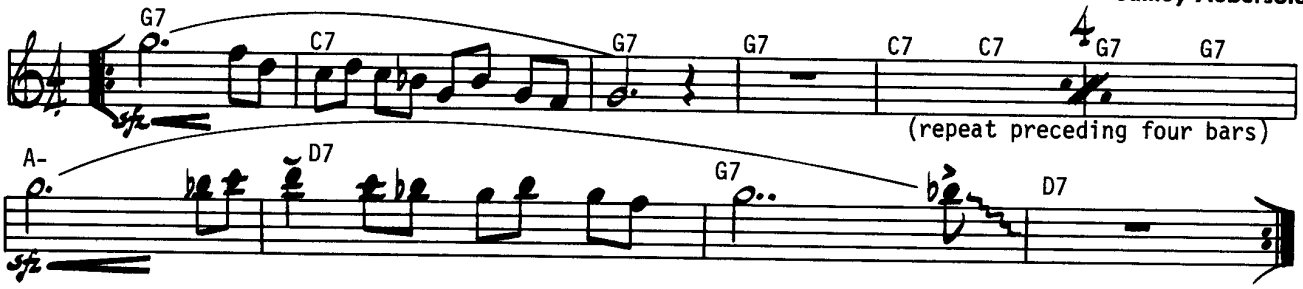
Sonny Rollins



PENTATONIC BLUES

SIDE 2, TRACK 1

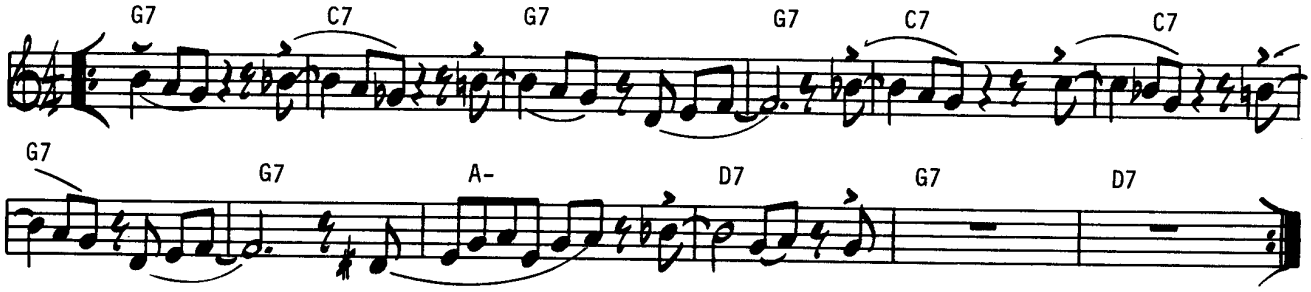
Jamey Aebersold



THE ROVING THIRD

SIDE 2, TRACK 1

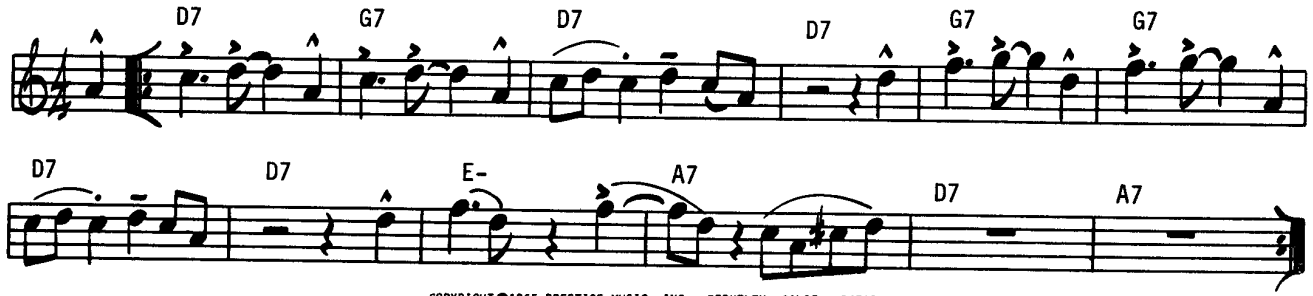
Jamey Aebersold



BLUES BY FIVE

SIDE 2, TRACK 2

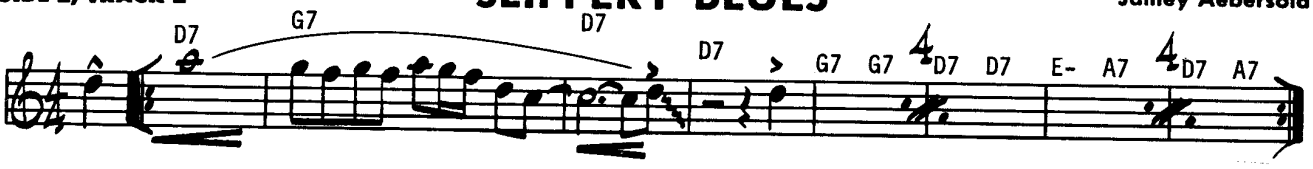
Red Garland



SLIPPERY BLUES

SIDE 2, TRACK 2

Jamey Aebersold

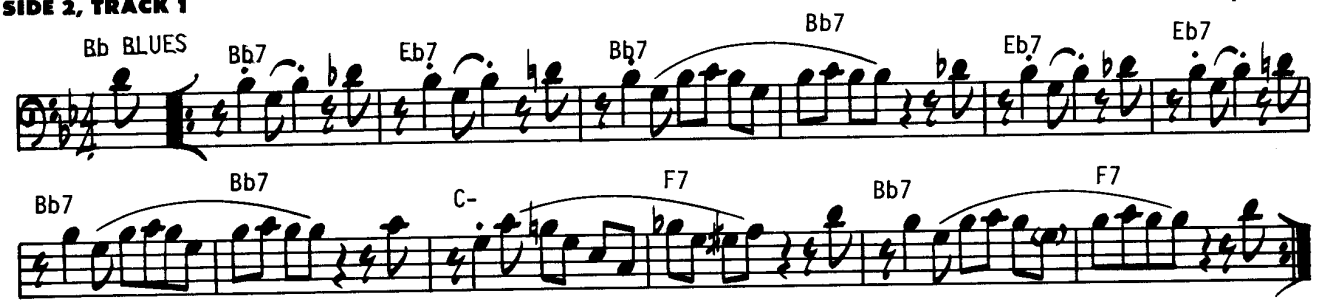


BASS CLEF BLUES MELODIES

TENOR MADNESS

Sonny Rollins

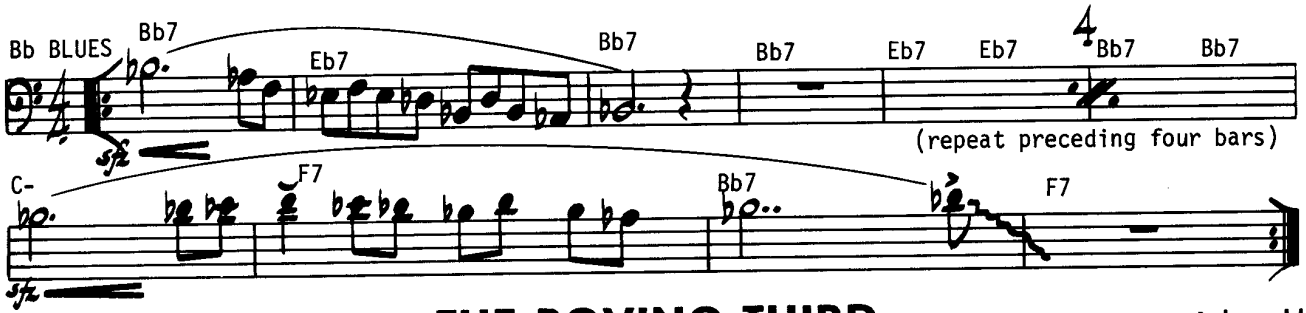
SIDE 2, TRACK 1



PENTATONIC BLUES

Jamey Aebersold

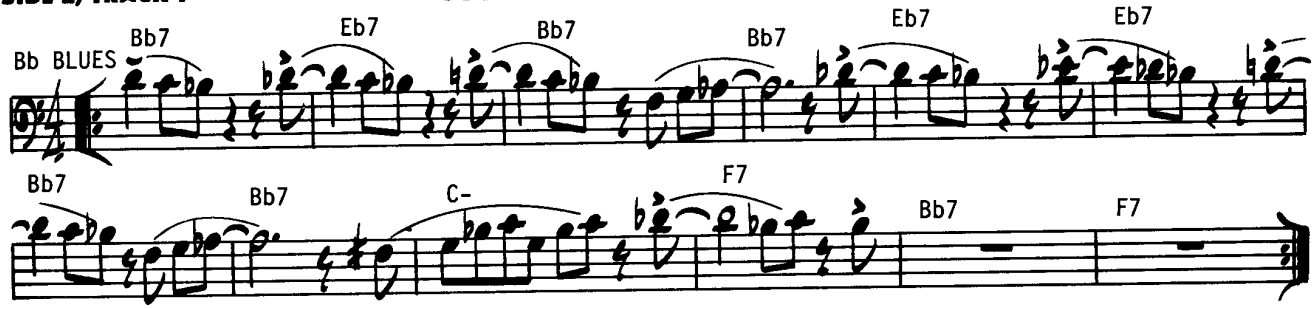
SIDE 2, TRACK 1



THE ROVING THIRD

Jamey Aebersold

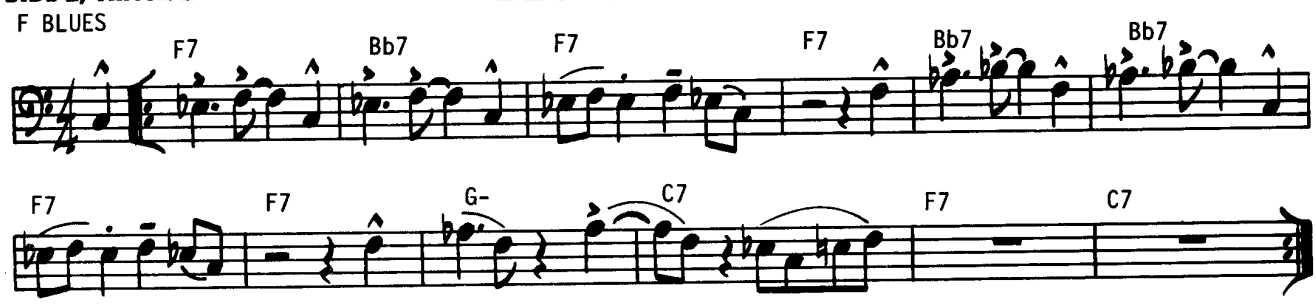
SIDE 2, TRACK 1



BLUES BY FIVE

Red Garland

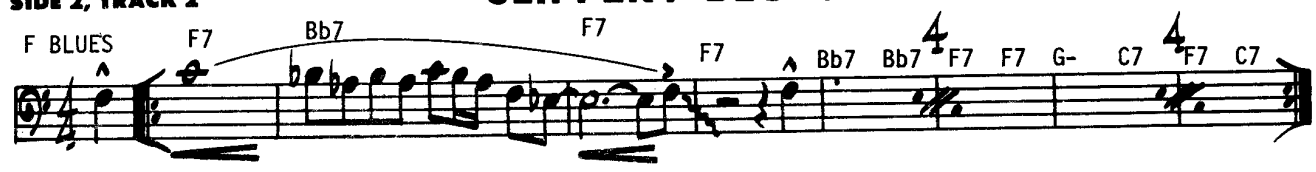
SIDE 2, TRACK 2

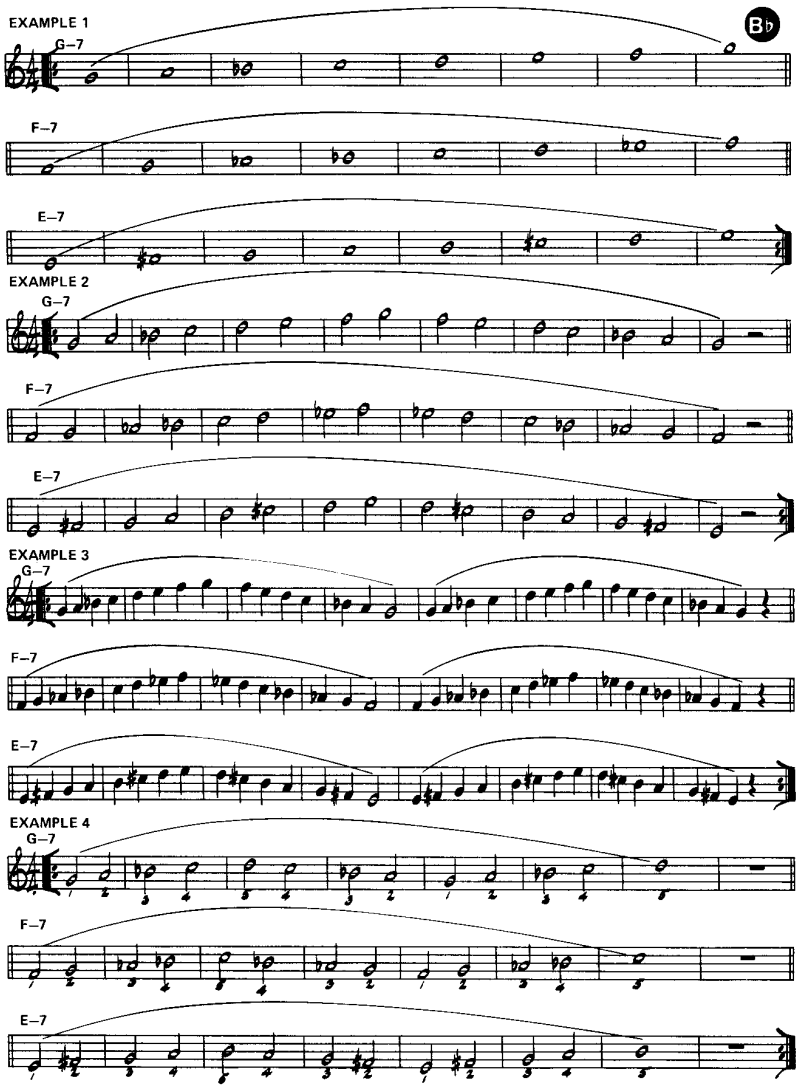


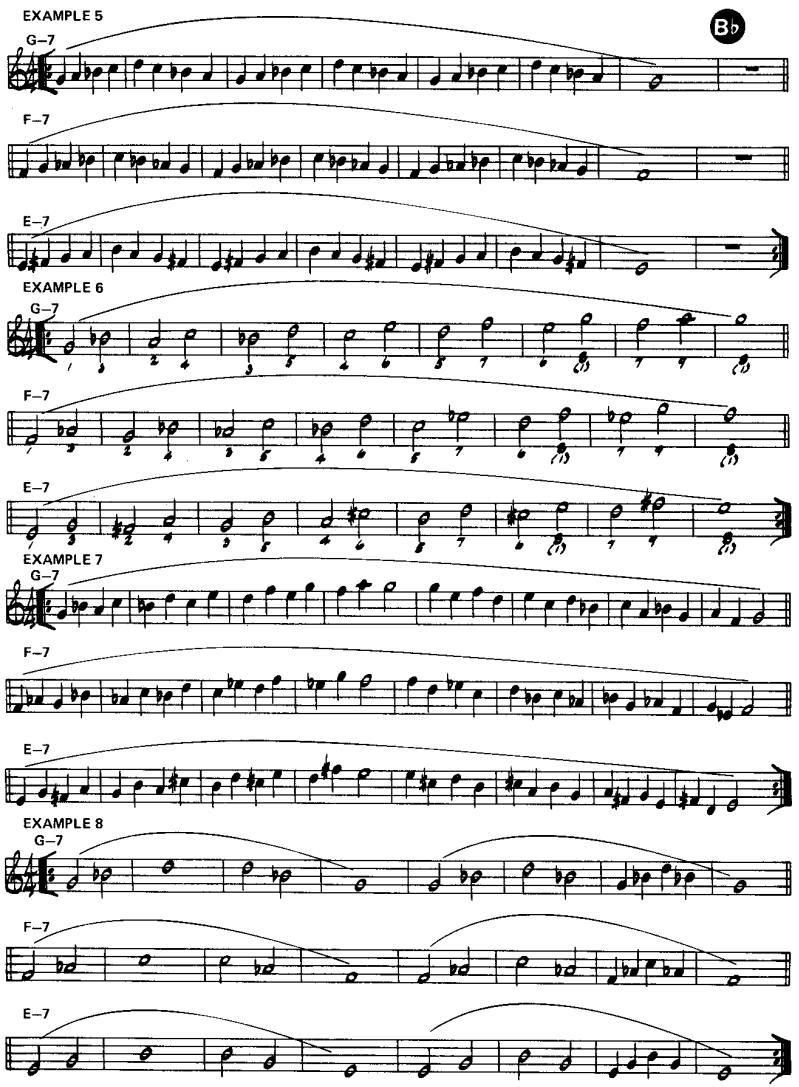
SLIPPERY BLUES

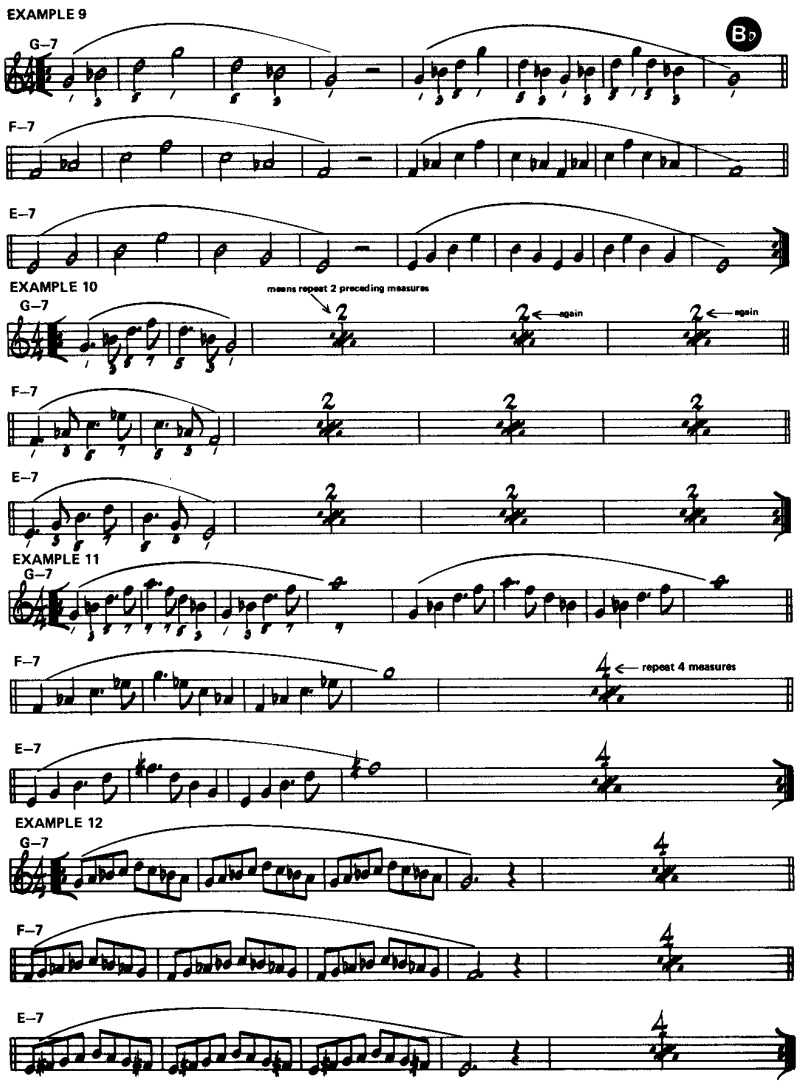
Jamey Aebersold

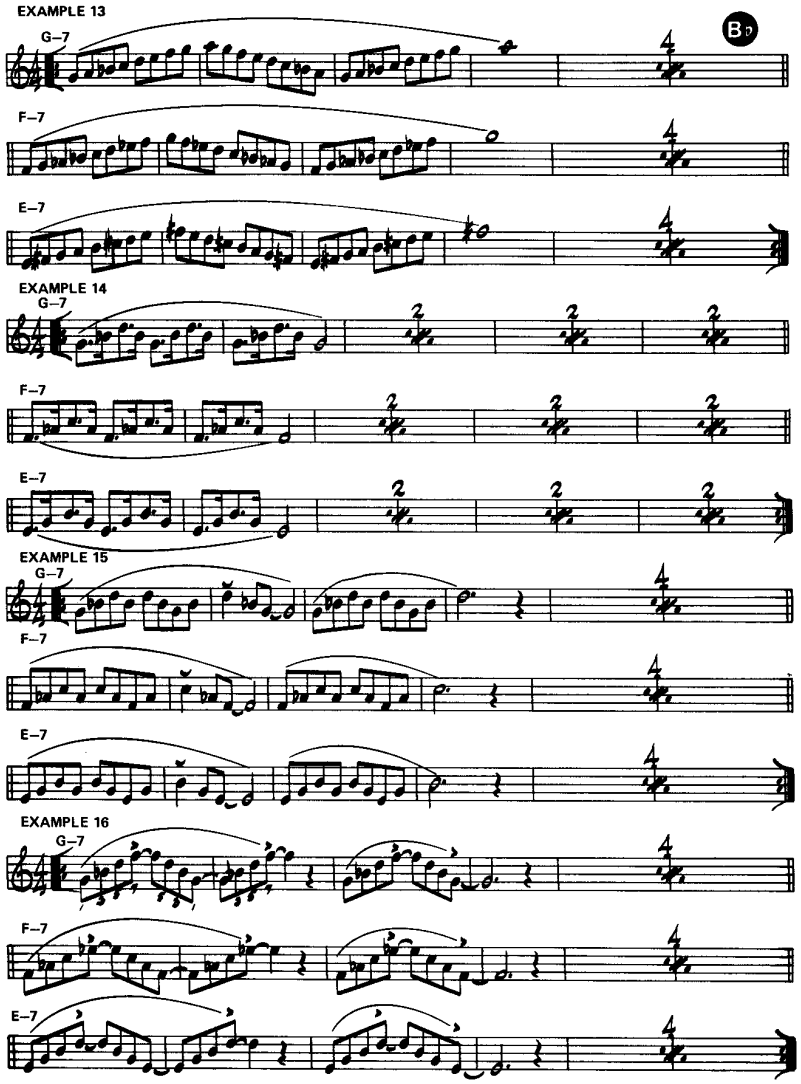
SIDE 2, TRACK 2

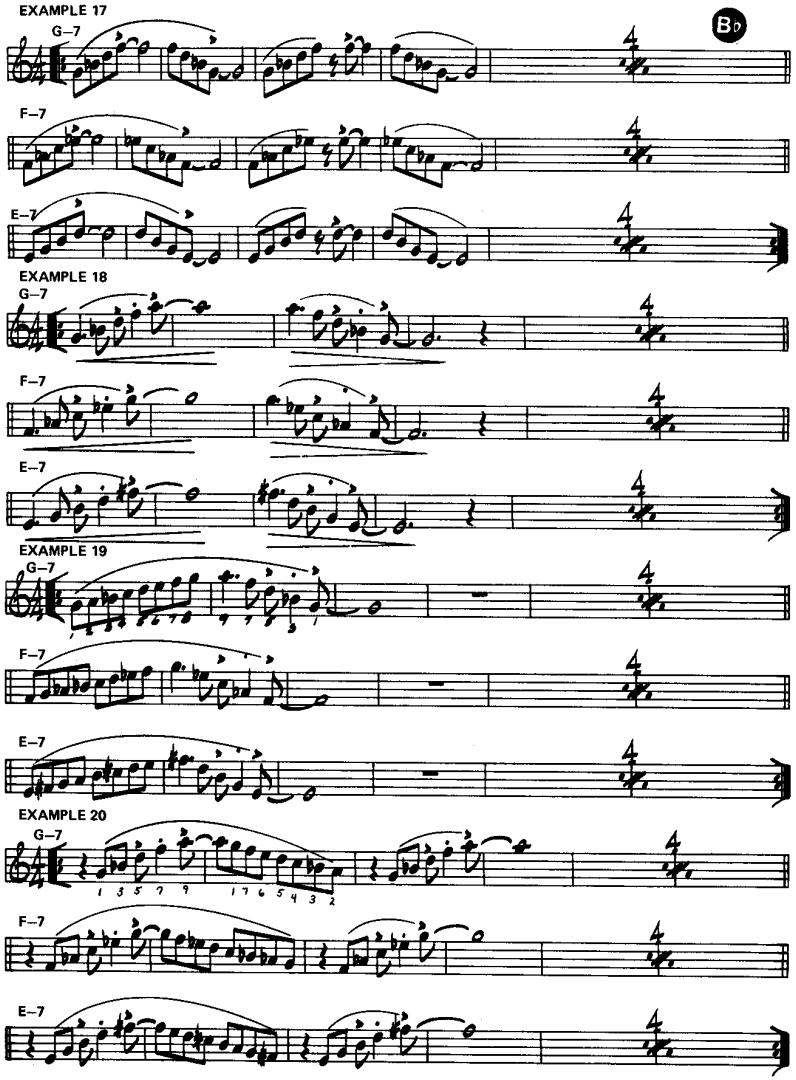


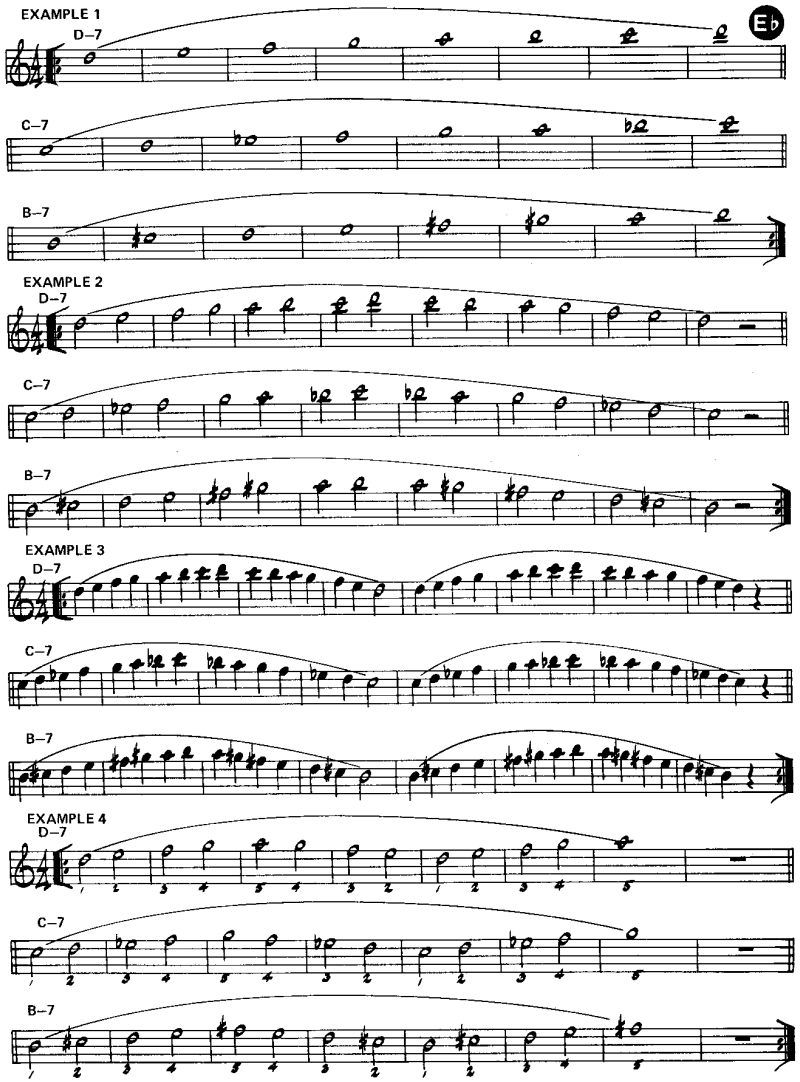

EXAMPLE 1
G–7
F–7
E–7
EXAMPLE 2
G–7
F–7
E–7
EXAMPLE 3
G–7
F–7
E–7
EXAMPLE 4
G–7
F–7
E–7

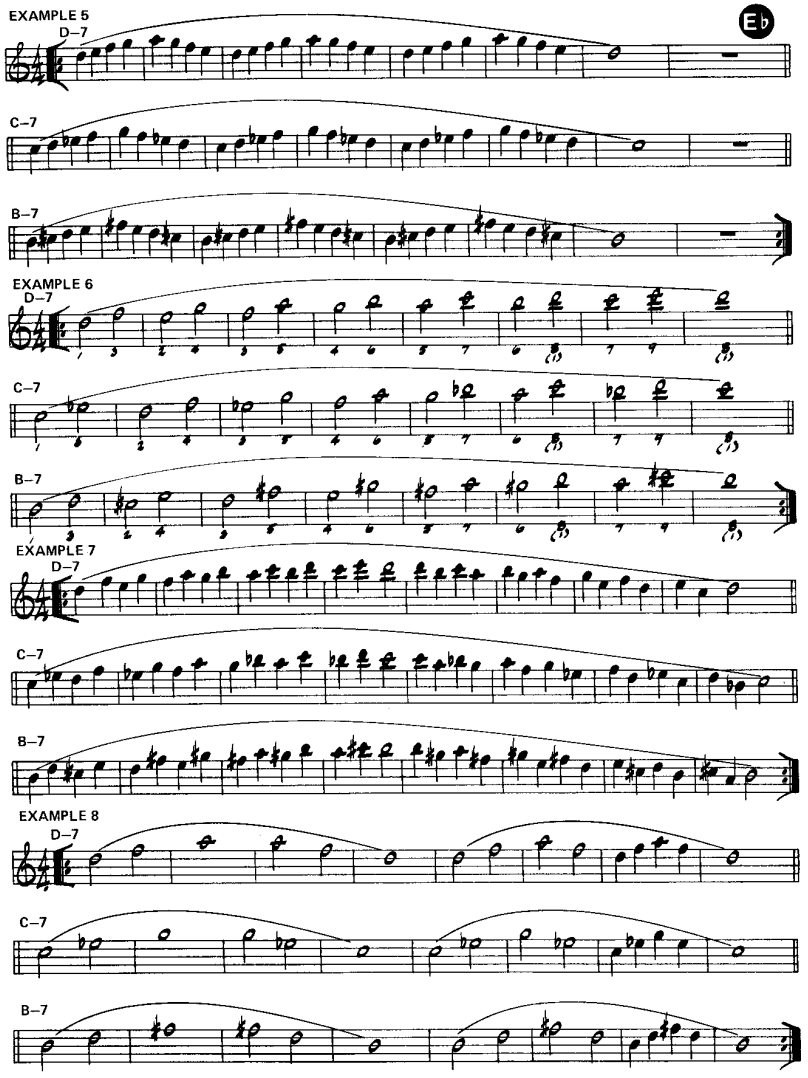

EXAMPLE 5
G–7
F–7
E–7
EXAMPLE 6
G–7
F–7
E–7
EXAMPLE 7
G–7
F–7
E–7
EXAMPLE 8
G–7
F–7
E–7


EXAMPLE 9
G–7
F–7
E–7
EXAMPLE 10
means repeat 2 preceding measures
G–7
F–7
E–7
EXAMPLE 11
G–7
F–7
repeat 4 measures
E–7
EXAMPLE 12
G–7
F–7
E–7


EXAMPLE 13
G–7
F–7
E–7
EXAMPLE 14
G–7
F–7
E–7
EXAMPLE 15
G–7
F–7
E–7
EXAMPLE 16
G–7
F–7
E–7

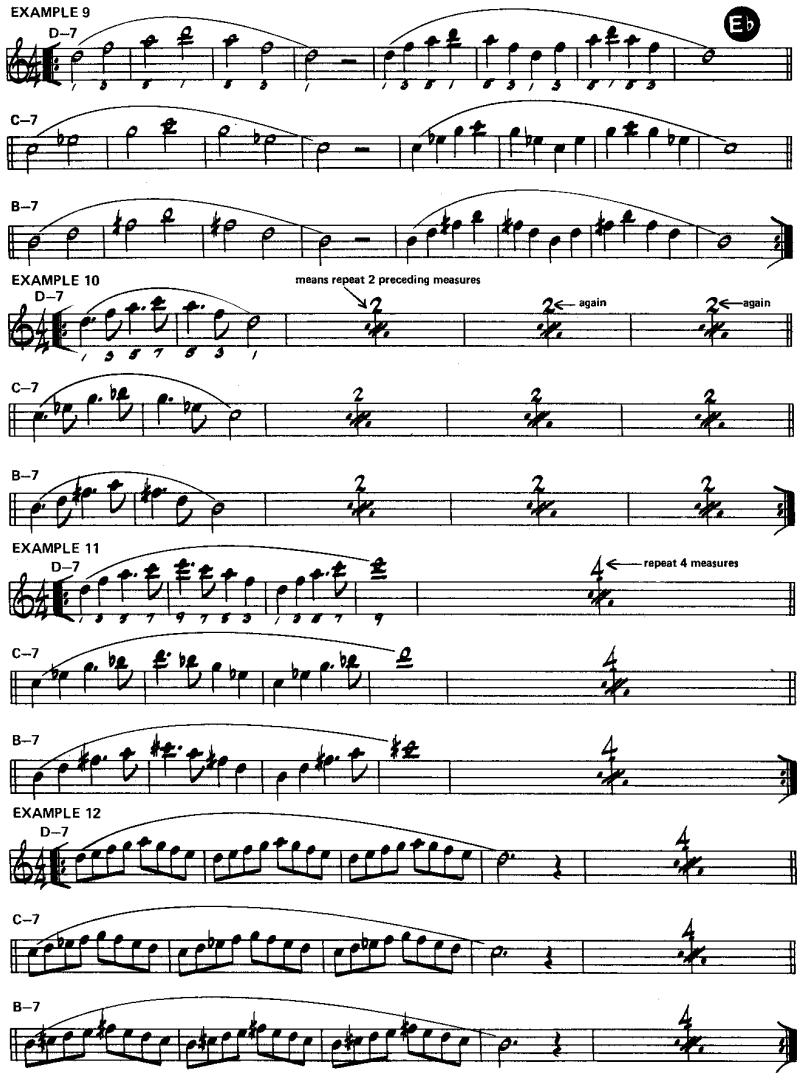

EXAMPLE 17
G–7
B♭
F–7
E–7
EXAMPLE 18
G–7
F–7
E–7
EXAMPLE 19
G–7
F–7
E–7
EXAMPLE 20
G–7
1 3 5 7 9
17 6 5 4 3 2
F–7
E–7


EXAMPLE 1
D–7
C–7
B–7
EXAMPLE 2
D–7
C–7
B–7
EXAMPLE 3
D–7
C–7
B–7
EXAMPLE 4
D–7
C–7
B–7


EXAMPLE 5
D–7
C–7
B–7
EXAMPLE 6
D–7
C–7
B–7
EXAMPLE 7
D–7
C–7
B–7
EXAMPLE 8
D–7
C–7
B–7

E♭

EXAMPLE 9

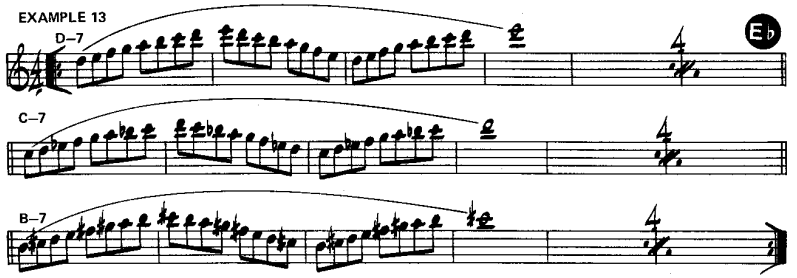


EXAMPLE 10

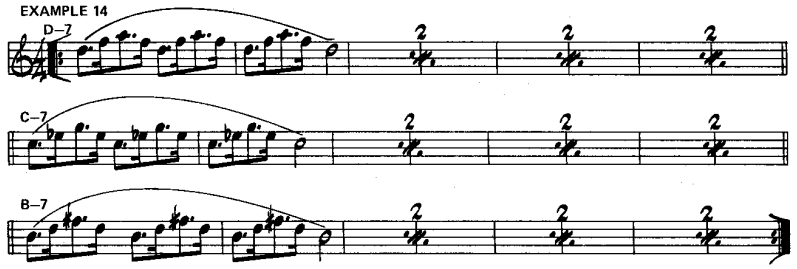
EXAMPLE 11

EXAMPLE 12

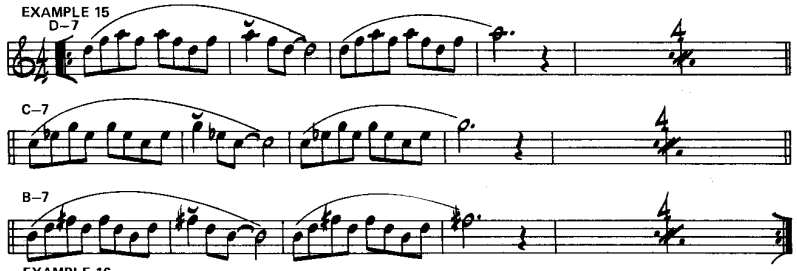
EXAMPLE 13



EXAMPLE 14



EXAMPLE 15



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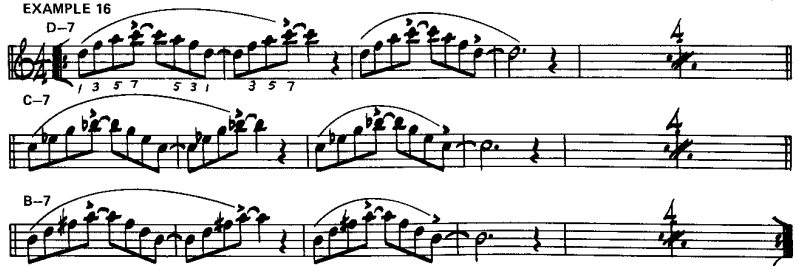
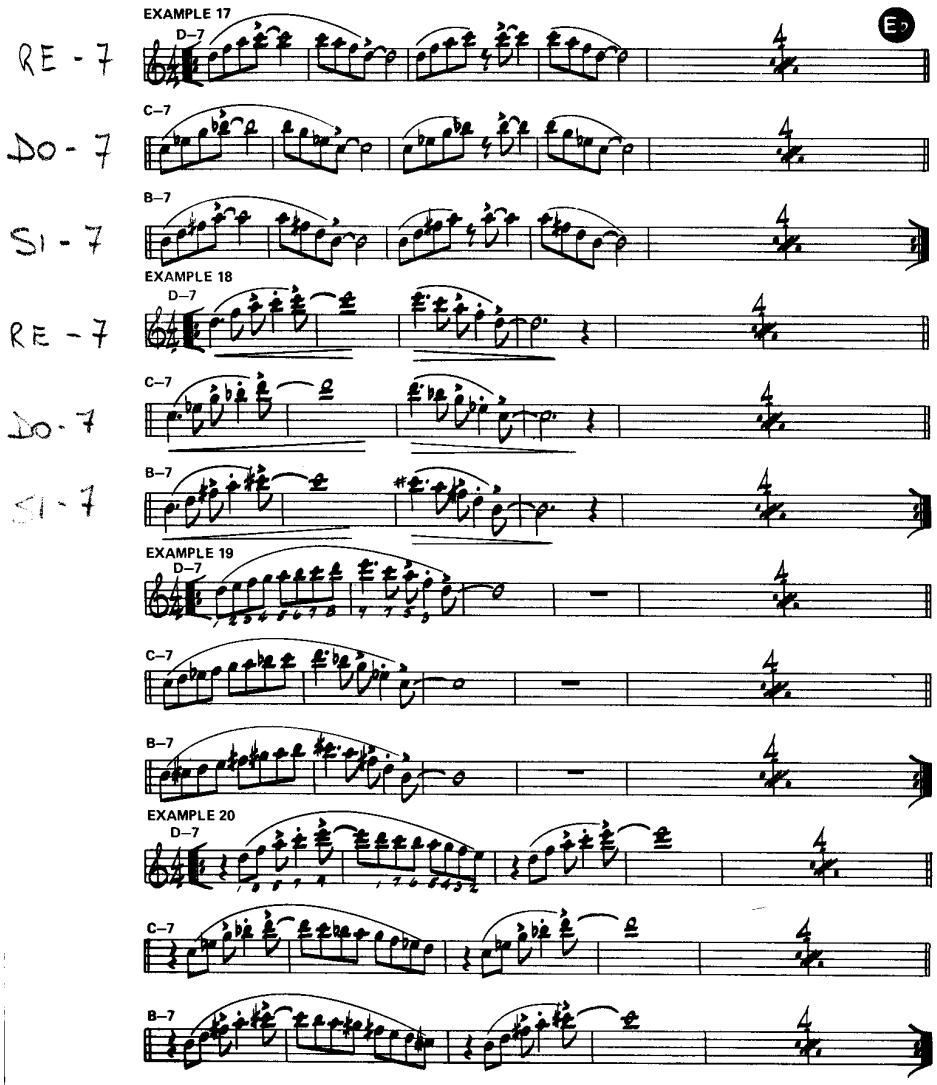
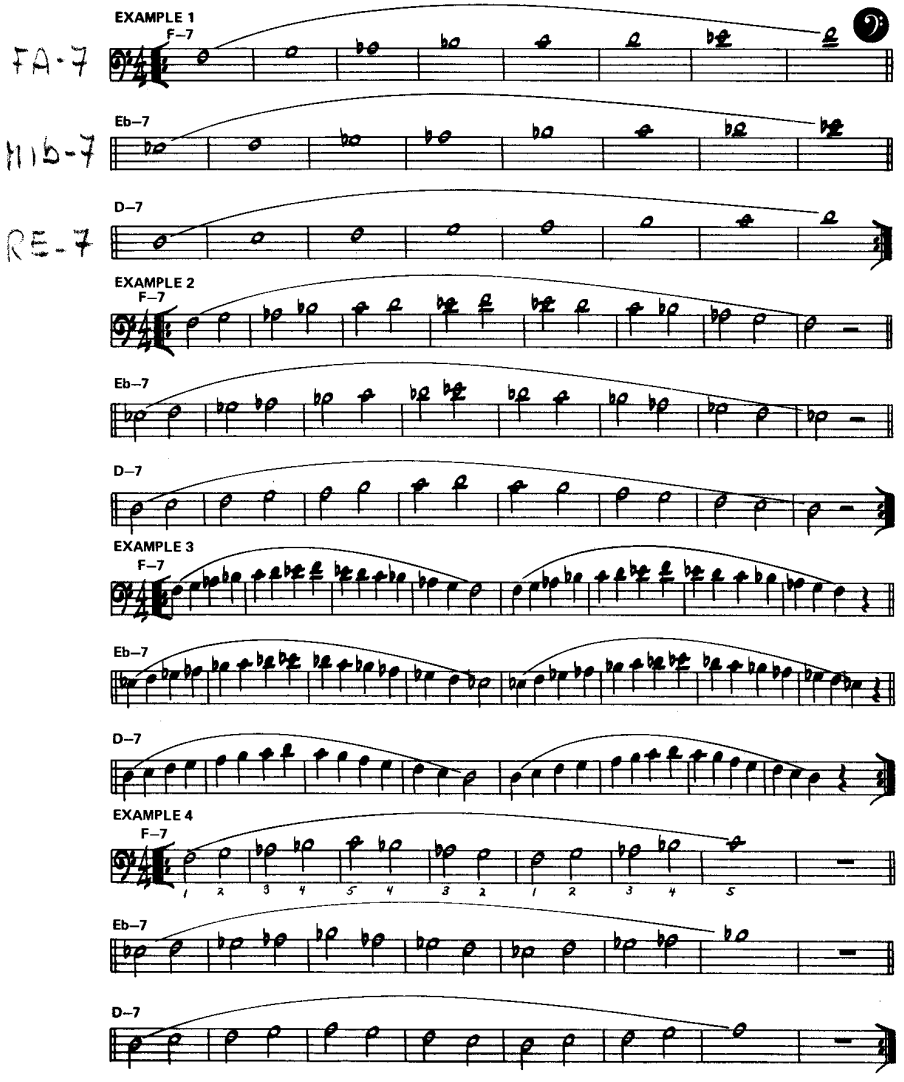
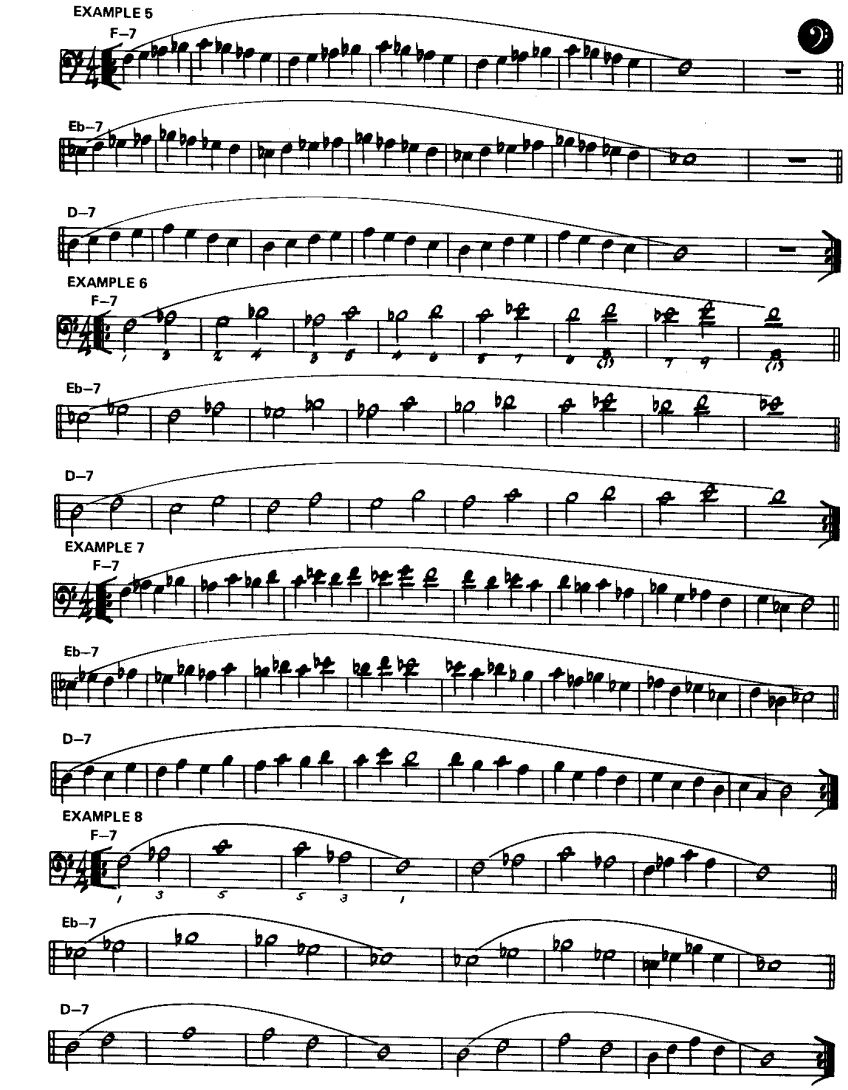
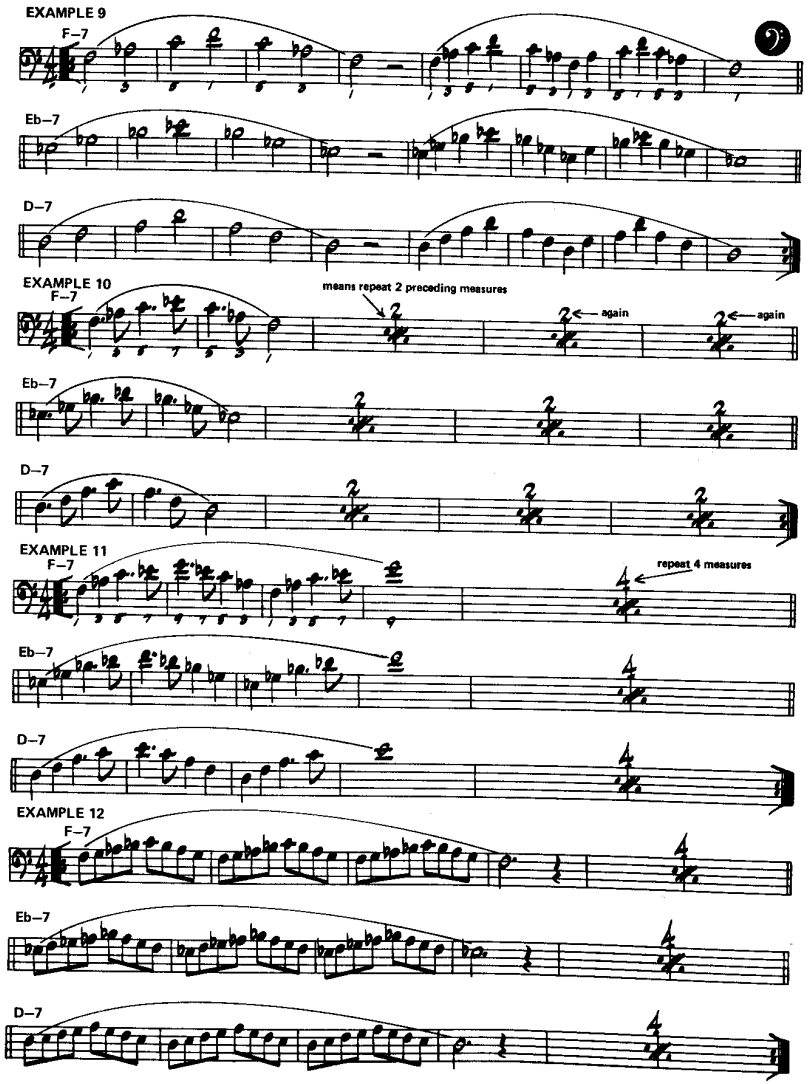


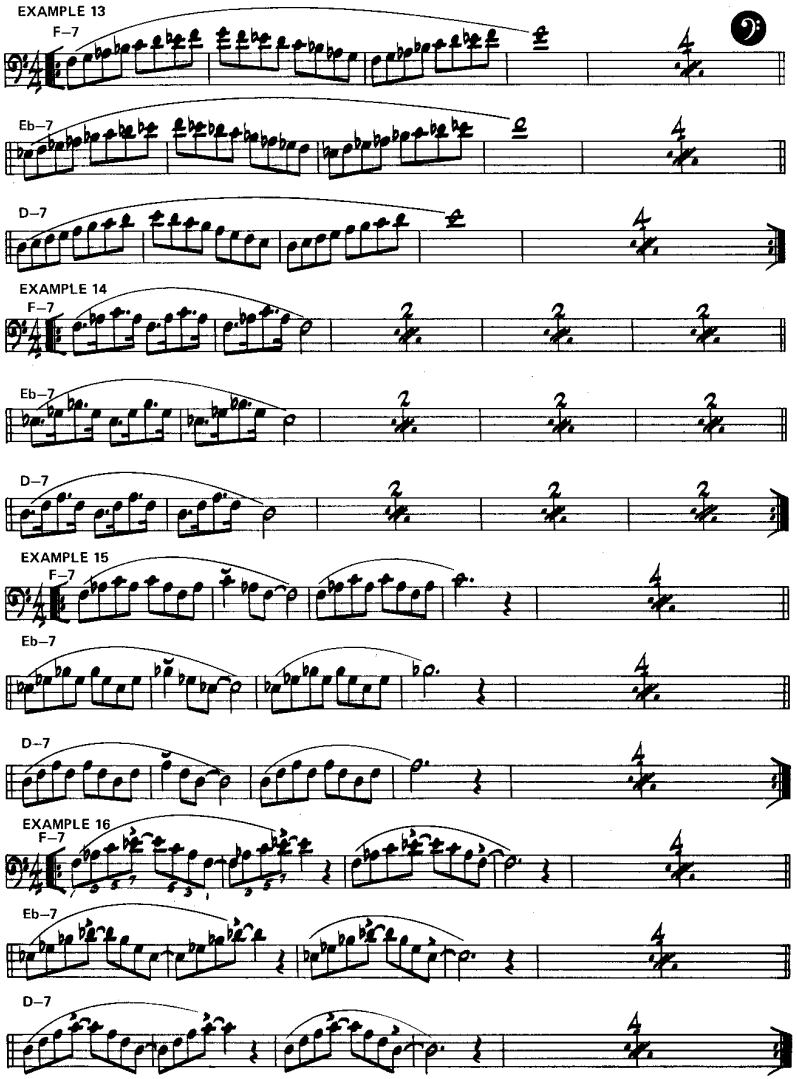

EXAMPLE 17
RE - 7
D–7
C–7
DO - 7
B–7
SI - 7
EXAMPLE 18
RE - 7
D–7
C–7
DO - 7
B–7
SI - 7
EXAMPLE 19
D–7
C–7
B–7
EXAMPLE 20
D–7
C–7
B–7


EXAMPLE 1
FA - 7
F–7
Eb–7
MIb - 7
D–7
RE - 7
EXAMPLE 2
F–7
Eb–7
D–7
EXAMPLE 3
F–7
Eb–7
D–7
EXAMPLE 4
F–7
Eb–7
D–7


EXAMPLE 5
F–7
Eb–7
D–7
EXAMPLE 6
F–7
Eb–7
D–7
EXAMPLE 7
F–7
Eb–7
D–7
EXAMPLE 8
F–7
Eb–7
D–7


EXAMPLE 9
F–7
Eb–7
D–7
EXAMPLE 10
F–7
means repeat 2 preceding measures
again
again
Eb–7
D–7
EXAMPLE 11
F–7
repeat 4 measures
Eb–7
D–7
EXAMPLE 12
F–7
Eb–7
D–7

EXAMPLE 13

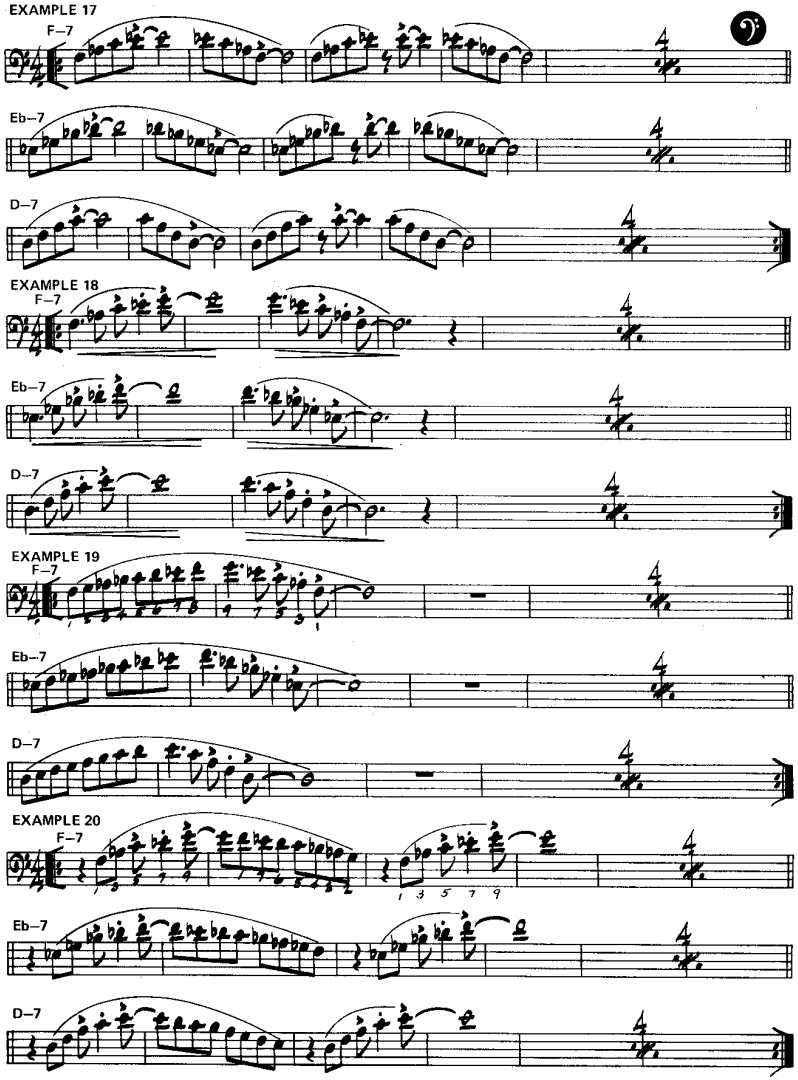


EXAMPLE 14

EXAMPLE 15

EXAMPLE 16

EXAMPLE 17



EXAMPLE 18

EXAMPLE 19

EXAMPLE 20