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MUSIC
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1967

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I would like to thank these people for ...
Pete Gearhart, Manager, Eye Street ...

Score - Mini Score
Mini Score

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READ THIS FIRST

This book contains much information. It's not intended that you race through it. Take your time and **feel good** about not going quickly through the material and ideas I am presenting. It has taken years to garner the knowledge which you hold in your hands. Don't expect to assimilate and digest it overnight.

Knowledge is one thing; being able to apply it is another. This book will give you knowledge and understanding. **Only if you can apply knowledge do others appreciate it.** *In music, a played example is worth many words.*

I can help you become a more fulfilled musician by tapping the CREATIVE SOURCE which lies **within your mind.**

Everything in this book has been gleaned from jazz's aural history. Everything in here can be heard by listening to the music. The music speaks for itself. Listen and enjoy.

RIGHT BRAIN - LEFT BRAIN

(This first appeared in Vol.47 "RHYTHM")

Jazz musicians have always mentally heard music then worked/practiced until they could play those ideas on their instrument. Knowing the fingerings, scales and chords (arpeggios) to each of the chord/scales in the harmony is fundamental. But, don't make the mistake of taking a lifetime to learn the fundamentals and never take time to enjoy **MAKING MUSIC**. Sometimes we forget to balance the learning of scales, chords, fingerings, technique, etc. with the joy of playing a simple melody that we hear in our head.

The most successful musicians are those who can balance the left-brain knowledge with the creative right-brain. If you can only play by ear (right-brain), you'll find yourself limited to only what-you-know. If you over-emphasize the left-brain you may end up sounding like a well-oiled jazz machine but not too inspiring or original.

In your beginning work with the various tracks in *Volume 1*, I suggest using an approach that allows both sides of the brain to cooperate. This is a key word here and I'm suggesting you cooperate with yourself. Practice the various licks and get so you can weave through the harmony of the music without it. But also be **spontaneous, creative, and original** with your improvisations. Use the various chord progressions and keys that are presented in the book to help you hear the music in your mind. *The object is to have both sides of the brain working together.*

Since there is a **ratio** of 1:1 as well as other devices used to become familiar with it. The symbol represents **both** a various chord/scale types (

CD BUYERS TAKE NOTE track references throughout the text. The number listed at the beginning of each chord appears in the text and on the LP and cassette configurations.

INTRODUCTION

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

It has often been said "you can't teach jazz." Myself and many others have been doing just that for years. With all the various aids on the market it *can* be confusing for the beginner. When this book/recording set was first published in 1967 many thought that by buying this set they would instantly become a great jazz player. It takes more than just purchasing this set to make beautiful music but if you digest carefully the contents of this book and recording, I know you'll be a lot happier with your musical progress. Here are several ingredients that go into making a good jazz soloist/improviser:

- 1) Desire to improvise
- 2) Listening to jazz via recordings and live performances
- 3) A method of practice - what and how to practice!
- 4) A rhythm section with which to practice and improvise
- 5) Self-esteem and discipline

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**, in addition to **Sounds** and **Silences**.

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's 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 performer's *ears* and *mind* are just as important as the actual music being played by the performer. We don't *make* jazz, but to allow more people to enjoy its messages through listening and playing - "you either have it or you don't" - is strictly a myth. It was the unwillingness of those who play to share, verbally, what they know.

The book portion of this volume contains key and correspond to the chords and any others you may mark on the piano. This will enable you (your fingers, tongue, and breath) to have a keener relationship to the input of the piano.

Some players memorize patterns like a machine. The idea is not to be a machine. You can express itself on your given instrument *an end. Practicing exercises, creativity.*

Anyone can improvise. It's the most natural thing in the world.

It's a technique we've forgotten or thought we were.

*The first 20 exercises have been transposed for ALL instruments.
(See page 78 for Bb instru.; page 88 for Eb instru.; page 98 for bass clef instru.)*

I know some people who have practiced playing all the exercises in this book 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, try playing one of the exercises in the book in tempo with the recording.

I recommend singing along with the recording, **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, they will most likely dive right in and begin improvising, using as their guide the chord/scales outlined for each track.

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 chord/scale on time. Every scale has a key signature with a designated number of 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 track if you should get lost. Just listen. The change of key (change of scale) 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 of 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 4-bar phrases. The number of choruses each track contains is always written in the upper right hand corner.

Jazz players refer to the harmony of a song as the "*changes*," or, the "*chords*," or "*chord progression(s)*." It refers to the chord/scale progression of the harmony. The chord symbols also determine the **scales** to be used when improvising. For your convenience, I've written the needed scales to all the tracks and have linked in the chord tones.



HOW TO USE

Since this is a play-a-long book and recording, we need to open the book and actually **play along** with the background music I've provided. **Before playing with the recording**, turn to the appropriate page for your instrument (see Contents page) and look at the first track of recorded music, **Track 1 ... Either page 68, 73, 83 or 93.**

You will notice that I have written below each chord symbol the actual scale from root to the 9th note of the scale. The root is the first note of any scale, also called tonic. The **blackened tones** are the **chord tones**. Chord tones are the first, third, fifth, seventh and ninth notes of any scale. Since jazz players have always used scales and chords in building their improvised solos, it is natural to stress learning **chords** as well as **scales**. A complete chord would contain these notes of the scale: 1,3,5,7,9,11,13. This amounts to **all** the notes used in the scale. Scales are referred to as being **horizontal** and chords are **vertical**.

The **large number** under each scale tells you how many measures of that scale will be sounded on the recording. As you can see, most of the beginning tracks are built in 8 and 4 measure phrases. Try to **hear and feel** the recorded tracks in four measure phrases rather than individual measures. It will become a 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 people practicing together, take turns keeping place for one another by pointing to the new scale when it appears. Think of the 8 bar phrases as being two four-bar phrases, or four two-bar phrases.

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 capital letter means *dominant seventh*.

Put the recording on and just listen to the rhythm section as they accompany. Follow along to make sure that you can keep track of the measures and that you can actually *hear* them change from the first minor chord/scale to the second and then on to the third minor chord/scale. The rhythm section will play those three chords in the same order a total of four times and then come to rest on the fermata (hold). That concludes the first track of recorded background accompaniment.

Listen to **several** recorded tracks along. Watch the chord/scale progressions while listening to the recording. Make sure you know the chords, patterns, etc. with the recording. **Make sure you know** the chords, patterns, etc. with the recording. **listen**. If you still can't find your place and learning the form is very important for creating new music. Knowing where you are in the

The 4th tone of major and dominant scales is emphasized. The 4th is usually used in major or dominant keys of

Overco

An existing knowledge of major, minor, and dominant seventh scales and chords is preferred but is not essential. If not already mastered, gradually memorize the twelve **major, minor, and dominant scales** listed on page 60 or 61. Volume 24, "*Major & Minor*" is excellent in helping learn the major and minor scales and chords. 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). Be sure to read the chapter called Related Scales and Modes on page 46. This understanding of how scales relate to one another is helpful because it will show you how one fingering pattern is the same as several others. This makes your work easier.

Some people will feel more comfortable by beginning with one of the blues tracks on the play-along recording. 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 (page 36).

Be sure you look over the Ten Basic Patterns on pages 62 or 63 (treble or bass clef). This is very important information 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. When they begin to improvise they will already be somewhat familiar with the harmonic sequence of events.

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 and popular music. This minor mode will be called a *scale* throughout this book. 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, Fmi, F-7 or F-9. They all mean the same thing: improvise on the F minor scale. See NOMENCLATURE, page 51, for other examples.

Piano players, guitarists and instrumentalists who are interested in learning piano voicings can gain much from the book *Transcribed Piano Voicings* from the Volume 1 Recording. It contains every voicing and rhythm used on the Volume 1 recording. The stereo separation on the recording allows pianists to turn off the piano channel and practice with the bass and drums on the left channel. Bassists will want to examine the *Bass Lines* from Volumes 1 and 3 recordings. It contains every note Rufus Reid plays and how he plays it. Drummers can turn off the left channel of the recording and practice with the piano and drums on the right channel.

There is
When you hit a
Yo
Become a child
Ta
FL

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Mini Score
Mini Score

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

Improvisors' ultimate goal is to be able to reproduce instantly on their instrument the sounds they heard mini-seconds ago in their mind. To people who only read music, this may seem impossible. Nothing is impossible. This way of thinking has only led to the mysticism which at times clouds the horizon for those wishing to improvise.

A logical way to go about practicing is outlined below. You should also know the *chromatic scale* from the lowest note you can play to the highest.

The chromatic scale is our *musical alphabet*.

The main purpose of this approach is to give you facility and independence which will allow you to be more spontaneous and creative.

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

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

To see what these exercises will look like, turn to either page 62 (treble clef) or 63 (bass clef).

Note: see page 26 for further suggestions on how to use these exercises on an actual song.

You may do these exercises with a recording. Occasionally you may want to record your own tracks. With the recording you occasionally will have to enter your own tracks.

The above exercises may be done at the level that is most comfortable. Measure your progress. 8th

A beginner may want to start with *half notes*. After several years on the instrument, Most people play up and down

"You're born with a spark...to
Preparation. Try and try again. Then on
success,' a 'natural.' You smile, you know."

Anonymous

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 in which the chord/scale progression will eventually be played. Work toward that tempo in your practicing.

Exercises 1 through 7 above are written out under the heading **Ten Basic Patterns** on pages 62 and 63. **Note:** They are written primarily in sixteenth note values. Play them slowly at first and then gradually increase the tempo.

When you begin to tackle an actual chord progression such as blues, use this same method of attack to better equip yourself for improvising. Take each scale as it appears and work it 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 of 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 the chapter on Blues.

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 stop playing certain simpler exercises such as the first five notes, or the triad, or the seventh chord, and dive right in running up the scale, and then down the chord, or vice versa. Eventually, you will just begin improvising because you will already **know** the scales and chords.

When you are working on a **pattern** or **lick**, use this same approach to iron-out the musical phrase. Take it note by note 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 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 C7 pattern, then try it in C#7 then D7, etc. This is excellent ear training and does wonders for coordination among fingers, mind, and ear. The book and recording set *Gettin' It Together* (Vol. #21 in the play-a-long series) is designed for this kind of practice. Check it out.

Set aside a certain amount of time to work on the scales and chords and patterns you need. They are your foundation. Practice the scale/chords, so that is where you should begin. From there, you can move on to the previous track, so, you are really only practicing the patterns.

Remember, when moving from one key to another, common . . . found in both scales.

By now, you are probably playing another that fast without it feeling familiar you become with it. It will become at moving from one key to another, connected, smooth manner. *and make it seem simple.* listener to anticipate upcoming events.

If you approach practicing in an orderly, disciplined fashion your results will come much closer to your expectations. Jerry Coker's book *"How To Practice Jazz"* is a valuable resource. 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 used them more constructively during each day's 24 hours.

The famous altoist Charlie Parker practiced 11 to 15 hours a day for three to four years!

Make each new idea YOUR idea. Then use your imagination.

It's okay to feel good about going slowly and carefully through this material.
Just don't give up!

The greatest solos all begin with a single note.

HOW TO BEGIN PLAYING WITH THE RECORDING

After you feel comfortable with the flow of the rhythmic section, having listened to one or more of the recorded tracks and followed the chord progression, get your instrument ready and let's begin the journey to improvisation. Turn to the proper chord/scale progression - TRACK 1. Be sure you have the section that is for your instrument. See Table of Contents if you are not sure. Tune up with the concert Bb tuning note of the recording.

CONCERT INSTRUMENTS Tuning note of the recording (piano, keyboards, guitar, flute, violin & strings, harmonica)

Note: All of the musical examples in this section are in the concert key. This means that piano, guitar, flute, violin, and all other concert (treble clef) instruments play the musical examples right out of this book along with the written text.

Bb INSTRUMENTS Tuning note of the recording

If you play a trumpet, tenor or saxophone, follow the chord/scale progression beginning on page 78. (The first 20 musical examples begin on page 78.)

Eb INSTRUMENTS Tuning note of the recording

If you play an alto or baritone saxophone, follow the chord/scale progressions beginning on page 88. (The first 20 musical examples begin on page 88.)

BASS CLEF INSTRUMENTS Tuning note of the recording

If you play trombone, bass, or double bass, follow the chord/scale progressions beginning on page 93. (The first 20 musical examples begin on page 93.)

EXAMPLE 2

F-

E_b-

D-

Next, play the scales in *quarter notes*. See **Example 3**. Remember, play smoothly without rushing or dragging. 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. Listen *carefully* to the rhythm section while playing. Listen to the *beat* and play with it. Good music always has a *flow* to it. **Exercises are music, too.**

EXAMPLE 3

F-

E_b-

D-

You probably noticed that when you had time to go up and down the scale two times. Play the number of flats or sharps each scale has, or then or there. *Your ears will become your best friend.*

All jazz players memorize the scales swimming around in their heads. It's not distracting when striding to the nearby. Try it and see!

If you don't understand some musical

Music is not meant to be understood.
(Musicians may be complex.)

The next exercise uses the *first five notes* of each scale played in *half notes*. See **Example 4**. Small numbers under each note represent degrees of the scale.

EXAMPLE 4

F-

Eb-

D-

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

EXAMPLE 5

F-

Eb-

D-

(By now, you should have these)

Let's see if you can now play the **Example 6**. Notice these exercises use the *9th* note of the scale and in with the recording.

EXAMPLE 6

F-

Eb-

D-

You should feel comfortable with the three scales to Track 1 and, hopefully, have them memorized. When memorizing, some people like to think of the actual fingerings on their instrument. Others like to think in terms of key signatures . . . how many flats or sharps in each scale. Use whichever method works for you! **Internalize the notes and fingerings** and this will help you make music, just like learning words helped you learn to speak to others. But most importantly, memorize the **SOUND** of the scales and chords. *Visualize the notes and their sound right before you play them.* All good musicians do this. They hear it first.

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. Try *different rhythmic patterns*. Make up some of your own. This holds true for other exercises, too. Don't forget to count and keep your place.

EXAMPLE 7

Example 7 consists of three musical staves, each representing a scale in thirds. The first staff is for the F- scale, the second for the Eb- scale, and the third for the D- scale. Each scale is written in 4/4 time and consists of quarter notes. The notes are grouped in pairs, representing thirds. The F- scale starts on F4 and goes up to F5. The Eb- scale starts on Eb4 and goes up to Eb5. The D- scale starts on D4 and goes up to D5. Each scale is followed by a descending sequence of notes, also in pairs, representing thirds. The scales are written in treble clef.

You will notice the *blackened tones* in the scales of the various chord progressions on pages 68, 73, 83 and 93. 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). A **full chord** would contain the following: Root, 3rd, 5th, 7th, 9th, 11th, 13th. As you've probably guessed, this full chord contains **all the notes in the scale** but in a different order. Chords appear vertically. Scales are horizontal.

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

Example 8 consists of three musical staves, each representing a triad. The first staff is for the F- triad, the second for the Eb- triad, and the third for the D- triad. Each triad is written in 4/4 time and consists of quarter notes. The notes are grouped in pairs, representing thirds. The F- triad starts on F4 and goes up to F5. The Eb- triad starts on Eb4 and goes up to Eb5. The D- triad starts on D4 and goes up to D5. Each triad is followed by a descending sequence of notes, also in pairs, representing thirds. The triads are written in treble clef.

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

EXAMPLE 9

Example 9 consists of three staves of music in 4/4 time. The first staff is for the F- triad, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 1, 5, 3, 1) and a repeat sign. The notes are: F- (F, A, C), Eb- (Eb, Gb, Bb), and D- (D, F, A).

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 the chapter on seventh chords - page 41.

EXAMPLE 10

(means repeat 2 preceding measures)

Example 10 consists of three staves of music in 4/4 time. The first staff is for the F- seventh chord, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 7, 5, 3, 1) and a repeat sign. The notes are: F- (F, A, C, Eb), Eb- (Eb, Gb, Bb, D), and D- (D, F, A, C). The text "(means repeat 2 preceding measures)" is written above the first staff, with arrows pointing to the repeat signs. The word "again" is written above the second and third repeat signs.










You can even extend the chord... called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th is also referred to as the 2nd... the tonic.

EXAMPLE 11

Example 11 consists of three staves of music in 4/4 time. The first staff is for the F- ninth chord, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 7, 9, 7, 5). The notes are: F- (F, A, C, Eb, G), Eb- (Eb, Gb, Bb, D, F), and D- (D, F, A, C, E).

You have played three minor scales up and down diatonically (scalewise), in thirds and triads, seventh chords, and ninth chords. You should also have the three scales memorized and become more and more familiar with the sound, feeling, shape, warmth, brightness, and dullness of each scale. You may be thinking of roots as "home-base", 3rd's and 5th's as "family" and 7th and 9th's as more exciting tones you might meet on a week-end.

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 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 rock tune you will want to straighten out the eighth-notes and play them more evenly. This is called *even eighths*. Listen to Track 3, and the very last track for the bossa nova sound.

If you feel secure with what we have done so far, play the three scales up and down using the *first five notes in eighth-notes*. See **Example 12**. Saxs and trumpets, keep your fingers close to the keys and play smoothly. Make this automatic. You would be a good time to look at the chapter on **Articulation** found on page 47.

EXAMPLE 12





Memorize everything! Memorize the scales. Use your mind and...

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

EXAMPLE 13

Example 13 consists of three staves of music in 4/4 time. Each staff begins with a chord symbol: F- (first staff), Eb- (second staff), and D- (third staff). The notes are written as eighth notes, with a slur over the entire line. The first staff has a repeat sign at the end with a '4' above it. The second and third staves also have a repeat sign at the end with a '4' above it.

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 recording 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! See Example 14. *Triplet in eighth notes.*

EXAMPLE 14

Example 14 consists of three staves of music in 4/4 time. Each staff begins with a chord symbol: F- (first staff), Eb- (second staff), and D- (third staff). The notes are written as eighth notes, with a slur over the entire line. The first staff has a repeat sign at the end with a '2' above it. The second and third staves also have a repeat sign at the end with a '2' above it.

Patience works

Mini Score -
Mini Score

Example 15 is a variation using notes of the *triad* in *eighth-notes*. A scoop is indicated by a \cup .

EXAMPLE 15

Example 15 consists of three staves of musical notation in 4/4 time. Each staff begins with a chord symbol: F- (first staff), Eb- (second staff), and D- (third staff). The notes are eighth notes, and a scoop (indicated by a cup symbol) is shown over the first two notes of each phrase. The first staff has a first ending bracket over the final two measures. The second and third staves also have first ending brackets. The key signature has one flat (Bb).

Make up your own exercises. 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. By now, you are probably familiar enough with the rhythm section on the recording that you have begun to hear subconsciously the *eight measure phrases*. 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 will give you an inner sense of form that you can use the rest of your life.

Listen to jazz recordings and notice how they play in 2, 4, and 8 bar phrases, rests included!

Example 16 uses the *seventh chord*. Play with a swing feel. Don't play even eighth-notes. Listen to a recording by Woody Herman, or Thad Jones-Mel Lewis. The feeling should be like bebop, too. See page 58.

EXAMPLE 16

Example 16 consists of three staves of musical notation in 4/4 time. Each staff begins with a chord symbol: F- (first staff), Eb- (second staff), and D- (third staff). The notes are eighth notes, and a scoop (indicated by a cup symbol) is shown over the first two notes of each phrase. The first staff has a first ending bracket over the final two measures. The second and third staves also have first ending brackets. The key signature has one flat (Bb). Fingerings are indicated by numbers 1, 3, 5, 7, 5, 3, 1 under the notes in the first staff.

Example 17 is a variation of Example 16.

EXAMPLE 17

Musical score for Example 17, consisting of three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a chord labeled 'F-' and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, starting with a chord labeled 'Eb-'. The third staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature, starting with a chord labeled 'D-'. Each staff concludes with a double bar line and a repeat sign.

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

EXAMPLE 18

Musical score for Example 18, consisting of three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, starting with a chord labeled 'F-'. It features a melodic line with notes 1, 3, 5, 7, 9, 9, 5, 3, 1, with slurs and accents. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, starting with a chord labeled 'Eb-'. The third staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature, starting with a chord labeled 'D-'. Each staff concludes with a double bar line and a repeat sign.

Example 19 utilizes the *Locrian mode*.

EXAMPLE 19

Musical score for Example 19, consisting of three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, starting with a chord labeled 'F-'. It features a melodic line with notes 1, 2, 3, 4, 5, 6, 7, 8, with slurs and accents. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, starting with a chord labeled 'Eb-'. The third staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature, starting with a chord labeled 'D-'. Each staff concludes with a double bar line and a repeat sign.

Mini Score
Mini Score

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

EXAMPLE 20

The image shows three staves of musical notation for Example 20. The first staff is in F major (F-), the second in E-flat major (Eb-), and the third in D major (D-). Each staff shows an ascending scale of notes with fingerings (1, 3, 5, 7, 9, 1, 7, 6, 5, 4, 3, 2) and a descending scale. The notes are marked with accents (>) and slurs. The time signature is 4/4.

The most important exercises are numbers 3, 7, 11, 12, 13, 19, and 20.

Additional exercises are listed beginning on page 65. Find several that you like and transpose them to your needed keys. The book *Patterns for Jazz* is excellent additional study.

ADDITIONAL RESOURCES

- AEBERSOLD VOLUMES 24, 21, 54
- PLAY-A-LONG SETS
- AUTOBIOGRAPHY OF A YOGI
- CREATIVE JAZZ IMPROVISATION
- FREE PLAY by Stephen Nachm
- HOW TO LISTEN TO JAZZ
- HOW TO PLAY BOP (3 F
- HOW TO PRACTICE JAZZ
- IMPROVISING JAZZ by Je
- JAZZ EAR TRAINING
- JAZZ IMPROVISATION
- JAZZ LANGUAGE, THE b
- JAZZ SOUND, THE by Da
- MUSIC by Sufi Inayat Khan
- PATTERNS FOR JAZZ (tr
- PIANO VOICING TRANS
- SCALES for JAZZ IMPROVISATION

Mini Score .
Mini Score .
Mini Score .

BEGINNING TO IMPROVISE FOR THE FIRST TIME

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 in various smaller note values. This gives you a degree of confidence which enables you to move on to the next step...which is *actual improvisation*.

So far, we have only been working with the three minor scales to the first track of recorded accompaniment, but 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 recording on the first track 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 rests. *Experiment at this point with anything your mind can come up with.*

Put the recording on the first track and begin playing. Improvise! Take some chances!

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

Listen to the rhythm section while you play. Let them help you keep your place.

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 that I am extending the range, too.

Prearranged Rhythm

F-

Eb-

etc.

You will find that using a prearranged rhythm will help you keep your place while moving around in the scale. For each new scale, use the same rhythm with each new scale. Experiment with various rhythms. Each scale should include all of its playable tones. Use the two measure rhythms.

Listen to Joe Henderson



Here are eight things to remember when improvising. **Choose one or two items at a time** and concentrate on them while playing with the recorded track. Soon, these elements of music will become automatic.

1. Don't limit yourself by beginning every phrase in the low register and then proceed upward (ascending motion). Utilize descending motion and use melodic lines that combine **ascending** and **descending** motion.

2. Avoid limiting your ideas to the middle or the most comfortable register of your instrument. Nothing is more monotonous than listening to players who confine their playing to their most comfortable register and refuse to utilize the high, low, or unfamiliar registers. Be prepared to take chances and experiment with 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 freer to concentrate on melodic development. **Your imagination works best when you feel secure**.

4. **Vary your dynamics!** Lack of dynamic contrast has a dulling effect on the listener and the player. Listen to the phrasing and dynamics of the jazz greats.

5. Don't tongue (staccato) every note, and don't slur (legato) every note. Use a variety of articulations. Listen to recorded solos of people who play your instrument. Interesting players have an assortment of articulations at their 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. See **Articulation** chapter beginning on page 48.

6. Concentrate on hearing, **mentally**, each tone *before you play it*. This requires constant anticipation and awareness. It will help prepare you for more advanced improvisation, as well as create in you an *inner sense of pitch*. A sense of pitch will greatly stabilize intonation and is extremely important when playing notes separated by a large interval. Concentration will also help your intonation.

Listen

7. Always try to make the note **release**. (See page 43 on **Melodic** musical idea. If you can't think of a musical idea, music is nothing more than a collection of notes.

8. Listen to your sound. You should study privately with the sound of the artist you listen to. See **Sound**. Always play on the best instrument you can afford.

Use repetition
It helps hold the listener's

At this point in our study let's begin playing with some of the other recorded tracks on the record. I suggest playing with 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 recording first. Listen to the track once or twice before playing, always keeping your eye on the chord/scale progression. Keep your place and listen for the rhythm section's change to the different keys/scales.

It is extremely important to place (play) *chord tones* on the downbeat, especially beats one and three! When you do this your melodies will sound more natural and tend to flow. Always know the chord tones 1, 3, 5 and 7 of each scale. Use them as anchors when building a solo. The jazz masters have always done this. Examine some transcribed solos. Look at melodies like Misty, I Can't Get Started, Tune Up, Four. Notice how beats 1 and 3 contain chord tones. Carry this idea over into your solos.

CHECK LIST

Here is a Check List to review before improvising:

1. Listen to the recorded track first while watching the chord progression.
2. Review the needed scales and chords by practicing several of the first 20 exercises.
(You may want to do this without the recording, then with it).
3. Begin memorizing the scales by the number of flats or sharps or by the fingerings.
4. Begin memorizing the order of the scales. This is called learning the form of the song.

If you do these four things, your imagination will be ready to inspire you when you improvise because you'll be ready, prepared, and confident.

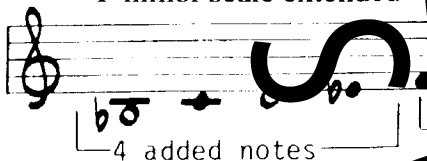
EXTENDING YOUR RANGE

You should expand the scale past as possible. In the first 20 exercises I confined you to the range of one octave. When improvising, we need all the range we can get to lend variety to our mind. Let your inner musical ear guide your notes.

In expanding your range first at first because you will be playing two octaves, if your ability will permit.

For instance, the played would look like this:

F minor scale extended



TOTAL PLAYABLE NOTES = 12



By now, I'm sure most of you 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 improviser happens to professionals too, at whatever level they are. That is, they get bored with what they are playing and can't seem to find new things to play. Everything they play, they feel they have played before.

What 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.

You have a **right** to be creative.

DEVELOPING CREATIVITY

I suspect 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 to sing with our voices and also play on our instruments what we hear in our minds.

The mind is the originator of all musical thoughts.

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

The **voice** (singing) usually can approximate the pitches, rhythm, and nuances of what the mind hears better than the actual instrument (sax, trumpet, piano, etc.). Since the **instrument** you have chosen is a learned device, it is the least able to reproduce the musical thoughts of your mind. Thus, persons who are better equipped technically will come closer to playing the thoughts of their mind on their instrument.



THOUGHTS



Be careful not to begin singing what you can play on your instrument. You should generally be free from the restrictions of the instrument to gain freedom on your instrument. Hard work and true development lead to musically creative playing.

Every good jazz soloist has a repertoire of some peoples' playing that he or she can use for dynamics, etc. I strongly encourage you to study the jazz idiom. This art form has been books and recordings to help you. Spend a lot of time listening to a variety of jazz recordings. Collect or borrow from your local library or from a friend to play it effectively. (See page 58 for suggested record list.)

STARTING A PHRASE OR MELODY

Give some thought to the following ideas. Be prepared - let your mind guide you.

Listen to yourself.

1. At what part of your instrument will you begin your idea? Middle register, high, low?
2. How do you want to begin? Slowly, with held notes and use of space/rest? Quickly, with lots of notes, attention, motion, or visibility? Moderately so as to take your time and suggest a searching mood?
3. What note of scale or chord do you want to begin with?
4. Once you begin, do you want to ascend, descend, or stay in one general register?
5. Do you want to use pick-ups? One, or more? If so, make sure they lead to the first strong beat! The strong beats are beats 1 and 3.
6. Once you've begun your phrase, how long are you prepared to maintain your continuity, thoughts, ideas? One measure, two, four, eight? Have you thought about it?
7. What rhythm are you going to play initially? Do your mind already HEAR the notes/pitches in rhythm? Can you actually play them? Remember, your first phrase represents the first several words or idea of a sentence. Think clearly before you begin.
8. Chord tones (1,3,5) are good notes to begin a phrase with. Know where they are on your instrument.
9. Is your initial idea coming from your mind or is it something that your fingers have picked out?
10. Windplayers...be sure you've taken a deep breath BEFORE you start each phrase. You need to SUPPORT the tone in your instrument and your musical thoughts to the mind of another. Think SOUND.
11. Make sure you know where you are on your instrument.

The jazz musician has a way of playing the actual melody and alter the

MUSIC FUNDAMENTALS TO KEEP IN MIND WHEN IMPROVISING

Use full range of instrument
Emphasize certain notes of a scale or a 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 fellow musicians
8th and 16th notes build tension
Rests, whole and half-notes create relaxation
Chordal passages
Arpeggios
Staccato (a la Sonny Rollins)
Listen to others
Don't overplay
Sequences

Dynamics - loud & soft & in-between
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 your MIND

1. You should use variety above all else, but not too much.
2. Keep the *interested listener* in mind.
3. The pretty notes for major and dominant 7th chords/scales are the 6,7^b, and 9^b.
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.

Don't play everything you know in every solo.

WHAT DOES "TO HEAR" REALLY MEAN?

To hear is more than just an aural experience.

1. **To Hear** gives confidence in performance, composing and life in general.
2. **To Hear** gives more enjoyment and a deeper level of appreciation and understanding and this level grows.
3. **To Hear** will earn you respect. Teaching/coaching will reflect your knowledge and this can be passed on.
4. **To Hear** instills independence in your playing. **To Hear** removes the need for crutch channels. **To Hear** removes the need for crutch channels.
5. **To Hear** makes one feel more secure and confident with one's "inner music." **To Hear** is a natural state.
6. "To Hear" ultimately means to hear oneself.

Work on your ears. They can affect your playing.

BEATS 1 AND 3 ARE MOST IMPORTANT IN BUILDING MELODIES

Beats 1 and 3 seem to want roots, 3rd's, 5th's, 7th's and 9th's (b9's on dom.7th chords that resolve up a perfect fourth). I'm speaking of 4/4 time. In so doing, the listener can plainly hear the intended harmony. They can also anticipate where your melodic line is going, the contour, the shape of it.

It eliminates a lot of the guess work in **listening** to jazz. It's actually the obvious thing to do because that's the way we think and sing melodies anyway. Sometimes we call these notes **Target Notes** or **Guide-Tones** or **Goal-Notes**. Since the **3rd and 7th** of scales/chords are the most important tones in any scale, placing them on beats 1 and 3 is vital.

Knowing where chord tones are on your instrument is like knowing where the kitchen, bathroom, front-door, and telephone are.

Look at Charlie Parker's solo on "Now's The Time" for a good example of **chord tone placement**. It's in the "*Omnibook*."

Look at other transcribed solos by various players to see how they utilize this important rule in playing jazz. Take a pencil and mark the chord tones that fall on beats 1 and 3 (or, on all four beats!). You'll be surprised. Classical music also does this. Look at anything by Bach.

Again, look at melodies to standards such as Misty, I Can't Get Started, Blue Bossa, Body & Soul, Tune Up, Summertime, etc. These songs would not be standards if they didn't adhere to the above musical principles.

Try this; tape yourself singing a chorus along with the play-a-long recording. Then, transcribe several measures or the entire chorus. Be patient. If your singing is free flowing and right-brained, you'll be surprised how often you place chord tones **unknowingly** on beats 1 and 3. It's the natural thing to do.

Beginning improvisors often sound like they don't know how to utilize the above concepts.

This is a short course

RECOMMENDATIONS

There are dozens of available
exceptional solos which have
AIDS, P.O.Box 1211, New York
bold print.

BASS TRADITION, THE 36
CHARLIE PARKER "OMNIBOOK"
HANK MOBLEY SOLOS. Plainly
J.J. JOHNSON TROMBONE SOLOS. 156
MODERN JAZZ TENOR SAX SOLOS contains many
28 MODERN JAZZ TRUMPET SOLOS Book #1 and Book #2.

THE BEBOP SCALE

The bebop scale contains one added tone to each of the four most used scales.

Dominant 7th, C7 = C D E F G A Bb B C (The underlined tone is the added tone.)

This scale is often played descending and would look like this:

C7 = C B Bb A G F E D C

Don't allow the B natural (added tone) to fall on a downbeat. The added tone must always come on the **upbeat** in order to give it the jazz sound we are used to hearing. This is also called the 7th scale.

Good notes to begin/start a phrase with are the chord tones:1,3,5,and b7. When you begin a phrase with the 2nd, 4th, or 6th notes of the scale on a downbeat, you must use additional chromaticism somewhere in the phrase in order to make the B natural fall on the upbeat. 3rd's and 7th's like to fall on beats 1 and 3. This makes your phrases sound more natural.

There are also BEBOP scales to be used over major, minor and half-diminished as well as the dominant 7th listed above.

MAJOR = C D E F G G# A B C

MINOR = C D Eb E F G A Bb C

HALF-DIMINISHED = C Db Eb F Gb G Ab Bb C

Using the simple half-step chromaticism (which we are referring to as the bebop scale) allows your lines to have shape and contour which more closely resembles those of the jazz masters. Since the scale has 8 tones, it helps to naturally place the **chord tones** ON the beat rather than have them scattered all around. Most people notice an immediate uplift to their melodic lines when they begin using the bebop scale; especially if they are used to listening to jazz music. They can tell the similarities.

The dom.7th bebop scale can be used over the dominant 7th chord. Example: C7 bebop scale (C D E F G A Bb B C) could be used over C7. The chords are interchangeable over the scale. The single bebop scale: C D E F G A Bb B C. They're the same.

Learn this SOUND in di...

Look at transcribed s... surprised how often this s...

David Baker's books 'H...

Make the... It's the... Don't leave hom...

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:

C Δ Major Pent. C- Minor Pent. F Δ Major Pent. F- Minor Pent.

People use the pentatonic scale more during a blues progression than in any other harmonic sequence in jazz - especially young players. There are books on the market which advocate using the pentatonic scale as a means to solo on the blues progression. The pentatonic scale sound should be thought of as a small part of the overall musical spectrum.

The pentatonic scale is a sound which can add variety to the overall musical framework. Rather than "running it in the ground," 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:

F Minor Pentatonic F Blues Scale

New Note (#4)
Blue Note... Tension Note

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 dorian 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 used.

C Δ (C Major Pent.) C Δ +4 (C Lydian Scale) Pent.)

F- (F Minor Pent.)

Don't be afraid to *personally*
Let it breath. Let it flow. Let it

Mini Score

Mini Score

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 (concert key), using just the Bb minor pentatonic scale throughout. The notes in concert key 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 over the F blues, using 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. Use the pentatonic scale (minor pentatonic) 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 on paper 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.

Play with recorded 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 (over the eight bars of F minor use the F blues, F pentatonic, or F minor scale).

By now we 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 recorded tracks. 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. Your mind already sings many of these scale sounds but you just don't know how to label them. Keep studying and you will.

Don't overlook listening to recorded solos that are creating phrases that use the scales you have been learning. Dan Haerle's book *Soloing with Scales* lists nineteen different scales written in all keys in treble and bass clefs.

I am listing three pentatonic scales in the right of the basic scale. Each scale is used for four or eight bars using one of the scales. I warrant your attention. The scale is the first cousin to a major scale and is used.

CΔ
(C Major Pent.)

CΔ
(G Major Pent.)

CΔ
(D Major Pent.) Inversion I

Mini Score
Mini Score
Mini Score

NOTE: Memorize the keyboard's black & white notes.

Have them on the "tip of your mind" for use at any time in figuring out intervals, scale qualities, licks, etc. It's a marvelous tool. It's **visual** and you can **SEE** so much all at once.

"No one can hurt you in your imagination." - Amnesty International

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 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. See page 43.

Here is an example of how the *entire chromatic scale* can be used in a typical jazz phrase.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a chromatic scale: C4, Bb4, B4, C5, Bb4, B4, A4, G4, F4, E4, D4, C4. Above the staff, chord symbols are placed: C- (under C4), D- (under Bb4), G7 (under B4), C (under C5), and C (under Bb4). The notes are connected by a series of slurs and ties.

A good beginning exercise is to play the entire chromatic scale (root, 3rd, 5th, and 7th) from a half step below.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a chromatic scale: Bb4, B4, C5, Bb4, B4, A4, G4, F4, E4, D4, C4. Above the staff, the chord symbol F- is written. Below the staff, the text "9TH CHORD" is written.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a chromatic scale: Bb4, B4, C5, Bb4, B4, A4, G4, F4, E4, D4, C4. Above the staff, the chord symbol F- is written.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a chromatic scale: Bb4, B4, C5, Bb4, B4, A4, G4, F4, E4, D4, C4. Above the staff, the chord symbol CΔ 9th CHORD is written.

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

Four musical staves in treble clef, 4/4 time, showing scale runs for F- and CΔ chords. The first staff is for F- with notes 1, 3, 5, 7, 9. The second is for CΔ with notes 1, 3#, 5#, 7, 9. The third and fourth staves show descending scale runs for F- with notes 9, 7, 5, 3, 1.

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

Four musical staves in treble clef, 4/4 time, showing descending half-step scale runs for F- chords. The first staff is labeled "7th CHORD" and shows notes 7, 6, 5, 4, 3, 2, 1. The other three staves show similar descending runs for F-.

Here is an example using

A musical staff in treble clef, 4/4 time, showing a descending half-step scale run for F-.

Mini Score!

Mini Score!

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

The image shows four lines of musical notation in treble clef, 4/4 time, illustrating neighboring chromaticism. The first line is for the F- chord and is labeled 'reversed' and 'OR'. It shows four phrases: 1) F4, G4, A4, B4, A4, G4, F4; 2) F4, E4, D4, C4, D4, E4, F4; 3) F4, G4, A4, B4, A4, G4, F4; 4) F4, E4, D4, C4, D4, E4, F4. The second line is also labeled 'reversed' and shows five phrases: 1) F4, E4, D4, C4, D4, E4, F4; 2) F4, G4, A4, B4, A4, G4, F4; 3) F4, G4, A4, B4, A4, G4, F4; 4) F4, G4, A4, B4, A4, G4, F4; 5) F4, G4, A4, B4, A4, G4, F4. The third line is for the CΔ chord and is labeled '(this sounds strange)'. It shows five phrases: 1) C4, D4, E4, F4, E4, D4, C4; 2) C4, D4, E4, F4, E4, D4, C4; 3) C4, D4, E4, F4, E4, D4, C4; 4) C4, D4, E4, F4, E4, D4, C4; 5) C4, D4, E4, F4, E4, D4, C4. The fourth line is labeled 'reversed' and shows two phrases: 1) C4, D4, E4, F4, E4, D4, C4; 2) C4, D4, E4, F4, E4, D4, C4.

The chromatic scale is your *musical alphabet*.

MUSICAL EXAMPLE

A musical example in treble clef, 4/4 time, for the F- chord. It shows a single phrase: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, D4, E4, F4. The notes are grouped with slurs and fingerings: 1, 3, 3, 7, 7, 9.

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.

Four lines of musical notation in treble clef, 4/4 time, showing chromaticism over different chords: 1) D- chord: D4, E4, F4, G4, F4, E4, D4, C4, D4, E4, F4, G4. 2) CΔ chord (Eb minor): C4, D4, Eb4, F4, Eb4, D4, C4, Bb3, C4, D4, Eb4, F4, G4. 3) F- chord: F4, G4, Ab4, Bb4, Ab4, G4, F4, E4, D4, C4, D4, E4, F4. 4) D- chord (G7): D4, E4, F4, G4, F4, E4, D4, C4, D4, E4, F4, G4.

Mini Score
Mini Score
Mini Score

C7 (G-)

C7 (G-)

D-

C7

D-

F- or C- or C7 or F7 or FΔ or D- etc.

CΔ

CΔ

F-

F-

CΔ

CΔ

Very Popular!

C7 or CΔ

Practice playing one or two of the chromatic exercises with one of the recorded tracks. They should become part of your melodic and harmonic vocabulary 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 than others (Dave Liebman, Woody Shaw, Mike Brecker, Steve Grossman, Dizzy Gillespie, John Coltrane) and have gradually helped to change the melodic direction of jazz. Dave Liebman's "*Chromaticism*" is a good book on this subject.

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*" (Volume #21 in the play-a-long series) helpful because it goes through all twelve keys at slow to moderate tempos. This is a must for real "woodshedding."

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 as well as intellectual concepts. These are often learned by studying another player's style and conception.

Most beginning improvisors 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 scale 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. 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. Jazz blues is a vast area and is still growing.

Here are several things to watch for in the blues that will make your playing more rewarding, convincing, and musical. Begin by singing (with your voice) several choruses of blues along with the recording (Bb blues or F blues). Tape yourself with your cassette recorder so you can listen to yourself. Then, with your instrument in hand, try playing the phrases that you just sang! What you sing is often closer to the **REAL YOU** than what comes out of your instrument. You may have to begin by copying one or two notes and work your way up to an actual musical phrase. This is normal. It's hard to sing wrong notes.

We are inhibited and limited by our instruments. Musicians who know their instruments well have a better chance of conveying their feelings within their mind to the listener.

When you are trying to play the same inflections, articulation, and phrasing a solo will probably be fairly good. Practice singing while you play. Singing **within your mind** will enable you to put those

I have heard many fine musicians play an instrument. They mentally play as though they have already played it as though they were practicing. Many musicians refer to a player as "sounding like a pro" even though the musician is playing an instrument. This is the ultimate compliment.

If these move too quickly for you, use the procedure on page 26 and apply it to the F blues or the Bb blues. The Bb blues track is a little slower.

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 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 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 advise using this method of practice when approaching ANY new song or chord progression.

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

Improvise on the 3rd or 7th of the first chord to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th of the first chord, then the 3rd and 7th of the second chord, then the first chord to the second.

EXAMPLE 3

Non-keyboard players should practice the exercises written, and play exercises in #1 with the left hand while running patterns or soloing.

Mini Score! Mini Score! Mini Score!

Most good wind players have a basic 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.

Lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are given 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 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 A^b B^b B C E^b F.

THE BLUES CONCLUSION

1. Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your instrument. Be patient. It's hard to sing wrong notes.
2. Sing with your voice while driving, etc. Think about the intervals you are singing. Are you singing bits and pieces?
3. Listen to jazz players play the blues. Listen to the Stitt on the song "After Hours" found on Volume 2.
4. Check out *Volume 2*. Do you have this volume, have you tried it, and F? Time to move on!
5. Remember leading tones to bring out the harmonic movement.
6. Use everything you have learned to play on the blues scale. That's the key when interspersed with phrases from the blues.
7. Transcribe a solo or a portion of a favorite solo. Note the inflections as the recorded version. The jazz tradition has benefited greatly by transcriptions and listening.

THE BLUES SCALE AND ITS USE

The blues scale consists of the following: Root, b3rd, 4th, #4th, 5th and b7th.

EXAMPLE: F blues Scale F, Ab, Bb, B, C, Eb, F

When playing a twelve bar blues in the key of Bb, use the Bb blues scale:

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.

Experiment alternating between dorian minor and the corresponding blues scale over any of the first four recorded tracks.

The blues scale is used to convey a "Funky", "Down-Home", "Earthy" or "Blusey" 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 recordings.

THE TWELVE BLUES SCALES (Treble & Bass Clef)

THE TWELVE BLUES SCALES (Treble & Bass Clef)

The image displays musical notation for the twelve blues scales, organized into two groups: Treble Clef (top) and Bass Clef (bottom). Each group contains six scales, labeled with their root notes: C, D, D, Eb, E, and G. The scales are written as ascending eighth-note patterns. A large, diagonal watermark reading 'Mini Score' is overlaid across the entire page, partially obscuring the musical notation.

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. *Added tones are underlined.*


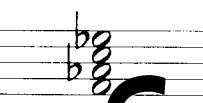
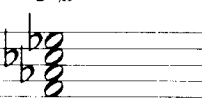
EXAMPLE: F blues scale...F, G, Ab, A, Bb, B, C, D, Eb, F

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 eventually want to transpose this scale to all twelve keys for practice. For now, learn it in Bb and F concert.

I've listed 5 blues heads (melodies) that you should memorize (pages 72, 77, 87, or 97).

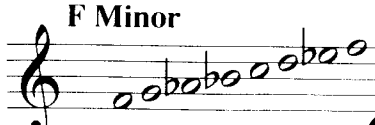

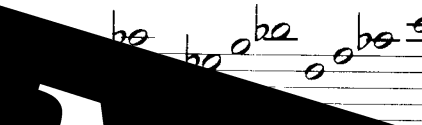
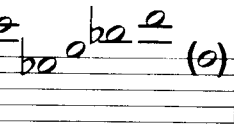
SEVENTH CHORDS

A triad is 3 notes stacked on top of each other; the bottom note being the root, the second note the 3rd and the top note being the 5th.. 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 a major third or a minor third) [major third = 4 half-steps and a minor third = 3 half-steps] to the top of a 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.

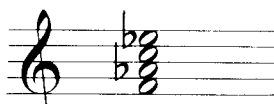

FΔ	F7	F-7	FØ
			
F Major 7th	F Dominant 7th	F Minor 7th	F Half-Dim. 7th

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:

7th CHORDS BUILT UPON SCALE TONES-HORIZONTALLY

			
Basic Scale	F Minor 7th	G Minor 7th	A Minor 7th

As we build these seventh chords...

	
F Minor 7th	A Minor 7th

Each tone in a seventh chord... bottom is the *third*... the third... all of the seventh chords found in... seventh chords can be used in improvisation... every chord listed can be played horizontally or vertically.



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, the notes produce 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 want to eventually resolve to the root, 3rd, and 5th degree of the basic scale.

In essence, the most consonant tones of scales are the root, 3rd and 5th. These three tones are excellent notes to begin and end phrases with.

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 a combination of these.*

When resolving an idea or phrase **it is natural to end on beats one or three**, in 4/4 time or the **and** of beat two or the **and** of beat four. **Beats 1 and 3 are the strong beats in the measure.**

Seventh chords should be practiced in the same manner as triads. Begin by stating 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 scales. Practice seventh chords over all the scales; don't limit yourself to several of the more comfortable ones.

Be methodical in the way you approach your practice sessions.

As you practice you'll see how one seventh chord is exactly the same as one found in another scale. For instance, C major 7th chord is the same as the 7th chord built on the 3rd degree of the A dorian minor scale. They both are the same as a 7th chord built on the 7th degree of D dorian minor. There are lots of similarities. Learn to recognize them.

It's very important to know where the notes are on your instrument...1, 3, 5, & 7. As I previously stated, **knowing where chords are** is like **knowing where the bathroom, kitchen, telephone and front door are.** You can't make meaningful music. See page 64 for a list of ALL 7th chords.

One of the most important things to know is the basic beat. The three recognized beats are:

- Ahead of the beat
- On the beat
- Behind the beat

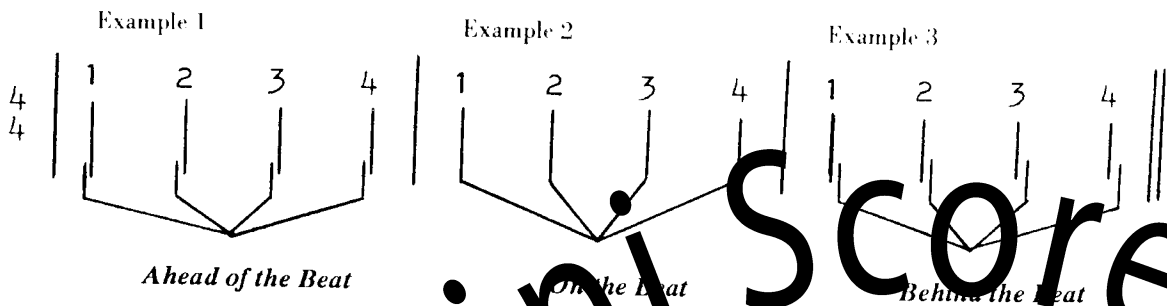
Playing *ahead of the beat* means you are anticipating the basic pulse, but your notes do not coincide exactly with the tempo or the beat. Playing *behind the beat*, their phrasing will tend to lag behind the beat can imply a lazy or "laid back" feeling, which is the opposite of excitement and forward motion. Playing right on the beat gives

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. *Listening to the rhythm section and connecting the flow of your notes to theirs is vital.*

When playing behind the beat, players must be careful to keep the quarter notes consistent with the basic pulse laid down by the rhythm section. If they place their notes later and later in the measure, they are 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, they are guilty of rushing, which, of course, is also undesirable. Our considerations of time and note placement hold true regardless of the meter - 3/4, 4/4, 5/4, 6/8.

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

The basic pulse in the following examples is represented by numbers 1 2 3 4.



MELODIC DEVELOPMENT - TENSION & 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 improvisor is to communicate to the listener.

Once you have mastered some basic ideas you may begin feeling very creative. A variety of rhythmic ideas or two there is a certain built-in melody on one scale for four or eight notes and rhythm because the harmonic structure in their playing (chord superimposition) melody and rhythm from which

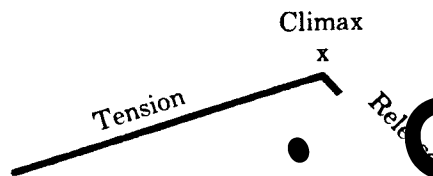
Melodies of all musics appeal to the listener as well as TENSION and RELEASE.

To live is to improvise

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), value of notes (whole-notes moving to half-notes to quarter-notes to eighth-notes, etc.), silence - movement - silence, repetition (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. Players have to be constantly aware of how they are building their 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. *Playing musical phrases should eventually be as easy as speaking with a friend. Strive for playing the same melodies you hear in your mind. Sing with the play-a-long recording.*

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 effect looking like this:



Many beginning improvisors create a desired effect on the listener and produce a good beginning, couple of stages of the solo.

A good beginning, couple of stages of the solo.

A long final release number of stages of the solo.

Mini Score!

Mini Score!

When utilizing more than one climax per solo it is best to make each successive climax more dramatic than the previous one. This is usually done gently, little by little. 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. Beginners should force themselves 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 traditional musical sequence of events: **Statement of theme (motif), development of theme, climax, and release (relaxation of tension).**

Statement » Development of Theme » Climax » Release

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. It's easy to sing in this manner. We have to learn how to do it with our instrument.

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, Roy Haynes, and Elvin Jones. This list is short. There are many, many more.

ELEMENTS WHICH PRODUCE TENSION

- INCREASED VOLUME
- ASCENDING LINES
- EMPHASIS ON PASSING TONES
- EXTREME REGISTER OF INSTRUMENT
- WIDE INTERVALS (especially 4th, 5th, 6th, 7th, 8th)
- REPETITION (of almost anything)
- ALTERNATING DIRECTION
- JAGGED ARTICULATION
- NON-CHORD TONES (4th, 5th, 6th, 7th, 8th)
- DRAMATIC DEVICES (sustained notes, accents, etc.)
- DISSONANT HARMONY

ELEMENTS WHICH PRODUCE RELEASE

- DECREASED VOLUME
- DESCENDING LINES
- NOTES OF LONGER DURATION (4th, 5th, 6th, 7th, 8th)
- REST (space)
- SMOOTHNESS (legato)
- EMPHASIS ON CHORD TONES (root, 3rd, or 5th)
- SILENCE
- CONSONANT HARMONY

In the hands of a mature improviser, any of these elements can create tension or release. For instance, players could begin their melodic line in the high register very softly and gradually increase the volume as they work their way down to the lower register. Upon reaching the bottom they will have caused a climax to occur.

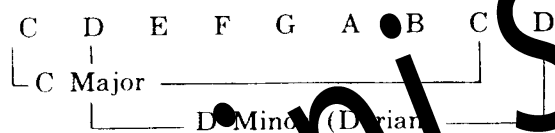
Ultimately, players should know in advance where they want their line to go and, with proper usage, the various elements will help them best achieve their goal. The **individual** is the manipulator of all the elements. **Listening and emulating** can be the finest teacher.

For further study of melodic development and time, I recommend *Improvising Jazz* and *How To Practice Jazz* by Jerry Coker, *Jazz Improvisation* by David Baker and *Patterns for Jazz* by J. Coker, J. Greene, J. Casale, and G. Campbell.

Close your eyes while you improvise. Often this will stimulate your creative flow.
Humor can do the same thing.

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 sounding the D minor (dorian) thing in common: a key signature

It may be helpful for beginning of course, lies one whole-step 7th or mixolydian). The three identical fingerings.

IMPORTANT When thinking of scales in this twelve key signatures to memorize. The **30 twelve finger patterns** on your instrument (left side see if you can find the ones that are similar. Example: C, D- & alike.

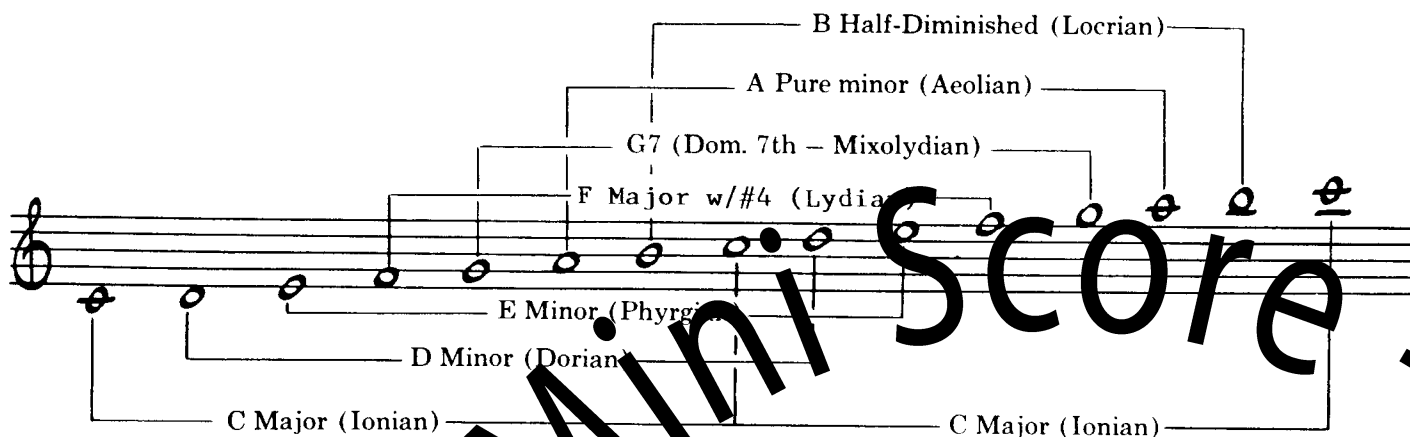


I don't mean to imply there are no other types of scales.* I emphasize these three types only because Volume 1 is based on these and so is the majority of ALL jazz and pop music. For practice in thinking of scales in this related manner, examine **Track 5**, "4 Measure Cadences" on the recording. If 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. I use the term major scales because most people learn their major scales first and thus can relate to it easier.

* See Scale Syllabus for other scale choices- page 53.



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 - improvise to communicate.
- * Don't play everything you know
- * Listen to yourself as you play
- * Does your playing contain logic?
- * Would you ramble on with your solo?
- * Everytime you improvise you are creating a new melody.
- * We can usually remember a melody we just said music or not?
- * Your instrument is merely a tool.
- * Make your melodic lines

Your goal is to repeat

Mini Score

Mini Score

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 players use a variety of shadings and expressiveness in the way they articulate their phrases. This along with **sound** forms the better part of the musician's personality. The use of staccato is okay for advanced players, but beginners need to learn the more common jazz articulations first. Save the staccato for marching band.

When I was young and just learning about jazz, I instinctively knew that notes played without proper articulation would fall on deaf "jazz ears." So, I listened carefully to people like Duke Ellington, Count Basie, Ted Nash, Charlie Parker, The Metronome All-Stars, Oscar Pettiford, Stan Kenton, Stan Getz, Dizzy Gillespie and many others. I learned how they phrased their notes. I copied their articulation because I wanted to sound like them. I ended up sounding like myself but using typical jazz articulation and phrasing. Incidentally, my main instrument is alto sax but I also play piano and bass.

Most all players eventually arrive at a style of articulation that is suitable for expressing themselves and their personalities. 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 speakers or musicians who cannot properly, or effectively, get their message across because their mind is not coordinated with their 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 most prominent jazz musicians. In incorporating these past styles of articulation into their own concept of playing music, they often will borrow a little here, a little there, add some of their own, and in the end be able to play "several bags", as it were.

After note choice, articulation is the next most important thing in jazz. Don't overlook it. Don't make the mistake of thinking that you can't get lost. Why work on articulation if you can't get lost? Just listen to the statement but truly understand it.

One of the major stumbling blocks in jazz is too much tonguing; "tat tat tat" tonguing in this article can be a row (one right after the other) has been leaning toward a

When I hear players play piano they have not had a chance (or had a chance) in the past fifty years by the major jazz players. It is still basically an oral art form and without listening to the music that has come before you in the market today, there is no excuse to not be aware of the various main exponents.



When a note is tongued it naturally emphasizes that note. 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 performances who play the same instrument as you do, experimenting with articulation in general and keeping an open mind, 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!

Play all of these exercises with a metronome. Begin slowly and gradually increase the tempo, but 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, (you may use a different scale if it makes you more comfortable) try improvising or just practicing with Track 1. Then, you can use these articulation exercises with any of the recorded tracks. Apply the articulations to any of the 20 exercises in this book, especially the quarter and eighth-note exercises.

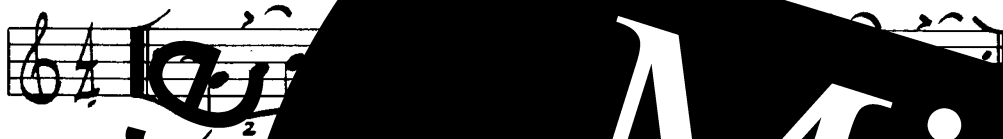
The articulation has to become *automatic* before it will begin to sound *natural*. Don't rush or force the exercises. Eventually, make up your own exercises and move the accented notes around in the scale. Gradually broaden the scale to include two octaves and then move on to include your instrument's entire range! Begin with a fairly heavy accent, then medium, then light. Those who haven't done this before need to hear what an accent sounds like; and by playing heavy at first, the idea seems to come in focus quicker. **Again, listening carefully to recordings can be your best teacher.**

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 any time you choose without disrupting the FLOW and FEEL of your melodic lines.

MOST IMPORTANT: Don't get stuck practicing only on a 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?

These exercises were passed down via Freddie Hubbard from Sonny Rollins, a master of articulation and time.

Tongue every other note on the up



Tongue the 4th note.

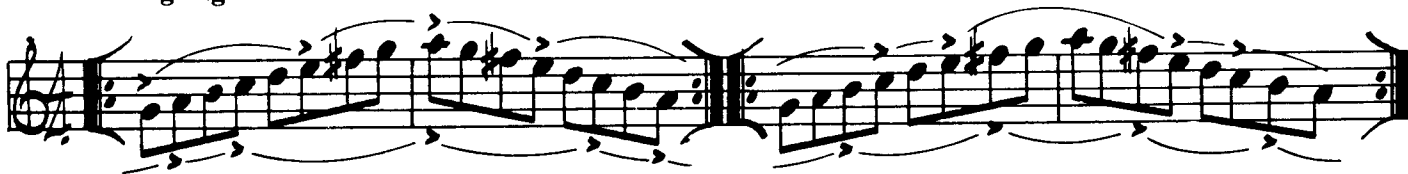


Chromatic - tongue every other

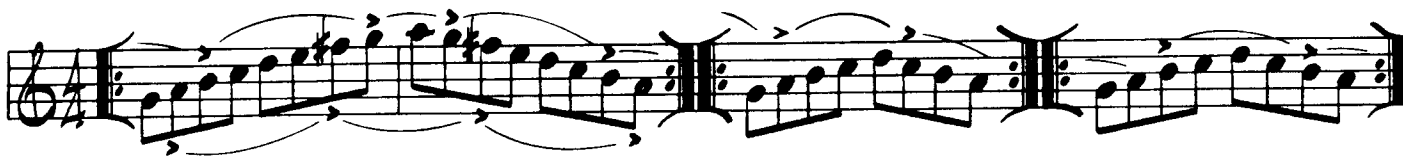


Mini Score
Mini Score

Random tonguing



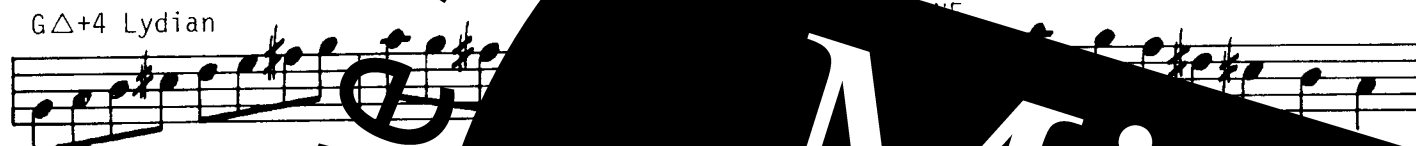
Random tonguing



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 made big names for themselves were Rollins, Phil Woods, Joe Henderson, Wes Montgomery, Herbie Hancock, J.J. Johnson, Slide Hampton. The list goes on and on, but when it comes to articulation and how it relates to

Try to get the sound, SOUND, SOUND, SOUND, SOUND from listening to music than from reading about it or one of the key ingredients in becoming a jazz musician. To the freedom.



NOMENCLATURE

+ or # = raise 1/2 step

- or b = lower 1/2 step

H = Half step

W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

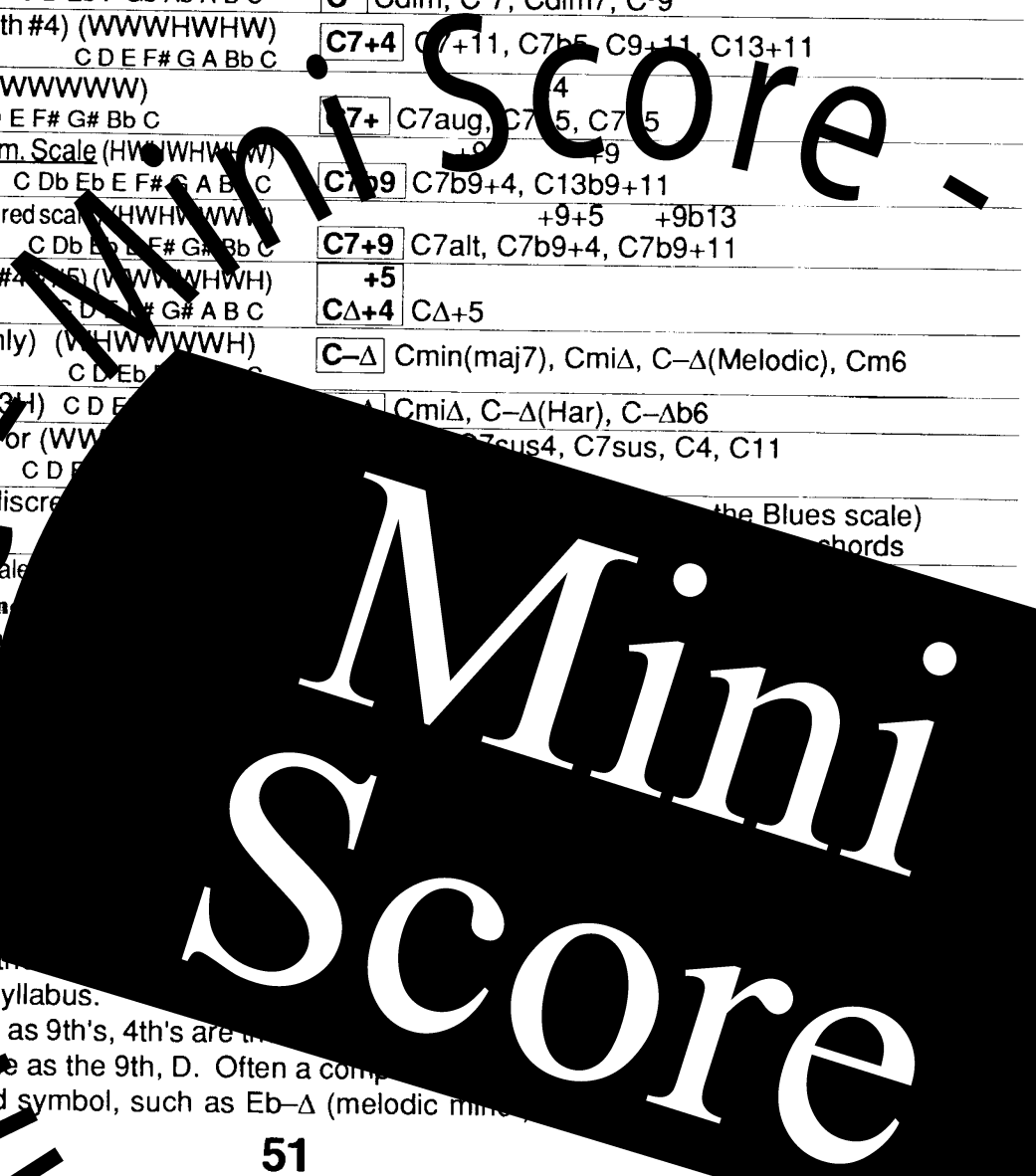
Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). Ø means half-diminished (CØ). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	CØ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+9
DOMINANT SEVENTH Using a Dim. Scale (HWNHWWH) C Db Eb E F# G A B C	C7b9 C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HWHHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 and #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	+5 CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D E F G Ab A C	CmiΔ , C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A B C	C7sus4 , C7sus, C4, C11

* BLUES SCALE (use at player's discretion) (W-3WHH-3W) (1,b3,4,#4,5,b,1) (the Blues scale)
 (-3WHH-3W) (1,b3,4,#4,5,b,1) (the Blues scale)
 * These are the most common chord/scale symbols used in jazz.

I believe in a reduced Chord/Scale notation system to have direction and guidance with the chords.
When we speak of quality we need a notation system. That is why I prefer the reduced notation system. That is why I prefer the reduced notation system. That is why I prefer the reduced notation system.
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 The more numbers, letters, etc. the better. The more numbers, letters, etc. the better. The more numbers, letters, etc. the better.
 thoughts from the written page are lost. thoughts from the written page are lost. thoughts from the written page are lost.
 and it contains many altered tones. and it contains many altered tones. and it contains many altered tones.
 chord symbol, why keep writing all the numbers? chord symbol, why keep writing all the numbers? chord symbol, why keep writing all the numbers?
 Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. In the key of C... the 2nd, D, is the same as the 9th, D. Often a composer will write a chord symbol, such as Eb-Δ (melodic minor), and then a pentatonic.



INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in **David Liebman's Scale Syllabus Solos**.

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

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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. Also try **singing** the scale with your voice. Improve with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener!

Any of the various practice procedures and procedures 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. In the construction I have listed for each scale on the syllabus should practice in all twelve keys.

Pages 60 & 61 contain the most useful

If you are writing chord symbols
You may want a certain note if
things like that.

For additional information on
Jazz Improvisation by David Baker
Coker, the *Repository of Scales*
George Russell. These books are
U.S.A. or possibly at your local music

Several play-a-long sets offer you an opportunity to practice
Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together;
Vol. 42 – Blues In All Keys and Vol. 47 – "Rhythm" In All Keys.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	W W H W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C	C E G Bb D
C-	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C°	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)

FIVE BASIC CATEGORIES

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written 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	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+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
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W 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	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# 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	BASIC CHORD IN KEY OF 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	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
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 W H W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# 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#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7 sus 4	Major Pentatonic built on 7	W W -3 W -3	Bb C D E F G A	C E G Bb D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D

MAY BE WRITTEN G-/C

3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H W W H W	C D Eb F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-Δ	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	-3 H -3 H -3 H	C D Eb F F# G# A B C	C Eb G B D
C- or C-7	Diminished(begin with H step)	H W H W H W H W	C D Eb F F# G# A B C	C Eb G B D
C- or C-b9b6	Phrygian	W H W W W H W	C D Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor	W H W W W H W	C D Eb F G Ab Bb C	C Eb G Bb D

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2 (CØ9)	Half Diminished	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ(with or without #2)	Bebop Scale	W W H W W H H H	C D Eb F G A Bb B C	C Eb G Bb D

5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

NOTE: The above chord symbol guide is for reference only. Be aware that each chord symbol represents a specific sound, but also has a b9, +4 & +5. The entire C7+9 chord symbol abbreviation is C7+9(b9, #4, #5). C7b9 appears to have only the altered 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F, G, Ab, Bb). All scales under the Dominant 7th category have a more tension than the basic dominant 7th sound and require a tritone with the first side of Volume 3 "The 7-1 Progression" since it is a tritone.

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale is to be Dorian, Bebop, Melodic, Minor Pentatonic, and then any of the remaining.

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the **quality** is and indicate the harmonic motion. The 3rd tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The root or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale **RESOLVES** to a chord/scale whose **ROOT** lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish these measures: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rds's and 7th's are underlined.

Scales

1. **DOM.7th** = C7 = C D E F G A Bb C This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.
2. **BEBOP** = C7 = C D E F G A Bb **B** C Play B natural as a passing tone. It should always appear on an upbeat, never on the downbeat.
3. **LYDIAN DOM.** = C7#4 = C D E **F#** G A Bb C The #4 was/is a favorite note. It used to be called ab5.
4. **WHOLE-TONE** = C7+ = C D E **F#** G A# Bb C This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel.
5. **DIMINISHED** = C7b9 = C Db Eb F G Ab Bb C This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Brecker is a master of this scale sound.
6. **DIM. WHOLE-TONE** = C7+9 = C D E F G Ab Bb C Altered tones which create tension.
7. **SPANISH or JEWISH SCALE** = C D E F G Ab Bb C
8. **CHROMATIC SCALE** = C D E F G A Bb C (the Musical Alphabet)

Experiment with these scales over the dominant 7th chord. Playing any of these various scales is part of what makes beautiful music. Don't be afraid to experiment with the sound **and** the fingerings. *Patterns*

THE MUSIC STUDENT'S PLEA

1. Show me how to FINGER MY INSTRUMENT
2. Show me how to get a beautiful SOUND
3. Show me how to READ music
4. Show me how to PLAY IN TUNE
5. Show me how to HEAR music and how to DISCERN
6. Show me how to PRACTICE
7. Show me how to LISTEN and how to APPRECIATE music
8. Show me how to PLAY WITH OTHERS
9. Show me THEORY, HARMONY and COMPOSITION
10. Show me how to use my IMAGINATION and how to develop my CREATIVITY

But most of all, show me how to

MAINTAIN

It's time music education programs use creativity to music programs and music teaching. **The time's up!** We

TUNE LEARNING

1. Listen to the song on record - over and over.
2. Memorize the *melody* in your mind. Be able to sing it.
3. Listen carefully to the bass line and the harmony in general. Get an overall sense of how the song is put together.
4. Try playing the *melody* from memory, slowly at first.
5. Then, play the melody along with the recording. Copy inflections, articulations, slurs, phrasing, dynamics, etc.
6. Learn the scales and chords in the order as they appear in the song. Make sure you've got the right changes (chord progression). Get them from a reliable source such as the play-a-long books.
7. Improvise over the harmony, keeping in mind the original melody as a frame of reference.
8. Emphasize the 3rd's and 7th's of scales in your soloing.
9. Memorize both melody and chord/scales if you haven't already. Know where the chord tones are ON YOUR INSTRUMENT.
10. Improvise your original melodies based on what your mind HEARS. Let your mind guide your choices of notes, phrasing, rhythms, articulation, etc.
11. Listen constantly to the original recording of the song to further stir your imagination. Incorporate ideas off the recording into your solos.
12. Learn the lyrics if the song has any. Sing the lyrics while playing the melody.
13. Fall in love with the melodies to which you are learning them.

"I've always tried to re-learn
always tried to come up with
challenge: not to rearrange the
what the composers have in

SONG LIST for BEGINNERS

Here are songs which everyone should eventually know. They are good jam session songs. I am listing the key they are most often played in and the play-a-long volume number, where you can find them. **Most of the beginning songs are on the Volume 54 "Maiden Voyage" play-a-long book/recording set. It's excellent for learning jam session tunes.**

Beginning Songs:

Blues in Bb & F (1, 2, 21, 35, 42, 50, 53, 54)
Footprints, C- (33, 54)
Satin Doll, C (12, 54)
Doxy, Bb (8, 54)
Autumn Leaves, G- (20, 44, 54)
Impressions or So What, D- (27, 50, 54)
Summertime, D- (25, 54)
Blue Bossa, C- (38, 54)
Song For My Father, F- (17, 54)
Maiden Voyage, A- (11, 54)
Silvers Serenade, E- (17)
Cantaloupe Island, F- (11,54)
Sugar, C- (5,) (called Groovitis)
Watermelon Man, F (11, 54)

Intermediate Songs: troublesome spots = []

Four, Eb (7) [F#- B7]
Perdido, Bb [bridge]
All Blues, G (50) [D7+9,Eb7+9,D7+9]
Groovin High, Eb (43) [A- D7]
Yardbird Suite, C (6) [bridge]
Softly As In A Morning Sunrise, C- (40) [bridge]
Green Dolphin Street, Eb (34)
Misty, Eb (41, 49) [A- D7/ C- F7 in bridge]
Just Friends, F (20, 34) [Ao or Ab-]

Advanced Songs:

Stella by Starlight, Bb or G (15, 22) [entire tune]
Star Eyes, Eb (34) [bars 4, 5, & 6]
Invitation, C- (34) [entire tune]
Have You Met Miss Jones?, F (29) [bridge]
I Got Rhythm, Bb & F [7, 8, 16, 47, 54]
Giant Steps, Eb (28) [entire tune]
Joy Spring, F (16, 53) [2nd & 3rd 8 bars]
All The Things You Are, Ab (43) [entire tune]
Most ballads
Wayne Shorter tunes, no ace Sil... and
thousands of other songs

Be discriminating

Think of how many friends you have who can't play a word. The qualities of scales (major, minor, etc.) are easy to recognize

ESSENTIAL DISCOGRAPHY

Listening is one of the most important elements of learning and playing jazz. Throughout the history of music, the EAR represents your best teacher and learning device. The following list represents a small but important sample of the great recorded jazz history. Although I am only listing the LP record numbers, many of these are available on CD and cassette. An * means outstanding. Most of these, and many, many more, can be obtained in various formats by writing:

"Double-Time" Jazz, P.O. Box 1244, New Albany, IN 47150, U.S.A.

Alto	Cannonball Adderley	* Something Else w/Miles Davis	BST 81595
		* Takes Charge w/W. Kelly, P. Chambers, J. Cobb	Landmark 1306
		At The Lighthouse w/Nat Adderley, Sam Jones, V. Feldman, L. Hayes	Landmark 1305
Trumpet	Chet Baker	The Touch Of Your Lips w/Doug Raney, N.H.O. Pederson	Steptechase 1122
Drums	Art Blakey	* Jazz Messengers w/D. Byrd, H. Mobley, H. Silver, D. Watkins	Columbia PC 37021
		* Night At Birdland w/C.Brown, LouDonaldson, H.Silver, C. Russell (Vol. 2)	Blue Note 81522
Trumpet	Clifford Brown	Clifford Brown With Strings	Emarcy 1011
		* Study In Brown w/Harold Land, Max Roach	Emarcy 1008
		* Brown & Roach Inc. w/Sonny Rollins, Max Roach	Emarcy 1010
		Brownie Eyes	Blue Note LA267-G
Bass	Ray Brown	Bam, Bam, Bam w/Gene Harris, Jeff Hamilton	Concord 375
		Don't Forget The Blues w/Al Grey, Gene Harris, Grady Tate, Ron Eschete	Concord 293
Alto	Ornett Coleman	Town Hall Concert w/Izenzohn, Moffett and strings	ESP 1006
		* Something Else! w/Don Cherry, Walter Norris	OJC 163
		This Is Our Music w/Cherry, Haden, Blackwell	Atl. 1353
Tenor	John Coltrane	Live At Birdland w/M. Tyner, J. Garrison, Elvin Jones	MCA 29015
		Impressions w/M. Tyner, J. Garrison, Elvin Jones	MCA 5887
		A Love Supreme w/same as above	MCA 29017
		* Crescent w/same as above	MCA 5889
		* Blue Train w/C. Fuller, Lee Morgan, Philly Joe Jones	Blue Note 81577
		* Giant Steps w/Tommy Flanagan, P. Chambers, A. Taylor	Atlantic 1311
		More Lasting Than Bronze (2 records)	Prestige 24014
Trumpet	Miles Davis	Jazz At The Plaza w/Coltrane, Adderley, Bill Evans	Columbia 32470
		* My Funny Valentine w/G. Coleman, R. Carter, H. Hancock	Columbia 9106
		* Milestones w/Coltrane, Adderley, Paul Chambers	Columbia 40837
		Seven Steps To Heaven w/Hancock, Carter, T. Williams	Columbia CS8851
		* Miles Davis (excellent 2-record set from 1956-57)	Prestige 24001
		Nefertiti w/W. Shorter, R. Carter, T. Williams, H. Hancock	Columbia CS9594
		* Kind of Blue w/Coltrane, Adderley, W. Kelly, P. Chambers	Columbia 40579
Piano	Chick Corea	* Light As A Feather w/Joe Farrell, Stan Clarke, Airtio	Polydor 5525
		* Now He Sings, Now He Sobs w/Boj Haynes, M. Vitous	BI 90055
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records)	BI 91142
		* Maiden Voyage w/F. Hubbard, R. Carter, T. Williams	Blue Note 84195
		Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84175
		The Prisoner w/Joe Henderson, Johnny Coles	Blue Note 84321
Trumpet	Freddie Hubbard	Hub of Hubbard w/E. Daniels, R. Hanna	MPS 15 267
		Sky Dive	CTI 608
		Keep Your Soul Together	CTI 6036
		* Ready For Freddie w/W. Shorter, Elvin Jones, M. Tyner	Blue Note 84085
Tenor	Joe Henderson	* Live In Japan (this is a must for Joe Henderson fans!)	Milestone 9047
		Inner Space w/H. Hancock, R. Carter, J. DeJohnette	Milestone 9024
		Inner Space w/Elvin Jones, M. Tyner, B. Cranshaw	Blue Note 84189
Vibes	Milt Jackson	Bag's Meets Wes! w/Wes Montgomery, W. Kelly, S. Jones, Philly Joe Jones	OJC 234
Trombone	J.J. Johnson	* The Eminent J.J. Vol. 1 & 2 w/C. Brown, H. Mobley	Blue Note 81505 & 81506
		The Trombone w/T. Flanagan, P. Chambers, M. Roach	Columbia CJ44443
Drums	Elvin Jones	Live At The Blue Note w/Philly Joe Jones & Grossman	Blue Note LA015-G2
		Live At Village Vanguard	Enja 2036
Trumpet	Wynton Marsalis	Standards w/Philly Joe Jones & Watts	Columbia FC 40461
Alto	Roscoe Mitchell	Congli	Nessa - 2
Piano	Thelonius Monk	* Monk	Milestone 47011
Guitar	Wes Montgomery	* Trio	OJC 034
		* Full	OJC 106
		* The	Verve 833-555-1
Trumpet	Lee Morgan		Blue Note 84222
Tenor	Oliver Nelson		MCA 5659
Alto	Charlie Parker		
Tenor	Sonny Rollins		
Tenor	Wayne Shorter		
Piano	Horace Silver		
Alto	Sonny Stitt		
Alto/Tenor	Sonny Stitt		
Piano	McCoy Tyner		
Alto	Phil Woods		
Organ	Larry Young	* Bouquet w/Philly Joe Jones & Watts	
		* Unity w/Woody Shaw	

Answers can be found in LISTENING. Records

STANDARD JAZZ TUNES LIST

These songs are the "cream of the crop" and you will be expected to know many of these for jam sessions as well as casual music jobs. Many of these are in the Aebersold Play-A-Long books. The remainder can be found in various Fake Books.

JAZZ STANDARDS

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

BALLADS

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

BLUES LINES

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

BOSSA NOVAS

500 Miles High
 Blue Bossa
 Canard
 Ceora
 Coral Keys
 Desafinado
 Girl from Ipanema
 How Insensitive
 Meditation
 O Grand
 Once I
 Pansal
 Quiet
 Re
 Sh
 S
 Freedo
 Molten Glass
 Nefertiti
 Seven Steps to Heaven
 Shades of Light

BEBOP TUNES (II-V-I oriented)

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

WALTZES (3/4)

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

Mini Score

Mini Score

Mini Score

Mini Score

BASS CLEF SCALES

BASS CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

CΔ
 FΔ
 GΔ
 AbΔ
 BbΔ
 CΔ
 DΔ
 EbΔ
 FΔ
 GΔ
 AbΔ
 BbΔ
 CΔ

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

There are only two Whole Tone Scales

C7, Eb7, F7, Ab7 (Cb7), Bb7, C7, Eb7, F7, Ab7, Bb7

Diminished Scales

Half & Whole Step Construction: WHWHWWHW

There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7b9, Eb7b9, F7b9, Ab7b9, Bb7b9, C7b9, Eb7b9, F7b9, Ab7b9, Bb7b9

Dim. Whole Tone Scales

Half & Whole Step Construction: HWHWWWHW

Also called "Altered" or "Super Locrian"

Contains b9, #9, #4, #5, in addition to the root, 3rd & 6th

Half-Diminished Scales

Half & Whole Step Construction: HWHWWWHW

called (minor 7, b9) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale

It doesn't hurt to think, to use your mind. Of course,



PREPARATORY EXERCISES - TREBLE CLEF

Below are several exercises every musician should memorize and be able to play in all MAJOR, MINOR (Dorian minor), and DOMINANT 7th 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 and string players should play legato. After you get the feel of several, consult the ARTICULATIONS chapter. These exercises are great for warming up each day. You can apply these to ANY scale or chord, regardless of quality. Due to space considerations, I have only listed three qualities.

CHROMATIC SCALE ONE OCTAVE

1 Major (C7)

2 Dominant 7th (C7)

Minor (DORIAN) (C-)

9TH CHORD SCALE

9TH CHORD SCALE

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 Eb Gb A/ Db E G Bb/ D F Ab B
2. C B Eb A Ab G Gb F E Eb D Db C
3. C Eb Db E D F Eb Gb G F Ab Gb A G Bb Ab B A C
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 G F Ab Gb A G Bb Ab B A C

"Adults often have to fight their way back to intuition."

PREPARATORY EXERCISES - BASS CLEF

Below are several exercises every musician should memorize and be able to play in all MAJOR, MINOR (Dorian minor), and DOMINANT 7th 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 and string players should play legato. After you get the feel of several, consult the ARTICULATIONS chapter. These exercises are great for warming up each day. You can apply these to ANY scale or chord, regardless of quality. Due to space considerations, I have only listed three qualities.

CHROMATIC SCALE

Musical notation for Chromatic Scale Major in bass clef, starting on C4 and ascending to C5.

Major

Dominant 7th

Minor

Musical notation for Major, Dominant 7th, and Minor scales and chords in bass clef. The Major section includes a chromatic scale and a scale with a C7 chord. The Dominant 7th section includes a scale with a C7 chord. The Minor section includes a scale with a C- chord and a scale with a C- chord. There are also exercises for 9th chords and scales.

Mini Score - Mini Score

Jazz is creative. Creation involves...

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

THE TWELVE MAJOR 7th CHORDS

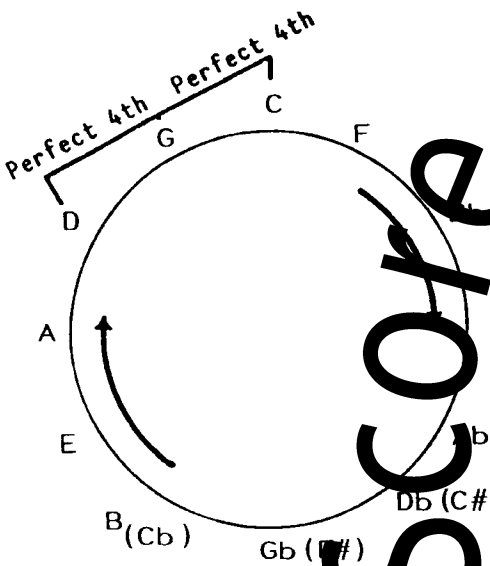
THE TWELVE DOMINANT 7th CHORDS

THE TWELVE MINOR 7th CHORDS

THE TWELVE HALF-DIMINISHED CHORDS

CIRCLE OF FOURTHS

CIRCLE OF FOURTHS



The **CIRCLE of FOURTHS** can also be called the **Cycle of Fourths**. It has also been referred to as the **Circle or Cycle of Fifth**, **Fifth Cycle** or just the **Circle**. It basically refers to the root movement and/scale progression. If you go from the note **C** to **F** (5 half-steps). If you go from the note **F** to **C** (6 half-steps).

... patterns and ... values of

Ideas come from imagination, intuition, persistence

Score - Mini Score - Mini Score

PRACTICAL EXERCISES AND SUGGESTIONS FOR THE PLAY-A-LONG RECORDING TRACKS

The following pages contain exercises to be practiced with the individual tracks on the recording. These examples are written in Concert Key. If you play a transposing instrument such as sax, trumpet, clarinet or bass clef instrument you will have to transpose them to your key. Incidentally, transposing is part of the jazz musicians daily life. We learn to transpose because it makes it easier to play and learn new songs, scales, patterns, etc. It's not as difficult as some would have you believe. You do have to use your **mind**.

These exercises represent only a few of the countless possibilities and are aimed at the beginning-intermediate student. Experiment with making up patterns of your own. Some people like to write them down or even collect them in a notebook for future use. The written exercises presented here can serve as a springboard for your imagination.

TRACK 1 Apply exercises from the 20 presented in this book. Also, apply the TEN BASIC PATTERNS. Make up some of your own. Try using the blues scales. Use the bebop scale, too.

TRACK 2 See musical examples on page 66.

TRACK 3 Apply exercises from the 20 presented in this book or the TEN BASIC PATTERNS. Combine the patterns so they equal 8-bar phrases. Transpose examples to the seven needed scales. Eighth-notes should be played evenly due to the bossa nova feeling in the rhythm section.

TRACK 4 Transpose examples used for Track 3 to the seven needed scales. Use TEN BASIC PATTERNS - lengthen to equal four bar phrases. Use your imagination, too.

TRACK 5 Four-Measure Phrases. See musical examples on page 66.

TRACK 6 Blues in Bb concert. Experiment with playing the corresponding blues scale. This will give a "down-home" bluesy sound but may become tiring if you don't also use the regular scales for variety. Use the practice procedure on page 26 to get the feel of the harmony. Listen to jazz records of blues! Sing along with this track. Think about what you are singing. Then try to match the phrases on the recording. Concepts discussed in MELODIC DEVELOPMENT chapter on page 66.

TRACK 7 Blues in F concert.

TRACK 8 Cycle of Dom. 7th. The notes G, B, D, F are the important notes in the cycle. Use these notes from concert C all the way up to concert C. Use this track as the harmonic accompaniment.

TRACK 9 24-Measure Song. This song is 24 bars long. . . . Use 8-bar phrases initially then ring out the last part of your phrase. Be careful of the passing tone.

TRACK 10 Minor 7th Dom. 7th. See musical examples on page 66.

TRACK 2
CD TRACK #3
F-, Eb-, D- (4 BARS EACH)

Use jazz articulations. Memorize as many as possible, quickly. Listen to your sound. These are in concert key. You may need to transpose them.

1 F - 7 Eb - 7 (Transpose) D - 7
2 F - 7 D - 7 Eb - 7
3 F - 7 Eb - 7 (Transpose) D - 7
4 F - 7 Eb - 7 D - 7
5 F - 7 Eb - 7 D - 7
6 F - 7 Eb - 7 D - 7
7 F - 7 Eb - 7 D - 7
8 F - 7 Eb - 7 D - 7

TRACK 5
CD TRACK #6
FOUR-

These examples are in... You will need to trans... easy one and then tak...

1 F - 7
2 F - 7
3 F - 7
4 F - 7
5 F - 7
6 F - 7
7 F - 7
8 F - 7
9 F - 7
10 F - 7

Mini Score Mini Score

The examples below apply to the first 4 bars only. You should memorize one example and then play it through all 12 keys. You may have to write several transposed ones on paper in order to see how they look in the new keys.

10 musical staves, each labeled with a C7 chord. Each staff contains a melodic line in 4/4 time, starting with a C7 chord. The first staff includes fingerings (1, 3, 5, b7) and slurs. The second staff includes a '2' at the end. The third staff includes a '2' at the end. The fourth staff includes a '2' at the end. The fifth staff includes a '2' at the end. The sixth staff includes a '2' at the end. The seventh staff includes a '2' at the end. The eighth staff includes a '2' at the end. The ninth staff includes a '2' at the end. The tenth staff includes a '2' at the end.

MINOR TO DOMINANT 7th - (II / V7)

These examples are written in one key, concert key. You should transpose them through the other 11 keys. You may want to begin by reviewing the exercises on page 26 or the TEN BASIC PATTERNS.

6 musical staves, each labeled with a C-7 chord. Each staff contains a melodic line in 4/4 time, starting with a C-7 chord. The first staff includes a 'F7' chord. The second staff includes a 'C-7' chord. The third staff includes a 'C-7' chord. The fourth staff includes a 'C-7' chord. The fifth staff includes a 'C-7' chord. The sixth staff includes a 'C-7' chord and a 'F7' chord.

NOTE: The CD's
first Track is the
Tuning Notes.



CONCERT KEY CHORD PROGRESSIONS



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

TRACK 1

F-, Eb-, D- 8 BAR PHRASES

(Play 4 Times)

CD TRACK #2

1

TRACK 2

F-, Eb-, D- 4 BAR PHRASES

(Play 9 Times)

CD TRACK #3

2

TRACK 3

RANDOM MINORS 8 BAR PHRASES

(Play 4 Times)

CD TRACK #4

3

TRACK 4

RAND

CD TRACK #5

4

Mini Score!

Mini Score



TRACK 5

FOUR MEASURE CADENCES

(Play 2 Times)

CD TRACK #6

5

Chord progression for Track 5: F-, Bb7, EbΔ, EbΔ, G-, C7, FΔ, FΔ, A-, D7, GΔ, GΔ, Bb-, Eb7, AbΔ, AbΔ, C-, F7, BbΔ, BbΔ, D-, C7, CΔ, CΔ, CΔ.

TRACK 6

BLUES IN KEY OF Bb CONCERT

(Play 11 Times)

CD TRACK #7

6

Chord progression for Track 6: Bb7, Eb7, C-, Bb7, Bb7.

Mini Score! Mini Score



TRACK 7

BLUES IN KEY OF F CONCERT

(Play 12 Times)

CD TRACK #8

7

F BLUES SCALE

F Minor Pentatonic Scale

Think of the blues progression as being three 4-bar phrases; A beginning, a middle, an end.

TRACK 8

CYCLE OF DOMINANT 7TH CHORDS

(Play 2 Times)

CD TRACK #9

8

Mini Score
Mini Score
Mini Score



TRACK 9

24 MEASURE SONG

(Play 5 Times)

CD TRACK #10

9

Chord progression for Track 9: CΔ, CΔ Ab7, Ab7 D-, G7, CΔ, C7, FΔ, FΔ Db7, Db7, D7, D7 D-, G7, CΔ, CΔ, Ab7, Ab7 D-, G7, CΔ, G7, CΔ.

TRACK 10

MINOR TO DOMINANT (II/V,)

(Play 5 Times)

CD TRACK #11

10

Chord progression for Track 10: C-, Eb7, Ab-, Db7, Gb-, B7, E-, Eb-, B-, G-.

Mini Score / Mini Score

CONCERT KEY "BLUES" MELODIES



TRACK 6

TENOR MADNESS



Sonny Rollins

Bb BLUES Bb7 Eb7 Bb7 Bb7 Eb7 Eb7

Bb7 Bb7 C- F7 Bb7 F7

Musical notation for Tenor Madness, consisting of two staves of music in 4/4 time. The first staff contains the first four bars, and the second staff contains the next four bars. Chord symbols are placed above the notes.

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TRACK 6

PENTATONIC BLUES

Jamey Aebersold

Bb BLUES Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 Bb7

(Repeat melody of 1st 4 bars)

C- F7 Bb7 F7

Musical notation for Pentatonic Blues, consisting of two staves of music in 4/4 time. The first staff contains the first four bars, and the second staff contains the next four bars. Chord symbols are placed above the notes. A repeat sign is present at the end of the first staff.

TRACK 6

THE ROVING THIRD

Jamey Aebersold

Bb BLUES Bb7 Eb7 Bb7 Bb7 Eb7 Eb7

Bb7 Bb7 C F7 Bb7 F7

Musical notation for The Roving Third, consisting of two staves of music in 4/4 time. The first staff contains the first four bars, and the second staff contains the next four bars. Chord symbols are placed above the notes.

TRACK 7

Red Garland

F BLUES F7 Bb7

F7 F7

Musical notation for Red Garland's Blues, consisting of two staves of music in 4/4 time. The first staff contains the first four bars, and the second staff contains the next four bars. Chord symbols are placed above the notes.

TRACK 7

F BLUES F7 Bb7

Musical notation for another Blues piece, consisting of two staves of music in 4/4 time. The first staff contains the first four bars, and the second staff contains the next four bars. Chord symbols are placed above the notes.

Mini Score

SUMMARY

1. Always play what your mind hears. Don't be misled by your ego. Listen to **YOURSELF**. Your **REAL** self. The self that's deep within your mind.
2. Learn your scales and chords. There are not that many and they are the highway to musical expression. Make lifelong friends with them.
3. Listen to records. Listen with a keen ear. Try to **HEAR** what the records contain. We all use the same 12 notes - the chromatic scale. It's amazing how much variety is contained within it.
4. **SOUND** is most important. If you play a wind instrument be sure to support your sound. If you don't understand this principal seek out a teacher that can demonstrate it to you. It's your voice.
5. Articulation: Don't play a phrase, exercise, scale, chord, pattern without using proper jazz articulation. Articulation is the grassroots level of jazz. We often say "they ain't sayin' nothin' " about a player because they fail to utilize familiar jazz articulation.
6. Memorize everything. Especially the melodies and chord progressions to tunes. Surprise yourself.
7. Study with the finest teachers available and with the best instrument you can afford.
8. Ear Training is a lifetime experience. Sharpen your ears throughout the day even though you're not near your instrument or a keyboard. Music is all around us. We may as well learn to hear it.
9. Share your new-found knowledge with others. They in turn will share with you. Jazz is giving.
10. If you are serious about playing jazz please check the Summer Jazz Workshops that I hold in the U.S. every summer. There are two workshops, one week each. Write for information.
11. Enquire in your local area to see if there are opportunities to play with other musicians. Maybe the local college or university. Check out the local music stores. There are more and more opportunities to learn and grow. Don't be afraid of asking. And don't wait until you are good enough. Good enough is a myth.

12. Use your **IMAGINATION**.

I find a strong corollary to this in the fact that you are one of those people who are not satisfied until you do. I have the freedom to write to me if you wish.

Albert Einstein said "I am not a genius."