

# CONTENTS

|   |    |   |    |
|---|----|---|----|
| <b>GENERAL INFORMATION</b> .....                    | 2  | <b>Things That Create Interest When Soloing</b> ..... | 26 |
| <b>Valuable Jazz Information</b> .....              | 3  | <b>Starting A Phrase or Melody</b> .....              | 26 |
| <b>SOLOING by Jamey Aebersold</b> .....             | 4  | <b>Jazz ARTICULATIONS</b> .....                       | 27 |
| <b>Jazz: The Natural Music</b> .....                | 5  | <b>Jazz RHYTHMS</b> .....                             | 29 |
| <b>Suggested Listening–Jazz Artists</b> .....       | 7  | <b>The BLUES SCALE and Its Use</b> .....              | 30 |
| <b>Historically Significant Recordings</b> .....    | 8  | <b>F BLUES &amp; Bb BLUES PROGRESSIONS:</b>           |    |
| <b>Tips For Learning A New Tune</b> .....           | 9  | <b>For TREBLE CLEF C Instruments</b> .....            | 31 |
| <b>Practice Procedures For Memorizing Scales</b>    |    | <b>For Bb Instruments</b> .....                       | 31 |
| <b>and Chords To Any Song</b> .....                 | 9  | <b>For Eb Instruments</b> .....                       | 32 |
| <b>Practice Procedures–Musical Examples</b> .....   | 10 | <b>For BASS CLEF C Instruments</b> .....              | 32 |
| <b>SONG LIST for Beginners</b> .....                | 11 | <b>PLAYING THE BLUES</b> .....                        | 33 |
| <b>SCALES</b> .....                                 | 12 | <b>What Does “To Hear” Really Mean?</b> .....         | 34 |
| <b>Introduction to the SCALE SYLLABUS</b> .....     | 13 | <b>VARIATIONS ON BLUES</b> .....                      | 35 |
| <b>SCALE SYLLABUS</b> .....                         | 14 | <b>Values–Plato Quote–Bill Evans Quote</b> .....      | 36 |
| <b>NOMENCLATURE</b> .....                           | 15 | <b>BEBOP CHARACTERISTICS by David Baker</b> .....     | 37 |
| <b>The Dominant 7th Tree of Scale Choices</b> ..... | 16 | <b>Short List of Bebop Players</b> .....              | 38 |
| <b>Ten Basic Exercises–TREBLE CLEF</b> .....        | 17 | <b>BEBOP SCALES</b> .....                             | 38 |
| <b>Ten Basic Exercises–BASS CLEF</b> .....          | 18 | <b>Transposition Chart</b> .....                      | 39 |
| <b>TREBLE CLEF SCALES</b> .....                     | 19 | <b>Two Interesting Short Stories</b> .....            | 39 |
| <b>BASS CLEF SCALES</b> .....                       | 20 | <b>Jamey’s JAZZ THEORY ASSIGNMENTS</b> .....          | 41 |
| <b>Ear Training</b> .....                           | 21 | <b>II/V7/I Progression With Emphasis On The</b>       |    |
| <b>Interval Chart</b> .....                         | 22 | <b>7th Resolving To The 3rd</b> .....                 | 46 |
| <b>Basic Keyboard and the Chromatic Scale</b> ..... | 23 | <b>PIANO VOICINGS:</b>                                |    |
| <b>The Circle of Cycle of Fourths</b> .....         | 24 | <b>Blues Voicings</b> .....                           | 47 |
| <b>Scales/Modes Based on the Major Scale</b> .....  | 24 | <b>Major and Dominant 7th Voicings</b> .....          | 48 |
| <b>HOW TO PRACTICE by Jerry Coker</b> .....         | 25 | <b>II/V7/I Voicings</b> .....                         | 49 |
| <b>HOW TO PRACTICE by David Liebman</b> .....       | 25 | <b>Jamey’s POINTS TO REMEMBER</b> .....               | 52 |

**This booklet is provided FREE OF CHARGE by Jamey Aebersold Jazz.**

**If you would like a complete catalog of the thousands of jazz educational materials available, please call 1-800-456-1388 or visit our website: [www.jazzbooks.com](http://www.jazzbooks.com)**

## **SUMMER JAZZ WORKSHOPS**

For information concerning the finest in jazz education write to SUMMER JAZZ WORKSHOPS, c/o the address below. Our week-long Workshops (and the 2-day “Anyone Can Improvise!” seminars) are held in locations all over the United States and (while designed for adults) are open to people of all ages, all abilities and all instruments. *You will not find a better program anywhere in the world!* Write or call 1-800-456-1388, or visit our website for the most up-to-date info: [www.summerjazzworkshops.com](http://www.summerjazzworkshops.com)



Published by  
**JAMEY AEBERSOLD JAZZ®**  
P.O. Box 1244  
New Albany, IN 47151-1244  
[www.jazzbooks.com](http://www.jazzbooks.com)

Copyright © 2000 by Jamey Aebersold Jazz®. All Rights Reserved. Printed in U.S.A.  
International Copyright secured. All copyrights used by permission  
No portion of this book may be reproduced in any way w/o express written permission.

## GENERAL INFORMATION

This booklet is designed to give you the basics which you will need in order to learn the art of improvising in music. Many feel that people who improvise or play jazz are special. If they are special, it is because they have spent their time wisely learning the tools of the trade. A few of the tools are: scales, chords, patterns, licks, songs (standards and originals), training the ear, listening to records of jazz greats and any other thing which they feel will contribute to the growth of a well-rounded musician.

I feel it is good to establish a practice routine, especially for those of you who are new to learning the language of jazz. To play jazz requires discipline, and discipline is good for all of us.

The language of jazz or the jazz idiom is in a constant state of flux. In order to be a part of the jazz movement one must accept change. Jazz has changed greatly over the past 70 years and is presently in transition. Each generation of jazz musicians contribute their own unique ideas, feelings, and sound to the music and this is what creates the change. If you equip yourself well, you may be one of those people who influence others and set new trends in jazz.

If you want to get it all together, I suggest reading each of the pages in this booklet very carefully. Mark with pen or pencil points that you feel are important so when you flip through the pages in the future your eye will catch them. **Listen, listen, listen** carefully to anyone playing jazz or improvising. You can learn much from live performances as well as records. Start a record collection and listen to what has been recorded over the past 75 years. You are in for a treat!

Spend your practice time wisely. Don't play things over and over that you can already play. This is great for the ego but does little to advance your musical progress. Be patient with yourself. Don't expect everything to come at one setting. They say that things come to us when we are ready to accept them. A healthy mental state is also responsible for progress when practicing.

Gradually train your ears to really HEAR music and all of the components that make the final product. Read the pages on Ear Training carefully and institute a daily routine to improve your perception. There are also other pages that help spell out an excellent practice routine.

Since most of us do not have a good rhythm section at our disposal, I recommend practicing and soloing with the play-a-long records. Each volume contains a book and one or two CDs. Many professionals use these recordings to warm-up, keep in shape, practice new patterns or licks, or to learn new songs and improvise on the chord/scale progressions.

During the past 38 years, many private teachers as well as high school and college teachers have made the recordings part of their daily or weekly teaching assignments. It is good to begin playing with a rhythm section as soon as possible and the better they are the more you can benefit from the experience.

Playing jazz teaches self-esteem and independence.

I highly recommend our **SUMMER JAZZ WORKSHOPS** which are offered in the U.S. each summer. Some of the finest performers and teachers of jazz appear at these workshops. Write to: Summer Jazz Workshops, P.O. Box 1244, New Albany, IN 47151-1244, or see our website at [www.summerjazzworkshops.com](http://www.summerjazzworkshops.com) for more information.

Lastly, play on the best instrument that you can afford and study with the finest teachers available.

May your journey in music, and jazz in particular, be as enjoyable as it has been for me in putting this booklet together for you.

- Jamey Aebersold

## **VALUABLE JAZZ INFORMATION**

The basic ingredients in music are SCALES, CHORDS, MELODY, RHYTHM, and HARMONY. Jazz education's purpose is to give you the basics you need in learning to play jazz or to improvise. The jazz musician is an instant composer! The melodies which come from their instruments are conceived in their mind just before they play them. The difference between the improviser and the traditional composer is this: that the "jazzier" has no eraser to instantly correct mistakes. They practice long and hard trying to make their physical body and their mental frame of mind an appropriate vehicle to execute the ideas formulated in their mind.

The GOAL of every jazz musician is to play on their instrument (or vocally sing) what is heard in their mind. Practicing scales, chords (arpeggios), exercises in all keys will help gain facility which will help unlock the ideas that are now being held prisoner in your mind. As soon as possible, try playing what you HEAR mentally in your head! In other words, sing a short melody mentally, or sing with your mouth, and then play those exact pitches and rhythms on your instrument. This is the same procedure the jazz player uses when improvising.

To play requires discipline. It is good to establish a practice routine. Improvisation should be a part of your daily practice. Play whatever you hear in your head. It could be something from TV, radio, or just some melodies that you hum to yourself. This is also a form of EAR TRAINING. You are training your inner ear to direct your fingers to the notes it hears, instantly. Gradually train your ears to really HEAR music and all of the components that make the final product. Listen carefully to anyone playing jazz or improvising. You can learn much from live performances as well as recordings. Start a collection and listen to what has been recorded over the past 70 years. Write for FREE "Double-Time" Jazz discount catalog, P.O. Box 146, Floyds Knobs, IN 47119-0146.

The old myth that says, "You either have it or you don't," is strictly a myth founded on ignorance and the inability (or unwillingness) of those who can play to share what they do verbally with those who think they can't learn.

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

One of the reasons the jazz greats sound different than you is the fact they have so many sounds (scales, chords, patterns, ideas) at their disposal. The SCALE SYLLABUS can help you uncover new sounds. Practicing, using the exercises found in this booklet or in Vol. 1 "How To Play Jazz And Improvise" will give you a good foundation to play ANY style of music.

"JAZZ IS FREEDOM!" Thelonious Monk said this. Too often we refuse to take advantage of an opportunity which will allow us a measure of growth and freedom in our musical expression. Listening to jazz greats is inspirational and rewarding. Keep this in mind: practicing exercises, patterns, licks, scales, and chords should lead to more expressive creativity, not boredom.

HOW DO YOU BEGIN IMPROVISING? Many people begin by playing by ear (letting their inner musical ear guide their choice of notes and rhythms). This is a hit-or-miss process that most jazz players (before 1965) had to use to learn their trade. However, this method strengthens the player's ear and is extremely valuable. Everyone should spend time each day playing by ear. The sooner you train your ears to discern, the sooner they can HELP YOU in making music. By using your ear, and knowledge of the needed scales and chords, you will feel much more comfortable with beginning improvisation.

IMPORTANT: Don't get hung up practicing exercises and more exercises without ever attempting to improvise. Avoid becoming a person who plays great exercises, but delays using their creative energy until tomorrow. DO IT NOW! IMPROVISE. Even if you only use a few notes of the scale, begin there. START! Don't put it off until tomorrow or until you have the scale under better control. DO IT NOW! The longest journey begins with a single step. Today is the first day of the rest of your life. The longest musical phrase begins with a single note.

Just because you practice scales, chords, patterns, and exercises doesn't mean you will sound stiff and mechanical, OR that you will become a jazz great! But it's a means to an end. More than any other ingredient, the JAZZ TRADITION is based on LISTENING. Listening to jazz records/tapes should be part of every musician's daily routine. Not only is it fun to listen to, but you can absorb many musical ideas and incorporate them into your own solos. Recorded music contains most answers you seek.

Having "good ears" means having the ability to hear the roots to the various chords or scales that are being played; having the ability to hear the quality of the chord or scale--major, minor (what kind of minor?), pentatonic, dim.whole tone, etc.); it means having the ability to tell what tone of the scale or chord is being played at any point in the solo--"ah, that note was a #4 resolving to the 6th and then resolving to the 5th!"; it means hearing the piano, bass, soloist, drums, etc. individually as well as collectively.

There are many levels of hearing. Some people hear. Other people can really HEAR! And some can seem to hear and identify almost anything that is being played. They can seem to sing or play back portions of solos right after the performer has played. How can they HEAR, and we can't seem to find the roots, scale, qualities, or what time signature the piece is in? They have worked hard at identifying all the various sounds they hear daily. Since they want to improvise, they take the time to apply on their instrument the things they are hearing. They also use their mind and their free time to figure out things harmonically, melodically, and rhythmically. Using a small chromatic pitch pipe is real helpful in identifying pitches when you are not at a piano or don't have your instrument. You can carry it with you and train your ear "on the go." No one knows or could truly imagine the amount of thought each jazzier has put into their art/craft.

### **PRACTICE SUGGESTIONS**

1. Play with good sound/tone. Wind players -- support your sound. Don't play staccato.
2. Make phrases flow naturally; even when playing scales and exercises.
3. Mentally sing the exercises, scales, patterns as you play them.
4. If an exercise is hard, slow it down. Then gradually increase the tempo.
5. Listen to every note you play. Match your mind's ideas.
6. Be patient. You're not the first to make mistakes.
7. Use jazz articulations on exercises and scale/chord practice.
8. Improvise some every day. That's the REAL YOU. Play what you hear in your head.
9. Make a habit of practicing in all twelve keys. Volumes 21 and 24 are excellent.
10. Learn the Blues in Bb & F concert keys.
11. Memorize everything you can. Know what it is you are trying to play.

If we all waited until we were perfect musicians before we played an instrument, there would be no music in the world. Play on the best instrument you can afford and study with the finest teachers available who will give you guidance in jazz and traditional music.

***Use your imagination. Experiment- take chances! You deserve to be creative! Treat yourself.***

## **SUGGESTED LISTENING - JAZZ ARTISTS**

- 1. TRUMPET** - Nat Adderley, Louis Armstrong, Chet Baker, Terrance Blanchard, Lester, Bowie, Randy Brecker, Clifford Brown, Don Cherry, Buck Clayton, Johnny Coles, Miles Davis, Kevin Dean, Kenny Dorham, Dave Douglas, Harry Edison, Roy Eldridge, Art Farmer, Dizzy Gillespie, Bobby Hackett, Tim Hagans, Roy Hargrove, Phillip Harper, Tom Harrell, Eddie Henderson, Terumasa Hino, Freddie Hubbard, Ingrid Jensen, Thad Jones, Booker Little, Joe Magnarelli, John McNeil, Wynton Marsalis, John Marshall, Blue Mitchell, Lee Morgan, Fats Navarro, Nicholas Payton, Barry Ries, Wallace Roney, Jim Rotondi, Carl Saunders, Woody Shaw, Bobby Shew, John Swana, Clark Terry, Scott Wendholt, Kenny Wheeler
- 2. SOPRANO SAX** - Sidney Bechet, Jane Ira Bloom, John Coltrane, Joe Farrell, Steve Grossman, Christine Jensen, David Liebman, Steve Lacy, Chris Potter, Wayne Shorter
- 3. ALTO SAX** - Cannonball Adderley, Craig Bailey, Gary Bartz, Arthur Blythe, Richie Cole, Ornette Coleman, Steve Coleman, Paul Desmond, Eric Dolphy, Lou Donaldson, Paquito D'Rivera, Kenny Garrett, Herb Geller, Bunky Green, Jimmy Greene, Antonio Hart, John Jenkins, Christine Jensen, Eric Kloss, Lee Konitz, Charlie Mariano, Jackie McLean, Roscoe Mitchell, Frank Morgan, Lanny Morgan, Lennie Niehaus, Greg Osby, Charlie Parker, Art Pepper, Bud Shank, Steve Slagel, Jim Snidero, James Spaulding, Sonny Stitt, Bobby Watson, Steve Wilson, Phil Woods, John Zorn
- 4. TENOR SAX** - George Adams, Eric Alexander, Gene Ammons, Bob Berg, Jerry Bergonzi, Don Braden, Michael Brecker, Gary Campbell, George Coleman, John Coltrane, Junior Cook, Eddie "Lockjaw" Davis, Bill Evans, Joe Farrell, Bud Freeman, Chico Freeman, Von Freeman, George Garzone, Stan Getz, Benny Golson, Paul Gonsalves, Dexter Gordon, Jimmy Green, Johnny Griffin, Steve Grossman, Eddie Harris, Coleman Hawkins, Joe Henderson, Illinois Jacquet, Clifford Jordan, John Klemmer, Ralph Lalama, Harold Land, Pat LaBarbera, Azar Lawrence, Dave Liebman, Charles Lloyd, Joe Lovano, Rick Margitza, Branford Marsalis, Wayne Marsh, Bob Mintzer, Hank Mobley, James Moody, Rich Perry, Billy Pierce, Chris Potter, Dewey Redman, Joshua Redman, Sonny Rollins, Pharoah Sanders, Larry Schneider, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Benny Wallace, Ben Webster, Walt Weiskopf, Lester Young
- 5. BARITONE SAX** - Pepper Adams, Nick Brignola, Harry Carney, Serge Chaloff, Ronnie Cuber, Charles Davis, Gerry Mulligan, Leo Parker, Pat Patrick, Cecil Payne, Sahib Shihab, Gary Smulyan
- 6. TROMBONE** - Ray Anderson, Milt Bernhardt, Garnett Brown, Jimmy Cleveland, Hal Crook, Steve Davis, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Bill Harris, Conrad Herwig, J.J. Johnson, Delfeayo Marsalis, Grachan Moncur, Frank Rosolino, Roswell Rudd, Rick Simerly, Jack Teagarden, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding
- 7. FLUTE** - Eric Dolphy, Joe Farrell, Roland Kirk, Yusef Lateef, Hubert Laws, David Liebman, Charles Lloyd, Herbie Mann, James Moody, Jeremy Steig, Frank Wess
- 8. CLARINET** - Don Byron, John Carter, Eddie Daniels, Buddy DeFranco, Eric Dolphy (bass clarinet), Paquito D'Rivera, Frank Glover, Benny Goodman, Jimmy Guiffre, Woody Herman, Bob Mintzer (bass clarinet), Art Pepper, Chris Potter (bass clarinet), Russell Procope, Pee Wee Russell, Tony Scott, Artie Shaw, Phil Woods
- 9. GUITAR** - Howard Alden, George Benson, Peter Bernstein, Joshua Breakstone, Kenny Burrell, Charlie Christian, Dave Cliff, Joe Cohn, Larry Coryell, Herb Ellis, Steve Erquiaga, Tal Farlow, Chris Flory, Bill Frisell, Mick Goodrick, Grant Green, Jerry Hahn, Jim Hall, Scott Henderson, Charlie Hunter, Vic Juris, Barney Kessel, Earl Klugh, Peter Leich, Pat Martino, John McLaughlin, Pat Metheny, Ben Monder, Wes Montgomery, Joe Pass, Doug Raney, Jimmy Raney, Django Reinhardt, Emily Remler, Kurt Rosenwinkel, John Scofield, Mike Stern, Dave Stryker, Attila Zoller
- 10. PIANO** - Geri Allen, Lynne Arriale, Kenny Barron, Bruce Barth, Paul Bley, Dave Brubeck, Ray Bryant, George Cables, Joey Calderazzo, Michel Camilo, Chick Corea, Kenny Drew, George Duke, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Erroll Garner, Larry Goldings, Benny Green, Dan Haerle, Al Haig, Herbie Hancock, Roland Hanna, Hampton Hawes, Fred Hersch, Andrew Hill, Ahmad Jamal, Keith Jarrett, Hank Jones, Geoff Keezer, Wynton Kelly, Andy LaVerne, Mike LeDonne, Mark Levine, John Lewis, Harold Mabern, Ronnie Mathews, Brad Meldhau, Mulgrew Miller, Thelonious Monk, Michel Petrucciani, Harry Pickens, Phineas Newborn Jr., Makoto Ozone, Danilo Perez, Oscar Peterson, Bud Powell, Renee Rosnes, Gonzalo Rubalcaba, Horace Silver, Art Tatum, Jacky Terrasson, Bobby Timmons, Lennie Tristano, McCoy Tyner, Cedar Walton, Kenny Werner, James Williams, Mary Lou Williams, Joe Zawinul, Denny Zeitlin
- 11. BASS** - Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, Todd Coolman, Bob Cranshaw, Israel Crosby, Richard Davis, George Duvivier, Charles Fambrough, David Friesen, Jimmy Garrison, John Goldsby, Eddie Gomez, Larry Grenadier, Percy Heath, Milt Hinton, Bob Hurst, Denis Irwin, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Charlie Mingus, Red Mitchell, Monk Montgomery, Mike Moore, Bill Moring, George Mraz, Jaco Pastorius, John Patitucci, Oscar Pettiford, Chuck Rainey, Rufus Reid, Lynn Seaton, Slam Stewart, Steve Swallow, Miroslav Vitous, Peter Washington, Buster Williams
- 12. DRUMS** - Joey Baron, Louis Bellson, Ed Blackwell, Brian Blade, Art Blakey, Roy Brooks, Terri Lyne Carrington, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Billy Drummond, Peter Erskine, Joe Farnsworth, Al Foster, Billy Hart, Roy Haynes, Tootie Heath, Billy Higgins, Roger Humphries, Jack DeJohnette, Elvin Jones, Philly Joe Jones, Connie Kay, Stan Levy, Shelly Manne, Bobby Moses, Paul Motian, Alphonse Mouzon, Idris Muhammad, Adam Nussbaum, Ralph Peterson, Tony Reedus/Buddy Rich, Danny Richmond, Max Roach, Micky Roker, Marvin "Smitty" Smith, Ed Soph, Bill Stewart, Grady Tate, Art Taylor, Kenny Washington, Peter Washington, Jeff "Tain" Watts, Dave Weckl, Lenny White, Tony Williams
- 13. VIBES** - Roy Ayers, Gary Burton, Dave Friedman, Terry Gibbs, Lionel Hampton, Stefon Harris, Jay Hoggard, Bobby Hutcherson, Milt Jackson, Joe Locke, Steve Nelson, Red Norvo, Dave Pike, David Samuels, Cal Tjader
- 14. ORGAN** - Joey DeFrancesco, Barbara Dennerlein, Charles Earland, Bobby Floyd, Larry Goldings, Richard "Groove" Holmes, Mike LeDonne, Hank Marr, Jack McDuff, Jimmy McGriff, Tony Monaco, John Patton, Jimmy Smith, Dan Wall, Sam Yahel, Larry Young
- 15. BIG BANDS** - Airmen Of Note, Toshiko Akiyoshi, Count Basie, Louis Bellson, Carla Bley, Francy Boland, Duke Ellington, Don Ellis, Gil Evans, Maynard Ferguson, Bob Florence, Dizzy Gillespie, Woody Herman, Conrad Herwig's Latin Big Band, Bill Holman, Thad Jones/Lewis, Stan Kenton, Mel Lewis/Jones, Wynton Marsalis, Rob McConnell, Charles Mingus, Mingus Dynasty Big Band, Bob Mintzer, Monday Night Vanguard Orchestra, Eddie Palmieri, Tito Puente, Sun Ra, Buddy Rich, George Russell, Maria Schneider, Lew Tabackin, Bill Watrous, Randy Weston, Gerald Wilson
- 16. VOCALISTS** - Mose Allison, Chet Baker, Tony Bennett, Jennifer Barnes, Jackie Cain, Betty Carter, Ray Charles, June Christy, Rosemary Clooney, Harry Connick, Chris Connor, Billy Eckstine, Ella Fitzgerald, Johnny Hartman, Billie Holiday, Eddie Jefferson, Roy Kral, Diana Krall, Peggy Lee, Jon Lucien, Kevin Mahogany, Carmen McCrae, Anita O'Day, Lou Rawles, Frank Sinatra, Dakota Staton, Grady Tate, Leon Thomas, Mel Torme, Sarah Vaughn, Dinah Washington, Joe Williams, Norma Winstone
- 17. SCAT SINGERS** - Louis Armstrong, Chet Baker, Denis DiBlasio, Kurt Elling, Ella Fitzgerald, Dizzy Gillespie, John Hendricks, Bobby McFerrin, Jennifer Barnes, Clark Terry
- 18. VIOLIN** - Darol Anger, John Blake, Regina Carter, Sara Caswell, Jerry Goodman, Stephane Grappelli, Joe Kennedy Jr., Ray Nance, Jean-Luc Ponty, Randy Sabien, Stuff Smith, Joe Venuti, Michael White, Fiddler Williams
- 19. CELLO** - David Baker
- 18. HARMONICA** - Toots Thielemans

## HISTORICALLY SIGNIFICANT RECORDINGS

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of many of the most important recordings in jazz.

Most of the recordings listed are from the 40's, 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #7951) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

"DOUBLE-TIME RECORDS" • PO Box 146 • Floyds Knobs, IN 47119-0146 • PH (800) 293-8528 • FAX (812) 923-1971  
**www.doubletimejazz.com • E-mail: info@doubletimejazz.com**

You may also find many CD's at "TheMusicResource.com"  
**www.themusicresource.com • E-mail: info@themusicresource.com**

|              |   |               |  |
|--------------|---|---------------|--|
| ___ cd #1    | CANNONBALL ADDERLEY - SOMETHIN' ELSE                            | ___ cd #559   | MILES DAVIS - COOKIN'                        |
| ___ cd #63   | HERBIE HANCOCK - MAIDEN VOYAGE                                  | ___ cd #592   | RED GARLAND - GROOVY                         |
| ___ cd #350  | CLIFFORD BROWN - STUDY IN BROWN                                 | ___ cd #1059  | MILES DAVIS - STEAMIN' WITH MILES DAVIS      |
| ___ cd #30   | JOHN COLTRANE - BLUE TRAIN                                      | ___ cd #59    | JOHNNY GRIFFIN - A BLOWIN' SESSION           |
| ___ cd #9958 | CANNONBALL ADDERLEY - & COLTRANE                                | ___ cd #318   | JOHN COLTRANE - BALLADS                      |
| ___ cd #141  | WAYNE SHORTER - SPEAK NO EVIL                                   | ___ cd #912   | CARL FONTANA - THE GREAT FONTANA             |
| ___ cd #1126 | HORACE SILVER - SONG FOR MY FATHER                              | ___ cd #1418  | ART BLAKEY - UGETSU                          |
| ___ cd #7948 | DIZZY GILLESPIE - SONNY SIDE UP                                 | ___ cd #6     | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2      |
| ___ cd #458  | MILES DAVIS - KIND OF BLUE                                      | ___ cd #1738  | FREDDIE HUBBARD - HUB TONES                  |
| ___ cd #417  | JOHN COLTRANE - GIANT STEPS                                     | ___ cd #3683  | BUD POWELL - THE GENIUS OF                   |
| ___ cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1                           | ___ cd #9974  | MILES DAVIS - BITCHES BREW                   |
| ___ cd #33   | ERIC DOLPHY - OUT TO LUNCH                                      | ___ cd #8015  | JOHN COLTRANE - COMPLETE VANGUARD            |
| ___ cd #340  | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH                      | ___ cd #2450  | LEE KONITZ - SUBCONSCIOUS-LEE                |
| ___ cd #1820 | LEE MORGAN - THE SIDEWINDER                                     | ___ cd #3612  | STAN GETZ - STAN GETZ & BILL EVANS           |
| ___ cd #97   | HANK MOBLEY - SOUL STATION                                      | ___ cd #588   | MILT JACKSON - BAGS MEETS WES                |
| ___ cd #463  | MILES DAVIS - MILESTONES  | ___ cd #154   | JIMMY SMITH - BACK AT THE CHICKEN SHACK      |
| ___ cd #3805 | WES MONTGOMERY - SMOKIN AT THE HALF NOTE                        | ___ cd #596   | SONNY ROLLINS - PLUS FOUR                    |
| ___ cd #109  | LEE MORGAN - CORNBREAD  | ___ cd #1753  | JOE HENDERSON - INNER URGE                   |
| ___ cd #9653 | LARRY YOUNG - UNITY   | ___ cd #80    | WOODY HERMAN - KEEPER OF THE FLAME           |
| ___ cd #601  | SONNY ROLLINS - SAXOPHONE COLOSSUS                              | ___ cd #2607  | BUD POWELL - THE AMAZING - VOL 1             |
| ___ cd #421  | JOHN COLTRANE - MAINSTREAM 1958                                 | ___ cd #3745  | CLIFFORD BROWN - BROWN/ROACH INC.            |
| ___ cd #172  | MCCOY TYNER - THE REAL MCCOY                                    | ___ cd #68    | JOE HENDERSON - MODE FOR JOE                 |
| ___ cd #316  | JOHN COLTRANE - A LOVE SUPREME                                  | ___ cd #149   | HORACE SILVER - BLOWIN' THE BLUES AWAY       |
| ___ cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY HALL                           | ___ cd #678   | CLIFFORD BROWN - MORE STUDY IN BROWN         |
| ___ cd #5    | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1                         | ___ cd #27    | SONNY CLARK - LEAPIN' AND LOPIN'             |
| ___ cd #45   | BILL EVANS - UNDERCURRENT                                       | ___ cd #5600  | MILES DAVIS - MY FUNNY VALENTINE             |
| ___ cd #3523 | GENE AMMONS - BOSS TENORS                                       | ___ cd #3748  | CHICK COREA - LIGHT AS A FEATHER             |
| ___ cd #460  | MILES DAVIS - 'ROUND ABOUT MIDNIGHT                             | ___ cd #62    | HERBIE HANCOCK - EMPYREAN ISLES              |
| ___ cd #471  | ERROLL GARNER - CONCERT BY THE SEA                              | ___ cd #1336  | SONNY ROLLINS - NEWK'S TIME                  |
| ___ cd #578  | MILES DAVIS - RELAXIN' WITH MILES                               | ___ cd #1952  | HORACE SILVER - CAPE VERDEAN BLUES           |
| ___ cd #538  | WES MONTGOMERY - INCREDIBLE JAZZ GUITAR                         | ___ cd #4318  | HERBIE HANCOCK - THE PRISONER                |
| ___ cd #67   | JOE HENDERSON - PAGE ONE  | ___ cd #5601  | MILES DAVIS - SEVEN STEPS TO HEAVEN          |
| ___ cd #2377 | FRANK ROSOLINO - FREE FOR ALL                                   | ___ cd #2683  | BILLIE HOLIDAY - LADY DAY: BEST OF VERVE YRS |
| ___ cd #557  | WES MONTGOMERY - FULL HOUSE                                     | ___ cd #3922  | CHARLES MINGUS - MINGUS AH UM                |
| ___ cd #2562 | ART FARMER - MODERN ART   | ___ cd #2210  | DEXTER GORDON - HOMECOMING, LIVE AT V.V.     |
| ___ cd #558  | SONNY ROLLINS - TENOR MADNESS                                   | ___ cd #8     | ART BLAKEY - THE BIG BEAT                    |
| ___ cd #7    | ART BLAKEY - MOANIN'  | ___ cd #1038  | CANNONBALL ADDERLEY - IN SAN FRANCISCO       |
| ___ cd #459  | MILES DAVIS - IN A SILENT WAY                                   | ___ cd #9922  | MILES DAVIS - MILES SMILES                   |
| ___ cd #541  | THELONIOUS MONK - WITH JOHN COLTRANE                            | ___ cd #7458  | JOHN COLTRANE - LIVE AT BIRDLAND             |
| ___ cd #31   | CHICK COREA - NOW HE SINGS, NOW HE SOBS                         | ___ cd #588   | MILT JACKSON - BAGS MEETS WES                |
| ___ cd #560  | BILL EVANS - SUNDAY AT VILLAGE VANGUARD                         | ___ cd #8302  | FREDDIE HUBBARD - STRAIGHT LIFE              |
| ___ cd #3806 | CHARLIE PARKER - NOW'S THE TIME                                 | ___ cd #597   | MILES DAVIS - BAG'S GROOVE                   |
| ___ cd #3605 | STAN GETZ - FOR MUSICIAN'S ONLY                                 | ___ cd #413   | ORNETTE COLEMAN - SHAPE OF JAZZ TO COME      |
| ___ cd #7951 | CHARLIE PARKER - BIRD & DIZ                                     | ___ cd #5321  | STANLEY TURRENTINE - UP AT MINTON'S          |
| ___ cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC                      | ___ cd #418   | JOHN COLTRANE - MY FAVORITE THINGS           |
| ___ cd #583  | BILL EVANS - WALTZ FOR DEBBY                                    | ___ cd #1271  | MILES DAVIS - NEFERTITI                      |
| ___ cd #9999 | KENNY DORHAM - UNA MAS  | ___ cd #12704 | WOODY SHAW - LITTLE RED'S FANTASY            |
| ___ cd #7946 | LESTER YOUNG - THE PRESIDENT PLAYS<br>W/THE OSCAR PETERSON TRIO | ___ cd #44    | ELLINGTON, MINGUS, ROACH - MONEY JUNGLE      |
| ___ cd #5436 | JOE HENDERSON - IN 'N OUT                                       | ___ cd #5092  | DIZZY GILLESPIE - ROY AND DIZ                |
| ___ cd #322  | JOHN COLTRANE - & JOHNNY HARTMAN                                | ___ cd #7854  | BENNY CARTER - FURTHER DEFINITIONS           |
| ___ cd #5433 | NANCY WILSON - WITH C. ADDERLEY                                 | ___ cd #3930  | JOHNNY GRIFFIN - TOUGH TENOR FAVORITES       |
|              |   | ___ cd #5443  | COUNT BASIE - THE COMPLETE ATOMIC BASIE      |

## TIPS FOR LEARNING A NEW TUNE

1. Listen to the song 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 thirds and sevenths 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 choice of notes, phrasing, rhythms, articulations, etc...
11. Listen constantly to the original recording of the song to further stir your imagination. Incorporate ideas of the recording into your solos.
12. Learn the lyrics if the song has any. Mentally sing the lyrics while playing the melody.
13. Fall in love with the melodies to songs. Play them like YOU wrote them.

"I've always tried to recreate melodies even better than the composers who wrote them. I've always tried to come up with something that never even occurred to them. This is the challenge: not to rearrange the intentions of the composers but to stay within the parameters or what the composers have in mind and be creative and imaginative and meaningful." -- **tenor saxophonist Joe Henderson**

(Taken from Jamey's volume 1 book: "How to Play and Improvise")

## PRACTICE PROCEDURES FOR MEMORIZING SCALES AND CHORDS TO ANY SONG

1. Play root/tonic note of each chord/scale
2. Play first 2 notes of each scale
3. Play first 3 notes of each scale
4. Play the first five notes of each scale
5. Play triad of the scale (1, 3, and 5 of the scale)
6. Play 7th chords (1, 3, 5, and 7th tones of the scale)
7. Play 9th chords (1, 3, 5, 7, and 9th tones of the scale)
8. Play the entire scale up and down
9. Play 6th chords (1, 3, 5, and 6th tones of the scale)
10. Play up the scale to the 9th and back down the chord tones
11. Play up the 9th chord and then come back down the scale
12. Play the scale in broken thirds up and down (1, 3, 2, 4, 3, 5, 4, 6, 5, 7, etc., up & down)

The above approach can be used when learning the scales and chords to ANY song, or, when learning any new scale. You may want to use a metronome when the tempo on the recording is too fast for you. You'll want to play these exercises UP and DOWN. If you feel you need further practice with any particular scale/chord there are many more patterns and exercises available from various practice books.

Once you become familiar with the various scales and chords and gain adequate facility you won't have to practice these type exercises any more. Remember, the exercises are merely to help you MAKE MUSIC.

## SONG LIST FOR BEGINNERS

Here are songs which everyone should eventually know—they are good jam session songs. I am listing the key(s) they are most often played in followed in parenthesis by the play-a-long volume number(s) 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, 69, 70, 73)  
Footprints, C- (33, 54)  
Satin Doll, C (12, 54, 66)  
Doxy, Bb (8, 54)  
Autumn Leaves, G- (20, 44, 54, 67)  
Impressions or So What, D- (28, 50, 54)  
Summertime, D- (25, 54)  
Song For My Father, F- (17, 54)  
Maiden Voyage, A- (11, 54, 8 1)  
Silers Serenade, E- (17)  
Cantaloupe Island, F- (11, 54)  
Sugar, C- (5, 49, 70) (called Groovitis)  
Watermelon Man, F (11, 54)

### Intermediate Songs

troublesome spots = [ ]  
Four, Eb (7, 65, 67) [F#- B7]  
Perdido, Bb (12, 65, 67) [bridge]  
All Blues, G (5 0, 8 1) [D7+9, Eb7+9, D7+9]  
Groovin High, Eb (43) [A- D7]  
Yardbird Suite, C (6, 69) [bridge]  
Softly As In A Morning Sunrise, C- (40) [bridge]  
On Green Dolphin Street, Eb (34, 59)  
Misty, Eb (41, 49, 70) [A- D7/ C- F7 in bridge]  
Just Friends, F (20, 34, 59) [Ao or Ab-]  
Killer Joe, C (14, 70) [bridge]  
Sweet Georgia Brown (39, 67, 70, 84)  
Indiana (Back Home Again In) (6, 61, 80, 84)  
Girl From Ipanema, F (31, 70, 90)

### Advanced Songs

Stella by Starlight, Bb or G (15, 22, 59, 68) [entire tune]  
Star Eyes, Eb (34, 59) [bars 4, 5, & 6]  
Invitation, C- (34, 59) [entire tune]  
Have You Met Miss Jones?, F (25, 74) [bridge]  
I Got Rhythm, Bb & F (7, 8, 16, 47, 51)  
Giant Steps, Eb (28, 68) [entire tune]  
All The Things You Are, Ab (16, 36, 43, 55) [entire tune]  
Most ballads  
Wayne Shorter tunes (33), Horace Silver tunes (17, 18), John Coltrane tunes (27, 28), Benny Golson tunes (14) and thousands of other songs

**Memorize the melody**

**Memorize the chord progression**

**Memorize the various scales/chords**

Be discriminate in your listening. Remember, you're training your MIND!  
Choose your music like you would your friends.

Think of how many friends' voices you can recognize over the telephone after they say only one word. The qualities of scales (major, minor, dom.7th, dim.,etc.) will become just as familiar and easy to recognize with practice.

## INTRODUCTION to the 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. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

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, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. 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 the **Scale Syllabus** page. You should also check out **Volume 26 “The Scale Syllabus”** for more help with scales.

Each category begins with the scale most closely 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. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise 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. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 “JAZZ: How To Play And Improvise” (Sixth Edition)** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 3, 21, 24** or **84** can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend “**Scales for Jazz Improvisation**” by Dan Haerle, “**Jazz Improvisation**” by David Baker, “**Patterns for Jazz**” and “**Complete Method for Jazz Improvisation**” by Jerry Coker, and “**Repository of Scales & Melodic Patterns**” by Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 U.S.A.**, your local music store, or **www.jazzbooks.com**.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 “Major & Minor”**; **Vol. 84 “Dominant 7th Workout”**; **Vol.21 “Gettin’ It Together”**; and **Vol.16 “Turnarounds, Cycles & II/V7’s.”** You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 “Blues In All Keys”**; **Vol. 47 “Rhythm In All Keys”**; **Vol. 57 “Minor Blues In All Keys”**; and two more volumes, **Vol. 67 “Tune Up”** and **Vol. 68 “Giant Steps”**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.



# SCALE SYLLABUS

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

| <u>CHORD/SCALE SYMBOL</u>               | <u>SCALE NAME</u>               | <u>WHOLE &amp; HALF STEP CONSTRUCTION</u>    | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|---|---------------------------------|--|--------------------------|--------------------------------|
| C                                       | Major                           | WWHWWWH                                      | CDEFGABC                 | CEGBD                          |
| C7                                      | Dominant 7th (Mixolydian)       | WWHWWHW                                      | CDEFGAbBC                | CEGBbD                         |
| C7                                      | Minor (Dorian)                  | WHWWWHW                                      | CDEbFGAbBC               | CEbGBbD                        |
| C∅                                      | Half Diminished (Locrian)       | HWWHWWW                                      | CDbEbFGbAbBbC            | CEbGbBb                        |
| C°                                      | Diminished (8tone scale)        | WHWHWHWH                                     | CDEbFGbAbABC             | CEbGbA(Bbb)                    |
| <b>FIVE BASIC CATEGORIES</b>            |                                 |  |                          |                                |
| <u>1. MAJOR SCALE CHOICES</u>           | <u>SCALE NAME</u>               | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
| CΔ (Can be written C)                   | Major (don't emphasize the 4th) | WWHWWWH                                      | CDEFGABC                 | CEGBD                          |
| C                                       | Major Pentatonic                | WW-3W-3                                      | CDEGAC                   | CEGB                           |
| CΔ+4                                    | Lydian (major scale with +4)    | WWWHWWH                                      | CDEF#GABC                | CEGBD                          |
| CΔ                                      | Bebop (Major)                   | WWHWHHWH                                     | CDEFGG#ABC               | CEGBD                          |
| CΔb6                                    | Harmonic Major                  | WWHWH-3H                                     | CDEFGAbBC                | CEGBD                          |
| CΔ+5, +4                                | Lydian Augmented                | WWWWHWH                                      | CDEF#G#ABC               | CEG#BD                         |
| C                                       | Augmented                       | -3H-3H-3H                                    | CD#EGAbBC                | CEGBD                          |
| C                                       | 6th Mode of Harmonic Minor      | -3HWHWWH                                     | CD#EF#GABC               | CEGBD                          |
| C                                       | Diminished (begin with H step)  | HWHWHWHW                                     | CDbD#EF#GAbBC            | CEGBD                          |
| C                                       | Blues Scale                     | -3WHH-3W                                     | CEbFF#GBbC               | CEGBD                          |
| <u>2. DOMINANT 7th SCALE CHOICES</u>    | <u>SCALE NAME</u>               | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
| C7                                      | Dominant 7th                    | WWHWHWH                                      | CDEFGAbBC                | CEGBbD                         |
| C7                                      | Major Pentatonic                | WW-3W-3                                      | CDEGAC                   | CEGBbD                         |
| C7                                      | Bebop (Dominant)                | WWHWHHHH                                     | CDEFGAbBC                | CEGBbD                         |
| C7b9                                    | Spanish or Jewish scale         | H-3HWHWW                                     | CDbEFGAbBbC              | CEGBb(Db)                      |
| C7+4                                    | Lydian Dominant                 | WWHWHWH                                      | CDEF#GAbBC               | CEGBbD                         |
| C7b6                                    | Hindu                           | WWHWHWW                                      | CDEFGAbBbC               | CEGBbD                         |
| C7+ (has #4 & #5)                       | Whole Tone (6tone scale)        | WWWWWWW                                      | CDEF#G#BbC               | CEG#BbD                        |
| C7b9 (also has #9 & #4)                 | Diminished (begin with H step)  | HWHWHWHW                                     | CDbD#EF#GAbBC            | CEGBbD#(D#)                    |
| C7+9 (also has b9, #4, #5)              | Diminished Whole Tone           | HWHWWWW                                      | CDbD#EF#G#BbC            | CEG#BbD#(Db)                   |
| C7                                      | Blues Scale                     | -3WHH-3W                                     | CEbFF#GBbC               | CEGBbD(D#)                     |
| <u>DOMINANT 7th SUSPENDED 4th</u>       |                                 |  |                          |                                |
| C7 sus4                                 | MAY BE WRITTEN G-/C             | Dom. 7th scale but don't emphasize the third | CDEFGAbBC                | CFGBbD                         |
| C7 sus4                                 |                                 | Major Pentatonic built on b7                 | BbCDEFGBb                | CFGBbD                         |
| C7 sus4                                 |                                 | Bebop Scale                                  | WWHWHHHH                 | CDEFGAbBC                      |
| <u>3. MINOR SCALE CHOICES*</u>          | <u>SCALE NAME</u>               | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
| C-or-C-7                                | Minor (Dorian)                  | WHWWWHW                                      | CDEbFGAbBC               | CEbGBbD                        |
| C-or-C-7                                | Pentatonic (Minor Pentatonic)   | -3WW-3W                                      | CEbFGBbC                 | CEbGBbD                        |
| C-or-C-7                                | Bebop (Minor)                   | WHHHWWHW                                     | CDEbEFGAbBC              | CEbGBbD                        |
| C-Δ (maj. 7th)                          | Melodic Minor (ascending)       | WHWWWHW                                      | CDEbFGABC                | CEbGBD                         |
| C-or-C-6 or C-                          | Bebop Minor No. 2               | WHWHHWH                                      | CDEbFGG#ABC              | CEbGBD                         |
| C-or-C-7                                | Blues Scale                     | -3WHH-3W                                     | CEbFF#GBbC               | CEbGBbD                        |
| C-Δ (b6 & maj. 7th)                     | Harmonic Minor                  | WHWH-3H                                      | CDEbFGAbBC               | CEbGBD                         |
| C-or-C-7                                | Diminished (begin with W step)  | WHWHWHWH                                     | CDEbFF#G#ABC             | CEbGBD                         |
| C-or-C-b9b6                             | Phrygian                        | HWWWHWW                                      | CDbEbFGAbBbC             | CEbGBb                         |
| C-or-C-b6                               | Pure or Natural Minor, Aeolian  | WHWHWHW                                      | CDEbFGAbBbC              | CEbGBbD                        |
| <u>4. HALF DIMINISHED SCALE CHOICES</u> | <u>SCALE NAME</u>               | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
| C∅                                      | Half Diminished (Locrian)       | HWWHWWW                                      | CDbEbFGbAbBbC            | CEbGbBb                        |
| C∅#2 (C∅9)                              | Half Diminished #2 (Locrian #2) | WHWHWWW                                      | CDEbFGbAbBbC             | CEbGbBbD                       |
| C∅ (with or without #2)                 | Bebop Scale                     | HWHHHWHW                                     | CDbEbFGbGAbBbC           | CEbGbBb                        |
| <u>5. DIMINISHED SCALE CHOICES</u>      | <u>SCALE NAME</u>               | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
| C°                                      | Diminished (8tone scale)        | WHWHWHWH                                     | CDEbFGbAbABC             | CEbGbA                         |

**NOTES:** 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So the entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 3) All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) \* - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

# 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 boldface 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-). ∅ means half-diminished (C∅). 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) (WWHW <sup>W</sup> WH) C D E F G A B C   | <b>C CΔ</b> Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13                                   |
| * DOMINANT SEVENTH (Mixolydian) (WWHW <sup>W</sup> WHW)<br>5th mode of Major C D E F G A Bb C                   | <b>C7</b> C9, C11, C13   |
| * MINOR SEVENTH (Dorian) (WHW <sup>W</sup> WHW)<br>2nd mode of Major C D Eb F G A Bb C                          | <b>C-</b> C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13                                  |
| LYDIAN (Major scale with #4) (WWWH <sup>W</sup> WH)<br>4th mode of Major C D E F# G A B C                       | <b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5  |
| * HALF-DIMINISHED (Locrian) (HWW <sup>W</sup> WHW)<br>7th mode of Major C Db Eb F Gb Ab Bb C                    | <b>C∅</b> Cmi7(b5), C-7b5  |
| HALF-DIMINISHED #2 (Locrian #2) (WHW <sup>W</sup> WHW)<br>6th mode of Melodic Minor C D Eb F Gb Ab Bb C         | <b>C∅#2</b> C∅+2, C∅9  |
| DIMINISHED (WHW <sup>W</sup> WHW) C D Eb F Gb Ab A B C  | <b>C°</b> Cdim, C°7, Cdim7, C°9  |
| LYDIAN DOMINANT (Dom. 7th with #4) (WWWH <sup>W</sup> WH)<br>4th mode of Melodic Minor C D E F# G A Bb C        | <b>C7+4</b> C7+11, C7b5, C9+11, C13+11   |
| WHOLE-TONE (WW <sup>W</sup> WHW)<br>C D E F# G# Bb C  | <b>C7+</b> C7aug, C7+5, C7+5   |
| DOMINANT SEVENTH Using a Dim. Scale (HWH <sup>W</sup> WHW)<br>C Db Eb E F# G A Bb C                             | <b>C7b9</b> C7b9+4, C13b9+11   |
| DIMINISHED WHOLE-TONE (Altered scale) (HWH <sup>W</sup> WHW)<br>7th mode of Melodic Minor C Db Eb E F# G# Bb C  | <b>C7+9</b> C7alt, C7b9+4, C7b9+11   |
| LYDIAN AUGMENTED (Major with #4 & #5) (WW <sup>W</sup> WHW)<br>3rd mode of Melodic minor C D E F# G# A B C      | <b>CΔ+5</b> CΔ+5   |
| MELODIC MINOR (ascending only) (WHW <sup>W</sup> WHW)<br>C D Eb F G A B C                                       | <b>C-Δ</b> Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6  |
| HARMONIC MINOR (WHW <sup>W</sup> H-3H) C D Eb F G Ab B C  | <b>C-Δ</b> CmiΔ, C-Δ (Har), C-Δb6  |
| SUSPENDED 4th (W-3W <sup>W</sup> HW) or (WHW <sup>W</sup> WHW)<br>C D F G A Bb C      C D E F G A Bb C          | <b>G-</b> G-7, C7sus4, C7sus, C4, C11<br><b>C</b> C  |
| * BLUES SCALE (use at player's discretion)<br>(-3W <sup>W</sup> H-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C | (There is no chord symbol for the Blues scale)<br>Used mostly with dominant and minor chords |

**\* These are the most common chord/scales in Western music.**

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

**When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.**

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

## 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 the measures with these chords: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by a *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rd'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 a b5.
- 4. WHOLE-TONE** = C7+ = C D E **F#** **G#** Bb C  
This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel. [**Has a #4 and #5**]
- 5. DIMINISHED** = C7b9 = C **Db** **D#** E **F#** G A Bb C  
This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound. [**Has a b9, #9 and #4**]
- 6. DIM. WHOLE-TONE** = C7+9 = C **Db** **D#** E **F#** **G#** Bb C  
This scale has four altered tones which help create tension. [**Has a b9, #9, #4 and #5**]
- 7. SPANISH or JEWISH SCALE** = C7 (b9) = C **Db** E F G **Ab** Bb C  
This scale is often used when playing in a minor key. It's the same as F harmonic minor. [**Has a b9 and b6**]
- 8. CHROMATIC SCALE** = C7 = C **C#** D **D#** E F **F#** G **G#** A **A#** B C  
(the Musical Alphabet)            C **Db** D **Eb** E F **Gb** G **Ab** A **Bb** B C

Any time there is a dominant 7th, you may want to experiment with these scales. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don't be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound and the fingerings. The book called *Patterns For Jazz* (Aebersold product code "P-T" for treble clef instruments, "P-B" for bass clef) lists jazz phrases based on many of the above scales.

## EAR TRAINING

When a person tries to develop his capacity to better hear the sounds going on around him, he is faced with several problems which aren't necessarily present when reading music or chord symbols from the written page.

Having "good ears" means having the ability to hear the roots to the various chords or scales that are being played; having the ability to hear the quality of the chord or scale ... major, minor (what kind of minor?), pentatonic, dim. whole tone, etc.; it means having the ability to tell what tone of the scale or chord is being played at any point in the solo ... "ah, that note was the #4 resolving to the 6th resolving to the 5th!"; it means hearing the piano, bass, soloist, drums, etc. individually as well as collectively.

I have found that there are many levels of hearing. Some people hear. Some people can really hear! And some people can seem to hear and identify almost anything that is being played. They can seem to sing or play back portions of solos right after the performer has played. How can they HEAR, and we can't seem to find the roots, scale, qualities, or what time signature the piece is in?

I'm firmly convinced that if all students from the first grade (even kindergarten) through their last year in college were exposed to simple ear training exercises that allowed them the opportunity to identify what they were hearing on the radio, TV, records, jazz, opera, orchestra, chorus, band, etc., our music scene in general would be much different! In my opinion, if simple ear training exercises, coupled with simple music theory, were carried out in public school, the public would demand music of a much higher calibre than they are presently consuming. Why would they demand "better" music? Because they would HEAR that the music they are being fed is too repetitious, trite, and banal to warrant our attention, much less our money on the sales of records or concert attendance.

One of the reasons jazz music, especially the music from Bebop to the present, has never had a big audience is due to the amount of thinking required to actually get to the essence of the music. The average person today doesn't want to think about music, he just wants to enjoy it. And he usually will settle for the same thing day after day. He feels life is too difficult to have to think about the music he is listening to. Hence the gap between the performer and the listener in the world today. I do not mean to imply that listening to music intellectually is not enjoyable.

This would be an excellent time to read Jerry Coker's *Listening to Jazz*, published by Prentice-Hall. This is a great book on how to listen to jazz and is accessible to the layman.

For ear training purposes, Volume 21 "Gettin' It Together" (2 CDs/Bk) of the Aebersold Play-a-long series will give you much to work with:

I suggest beginning by simply putting the first track on and sing the roots. After singing the roots, sing the first five notes of the scale. Then, try singing the triad, 1, 3, and 5 of the scales. By this time you can probably sing the entire scale. Don't forget to sing the 7th chord and the 9th chord, just like you are doing with your instrument. Also, don't forget to isolate individual pitches and sing them, such as the 5th or the 9th or the 3rd, etc.

Try starting in the middle of any of the tracks (begin with major) and see how long it takes you to find the root. You may want to sit at the piano while doing this in order to occasionally check yourself. After you find the root, can you sing the scale or even improvise?

All the time you are singing, be aware that each tone in the scale or chord has a number assigned to it. Be thinking these various numbers whenever possible.

Play them in your car. Sing exercises, patterns, and improvise. While doing so, be aware of the pitch you are singing. You may want to buy a pitch pipe and keep it in your car to help identify the roots, 3rd's, 5th's, etc. P.S. keep your eyes on the road!

Being able to sing and identify intervals is a key part of ear training. Experiment with singing or playing with the left channel of the recording only. Listen carefully to the bass.

I have found it helpful to memorize a song title that begins with a certain interval. For instance, the interval of a perfect 4th is the first two notes of *Here Comes the Bride*. By singing the first two notes of *Here Comes the Bride* and realizing it outlines a perfect 4th interval you can begin to center in on perfect 4th's whenever they are sounded. Or, it may help you to actually sing, or play on your instrument, in tune, the interval of a perfect 4th.

I like to use the following table as a guide to identify correctly whatever interval is being played. I will list intervals and some songs that begin with that particular interval. Remember, intervals ascend and descend. (see next page)

## INTERVAL CHART

I have found it helpful to memorize a song title that begins with a certain interval. For instance, the interval of a perfect 4th is the first two notes of *Here Comes the Bride*. By singing the first two notes of *Here Comes the Bride* and realizing it outlines a perfect 4th interval you can begin to center in on perfect 4th's whenever they are sounded. Or, it may help you to actually sing, or play on your instrument, in tune, the interval of a perfect 4th.

Each of these songs begins with the interval listed TO THE LEFT.

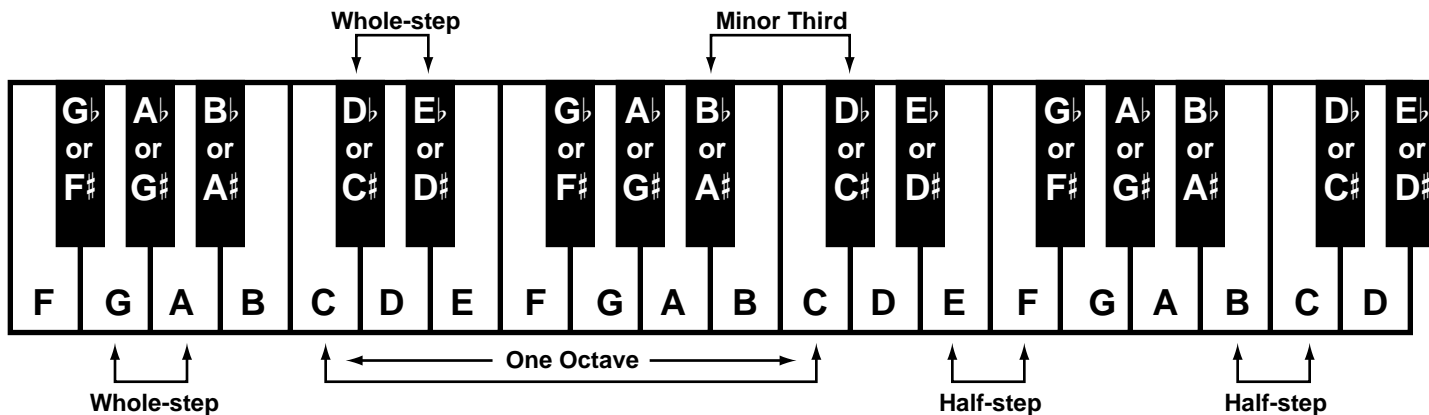
**I like to use the following table as a guide to identify correctly whatever interval is being played:**

|                         | <b>Ascending Intervals</b>  | <b>Descending Intervals</b>  |
|-------------------------|---|--|
| <b>-2</b>               | NICE WORK IF YOU CAN GET IT<br>SAN FRANCISCO (LEFT MY HEART)<br>I REMEMBER YOU<br>GETTING SENTIMENTAL OVER YOU  | BYE BYE BLACKBIRD<br>WHAT'S NEW<br>JAWS  |
| <b>M2</b>               | ROW, ROW, ROW YOUR BOAT<br>MAJOR SCALE (ASCENDING)<br>HAPPY BIRTHDAY<br>RUDOLF, THE RED NOSED REINDEER<br>SILENT NIGHT<br>THERE WILL NEVER BE ANOTHER YOU | MY FUNNY VALENTINE<br>BODY AND SOUL<br>TENNESSEE WALTZ   |
| <b>-3</b>               | CONFIRMATION<br>A FOGGY DAY<br>GEORGIA ON MY MIND<br>SOMEWHERE MY LOVE  | MOONTRANE<br>IMPOSSIBLE DREAM<br>WORK SONG<br>MINOR CHORD  |
| <b>M3</b>               | MAJOR TRIAD<br>OH WHEN THE SAINTS<br>I CAN'T GET STARTED  | FROSTY THE SNOWMAN<br>WHAT IS THIS THING CALLED LOVE<br>500 MILES HIGH (C.COREA)<br>MISTY                          |
| <b>P4</b>               | HERE COMES THE BRIDE<br>HARK THE HERALD ANGELS<br>OH CHRISTMAS TREE<br>DOXY<br>'ROUND MIDNIGHT<br>MAIDEN VOYAGE<br>WE WISH YOU A MERRY CHRISTMAS          | ALL THE THINGS<br>ORNITHOLOGY<br>SONG FOR MY FATHER<br>LOVE ME TENDER<br>AULD LANG SYNE                            |
| <b>#4 or b5</b>         | MARIA (WEST SIDE STORY)   | BLUE SEVEN (SONNY ROLLINS BLUES)   |
| <b>P5</b>               | TWINKLE TWINKLE LITTLE STAR<br>THEME from 2001<br>WHISPER NOT (BENNY GOLSON)  | FEELINGS<br>7 STEPS TO HEAVEN (M.DAVIS)<br>HAVE YOU MET MISS JONES?  |
| <b>#5 or b6</b>         | MORNING OF THE CARNIVAL   | 3rd tone of MISTY (1 to 3)<br>YOU'RE EVERYTHING (Corea)<br>ACE IN THE HOLE   |
| <b>M6</b>               | IT CAME UPON A MIDNIGHT CLEAR<br>DAYS OF WINE AND ROSES<br>TAKE THE "A" TRAIN   | NBC (old)<br>INCH WORM<br>SPEAK LOW  |
| <b>b7</b>               | SOMEWHERE (WEST SIDE STORY)<br>THEME from STAR TREK<br>I'LL CLOSE MY EYES   | YOU'RE A WEAVER OF DREAMS<br>DEARIE<br>IN A LITTLE SPANISH TOWN  |
| <b>M7</b>               | CAST YOUR FATE TO THE WIND<br>CEORA<br>THEME from FANTASY ISLAND  | WATERMELON MAN (H.HANCOCK)<br>LITTLE RED'S FANTASY (WOODY SHAW)<br>3rd tone of HONEYSUCKLE ROSE (1ST AND 3RD NOTE) |
| <b>8va<br/>(octave)</b> | CHRISTMAS SONG (CHESTNUTS...)<br>LET IT SNOW<br>SOMEWHERE OVER THE RAINBOW<br>McDONALD'S COMMERCIAL   | DEL SASSER<br>BLUE BOSSA   |
|                         |   | I LOVE YOU<br>I LOVE YOU (THE OTHER ONE!)<br>WILLOW WEEP FOR ME<br>LOVE ME OR LEAVE ME                             |

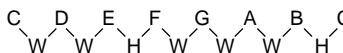
I am listing intervals that correspond with standards or kiddie tunes of the past 40 years. If you are not familiar with these songs, they probably won't help you in identifying intervals. In that case, I suggest you write down song titles that you are familiar with, such as current commercials on TV or radio, pop songs, religious songs, or anything that begins with an interval you need to work on. It is usually harder to find songs that begin with descending intervals.

# BASIC KEYBOARD and CHROMATIC SCALE

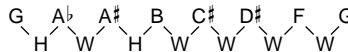
- Notes **ascend** as they go to the keyboard's right. Up the keyboard.
- Notes **descend** as they go to the keyboard's left. Down the keyboard.
- An **interval** is the distance between any two notes.
- Half-steps** and **whole-steps** are the units which are used to measure intervals.
- The interval between any two successive notes on the keyboard is a **half-step**. Two half-steps equal one **whole-step**.
- A -3 is called a **minor third** and equals 3 half-steps. A M3 is called a **major third** (4 half-steps).
- # or + means to raise the note a half-step.
- b or - means to lower the note a half-step.
- H = Half-step; W = Whole-step.
- Intervals can be either **major**, **minor**, **augmented**, **diminished**, or **perfect**.



Examples of scale construction: C major scale = W, W, H, W, W, W, H.



G7+9 (Diminished whole-tone) = H, W, H, W, W, W, W.



## THE MUSICAL ALPHABET

### THE CHROMATIC SCALE

#### USING SHARPS

#### TREBLE CLEF

#### USING FLATS

#### USING SHARPS

#### BASS CLEF

#### USING FLATS

## HOW TO PRACTICE IMPROVISATION

by JERRY COKER

Given below is an example of a schedule that may help you to organize your practice time. This schedule is based on a seventy-five minute period (1 hr., 15 min.), but it could be changed proportionately to fit a shorter or longer period or modified to allow time to take up instrumental studies (long tones, dexterity exercises for the fingers, range studies, reading, etc.).

### A DAILY PRACTICE SCHEDULE:

| Topic Sequence            | Minutes Spent |
|---------------------------|---------------|
| 1) A SLOW MELODY (tune)   | 5             |
| 2) SCALES AND PATTERNS    | 15            |
| 3) PATTERN APPLICATION    | 10            |
| 4) IMPROVISATION EXERCISE | 5             |
| 5) TRANSCRIBED SOLO       | 15            |
| 6) SPECIAL DISCIPLINES    | 10            |
| 7) LEARN A TUNE           | <u>15</u>     |
|                           | TOTAL 75      |

A new set of melodies, patterns, exercises, transcribed solos, disciplines, and tunes should be taken up each week. Such a turnover in materials will help insure a steady rate of progress. Items 3 through 7 should be played with recorded accompaniment. "SPECIAL DISCIPLINES" refers to studies aimed at resolving weakness in areas such as playing fast tempos, time-feeling, use of all rhythmic levels, building intensity, or cultivating a melodic sense. The learning of a tune should encompass melody, chord progression, appropriate ingredients, and familiarization with the most significant recordings of the tune (the listening is done at another time, however).

Be sure to check out these books by Jerry Coker:

*IMPROVISING JAZZ, LISTENING TO JAZZ, PATTERNS FOR JAZZ, THE COMPLETE METHOD FOR IMPROVISATION, HOW TO PRACTICE JAZZ, CLEAR SOLUTIONS FOR THE JAZZ IMPROVISER* and *HOW TO TEACH JAZZ*. All of these books and others are available from Jamey Aebersold Jazz -- visit our website at [www.jazzbooks.com](http://www.jazzbooks.com)

## HOW TO PRACTICE

by DAVID LIEBMAN

One major point to remember concerns the avoidance of attempting to accomplish too many goals while practicing. The mind cannot easily digest more than one or two major points at the same time and still be effective. Always be very clear as to what you are practicing a particular exercise for. Example: Long tones on saxophone are for breathing and evenness of sound—no inflections, vibrato, etc. Scales are for speed and fingering difficulties, etc.

Be sure to check out these materials by David Liebman:

Volume 19 "David Liebman," Volume 26 "The Scale Syllabus," and Volume 81 "Contemporary Standards and Originals with the David Liebman Group" --all of these are part of the Aebersold Play-A-Long Series. Also see the Aebersold Jazz catalog for the most up-to-date listing of additional materials available from David Liebman.

## THINGS THAT CREATE INTEREST WHEN SOLOING

|  |  |
|--|--|
| REPETITION                                     | BLUES SCALE USAGE                                    |
| SEQUENCE                                       | TENSION & RELEASE                                    |
| DYNAMICS - Loud & Soft                         | MOTIFS   |
| RANGE - TESSITURA - High, Low, Middle register | KNOW WHERE CHORD TONES ARE: Tones 1, 3, 5, and 7     |
| ACCENTS  | WIND PLAYERS - SUPPORT YOUR SOUND/TONE               |
| HELD NOTES                                     | CHORD OR SCALE PASSAGES                              |
| REST - SILENCE                                 | TRILLS, GLISSANDOS, SWOOPS, VIBRATO, STACCATO, etc.  |
| RHYTHMIC VARIATION                             | EMPHASIZE PRETTY NOTES: 7ths, 9ths, and #4ths,       |
| VARIETY - But not too much!                    | ALWAYS TRY TO BUILD YOUR SOLO. MAKE IT GO SOMEWHERE. |

**NOTE:** Don't try to play everything you know in one solo. Take your time and plan ahead. Try to visualize your solo with ups and downs, fast sections and slow sections, loud and soft passages, tension and release sections. Aim at overall Tension-Release to your solo. Utilize repetition and sequence. Listen to jazz masters on recordings to get ideas and to wet your imagination. Music is for ears.

## STARTING A PHRASE OR MELODY

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 attention, motion, visibility? Moderately so as to 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 area, register?
5. Do you want to use pick-ups ... one, or more? If so, make sure they lead to the first strong beat!
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 of it?
7. What rhythm are you going to initially play? Does 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 before you begin.
8. Chord tones (1, 3, 5, 7) are good notes to begin a phrases with. Know where they are on your instrument. 0
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 good breath BEFORE you start each phrase. You need to SUPPORT the tone in order that it may effectively carry your musical thoughts to the mind of another.

**PICK-UPS:** The most used pickups are half-step, leading tone pickups such as: 7 to 1, #2 to 3, #4 to 5, 4 to 3. Some wholestep leading tones are: 2 to 1, 6 to 5. In a MINOR KEY we use: 4 to b3, 5 to 4, 2 to 1, b7 to 1 or 1 to b7, 5 to 6, 6 to maj.7th, 1 to 2, You can also use one chord tone to another such as 3 to 5, 7 to 5, 3 to 1, 1 to 3, 7 to 9 or 9 to 7. You can also use phrases such as 5, 6, 7, to 1; 5, 7, 9, to 1; b3, 3, 5, 6, to 1. The rhythm that you choose is also very important in making the pick-ups sound like they are LEADING TO the first DOWNBEAT.



## **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 the Swing and Bebop eras, others use little articulation relying on legato or slurred phrases, some use staccato in their playing to add interest or emphasize certain notes or phrases.

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

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

One major stumbling block that may be turned into a stepping stone is the player's use of too much tonguing tat tat tat or tut tut tut tut. Note: For keyboard, bass, guitar, and others, "tonguing" in this article can mean Attack or Emphasis. When you play several tongued notes in a row (one right after the other), the effect is a choppy feel. The music of the past forty to fifty years has been leaning toward a more relaxed, legato, smooth sound and flow. When I hear a player play phrases with the tat tat or tut tut articulation, I immediately feel this person has not had a chance (or has not taken the time) to hear jazz music as it has been played over the past forty years by the major jazz players. He should be tonguing legato style - tah tah tah tah or tu tu tu tu. Jazz is still basically an aural art form and the chances for you to be a jazz player without listening to the music that has come before you are very slim. With all the records on the market today there is no excuse to not be aware of the various schools of articulation and the main exponents.

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

All of these exercises should be played with a metronome. Begin slowly and gradually increase the tempo. Don't increase the tempo too rapidly. Make sure you are listening to yourself as you play. 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 entire instrument's range! I feel it is a good idea to begin with a fairly heavy accent, then medium, then light. For those who haven't done this before, they need to hear what an accent sounds like, and by playing heavy at first the idea seems to come in focus quicker.

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

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

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

*Sonny Rollins, a master of articulation, used exercises similar to these to develop his personal jazz style.*

Tongue every other note on the up beats.

Tongue the 4th note.

1. **GΔ**

2.

Chromatic — every other note on up beats.

3.

Random tonguing

4.

Random

Random tonguing

5.

Chordal exercises

6. **GΔ(9)** **GΔ(9)** **G Triad**

A good order for practicing scales 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.

7. **G Major** **G7 Dominant**  
**G-7 Dorian Minor** **G7+4 Lydian Dominant**  
**G Lydian** **G whole tone**  
**G diminished** **G7<sup>+9+4</sup>/<sub>9+5</sub> diminished whole tone**

# JAZZ RHYTHMS

The first note (It's a pick up) could always be left off without hurting the rest of the phrase.

1.   
 Musical notation for exercise 1, showing two staves with various rhythmic patterns and chords (CΔ). The first staff includes a triplet and a pick-up note. The second staff includes a triplet and a passing chord.

2.   
 Musical notation for exercise 2, showing two staves with rhythmic patterns and chords (CΔ). The first staff includes a pick-up note and the text "This is a good starter rhythm." The second staff includes a pick-up note and a CΔ+4 chord.

3.   
 Musical notation for exercise 3, showing a single staff with rhythmic patterns and chords (CΔ). The text "The four eighth notes help define the target note — half-note." is present.

4.   
 Musical notation for exercise 4, showing a single staff with rhythmic patterns and chords (CΔ, C7). The text "Syncopation" is present.

5.   
 Musical notation for exercise 5, showing a single staff with rhythmic patterns and chords (CΔ, G7, D-7, G7, CΔ, CΔ+4). The text "etc. anything" is present.

6.   
 Musical notation for exercise 6, showing a single staff with rhythmic patterns and chords (CΔ). The text "Eighth notes help your phrase beginnings. They give motion." is present.

7.   
 Musical notation for exercise 7, showing a single staff with rhythmic patterns and chords (CΔ). The text "Ascend" is present.

# S T U D I O

## Improvisation / by Jamey Aebersold

## Variations on Blues

My last article dealt with the Blues (12 bar blues), so I would like to follow up with variations on the blues progressions that have been in common use in the jazz idiom. The term "three chord songs" are usually referring to the simplest of blues progressions. If you are in the key of F, the three chords which form the basis of the blues in that key are F7, Bb7, and C7. F7 is called a roman numeral I (one) chord. The Bb7 is called the IV (four) because it is built on the fourth scale step of the F7 scale and the C7 is called the V (five) chord (usually called a V7 chord) because it is found on the fifth scale step of the F7 scale. A three chord tune could also be called a song that uses only I, IV, and V chords.

As blues evolved in the hands of the jazz musicians across the country by way of the radio and home stereos, more and more musicians played blues and naturally some would take liberties with the chord structure and alter the chords to match what they were hearing in their mind's ear. As the various alterations were passed from musician to musician, they became part of the blues structure.

I have listed 17 different blues progressions found in Dan Haerle's book "Jazz/Rock Voicings for the Contemporary Keyboard Player", published by Studio P/R, Inc. The progressions read from left to right! The ones at the top are the easier, simpler progressions. As you move down the page they become more altered and present more of a challenge to the up and coming jazz player. It is best to practice with one complete progression until you feel comfortable with it, then move on to the next one. You may also want to substitute a measure in one blues with the same measure in another blues below or above. Number 14 is on that Charlie Parker used on a blues called *Blues For Alice* and another called *Laird Bird*. Number 16 uses a steady stream of minor chords (ii) moving to dominant 7th chords (V7) usually called ii/V7's or a series of ii/V's. Experiment with the various progressions.

Begin slowly so you can hear the root progression clearly. In time, your mind will remember it and you can move more rapidly. Try to memorize each progression as you are working on it. Memory is a key process in improvising! Listen to jazz players on records and see if you can hear when they are substituting chords or scales or licks or patterns over the basic three chord progression. The masters do it all the time and with such ease that often our ears don't even realize they have deviated from the basic progression being played by the rhythm section. You may want to check out Volume 2 "Nothin' But Blues" in my play-a-long book/cd series. It contains eleven different blues progressions played by the rhythm section and you can play and practice along with them. Bass players and piano players can even turn off one channel of their stereo and substitute themselves for the player on the recording. It is a great way to practice with a professional rhythm section.

In order to play blues, you have to listen to people who play blues. Listen to the finest players, always!

| Read from left to right! |       | EXAMPLES OF BLUES PROGRESSIONS<br>(In the Key of F) |      |      |      |       |      |       |                  |       |      |      | by Dan Haerle |      |                   |      |      |       |      |      |    |
|--------------------------|-------|---|------|------|------|-------|------|-------|------------------|-------|------|------|---------------|------|-------------------|------|------|-------|------|------|----|
| Measure No.              | 1     | 2   | 3    | 4    | 5    | 6     | 7    | 8     | 9                | 10    | 11   | 12   |               |      |                   |      |      |       |      |      |    |
| 1.                       | F7    | F7  | F7   | F7   | Bb7  | Bb7   | F7   | F7    | C7               | C7    | F7   | F7   |               |      |                   |      |      |       |      |      |    |
| 2.                       | F7    | F7  | F7   | F7   | Bb7  | Bb7   | F7   | F7    | C7               | Bb7   | F7   | C7   |               |      |                   |      |      |       |      |      |    |
| 3.                       | F7    | Bb7   | F7   | F7   | Bb7  | Bb7   | F7   | F7    | G7               | C7    | F7   | C7   |               |      |                   |      |      |       |      |      |    |
| 4.                       | F7    | Bb7   | F7   | F7   | Bb7  | Bb7   | F7   | D7    | G7               | C7    | F7   | C7   |               |      |                   |      |      |       |      |      |    |
| 5.                       | F7    | Bb7   | F7   | F7   | Bb7  | Bb7   | F7   | D7    | Gmi7             | C7    | F7   | Gmi7 | C7            |      |                   |      |      |       |      |      |    |
| 6.                       | F7    | Bb7   | F7   | F7   | Bb7  | Eb7   | F7   | D7    | Db7              | C7    | F7   | Db7  | C7            |      |                   |      |      |       |      |      |    |
| 7.                       | F7    | Bb7   | F7   | Cmi7 | F7   | Bb7   | Eb7  | F7    | Ami7             | D7    | Gmi7 | C7   | Ami7          | D7   | Gmi7              | C7   |      |       |      |      |    |
| 8.                       | F7    | Bb7   | F7   | Cmi7 | F7   | Bb7   | Eb7  | A-7   | D7               | Gmi7  | C7   | Ami7 | D7            | Gmi7 | C7                |      |      |       |      |      |    |
| 9.                       | F7    | Bb7   | F7   | Cmi7 | F7   | Bb7   | Bmi7 | E7    | F7               | E7    | Eb7  | D7   | Gmi7          | C7   | Bb7               | Ami7 | D7   | Gmi7  | C7   |      |    |
| 10.                      | FM7   | Emi7  | A7   | Dmi7 | G7   | Cmi7  | F7   | Bb7   | B <sup>o</sup> 7 | A-7   | D7   | Ab-7 | Db7           | Gmi7 | C7                | Db-7 | Gb7  | F7    | D7   | Gmi7 | C7 |
| 11.                      | FM7   | Emi7  | Eb-7 | Dmi7 | Db-7 | Cmi7  | Cb7  | BbM7  | Bbmi7            | Ami7  | Ab-7 | Gmi7 | C7            | Ami7 | A <sup>o</sup> -7 | Gmi7 | Gb   |       |      |      |    |
| 12.                      | FM7   | BbM7  | A-7  | G-7  | Gb-7 | Cb7   | BbM7 | Bbmi7 | Ami7             | Ab-7  | Gmi7 | Gb7  | FM7           | Ab-7 | Gmi7              | Gb   |      |       |      |      |    |
| 13.                      | FM7   | BbM7  | A-7  | G-7  | Gb-7 | Cb7   | BbM7 | Bbmi7 | Eb7              | AbM7  | Ab-7 | Db7  | GbM7          | Gmi7 | C7                | Ami7 | D7   | Dbmi7 | Gb   |      |    |
| 14.                      | FM7   | Emi7  | A7   | Dmi7 | G7   | Cmi7  | F7   | BbM7  | Bbmi7            | Eb7   | Ami7 | Ab-7 | Db7           | Gmi7 | C7                | Ami7 | D7   | Gmi7  | C7   |      |    |
| 15.                      | FM7   | Emi7  | A7   | Dmi7 | G7   | Gbmi7 | Cb7  | BbM7  | Bmi7             | E7    | Ami7 | Ab-7 | Db7           | Gmi7 | C7                | Bb7  | Ami7 | D7    | Gmi7 | C7   |    |
| 16.                      | F#mi7 | B7  | Emi7 | A7   | Dmi7 | G7    | Cmi7 | F7    | BbM7             | Bbmi7 | Eb7  | AbM7 | Ab-7          | Db7  | GbM7              | Gmi7 | C7   | Ami7  | D7   | Gmi7 | C7 |
| 17.                      | FM7   | F#mi7   | B7   | EM7  | EbM7 | DbM7  | BM7  | BbM7  | Bmi7             | E7    | AM7  | Ami7 | D7            | GM7  | GbM7              | FM7  | AbM7 | GM7   | Gb   |      |    |

NOTE: Portions of these progression could be combined with each other to create hundreds of slight variations of the above. Notice that practically all blues progressions follow a similar basic form, which is as follows: Final 4 measures - V (five) chord (or ii-V substitute) returning to a I (one) chord.

## VALUES

THE GREATEST HANDICAP --- FEAR  
THE BEST DAY --- TODAY  
EASIEST THING TO DO --- FIND FAULT  
MOST USELESS ASSET --- PRIDE  
THE GREATEST MISTAKE --- GIVING UP  
THE GREATEST STUMBLING BLOCK --- EGOTISM  
THE GREATEST COMFORT --- WORK WELL DONE  
MOST DISAGREEABLE PERSON --- THE COMPLAINER  
WORST BANKRUPTCY --- LOSS OF ENTHUSIASM  
BEST TEACHER --- ONE WHO MAKES YOU WANT TO LEARN  
GREATEST NEED --- COMMON SENSE  
MEANEST FEELING --- REGRET AT ANOTHER'S SUCCESS  
BEST GIFT --- FORGIVENESS  
GREATEST KNOWLEDGE --- GOD  
GREATEST THING IN THE WORLD --- LOVE

*SUGGESTION: Put these values as a pin-up in your practice room.*

Musical Training  
is a more potent instrument than any other,  
because rhythm and harmony  
find their way  
into the inner places of the soul.  
-- Plato

### BILL EVANS - piano player

-- Evans forged a wholly original and completely personal approach to jazz piano. Evans once said: "... (Music) should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it... enrichment, that's the function of music."

# **BEBOP CHARACTERISTICS**

compiled by David Baker

1. COMPLEX HARMONIC IDEAS
2. LONGER MELODIC PHRASES USING ODD INTERVALS BUILT ON THE EXTENSION OF CHORDS (9ths, 11ths, 13ths, etc.).
3. HARMONY GAINED EQUAL FOOTING WITH MELODY AND RHYTHM (WESTERN INFLUENCE).
4. A SOUND INSTRUMENTAL TECHNIQUE WAS MANDATORY.
5. A GOOD EAR AND A QUICK MIND WERE INDISPENSIBLE.
6. EIGHTH NOTES AND SIXTEENTH NOTES BECAME THE BASIC UNITS OF TIME.
7. HORNS AIMED FOR CLEAN, PIANO-LIKE EXECUTION.
8. PLAYERS FOLLOWED THE TREND TOWARD THE VIBRATOLESS SOUND (REDUCING THE LATITUDE AND FLEXIBILITY OF SOUND PRODUCTION IS ANOTHER WESTERN CONCEPT). AS A PRACTICAL CONSIDERATION, VIRTUOSITY DEMANDS AN UNENCUMBERED SOUND.
9. THE EMPHASIS WAS MORE ON CONTENT THAN ON SOUND.
10. COMPLEX CHORDS PROVIDED SOLOISTS WITH A BROADER HARMONIC BASE; MAKING POSSIBLE A GREATER VARIETY OF NOTE CHOICES AND A HIGHER INCIDENCE OF CHROMATICISM.
11. CHORDS SERVED AS THE IMPROVISATIONAL REFERENTIAL RATHER THAN THE MELODY.
12. HOT IMPROVISATION (FAST, INTENSE, IMPASSIONED) WAS THE RULE.
13. COLLECTIVE IMPROVISATION WAS EXCLUSIVELY BETWEEN THE SOLOIST AND THE RHYTHM SECTION.
14. BEBOP WAS PRIMARILY A SMALL BAND MUSIC, BUT FOUND SOME EXPRESSION IN A FEW SELECT BIG BANDS.
15. A BROADENED CONCEPT OF CHORD SUBSTITUTION CAME INTO BEING; THIS HELPED TO PROVIDE A BROADER HARMONIC BASE.
16. THE MUSIC MOVED EVER CLOSER TO WESTERN EUROPEAN MUSIC BECAUSE OF ITS EMPHASIS ON HARMONY AND INSTRUMENTAL FACILITY AND ITS INCREASING USE OF OTHER WESTERN MUSICAL DEVICES.
17. THE ENTIRE LANGUAGE OF JAZZ WAS QUESTIONED, SUBTRACTED FROM, ADDED TO, PURGED, AND REAFFIRMED.
18. POLYRHYTHM BECAME AN IMPORTANT FACTOR AGAIN.
19. BEBOP TENDED TO CODIFY ALL THAT HAD GONE BEFORE; IT IS CONSIDERED THE COMMON PRACTICE PERIOD IN JAZZ.
20. UNISON MELODY STATEMENTS WERE THE RULE OF THUMB BECAUSE THE INCREASING HARMONIC COMPLEXITIES MADE COUNTERPOINT AND SECONDARY LINES LESS FEASIBLE.
21. THE BREAK AS A STRUCTURAL DEVICE REGAINED POPULARITY.
22. BEBOP PLAYERS MADE LIBERAL USE OF "QUOTES" OR INTERPOLATIONS FROM OTHER TUNES.
23. BEBOP REDUCED MELODY TO ITS ESSENTIALS. THERE WERE FEW BACKGROUNDS, SOME BRIEF INTRODUCTIONS AND ENDINGS, AND SOME UNISON INTERLUDES.
24. MELODIC LINES WERE SCALAR RATHER THAN CHORDAL.
25. MORE SOPHISTICATED SCALES WERE INTRODUCED INTO THE LANGUAGE; ONE EXAMPLE IS THE DIMINISHED SCALE (1 b2 b3 3 #4 5 6 b7 8)
26. THERE WAS MORE EFFORT TO MAKE THE SOLO LINES COHESIVE BY LINKING THEM TOGETHER WITH TURNBACKS, CYCLES, AND OTHER MUSICAL ADHESIVE DEVICES.
27. PIANO BECAME THE CENTER OF THE NEW EXPRESSION.
28. ASSYMETRICAL SOLO CONSTRUCTION BECAME A FACT.

## A SHORT LIST OF BEBOP PLAYERS

|                             |                               |
|-----------------------------|-------------------------------|
| Charlie Parker, alto sax    | Dexter Gordon, tenor sax      |
| Dizzy Gillespie, trumpet    | Mitt Jackson, vibes           |
| Bud Powell, piano           | Wynton Kelly, piano           |
| Charlie Mingus, bass        | Horace Silver, piano          |
| Max Roach, drums            | Art Blakey, drums             |
| Thelonius Monk, piano       | Jimmy Raney, guitar           |
| Sonny Stitt, alto/tenor sax | Wes Montgomery, guitar        |
| Clifford Brown, trumpet     | Charles McPherson, alto sax   |
| Wardell Gray, tenor sax     | James Moody, tenor/alto sax   |
| Al Haig, piano              | Phil Woods, alto sax          |
| Howard McGhee, trumpet      | Cannonball Adderley, alto sax |
| Fats Navarro, trumpet       | Miles Davis, trumpet          |
| Red Rodney, trumpet         | Lee Konitz, alto sax          |
| J.J. Johnson, trombone      | Gerry Mulligan, bari sax      |
| Sonny Rollins, tenor sax    | Ray Brown, bass               |

## BEBOP SCALES

The "BEBOP" scale can be used over any quality ... major, minor, dom.7th or half-dim. It is probably used most often over Dom.7th and Dorian minor chord/scales.

**C7 Bebop scale = C D E F G A B $\flat$  B C -- (This is also called the 7th scale.)**

Don't allow the B to fall on a down-beat. It MUST fall on the up-beat: Beats 1, 2, 3, and 4 are down-beats. Good beginning/starting notes for ascending eighth-note lines are: 1, 3, 5, b7. For descending eighth-note lines: the same as ascending: 1, b7, 5, 3. These are ALL chord tones. When you begin a phrase on the 2nd, 4th, or 6th note of the scale you must use a passing tone or chromaticism somewhere in the phrase in order to make the B fall on an upbeat. Be careful to use proper jazz articulation or you may negate the effectiveness of the Bebop scale/sound.

***Doing the above will make your phrases sound natural and more like what you hear on records.***

The circled note is the extra, added tone.

**BEBOP SCALES: MAJOR = 1, 2, 3, 4, 5, (#5), 6, 7, 1**  
**DOM.7th = 1, 2, 3, 4, 5, 6, b7, (7), 1**  
**MINOR = 1, 2, b3, (3), 4, 5, 6, b7, 1**  
**HALF-DIM = 1, 2, 3, 4, 5, (#5), 6, 7, 1**

**PROPER USE OF THE BEBOP SCALE WILL INSTANTLY MAKE YOUR MUSICAL LINES MORE MATURE AND ALIVE.**

## TRANSPOSITION CHART

**C Concert Instruments:** Trombone, Piano, Flute, Guitar, Oboe, Organ, Violin, Cello, Viola, Harp, C Melody Sax, C Trumpet, Bass Guitar, Bass Violin,

**Bb Instruments:** Trumpet, Cornet, Clarinet, Tenor Sax, Soprano Sax

**Eb Instruments:** Alto and Baritone Sax, Eb Clarinet,

**NOTE:** C Concert Instruments are non-transposing. They read their music as is. Bb instruments must play their notes UP a WHOLE STEP. This is called transposing up a step. Eb instruments must play their notes DOWN three half-steps (Minor third). This is called transposing a minor third.

*If we had a musical phrase comprised of these notes, here is how they would be transposed;*

C Concert Instruments play: C Eb G Bb A G F D Db Gb B E Ab

Bb Instruments play: D F A C B A G E Eb Ab C# F# Bb

Eb Instruments play: A C E G F# E D B Bb Eb Ab C# F

## TWO INTERESTING SHORT STORIES

*The following two stories are true. The Charlie Parker story is from a recorded interview with Leonard Feather. It is available in two versions, a short 5 minute version and a longer 15 minute version. The long version is from a record titled "Rappin with Bird." The label is MEEXA DISCOX and the record also contains eight songs by Bird.*

*The story about my friend John Welch was told to me by himself in 1976. After reading both stories I'm sure you'll see Bird's love of mankind and his willingness to be of help.*

**Charlie Parker:** "I knew how to play two tunes in a certain key, the key of D for saxophone (alto sax), F concert. I learned how to play the first eight bars of *Lazy River* and I knew the complete tune to *Honeysuckle Rose*. I never stopped to think about there being other keys or nothin' like that. So I took my horn out to this joint where a bunch of fellows I'd seen around were, and the first thing they started playing was *Body and Soul*, long-meter, you know. So, I go to playing my *Honeysuckle Rose* and there ain't no form of conglomeration, you know, so ... they laughed me off the bandstand ... they laughed at me so hard ..... I was about 16 or 17 at the time. I never thought about there being any more keys, you know."

**Jamey Aebersold:** It is obvious from the above statements that Charlie Parker didn't know too much when he started out. Pretty much the same as most of us, I suspect. It is clear that Charlie Parker must have spent some time practicing the right things, listening to the right people, and in general, gathering as much knowledge about music as possible because he very shortly became a legend in his own time. I recommend reading the following books for more info on Charlie Parker's life (all are available from [www.jazzbooks.com](http://www.jazzbooks.com))

"Bird Lives" by Ross Russell

"Charlie Parker: His Music and Life" by Carl Woideck

"The Charlie Parker Companion: Six Decades of Commentary" by Carl Woideck



**John Welch:** “I was eighteen years old and very naive. I had studied arranging with Bill Russo. I went out to South Dakota to the University there to study music and found myself really unhappy with the situation. I wrote back and forth to Bill Russo and he got me in with Lennie Tristano in New York City for lessons. So, I took the bus to New York and my first weekend in New York I went down to the Village with my horn (trombone) to a club called the Open Door. There was a big sign on the window saying “Jam Session - Sunday Afternoon”. This was Sunday afternoon so I went in with my horn and a group was playing a Blues in F. So I thought, well great, I enjoy playing Blues in F. I put my case on the table, took my trombone out and just walked right up and started to sit in with them. My playing at that point in my life was influenced by George Brunies, a Dixieland trombonist, so I started playing tailgate trombone with this group. They immediately brought Blues in F to a screeching halt and the piano player said, ‘*Cherokee* in E’ and took it at a tempo you wouldn’t believe. I thought, well that’s cool. I don’t know *Cherokee* and I don’t play very well in that key and I sure can’t play that fast on trombone, so I’ll sit this one out. So, I went back to the table and laid the horn in the case on the table and sat there. Everyone was looking at me as though cancer had arrived. Finally a guy in the audience came over and started unscrewing my horn, taking it apart and putting it away in the case. And he just looked down at me and said, ‘Kid, you’re obnoxious.’

“The band that day at the Open Door was Bud Powell, Max Roach., Charles Mingus, Miles Davis and none other than Charlie Parker himself!

“George Wallington was the fellow who came over to my table and dismantled my horn. And after he said that, I got the message!

“I realized I had really done something terrible. So they broke the set and Bird came over, came right straight over to my table. I remember him turning the chair around so he was leaning on the back as he faced me. Then he started talking to me. He said, ‘Look kid, what you were doing didn’t really fit in with this group, but you were doing it well. You really were laying it down. That’s great! And you just keep going.’

“Bird was so compassionate in that moment with me when everyone else was ready to kill me. And this struck me very much. As a matter of fact, when I think of Charlie Parker, I would have to say he affected me much more as a human being in my reaction to other human beings at that moment than musically.”

**Jamey Aebersold:** I feel that these two stories give us an excellent example of someone who seemingly, in jazz, has made it to the top but can still lean over and help the beginner and give encouragement when all else seems to fail. I would like to think one of the finest things jazz education can offer is the dissemination of valuable information to each corner of the musical world without any thought of return...

***...The music of Charlie Parker has certainly done this...***

# II/V7/I PROGRESSION with emphasis on 7th resolving to 3rd

**G**

1. D-7 G7 C 2. D-7 G7 C

3. D-7 G7 C 4. D-7 G7 C

5. D-7 G7 C 6. D-7 G7 C

3 7 3 Anticipated

**Bb**

1. E-7 A7 D 2. E-7 A7 D

3. E-7 A7 D 4. E-7 A7 D

5. E-7 A7 D 6. E-7 A7 D

3 7 3

**Eb**

1. B-7 E7 A 2. B-7 E7 A

3. B-7 E7 A 4. B-7 E7 A

5. B-7 E7 A 6. B-7 E7 A

3 7 3

**B**

1. D-7 G7 C 2. D-7 G7 C

3. D-7 G7 C 4. D-7 G7 C

5. D-7 G7 C 6. D-7 G7 C

3 7 3

# Blues

- ① "F" BLUES — 2-note voicings.
- ② "F" BLUES — 2-note voicings.
- ③ "F" BLUES — 3-note voicings.
- ④ "Bb" BLUES — 2-note voicings.
- ⑤ "Bb" BLUES — 2-note voicings.
- ⑥ "Bb" BLUES — 3-note voicings.
- ⑦ "Bb" BLUES — 4-note voicings.

Play the **ROOT** in the left hand to help get the sound of the Blues in your ear/mind. These voicings will eventually end up being played in the **Left Hand** so the Right Hand can improvise or practice scales, chords, patterns, etc.

① F7 Bb7 F7 C-7 F7 Bb7 Bb7 F7 D7

G-7 (G7) C7 F7 C7 ② F7 Bb7 F7 C-7 F7

Bb7 Bb7 F7 D7 G-7 (G7) C7 A-7 D7 G-7 C7

(8vb)

③ F7 Bb7 F7 C-7 F7 Bb7 Bb7 F7 D7 D7+5

G-7 C7 A-7 D7 G-7 C7 ④ Bb7 Eb7 Bb7 Bb7

Eb7 Eb7 Bb7 G7 C-7 (C7) F7 Bb7 F7

(8vb)

⑤ Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 G7 C-7 (C7) F7 Bb7 F7

⑥ Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 G7b9 C-7 (C7) F7 Bb7 F7

(8vb)

⑦ Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 G7 (G7b9) C-7 C7 F7 Bb7 F7

(8vb)

# MAJOR and DOMINANT 7th

MAJOR — thru Cycle — 3rd and 7th.

CΔ FΔ B $\flat$ Δ E $\flat$ Δ A $\flat$ Δ D $\flat$ Δ G $\flat$ Δ BΔ EΔ AΔ DΔ GΔ CΔ

MAJOR — thru Cycle — 3rd and 7th.

CΔ FΔ B $\flat$ Δ E $\flat$ Δ A $\flat$ Δ D $\flat$ Δ G $\flat$ Δ BΔ EΔ AΔ DΔ GΔ CΔ

MAJOR — up chromatically — 7th and 3rd.

CΔ D $\flat$ Δ DΔ E $\flat$ Δ EΔ FΔ F $\sharp$ Δ GΔ A $\flat$ Δ AΔ B $\flat$ Δ BΔ CΔ

MAJOR — down chromatically — 3rd and 7th.

CΔ BΔ B $\flat$ Δ AΔ A $\flat$ Δ GΔ F $\sharp$ Δ FΔ EΔ E $\flat$ Δ DΔ D $\flat$ Δ CΔ

DOMINANT 7ths — thru Cycle — 3rd and 7th.

C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7 B7 E7 A7 D7 G7 C7

DOMINANT 7ths — thru Cycle — 3rd and 7th.

C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7 B7 E7 A7 D7 G7 C7

DOMINANT 7ths — thru Cycle — 3-note voicings.

C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7 B7 E7 A7 D7 G7 C7

DOMINANT 7ths — thru Cycle — 4-note voicings.

C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7 B7 E7 A7 D7 G7 C7

① II - V7 - I    ② II - V7 - I    ③ MAJOR, DOM. 7th, II - V7 - I

① C-7 F7 B $\Delta$  B $\flat$ 6 B-7 E7 A $\Delta$  A6 B $\flat$ -7 E $\flat$ 7 A $\Delta$  A $\flat$ 6 A-7 D7 G $\Delta$  G6

Ab-7 Db7 G $\Delta$  G $\flat$ 6 G-7 C7 F $\Delta$  F6 F $\sharp$ -7 B7 E $\Delta$  E6 F-7 B $\flat$ 7 Eb $\Delta$  Eb6

E-7 A7 D $\Delta$  D6 Eb-7 A $\flat$ 7 D $\Delta$  D $\flat$ 6 D-7 G7 C $\Delta$  C6 D $\flat$ -7 G $\flat$ 7 B $\Delta$  B6

(8 $\flat$ )-----

② C-7 F7 B $\Delta$  B $\flat$ -7 E $\flat$ 7 A $\Delta$  A $\flat$ -7 Db7 G $\flat$ 7 F $\sharp$ -7 B7 E $\Delta$

E-7 A7 D $\Delta$  D-7 G7 C $\Delta$  C $\sharp$ -7 F $\sharp$ 7 B $\Delta$  B-7 E7 A $\Delta$

(8 $\flat$ )-----

A-7 D7 G $\Delta$  G-7 C7 F $\Delta$  F-7 B $\flat$ 7 Eb $\Delta$  Eb-7 A $\flat$ 7 D $\Delta$

③ C $\Delta$  C7 C-7 F7 B $\Delta$  B $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\Delta$  A $\flat$ 7 A $\flat$ -7 D $\flat$ 7 G $\Delta$  G $\flat$ 7 F $\sharp$ -7 B7

E $\Delta$  E7 E-7 A7 D $\Delta$  D7 D-7 G7 C $\Delta$  D $\Delta$  D $\flat$ 7 C $\sharp$ -7 F $\sharp$ 7 B $\Delta$  B7

B-7 E7 A $\Delta$  A7 A-7 D7 G $\Delta$  G7 G-7 C7 F $\Delta$  F7 F-7 B $\flat$ 7 Eb $\Delta$  Eb7 Eb-7 A $\flat$ 7 D $\Delta$

(8 $\flat$ )-----

# PIANO VOICINGS

## II - V7 - I ALL MAJOR KEYS

II V7 I

D-7 G7 CA CA C-7 F7 BbΔ BbΔ Bb-7 Eb7 AbΔ AbΔ

Ab-7 Db7 GbΔ GbΔ F#-7 B7 EA EA E-7 A7 DΔ DΔ

Eb-7 Ab7 DbΔ DbΔ C#-7 F#7 BA BA B-7 E7 AΔ AΔ

A-7 D7 GΔ GΔ G-7 C7 FA FA F-7 Bb7 EbΔ EbΔ

## II - V7 - I ALL MAJOR KEYS (inversions)

II V7 I

D-7 G7 CA CA C-7 F7 BbΔ BbΔ Bb-7 Eb7 AbΔ AbΔ

Ab-7 Db7 GbΔ GbΔ F#-7 B7 EA EA E-7 A7 DΔ DΔ

Eb-7 Ab7 DbΔ DbΔ C#-7 F#7 BA BA B-7 E7 AΔ AΔ

A-7 D7 GΔ GΔ G-7 C7 FA FA F-7 Bb7 EbΔ EbΔ

Most standards and Blues use the harmonic progression called II/V7 or II/V7/I. This page and the next list the most common keyboard voicings and they are played by professionals everywhere. Memorize these and you'll quickly find they are the meat and potatoes of popular American music. (*Voicings taken from the Vol. 3 "II/V7/I" Aebersold Play-a-long book.*)

## Ø - V7+9 - I ALL MINOR KEYS

II V7+9 I

Chord progressions for all minor keys (II V7+9 I):

- Key of D minor:** DØ, G7+9, C-7, C-7, CØ, F7+9, Bb-7, Bb-7, BbØ, Eb7+9, Ab-7, Ab-7
- Key of E minor:** AbØ, Db7+9, F#-7, F#-7, F#Ø, B7+9, E-7, E-7, EØ, A7+9, D-7, D-7
- Key of F minor:** EbØ, Ab7+9, C#-7, C#-7, C#Ø, F#7+9, B-7, B-7, BØ, E7+9, A-7, A-7
- Key of G minor:** AØ, D7+9, G-7, G-7, GØ, C7+9, F-7, F-7, FØ, Bb7+9, Eb-7, Eb-7

## Ø - V7+9 - I ALL MINOR KEYS (inversions)

II V7+9(b9) I

Chord progressions for all minor keys (Ø - V7+9 - I inversions):

- Key of D minor:** DØ, G7+9, C-7, C-7, CØ, F7+9, Bb-7, Bb-7, BbØ, Eb7+9, Ab-7, Ab-7
- Key of E minor:** AbØ, Db7+9, Gb-7, Gb-7, F#Ø, B7+9, E-7, E-7, EØ, A7+9, D-7, D-7
- Key of F minor:** EbØ, Ab7+9, Db-7, Db-7, C#Ø, F#7+9, B-7, B-7, BØ, E7+9, A-7, A-7
- Key of G minor:** AØ, D7+9, G-7, G-7, GØ, C7+9, F-7, F-7, FØ, Bb7+9, Eb-7, Eb-7

For further II/V7/I voicings I highly recommend Luke Gillespie's "Stylistic ii/V7/I Voicings for Jazz Keyboard."

*Jamey Aebersold's*

# **POINTS TO REMEMBER**

*Taken from his "Anyone Can Improvise!" Seminars*

- Two factors that stop people from improvising are fear of getting lost and fear of playing a wrong note.
- Tape your own playing and listen to yourself. Don't be critical. Just Listen.
- Humor is an important part of creativity.
- TV kills imagination.
- Ignorance kills. So does smoking.
- Can you practice for one hour without interruption?
- If you don't think before you play a phrase, it is not improvisation - just an exercise.
- Sing! Sing! Sing!
- It is easier to sing what you hear in your head than it is to play it on your instrument - your objective is to be able to play what you hear in your head.
- Think each note before you play it.
- Did anyone ever die from thinking too much?
- The Blues is most commonly played in the keys of F and B flat by Jazz musicians.
- Don't practice the same thing forever - break new ground.
- Scales are REALLY IMPORTANT!
- Most music is grouped in 2, 4 and 8 bar phrases.
- Most drummers sing the melody to themselves to keep their place but they can learn to hear in phrases.
- The chromatic scale is your musical alphabet, know it from the lowest playable note on your instrument to the highest.
- There are only two whole-tone scales and only three diminished scales.
- Jazz players usually play eighth notes - play scales and exercises this way.
- Use Jazz articulation when playing chords and scales, not tonguing every note or slurring every note but something in between. Articulation is a key ingredient of your musical personality.
- Practice articulation - in 4 to 6 weeks you can transform your musical personality. Listen to the pros. When doing articulation exercises, play in a comfortable range where it is easy to finger. In this way you can concentrate on the articulation.
- One of the reasons you don't sound like the guys on record is because you haven't practiced articulation.
- Play a solo along with a record in order to practice articulation - imitate the Jazz greats.
- Inspire - refers to the spirit within you - in spirit.
- Listen and lift ideas off records.
- LISTEN! -over and over and over! All the answers to your questions are on the records.
- Listen to Jazz every day.
- If you are well equipped technically you can take chances.
- Don't just use the play-a-long CD's to keep time, use them to learn to hear the TONALITY of each key that is played.
- In live Jazz there is interaction between players.
- The best things in life are free and this free Jazz Handbook is one of them.
- It is great to play with people who are a little or a lot better than you - they will push you to improve.
- No one is a born player. Good instruments and teachers are important but the player makes himself.
- You can't imagine how much time and energy and thought Jazz musicians put into their craft.
- Conjure up your own harmony. Sit at a keyboard and explore.
- Play an arpeggio and keep it going in your head (mentally) while you sing a melody based on that chord.
- Sing a 12-bar blues (it's not that hard) just think and sing while driving or waiting for a bus.
- Move a blues up a half step and back down, just think of exercises - it will make it easier when you get to the practice room.
- Don't spend practice time on ear training, chord spelling and other exercises that you can do while commuting or in the shower. In this way you will get the most musical training out of your day.
- Charlie Parker practiced 11 to 15 hours per day for three years to four years.
- Ear Training - once you can hear what you are trying to play, things get a lot easier.
- Learn the distance between notes - intervals.
- Scales are based on the intervals of half and whole steps, chords are based on minor thirds (3 half steps) and major thirds (4 half steps). Learn to hear these intervals without batting an eye.



## POINTS TO REMEMBER -- cont'd

- When you sing, visualize the keyboard. If you don't know what key you are in, just think in C. Do these important things away from the practice room - don't waste practice time.
- Whenever you see a chord symbol be aware that it implies a horizontal scale (1, 2, 3, 4, 5, 6, 7, 8) and a vertical chord (1, 3, 5, 7, 9, 11, 13, 1) most chords are built from every other note of the scale - but not all!
- A keyboard is very important for learning harmony and for hearing chord qualities. On a keyboard everything is laid out simply for you. You can get an electric keyboard for under \$100. They are very visual.
- Play "Mary Had A Little Lamb," "Happy Birthday" and "Twinkle, Twinkle" in twelve keys to get the music from your mind to your instrument.
- If you start or end a phrase on a chord tone (root, 3rd, or 5th) you can't go wrong.
- Practice a scale for two minutes solid, fast 8th notes, until it becomes automatic. Close your eyes, too.
- I have the notion that people learn instruments as an exercise in patience - to get to know themselves.
- Moving downward by half steps is easy to do with your voice but more difficult on your instrument.
- I, Jamey, know a lot and I can do a lot but I can't do it for you!
- If you THINK a lot about what you are doing, you will remember a lot.
- To learn a tune, memorize the changes one measure at a time. Play the scale for each chord then arpeggiate each chord; next, improvise. Memorize, memorize, memorize!
- If you have a doubt about anything in music, find a piano and play it. Does it sound like what you hear on record?
- If you want to put a 4th in a major chord you must raise it (F#/C) Lydian, or play the regular 4th as a passing tone.
- Perhaps the major scale should have been constructed this way: CDEF#GABC Lydian. Think sharp 4 not flat 5.
- On Piano: Learn two note voicings with the right hand (3rd and 7th can tell you everything that is going on).
- If you are a non-keyboard player just play the roots with your left hand - memorize the roots to songs.
- III VI II V I (Turnaround) Turnarounds get you back to the top of the tune.
- A piano player (when playing for rhythm section) should play in the register from an octave below middle C to an octave and a half above middle C, so as not to crowd the horn players in the upper register.
- Jazz history has a protocol - don't overplay.
- Watch how independent a piano player's left hand is while they solo with the right hand.
- By using different voicings you can play chords without moving up and down the keyboard.
- Practice scales and exercises in time and without stopping - this is how we play music, after all.
- When you voice a chord on guitar or keyboard, you don't have to play a lot of notes to sound good.
- B half diminished: BCDEF#GAB. The C natural does not always sound so great so use it as a passing tone on an upbeat - You can play sharp 2 anytime (C#).
- SEQUENCE means to repeat a chord, a chord pattern or a melodic phrase in a different key.
- Spend 15 or 30 minutes per day with a keyboard even if you are a horn player.
- Jazz uses a few things over and over, it is a great relief to realize this - things do not seem so vast.
- There are only twelve keys, we play mostly in six of them ( C, Bb, Eb, Ab, F and G) not so often in (B, E, F#, C#, E and A) but jazz tunes modulate like crazy - we end up in all keys at one point or another.
- A key signature is for the melody (notational convenience); it can have very little to do with the harmony (key).
- Look at the last chord in a tune, (or the next to the last measure) if it is major and lasts for a full bar, that is probably the key the tune is in. Especially if the first chord is similar.
- This is my college education - my pitch pipe!
- A chromatic pitch pipe gives you independence - you can learn the musical universe on your own.
- Use a pitch pipe to learn all the intervals within an octave - don't use practice room time for ear training - do it on the fly ( hustle while you wait).
- Point to the "paper keyboard" and sing the notes as you point to different keys - after a few bars, check your accuracy with a pitch pipe.
- Grab a tune and just sing the roots.
- Don't just sing a scale, visualize the keyboard or your instrument, keep checking yourself with the pitch pipe. Next, change key and do it again.
- Write a tune!
- It's not hard to write a tune, Steve Allen wrote 450 tunes with lyrics in just one sitting, one day.
- Written music is a crutch! Memorize, instead.
- Transposed parts are a crutch! In the old days there were no fake books, we transcribed everything from records and learned to transpose in the process. We used our ears and memory.

## POINTS TO REMEMBER -- cont'd

- A good musician has a large repertoire in his head - he doesn't rely heavily on books.
- Music doesn't care who plays it.
- "Play what is there, we don't need to hear you lying" - Art Blakey
- When you finally play what is in your head, you will meet yourself for the first time.
- "It takes a long time to play like yourself" - Miles
- You can answer all your questions about jazz by listening: LISTEN! LISTEN! LISTEN!
- When you solo, use repetition and sequence, don't ramble. This allows the listener to anticipate what you are doing. This is known as thematic improvisation. Sonny Rollins' solos are a great example of this.
- The interval from B flat to E contains three tones (Bflat, C, D, E) hence the name tritone.
- Very few adults take the time required to learn to play jazz (or even simply to listen to it!)
- If you want to keep the harmony outlined, play chord tones on beats one and three.
- The root third, fifth and seventh outline the harmony.
- A characteristic of Bebop solos is that they outline harmony very explicitly.
- Do you have a dozen tunes memorized? Know the melody and the form, be able to write out the chord progressions (Jamey has 1000 tunes memorized!)
- Learn some tunes, and listen to music throughout the day to keep them in your head.
- Put your tune repertoire in a notebook so you can review it.
- As an exercise in getting your solos to sound like what you hear in your head, put a play-a-long CD on and play four bars, then sing four bars, then play four bars ... then sing, etc.
- To execute your objective: Think it - Say it - Do it!
- The average person has to learn to play in time - it does not come naturally. You can use a metronome.
- In jazz, time is very important - use a metronome for practice. When you practice scales and chords always practice in time and use proper articulation.
- Start to improvise early in your musical education.
- I'm interested in seeing people play music throughout their entire life.
- If you don't improvise every day what is the point of practicing scales and chords?
- Music is supposed to be fun - have fun when you practice.
- When I asked some musicians how much of the day they spend thinking music they responded 24 hours per day!
- When you solo, look for common tones between changes, anticipate, think ahead. Think about the subsequent chord scale while you are improvising on the current one. It is not that hard, do it soon to prove this to yourself. This is called "playing across the bar lines."
- The melody to a song is called the head.
- Obstacles are opportunities. Turn stumbling blocks into stepping stones.
- Don't approach your practice as if you have to learn a great deal of information and acquire a great deal of skill so you then can play - instead start playing NOW! ! !
- If you play straight 8th notes you can play the bebop scale for a measure and end on the degree of the scale that you started on (most of our scales have seven notes and don't work out this way.) The Bebop scale gives you 8 notes per measure instead of seven when played in 8th notes.
- The effective use of the Bebop scale often separates those who can play from those who are trying to play.
- Don't forget that a chord symbol implies a scale (horizontal) and a chord (vertical).
- You can't listen to records enough - it is so very important!
- If you don't have a good sound who is going to care about what you have to say - even if you have great ideas.
- To find a lowered 7th just go down a whole step from the root.
- To find a sharp 9 go up a minor third from the root.
- The 3rd and 7th are the most important notes in outlining chord quality. The root is always assumed.
- Tape yourself and listen back objectively. Don't be afraid to hear yourself as others hear you.
- In 4/4 time, if you want to give harmonic stability, play chord tones (1,3,5, and 7) on beats one and three.
- Dave Brubeck's "Take Five" (in 5/4) is really bars of 3/4 followed by bars of 2/4. 12 3 12, 1 2 3 1 2, 1 2 3 1 2
- Lydian is a favorite substitute for major (especially in tune endings).
- Chuck Sher's New Real Books are accurate.
- The tunes that jazz players like and that are challenging often have pretty chord tones in the original melody. Pretty notes can be the major 7th, 9th or #4 in MAJOR; b7, 9 and 4 in MINOR.
- Strive to solo on a tune, without playing the melody and without a rhythm section, in such a way that a listener could name the tune (this means you are doing a good job of outlining the harmony).
- ***The music is between your ears...***