VOLUME 21

FOR ALL LEVELS

gettin´ it together

For ALL Musicians
(Instrumentalists & Vocalists)
regardless of ability

PLAY-A-LONG
Book & Recording Set

VOLUME 21
of
A New Approach to Jazz Improvisation

by
Jamey Aebersold

CONTENTS

SUPPLEMENT SECTION TO VOLUME 21

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GUIDE TO VOLUME 21
TWO-RECORD PLAY-A-LONG SET

All recorded tracks begin on concert C except the F Blues, Bb Blues, #27 (Bbmaj.) and #26 (F-/Bb)

	SCALE QUALITY	DURATION		ROOT MOVEMENT	FEEL & METER
	Tuning note Bb concert	Number beside x means choruses.			
#1	MAJOR	4 bars each	(1x)	chromatically up	4/4 Swing
#2	MAJOR	4 bars each	(1x)	chromatically down	4/4 Bossa Nova
#3	MAJOR	2 bars each	(1x)	chromatically up & down	4/4 Swing
#4	MAJOR	2 bars each	(3x)	tritone up then down ½ step	Broken Bossa Nova 4/4
#5	MAJOR	1 bar each	(5x)	through the cycle	4/4 Swing
#6	MAJOR	1 bar each	(5x)	up in whole steps	4/4 Bossa Nova
#7	MAJOR	1 bar each	(6x)	up in minor thirds	4/4 Swing
#8	MAJOR	1 bar each	(2x)	chromatically up then down	4/4 Bossa Nova
#9	MAJOR	2 beats each	(7x)	through the cycle	4/4 Bossa Nova
#10	MAJOR & SUS 4	8 bar phrases	(1x)	through the cycle	4/4 Bossa Nova
#11	MAJOR & parallel MINOR	2 bars each	(2x)	chromatically up	4/4 Bossa Nova
#12	MAJOR, MINOR, MAJOR, DOM 7	2 bars each	(1x)	through the cycle	3/4 Float & Swing
#13	DOMINANT 7th	4 bars each	(1x)	chromatically up then down	4/4 Bossa Nova
#14	DOMINANT 7th with b9	4 bars each	(2x)	through the cycle	4/4 Swing
#15	DOMINANT 7th	2 bars each	(3x)	through the cycle	4/4 Bossa Nova
#16	DOMINANT 7th	2 bars each	(4x)	random root movement	4/4 Swing
#17	DOMINANT 7th	1 bar each	(4x)	through the cycle	4/4 Swing, slowly
#18	MINOR (Dorian)	4 bars each	(1x)	chromatically up	4/4 Swing
#19	MINOR (Dorian)	4 bars each	(1x)	up in whole steps	4/4 Swing
#20	MINOR (Dorian)	4 bars each	(1x)	down in whole steps	4/4 Bossa Nova
#21	MINOR (Dorian)	4 bars each	(1x)	up in minor 3rds	4/4 Swing w/brushes
#22	MINOR (Dorian)	4 bars each	(1x)	through the cycle	4/4 Swing, shuffle
#23	MINOR (Dorian)	2 bars each	(1x)	tritone then down ½ step	4/4 Shuffle, slow
#24	MINOR (Dorian)	2 bars each	(1x)	chromatically up then down	4/4 Swing
#25	LYDIAN	8 bars each	(2x)	up in minor 3rds	4/4 Swing, fast
#26	SUS. 4	4 bars each	(2x)	random root movement	3/4 Float & Swing
	Tuning note Bb concert				
#27	MAJOR & MINOR	2 bars each	(3x)	random root movement	3/4 Floating Feel
#28	HALF-DIMINISHED	4 bars each	(2x)	through the cycle	4/4 Bossa Nova
#29	MINOR with major 7th	4 bars each	(1x)	chromatically up & down	4/4 Bossa Nova
#30	F BLUES (concert key)	many 12 bar choruses			4/4 Slow swing
#31	Bb BLUES (concert key)	many 12 bar choruses			4/4 Slow swing

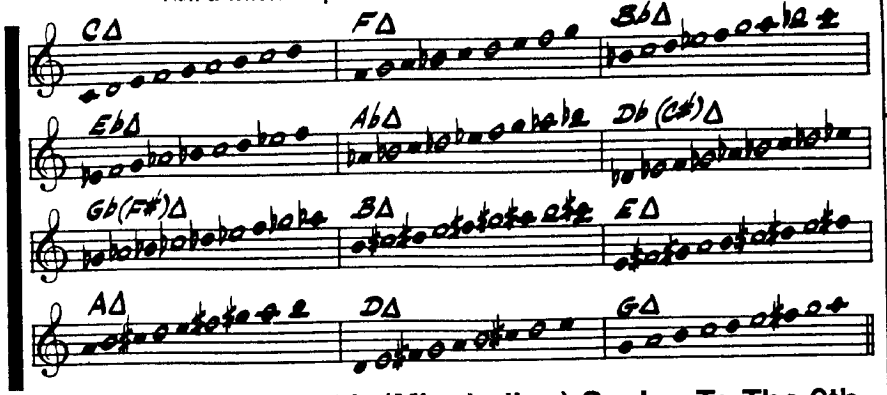
Major, Dominant 7th, and Minor Scales

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

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

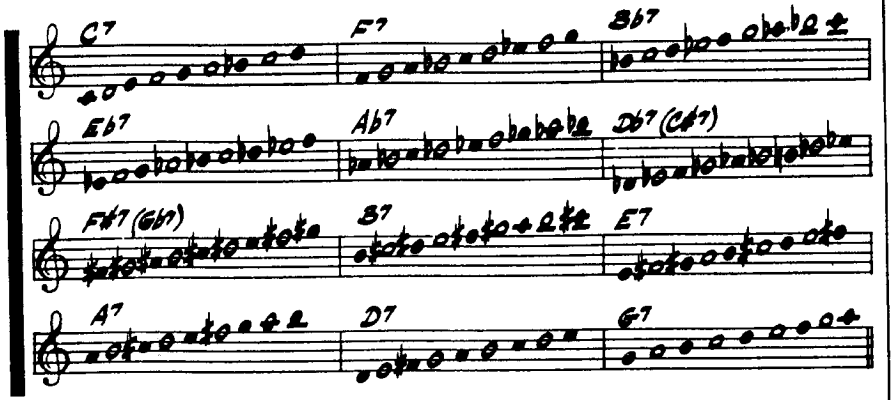
Δ



The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

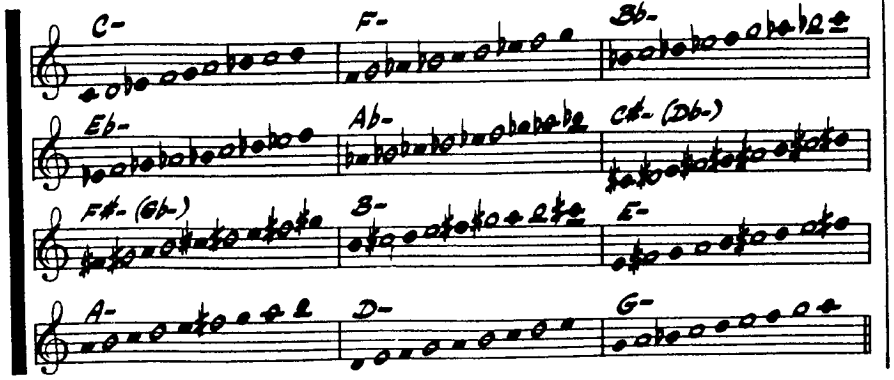
2 7



The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWWHW

1



Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

+

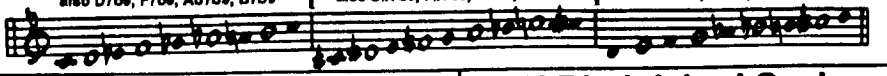
There are only two Whole Tone Scales

Diminished Scales

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales

O

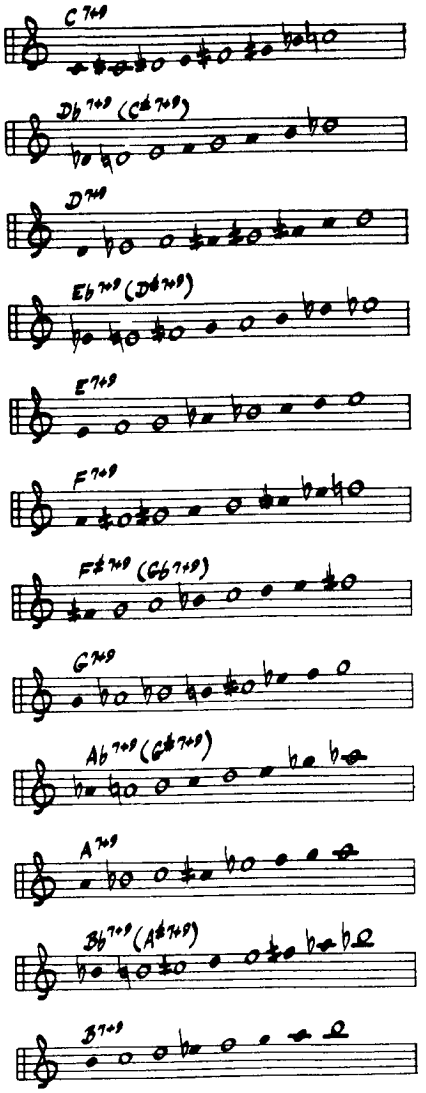


+9 Dim. Whole Tone Scales

Half & Whole Step Construction: HWHWWWW

Also called "Altered" or "Super Locrian".

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

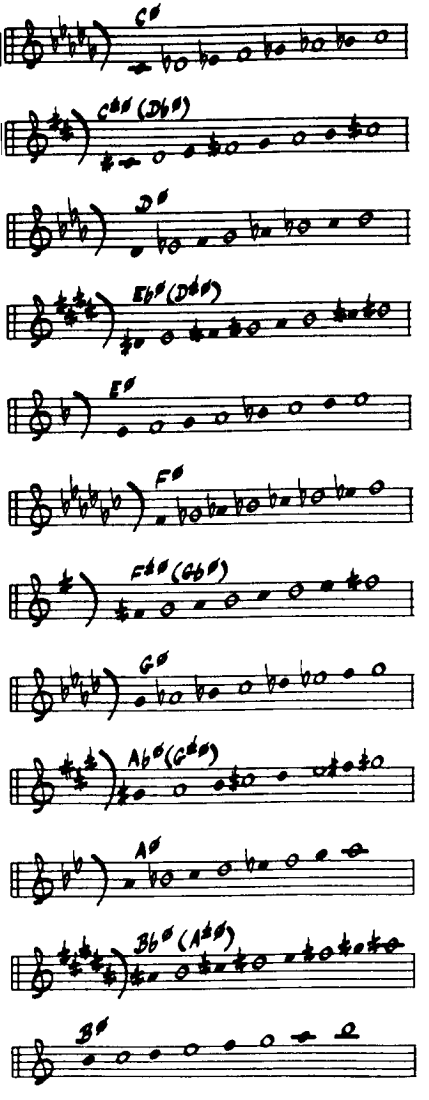


Half-Diminished Scales

Half & Whole Step Construction: HWWHWWW

called (minor 7,b5) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale

Ø



TREBLE CLEF

INTRODUCTION

As anyone knows who has tried to improvise or has spent time listening to any professional jazz musician, it quickly becomes obvious that the performer has certain skills under control. Usually the skills are not bought, acquired as a gift, or stolen from another, but rather are the product of hours of work and practice.

This book and 2-record set will give you the opportunity to practice almost all scale types, in all keys, and at tempos that are not fast. I have purposely made the tempos slower so you can relax. If you already have improvising skills, you can begin to work on double-timing passages. The tempos are just right for this.

Most all books on jazz today by authors such as Jerry Coker, David Baker and Dan Haerle suggest practicing in all keys. They recommend you do this in order to acquire the facility that they know you will need. This will unlock the ideas that are now being held prisoner in your mind!

As you can see by the list of tracks and the order in which they appear, the tracks are presented in a sequence which takes you from major scales/chords to Blues.

Be sure to check out carefully the Scale Syllabus. It contains enough new sounds to keep you busy and thinking for some time. One of the reasons the jazz greats always sound different than you is the fact that they have so many different sounds (scales and chords) at their disposal. Just by altering one note you can achieve a new sound or feel. The Scale Syllabus will help you to uncover new sounds. Practicing them with these records will help make them become part of your vocabulary.

The scales/chords that you will encounter in this volume are:

MAJOR
DOMINANT 7th
MINOR (Dorian)
LYDIAN (Major with #4)
SUSPENDED 4
HALF-DIMINISHED
HARMONIC MINOR
MELODIC MINOR (Ascending form)
DIMINISHED
BLUES

Listen to VOL.26 "THE SCALE SYLLABUS"

Remember, other scales from the Scale Syllabus can also be used!

You are not confined to just these scale sounds. As you grow musically, you'll find yourself using other sounds from the Scale Syllabus and your melodic/harmonic vocabulary will grow and grow.

As you will notice when glancing through the various scale/chord progressions, I have written in scales on some chord progressions and left them off others. I did this to encourage you to memorize (and use your ear) the various scale/chord sounds that are being presented. When you read or improvise off sheet music, fake books, or almost any combo or big band music the scales are not usually written in. Thus, they expect you to have the scales memorized. For the beginner, this may seem like a tall order. Believe me, it's not as big a job as it may seem.

The scales to each chord progression are written from the root to the ninth tone. The *chord tones* are blackened in. I strongly urge you to *memorize* the scales *and* the chords as quickly as possible. You will soon find that jazz players use their memory more than players who are not involved in improvisation.

I encourage you to begin playing with the first record **WITHOUT LOOKING AT THE WRITTEN CHORD PROGRESSIONS!** This will be of tremendous value to your ear training development. You may want to try this for several days before looking at the chord/scale progressions. It can only help sharpen your ears and your memory.

Most scales are very similar to other scales. Usually one note has been changed in order to achieve the desired new sound. Try to think of unfamiliar scales as being related to scales you may already know, such as, a dom. 7th scale is just a major scale with a lowered 7th. A minor scale (dorian) is a major scale with a lowered 3rd or 7th. A lydian scale is a major scale with a raised 4th, etc.

A special thanks to all who helped put this set together by their proofreading, suggestions, copying, and general encouragement in this project: Mike Tracy, David Leonhardt, Matt Eve, Glenn Fisher, Pat Harbison, Ken Slone, Benny Hancock, Pete Gearhart, Dick Washburn, and Jerry Coker.

HOW TO USE

This book and record set is aimed at musicians of all levels of proficiency. The tempos are not fast and the chords/scales do not move rapidly. The beginner should have no trouble following the chord progressions and the intermediate or advanced player will find that the tempos allow him to work on double-time playing. By double-time, I mean playing in 16th notes instead of the usual 8th notes. For those who are not familiar with the play-a-long sets, you may want to check out Volumes 1, 3 and 16, as they are companions to this set. They go through all keys, although in different sequences, harmonic formulae and tempos. *

I suggest that you start at the beginning and if you feel you know *and can play* the first exercises, move on to more challenging material. Some of the exercises may have been published in other play-a-long books. Since the tempos in this set are slower I felt it best to put them in again. The player who can play them can simply move ahead in the supplement to more difficult material.

The exercises in the supplement are divided into several sections: (1) Beginning exercises, patterns and suggestions; (2) Intermediate exercises, patterns and suggestions; (3) Advanced practice material and suggestions.

From my own experience and in talking with other musicians and teachers, I have found that to practice an idea or pattern in all keys requires a systematic approach to the root movements. You will find in this book that the root movements are as follows:

1. Chromatically up
2. Chromatically down
3. Up and down in whole steps
4. Up in minor thirds
5. Cycle of fourths (or fifths)
6. A tritone leap followed by a half-step down
7. Random sequences

I find myself practicing new material either up or down chromatically. For me,this seems to be the quickest method for my brain and fingers to "get it together." Many people like to practice ideas through the cycle. This set gives you several different root paths and I feel all are valid in that chord progressions to actual tunes contain all the above root movements.

All of the exercises in the supplement are in CONCERT key. Use the numbers under the notes as your guide to finding your starting note as well as the other notes in the passage. Try to think in terms of scales and chords. Each scale has eight tones numbered from 1 to 8. (The exceptions are: diminished scales have 8 *different* tones and whole tone scales just have 6 *different* tones.) Remember, 1 and 8 are the same tone in all scales except the diminished and whole tone. Chord tones are 1 (root), 3, 5, 7, 9, 11, and 13 except in diminished, diminished whole tone and whole tone. You'll find that the exercises and patterns in this and other books contain notes derived from scales as well as chords. **Chord tones are blackened in.** If you get a firm grasp of scales and chords and how important they are in relating to the music of today, you'll be able to comprehend better the sounds you hear all around you.

Any of the recorded tracks can be used for "call and response" with two or more people. The first player plays or sings an idea and the second player or group tries to play it back, in time, with correct notes and rhythms. The teacher can act as the caller and the students can be the response. This is called ear training and is probably the most important aspect of becoming a well-rounded musician. Developing "good ears" is essential for the jazz player. In this day and age, there is no excuse for anyone to be left out in the dark. The music you listen to may seem mystical but it isn't. It's usually based on scales and chords. I hope that this volume will help to clear up some of the fog surrounding improvisation in general.

"He who has ears to hear, let him hear."
Matthew 11:15 Revised Standard Bible

You want to reach the stage where each tone you play is like meeting an old friend, and you are so familiar with him that you know his likes, dislikes and habits. Treat each note like a member of your musical family. You'll end up with more friends than you can possibly play in one solo. Thus,the urge by all to constantly create new music, and in the process, communicate with the listener to the point where your notes have somehow enriched his or her life.

* Vol. 24 "Major & Minor" goes through all 12 major and minor keys. Each recorded track stays in one key for 3 to 6 minutes. Vol. 42 "Blues" and Vol. 47 "Rhythm" also go through all 12 keys.

The possibilities are limitless for using this record. For those who have not yet begun practicing and thinking in all keys, I would like to suggest some ways to methodically go about "Gettin' It Together."

1. Play the scales up and down one octave, then two octaves.
2. Play the chords up and down to the ninth, eleventh and thirteenth.
3. Play a simple idea, and then move it through all keys, in tempo, with record.
4. Play one of the patterns given in the supplement through all keys with record.
5. Try varying the rhythm of a pattern or exercise.
6. Transcribe a two or four-bar phrase from a recorded solo you like and play it through all keys with the record.
7. Practice with a friend. Let him/her play a phrase and then answer.
8. Make up your own patterns or licks and work them through all keys. Write them down.
9. Play a phrase in major then alter the 7th (lower) and play the same phrase through all dominant 7th keys.
10. Alter the the 3rd (lower) and 7th (lower) and play the idea through all minor keys.
11. Take a pentatonic idea and play it through all keys; major, minor and dom. 7th.
12. Try double-timing one of the tracks. Start with very simple scale-type licks.
13. Experiment with various scale substitutes from the Scale Syllabus. Learn how and when to use various scale choices so they sound musical.
14. Play an idea using fourths, then take it through all keys.
15. Take patterns out of other practice books and adapt them to the various tracks.
16. Take patterns or exercises out of Rubank, Arbans, Belwin or Herbert L. Clark and other books, and apply them to some of the recorded tracks.
17. Use simple Chromaticism and try to duplicate the idea in all keys.
18. Sing a phrase (2 measures) and then play on your instrument what you just sang.

STEREO SEPARATION: The Left channel contains Bass and Drums. The Right channel contains Piano and Drums. This method of separating the instruments allows rhythm section players an opportunity to cut out either the bass or the piano. If you are a keyboard player or guitarist you may want to turn off the right channel and practice with the bass and drums which are on the Left channel. Bass players would do just the opposite.

Vocalists and instrumentalists should occasionally practice with the Left channel only. This is a great way to train your ears to hear roots, root movement and the basic foundation of our music.

When the rhythm section is playing a swing tempo or feel, your eighth notes should have a lilt or swing feel to them. On bossa novas you will want to play straight eighth notes.

The next logical volume to follow this one is Volume 1, if you don't already have it. I feel Volume 21 and Volume 1 work hand in hand. After these two volumes I recommend Volumes 3 and 16 and 5. Volume 3 deals with the II/V7/I Progression in all keys, major and minor. Volume 16, *Turnarounds, Cycles and II/V7's* is a double-record set which systematically covers all keys. See the page in this book which briefly describes each of the play-a-long sets and other related books.

Since there is so much material on these two records, I challenge you to devise new ways to utilize them. Experiment on your own. Exchange ideas with others who are practicing out of Volume 21. I suspect some of the more advanced players won't even look at the material in this book, they'll just *PLAY* with it. They know what they need to work on and welcome the opportunity to practice various scales, chords, patterns in all keys with a rhythm section.

TAKE SOME CHANCES, STEP ON OUT, MOVE CLOSER TO YOUR GOALS. I've truly enjoyed gettin' "GETTIN' IT TOGETHER" together for you.

CHECK OFF LIST

Can you play the following through all keys, with any recorded track?

- ☐ 1. Roots to each scale/chord
- ☐ 2. First five notes of scale
- ☐ 3. Scale to the 9th
- ☐ 4. Scale to 9th and back down
- ☐ 5. Triad (1, 3, & 5 of scale)
- ☐ 6. 7th chord
- ☐ 7. 7th chord up & down
- ☐ 8. 9th chord
- ☐ 9. 9th chord up & down
- ☐ 10. Scale in thirds (1 3 2 4 / 3 5 4 6 etc.)
- ☐ 11. Diatonic triads (1 3 5 / 2 4 6 / 3 5 7 / 4 6 8 / etc.)
- ☐ 12. Scale to 9th & back down the chord
- ☐ 13. Chord to 9th & back down the scale
- ☐ 14. Simple licks or patterns
- ☐ 15. Improvise for four bars without stopping your phrase
- ☐ 16. Improvise for six bars without stopping your phrase
- ☐ 17. Improvise for eight bars without stopping your phrase
- ☐ 18. Improvise for one entire track without a missed note
- ☐ 19. Improvise by ear . . . don't look at the chord progressions
- ☐ 20. Alternate between diatonic (scale wise) and chromatic phrases
- ☐ 21. Play only what your mind hears. Be sure *every note* was first conceived in your mind.
- ☐ 22.
- ☐ 23.
- ☐ 24.
- ☐ 25.
- ☐ 26.
- ☐ 27.
- ☐ 28.

I have left some numbers blank. These are for you to fill in and eventually be able to check off. Be patient with yourself.

NOMENCLATURE

+ or # = raise 1/2 step **H = Half step**

– or ♭ = lower 1/2 step **W = Whole step**

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

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

Δ = major scale/chord *or* major seventh. A 7 after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality. 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). Ex. C–, F–, Eb–, etc. Ø means half-diminished. C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd)

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH)	**C**, **C**Δ, Cmaj, Cma, Cma7, C~~7~~, Cmaj7, CM, CM7
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW)	**C7**, C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW)	**C–**, C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7
LYDIAN (Major scale with #4) (WWWHWWH)	**C**Δ**+4**, Cmaj +4, CM+4, CΔ+11, CΔb5
* HALF-DIMINISHED (Locrian) (HWWHWWW)	**CØ**, Cmi7(b5)
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)	**CØ#2**, CØ+2
DIMINISHED (WHWHWHWH)	**C°**, C°7, C dim 7
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW)	**C7+4**, C7+11, C7b5
WHOLE-TONE (Augmented) (WWWWWW)	**C7+**, C7 aug, C7+5, $C7^{+5}_{+4}$
DOMINANT SEVENTH Using a Dim. scale (HWHWHWHW)	**C7b9**, $C7^{+9+4}_{b9}$
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW)	**C7+9**, C7 alt., $C7^{+9+5}_{b9+4}$
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH)	**C**Δ $^{\textbf{+5}}_{\textbf{+4}}$, CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH)	**C–**Δ, Cmin(maj7), CmiΔ, C–Δ (Melodic)
HARMONIC MINOR (WHWWH–3H)	**C–**Δ, CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW)	C7sus4, $\frac{G-7}{C}$, C7sus, C4
* BLUES SCALE (use at player's discretion) (–3,W,H,H,–3,W) (1,b3,4,#4,5,b7,1)	(There is no chord symbol for the Blues scale)

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

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

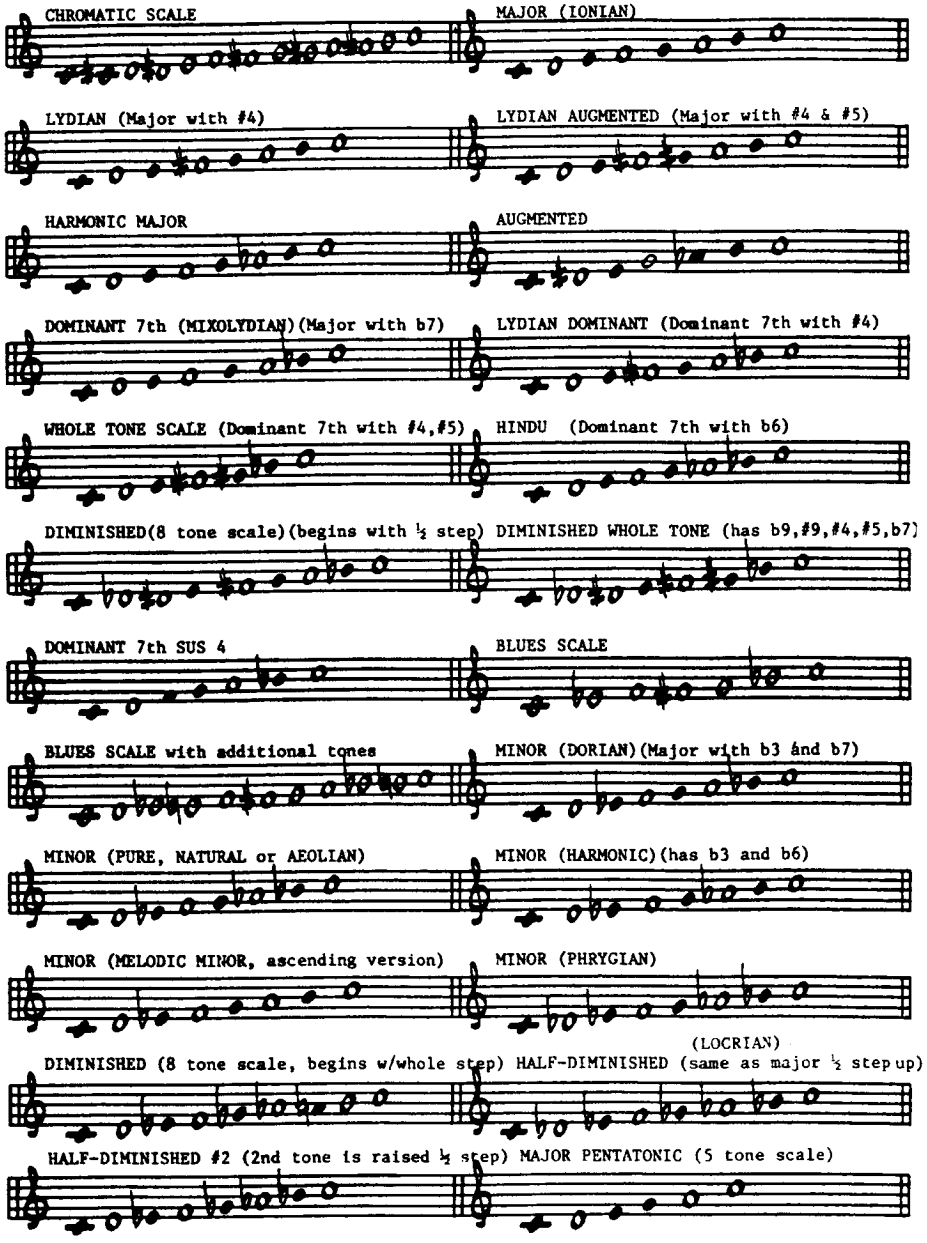
I have tried to standardize the scale/chord symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel that the improvisor needs as little notation as possible in order to transcend the actual nomenclature on the page, The more numbers, letters, alterations that appear on the page, the less chance he will have to remove his throughts from the page and express what he is hearing in his head. I believe in a reduced chord symbol notation system. That is why I prefer C, C7, C–, CØ, 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?

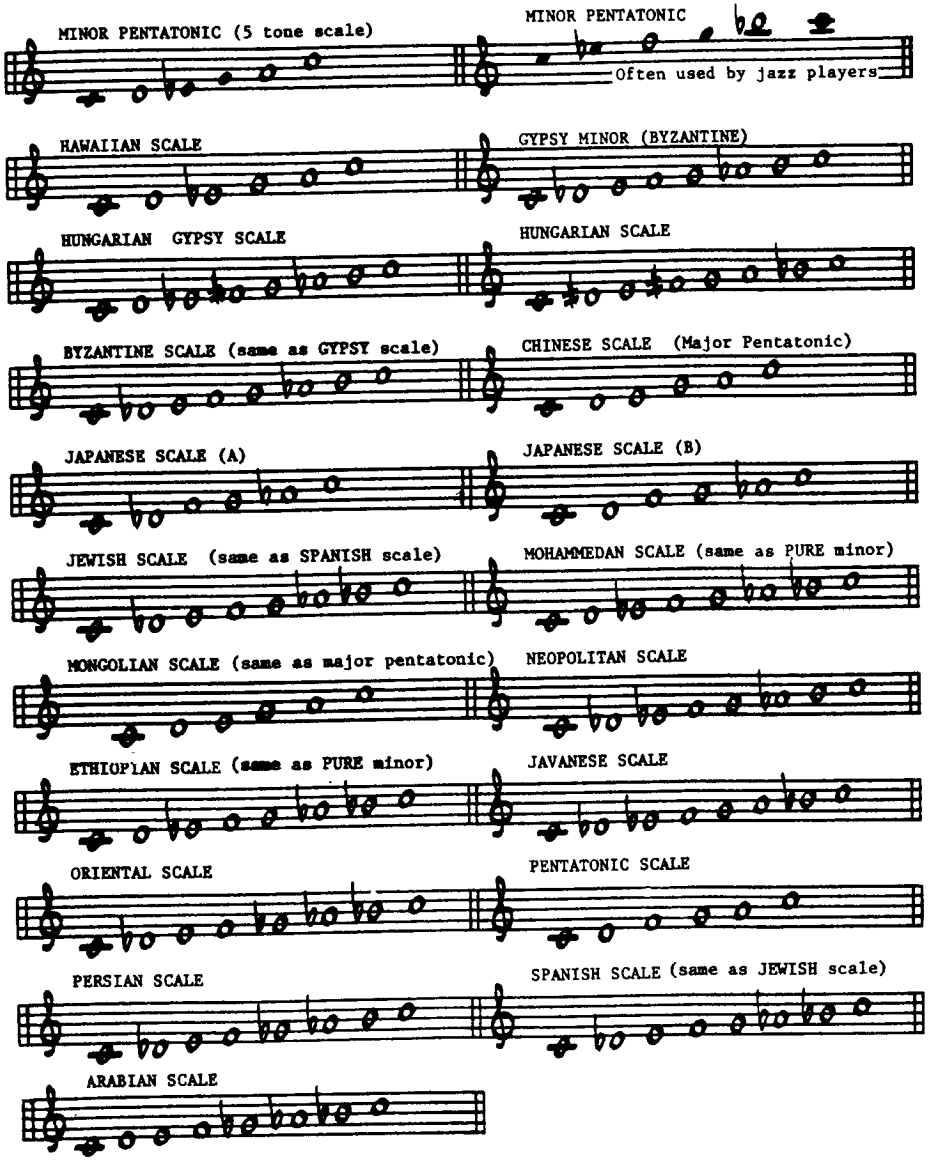
Check out carefully the Scale Syllabus! Listen to Volume 26 "The SCALE SYLLABUS."

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 the name of the scale he prefers beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F– (phry), or GΔ (maj. pentatonic).

SCALES



SCALES



INTRODUCTION TO SCALE SYLLABUS

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

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

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

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

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. 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 improvisor'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 in **Volume 1 – A New Approach To Jazz Improvisation** 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 or 24 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 have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

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. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys**.

SCALE SYLLABUS

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

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

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H –3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	–3 H –3 H –3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	–3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W –3 W –3	C D E G A C	C E G B

2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H –3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W –3 W –3	C D E G A C	C E G Bb D
DOMINANT 7th SUSPENDED 4th				
C7 sus 4 (MAY BE WRITTEN G– / C)	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	W W –3 W –3	Bb C D F G Bb	C F G Bb D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D

3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C– or C–7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C– or C–7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C–Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C– or C–7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C– or C–7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C– or C–7	Pentatonic(Minor Pentatonic)	–3 W W –3 W	C Eb F G Bb C	C Eb G Bb D
C–Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H –3 H	C D Eb F G Ab B C	C Eb G B D F
C– or C–7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C– or C–b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C– or C–b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F

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

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

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

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

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

*– 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.

KEYBOARD PLAYERS

This volume is especially useful for you! Being a keyboard player, you will be called upon to accompany others in various ensembles. A truly fine keyboard musician must be able to solo as well as accompany.

When I refer to the middle register of the piano I am talking about an approximate range of C below middle C to the G two octaves above middle C.

Here are suggestions for using these two play-along records:

1. Play scales and chords in right hand.
2. Play scales and chords in left hand.
3. Play 2, 3 and 4 note voicings in left hand only in middle register.
4. Play the same 2, 3 and 4 note voicings in right hand in middle register. You may want to add the root to the voicing by letting the left hand play it in the lower register.
5. Practice scales and chords in right hand with simple 2, 3 or 4 note left hand voicings.
6. Practice right hand improvisation.
7. Practice right hand improvisation with left hand accompaniment.
8. Two hand voicings to be used while accompanying others and for use in your own solos.
9. LISTEN TO EVERY RECORD YOU CAN GET YOUR HANDS ON THAT HAS A KEYBOARD PLAYER OF MERIT.
10. Sight read chord symbols daily! Get a fake book and read through several tunes each day. Make sure the chords are what you think they should be. Often times books have mistakes and it is up to us to correct them while playing.
11. Memorize new voicings daily. Have enough harmonic, rhythmic and voicing variety that you could play 30 minutes on one tune and never repeat yourself. I'm speaking just of accompanying!
12. Check out my piano comping book that contains all the piano sounds heard on Volume 1.
13. Practice with the Right channel turned off. *You* supply the piano sounds.
14. Work on bass lines, as though your left hand were the bass player. Keep in mind that your right hand will be playing chords! Many pianists and non-pianists will do this for an instrumentalist while he practices through scales or chord progressions.
15. Use some of the voicings which are presented in the BACKGROUND chapter of this book. The ones with root tones in the bass may want to be treated with care when playing with a live bass player. Too many roots in the pianist bass voicings tend to get in the way of the actual bass player's lines.

If you are serious about playing music, you should check out the following books which pertain to voicings, improvisation, comping and other related keyboard problem areas:

Piano Voicings to Volume 1 of Play-A-Long by Jamey Aebersold
Jazz/Rock Voicings for the Contemporary Keyboard Player by Dan Haerle
Horace Silver Greatest Hits by Horace Silver. Transcribed songs by Mr. Silver for two hands
Jazz Improvisation for Keyboard Players by Dan Haerle
Interpreting Popular Music at the Keyboard by Jeri Southern
Voicings for Jazz Piano by Frank Mantooth
Jazz Keyboard by Jerry Coker
The Jazz Piano Book by Mark Levine

GUITARISTS

In the past several years guitarists have moved closer and closer to fulfilling the role of the complete musician. The days of guitarists playing three chords are still here, but there are more and more players who have opened themselves to the newer harmonic, rhythmic and melodic devices.

The guitarist's role is twofold: that of soloist and that of accompanist. When practicing, one must spend time perfecting both areas of playing.

Here are some suggestions for using the play-a-long records:

1. Learn scales and chords from lowest note on neck to highest.
2. Practice anv of the patterns or exercises in this book or other books with records.
3. Practice accompaniment every day. Turn off the right channel of record and comp with the bass and drums on the left channel. Make smooth connections between chords.
4. Learn new voicings for all of the scale/chord qualities.
5. Apply new scale/chord voicings with the recorded tracks. Make smooth connections.
6. Listen to professional guitarists who play jazz on records. Try to imitate their style and actual chord voicings.
7. Listen to the bass lines on these two records and see if you can transcribe or play the same notes he is playing, *with him.* This will help develop your ears!
8. Memorize songs (melodies) and be able to play them in several keys without mistakes.
9. Memorize chord progressions to songs and then transpose them to other keys.
10. Read over suggestions I have written for KEYBOARD PLAYERS and BASSISTS.
11. Practice comping with your right hand thumb. This can be used while accompanying during a ballad, or behind a piano solo or a soloist who is not using a lot of volume.
12. Check out my piano comping book, which contains all voicings heard on Volume 1.
13. When comping, keep in mind the direction of the soloist. Build as he builds. Don't over-comp! Keep tension and release in mind — constantly. Your comping can often make or break another person's solo. Don't feel you have to play everything you know behind the soloist. Uses rest and space to everyone's advantage. The music will love you for it!
14. When comping, remember to use rhythmic variety, but don't over-do it. Often the simplest ideas are the best. Listen to professionals on record and gather new ideas.

Here is a list of suggested books:

Jimmy Raney Vol. 20 Play-a-long book and record(s)
Wes Montgomery Guitar Solos transcribed by Steve Kahn
Barry Galbraith book/recording study series. Five volumes. Write Jazz Aids, P.O. Box 1244, New Albany, IN, 47151-1244 for catalog.
Jazz Styles & Analysis by Jack Petersen. 74 transcribed solos.
Django Reinhardt Guitar Solos – 16 transcribed solos.
Jazz Guitar Single Note Soloing Vol. 1 & 2 by Ted Greene.
Modern Chord Progressions by Ted Greene.
Jazz Guitarists. Interviews from Guitar Player magazine.

BASSISTS

Tremendous strides have been made in the past twenty years on the acoustic bass as well as electric. With the advent of pick-ups and amps the strings have been lowered and much more facility, speed and dexterity is available to the bassist, if he is willing to work hard.

Bass solos today often sound like saxophone solos or piano solos. Bassists today have been practicing the same patterns, scales, chords, licks that other instrumentalists have been practicing for years. This added facility not only makes solos more interesting, it makes their accompanying much more interesting.

Here are some suggestions for using these two play-a-long records:

1. Practice scales and chords from your lowest tone to the highest.
2. Turn off the Left channel and you supply the bass lines — walking bass lines.
3. Listen and analyze the bass lines on the records. Transcribe several to see how they walk lines.
4. Check out the *Ron Carter Bass Line* book which contains all the notes he plays on the Volume 6 "All Bird" play-a-long record. He is truly a master walker and you can learn much from him.
5. Check out the *Ron Carter Bass Line* book which contains all the notes he plays on the Volume 15 "Payin' Dues" play-a-long record.
6. Practice any of the exercises in this book and other practice books. Use them with the record. Think of yourself as a soloist and an accompanist. Be the very best of both!
7. Learn melodies on your bass. Memorize melodies so that you can play them just like the sax and brass players are expected to. *Memorize the chord progressions, too.* This is a must!
8. Assuming you can read bass clef, learn to read TREBLE clef. Most practice and exercise books are written in treble clef because there are so many more people playing treble clef instruments. It's really not that hard and probably wouldn't take more than 20 minutes to master it. Don't isolate yourself because you fail to take the time to learn treble clef. *Most of the music world lives in the treble clef.*
9. Practice fast tempos. Each day play a blues in a different key and play faster than you did yesterday. Make sure you play at least 5 minutes without stopping. Lengthen your time a little each day. This will build endurance and force you to find new ways of walking.
10. Improvise and learn to think like a saxophonist or pianist in terms of melodic content. Don't confine yourself to playing melodies and ideas that are bassistic! By this I mean musical ideas that are in one position on the neck. Many bassists solos are contrived and trite because they never got past thinking of bass solos as little more than glorified walking bass ideas. With the use of electric pick-ups and other devices the bass has come into its own and is no longer only a supportive instrument.

Here is a list of suggested books you should check out:

The Ron Carter Bass Lines from Volume 6, 15, and 35 recordings.
The Evolving Bassist by Rufus Reid
Evolving Upward by Rufus Reid
Ray Brown's Bass Method
The Bass Line Book by Arnold Schnitzer
Big Band Bass by John Clayton
The Improvisors Bass Method by Chuck Sher
Rufus Reid Bass Lines transcribed from Volumes 1 and 3 of "A New Approach"
Bob Cranshaw Bass Lines transcribed from Volume 42 "Blues" recording
Todd Coolman Bass Lines transcribed from Volume 37 recording
The Bottom Line by Todd Coolman. Great book for building lines.
The Bass Tradition by Todd Coolman. 36 transcribed bass solos.

SUGGESTIONS FOR VARIOUS RECORDED TRACKS

TRACK NUMBER

1,2,3 **MAJOR SCALES/CHORDS**

Play any of the exercises in the supplement. Memorize your favorites. Make up your own phrases and try, as quickly as possible, to memorize the scales *and* chords. Always look and think ahead so you can be mentally *hearing* the sound of the upcoming scale.

4 **MAJOR SCALES/CHORDS — 2 BARS EACH**

Play straight 8th notes on this bossa nova. Try to play through the changes; don't stop or hesitate when moving to the scale a tritone away. Experiment with eight-bar phrases that either ascend or descend. Make the direction encompass at least two different scales. For example, play phrases that ascend while improvising on C and keep the same type ideas and direction while playing through the F# major section. Don't let the new scale disrupt your direction or continuity. See musical example under chapter on MELODIC CONNECTING.

5 **MAJOR SCALES/CHORDS — 1 BAR EACH**

Memorize the cycle root movement as soon as possible. C, F, Bb, Eb, Ab, etc. After learning the major scales, you should begin working in the raised fourth (#4). This is the first substitute that most people learn . . . Lydian scale.

6,7,8,9 **MAJOR SCALES/CHORDS**

Work diligently at melodic and rhythmic continuity. Whenever the chords begin to move in one-bar and two-beat sequences, you definitely need to know your scale and chord choices in order to begin gaining freedom from the written page.

10 **MAJOR & SUS 4 SCALES/CHORDS**

Listen to Herbie Hancock's Blue Note recording of *"Maiden Voyage."* That tune started a wave of new songs utilizing SUS 4 chords. The emphasis should be on *melodic* playing. This will probably be one of the most fun tracks to play with for people who have not had much improvising experience. It actually is only one scale for eight bars, but the Sus 4 sound every other measure gives it the feeling of going away from the home key and then coming right back. This would be a great track to begin your ear training. Play with the track without looking at the chord progressions. You may surprise yourself!

11 **MAJOR & PARALLEL MINOR — 2 BARS EACH**

The notes you want to be careful of are the 3rd of the major scale resolving to the lowered 3rd of the minor key. This progression is called *major to parallel minor.* You also want to be careful of the 7th. Try to resolve by half-step from major 7th to minor 7th smoothly. Play ideas that are sequential and mirror them when going from major to minor: (major) 9,7,5,3, 1,3,5,7, (minor 9,b7,5,b3, 1,b3,5,b7. Numbers represent notes of each scale.

12 **MAJOR, MINOR, MAJOR, DOMINANT 7th — 2 BARS EACH**

Same as #11 suggestions. You may want to use substitute dominant scales in the eighth measure of each key. This would add tension when resolving to the new key. See Scale Syllabus for alternate scales to use in eighth measure. This is a good examination track for major, minor and dominant 7th scales, chords and ideas.

13 **DOMINANT 7th — 4 BARS EACH**

Play any of the exercises in the supplement but be sure to lower the 7th note of the scale. Again, play straight eighth notes because the rhythm section is playing a bossa nova.

A favorite device of jazz melodies is to approach a new key (scale) by using the dominant 7th scale of the key you are going to. For example, if you are playing C- for four bars and then are moving to Db- for four bars, you can play an Ab7 scale (or a substitute Ab7 scale — see Scale Syllabus) on the *fourth measure* of the C- section. The dominant 7th scale sound is so strong that when it is played it takes precedence over the underriding scale sound being played in the rhythm section. The secret is to make a strong resolution into the new key center, in this case, Db-.

Experiment with the anticipated dominant 7th approach and see if it doesn't open some doors, harmonically and melodically. If you choose your phrases carefully, you can almost approach any scale from a fourth below by using some form of dominant 7th scale choice.

14 **DOMINANT 7th with b9 — 4 BARS EACH**

This track emphasizes the dominant 7th with a b9 in the piano voicing. Whenever a b9 appears with a b7, 3rd, 5th and possibly a #9, the diminished scale beginning with a half-step is your first choice scale. Check out Jerry Coker's *"Patterns for Jazz"* book. He lists several excellent diminished patterns which can be used with this track. Since this root movement is through the cycle, the fourth measure becomes very important, as it is the leading measure to the new scale/chord. Be sure you resolve smoothly into each new scale/chord. It might take a little work . . . . .

15,16,17 **DOMINANT 7th SCALE/CHORDS**

Same as #13 except these tracks are with a bossa nova **and** swing feel. Number 16 deserves special attention because of its random root movement. Look ahead! Try to make #16 appear to the listener as though the root movement is typical, logical, nothing out of the ordinary. The only way you can achieve this is by smoothly connecting one scale into the next. Awkward breaks in a musical line always tend to make the listener uneasy. This would be a good track to spend some time with to tighten up your phrase lengths.

18 thru 24 **MINOR (DORIAN) SCALES/CHORDS — VARIOUS BAR LENGTHS**

Play any of the exercises in the supplement but be sure to lower the 3rd and 7th tones of the scale.

Many songs over the last twenty years have used the dorian minor scale as the basis for sections of songs as well as entire songs. The jazz improvisor is not confined to just using the dorian sound when a minor is sounded. If you look carefully at the Scale Syllabus you will see the wide variety of scales that can be superimposed over the basic dorian sound. The most used substitute scales are the melodic minor (ascending), harmonic minor and the Blues scale.

Work out ideas for *each* of the scale sounds. Learn what notes are different from the dorian and get familiar with the tension inherent in each tone.

When playing over a minor (dorian) scale for four or more measures, many players will play ideas that actually are outlining a II to V7 root progression. For instance, when C- is played for 4 bars, the soloist may actually play, or be thinking,

/ C-	/ F7	/ C-	/ F7	/
bars = 1.	2.	3.	4.	

This is a very common occurrence in jazz and the young improvisor needs to learn to think like this to maintain continuity of melodic content. Volume 3, The II/V7/I Progression, deals with II/V7's in all keys, major and minor.

25 LYDIAN SCALES/CHORDS — 8 BARS EACH

This scale sound is the first cousin of the major scale. I feel people should be learning this scale at the same time they learn their majors. At first, the raised fourth may seem harsh to your ear. After you play it awhile and experiment with resolving the #4, to the 5th, and then to the 3rd, you'll become familiar with the sound of this scale. Treat this scale just like a major (at least when playing with this recorded track). You may run into problems if you take the Lydian scale to your Saturday night job at the Elks club. The piano player or guitarist may not be familiar with the scale and may never have tried to voice it properly. If you begin to play the raised 4th with emphasis, it will probably not sound too good. The chordal player has to be sympathetic with the scale and adjust his voicings accordingly. If he or she doesn't, a harmonic clash will occur . . . . . and you may lose your audience or your job!

Just about any time a major sound is played in the rhythm section, the melodic soloist can use as a substitute scale sound the Lydian built on the same root as the original major. For example, when a Bb major is sounded, you may play the Bb lydian scale. Sometimes the piano or guitar will already be playing the raised fourth (#4) in his or her voicing. If your ear hears them playing the raised fourth, that is your signal that they are thinking lydian instead of straight major. Remember, we are only talking about altering one note, the fourth.

26 SUS 4 SCALES/CHORDS — 4 BARS EACH

Again, listen to *"Maiden Voyage"* by Herbie Hancock or any other tune with the airy, suspended, cloudsy sound and feel of the Sus 4. I personally feel this sound became popular due to the electric bass and the various pick-ups for acoustic bass. Prior to the bass amplification period the bass tones were usually felt but the pitch was not necessarily heard. With the advent of amplification, the bass tones could not only be felt but could be distinguished in pitch. A new dimension in bass began and its harmonic role was broadened. A group called the Fifth Dimension added new directions to popular and jazz harmony by emphasizing songs using sus 4 sounds. Just as soon as the bass notes could be heard, without straining, we witnessed a new segment in the ever-evolving history of musical harmony.

The fact that this track is in 3/4 adds to the airy feeling. This track *should* make you feel free. I hope it does.

27 MAJOR then MINOR — 2 BARS EACH

Utilize all the ideas presented thus far in making music out of this track. This would be an excellent track to work on ear training. Try singing phrases without looking at the chord progressions. See how easily the voice flows from one sound to the next, usually without hesitation. This is what we are working for when we play our given instrument; that freedom of expression that seems so illusive and always stops at the first wrong note! Only practice will enable you to drop the chains and soar to the heights that your mind knows it can achieve.

28 HALF-DIMINISHED SCALES/CHORDS — 4 BARS EACH

This track will probably take more time to get comfortable with than any other. Since the half-diminished sound is not heard as often as other sounds, we are not as familiar with it as we should be. It is usually used as part of a II/V7 when resolving to a minor key. For example, if we were to play a II/V7 in C minor it would look like this:

$$D\emptyset,\ G7+9,\ C-$$

You may also use the C Harmonic minor scale over the entire progression above.

When resolving to minor keys, the II chord usually becomes a half-diminished.

I present the half-diminished scales here in four-bar phrases and they do not resolve the usual way. If you want to practice them as they usually appear, look into Volume 3, The II/V7/I Progression. It has all twelve half-diminished progressions in cadence form, just like you would find in standard songs.

You should experiment with the #2 scale, too. In my piano voicings I purposely avoided the 2nd degree so you could either play the regular 2nd or the #2. When running up chordal passages, players usually prefer to use the #2 because it sounds better. When running diatonic passages, either tone works equally well. The fourth tone of the scale is a particularly nice-sounding tone.

Some musicians use the #2 when going to the 3rd (resolving to the 3rd) and the b2 when going to the root.

When thinking over half-diminished chords/scales I often relate it to a dominant 7th scale whose root lies a major 3rd below the root of the half-diminished. For instance, while playing over a CØ I may find it easier to be *thinking of an Ab7 scale.* You could even think an Ab7 with a raised 4th (Ab7#4). The scales are the same, it's just another way of *thinking* of the sound.

29 **HARMONIC and MELODIC MINOR (ASCENDING) SCALES/CHORDS — 4 BARS EACH**

29 is a special track because it combines two scales that are frequently used in jazz solos. They are the harmonic and melodic (ascending version) minor scales. In my piano voicings, I purposely avoided the 6th scale tone so you could practice either the harmonic or the melodic scale and related ideas. The 7th tone of the scale is especially beautiful.

I would like to add that there are other scales and other ways of thinking of these scales. Below, I've listed some examples, using as a reference the key of C-Δ.

C-Δ = Harmonic minor: C D Eb F G Ab B C
C-Δ = Melodic minor: C D Eb F G A B C
C-Δ = Hungarian Gypsy scale: C D Eb F# G Ab B C
C-Δ = Dorian minor: C D Eb F G A Bb C (don't emphasize the Bb, b7)
C-Δ = Blues scale: C Eb F F# G Bb C (use with good taste)
C-Δ = Lydian Dominant beginning on 4th, F: F G A B C D Eb F
C-Δ = Lydian Augmented beginning on 3rd, Eb: Eb F G A B C D Eb
C-Δ = Dim. Whole Tone beginning on 7th, B: B C D Eb F G A B
C-Δ = Half-dim. #2 beginning on 6th: A B C D Eb F G A
C-Δ = Hindu beginning on 5th: G A B C D Eb F G

All of the above scales can be played over the recorded track #29. During the course of playing standard tunes or blues, the minor scale with the raised (or major) 7th can be substituted for the usual dorian minor scale/chord. Whenever it is substituted you can, of course, play any of the above sounds.

The Blues scale always gives a funky, bluesy flavor so be careful how and when you use it. *Make sure it is the sound you want for the phrase you are playing!* Practice any of the exercises in the supplement, making sure to alter certain tones to fit this particular minor tonality.

30,31 **F & Bb BLUES — MANY 12 BAR CHORUSES**

These Blues are taken at very slow tempos, much slower than those found on the other play-a-long records. I did this to give everyone a chance to really become familiar with playing the Blues. I hear people playing blues who have been improvising for years, but their blues solos would lead me to believe they've never really explored the inner workings of blues harmony. And, this includes using substitute harmonies.

The Blues is, by its very nature, the easiest and, at the same time, the most difficult of all harmonic formulae to play on. It is said that Charlie Parker practiced blues in all twelve keys. It is obvious in his playing that he must have done some practicing in all keys because fluency like his isn't acquired over night.

Listen to people like Charlie Parker, Miles Davis, Sonny Stitt, Sonny Rollins, Gene Ammons, Freddie Hubbard, Herbie Hancock, Chick Corea, Paul Chambers, Ron Carter, Clifford Brown, Robert Johnson, Lightning Hopkins, Ma Rainey, and all others who play the Blues.

The Blues is jazz' common denominator. Even people who can't play blues use it as a medium of expression! Don't treat the Blues lightly.

Use all that you have learned thus far in these two recordings and the book to make music with these tracks. I purposely made the tracks long so you would have time to really get into the world of music that is waiting for you to tap.

To add variety, when playing Blues with several people, make up backgrounds to be played behind every other chorus. You may want to use some of the blues melodies in the back of the Volume 1 Supplement as your theme.

SUGGESTIONS FOR MAKING A BETTER SOLO

1. CHORD CONNECTION (melodic connection of chords). Try to blend one scale into the next without breaking at the bar line when a new scale appears. Play through the change of key. Try to disguise the fact that you are moving to a new scale sound.
2. Use chromaticism as well as scale and chordal passages. See Volume 1 for chapter on chromaticism. See page on chromaticism in this book for musical example.
3. **Look ahead!** Try to **mentally hear** the notes that you will be playing **before** you play them. This means you will be playing a series of notes on your instrument while **mentally hearing** or **singing** a different series of tones which correspond to the **next** chord or scale. This may sound like a hard thing to do, but with work and concentration you can begin to hear where your line is going even though you are not yet there. This can simply be labeled as **"pre-hearing."**
4. Use the Scale Syllabus to experiment with scales that are new to you. Since we are using a variety of scales, you can use any of the scale sounds listed under the appropriate headings. Try one scale at a time and play it long enough to get the sound of each note in your head. Eventually, each note of each scale should be treated as an old friend. Learn what qualities each note has and how it reacts harmonically to the other notes *in* the scale and *out* of the scale.
5. Try singing a solo or sing patterns (with your vocal pitch being as exact as you can make it) along with the record. Then, try to play on your instrument what you just sang. Start with short phrases and gradually make them longer. You might try recording your voice on cassette (while the record is being played in the background), then back the cassette up and replay it while you try to match the notes that you sang, on your instrument. This is great for your ears! This is what I call finding the **Real You.**
6. Try singing the root of each chord/scale while it is being played on the record. Then try singing the 3rd, then the 5th, then the 7th, 9th, 6th and 4th or #4. Then experiment with non-scale tones.
7. Work on the scales or chords that give you problems or slow you down. Aim at being as proficient in one key as you are in the next.
8. Put the record on cassette and play it in your car while singing with it. Get to the point where you actually know every note you are singing and its relationship to the scale — i.e., now I'm on the 7th, now I'm on the root, now I'm on the 3rd, can I now hum the root and fifth?
9. Experiment with substituting the melodic minor (ascending version) over any of the minor chord/scale tracks. It has a nice sound and jazz players use it often as a first choice substitute scale for minor. You should also try the harmonic minor scale. It may sound a little foreign at first but the ear adapts easily.
10. Learn how to use the Blues scale over minor tonalities as well as major and dominant 7th. Be discreet in your use of this scale. Don't play it because you can't play anything else, play it because you feel that particular sound is the best to fulfill the musical phrase your mind is hearing at that particular moment!
11. Intermediate and advanced players should definitely work on DOUBLE-TIME phrases. You may want to transcribe a passage off a record or look in a book of transcribed solos. The Charlie Parker *Omnibook* or the *28 Modern Jazz Trumpet Solos* would be good places to look to help you get started. See examples in this book under Double-time chapter.
12. Play along with jazz records by famous jazz musicians. Put on any record and play along with it, using your ear to guide you. Try to imitate their sound or ideas. Pick out several notes or a phrase you like and try to instantly play it back. Then pick out another phrase. Keep this up throughout the entire track. You'll be amazed at what you will hear after repeated attempts.
13. The use of common tones can greatly enhance a solo. A common tone is a note that is found in several adjacent chord/scales. For example: the tone Ab is found in F-, Eb- and D7 + 4 thus making it a *common tone.* Common tones help disguise harmonic movement.

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, our music scene in general would be much different! 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, 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, this two-record volume 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.

Any of the exercises in the supplement can be used for ear training.

Try dropping the needle on 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.

Put the records on cassettes and 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.

Being able to sing and identify intervals is a key part of ear training.

Experiment with singing or playing with the left channel only. Listen carefully to the bass. This would be a good time to play drop-the-needle!

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 will list intervals and some songs that begin with that particular interval. Remember, intervals ascend and descend.

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

	Ascending Intervals	Descending Intervals
-2	WHAT'S NEW I'M GETTING SENTIMENTAL OVER YOU I REMEMBER YOU NICE WORK IF YOU CAN GET IT	STELLA BY STARLIGHT THE LADY IS A TRAMP THE THEME (Miles Davis) SOLAR (Miles Davis)
M2	MAJOR SCALE(ASCENDING) THERE WILL NEVER BE ANOTHER YOU TENNESSEE WALTZ MY FUNNY VALENTINE	FREDDIE FREELOADER M.A.S.H. SMALL HOTEL BLUE MOON OLD DEVIL MOON SATIN DOLL TUNE UP
-3	WORK SONG GEORGIA ON MY MIND MINOR CHORD MOONTRANE CONFIRMATION THE IMPOSSIBLE DREAM A FOGGY DAY	500 MILES HIGH (C.Corea) MISTY WHAT IS THIS THING CALLED LOVE
M3	MAJOR TRIAD OH WHEN THE SAINTS I CAN'T GET STARTED	SUMMERTIME GIANT STEPS COME RAIN OR COME SHINE BESSIE'S BLUES
P4	HERE COMES THE BRIDE 'ROUND MIDNIGHT ALL THE THINGS MAIDEN VOYAGE ORNITHOLOGY DOXY SONG FOR MY FATHER	VALSE HOT (not intro!) YARDBIRD SUITE SOFTLY, AS IN A MORNING SUNRISE I DIDN'T KNOW WHAT TIME IT WAS
#4 or b5	MARIA (West Side Story)	BLUE SEVEN (Sonny Rollins)
P5	TWINKLE TWINKLE LITTLE STAR THEME from 2001 WHISPER NOT (Benny Golson)	FEELINGS 7 STEPS TO HEAVEN (M.Davis) HAVE YOU MET MISS JONES?
#5 or b6	MORNING OF THE CARNIVAL	3rd tone of MISTY (1st to 3rd tone) YOU'RE EVERYTHING (C.Corea) PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
M6	NBC TAKE THE "A" TRAIN INCH WORM SPEAK LOW	YOU'RE A WEAVER OF DREAMS
b7	SOMEWHERE (West Side Story) THEME from STAR TREKE	WATERMELON MAN (H.Hancock) LITTLE RED'S FANTASY (Woody Shaw) 3rd tone of HONEYSUCKLE ROSE (1st to 3rd)
M7	CASTE YOUR FATE TO THE WIND CEORA THEME from FANTASY ISLAND	I LOVE YOU
8va (octave)	SOMEWHERE OVER THE RAINBOW BLUE BOSSA McDONALDS COMMERCIAL DEL SASSER	I LOVE YOU WILLOW WEEP FOR ME

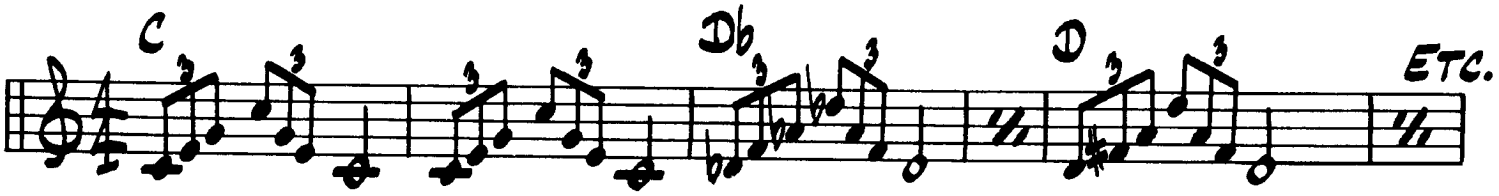
I am listing intervals that correspond with kiddie tunes or standards of the past 40 years. If you are not familiar with these songs, they probably won't help you in identifying intervals. In that case, I suggest you write down song titles that *you* are familiar with, such as current commercials on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

It is usually hard to find songs that begin with descending intervals. I recommend the ear training books written by David Baker which incorporate a cassette – five volumes. I also recommend my two-hour book/2 cassette ear training course.

HOW TO USE EXERCISES FROM OTHER BOOKS WITH THESE RECORDS

No doubt many of you have copies of *"Patterns for Jazz"* by Jerry Coker, et al., *"Patterns for Improvisation"* by Oliver Nelson, *"Pentatonic Scales"* or *"Technique Development in Fourths"* by Ray Ricker, the Joe Viola practice books or other books filled with various scales, chords, patterns or licks. I have patterned many of the chord progressions (root sequences) after Jerry Coker's *"Patterns for Jazz"* book. I thought it would be logical to use root movements that were in existing books so you, the player, could begin to apply the many musical patterns and phrases to the recorded rhythm section accompaniment.

I will show how to use these by demonstrating several methods. Remember, most patterns or phrases should be worked out in all keys and that is where these records come in handy. Let us begin by using a phrase from *"Patterns for Jazz,"* page 4 exercise number 1. This pattern will work nicely with recorded accompaniment Side 1, Track 8. (If you feel you need more time with each pattern, just pick a track with longer chord duration.)



You can take almost any pattern and make it conform to one of the recorded tracks by lengthening the phrase using repetition. Sometimes you may have to delete a measure or two to make it conform to the recorded track. Here is a partial list of patterns from *"Patterns for Jazz"* and the corresponding recorded tracks with which they will work. Remember, if you choose other patterns from the book you may have to slightly alter the phrase in duration to make it fit the track.

Number of exercise in *"Patterns for Jazz"* book:	Recorded track number which fits exercise in book:
1,5,6,11,12,21,33,37,59,70	8 (Side 1, Track 8)
2,15,19,34,44,48,52,54,56,68,72,73,74,75	5 (Side 1, Track 5)
4,16,36,69	7 (Side 1, Track 7)
8	9 (Side 1, Track 9)
13	3 (Side 1, Track 3)
9,14,35,71	6 (Side 1, Track 6)
38 thru 43, 60 thru 67, 79 thru 82, 83 (first line)	1,2,10 (Side 1, Track 1 & 2) (Side 2, Track 10)
83 thru 86 (two lines)	10 (Side 2, Track 10)
95,99	15 (Side 2, Track 15)
87,100	17 (Side 3, Track 17)
111	19 & 20 (Side 3, Tracks 19 & 20)
113	24 (Side 3, Track 24)

The Oliver Nelson book *"Patterns for Improvisation"* can be used in conjunction with these records. Again, you may have to slightly alter some phrases to fit the recorded accompaniment. Here is a partial list of patterns from *"Patterns for Improvisation"* and the recorded track they can be played with.

Play exercise number 1,3,&27 with recorded track number 8.

Play exercise number 18 (begin on F concert) with recorded track number 17.

Play exercise number 13 with recorded track number 3.

Many of the other exercises can be used but you have to look them over to determine what key they begin in and what track on the record will suit the exercise. Many of the Oliver Nelson patterns ascend and descend in half-steps. They don't always start on the chord symbol C. That doesn't mean you can't use them with the record. All you have to do is determine what key the first phrase is in and then check out the root movement of the exercise. Look through the chord progressions on the record and see if you can find a track that conforms to the pattern. Often Oliver will begin a pattern and immediately descend. You may have to begin in the middle of one of his exercises in order to align it with the record.

Other books such as *"Pentatonic Scales"* and *"Technique Development in Fourths"* by Ray Ricker can be used with these records. David Baker's many books titled *"Jazz Patterns,"* the *"Bebop Era,"* and others can easily be used with the records. The jazz player has traditionally practiced patterns, licks, scales and chords through all keys. Once you determine what pattern or musical phrase you need to practice, just pick one of the tracks that fits the type scale and begin working. Since there are several root sequences for each type sound, you should have plenty to work with.

I suggest practicing, at times, with the left channel of the record only — i.e., bass and drums. This will strengthen your ears and will eventually allow you to be more independent harmonically. Don't always rely on the piano to tell you what quality chord/scale is being sounded. You should be able to play musical phrases that plainly outline the given sound at the moment without the help of the piano. *I also encourage you to drop the needle in the middle of a track and just play by ear without looking at the chord symbols.* I know a lot of people do this to the Volume 3 record since it goes through all twelve keys.

For further study on strengthening your ability to instantly hear major, minor, dom. 7th, half-dim. and other sounds I highly recommend Jamey Aebersold Ear Training Cassettes.

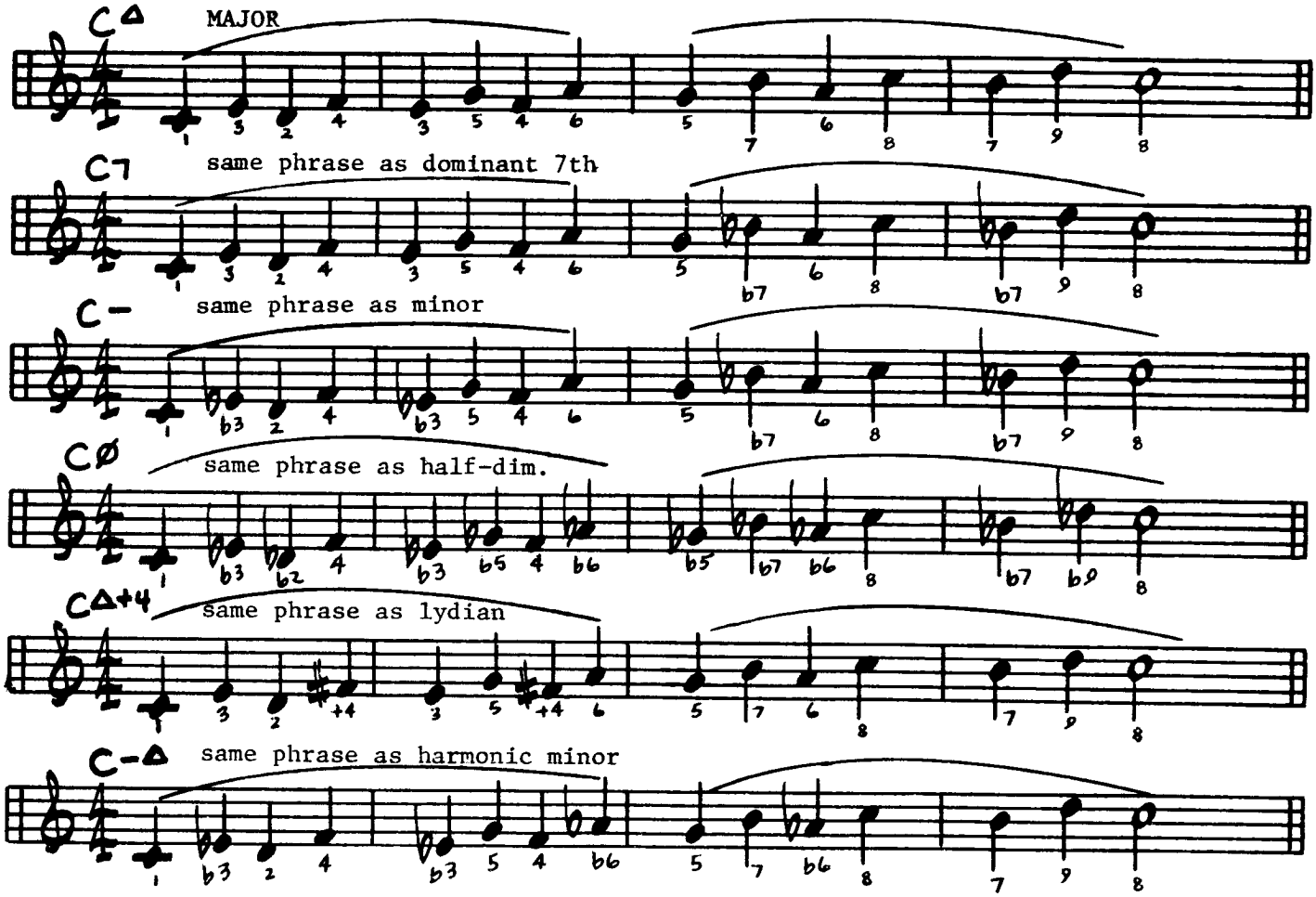
GENERAL GOALS FOR LARGE ENSEMBLES

1. BETTER INTONATION
2. MEMORIZE CHROMATIC SCALE AND FINGERINGS
3. LEARN MAJOR SCALES AS WELL AS MINORS & DOMINANT 7ths
4. DEVELOP AURAL PERCEPTION THROUGH EAR TRAINING
5. LEARN TO PLAY WITH GOOD TIME
6. DEVELOP FACILITY THROUGH DISCIPLINE
7. MAKE MUSIC FUN AGAIN

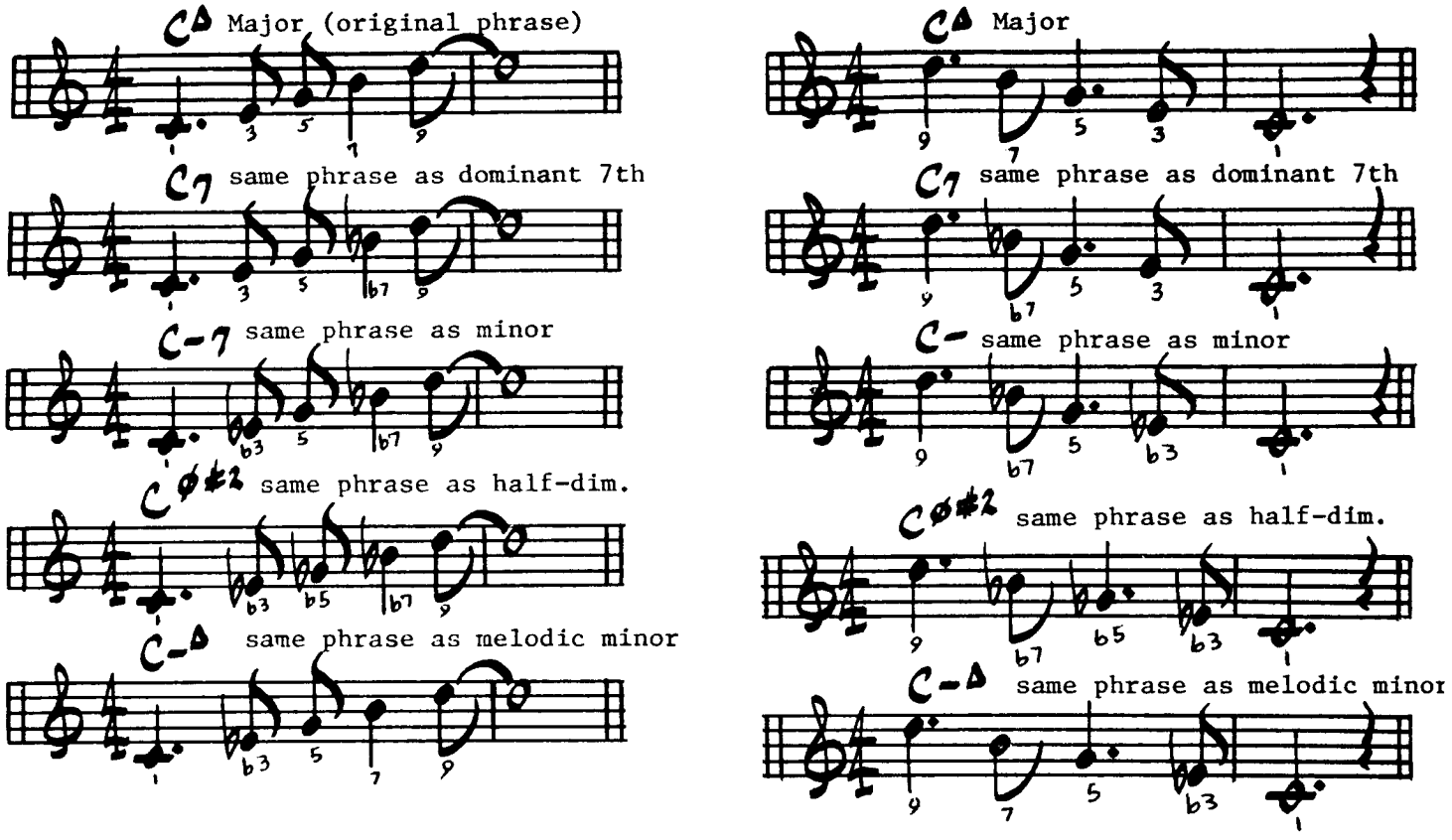
These goals will probably never be met if you don't practice with the records every day in a systematic manner, with everyone participating. It may take a week for everyone to get the idea of what you are trying to accomplish. And it may take a month before you begin to realize the benefits. Remember, if the members can't hear the record player have them play softer. If you don't have a sound system you can still have the students play the various exercises and use the percussion section as time-keepers.

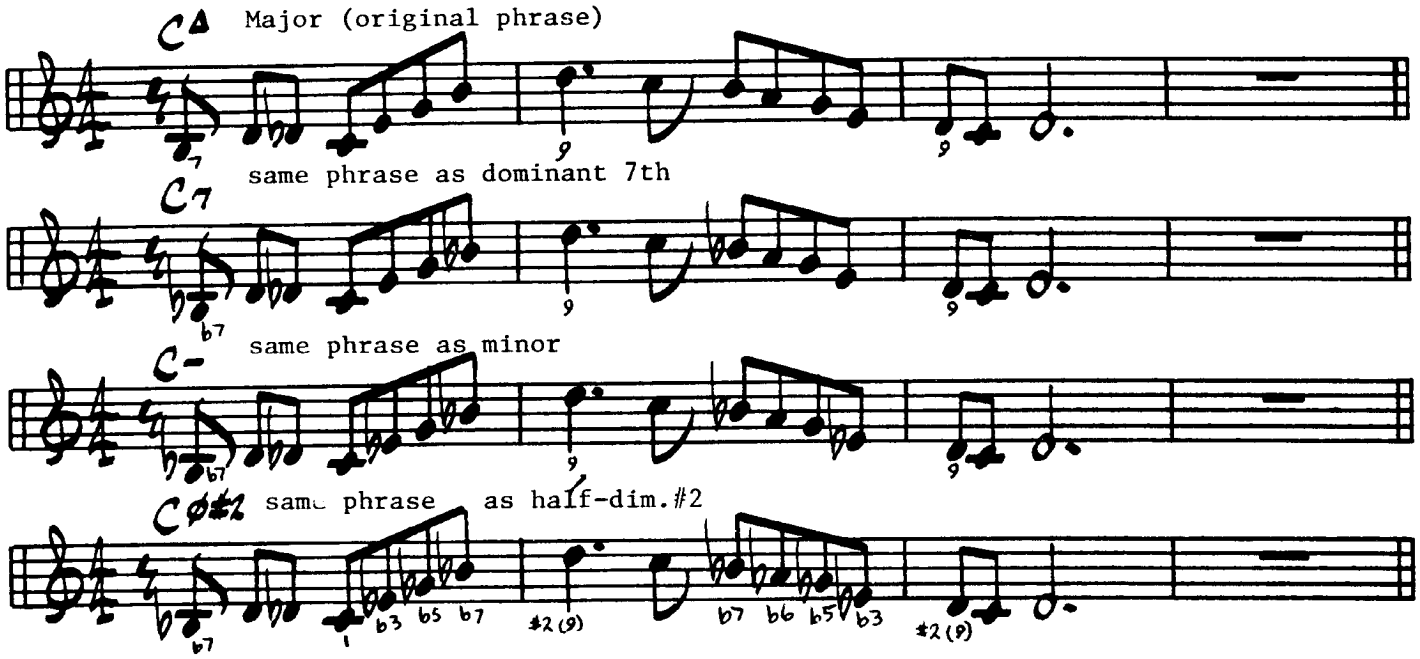
MAKING AN IDEA CONFORM TO ANY SCALE/CHORD SITUATION

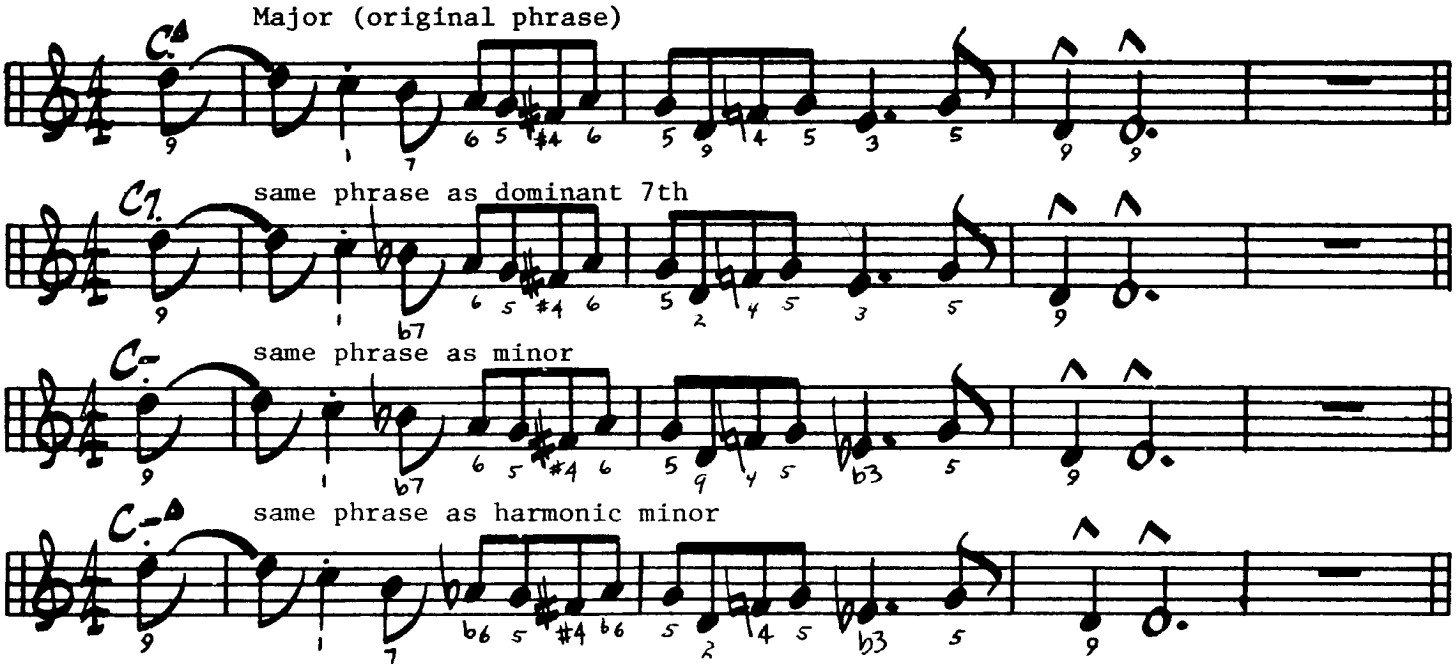
Any musical phrase that is based primarily on a scale or chord can be altered to fit any type scale or chord. For instance, an idea originally played over a major scale/chord can be altered by lowering the 7th, thus allowing that idea to be played over a dominant 7th scale/chord. If you took the original idea (major key idea) and lowered the 3rd *and* 7th, it would then fit a minor scale/chord. Below are several examples giving you an original idea, then, how it would look and sound if the 3rd or 7th were lowered. In the case of half-dim. scales/chords, you also have to alter other notes. Always keep in mind the notes of the scale you are playing over. Make your idea conform to the notes of the needed scale!



MAKING AN IDEA CONFORM TO ANY SCALE/CHORD SITUATION







Get in the habit of mentally hearing an idea over various types of scales/chords. Don't get locked into only hearing what you are actually playing at the moment. Try to think ahead and mentally hear (visualize) what the phrase will sound like if you alter the 3rd or the 7th or even other tones.

I do a lot of this while driving my car. I'll be singing (mentally) and assigning pitches to the notes I'm hearing so I can center in on the idea and know just where the phrase can be used. This is called practicing away from your instrument. You may not be able to put it all together (mentally) the first time you try it, but don't give up trying!

Many musicians solve musical problems, practice, write tunes, mentally sight read music and analyze solos without having their instrument in their hands. They use their brain. You can too!

MELODIC CONNECTING

The example below shows how you can weave from one chord/scale into the next without breaking at the bar lines. Eventually you will be able to begin and end your phrases on *any* note of *any* scale or chord. This takes some practice and thought and I feel that by analyzing other musicians' transcribed solos, you can see how they do it. Swing era and Dixieland players tend to begin and end phrases on roots, 3rds, and 5ths much more so than Bebop and post-Bop players. Play through the example below with the record.

CONCERT INSTRUMENTS begin at the first measure.

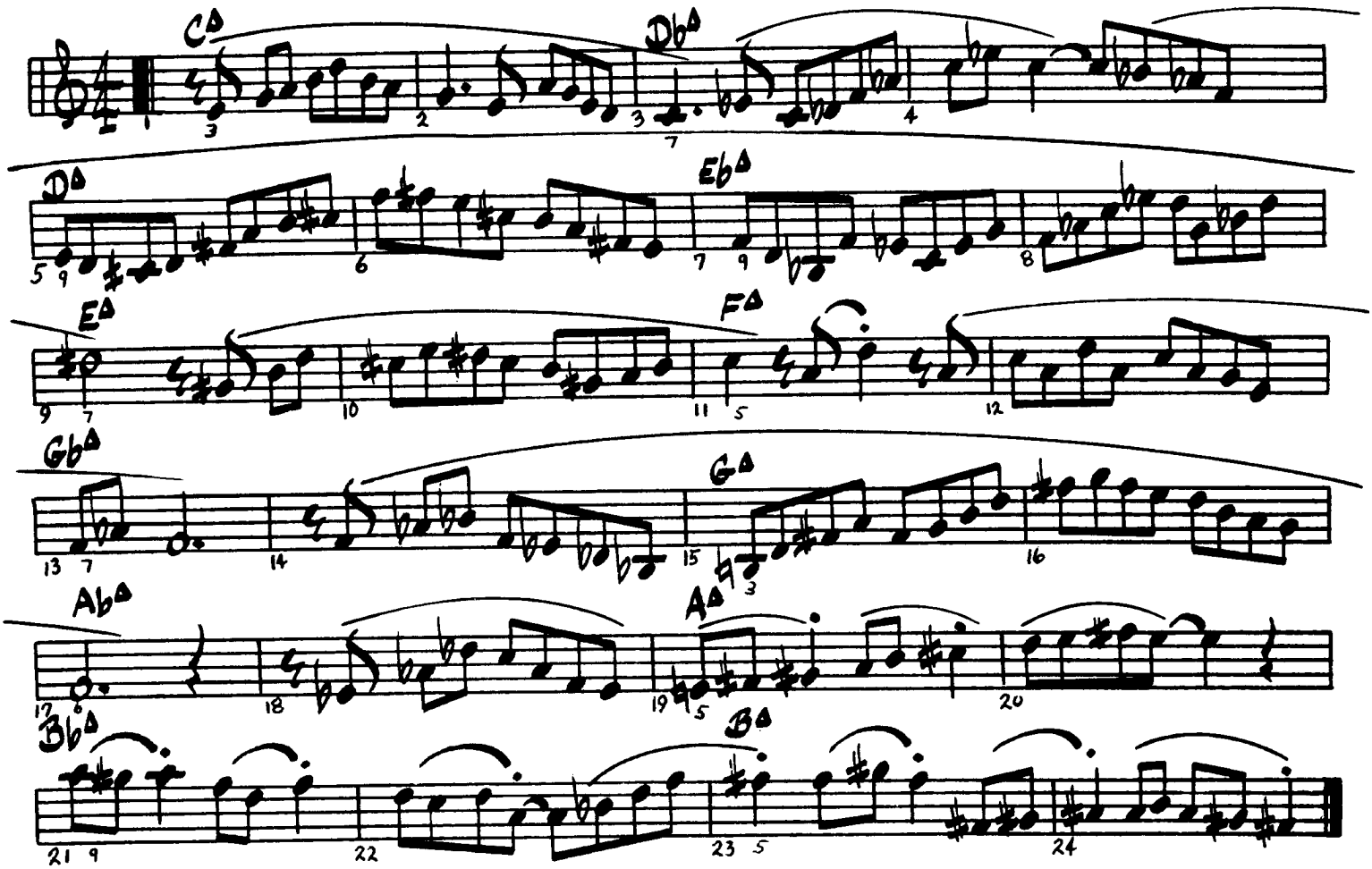
Bb INSTRUMENTS begin at measure 5.

Eb INSTRUMENTS begin at measure 19.

NOTE: Once you begin, just play through the example to the end and then Bb and Eb instruments go directly to the first measure and continue on until they reach the same measure they began with.

Notice that I used no chromatic or passing tones . . . I only used tones found in the scales!

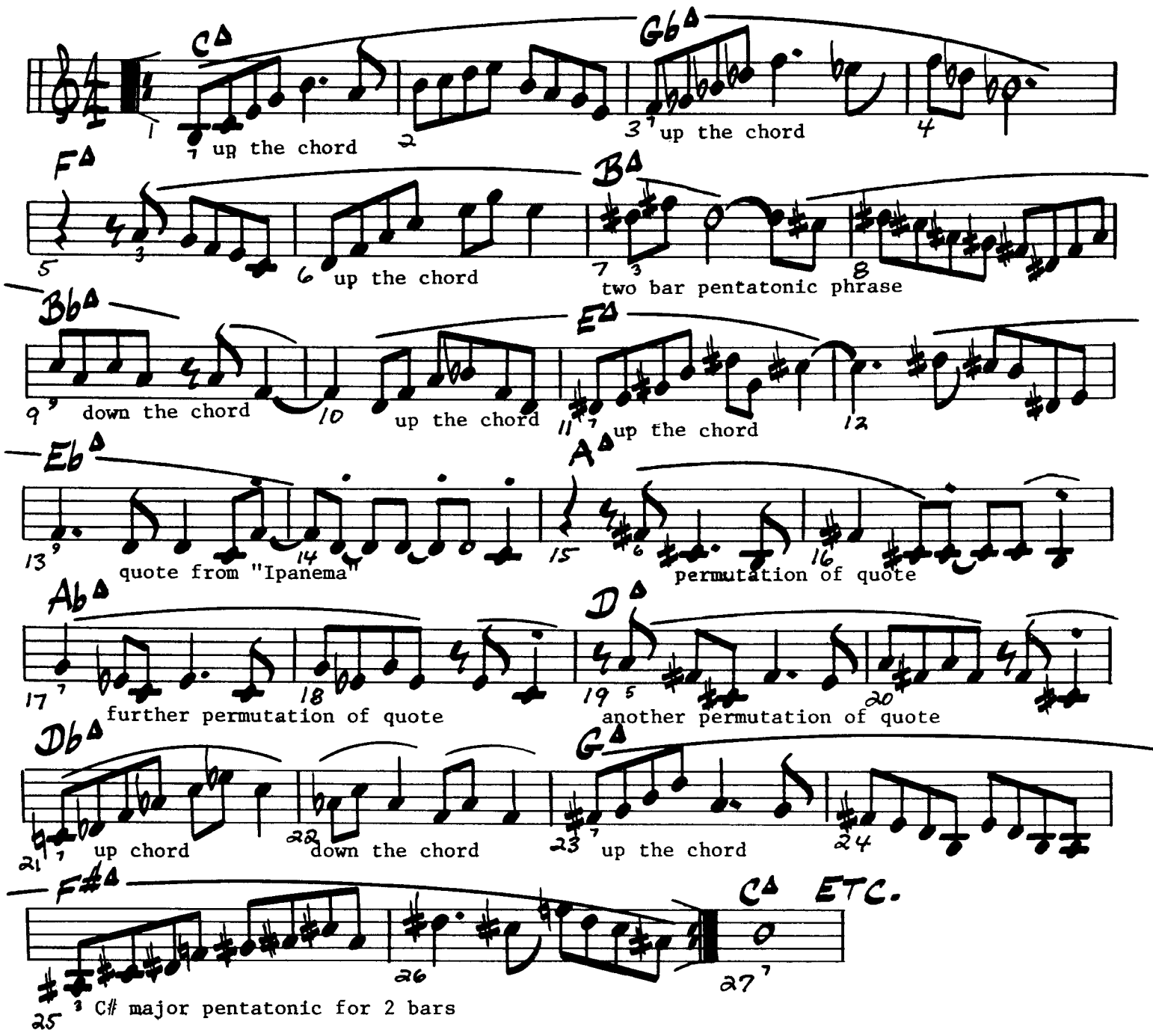
The example below is based on Side 1, Track 3.



(Numbers at beginning of each bar line are measure numbers. Numbers under the starting note of each new scale/chord indicate starting note).

NOTE! It is important to place chord tones on the beat, especially beats one and three! When you do this your melodies will sound more natural and tend to flow. Always know the chord tones 1, 3, 5 and 7 of each scale. Use them as anchors when building a solo.

TRACK 4



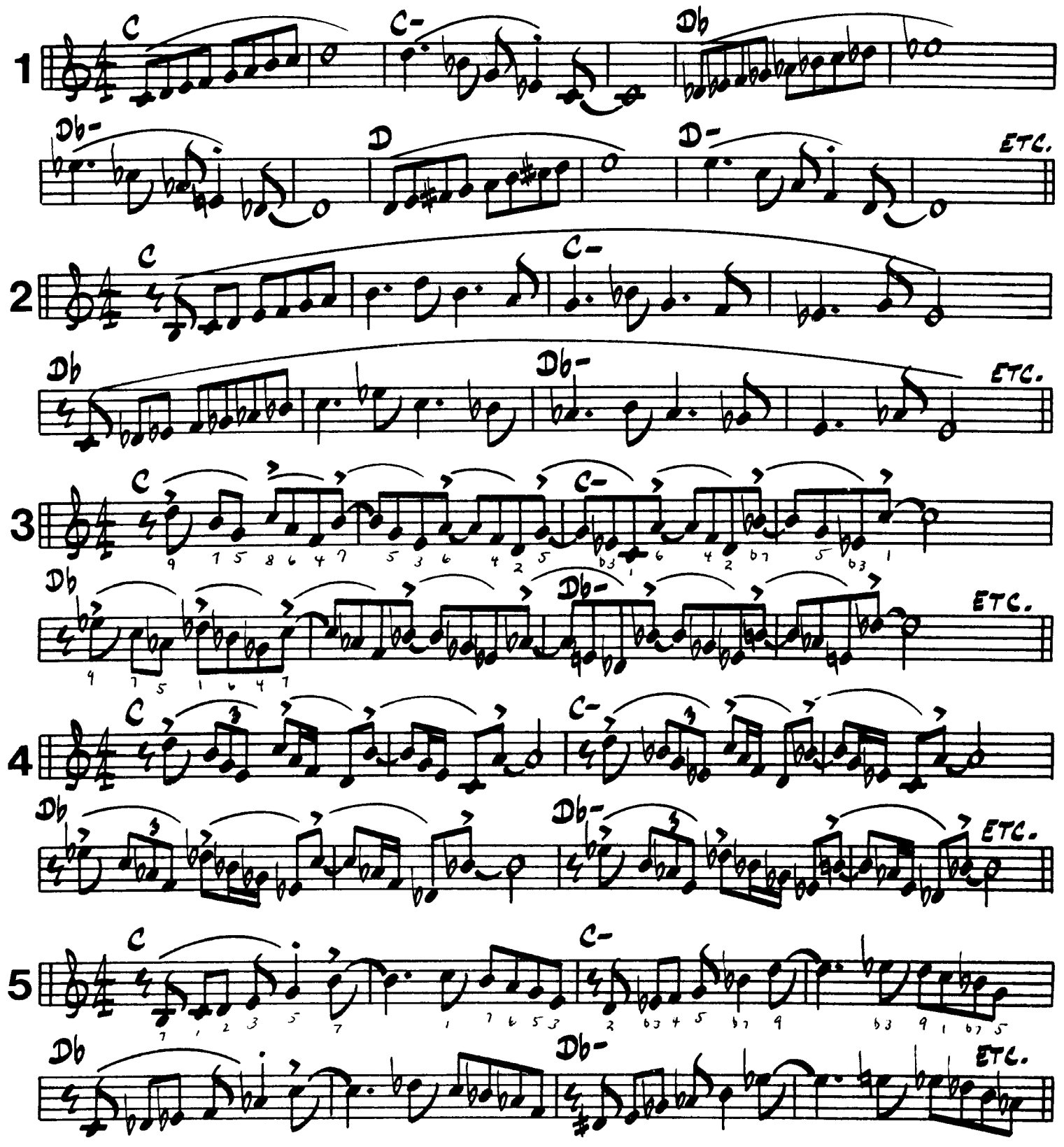
Notice how I start on various notes of the scale. Sometimes I use the 3rd as my first tone of a new phrase, other times I begin on the 7th. Practice and think about this concept so you can achieve more freedom, musically. You don't want to always begin phrases on the 5th or the root or whatever. If you check out transcribed solos by famous jazz musicians you'll be surprised at what you find regarding starting notes.

I have put numbers under each starting tone so you can see what note of the scale I began with.

Also, notice how my phrases seem to rise and fall and have a clear-cut melodic curve. Pay attention to the repetition and sequence in measures 13 through 20. Note how the 3rd bar uses the same beginning motif as the first bar and it appears again in bars 11, 21, and 23.

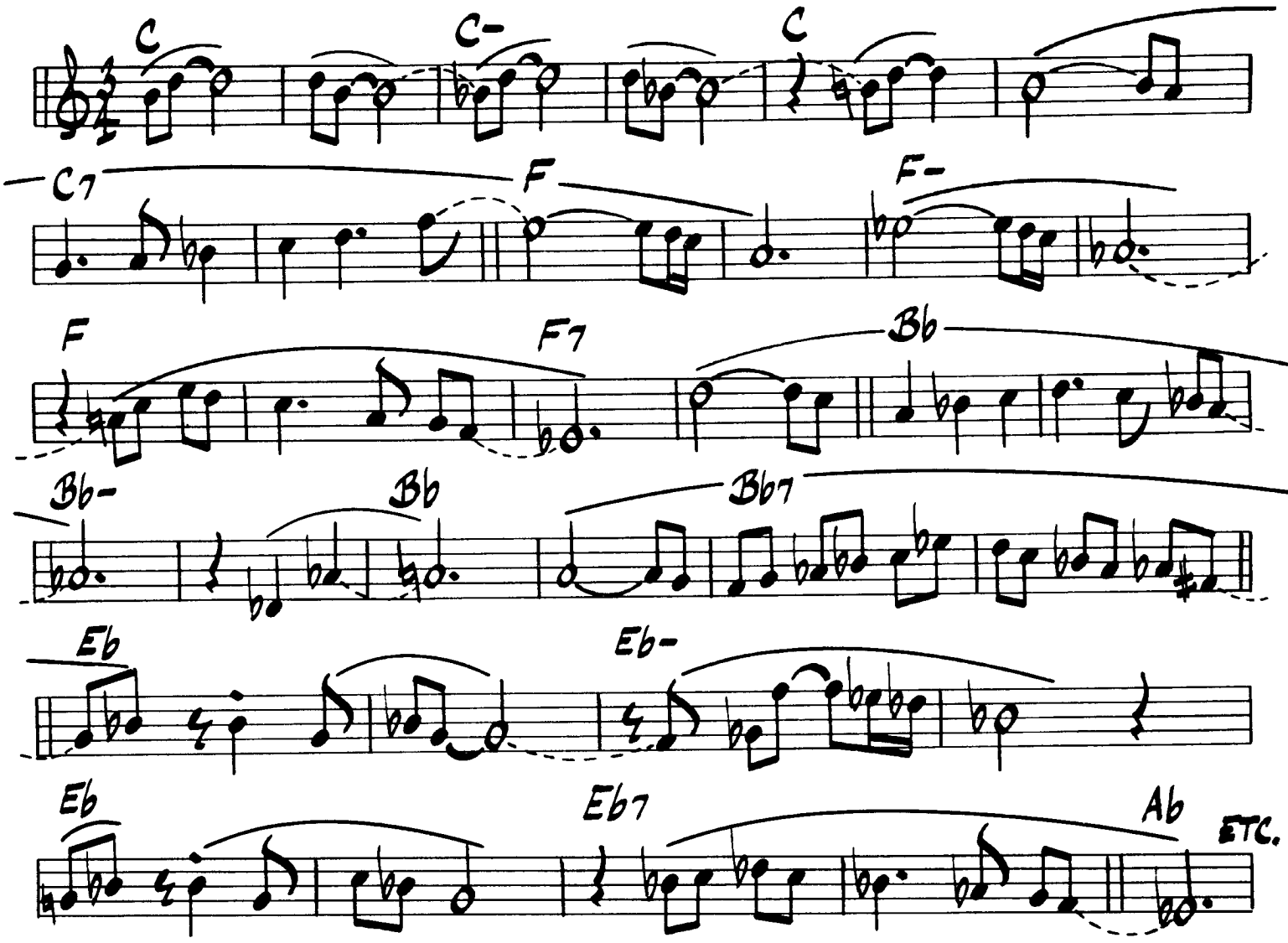
In this particular solo I seemed to use more chordal phrases than scalar. Experiment with using both, then mix them up and include intervallic leaps, chromaticism, etc.

TRACK 11


1
C
C-
Db
Db-
D
D-
ETC.
2
C
C-
Db
Db-
ETC.
3
C
C-
Db
Db-
ETC.
4
C
C-
Db
Db-
ETC.
5
C
C-
Db
Db-
ETC.

TRACK 12

Recorded track #12 moves from major to minor to dominant 7th which resolves to the new key major, up a perfect 4th interval. Be especially careful of how you handle the 3rd and 7th of each scale. You usually want smooth connections from scale to scale. In the example below I have linked notes together with a ⌒ to indicate a half-step leading or connecting interval.



When playing in 3/4 time be sure to place chord tones on beat ONE. This is especially important in uneven numbered bars such as 1, 3, 5, 7, etc.

Many of the phrases above are connected by either a half-step or a whole step. The half-step is one of the smoothest connecting intervals. Paul Hindemith calls it our musical building block.

On a chord progression like #12 you really need to think ahead and be ready for the movement of the major 3rd to minor 3rd and the major 7th to the minor 7th. Try to see and mentally hear those tones *before* you even play them. Get your inner ear working for you.

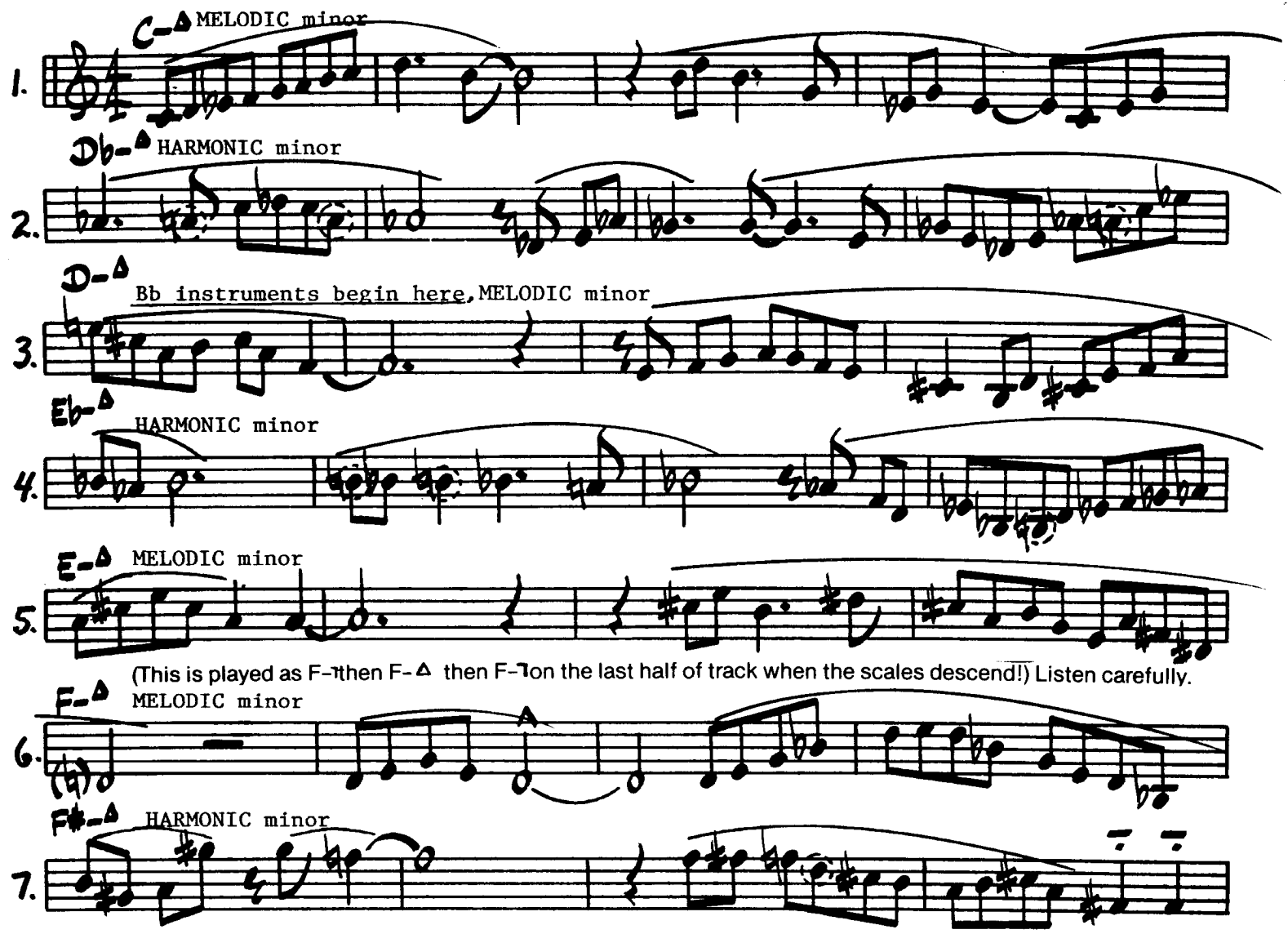
TRACK 29

I have indicated which of the two minor scales I am using. Almost all notes on the page are directly from the scale. There are very few passing or chromatic tones! b6 tones are circled (harmonic minor).

After ascending through the twelve keys the music descends through all twelve keys. You may want to reread the music from the bottom of the page backwards, line by line, to the top (this is for concert instruments).

Eb INSTRUMENTS begin where indicated, line number 10. Play from line 10 to bottom of page and then go directly to beginning of page, line 1, continuing on until you reach the end of line 9.

Bb INSTRUMENTS begin where indicated, line number 3. Play from line 3 to bottom of page and then go directly to beginning of page, line 1, continuing on until you reach the end of line 2.



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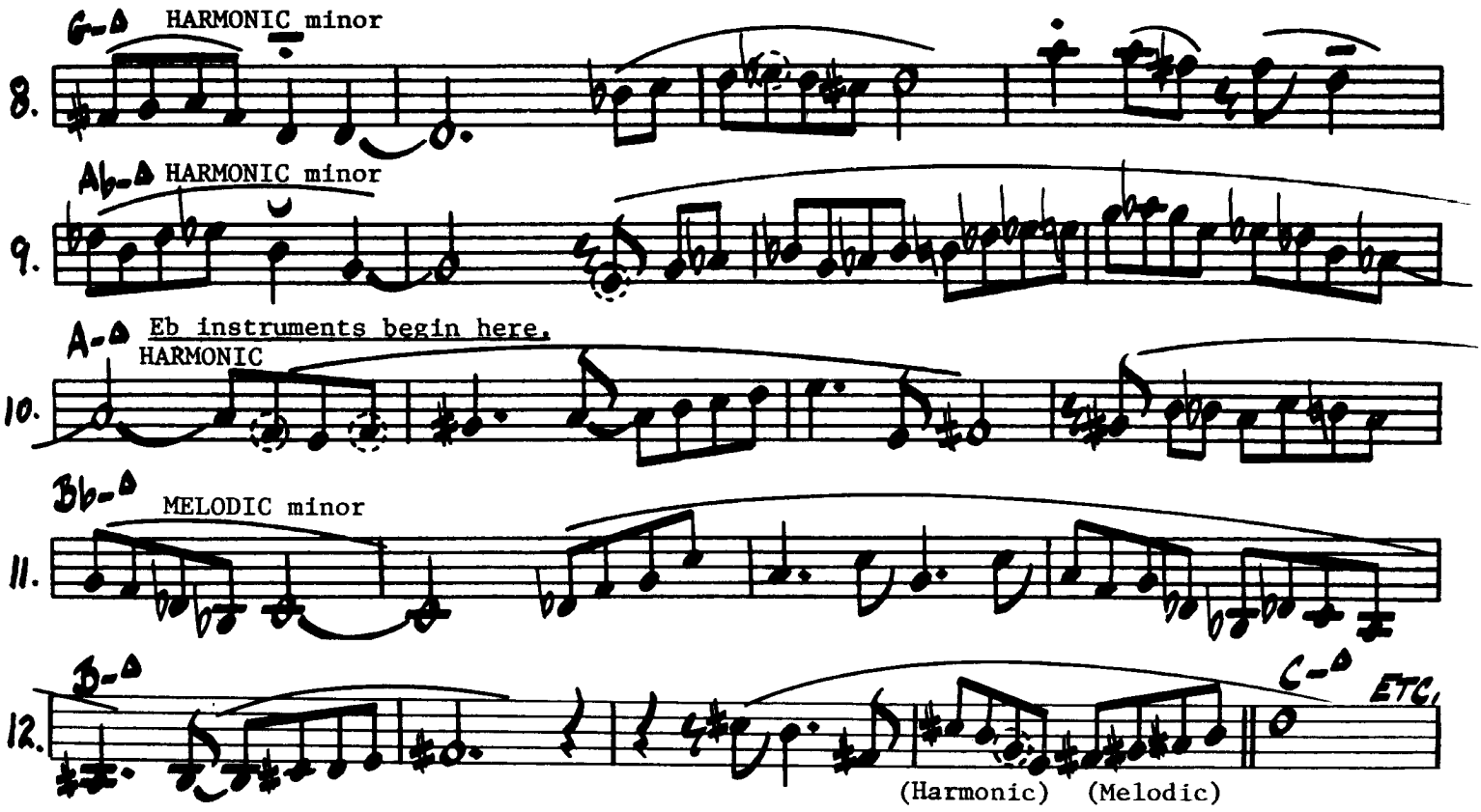
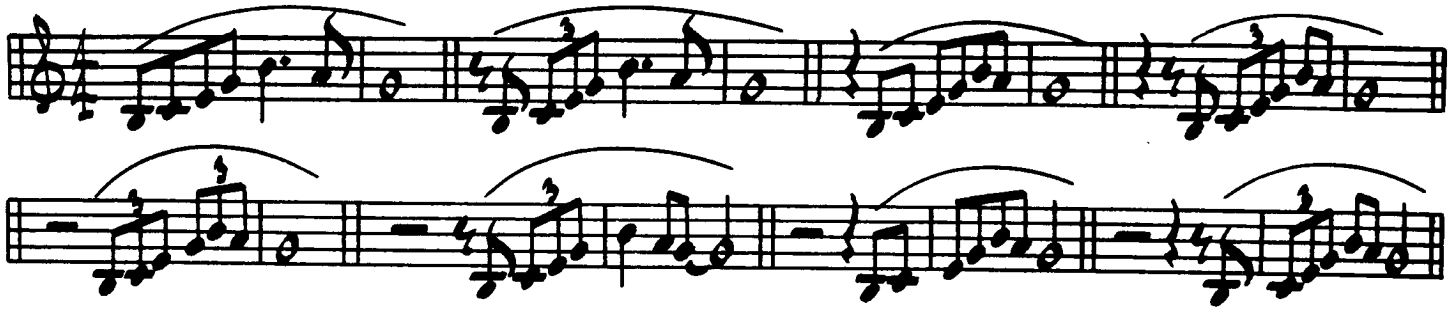
TRACK 29 cont.



Don't Always Begin On Beat One

I have noticed that beginning improvisors have a tendency to begin their phrases on the first beat of a measure. Make it a habit to begin on the *up* beats of each beat as well as beats two, three and four. Rhythmic variety is essential to maintaining interest in a solo.

Below are several examples, *all using the same notes,* but starting on different parts of beats. You'll find you have to alter the internal rhythm occasionally to make the phrase end logically.

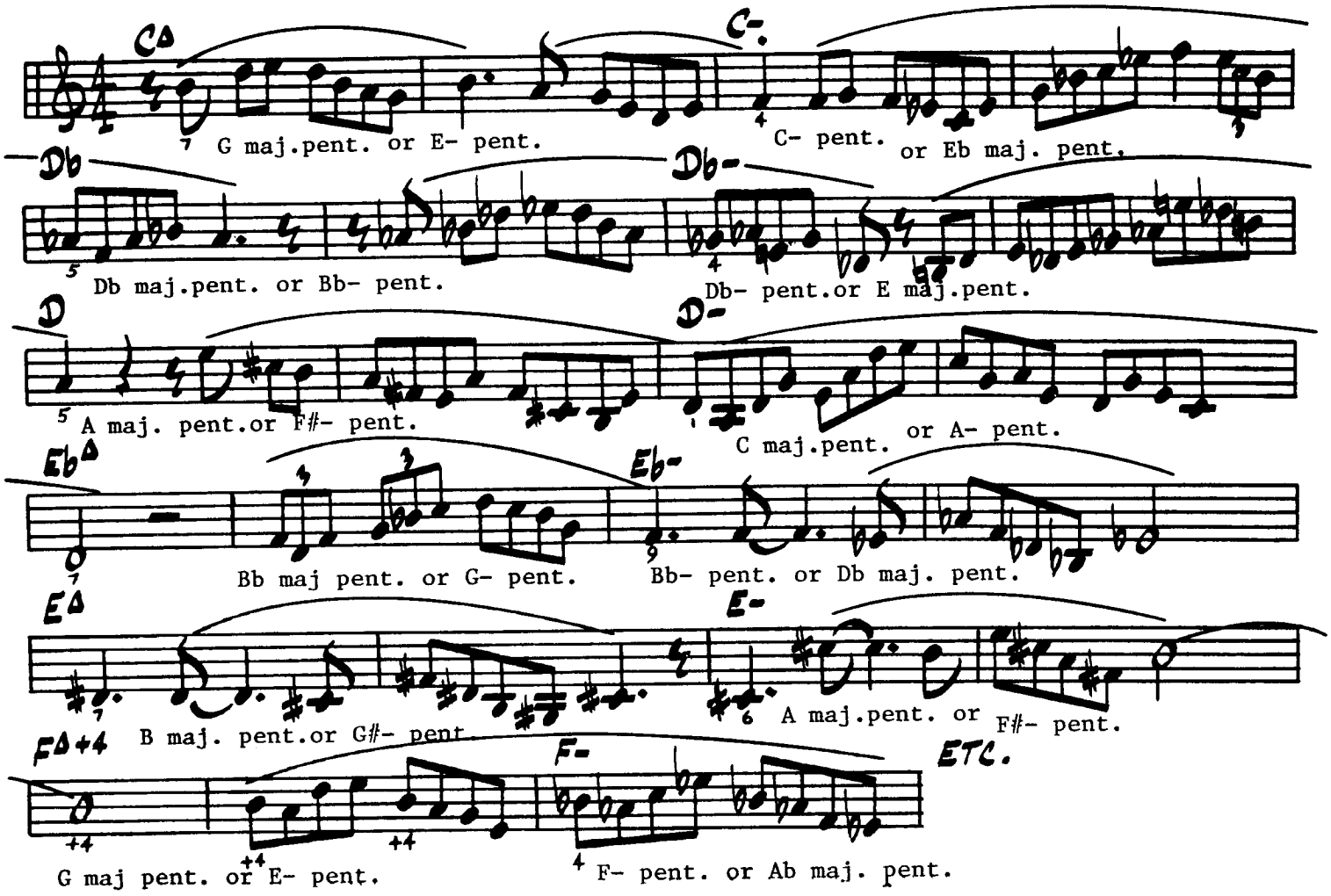


These aren't all the choices, just a few. By altering the rhythmic durations many more are possible.

Use this same approach when practicing an exercise. Don't play the *rhythm* the same way *every* time. Use some imagination. You may want to write out several rhythms first, then play them. The jazz musician should treat rhythm as his friend. Rhythm is an essential part of jazz.

PENTATONIC SCALE USAGE

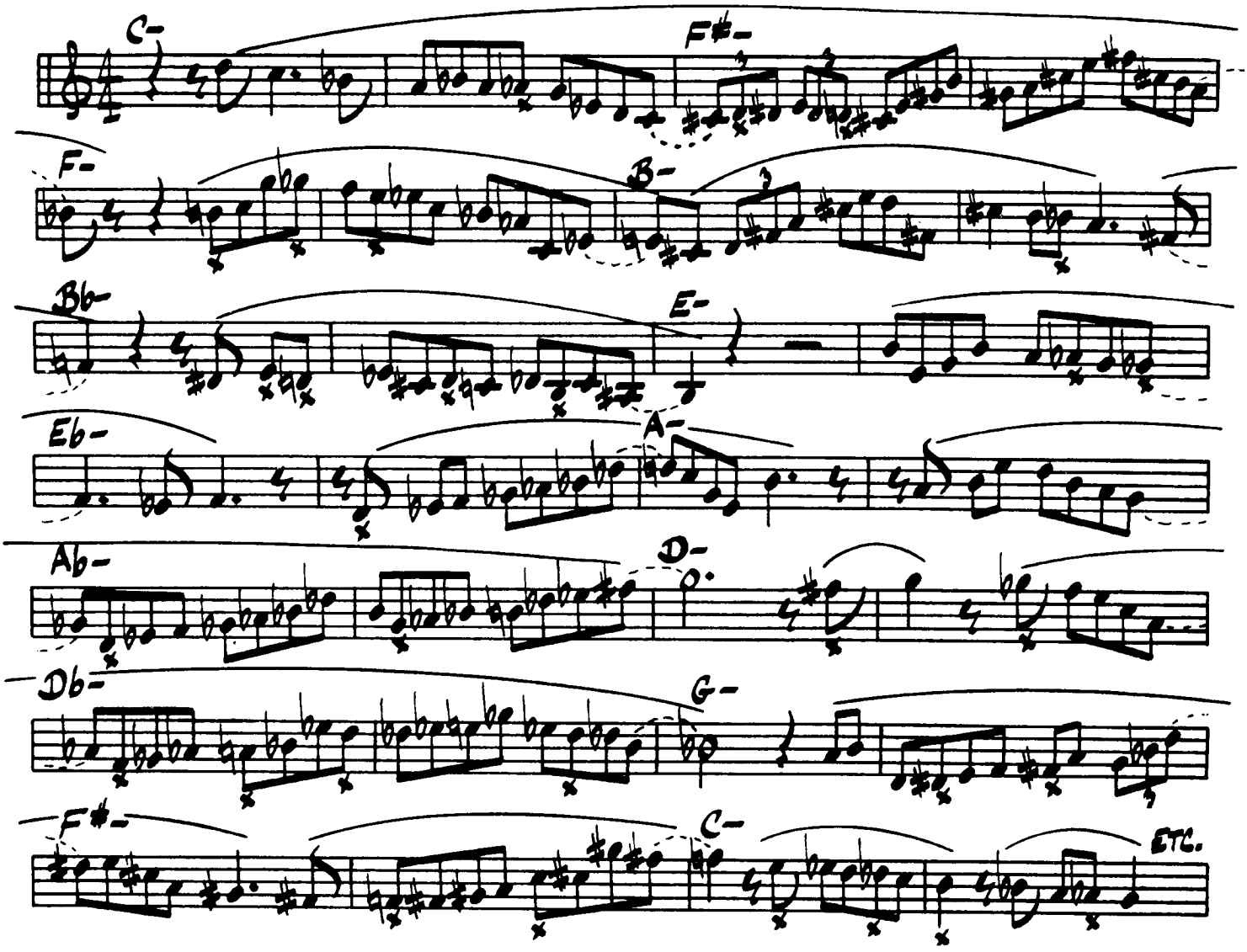
The pentatonic scale is very much in vogue today. The example below illustrates how the pentatonic scales can be played over Side 2, Track 11. Again, see Volume 1 booklet for chapter on pentatonic scales and a more thorough review.



CHROMATICISM

Through the use of Chromaticism the improvisor has an unlimited choice of notes from which to build musical phrases. In the example below, I use chromaticism based on the chord progression to Side 3, Track 23. You should read the chapter on Chromaticism in the Volume 1 booklet — 5th Revised Edition.

Notes that are outside the basic scale/chord are marked with an X. The sign ⌒ means half-step leading tone. Notice that every time I move from one scale to the next I connect by half-step. The half-step is the smoothest connecting interval. It often helps disguise the fact that a new scale sound is being played.



DIGITAL PATTERNS

In the practice of various exercises throughout your musical career you will quickly see the value of using scale numbers to communicate with others when speaking of certain notes, phrases, licks, patterns or sequences. Numbers also help in locating starting tones, pretty tones, leading tones as well as notes found in or out of the scale.

The following exercises are written using only numbers. This enables you to think in any key and doesn't tie you down to any certain note or notes.

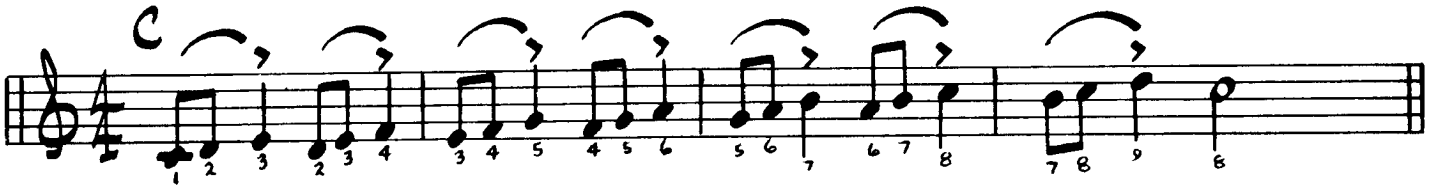
Most exercises use 8th notes. For beginning players, play quarter notes. Make the exercise fit the recorded track. You may have to knock off several bars or alter the rhythm to suit the music. This is commonplace and ties in with the improvisor having to adapt to any given situation, spontaneously.

To make sure you understand how to use these exercises, I am listing several examples.

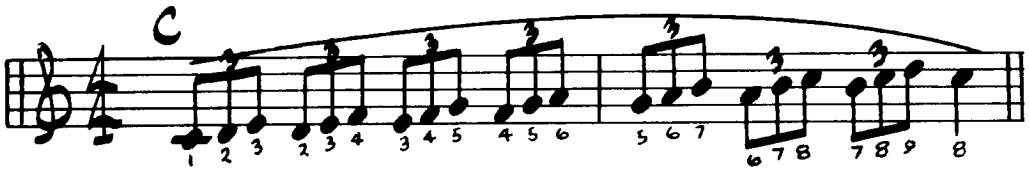
(2nd's = 9th's) (1 = 8)

Example 1

123 234 345 456 567 678 789 8 would look like this in the key of C major:

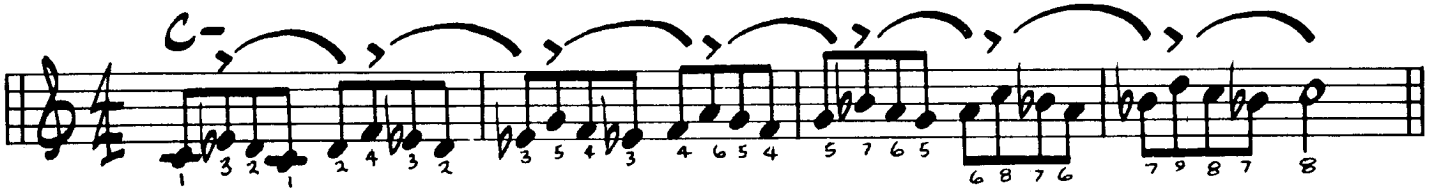


By using triplets, it could look like this:



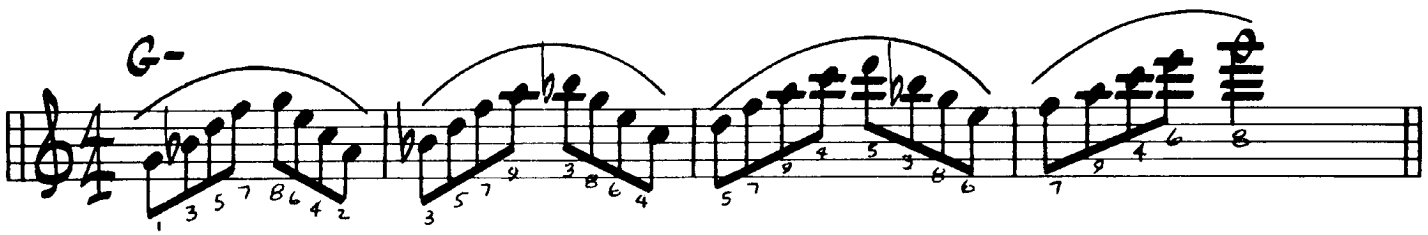
Example 2

1321 2432 3543 4654 5765 6876 7987 8 would look like this in the key of C minor:



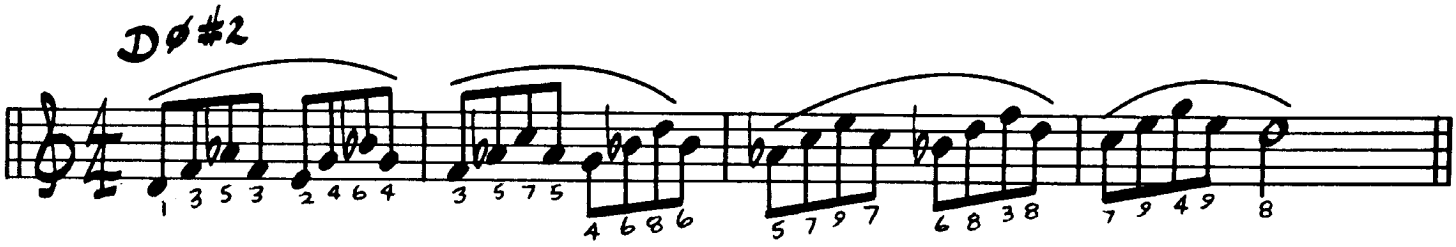
Example 3

1357 8642 3579 3864 5794 5316 7946 8 would look like this in the key of G-



Example 4

1353 2464 3575 4686 5797 6838 7949 8 would look like this in the key of D$\emptyset$ #2



Here are some more digital patterns:

1. 1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 5 6 7 8 6 7 8 9 7 8 9 3 8
2. up 1 3 4 2 3 5 6 4 5 7 8 6 7 9 1 / down 8 6 5 7 6 4 3 5 4 2 1 3 2 7 1
3. Descending pattern 7 5 3 7 6 4 2 6 5 3 1 5 4 2 7 4 3 1 6 1 2 7 5 2 1 6 4 7 1
4. Fourths 1 4 2 5 3 6 4 7 5 8 6 9 7 3 8 4 cont. but descend 3 7 6 2 1 5 4 7 6 3 2 5 4 2 1
5. fourths 1 4 5 2 3 6 7 4 5 8 9 6 7 3 4 1
6. fourths 1 4 7 2 5 8 3 6 9 4 7 3 5 8 4 6 2 5 7 3 6 8 4 7 2 5 8 2 1
7. Major Pentatonic 1 2 3 1 2 3 5 2 3 5 6 3 5 6 8 5 6 8 9 6 8 9 3 1 2 3 5 2 3
8. Major Pent. descending 3 2 1 6 2 1 6 5 1 6 5 3 6 5 3 2 5 3 2 1 3 2 1 6 2 1 6 5 1
9. Major Pent. 1 2 1 2 3 2 3 5 3 5 6 5 6 8 6 8 2 8 2 3 2 3 5 3 5 6 5 6 8
10. Major Pent. descending 1 3 2 1 6 2 1 6 5 1 6 5 3 6 5 3 2 5 3 2 1 3 2 1 6 2 1 6 1
11. Diatonic Triads 5 1 3 5 6 2 4 6 7 3 5 7 8 4 6 8 9 5 7 9 3 6 9 3 4 7 9 4 3
12. Descending diatonic triads 3 6 1 3 9 5 7 9 8 4 6 8 7 3 5 7 6 2 4 6 5 1 3 5 4 7 2 4 1
13. 1 3 5 7 9 7 5 3 1 etc.

Make up patterns of your own. When you see a pattern or exercise in another book, try to figure out the sequence and assign numbers to the various tones.

I have attended concerts or a session where someone played something I liked but I didn't have manuscript paper to write down the musical idea. I would just assign numbers to the pitches and jot down the idea on a matchbook cover or napkin. When I got home, I would play the idea on the piano and at that time possibly assign actual pitches and begin using the idea in certain keys.

These exercises can also be practiced while driving, walking, running, crawling, whatever. You don't necessarily need your instrument in order to practice and get the sound of these patterns.

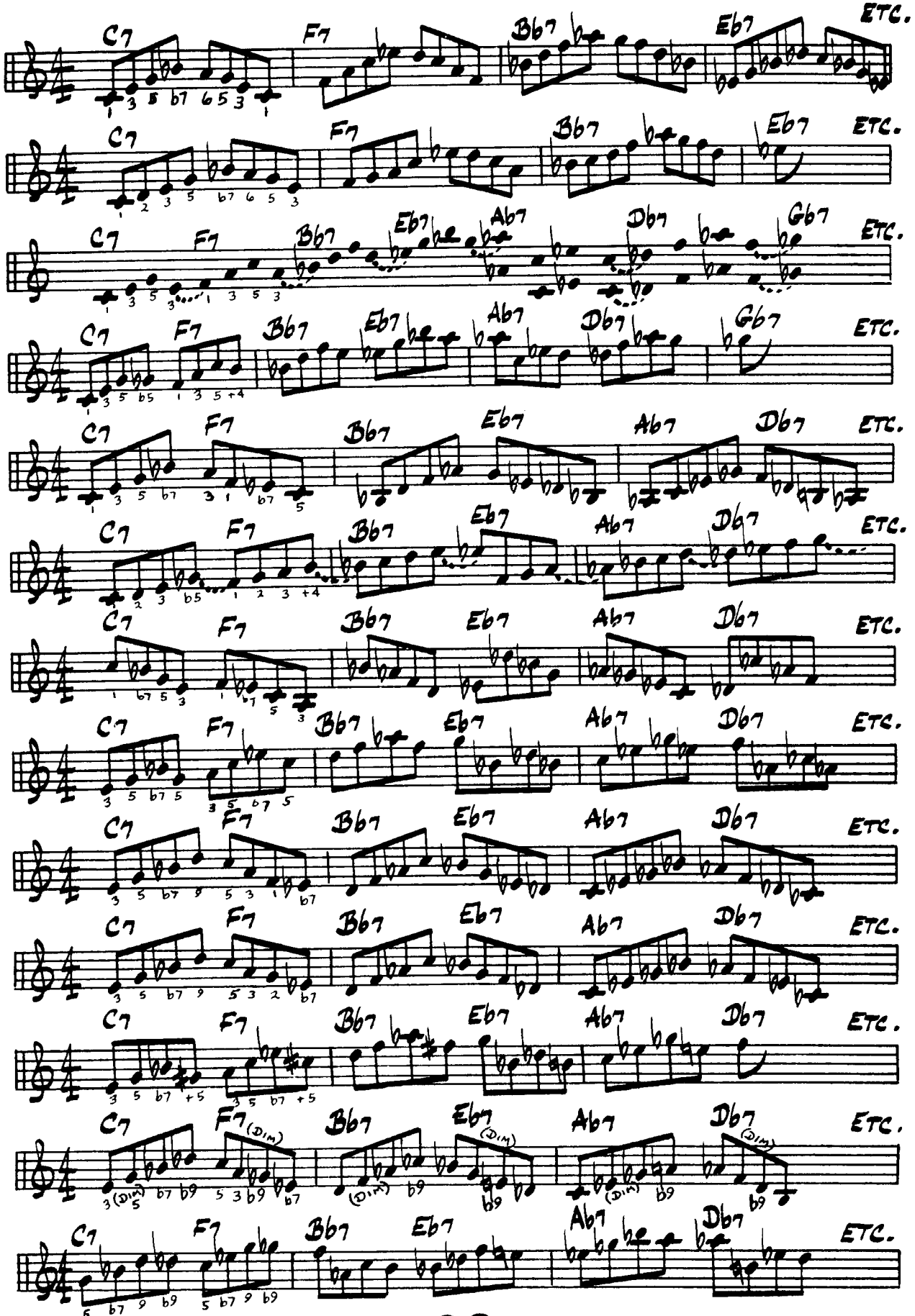
Remember, *ANY* PATTERN, EXERCISE, or LICK CAN BE MADE PLAYABLE OVER *ANY* SCALE OR CHORD.

Experiment with patterns from the Volume 3 Supplement. Assign numbers to one of the patterns and see if you can work it through all twelve keys. Take any musical phrase from any book and explore the possibilities with these two records.

EXCELLENT PRACTICE: Take a short musical phrase (one or two bars long) and play it in the key of C. Then play it in C#, then in D, then Eb, then E, etc. Or, play the musical phrase in all keys but travel through the cycle: C, F, Bb, Eb, Ab, Db, etc. You can use the first phrase of a standard jazz song such as Ornithology, Yardbird Suite, Sugar, Oleo, Tune Up, etc.

CYCLE EXERCISES

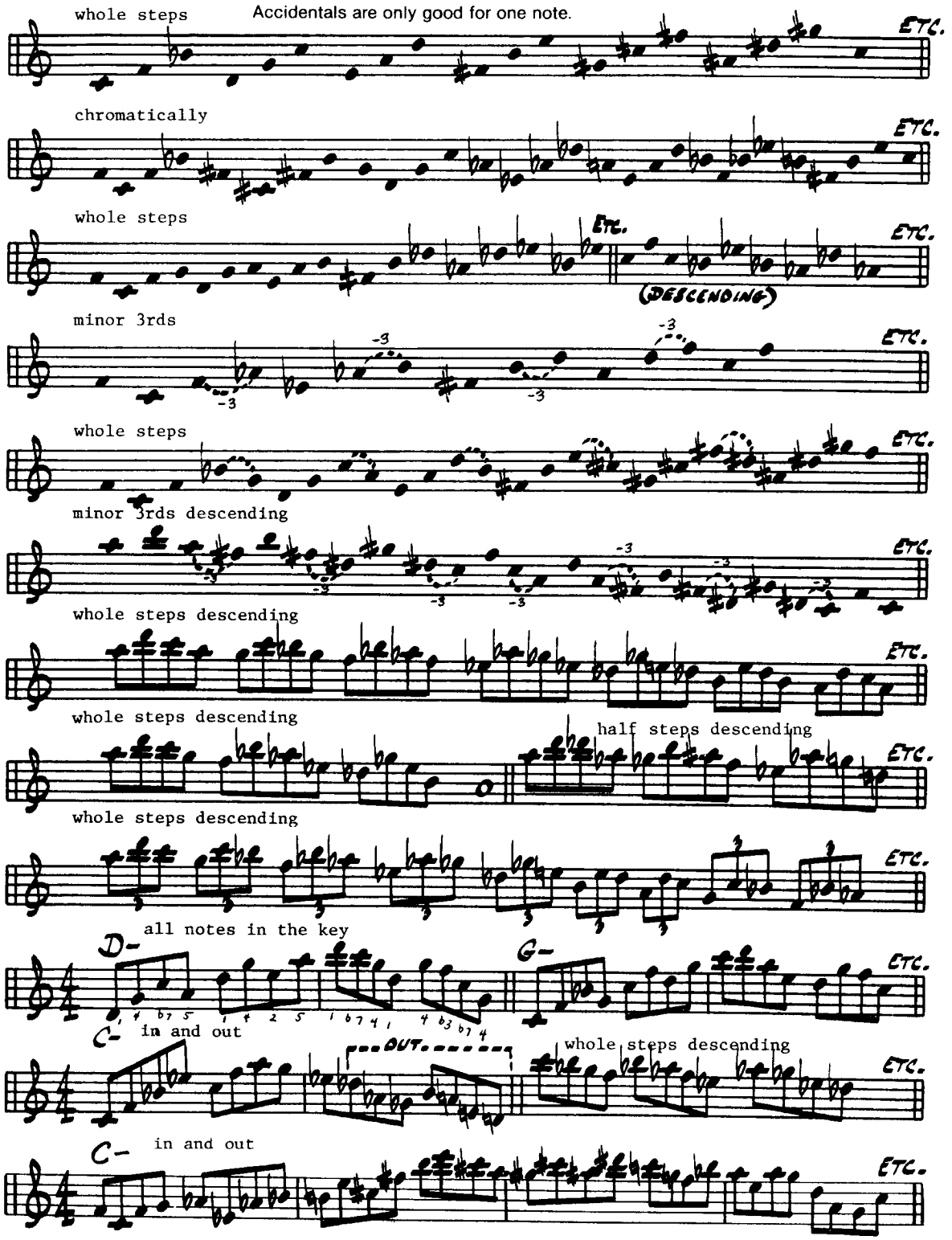
Be sure to check the cycle exercises in Volume 1 Book Supplement. In the exercises below, accidentals are only good for one note.



FOURTHS

Many of today's players intersperse phrases using the interval of a fourth. Several players that use fourths more than others are Woody Shaw, McCoy Tyner and David Liebman. The fourth interval is a little harder for brass instruments to manipulate than piano, saxophone or bass.

Below are listed twelve examples of fourths. They usually run out of the key at some point in the exercise. Study the examples and see where you feel they may work best, theoretically. Try them and see if you can play them in places where you originally thought they would clash. The ultimate idea seems to be tension and release . . . . . the fourth interval adds tension. When you move from playing fourths back into more diatonic playing it signals relief or release.



HOW TO DEVELOP DOUBLE-TIME PASSAGES

The jazz musician often uses as his basic unit of time the eighth note. It seems to be played more than any other note value. As a musician grows and becomes more comfortable with scales, chords, patterns and his instrument in general, he will begin experimenting with phrases using faster note values — 16th notes. When this occurs, we call it *Double-Timing.* We are halving the original eighth note time and making it twice as fast — twice as many notes, too.

Double-timed passages using *only* scale tones are rare and may sound trite or confining. The use of chromaticism coupled with diatonic phrases is what makes the double-timed sections sound so impressive.

Below I will list several passages utilizing double-timed phrases. Some may have more chromaticism than others. Analyze them, then write your own. I have found that when I practice double-timing I have to work one short phrase, maybe a measure, over and over and really get it under my fingers, then add several beats to it, then add several more beats, etc.

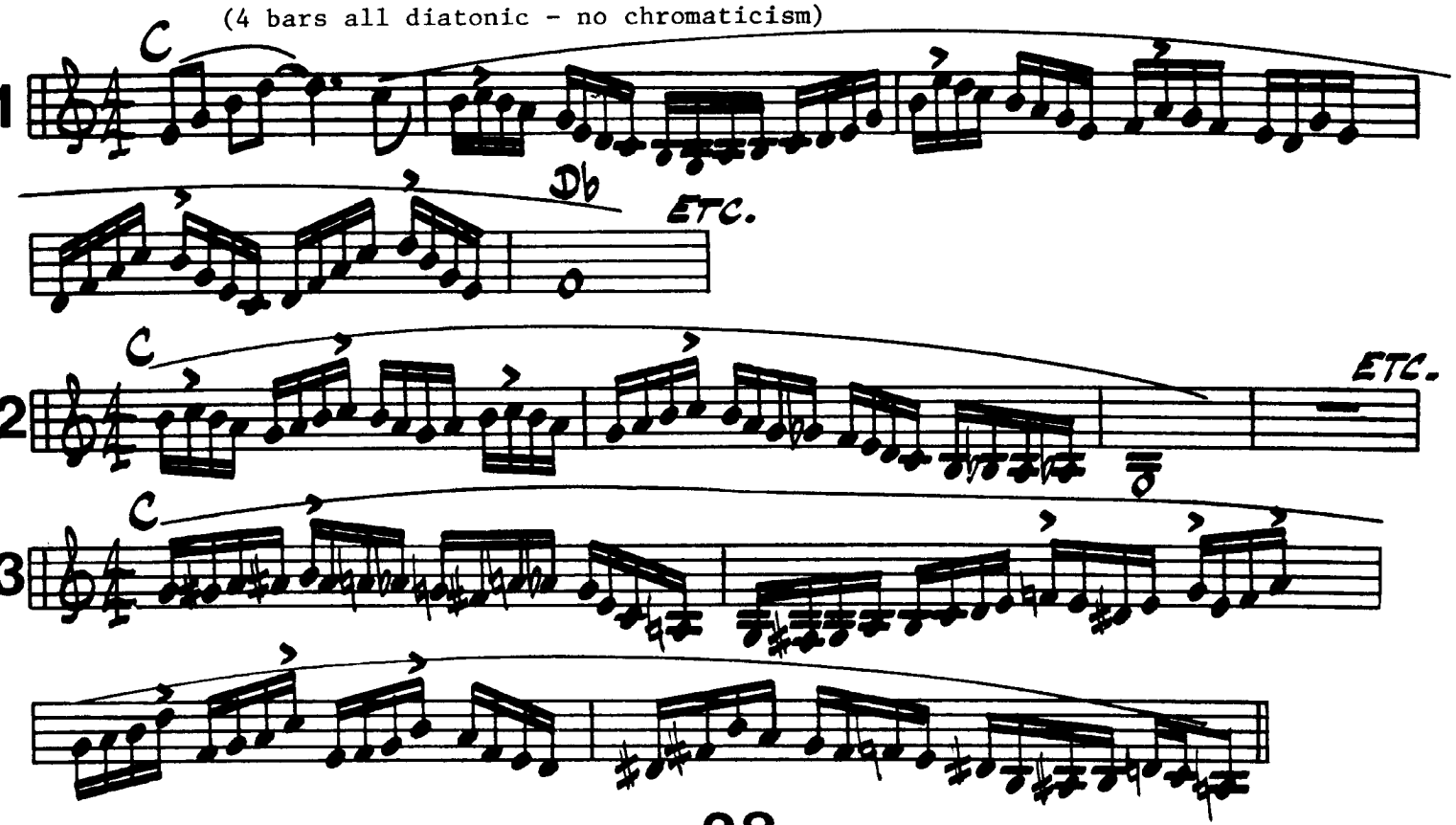
It takes some patience and practice to get it smooth. At first, it seems like the fingers and the brain won't ever be able to coordinate themselves. With discipline, you can overcome any of the problems that appear.

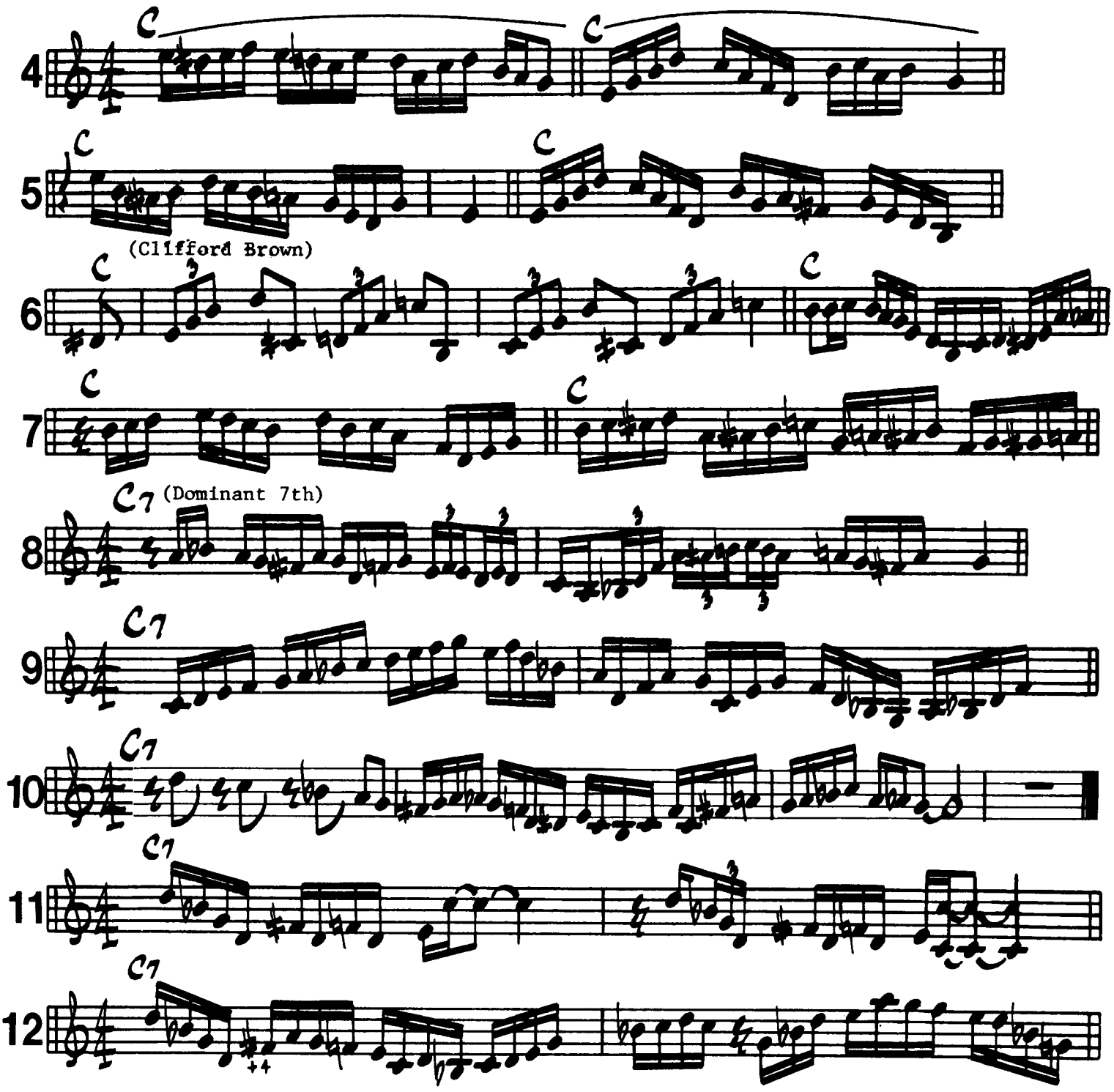
Don't forget to listen to records with double-timed passages. Also, check out transcription books such as *"The Omnibook"* of Charlie Parker solos and *"28 Modern Jazz Trumpet Solos"* by Ken Slone. These books have excellent samples for study.

The Jimmy Raney play-a-long set, Volume 20, has an entire book of lines that could be analyzed and used for double-time passages.

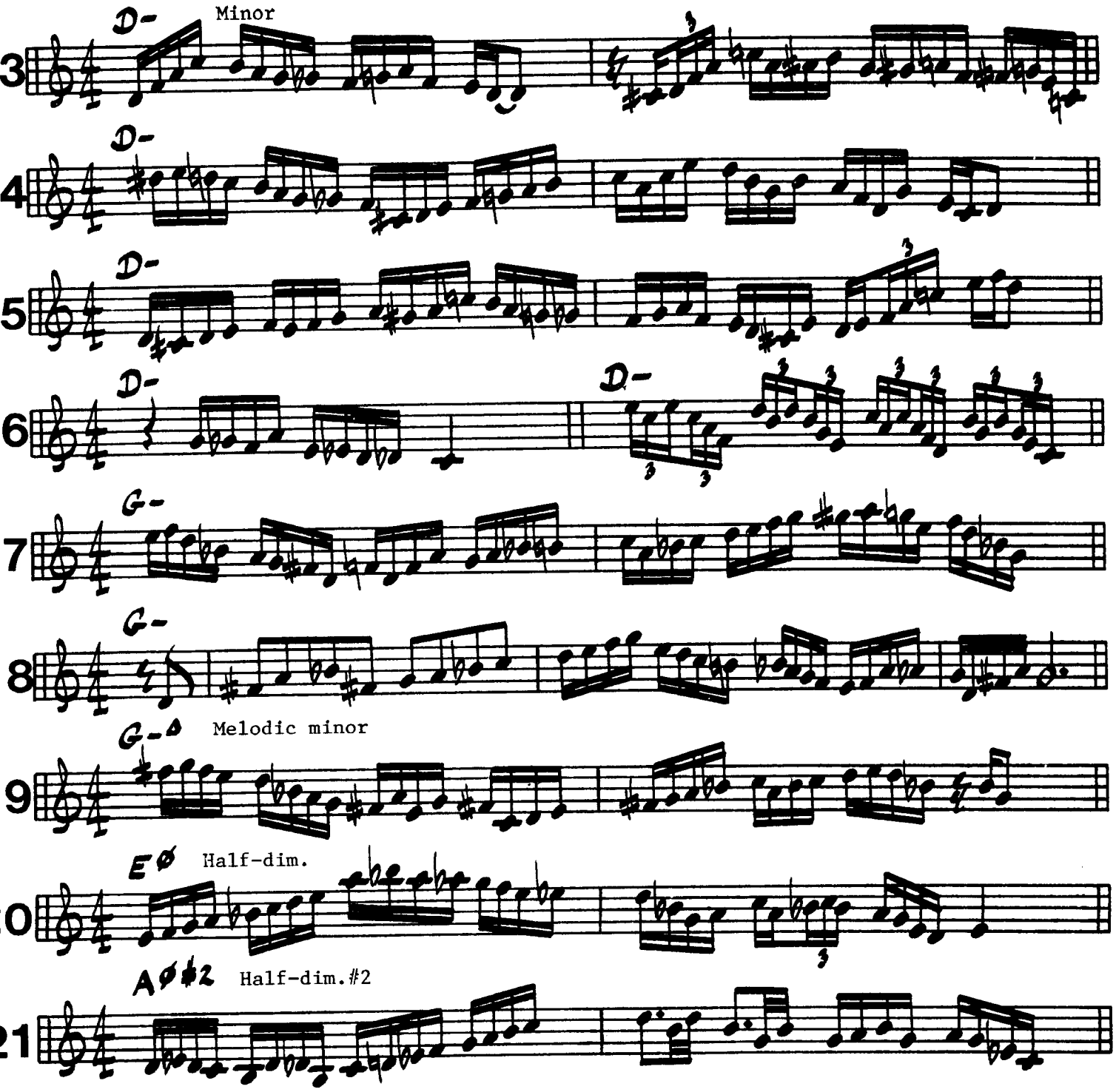
Don't always begin on the first beat of a bar. Rhythmic variety is needed here just as much as when playing eighth notes.

The patterns and licks in the Volume 3 Supplement can be adapted to double-time usage by joining two of the exercises together and playing them in 16th note values.

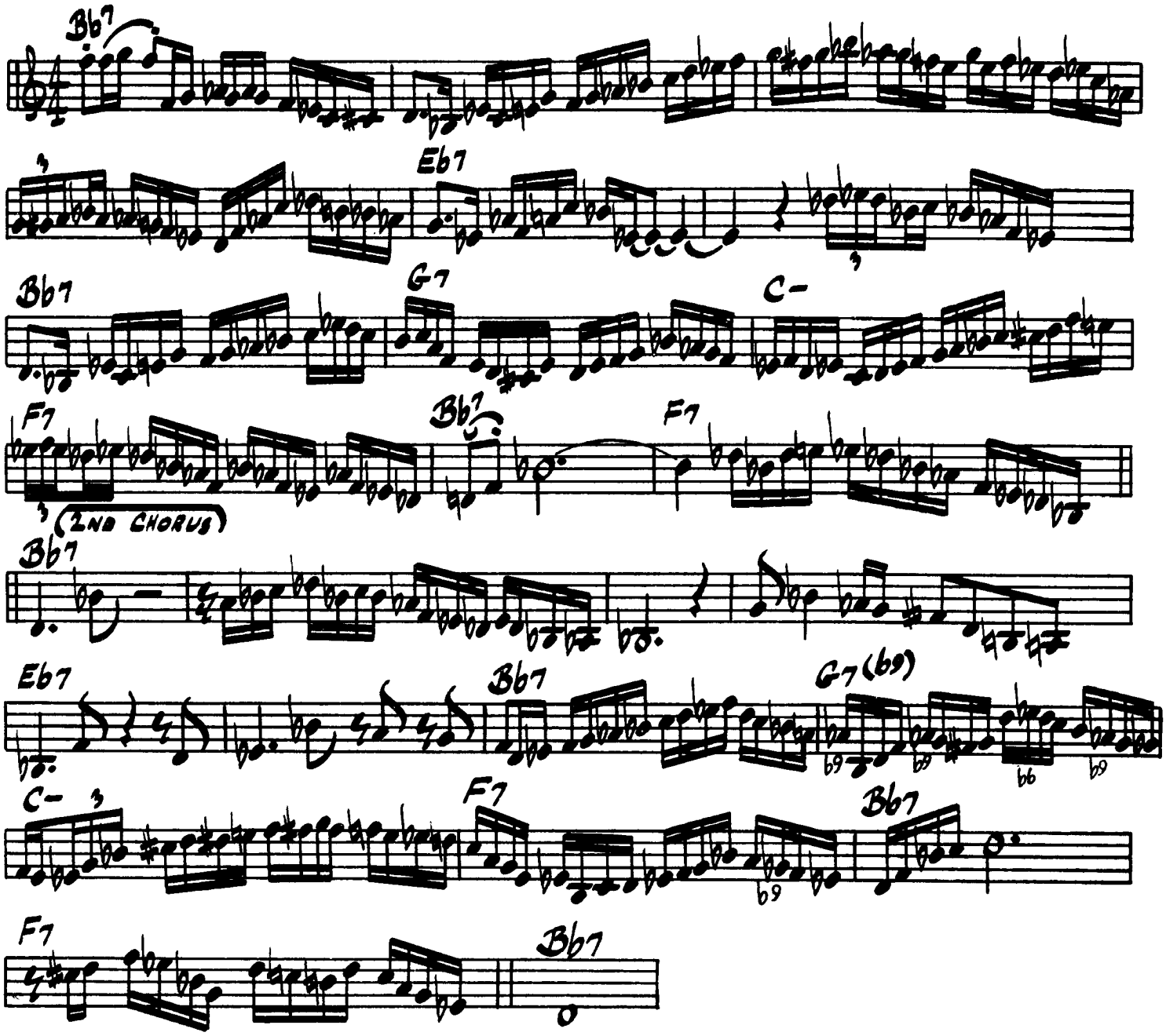



4
C
C
5
C
C
6
C
(Clifford Brown)
C
7
C
C
8
C7
(Dominant 7th)
9
C7
10
C7
11
C7
12
C7

Double Time Passages



Bb Blues — Double-Timed



STAGE/JAZZ BAND DIRECTORS

Use exercises and patterns based on any of the recorded tracks as a warm-up at each rehearsal. Make individual assignments to be practiced with the record at home. These records are a natural for teaching improvisation because of the slower tempos and the methodical way of going through all keys.

Have stronger members play chordal backgrounds while other members improvise or work on scales or chords. This is to be used during the warm up! (See chapter in this book on Backgrounds.) Assign certain notes, by using numbers, to a section and give them a rhythm to play while the rest of the band warms up on scales, chords, patterns or whatever you ask them to play. The chordal background could be assigned like this:

1st Alto sax plays the 9th of scale
2nd Alto sax plays the 7th of scale
1st Tenor sax plays the 5th of scale
2nd Tenor sax plays the 3rd of scale
Baritone sax plays the root of the scale
(Octave adjustments will have to be made)

Then assign a rhythm, or rhythms, to be played while the rest of the band plays warm-up exercises. Be sure to read the Background chapter. This type of warm-up can be exciting and quite useful. It gets the students *thinking* at the beginning of the period. It also requires them to *listen,* which is so often overlooked when playing music.

You can use the recorded rhythm section if you have a good stereo system in the band room, or you can use your live rhythm section from the band. You may even want to have your rhythm section play along with the record, especially if the bass and piano players have not had much experience playing in all keys! This way they can hear what is being played by the professionals and it should help them develop their conception of time and rhythm.

You may want to warm up by having one person solo through an entire track while the rest of the band plays an accompanying figure based on one of the background voicings listed in the Background chapter. You could have two different backgrounds going on at the same time while an individual solos. You may want to have one soloist improvise for half the track and then pick another person to finish the track.

If you aren't using the record, you can go on and on and assign various backgrounds and various soloists until everyone has had an opportunity to improvise at least once.

Use the call and response idea as a form of warm-up. Pick one of the students to be the caller and let the rest of the band respond. Use this form of warm-up in your concert or marching band rehearsals. Try it for three weeks!

CONCERT BAND DIRECTORS

Band directors can easily use the exercises in this book to *WARM UP* the ensemble and encourage the members to practice their scales and chords. Using one track per day for four or five minutes can easily warm up the group. You may want to use your own student rhythm section instead of the record for accompaniment. Insist that *all* members participate.

Think of the chromatic scale as the **musical alphabet.** From this scale we derive the major, minor, dom. 7th and all other scales. Knowledge of the chromatic scale is a must — from your lowest playable tone to the highest.

Have the band members play the chromatic scale, slurred, in eighth-notes, at a moderate tempo. Begin on concert C, or G, play up an octave and then back down. Then try two octaves up and down. After they understand the chromatic scale and know what notes they need to work on, have the entire group play through one of the chord progressions listed in this book. You may want to begin with 1 since it is in four-measure phrases.

I recommend starting with any of the simpler exercises I have listed and gradually working to the more difficult ones. For instance, play exercise number 1,2,3,4 then skip to number 9, 10, 11 then skip to 20, 21, etc.

Assign chord tones to be held by the more advanced members of the band while others work on the scales and chords. *See the chapter on Backgrounds.*

Be sure you make this a daily routine! Let the students know that you expect them to iron out problem areas at home so your band can play more challenging music more quickly. If the students master the chromatic scale and all twelve major scales, their band will sound better and be able to sight-read at a level they never thought possible. These simple exercises will also improve their ability to pre-hear. Be sure to bring that fact to their attention early in the warm-ups. Keep reminding them until it becomes a good habit they acquire.

These exercises can be used with or without the record. If band members play softly, and you have a good stereo system, you can use the record. One of the good things about using the rhythm section on the record is that it allows the students an opportunity to play along with a good rhythm section and know what that *feels* like.

Try these warm-up exercises for one month and see if the students don't know their instruments better and perform at a higher level. This will take some work and thinking on your part, but the rewards may well exceed the effort! Don't give up after trying it several days. You may be in new territory but who hasn't gone through trying times in order to reach a new level of proficiency?

ORCHESTRA CONDUCTORS

I know some people will be thinking, "What does this play-a-long book and record set have to do with an orchestra?" Well, I feel it has everything to do with playing more challenging music more quickly. And why shouldn't the orchestra members be allowed an opportunity to improve their musicianship just like anyone else?

Don't feel that because string instruments are not often found in improvised music, strings don't have a place. Nothing could be further from the truth. Every instrument should have the opportunity to be played at its fullest potential. The potential can only begin to be realized when the student begins mastering his or her instrument. The student and the instrument need to become as one, and by working on sound, feel, articulations, scales and chords they can approach freedom in an orderly fashion.

I see all instruments as being one. Music is music and what is important to one instrument must be important to *all* instruments. Louis Armstrong said, "There are only two kinds of music — good and bad."

I suggest that the orchestra conductor use these records and the accompanying exercises and suggestions in the same manner as would the band director or jazz band director. The goals are similar: to better master the instrument by working on scales and chords. Read the sections in this book pertaining to other musical directors.

Since string instrument players have trouble playing in tune, especially young players, these records should go a long way towards helping develop better pitch awareness. Insist that all members listen to themselves while playing; not only during the warm-up, but when practicing actual musical pieces. In this book there are many enharmonic spellings which make playing easier for wind players but may present intonation problems for strings.

Play the records so the orchestra members will realize how they have a tendency to drag, or play behind the beat. You may want to single out several members and have them practice scales or chords with the record so the rest of the ensemble understands what they are being asked to do. I realize this is new for most string players, but I feel it has been overlooked too long. Be sure to read my suggestions directed to the other musical directors.

It's time to go back to basics. *Welcome to a new and exciting world!*

CHORAL DIRECTORS

Have your group sing the chromatic scale up one octave and back down. Make sure the pitch stays constant. Try this without the record, then with the record. Listen to hear how far the group strays from the original note when arriving back on tonic. Experiment with the various exercises in this book. Don't get stuck singing just the major exercises. Take a different recorded track each day and insist that students hum and sing on their own away from class (on their way to and from school, while driving, while trying to get to sleep at night, in the shower, etc., etc.).

Use call and response. Have a good student sing a pitch and then have the rest of the class sing it back, in tune, and in time. Use the record for this. You can substitute the piano for the student if you wish. Try to reach the point where you can play or sing a short phrase and the class can sing it back, note for note. For instance, sing a two-measure phrase and then ask the class to sing it back, while the record is playing. Pick a track that uses four-bar phrases.

Warm up by having the entire class sing through one track. When the scales get too high or too low, just have them sing an octave higher or lower.

Stress hearing the tone in your mental ear (pre-hear) before you open your mouth!

Make up simple backgrounds and have half of the class sing them while the rest are singing scales or chords or other material. Then reverse the roles.

Read the chapter on VOCAL JAZZ DIRECTORS.

VOCAL JAZZ DIRECTORS AND STUDENTS

It seems to be a consensus that vocalists should work on many of the same concepts of harmony, melody and rhythm that an instrumentalist works on. I've noticed that most of the students' time in vocal jazz is spent with either developing the voice (vocal techniques) or by encouraging scat singing.

If a person wants to be a truly fine singer, no matter what area of music he or she chooses, they should know something of the basics of music and how to use the basics in shaping their vocal contribution to music.

The young vocalist who has a knowledge of scales, chords, typical jazz patterns and licks will be in a much better position to contribute constructively by singing or teaching.

I've come to realize that most vocal jazz people know nothing about scales, theory, ear training or many other things that instrumental jazz educators have been stressing for the past fifteen years. I personally feel many of these same fundamentals should be part and parcel of the singer's repertoire.

Wouldn't it be great to be able to instantly sight sing a new piece of music and make no mistakes. What if you could rattle off the notes a person just sang or played on their instrument? Wouldn't it be nice if you could look around at the piano player and say, "You just played a minor 3rd and it's supposed to be a major 3rd."

By developing your ears, all these things and many, many more can be yours for the asking. All you have to do is develop your own resources to their fullest potential. These two records can help you do it!

Here are some suggestions and I'm sure with a little thought, you can think of many more,

1. Read over this book and Volume 1 (if you can find a copy) and whenever I speak of the instrumentalist, put yourself in that role. Think of a vocalist as being an instrumentalist. Then try to apply what I am saying to yourself.

2. There is no reason why a vocalist can't know what note of the scale they are on. You can learn this by either thinking theoretically (what tone of the scale am I on) or by using your ear. Remember the instrumentalist goes through the very same process when determining what tone he or she is on. The answer doesn't just fall out of the sky. It takes a little work but the rewards are many.

3. Begin singing while in a car, bus, train, airplane — sing mentally. Sing while walking to school — sing mentally. Sing mentally when you don't have other thoughts on your mind. Get to the point where you can hear, mentally, the root to major scales, the root to minor scales, etc. Then work at mentally hearing the 3rd of various scales, then the 5th, 7th, 9th, 6th, etc.

4. Listen to vocalists or instrumentalists on record and try singing along with them. Try thinking theoretically to see if you can determine what notes of the scale the person on record is playing or singing. Pick a ballad to begin with because there usually aren't so many notes to contend with. You may want to sit at the piano and try finding the roots of the various chords. Try finding the tonic tonality the piece is in. It's not as hard as you may originally feel but it will take a little work. Try practicing with a friend. See if between the two of you, you can find the tonic and then isolate certain pitches and actually know what note of the scale it is.
5. Use one or more of the tracks on either of the records for your warm up period each day. Get used to hearing the piano, bass and drums and think of them as your guide. The piano is sounding the entire scale, usually within two bars time, so each scale tone is probably being sounded — and you are probably thinking, "If I could only hear it." The bassist is usually sounding the root in the first bar.
6. Get in the habit of looking at the chord/scale progressions listed in the book. This is what the instrumentalist uses to help him keep in place *and to know what sound is coming next.* This is how they eliminate the element of chance. They use their brain to look ahead and see what their choices are going to be before they get there. It seems the singer is only using his or her ear and is constantly singing by ear. Consequently, the singer can only improvise on chord progressions that they already know, or those that are very simple. Usually, only after repeated hearings can the singer flow smoothly through a new chord progression and feel confident of what is coming next. By being able to read chord progressions and relate that to pitches, you can see/hear the piece before you play it. It certainly is more comforting and fun to approach music in this manner than by "faking it," "winging it," "singing by ear," or just diving in and having no idea what you are doing. It sounds scary and it is. And often it produces a mediocre performance, where with a little training and forethought, a solo of some consequence could have been sung.
7. Don't settle for less. Just because you can't hear it now doesn't mean you are destined never to hear it. Just think how far you've come in the past year!
8. When you practice with these records you may want to sit at the piano, or have a pitch pipe handy to give you your starting pitch. *Use the CONCERT KEY chord/scale progressions.*
9. Try singing all the exercises I suggest in this book.
10. Instrumentalists often refer to their playing as "singing." Maybe the role can be reversed.

Most of the suggestions in this book that are aimed at the Band Director can be used for the Vocal Director as well. Just because you haven't dealt with scales and chords doesn't mean you shouldn't get involved. Be sure to read over the chapters aimed at Band Directors and Jazz/Stage Band Director.

Since the voice is (at times) more flexible and quick to respond than instruments, you have the possibility of covering more exercises than the average high school band during your warm-up period. Each day choose new exercises to cover and be sure to explain what scale you are working on, and how to think of the pitches as having numbers 1,2,3,4,5,6,7,8,9 . . . . Tell them how chords are derived from scales. Chords are built by using the 1, 3, 5, 7, 9, 11, & 13 of the scale.

Assign certain exercises to be worked on at home. For example, "Tomorrow I expect you to be able to sing up and down all major 9th chords. 1,3,5,7,9,7,5,3,1, in tune, in meter and with reasonable quality sound."

Be specific in what you ask of your students. Encourage them to sign up for a theory course if it's offered in their school or town.

A useful way to become familiar with scale and chord tones is to sing the number of the scale or chord that corresponds to that pitch instead of singing la, fa or other syllables. For example, the first five notes of any major scale may be sung 1, 2, 3, 4, 5, instead of using syllables. By thinking and singing the actual number it helps to imprint the information in the brain. It is much easier to communicate with a large group by using numbers to denote pitches than having to use actual pitch names. Using pitch names confines you to one key, but using numbers allows you to relate to any scale or chord of the same quality.

I encourage you, the choir director, to attend one of my How To Teach Improvisation two-day seminars in the summer.

BACKGROUNDS FOR WARM-UP PERIOD

When using these two records for warm-up material, I suggest using simple rhythmic backgrounds behind the scale and chord routines. Let a section of the band, chorus, strings, etc. be the people responsible for providing a simple, rhythmic, background.

Get the students used to thinking in terms of *numbers.* Each tone of a scale has a number. This will make your job of assigning particular notes to the members of the backup section much easier.

The backup people should not be the same people every day, or for every exercise. Everyone in the ensemble should be given an opportunity to be part of the background section. You can even mix up the instrumentation: choose several trumpets, several trombones and a saxophone.

MAKE SURE THE BACKGROUND PEOPLE OBSERVE THESE RULES:

1. Play together
2. Don't be sloppy with the attacks and releases
3. Don't overblow the rest of the ensemble
4. Always try to blend and let the person or persons who have the melody note be heard without straining.
5. THINK AHEAD so you'll choose the correct note when changing to the next scale/chord.

I have listed several background figures which I feel will work smoothly with the designated recorded track. Don't limit your ensemble to these few backgrounds. Make up your own, or better yet, choose different people each day to make up the rhythm figure that will be played. For variety, you may want to play a two- or four-measure figure and then change to a new figure, then alternate back and forth between the two backgrounds.

With a little thought, your warm-up period can become exciting and something the students will look forward to.

I am listing the suggested backgrounds in treble and bass clef. The numbers beside each note represent the scale degree of that tone. You can assign notes by using numbers (be sure they play in the proper range). You may even suggest that the more interested students write some background figures and bring them into class.

I can easily see where this warm-up idea can spill over into actual improvisation time with the students improvising individually while backgrounds are going on behind them.

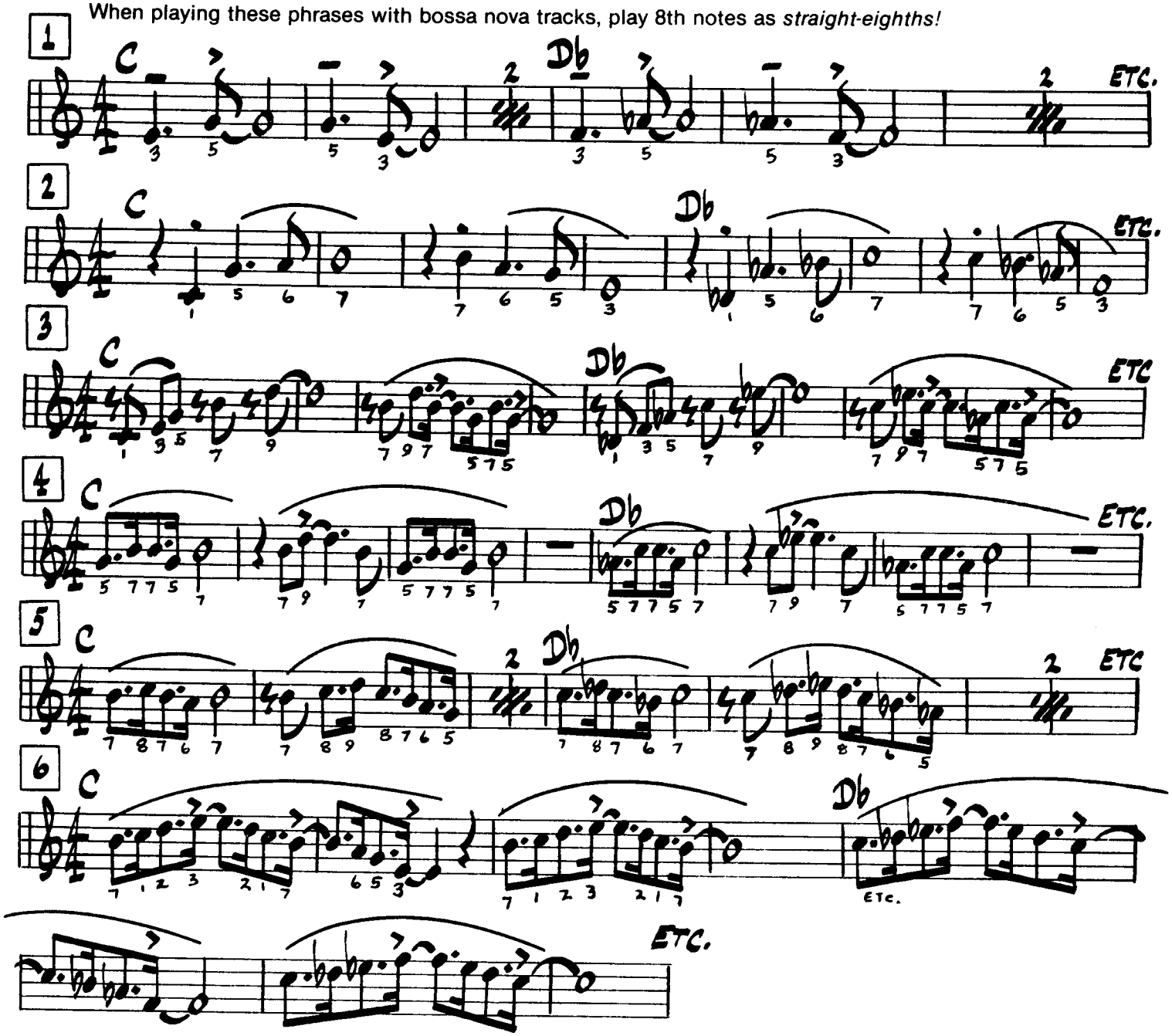
As the range gets too high or too low for students to play comfortably, have all of the background people take their parts down (or up) an octave, on cue, and continue on.

Be sure to remind students playing the major 7th's and major 3rd's to *think* their tones *up* in pitch. They need to be right on pitch, but if they are a little low (flat) the quality of the chord/scale is changed drastically. Sometimes by having them *think* high, or up in pitch, it helps stabilize the chord sound, especially on 3rd's and 7th's. On recorded tracks that use the swing feel, play eight-notes in swing feel. For tracks that use bossa nova feel be sure to play even eighth-notes.

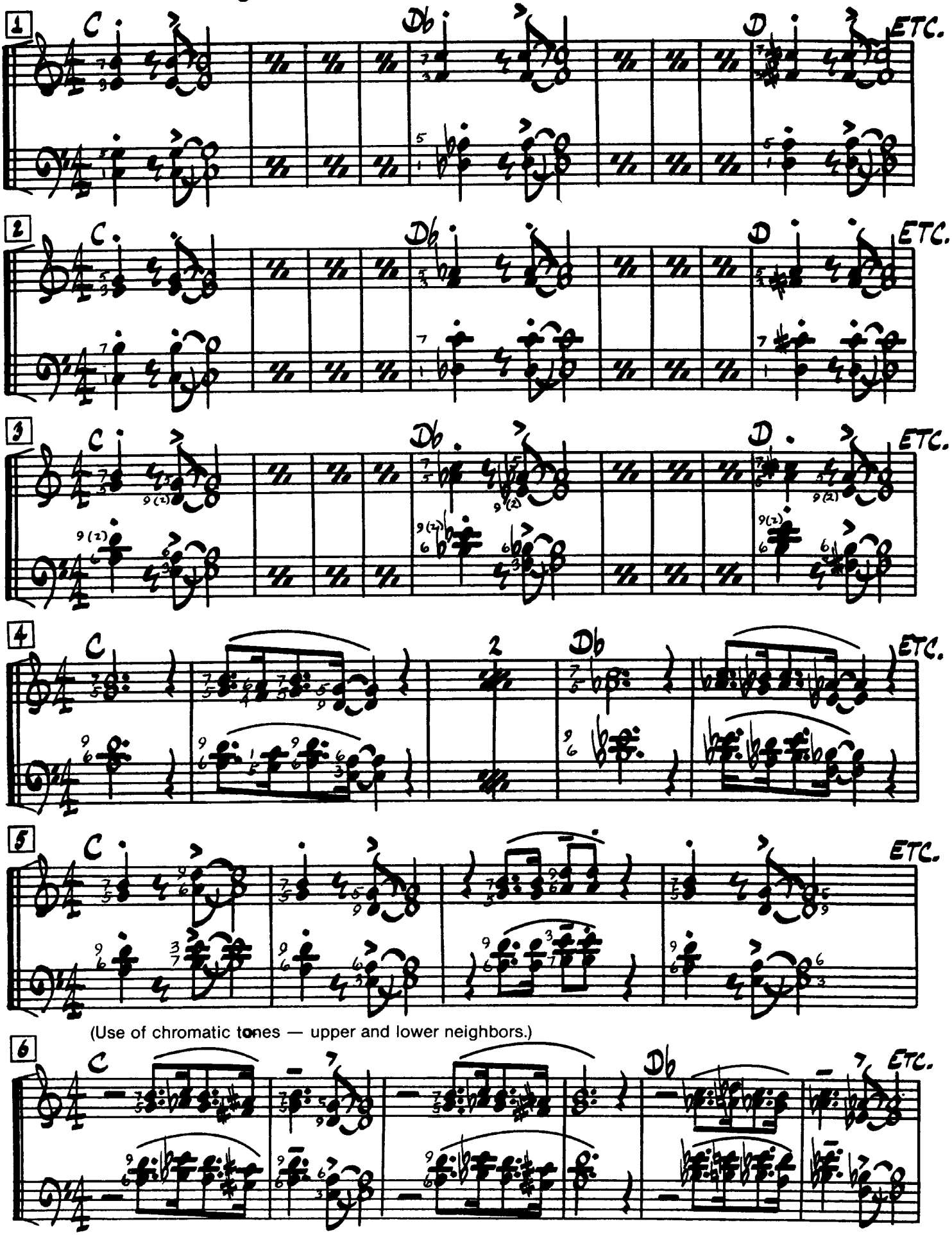
Encourage students always to keep the chord/scale symbol in mind, even when playing a background. This will help lessen wrong notes. Get in the habit of hearing your background notes *before* you play them. *Think* the notes in advance.

Single Line Backgrounds For Track 1

When playing these phrases with bossa nova tracks, play 8th notes as *straight-eighths!*



Backgrounds For Track 4 (4 Part Harmony)



(Any of these voicings may also be used as piano voicings. Some may be too thick sounding for prolonged use)

Continuing with the idea of using numbers for backgrounds, here are several more using just numbers.

Voice your chords so as to achieve the best sound: i.e., don't put all voices in the upper range, or all in the lower register. Space them out for a pleasing sound. Make up your own rhythms and adapt them to whatever recorded track you are working on. I have grouped the voicings according to the scale quality.

MAJOR

9	9	5	5	5	5	5	5	5	6	7	7	7	7	9	9	9	3	3
7	7	3	3	2	2	2	3	3	3	5	5	5	5	7	7	7	1	1
5	6	7	7	7	6	6	1	2	7	2	2	2	3	5	5	5	7	7
3	3	1	5	3	3	3	7	7	5	6	6	6	2	2	2	2	5	5
			1	1	1			1	1	3	3		7	6	6	6	1	
										1				3	3			
														1				

DOMINANT 7th

3	3	3	3	5	6	5	5	5	6	6	6	6	6	1	9	9	9
2	2	2	2	2	3	3	3	3	3	3	3	3	2	6	6	b7	b7
b7	b7	b7	b7	b7	b7	2	2	2	2	2	2	2	b7	2	2	5	6
5	5	6		3		b7	b7	b7	b7	b7	b7	b7	3	b7	b7	3	3
1							6	6		1	5	6		3	3		
								1									

MINOR (Dorian)

b7	b7	b7	b7	1	1	1		9	9	9	b3		b3	4	4	4
5	5	4	5	5	5	5		5	5	6	1		b7	1	b3	9
b3	b3	1	b3	b3	b3	b3		b3	b3	3	b7		4	5	b7	b7
1	2	5	b7	b7	2	2		2	b7	1	5		1	2	4	5
						b7		b7								b3

9
b7
5
b3

LYDIAN

+4	+4	+4	+4	+4	6	6	6	+4	7	7	9	9	3
2	2	2	2	3	+4	+4	+4	3	+4	+4	7	7	7
7	7	6	6	7	9	9	3	7	3	3	+4	+4	6
6	6	3	3	5	6	7	7	5	7	7	3	3	+4
3		1		1	3	5		1	3	5	1		
					1				1				

HALF-DIMINISHED

1	1	b3	b3	b3	b3	4	4	b5	b5	b6	b6	b6	b6	b6	b7	1
b7	b7	b7	b7	1	1	1	1	b3	b3	b3	4	4	4	4	b3	4
b5	b5	b5	b5	b7	b7	b7	b7	1	b7	b7	b7	1	1	b7	b7	1
b3	4	4		b5	b5	b5	b5	b7		b5	b5	b7	b7	b5	b5	b7
					4		4			4	4	b5	b5	b3	4	b5
													4			4

HALF-DIMINISHED w/#2

#2	#2	4	4	b6	b6	b7	b7	1
b7	b7	#2	#2	4	4	#2	#2	4
b5	b5	b7	b7	#2	#2	b5	b5	#2
b3	4	b5	b5	b7	b7	b3	4	b7
		b3		b5	b5			b5
				b3	4			b3

(The SUS 4 voicings are based on the Dom. 7th scale.)

MINOR with MAJOR 7th use with Harmonic or Melodic Minor, #29.

9	7	5	5	4
7	5	b3	2	2
5	b3	2	7	7
b3	2	7	b3	5
				b3

SUS. 4

9	4	4	4	6	6	1
b7	9	9	9	4	2	6
6	b7	b7	b7	2	b7	2
4	6	4	6	b7	6	b7
	4					6

Essential Discography

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

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

Alto	Cannonball Adderley	Something Else w/Miles Davis	BST 81595
		Takes Charge w/W. Kelly, P. Chambers, J. Cobb	Landmark 1306
		At The Lighthouse w/Nat Adderley, Sam Jones, V. Feldman, L. Hayes	Landmark 1305
Trumpet	Chet Baker	The Touch Of Your Lips w/Doug Raney, N.H.O. Pederson	Steeplechase 1122
Drums	Art Blakey	Jazz Messengers w/D. Byrd, H. Mobley, H. Silver, D. Watkins	Columbia PC 37021
		Night At Birdland w/C.Brown, LouDonaldson, H.Silver, C. Russell (Vol. 2)	Blue Note 81522
Trumpet	Clifford Brown	Clifford Brown With Strings	Emarcy 1011
		Study In Brown w/Harold Land, Max Roach	Emarcy 1008
		Brown & Roach Inc. w/Sonny Rollins, Max Roach	Emarcy 1010
		Brownie Eyes	Blue Note LA267-G
Bass	Ray Brown	Bam, Bam, Bam w/Gene Harris, Jeff Hamilton	Concord 375
		Don't Forget The Blues w/Al Grey, Gene Harris, Grady Tate, Ron Eschete	Concord 293
Alto	Ornett Coleman	Town Hall Concert w/Isenzohn, Moffett and strings	ESP 1006
		Something Else! w/Don Cherry, Walter Norris	OJC 163
		This Is Our Music w/Cherry, Haden, Blackwell	Atl. 1353
Tenor	John Coltrane	Live At Birdland w/M. Tyner, J. Garrison, Elvin Jones	MCA 29015
		Impressions w/M. Tyner, J. Garrison, Elvin Jones	MCA 5887
		A Love Supreme w/same as above	MCA 29017
		Crescent w/same as above	MCA 5889
		Blue Train w/C. Fuller, Lee Morgan, Philly Joe Jones	Blue Note 81577
		Giant Steps w/Tommy Flanagan, P. Chambers, A. Taylor	Atlantic 1311
		More Lasting Than Bronze (2 records)	Prestige 24014
Trumpet	Miles Davis	Jazz At The Plaza w/Coltrane, Adderley, Bill Evans	Columbia 32470
		My Funny Valentine w/G. Coleman, R. Carter, H. Hancock	Columbia 9106
		Milestones w/Coltrane, Adderley, Paul Chambers	Columbia 40837
		Seven Steps To Heaven w/Hancock, Carter, T. Williams	Columbia CS8851
		Miles Davis (excellent 2-record set from 1956-57)	Prestige 24001
		Nefertiti w/W. Shorter, R. Carter, T. Williams, H. Hancock	Columbia CS9594
		Kind of Blue w/Coltrane, Adderley, W. Kelly, P. Chambers	Columbia 40579
Piano	Chick Corea	Light As A Feather w/Joe Farrell, Stan Clarke, Airto	Polydor 5525
		Now He Sings, Now He Sobs w/Roy Haynes, M. Vitous	BI 90055
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records)	BI 91142
		Maiden Voyage w/F. Hubbard, R. Carter, T. Williams	Blue Note 84195
		Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84175
		The Prisoner w/Joe Henderson, Johnny Coles	Blue Note 84321
Trumpet	Freddie Hubbard	Hub of Hubbard w/E. Daniels, R. Hanna	MPS 15 267
		Sky Dive	CTI 6018
		Keep Your Soul Together	CTI 6036
		Ready For Freddie w/W. Shorter, Elvin Jones, M. Tyner	Blue Note 84085
Tenor	Joe Henderson	Live In Japan (this is a must for Joe Henderson fans!)	Milestone 9047
		Power To The People w/H. Hancock, R. Carter, J. DeJohnette	Milestone 9024
		Inner Urge w/Elvin Jones, M. Tyner, B. Cranshaw	Blue Note 84189
Vibes	Milt Jackson	Bags Meets Wes! w/Wes Montgomery, W. Kelly, S. Jones, Philly Joe Jones	OJC 234
Trombone	J.J. Johnson	The Eminent J.J. Vol. 1 & 2 w/C. Brown, H. Mobley	Blue Note 81505 & 81506
		The Trombone Master w/T. Flanagan, P. Chambers, M. Roach	Columbia CJ44443
Drums	Elvin Jones	Live At The Lighthouse w/Liebman & Grossman	Blue Note LA015-G2
		Live At Village Vanguard	Enja 2036
Trumpet	Wynton Marsalis	Standard Time w/M. Roberts, Bob Hurst, Jeff Watts	Columbia FC 40461
Alto	Roscoe Mitchell	Congliptious (excellent free jazz)	Nessa - 2
Piano	Thelonius Monk	Monk & Trane	Milestone 47011
Guitar	Wes Montgomery	Trio w/Melvin Rhyne, Paul Parker	OJC 034
		Full House w/Johnny Griffin, W. Kelly, P. Chambers	OJC 106
		The Small Group Recordings-Live w/W. Kelly, P. Chambers	Verve 833-555-1
Trumpet	Lee Morgan	Cornbread w/H. Hancock, J. McLean, H. Mobley	Blue Note 84222
Tenor	Oliver Nelson	Blues & The Abstract Truth	MCA 5659
Alto	Charlie Parker	Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie	Prestige 24024
		The Verve Years-Four Small Groups	Verve 827-154-1
		Now's The Time (outstanding playing!)	Verve 8005
		The Savoy Recordings (30 songs)	Savoy 2201
Tenor	Sonny Rollins	The Bridge w/Jim Hall, B. Cranshaw	RCA2527
		Newk's Time w/W. Kelly, D. Watkins, Philly Joe Jones	Blue Note 84001
		Now's The Time w/Ron Carter, Herbie Hancock	QJ 25241
		Saxophone Colossous & More w/C. Brown, M. Roach (excellent)	Prestige 24050
		Sonny Rollins w/John Coltrane (2 LPs - excellent)	Prestige 24004
Tenor	Wayne Shorter	Speak No Evil w/Freddie Hubbard, H. Hancock, E. Jones	Blue Note 84194
Piano	Horace Silver	Song For My Father w/Carmel Jones, Joe Henderson	Blue Note 84185
		The Cape Verdean Blues w/J.J. Johnson, W. Shaw, J. Henderson	Blue Note 84220
		Blowin' The Blues Away w/B. Mitchell, Jr. Cook	Blue Note 84017
Alto	Sonny Stitt	The Stitt/Rollins Session w/Dizzy Gillespie	Verve 833-558-1
Alto/Tenor	Sonny Stitt	Constellation w/Barry Harris, Sam Jones, Ray Brooks	Muse 5323
Piano	McCoy Tyner	The Real McCoy w/Joe Henderson, R. Carter, E. Jones	Blue Note 84264
		Enlightenment (award-winning 2-record set)	Milestone 55001
		Reevaluation: The Impulse Years (2-record set)	MCA 204156
		The Early Trios (excellent 2-record set)	MCA 204157
Alto	Phil Woods	Bouquet w/Tom Harrell, Hal Galper, S. Gilmore, B. Goodwin	Concord 377
Organ	Larry Young	Unity w/Woody Shaw, E. Jones, Joe Henderson	Blue Note 84221

SUGGESTED BOOKS & MAGAZINES

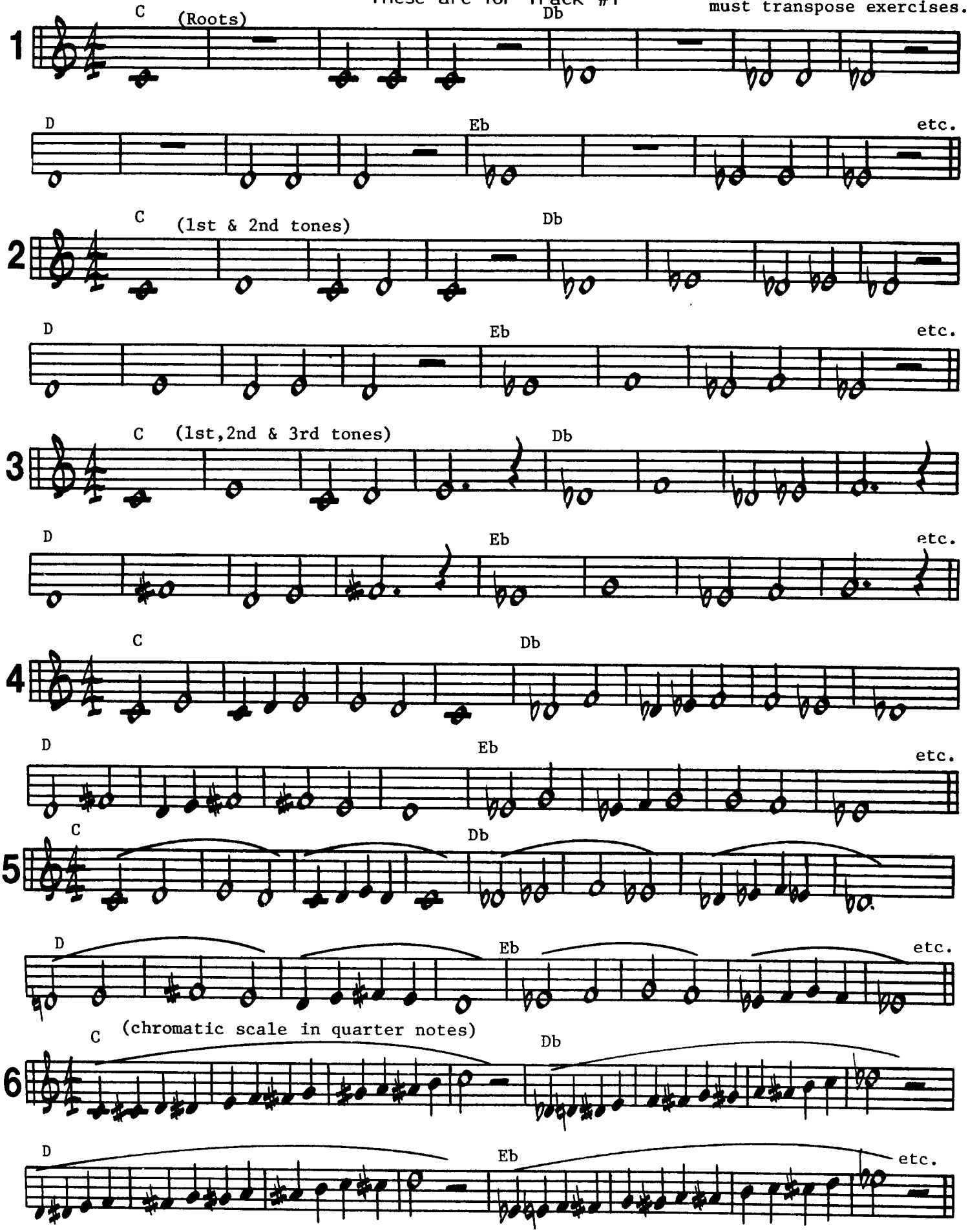
Advanced Ear Training for Jazz Musicians, David Baker. Studio P/R,Inc. Order from Jamey Aebersold, 1211 Aebersold Dr.,New Albany, In.47150.
Advanced Improvisation, David Baker. Down Beat Music Workshop.
A Guide to Improvisation, John LaPorta. Berklee Press,1140 Boylston, Boston, Mass.02215.
A New Approach to Jazz Improvisation, Jamey Aebersold. Book & record sets, volumes. Beg. to advanced. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150.
Arranging and Composing for the Small Ensemble, David Baker. Down Beat Music Workshop. Order from J.Aebersold.
A Theasaurus of Scales and Melodic Patterns, Nickolas Slonimsky. Order from J.Aebersold.
Autobiography of a Yogi, Paramahansa Yogananda. Paperback for upliftment of the soul. Order from J.Aebersold
Coda - Canadian Jazz Magazine. P.O.BOX 87, Station J, Toronto,Ont.M4J 4X8,Canada.
Craft of Musical Composition, Paul Hindemith. Associated Music Pub.Inc.,N.Y.,N.Y.
Dick Grove Improvisation Course, Dick Grove. First Place Music Pub.Inc.,12754 Ventura Blvd., Studio City, Ca.91604. Write for catalog.
Down Beat Magazine, Mahler Publications. 222 West Adams St.,Chicago, Ill. 60606.
Evolving Bassist, Rufus Reid. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150. Spiral bound
Evolving Upward, Rufus Reid. Order from J.Aebersold.
Improvising Jazz, Jerry Coker. Paperback. Prentice-Hall, Inc. Order from J.Aebersold.
Interpreting Popular Music at the Keyboard, Jeri Southern. Studio P/R,Inc. Order from Jamey Aebersold, 1211 Aebersold Dr.,New Albany, In. 47150. Spiral bound
Jazz Composition and Orchestration, Bill Russo. University of Chicago Press. Chicago, Ill.
Jazz Education in the 70's. Selmer Co.,Elkhart, Ind. 46514. No charge.
Jazz Improvisation, David Baker. Down Beat Music Workshop. Order from J.Aebersold.
Jazz Magazine. P.O.Box 212, Northport, N.Y. 11768.
Jazz Phrasing and Interpretation, Jimmy Giuffre. 1969. Associated Music Pub.Inc.,N.Y.,N.Y.
Jazz/Rock Voicings for the Contemporary Keyboard Player, Dan Haerle. Studio P/R,Inc. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, Ind. 47150. Spiral bound.
Jazz Styles and Analysis: Trombone, David Baker. Down Beat Music Workshop. Order from J.Aebersold, 1211 Aebersold Dr.,New Albany, In.47150. Spiral bound.
John Mehegan Improvisation Series, John Mehegan. Watson-Guptill Pub. 4 volume series.
Listening to Jazz, Jerry Coker. Paperback. Prentice-Hall, Inc. Order from J.Aebersold.
Lydian Chromatic Concept, George Russell. Concept Pub. Order from J.Aebersold.
Monk Montgomery Electric Bass Method, The, Monk Montgomery. Studio P/R,Inc. Spiral bound. Order from J.Aebersold.
Music, A Design for Listening, Homer Ulrich. Harcourt-Brace and Co., N.Y.,N.Y.
Musician Magazine. P.O.Box 1882, Boulder, Colo.80306.
New Concepts in Linear Improvisation, Raymond Ricker. Studio P/R,Inc. Order from Jamey Aebersold. Workbook with cassette
Patterns for Improvisation, Oliver Nelson. Noslen Music Co. Order from J.Aebersold.
Patterns for Jazz, J.Coker,G.Campbell, J.Greene,J.Casale. Studio P/R,Inc. Order from J.Aebersold, 1211 Aebersold Dr., New Albany, In. 47150. Spiral bound.
Practical Lessons in Melody-Writing, Arthur Edwards. Wm.C.Brown Co.Pub., 135 So.Locust St., Dubuque, Ia. 52001.
Pentatonic Scales for Jazz Improvisation, Raymond Ricker. Studio P/R,Inc. Order from J.Aebersold. Spiral bound.
Professional Arranger and Composer, The, Russ Garcia. Criterion Music Pub. Order from J.Aebersold.
Ray Brown's Bass Method, Ray Brown. Ray Brown Music Ltd.
Scales for Jazz Improvisation, Dan Haerle. Studio P/R, Inc. Order from J.Aebersold.
Technique Development in Fourths for Jazz Improvisation, Raymond Ricker. Studio P/R,Inc. Order from J.Aebersold. Spiral bound.
Techniques & Theory for Pop Keyboard Players, Preston Keys. Studio P/R,Inc. Order from J. Aebersold. Spiral bound.
Tonal Organization of Improvisational Techniques, John LaPorta. Kendor Music, Inc.,Delevan, N.Y.
Techniques of Twentieth Century Composition, Leon Dallin. Wm.C.Brown Co.,135 So.Locust St., Dubuque, Ia 52001.
The Shaping Forces in Music, Ernst Toch. Criterion Music Corp., 224 So.Lebanon, Lebanon, Ind.
Theory Method and Workbook, Phil Rizzo. Summer Jazz Clinics,P.O.Box 221,So.Bend, In.46624.
The Structure of Music, Robert Erickson. The Noonday Press, Inc., 80E.11th St.,N.Y.,N.Y.
Twentieth Century Music Idioms, G.Welton Marquis. Prentice-Hall,Inc. Englewood Cliffs,N.J.07632.
Jazz Trumpet Techniques, John McNeil. Studio P/R,Inc. Order from J.Aebersold.
28 Modern Jazz Trumpet Solos, Jamey Aebersold & Ken Slone. Studio P/R,Inc. Order from Jamey Aebersold.

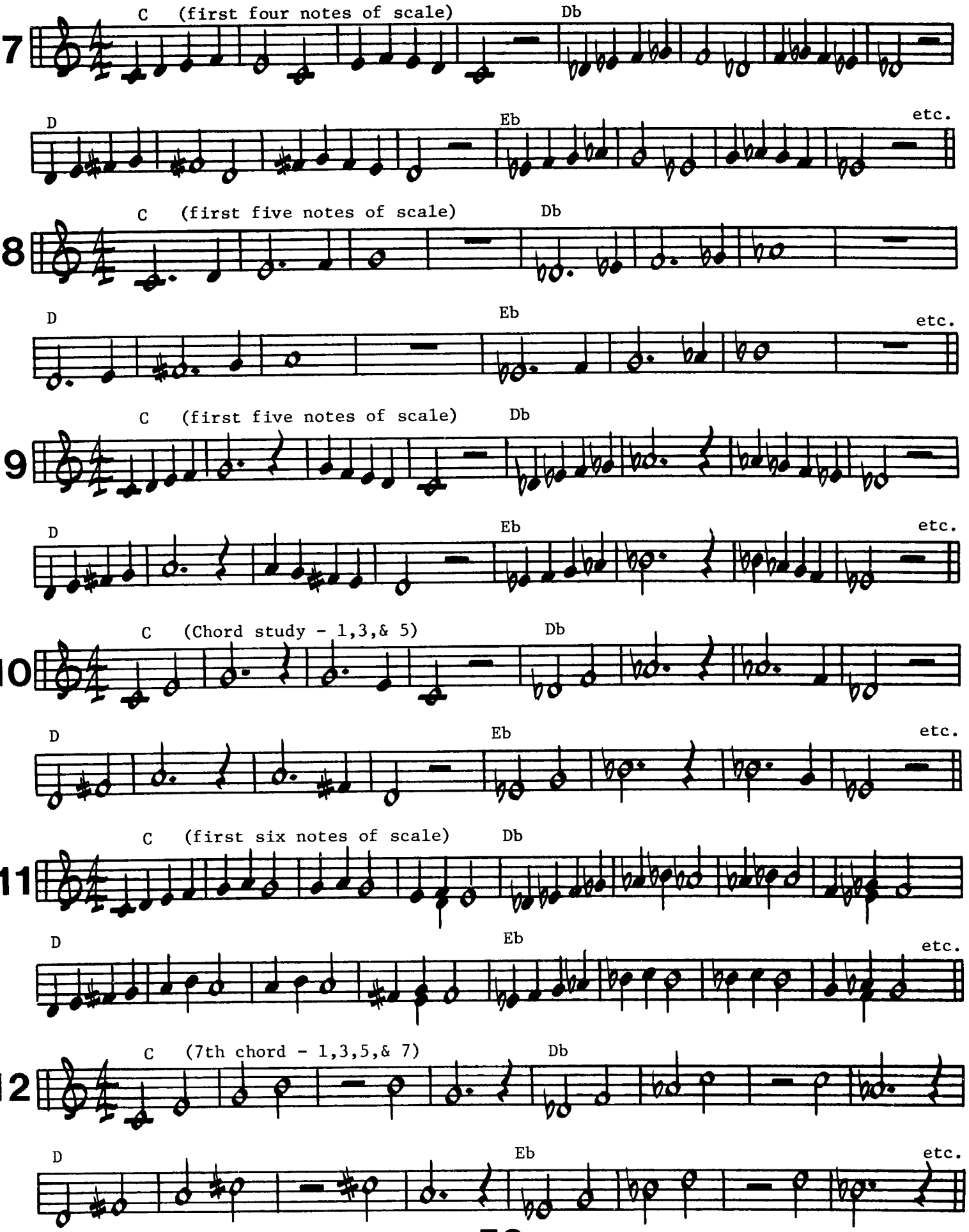
Most exercises should be slurred

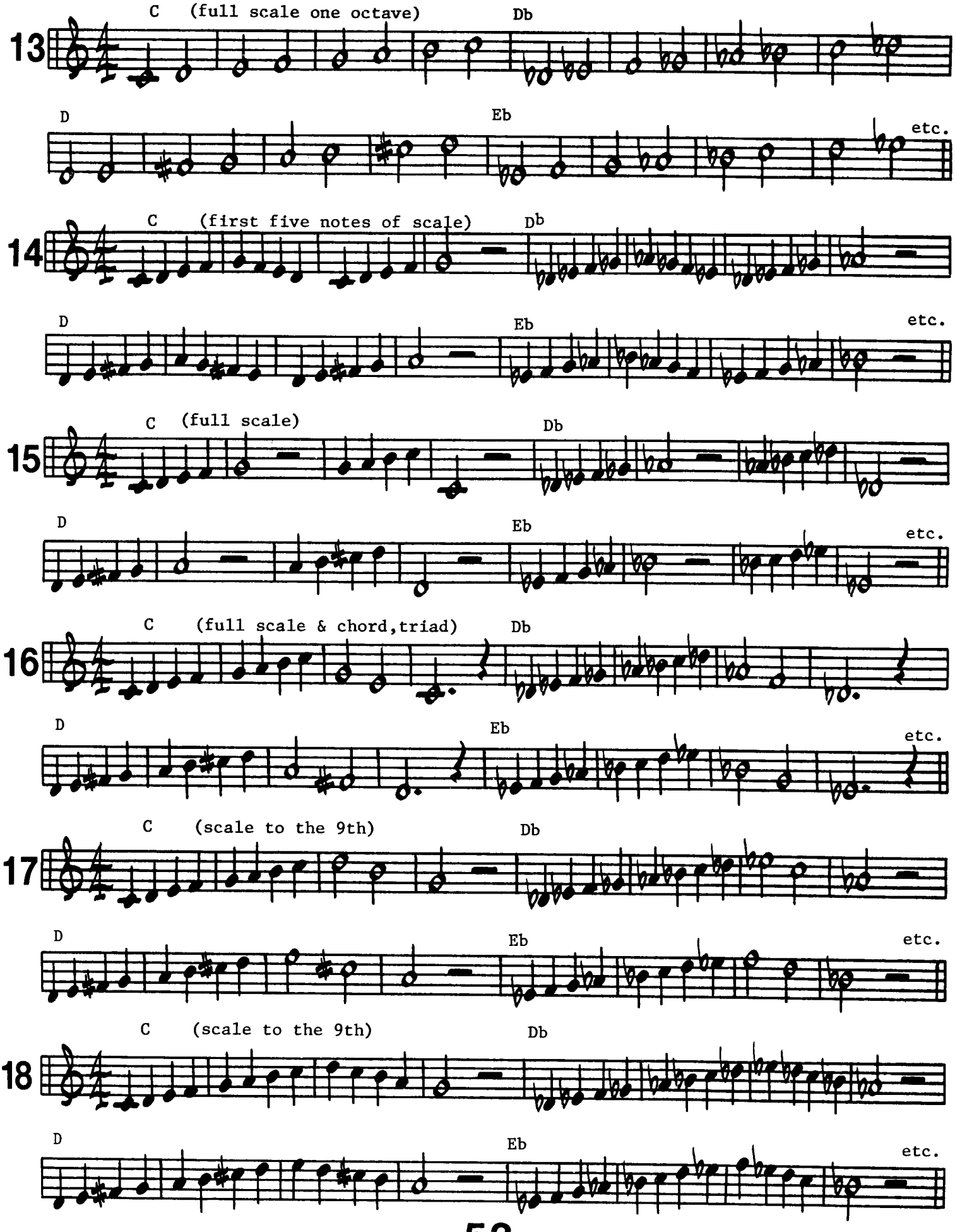
TREBLE CLEF EXERCISES

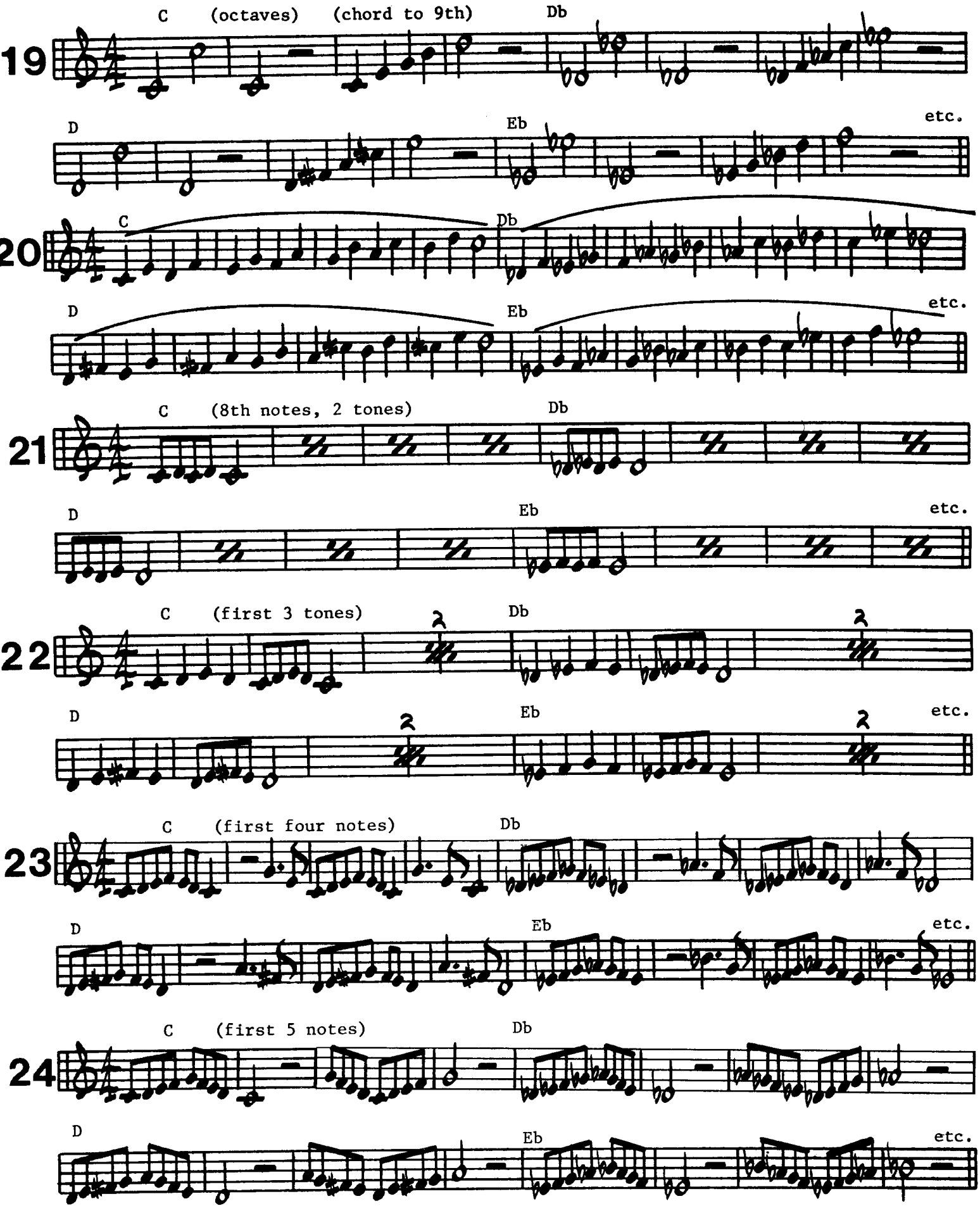
These are for Track #1

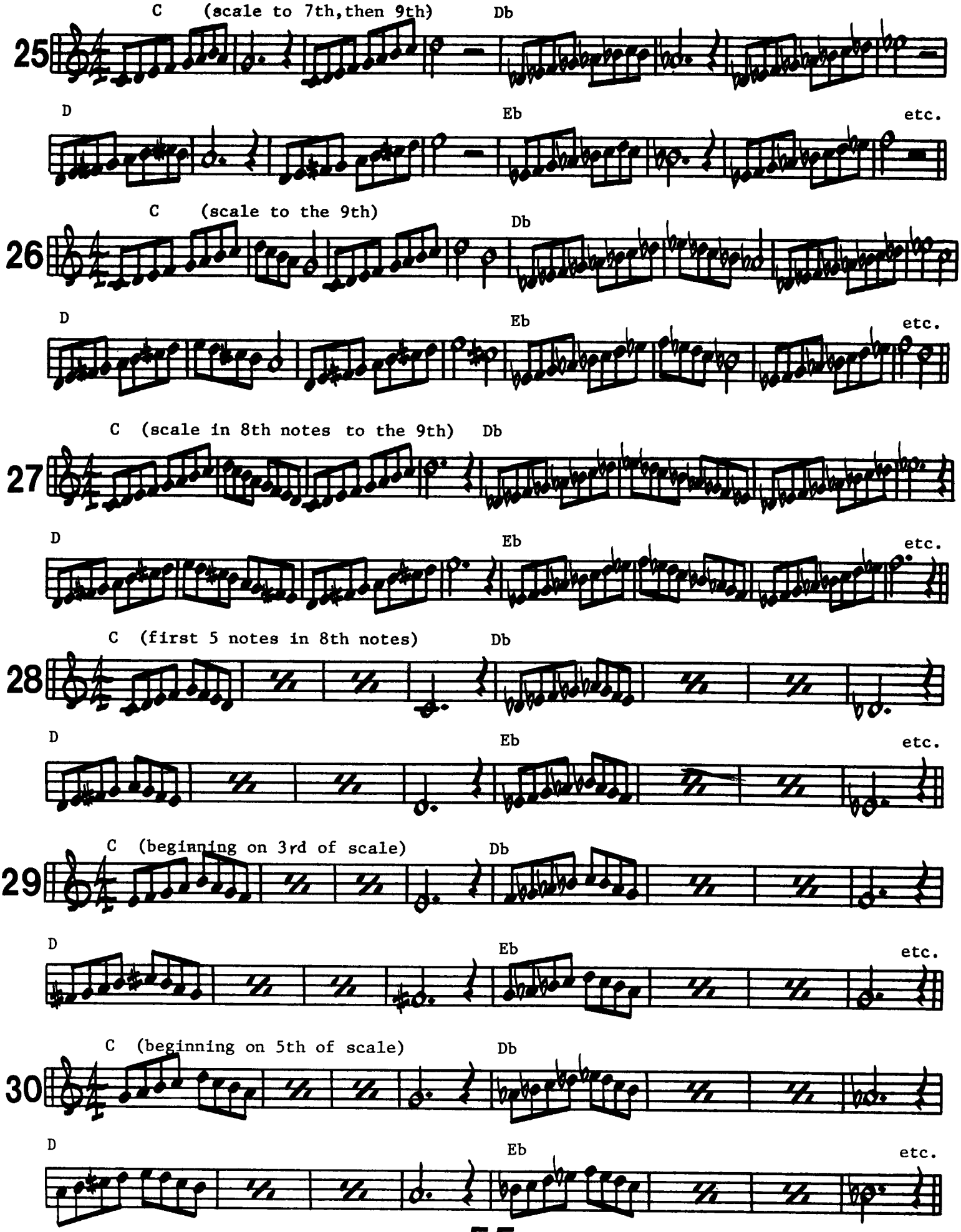
Bb & Eb instruments must transpose exercises.

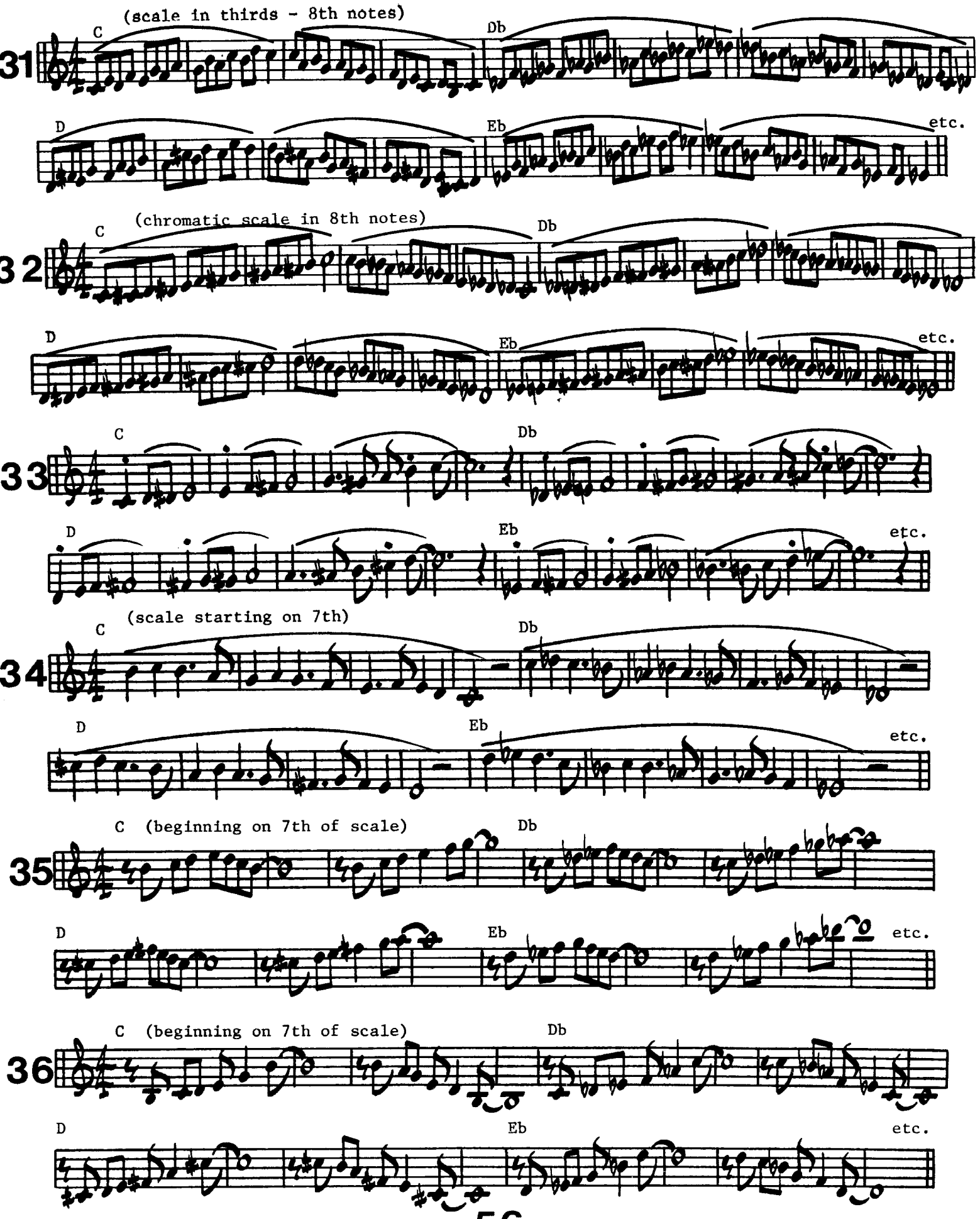


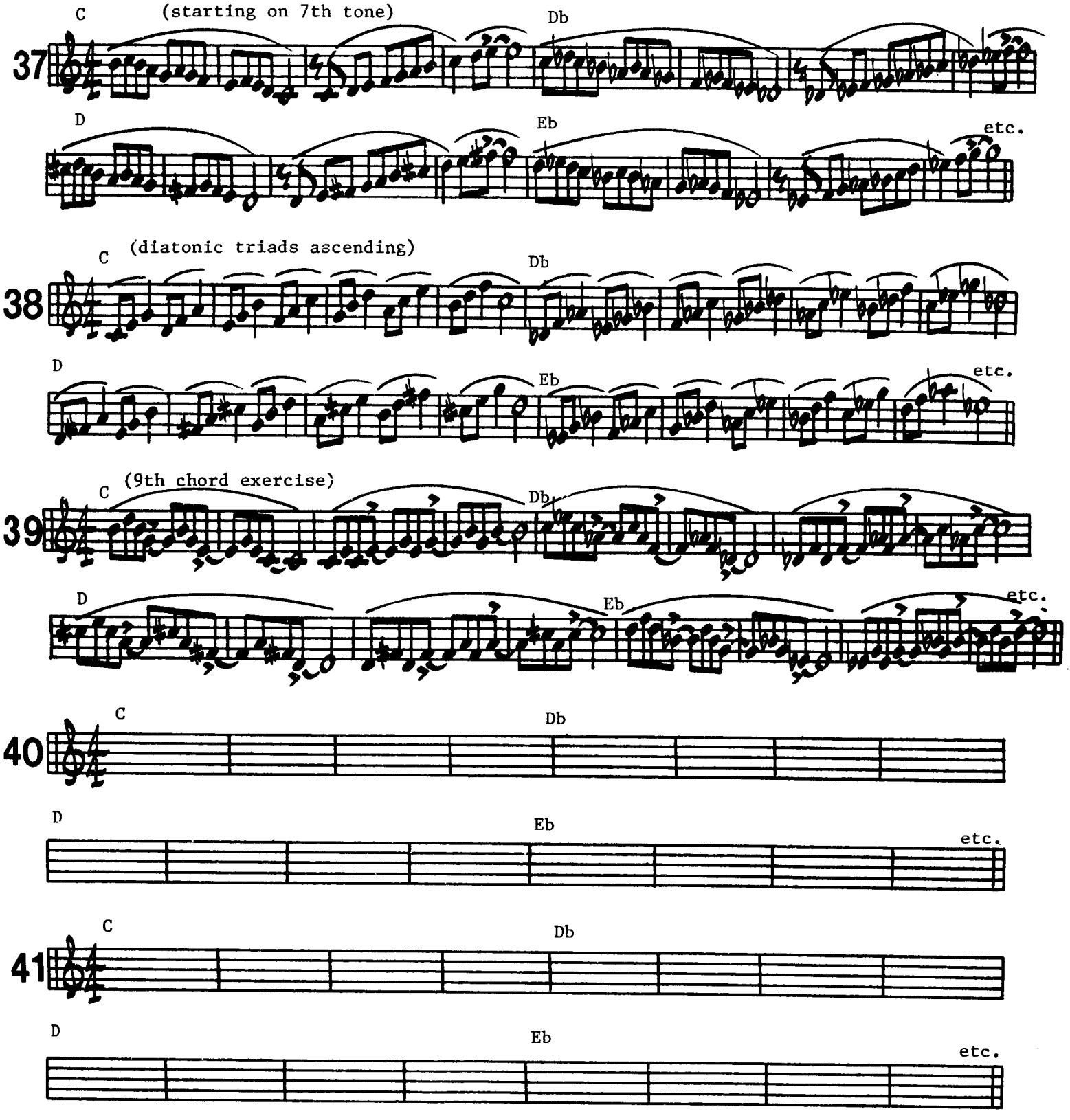

7
C (first four notes of scale)
Db
D
Eb
etc.
8
C (first five notes of scale)
Db
D
Eb
etc.
9
C (first five notes of scale)
Db
D
Eb
etc.
10
C (Chord study - 1,3,& 5)
Db
D
Eb
etc.
11
C (first six notes of scale)
Db
D
Eb
etc.
12
C (7th chord - 1,3,5,& 7)
Db
D
Eb
etc.


13
C (full scale one octave)
Db
D
Eb
etc.
14
C (first five notes of scale)
Db
D
Eb
etc.
15
C (full scale)
Db
D
Eb
etc.
16
C (full scale & chord,triad)
Db
D
Eb
etc.
17
C (scale to the 9th)
Db
D
Eb
etc.
18
C (scale to the 9th)
Db
D
Eb
etc.


19
C (octaves) (chord to 9th)
Db
D
Eb
etc.
20
C
Db
D
Eb
etc.
21
C (8th notes, 2 tones)
Db
D
Eb
etc.
22
C (first 3 tones)
Db
D
Eb
etc.
23
C (first four notes)
Db
D
Eb
etc.
24
C (first 5 notes)
Db
D
Eb
etc.


C (scale to 7th,then 9th)
Db
25
D
Eb
etc.
C (scale to the 9th)
Db
26
D
Eb
etc.
C (scale in 8th notes to the 9th)
Db
27
D
Eb
etc.
C (first 5 notes in 8th notes)
Db
28
D
Eb
etc.
C (beginning on 3rd of scale)
Db
29
D
Eb
etc.
C (beginning on 5th of scale)
Db
30
D
Eb
etc.


31
(scale in thirds - 8th notes)
C
Db
D
Eb
etc.
32
(chromatic scale in 8th notes)
C
Db
D
Eb
etc.
33
C
Db
D
Eb
etc.
34
(scale starting on 7th)
C
Db
D
Eb
etc.
35
C (beginning on 7th of scale)
Db
D
Eb
etc.
36
C (beginning on 7th of scale)
Db
D
Eb
etc.


37
C
(starting on 7th tone)
Db
D
Eb
etc.
38
C
(diatonic triads ascending)
Db
D
Eb
etc.
39
C
(9th chord exercise)
Db
D
Eb
etc.
40
C
Db
D
Eb
etc.
41
C
Db
D
Eb
etc.