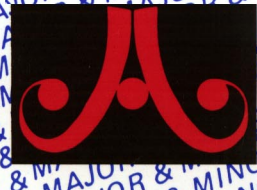


VOLUME 24

For ALL Instruments
GREAT For Learning The Basics



PLAY-A-LONG BOOK & 2 RECORDING SET



By Jamey Aebersold

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BRIEF INTRODUCTION

People traditionally do not read the instructions or introductions for new items they've purchased. For this reason, I am writing this page of suggestions.

If you don't have time now to read the introduction pages to this volume, **PUT ON THE FIRST TRACK AND START PLAYING!**

If you don't know what key you are in, look in the book for the pages with the chord/scale progressions ... or, just look on the back of the CD, cassette or record jacket *or just USE YOUR EAR.*

True improvisation or jazz is playing what you hear in your mind. When you are playing, try to always play what your mind is hearing.

If you need some warm-up exercises or typical jazz phrases or licks, look on the table of contents page for proper page numbers.

ATTENTION... Keyboard players, bassists and guitarists should be aware of the special **STEREO SEPARATION** available on all play-a-long recordings:

The **RIGHT CHANNEL** contains the piano and drums and the **LEFT CHANNEL** contains the bass and drums. If you play bass, guitar, or keyboards you can turn off either of the channels (speakers) and allow yourself to take the place of the missing instrument. Use the balance control on your stereo to achieve this separation.

MUSIC TEACHERS

This book and recordings will, if used imaginatively and on a regular basis, help teach music basics more quickly and have more lasting retention than previous warm-up and scale/chord technique building methods. The reason is simple; the students will enjoy practicing because they have a rhythm section to practice and jam with and they can work in any key, **MAJOR or MINOR** any time, at home or school. Plus, it adds the element of improvisation - creativity which is sorely missing in today's music programs.

Don't hesitate to use this set with **any size ensemble**...individual or group instruction. Don't reserve it only for the jazz band. Everyone enjoys a new twist to the basics and I've found students becoming better players because practicing with the play-a-long recordings is fun and rewarding.

Encourage your students to practice at home with their own copy. Give them assignments on a regular basis. Stretch your imagination by using these recordings

and suggested exercises and licks. Volume 24 helps **BRING THE BASICS IN STEP WITH THE TIMES.**

The **demonstration recording** of Jamey playing alto saxophone is designed to let you hear what can be done with these background tracks - exercises and soloing. **All of the soloing is transcribed and transposed for all instruments in the rear section of the book. You'll want to play this for all your students. Talk to them while Jamey plays his sax. Explain what exercises he is doing or what he is trying to achieve while soloing. You may want to play it several times to make sure they understand the procedure.**

OFFICIAL INTRODUCTION TO VOLUME 24

The basic idea of this easy-to-use set is, practice, jam or improvise for extended periods of time in any **Major** or **Minor** key. On these recordings we have recorded simple, one-scale (sometimes 2-chord/scale) tracks covering **all** Major or Minor keys. The minor keys are **DORIAN MINOR** (lowered 3rd and 7th). Melodic, harmonic, and pure minor may be substituted for the dorian minors **after** you become proficient with the basic dorian sound.

Begin with a key which is easy and comfortable for you. If you are a novice improviser, I suggest starting with concert Bb Major (Track 1). Play with it over and over. This will allow you to become more familiar with the fingerings and **sound** of the key of concert Bb Major. Use the full range of your instrument, too. Let your **imagination** go.

The **Major** key recorded tracks alternate between a bar of Major and a bar of **Dominant 7th sus 4** chord/scale. An example in the key of Bb will look like this: **Bb** then **C-/F**. The Bb Major scale is the same as the C-/F scale. They both contain two flats, Bb and Eb. When two letters are used, such as C-/F, the F is for the bass player and the C- is the scale that the improviser solos on. The track for C Major would look like this: **C** then **D-/G**. Both C Major and the D-/G scale contain no sharps or flats...they have the same key signature. I use the alternating measure sequence to give life and interest to the major recorded tracks. To stay on Bb major forever and never move to C-/F would not be very exciting, and I don't hear that sound being recorded by jazz musicians. They seem to enjoy alternating measures.

Several of the Minor tracks are actually II/V7 sequences. They are track numbers 20, 21, 23, and 27. They alternate between the Minor chord/scale (II) and the Dominant 7th chord/scale (V7). This is very common. The Dominant 7th chord/scale is always located a Perfect 4th interval (5 half-steps) above the root of the minor scale. An example in the key of G Minor looks like: G- to C7. The root C lies a Perfect 4th above the root of G. This distance represents a Perfect 4th.

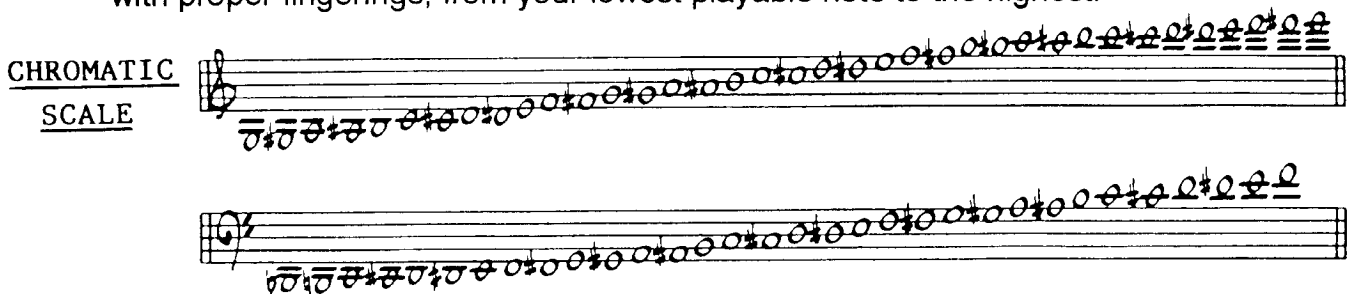
VERY IMPORTANT

As soon as possible, try playing what you hear in your head! Another way to say this is: sing a short melody mentally, or sing with your mouth, and then play those exact pitches and rhythms on your instrument. This is the same procedure the jazz player uses when improvising.

The jazz musician, instrumentalist or vocalist, is constantly playing or singing phrases which they just heard in their brain a split-second before. It takes practice before the player can execute complex, fast passages on his or her instrument. This is one reason for using your practice time wisely! The beginning improviser uses this same process to build solos. Their phrases will probably be shorter and not as complex or coherent, but great jazz musicians have used this identical foundation.

CHROMATIC SCALE

I call the **CHROMATIC SCALE** the MUSICAL ALPHABET. It contains all the tones used in Western art music. **Major** and **Minor** scales are derived from the chromatic scale as are all other Western scales. I recommend mastering the chromatic scale, with proper fingerings, from your lowest playable note to the highest.



If you already know your scales and/or can improvise, you will find these recordings are great for playing melodically as well as practicing and playing out-side, or, as Jerry Coker calls it, "side-slipping." **Side-slip. A deliberate but unassigned shift to a sharply contrasting chord, scale, or key, usually employing melodic symmetry.**

DEMONSTRATION RECORDING

If you are new to improvisation, I suggest listening to the demonstration recording. It gives some basic exercises and shows how they can be practiced with the recordings. There are countless exercises but I only have recording time to play a few. The **demo** section is intended to give you ideas for practicing the same scales, chords, and patterns that jazz players have used for years to gain mastery of their instruments. The **demo** also contains actual improvised solos using Volume 24 accompaniment as the backup rhythm section.

All music and words on the demonstration recording are written in this book so you can **see** them. See the Table of Contents for page numbers. The solos are written for C, Bb, Eb, and Bass instruments.

COMPOSING

The jazz musician is an instant composer! The melodies which come from each jazz player's instrument are conceived in their mind just before they play them. The difference between the improviser and the traditional composer is - the "jazz" has no eraser to instantly correct mistakes. They practice long and hard trying to make their physical body an appropriate vehicle to execute the ideas formulated in their mind onto their instrument.

I realize the last sentence was a mouthful, but that is basically what the jazz musician does in order to communicate with you, the listener. They "think" the musical notes and rhythms right before they play them. This is standard procedure and it gets easier and quicker the more you work at it.

Remember, the goal of the improvising musician is to play on their instrument or vocally sing what is heard in their mind. Practice to gain facility so you can **express yourself distinctly**. The more you practice, the more your intuition will help you play. ***Humans are born with music in them. It's a natural expression.***

PHILOSOPHY

I sincerely feel every human being has an innate desire to be creative. It is built into our physical, mental, and spiritual being. Why is it when a novice or beginner is asked to improvise or play jazz they will tense up, become frightened and withdrawn? I think it's partly because of the opportunity itself. Seldom are we invited to be creative and we often get turned off or become defensive when the opportunity is presented to us. I've seen this happen to people of all ages and abilities. Classically-trained musicians may freeze when asked to improvise, even though they are technically equipped to attempt it and play on stage often.

JAZZ IS FREEDOM!

Thelonious Monk said this and I heartily agree. Too often, we refuse to take advantage of opportunities which will allow us a measure of freedom in our musical expression. I truly hope that this play-a-long set will provide the needed inspiration for those who feel jazz is too complicated, too fast, too loud, too elusive, or too frightening for them to undertake. Feel free to write to me if you have questions or suggestions. Address is on the back of the book.

EXERCISES

Every musician practices exercises which help gain facility on his or her instrument. This helps develop their ears to hear and discern the various sounds heard daily. I feel each person should be conscious of the innate harmonic qualities of each and every exercise. By this, I mean be conscious of going up or down a scale or chord, patterns or licks that outline chordal or scalar sequences. We also need to be aware of the root progressions of the written exercises, whether they are listed on paper or not. Even though many exercises, especially those from the more traditional practice materials, do not list chord symbols above each measure, strive to hear mentally the root and chord qualities of the various phrases. Practically every phrase you play or hear (in any style of music) will have an underlining harmonic root sequence. As your ears become sharper and more aware they will begin assigning roots and qualities to musical phrases. When this happens, all music in general seems to open up to you.

In practicing any exercise, work on it slowly at first and as you gain facility with the passage or phrase increase the tempo. Eventually, you'll be able to play any pattern, lick, exercise or phrase at any tempo, with good feeling and articulation.

Try to make everything you practice come to life. You may need to alter the articulation or change the tempo, but if the passage is worth practicing, it's worth making it sound like music!

Too often, I've heard people practice exercises and jazz phrases in a manner which makes them sound dry and uninteresting. Don't think of practicing as drudgery. Remember, you'll be able to enjoy music both as a performer and listener when you approach practicing with the right mental attitude. It WILL pay you dividends.

Practice with the concert Bb Major recorded track Track 1 and then switch to concert Bb Minor - Track 16. This would allow you to hear and see the difference in going from Major to Minor. This can be a valuable tool in learning the sound of the various scales. Remember, the 3rd and 7th notes of the Major scales are lowered one-half step to form Dorian Minor.

Don't forget to listen to the DEMONSTRATION track(s) with Jamey playing various scale and chord exercises. They begin on page 57. You may want to listen several times in order to get the idea of how to go about using your practice time wisely.

IMPORTANT

Don't get hung up practicing exercises and more exercises and never attempt improvising. You don't want to become a person who plays great exercises but always delays using their creative energy until tomorrow. **DO IT NOW! - IMPROVISE.** Even if you only use a few notes of the scale, begin there. **START!** Don't put it off until tomorrow or until you have the scale under better control. **DO IT NOW!** Exercises are designed to help you improvise. As you grow musically you will find yourself practicing new and different exercises. Jazz musicians usually never have enough time to practice. There are always new things to try out. It's an evolutionary art form.

POINTS TO KEEP IN MIND WHEN PRACTICING EXERCISES:

1. Play with a good sound. Breath correctly and make your phrases flow naturally. Playing music should be just like singing. String players and keyboardists tend to breath in phrases although they aren't playing a wind instrument.
2. Keep steady time when playing with or without the recordings.
3. Play legato, not staccato or detached.
4. Mentally sing the exercises as you play.
5. Practice over the full range of your instrument.
6. Eventually, you'll want to play all exercises in all keys. Major, Minor... or any other quality.
7. Practice new exercises along with the old ones.
8. If an exercise is hard, slow it down.
9. Be patient with yourself. You're not the first to make mistakes.
10. Play an exercise in a major key then play the same exercise in the corresponding (parallel) dorian minor key. Lower the 3rd and 7th notes of the Major scale when you make the change to minor.

HOW TO IMPROVISE

How do you begin improvising? Many people begin by playing by ear (letting their inner ear guide their choice of notes and rhythms). This is a hit or miss process that most jazz players (before 1965) used to learn their trade. This method strengthens the players ears and is extremely valuable. Everyone should spend time each day playing by ear. The sooner you train your ears to discern, the sooner they can help you in playing music.

By using your ear, **and** knowledge of the key signature, you should feel comfortable with beginning improvisation; especially when improvising with these two recordings!

POINTS TO KEEP IN MIND WHEN IMPROVISING

1. Play what you hear in your head/mind.
2. Don't be afraid. Relax and do what you can do.
3. Play what you know - even if it's just a few notes.
4. Play with good time and feeling.
5. Follow your natural musical instincts.
6. Don't rush or drag. Listen to the rhythm section while you play. Play in time with the rhythm section.
7. Use some repetition in building your solos.
8. Play legato or slur. Don't play staccato or detached unless playing a rock tune. Listen to the demonstration portion of the recording for articulation, accents, dynamics, etc.
9. Have fun while you play.
10. Produce a good sound on your instrument at all times.
11. Be patient with yourself.
12. For inspiration, listen to recordings by the jazz greats. You can get melodic, harmonic and rhythmic ideas from their playing.

As you gain confidence, lengthen your phrases to two and four measures. When in major keys, good (safe) notes to begin or end your phrases on are the Root (also called the tonic or 1st note of scale), 3rd and 5th. Notes which are also appropriate but have more tension are the 2nd also called the 9th, 6th and 7th. The 4th note of a major scale has a lot of inherent tension and is not a good note to hold or end a phrase with. The 4th has a tendency to resolve downward to the 3rd note of the Major scale or up to the fifth tone.

When playing in a Minor key, all notes of the scale, even the fourth, are playable and can be used to end phrases.

CHROMATICISM

Since each major and minor scale has seven notes, this leaves five tones of the chromatic scale which are not in the scale. These five tones are called non-scale tones or chromatic notes. These non-scale tones may be played and help add variety and color to your phrases. Non-scale tones tend to resolve up or down by half-step to scale tones. You can use several chromatic tones in the same phrase. See next example. (Also read the chapter in Volume 1 book, page 32).

C Major Scale - use of Chromaticism. (Numbers beneath notes indicate scale degrees)

In the above 16 measure example, I have used the entire chromatic scale two times. Listen to the demonstration recording for further examples of chromaticism. Also, look at the transcribed solos in the back of this book for use of chromaticism.

THE BEBOP SCALE

A popular scale with jazz musicians has been called the "bebop" scale by David Baker. It adds one chromatic note to any existing major, minor or dominant 7th scale. Here are the rules for adding the extra tone.

1. For major scales add the #5 to the existing major scale.
2. For minor (Dorian) scales add the major 3rd to the existing minor scale.
3. For dominant 7th scales add the major 7th to the existing scale. These three types of scales written in treble clef in the key of C will look like this:

MAJOR SCALE

MINOR SCALE (Dorian)

DOMINANT 7th SCALE

The bebop scale should be treated like any other sound or scale. Since bebop scales have *eight different tones*, they are very symmetric and are extremely useful in building jazz phrases. Practice bebop scales for all three qualities (major, minor and dominant) in all twelve keys.

WHERE TO GO NEXT

After working with this volume, practicing with Volume 1 "How to Play Jazz and Improvise" and Volume 21 "Gettin' It Together" will be helpful.

Volume 1 has been updated and revised and is an important companion to Volume 24 "Major & Minor." It is a natural stepping stone to the next level of understanding and application. Volume 1 contains recorded tracks which are closely identified with beginning improvisation. The phrases are four and eight bars in length. All of the needed scales are written in the book and have been transposed. The emphasis is on actual soloing and how to play better solos. Once you understand the principle that each chord symbol equals a scale and you have experimented with actual improvisation, I recommend working with Volume 1. Much of my 30 years experience is in this book.

Volume 21, "Gettin' It Together" is very thorough. It takes you through various qualities, major and parallel minor, minor, dominant 7th, diminished, suspended 4th, lydian and half-diminished, each in all twelve keys! It is an excellent set for familiarizing yourself with the primary scales you'll need for playing jazz. Volume 21 also presents a Blues in F and one in Bb at slow tempos. There are 31 recorded tracks in all. It's not a set that you will immediately improvise with. It was designed to help you "Get It Together."

TRANSCRIBING SOLOS

Another important step in becoming proficient in improvising is transcribing solos or phrases by jazz greats. We have all heard a song or solo played and afterwards hummed or sung bits and pieces of what we heard and then wished we could play it. You should try playing some of these same phrases on your instrument. This is called *transcribing*.

Most accomplished jazz musicians can transcribe instantly, without having to replay the passage over and over on a cassette or CD player. Their ears and mind have become so developed and aware of musical sounds and rhythms that they can almost instantly tell you what is being played. This is how jazz was learned until the mid-sixties. In the sixties, learning scales and chords was introduced by jazz educators as a pedagogical method, and emphasis was placed on training the intellect (left brain) as well as the ear (right brain). Today's musicians must use their intellect and their ears! It is difficult to fit into the jazz scene today without using both mind and ears.

Ear training can take place anywhere music is played, whether instrumental, vocal, band, church, choir, gospel, classical, rock, etc. All music is worthy of our consideration when it comes to training our ears. Don't let opportunities pass you by. Be conscious of the harmony and rhythms that belong to the various musical styles around you. Use your listening time to better equip and train your ears. Country and western music is good for ear training because of its melodic and harmonic simplicity. Gospel music or folk music is also good.

First, transcribe simple phrases. Start with a ballad or a slow blues, something you can hum, sing or whistle. Just try to HEAR the first several notes. It may take awhile, but the longer you work at it the quicker it becomes. This is all part of EAR TRAINING and is a must! Some people like to write on paper what they hear on recordings. It is good to keep a notebook of your favorite licks and phrases. These could be your own original ideas or ideas you've transcribed from others. Don't be discouraged if your first attempts at transcribing seem to reap little or no rewards. The development of your musical ear is gradual and takes time and *patience*.

Everyone I know has worked hard to become proficient at taking phrases or solos off recordings. For help in cultivating your ears, I recommend David Baker's "*Ear Training Tapes for the Jazz Musician*." There are five cassette/books in the series. I also recommend my own *Jazz Ear Training* book and recording.

MODAL IMPROVISATION

The recorded tracks on these play-along recordings (Vol.24) could be called MODAL. Modal playing was made popular by Miles Davis with his recording of "So What" in 1959 on his "Kind of Blue" album on Columbia (this song is on Volume 54 "Maiden Voyage). Since that famous recording, and Miles' song "Milestones" (this song is on Volume 50 "Miles Davis") many modal songs have been written and recorded. Modal songs contain scales for extended periods instead of constantly changing chord/scales as in Blues, Bebop and 32 bar Standards. Both of the above mentioned songs are based on four eight-bar phrases which equal 32 bar form. Each song uses two scales.

The novice improviser will find playing on only one scale is an excellent way to play melodically and gain confidence while drawing on their intuition. (This volume, Volume 24 "Major and Minor" is called a "Modal" play-a-long set.) Volume 1 and 2 of the play-a-long recordings also contain several modal tracks which change scales every four or eight bars.

The following modal songs have become popular among jazz musicians.

SONG TITLE	COMPOSER	RECORD LABEL	TITLE OF ALBUM	AVAIL. PLAY-A-LONG VOL.NUMBER
So What	Miles Davis	Columbia 40579	Kind of Blue	50 and 54
All Blues	Miles Davis	Columbia 40579	Kind of Blue	50
Impressions	John Coltrane	MCA 5887	Impressions	54
Little Sunflower	Freddie Hubbard	Atlantic 90466	Backlash	—
Milestones(new version)	Miles Davis	Columbia 40837	Milestones	50
Canteloupe Island	Herbie Hancock	Blue Note 84175	Empyrean Isles	11 and 54
Witch Hunt	Wayne Shorter	Blue Note 84194	Speak No Evil	33
Straight Life	Freddie Hubbard	CTI 6007	Straight Life	—
Maiden Voyage	Herbie Hancock	Blue Note 84195	Maiden Voyage	11 and 54
Atlantis	McCoy Tyner	Milestone 55001	Enlightenment	—

Listening to jazz recordings should be part of every musician's daily routine. Not only is it enjoyable listening to the jazz greats, but you can absorb many musical ideas which you can then incorporate in your own soloing. Listening to jazz can be a very exciting experience.

GOOD ADVICE

Just because you practice scales, chords, patterns, and exercises doesn't mean you will sound stiff and mechanical, or that you will become a jazz great! I have heard many jazz soloists who did not sound as spontaneous or loose as I may have liked but I don't blame the scales for how they sounded. Poor phrasing or poor solos are caused by many things, but the prime culprit seems to be lack of basic jazz listening. And I mean listening to *improvisors*, people expressing themselves individually on their instrument.

More than any other ingredient, the JAZZ TRADITION is based on LISTENING! Do you listen every day to the music you are learning to play? Do you listen to the jazz greats? Do you listen to a few players or a wide variety? Your answers to these questions will in part determine how successful you are in reaching your improvisational goals. I wish you the best of everything on your journey to a fuller expression of your true self. Write for free jazz CD & LP record list:

"DOUBLE-TIME" JAZZ, PO Box 1211, New Albany, In 47151-1211.

MUSIC DIRECTORS - WORLDWIDE

The recordings to this set can provide an excellent way to teach fingerings and range to students by way of *warm-up exercises*. Start with an easy key, either major or minor, and stay with it for several days. Spend 5 to 10 minutes a day when you first introduce this to the students. Let them become familiar with the scale and the sound of each note in the scale. Encourage them to listen, really listen, to each note of the scale. I suggest having them SING the scale, exercise or pattern **before** they play it. They will laugh at first but once they realize you aren't giving up, they'll get in the swing of it and the fruits will come by way of better intonation, better hearing, faster fingers and, hopefully, more enjoyment playing music - ALL styles of music. Don't always play the scale the same way...(usually up, then down). Devise new and interesting ways to cover the scales. Expand the range of the scale, vary dynamics, have one section of the ensemble play a pattern while another plays a background, use call and response (let one person give the call and let the ensemble respond) or have students think up new and different things to play.

DON'T STAY IN ONE KEY FOREVER

After getting the feel of the first key, move to a more challenging key signature. Ask the group to play in the new key just like they did in the old. It may be slow going at first, but don't give up. By the end of a month's warm-up you will be surprised how well the students can hear and play in keys you never dreamt possible. Encourage students to practice with the recordings at home. Give assignments and expect them to do it. Suggest that each student pick a familiar key and improvise in that key at home. When the grading time is near ask each person to improvise in the key they chose for at least a minute, either in private, on a cassette, or in front of the class. Encourage your students to be creative within the framework of the key they choose. Remind them that knowing their scales and chords will enable them to perform the most interesting music in your ensemble because they will be better equipped.

CLASSROOM OBSERVATIONS BY MIKE TRACY

I have had the opportunity to work with several middle school and high school bands on a weekly basis. The experience has been very enlightening for me. I have been continually impressed with how receptive the young student is to the concept of improvisation. They enjoy being challenged with a goal that expects them to be creative and knowledgeable. A music director can be very helpful in the students quest for building improvisational skills. I believe that there are three important concepts that can aid the director. **First**, each student can and should be urged to improvise regardless of age or experience level. **Second**, the student, every student, must be encouraged to learn scales and chords in all keys. **Third**, there is a need for the student to *listen* as well as practice and perform.

Improvising comes naturally to most students. Improvisation can occur at any level and *I believe that everyone can improvise*. Educators, concerned with teaching students to read music, forget to allow for individual creativity. Reading and group performance are important. Shortness of class time and large class size make it difficult to achieve the ideal, but we must bring spontaneity and creativity out of the individual or we end up shortchanging the very students we intend to help. The jazz band is one possible outlet, but rarely do all of the members solo even in this type ensemble. Why do only the jazz band soloists get an opportunity to create? What about the oboist, the baritone horn or the cellist, or the tenor from the chorus? We as educators must find a way to overcome this unfortunate situation.

Every musician knows the importance of practicing scales. We as teachers realize the need for our students to practice on scale and chord studies in all twelve keys. Or do we?

The first thing I ask a group of young musicians (usually in a concert or jazz band situation) is if they can play all twelve major scales. On the average only 5% to 10% raise their hands. I find this incredible, especially when these students come from good musical environments with excellent, caring directors. Why does this situation exist? A few of the answers I have heard are: not enough time in the day; we have a ball game Friday night; not everyone can learn and the one who can will learn it on his own; some keys are just too hard for my kids and it will bore them to death.

We do not give our students enough credit. Once they understand how learning scales will help them to play better, almost all of them will at least try to memorize the different keys. Explain that being familiar with all twelve keys will give them better technique, a stronger understanding of the theory of music, possibly a wider range and fuller sound, better intonation, and greatly expanded musical appreciation.

Scale practice can be difficult and boring if we let it. Nothing worthwhile will come easily. It is possible to practice improvising while learning a new key. Why not try improvising on concert B or F#? The individual will have to listen and concentrate and not just work on finger patterns. This can, and will, be extremely valuable and rewarding to those who try.

Another point every musician agrees on is the need to *listen to quality music*. We encourage our students to hear symphonies, jazz concerts, solo performers, or an opera after school. Some will attend these concerts but some will find excuses not to.

It is up to us to set an example. Do we attend these same concerts? Why not invite a variety of performing groups to your school? Most colleges would be glad to send a student or faculty group. The musicians union could also be helpful in providing free or low cost groups during and after band. Discuss the performance so that everyone knows how and what to listen for. Sometimes we get so involved in practice and performance we forget that listening is just as important. I have been very fortunate to have worked with some very excellent band directors. We have been able to discuss

and try a variety of ideas. The foundation of these ideas was to involve every student in the process of improvisation through the use of scales and listening. As a result of the success that I have experienced, I would strongly recommend encouraging your students to try improvising. This Volume 24 is an excellent place to begin.

NOMENCLATURE

+ or # = raise 1/2 step

- or b = lower 1/2 step

H = Half step

W = Whole step

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

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

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

CHORD/SCALE TYPE

ABBREVIATED CHORD/SCALE SYMBOL

* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	CØ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWHW) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

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

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. 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 their preferred name of the scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry), or GΔ(maj. pentatonic).

THE BLUES SCALE AND ITS USE

The Blues scale consists of the following tones: Root, b3rd, 4th, #4th (b5th), 5th, and b7th. Example:

C Blues scale.... C, Eb, F, F#, G, Bb, C.

The Blues scale is used to convey a "Funky", "Bluesy", "Down-Home", or "Earthy" sound/feel. It can be played over any harmonic background - major, minor, dominant 7th, half-diminished. Be careful not to run it in the ground by overuse! Exercise good taste when playing the Blues sound. Rhythm and Blues players use this scale extensively as do Rock musicians. Experiment with the Blues scales listed below and apply them to the recorded tracks on the play-a-long recordings.

When playing in a major key use the Blues scale which is the same as the root of the major key. Example: when playing a Bb blues, use the Bb blues scale throughout. When in minor or dominant 7th keys use this same rule - choose the Blues scale which matches the key you are in. Two notes which are not part of the basic blues scale but are like first cousins are the 6th and the 2nd. Another note that is often used is the major 3rd. These added tones can help lend variety to the overall Blues phrases. Listen to the demonstration recording and the accompanying transcribed solos (in back of this book) to hear and see how this important scale can sound when played over major or minor. Use the Blues scale with other scales....use variety. Be sure to look at the page of Blues licks....see table of contents for correct page number for your instrument.

THE TWELVE BLUES SCALES (Treble & Bass Clef)

The image displays the twelve blues scales in both treble and bass clefs. The scales are arranged in two groups of six, each group containing three staves. The first group (treble clef) shows scales for C, Db, D, Eb, E, and F. The second group (bass clef) shows scales for Gb, G, Ab, A, Bb, and B. Each scale is represented by a staff with a treble or bass clef, a key signature, and a sequence of notes. The notes are written in a shorthand notation where stems and beams are used to indicate intervals, and accidentals are placed above or below the notes. For example, the C blues scale in treble clef is written as C, Eb, F, F#, G, Bb, C. The scales are presented in a way that allows for easy comparison and practice across different keys and clefs.

Major, Minor and Dominant 7th Scales

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

TREBLE CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

The Twelve Major Scales to The 9th

The Twelve Dominant Seventh Scales to The 9th



BASS CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

The Twelve Major Scales to The 9th

The Twelve Dominant Seventh Scales to The 9th

12 MAJOR PENTATONIC SCALES

TREBLE CLEF

Musical notation for 12 major pentatonic scales in treble clef. The scales are arranged in two rows of four. The first row contains scales for C, F, Bb, and Eb. The second row contains scales for Ab, Db, Gb, and B. The third row contains scales for E, A, D, and G. Each scale is written on a five-line staff with a treble clef and a key signature symbol above the staff. The notes are represented by circles with stems, and the scales are written in a sequence of five notes each.

12 MINOR PENTATONIC SCALES

Musical notation for 12 minor pentatonic scales in treble clef. The scales are arranged in two rows of four. The first row contains scales for C-, F-, Bb-, and Eb-. The second row contains scales for Ab-, Db-, Gb-, and B-. The third row contains scales for E-, A-, D-, and G-. Each scale is written on a five-line staff with a treble clef and a key signature symbol above the staff. The notes are represented by circles with stems, and the scales are written in a sequence of five notes each.

BASS CLEF

12 MAJOR PENTATONIC SCALES

Musical notation for 12 major pentatonic scales in bass clef. The scales are arranged in two rows of four. The first row contains scales for C, F, Bb, and Eb. The second row contains scales for Ab, Db, Gb, and B. The third row contains scales for E, A, D, and G. Each scale is written on a five-line staff with a bass clef and a key signature symbol above the staff. The notes are represented by circles with stems, and the scales are written in a sequence of five notes each.

12 MINOR PENTATONIC SCALES

Musical notation for 12 minor pentatonic scales in bass clef. The scales are arranged in two rows of four. The first row contains scales for C-, F-, Bb-, and Eb-. The second row contains scales for Ab-, Db-, Gb-, and B-. The third row contains scales for E-, A-, D-, and G-. Each scale is written on a five-line staff with a bass clef and a key signature symbol above the staff. The notes are represented by circles with stems, and the scales are written in a sequence of five notes each.

INTRODUCTION TO SCALE SYLLABUS

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

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

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

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . . see **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-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- CØ C° <div style="display: inline-block; vertical-align: middle; margin-left: 10px;"> } FIVE BASIC CATEGORIES </div>	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
<hr/>				
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# 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# 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
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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# 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
C7 sus 4	MAY BE WRITTEN G- C-	Dom. 7th scale but don't emphasize the third	C D E F G A Bb C	C F G Bb D
C7 sus 4		Major Pentatonic built on b7	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
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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
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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
<hr/>				
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.

C TREBLE CLEF INSTRUMENTS

TYPICAL MAJOR SCALE LICKS



The licks, patterns and phrases on the next two pages can be played over the Bb MAJOR (concert key) recorded track, Track #1. Memorize several that you like best. After memorizing one or more, transpose them to other keys and play them with the corresponding recorded track. Jazz players traditionally have practiced phrases like these in all twelve keys. By lowering the 3rd and 7th notes of the major scale you will have *minor* phrases.

All examples on these two pages are in Bb Major, concert key.

The page contains nine numbered musical licks in Bb Major, concert key. Each lick is written on a single staff in 4/4 time. Lick 1 starts with a box containing the number '1'. Lick 6 includes a key signature change to Bb Major (two flats) at the end of the phrase. The licks are as follows:

- 1. A half note Bb, followed by quarter notes C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 2. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 3. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C. A second phrase starts with quarter notes C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 4. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 5. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 6. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C. A second phrase starts with quarter notes C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 7. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 8. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.
- 9. Quarter notes Bb, C, D, Eb, F, G, A, Bb, ending with a whole note C.

Exercises are in Bb MAJOR



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16 DIMINISHED SCALE ON F

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18 QUOTE FROM "CONFIRMATION"

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21

TYPICAL MINOR SCALE LICKS

The licks, patterns and phrases on this page can be played with the Bb Minor (concert key) recorded track. Memorize several that you like best. After memorizing one or more, transpose them to other keys and play them with the corresponding recorded track. Jazz players traditionally have practiced phrases like these in all twelve keys. It helps sharpen their ears and fingers. With practice, their fingers seem to reach into their mind and pull out melodies and phrases.

1 All examples on this page are in Bb MINOR(Dorian).

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The Bebop scale on Eb7 or Bb-

TYPICAL "BLUES" LICKS

6



The phrases listed on this page are ones that I have heard jazz players play many times on records and in live performances. I recommend playing them with the Bb MINOR track or with the Bb MAJOR track (either Side 1, track 1 or Side 3, track 1) ... I am speaking in concert key!

Memorize the ones you like best. After becoming familiar with several in the key of Bb concert, try transposing them to other keys and play them with other recorded tracks - either MAJOR or MINOR.

Experiment with working these licks into your solos while playing on Standards, Modal songs, Blues or whatever.

1 All examples on this page are in the key of Bb.

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13 QUOTE FROM "SACK OF WOE"

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TREBLE & BASS CLEF CONCERT KEY



Bb TUNING NOTE	<u>FEEL & METER</u>
1. Bb MAJOR (Bb to C-/F)	4/4 BOSSA NOVA
2. C MAJOR (C to D-/G)	4/4 SWING
3. F MAJOR (F to G-/C)	4/4 BOSSA NOVA
4. Eb MAJOR (Eb to F-/Bb)	4/4 BOSSA NOVA
5. Ab MAJOR (Ab to Bb-/Eb)	4/4 SWING
6. Db MAJOR (Db to Eb-/Ab)	4/4 LATIN
7. Gb MAJOR (Gb to Ab-/Eb)	4/4 SHUFFLE
8. B MAJOR (B to C#-/F#)	4/4 BOSSA NOVA
9. E MAJOR (E to F#-/B)	4/4 SWING
10. A MAJOR (A to B-/E)	4/4 BOSSA NOVA
11. D MAJOR (D to E-/A)	4/4 SHUFFLE
12. G MAJOR (G to A-/D)	4/4 BOSSA NOVA
13. C Δ , Bb Δ , G Δ , Eb Δ	4/4 SWING
(8 bars of each scale. 32 bar progression played 3 times.)	
14. C Δ , Db Δ , C Δ , B Δ	3/4 WALTZ
(8 bars of each scale. 32 bar progression played 5 times.)	
15. 16 bars each MAJOR scale.	4/4 BOSSA NOVA
(Start on C, continue thru CYCLE until each key is played once.)	
16. Bb MINOR (Dorian)	4/4 BOSSA NOVA
17. C MINOR "	4/4 BOSSA NOVA
18. F MINOR "	4/4 SHUFFLE
19. Eb MINOR "	4/4 SWING
20. Ab MINOR (Ab- to Db7)	4/4 BOSSA NOVA
21. C# MINOR (C#- to F#7)	4/4 SWING
22. F# MINOR (Dorian)	4/4 BOSSA NOVA
23. B MINOR (B- to E7)	4/4 LATIN
24. E MINOR (Dorian)	4/4 SWING
25. A MINOR "	4/4 LATIN BOSSA NOVA
26. D MINOR "	3/4 WALTZ
27. G MINOR (G- to C7)	4/4 ROCK
28. C-, Bb-, G-, Eb-	4/4 SWING
(8 bars of each scale. 32 bar progression played 3 times.)	
29. C-, Db, C-, B-	3/4 FLOATING/SWING
(8 bars of each scale. 32 bar progression played 4 times.)	
30. 16 bars each MINOR scale.	4/4 SWING
(Start on C-, continue thru CYCLE until each key is played once.)	



CONCERT KEY CHORD PROGRESSIONS



1 **Bb MAJOR** **Bb** **C-/F**

2 **C MAJOR** **C** **D-/G**

3 **F MAJOR** **F** **G-/C**

4 **Eb MAJOR** **Eb** **F-/Bb**

5 **Ab MAJOR** **Ab** **Bb-/Eb**

6 **Db MAJOR** **Db** **Eb-/Ab**

7 **Gb MAJOR** **Gb** **Ab-/Db**

8 **B MAJOR** **B** **C#-/F#**

9 **E MAJOR** **E** **F#-/B**

10 **A MAJOR** **A** **B-/E**

11 **D MAJOR** **D** **E-A**

12 **G MAJOR** **G** **A-D**

13 **C** **Bb** **G** **Eb**

PLAYED 3 TIMES

8 bars

14 **C** **Db** **C** **B**

PLAYED 5 TIMES

8 bars

15 **C** **F** **Bb** **Eb**

16 bars

Ab **Db** **Gb** **B**

16 bars

E **A** **D** **G**

16 bars

16 **Bb MINOR**

17 **C MINOR**

18 **F MINOR**

19 **Eb MINOR**

30

Chord progression for exercise 30:

- Staff 1: C- (16 bars), F- (16 bars), Bb- (16 bars), Eb- (16 bars)
- Staff 2: Ab- (16 bars), C#- (16 bars), F#- (16 bars), B- (16 bars)
- Staff 3: E- (16 bars), A- (16 bars), D- (16 bars), G- (16 bars)

Bb

Bb INSTRUMENT CHORD PROGRESSIONS

Bb

1 C MAJOR | G | D-/G

2 D MAJOR | D | E-/A

3 G MAJOR | G | A-/D

4 F MAJOR | F | G-/C

5 Bb MAJOR | Bb | C-/F

WORDS AND MUSIC FROM THE DEMONSTRATION TRACK

As an introduction to Volume 24 of the play-a-long book and recording sets, I would like to demonstrate several exercises for you. The first three exercises I play on my saxophone will be based on the concert Bb major scale. I'll be playing the scale from the root up to the ninth and back down. The root is also called the first note of the scale or it can be called the tonic. The 9th is the same as the 2nd note of the scale but it is up one octave. I'll play the scale up and down beginning and ending on the tonic. I'll begin with whole notes, then half notes, then quarter notes. Pay particular attention to each note of the scale as it is played and how it sounds with the recorded background. By this I mean the root has a certain sound when it's played against the piano and bass background that makes it distinctive. The second note of the scale will have a particular sound as will the 3rd, 4th, 5th and all of the other tones of the scale. Get the **sound** of each note in your head while you practice these exercises because when you improvise you will reach the point where there'll be certain sounds and certain notes that you want to play, and if you don't know what notes they are, or where they are on your instrument, you won't be able to play them. Listen carefully while you play. (The numbers beneath each note represent the scale degrees).

Note: All of Jamey's sax playing on the demonstration tracks were played first, then transcribed by Ken Slone.

Scale practice - Concert key Bb.

(CONCERT KEY)

Bb MAJOR - WHOLE NOTES, UP & DOWN

Musical notation for Bb Major scale, whole notes, up and down. The staff shows the scale from the tonic (Bb) up to the ninth (Bb) and back down. The notes are: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. The scale degrees 1 through 9 are indicated below the notes.

Bb MAJOR - HALF NOTES, UP & DOWN

Musical notation for Bb Major scale, half notes, up and down. The staff shows the scale from the tonic (Bb) up to the ninth (Bb) and back down. The notes are: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. The scale degrees 1 through 9 are indicated below the notes.

Bb MAJOR - QUARTER NOTES (with repeat)

Musical notation for Bb Major scale, quarter notes, up and down with repeat sign. The staff shows the scale from the tonic (Bb) up to the ninth (Bb) and back down. The notes are: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. The scale degrees 1 through 9 are indicated below the notes. A repeat sign is placed at the end of the scale.

The next exercise is called THIRDS. I'll begin with half notes, then quarter notes, then eighth notes. Strive for a full sound on each tone if you are playing a wind instrument. Play smoothly and slur from note to note. If you are a keyboard player or you play a string instrument, try to play legato - very smoothly.

(CONCERT KEY)

Bb MAJOR - HALF NOTES IN THIRDS, UP & DOWN

1 3 2 4 3 5 4 6 5 7 6 8 7 9 8
9 7 8 6 7 5 6 4 5 3 4 2 1

Bb MAJOR - QUARTER NOTES IN THIRDS, UP & DOWN

1 3 2 4 3 5 4 6 5 7 6 8 7 9 8 9 7 8 6
7 5 6 4 5 3 4 2 3 1 2 7 1

Bb MAJOR - 8th NOTES IN THIRDS, UP & DOWN (with repeat)

1 3 2 4 3 5 4 6 5 7 6 8 7 9 8 9 7 8 6 7 5 6 4 5 3 4 2 3 1 2 7 1

The next exercise I play will be DIATONIC TRIADS ascending and descending. First I'll play them in quarter notes and then in eighth notes. On this exercise I will vary the rhythms so as to add variety. You may do the same.

Bb MAJOR - Diatonic Triads (CONCERT KEY)

1 3 5 1 2 4 6 2 3 5 7 3 4 6 8 4 5 7 9 5 6 8 3 6
7 9 4 7 8 8 3 5 8 7 2 4 7 6 8 3 6 5 7 2 5 4 6 8 4

Next, I'll play a THREE NOTE exercise in quarter notes and eighth notes. At times, I will vary the rhythmic pattern and you can do the same thing.

Bb MAJOR SCALE - Three note exercise (CONCERT KEY)

Any exercise you play can and should be practiced in minor as well as major keys. Exercises can also be practiced in dominant 7th keys with Volume 21, "Gettin' It Together." The exercises I've played so far were played fairly straight. No vibrato, very few articulations and little rhythmic variety. I did play with a good time feel and a full round sound. If you play a wind instrument be sure to support the tone, even though you are only playing an exercise. This is even more important when you improvise.

In the following examples, I will demonstrate some jazz phrases. In so doing, I will use a variety of articulations and rhythms, occasional vibrato and I'll vary the dynamics.



ALL of the solo/improvisation from the Volume 24 Demonstration track has been transcribed for all instruments. This section is for **C TREBLE CLEF instruments**. Practice the entire solo or portions of it slowly, then gradually increase the tempo to where you can play along with Jamey on the recording. Try to match articulations, phrasing, and dynamics as played on the recording. Single out phrases you enjoy and transpose them to other keys.

Bb MAJOR - IMPROVISED SOLO - TRANSCRIBED by KEN SLONE

Bb MAJOR

Bb Major - continued



This musical score consists of eight staves of music in Bb Major. The notation is dense, featuring many beamed eighth and sixteenth notes, often grouped under long, sweeping slurs. The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of two flats (Bb Major). The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line at the end of the eighth staff.



C MAJOR SCALE



Improvised solo over C major, concert key, with special emphasis on the C "blues" scale and use of "chromaticism." Swing feel.

C MAJOR

"C" BLUES SCALE

"C" MAJOR SCALE ...

LAY BACK



First staff of music, featuring a melodic line with a 'LAY BACK' instruction. The staff contains several measures of music with various note values and rests.

LAY BACK

Second staff of music, continuing the melodic line with a triplet of eighth notes.

Third staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Fourth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Fifth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

"C" BLUES SCALE . . .

Sixth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Seventh staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Eighth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Ninth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes.

Tenth staff of music, featuring a triplet of eighth notes and a triplet of sixteenth notes, ending with a fermata.



Bb MINOR SECTION



Improvised solo in the key of Bb minor (dorian minor)... concert key.

Bb MINOR

The musical score consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in Bb minor, indicated by two flats (Bb and Fb) in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs and phrasing marks are used throughout. There are several triplet markings (indicated by a '3' over a group of notes) and a '3' under a group of notes. In the fourth staff, there are handwritten annotations: '8vb' above a group of notes and 'As is' above another group. The fifth staff contains a '4' under a group of notes. The sixth staff contains a '3' over a group of notes and a '5' under a group of notes. The seventh staff contains a '4' under a group of notes. The eighth staff is labeled 'Bb "MINOR PENTATONIC"' and shows a sequence of notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb.

Bb "MINOR PENTATONIC" CONTINUED



Bb BLUES SCALE

Bb "BLUES" SCALE CONTINUED



THE "7th" SCALE

THE CHROMATIC SCALE

CHROMATIC SCALE CONTINUED



First staff of music, featuring a treble clef and a key signature of one flat (Bb). The staff contains a chromatic scale starting on G4, moving up to G5, with a whole rest in the second measure.

Second staff of music, continuing the chromatic scale from the first staff, moving up to G5.

Third staff of music, continuing the chromatic scale from the second staff, moving up to G5.

Fourth staff of music, continuing the chromatic scale from the third staff, moving up to G5.

Fifth staff of music, continuing the chromatic scale from the fourth staff, moving up to G5.

Sixth staff of music, continuing the chromatic scale from the fifth staff, moving up to G5.

Seventh staff of music, continuing the chromatic scale from the sixth staff, moving up to G5.