



AUDIO TRACK INDEX



The audio files are an integral part of this book, which originally came with two CDs. The files can be downloaded on www.schott-music.com/online-material using the voucher code **gcqriBU3**. Throughout the book, we refer to the original CD track numbers.



Track

- 1 Tuning note – A concert
- 2 Tuning note – B \flat concert

Notes which can be used for single-note soloing are:

- 3 C, D, E, G, A, B
- 4 D, E, F, G, A, B
- 5 D, E, G, A, B, (C)
- 6 A, B, C, D, E
- 7 B, D, E, F
- 8 B, D, E, (A, C)
- 9 G, A, B, D, E, F \sharp
- 10 A, B, C, D, E, F \sharp
- 11 A, B, D, E, F \sharp , (G)
- 12 E, F \sharp , G, A, B
- 13 C, D, E, G, A, B
- 14 F \sharp , A, B, (E, G)
- 15 F, G, A, C, D, E
- 16 G, A, B \flat , C, D, E
- 17 G, A, C, D, E, F
- 18 D, E, F, G, A
- 19 E, G, A, B \flat
- 20 E, G, A, (D, F)
- 21 B \flat , C, D, F, G, A
- 22 C, D, E \flat , F, G, A
- 23 C, D, F, G, A, B \flat
- 24 G, A, B \flat , C, D
- 25 A, C, D, E \flat
- 26 A, C, D, (G, B \flat)
- 27 E \flat , F, G, B \flat , C, D
- 28 F, G, A \flat , B \flat , C, D
- 29 F, G, B \flat , C, D, (E \flat)
- 30 C, D, E \flat , F, G
- 31 D, F, G, A \flat
- 32 D, F, G, (C, E \flat)
- 33 A \flat , B \flat , C, E \flat , F, G
- 34 B \flat , C, D \flat , E \flat , F, G
- 35 B \flat , C, E \flat , F, G, (A \flat)
- 36 F, G, A \flat , B \flat , C
- 37 G, B \flat , C, D \flat
- 38 G, B \flat , C, (F, A \flat)



2

Track

- 1 Tuning note – A concert
- 2 Tuning note – B \flat concert

Modulation: from Major Key to Major Key

- 3 perfect 4th or perfect 5th
- 4 major 2nd
- 5 minor 3rd
- 6 major 3rd
- 7 minor 2nd
- 8 Chord progression

Single-Note Soloing Notes

- C, D, E, G, A
- C, D, G, A
- C, D, G
- C, G
- C
- C

Modulation: from Major Key to Minor Key to Major Key

- 9 down a minor 3rd to a minor key then up a minor 3rd to a major key D, E, G, B, (C, A)
- 10 up a major 2nd to a minor key then down a major 2nd to a major key C, E, G, A, (D, F)
- 11 up a major 3rd to a minor key then down a major 3rd to a major key A, B, D, E, (G)
- 12 Chord progression (D, E, G, A)

Modulation: from Minor Key to Major Key to Minor Key

- 13 up a minor 3rd to a major key then down a minor 3rd to a minor key C, D, F, G, B \flat , (E \flat)
- 14 down a major 3rd to a major key then up a major 3rd to a minor key C, E \flat , F, G, B \flat
- 15 down a major 2nd to a major key then up a major 2nd to a minor key C, D, F, G, B \flat
- 16 Chord progression C, F, G, B \flat

Key-Area Chord Patterns (Featuring Nondiatonic Chords)

- 17 \flat VII7 (or IV–7 to \flat VII7) C, D, G
- 18 \flat VII7 (or IV–7 to \flat VII7) C, D, G
- 19 IV7 (or I–7 to IV7) C, D, G, A
- 20 IV7 (or I–7 to IV7) C, D, G, A
- 21 \flat VI7 (or \flat III–7 to \flat VI7) C, D
- 22 \flat VI7 (or \flat III–7 to \flat VI7) C, D
- 23 VII7 (or \sharp IV \emptyset to VII7) C, D, G, A, B
- 24 VII7 (or \sharp IV \emptyset to VII7) C, D, G, A, B
- 25 \flat II7 (or \flat VI–7 to \flat II7) G, B
- 26 \flat II7 (or \flat VI–7 to \flat II7) G, B
- 27 Chord progression (C, D, G)
- 28 Chord progression (D, E, G, A)
- 29 Demonstration
- 30 Demonstration



Author's Notes

Prerequisites

The recommended prerequisites for using this text include the following: (1) one or more years of practice on a musical instrument, preferably under the instruction of a private teacher, (2) an ability to read music, (3) a familiarity with early styles of jazz improvisation acquired through listening and/or performing, and (4) information and exercises on various topics from the music textbooks *HOW TO IMPROVISE* and *HOW TO COMP* (published by ADVANCE MUSIC), for which this book is recommended as a study guide.

Overview: What You'll Find Where

Following is a brief description of the material covered in **Book I**.

- **PART I: PREPARATION** is primarily for beginner and intermediate students but will also benefit advanced improvisers and drummers who need a more complete musical background. The material covered includes: (1) basic music theory, (2) basic harmony, (3) jazz harmony and harmonic analysis, (4) ear training, (5) how jazz improvisation evolved, and (6) methods for studying jazz repertoire.
- **PART II: JAZZ VOCABULARY** provides extensive coverage of jazz execution (how to play) and content (what to play) regarding the basic elements of an improvised solo. This information can be used to create original jazz vocabulary as well. Methods are presented for incorporating jazz vocabulary licks in improvised solos. Traditional style jazz improvisation is analyzed regarding execution and content and compared to modern style jazz as a tool for learning.

Following is a brief description of the material covered in **Book II**.

- **PART III: TARGET PRACTICE** features a practical, common sense approach to practicing improvisation in which individual aspects of jazz execution and content are targeted (i.e., isolated for practice) using special exercises.
- **PART IV: PRACTICING** explores the following areas: (1) organizing a personal daily practice routine, (2) recording your daily practice, (3) critiquing your daily practice, (4) determining your level of musical development, (5) selecting topics and designing exercises appropriate for your level of musical development, (6) assessing your improvement, and (7) balancing your musical experience between private practice sessions, jam sessions and jazz gigs.



EXTRA HELP contains a tune file comprised of over 300 standard and standard jazz song titles (with a degree of difficulty rating for each song) to be used as a source for: (1) repertoire, and (2) harmonic settings (i.e., chord progressions used for practicing improvisation). Also included is information and musical material relevant to the enclosed play-along recordings in the keys of C, B \flat and E \flat .

This part is available online as a free downloadable PDF file for B \flat , E \flat and Concert Instruments on www.schott-music.com/shop/405299

Preface to the 2nd edition

This second edition of *READY, AIM, IMPROVISE!* will look different from the first edition in that we have decided to streamline the book's content for the purpose of making it more practical and effective as a guide for learning how to improvise, and to divide the remaining material into two separate volumes: Volume I: Preparation and Jazz Vocabulary; and Volume II: Soloing and Target Practice.

As the subtitle says, the book explores the basics of jazz improvisation. But from utilizing the text in both private and group lessons since it was first published in 1999, I have determined that certain non-technical musical material in the original version leans heavily in an editorial direction, being more or less self-evident in nature, and therefore could be considered non-essential to the main purpose of the book.

By eliminating this material and dividing the remaining material into two volumes – and by offering the formerly included play-along tracks and chord sheets to customers on line for no additional charge – we have presented a more focused finished product, one that still does what it claims to do, but without the distraction of perhaps interesting yet extraneous conjecture. We hope you enjoy the results.

* * *

As a professional jazz player and teacher, I get to work with scores of students each year from around the world, all of whom express a serious commitment to studying jazz and learning how to improvise. Many of these students, however, have a limited grasp of traditional vocabulary and its function in contemporary jazz improvisation, while their knowledge and skill in other areas are comparatively advanced. The trouble with this situation, as I hear it, is that when these players improvise it sounds as though they are attempting to *build their musical houses from the roof down*. And, of course, there is a better way.

To me, this indicates that a crucial preparation step in their musical training has either been overlooked, by-passed, or not arrived at yet. It also explains why students do not make steady progress toward their goals, and – in many cases – why the content and execution of their improvised solos are not up to the level of their instrumental technique.

Perhaps there is truth to the assumption that not everyone (who wants to) can or will become a credible jazz soloist. But I have learned that this has less to do with a player's lack of talent for jazz improvisation and more to do with his/her confusion over what and how to practice, and – most importantly – how to recognize and critique the musical details of their playing as they relate to the subject of improvisation.

For just as a painter needs an eye for the details of color, line, shape, and style, a jazz musician needs an ear for the details of melody, harmony, rhythm and execution; or, more to the point, needs to be made keenly aware of the existence of these details and what they sound like in earlier jazz styles, in order to build a musical foundation capable of supporting advanced knowledge and ability (*i.e., the roof of their musical house*). This is to say that the ability to effectively use traditional jazz vocabulary is necessary to the developing jazz improviser.

The main focus of *Ready, Aim, Improvise!*, therefore, is to help students understand, acquire and use traditional jazz vocabulary as a basis for learning how to improvise. The explanations, examples and exercises contained in Volume I—together with the extensive information on practicing and self-critiquing contained in Volume II—are intended to satisfy this fundamental prerequisite, and lead to a more advanced study of the art of jazz improvisation.

Hal Crook
February, 2019