

# CONTENTS

<p><b>READ THIS FIRST</b> ..... 2</p> <p>Additional Resources ..... 19</p> <p>Articulations ..... 48</p> <p>Bass Clef Scales ..... 61</p> <p>Beats 1 And 3 Are Important ..... 27</p> <p>Bebop Scale ..... 28</p> <p>Beginning To Improvise For The First Time ..... 20</p> <p>Blues Conclusion ..... 39</p> <p>Blues Scale And Its Use ..... 40</p> <p>Check List For Improvising ..... 22</p> <p>Chromaticism ..... 32</p> <p>Circle Of Fourths ..... 64</p> <p>Developing Creativity ..... 23</p> <p>Discography ..... 58</p> <p>Dominant Seventh Tree Of Scale Choices ..... 54</p> <p>Ear Training ..... 29</p> <p>Eighth-Note Exercises And Swing ..... 15</p> <p>Exercises (Practical) ..... 65, 66, 67</p> <p>Extending Your Range ..... 22</p> <p>Introduction ..... 3</p> <p>How To Use ..... 5</p> <p>Melodic Development - Tension And Release ..... 43</p> <p>Memorizing Scales And Chords ..... 26</p> <p>Music Fundamentals For Improvising ..... 25</p> <p>Nomenclature ..... 51</p> <p>PATTERNS (Ten Basic) - Treble Clef ..... 62</p> <p>PATTERNS (Ten Basic) - Bass Clef ..... 63</p> <p>Pentatonic Scale And Its Use ..... 30</p> <p>Playing The Blues ..... 36</p> <p>Playing With The Recording ..... 9</p> <p>Points To Keep In Mind When Improvising ..... 47</p>	<p>Practicing Any Scale, Chord, Pattern or Idea ..... 7</p> <p>Related Scales And Modes ..... 46</p> <p>Right Brain - Left Brain ..... 2</p> <p>Scale Syllabus (Intro to) ..... 52</p> <p>Scale Syllabus ..... 53</p> <p>Seventh Chords ..... 41</p> <p>Seventh Chords (48 examples) ..... 64</p> <p>Song List ..... 57</p> <p>Standard Jazz Tune List ..... 59</p> <p>Starting A Phrase Or Melody ..... 24</p> <p>Tension Or Relaxation ..... 45</p> <p>The Music Student's Plea ..... 55</p> <p>Time And Feeling ..... 42</p> <p>Transcribed Solos Books ..... 27</p> <p>Treble Clef Scales ..... 60</p> <p>Tune Learning ..... 56</p> <p>What Does "To Hear" Really Mean? ..... 25</p> <p><b>C</b> CONCERT KEY CHORD PROGRESSIONS ..... 68</p> <p><b>C</b> CONCERT KEY - BLUES MELODIES ..... 72</p> <p><b>Bb</b> Bb INSTRUMENTS CHORD PROGRESSIONS ..... 73</p> <p><b>Bb</b> Bb INSTRUMENTS - BLUES MELODIES ..... 77</p> <p><b>Bb</b> Bb INSTRUMENTS - 20 MUSICAL EXAMPLES ..... 78</p> <p><b>Eb</b> Eb INSTRUMENT CHORD PROGRESSIONS ..... 83</p> <p><b>Eb</b> Eb INSTRUMENTS - BLUES MELODIES ..... 87</p> <p><b>Eb</b> Eb INSTRUMENTS - 20 MUSICAL EXAMPLES ..... 88</p> <p><b>B</b> BASS CLEF CHORD PROGRESSIONS ..... 93</p> <p><b>B</b> BASS CLEF BLUES MELODIES ..... 97</p> <p><b>B</b> BASS CLEF - 20 MUSICAL EXAMPLES ..... 98</p> <p>Summary ..... 103</p>
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These 20 Musical Examples are the same as are in the text except here they are transposed for B $\flat$  instruments (trumpet, tenor & soprano sax, clarinet, cornet).

They can be played with CD Track #2.

**EXAMPLE 1**

Musical notation for Example 1, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a long slur.

**EXAMPLE 2**

Musical notation for Example 2, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a long slur.

**EXAMPLE 3**

Musical notation for Example 3, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a long slur.

**EXAMPLE 4**

Musical notation for Example 4, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a long slur.





TRIADS  
(Root, 3, 5)

ENTIRE  
SCALE

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

When two chords appear in one measure, you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I heard two of the top jazz trumpet players in the country say this is the first thing they do when looking over a new piece of music they are going to solo over. It makes good sense because it gets your ear and fingers accustomed to the various scale and chord sounds in advance of the actual soloing. I advise using this method of practice when approaching ANY new song or chord progression.

The most important harmonic points in the blues progression (and these are often totally neglected by young improvisers) are the measures circled below:

EXAMPLE 2

Improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this: Notice the half-step melodic motion from the first chord to the second.

EXAMPLE 3

Non-keyboard players should practice example #3 with their left hand, one octave lower than written, and play exercises in example #1 with the right hand so they can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.