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**IMPORTANT: Listen to the CD demonstration tracks first
(tracks 12 thru 23).
They will show you how to practice with the book.**

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BOOK ONLY: \$5.95 U.S.

READ THIS FIRST:

This book contains much information. It's not intended that you race through it. Take your time and **feel good** about absorbing the material and ideas I am presenting. It has taken years to garner the knowledge which you hold in your hands. Don't expect to assimilate and digest it overnight.

Knowledge is one thing; being able to apply it is another. This book will give you knowledge and understanding. **Only if you can apply knowledge do others appreciate it.** *In music, a played example is worth many words.*

"Imagination is more important than knowledge." - Albert Einstein

I can help you become a more fulfilled musician by tapping the CREATIVE SOURCE **which lies within your mind.**

Everything in this book has been gleaned from jazz's aural history. Everything in here can be heard by listening to the music. The music speaks for itself. Enjoy listening to jazz musicians.

RIGHT BRAIN - LEFT BRAIN

(This first appeared in Vol. 47 'RHYTHM')

Jazz musicians have always mentally heard music then worked/practiced until they could play those ideas on their instrument. Knowing the fingerings, scales and chords (arpeggios) to each of the chord/scales in the harmony is fundamental. But, don't make the mistake of taking a lifetime to learn the fundamentals and never take time to enjoy **MAKING MUSIC**. Sometimes we forget to balance the learning of scales, chords, fingerings, technique, etc. with the joy of playing a simple melody that we hear in our head.

The most successful musicians are those who can balance the left-brain knowledge with the creative right brain. If you can only play by ear (right brain), you'll find yourself limited to only what-you-know. If you over-emphasize the left-brain you may end up sounding like a well-oiled jazz machine but not too inspiring or original.

In the beginning, work with the various recorded tracks in this *Volume 1*, I suggest using an approach that allows both sides of the brain to be used. Cooperation is a key word here and I'm suggesting you cooperate with yourself. Practice with the scales, chords, patterns, and licks and get so you can weave through the harmony of any of the tracks without really thinking about it. But also be **spontaneous, creative, surprising, imaginative and take chances** over the various chord progressions and keys that are on this recording. At *all* times be listening intently to what you are hearing in your mind. Then, try to analyze it and play it with the proper articulation and feeling. *The objective is to have both sides of the brain working together, in harmony with each other. Some call this holistic!*

Since there is a rather wide divergence in the way jazz professionals write chord and scale symbols, as well as other devices used in the "jazz language," turn NOW to the NOMENCLATURE page (116) and become familiar with it. It will be a benefit to you throughout this book. Simply said, each chord symbol represents both a chord and a scale. The NOMENCLATURE page will show you the various chord/scale types (choices) and their abbreviated symbols. Also, look at the chart on page 7.

INTRODUCTION

I have never met a person who couldn't improvise! I have met many who *think* they can't. Your mind is the builder and what you think... you become. A positive mental attitude contributes to much successful improvisation!

It has often been said "you can't teach jazz." Myself and many others have been doing just that for years. With all the various aids on the market it can be confusing for the beginner. When this book/recording set was first published in 1967 many thought that by buying this set they would instantly become a great jazz player. It takes more than just purchasing this set to make beautiful music but if you digest carefully the contents of this book and recording, I know you'll be a lot happier with your musical progress. Here are several ingredients that go into making a good jazz soloist/improviser:

- 1) Desire to improvise
- 2) Listening to jazz via recordings and live performances
- 3) A method of practice – what and how to practice!
- 4) A rhythm section with which to practice and improvise
- 5) Self-esteem and discipline

Jazz players use several fundamental ingredients when improvising. Some of these same fundamentals are presented in this volume so you can begin to release the wonderful music which is presently locked in the confines of your mind. The basic ingredients in music are **SCALES** and **CHORDS**, in addition to **Sounds and Silences**.

If you were to look at any transcribed jazz solo from any era you would see much evidence of phrases which use scales, chords, diatonic patterns, chromatic passages, leaps, rests, and most all other common musical devices. Jazz is not mystical and certainly not reserved for just a few. The art of improvising with musical notes has been with us for ages. Since about 1900 it's been called Jazz.

To me, jazz is a means of expression which allows the soloist to communicate in a special way with the listener. It is not a one-way street. The listener's *ears* and *mind* are just as important as the actual music being played by the performer. The idea is not to save jazz, but to allow more people to enjoy its messages through listening and actual performance. The old saying - "you either have it or you don't" - is strictly a myth. It was founded on ignorance and the inability or unwillingness of those who play to share, verbally, with those who think they can't.

The book portion of this volume has many exercises written out in three keys. They are in concert key and are presented in standard notation and guitar tab, and correspond to the chord progressions of the first several recorded tracks. These exercises and any others you may work on are written to help you attain a higher degree of facility. This will enable you (your fingers, arms, eyes, etc.) to respond quicker, sharper, and with a keener relationship to the impulses of your mind.

Some players memorize pattern after pattern, lick after lick, and oftentimes sound like a well-oiled machine. The idea is not to become a machine but to reach a level where your musical intuitiveness can express itself on your given instrument. So, keep this in mind: Exercises are merely a means to an end. Practicing exercises, patterns, licks, scales, and chords should lead to more expressive creativity.

Anyone can improvise. It's the most natural way to make music. Always has been!
It's a technique we've forgotten or thought we weren't good enough to begin.

I know some people who have practiced playing all the exercises in this book in all keys before they tried improvising with the first recorded track. I do not advise this because the main objective is to **improvise** rather than play exercises. After you have listened to one or more of the recorded tracks and have looked over the corresponding chord/scale progressions, try playing one of the exercises in the book in tempo with the recording. This is preparation, not improvising.

I recommend singing along with the recording, **then** play your instrument and sing. Remember, each scale only lasts so long and then you move to the next scale. The first several tracks use 8 and 4 measure phrases. For a person who understands the principle of improvising, and doesn't want to work on the exercises, they will most likely dive right in and begin improvising, using as their guide the chord/scales outlined for each track.

Suggestion: Be sure to count the beats-per-measure in your head. Keep track of how many measures you have played so you will change to the next chord/scale on time. Every scale has a key signature with a designated number of flats or sharps. Try to **memorize** them so you can take your eyes off the written page and concentrate on making music. **Don't panic!!!**

If you should get lost you can probably get back on track by using your ears and eyes. Just listen. The change of key (change of scale) is usually prominent and is outlined by a slight accent on the cymbal or drums. Drummers usually help us keep our place by outlining the form of the song in four or eight bar phrases. The two blues on this CD consist of 12 bar phrases, which could be thought of as three 4-bar phrases. (The number of choruses each track contains is always written in the upper right hand corner.)

Jazz players refer to the harmony of a song as the "**changes**," or, the "**chords**," or "**chord progression(s)**." It refers to the chord/scale progression of the harmony. The chord symbols also determine the **scales** to be used when improvising. For your convenience, I've written the needed scales to all the tracks and have darkened in the chord tones (you may want to look at the scale syllabus on pages 118 and 119).

TOOLS

Scales, Chords (arpeggios), Sound, Articulation, Imagination, Intuition, Desire to Create, Rhythm, Feeling

TOOLS PUT TO WORK GIVE YOU

Music, Enjoyment, Communication, Self-Esteem, Harmony (in more ways than one!),
and Channels for Creativity

MIND

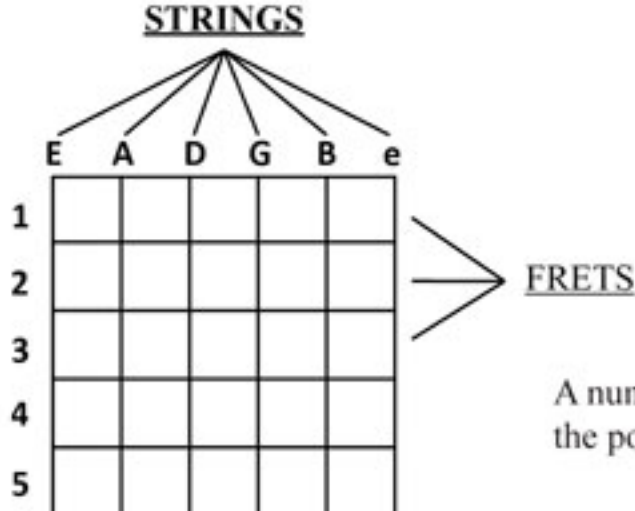
The mind was designed to be your best friend.

Too often we act as though someone else controls our mind, not us.

Jazz improvisation, insists that YOU use your mind and consequently reap the rewards of creativity.

It's natural. Music compliments the mind. **Music is a universal building block.**

The diagram on the following page is a fretboard diagram. It is used to map out and show how chords and scales are related to the guitar fretboard. The vertical lines represent the strings and the horizontal lines represent the frets. The diagrams are very useful because they are moveable. **A number next to a fret indicates which position or area of the fretboard the scale or chord should be played.** Diamonds represent the root notes (notes that are the same name as the scale or chord).



A number next to a fret indicates the position of the scale or chord

While the guitar is laid out vertically in two octaves, it is important that guitarists learn to play scales and arpeggios one octave at a time. This makes it easier to visualize the guitar and how the scales function in a musical way rather than a mechanical way. It's very easy to become overwhelmed with the number of possible scale shapes. Even though there are three and four shapes presented for each one-octave scale shape, there are basically only two one-octave scale shapes presented below. These are moveable shapes. For each scale presented there is a shape that starts with the first or second finger and one shape that starts with the third or fourth finger of the left hand. Because these shapes are moveable they should be played on each string group presented. A chart showing the root notes (notes that name the scale) for each string is shown below as well.

Root Notes On The Sixth and First String

0	1	3	5	7	8	10	12
E	F	G	A	B	C	D	E

Root Notes On The Third String

0	2	4	5	7	9	10	12
G	A	B	C	D	E	F	G

Root notes On The Fifth String

0	2	3	5	7	8	10	12
A	B	C	D	E	F	G	A

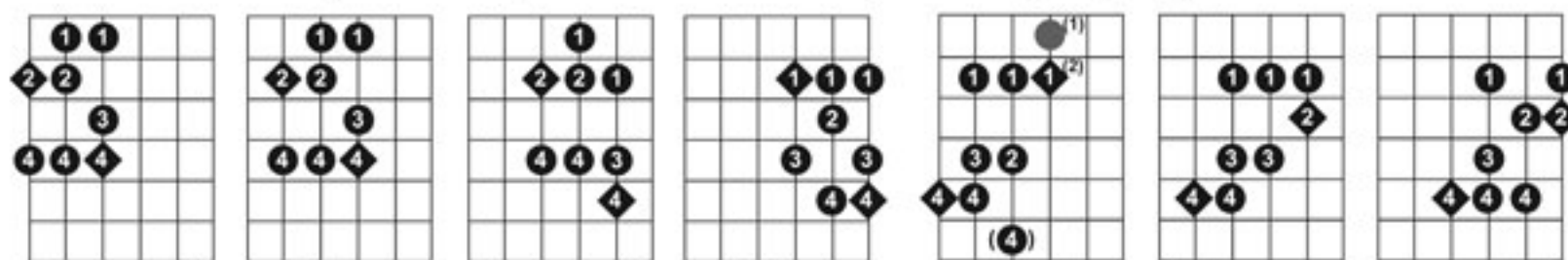
Root Notes On The Second String

0	1	3	5	6	8	10	12
B	C	D	E	F	G	A	B

Root Notes On The Fourth String

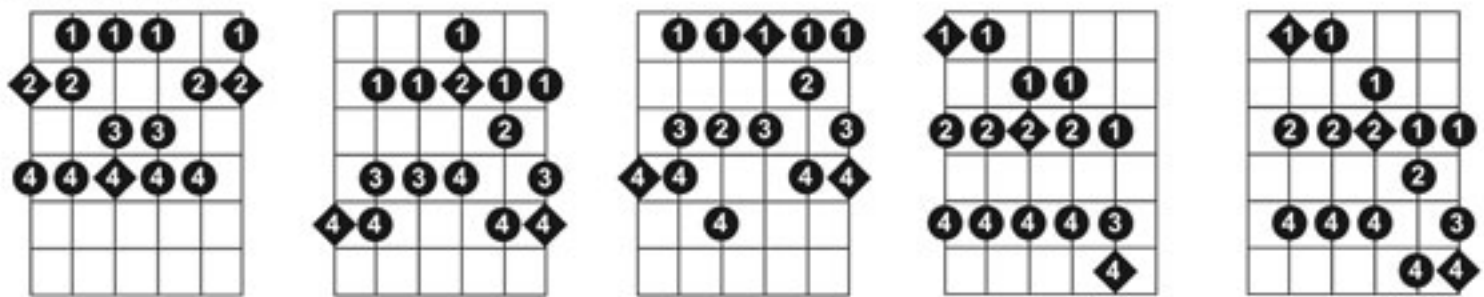
0	2	3	5	7	9	10	12
D	E	F	G	A	B	C	D

One-Octave Patterns (numbers in parenthesis indicated optional fingering) ◆ = Root Notes



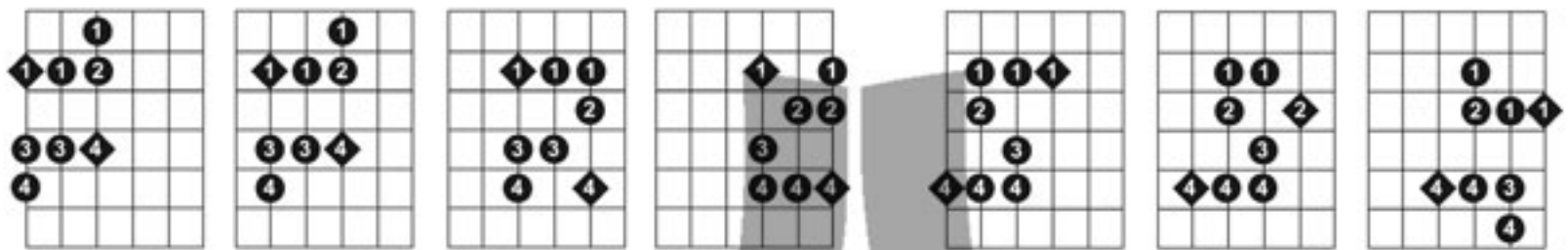
Once the one octave scales are mastered, guitarists can combine two different one-octave scales to play two-octave scales. Be sure to mix and match and even manipulate some of the basic scale shapes to cover the entire fretboard. This process will insure that guitarists can play any scale in any key anywhere over the fretboard. Large scale shapes and fretboard mastery can be achieved by combining simple (and small) one-octave shapes.

Two-Octave Patterns

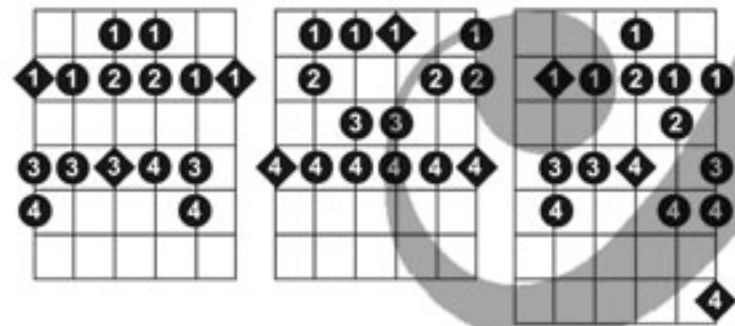


The three types of scales that are most used when beginning to play jazz and improvise are the major scale (previously shown), the Dorian scale (a minor type scale that works nicely with minor chords) and the Dominant 7th scale. The Dorian scale and Dominant scale are presented below. Be sure to master one-octave shapes before moving to the two-octave shapes. The exercises in the book will help with this mastery. Also, as you practice the exercises in the book, be sure to not only use the fingerings indicated by the tab. Don't be afraid to apply different scale shapes which will result in different fingerings and areas of the fretboard.

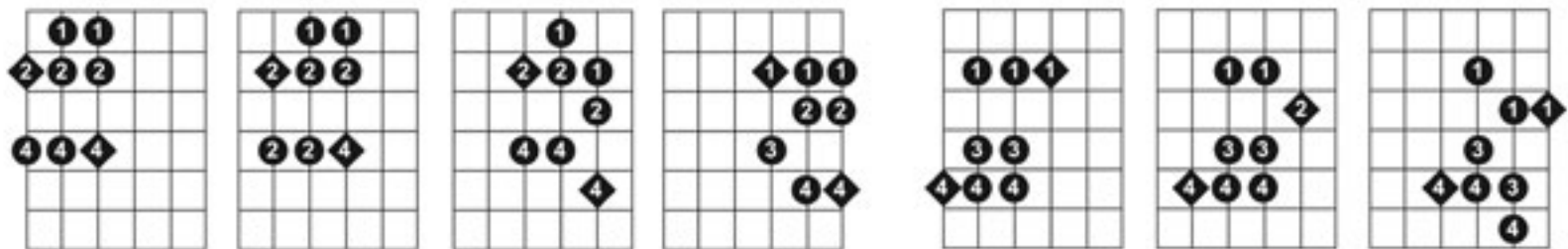
One-Octave Patterns (Dorian Minor)



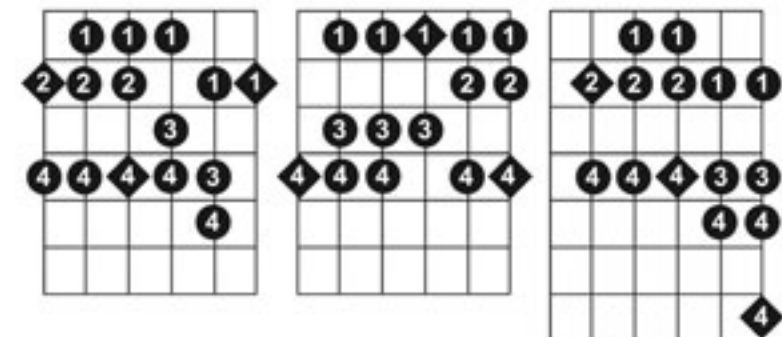
Two-Octave Patterns



One-Octave Patterns - Dominant (Mixolydian)



Two-Octave Patterns



HOW TO USE

Since this is a play-a-long book and recording, we need to open the book and actually **play along** with the background music provided.

You will notice that I have written below each chord symbol (example: see page 105) the actual scale from root to the 9th note of the scale. The root is the first note of any scale, also called tonic. The **blackened tones** are the **chord tones**. The chord tones of any scale are usually the first, third, fifth, seventh and ninth. Since jazz players have always used scales and chords in building their improvised solos, it is natural to stress learning **chords** as well as **scales**. A complete chord would contain these notes of the scale: 1, 3, 5, 7, 9, 11, 13. This amounts to **all** the notes used in the scale. Scales are referred to as being **horizontal** and chords are **vertical**:

**CHORD
TONES**

1 C
13 A
11 F
9 D
7 B
5 G
3 E
1 C

Each symbol represents both a scale and a chord. Western music is compromised of scales and chords.

C MAJOR SCALE - HORIZONTAL - (SCALAR)

1	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1 (8)	9	10	11	12	13	14	15	

CHORD TONES → 1 3 5 7 9 11 13

The **large number** under each scale (see page 105) tells you how many measures of that scale will be sounded on the recording. As you can see, most of the beginning tracks are built in 8 and 4 measure phrases. Try to **hear** and **feel** the recorded tracks in two and four measure phrases rather than individual measures. It will become a habit after a while. In time, you won't even think about the four and eight measure phrases; they will become a part of your being. When you finally achieve this inner sense of phrasing, your improvisation will be less rigid and more flowing. If there are two or more people practicing together, take turns keeping place for one another by pointing to the new scale when it appears. Think of the 8 bar phrases as being two four-bar phrases, or four two-bar phrases.

In this book, I will generally use a dash (C- or C-7) to denote a minor scale/chord. I will use a triangle (CΔ) to denote the use of a major scale/chord. A seven (C7) after a capital letter means dominant seventh. A circle with a line thru it (CØ) denotes a half-diminished scale/chord.

Put the recording on Track #2 and just listen to the rhythm section as they accompany. Follow along in the book to make sure that you can keep track of the measures and that you can actually *hear* them change from the first minor chord/scale to the second and then on to the third minor chord/scale. The rhythm section will play those three chords in the same order a total of four times and then come to rest on the fermata (♯). That concludes the first track of recorded background accompaniment.

Listen to **several** recorded tracks before you begin to play along. Watch the chord/scale progressions while listening to the recording. Try singing roots, scales, chords, patterns, etc. with the recording. **Make sure you know where the rhythm section is at all times.** If you get lost, **listen**. If you still can't get back on the track, start the recorded track again. This is called keeping your place and learning the form. **No one likes to be lost.**

Acquiring an inner sense of FORM is very important for creative people and it allows them to avoid getting lost. Everyone can acquire it. Knowing where you are in the form of a song gives you added confidence.

The 4th tone of major and dominant 7th chord/scales contains much tension and thus usually isn't emphasized. The 4th is usually treated as a passing tone between the 3rd and 5th scale tones. When in major or dominant keys don't end a phrase on the 4th. Try it and you'll hear what I mean. It's okay to emphasize the 4th when in minor or half-dim or playing the blues.

Overcome fear with knowledge.

An existing knowledge of major, minor, and dominant seventh scales and chords is preferred but is not essential. If not already mastered, gradually memorize the twelve **major**, **minor**, and **dominant scales** listed on pages 85, 86 and 87. *Volume 24, "Major & Minor"* is excellent in helping learn the major and minor scales and chords. The minor scale (dorian) is really the same as a major scale whose root lies a whole step below the root of the dorian minor. Example: F- is the same as E^b major (3 flats), D- is the same as C major (no sharps or flats), A- is the same as G major (one sharp). Be sure to read the chapter called Related Scales and Modes on pages 74 and 75. This understanding of how scales relate to one another is helpful because it will show you how one fingering pattern is the same as several others. This makes your work easier.

Some people will feel more comfortable by beginning with one of the blues tracks on the play-a-long recording. If you have already improvised with a blues (maybe at school) this might be the place for you to begin. See the chapter on Blues on page 58.

Be sure you look over the Ten Basic Patterns on pages 91-95. This is very important information and I correlate it with the next chapter on how to practice. Professionals even use this type of approach when looking over a new piece of music. It allows them an opportunity to check out each scale/chord in an orderly fashion. When they begin to improvise they will already be somewhat familiar with the harmonic sequence of events.

Every minor scale employed on this record and in the musical examples is in the **Dorian** mode. I chose this scale because it is used extensively in jazz and popular music. This minor mode will be called a *scale* throughout this book. Jazz and pop musicians have used it for years. You will often see a dash (—) used to denote minor scales or chords. For instance, F- is the same as Fmi7, Fmi, F-7 or F-9. They all mean the same thing: improvise on the F minor scale. See NOMENCLATURE, page 116 for other examples.

The stereo separation on the recording allows one to turn off the guitar channel and practice with the bass and drums on the left channel. Bassists will want to examine *Rufus Reid Bass Lines* from Volumes 1 and 3 recordings. It contains every note Rufus Reid plays with chord symbols above each bar. Bass players can turn off the left channel of the recording and practice along with the guitar and drums on the right channel. Also, the book *Guitar Comping* by Barry Galbraith is a valuable resource for guitarists who want to increase their comping abilities.

There is no such thing as a wrong note. Just poor choices.
When you hit a wrong note (poor choice) just move it up or down a half-step.
You're always just a half-step away from a right note.

Become a child when you play music. TAKE CHANCES but listen carefully.

Record yourself and don't be afraid to listen to it.
FEAR = False Evidence Assumed Real.

HOW TO BEGIN PLAYING WITH THE RECORDING

After you feel comfortable with the flow of the rhythm section, having listened to one or more of the recorded tracks and followed the chord progression, and are comfortable with the appropriate scale shapes, get your instrument ready and let's begin the journey to improvisation. Turn to the proper chord/scale progression for TRACK #2 ("F minor, E flat minor, D minor"). (Tune up with the tuning notes on the recording (Track #1)).

Jazz has traditionally been passed down by listening and imitating those around us who play musical ideas we enjoy. The following exercises are merely examples most musicians have practiced at one time or another.

The first 20 exercises (Examples) use only the first musical track of the recording (Track #2). Once you understand the principle of how to play exercises and improvise with this track, you can apply what you learn to any of the other tracks on the recording or any other play-a-long track on other Aebersold volumes. The principle is always the same ... know the scales and chords to the harmony of each tune or musical track; keep your place and play from your musical mind when you improvise.

If you have not been playing your instrument very long or are less familiar with the scale shapes, you may want to begin by playing up the scale in whole notes. See **Example 1**. Play very legato. Listen to the sound of the bass and cymbals keeping the time. Play the examples with them. Don't rush or drag the beat. After you hear my voice say "one, two, one two three four," begin playing.

EXAMPLE 1 Play with CD Track 2

(F MINOR-DORIAN)

(This track is played 4 times)

F - 7

Play smoothly - pick each note in a way to execute a smooth and full tone or sound

TAB

8 10 11 8 10 7 8 10

(Eb MINOR-DORIAN)

E^b - 7

6 8 9 6 8 5 6 8

(D MINOR-DORIAN)

D - 7

5 7 8 5 7 4 5 7

Now play up and down the scale in *half notes*. See **Example 2**. A *chorus* means playing through the entire chord/scale progression one time. For instance, a chorus to Track #2 is 24 measures long. It is played a total of 4 times ... 4 *choruses*. This is a total of 96 measures but don't count it this way. *Count in 2, 4 and 8 measure phrases*. Learn to think and HEAR music in phrases.

The goal is to **MAKE MUSIC!**

EXAMPLE 2 (CD Track 2)

(This track is played 4 times)

F - 7

8 10 11 8 10 7 8 10 8 7 10 8 11 10 8

E^b - 7


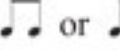
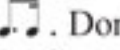






6 8 9 6 8 5 6 8 6 5 8 6 9 8 6

D - 7

5 7 8 5 7 4 5 7 5 4 7 5 8 7 5

Next, play the scales in *quarter notes*. See **Example 3**. Remember, play smoothly without rushing or dragging. Listen *carefully* to the rhythm section while playing. Listen to the *beat* and play with it. Good music always has a *flow* to it. *Exercises are music, too.*

EIGHTH-NOTE EXERCISES AND SWING

In order to make eighth-notes “*swing*” or imply swing, they must be played like an eighth-note triplet with the first two eighths tied together. This looks like  but is actually written like  or . Don't divide  into two equal parts; divide it into three  with the first two eighth-notes tied together . The above rule is a must if you ever hope to convey a relaxed feeling to the listener. So, from now on, interpret all  or  like  when the rhythm section is playing with a swing feel.

When playing a bossa nova or rock tune you will want to straighten out the eighth-notes and play them more evenly. This is called *even eighths*. Listen to Track #4 (“Random Minor Chords - 8bars each”), and Track #11 (“Minor to Dominant progression”) for the bossa nova sound.

If you feel secure with what we have done so far, play the three scales up and down using the first five notes in eighth-notes. See **Example 12**. Now would be a good time to look at the chapter on Articulation found on page 76. As a general rule, eighth notes should be played using alternate picking. Play the downbeat with downstroke and the upbeat with an upstroke.

EXAMPLE 12 (CD Track 2)



F-7 repeat 4 measures

etc.

Tab: 8 10 11 8 10 8 11 10 8 10 8 11 10 8 10 8 11 10 8

Eb-7

Tab: 6 8 9 6 8 6 9 8 6 8 6 9 8 6 8 6 9 8 6

D-7

Tab: 5 7 8 5 7 5 8 7 5 7 5 8 7 5 7 5 8 7 5

Memorize everything! Melodies, scales, chords, rhythms, patterns, licks, clichés, lyrics.
Use your mind *and* instincts. That's what they're there for.

BEGINNING TO IMPROVISE FOR THE FIRST TIME

You will notice we started with each note of the scale in whole notes and ended up playing the scale to the ninth, and back down the chord tones in various smaller note values. This gives you a degree of confidence which enables you to move on the next step ... which is *actual improvisation*.

So far, we have only been working with the three minor scales to the first track of recorded accompaniment, but it is best to be well equipped before journeying into an area of music which, to you, may be untraveled.

Let's approach improvising for the first time by using the same type of exercises that we are familiar with.

Put the recording on the first track and try playing any rhythm you choose and just play notes found in the scale. You may find yourself playing whole notes interspersed with eighth-notes or rests. *Experiment at this point with anything your mind can come up with.*

Put the recording on Track #2 and begin playing. Improvise! Take some chances!

There is no such thing as a wrong note ... just poor choices!

Listen to the rhythm section while you play. Let them help you keep your place.

If you find yourself losing the form (**getting lost and not changing to the next scale at the proper time**), try improvising with a prearranged two measure rhythm. Use the notes of the scale by adhere to this rhythm. Below is an example using a prearranged two measure rhythm ... Notice that I am extending the range, too.

Prearranged Rhythm



EXAMPLE 21

F-7

E^b-7

PENTATONIC SCALE AND ITS USE

The pentatonic scale has been used in music for a long time. Pentatonic generally means a scale built of five tones. In jazz, the two scales which have become popular are the major pentatonic and the minor pentatonic. If we build them in the key of C and in the key of F, they look like this:

CΔ Major Pent.	C - Minor Pent.	FΔ Major Pent.	F - Minor Pent.
T A B			
8 10 7 10 7 10	8 11 8 10 8 10	8 10 7 10 7 10	8 11 8 10 8 10

One-Octave Patterns Major Pentatonic

Two-Octave Patterns

Optional Fingerings

People use the pentatonic scale more during a blues progression than in any other harmonic sequence in jazz - especially young players. There are books on the market which advocate using the pentatonic scale as a means to solo on the blues progression. The pentatonic scale sound should be thought of as a small part of the overall musical spectrum.

The pentatonic scale is a sound which can add variety to the overall musical framework. Rather than “running it in the ground,” sprinkle it in amongst other scale sounds. The blues scale and the minor pentatonic scale are very similar. The blues scale has six tones and the pentatonic scale has five. If we write both scales in the key of F they look like this:

F Minor Pentatonic

F Blues Scale

T

8 11 8 10 8 10

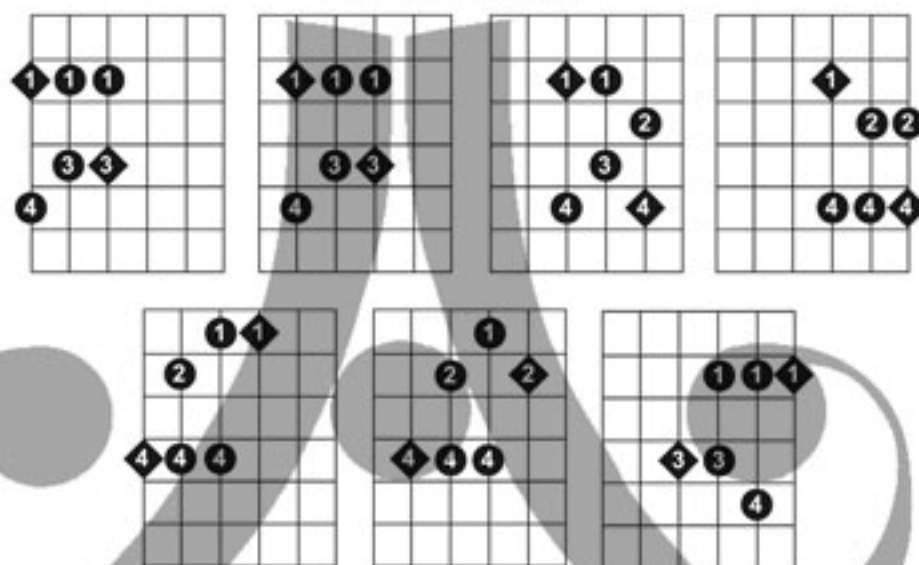
A

8 11 8 9 10 8 10

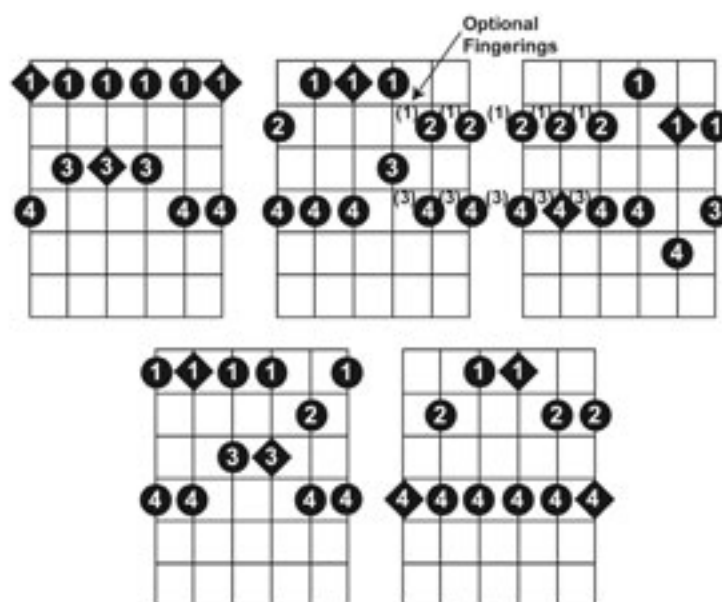
B

8 11 8 10 8 10

One-Octave Patterns Minor Pentatonic



Two-Octave Patterns



PLAY-A-LONG CD PRACTICE TRACKS

The large numbers below the staff indicate the number of measures (bars) each chord/scale is sounded. Refer to the scale diagrams for Dorian and Mixolydian on page 6 if you need a reminder of these scales. Only the root note names are provided below in the chord symbol.

TRACK 1 TUNING NOTES (E B G D A E) STRINGS (1 2 3 4 5 6)

The scales in this section are only written one octave. Feel free to go higher or lower when you play.

TRACK 2 F-7, Eb-7, D-7 8 BAR PHRASES (Play 4 Times)

Track 2 features three 8-bar phrases for F-7, Eb-7, and D-7 chords, followed by a final F-7 chord marked 'fine'. The notation includes a treble clef, a 4/4 time signature, and a double bar line at the end of each phrase. The F-7 phrase starts on F4 and goes up to F5. The Eb-7 phrase starts on Eb4 and goes up to Eb5. The D-7 phrase starts on D4 and goes up to D5. The final F-7 phrase starts on F4 and goes up to F5. The tablature below the staff shows the fret numbers for each note: F-7 (8, 10, 11, 8, 10, 7, 8, 10, 8), Eb-7 (6, 8, 9, 6, 8, 5, 6, 8, 6), D-7 (5, 7, 8, 5, 7, 4, 5, 7, 5), and F-7 (8, 10, 11, 8, 10, 7, 8, 10, 8).

TRACK 3 F-7, Eb-7, D-7 4 BAR PHRASES (Play 9 Times)

Track 3 features three 4-bar phrases for F-7, Eb-7, and D-7 chords, followed by a final F-7 chord marked 'fine'. The notation includes a treble clef, a 4/4 time signature, and a double bar line at the end of each phrase. The F-7 phrase starts on F4 and goes up to F5. The Eb-7 phrase starts on Eb4 and goes up to Eb5. The D-7 phrase starts on D4 and goes up to D5. The final F-7 phrase starts on F4 and goes up to F5. The tablature below the staff shows the fret numbers for each note: F-7 (8, 10, 11, 8, 10, 7, 8, 10, 8), Eb-7 (6, 8, 9, 6, 8, 5, 6, 8, 6), D-7 (5, 7, 8, 5, 7, 4, 5, 7, 5), and F-7 (8, 10, 11, 8, 10, 7, 8, 10, 8).

II/V/I Sequence

F-7 **B^b7** **E^bΔ** **E^bΔ**

G-7 **C7** **FΔ** **FΔ**

A-7 **D7** **GΔ** **GΔ**

B^b-7 **E^b7** **A^bΔ** **A^bΔ**

C-7 **F7** **B^bΔ** **B^bΔ**

D-7 **G7** **CΔ** **CΔ** **CΔ**