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Cover Design by PETE GEARHART
 Music Copied By BENNY HANCOCK & PETE GEARHART

Published by
JAMEY AEBERSOLD JAZZ, INC.
 P.O. Box 1244
 New Albany, IN 47151-1244
 1-800-456-1388
www.jazzbooks.com



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Book only: \$4.95 US

MELODIC CONNECTING

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

CONCERT INSTRUMENTS begin at the first measure.

Bb INSTRUMENTS begin at measure 5.

Eb INSTRUMENTS begin at measure 19.

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

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

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

The musical score consists of 24 measures of music, organized into six systems of four staves each. The music is written in 4/4 time. Chord and scale changes are indicated by letters above the staves: CΔ (measures 1-4), DΔ (measures 5-8), EbΔ (measures 9-12), GbΔ (measures 13-16), AbΔ (measures 17-20), and BbΔ (measures 21-24). Measure numbers (1-24) are placed at the beginning of each bar line. Numbers under the starting note of each new scale/chord indicate the starting note: 3, 2, 3, 4, 7, 5, 6, 7, 9, 8, 9, 7, 10, 11, 5, 12, 13, 7, 14, 15, 9, 16, 17, 18, 19, 5, 20, 21, 9, 22, 23, 5, 24.

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

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

Most exercises should
be slurred

TREBLE CLEF EXERCISES

These are for Track #1
Db

Bb & Eb instruments
must transpose exercises.

1 C (Roots)

D Eb etc.

2 C (1st & 2nd tones) Db

D Eb etc.

3 C (1st, 2nd & 3rd tones) Db

D Eb etc.

4 C Db

D Eb etc.

5 C Db

D Eb etc.

6 C (chromatic scale in quarter notes) Db

D Eb etc.

VOL. 21 SUPPLEMENT

CONCERT KEY CHORD PROGRESSIONS

This supplement includes parts for all instruments. C treble page 1-16, Bb instruments page 17-32, Eb instruments page 33-48 and Bass Clef instruments page 49-64.



MAJOR - 4 bars each
Chromatically up (2x)

1

1st x Bossa, 2nd x Swing

MAJOR-4 bars each
Chromatically down (2x)

2

1st x Bossa Nova, 2nd x Swing

1

