

# CONTENTS

Quick Start Guide.....	1
Official Introduction—Chromatic Scale.....	2
Demonstration Recording—Composing—Philosophy—Jazz Is Freedom.....	3
Exercises and Practicing.....	4
How To Improvise.....	5
Chromaticism.....	5
The Bebop Scale.....	6
Where To Go Next.....	6
Transcribing Solos.....	7
Modal Improvisation.....	7
Good Advice.....	8
Music Directors—Worldwide.....	8
Classroom Observations by Mike Tracy.....	9
Nomenclature.....	11
Ten Basic Patterns—Treble Clef Instruments.....	12
Ten Basic Patterns—Bass Clef Instruments.....	13
The Blues Scale and Its Use.....	14
Major, Minor (Dorian) and Dominant 7th Scales—Treble and Bass Clef.....	15
Major and Minor Pentatonic Scales—Treble and Bass Clef.....	16
Scale Syllabus.....	18





## TYPICAL MAJOR, MINOR and BLUES LICKS

C INSTRUMENTS—Treble Clef.....	19
Bb INSTRUMENTS.....	23
Eb INSTRUMENTS.....	27
BASS CLEF INSTRUMENTS.....	31

## INSTANT KEY GUIDE TO RECORDED TRACKS

C TREBLE and BASS CLEF INSTRUMENTS.....	35
Bb INSTRUMENTS.....	36
Eb INSTRUMENTS.....	37

## CHORD/SCALE PROGRESSIONS TO RECORDED TRACKS

 C TREBLE CLEF INSTRUMENTS.....	38
 Bb INSTRUMENTS.....	41
 Eb INSTRUMENTS.....	45
 BASS CLEF INSTRUMENTS.....	49

## WORDS and MUSIC from DEMONSTRATION RECORDING

C TREBLE CLEF INSTRUMENTS TRANSCRIBED SOLOS.....	53
Bb INSTRUMENTS TRANSCRIBED SOLOS.....	64
Eb INSTRUMENTS TRANSCRIBED SOLOS.....	72
BASS CLEF INSTRUMENTS TRANSCRIBED SOLOS.....	72

Cover by PETE GEARHART & SARA AEBERSOLD • Music Copied by PETE GEARHART & BENNY HANCOCK

JAMEY AEBERSOLD JAZZ, INC.  
P.O. Box 1244 • New Albany, IN 47151-1244  
<http://www.jazzbooks.com>



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 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





# 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