

B♭ INSTRUMENTS

Jazz Improvisation 1

Handbook



performing arts institute 2006

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Jazz Improvisation 1 Handbook

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How to Learn Jazz

Contrary to what many people believe, learning to play jazz is not a mystical or unusually complicated process. Like any other art form, it can be reduced to a few simple, structured guidelines to focus your mind and body, and let your creative spirit soar where it may. The four steps for learning to play jazz are:

- 1. Practice Fundamentals**
- 2. Technical Practice**
- 3. Play Music!**
- 4. Listen**

- 1. Fundamentals.** This is the bread and butter of your practice routine, and is the first thing that you practice every day. Listen to almost all great jazz players (especially those of the modern era) and you will notice one thing in common – they all play their instrument *extremely* well. I cannot over-stress the importance of this part of your practice, particularly in the early stages of your musical development.

This is the time where you learn how to use your tools and perfect your technique. Anything that you might ever need to play creative and inspiring jazz must be worked on here, including sound, pitch, time, range, dynamics, breath control, finger dexterity, extended techniques, and anything else that you will help you excel on your instrument.

- 2. Technical Work.** This type of work is where you develop your vocabulary and is encompasses most of our work in a jazz improvisation class. Stick to mostly jazz-related practicing here, including scales, arpeggios, modes, patterns, licks, and anything else that you can think of that will give you a more complete “toolbox.” There are literally hundreds of books full of examples of this sort of thing (find them in the Jamey Aebersold catalog at www.jazzbooks.com). A couple of the best are Jerry Coker’s *Patterns for Jazz* and David Baker’s *Modern Concepts in Jazz Improvisation*

It is especially important for you to be creative in this type of practice. It is extremely easy to get bored playing nothing but scales and patterns all day, which is the last thing you would want. Anything that you can do to create interest in this type of practice will greatly help you. Play scales forwards and backwards, in different intervals, and starting on each note. Practice technique with play-along records. Trade off scales and patterns with a friend. Make up games to challenge yourself. Work on soloing over songs using only *one* specific technique at a time.

- 3. Play!** At this point, you're just working on music, so turn your brain off and leave all the technical work in the practice room. If you've worked on it enough, you'll have the licks when you need them. Fundamentally, jazz is about making a creative musical statement and sounding different than anyone else, which is hard to do if you're simply combining different patterns in a practiced or calculated way. Try to say something emotional with your music. Tell a story!

Again, there are many different ways to work on music so mix it up and keep yourself interested. Play with play-alongs (the best being the 100+ volumes in the Aebersold series) and computer programs like *Band-in-a-Box*. Perform along with actual recordings—use headphones or turn the volume up enough so that it sounds like you're actually in the band. Even better, play live with other people. Put together jam sessions. Grab a piano player and play tunes together. Find any opportunity to actually play music, and the more talented the other players, the more you will learn. Remember, all the technique in the world matters little if you can't make music.

- 4. Listen Actively.** Jazz is one of the few forms of music where not only is it okay to imitate others, it is often considered an honor. If a picture is worth a thousand words, a recording is worth a thousand textbooks in terms of the sheer amount that you can learn. Your jazz collection should be constantly expanding, so look to sources such as used-CD stores and *Ebay* for cheap recordings. It is generally not enough to just have music going while you are in the car or otherwise occupied—set aside actual time for dedicated listening. Better yet, listen with a friend and discuss what you hear.

Included with this is transcription. Learn solos and melodies both by writing them down and by learning by ear and playing on your instrument. When transcribing, try to learn *everything* that the artist is doing, not just notes and rhythms. Some of the most inspiring moments I have ever had were during live performances, so seek these out any chance you get. From local groups at clubs and coffee shops to major artists performing in concert halls, there is constantly jazz going on around you. Listen!

*Remember, jazz is **FUN!** Practice hard, practice smart, and play **MUSICALLY!***

Major Scales and Arpeggios

C Major
 F Major
 Bb Major
 Eb Major
 Ab Major
 Db Major
 Gb Major
 B Major
 E Major
 A Major
 D Major
 G Major

Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps
 C - D - E - Gb - Ab - Bb
 Db - Eb - F - G - A - B

Minor Thirds
 C - Eb - Gb - A
 Db - E - G - Bb
 D - F - Ab - B

Major Thirds

C - E - Ab
 Db - F - A
 D - Gb - Bb
 Eb - G - B

Mixolydian Scales

The image displays six staves of musical notation for Mixolydian scales. Each staff begins with a treble clef and a 4/4 time signature. The scales are written in the following keys: G major (F#), F major (Bb), E major (D#), D major (C#), C major (no sharps or flats), and B major (F#). Each scale is presented in two directions: ascending and descending. The notation includes natural notes, flats, and sharps to indicate the specific intervals of each scale.

Dorian Scales

The image displays six staves of musical notation for Dorian scales. Each staff begins with a treble clef and a 4/4 time signature. The scales are written in the following keys: D major (C#), C major (no sharps or flats), B major (F#), A major (F#), G major (F#), and F major (Bb). Each scale is presented in two directions: ascending and descending. The notation includes natural notes, flats, and sharps to indicate the specific intervals of each scale.

Melodic Minor Scales and Arpeggios

This musical score presents twelve melodic minor scales and their corresponding arpeggios, arranged in a 4/4 time signature. Each scale is shown in two directions: ascending and descending. The scales are: C Minor, F Minor, Bb Minor, Eb Minor, Ab Minor, Db Minor, Gb Minor, B Minor, E Minor, A Minor, D Minor, and G Minor. The notation uses treble clefs and includes key signatures with flats or sharps. The scales are written in a consistent pattern: ascending eighth notes followed by descending eighth notes, with a whole note chord at the end of each line.

C Minor

F Minor

Bb Minor

Eb Minor

Ab Minor

Db Minor

Gb Minor

B Minor

E Minor

A Minor

D Minor

G Minor

The Blues

Blues in Bb

Blues in Bb, 12 measures. The notation consists of three staves, each with four measures. The first staff has a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The notes are represented by diagonal slashes. The second and third staves also have treble clefs and 4/4 time signatures. The notes are represented by diagonal slashes. The key signature is Bb. The notation is as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	C ⁷	F ⁷	C ⁷	
2	F ⁷		C ⁷	
3	D ⁻⁷	G ⁷	C ⁷	G ⁷

Below the staves, the Roman numerals for the chords are listed:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	I ⁷	IV ⁷	I ⁷	
2	IV ⁷		I ⁷	
3	II ⁻⁷	V ⁷	I ⁷	V ⁷

Blues in Eb

Blues in Eb, 12 measures. The notation consists of three staves, each with four measures. The first staff has a treble clef, a key signature of three flats (Eb), and a 4/4 time signature. The notes are represented by diagonal slashes. The second and third staves also have treble clefs and 4/4 time signatures. The notes are represented by diagonal slashes. The key signature is Eb. The notation is as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	F ⁷	B ^{b7}	F ⁷	
2	B ^{b7}		F ⁷	
3	G ⁻⁷	C ⁷	F ⁷	C ⁷

Blues in F

Blues in F, 12 measures. The notation consists of three staves, each with four measures. The first staff has a treble clef, a key signature of one flat (F), and a 4/4 time signature. The notes are represented by diagonal slashes. The second and third staves also have treble clefs and 4/4 time signatures. The notes are represented by diagonal slashes. The key signature is F. The notation is as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	G ⁷	C ⁷	G ⁷	
2	C ⁷		G ⁷	
3	A ⁻⁷	D ⁷	G ⁷	D ⁷

Blues Heads

"C" Jam Blues



Musical notation for "C" Jam Blues, featuring three staves of music in 4/4 time. The first staff has a C7 chord above the first measure. The second staff has F7 and C7 chords above the first and third measures respectively. The third staff has D-7, G7, and C7 chords above the first, second, and third measures respectively. The melody consists of eighth and quarter notes with rests.

Now's The Time



Musical notation for "Now's The Time", featuring three staves of music in 4/4 time. The first staff has C7, F7, and C7 chords above the first, second, and third measures respectively. The second staff has F7, F#07, and C7 chords above the first, second, and third measures respectively. The third staff has D-7, G7, C7, and G7 chords above the first, second, third, and fourth measures respectively. The melody includes eighth notes, quarter notes, and a triplet in the third measure of the third staff.

Blue Monk



Musical notation for "Blue Monk", featuring three staves of music in 4/4 time. The first staff has C7, F7, and C7 chords above the first, second, and third measures respectively. The second staff has F7, F#07, and C7 chords above the first, second, and third measures respectively. The third staff has D-7, G7, C7, and G7 chords above the first, second, third, and fourth measures respectively. The melody is more complex, featuring many eighth and sixteenth notes, and a triplet in the fourth measure of the second staff.

Blues Bass Lines

Simple Bass Line

Musical notation for a simple bass line in 4/4 time, key of Bb. The notation consists of three staves. The first staff has a key signature of two flats and a 4/4 time signature. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff continues: G3, A3, Bb3, C4, D4, E4, F4, G4. The third staff continues: G4, A4, Bb4, C5, D5, E5, F5, G5. Chord symbols are placed above the staves: Bb7 above the first staff, Eb7 above the second staff, and Bb7 above the third staff. The piece ends with a double bar line and repeat dots.

Rules for creating bass lines:

- Always play the root of the chord on the downbeat
- Try to put a chord tone (1,3,5,7) on the third (strong) beat
- Be careful about jumping away from a non-chord tone--stepwise motion is better

More Complex Line

Musical notation for a more complex bass line in 4/4 time, key of Bb. The notation consists of three staves. The first staff has a key signature of two flats and a 4/4 time signature. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff continues: G3, A3, Bb3, C4, D4, E4, F4, G4. The third staff continues: G4, A4, Bb4, C5, D5, E5, F5, G5. Chord symbols are placed above the staves: Bb7 above the first staff, Eb7 above the second staff, and Bb7 above the third staff. The piece ends with a double bar line and repeat dots.

Ways of making interesting bass lines:

- Mix up using chord tones and passing (chromatic) notes
- Try to use the full range of the instrument -- don't be afraid of the higher notes!
- Look for an interesting mix of steps and leaps
- Don't only be restricted to quarter notes -- an occasional eighth or half note goes a long way

Smoother Line

Musical notation for a smoother bass line in 4/4 time, key of Bb. The notation consists of three staves. The first staff has a key signature of two flats and a 4/4 time signature. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff continues: G3, A3, Bb3, C4, D4, E4, F4, G4. The third staff continues: G4, A4, Bb4, C5, D5, E5, F5, G5. Chord symbols are placed above the staves: Bb7 above the first staff, Eb7 above the second staff, and Bb7 above the third staff. The piece ends with a double bar line and repeat dots.

Blues Scales

C Blues

1 b3 4 #4 5 b7 8

F Blues

Bb Blues

Eb Blues

Ab Blues

Db Blues

F# Blues

B Blues

E Blues

A Blues

D Blues

G Blues

The Blues Scale can be a dangerous weapon. **Do not overuse it!** Remember that the Blues Scale can be used with surprisingly excellent results on tunes that do not follow the blues form, particularly rock and funk songs.

Standard Blues Form

C⁷ F⁷ C⁷
I⁷ IV⁷ I⁷

F⁷ C⁷
IV⁷ I⁷

D⁻⁷ G⁷ C⁷ G⁷
II⁻⁷ V⁷ I⁷ V⁷

Modes of the Major Scale

I Ionian (*major*) $C\Delta 7$
"avoid" note

II Dorian $D-7$

III Phrygian $E_{sus}(b9)$
 $b9$

IV Lydian $F\Delta 7(\#11)$
 $\#11$

V Mixolydian $G7$
"avoid" note

VI Aeolian (*natural minor*) $A-b6$

VII Locrian $B\emptyset 7$
 $b9$ $b5$

Major Mode Exercise (transpose into all 12 keys)

The exercise consists of three staves of music in 4/4 time. The first staff shows a sequence of eighth-note patterns: a quarter rest followed by eighth notes, a quarter note followed by eighth notes, and a quarter note followed by eighth notes. The second staff continues with eighth-note patterns, including a half note followed by eighth notes. The third staff concludes with eighth-note patterns, ending with a whole note.

Modes of the Melodic Minor Scale

I Major-minor C⁻(Δ 7)




II Dsus^b9



III Lydian Augmented E^b Δ 7(#5)



IV Lydian Dominant F7(#11)



V C⁻(Δ 7)/G



VI Half-diminished / Locrian #2 A^ø7



VII Diminished whole-tone / Altered / Superlocrian B⁷alt



Major Mode Exercise *(transpose into all 12 keys)*



Modal Jazz -- Cantaloupe Island

Herbie Hancock

Medium Rock

The musical score for 'Cantaloupe Island' is written in 4/4 time. It begins with an **INTRO** section consisting of four measures of rhythmic slashes. The **HEAD** section starts with a double bar line and a repeat sign. The first measure of the head is marked with a G^{-7} chord. The melody features eighth and quarter notes, with some notes marked with accents (>). The second measure of the head is marked with an E^{b7} chord. The third measure is marked with an E^{-7} chord. The fourth measure is marked with a G^{-7} chord. The score ends with a double bar line and repeat dots.

Modal jazz tunes have very few chords, but unlike the blues, there rarely is one chord or scale that works over the entire form. Learn each scale carefully and always stay aware of the form so that you make the chord changes at the right time. Modal tunes can be tricky because it is easy to lose track of the form. Try to look for certain notes that work over multiple chord changes -- they can be used as a bridge between chords.

Scales and Arpeggios

This section provides four lines of scales and arpeggios for the chords used in the piece. Each line starts with a double bar line and a repeat sign. The first line is for the G^{-7} chord, showing an ascending and descending eighth-note scale. The second line is for the E^{b7} chord, showing an ascending and descending eighth-note scale. The third line is for the E^{-7} chord, showing an ascending and descending eighth-note scale. The fourth line is for the G^{-7} chord, showing an ascending and descending eighth-note scale. Each line ends with a double bar line and repeat dots.

Cantaloupe Island Piano and Bass

Medium Rock

The piano part consists of four systems of two staves each (treble and bass clef). The first system is marked with F-7 and contains a melodic line in the treble and a bass line in the bass. The second system has a D^b7 chord above the treble staff. The third system has a D-7 chord above the treble staff. The fourth system is marked with F-7. Slashes (/:) indicate where improvisation is possible.

Like all jazz tunes, these piano compings and bass lines can be varied during the course of the piece, particularly during improvised solos. However, be careful of taking too free an approach, as you would in a swing tune. One of the most cohesive elements of a rock song is the rhythmic groove, and any variation on the standard pattern should not disturb the fundamental groove. Start simple!

The bass line consists of four systems of a single staff in bass clef. The first system is marked with F-7 and shows a rhythmic pattern of quarter notes. The second system has a D^b7 chord above the staff. The third system has a D-7 chord above the staff. The fourth system is marked with F-7. Slashes (/:) indicate where improvisation is possible.

Pentatonic Scales

C F B \flat E \flat
 1 2 3 5 6 1 2 3 5 6

A \flat D \flat G \flat B
 1 2 3 5 6 1 2 3 5 6

E A D G
 1 2 3 5 6 1 2 3 5 6

Although a **PENTATONIC** scale can mean any scale with five notes, it usually refers to the scale made up of the first, second, third, fifth, and sixth degrees of the major scale. Get used to thinking of pentatonics as a collection of notes rather than a scale to be played from top to bottom. Look below at the modes of the pentatonic scale:

I II III IV V
"minor pentatonic"

Practice pentatonics in modes using exercises like the one below. Make sure to transpose into all 12 keys.

CMaj 7

What pentatonic scales work over which chords:

- Over Major chords, use the pentatonics built on the **1 and 5** (2, 6, and 7 for altered sounds) scale degrees
- Over Dominant chords, use the pentatonics built on the **1, $\flat 3$, and 4** ($\flat 7$ for altered sounds) scale degrees
- Over Minor chords, use the pentatonics built on the **$\flat 3$, 4, and $\flat 7$** scale degrees

Pentatonics work great on the blues! Look at the similarities between the minor pentatonic and the blues scales:

C 7

Milestones

Miles Davis

Medium-Up Swing

The main musical score consists of a 4-measure phrase repeated four times, each with a different chord voicing. The first measure is labeled **A-7**. The second measure is labeled **GMaj7**. The third measure is labeled **B-7**. The fourth measure is labeled **B-7**. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The bass line consists of block chords and some moving lines.

Scales for Improvisation

The Scales for Improvisation section shows three scales: **A-7**, **GMaj7**, and **B-7**. The A-7 scale is shown in the first measure, the GMaj7 scale in the second measure, and the B-7 scale in the third measure. The scales are written in treble clef with a key signature of one sharp (F#). The A-7 scale is: A4, B4, C#5, D5, E5, F#5, G5, A5. The GMaj7 scale is: G4, A4, B4, C#5, D5, E5, F#5, G5. The B-7 scale is: B4, C#5, D5, E5, F#5, G5, A5, B5. There are annotations: "note G# instead of G#" and "Look at the melody." pointing to the scales.

The ii-V7-I Progression

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:

D-7 G7 CMaj7 E^b-7 A^b7 D^bMaj7 F[#]-7 B7 EMaj7

F-7 B^b7 E^bMaj7 B-7 E7 AMaj7 G-7 C7 C[#]-7 F[#]7 D^b7 G^bMaj7

Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:

D-7 G7 CMaj7

All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.

D-7 G7 CMaj7

ii-V7-I Licks

Licks will be given in two keys. As always, make sure to learn them in all twelve. Use the progressions sheet on the next page to help.

D-7 G7 CMaj7 C-7 F7 B^bMaj7

D-7 G7 CMaj7 C-7 F7 B^bMaj7

D-7 G7 CMaj7 C-7 F7 B^bMaj7

D-7 G7 CMaj7 C-7 F7 B^bMaj7

D-7 G7 CMaj7 C-7 F7 B^bMaj7

D-7 G7 C-7 F7

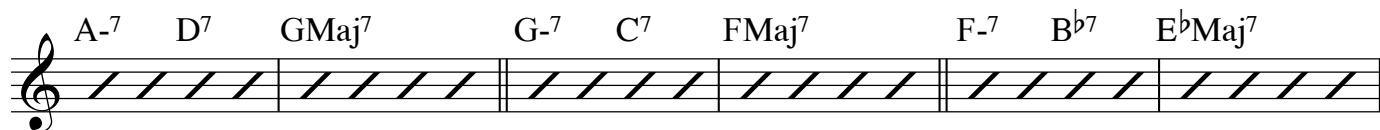
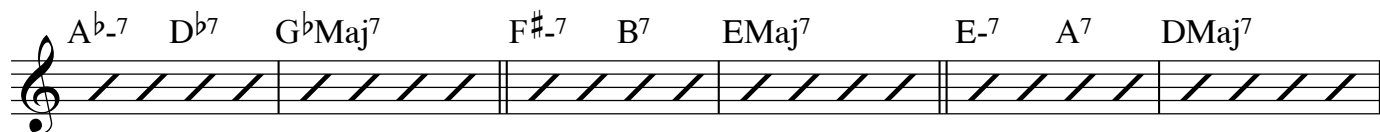
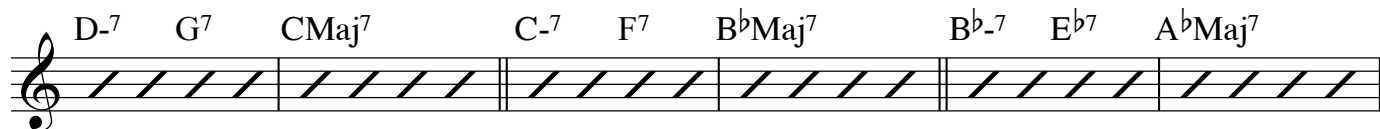
D-7 G7 C-7 F7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

ii-V7-I Chord Progressions



ii-V7 Chord Progressions



Practice all **ii-V7-I** and **ii-V7** voicings over these sets of chord changes. Once you get more comfortable with the patterns, start mixing up the progressions. You can play these chord progressions from top to bottom or right to left as well as a completely random order.

Also, find tunes with lots of **ii-V7-I**'s and **ii-V7**'s to practice these voicings over. Good examples include **Satin Doll**, **Afternoon in Paris**, **Just Friends**, and **Recordame**.

Digital Patterns

Permutations of 1-2-3-5

1-2-3-5	2-1-3-5	3-1-2-5	5-1-2-3
1-2-5-3	2-1-5-3	3-1-5-2	5-1-3-2
1-3-2-5	2-3-1-5	3-2-1-5	5-2-1-3
1-3-5-2	2-3-5-1	3-2-5-1	5-2-3-1
1-5-2-3	2-5-1-3	3-5-1-2	5-3-1-2
1-5-3-2	2-5-3-1	3-5-2-1	5-3-2-1

Other Useful Patterns

1-2-1-2
 1-2-3-1
 1-3-5-7
 1-7-6-5
 etc.....

These patterns can be adapted to whatever chord symbol you are presented with. For example, the pattern **1-3-5-7** over a Major Seventh Chord can be adapted to **1-3-5-b7** for a Dominant Seventh, **1-b3-5-b7** for a Minor Seventh, and **1-b3-b5-b7** for a Diminished Seventh Chord.

This is an excellent way to learn the chord changes to new tunes. Pick one pattern and repeat it over the entire tune until you feel comfortable, and then change the pattern. Remember, John Coltrane's impressive solo on *Giant Steps* is almost entirely built off of scales, and the two patterns **1-2-3-5** and **1-3-5-7**.

John Coltrane's Solo on Giant Steps

Fast swing

Chord progression for the main score:

- Staff 1: Eb-7, Ab7, DbMaj7, E7, AMaj7, C7, FMaj7, B-7, E7
- Staff 2: AMaj7, C7, FMaj7, Ab7, DbMaj7, G-7, C7
- Staff 3: FMaj7, Bm7, E7, AMaj7, Eb-7, Ab7
- Staff 4: DbMaj7, G-7, C7, FMaj7, Eb-7, Ab7
- Staff 5: DbMaj7, E7, AMaj7, C7, FMaj7, B-7, E7
- Staff 6: AMaj7, C7, FMaj7, Ab7, DbMaj7, G-7, C7
- Staff 7: FMaj7, B-7, E7, AMaj7, Eb-7, Ab7
- Staff 8: DbMaj7, G-7, C7, FMaj7, Eb-7, Ab7

3 types of patterns

1. Arpeggios

2. 1-2-3-5 Patterns

3. Scales

The Minor ii-V7-I Progression

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:

D^ø G7^{alt} C-7 E^bø7 A^b7^{alt} D^b-7 F[#]ø7 B7^{alt} E-7

Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:

F-7(b5) B^b7(b5b9) E^b-7 G^ø7 C7(b5#9) FMaj7 C[#]-7(b5) F[#]7(b9b13) BMaj7


Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):

Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.


Diminished and Whole-Tone Scales

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

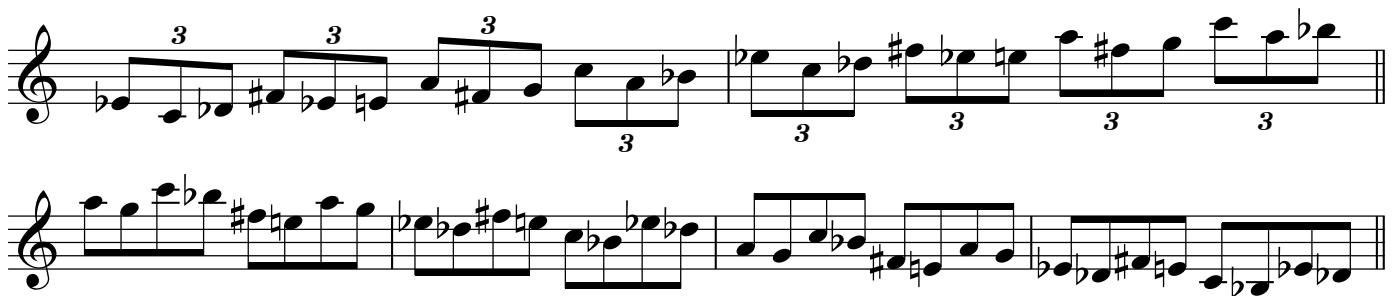
There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

used for C, Eb, Gb, A used for Db, E, G, Bb used for D, F, Ab, B

HW 

The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

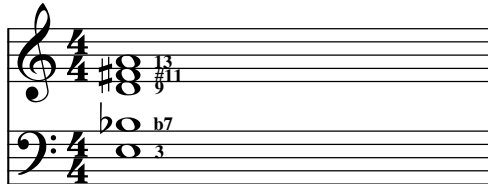
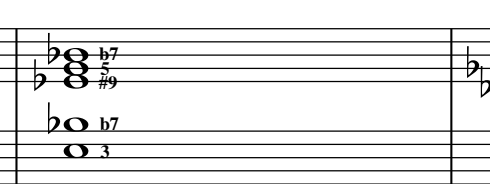
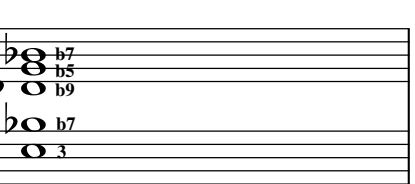
 

Dealing with Complicated Chords

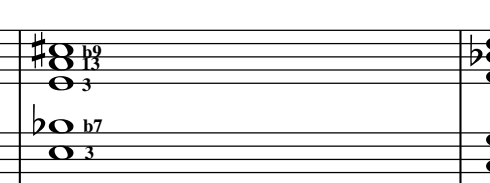
For most younger improvisers, chords with alterations present more of a challenge than they are used to handling. Usually what ends up happening is the alteration gets skipped entirely and some form of major scale is played, which, of course, leads to clashes with the rhythm section and "wrong" notes. Here is some simple formulas for playing the correct alterations on 6 of the most common complicated chord types. In each case, the notes include the 3rd and 7th (the two most important notes in any chord) and a major triad in a different key. This triad will cover all of the correct altered notes in each chord.

C7(#11)	C7(#9)	C7(b5b9)
		

Play a triad one whole step up (D Major)

Play a triad a minor third up (Eb Major)

Play a triad a tri-tone up (Gb Major)

C7(#9#5)	C7(b9)	C7sus4
		

Play a triad a minor sixth up or major 3rd down (Ab Major)

Play a triad a major sixth up or a minor third down (A Major)

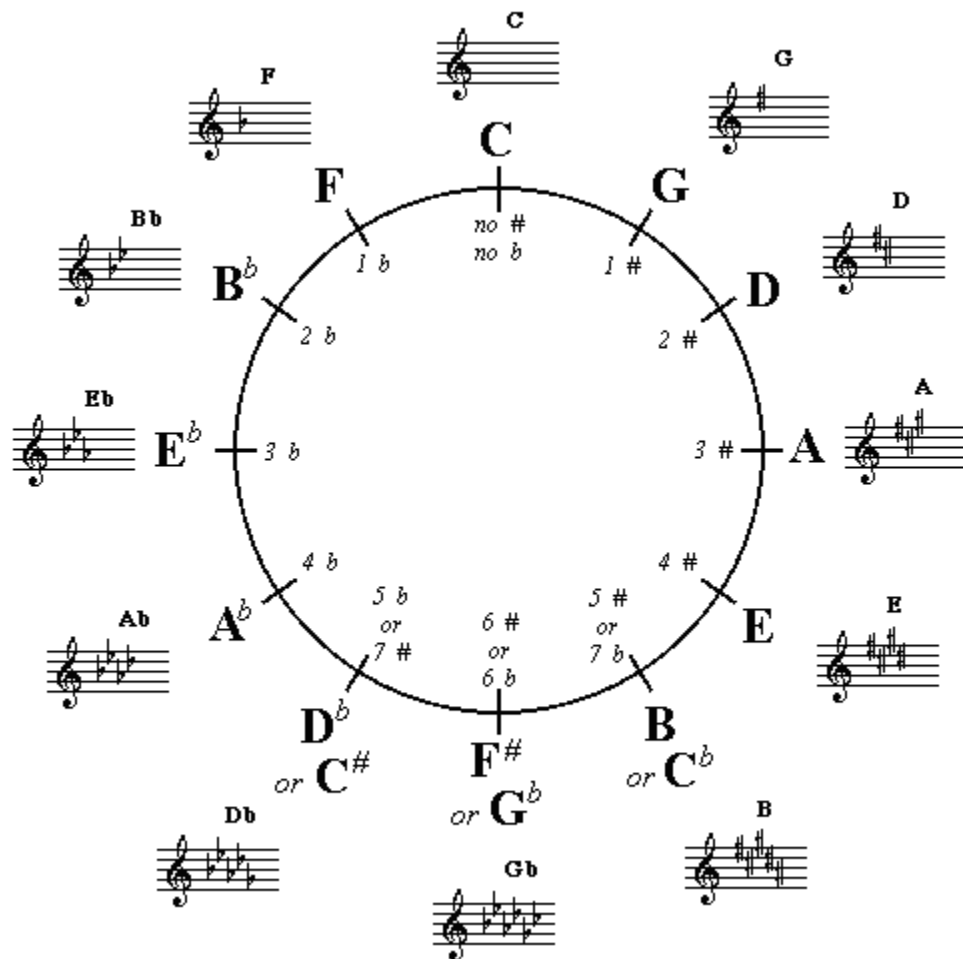
Play a triad a whole step down (Bb Major). Notice that there is no third in a sus4 chord.

You can create your own exercises based on these triads to practice playing over altered chords. I recommend that you try to commit the chart above to memory as soon as possible to avoid depending too much on written music. A few possibilities for an exercise are shown below:

C7#11



Circle of 4ths



The Circle of 4ths is useful in practicing jazz because it uses the most common chord movement: by 4ths. This can be found in the movement from the dominant to the tonic, and is the basic movement of the ii-V7-I. Memorize this progression as soon as possible as you will see it time and time again, both in jazz education and in many standards and other songs.

Practice scales, arpeggios, patterns, and anything else you can think of around the Circle of 4ths. Try practicing major scales and arpeggios by only looking at the Circle and the number of accidentals in each key instead of the notes of the scale itself

How to Read Chord Symbols

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	<i>C Major</i>		
C ⁷	<i>C Dominant Seven</i>		
C ⁻⁷ -or- Cm ⁷	<i>C Minor Seven</i>		
C ^{Δ7} -or- CMaj ⁷	<i>C Major Seven</i>		
C ⁶	<i>C Six</i>		
C ^{ø7}	<i>C Half-Diminished Seven</i>		
C ^{o7} -or- Cdim ⁷	<i>C Diminished Seven</i>		
C ⁺⁷ -or- Caug ⁷	<i>C Augmented Seven</i>		
C ⁹	<i>C Nine</i>		
C ⁻¹¹	<i>C Minor Eleven</i>		
C ^{7(b9)}	<i>C Seven Flat Nine</i>		
C ^{Δ7(#11)}	<i>C Major 7 Sharp Eleven</i>		
Csus ⁷	<i>C Suspended Seven</i>		

How to Learn Tunes

1. Listen to the song! Listen until you have the major details memorized. Try to not only pay attention to the melody line (or your own instrument) but spend some time focusing on each member of the rhythm section. Can you hear the chord changes? Can you find the form? If you can, find multiple recordings.
2. Learn the melody, by memory if possible. Play along with your recording. If the melody has a verse at the beginning, learn that too. Even better than reading the head out of a fake book is learning it by ear from a recording.
3. Determine the form of the tune. Is it blues? AABA? ABAC? How many bars is it? If it falls into one of these standard types, it will make your job much easier.
4. Learn the chord changes. Use a fake book if necessary, but be careful to find one that is reliable. The Jamey Aebersold series of books is usually very accurate.
5. Work over the chord changes. Play scales, arpeggios, and digital patterns. Hold the 3rds and 7ths. Use a play-along record or a metronome to help you keep good time. Can you *say* the 3rds and 7ths in time with the metronome?
6. Find the connections between the chord changes. Is there a section that is repeated in a different key? Is there a series of dominant seventh chords descending in whole steps? Where are the ii-V7-I's?
7. If there are chords or sequences of chords that you find difficult, isolate them and practice them individually. Use a play-along, computer software, or just play with a metronome. Don't be afraid to write in ideas in your music. Jazz masters such as John Coltrane and Clifford Brown would spend hours practicing the exact licks that they would later perform.
8. Improvise on the chord changes. Again, use a play-along, computer, metronome, or find a friend to comp on piano. Play at a variety of tempos and styles. As soon as you are able, play from memory. Don't forget to utilize your "tools" – don't just play a boring stream of eighth notes!
9. Learn the tune in a different key. Particularly if you have to play with singers, songs may not always be in the expected key. Plus, it's great ear training and you might be surprised at how much differently you improvise in Db than C.
10. Are there lyrics? Learn them – it will make a difference how you approach both the melody and the improvisation.
11. Finally, have fun! Learning jazz is serious work, but performing it is a thrill that you are lucky to have experienced!

How to Transcribe from a Recording

Transcription can be one of the most valuable ways to learn jazz. All of the book learning you can ever do will never compare to the amount of information you can get from a single recording. While there are many books of transcribed solos available, the real value is in doing the work, and you will not learn nearly as much by playing off of someone else's transcription. Here are some basic steps to follow:

1. Listen to the tune! Before ever picking up a pencil or your horn, you should be intricately familiar with the tune and the solo you are about to work on. Listen not just to the notes and rhythms, but also to dynamics, articulation, inflection, and what the rhythm section is doing.
2. Plot out the form of the tune. How many choruses does the soloist play? How many bars in each chorus? Is the form AABA? ABAC? Blues? Rhythm Changes? Sketch out empty space in your manuscript book that shows the form, drawing double bars often to delineate new sections. Make sure to leave enough space to fill in the solo.
3. If you can get the chord changes, it will be extremely helpful. For more advanced transcribers, try to figure them out by ear. If you are having a difficult time, look up the changes to the tune in a fake book. Beware of inaccuracies—use a reliable source!
4. I recommend working in sections from here, 8 or 16 bars at a time. That will allow you to focus on smaller parts of the form while still seeing quick results.
5. Figure out the rhythm of the solo. You might want to sketch it into your transcription or make notation on some scrap paper. If it helps, tap your hand or your foot. Saying the beats out loud also helps in more complicated solos.
6. Figure out the pitches for the rhythms you just identified. You may need to play the recording a number of times to hear them. A quick trigger finger on the “Pause” button will help considerably. You will probably need your horn or a piano to help here. If you are having trouble, look to the chord changes for guidance. Does what you're hearing fit?
7. Add dynamics, articulations, and inflections. Be thorough and specific, adding word descriptions such as “Lay back” when necessary. Try to capture as much of the artist's sound in your transcription as possible.
8. Play your work with and without the recording. Memorize it. Analyze it. Borrow licks and use them in your own solos. Learn them in all 12 keys. You will be amazed at how much you can get out of each transcribed solo!

Most Significant Jazz Recordings

Cannonball Adderley - Cannonball & Coltrane	Duke Ellington - Money Jungle	Stan Kenton - Duet
Cannonball Adderley - Somethin' Else	Bill Evans - Intermodulation	Lee Konitz - Subconscious-Lee
Gene Ammons - Boss Tenors	Bill Evans - Sunday at the Village Vanguard	Wynton Marsalis - J Mood
Louis Armstrong - Genius of Louis Armstrong	Bill Evans - Undercurrent	Pat Metheny - Road to You
Louis Armstrong - Hot Fives and Hot Sevens	Bill Evans - Waltz for Debby	Charles Mingus - Mingus Ah Um
Chet Baker - Playboys	Art Farmer - Modern Art	Blue Mitchell - The Thing to Do
Count Basie - & Joe Williams	Ella Fitzgerald - Jazz Masters 6	Hank Mobley - Soul Station
Count Basie - The Best of Count Basie Big Band	Carl Fontana - 5 Star Ed.	Hank Mobley - The Turnaround!
Sidney Bechet - Louis Armstrong & Sidney Bechet	Carl Fontana - The Great Fontanaa	Modern Jazz Quartet - European Concert
Bix Beiderbecke - The Bix Beiderbecke Story	Red Garland - Groovy	Thelonious Monk - Brilliant Corners
Art Blakey - A Night at Birdland, Vol. 1&2	Erroll Garner - Concert by the Sea	Thelonious Monk - With John Coltrane
Art Blakey - Moanin'	Stan Getz - For Musicians Only	Wes Montgomery - Full House
Art Blakey - Ugetsu	Stan Getz - Stan Getz and Bill Evans	Wes Montgomery - Incredible Jazz Guitar
Clifford Brown - Brown/Roach Inc.	Joao Gilberto - Stan Getz and Astrud Gilberto	Wes Montgomery - Smokin at the Half Note
Clifford Brown - More Study in Brown	Dizzy Gillespie - Duets	Lee Morgan - Combread
Clifford Brown - Study in Brown	Dizzy Gillespie - Groovin' High	Lee Morgan - The Sidewinder
Ray Brown - Don't Forget the Blues	Dizzy Gillespie - Jazz at Massey Hall	Jelly Roll Morton - The King of New Orleans Jazz
Dave Brubeck - Time Out	Dizzy Gillespie - Sonny Side Up	Gerry Mulligan - Walkin' Shoes
Kenny Burrell - & John Coltrane	Benny Goodman - Carnegie Hall Concert - 1938	Oliver Nelson - Blues and the Abstract Truth
Paul Chambers - Chambers Music	Dexter Gordon - Ballads	Charlie Parker - Bird & Diz
June Christy - The Misty Miss Christy	Grant Green - Born to be Blue	Charlie Parker - Now's the Time
June Christy - Something Cool	Grant Green - Feelin' the Spirit	Charlie Parker - The Dial Sessions
Sonny Clark - Leapin' and Lopin'	Grant Green - Idle Moments	Oscar Peterson - Plays Count Basie
Ornette Coleman - Free Jazz	Johnny Griffin - A Blowin' Session	Bud Powell - The Amazing, Vol. 1
Ornette Coleman - The Shape of Jazz to Come	Johnny Griffin - Introducing	Bud Powell - The Genius Of
John Coltrane - & Johnny Hartman	Slide Hampton - World of Trombones	Sonny Rollins - Newk's Time
John Coltrane - A Love Supreme	Herbie Hancock - Emyrean Isles	Sonny Rollins - Plus Four
John Coltrane - Ballads	Herbie Hancock - Maiden Voyage	Sonny Rollins - Saxophone Colossus
John Coltrane - Blue Train	Herbie Hancock - The Prisoner	Sonny Rollins - Tenor Madness
John Coltrane - Giant Steps	Johnny Hartman - I Just Dropped By to Say Hello	Frank Rosolino - Free for All
John Coltrane - My Favorite Things	Coleman Hawkins - Body and Soul	Wayne Shorter - Speak No Evil
Chick Corea - Light as a Feather	Joe Henderson - In 'N Out	Horace Silver - Blowin' the Blues Away
Chick Corea - Now he Sings, Now he Sobs	Joe Henderson - Inner Urge	Horace Silver - Cape Verdean Blues
Miles Davis - Bitches Brew	Joe Henderson - Mode for Joe	Horace Silver - Song for My Father
Miles Davis - Cookin'	Joe Henderson - Lush Life	Bessie Smith - Nobody's Blues but Mine
Miles Davis - Kind of Blue	Joe Henderson - Page One	Jimmy Smith - Back at the Chicken Shack
Miles Davis - Milestones	Woody Herman - Keeper of the Flame	Johnny Smith - Moonlight in Vermont
Miles Davis - Miles Smiles	Earl Hines - Louis Armstrong and Earl Hines	Sonny Stitt - Constellation
Miles Davis - My Funny Valentine	Billie Holiday - The Billie Holiday Story	Art Tatum - The Tatum Solo Masterpieces
Miles Davis - Relaxin'	Freddie Hubbard - Hub Tones	Stanley Turrentine - Sugar
Miles Davis - 'Round About Midnight	Freddie Hubbard - Open Sesame	McCoy Tyner - The Real McCoy
Miles Davis - Seven Steps to Heaven	Freddie Hubbard - Ready for Freddie	Sarah Vaughan - Live in Japan
Miles Davis - Steamin'	Freddie Hubbard - Red Clay	Nancy Wilson - With Cannonball Adderley
Eric Dolphy - Out to Lunch	Bobby Hutcherson - Oblique	Larry Young - Unity
Kenny Dorham - Una Mas	Milt Jackson - Bags Meets Wes	Lester Young - The Pres. Plays w/ Oscan Peterson
Duke Ellington - Hi-Fi Ellington Uptown	J.J. Johnson - The Eminent, Vol. 1	

Look for USED jazz CD's! They can be found in stores and on the Internet!

Important Jazz Musicians

TRUMPET

Nat Adderley, Louis Armstrong, Chet Baker, Bix Beiderbecke, Wayne Bergeron, Terrance Blanchard, Randy Brecker, Clifford Brown, Don Cherry, Miles Davis, Kenny Dorham, Dave Douglas, Harry "Sweets" Edison, Roy Eldridge, Jon Faddis, Maynard Ferguson, Dizzy Gillespie, Tim Hagans, Roy Hargrove, Tom Harrell, Freddie Hubbard, Ingrid Jensen, Thad Jones, Wynton Marsalis, Lee Morgan, Michael Phillip Mossman, Fats Navarro, Joe "King" Oliver, Nicholas Payton, Claudio Roditi, Red Rodney, Arturo Sandoval, Woody Shaw, Bobby Shew, Marvin Stamm, Byron Stripling, Clark Terry, Cootie Williams

TROMBONE

Bob Brookmeyer, David Baker, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Conrad Herwig, J.J. Johnson, Albert Mangelsdorf, Grachan Moncur III, "Tricky Sam" Nanton, Edward "Kid Ory", Bill Reichenbach, Frank Rosolino, Jack Teagarden, Juan Tizol, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding

TUBA

Bill Barber, Howard Johnson, Rich Matteson

ALTO SAXOPHONE

Cannonball Adderley, Benny Carter, Ornette Coleman, Hank Crawford, Paquito D'Rivera, Paul Desmond, Eric Dolphy, Lou Donaldson, Gary Foster, Kenny Garrett, Bunky Green, Johnny Hodges, Lee Konitz, Eric Marienthal, Jackie McLean, Roscoe Mitchell, Lanny Morgan, Oliver Nelson, Greg Osby, Charlie Parker, Art Pepper, David Sanborn, Sonny Stitt, Bobby Watson, Phil Woods

TENOR SAXOPHONE

Eric Alexander, Gene Ammons, Bob Berg, Michael Brecker, Don Byas, Ed Calle, George Coleman, John Coltrane, Eddie "Lockjaw" Davis, Joe Farrell, Frank Foster, Von Freeman, Stan Getz, Benny Golson, Dexter Gordon, Johnny Griffin, Steve Grossman, Billy Harper, Coleman Hawkins, Jimmy Heath, Joe Henderson, Clifford Jordan, Harold Land, Dave Liebman, Charles Lloyd, Joe Lovano, Branford Marsalis, Don Menza, Bob Mintzer, Hank Mobley, James Moody, Chris Potter, Joshua Redman, Sonny Rollins, David Sanchez, Pharoah Sanders, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Ben Webster, Walt Weiskopf, Lester Young

BARITONE SAXOPHONE

Pepper Adams, Nick Brignola, Harry Carney, James Carter, Serge Chaloff, Ronny Cuber, Gerry Mulligan, Gary Smulyan

SOPRANO SAXOPHONE

Sidney Bechet, Jane Ira Bloom, John Coltrane, Jan Gabarek, Kenny Garrett, Steve Lacy, Dave Liebman, Branford Marsalis, Wayne Shorter, Grover Washington

CLARINET

Paquito D'Rivera, Eddie Daniels, Buddy DeFranco, Johnny Dodds, Eric Dolphy (bass clarinet), Pete Fountain, Benny Goodman, Jimmy Guiffre, Woody Herman Pee Wee Russell, Artie Shaw, Tony Scott

FLUTE

Joe Farrell, Raashan Roland Kirk, Yusef Lateef, Hubert Laws, Dave Liebman, Herbie Mann, James Moody, James Newton, Joaquim Oliveros, Lew Tabakin, Dave Valentin, Frank Wess

GIUITAR

John Abercrombie, George Benson, Kenny Burrell, Charlie Byrd, Charlie Christian, Larry Coryell, Al DiMeola, Herb Ellis, Tal Farlow, Freddie Green, Grant Green, Jim Hall, Stanley Jordan, Barney Kessel, Earl Klugh, Russell Malone, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Mary Osborne, Joe Pass, Bucky Pizzarelli, John Pizzarelli, Jimmy Raney, Django Reinhardt, John Scofield, Mike Stern

PIANO

Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Count Basie, Shelly Berg, Paul Bley, Joann Brackeen, Dave Brubeck, Nat "King" Cole, Chick Corea, Dorothy Donnegan, Kenny Drew, George Duke, Duke Ellington, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Benny Green, Herbie Hancock, Lil Hardin-Armstrong, Barry Harris, Hampton Hawes, Earl Hines, Ahmad Jamal, Bob James, Keith Jarrett, Hank Jones, Wynton Kelly, Kenny Kirkland, John Lewis, Ramsey Lewis, Jim McNeely, Marian McPartland, Brad Meldau, Mulgrew Miller, Thelonious Monk, Phineas Newborn, Danilo Perez, Oscar Peterson, Michel Petrucciani, Bud Powell, Marcus Roberts, Ellen Rowe, George Shearing, Horace Silver, Art Tatum, Billy Taylor, Bobby Timmons, Lennie Tristano, McCoy Tyner, Chucho Valdez, Fats Waller, Cedar Walton, Kenny Werner, Mary Lou Williams, Teddy Wilson, Joe Zawinul

ORGAN

Joey DeFrancesco, Charles Earland, Larry Goldings, Richard "Groove" Holmes, Hank Marr, Jack McDuff, Jimmy McGriff, Jimmy Smith, Lonnie Smith, Larry Young

BASS

Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, John Clayton, Bob Cranshaw, Richard Davis, Jimmy Garrison, Eddie Gomez, Larry Grenadier, Charlie Haden, Percy Heath, Milt Hinton, Dave Holland, Marc Johnson, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Marcus Miller, Charles Mingus, George Mraz, Walter Page, Jaco Pastorius, John Patitucci, Gary Peacock, Heils Henning, Orsted Pedersen, Oscar Pettiford, Rufus Reid, Slam Stewart, Steve Swallow, Miroslav Vitous, Buster Williams, Victor Wooten

DRUMS

Louie Bellson, Ignacio Berroa, Cindy Blackman, Ed Blackwell, Art Blakey, Terry Lynn Carrington, Sid Catlett, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Jack DeJohnette, Baby Dodds, Peter Erskine, Al Foster, Steve Gadd, Sonny Greer, Louis Haynes, Roy Haynes, Albert Heath, Billy Higgins, Steve Houghton, Elvin Jones, Jo Jones, Philly Jo Jones, Connie Kay, Gene Krupa, Mel Lewis, Victor Lewis, Shelly Manne, Joe Morello, Paul Motian, Adam Nussbaum, Sonny Payne, Buddy Rich, Danny Richmond, Max Roach, Zutty Singleton, Ed Soph, Grady Tate, Ed Thigpen, Peter Washington, Chick Webb, Dave Weckl, Lenny White, Tony Williams, Sam Woodyard

VIBRAPHONE

Gary Burton, Terry Gibbs, Lionel Hampton, Bobby Hutcherson, Milt Jackson, Mike Mainieri, Steve Nelson, Red Norvo, Tito Puente, Cal Tjadar

PERCUSSION

Alex Acuna, Don Alias, Ray Barretto, Candido Camero, Luis Conte, Paulino de Costa, Giovanni Hidalgo, Airto Moreira, Tito Puente, Bobby Sanabria, Mongo Santamaria

VIOLIN

Regina Carter, Stephane Grappelli, Ray Nance, Jean Luc Ponty, Randy Sabine, Stuff Smith, Joe Venuti,

MALE VOCALISTS

Ernie Andrews, Louis Armstrong, Chet Baker, Tony Bennett, George Benson, Ray Charles, Freddy Cole, Nat "King" Cole, Harry Connick Jr, Bob Dorough, Billy Eckstine, Kurt Elling, Giacomo Gates, Joao Gilberto, Miles Griffith, Johnny Hartman, Jon Hendricks, Al Jarreau, Eddie Jefferson, Kevin Mahogany, Bobby McFerrin, Mark Murphy, Lou Rawls, Frank Sinatra, Clark Terry, Mel Torme, Joe Williams

FEMALE VOCALISTS

Karrin Allyson, Leny Andrade, Carmen Bradford, Dee Dee Bridgewater, Betty Carter, June Christy, Rosemary Clooney, Natalie Cole, Madeline Eastman, Ella Fitzgerald, Nnenna Freelon, Astrud Gilberto, Billie Holiday, Shirley Horn, Nancy King, Diana Krall, Cleo Laine, Peggy Lee, Abbey Lincoln, Carmen McRae, Jane Monheit, Anita O'Day, Dianne Reeves, Vanesa Rubin, Diane Schuur, Janis Segal, Bessie Smith, Sarah Vaughan, Dinah Washington, Cassandra Wilson, Nancy Wilson

VOCAL GROUPS

The Bobs, Boca Livre, The Four Freshman, The Hi-Lo's, Ladysmith Black Mambazo, Lambert, Hendricks, & Ross, Les Doubles Six, M-Pact, Manhattan Transfer, New York Voices, Rare Silk, The Ritz, Singers Unlimited, The Swingle Singers, Vocal Sampling, Voice Trek, Take 6, Toxic Audio, Vox One, Zap Mama

BIG BANDS

Toshiko Akiyoshi/Lew Tabackin Big Band, Count Basie, Bob Brookmeyer, Cab Calloway, Carnegie Hall Jazz Orchestra, Benny Carter, Clayton-Hamilton Jazz Orchestra, Jimmy Dorsey, Tommy Dorsey, Billy Eckstine, Duke Ellington, Gil Evans, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Gordon Goodwin's Big Phat Band, Fletcher Henderson, Woody Herman, Bill Holman, Harry James, Quincy Jones, Thad Jones/Mel Lewis, Stan Kenton, Gene Krupa, Lincoln Center Jazz Orchestra, Rob McConnell's Boss Brass, Glenn Miller, Bob Mintzer, Benny Moten, Sammy Nestico, Rob Parton, Don Redman, Buddy Rich, Doc Severinsen, Artie Shaw, Maria Schneider, Claude Thornhill, U.S. Air Force Airmen of Note, U.S. Army Blues, U.S. Army Jazz Ambassadors, U.S. Navy Commodores, Paul Whiteman,

Important Tunes to Know

BLUES

"C" Jam Blues
Afro Blue
All Blues
Au Privave
Bessie's Blues
Billie's Bounce
Blue Monk
Blue Trane
Blues for Alice
Footprints
Freddie Freeloader
Mr. P.C.
Now's the Time
Straight, No Chaser
Work Song

"RHYTHM" CHANGES

Anthropology
Cottontail
I Got Rhythm
Lester Leaps In
Oleo
Rhythm-A-Ning
Webb City

BEBOP

A Night in Tunisia
Cherokee
Confirmation
Four
Well, You Needn't
Groovin' High
Joy Spring
Moment's Notice
Scrapple from the Apple
Solar
Hot House
Donna Lee
Nardis
Giant Steps
Countdown
Ko-Ko
Ornithology
Perdido
Afternoon In Paris
I Mean You
Lady Bird
Woody 'N You

STANDARDS

A Fine Romance
All of Me
All of You
All the Things You Are
Beautiful Love
Days of Wine and Roses
Don't Get Around Much Anymore
Have You Met Miss Jones
Here's that Rainy Day
How High the Moon
I Love You
I'll Remember April
April in Paris
In a Mellow Tone
It Don't Mean a Thing
Just Friends
Out of Nowhere
Someday My Prince Will Come
Stella by Starlight
Stompin' At The Savoy
Take the A Train
There is no Greater Love
There Will Never be Another You
What is this Thing Called Love
Green Dolphin Street
Sweet Georgia Brown
Satin Doll
Night and Day
My Romance
In Your Own Sweet Way

BALLADS

Angel Eyes
But Beautiful
Chelsea Bridge
God Bless the Child
I Can't Get Started
In a Sentimental Mood
I Remember Clifford
Lush Life
Misty
My Funny Valentine
Naima
Round Midnight
Solitude
When I Fall in Love
Body and Soul
Mood Indigo

LATIN

Corcovado
Girl from Ipanema
Desafinado
Blue Bossa
How Insensitive
One Note Samba
Nica's Dream
Recordame
Sugar
Song for My Father
Ceora

MODAL

So What
Impressions
Maiden Voyage
Cantaloupe Island
My Favorite Things

OTHER

Speak No Evil
Jordu
Waltz for Debby
Airegin
Doxy
Dolphin Dance
E.S.P.
Nefertiti
Pent-Up House
Seven Steps to Heaven
Sidewinder
Take Five
Witch Hunt
Speak Low
Softly As in a Morning Sunrise
Manteca
Mercy, Mercy, Mercy
Love for Sale
Good Bait
Chamelon

JAZZ INTERNET RESOURCES

INFORMATION SITES

A Jazz Improvisation Primer: <http://outsideshore.com/primer/primer>

All About Jazz: <http://www.allaboutjazz.com>

AMG All Music Guide: <http://www.allmusic.com>

International Association of Jazz Educators: <http://www.iaje.org>

Jazz at Lincoln Center: <http://www.jalc.org>

Jazz Resource Center: <http://www.jazzcenter.org>

Jazz Roots: <http://www.jass.com>

Jazz Transcriptions: <http://www.jazztranscriptions.com>

Jazz Trumpet Solos: <http://www.jazztrumpetsolos.com>

JustJazz: <http://www.justjazz.com>

Music and Musicians Forums: <http://www.sputnikmusic.com/forums>

Smithsonian Jazz: <http://www.smithsonianjazz.org>

PUBLICATIONS

Down Beat Magazine: <http://www.downbeat.com>

Jazz Improv Magazine: <http://www.jazzimprov.com>

Jazz Times: <http://www.jazztimes.com>

SHOPPING

Double Time Records: <http://www.doubletimejazz.com>

Free Sheet Music: <http://www.freesheetmusic.net>

EJazzLines: <http://www.ejazzlines.com>

Jamey Aebersold Jazz: <http://www.jazzbooks.com>

Jazz Record Mart: <http://www.jazzrecordmart.com>

PG Music (Band-In-A-Box): <http://www.pgmusic.com>

Sher Music: <http://www.shermusic.com>

Sibelius: <http://www.sibelius.com>

INSTRUMENT SPECIFIC

International Association of Bassists: <http://www.instituteofbass.com>

International Trombone Association: <http://www.ita-web.org>

International Trumpet Guild: <http://www.trumpetguild.org>

Jazz Guitar Discussion Group: <http://www.jazzguitargroup.com>

Jazz Guitar Online: <http://www.jazzguitar.be>

Learn Jazz Piano: <http://www.learnjazzpiano.com>

Online Drum Lessons: <http://www.onlinedrumlessons.com>

Sax on the Web: <http://www.saxontheweb.net>

Trumpet Herald: <http://www.trumpetherald.com>

Play-a-long CD Track Listing

1. Blues in (concert) Bb - Medium
2. Blues in Bb - Fast
3. Blues in Bb - Bossa
4. Blues in Eb - Medium
5. Blues in Eb - Fast
6. Blues in F - Medium
7. Blues in F - Funk
8. Cantaloupe Island
9. So What
10. Impressions
11. Milestones
12. ii-V7-I Patterns
13. ii-V7 Patterns
14. Recordame
15. Ladybird
16. Just Friends