

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. Those of you who play a transposing instrument (Bb, Eb), and even bass clef, will look at the written example I have provided in this book and duplicate it on the transposed scale that you will be reading from. Since I have already transposed the scales and have darkened in the chord tones, most of your work has been done for you. Just be sure you start on the correct page if you play trumpet, tenor, alto, soprano, clarinet, baritone, trombone, or other bass clef instrument.

Resurrect the child singer inside yourself. Sing out loud when by yourself.
It's okay to laugh, too. Even at yourself!

*The first 20 exercises (Examples) use only the first track of the recording . Once you understand the principle of how to play exercises and improvise with the first 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.***

HERE WE GO!

If you have not been playing your instrument very long you may want to begin by playing up the scale in *whole notes*. See **Example 1**. Slur or 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.

The first 20 musical examples have been transposed. If you play a transposing instrument, such as trumpet, sax, clarinet, or a bass clef instrument, please see the appropriate section on page 9.

EXAMPLE 1

(F MINOR-DORIAN)

F-



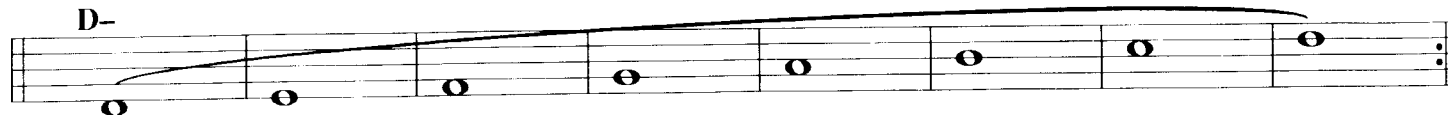
(Eb MINOR-DORIAN)

Eb-



(D MINOR-DORIAN)

D-



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 1 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

Three staves of musical notation in 4/4 time, each with a slur over the notes and a repeat sign at the end. The first staff is labeled 'F-' and contains a scale of half notes: F, G, A, B \flat , C, D, E \flat , F, G, A, B \flat , C, D, E \flat , F. The second staff is labeled 'E \flat -' and contains a scale of half notes: E \flat , F, G, A \flat , B \flat , C, D, E \flat , F, G, A \flat , B \flat , C, D, E \flat , F. The third staff is labeled 'D-' and contains a scale of half notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

Next, play the scales in *quarter notes*. See **Example 3**. Remember, play smoothly without rushing or dragging. Brass players should always try to play with a legato feel, not staccato or detached. Try not to clip the notes by stopping the air. 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.**

EXAMPLE 3

Three staves of musical notation in 4/4 time, each with a slur over the notes and a repeat sign at the end. The first staff is labeled 'F-' and contains a scale of quarter notes: F, G, A, B \flat , C, D, E \flat , F, G, A, B \flat , C, D, E \flat , F. The second staff is labeled 'E \flat -' and contains a scale of quarter notes: E \flat , F, G, A \flat , B \flat , C, D, E \flat , F, G, A \flat , B \flat , C, D, E \flat , F. The third staff is labeled 'D-' and contains a scale of quarter notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

You probably noticed that when playing the scales in *quarter notes* you had time to go up and down the scale two times. Play through one chorus from memory. Memorize the number of flats or sharps each scale has, or memorize the fingerings and SOUND. ***Make it a habit to listen and your ears will become your best friend!***

All jazz players memorize their scales so they can concentrate on bringing out the music which is swimming around in their heads. Having to constantly watch notes on the page can be quite distracting when striving to be creative. You can memorize them without having your instrument nearby. Try it and see!

If you don't understand something, ask a friend, make a phone call, visit a local music teacher or musician, write to me. The answer is there for the asking.

Music is not meant to be complicated.
(Musicians may be complicated.)

The next exercise uses the *first five notes* of each scale played in *half notes*. See **Example 4**. Small numbers under each note represent degrees of the scale.

EXAMPLE 4

F-

Eb-

D-

The next exercise uses the *first five notes* played in *quarter notes*. See **Example 5**.

EXAMPLE 5

F-

Eb-

D-

(By now, you should have these three scales memorized)

Let's see if you can now play the three scales in *thirds* in *half notes*. See **Example 6**. Notice these exercises use the *9th* note of the scale. Play legato not staccato. Blend your **sound** in with the recording.

EXAMPLE 6

F-

Eb-

D-

You should feel comfortable with the three scales to Track 1 and, hopefully, have them memorized. When memorizing, some people like to think of the actual fingerings on their instrument. Others like to think in terms of key signatures . . . how many flats or sharps in each scale. Use whichever method works for you! *Internalize the notes and fingerings* and this will help you make music, just like learning words helped you learn to speak to others. But most importantly, memorize the **SOUND** of the scales and chords. *Visualize the notes and their sound right before you play them.* All good musicians do this. They hear it first.

Next, we are going to play the three scales in *thirds* in *quarter notes*, up and down. See **Example 7**. Use your mind. Think - think ahead. Try *different rhythmic patterns*. Make up some of your own. This holds true for other exercises, too. Don't forget to count and keep your place.

EXAMPLE 7

You will notice the *blackened tones* in the scales of the various chord progressions on pages 68, 73, 83 and 93. They represent **chord tones**. . . **Root** (first tone of scale), **3rd** (third tone of scale), **5th** (fifth tone of scale), and **7th** (seventh tone of scale). A **full chord** would contain the following: Root, 3rd, 5th, 7th, 9th, 11th, 13th. As you've probably guessed, this full chord contains **all the notes in the scale** but in a different order. Chords appear **vertically**. Scales are **horizontal**.

Let's play an exercise using just the 1st, 3rd and 5th tones. These tones form a 3-note chord called a **triad**. See **Example 8**.

Memorize examples
as quickly as possible.

EXAMPLE 8

Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9**.

EXAMPLE 9

Example 9 consists of three staves of music in 4/4 time. The first staff is for the F- triad, the second for Eb-, and the third for D-. Each staff contains two measures of music. The first measure of each staff shows a triad (F, A, C for F-; Eb, Gb, Bb for Eb-; D, F, A for D-). The second measure shows a scale starting from the root of the triad. Fingerings are indicated below the notes: 1, 3, 5, 1, 5, 3, 1 for the first measure of each staff, and 1, 3, 5, 1, 5, 3, 1, 3, 5, 1, 5, 3, 1 for the second measure.

Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord* (7th chord). See **Example 10**. Read the chapter on seventh chords - page 41.

EXAMPLE 10

Example 10 consists of three staves of music in 4/4 time. The first staff is for the F- seventh chord, the second for Eb-, and the third for D-. Each staff contains two measures of music. The first measure of each staff shows a seventh chord (F, A, C, Eb for F-; Eb, Gb, Bb, Db for Eb-; D, F, A, C for D-). The second measure shows a scale starting from the root of the chord. Fingerings are indicated below the notes: 1, 3, 5, 7, 5, 3, 1 for the first measure of each staff. The second measure of each staff contains a repeat sign with a '2' above it, indicating a repeat of the two preceding measures. Arrows point to the '2' with the text 'again'.

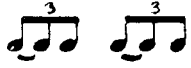
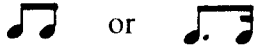







You can even extend the chord to include the 9th tone of the scale. This is called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same, just an octave apart. Play **Example 11**.

EXAMPLE 11

Example 11 consists of three staves of music in 4/4 time. The first staff is for the F- ninth chord, the second for Eb-, and the third for D-. Each staff contains two measures of music. The first measure of each staff shows a ninth chord (F, A, C, Eb, F for F-; Eb, Gb, Bb, Db, Eb for Eb-; D, F, A, C, D for D-). The second measure shows a scale starting from the root of the chord. Fingerings are indicated below the notes: 1, 3, 5, 7, 9, 7, 5, 3, 1, 3, 5, 7, 9 for the first measure of each staff. The second measure of each staff contains a repeat sign with a '4' above it, indicating a repeat of the four preceding bars. The text '(Repeat preceding 4 bars)' is written above the second measure of the Eb- staff.

You have played three minor scales up and down diatonically (scalewise), in thirds and triads, seventh chords, and ninth chords. You should also have the three scales memorized and become more and more familiar with the sound, feeling, shape, warmth, brightness, and dullness of each scale. You may be thinking of roots as "home-base", 3rd's and 5th's as "family" and 7th and 9th's as more exciting tones you might meet on a week-end.

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 3, and the very last track 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**. Saxes and trumpets, keep your fingers close to the keys and play smoothly. Make this automatic. Now would be a good time to look at the chapter on **Articulation** found on page 47.

EXAMPLE 12




Example 12 consists of three staves of musical notation in 4/4 time, each showing an eighth-note scale. The first staff is for F- (F major), the second for Eb- (Eb major), and the third for D- (D major). Each staff begins with a treble clef and a key signature of one flat. The scales are written as eighth notes, with the first two notes of each triplet tied together. Each staff ends with a repeat sign and the instruction "repeat 4 measures → 4".


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

Now you are ready to play the entire scale from the *root* to the *9th* using *eighth-notes*. See **Example 13**. Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

Example 13 consists of three staves of music in 4/4 time, each starting with a double bar line and repeat sign. The first staff is for the F- scale, the second for Eb-, and the third for D-. Each staff contains a scale of eighth notes ascending and then descending, with a final whole note at the end of the scale. A fermata is placed over the final whole note of each scale. The number '4' is written above the final measure of each staff, indicating the time signature. The scales are: F- (F, G, A, Bb, C, D, Eb, F), Eb- (Eb, F, G, Ab, Bb, C, D, Eb), and D- (D, E, F, G, A, B, C, D).

Several more exercises utilizing chord tones are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the recording first, then play along as it feels more comfortable. I have written the exercise using 

Be sure you play them like 

Don't clip the third note of each bar! See **Example 14**. *Triads in eighth-notes*.

EXAMPLE 14

Example 14 consists of three staves of music in 4/4 time, each starting with a double bar line and repeat sign. The first staff is for the F- triad, the second for Eb-, and the third for D-. Each staff contains a sequence of eighth-note triads. The first three bars of each staff show the triads in a sequence, and the last three bars show the triads repeated three times. The number '2' is written above the final measure of each of the last three bars, indicating the time signature. The triads are: F- (F, A, C), Eb- (Eb, G, Bb), and D- (D, F, A).

Patience works wonders. "Infinite boiling softens the stone." - Konkomba

Example 15 is a variation using notes of the *triad* in *eighth-notes*. A scoop is indicated by a \cup .

EXAMPLE 15

The image shows three staves of musical notation for Example 15, all in 4/4 time. Each staff begins with a chord symbol: F- (top), Eb- (middle), and D- (bottom). The first two measures of each staff contain eighth-note triad patterns. The first measure of each staff has a scoop (a cup-shaped symbol) over the notes. The second measure also has a scoop. After the second measure, there is a rest symbol (a curly brace) for the next two measures. The piece ends with a double bar line and a 4/4 time signature.

Make up your own exercises. Play one exercise on the first scale and then switch to a different exercise on the second scale and yet a third exercise on the third scale.

Don't hesitate to vary the rhythms. By now, you are probably familiar enough with the rhythm section on the recording that you have begun to hear subconsciously the *eight measure sections*. This will allow you to take liberties with the exercises and will give you more confidence when you start improvising because you'll be better able to *hear* when to change to the next scale. You have probably already started hearing musical phrases in 2, 4, and 8 measure phrases. This is very important because most Jazz music (Western Art Music) is built in 2, 4, and 8 measure phrases. Knowing this will give you an inner sense of form that you can use the rest of your life.

Listen to jazz recordings and notice how they play in 2, 4, and 8 bar phrases, rests included!

Example 16 uses the *seventh chord* in *eighth-notes*. Play with a swing feel. Don't play even eighth-notes. Listen to a recording by Duke Ellington, Count Basie, Woody Herman, or Thad Jones-Mel Lewis. The feeling should be loose without dragging. Listen to jazz combos, too. See page 58.

EXAMPLE 16

The image shows three staves of musical notation for Example 16, all in 4/4 time. Each staff begins with a chord symbol: F- (top), Eb- (middle), and D- (bottom). The first two measures of each staff contain eighth-note seventh chord patterns. The notes are grouped in pairs, and each pair has an accent (>) above it. The first measure of the F- staff has fingerings 1 3 5 7 and 5 3 written below the notes. After the second measure, there is a rest symbol (a curly brace) for the next two measures. The piece ends with a double bar line and a 4/4 time signature.

Example 17 is a variation of Example 16.

EXAMPLE 17

Example 17 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff contains a sequence of eighth and sixteenth notes, some beamed together, with slurs and accents. The music concludes with a double bar line and a repeat sign.

Example 18 uses notes of the *ninth chord*, ascending and descending.

EXAMPLE 18

Example 18 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff shows an ascending and then a descending sequence of notes, with fingerings (1, 3, 5, 7, 9) indicated below the notes. The music concludes with a double bar line and a repeat sign.

Example 19 utilizes the *scale to the ninth* and the *ninth chord* notes.

EXAMPLE 19

Example 19 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff shows a scale to the ninth followed by a descending sequence of notes, with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 7, 5, 3, 1) indicated below the notes. The music concludes with a double bar line and a repeat sign.

Example 20 goes up the *ninth chord* notes and back down the *scale*.

EXAMPLE 20

The image shows three staves of musical notation for Example 20. Each staff is in 4/4 time and contains a melodic exercise. The first staff is for the F- chord and includes fingering numbers: 1 3 5 7 9 for the ascending scale and 1 7 6 5 4 3 2 for the descending scale. The second staff is for the Eb- chord, and the third is for the D- chord. Each staff ends with a double bar line and a 4/4 time signature.

The most important exercises are numbers 3, 7, 11, 12, 13, 19, and 20.

Additional exercises are listed beginning on page 65. Find several that you like and transpose them to your needed keys. The book *Patterns for Jazz* is excellent additional study.

ADDITIONAL RESOURCES

- AEBERSOLD VOLUMES 24, 21, 54, 3, and 42 of the PLAY-A-LONG SETS
- AUTOBIOGRAPHY OF A YOGI by Parmahansa Yogananda
- CREATIVE JAZZ IMPROVISATION by Scott Reeves
- FREE PLAY by Stephen Nachmanovitch
- HOW TO LISTEN TO JAZZ by Jerry Coker
- HOW TO PLAY BEBOP (3 BOOKS) by David Baker
- HOW TO PRACTICE JAZZ by Jerry Coker
- IMPROVISING JAZZ by Jerry Coker
- JAZZ EAR TRAINING by Jamey Aebersold
- JAZZ IMPROVISATION by David Baker
- JAZZ LANGUAGE, THE by Dan Haerle
- JAZZ SOUND, THE by Dan Haerle
- MUSIC by Sufi Inayat Khan
- PATTERNS FOR JAZZ (treble or bass clef) by Jerry Coker
- PIANO VOICINGS TRANSCRIBED from VOLUME I recording
- SCALES for JAZZ IMPROVISATION by Dan Haerle