

JAZZ:

ANYONE CAN IMPROVISE!

DVD
VIDEO

**NOTE: This DVD contains
much information!**

Don't feel you have to grasp and understand everything in the first viewing. Take your time in digesting the various concepts and ideas. You may want to view it in sections. If there are things you don't understand please feel free to contact me.

Jamey Abersold

FOR ALL MUSICIANS

Jamey Abersold Jazz®



COMPANION BOOKLET

NOMENCLATURE

LEGEND: + or # = raise 1/2 step; — or b = lower 1/2 step; H = Half Step; W = Whole Step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see **CΔ** and **C** to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (**CΔ**). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (—) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C—). **Ø** means half-diminished (CØ). C—Δ means a minor scale/chord with a major 7th. —3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

	CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
*	MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
*	DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B ^b C	C7 C9, C11, C13
*	MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E ^b F G A B ^b C	C— C—7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
	LYDIAN (Major Scale with #4) (WWWHWWWH) 4th Mode of Major: C D E F [#] G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
*	HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th Mode of Major: C D ^b E ^b F G ^b A ^b B ^b C	CØ Cmi7(b5), C—7b5
	HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th Mode of Melodic Minor: C D E ^b F G ^b A ^b B ^b C	CØ#2 CØ+2, CØ9
	DIMINISHED (WHWHWHWH) C D E ^b F G ^b A ^b B C	C° Cdim, C°7, Cdim7, C°9
	LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th Mode of Melodic Minor: C D E F [#] G A B ^b C	C7+4 C7+11, C7b5, C9+11, C13+11

WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	C7+	C7aug, C7+5, C7+5	+4
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D $\flat$ E $\flat$ F# G A B $\flat$ C	C7b9	C7b9+4, C13b9+11	+9 +9
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWWW) 7th Mode of Melodic Minor: C D $\flat$ E $\flat$ F# G# B $\flat$ C	C7+9	C7alt, C7b9+4, C7b9+11	+9+5 +9b13
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH) 3rd Mode of Melodic Minor: C D E F# G# A B C	+5 C#4+4	C#4+5	
MELODIC MINOR (Ascending Only) (WHWWWWWH) C D E $\flat$ F G A B C	C-Δ	Cmin(maj7), Cmi Δ , C- Δ (Melodic), Cm6	
HARMONIC MINOR (WHWWH-3H) C D E $\flat$ F G A $\flat$ B C	C-Δ	Cmi Δ , C- Δ (Har), C- Δ b6	
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A B $\flat$ C or C D E F G A B $\flat$ C	G- C	G- $\bar{7}$, C7sus4, C7sus, C4, C11 C	
BLUES SCALE (Use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C E $\flat$ F F# G B $\flat$ C	(There is no chord symbol for the Blues Scale) Used mostly with dominant and minor chords		

*

* These are the most common chord/scales in Western Music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited. **When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.** I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C $\flat$, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb- Δ (melodic minor), F- (phrygian), F- (phry).

JAZZ: THE NATURAL MUSIC

by Jamey Aebersold

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Improvising, playing jazz, is the most natural way to make music. Long before the printing press was invented people played music on various instruments and all were thought to be creative musicians. Through the ages the art of improvising on a musical instrument gradually lost favor to the printed page. In the twentieth century the art of improvising has been kept alive by the jazz musician.

Today's jazz is not the same as the musician of the thirties, forties or fifties. The influence of jazz education, sound recordings, videos and jazz festivals has allowed the music to reach many more people and to be experienced by almost anyone who is willing to give it a try.

For years the myth "you either have it or you don't" was prevalent in music circles around the world. If you wanted to play jazz you had better get adopted into a musical family or by the "luck of the draw" find the right environment for your early years so by osmosis you could pick up on the hot licks and at the same time develop a great jazz ear so that when you played your instrument, you would sound like a jazzier.

Time has proven that these ideas which were very popular are not true. They never were true but many musicians thought they were and that's what gives an idea it's longevity. Once people from non-musical backgrounds in non-jazzy environments began playing the music and playing it well, everyone had to take another look at what goes on when someone stands up and improvises a good solo over a standard chord progression such as *Green Dolphin Street*, *Confirmation*, or the blues.

Here are several ingredients that go into making a good jazz soloist/improviser:

1. Desire to improvise
2. Serious 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 (via live group or play-a-long recordings)
5. Self-esteem, discipline, and determination.

When I was a teenager, I wondered if I'd ever be able to play on my instrument the melodies I was hearing in my head. I didn't have a jazz teacher so I would listen to the radio or records and try to take off the ideas of the jazz greats such as Coleman Hawkins, Charlie Parker, Dizzy Gillespie, Sonny Stitt, Sonny Rollins and many others. If I were to start again here's how I would do it:

I would begin by playing on my instrument simple little melodies such as *Happy Birthday*, *Twinkle, Twinkle Little Star*, and *Row, Row, Row Your Boat*. I would pick a note in my middle register say, G#, and begin playing one of these songs. When I finally played it correctly ONE time, I would pick a new starting note say, Eb and play the same song beginning on that note. Do this over and over beginning on different tones until you can play the song starting on different notes without mistakes. Then try a different song and get so you can play it starting on any of the twelve notes of the chromatic scale. This is an excellent way of conditioning your fingers and mind to work together to produce the sounds you are hearing in your head. It shortens the distance from mind to fingers.

Jazz musicians have always played the music of their mind—what they hear in their head. They aren't special, gifted people who were born with more talent than others. They just had more desire and discipline than others. Their ability to mentally hear an idea and then play it comes from practice.

When you run out of ideas to practice you listen to other musicians. The joy of listening to others, coupled with your imagination, will lead to fresh musical ideas. The answer to every musical question may be found on recordings. That is why listening is so important for the beginning improviser.

Usually, we begin improvising on songs like blues in Bb or F, *Satin Doll*, *Maiden Voyage*, or *Summertime*. Songs like these don't contain tricky rhythms or difficult harmony (scales and chords). This makes it easier to make sense of the song and feel relatively good about improvising over the harmony. These songs (and many more) are on the Vol. 54 "Maiden Voyage" play-a-long.

Here are several exercises every professional jazz musician has probably played at one time or another. Play these over the harmony (changes, chord/scales) to whatever song you are working on. Do this before you try to improvise.

1. Play the first five notes to each chord/scale.
2. Play the triad (notes 1,3, and 5 of the scale).
3. Play the entire scale from the root (first note) to the 9th and back down.
4. Play the 7th chord up and down (1,3,5,7,5,3,1).
5. Play the 9th chord up and down (1,3,5,7,9,7,5,3,1).
6. Play the scale up to the 9th and then come back down the **chord**.
7. Play the chord up to the 9th and then come back down the **scale**.
8. Play the scale in thirds up and down.

If you were to take numbers 1, 2, and 3 from above and apply them to the first four bars of an F blues, it would look like this: **6**



I once heard trumpeter Woody Shaw warming up before a concert in the above manner. It impressed me because I thought only beginners used this type warm-up. After thinking about it, I realized it was the most practical way to approach any new song. When you do this you are conditioning your mind and fingers to the scales and chords which you will in turn improvise over. It makes good sense!

You should be able to do this to the chord/scale progression to any song you are going to improvise over. This is standard practice and has been for some time ... know your scales and chords before you play. Memorize them, too! Memorizing melodies, scales and chords gives courage to your imagination.

Now, some will feel that to play jazz, you don't study or practice scales and exercises, "you just play." I ask, what does that mean? Who can "just play" over *Giant Steps*, *Tune Up*, *Confirmation*, *Star Eyes*, the blues or a thousand other tunes with interesting chord progressions? The famous alto saxophonist Charlie Parker in his own words said there was a period of 3 to 4 years where he practiced 11 to 15 hours a day. If Charlie Parker was, as many say, a genius, he got that way by practicing. I have a recording of him saying this in an interview with Paul Desmond. I also have a recording of him saying at age 16 (after having gotten laughed off the bandstand for not knowing you're suppose to play the same song the band is playing!), "I never stopped to think about there being other keys or nothin' like that." So, he began like most of us but eventually discovered that HE was master of his own ship. He took the bull by the horns and dove into the marvelous world of jazz—the world of improvisation, harmony, rhythm, melody, creativity, imagination and life.

If you've ever wondered why teachers begin students with fingerings, tone production (wind instruments) and scales, I feel it's to form a strong foundation for the students' creativity. Your instrument reflects your musical personality.

Transcribing solos or portions of solos off recordings is one of the best ways to find out what the professional is doing to make things sound so good. By analyzing a solo you can find important facts:

1. What note of the scale do they begin phrases with?
2. What note of the scale do they end their phrases with?
3. Do they use a wide or narrow range, (tessitura)?
4. Do they use chord tones in their phrases?
5. Do they use scales or bits and pieces of scales?
6. Do they have favorite licks that pop up over and over?
7. Do they use chromatics (notes outside the basic chord/scale)?
8. Do they use passing tones?
9. Repetition: do they use it and how ... rhythmically, melodically, harmonically?
10. Do they use space, rests, silence? How often? Is there a pattern?
11. Do they build their solo? Does the solo seem to tell a story or go somewhere?
12. Do they tend to place chord tones (1,3,5) on beats 1 and 3 (in 4/4 time).
13. Do they incorporate substitute scales over the basic chord/scales?
14. Do they double-time any phrases (this usually means playing in 16th notes)?
15. Do they use the blues scale? How often?
16. Do they use sequences in their playing?

Having spent over 50 years working with musicians of all levels, I find that one of the fundamental needs is to express themselves in an improvisatory manner on their instrument. Playing jazz has been the route those musicians have taken. Creativity and use of imagination is essential to our well-being as humans on the planet Earth. We are creative beings. With a little guidance everyone can learn to improvise and enjoy the fruits of self-expression in music. There's really nothing to be afraid of. Life is exactly what you make it to be.

Feel free to write if you have questions. My address is:

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PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG 8

The eight exercises listed below represent the typical jazz approach to learning the basic harmony for the blues in Bb. You'll want to vary the rhythms to add variety and make them sound more improvised. You can use this approach for learning ANY scale or chord to ANY song. This Bb blues progression is taken from the Vol. 42 "BLUES" IN ALL KEYS play-a-long book/recording set.

As you play, memorize the chord/scale progression as well as the chord and scale tones. After playing through these eight choruses, I think you'll be surprised how easy it is to memorize. Concentrate on the SOUND of each note.

Think of the blues progression as being three 4-bar sections. It has a beginning (4-bars), a middle section (4-bars), and an ending (4-bars). After you become familiar with various scales and chords, you won't need to go through this practice procedure when working on a new tune. You'll already have the needed scales and chords memorized. This is what the professional jazz musician has done. **Commit to memory** and enjoy making music. Remember, the purpose of any exercise is to help you truly MAKE MUSIC.

1. Roots

Bb7 Eb7 F- Bb7 Eb7 F- Bb7 Eb7 Eb7 Dø G7 C- F7 D- G7 C- F7

2. 1st & 2nd Notes

Bb7 Eb7 Bb7 Eb7 Bb7 F- Bb7 Eb7 Bb7 F- Bb7 Eb7 Bb7 Dø G7 C- F7

3. First 3 Notes

D- G7 C- F7 Eb7

Bb7 F- Eb7 Eb7

Bb7 Dø G7 C- F7 D- G7 C- F7

4. First 5 Notes

Bb7 Eb7 Bb7 F- Bb7

Eb7 Eb7 Bb7 D- G7 C-

F7 D- G7 C- F7

5. Triads

Bb7 Eb7 Fb7 F- Bb7 Eb7

Eo BbA C- D- Db- C- F7

6. 7th Chords

D- G7 C- F7 Bb7 Eb7 Bb7

F- Bb7 Eb7 Eo BbA C- D- Db-

7. 9th Chords

C- F7 D- G7 C- F7 Bb7

Eb7 Bb7 F- Bb7 Eb7 Eo

Each chord/scale symbol (C7, C—, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished, diminished and suspended 4. Western music, especially jazz and pop, uses major, dominant 7th, Dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and suspended 4. If we agree on these five chord/scale families as being the most predominant, then we can set up categories and list substitute scales beneath each heading ... see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant. Scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then reproduce on your instrument what your voice has created.

Music is made of tension and release. Scale tones produce either tension or relaxation. The improviser's ability to control the amount and frequency of tension and release will, in large measure, determine whether he is successful in communicating to the listener. **Remember** - you, the player, are also a listener! Read **Volume 1 JAZZ: How To**

Play And Improvise for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 3, 21, 24 or 84** can be applied to any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend ***Scales for Jazz Improvisation*** by Dan Haerle, ***Jazz Improvisation*** by David Baker, ***Patterns for Jazz*** (Treble-Clef or Bass Clef) and ***Complete Method for Jazz Improvisation*** by Jerry Coker, and ***Repository of Scales & Melodic Patterns*** by Yusef Lateef. These books are available from your favorite music source or visit www.jazzbooks.com for more information.

Several Play-A-Long sets offer you an opportunity to practice the various scales in all twelve keys. They are: ***Vol. 24 Major & Minor***; ***Vol. 84 Dominant 7th Workout***; ***Vol.21 Gettin' It Together***; and ***Vol.16 Turnarounds, Cycles & II/V7's***. You might also check out the Play-A-Longs which have tunes in all keys: ***Vol. 42 Blues In All Keys***; ***Vol. 47 Rhythm In All Keys***; ***Vol. 57 Minor Blues In All Keys***; and two more volumes, ***Vol. 67 Tune Up*** and ***Vol. 68 Giant Steps*** - each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

THE SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th.; + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
FIVE BASIC CATEGORIES	Major	W W H W W H	C D E F G A B C	C E G B D
	C7	W W H W W H W	C D E F G A B♭ C	C E G B♭ D
	C−	W H W W W H W	C D E♭ F G A B♭ C	C E♭ G B♭ D
	CØ	H W H W W W W	C D♭ E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭
	Cø	W H W H W H W H	C D E♭ F G♭ A♭ A B C	C E♭ G♭ A (Bbb)
1. MAJOR SCALE CHOICES				
SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C	
CA (Can be written C)	Major (don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W −3 W −3	C D E G A C	C E G B
CA+4	Lydian (major scale with +4)	W W H W W H	C D E F♯ G A B C	C E G B D
CA	Bebop (Major)	W W H W H W H	C D E F G G♯ A B C	C E G B D
CA♭6	Harmonic Major	W W H W H −3 H	C D E F G A♭ B C	C E G B D
CA+5, +4	Lydian Augmented	W W W W W H H	C D E F♯ G♯ A B C	C E G♯ B D
C	Augmented	−3 H −3 H −3 H	C D♯ E G A♭ B C	C E G B D
C	6th Mode of Harmonic Minor	−3 H W H W W H	C D♯ E F♯ G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W W	C D♭ D♯ E F♯ G A B♭ C	C E G B D
C	Blues Scale	−3 W H H −3 W	C E♭ F F♯ G B♭ C	C E G B D
2. DOMINANT 7th SCALE CHOICES				
SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C	
C7	Dominant 7th	W W H W W H W	C D E F G A B♭ C	C E G B♭ D
C7	Major Pentatonic	W W −3 W −3	C D E G A C	C E G B♭ D
C7	Bebop (Dominant)	W W H W H H H	C D E F G A B♭ B C	C E G B♭ D
C7♭9	Spanish or Jewish scale	H −3 H W H W W	C D♭ E F G A♭ B♭ C	C E G B♭ (D♭)
C7+4	Lydian Dominant	W W W H W W W	C D E F♯ G A B♭ C	C E G B♭ D
C7♭6	Hindu	W W H W H W W	C D E F G A♭ B♭ C	C E G B♭ D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F♯ G♯ B♭ C	C E G♯ B♭ D
C7♭9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W W	C D♭ D♯ E F♯ G A B♭ C	C E G B♭ D♭ (D♯)
C7+9 (also has ♭9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D♭ D♯ E F♯ G♯ B♭ C	C E G♯ B♭ D♯ (D♭)
C7	Blues Scale	−3 W H H −3 W	C E♭ F F♯ G B♭ C	C E G B♭ D (D♯)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A B♭ C	C F G B♭ D
C7 sus 4	Major Pentatonic built on ♭7	W W −3 W −3	B♭ C D F G B♭	C F G B♭ D
C7 sus 4	Bebop Scale	W H W W H H H	C D E F G A B♭ B C	C F G B♭ D

MAY BE WRITTEN G-/C

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor (Dorian)	W H W W H W	C D E $\flat$ F G A B $\flat$ C	C E $\flat$ G B $\flat$ D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E $\flat$ F G B $\flat$ C	C E $\flat$ G B $\flat$ D
C- or C-7	Bebop (Minor)	W H H W W H W	C D E $\flat$ F G A B $\flat$ C	C E $\flat$ G B $\flat$ D
C- Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W H	C D E $\flat$ F G A B C	C E $\flat$ G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W H H W H	C D E $\flat$ F G A $\sharp$ B C	C E $\flat$ G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C E $\flat$ F F $\sharp$ G B $\flat$ C	C E $\flat$ G B $\flat$ D
C- Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E $\flat$ F G A $\flat$ B C	C E $\flat$ G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W	C D E $\flat$ F F $\sharp$ G A B C	C E $\flat$ G B D
C- or C-b9/b6	Phrygian	H W W W H W	C D $\flat$ E $\flat$ F G A $\flat$ B $\flat$ C	C E $\flat$ G B $\flat$
C- or C-b6	Pure or Natural Minor, Aeolian	W H W H W W	C D E $\flat$ F G A $\flat$ B $\flat$ C	C E $\flat$ G B $\flat$ D

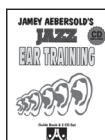
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C $\emptyset$	Half Diminished (Locrian)	H W W H W W W	C D $\flat$ E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	C E $\flat$ G $\flat$ B $\flat$
C $\emptyset$ #2 (C $\emptyset$ 9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	C E $\flat$ G $\flat$ B $\flat$ D
C $\emptyset$ (with or without #2)	Bebop Scale	H W W H H W W	C D $\flat$ E $\flat$ F G $\flat$ G A $\flat$ B $\flat$ C	C E $\flat$ G $\flat$ B $\flat$
5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C $\emptyset$	Diminished (8 tone scale)	W H W H W H W H	C D E $\flat$ F G $\flat$ A $\flat$ B A B C	C E $\flat$ G $\flat$ A

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. Players should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. The entire C7+9 scale looks like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, D $\flat$, E, F $\sharp$, G $\flat$, B $\flat$, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, D $\flat$, E, F $\sharp$, G, A, B $\flat$, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 3) All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with **Volume 3 "The 11-V7-1 Progression"** since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

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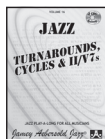
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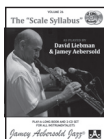
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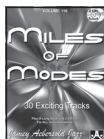
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