

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.***

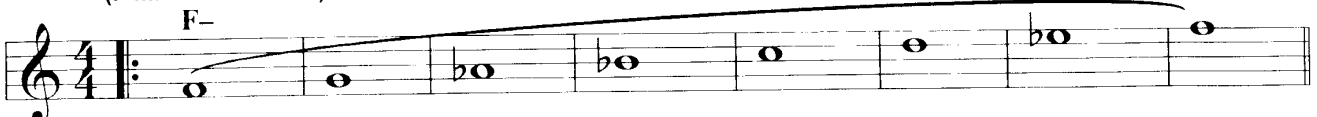
HERE WE GO!

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)



(Eb MINOR-DORIAN)



(D MINOR-DORIAN)



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

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

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-