

Lesson 1

Alto/Bari Sax

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

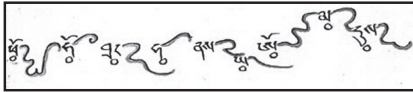


Pattern: A short melody using specific scale tones:

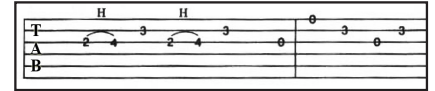


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



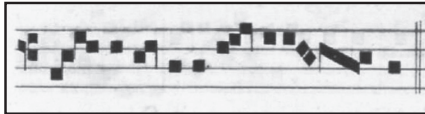
Guitar Tablature Notation



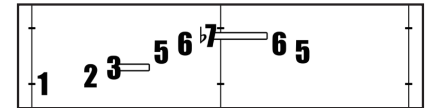
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

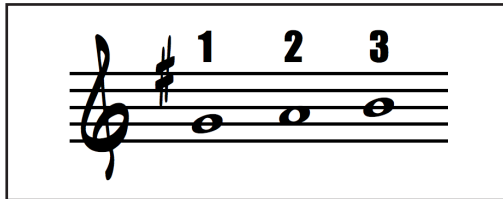


2. Pattern Pathway: Level 1

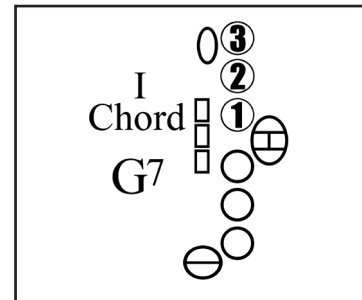


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

When you are talking to a friend you simply say the things that come into your head. You don't read a script or give a memorized speech. Improvising on your instrument should be like talking in a conversation.

Improvise a Musical Conversation By:

- 1) Using scale tone **1** to answer your teacher's questions
- 2) Using scale tone **3** to have a conversation with another student
- 3) Using scale tones **1-2-3** to have a conversation with another student



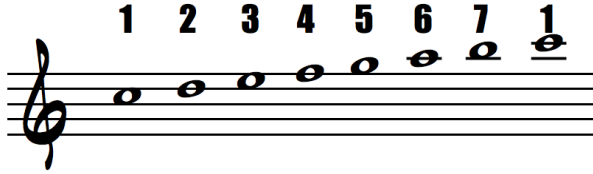
Use Tracks 6-7 to Practice Improvising On Your Own

Lesson 1

Tenor Sax

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

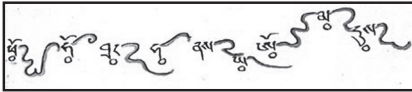


Pattern: A short melody using specific scale tones:

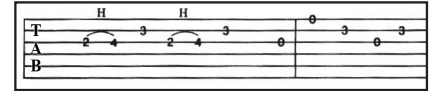


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



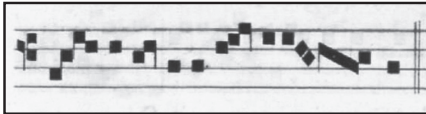
Guitar Tablature Notation



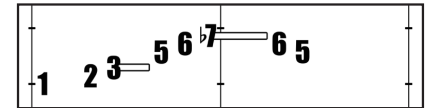
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation



2. Pattern Pathway: Level 1

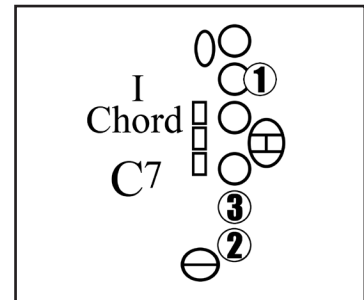


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



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Use Tracks 6-7 to Practice Improvising On Your Own

Lesson 1

Trumpet

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

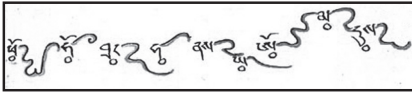


Pattern: A short melody using specific scale tones:

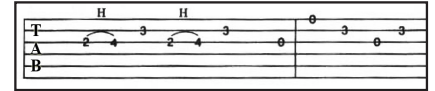


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



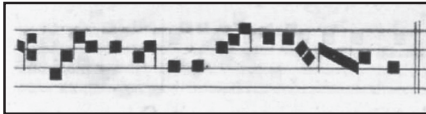
Guitar Tablature Notation



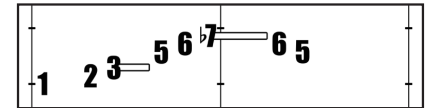
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

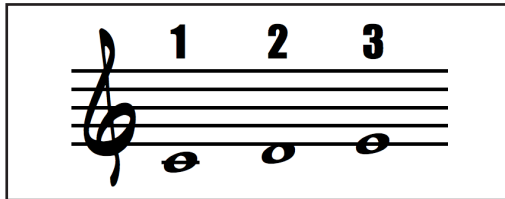


2. Pattern Pathway: Level 1

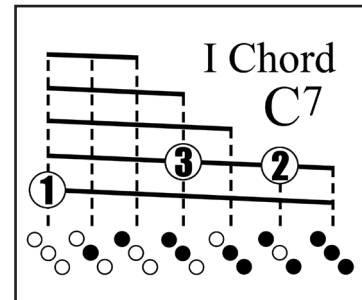


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

When you are talking to a friend you simply say the things that come into your head. You don't read a script or give a memorized speech. Improvising on your instrument should be like talking in a conversation.

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- 1) Using scale tone **1** to answer your teacher's questions
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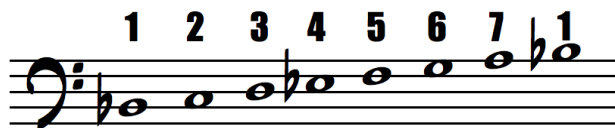
Use Tracks 6-7 to Practice Improvising On Your Own

Lesson 1

Trombone

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

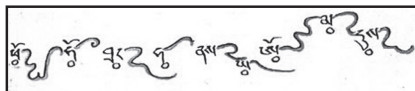


Pattern: A short melody using specific scale tones:

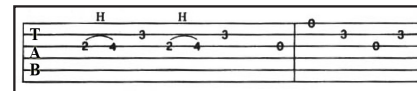


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



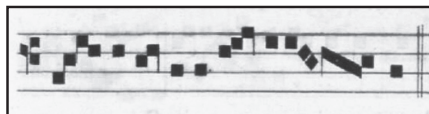
Guitar Tablature Notation



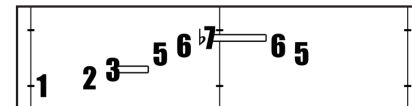
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

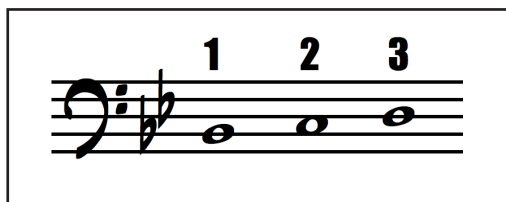


2. Pattern Pathway: Level 1

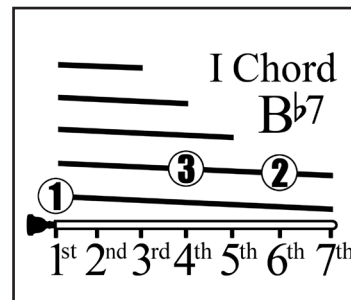


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

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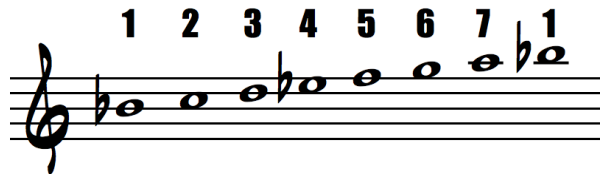
Use Tracks 6-7 to Practice Improvising On Your Own

Lesson 1

Guitar

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

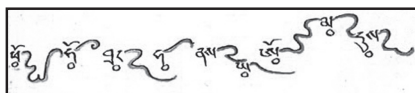


Pattern: A short melody using specific scale tones:

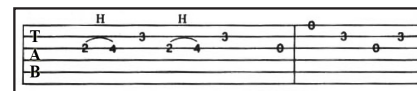


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



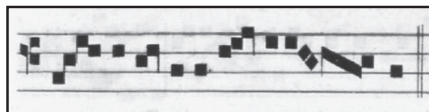
Guitar Tablature Notation



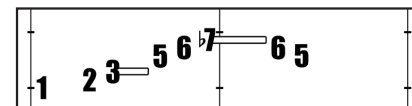
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

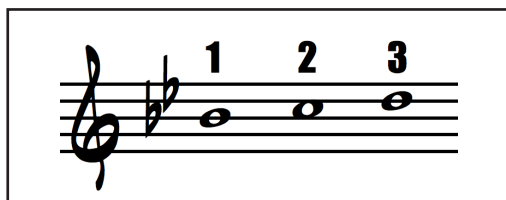


2. Pattern Pathway: Level 1

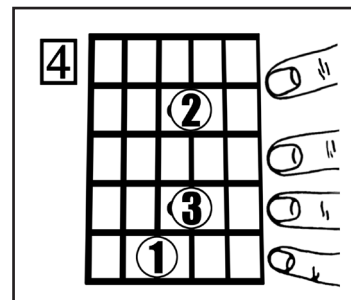


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

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Improvise a Musical
Conversation By:

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- 3) Using scale tones **1-2-3** to have a conversation with another student



Use Tracks 8-9 to Practice Improvising On Your Own

Lesson 1

Piano

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

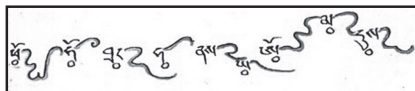


Pattern: A short melody using specific scale tones:

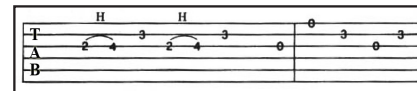


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



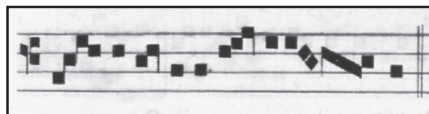
Guitar Tablature Notation



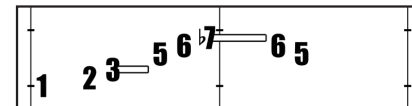
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

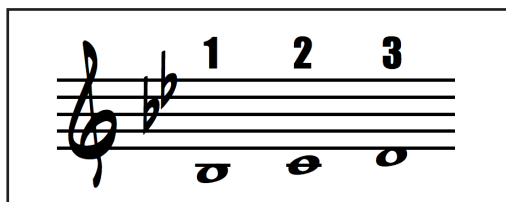


2. Pattern Pathway: Level 1

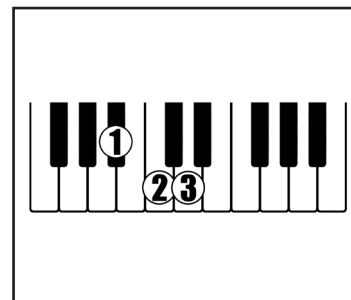


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

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Use Tracks 10-11 to Practice Improvising On Your Own

Lesson 1

Bass

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

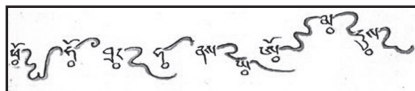


Pattern: A short melody using specific scale tones:

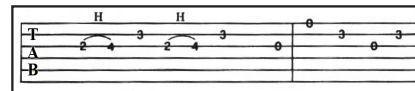


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



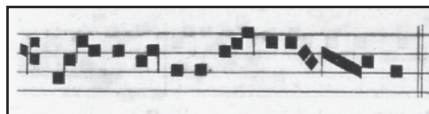
Guitar Tablature Notation



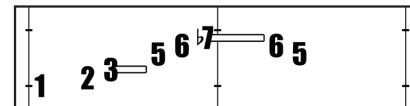
Standard Music Notation



Gregorian Chant Notation



Improv Pathways Notation

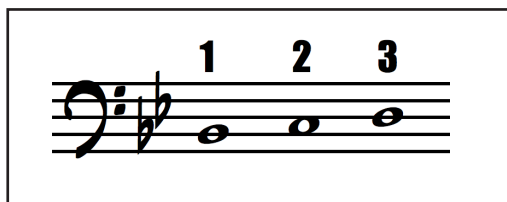


2. Pattern Pathway: Level 1

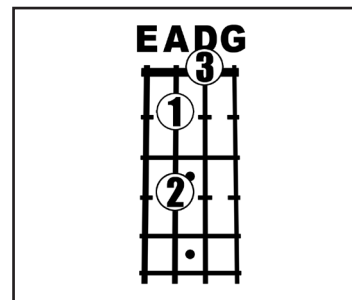


Track 1:
Patterns - Level 1

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance
Fingering Chart



3. Improvisation Pathway



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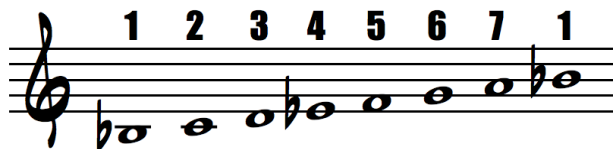
Use Tracks 12-13 to Practice Improvising On Your Own

Lesson 1

Drum Set / Vibes

1. Vocab Pathway

Scale: A series of tones that are arranged in a step-by-step ascending or descending pattern:

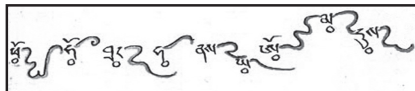


Pattern: A short melody using specific scale tones:

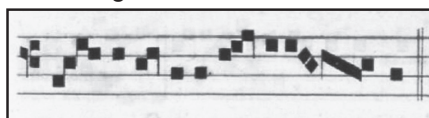


Notation: A system for representing musical sounds through written symbols:

Tibetan Chant Notation



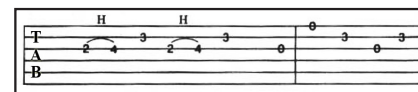
Gregorian Chant Notation



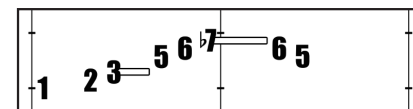
Standard Music Notation



Guitar Tablature Notation



Improv Pathways Notation



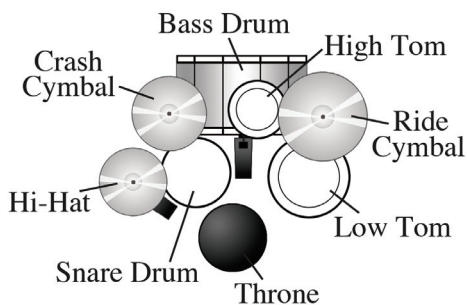
2. Pattern Pathway: Level 1



Track 1:
Patterns - Level 1

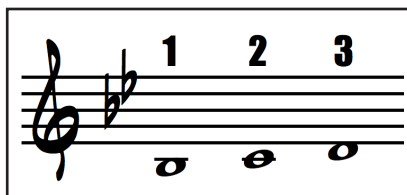
Drum Set

Use the Snare Drum, Tom-Toms, and/or Bass Drum to play back what you hear.

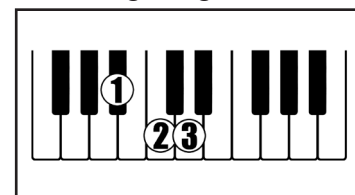


Vibraphone

Use scale tones 1-2-3 to sing and play back what you hear.



At-A-Glance Fingering Chart



3. Improvisation Pathway



Use scale tones 1-2-3 to carry on a musical conversation.

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Improvise a Musical Conversation By:

- 1) Using scale tone **1** to answer your teacher's questions
- 2) Using scale tone **3** to have a conversation with another student
- 3) Using scale tones **1-2-3** to have a conversation with another student



Use Tracks 10-11 (for Vibraphone) and 14-15 (for Drums) to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

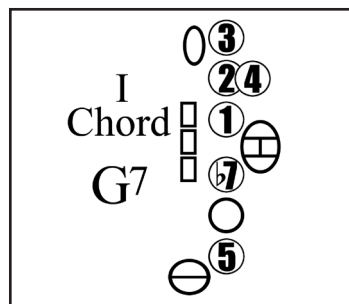
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

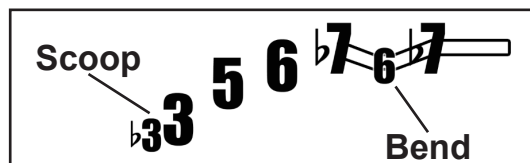


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Saxophone:

- 1) Loosen the embouchure & drop the jaw
-or-
- 2) Press the nearest open key MOST of the way
(but NOT ALL of the way) down



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 6-7 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

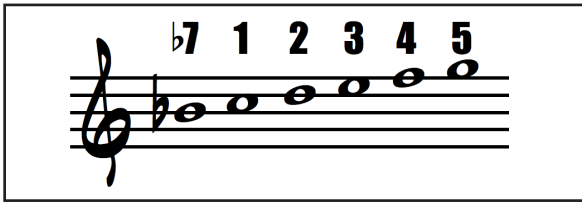
Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

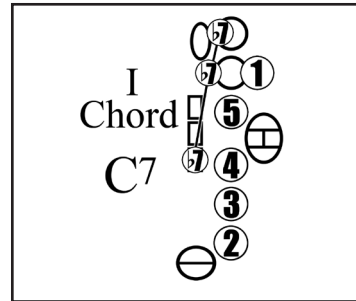
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

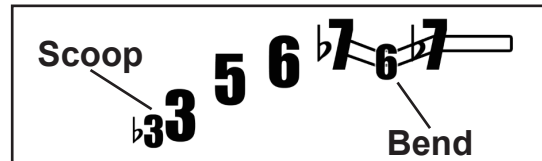


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Saxophone:

- 1) Loosen the embouchure & drop the jaw
-or-
- 2) Press the nearest open key MOST of the way
(but NOT ALL of the way) down



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 6-7 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

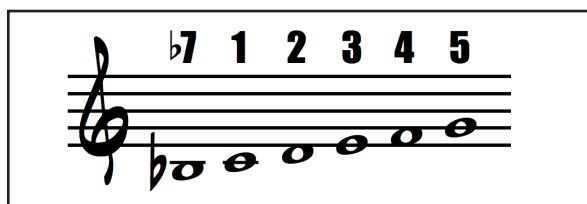
Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

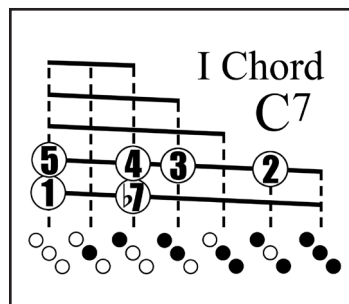
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

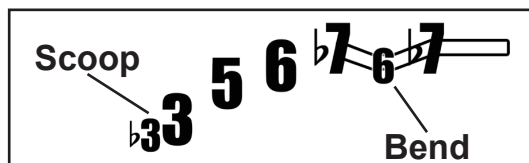


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Trumpet:

- 1) Loosen the embouchure & drop the jaw
-or-
- 2) Press the nearest open key 1/3 of the way
(LESS THAN HALF of the way) down



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 6-7 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

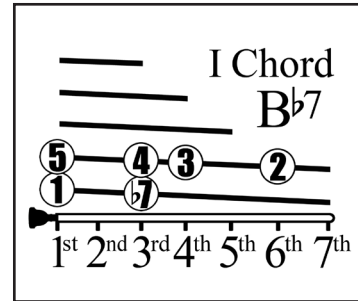
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

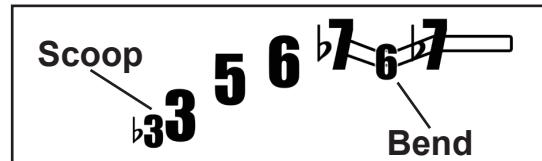


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Trombone:

- 1) Loosen the embouchure & drop the jaw
-or-
- 2) Use the SLIDE to “gliss” into notes and bend them - this is a unique ability of the trombone!



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 6-7 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

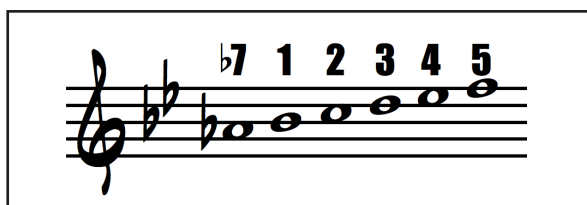
1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

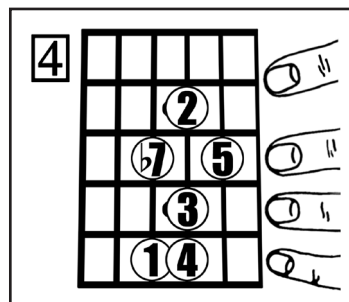
12. Pattern Pathway: Level 3

Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3

At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

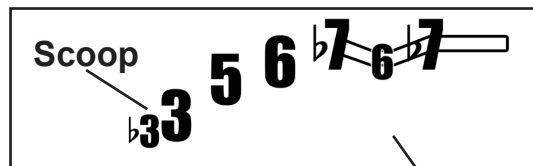


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Guitar:

- 1) “Scoop” into a note by playing one fret below the target note, then literally bending (or pushing) the string up to it
- 2) “Scoop” by doing a “hammer-on” into the target note
- 3) “Bend” a note by plucking while it is bent (as in #1), then relaxing downwards and back up again.



Track 42 **Bend**
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 8-9 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

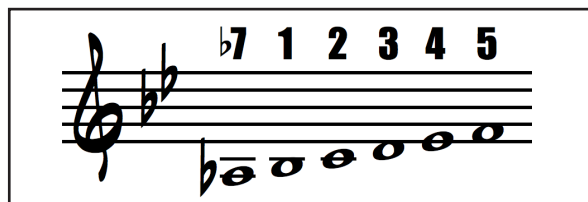
Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

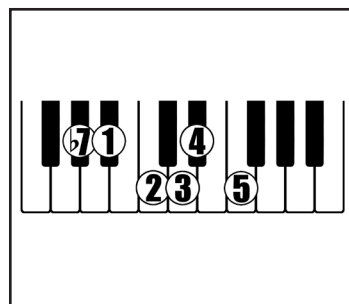
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends



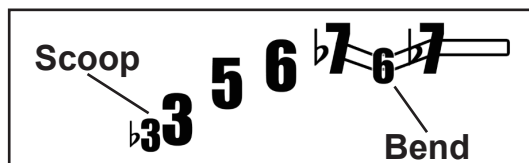
Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Piano:

Use the key directly below the target note (chromatically) to create scoops and bends.

To get the best sound, play the lower note like a quick grace note.



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 10-11 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3

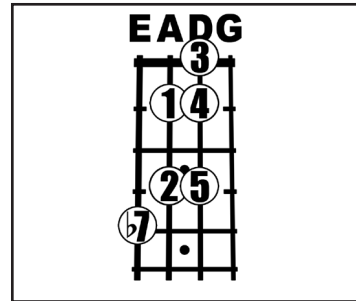
Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.



Track 3:
Patterns - Level 3



At-A-Glance
Fingering Chart



13. Expression Pathway: Scoops & Bends

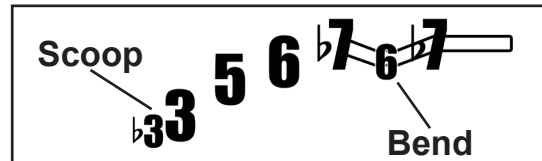


Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Bass:

Add a quick grace note a half-step below the target note to make it sound “bent” or scooped. On any bass you can use this “hammer-on” effect, but on upright you can also shift your hand and slide into any note.



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 12-13 to Practice Improvising On Your Own

11. Vocab Pathway

Inversion: A chord in which the bottom note is any chord tone other than 1.

Basic Chord

b7
5
3
1

Inverted Chords

1	3	5
b7	1	3
5	b7	1
3	5	b7

Audiation: Imagining the sounds of music in your head instead of hearing the sounds with your ears.

Ear-to-Hand Coordination: Ability to play the notes you are hearing or audiating on your instrument. Often called “playing by ear”.

12. Pattern Pathway: Level 3



Track 3:
Patterns - Level 3

Drum Set

Use the Ride Cymbal and Hi Hat to play a basic “timekeeping pattern” constantly as you play back what you hear on the Snare, Toms, and/or Bass Drum.

Timekeeping 2

Timekeeping 3

Vibraphone

Use scale tones **b7-1-2-3-4-5** to sing and play back what you hear.

At-A-Glance Fingering Chart

13. Expression Pathway: Scoops & Bends



Your instrument should sound expressive like the human voice.

The human voice is full of expressive possibilities. Jazz musicians try to make their instruments sound like the human voice rather than a mechanical device. One way to do this is to “bend” or “scoop” notes.

To Scoop or Bend on the Vibraphone:

Use the bar directly below the target note (chromatically) to create scoops and bends.

To get the best sound, play the lower note like a quick grace note.



Track 42:
Expression Pathway 2

14. Improvisation Pathway



When expressing yourself musically, pause for punctuation, as if speaking

When you talk or read, you sometimes pause between ideas - for commas and periods. When improvising it sounds good if you put some empty space in your solo rather than trying to play constantly.

Improvise a solo by:

- 1) Using scale tones **3-4-5** with more space than sound
- 2) Using scale tones **b7-1-2-3** with lots of rhythmic playing
- 3) Using scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



Use Tracks 10-11 (for Vibraphone) and 14-15 (for Drums) to Practice Improvising On Your Own