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CD 1 Track List

1  I Chord Practice
2  IV Chord Practice
3  V Chord Practice
4  Improvising 1 - Musical Conversation
5  Improvising 2 - Rhythmic Playing
6  Transcribing 1 - Tenor Sax Solo
7  Group Improv 1
8  Expression 1 - Scoops and Bends
9  Improvising 3 - Pausing for Punctuation
10  Comping 1 - Walking Bass Line 1
11  Transcribing 2 - Short Pattern 1
12  Transcribing 3 - Short Pattern 2
13  Group Improv 1
14  Comping 2 - Rhythms 1 & 2
15  Improvising 4 - Single Pattern
16  Improvising 5 - Three Patterns
17  Transcribing 4 - Trumpet Solo
18  Comping 3 - Rhythm 3 + Altered Tones
19  Expression 2 - Growling
20  Group Improv 3
21  Comping 4 - Stop-Time
22  Transcribing 5 - Loose Transcribing
23  Guide Tone Pattern 1 - I & IV Chords
24  Expression 3 - Grace Notes & Curls
25  Improvising 6 - Telling a Story
26  Transcribing 6 - Trombone Solo
27  Comping 5 - Walking Bass Line 2
28  Expression 4 - Range Exploration
29  Group Improv 4
30  Improvising 7 - Trading Fours
31  Comping 6 - 9th & 13th Chords
32  Transcribing 7 - Alto Sax Solo
33  Guide Tone Pattern 2 - Blues Progression
34  Improvising 8 - Quoting Melodies
35  Comping 7 - Walking Bass Line 3
36  Improvising 9 - Fixing Mistakes
37  Improvising 10 - Putting It All Together

CD 2 Track List

Patterns: Call & Response
1  Level 1 - I Chord: 3 Notes
2  Level 2 - I Chord: 4 Notes
3  Level 3 - I Chord: 6 Notes
4  Level 4 - I Chord Mixolydian Scale
5  Level 5 - I Chord with Altered Tones
6  Level 6 - IV Chord: 4 Notes
7  Level 7 - I Chord to IV Chord
8  Level 8 - IV Chord with Altered Tones
9  Level 9 - IV Chord to I Chord
10  Level 10 - Triplets & Double-Time
11  Level 11 - V Chord: 4 Notes
12  Level 12 - I Chord to V Chord
13  Level 13 - V Chord with Altered Tones
14  Level 14 - V Chord to IV Chord
15  Level 15 - Blues Scale

Head Charts
16  It's a Figure of Speech
17  It's a Figure of Speech Solo Section
18  One For The Road
19  One For The Road Solo Section
20  Late Night Lemonade
21  Late Night Lemonade Solo Section
22  Solista Suave
23  Solista Suave Solo Section
24  Backseat Driver Blues
25  Backseat Driver Blues Solo Section
26  Blue Salsa
27  Blue Salsa Solo Section

Transcribing Solos
28  I Chord Swing
29  I Chord Rock
30  I & IV Chords Swing
31  I & IV Chords Bossa Nova
32  Blues Progression Swing
33  Blues Progression Salsa
Lesson 1

Vocabulary

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:

Patterns - Level 1

Use scale tones 1-2-3 to play each pattern you hear. Turn to page 27 to see the patterns in Scale Tone Notation. You may also use the At-A-Glance Fingering Charts to help you quickly find the tones on your instrument. The removable At-A-Glance master chart (pp. 47-48) may be placed next to the patterns as you practice them.

Improvising 1 - Musical Conversation

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

On Your Instrument:

1) Use scale tone 1 to answer questions
2) Use scale tone 3 to have a conversation
3) Use scale tones 1-2-3 to have a conversation

You can get extra practice “speaking” with scale tones 1-2-3 using CD 1: 1.
Lesson 4

Vocabulary

**Inversion**: A chord in which the bottom note is not 1.

<table>
<thead>
<tr>
<th>Basic Chord</th>
<th>Inverted Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>b7</td>
<td>1 3 5</td>
</tr>
<tr>
<td>5</td>
<td>b7 1 3</td>
</tr>
<tr>
<td>3</td>
<td>5 b7 1</td>
</tr>
<tr>
<td>1</td>
<td>3 5 b7</td>
</tr>
</tbody>
</table>

**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”.

Patterns - Level 3

Use scale tones b7-1-2-3-4-5 to play each pattern you hear. (See p. 27)

Expression 1 - Scoops & Bends

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. Two ways to do this are scooping into notes and bending 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.

Improvising 3 - Pausing for Punctuation

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.

1) Use scale tones 3-4-5 with more SPACE than sound
2) Use scale tones 7-1-2-3 with very rhythmic playing
3) Use scale tones 7-1-2-3-4-5 with both space and rhythmic playing

On Your Instrument:

Use CD 1: 1 for extra practice
In each pattern, numbers are used to represent the scale tones of the I, IV, and V Chords. Each level of patterns is presented in a Call-and-Response format on CD 2: 1-15. You may use the At-A-Glance fingering charts (pp. 47-48) to help you find each scale tone on your instrument.

**Level 1 - I Chord: 3 Notes**

1A 1B 1C 1D 1E 1F

**Level 2 - I Chord: 4 Notes**

2A 2B 2C 2D 2E

**Level 3 - I Chord: 6 Notes**

3A 3B 3C 3D 3E 3F 3G

Black numbers (1) = I Chord (Concert B♭7)
Striped numbers (1) = IV Chord (Concert E♭7)
White Numbers (1) = V Chord (Concert F♭7)
At-A-Glance Fingering Chart
Piano - Side 1

Level 1
I Chord  B♭7
1 2 3

Level 2
I Chord  B♭7
6 2 3

Level 3
I Chord  B♭7
6 1 4 2 3 5

Level 4
I Chord  B♭7
1 4 2 3 5 6

Level 5 & 10
I Chord  B♭7
1 3 4 6 7 1
2 3 4 5 6 7

Level 6
IV Chord  E♭7
7 1 3 4 6 7
2 3

Level 7
I Chord  B♭7
1 4 2 3 5 6

Level 8
IV Chord  E♭7
7 1 3 4 6 7
2 3 4 5 6

Cut along dotted line to use this At-A-Glance master chart with each level of patterns.

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Improv Pathways