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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
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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
**CD 3 Track List**

**Teacher-Led Call & Response**
1. Call & Response - Levels 1-2-3-4-5-10-15 (I Chord)
2. Call & Response - Levels 6 & 8 (IV Chord)
3. Call & Response - Level 7 (I to IV)
4. Call & Response - Level 9 (IV to I)
5. Call & Response - Levels 11 & 13 (V Chord)
6. Call & Response - Level 12 (I to V)
7. Call & Response - Level 14 (V to IV)

**Big Band Charts**
8. Big Band Chart 1 - It's a Figure of Speech
9. Big Band Chart 2 - One For The Road
10. Big Band Chart 3 - Late Night Lemonade
11. Big Band Chart 4 - Solista Suave
12. Big Band Chart 5 - Backseat Driver Blues
13. Big Band Chart 6 - Blue Salsa

**Solo Sections - Guitar**
14. Solo Section for Guitar - I Chord Swing
15. Solo Section for Guitar - I Chord Rock
16. Solo Section for Guitar - I and IV Swing
17. Solo Section for Guitar - I and IV Bossa
18. Solo Section for Guitar - Blues Swing
19. Solo Section for Guitar - Blues Samba

**CD 4 Track List**

**Solo Sections - Piano & Vibraphone**
1. Solo Section for Piano/Vibes - I Chord Swing
2. Solo Section for Piano/Vibes - I Chord Rock
3. Solo Section for Piano/Vibes - I and IV Swing
4. Solo Section for Piano/Vibes - I and IV Bossa
5. Solo Section for Piano/Vibes - Blues Swing
6. Solo Section for Piano/Vibes - Blues Samba

**Solo Sections - Bass**
7. Solo Section for Bass - I Chord Swing
8. Solo Section for Bass - I Chord Rock
9. Solo Section for Bass - I and IV Swing
10. Solo Section for Bass - I and IV Bossa
11. Solo Section for Bass - Blues Swing
12. Solo Section for Bass - Blues Samba

**Solo Sections - Drum Set**
13. Solo Section for Drum Set - I Chord Swing
14. Solo Section for Drum Set - I Chord Rock
15. Solo Section for Drum Set - I and IV Swing
16. Solo Section for Drum Set - I and IV Bossa
17. Solo Section for Drum Set - Blues Swing
18. Solo Section for Drum Set - Blues Samba

**CD 5 Track List**

**Transcribing Solos - Alto Sax**
1. Alto Sax Solo - I Chord Swing
2. Alto Sax Solo - I Chord Rock
3. Alto Sax Solo - I and IV Swing
4. Alto Sax Solo - I and IV Bossa
5. Alto Sax Solo - Blues Swing
6. Alto Sax Solo - Blues Samba

**Transcribing Solos - Tenor Sax**
7. Tenor Sax Solo - I Chord Swing
8. Tenor Sax Solo - I Chord Rock
9. Tenor Sax Solo - I and IV Swing
10. Tenor Sax Solo - I and IV Bossa
11. Tenor Sax Solo - Blues Swing
12. Tenor Sax Solo - Blues Samba

**Transcribing Solos - Trumpet**
13. Trumpet Solo - I Chord Swing
14. Trumpet Solo - I Chord Rock
15. Trumpet Solo - I and IV Swing
16. Trumpet Solo - I and IV Bossa
17. Trumpet Solo - Blues Swing
18. Trumpet Solo - Blues Samba

**Transcribing Solos - Trombone**
19. Trombone Solo - I Chord Swing
20. Trombone Solo - I Chord Rock
21. Trombone Solo - I and IV Swing
22. Trombone Solo - I and IV Bossa
23. Trombone Solo - Blues Swing
24. Trombone Solo - Blues Samba

**Transcribing Solos - Guitar**
25. Guitar Solo - I Chord Swing
26. Guitar Solo - I Chord Rock
27. Guitar Solo - I and IV Swing
28. Guitar Solo - I and IV Bossa
29. Guitar Solo - Blues Swing
30. Guitar Solo - Blues Samba

**Transcribing Solos - Piano**
31. Piano Solo - I Chord Swing
32. Piano Solo - I Chord Rock
33. Piano Solo - I and IV Swing
34. Piano Solo - I and IV Bossa
35. Piano Solo - Blues Swing
36. Piano Solo - Blues Samba

**Transcribing Solos - Bass**
37. Bass Solo - I Chord Swing
38. Bass Solo - I Chord Rock
39. Bass Solo - I and IV Swing
40. Bass Solo - I and IV Bossa
41. Bass Solo - Blues Swing
42. Bass Solo - Blues Samba

**Transcribing Solos - Drum Set**
43. Drum Set Solo - I Chord Swing
44. Drum Set Solo - I Chord Rock
45. Drum Set Solo - I and IV Bossa
46. Drum Set Solo - Blues Swing
47. Drum Set Solo - Blues Samba

Visit improvpathways.com [Members] for updates, additional teaching resources, and Big Band Charts that correlate with Improv Pathways.
Read and discuss the Vocabulary words. You may want to have the students play the Scale and Pattern shown here.

Emphasize that Standard Music Notation is just one way to represent musical sounds through notation, and help them see how the same pattern is represented in Scale Tone Notation.

1. **Patterns**
   
   Take some time to make sure all students can play the 3 notes used in Patterns Level 1.
   
   Help them make sense of the At-A-Glance Fingering Charts. Invite them to cut out the last page of their books so the At-A-Glance Charts can be placed next to the patterns on page 27.
   
   Lastly, direct their attention to Page 27, where they can see each pattern in Scale Tone Notation. Then play CD 2:1 and help them play along with this call & response exercise. *See instructions for the drummer on the next page.

2. **Improvising**
   
   You can play CD 1:4 to guide the students through Improvising 1 - Musical Conversation, or you can lead the exercise yourself. Below is the text from Track 4 which you can use to engage your students in musical conversation.

   **Improvising 1 - Musical Conversation (Teacher-led)**
   
   “When you’re 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. So I’ll ask you some questions and you’ll answer with scale tone 1. For example, I might ask ‘What is your name’, and you’ll answer [play Scale Tone 1 on your instrument to the rhythm of ‘My name is Joe’]. Ready with scale tone 1?”

   ...Con’t on next page
“What is your name?”
(wait for responses after each question)
“What did you have for breakfast this morning?”

“Do you have any pets? Tell me about your pets...”

“What’s the best thing you did last summer?”

“Now we’ll use scale tone 3 to have a conversation” (in which you AND students play scale tone 3 instead of talk).
For the next 30 seconds play scale tone 3 as if asking questions, and give the students time to respond with scale tone 3.

“Now we’ll use scale tones 1, 2, and 3 to have a conversation.”
For the next 30 seconds play random patterns with these three scale tones and give the students time to respond.

*Instructions for the Drummer: Patterns - Level 1*

<table>
<thead>
<tr>
<th>Drum Set</th>
<th>Vibraphone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use the Snare Drum, Tom-Toms, and/or Bass Drum to play back what you hear.</td>
<td>At-A-Glance Chart</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>I Chord</td>
</tr>
<tr>
<td>Crash Cymbal</td>
<td>B7</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>1</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>2</td>
</tr>
<tr>
<td>Throne</td>
<td>3</td>
</tr>
<tr>
<td>Low Tom</td>
<td>Pattern Samples (see p. 27)</td>
</tr>
<tr>
<td>Ride Cymbal</td>
<td>1 2 3</td>
</tr>
<tr>
<td>High Tom</td>
<td>[Diagram showing scale tone 3 on vibraphone]</td>
</tr>
<tr>
<td>These numbers represent Scale Tone 3 on your instrument.</td>
<td></td>
</tr>
</tbody>
</table>

R \text{eview:} After each Lesson it is recommended that you review the concepts at least once in a subsequent rehearsal. Each level of Patterns (Level 1, for example) should be reviewed at least twice before moving on to the next lesson. Remember that it is not enough for students to be “able” to play the patterns. The GOAL is to give them enough repetitions to develop MUSCLE MEMORY of the patterns. Therefore, when the melody of one of these patterns comes into their head, they will be able to play it without having to think about each note or fingering.

You can review Level 1 Patterns by using \textit{CD 2:1}, or you can lead the Call & Response yourself. Advantages to leading the call & response are (1) you can repeat the harder patterns more times until all students get them right, and (2) you become a live model for students to imitate, which has been shown to be more effective than relying on recorded models.

\textbf{How to Lead Call & Response with the Patterns:}
The patterns are written in standard music notation on Pages 97-128. You can use \textit{CD 3:1} to provide a rhythm section accompaniment, or simply have your drummer play a timekeeping pattern. Both can be very effective. Once the groove is established, play the first pattern and wait for the response. Depending on how well the students do you can move on to the next pattern or repeat the first one. You don’t need to tell the students you are moving on... simply start playing the next pattern. They will figure it out soon enough, and it adds a fun challenge to the whole experience. Continue moving through the patterns until the students successfully play the last one. Congratulations! You are now modeling jazz style and improvisation to your students!
**Vocabulary**

Read and discuss the Vocabulary words.
You may want to have the pianist play the different Inversions of the chord so students can hear the sound of the same chord in different inversions.

**Patterns**

Take some time to make sure all students can play the 6 notes used in Patterns Level 3.
Help them make sense of the At-A-Glance Fingering Charts. Direct their attention to Page 27, where they can see each pattern in Scale Tone Notation, and invite them to place their At-A-Glance Fingering Chart next to Level 3. Then play CD 2:3 and help them play along with this call & response exercise. See Drum Set instructions below (the Vibraphone will no longer be shown, but always uses the same tones as piano).

**Expression**

After reading through the description of Expression 1 - Scoops and Bends play CD 1:8 or demonstrate the pattern yourself. Then allow students to try the pattern, and offer suggestions for getting the best sound out of each instrument. The instructions for scooping and bending on each instrument can be seen on Page 35.

**Improvising**

You can jump right to CD 1:9 which describes the need for space in a solo, provides examples of Part 1, 2, and 3 of this exercise, and then provides a play-along track for students to try each part. You should tell the students “Let’s try Part 1...Now try Part 2...etc.” However, if you prefer you can read the description yourself and use CD 1:1 as a play-along track while you demonstrate Parts 1, 2, and 3 on your own instrument. Either way, make sure your students get plenty of time to experiment with both SPACE and RHYTHMIC playing.
Performing - I Chord

It’s a Figure of Speech uses only the I Chord for soloing. With CD 2:16 you can play through the head chart with 2 chances to improvise over the solo section. CD 2:17 features a stop-time solo section, allowing you to practice improvising solos 6 times.

Recordings
Head Chart Version: CD 2: 16
Big Band Version: CD 3: 8

Solo Sections
Horns: CD 2: 17
Guitar: CD 3: 14
Piano & Vibes: CD 4: 1
Bass: CD 4: 7
Drum Set: CD 4: 13

Transcribing Solos
Alto Sax: CD 5: 1
Tenor Sax: CD 5: 7
Trumpet: CD 5: 13
Trombone: CD 5: 19
Guitar: CD 5: 25
Piano & Vibes: CD 5: 31
Bass: CD 5: 37
Drum Set: CD 5: 43