



PIANO

2 CDs + Online Content Included

Improv Pathways

Beginning **Jazz** Improvisation Method

9 Pathways to Becoming a Master Jazz Soloist

By Curtis Winters

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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

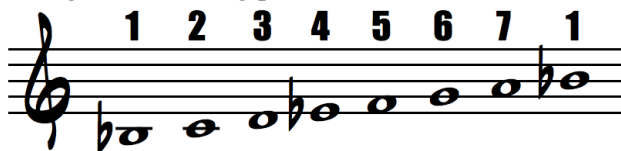
- 28 I Chord Swing
- 29 I Chord Rock
- 30 I & IV Chords Swing
- 31 I & IV Chords Bossa Nova
- 32 Blues Progression Swing
- 33 Blues Progression Salsa

Lesson 1



Vocabulary

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

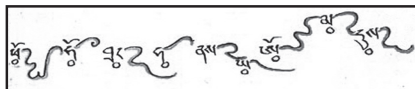


Pattern: A short melody using specific scale tones:



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

Tibetan Chant Notation



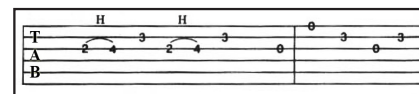
Gregorian Chant Notation



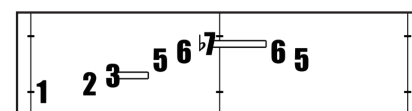
Standard Music Notation



Guitar Tablature Notation



Scale Tone Notation

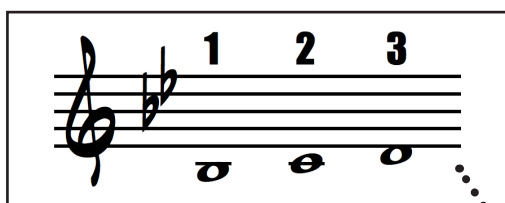


Patterns - Level 1

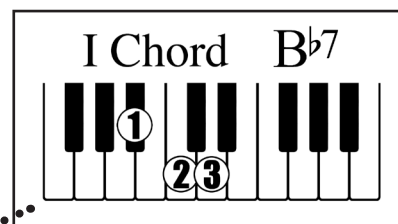


CD 2: 1

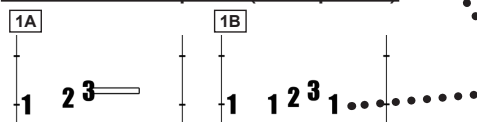
Use scale tones 1-2-3 to play each pattern you hear. Turn to page 27 to see the patterns in Scale Tone Notation. You may also use the **At-A-Glance Fingering Charts** to help you quickly find the tones on your instrument. The removable At-A-Glance master chart (pp. 47-48) may be placed next to the patterns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



At-A-Glance Fingering Chart



Pattern Samples (see p. 27)



These numbers represent the Scale Tones on your instrument, NOT which fingers to use.



Improvising 1 - Musical Conversation



CD 1: 4

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**.

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”.

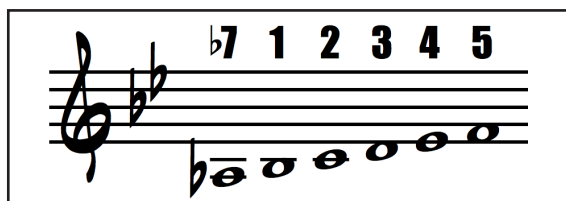


Patterns - Level 3

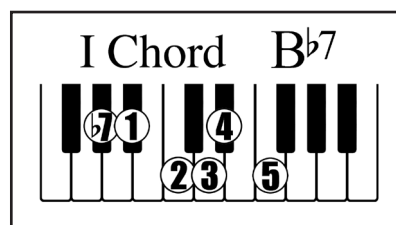


CD 2: 3

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



At-A-Glance
Fingering Chart

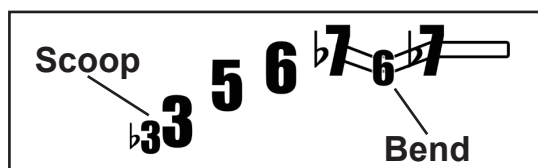


Expression 1 - Scoops & Bends



CD 1: 8

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



CD 1: 9

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.

On Your
Instrument:

- 1) Use scale tones **3-4-5** with more SPACE than sound
- 2) Use scale tones **b7-1-2-3** with very rhythmic playing
- 3) Use scale tones **b7-1-2-3-4-5** with both space and rhythmic playing



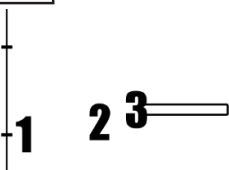
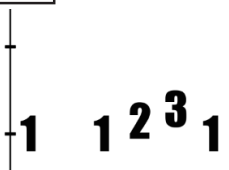
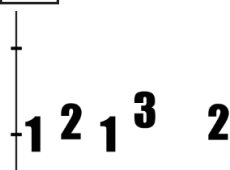
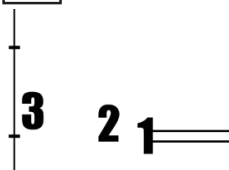
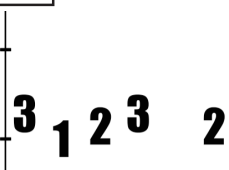
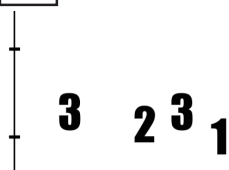
Use CD 1: 1 for extra practice

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.

Black numbers (**1**) = I Chord (Concert B \flat 7)
 Striped numbers (**1**) = IV Chord (Concert E \flat 7)
 White Numbers (**1**) = V Chord (Concert F7)

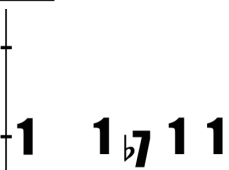
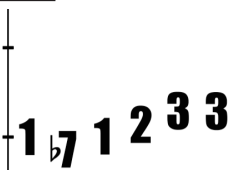
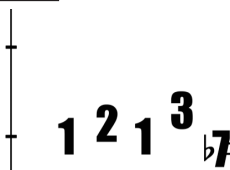
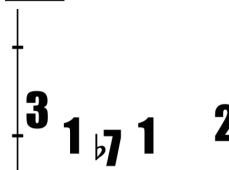
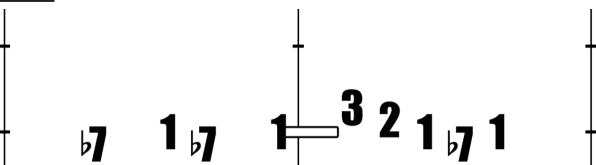
Level 1 - I Chord: 3 Notes

 **CD 2: 1**

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<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">1E</div> 	<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">1F</div> 		

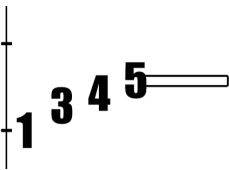
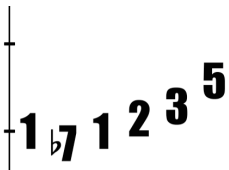
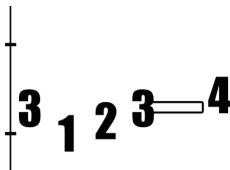
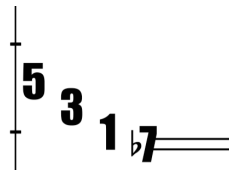
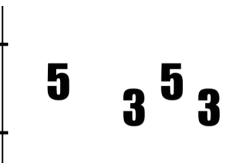
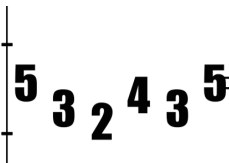
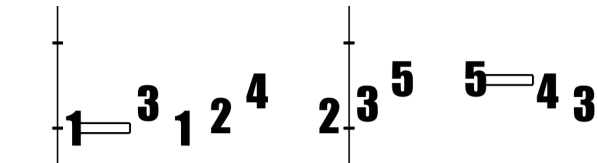
Level 2 - I Chord: 4 Notes

 **CD 2: 2**

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<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">2E</div> 			

Level 3 - I Chord: 6 Notes

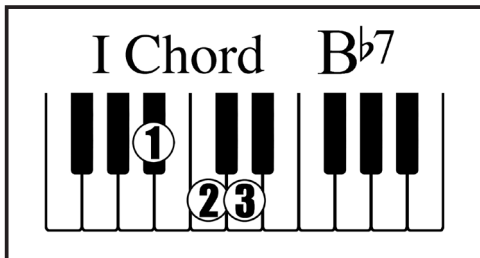
 **CD 2: 3**

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<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">3E</div> 	<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">3F</div> 	<div style="border: 1px solid black; padding: 2px; width: fit-content; margin-bottom: 5px;">3G</div> 	

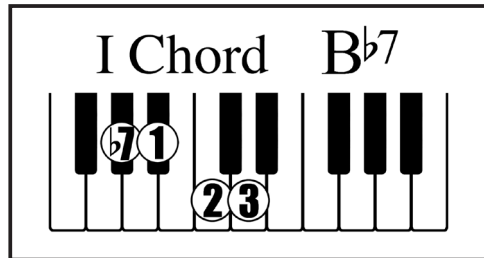
At-A-Glance Fingering Chart

Piano - Side 1

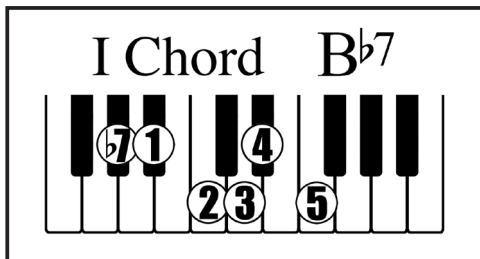
Level 1



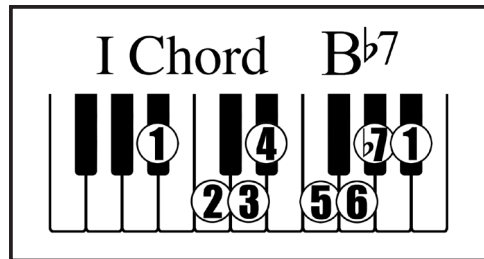
Level 2



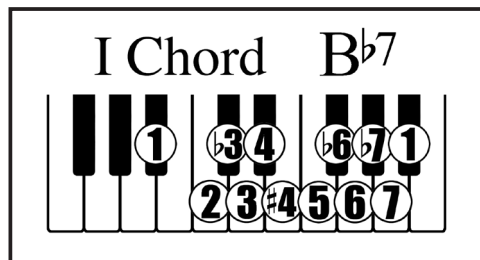
Level 3



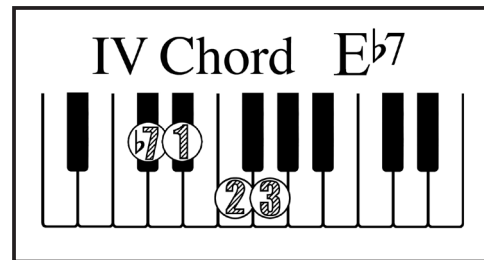
Level 4



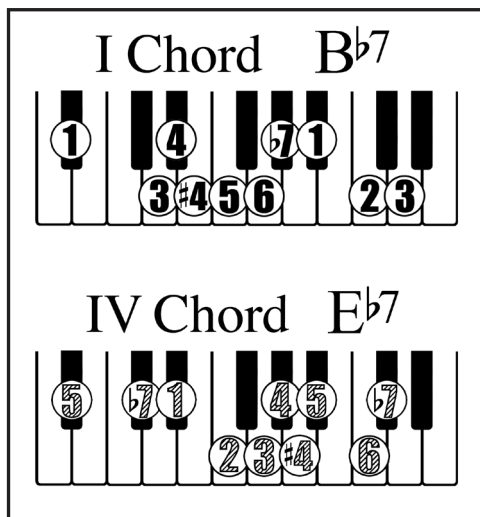
Level 5 & 10



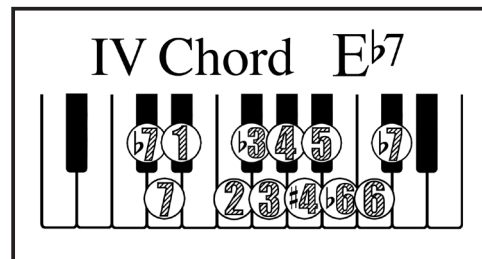
Level 6



Level 7



Level 8



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

1 → 5
 b7 → 3
 6 → 3
 5
 4 → 1
 3 → b7
 2
 1 → 5
 I IV

Improv Pathways

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