



TEACHER'S MANUAL

5 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

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

**Visit improvpathways.com [Members]
for updates, additional teaching
resources, and Big Band Charts that
correlate with Improv Pathways.**

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

Vocabulary

1 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**.

Patterns

2 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.

Improvising

3 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

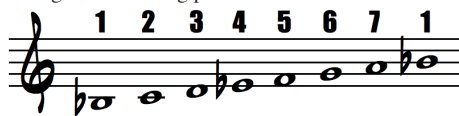
Lesson 1

3



Vocabulary

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

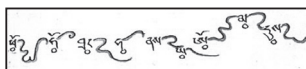


Pattern: A short melody using specific scale tones:



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

Tibetan Chant Notation



Standard Music Notation



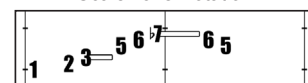
Guitar Tablature Notation



Gregorian Chant Notation



Scale Tone Notation



Patterns - Level 1

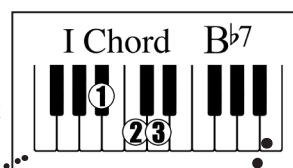


CD 2:1

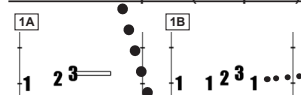
Use scale tones 1-2-3 to play each pattern you hear. Turn to page 27 to see the patterns in Scale Tone Notation. You may also use the **At-A-Glance Fingering Charts** to help you quickly find the tones on your instrument. The removable At-A-Glance master chart (pp. 47-48) may be placed next to the patterns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



The **At-A-Glance** charts for all instruments are on **Pages 56-71** of the Teacher's Manual.

The Teacher's Manual will always show the concert pitch notes for the Patterns.

“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.

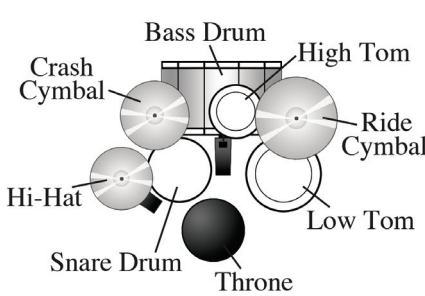
“Now we’ll use scale tones 1, 2, and 3 to have a conversation.”

For the next 30 seconds play random patterns with these three scale tones and give the students time to respond.

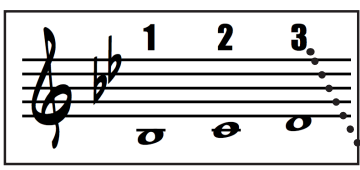
*Instructions for the Drummer: Patterns - Level 1

Drum Set

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



Vibraphone



At-A-Glance Chart

I Chord	B \flat 7
1	2 3

Pattern Samples (see p. 27)

1A: 1 2 3
1B: 1 1 2 3 1

These numbers represent Scale Tone 3 on your instrument.

Review: 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 **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.

How to Lead Call & Response with the Patterns:

The patterns are written in standard music notation on **Pages 97-128**. You can use **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

1 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

2 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

3 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

4 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.

Lesson 4

6



Vocabulary

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

Basic Chord

7
5
3
1

Inverted Chords

1 **3** **5**
7 **1** **3**
5 **7** **1**
3 **5** **7**

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".

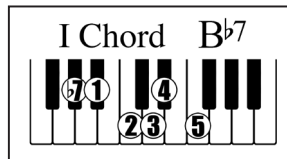


Patterns - Level 3

Use scale tones **7-1-2-3-4-5** to play each pattern you hear. (See p. 27)



At-A-Glance
Fingering Chart

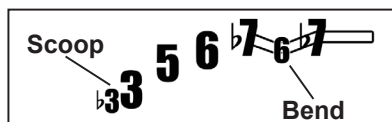


CD 2: 3



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.



CD 1: 8



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.

On Your
Instrument:

- 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



Use **CD 1: 1** for extra practice

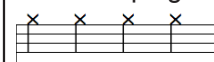


CD 1: 9

Drum Set

As in Lesson 2, play this Timekeeping Pattern constantly on a cymbal as you play back what you hear on the drums.

Timekeeping 1



Performing - I Chord

11

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.

MP3 Head Chart
CD 2: 16

MP3 Solo Section
CD 2: 17

IT'S A FIGURE OF SPEECH HEAD CHART

SWING STYLE

See the Conductor's
Score on Page 73.

You can transcribe a solo from *It's a Figure of Speech* using **CD 2: 28** and page 38. Solos from other instruments and additional transcribing worksheets are available online at www.improvpathways.com.

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**

Visit improvpathways.com for
Big Band Arrangements
of the Head Charts