

How to Learn Jazz

Contrary to what many people believe, learning to play jazz is not a mystical or unusually complicated process. Like any other art form, it can be reduced to a few simple, structured guidelines to focus your mind and body, and let your creative spirit soar where it may. The four steps for learning to play jazz are:

1. Practice Fundamentals

2. Technical Practice

3. Play Music!

4. Listen

- 1. Fundamentals.** This is the bread and butter of your practice routine, and is the first thing that you practice every day. Listen to almost all great jazz players (especially those of the modern era) and you will notice one thing in common – they all play their instrument *extremely* well. I cannot over-stress the importance of this part of your practice, particularly in the early stages of your musical development.

This is the time where you learn how to use your tools and perfect your technique. Anything that you might ever need to play creative and inspiring jazz must be worked on here, including sound, pitch, time, range, dynamics, breath control, finger dexterity, extended techniques, and anything else that you will help you excel on your instrument.

- 2. Technical Work.** This type of work is where you develop your vocabulary and is encompasses most of our work in a jazz improvisation class. Stick to mostly jazz-related practicing here, including scales, arpeggios, modes, patterns, licks, and anything else that you can think of that will give you a more complete “toolbox.” There are literally hundreds of books full of examples of this sort of thing (find them in the Jamey Aebersold catalog at www.jazzbooks.com). A couple of the best are Jerry Coker’s *Patterns for Jazz* and David Baker’s *Modern Concepts in Jazz Improvisation*

It is especially important for you to be creative in this type of practice. It is extremely easy to get bored playing nothing but scales and patterns all day, which is the last thing you would want. Anything that you can do to create interest in this type of practice will greatly help you. Play scales forwards and backwards, in different intervals, and starting on each note. Practice technique with play-along records. Trade off scales and patterns with a friend. Make up games to challenge yourself. Work on soloing over songs using only *one* specific technique at a time.

- 3. Play!** At this point, you're just working on music, so turn your brain off and leave all the technical work in the practice room. If you've worked on it enough, you'll have the licks when you need them. Fundamentally, jazz is about making a creative musical statement and sounding different than anyone else, which is hard to do if you're simply combining different patterns in a practiced or calculated way. Try to say something emotional with your music. Tell a story!

Again, there are many different ways to work on music so mix it up and keep yourself interested. Play with play-alongs (the best being the 100+ volumes in the Aebersold series) and computer programs like *Band-in-a-Box*. Perform along with actual recordings—use headphones or turn the volume up enough so that it sounds like you're actually in the band. Even better, play live with other people. Put together jam sessions. Grab a piano player and play tunes together. Find any opportunity to actually play music, and the more talented the other players, the more you will learn. Remember, all the technique in the world matters little if you can't make music.

- 4. Listen Actively.** Jazz is one of the few forms of music where not only is it okay to imitate others, it is often considered an honor. If a picture is worth a thousand words, a recording is worth a thousand textbooks in terms of the sheer amount that you can learn. Your jazz collection should be constantly expanding, so look to sources such as used-CD stores and *Ebay* for cheap recordings. It is generally not enough to just have music going while you are in the car or otherwise occupied—set aside actual time for dedicated listening. Better yet, listen with a friend and discuss what you hear.

Included with this is transcription. Learn solos and melodies both by writing them down and by learning by ear and playing on your instrument. When transcribing, try to learn *everything* that the artist is doing, not just notes and rhythms. Some of the most inspiring moments I have ever had were during live performances, so seek these out any chance you get. From local groups at clubs and coffee shops to major artists performing in concert halls, there is constantly jazz going on around you. Listen!

*Remember, jazz is **FUN!** Practice hard, practice smart, and play **MUSICALLY!***

Donny's Jazz Trumpet Routine

Donny A.

(♩ = 60 - 200)

Long Tones (*Play in different patterns)

mp

mp

Jazz Flow Study (*Apply to other chords)

(Rest)

13 CMaj.7#11 C#Maj.7#11 mp

17 DMaj.7#11 EbMaj.7#11 mp

21 EMaj.7#11 FMaj.7#11 mp

25 F#Maj.7#11 GMaj.7#11 mp

29 AbMaj.7#11 AMaj.7#11 mp

33 BMaj.7#11 CMaj.7#11 mp

(Rest)

Donny's Jazz Trumpet Routine

Jazz Flow Slur (*Apply to other tonalities)

37



mp

Musical staff 37-40: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff contains a melodic line with a slur over measures 37-40. The notes are: 37: F#4, G4, A4, B4; 38: C5, B4, A4, G4; 39: F#4, E4, D4, C4; 40: B3, A3, G3, F#3. The dynamic marking *mp* is at the beginning.

41



Musical staff 41-44: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff contains a melodic line with a slur over measures 41-44. The notes are: 41: E4, D4, C4, B3; 42: A3, G3, F#3, E3; 43: D3, C3, B2, A2; 44: G2, F#2, E2, D2. The dynamic marking *mp* is at the beginning.

45



Musical staff 45-48: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains a melodic line with a slur over measures 45-48. The notes are: 45: Bb4, Ab4, Gb4, F#4; 46: E4, D4, C4, B3; 47: A3, G3, F#3, E3; 48: D3, C3, B2, A2. The dynamic marking *mp* is at the beginning.

49



Musical staff 49-52: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff contains a melodic line with a slur over measures 49-52. The notes are: 49: D#4, C#4, B4, A4; 50: G4, F#4, E4, D4; 51: C4, B3, A3, G3; 52: F#3, E3, D3, C3. The dynamic marking *mp* is at the beginning.

53



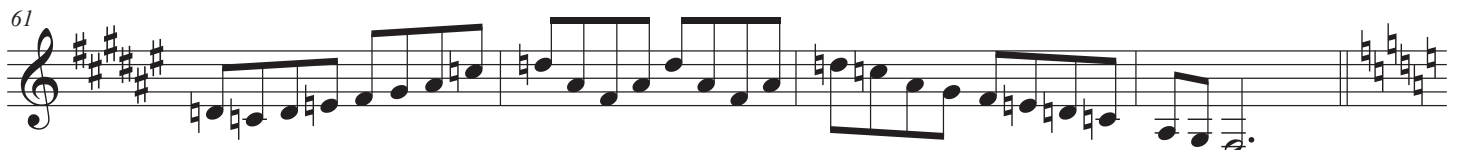
Musical staff 53-56: Treble clef, key signature of three flats (Bbb, Ebb, Abb), 4/4 time. The staff contains a melodic line with a slur over measures 53-56. The notes are: 53: Bbb4, Abb4, Gbb4, F#4; 54: E4, D4, C4, B3; 55: A3, G3, F#3, E3; 56: D3, C3, B2, A2. The dynamic marking *mp* is at the beginning.

57



Musical staff 57-60: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a slur over measures 57-60. The notes are: 57: F#4, G4, A4, B4; 58: C5, B4, A4, G4; 59: F#4, E4, D4, C4; 60: B3, A3, G3, F#3. The dynamic marking *mp* is at the beginning.

61



Musical staff 61-64: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a melodic line with a slur over measures 61-64. The notes are: 61: F#4, G#4, A4, B4; 62: C5, B4, A4, G4; 63: F#4, E4, D4, C4; 64: B3, A3, G3, F#3. The dynamic marking *mp* is at the beginning.

65



Musical staff 65-68: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff contains a melodic line with a slur over measures 65-68. The notes are: 65: F#4, G4, A4, B4; 66: C5, B4, A4, G4; 67: F#4, E4, D4, C4; 68: B3, A3, G3, F#3. The dynamic marking *mp* is at the beginning.

Donny's Jazz Trumpet Routine

69 *mp*

73 *mp*

77 *mp*

81 *mp*

85 *mp*

89 *mp*

93 *mp*

97

101

105

109

113

117

(♩ = 60 -200)

(Rest)

Finger Workout (*Try in differentt patterns)

121

125

129

133

137

141

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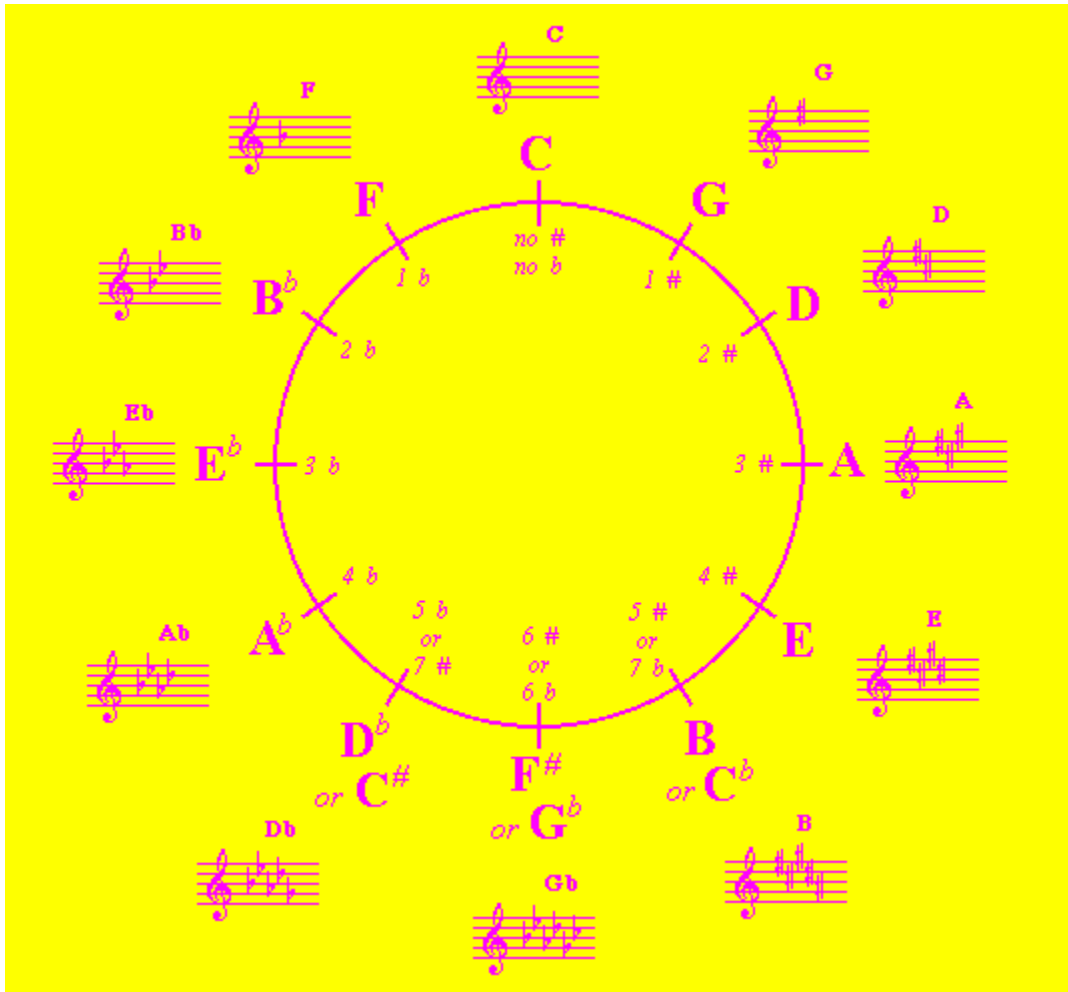
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Donny's Jazz Trumpet Routine

165

(Rest)

Circle of 4ths



The Circle of 4ths is useful in practicing jazz because it uses the most common chord movement: by 4ths. This can be found in the movement from the dominant to the tonic, and is the basic movement of the ii-V7-I. Memorize this progression as soon as possible as you will see it time and time again, both in jazz education and in many standards and other songs.

Practice scales, arpeggios, patterns, and anything else you can think of around the Circle of 4ths. Try practicing major scales and arpeggios by only looking at the Circle and the number of accidentals in each key instead of the notes of the scale itself

How to Read Chord Symbols

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	<i>C Major</i>		
C ⁷	<i>C Dominant Seven</i>		
C ⁻⁷ -or- Cm ⁷	<i>C Minor Seven</i>		
C ^{Δ7} -or- CMaj ⁷	<i>C Major Seven</i>		
C ⁶	<i>C Six</i>		
C ^{ø7}	<i>C Half-Diminished Seven</i>		
C ^{o7} -or- Cdim ⁷	<i>C Diminished Seven</i>		
C ⁺⁷ -or- Caug ⁷	<i>C Augmented Seven</i>		
C ⁹	<i>C Nine</i>		
C ⁻¹¹	<i>C Minor Eleven</i>		
C ^{7(b9)}	<i>C Seven Flat Nine</i>		
C ^{Δ7(#11)}	<i>C Major 7 Sharp Eleven</i>		
Csus ⁷	<i>C Suspended Seven</i>		

Major Scales and Arpeggios

C Major
 F Major
 Bb Major
 Eb Major
 Ab Major
 Db Major
 Gb Major
 B Major
 E Major
 A Major
 D Major
 G Major

Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps
 C - D - E - Gb - Ab - Bb
 Db - Eb - F - G - A - B

Minor Thirds
 C - Eb - Gb - A
 Db - E - G - Bb
 D - F - Ab - B

Major Thirds

C - E - Ab
 Db - F - A
 D - Gb - Bb
 Eb - G - B

Modes of the Major Scale

I Ionian (*major*) $C^{\Delta 7}$
"avoid" note

II Dorian D^{-7}

III Phrygian $E_{sus}^{(b9)}$
 $b9$

IV Lydian $F^{\Delta 7}(\#11)$
 $\#11$

V Mixolydian G^7
"avoid" note

VI Aeolian (*natural minor*) A^{-b6}

VII Locrian $B^{\emptyset 7}$
 $b9$ $b5$

Major Mode Exercise (transpose into all 12 keys)

Three staves of musical notation in 4/4 time, featuring eighth-note patterns across three lines. The exercise is designed to be transposed into all 12 keys.

Melodic Minor Scales and Arpeggios

C Minor



F Minor



Bb Minor



Eb Minor



Ab Minor



Db Minor



Gb Minor



B Minor



E Minor



A Minor



D Minor



G Minor



Modes of the Melodic Minor Scale

I Major-minor C⁻(Δ 7)

II D^{sus}^b9

III Lydian Augmented E^b Δ 7(\sharp 5)

IV Lydian Dominant F7(\sharp 11)

V C⁻(Δ 7)/G

VI Half-diminished / Locrian #2 A^ø7

VII Diminished whole-tone / Altered / Superlocrian B⁷alt

Major Mode Exercise *(transpose into all 12 keys)*

Blues Scales

C Blues

1 b3 4 #4 5 b7 8

F Blues

Bb Blues

Eb Blues

Ab Blues

Db Blues

F# Blues

B Blues

E Blues

A Blues

D Blues

G Blues

The Blues Scale can be a dangerous weapon. **Do not overuse it!** Remember that the Blues Scale can be used with surprisingly excellent results on tunes that do not follow the blues form, particularly rock and funk songs.

Standard Blues Form

B^b7 I7 E^b7 IV7

E^b7 IV7 B^b7 I7

C⁻7 II-7 F7 V7

B^b7 I7 F7 V7

The ii-V7-I Progression

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:

D-7 G7 CMaj7 E^b-7 A^b7 D^bMaj7 F[#]-7 B7 EMaj7

F-7 B^b7 E^bMaj7 B-7 E7 AMaj7 G-7 C7 C[#]-7 F[#]7 D^b7 G^bMaj7

Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:

D-7 G7 CMaj7

All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.

D-7 G7 CMaj7

The Minor ii-V7-I Progression

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:

D^ø G⁷alt C⁻⁷ E^bø⁷ A^b7alt D^b-7 F[#]ø⁷ B⁷alt E⁻⁷

Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:

F-7(b5) B^b7(b5b9) E^b-7 G^ø7 C⁷(b5#9) FMaj⁷ C[#]-7(b5) F[#]7(b9b13) BMaj⁷

Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):

Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.

The Bebop Scale

Remember that when playing chord changes, the notes that you generally want to have fall on the strong beats (1 and 3) are chord tones (1, 3, 5, 7, 9). This becomes a problem when using our usual scale of seven notes, as shown by the first two bars of a blues.

C7 F7

"4" - not a good note!

We can fix that problem by adding one chromatic note to the mixolydian scale, a B \flat which will allow all the strong beats to have chord tones. This is called the **bebop scale**.

C7 F7

all good notes!

There are three basic bebop scales, to go with our three most important scales of Major, Mixolydian, and Dorian. Each one of them has the chromatic note in a different place. Practice all three types of scales in all twelve keys, then try to use them over some easy tunes. Blues in different keys are good places to start. Notice that the bebop scale for G-7 is the same as the one for C7, making them great tools to use over ii-V7's.

CMaj7

C Major Bebop (chromatic note after the fifth scale degree)

C7

C Mixolydian Bebop (chromatic note after the seventh scale degree)

C-7

C Dorian Bebop (chromatic note after the third scale degree)

Some Bebop Scale Licks (all over C7)

Outlines and Other Patterns

Dr. Donny Albrecht

Pattern #1



Pattern #1 Over ii-V7-I





Outline #1

Outlines and Other Patterns

60 ii-7 V7 I Maj. 7

Musical staff 60-63: Treble clef, key signature of two flats (Bb, Eb). Measure 60: ii-7 chord (Dm7b9) with notes D, F, Ab, Bb, C, Eb. Measure 61: V7 chord (Eb7) with notes Eb, G, Bb, D, Eb, F. Measure 62: I Maj. 7 chord (Eb7) with notes Eb, G, Bb, D, Eb, F. Measure 63: Eb, G, Bb, D, Eb, F.

64

Musical staff 64-67: Treble clef, key signature of two flats. Measure 64: Eb, G, Bb, D, Eb, F. Measure 65: Eb, G, Bb, D, Eb, F. Measure 66: Eb, G, Bb, D, Eb, F. Measure 67: Eb, G, Bb, D, Eb, F.

68

Musical staff 68-71: Treble clef, key signature of two flats. Measure 68: Eb, G, Bb, D, Eb, F. Measure 69: Eb, G, Bb, D, Eb, F. Measure 70: Eb, G, Bb, D, Eb, F. Measure 71: Eb, G, Bb, D, Eb, F.

72

Musical staff 72-75: Treble clef, key signature of three sharps (F#, C#, G#). Measure 72: F#, C#, G#, A, B, C. Measure 73: F#, C#, G#, A, B, C. Measure 74: F#, C#, G#, A, B, C. Measure 75: F#, C#, G#, A, B, C.

76

Musical staff 76-79: Treble clef, key signature of three sharps. Measure 76: F#, C#, G#, A, B, C. Measure 77: F#, C#, G#, A, B, C. Measure 78: F#, C#, G#, A, B, C. Measure 79: F#, C#, G#, A, B, C.

80

Musical staff 80-83: Treble clef, key signature of three sharps. Measure 80: F#, C#, G#, A, B, C. Measure 81: F#, C#, G#, A, B, C. Measure 82: F#, C#, G#, A, B, C. Measure 83: F#, C#, G#, A, B, C.

Outline #2

84 ii-7 V7 I Maj. 7

Musical staff 84-87: Treble clef, key signature of two flats. Measure 84: ii-7 chord (Dm7b9) with notes D, F, Ab, Bb, C, Eb. Measure 85: V7 chord (Eb7) with notes Eb, G, Bb, D, Eb, F. Measure 86: I Maj. 7 chord (Eb7) with notes Eb, G, Bb, D, Eb, F. Measure 87: Eb, G, Bb, D, Eb, F.

88

Musical staff 88-91: Treble clef, key signature of two flats. Measure 88: Eb, G, Bb, D, Eb, F. Measure 89: Eb, G, Bb, D, Eb, F. Measure 90: Eb, G, Bb, D, Eb, F. Measure 91: Eb, G, Bb, D, Eb, F.

92

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100

104

Outline #3

108 ii-7 V7 I Maj. 7

112

116

120



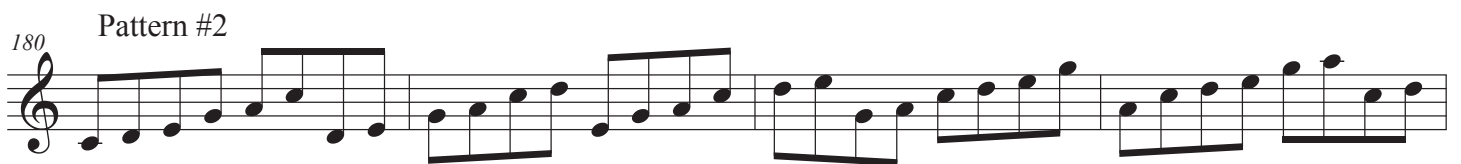
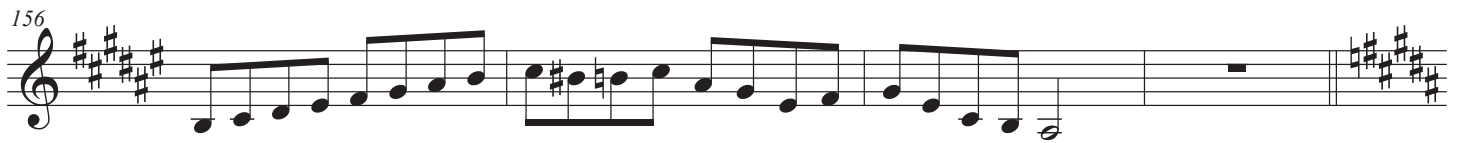
David Baker Bebop Lick

ii-7

V7

I Maj. 7





188

192

196

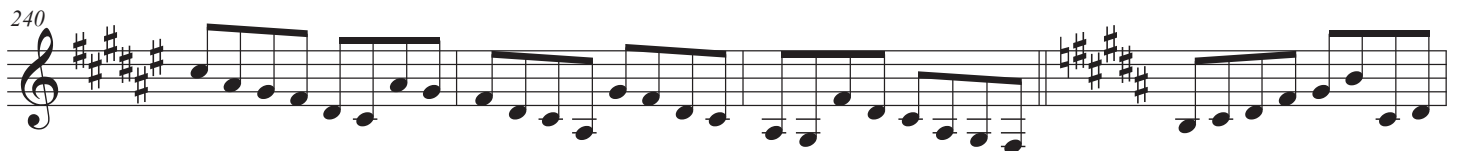
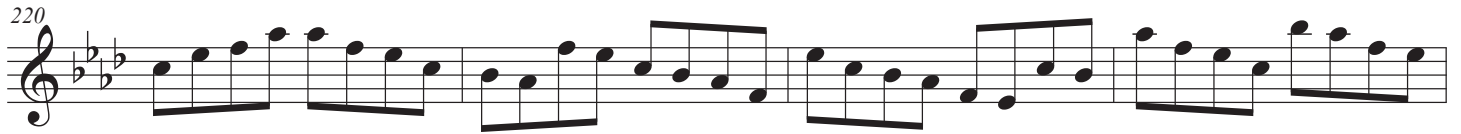
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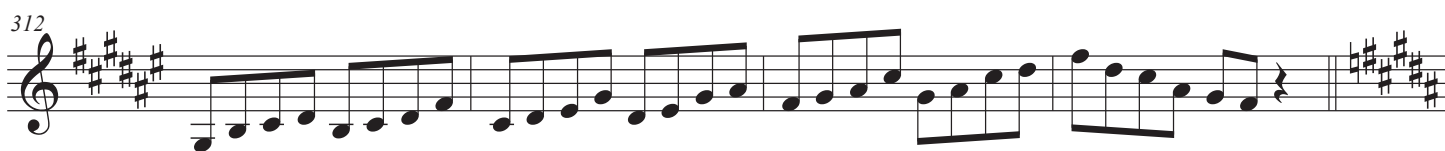
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280



Pentatonic Lick



316



320



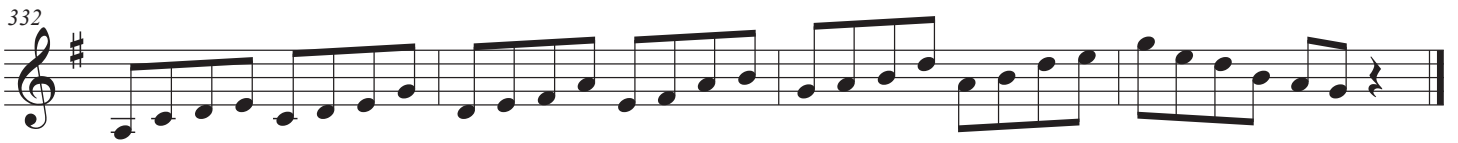
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328



332



HOW TO LEARN TUNES

1. Learn melody by ear or from fakebook it needs to be memorized if learned from fakebook.
2. Learn changes by reciting them out loud and arpeggiating the chords. For measures with one chord per bar play the arpeggio up and down 1,3,5,7,7,5,3,1. For measures with two chords per bar play up only or down only. Strive to understand the function of each chord, where is it coming from and where is it going. Furthermore, what is the form of the tune.
3. Be able to play both melody and chords arpeggiated at tempo before trying to improvise.
4. If the tune is modal or only has a few changes practice scale patterns instead of chord arpeggios. Some suggested patterns are 1231 etc. 3123 etc. and in 3rds or 4ths. You can also implement this on tunes with more changes though it is challenging.
5. After all this work is completed, you then can improvise over the tune. I recommend starting simple. If you can play the head in time with the correct style and improvise a simple chord tone solo over the changes you now know the tune. This is just the beginning of the journey the next steps outlined in the next page.

HOW TO BECOME A BETTER IMPROVISER

1. Transcribe solos; this process is outlined on the next page.
2. Listen to a lot of jazz solos.
3. Have a complete understanding of Jazz Theory:
 - Chord Types
 - Chord Usage
 - Musical Form (AABA etc..)
 - Modes
 - ii-V-I (two fives)
 - iii-vi-ii-V-I (turnarounds)
 - Chordal Extensions
 - Blues
 - Rhythm Changes
 - Modal Tunes
4. Be fluid in all keys and modes.
5. Focus on rhythmic creativity. Less about what notes you play and more about how you play them and the rhythmic creativity that you play said notes with. Practice riffing making small melodic rhythmic statements that are repetitious. Build from these ideas.
6. When practicing improvising think about the parallels between speech and soloing. Make sure you are speaking in musical sentences. Practice soloing in 4 bar phrases. Look for your solo to go somewhere and conclude somewhere.
7. If you are running out of ideas start slower, play less in the beginning.
8. Always listen to the rhythm section for ideas and enter a conversation with them musically.
9. Quotes are helpful to catch listeners ears and a great way to fill some space, practice quoting other tunes and solos that you have transcribed. Don't do it too much because that is jive.

10 STEP TRANSCRIPTION PROCESS

1. Listen to selected track a LOT!
2. Be able to sing whole track, with and without the recording.
3. Work on notes and rhythms.
4. Work on the time feel.
5. Work on smaller details like bends, scoops, vibrato ...
6. Work on tone, dynamics, and other fine details.
7. Make sure all stylistic characteristics match the recording.
8. Be able to play with and without the recording and sound like the recording.
9. Understand theoretically all notes played in selected track.
 - Understand what key you are in
 - Know the changes of the song
 - Understand the form of the song
10. Select lick or chunk of solo to learn in all 12 keys.

Most Significant Jazz Recordings

Cannonball Adderley - Cannonball & Coltrane	Duke Ellington - Money Jungle	Stan Kenton - Duet
Cannonball Adderley - Somethin' Else	Bill Evans - Intermodulation	Lee Konitz - Subconscious-Lee
Gene Ammons - Boss Tenors	Bill Evans - Sunday at the Village Vanguard	Wynton Marsalis - J Mood
Louis Armstrong - Genius of Louis Armstrong	Bill Evans - Undercurrent	Pat Metheny - Road to You
Louis Armstrong - Hot Fives and Hot Sevens	Bill Evans - Waltz for Debby	Charles Mingus - Mingus Ah Um
Chet Baker - Playboys	Art Farmer - Modern Art	Blue Mitchell - The Thing to Do
Count Basie - & Joe Williams	Ella Fitzgerald - Jazz Masters 6	Hank Mobley - Soul Station
Count Basie - The Best of Count Basie Big Band	Carl Fontana - 5 Star Ed.	Hank Mobley - The Turnaround!
Sidney Bechet - Louis Armstrong & Sidney Bechet	Carl Fontana - The Great Fontanaa	Modern Jazz Quartet - European Concert
Bix Beiderbecke - The Bix Beiderbecke Story	Red Garland - Groovy	Thelonious Monk - Brilliant Corners
Art Blakey - A Night at Birdland, Vol. 1&2	Erroll Garner - Concert by the Sea	Thelonious Monk - With John Coltrane
Art Blakey - Moanin'	Stan Getz - For Musicians Only	Wes Montgomery - Full House
Art Blakey - Ugetsu	Stan Getz - Stan Getz and Bill Evans	Wes Montgomery - Incredible Jazz Guitar
Clifford Brown - Brown/Roach Inc.	Joao Gilberto - Stan Getz and Astrud Gilberto	Wes Montgomery - Smokin at the Half Note
Clifford Brown - More Study in Brown	Dizzy Gillespie - Duets	Lee Morgan - Combread
Clifford Brown - Study in Brown	Dizzy Gillespie - Groovin' High	Lee Morgan - The Sidewinder
Ray Brown - Don't Forget the Blues	Dizzy Gillespie - Jazz at Massey Hall	Jelly Roll Morton - The King of New Orleans Jazz
Dave Brubeck - Time Out	Dizzy Gillespie - Sonny Side Up	Gerry Mulligan - Walkin' Shoes
Kenny Burrell - & John Coltrane	Benny Goodman - Carnegie Hall Concert - 1938	Oliver Nelson - Blues and the Abstract Truth
Paul Chambers - Chambers Music	Dexter Gordon - Ballads	Charlie Parker - Bird & Diz
June Christy - The Misty Miss Christy	Grant Green - Born to be Blue	Charlie Parker - Now's the Time
June Christy - Something Cool	Grant Green - Feelin' the Spirit	Charlie Parker - The Dial Sessions
Sonny Clark - Leapin' and Lopin'	Grant Green - Idle Moments	Oscar Peterson - Plays Count Basie
Ornette Coleman - Free Jazz	Johnny Griffin - A Blowin' Session	Bud Powell - The Amazing, Vol. 1
Ornette Coleman - The Shape of Jazz to Come	Johnny Griffin - Introducing	Bud Powell - The Genius Of
John Coltrane - & Johnny Hartman	Slide Hampton - World of Trombones	Sonny Rollins - Newk's Time
John Coltrane - A Love Supreme	Herbie Hancock - Emyrean Isles	Sonny Rollins - Plus Four
John Coltrane - Ballads	Herbie Hancock - Maiden Voyage	Sonny Rollins - Saxophone Colossus
John Coltrane - Blue Train	Herbie Hancock - The Prisoner	Sonny Rollins - Tenor Madness
John Coltrane - Giant Steps	Johnny Hartman - I Just Dropped By to Say Hello	Frank Rosolino - Free for All
John Coltrane - My Favorite Things	Coleman Hawkins - Body and Soul	Wayne Shorter - Speak No Evil
Chick Corea - Light as a Feather	Joe Henderson - In 'N Out	Horace Silver - Blowin' the Blues Away
Chick Corea - Now he Sings, Now he Sobs	Joe Henderson - Inner Urge	Horace Silver - Cape Verdean Blues
Miles Davis - Bitches Brew	Joe Henderson - Mode for Joe	Horace Silver - Song for My Father
Miles Davis - Cookin'	Joe Henderson - Lush Life	Bessie Smith - Nobody's Blues but Mine
Miles Davis - Kind of Blue	Joe Henderson - Page One	Jimmy Smith - Back at the Chicken Shack
Miles Davis - Milestones	Woody Herman - Keeper of the Flame	Johnny Smith - Moonlight in Vermont
Miles Davis - Miles Smiles	Earl Hines - Louis Armstrong and Earl Hines	Sonny Stitt - Constellation
Miles Davis - My Funny Valentine	Billie Holiday - The Billie Holiday Story	Art Tatum - The Tatum Solo Masterpieces
Miles Davis - Relaxin'	Freddie Hubbard - Hub Tones	Stanley Turrentine - Sugar
Miles Davis - 'Round About Midnight	Freddie Hubbard - Open Sesame	McCoy Tyner - The Real McCoy
Miles Davis - Seven Steps to Heaven	Freddie Hubbard - Ready for Freddie	Sarah Vaughan - Live in Japan
Miles Davis - Steamin'	Freddie Hubbard - Red Clay	Nancy Wilson - With Cannonball Adderley
Eric Dolphy - Out to Lunch	Bobby Hutcherson - Oblique	Larry Young - Unity
Kenny Dorham - Una Mas	Milt Jackson - Bags Meets Wes	Lester Young - The Pres. Plays w/ Oscan Peterson
Duke Ellington - Hi-Fi Ellington Uptown	J.J. Johnson - The Eminent, Vol. 1	

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Important Jazz Musicians

TRUMPET

Nat Adderley, Louis Armstrong, Chet Baker, Bix Beiderbecke, Wayne Bergeron, Terrance Blanchard, Randy Brecker, Clifford Brown, Don Cherry, Miles Davis, Kenny Dorham, Dave Douglas, Harry "Sweets" Edison, Roy Eldridge, Jon Faddis, Maynard Ferguson, Dizzy Gillespie, Tim Hagans, Roy Hargrove, Tom Harrell, Freddie Hubbard, Ingrid Jensen, Thad Jones, Wynton Marsalis, Lee Morgan, Michael Phillip Mossman, Fats Navarro, Joe "King" Oliver, Nicholas Payton, Claudio Roditi, Red Rodney, Arturo Sandoval, Woody Shaw, Bobby Shew, Marvin Stamm, Byron Stripling, Clark Terry, Cootie Williams

TROMBONE

Bob Brookmeyer, David Baker, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Conrad Herwig, J.J. Johnson, Albert Mangelsdorf, Grachan Moncur III, "Tricky Sam" Nanton, Edward "Kid Ory", Bill Reichenbach, Frank Rosolino, Jack Teagarden, Juan Tizol, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding

TUBA

Bill Barber, Howard Johnson, Rich Matteson

ALTO SAXOPHONE

Cannonball Adderley, Benny Carter, Ornette Coleman, Hank Crawford, Paquito D'Rivera, Paul Desmond, Eric Dolphy, Lou Donaldson, Gary Foster, Kenny Garrett, Bunky Green, Johnny Hodges, Lee Konitz, Eric Marienthal, Jackie McLean, Roscoe Mitchell, Lanny Morgan, Oliver Nelson, Greg Osby, Charlie Parker, Art Pepper, David Sanborn, Sonny Stitt, Bobby Watson, Phil Woods

TENOR SAXOPHONE

Eric Alexander, Gene Ammons, Bob Berg, Michael Brecker, Don Byas, Ed Calle, George Coleman, John Coltrane, Eddie "Lockjaw" Davis, Joe Farrell, Frank Foster, Von Freeman, Stan Getz, Benny Golson, Dexter Gordon, Johnny Griffin, Steve Grossman, Billy Harper, Coleman Hawkins, Jimmy Heath, Joe Henderson, Clifford Jordan, Harold Land, Dave Liebman, Charles Lloyd, Joe Lovano, Branford Marsalis, Don Menza, Bob Mintzer, Hank Mobley, James Moody, Chris Potter, Joshua Redman, Sonny Rollins, David Sanchez, Pharoah Sanders, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Ben Webster, Walt Weiskopf, Lester Young

BARITONE SAXOPHONE

Pepper Adams, Nick Brignola, Harry Carney, James Carter, Serge Chaloff, Ronny Cuber, Gerry Mulligan, Gary Smulyan

SOPRANO SAXOPHONE

Sidney Bechet, Jane Ira Bloom, John Coltrane, Jan Gabarek, Kenny Garrett, Steve Lacy, Dave Liebman, Branford Marsalis, Wayne Shorter, Grover Washington

CLARINET

Paquito D'Rivera, Eddie Daniels, Buddy DeFranco, Johnny Dodds, Eric Dolphy (bass clarinet), Pete Fountain, Benny Goodman, Jimmy Guiffre, Woody Herman, Pee Wee Russell, Artie Shaw, Tony Scott

FLUTE

Joe Farrell, Raashan Roland Kirk, Yusef Lateef, Hubert Laws, Dave Liebman, Herbie Mann, James Moody, James Newton, Joaquim Oliveros, Lew Tabakin, Dave Valentin, Frank Wess

GIUITAR

John Abercrombie, George Benson, Kenny Burrell, Charlie Byrd, Charlie Christian, Larry Coryell, Al DiMeola, Herb Ellis, Tal Farlow, Freddie Green, Grant Green, Jim Hall, Stanley Jordan, Barney Kessel, Earl Klugh, Russell Malone, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Mary Osborne, Joe Pass, Bucky Pizzarelli, John Pizzarelli, Jimmy Raney, Django Reinhardt, John Scofield, Mike Stern

PIANO

Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Count Basie, Shelly Berg, Paul Bley, Joann Brackeen, Dave Brubeck, Nat "King" Cole, Chick Corea, Dorothy Donnegan, Kenny Drew, George Duke, Duke Ellington, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Benny Green, Herbie Hancock, Lil Hardin-Armstrong, Barry Harris, Hampton Hawes, Earl Hines, Ahmad Jamal, Bob James, Keith Jarrett, Hank Jones, Wynton Kelly, Kenny Kirkland, John Lewis, Ramsey Lewis, Jim McNeely, Marian McPartland, Brad Meldau, Mulgrew Miller, Thelonious Monk, Phineas Newborn, Danilo Perez, Oscar Peterson, Michel Petrucciani, Bud Powell, Marcus Roberts, Ellen Rowe, George Shearing, Horace Silver, Art Tatum, Billy Taylor, Bobby Timmons, Lennie Tristano, McCoy Tyner, Chucho Valdez, Fats Waller, Cedar Walton, Kenny Werner, Mary Lou Williams, Teddy Wilson, Joe Zawinul

ORGAN

Joey DeFrancesco, Charles Earland, Larry Goldings, Richard "Groove" Holmes, Hank Marr, Jack McDuff, Jimmy McGriff, Jimmy Smith, Lonnie Smith, Larry Young

BASS

Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, John Clayton, Bob Cranshaw, Richard Davis, Jimmy Garrison, Eddie Gomez, Larry Grenadier, Charlie Haden, Percy Heath, Milt Hinton, Dave Holland, Marc Johnson, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Marcus Miller, Charles Mingus, George Mraz, Walter Page, Jaco Pastorius, John Patitucci, Gary Peacock, Heils Henning, Orsted Pedersen, Oscar Pettiford, Rufus Reid, Slam Stewart, Steve Swallow, Miroslav Vitous, Buster Williams, Victor Wooten

DRUMS

Louie Bellson, Ignacio Berroa, Cindy Blackman, Ed Blackwell, Art Blakey, Terry Lynn Carrington, Sid Catlett, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Jack DeJohnette, Baby Dodds, Peter Erskine, Al Foster, Steve Gadd, Sonny Greer, Louis Haynes, Roy Haynes, Albert Heath, Billy Higgins, Steve Houghton, Elvin Jones, Jo Jones, Philly Jo Jones, Connie Kay, Gene Krupa, Mel Lewis, Victor Lewis, Shelly Manne, Joe Morello, Paul Motian, Adam Nussbaum, Sonny Payne, Buddy Rich, Danny Richmond, Max Roach, Zutty Singleton, Ed Soph, Grady Tate, Ed Thigpen, Peter Washington, Chick Webb, Dave Weckl, Lenny White, Tony Williams, Sam Woodyard

VIBRAPHONE

Gary Burton, Terry Gibbs, Lionel Hampton, Bobby Hutcherson, Milt Jackson, Mike Mainieri, Steve Nelson, Red Norvo, Tito Puente, Cal Tjader

PERCUSSION

Alex Acuna, Don Alias, Ray Barretto, Candido Camero, Luis Conte, Paulino de Costa, Giovanni Hidalgo, Airto Moreira, Tito Puente, Bobby Sanabria, Mongo Santamaria

VIOLIN

Regina Carter, Stephane Grappelli, Ray Nance, Jean Luc Ponty, Randy Sabine, Stuff Smith, Joe Venuti,

MALE VOCALISTS

Ernie Andrews, Louis Armstrong, Chet Baker, Tony Bennett, George Benson, Ray Charles, Freddy Cole, Nat "King" Cole, Harry Connick Jr, Bob Dorough, Billy Eckstine, Kurt Elling, Giacomo Gates, Joao Gilberto, Miles Griffith, Johnny Hartman, Jon Hendricks, Al Jarreau, Eddie Jefferson, Kevin Mahogany, Bobby McFerrin, Mark Murphy, Lou Rawls, Frank Sinatra, Clark Terry, Mel Torme, Joe Williams

FEMALE VOCALISTS

Karrin Allyson, Leny Andrade, Carmen Bradford, Dee Dee Bridgewater, Betty Carter, June Christy, Rosemary Clooney, Natalie Cole, Madeline Eastman, Ella Fitzgerald, Nnenna Freelon, Astrud Gilberto, Billie Holiday, Shirley Horn, Nancy King, Diana Krall, Cleo Laine, Peggy Lee, Abbey Lincoln, Carmen McRae, Jane Monheit, Anita O'Day, Dianne Reeves, Vanesa Rubin, Diane Schuur, Janis Segal, Bessie Smith, Sarah Vaughan, Dinah Washington, Cassandra Wilson, Nancy Wilson

VOCAL GROUPS

The Bobs, Boca Livre, The Four Freshman, The Hi-Lo's, Ladysmith Black Mambazo, Lambert, Hendricks, & Ross, Les Doubles Six, M-Pact, Manhattan Transfer, New York Voices, Rare Silk, The Ritz, Singers Unlimited, The Swingle Singers, Vocal Sampling, Voice Trek, Take 6, Toxic Audio, Vox One, Zap Mama

BIG BANDS

Toshiko Akiyoshi/Lew Tabackin Big Band, Count Basie, Bob Brookmeyer, Cab Calloway, Carnegie Hall Jazz Orchestra, Benny Carter, Clayton-Hamilton Jazz Orchestra, Jimmy Dorsey, Tommy Dorsey, Billy Eckstine, Duke Ellington, Gil Evans, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Gordon Goodwin's Big Phat Band, Fletcher Henderson, Woody Herman, Bill Holman, Harry James, Quincy Jones, Thad Jones/Mel Lewis, Stan Kenton, Gene Krupa, Lincoln Center Jazz Orchestra, Rob McConnell's Boss Brass, Glenn Miller, Bob Mintzer, Benny Moten, Sammy Nestico, Rob Parton, Don Redman, Buddy Rich, Doc Severinsen, Artie Shaw, Maria Schneider, Claude Thornhill, U.S. Air Force Airmen of Note, U.S. Army Blues, U.S. Army Jazz Ambassadors, U.S. Navy Commodores, Paul Whiteman,

Important Tunes to Know

BLUES

"C" Jam Blues
Afro Blue
All Blues
Au Privave
Bessie's Blues
Billie's Bounce
Blue Monk
Blue Trane
Blues for Alice
Footprints
Freddie Freeloader
Mr. P.C.
Now's the Time
Straight, No Chaser
Work Song

"RHYTHM" CHANGES

Anthropology
Cottontail
I Got Rhythm
Lester Leaps In
Oleo
Rhythm-A-Ning
Webb City

BEBOP

A Night in Tunisia
Cherokee
Confirmation
Four
Well, You Needn't
Groovin' High
Joy Spring
Moment's Notice
Scrapple from the Apple
Solar
Hot House
Donna Lee
Nardis
Giant Steps
Countdown
Ko-Ko
Ornithology
Perdido
Afternoon In Paris
I Mean You
Lady Bird
Woody 'N You

STANDARDS

A Fine Romance
All of Me
All of You
All the Things You Are
Beautiful Love
Days of Wine and Roses
Don't Get Around Much Anymore
Have You Met Miss Jones
Here's that Rainy Day
How High the Moon
Il Love You
I'll Remember April
April in Paris
In a Mellow Tone
It Don't Mean a Thing
Just Friends
Out of Nowhere
Someday My Prince Will Come
Stella by Starlight
Stompin' At The Savoy
Take the A Train
There is no Greater Love
There Will Never be Another You
What is this Thing Called Love
Green Dolphin Street
Sweet Georgia Brown
Satin Doll
Night and Day
My Romance
In Your Own Sweet Way

BALLADS

Angel Eyes
But Beautiful
Chelsea Bridge
God Bless the Child
I Can't Get Started
In a Sentimental Mood
I Remember Clifford
Lush Life
Misty
My Funny Valentine
Naima
Round Midnight
Solitude
When I Fall in Love
Body and Soul
Mood Indigo

LATIN

Corcovado
Girl from Ipanema
Desafinado
Blue Bossa
How Insensitive
One Note Samba
Nica's Dream
Recordame
Sugar
Song for My Father
Ceora

MODAL

So What
Impressions
Maiden Voyage
Cantaloupe Island
My Favorite Things

OTHER

Speak No Evil
Jordu
Waltz for Debby
Airegin
Doxy
Dolphin Dance
E.S.P.
Nefertiti
Pent-Up House
Seven Steps to Heaven
Sidewinder
Take Five
Witch Hunt
Speak Low
Softly As in a Morning Sunrise
Manteca
Mercy, Mercy, Mercy
Love for Sale
Good Bait
Chamelon