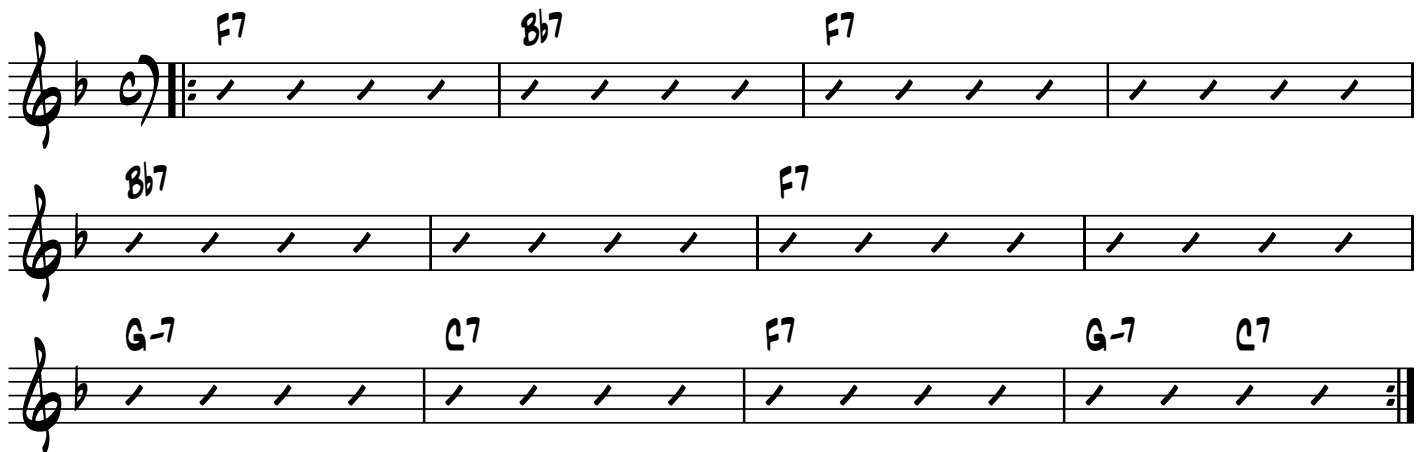


# Practicing Aebersolds

Rob Boone

The Jamey Aebersold Play-A-Long recordings are a valuable resource for a jazz player. There are hundreds of tunes that can be practiced and learned by many composers. In addition to all the tunes, many ways of practicing along with the recordings give a player the opportunity to work on many elements of improvisation. Try to play along with someone else to get another interpretation of the tune. An F Blues is used for these examples because it can be found on several different Aebersold volumes.

## Standard F Blues



Standard F Blues chord progression in G major, 4/4 time. The progression consists of 12 measures across three staves. The first staff contains measures 1-4 with chords F7, Bb7, F7, and F7. The second staff contains measures 5-8 with chords Bb7, F7, F7, and F7. The third staff contains measures 9-12 with chords G-7, C7, F7, G-7, and C7. The piece ends with a double bar line and repeat dots.

### 1. chord tones



Chord tones exercise in G major, 4/4 time. The exercise consists of 12 measures across one staff. The first staff contains measures 1-4 with chords F7, Bb7, F7, and F7. The notes are: F7 (F, C, G, Bb), Bb7 (Bb, F, C, G), F7 (F, C, G, Bb), F7 (F, C, G, Bb).

### 2. F Blues scale throughout



F Blues scale throughout exercise in G major, 4/4 time. The exercise consists of 12 measures across one staff. The first staff contains measures 1-4 with chords F7, Bb7, F7, and F7. The notes are: F7 (F, Ab, Bb, C, D, Eb, F), Bb7 (Bb, C, D, Eb, F, G, Ab), F7 (F, Ab, Bb, C, D, Eb, F), F7 (F, Ab, Bb, C, D, Eb, F).

### 3. Mixolydian mode on each dominant chord / Dorian mode on minor seventh chords



Mixolydian/Dorian mode exercise in G major, 4/4 time. The exercise consists of 12 measures across one staff. The first staff contains measures 1-4 with chords F7, Bb7, F7, and F7. The notes are: F7 (F, G, Ab, Bb, C, D, Eb), Bb7 (Bb, C, D, Eb, F, G, Ab), F7 (F, G, Ab, Bb, C, D, Eb), F7 (F, G, Ab, Bb, C, D, Eb).

4. rhythmic ostinato

Musical notation for rhythmic ostinato. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. Above the staff, the chords F7, Bb7, and F7 are indicated. The melody features a rhythmic pattern of eighth and quarter notes, with some rests.

5. use of space

Musical notation for use of space. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. Above the staff, the chords F7, Bb7, and F7 are indicated. The melody is sparse, with significant rests in the first and fourth measures.

6. auxilliary tones (lower neighbor tones in this example)

Musical notation for auxiliary tones. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. Above the staff, the chords F7, Bb7, and F7 are indicated. The melody uses lower neighbor tones, such as Bb and Ab, leading into the main notes.

7. repetition of a melodic pattern or lick

Musical notation for repetition of a melodic pattern. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. Above the staff, the chords F7, Bb7, and F7 are indicated. The melody repeats a specific melodic pattern across the measures.

8. add more changes (bird blues used in this example)

Musical notation for bird blues. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. Above the staff, the chords F, E-7(b9), A7(b9), D-7, G7, C-7, and F7(b9) are indicated. The melody is a fast, repetitive eighth-note pattern.

9. play a bass line (mute left channel bass on the Aebersold recording)

Musical notation for a bass line. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of four measures. The notation shows a bass line with eighth and quarter notes, including some rests.

10. Listen and respond to what the rhythm section is playing

11. Listen and respond to another soloist playing with you.