


for You to play . . .

**8
GREATEST
HITS!**

WONBALL WONBALL WONBALL WONBALL



WONBALL WONBALL WONBALL WONBALL

**Volume 13
of**

**PLAY-A-LONG
Book & Record Set**





A New Approach to Jazz Improvisation

by Jamey Aebersold

INTERMEDIATE LEVEL



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AN ESSENTIAL DISCOGRAPHY AND BOOK LIST	BACK COVER

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Photo by Phil Bray

INTRODUCTION

This book and record set documents some of the repertoire of the Cannonball Adderley Quintet/Sextet when the group was first tasting success, from 1959 to 1962. The personnel remained stable during that period except for the piano chair; later a tenor saxophonist (Yusef Lateef, later Charles Lloyd) was added. Cannonball and brother Nat, on alto sax and cornet respectively, constituted the front line, with Sam Jones, bass, and Louis Hayes, drums, supplying the rhythm. Victor Feldman, Bobby Timmons, Barry Harris and Joe Zawinul were among the group's pianists. Cannonball himself was not a prolific composer, so the various members of the group contributed to the book.

Work Song, a minor key cooker built on two 16 bar phrases, was written by Nat Adderley. DeI Sasser is a 32 bar song in standard AABA form written by Sam Jones. **Joe Zawinul** contributed Scotch and Water during his stay with the band- it's a 12 bar blues with a 8 bar bridge. Saudade, the only tune on the album to date from a later period in Cannonball's career, was written by bassist Walter Booker. This tune is also known as Book's Bossa. Unit Seven (also called Cannon's Theme) is another Sam Jones tune - a 12 bar blues with an 8 bar bridge, in AABA form. Note the chromatic alteration in the 9th bar. Sack of Woe is Cannonball's own composition, a blues with alternating rock and jazz rhythms. This Here, an early jazz waltz, was the tune that established Bobby Timmons as a composer. And Duke Pearson's Jeannine is a modally flavored 32 bar AABA form.

The common denominator that the songs have is their deceptively simple changes and structures. Three blues, but the variety even within these shows how fresh a blues can be, and why the blues form is still with us after decades of use. The other tunes retain the blues feeling, if not the literal form. Perhaps Cannonball's greatest contribution to jazz was his ability to pick material that would communicate on the gut level with plenty of earthy feeling, yet be fresh enough to challenge the intellect of the musicians in his band as well as his listeners.

Cannonball later went on to great commercial success with such hits as Mercy Mercy Mercy and Walk Tall, but it is the tunes on this record that have become part of the jazz standard repertoire.

THE BLUES SCALE AND ITS USE

The Blues Scale consists of the following tones: Root, ^b3rd, 4th, #4th(^b5), 5th and ^b7th.

Example: F Blues Scale F, A^b, B^b, B, C, E^b, F

When playing a twelve bar blues in the key of G, you may want to use the blues scale exclusively: G, B^b, C, D^b, D, F, G.

When playing a twelve bar blues in the key of B^b, you may want to use the B^b blues scale exclusively: B^b, D^b, E^b, E, F, A^b, B^b.

The Blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8 or 16 measures or longer.

Example: If D Minor is sounded for eight measures, you may use the D Blues scale - D, F, G, A^b, A, C, D.

When playing in minor tonalities you may choose to alternate between the Dorian minor and the Blues scale, both having the same root tone.

Example: D minor is sounded for eight measures - play D minor (Dorian) or play D Blues scale or alternate between the two scale sounds.

The Blues scale is used to convey a "Funky", "Down-Home", "Earthy" or "Bluesy" sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the Blues scales listed below and apply them to the recorded tracks on the play a long record.

After you become familiar with the Blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety.

Example: F Blues scale F, G, A^b, A, B^b, B, C, D, E^b, E, F.

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You may want to transpose this scale to all twelve keys for practice.

The TWELVE BLUES SCALES

The image displays twelve blues scales, six in treble clef and six in bass clef. Each scale is written on a five-line staff with a key signature and a scale name above it. The scales are: C, D^b, D, E^b (treble); E, F, G^b, G (treble); A^b, A, B^b, B (treble); C, D^b, D, E^b (bass); E, F, G^b, G (bass); and A^b, A, B^b, B (bass). The notes are written in a shorthand style with stems and flags, and some scales include double bar lines at the end.

CANNONBALL ADDERLEY DISCOGRAPHY

<u>Song title</u>	<u>Album title</u>	<u>Album number</u>
<u>WORK SONG</u>	Greatest Hits	Riverside 9416
	Phenix	Fantasy F-79004 (twofer)
	Live	Capitol ST 2399
	Them Dirty Blues	Riverside 322
	Ray Brown w/the All-Star Big Band	Verve 6-8444 or VSP-10
	The Japanese Concerts	Milestone 47029
<u>DEL SASSER</u>	Them Dirty Blues	Riverside 322
<u>SCOTCH & WATER</u>	Sextet in New York	Riverside 404
<u>SAUDADE</u>	Inside Straight	Fantasy 9435
<u>Unit 7</u> (Cannon's Theme)	Sextet in New York	Riverside 404
	Nancy Wilson & Cannonball Quintet	Capitol ST 1657
<u>THIS HERE</u>	Greatest Hits	Riverside 9416
	Phenix	Fantasy F-79004 (twofer)
	Quintet in San Francisco	Riverside 311
	Here Are Nat & Cannonball Adderley	Kings of Jazz 20024
<u>JEANNINE</u>	Greatest Hits	Riverside 9416
	Them Dirty Blues	Riverside 322
<u>SACK O' WOE</u>	Greatest Hits	Riverside 9416
	Phenix	Fantasy F-79004 (twofer)
	Quintet at the Lighthouse	Riverside 344
	Mercy Mercy Mercy	Capitol T 2663

All of the Riverside, Milestone and Fantasy albums are still available. The Nancy Wilson and Cannonball album is available but sometimes hard to find. Other albums that have excellent Cannonball are the ones with Miles Davis and Coltrane.



Work Song

Side 1, Track 1

By Nathaniel Adderley

Musical notation for the first four staves of the main melody. The first staff begins with an **F-** chord. The second staff includes **F-**, **C7**, and **C7** chords. The third staff includes an **F-** chord and a triplet of eighth notes. The fourth staff includes **F7**, **Bb7**, **Db7**, **C7**, and **F-** chords, ending with the instruction **TO SOLOS**.

SOLOS

First staff of the solo section, showing a sequence of chords: **F-**, **(G♭ C7+9)**, **F-**, **(G♭ C7+9)**, and **F-**. Each chord is followed by a half note.

Second staff of the solo section, showing a sequence of chords: **C7 (C7+9)**, **F-**, and **F-**. Each chord is followed by a half note.

Third staff of the solo section, showing a sequence of chords: **F7**, **Bb7**, **Db7**, **C7+9**, and **F-**. Each chord is followed by a half note.

Fourth staff of the solo section, showing a sequence of chords: **F-**, **Eb7**, **Db7**, **C-**, and **F-**. Each chord is followed by a half note.

NOTE: PLAY CODA ONLY AFTER LAST CHORUS



Del Sasser

Side 1, Track 2

By Sam Jones

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like accents and slurs. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include Bb7, F-, Eb, Bb7, Eb, C-, Bb-, Ad, Ab-, G-, C7, Eb, Bb-, Eb7, Ab, F7+9, Bb-, Eb7, Ab, G-, C7, F, Bb7, G-, C7, F-, Bb7, Eb, Eb, F-, Bb7, Eb, Eb, C-, and Bb-.



Ab Ab- G- C7 F- Bb7 Eb Eb

SOLOS

F- Bb7 Eb (C7) F-

Bb7 Eb Eb C- Bb- Aφ Ab-

G- C7 F- Bb7 Eb (C7) 1x Bb- Eb7 Ab

F7+9 Bb- Eb7 Ab G- C7

F F- Bb7 G- C7

F- Bb7 Eb (C7) F- Bb7 Eb

Eb C- Bb- Aφ Ab-

G- C7 F- Bb7 ⊕ Eb

PLAY CODA ONLY AFTER LAST CHORUS

G- C7 F- Bb7 G- C7 F- Bb7 Eb



Scotch and Water

Side 1, Track 3

By Josef Zawinul

BLUES W/BRIDGE

BLUES

C7

F7

(F#⁰)

C7

D-

G7

C7

1. D- G7

2. C7

BRIDGE

CΔ⁺⁴

CΔ⁺⁴

BLUES

C7

F7

C7

D- G7

C7

A7

D7

G7

TO SOLOS



SOLOS

(BLUES)
C7

C7 G- C7 F7

Gb° C7 E- A7 D-

Gb° C7 E- A7 D-

G7 C7

G7 C7

1. D- G7

D- G7

2. C7

C7

(BRIDGE)
CΔ+4

CΔ+4

8

(BLUES)
C7

C7 G- C7

F7 Gb° C7 E- A7

F7 Gb° C7 E- A7

D- G7 C7 A7 D7 G7

D- G7 C7 A7 D7 G7



Saudade or Book's Bossa

Side 1, Track 4

By Walter Booker

INTRO:

LEGATO FEEL

The musical score is written in 4/4 time and consists of ten staves of music. The first staff begins with a 2-measure rest, followed by a melodic line with a 3-measure triplet. The second staff continues the melody with a 3-measure triplet. The third staff features a 3-measure triplet and a 3-measure triplet. The fourth staff contains a 3-measure triplet and a 3-measure triplet. The fifth staff has a 3-measure triplet and a 3-measure triplet. The sixth staff contains a 3-measure triplet and a 3-measure triplet. The seventh staff has a 3-measure triplet and a 3-measure triplet. The eighth staff contains a 3-measure triplet and a 3-measure triplet. The ninth staff has a 3-measure triplet and a 3-measure triplet. The tenth staff contains a 3-measure triplet and a 3-measure triplet.

Chord progressions and other markings include: C-, F7b9, Bb, Eb, Aø, D7+9, G-, Gb, F-, Bb7, F-, Bb7, F-, Bb7, F-, Bb7, F-, Bb7, Eb, D7+9, Db, C7+9, F7, F7, B7, Bb, Eb, Aø, D7+9, G-.



Chords: Gb, F-, Bb7

Chords: F-, Bb7, F-, Bb7, F-, Bb7

SOLOS Eb, D7+9

Chords: Db, C7+9, F7

Chords: B7, Bb, Eb

Chords: Aø, D7+9

Chords: G-, Gb

Chords: F-, Bb7, 2, 2, 2

PLAY CODA ONLY AFTER LAST CHORUS

Chord: G7b9



Unit 7

Side 2, Track 1

By Sam Jones

BLUES W/BRIDGE

SWING

First staff of music, treble clef, 4/4 time. Chord: C7

Second staff of music, treble clef, 4/4 time. Chord: F7

Third staff of music, treble clef, 4/4 time. Chords: A7+9, Ab, G7+9, C7, A7

Fourth staff of music, treble clef, 4/4 time. Chords: D7, G7+9, G7+9, C, A7+9

LATIN (Bridge)

Fifth staff of music, treble clef, 4/4 time. Chords: D-, G7, E-, A7+9

Sixth staff of music, treble clef, 4/4 time. Chords: D-, G7, E-, A7, D-, G7

SWING

Seventh staff of music, treble clef, 4/4 time. Chord: C7

Eighth staff of music, treble clef, 4/4 time. Chords: F7, C7, A7+9



Ab G7+9 C7 A7 D7 G7

SOLOS BLUES

C7 F7 C7

A7+9 Ab G7+9 C7 A7

D7 G7 C7 A7+9 D- G7

BRIDGE

E- A7+9 D- G7

E- A7 D- G7 C7

BLUES

C7 F7 C7

A7+9 Ab G7+9 C7 A7

D7 G7+9 C7 A7+9 Ab

G7+9 C7 A7+9 Ab G7+9 C7



This Here (Dis Hyunh)

Side 2, Track 2

By Bobby Timmons

Musical score for "This Here (Dis Hyunh)" by Bobby Timmons. The score is written in 3/4 time and consists of ten staves of music. The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff lines: F7, Bb7, Ab7, G7, and F7. The score concludes with the instruction "(TO SOLOS)".



SOLOS

F7 8

Bb7 4 F7 4

Bb7 A7

Ab7 G7

Ab7 G7 C7

F7

ENDING FADES OUT ON F7



Jeannine

Side 2, Track 3

By Duke Pearson

The musical score for 'Jeannine' is written in 4/4 time and consists of ten staves. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. Chord symbols are placed above the notes to indicate the harmonic structure. The score is divided into two main sections by a double bar line with repeat dots. The first section contains the first two staves, and the second section contains the remaining eight staves.

Chord symbols present in the score include: Ab-, Ab, Eb7, Bb7, E, A7+4, Bb-, Eb7, Ab, Eb-, Ab7, Db, G-, C7, F, F-, Bb7, Bb-, Eb7, Ab-, Ab-, F#-, B7, and E.



A7+4 Bb- Eb7 Ab Ab

SOLOS

Ab- F#- B7

E A7+4 Bb- Eb7

1. Ab Ab 2. Ab Eb- Ab7

Bb G- C7 F F

F- Bb7 Bb- Eb7

Ab-

F#- B7 E A7+4

Bb- Eb7 Ab Ab

ENDING FADES OUT ON Ab-



Sack of Woe

Side 2, Track 4

By Julian Adderley

BLUES

INTRO

3 8 F7 Bb7

3 F7 C7 Bb7 F7

SWING

F7 Bb7

F7 C7 Bb7

C7

1. F7 D.S. AL 2ND ENDING (SOLOS)

2. SOLOS

F7 C- F7 Bb7

Bb7 Bb7 Bb7 F7 A- D7

TYPICAL TURNAROUND PATTERN - - - -

G- C7 A- D7 G- C7

AN ESSENTIAL DISCOGRAPHY

Trpt.	Freddie Hubbard	Hub of Hubbard w/Eddie Daniels, Roland Hanna	MPS 15 267
"	"	Sky Dive	CTI 6018
"	"	Keep Your Soul Together	CTI 6036
"	"	Ready for Freddie w/Wayne Shorter, E. Jones, Tyrner	Blue Note 4085
"	"	Hub Tones w/Herbie Hancock, Clifford Jarvis	Blue Note 4115
"	"	High Energy	Columbia 33048
Tenor	Sonny Rollins	The Bridge w/Jim Hall, Bob Cranshaw	RCA 2327
"	"	Max Roach Plus 4 w/Kenny Dorham	Trip 5522
"	"	Newk's Time w/Wynton Kelly, Doug Watkins, Philly Jo	Blue Note 4601
"	"	Now's the Time w/Ron Carter, Herbie Hancock	RCA 2927
"	"	Next Album w/George Cables	Milestone 9042
"	"	Sonny Rollins (2 record set) excellent!	Triptone 24004
Trpt.	Clifford Brown	Study in Brown w/Harold Land, Max Roach	Trip 5530
"	"	Brown & Roach Inc. w/Sonny Rollins	Trip 5520
"	"	Brownie Eyes	Blue Note LA267-G
"	"	The Beginning and the End	Columbia KC32284
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records)	Blue Note 84195
"	"	Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84321
"	"	Maiden Voyage w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84321
"	"	The Prisoner w/Joe Henderson	Columbia X698
"	"	Thrust	Warner Broth. 2617
"	"	Crossings	Columbia 32470
Trpt.	MILES DAVIS	Jazz at the Plaza w/Coltrane, Adderley, Bill Evans	Columbia 9106
"	"	My Funny Valentine w/H. Hancock, Ron Carter, T. Williams	Columbia 9428
"	"	Milestones w/Coltrane, Adderley, Paul Chambers	Columbia CS8851
"	"	Seven Steps to Heaven w/Hancock, Carter, Williams	Prestige 24001
"	"	Miles Davis (excellent 2 record set from 1956-57)	Columbia CS 9594
"	"	Nefertiti w/M. Shorter, H. Hancock, Carter, Williams	Columbia 8163
"	"	Kind of Blue w/Coltrane, Adderley, B. Evans, Chambers	Columbia GP 26
"	"	Bitches Brew w/C. Corea, Shorter, L. White, DeJohnette	ESP 1006
Alto	Ornette Coleman	Town Hall w/David Izenhohn, C. Moffett & strings	Contemporary 3551
"	"	Something Else! w/Don Cherry, Walter Norris	Atlantic 1353
"	"	This Is Our Music w/D. Cherry, C. Harden, Ed Blackwell	Nesca - 2
Alto	Roscoe Mitchell	Conglupituous (excellent free jazz)	Impulse AS-50
Tenor	John Coltrane	Live at Birdland w/Elvin Jones, McCoy Tyner, J. Garrison	Impulse AS-42
"	"	A Love Supreme w/same as above plus Eric Dolphy	Impulse AS-77
"	"	Crescent w/same as above	Impulse AS-66
"	"	Blue Train w/Lee Morgan, Curtis Fuller, Philly Jo	Blue Note 1577
"	"	The Art of John Coltrane (2 records) contains Giant Steps Atlantic SD2-313	Blue Note 18039
"	"	More Lasting Than Bronze (2 records) beautiful early Trane	Polydor 525
Piano	Chick Corea	Light As A Feather w/Joel Farrell, Stan Clarke, Aliro	Solid State 18039
"	"	Now He Sings, Now He Sobs w/R. Haynes, M. Vitous	Polydor 6509
"	"	Where Have I Known You Before	Impulse ASH9272-3
Drum	Various Artists	The Drums (3 record set of many drummers)	Impulse ASH9253-3
Sax	Elvin Jones	The Saxophone (3 record set of many saxophonists)	Blue Note LA015-G2
"	"	Live at the Lighthouse w/Grossman, Liebman (2 records)	Enja 2036
"	"	Live at Village Vanguard	Milestone 9047
Tenor	Joe Henderson	In Japan (A MUST!) w/foreign trio	Blue Note 84189
"	"	Inner Urge w/Elvin Jones, Mc Tyner, Bob Cranshaw	Milestone 9024
"	"	Power to the People w/H. Hancock, R. Carter, DeJohnette	Blue Note 84222
Trpt.	Lee Morgan	Cornbread w/Hancock, Jackie McLean, Hank Mobley	Blue Note 84221
Organ	Larry Young	Unity w/Woody Shaw, Elvin Jones, Joe Henderson	Blue Note 84914
Tenor	Wayne Shorter	Speak No Evil w/Freddie Hubbard, Hancock, Elvin Jones	Blue Note 94185
Piano	Horace Silver	Song For My Father w/Joel Henderson, Carmel Jones	Blue Note 84220
"	"	The Cape Verdean Blues w/J.J. Johnson, W. Shaw, J. Henderson	Blue Note 84250
"	"	The Jody Grind w/Woody Shaw, James Spaulding, L. Ridley	Blue Note LA054-F
"	"	In Pursuit of the 27th Man w/Mike & Randy Brecker	Blue Note LA054-F
Alto	Cannonball Adderley	Pyramid w/Nat. Adderley, Hal Galper	Fantasy F-9455
"	"	Something Else w/Miles Davis	Blue Note LA169-F
"	"	Inside Straight w/Nat. Adderley, Hal Galper	Fantasy 9435
Piano	McCoy Tyner	The Real McCoy w/Joel Henderson, Elvin Jones, R. Carter	Blue Note 84264
"	"	Enlightenment (Award Winning 2 Record Set)	Milestone 55001
"	"	Reevaluation: The Impulse Years (2 record set)	Impulse 9235-2
Alto	Charlie Parker	Broadcast Performances	ESP Bird 2
"	"	Jazz at Massey Hall w/Dizzy Gillespie, C. Mingus, B. Powell	Fantasy 6003
"	"	The Master (2 record set)	Trip 5035
"	"	Miles of Jazz w/early Miles Davis	Trip 5015
"	"	Now's the Time	Verve 8005

When a - appears before the album title it means this album contains at least one blues tune.

SUGGESTED BOOKS AND MAGAZINES

Advanced Ear Training for Jazz Musicians. David Baker. Studio P/R, Inc. Order from Jamey Abersold, 1211 Abersold Dr., New Albany, In. 47150. \$12.00.
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 A Guide to Improvisation, John LaPorta. Berklee Press, 1140 Boylston, Boston, Mass. 02215. \$7.50.
 A New Approach to Jazz Improvisation, Jamey Abersold. Book & record sets, 16 volumes. Beg. to advanced. Each volume \$8.95. Order from J. Abersold, 1211 Abersold Dr., New Albany, In. 47150.
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 Autobiography of a Yogi, Paramahansa Yogananda. Paperback for upliftment of the soul. \$1.95. Order from J. Abersold
 Coda - Canadian Jazz Magazine. P.O. Box 87, Station J, Toronto, Ont. M4J 4X8, Canada. \$11.00. 6 issues.
 Craft of Musical Composition, Paul Hindemith. Associated Music Pub. Inc. N.Y. N.Y. \$3.00.
 Dick Grove Improvisation Course, Dick Grove. First Place Music Pub. Inc., 12754 Ventura Blvd., Studio City, Ca. 91604. Write for catalog.
 Down Beat Magazine, Rufus Reid. Order from J. Abersold, 1211 Abersold Dr., New Albany, In. 47150.
 Evolving Bassist, Rufus Reid. Order from J. Abersold, 1211 Abersold Dr., New Albany, In. 47150. \$11.00. 21 issues
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 Improvising Jazz, Jerry Coker. Paperback. Prentice-Hall, Inc. Order from J. Abersold. \$2.95.
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 Jazz Composition and Orchestration, Bill Russo. University of Chicago Press. Chicago, Ill.
 Jazz Education in the 70's. Selmer Co., Elkhart, Ind. 46514. No charge.
 Jazz Improvisation, David Baker. Down Beat Music Workshop. Order from J. Abersold. \$15.00.
 Jazz Magazine. P.O. Box 212, Northport, N.Y. 11768. \$10.00.
 Jazz Phrasing and Interpretation, Jimmy Giuffre. 1969. Associated Music Pub. Inc., N.Y., N.Y.
 Jazz/Rock Voicings for the Contemporary Keyboard Player, Dan Haerle. Studio P/R, Inc. Order from J. Abersold, 1211 Abersold Dr., New Albany, Ind. 47150. Spiral bound. \$4.95.
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 Musician Magazine. P.O. Box 1882, Boulder, Colo. 80306. \$8.00 per year.
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 Techniques of Twentieth Century Composition, Leon Ballin. Wm. C. Brown Co., 135 So. Locust St., Dubuque, Ia. 52001. \$4.00.
 The Shaping Forces in Music, Ernst Toch. Criterion Music Corp., 224 So. Lebanon, Lebanon, Ind.
 Theory Method and Workbook, Phil Rizzo. Summer Jazz Clinics, P.O. Box 221, So. Bend, In. 46624.
 The Structure of Music, Robert Erickson. The Noonday Press, Inc., 80E. 11th St., N.Y., N.Y. \$1.45.
 Twentieth Century Music Idioms, G. Welton Marquis. Prentice-Hall, Inc. Englewood Cliffs, N.J. 07632.
 Jazz Trumpet Techniques, John McNeil. Studio P/R, Inc. Order from J. Abersold. \$2.95.
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