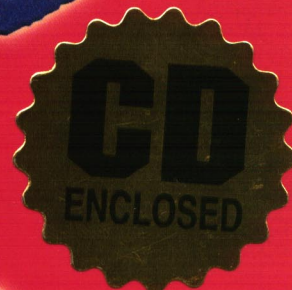


VOLUME 91

Players' Choice



Featuring:

A Child Is Born
Azule Serape
Beatrice
Bernie's Tune
Blue Daniel
Dear Old Stockholm
Limehouse Blues
On A Slow Boat To China
Our Delight
Repetition
You Know I Care

Play-a-long Book and
For ALL Instrumentalists and

Jamey Aebersold Jazz







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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

Music Engraving by DAVID SILBERMAN

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INTRODUCTION

This new Aebersold Play-A-Long album is a true gem, with some great tunes that sometimes “fall through the cracks.” Most have been written by jazz musicians, and there are a couple of standards. Several are jam session warhorses, and a couple are destined to attain this status once you learn them.

The granddaddy of the lot is *Limehouse Blues*, the only tune from the English songwriting team of composer Philip Braham and lyricist Douglas Furber to have survived into the modern era*. It debuted in this country in 1924 after first appearing in a London revue; by the time it was finally published in this country in 1938, many jazz musicians had already recorded it. Of the hundreds of recordings of this tune made over the years, particularly recommended is the version by Cannonball Adderley and John Coltrane, in which portions of the latter's solo show the *Giant Steps* chord movement superimposed over a standard progression (he doesn't bother to tell the rhythm section, setting up some intriguing harmonic clashes). Since the preferred tempo is on the breakneck side, a somewhat slower version has also been included to get you started.

Coming out of the Tin Pan Alley tradition is *On a Slow Boat to China*, which Charlie Parker played a lot (as shown on air checks) but never recorded in the studio. Composer-lyricist Frank Loesser also wrote music for five successful Broadway shows as well as many pop hits and movie tunes such as *I've Never Been In Love Before*, *If I Were A Bell*, *I Believe in You* and *Inch Worm*.

Dear Old Stockholm is the “jazz name” for a folk tune Stan Getz brought back from Sweden in 1951. Miles Davis added an arrangement with a pedal point interlude, and voila! Instant jazz standard.

The rest were written by people best known as players and arrangers. *Azule Serape* (Blue Shawl) is by the late English pianist Victor Feldman, whose credits include *Seven Steps to Heaven* (co-written with Miles Davis) and *Joshua*. Saxophonist Sam Rivers wrote *Beatrice* for his wife and recorded it on his first album for Blue Note in 1964. Washington, D.C.-based pianist Bernie Miller wrote *Bernie's Tune*, but it was the Gerry Mulligan Quartet's ticket to fame as their first commercial release in 1952. Frank Rosolino, a trombonist with sensational chops who was on many recordings done on the West Coast in the fifties, composed *Blue Daniel*, a 14 bar jazz waltz that Cannonball Adderley recorded. Cornettist-bandleader Thad Jones composed *A Child Is Born*. After Alec Wilder heard the Jones-Lewis Orchestra recording, he added a lyric that has been sung by Dee Dee Bridgewater, Helen Merrill, Sheila Jordan and others. Arranger Tadd Dameron composed *Our Delight* in the forties, when he also wrote such bebop classics as *Lady Bird*, *If You Could See Me Now*, *Hot House* and *Good Bait*. Neal Hefti (*Li'l Darlin'*, Batman TV theme) wrote *Repetition* for his own recording date in 1947, and the story goes that Charlie Parker happened to be available when the date was in progress, and his solo was added on the spot. Pianist-producer Duke Pearson wrote *You Know I Care*, which has been gaining in popularity with other musicians over the years.

Mark Levine (piano), Rufus Reid (bass), and Barry Ries (drums) all have impressive recording resumes, including making several other Aebersold Play-A-Long albums in various combinations. They make it easy for you to sound good, but the rest is in your hands.

Phil Bailey 11/28/99

* According to *Brewer's Dictionary of Phrase and Fable* (Harper & Row), “Limehouse” or “limehousing” was a common term in England in those days for violent abuse of one's political opponents, as in “The candidate limehoused his opponent.” The reference is to a political speech David Lloyd George, later Prime Minister of England, gave at Limehouse, London in 1909, in which he trashed dukes, landlords, financial magnates and others.

CONTRAFACTS:

Bernie's Tune: *Minor* (Jimmy Raney)

Limehouse Blues: *Crimehouse*, *Daphne's Vision*, *Greenhouse* (Rick Wilkins), *Hashimoto's Blues*, *Line For Lewis*, *Liu House Blues*.

On A Slow Boat To China: *Why Knot*, *Filomena*, *Ding Dong*, *Opaling*.

DISCOGRAPHY

The following is a selection of albums believed to be in print in the U.S. at presstime, except for items marked OP (out-of-print), which may still be found in second hand stores or in other countries. All numbers are for CD's unless marked LP; BB=big band. Two numbers separated by a semicolon within a set of parentheses show that the same take is available on more than one album.

Azule Serape (1960)

Music by Victor Feldman. Introduced by Cannonball Adderley with Feldman on piano.

Cannonball Adderley with Wes Montgomery (Landmark LCD-1304-2; OP)
Cannonball Adderley Quintet (Pablo OJCCD-801-2)(Landmark LCD-1305-2; OP)
Nat Adderley (32 Jazz 32082)
Victor Feldman (Jazz House JACD 053)

Beatrice (1964)

Music by Sam Rivers. Introduced by the composer.

Willie Akins (Catalyst Productions CP01199)
Chet Baker w. Ake Johansson Trio (Dragon 178)
Kevin Hays (Steeplechase SCCD 31282)
Joe Henderson (Blue Note CDP 7 46296 2; CDP 7 92474 2; CDP 7 95627-2;
Capitol CDP 34873)(Red Record CD 123215-2)
Joe Locke (Steeplechase SCCD 31257)
Doug Raney (Steeplechase SCCD 31200)
Sam Rivers (Blue Note LP BST84184; OP)(RCA 64717)
Allie Ryerson (Concord CCD-4638)
Steve Slagle (Steeplechase SCCD 31354)
Jim Snidero (KEN KEN-006)
Scott Wendholt (Criss Cross Criss 1101)

Bernie's Tune (1952)

Music by Bernie Miller, words by Jerry Leiber and Mike Stoller.
Popularized by the Gerry Mulligan Quartet with Chet Baker.

Karrin Allyson (Concord CCD-4641)
Charlie Byrd (Concord CCD-4715)
Buddy Childers Big Band (Candid CCD 79749)
Kenny Davern (Arbors ARCD 19207)
The 4 Most w. Bob Stewart (vcl gp)(Dawn DCD 112)
Benny Goodman Quartet (Musicmasters 65129-2)
Scott Hamilton (Concord CCD-4583)
Earl Hines (Red Baron JK 57331)
Steve Hobbs (Timeless CD SJP 375)
J.J. Johnson/Kai Winding (Savoy SV 0163)
Stan Kenton (Capitol CDP 35245 2)
Tom Kirkpatrick (Timeless SJP 447)
Gene Krupa/Buddy Rich (Verve 314 521 643-2)
Gerry Mulligan Quartet w. Baker (Pacific Jazz CDP 95481 2)
(CBS Assoc. ZK 40689)
Gerry Mulligan Quartet w. Brookmeyer (Vogue 09026-68217-2)
(Planet Jazz 2152070-2)
Gerry Mulligan/Lee Konitz (Pacific Jazz CDP 46847 2)
Gerry Mulligan Tribute Band (Arkadia 71191)
Red Norvo Trio w. Raney (Fantasy OJCCD-641-2)
Art Pepper + 11 (Contemporary OJCCD-341-2)
Michael Rabinowitz (Jazz Focus JFCD011)
Howard Rumsey's Lighthouse All-Stars (Contemporary CCD-14051-2)
George Shearing Quintet (GNP Crescendo GNPD-9055)
Louis Stewart-Martin Taylor (guitar duo)(Jardis JRCD 9613)
Ira Sullivan (Stash ST-CD-553)
Three Baritone Band (Cuber/Brignola/Smulyan)(Dreyfus FDM 36588-2)
Mel Torme (Decca GRD-617)

Blue Daniel (1959)

Music by Frank Rosolino. Early recording by Shelly Manne and his Men.

Cannonball Adderley (Landmark LCD-1305-2; OP)
(Malpas/Warner Bros. 9 46703)(Pablo PACD-5303-2)
Bob Badgley (Sea Breeze SB-3014)
Alan Broadbent Trio (Ode 1341)
Conte Candoli (Best BR 92101-2)

John Leitham (Cars CP 0020)
Vic Lewis (British) (Candid CCD 79711/2)
Shelly Manne (Contemporary OJC-656-2 — 2 Takes)
Rob McConnell/Boss Brass (MPS 539 083-2)
Ian McDougall (Concord CCD-4652)
Phineas Newborn Trio (Contemporary OJCCD-270-2)
Frank Rosolino (Storyville STCD 8284)
Ben Sidran (Vcl — "Life's A Lesson") (Go Jazz 53718)
Andy Simpkins (Mama Foundation 2ABASSIAJ-1)
Louis Stewart/Heiner Franz (guitar duo)(Jardis JRCD 9206)

A Child Is Born (1970)

Music by Thad Jones, words by Alex Wilder.
Introduced by Thad Jones/Mel Lewis Orchestra.

Greg Abate (Paul Broadnax vcl) (Brownstone BRCD 959)
Dee Dee Bridgewater (Verve 314 511 895-2)
Benny Carter (duo w. Hank Jones) (Musicmasters 01612-65089-2)
Kenny Drew/Niels-Henning Orsted-Pedersen (duo)(Steeplechase SCCD 31010)
Robin Eubanks (TCB 97802)
Bill Evans Quintet (w. Burrell, Land)(Fantasy OJCCD-698-2)
Jon Faddis (Concord CCD-4291)
Tommy Flanagan Trio (Enja ENJ-8040 2)
Gene Harris BB (James Morrison feature) (Concord CCD-4443)
Woody Herman (Fantasy OJCCD-344-2)
Hank Jones (piano alone)(Concord CCD-4502)
Hank Jones (Verve 314 537 316-2)(Verve 314 514 898-2)
Thad Jones/Mel Lewis Orch. (Mosaic MD5-151)(West Wind 2048)
Stanley Jordan (Blue Note CDP 7 46092 2)
Mel Lewis Septet (A&M CD 0823)
Abbey Lincoln (Verve 314 513 574-2)
Joe Locke Quartet (Steeplechase SCCD 31281)
Rob McConnell/Boss Brass (Concord CCD-4784-2)
Helen Merrill (JVC JMID-2002-2)(EmArcy 838 097-2)
Hendrik Meurkens (Concord CCD-4585)
Tete Montoliu (Steeplechase SCCD 31199)(Steeplechase SCCD 31241)
Mark Morganelli (Candid CCD 79054)
Ronald Muldrow (Enja 8086-2)
Walter Norris (piano alone)(Enja CD 3067-2)
Oscar Peterson (piano alone)(Verve 847 501-2; 847 203-2; MPS 523 498-2)
Oscar Peterson/Singers Unlimited (MPS 821 850-2)
Vanessa Rubin (RCA Novus 01241 63170-2)
Jimmy Smith/Eddie Harris (Milestone MCD-9251-2)
Terell Stafford (Candid CCD79718)
Toots Thielemans (duo w. Hancock)(Private Music 01005-82120-2)
Stanley Turrentine (Blue Note CDP 7 96098 2; 46110 2; 95581 2)
Bert Van Den Brink/Rick Margitza (Challenge CHR 70062)
Kenny Werner (piano alone)(Concord CCD-4622)
Gerry Wiggins (Concord CCD-4706)
Joe Williams (Verve 843 956-2)

Dear Old Stockholm (Ack varmeland du skona)

Swedish folk song. Introduced to US jazz by Stan Getz in 1951;
influential recording by Miles Davis.

Kei Akagi/Rufus Reid/Akira Tana (Evidence EDC 22108-2)
All-Stars (Henderson/Coleman/Locke)(Milestone MCD-9264-2)
Carl Allen (Alfa Jazz ECD 22138-2)
Harry Allen/John Pizzarelli (duo)(RCA 74321-37397-2)
Terence Blanchard (Columbia CK 48903)
John Coltrane (Impulse GRD-120)
Miles Davis (Blue Note CDP 7 81501 2; 98287 2)(Columbia CK 40610;
CK 65038)
Duane Eubanks (TCB 99202)
Tommy Flanagan (piano alone)(Alfa Jazz ECD 22191-2)
Stan Getz/Chet Baker (Gazell GJCD-1006)
Benny Golson (Milestone MCD-9278-2)

Lin Halliday (Delmark DE-468)
 Quincy Jones (Razor & Tie RE 2088-2)
 Roger Kellaway/Red Mitchell (duo)(Dragon DRCD 168)
 Bud Powell (Reprise 9 45817-2)
 Renee Rosnes (Blue Note CDP 7 98168 2)
 Arthur Taylor (Verve 314 519 677-2)
 Toots Thielemans (Private Music 01005-82120-2)
 Scott Wendholt (Criss Cross Criss 1123)

Limehouse Blues (1922)

Music by Philip Braham, words by Douglas Furber. Introduced in England in the revue A to Z. Early jazz recording by Duke Ellington in 1931.

Cannonball Adderley/John Coltrane (Emarcy 834 588-2; Verve 314 522 651-2)
 Gerald Albright (Atlantic 82334-2)
 Harry Allen/John Pizzarelli (RCA 74321-37397-2)
 Louie Bellson BB (DRG 8471)
 Chu Berry (Jazz Archives 157382)(Zeta ZET 738)
 Gene Bertoncini/Michael Moore (duo)(Stash ST-CD-6)
 Pete Christlieb (Capri 74026-2)
 Cal Collins/Herb Ellis (Concord CCD-4127-2)
 Roy Eldridge/Dizzy Gillespie (Verve 314 521 647-2)
 Duke Ellington (RCA 66038-2)(MusicMasters 01612-65162-2)
 Herb Ellis (w. Meurkens)(Acoustic Music 319.1164.2)
 John Fedchock BB (Reservoir RSR CD 138)
 Victor Feldman (Concord CCD-4038)
 Terry Gibbs (Chiaroscuro CR(D) 337)
 Benny Goodman (small gp)(Columbia CK 44437 - 2 takes)
 (Columbia/Legacy C2K 48836)
 Stephane Grappelli (EMI CDC 7 54918 2)(Cymekob CYK 801-2)
 Stephane Grappelli/Barney Kessel (Black Lion BLCD760158)
 Scott Hamilton)(Concord CCD-4492)
 Lionel Hampton (small gp)(Decca GRD 625; GRD-2-652)
 Roy Haynes (Evidence ECD 22171-2)
 Fletcher Henderson (Decca GRD-643; IN+OUT 78013-2)
 Earl Hines (Riverside OJCCD-1740-2)
 Stan Kenton (Hindsight HCD-407)(Capitol CDP 21222)
 Lee Konitz Quartet (Black Lion BLCD 760922)
 Gene Krupa Trio (Columbia CK 44222)
 Bireli Lagrene (Jazzpoint JP 1009 CD; 1055 CD)
 Manhattan Projects (Payton, Herring et al)(Alfa Jazz ECD 22168-2)
 Frank Mantooth BB (Sea Breeze SB-2094)
 Ellis Marsalis Trio (Blue Note 7 96107 2)
 Dave McKenna (piano alone)(Concord CCD-4410)
 Dave McKenna (gp)(Chiaroscuro CR(D) 136)
 Michael Moore/Bill Charlap (duo)(Concord CCD-4678)
 Oscar Peterson (Telarc CD-83406)
 Oscar Peterson/Milt Jackson (duo)(Pablo OJCCD-689-2)
 Sam Pilafian (Telarc CD-80281)
 Andre Previn (Telarc CD-83302)
 Django Reinhardt (Blue Note CDP 37138 2; Arkadia 71431)
 Buddy Rich/Max Roach (Mercury 826 987-2 - 2 takes)
 Jimmy Rowles (piano alone)(Storyville STCD 8287)
 Ed Saindon (A AL 73068)
 Bud Shank (Candid CCD79533)
 Sun Ra (Hat Art CD 6099)
 Art Tatum (GNP Crescendo GNPD 9025)
 Allan Vache (Arbors ARCD 19171)
 James Weidman Trio (TCB 96302)
 Dick Wellstood (piano alone)(Arbors ARCD 19188)
 Teddy Wilson Trio (Musicraft MVSCD-58)
 Phil Woods/Lew Tabackin (Evidence ECD 22209-2)

On A Slow Boat To China (1948)

Music and words by Frank Loesser. Popularized by Kay Kyser & His Orchestra.

Dee Dee Bridgewater (Verve 314 537 896-2)
 Ella Fitzgerald (Verve 837 758-2)
 Erroll Garner (piano alone)(Emarcy 314 511 821-2)
 Stan Getz (Concord CCD-4783-2)
 Barney Kessel (Contemporary OJCCD 238-2)
 John McNeil Quartet (w. Doug Raney)(Steeplechase SCCD 31183)
 Charlie Parker (Savoy 17021-24 - 4 CD set)
 Sonny Rollins (Prestige PRCD-24193-2; OJCCD 011-2)
 Phil Woods (Prestige OJCCD-052-2)

Our Delight (1946)

Music by Tadd Dameron. Early recording by Dizzy Gillespie.

Cannonball Adderley (Landmark LCD-1305-2)(Verve 314 528 408-2)
 Regina Carter (Verve 314 547 177-2)
 Tadd Dameron (listed under Fats Navarro's name)
 (Blue Note CDP 33373 2 - 2 takes)
 Tadd Dameron BB (Riverside OJCCD-143-2)
 Eddie Lockjaw Davis (Prestige OJCCD 322-2)
 Bill Evans (Riverside OJCCD-025-2)(Cool N' Blue C&B-CD106)
 Tommy Flanagan (Galaxy OJCCD-752-2)
 Red Garland (w. Coltrane)(Prestige OJCCD 293-2)
 Dizzy Gillespie (Musicraft MVSCD-53; Savoy SV 0152; Laserlight 17 071)
 Scott Hamilton (CCD-9127)
 Roy Haynes Trio (w. Newborn)(Prestige OJCCD 196-2)
 Andy LaVerne (piano alone)(Steeplechase SCCD 31375)
 Avi Lebo Double Trombone Quintet feat. Slide Hampton (Mapleshade 03932)
 Shelly Manne (Contemporary OJCCD-656-2)
 Jack McDuff/Joey DeFrancesco (McDuff feat.)(Concord CCD-4705)
 Tete Montoliu (Concord CCD-4493)
 Fats Navarro (Blue Note CDP 33373 2 - 2 takes)(Milestone MCD-47041-2)
 Cecilia Smith (Brownstone BRCD 9706)
 Ira Sullivan (Stash ST-CD-553)

Repetition (1948)

Music by Neal Hefti. Introduced by Neil Hefti with Charlie Parker.

Eddie Daniels (GRP GRD-9544)
 Roy Hargrove/Christian McBride/Stephen Scott Trio (Verve 314 527 907-2)
 Hefti, Neal (w. Charlie Parker)(Verve 314 521 661-2)
 (see Parker for other CDs w/ same take)
 Steve Kuhn (Evidence ECD 22200-2)
 Wes Montgomery (Riverside OJCCD-233-2)
 Charlie Parker (Verve 314 519 827-2; 314 523 984-2; 314 527 815-2)
 (see Neal Hefti for another CD with same take)
 Joe Pass (Pablo PACD-2310-961-2)
 Tito Puente (Phil Woods feat.)(Concord CCD-4354)
 Rick Stone (Jazzand JCD002)
 Supersax (Capitol CDP 7 96264 2)
 Charles Tolliver (Black Lion BLCD 760145)

You Know I Care (1965)

Music by Duke Pearson. Probable first recording by Joe Henderson.

Allen Farnham Concord CCD-4413)
 Dusko Goykovich (Fresh Sound FSR-CD 0305)
 Joe Henderson (Blue Note CDP 7 84189 2)
 Mark Levine Trio (Mark Levine Records - no #)
 Bryan Lynch (Sharp Nine CD 1007-2)
 Bill Perkins/Frank Strazzeri (Fresh Sound FSR-CD 0191)
 Jim Snidero (Red Record CD RR 123228-2)
 Mark Turner (Warner Bros. 9 47074-2)
 Harvey Wainapel (Bassic-Sound CD 011)
 Scott Wendholt (Criss Cross Criss 1101)

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage—most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see **CΔ** and **C** to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb G	C7+9 C7alt, C7b9+4 ⁺⁹⁺⁵ , C7b9+11 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember. 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord—major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading...see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 "JAZZ: How To Play And Improve" (Sixth Edition)** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 3, 21 or 24** can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend "**Scales for Jazz Improvisation**" by Dan Haerle, "**Jazz Improvisation**" by David Baker, "**Patterns for Jazz**" and "**Complete Method for Jazz Improvisation**" by Jerry Coker, and "**Repository of Scales & Melodic Patterns**" by Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc.**, PO Box 1244, New Albany, IN 47151-1244 U.S.A., your local music store, or <http://www.jazzbooks.com>.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 "Major & Minor"**; **Vol. 21 "Gettin' It Together"**; and **Vol. 16 "Turnarounds, Cycles & II/V7's."** You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 "Blues In All Keys"**; **Vol. 47 "Rhythm In All Keys"**; **Vol. 57 "Minor Blues In All Keys"**; and two more volumes, **Vol. 67 "Tune Up"** and **Vol. 68 "Giant Steps"**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	W W H W W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C	C E G Bb D
C-	Minor (Dorian)	W H W W W H W	C D E b F G A Bb C	C E b G Bb D
CØ	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C°	Diminished (8 tone scale)	W H W H W H W H	C D E b F Gb Ab A B C	C Eb Gb A (Bbb)
FIVE BASIC CATEGORIES				
1. MAJOR SCALE CHOICES				
CΔ (Can be written C)	Major (don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+4	Lydian (major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
2. DOMINANT 7th SCALE CHOICES				
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb	C F G Bb D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D
MAY BE WRITTEN G-C				
3. MINOR SCALE CHOICES*				
C- or C-7	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D
C- or C-b9b6	Phrygian	H W W W W W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D
4. HALF DIMINISHED SCALE CHOICES				
CØ	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2 (CØ9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ (with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
5. DIMINISHED SCALE CHOICES				
C°	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So the entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 3) All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.



1. Azure Serape



PLAY 7 TIMES (♩ = 216)

By Victor Feldman

INTRO F7 LATIN Eb7 2 2

F7 Eb7 F7 Eb7

F7 Eb7 EØ A7+9 D-7 G7 G-7

1. G-7 Eb7 2. G-7 D7+9

Bridge G-7 C7 FA E-7 A7+9

D-7 G7 G-7 Eb7

F7 Eb7 F7 Eb7

EØ A7+9 D-7 G7 G-7 Eb7



1. Azure Serape – Cont.



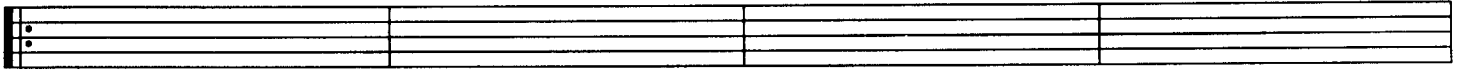
SOLOS

F7 SWING

E \flat 7

F7

E \flat 7



E \emptyset

A7+9

D-7

G7

G-7

E \flat 7

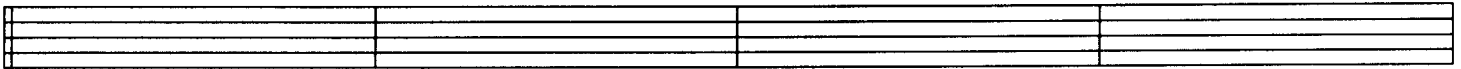


F7

E \flat 7

F7

E \flat 7



E \emptyset

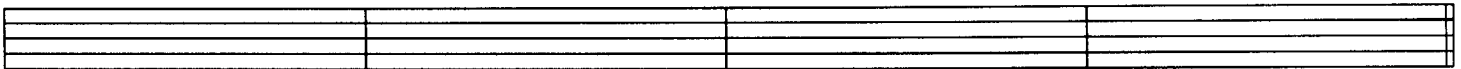
A7+9

D-7

G7

G-7

D7+9



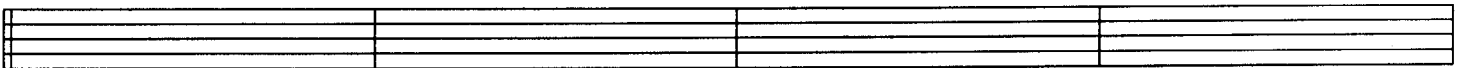
G-7

C7

F Δ

E-7

A7

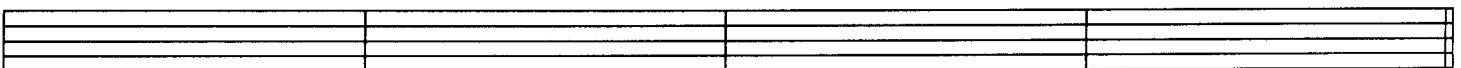


D-7

G7

G-7

E \flat 7

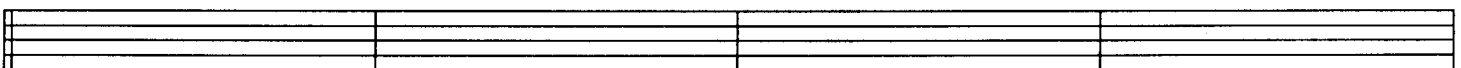


F7

E \flat 7

F7

E \flat 7



E \emptyset

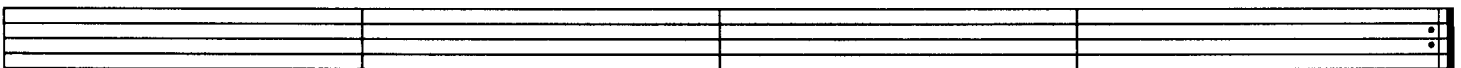
A7+9

D-7

G7

G-7

E \flat 7

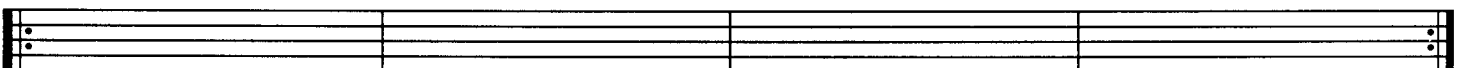


F7

E \flat 7

F7

E \flat 7



ending repeats & fades out



2. Repetition



PLAY 6 TIMES (♩ = 138)

By Neal Hefti

BOSSA NOVA

8 BAR INTRO

SOLOS



3. Blue Daniel



PLAY 13 TIMES (♩ = 126)

By Frank Rosolino
(As played by Cannonball Adderley)

DA C7+4 B-7 E7

B-7 E7 B-7 E7

G-7 C7 DA

C7+4 E-7 A7

SOLOS

DA C7+4 B-7 E7 B-7 E7 B-7

E7 G-7 C7 DA C7+4 E-7 A7

DA B-7 E7 A7 DA



4. Beatrice



PLAY 9 TIMES (♩ = 132)

By Sam Rivers

Musical notation for the main piece, consisting of four staves of music in 4/4 time. The notation includes various chords and melodic lines:

- Staff 1: Chords $F\Delta$, $G\flat\Delta+4$, $F\Delta$, $E\flat\Delta+4$
- Staff 2: Chords $D-7$, $E\flat\Delta$, $D-7$, $B\flat-7$
- Staff 3: Chords $A-7$, $B\flat\Delta$, $E\emptyset$, $A7+9$, $D-7$
- Staff 4: Chords $G-7$, $G\flat\Delta+4$, $F-7$, $G\flat\Delta+4$

SOLOS

SOLOS

Four sets of empty musical staves for soloing, each with a chord progression indicated above:

- Staff 1: $F\Delta$, $G\flat\Delta+4$, $F\Delta$, $E\flat\Delta+4$
- Staff 2: $D-7$, $E\flat\Delta$, $D-7$, $B\flat-7$
- Staff 3: $A-7$, $B\flat\Delta$, $E\emptyset$, $A7+9$, $D-7$
- Staff 4: $G-7$, $G\flat\Delta+4$, $F-7$, $G\flat\Delta+4$

For Ending, play last 4 bars
3 times and end on $G\flat\Delta+4$



5. Dear Old Stockholm



PLAY 5 TIMES (♩ = 144)

Swedish Folk Song

INTRO

D-7

G-7 C7 FA EØ A7b9 D-7

Bb7 A7+4 D-7(b6) (Pure Minor)

Bridge

FA G-7 C7 FA E-7 A7 D-7

G-7 C7 FA EØ A7 D-7 G-7

G-7 G-7 BbΔ A-7 G-7 A7+9 D-7

pedal C

SOLOS

D-7 D-7 G-7 C7 FA EØ A7+9 D-7 Bb7 A7+9

D-7(b6) (Pure Minor) FA G-7 C7 FA E-7 A7

pedal D

Bridge

D-7 D-7 G-7 C7 FA EØ A7 D-7 G-7 G-7

G-7 G-7 G-7 BbΔ A-7 G-7 A7+9 D-7

pedal C



6. You Know I Care



PLAY 2 TIMES (♩ = 36)

By Duke Pearson

G^o7 Eb-7/A^b Ab7 G^o7

Eb-7/A^b Ab7 Ab-7/D^b Db7b9 G^bΔ Eb^o F/A B^b/A^b

C/G F[#]Δ F-7 E-7 A7 D-7 G7b9 C F7 B^b7+5 Eb-7/A^b A/A^b

DbΔ/A^b Eb-7/A^b Ab7b9 C/A^b DbΔ/A^b

Eb-7/A^b A/A^b DbΔ/A^b B-7 E7 AΔ Eb-7/A^b Ab7

G^o7 Eb-7/A^b Ab7 G^o7 Eb-7/A^b Ab7

Ab-7/D^b Db7b9 G^bΔ Eb^o B7+4 Bb7+ A7+4 Ab7b9 G^o F[#]-7



6. You Know I Care – Cont.



SOLOS

G^o7 Eb-7/A^b Ab7 G^o7 Eb-7/A^b Ab7 Ab-7/D^b Db7^b9

G^bΔ Eb^o F/A B^b/A^b C/G F[#]^o F-7 E-7 A7 D-7 G7^b9 C F7 B^b7+5

Eb-7/A^b A/A^b DbΔ/A^b Eb-7/A^b Ab7^b9 C/A^b DbΔ/A^b

Eb-7/A^b A/A^b DbΔ/A^b B-7 E7 AΔ Eb-7/A^b Ab7

G^o7 Eb-7/A^b Ab7 G^o7 Eb-7/A^b Ab7

Ab-7/D^b Db7^b9 G^bΔ Eb^o B7+4 B^b7+ A7+4 Ab7^b9 G^o F[#]-7

B7+4 B^b7+ A7+4 Ab7^b9 G^o F[#]-7 B7+4 B^b7+ A7+4 Ab7^b9 DbΔ^b9

ritard.



7. A Child Is Born



PLAY 6 TIMES (♩ = 92)

By Thad Jones

B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ

A∅ D7+9 G-7 D7♭9 G-7 D7♭9

G-7 C7 C-7 F7 B♭Δ E♭-6/B♭

B♭Δ E♭-6/B♭ B♭Δ D7+9/5 E♭Δ A♭7

B♭Δ/F E♭-6/G♭ G-7 C7 C-7/F F7 ⊕

SOLOS

B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ A∅ D7+9

G-7 D7♭9 G-7 D7♭9 G-7 C7+4 C-7/F F7

B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ D7+9/5 E♭Δ A♭7

B♭Δ/F E♭-6/G♭ G-7 C7 C-7/F F7 ⊕

⊕ B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ E♭-6/B♭ B♭Δ

ritard.



8. On A Slow Boat To China



PLAY 6 TIMES (♩ = 176)

By Frank Loesser

INTRO B \flat Δ A \flat Δ B \flat Δ A \flat Δ B \flat Δ A \flat Δ B \flat Δ A \flat Δ F7 \flat 9

LATIN

B \flat Δ SWING G7 \flat 9 C-7 C \sharp 7 B \flat Δ D7 \flat 9

I'd like to get you— on a slow boat to Chi-na,— All to my - self,— a -
 Out on the brin-y— with a moon big and shin-y— Mak-ing your heart— of

E \flat Δ D \emptyset G7+9 1. C-7 C \sharp 7 B \flat Δ G7 C7

lone.— Get you and keep you— in my arms ev-er - more.— Leave all your
 stone.—

G-7 C7 C-7 F7 2. C-7 A \flat 7

lov-ers— weep-ing on the far - a - way shore.— I'd love to get you— on a

B \flat Δ A \flat 7 G7 C7 C-7 F7 B \flat Δ G7 C-7 F7

slow boat to Chi-na,— All to my - self a - lone—

SOLOS

B \flat Δ G7 \flat 9 C-7 C \sharp 7 B \flat Δ D7 \flat 9 E \flat Δ D \emptyset G7+9

C-7 C \sharp 7 B \flat Δ G7 C7 G-7 C7 C-7 F7

B \flat Δ G7 \flat 9 C-7 C \sharp 7 B \flat Δ D7 \flat 9 E \flat Δ D \emptyset G7+9

C-7 A \flat 7 B \flat Δ A \flat 7 G7 C7 C-7 F7 B \flat Δ G7 C-7 F7

LATIN B \flat Δ A \flat Δ B \flat Δ A \flat Δ B \flat Δ A \flat Δ G Δ



9. Limehouse Blues



Slow version: PLAY 11 TIMES (♩ = 232) (CD TRACK 9)
 Fast version: PLAY 9 TIMES (♩ = 264) (CD TRACK 12)

Words by Douglas Furber
 Music by Phillip Braham

Oh! lime-house kid — oh! oh! oh! lime-house kid — Go - ing the way —
 — that the rest of them did — Poor brok-en blos - som and no - bod - y's child —
 — Hunt - ing and taunt - ing you're just kind o' wild — Oh! oh!
 oh! lime-house blues — I've the real lime-house blues — Learned from the chink -
 - ies those sad Chi - na blues — Rings on your fin - gers and
 tears for your crown — That is the sto - ry of old Chi - na town. —

SOLOS

Db7 Bb7 AbΔ G-7 C7+9
 F-7 Bb7 Bb7 Eb7 Eb7 Db7 Bb7
 Bb7 Ab7 F7+9 Bb-7 Bb-7 BbØ Eb7 AbΔ

↑
 Abrupt ending on beat one



10. Bernie's Tune



PLAY 8 TIMES (♩ = 216)

Bernie Miller
(As played by Gerry Mulligan)

Musical notation for the main piece, including a key signature of one flat and a 4/4 time signature. The notation consists of five staves of music with various chords and a 'BREAK' instruction at the end.

Chords: D-7, Bb7+4, EØ, A7+9, D-7, Bb6, G7, C-7, F7, Bb6, G7, C-7, F7, Bb6, G7, C-7, F7, F#-7, B7, E-7, A7+9, D-7, Bb7+4, EØ, A7+9, D-7, EØ, A7+9.

1. EØ A7+9
2. D-7

BREAK

SOLOS

SOLOS

D-7 D-7 Bb7 Bb7 EØ A7+9 D-7 EØ A7+9

D-7 D-7 Bb7 Bb7 EØ A7+9 D-7 D-7

Bb6 G7 C-7 F7 Bb6 G7 C-7 F7 Bb6 G7 C-7 F7 F#-7 B7 E-7 A7+9

D-7 D-7 Bb7 Bb7 EØ A7+9 D-7 EØ A7+9

↑ Abrupt ending



11. Our Delight



PLAY 7 TIMES (♩ = 160)

By Tadd Dameron

B \flat 7 Eb7+9 Ab Δ Db7+4 C-7 F7

B \flat 7 B \flat -7 B \circ 7 Ab/C 1. B \circ 7 B \flat -7 A7

2. Ab/C B \circ 7 B \flat -7 Eb7 Ab Eb-7 Ab7+9

Db Δ Db Δ 3

Db-7 Gb7 C-7 F7 B-7 E7 B \flat -7 Eb7

B \flat 7 Eb7+9 Ab Δ Db7+4 C-7 F7

B \flat 7 B \flat -7 B \circ 7 Ab Δ F7+9 TO SOLOS

BREAK

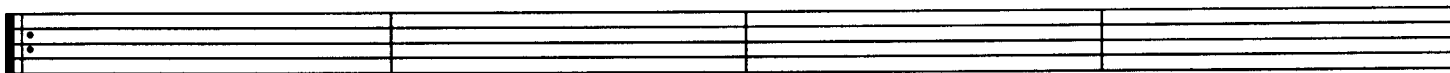


11. Our Delight – Cont.

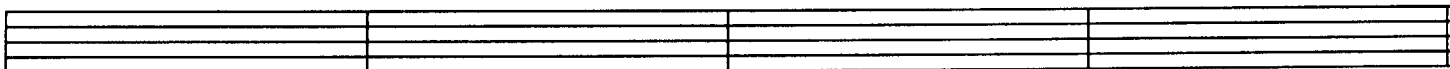


SOLOS

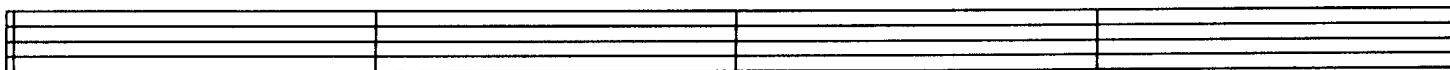
Bb7 Eb7+9 AbΔ Db7+4 C-7 F7



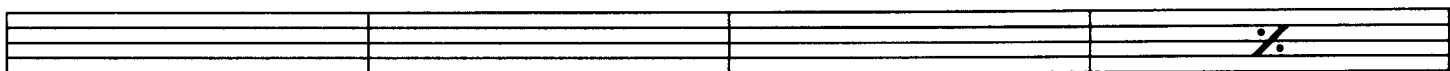
Bb7 Bb-7 Eb7 AbΔ C-7 F7+9



Bb7 Eb7+9 AbΔ Db7+4 C-7 F7

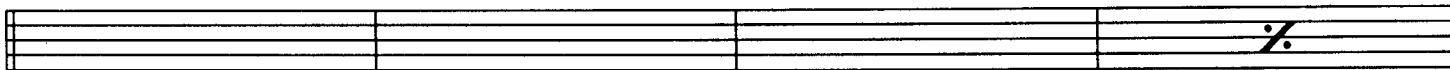


Bb7 Bb-7 Eb7 AbΔ

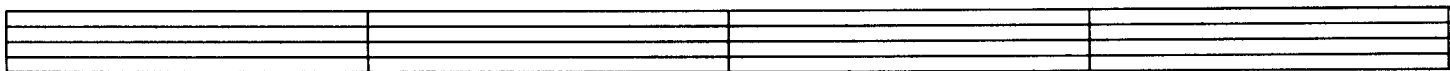


Bridge

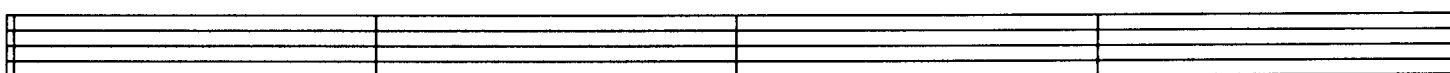
Eb-7 Ab7 DbΔ



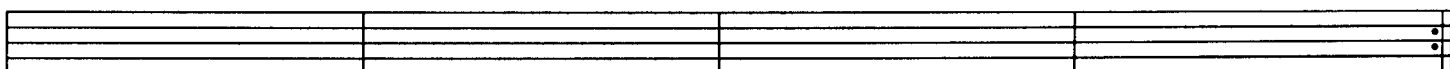
Db-7 Gb7 C-7 F7 B-7 E7 Bb-7 Eb7



Bb7 Eb7+9 AbΔ Db7+4 C-7 F7



Bb7 ⊕ Bb-7 Eb7 AbΔ C-7 F7+9



⊕ Bb-7 Eb7 AbΔ B°7 Bb-7 Eb7 AbΔ



Soloing: by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *I agree!*