

Volume 7

WINDS

BOOKS





*Eight
Classic
jazz
Originals
You can play*



PLAY-A-LONG
Book & Recording Set

A New Approach to Jazz Improvisation
For All Instruments
by **JAMEY AEBER GOLD**

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Published by
JAMEY AEBERSOLD
1211 AEBERSOLD DRIVE
NEW ALBANY, IND.
47150

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Printed in U.S.A.

INTRODUCTION

The influence of Miles Davis upon the course of jazz has been extensive and unique. He is most visible in his role as a trumpet soloist, but his conceptual influence cannot be overemphasized. He was a major contributor to the style of the "Birth of Cool" band of the late '40s which spawned West Coast jazz; he almost singlehandedly pioneered scalar improvisation in the late '50s; and he was an early experimenter with rock elements in jazz.

One of the most important methods he has used to change the style of his and his sidemen's playing has been to write tunes that lead the improviser to play in a certain way - in fact, many of his compositions have an etude quality about them. This record presents eight tunes Davis wrote in the late 40s and early 50s, many of which set up specific challenges for the improviser not often found elsewhere. **Tune Up**, for instance, is built on a succession of II-V7-I sequences, but is in the key of D Major, an unusual key in jazz and hence makes the soloist play differently. **Solar** is a twelve bar circular form - one of the few 12 bar tunes in jazz not built on the blues. **Dig** is an attempt to come up with a satisfactory countermelody for the Sweet Georgia Brown chord changes - jazzmen have always enjoyed playing on the changes, but not on the original melody. In the old **Milestones** (so called here to distinguish it from a later experiment in modal music with the same title), probably the earliest composition on this record, we see a young bebopping Miles writing a difficult tune to ward off "square" musicians who might want to sit in - a typical pose of bebop musicians in the 40s. A similar motive might have spawned **Serpent's Tooth**, though the changes are a good deal easier.

All of these compositions have provided rich improvisory material for jazzmen of many persuasions, including those whose styles vary widely from Davis' own. It is central to Davis' genius that he is able in his compositions to show new directions to the soloist, yet allow him plenty of room.

Phil Bailey

NOTES TO THE MUSICIAN

The eight songs included in this collection are truly jazz standards. Anyone who calls himself a jazz player and does not know *Four*, *The Theme*, *Solar*, *Tune Up*, and *Dig* has missed a most beautiful part of our jazz history. Most of the songs contain minor to dominant sequences which we call II-V7 or II-V7-I. If you have not had experience playing over II-V7 chord progressions, I recommend studying Volume 3, *The II-V7-I Progression*. The Scale Syllabus (in this book) should be of much value when choosing substitute scales and chords to superimpose over the basic chord progression played on the recording. Chord and scale substitution was an important element in the growth of Bebop.

I have written in scales when I feel you may not be sure of the first choice scale sound. I assume you have under control all major, minor (dorian), and dominant 7th scales and chords. The Ten Preparatory Exercises in Volume 1 should be learned by all.

The recording is in stereo with the bass and drums on the left channel and the piano and drums on the right channel. Piano and guitar players may want to turn off the right channel and practice only with the bass and drums on the left channel. Bassists should turn off the left channel and practice with the piano and drums on the right channel.

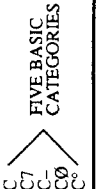
One of the best ways to learn a tune is to listen to the master musician play it on a recording. Jazz musicians have traditionally learned songs by listening to a recorded version and transcribing it on their instrument. This book makes it easier to learn the melodies and the chord progressions but in no way does it eliminate the need to listen to Miles Davis and others who have recorded the tunes! For a fairly complete listing of Miles Davis recordings please see the Discography page. **Doubletime Jazz** has a list of available recordings (CD's) of Miles Davis. Write to Doubletime Jazz, P.O.Box 1244, New Albany, In 47151-1244.

Jamey Aebersold

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 SCALE IN KEY OF C BASIC CHORD IN KEY OF C
 C Major Dominant 7th C D E F G A B C C E G B D
 C7 Minor(Dorian) C D E F G A Bb C C E G Bb D
 C9 Half Diminished(Locrian) C D E F G Ab Bb C C E G Bb D
 Cø Diminished(8 tone scale) C D E F G Ab B C C E G B A (Bbb)

FIVE BASIC CATEGORIES



IMAJOR SCALE CHOICES

SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Major(don't emphasize the 4th)	W H W W W H	C D E F G A B C
Major Pentatonic	W W -3 W -3	C E G B D
Lydian(major scale with +4)	W W H W H W H	C D E F G A B C
Bebop Scale	W H W H H W H	C E G B D
Harmonic Major	W W H W H -3 H	C E G B D
Lydian Augmented	W W H W H W H	C D E F# G A B C
Augmented	-3 H -3 H -3 H	C D# E F G A B C
6th Mode of Harmonic Minor	-3 H W H W H W H	C E G B D
Diminished(begin with H step)	H W H W H W H W	C D E F# G A B C
Blues Scale	-3 W H H -3 W	C E G Bb D

2.DOMINANT 7th CHOICES

SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Dominant 7th	W H W W W H W	C D E F G A Bb C
Major Pentatonic	W W -3 W -3	C E G B D
Bebop Scale	H -3 H W H W H	C D E F G A Bb C
Spanish or Jewish scale	W H W H W H W	C D E F G A Bb C
Lydian Dominant	W W H W H W H	C E G B D
Hindu	W W H W H W W	C D E F G A Bb C
Whole Tone(6 tone scale)	W W W W W W W	C E G B D
Diminished(begin with H step)	H W H W H W H W	C D E F# G A Bb C
Diminished Whole Tone	H W H W W W W	C E G Bb D
Blues Scale	-3 W H H -3 W	C E G Bb D (D#)

3.SUSPENDED 4th CHOICES

SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Minor(Dorian)	W H W W W H W	C D E F G A Bb C
Pentatonic(Minor Pentatonic)	W W -3 W -3	C E G Bb D
Bebop Scale	W H W H W H W	C D E F G A Bb C
Melodic Minor(ascending)	W H W W W H W	C D E F G A Bb C
Bebop Minor	W H W H W H W	C E G Bb D
Blues Scale	-3 W H H -3 W	C E G Bb D (F)
Harmonic Minor	W H W W H -3 H	C E G Bb D
Diminished(begin with W step)	W H W H W H W	C D E F G A Bb C
Phrygian	H W H W H W H	C D E F G A Bb C
Pure or Natural Minor, Aeolian	W H W H W H W	C E G Bb D

4.HALF DIMINISHED SCALE CHOICES

SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Half Diminished(Locrian)	H W H W W W W	C D E F G Ab Bb C
Half Diminished #2(Locrian #2)	H W H H W W W	C D E F G Ab Bb C
Bebop Scale	H W H H W W W	C E G Bb D

5.DIMINISHED SCALE CHOICES

SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Diminished(8 tone scale)	W H W H W H W H	C D E F G Ab A B C

NOTE: 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. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 and root (C, D, E, F, G, A, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 and root (C, D, E, F, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 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 II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

* - 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.

INTRODUCTION TO 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. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the Scale Syllabus - Volume 26. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available David Liebman Scale Syllabus Solos.

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 and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. 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 Scale Syllabus page.

Each category begins with the scale most clearly 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 in Volume I - A New Approach To Jazz Improvisation 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 have 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, the Repository of Scales & Melodic Patterns by Yusuf Lateef and the Lydian Chromatic Concept by George Russell. These books are available from Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A. or possibly at your local music store.

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; Vol. 16 - Turnarounds, Cycles & II/V7's; Vol. 42 - Blues In All Keys and Vol. 47 - "Rhythm" In All Keys.

CONCERT KEY CHORD PROGRESSIONS

SIDE 1, TRACK 1

Four

by MILES DAVIS

Musical notation for the main melody of 'Four', consisting of five staves of music in G-flat major (three flats). The notation includes various rhythmic values, slurs, and repeat signs.



SOLOS

Chord progressions for solos, presented on five staves of music. The chords are written in a shorthand notation above the staves.

Staff 1: EbΔ, Eb-, Ab7, F-, Ab-

Staff 2: Db7, G-, F#-, F-, 1. Bb7, G-, F#-

Staff 3: F-, Bb7 (Bb7+9), 2. Dφ, G7+9, C-, F#-, F-, Bb7 (Bb7+9)

Staff 4: EbΔ, φ (F- Bb7)

Staff 5: φ Eb7+9

Tune Up

by MILES DAVIS

Concert Progression

SIDE 1, TRACK 2

Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of five staves with various note values, rests, and phrasing slurs.

SOLOS

Chord progression for the SOLOS section, written on a single staff with various chord symbols and first/second endings.

1. E- A7 (A7#9) DΔ D- G7 (G7#9) CΔ

2. C- F7 (F7#9) BbΔ E- F7 (F7#9)

1. E- F7 (F7#9)

2. BbΔ A7 (A7#9) E- A7 (A7#9) DΔ

Vierd Blues

by MILES DAVIS

Concert Progression

SIDE 1, TRACK 3

USE C ON LAST CHORUS ONLY

SOLOS

$Bb7$ $Eb7$ $Bb7$ $Eb7$
 % %

$Bb7$ $G7+9$ $C-$ $F7$ $Bb7$ $G7b9$ $C-$ $F7$

The Theme

by MILES DAVIS

Concert Progression
SIDE 1, TRACK 4

(RHYTHM CHANGES)



1. 2. BRIDGE
A- D7 G7 (B-)

G7 C7 C7 F7 F7

* OPTIONAL

SOLOS

Bb Bb7 C- C#7 D- G7b9 C- F7b9 Bb Bb7 Eb E7 (F-)

1. Bb G7 C- F7 2. BRIDGE Bb D7 D7 G7
(D-) (G7b9) (C-) (F7b9) % (A-) %

C7 F7 Bb Bb7 C- C#7
% %

D- G7 C- F7 Bb Bb7 Eb E7 D- G7 C7 F7
(G7b9) (F7b9) (F-) (Bb7b9) (Bb) (G7b9)

Solar

Concert Progression

SIDE 2, TRACK 1

by MILES DAVIS

SOLOS

C-	G-	C7
(C-Δ)	%	(C7+9)

FΔ	F-	Bb7
	%	(Bb7+9)

EbΔ	Eb-	Ab7	DbΔ	Dø	G7+9
		(Ab7+9)			

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Dig

by MILES DAVIS

Concert Progression
SIDE 2, TRACK 2

Ab Ab Ab G ϕ C7+9

SOLOS

F7 Bb7 Eb7

Ab Δ G ϕ C7+9 F7

Bb7 F- G ϕ C7+9 F-

G ϕ C7 Ab7 F7 Bb7 Eb7 Ab Δ C7+9

Milestones (old)

Concert Progression
SIDE 2, TRACK 3

by MILES DAVIS

BRIDGE

SOLOS

BRIDGE

Serpent's Tooth

by MILES DAVIS

2. **BRIDGE**
Bb7 Bb7 EbΔ
(F-) %

C7 C7 F7 F7
(G-) (C-)

SOLOS
Bb Bb7 C- C#7 D- G7 C- F7 Bb7 Eb7 E7

1. *D- G7 C- F7* 2. *Bb Bb Bb7 EbΔ*
(F-) % %

C7 C7 F7 Bb Bb7 C- C#7 D- G7
(G-) (C-) %

C- F7 Bb7 Eb E7 Bb7 G7+9 C7 F7+9

TURN AROUND

The songs in this collection may be found on the following albums:

<u>Song title</u>	<u>Catalog Numbers</u>	<u>P = Prestige record</u>	<u>M = Milestone record</u>
DIG	P-24054, P-24066		
FOUR	P-24034, P-24036, P-24052		
MILESTONES	P-24012 (look under Miles Ahead, has same changes as Milestones)		
SOLAR	P-24065, M-47002		
SERPENTS TOOTH	P-24022		
THEME, THE	P-24009, P-24034, P-24064, M-47016		
TUNE UP	P-24001, M-47030		
VIIRD BLUES	P-24022 (also called Trane's Blues)		
MILESTONES	* SAVOY 2201 (Charlie Parker is leader)		

Additional listing of albums which should be of interest to you:

* MILES DAVIS	Prestige 24001	* IN EUROPE w/HANCOCK	Columbia 8983
* TALLEST TREES	Prestige 24012	IN PERSON at the BLACKHAWK	Columbia C2S-820
* COLLECTOR'S ITEMS	Prestige 24022	* JAZZ at the PLAZA	Columbia 32470
* WORKIN' & STEAMIN'	Prestige 24034	** KIND OF BLUE	Columbia 8163
* DIG	Prestige 24054	MILES AHEAD w/GIL EVANS ORCH.	Columbia 9633
* GREEN HAZE	Prestige 24064	MILES SMILES w/W.SHORTER	Columbia 9401
OLEO	Prestige 7847	* MILESTONES w/CANNONBALL	Columbia 9428E
MILES AHEAD	Prestige 7822	* MY FUNNY VALENTINE	Columbia 9106
CONCEPTION	Prestige 7744	NEFERTITI	Columbia 9594
EARLY MILES	Prestige 7674	* 'ROUND ABOUT MIDNIGHT	Columbia 8649
WALKIN'	Prestige 7608	PORGY & BESS w/GILEVANS	Columbia 8085
STEAMIN'	Prestige 7580	* 7 STEPS TO HEAVEN	Columbia 8851
ODYSSEY	Prestige 7540	* SKETCHES OF SPAIN w/EVANS	Columbia 8271
GREATEST HITS	Prestige 7457	SOMEDAY MY PRINCE	Columbia 8456
JAZZ CLASSICS	Prestige 7373	SORCERER w/W.SHORTER	Columbia 9532
PLAYS for LOVERS	Prestige 7352	* MILES/MONK AT NEWPORT	Columbia 8978
BLUE MOODS	Fantasy F-86001	TRIBUTE TO JACK JOHNSON	Columbia KC30455
* MILES w/J.J.JOHNSON VOL.1	Blue Note 81501	* SOMETHING ELSE	Blue Note LA 169-G
* MILES w/J.J.JOHNSON VOL.2	Blue Note 81502	JAZZ TRACK	Columbia JCL 1268
AT CARNEGIE HALL	Columbia 8612	* THE BEGINNING	Prestige 7221
* AT NEWPORT w/COLTRANE	Columbia J-17	MILES IN BERLIN - LIVE	CBS S 62 976
* ESP w/WAYNE SHORTER	Columbia 9150	MILES IN TOKYO - LIVE	CBS 60064-R
FACETS w/COLTRANE	Columbia J-1	* BIRTH OF THE COOL	Capitol M-11026
* "FOUR" & MORE w/HANCOCK	Columbia 9253	EZZ-THETIC	Prestige P-7827
IN A SILENT WAY	Columbia 9875		
IN CONCERT	Columbia 32092		

Miles Davis also recorded many albums with Charlie Parker. One record that is still available is MILES OF JAZZ, Miles Davis on Trip 5015.

Albums that I consider very important are marked with an *.