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b or - means to lower $\frac{1}{2}$ step
 + or # means to raise $\frac{1}{2}$ step
 H = Half step, W = whole step

CHORD SYMBOL GUIDE

- Δ = Major scale/chord (emphasize the major 7th & 9th) (don't emphasize the 4th)
- $\Delta +4$ = Major scale/chord with raised 4th (Lydian) = W W W H W W H
- V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- = Minor scale/chord (Dorian) (all scale tones are usable)
- + = Raise the fifth tone of the scale $\frac{1}{2}$ step
- V7+4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W W H W H W
- V7+ = Whole tone scale/chord = W W W W W W
- V7b9 = Diminished scale beginning with a half step = H W H W H W H W
- V7+9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W W
- \emptyset = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
- 3 = three half steps (minor third) (Locrian #2) = W H W H W W W

EXAMPLES: $C\Delta$ = C D E F G (emphasize the 4th)

$C\Delta +4$ = C D E F# G

$C7$ = C D E F G

$C-$ = C D E F G

$C7+$ = C D E F# G

$C7+$ = C D E F G

$C7b9$ = C D E F G

$C7+9$ = C D E F G

$C\emptyset$ = C D E F G

$C-3$ = C D E F G

SEE SCALE SYLLABUS ON PAGE

Sometimes I use a triangle to
 They both mean the same thing

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INTRODUCTION TO VOLUME 5

This is the fifth volume in the series of play-a-long recordings and books titled "A New Approach To Jazz Improvisation." Volume 5 contains seven songs written by myself and one by Dan Haerle. The songs are aimed at the intermediate level student. A working knowledge of scales and chords is a suggested prerequisite for playing with this volume. Experience playing with Volumes 1 & 2 would also prove helpful.

The eight songs presented here represent a cross section of jazz rock tunes which have been popular in Jazz. I have included five songs where the rhythm section's playing is built on eighth notes instead of the usual quarter note swing. The most challenging song is "Bebopish" because it is a tune from the Bebop era. Bebop tunes stressed much more harmonic motion and the tempos were usually medium to fast. The rock tune "Snap, Crackle & Pop" has two melodies. The main melody is presented first as it is the one I would like people to learn. However, since the rhythms are difficult, I have written a more simple melody at the bottom of the page. This melody can be used as a background or interlude between soloists.

The best musicians I know always MEMORIZE the melody and chord progression to whatever tune they are working on as quickly as possible so they can take their eyes off the written page and concentrate on making music. I strongly advise you to do this with the songs in this volume as well as any other song you may encounter.

The scales that I have written beneath each chord symbol represent what I feel to be the first choice scale sound. Each chord symbol represents a scale and if you get used to thinking of scales as well as chords you will have more to draw from when improvising a solo. I have listed only one scale choice, the one I feel most closely resembles the chord symbol. Other scales may be substituted such as the one listed on page IV – SCALE SYLLABUS. The scales listed in the scale syllabus are sounds that I feel can and are being used daily by jazz musicians. The more you practice and experiment with certain scale sounds the more you learn how and when to use them creatively. The master musician has at his disposal many patterns, chords and scale choices which give his music an overall sense of balance and direction. Volume 3, "The II-V7-I Progression," emphasizes certain harmonic sequences which are present in six of the songs in Volume 5. Volume 3 also contains a supplement which has 120 musical patterns which will help the aspiring jazz musician move toward a more realistic goal of creating melodies spontaneously.

Some of the parts contain a chord symbol looking like A-/D. This means the soloist should improvise on the A-scale while the bassist is playing the note D. The note below the slash mark is always the bass note and should be played by the bassist in the rhythm section. It is sometimes written D₇ sus 4.

The recording to Volume 5 is in stereo with the right and left channel separation as follows: Left channel, Bass and Drums; Right channel, Piano and Drums. If you play bass you should turn off the left channel and walk lines or improvise with the piano and drums on the right channel. If you play piano you should turn off the right channel and practice chord voicings or improvise with the bass and drums on the left channel. You should occasionally practice with just the left channel and try to anticipate the chords by listening to the bass line and improvise with just the left channel, turning the right channel off. If you are a soloist you should probably feel best improvising or practicing with both channels.

I have blackened in the chord changes of the songs. When improvising solos it is natural to stress leading tones. A 7th chord consists of the 1st, 3rd, 5th, and 7th notes of a scale.

Many cassette recorders have a Variable Speed Control knob which allows you to play back the original plus seven new keys. As you turn the knob to the right, the pitch goes up and as you turn to the left, the pitch goes down. This is a great feature for playing songs in various keys and helping to develop a

If your turntable has a pitch control you may want to try improvising with the pitch control knob. This is great practice for improving the ear and for understanding chord progression.

Mini Score
Mini Score
Mini Score

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improvisor 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 in book form.

This **Scale Syllabus** is intended to give the improvisor 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 improvisor'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. The listener is also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for more on tension and release in melodic development.

Any of the various practice procedures described in this book should be transposed and practiced in all twelve keys. For each scale on the syllabus should be practiced in all twelve keys.

For additional information on scale choices and melodic patterns see *Improvisation by David Baker, Patterns and Melodic Patterns* and *Repository of Scales & Melodic Patterns*. These books are available from Jamey Aebersold at your local music store.

Several play-a-long sets offer you an opportunity to practice these scales. See **Vol. 24 – Major & Minor**, **Vol. 21 – Gettin' It Together**, **Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys**.

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 C7 C- CØ C°	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Dominant 7th	C D E F G A Bb C	C E G Bb D
		Minor(Dorian)	C D Eb F G A Bb C	C Eb G Bb D
		Half Diminished(Locrian)	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
		Diminished(8 tone scale)	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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
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 Scale	W W H W H H W H	C D E F 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 H W 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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Bebop Scale	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 W 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#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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	C D E G A C	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

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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 F
C- or C-7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
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 F
C- or C-7	Bebop Minor	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 H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C- or C-7	Pentatonic (Minor Pentatonic)	W W -3 W -3	C Eb F G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	-3 H W W W H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G# A Bb C	C Eb G B D F
C- or C-b9b6	Phrygian	-3 W H H -3 W	C Eb F F# G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor	W H W W W H W	C D Eb F G Ab Bb C	C Eb G Bb D F

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
CØ#2	Half Diminished	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
CØ (with or without #2)	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F

5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished (8 tone scale)	W H W W W H W	C D Eb F G Ab Bb C	C Eb G Bb D F

NOTE: The above chord symbol guide is not intended to be a complete guide. Be aware that each chord symbol represents a triad and may have other alterations. For example, C7+9 also has a b9, +4 & +5. The entire C7+9 scale is not used in the chord symbol abbreviation C7+9 and the name C7+9. C7b9 appears to have only one altered tone, the 9th, but it actually has 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A).

All scales under the Dominant 7th category are scales that have more tension than the basic dominant 7th and require practice and patience with the first side of Volume 3. The II-V7 "Progression" since it emphasizes D.

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

CONCERT KEY CHORD PROGRESSIONS

Side 1—Track 1

GROOVITIS

by Jamey Aebersold



Chord progression: C- DØ G7+9 C- DØ G7+9

Chord progression: C- C- DØ G7+9

Chord progression: C- Gb7+4 F- Eb7

Chord progression: D7+9 G7+9 Ab7 Ab7

Chord progression: C- DØ G7+9 C-

Chord progression: DØ G7+9 C-

Chord progression: DØ

Chord progression: Gb7+4

Chord progression: D7+9 G7+9

Mini Score!
Mini Score
Mini Score



Bossa Nova

Bb A0 D7+9 G- E0 A7+9

D D C-/F 1. C-/F 2. C-/F

Improvise A-/D A-/D Bb-/Eb Bb-/Eb

B-/E B-/E C-/F C-/F

Bb A0 D7+9 G- E0 A7+9 D D C-/F C-/F

Mini Score

FOR ENDING

CONCERT PROGRESSIONS

SNAP, CRACKLE & POP

Side 1—Track 3

Bb- throughout

by Jamey Aebersold



The main musical score consists of seven staves of music. The first staff is in treble clef with a 4/4 time signature. The music features a complex melodic line with many accidentals (flats and naturals) and a triplet of eighth notes in the second measure. The subsequent staves continue the melodic development with various rhythmic patterns and phrasing. The key signature is B-flat major, and the piece concludes with a double bar line.

SOLOS Bb-

ALSO: Bb BLUES SCALE

Simpler Melody

Mini Score
Mini Score



KILLER PETE

by Jamey Aebersold

Side 1—Track 4

Musical score for guitar with ten staves. The notation includes treble clef, 4/4 time signature, and various chord voicings. The chords are: C7, Bb7, C7, Bb7, A-, D7, A-, D7, G-, C7, G-, G7, F-, Bb7, F-, Bb7, Eb, Eb, D-, G7, C7, Ab7, A-, D7, G-, F-, EbΔ, C7, Bb7.

Rehearsal marks: 1 Bb7, 2 Bb7 FINE, 2, 2, 2, 2.

Section markers: S. END, ENDING.

Mini Score

Mini Score

MODAL VOYAGE

Side 2—Track 1

by Jamey Aebersold



Musical staff 1: Treble clef, A-/D, Bb-/Eb

Musical staff 2: Treble clef, A-/D

Musical staff 3: Treble clef, Bb-/Eb

Musical staff 4: Treble clef, G-/C, F-/Bb

Musical staff 5: Bass clef, A-/D

Musical staff 6: Bass clef, Bb-/Eb

Musical staff 7: Bass clef, A-/D

Musical staff 8: Bass clef, Bb-/Eb

Musical staff 9: Bass clef, G-/C

Musical staff 10: Bass clef, F-/Bb

Musical staff 11: Bass clef, A-/D

Musical staff 12: Bass clef, Bb-/Eb

Mini Score, Mini Score, Mini Score

ESSENCE

by Dan Haerle

Side 2—Track 2



Musical score for piano with the following elements:

- Staff 1:** Treble clef, 4/4 time signature. Chords: Eb, Eb, C-
- Staff 2:** Bass clef. Chords: C-, F-, F-, F-/Bb, F-/Bb. Ends with **FINE**.
- Staff 3:** Bass clef. Chords: Ab-, Ab-, Gb
- Staff 4:** Bass clef. Chords: Gb, Ab, Ab-, F-/Bb, Bb7. Ends with **D.S. AL FINE**.
- Staff 5:** Bass clef. Chords: Eb4, C-
- Staff 6:** Bass clef. Chords: F-, F-/Bb
- Staff 7:** Bass clef. Chords: Ab-
- Staff 8:** Bass clef. Chords: Ab-
- Staff 9:** Bass clef. Chords: Eb4
- Staff 10:** Bass clef. Chords: F-

Mini Score

Mini Score

BEATITUDE

CONCERT PROGRESSIONS

Side 2—Track 3

by Jamey Aebersold



C Bb C Bb
Eb Db Eb Gb(+4)
f

CΔ BbΔ
BbΔ Eb

CΔ BbΔ
BbΔ Eb

EbΔ BbΔ
BbΔ Eb

EbΔ BbΔ
BbΔ Eb

Mini Score - Mini Score - Mini Score

BEBOPISH

by Jamey Aebersold

Side 2—Track 4

Bb7



C C F-

C C B- E7 Bb- Eb7

Ab Ab A- D7

D- G7 1 E- Eb7

Ab Db7+4 2 E- Eb7 Ab Db7+4

CΔ F- Bb7

CΔ E7

Bb-

A-

E- E7

Score - Mini Score

Mini Score