

INTRODUCTION

Sonny Rollins is best known as a tenor saxophonist with an original approach to improvising, but he has composed tunes with universal appeal for modern jazz men on all instruments as well. *Oleo* is the melody most musicians call for when they want to play on "Rhythm" changes (jazz shorthand for *I Got Rhythm*, the Gershwin tune from which *Oleo's* changes derive). *Doxy* has such a laid back, swinging appeal that it has been used as a set breaker by many groups. And *Airegin* has provided a chop busting challenge for many an improviser. Rollins seems to have a special gift for writing catchy tunes with lasting appeal. He is not as well known for his experimentation in composition as is Miles Davis or Woody Shaw, but *Valse Hot* was truly a pioneering effort in 3/4 time, a signature we now take for granted, and *St. Thomas* is one of the few attempts to bring calypso influences into jazz. The other tunes on the recording, *Tenor Madness*, *Solid* and *Blue Seven*, are blues, and deceptively simple ones at that. But the students' attention is called to Rollins' recording of both, as well as to Gunther Schuller's article on *Blue Seven* in the book, *Jazz Panorama* (Crowell-Collier Press, 1962; also available in paperback). The recordings and the article will show just how much a jazzman of Rollins' calibre can make out of a simple blues and in the process, will show the student new directions for their own playing. Some of Rollins' solos (and *Blue Seven* is a archetypal example) have a strength that most solos by other musicians lack, achieved through the use of simple motifs which are often disguised through an ingenious version of the blues. These motifs nevertheless give the solo an overall sense of direction and purpose. Rollins is often "running the changes." Gunther Schuller writes tunes with very simple changes which he creates and then he creates. In the hands of a great soloist, these changes will help the soloist avoid the trap of boring the audience.

machine set to play back. I strongly urge everyone to practice songs in several keys. This type of practice makes the player use his mind as well as his ear and demands a certain degree of attention that isn't necessary when reading music off the page.

Most established jazz players play the songs in this collection and probably learned them by listening to Sonny Rollins play them on his recordings. I would hope that you would listen to the master play his own compositions so you will have a better understanding of how he improvises over the chord progressions. Pay particular attention to the singing, lyrical quality of Rollins' solos. Below, I have listed the albums where you may find the songs included in this collection.

<u>Song title</u>	<u>Catalog Numbers</u>	<u>P = Prestige record, M = Milestone record</u>
AIREGIN	P-24001, P-24012, P-24065, M-47003	
BLUE SEVEN	** P-24050	
DOXY	P-24026	
OLEO	P-24001, P-24012, P-24027, M-47024	
PENT UP HOUSE	P-24050	
SOLID	* P-24004	
ST.THOMAS	P-24004, P-24050	
TENOR MADNESS	P-24004	
VALSE HOT	P-24004	

Additional listing of albums which contain excellent soloing by Sonny Rollins:

WORKTIME	Prestige 7856	SONNY ROLLINS	Blue Note 81558
FIRST RECORDINGS	Prestige 7816	SONNY ROLLINS Vol.1	Blue Note 81542
TENOR MADNESS	Prestige 7657	SONNY ROLLINS Vol.2	Blue Note 81558
PLAYS FOR BIRD	Prestige 7553	NIGHT AT VILLAGE VANGUARD	Blue Note 81581
JAZZ CLASSICS	Prestige 7427	FROM THE VANGUARD	Blue Note LA475H2
* THREE GIANTS	Prestige 7427		Blue Note LA401H2
MOVIN' OUT	Prestige 7427		Blue Note 84001
SONNY BOY	Prestige 7427		Trip 5511
* SONNY & THE STARS	Prestige 7427		SA 0859
TALLEST TREES w/MILES	Prestige 7427		2612
COLLECTORS ITEMS	Prestige 7427		
THE FREEDOM SUITE	Milestone		
NEXT ALBUM	Milestone		
HORN CULTURE	Milestone		
NUCLEUS	Milestone		
THE CUTTING EDGE	Milestone		
ALFIE	Milestone		
E.BROADWAY RUNDOWN	Milestone		
REEVALUATION	Milestone		
S.ROLLINS IN JAPAN	Milestone		
S.ROLLINS & BIG TRASS	Milestone		
MJQ with S.ROLLINS	Milestone		

* denotes important album(s)

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 B _b C	C E G B _b D
C-	Minor(Dorian)	W H W W W H W	C D E _b F G A B _b C	C E _b G B _b D
CØ	Half Diminished(Locrian)	H W W H W W W	C D _b E _b F G _b A _b B _b C	C E _b G _b B _b
C°	Diminished(8 tone scale)	W H W H W H W H	C D E _b F G _b A _b A B C	C E _b G _b 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
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 A _b 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 A _b 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 D _b D# E F# G A B _b C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E _b F F# G B _b C	C E G B D

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 B _b C	C E G B _b D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B _b D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A B _b B C	C E G B _b D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C D _b E F G A _b B _b C	C E G B _b (D _b)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A B _b C	C E G B _b D
C7b6	Hindu	W W H W H W W	C D E F G A _b B _b C	C E G B _b D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# B _b C	C E G# B _b D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C D _b D# E F# G A B _b C	C E G B _b D _b (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D _b D# E F# G# B _b C	C E G# B _b D# (D _b)
C7	Blues Scale	-3 W H H -3 W	C E _b F F# G B _b C	C E G B _b D (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 B _b C	C E G B _b D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B _b D E G A B	C E G B _b D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A B _b B C	C E G B _b 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 E _b F G A B _b C	C E _b G B _b D
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C E _b F G B _b C	C E _b G B _b D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D E _b E F G A B _b C	C E _b G B _b D
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D E _b F G A B C	C E _b G B D
C- or C-6 or C-Δ	Bebop Minor No. 2	W H W W H H W H	C D E _b F G G# A B C	C E _b G B D
C- or C-7	Blues Scale	W H H -3 W	C E _b F F# G B _b C	C E _b G B _b D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E _b F G A _b B C	C E _b G B D
C- or C-7	Diminished(begin with H step)	H W H W H W H W	C D E _b F F# G# A B C	C E _b G B D
C- or C-b9b6	Phrygian	W H W W W W W	C D _b E _b F G A _b B _b C	C E _b G B _b
C- or C-b6	Pure or Natural Minor	W H W W W W W	C D _b E _b F G A _b B _b C	C E _b G B _b D

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished	H W W H W W W	C D _b E _b F G A _b B _b C	C E _b G B _b
CØ#2 (CØ9)	Half Diminished	H W W H W W W	C D _b E _b F G A _b B _b C	C E _b G B _b
CØ(with or without #2)	Bebop Scale	W W H W W H H H	C D E F G A B _b B C	C E G B _b D

5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished	W H W H W H W H	C D E _b F G _b A _b A B C	C E _b G _b A (Bbb)

NOTE: The above chord symbol guide is for reference only. Be aware that each chord symbol represents a specific sound, but also has a b9, +4 & +5. The notation C7+9 and C7b9 appears to have only one alteration.

C7b9 appears to have only one alteration. The 3rd, +4, 5th, 6th, b7 & root (C, D_b, D, E, F, G, A, B_b, C).

All scales under the Dominant 7th category are more tense than the basic dominant 7th sound and refer to the first side of Volume 3 "The II-V7-I Progression".

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scales are to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining.



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 in **David Liebman's 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 next 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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. Improve 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. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener!

Any of the various practice procedures and procedures listed on pages 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices. To say, any scale you want to learn should be transposed and practiced in all twelve keys. The construction I have listed for each scale on the syllabus should be practiced in all twelve keys.

Pages 60 & 61 contain the most useful practice procedures.

If you are writing chord symbols, you may want a certain note or two in things like that.

For additional information on scales, see *Jazz Improvisation* by David Baker, *Improvised Harmonies* by Coker, the *Repository of Scales & Chords* by George Russell. These books are available in the U.S.A. or possibly at your local music store.

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

CONCERT KEY CHORD PROGRESSIONS



9 CHORUSES

Doxy

by SONNY ROLLINS

SOLOS

Chord progression for the first solo line: $Bb7$ $Ab7$ $G7+9$ $C7$ $F7$ $Bb7$

Chord progression for the second solo line: $Bb7$ $Ab7$ $G7+9$ $F7+9$

$Bb7$

Chord progression for the fourth solo line: $Bb7$ $Ab7$ $G7+9$

Chord progression for the fifth solo line: Bb $G7+9$

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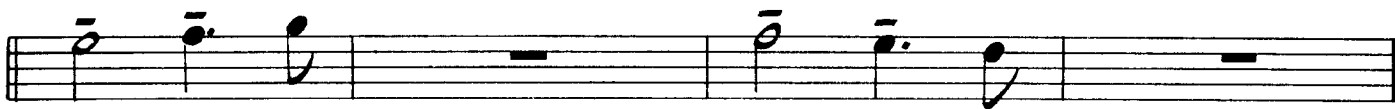


St. Thomas

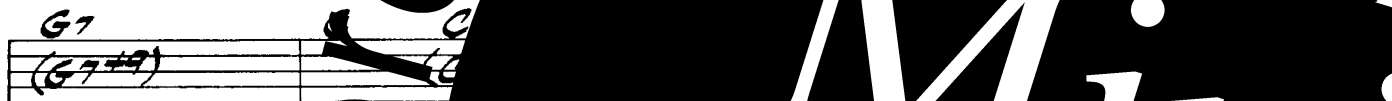
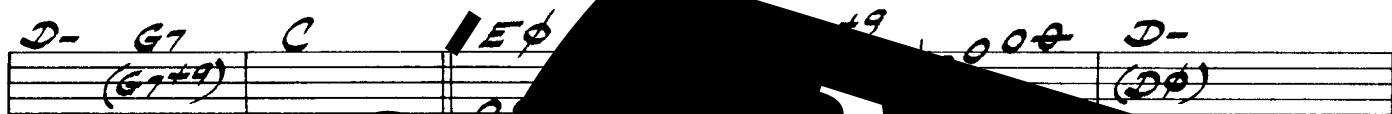
by **SONNY ROLLINS**

16 CHORUSES

PLAY 8th AND QUARTER NOTES SHORT (DETACHED)



SOLOS



NOTE: On major chords, the
The sound Dn use i
play the Major 7th o
scale could be used



Blue Seven



by SONNY ROLLINS

12 CHORUSES

BLUES

SOLOS

Mini Score
Mini Score
Mini Score



Valse Hot

by **SONNY ROLLINS**

14 CHORUSES

(INTRO)

A (TUNE)

SOLOS

AbΔ F7 Bb- Eb7

AbΔ F7

F7+9

(INTRO)

Bb- Eb7 AbΔ

Mini Score!

Mini Score!



24 CHORUSES

Tenor Madness

by SONNY ROLLINS

"BLUES"

(SOLOS)

Bb7 *(Eb7)* *Bb7*

Eb7 *Bb7* *G7+9*

C- *F7* *Bb7* *F7+9* *C7* *F7+9*

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24 CHORUSES

by SONNY ROLLINS

Bb "BLUES"

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Mini Score - Mini Score



Pent Up House

by SONNY ROLLINS

17 CHORUSES

Musical notation for the first four staves of the piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, followed by a repeat sign. The second and third staves continue the melodic line. The fourth staff features first and second endings, marked with '1.' and '2.' above the staff.

SOLOS

A line of musical notation showing chord changes for the solo section. The chords are A-, D7, and GΔ, followed by a double bar line and a repeat sign.

A line of musical notation showing a chord change to A-.

A line of musical notation showing a chord change to D-.

A line of musical notation showing a chord change to A-.

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score - Mini Score
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Airegin



by SONNY ROLLINS

8 CHORUSES

Mini Score
Mini Score



Oleo

by SONNY ROLLINS

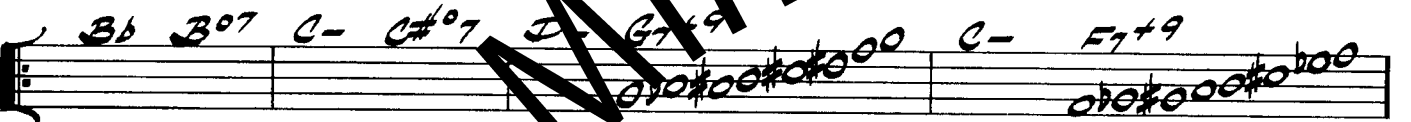
9 CHORUSES



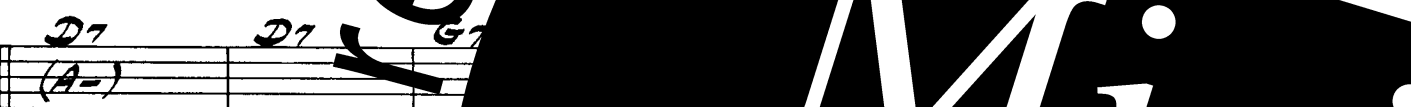
BRIDGE



SOLOS



BRIDGE



Mini Score
Mini Score

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the **quality** is and indicate the harmonic motion. The 3rd tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The root or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale **RESOLVES** to a chord/scale whose **ROOT** lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish these measures: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rds's and 7th's are underlined.

Scales

1. **DOM.7th** = C7 = C D E F G A Bb C This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.
2. **BEBOP** = C7 = C D E F G A Bb **B** C Play B natural as a passing tone. It should always appear on an upbeat, even on the downbeat.
3. **LYDIAN DOM.** = C7#4 = C D E F# G A Bb C The #4 was/is a favorite note. It used to be called a b5.
4. **WHOLE-TONE** = C7+ = C D E F G# Bb C This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel.
5. **DIMINISHED** = C7b9 = C Db Eb E F# G A Bb C This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound.
6. **DIM. WHOLE-TONE** = C7+9 = C D E F G# Ab Bb C This scale has four altered tones which help create tension.
7. **SPANISH or JEWISH SCALE** = C D E F G Ab Bb C
8. **CHROMATIC SCALE** = C D E F G A Bb B C
(the Musical Alphabet)

Experiment with these scale choices. The use of these various scales is part of what makes beautiful music. Don't be afraid to experiment to the sound and the fingerings. P



Mini Score - Mini Score -

**Mini
Score**