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SCALE SYLLABUS BACK COVER

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Mini Score - Mini Score -
Mini Score
Mini Score

INTRODUCTION

Herbie Hancock is the prototype crossover jazz musician - a player-composer who is equally at home with "pure" jazz (that which has grown out of the Bebop tradition, without Rock influences) and "crossover" jazz (which draws on both jazz and rock influences). As a child in Chicago growing up in the forties, Hancock listened to rhythm and blues, but as a teenager he discovered jazz. In his late teens Hancock began building a reputation in Chicago; then in 1960 Donald Byrd brought him to New York. In the spring of 1963, he joined Miles Davis, just as Mongo Santamaria's recording of **Watermelon Man** was in the top twenty nationwide. Before joining Davis (an association which would last for almost five years), he also wrote **And What If I Don't** in the funky style of **Watermelon Man**; but under Miles' aegis Hancock's composition style began to change.

The first tune on this book and recording set to be written after Hancock joined Miles was **Cantaloupe Island** which still has a funky rhythm, but the harmonic structure is modal. In 1965 Hancock recorded his "Maiden Voyage" album on Blue Note label (from which the title tune, **Dolphin Dance**, and the **Eye of the Hurricane** are included here), which show a further transformation away from the funky style of his earlier material. **Maiden Voyage** is modal but the use of suspensions throughout make the piece sound even more wispy and impressionistic than many of Miles' own modal tunes. **Dolphin Dance** is an ingenious combination of elements of the older jazz style with its fast changing chords, and the new; with its suspensions, altered chords and modes, offering the improviser at least two distinctly different ways to approach the changes. **Jessica** and **Toys** came on later albums, and further reflect Miles' influence, though all of Hancock's tunes have a unique flavor that distinguish them from any other composer's.

Since these tunes were written in the sixties, their rhythm and blues roots, but the tunes have aged well and stand the test of time. Perhaps Hancock's most significant contribution to the standard repertoire is **Maiden Voyage**, **Dolphin Dance** and **Eye of the Hurricane**. Hancock's reputation as a composer is well established and he is a conceivable type of crossover musician.

UPDATE - March, 1998
Since Phil Bailey's cover of **Maiden Voyage** was recorded in a regular studio setting, it is interesting to see Hubbard, Wynton Marsalis and the JazzMafia showing an equal interest in the piece. **Maiden Voyage** remains one of jazz piano's most fluid and accessible tunes.



Cantaloupe Island

By Herbie Hancock

INTRO

MELODY

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a whole rest for four measures, followed by a melodic line starting on a half note G4. The middle and bottom staves are piano accompaniment, with the middle staff showing chords and the bottom staff showing a bass line. A vertical bar line separates the 'INTRO' section from the 'MELODY' section.

The second system continues the musical score with three staves. It features the same treble and piano parts as the first system, with the melodic line continuing across the measures.

The third system shows the continuation of the musical score with three staves, maintaining the melodic and accompaniment lines.

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Mini Score



SOLOS

Db7

D-

F-

Mini Score - Mini Score
 Mini Score



Maiden Voyage

By Herbie Hancock

Musical score for Maiden Voyage, page 3. The score consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The music features a melodic line with a long slur over the first four measures. Chord symbols are placed above the notes: A-D above the first measure, C-F above the second measure, and Bb-Fb above the fifth measure. The score includes first and second endings, indicated by '1.' and '2.' above the staves. The notation includes eighth and quarter notes, rests, and slurs.

Mini Score - Mini Score

Mini Score



SOLOS

A/D

Musical staff with notes and a repeat sign.

1

C/F

Musical staff with notes and a repeat sign.

A/D

Musical staff with notes and a repeat sign.

C/F

Musical staff with notes and a repeat sign.

Bb/Eb BRIDGE

Musical staff with notes and a repeat sign.

C#/C#

Musical staff with notes and a repeat sign.

A/D

Musical staff with notes and a repeat sign.

C/F

Musical staff with notes and a repeat sign.

PLAY ONLY AFTER 1st

A/D

Musical staff with notes and a repeat sign.

C/F

Musical staff with notes and a repeat sign.

Mini Score - Mini Score - Mini Score



And What If I Don't

By Herbie Hancock

INTRO

The musical score consists of eight staves of music. The first staff is the treble clef with notes and chords Eb7 and Bb7. The second staff is the bass clef with notes and chords Eb7, Bb7, Eb7, C-, and C-. The third staff has notes and chords Eb7, Ab7, 1. F-, and F-/Bb7. The fourth staff has notes and chords 2. F-, Bb7, Eb7, G7, and G7. The fifth staff has notes and chords C7, C7, and F7. The sixth staff has notes and chords F7. The seventh staff has notes and chords Eb7 and Bb7. The eighth staff has notes and chords Eb7.

Mini Score
Mini Score



SOLOS

E_b7 *B_b7* *E_b7* *C-* *E_b7*
A_b7 *F-* *F/_b* *F-* *B_b7* *E_b7*

BRIDGE

G7 *C7*
F7 *B_b7*
E_b7 *B_b7* *E_b7* *C*
E_b7 *A_b7* *F* *B_b7* *E_b7*
 ⊕ *PLAY ONLY AFTER LAST*
B_b7+9 *F7*

Mini Score
 Mini Score



Toys

By Herbie Hancock

Musical notation system 1: Treble and Bass clefs, 4/4 time signature. Chord: F. Includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A '2ND X' annotation is present above the treble staff.

Musical notation system 2: Treble and Bass clefs. Chords: E7+9, Db, C-, C-. Includes a triplet of eighth notes in the bass.

Musical notation system 3: Treble and Bass clefs. Chords: Eb7, Eb7, D-, Bb7. Includes a triplet of eighth notes in the bass.

Musical notation system 4: Treble clef. Chord: D-. Includes a triplet of eighth notes.

Musical notation system 5: Treble clef. Chord: D-. Includes a triplet of eighth notes.

Mini Score
Mini Score
Mini Score



SOLOS

Musical staff 1: Treble clef, 4/4 time signature. Chords: Bb7, F7. Measure 1: Bb7 chord, notes Bb, D, F, Ab, Bb. Measure 2: F7 chord, notes F, Ab, Bb, D, F. Measure 3: F7 chord, notes F, Ab, Bb, D, F. Measure 4: F7 chord, notes F, Ab, Bb, D, F.

Musical staff 2: Treble clef, 4/4 time signature. Chords: E7+9, Db, C-7. Measure 1: E7+9 chord, notes E, G, B, D, F, Ab. Measure 2: Db chord, notes Db, F, Ab, Bb, Db. Measure 3: C-7 chord, notes C, Eb, F, G, Ab, C. Measure 4: C-7 chord, notes C, Eb, F, G, Ab, C.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Eb7, D-, Bb7. Measure 1: Eb7 chord, notes Eb, G, Bb, D, Eb, G. Measure 2: D- chord, notes D, F, Ab, Bb, D. Measure 3: D- chord, notes D, F, Ab, Bb, D. Measure 4: Bb7 chord, notes Bb, D, F, Ab, Bb.

Musical staff 4: Treble clef, 4/4 time signature. Chords: D-, Bb7, D-. Measure 1: D- chord, notes D, F, Ab, Bb, D. Measure 2: Bb7 chord, notes Bb, D, F, Ab, Bb. Measure 3: D- chord, notes D, F, Ab, Bb, D. Measure 4: D- chord, notes D, F, Ab, Bb, D.

*FOR ENDING, REPEAT
LAST 4 BARS TWICE*

Mini Score - Mini Score



Watermelon Man

By Herbie Hancock

Musical score for "Watermelon Man" featuring several staves of notation. The score includes various chords such as F7, Bb7, C7, and F. A section labeled "SOLOS" begins with an F7 chord. The notation includes melodic lines with slurs and ties, and rhythmic patterns. A large watermark "Mini Score" is overlaid diagonally across the page.

Dolphin Dance



By Herbie Hancock

Chord symbols: Eb, Bb-, Eb, Dø, G7+9, C-, Ab7, C-, A-, D7, G, Ab-, F-, F-/Bb, C-, C-, D-, G, G7+4, G7b6, C-, D7, G, D triad, F, C-, F, E-, A7, Eb7, A-, D7, B-, Gb7, Bb-, Eb.



SOLOS

C- Ab7+4 C- A- D7

G Ab- F- F/bb C-

C- Bb- A- A- D7+9 G
G PEDAL

D/G G7+4 D/G C/F

D TRIAD / F C/F F- A Eb A- D7

B- E7 D- C#- F#7

B-/E

Bb-/Eb Eb4

ENDING F DES ON B-/E A-/E

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Mini Score

Jessica



By Herbie Hancock

Musical notation for the first system, including notes and chords: G-, C-, EΔ, AΔ, D-, EbΔ, F#-/B, Dø.

(OPTIONAL BVA)
Musical notation for the second system, including notes and chords: G-, C-, EΔ, AΔ, D-, EbΔ, F#-/B, Dø.

SOLOS
Musical notation for the solo section, including notes and chords: G-, C-, E.

Musical notation for the section labeled 'A', including notes and chords: F#-/B.

PLAY ONLY FOR ENDING
Musical notation for the ending section, including notes and chords: G-.

Score Mini Score
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The Eye of The Hurricane

By Herbie Hancock

Chord progression: F- Bb7 Eb- Ab7 Db

Chord progression: G-Δ b5 F-6

Chord progression: F- F-

SOLOS
(MINOR BLUES)
F-

(F7+9)

Bb- Db7

C7+9

Mini Score - Mini Score

HERBIE HANCOCK DISCOGRAPHY

<u>Song title</u>	<u>Album title</u>	<u>Album number</u>
<u>CANTALOUPE ISLAND</u>	Empyrean Isles Secrets Dedication	Blue Note 84175 Columbia 34280 CBS/SONY 165
<u>MAIDEN VOYAGE</u>	Maiden Voyage Dedication V.S.O.P. The Best of Herbie Hancock Flood	Blue Note 84195 CBS/SONY 165 Columbia 34688 (twofer) Blue Note 89907 (twofer) CBS/SONY 98-99
<u>AND WHAT IF I DON'T</u>	My Point of View	Blue Note 84126
<u>TOYS</u>	Speak Like A Child V.S.O.P.	Blue Note 84279 Columbia 34688 (twofer)
<u>WATERMELON MAN</u>	Takin' Off Best of Herbie Hancock Flood	Blue Note 84109 Blue Note 89907 (twofer) CBS/SONY 98-99
<u>DOLPHIN DANCE</u>	Maiden Voyage Dedication	Blue Note 84195 CBS/SONY 165
<u>JESSICA</u>	Pat Albert Rotunda The	Warner Brothers 1834 Columbia 34976 (twofer)
<u>THE EYE OF THE HURRICAN</u>		Blue Note 84195 34688 (twofer)

Other albums with H
the sixties. Herbi
sound of Miles' ba
influence on the
a soloist, but wh
I feel we all can
total musician.

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INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+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 learn to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

The Scale Syllabus is intended to give the improviser a variety of scales and chords to use in his or her music. The major, minor, and dominant 7th, b9, and half-diminished scales are especially jazz and pop, uses major, minor, and dominant 7th, and other scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and Lydian scales. On these chord/scale families as being the most predominant, then we see Scale Syllabus presented in the following order:

Each category begins with a list of scales and chords which are arranged according to their relationship to the tonic. Near the top of each category are the scales and chords which are increasingly tenser and more dissonant. This is followed by experimentation with the scales and chords in the scale. And then playing the scales and chords in all twelve keys.

Music is a language. The improviser's ability to communicate with all the tones of the scale is what makes you a musician. The improviser's ability to determine whether he is communicating with the listener is what makes you a performer! Read in *Volume 1* how to use the scales and chords in melodic and release in melodic and release in melodic.

Any scale can be applied to the learning of any step construction I have listed in the twelve keys.

Improvisation by Dan Haerle, *Jazz Improvisation* by Jerry Coker, the *Harmonic Concept* by George Russell, *Albany, IN 47150 U.S.A.*, or possibly other sources.

Scales in all twelve keys. They are: *Turnarounds, Cycles & H/V7'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	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	C D E F G A B C	C E G B D
C-	Dominant 7th	C D E F G A Bb C	C E G Bb D
CΔ	Minor (Dorian)	C D E F G A Bb C	C E G Bb D
CØ	Half Diminished (Locrian)	C D E F G Ab Bb C	C E Gb Bb D
C°	Diminished (8 tone scale)	C D E F G Ab Bb C	C E Gb Bb D

1. MAJOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA (Can be written C)	Major (don't emphasize the 4th)	C D E F G A B C	C E G B D
CA+4	Lydian (major scale with +4)	C D E F G A B C	C E G B D
CA	Bebop Scale	C D E F G A B C	C E G B D
CAb6	Harmonic Major	C D E F G A B C	C E G B D
CA+5, +4	Lydian Augmented	C D E F# G A B C	C E G# B D
CA	Augmented	C D E F G A B C	C E G B D
C	6th Mode of Harmonic Minor	C D E F# G A B C	C E G B D
C	Diminished (begin with H step)	C D E F G A B C	C E G B D
C	Blues Scale	C D E F G Ab Bb C	C E G Bb D
C	Major Pentatonic	C D E G A C	C E G B D

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	C D E F G A Bb C	C E G Bb D
C7 b9	Bebop Scale	C D E F G A Bb C	C E G Bb D
C7 b9	Spanish or Jewish scale	C D E F G Ab Bb C	C E G Bb (Db)
C7 b6	Lydian Dominant	C D E F G A Bb C	C E G Bb D
C7 b6	Hindu	C D E F G Ab Bb C	C E G Bb D
C7 b6 (has #4 & #5)	Whole Tone (6 tone scale)	C D E F# G A B C	C E G# Bb D
C7 b9 (also has #9 & #4)	Diminished (begin with H step)	C D E F G Ab Bb C	C E G Bb (Db)
C7 b9 (also has b9, #4, #5)	Diminished Whole Tone	C D E F# G Ab Bb C	C E G# Bb (Db)
C7	Blues Scale	C D E F G Ab Bb C	C E G Bb D
C7	Major Pentatonic	C D E G A C	C E G Bb D

3. DOMINANT 7th SUSPENDED 4th CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Dom. 7th scale but don't emphasize the 4th	C D E F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	Bb C D E F G Bb C	C F G Bb D
C7 sus 4	Bebop Scale	C D E F G A Bb Bb C	C F G Bb D

4. MINOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- (maj. 7th)	Minor (Dorian)	C D E F G A Bb C	C E G Bb D
C- or C-7	Bebop Scale	C D E F G A Bb C	C E G Bb D
C- or C-7	Melodic Minor (ascending)	C D E F G A Bb C	C E G Bb D
C- or C-7	Bebop Minor	C D E F G Ab Bb C	C E G Bb D
C- or C-7	Blues Scale	C D E F G Ab Bb C	C E G Bb D
C- A (b6) (7th)	Pentatonic (Minor Pentatonic)	C D E F G Ab Bb C	C E G Bb D (F)
C- or C-7	Harmonic Minor	C D E F G Ab Bb C	C E G Bb D
C- or C-7	Diminished (begin with W step)	C D E F# G# A Bb C	C E G Bb D
C- or C-7	Phrygian	H W W W H W W	C E G Bb
C- or C-7	Pure or Natural Minor, Aeolian	H W W W H W W	C E G Bb D

5. HALF DIMINISHED SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ#2	Half Diminished (Locrian)	C D E F G Ab Bb C	C E Gb Bb D
CØ (with or without #2)	Half Diminished #2 (Locrian #2)	C D E F G Ab Bb C	C E Gb Bb D
CØ (with or without #2)	Bebop Scale	C D E F G Ab Bb C	C E Gb Bb D

6. DIMINISHED SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished (8 tone scale)	C D E F G Ab Bb C	C E Gb Bb D

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 able to determine the chord from the symbol. 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, Db, D#, E, F#, G#, Ab, 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. It 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, 6th, b7, and root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord abbreviation is C7b9. It is more than the basic dominant 7th sound and requires practice and patience to grasp the essence of their meaning. I encourage you to work with this scale on the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with these scales on the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

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.

Mini Score!