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Mini Score - Mini Score -
Mini Score

INTRODUCTION

This collection is a bit different in that most of the tunes have appeared on earlier volumes in the Abersold improvisation series, but here they have been rerecorded with the beginner especially in mind. After you have mastered these tunes in the versions heard here, you may want to try out your chops on the different versions heard on other Abersold albums.

Summertime is a deceptively simple tune, which is probably why everyone from rock groups to opera singers have recorded it. **Autumn Leaves'** appeal hasn't been quite as universal, but for every version inspired by the late Miles Davis there has been one played in florid cocktail piano style. **Satin Doll** has been played into the ground but the public and plenty of musicians still find new things in it almost four decades after it was first recorded.

The Blue Note Records influence is felt in the remainder of the program, even when a tune's premiere didn't happen on Blue Note. Herbie Hancock wrote three of these: **Cantaloupe Island**, **Maiden Voyage** and **Watermelon Man**. Abersold Vol. 11 (Herbie Hancock) includes all three played by a different rhythm section. Wayne Shorter's **Footprints** and Sonny Rollins' **Doxy** were both first recorded by Miles Davis (in both cases with the composer present). Kenny Dorham's **Blue Bossa** first appeared on a Joe Henderson album with the composer as sideman. Miles Davis' **So What** and John Coltrane's **Impressions** are both based on the same chords (Coltrane was on the original record date for the former, which was recorded first). **Song For My Father** was the title track of an early sixties album by Horace Silver with a picture of his father on the cover. This collection includes a couple of blues tracks, and I'd suggest that you learn a few of the more popular blues heads, such as **Sonnymoon for Two**, **Straight No Chaser**, **Now's the Time** and **The BluesWalk**.

III-VI7-II-V7 is one of the most common formulae you'll encounter in playing jazz tunes; it's the basis for many tunes, in fact. Being able to play fluently over this sequence is crucial to playing bebop.

I think you'll find that when you feel comfortable playing on all the selections in this album you'll be ready to tackle many real life playing situations as well as tunes with more difficult chord changes. These songs are the backbone of the jazz jam session. So, make sure you learn these well.

Phil Bailey 11/20/91

JAMEY'S NOTES TO THE MUSICIAN

All of these songs are excellent standard jazz repertoire. Memorize the melodies, scales, chords, and form (total number of measures and how the song is broken up into 4 and 8 bar sections (phrases)). Sing the melodies while playing the chord progressions. Do this without your instrument. Just use your mind.

A good way to memorize a song is to listen to it a lot. This is a natural way to learn a song. Listening to jazz masters also provides you with a "feel" for how the song can be played. This is especially true for the more complex tunes.

The practice routine outlined in this book is designed to help you learn the scales throughout this book in a systematic manner, your mind (consciously) will be divided into 4 and 8 bar sections as you move on to the next section. The scales are in minor, dominant 7th, half diminished, and whole diminished.

Scales and chords are your friends. They are the building blocks of jazz. The recording has the following instrumentation: Piano, Bass, Drums, and Saxophone. Bass and drums are in stereo.

There are three supplementary recordings: **Volume 54 Piano**, **Volume 54 Bass**, and **Volume 54 Drums**. The actual notes which are played on the piano, bass, and drums are being played by each of these instruments. Write out the notes for each instrument.

NOTE: Coda sections (⊕) are only played once at the end of the recording.

PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG

1. Play 1st note, root/tonic note of each chord/scale
2. Play first 2 notes of each scale
3. Play first 3 notes of each scale
4. Play first five notes of each scale
5. Play triad (1, 3 and 5 of the scale)
6. Play 7th chords (1, 3, 5 and 7th tones of each scale)
7. Play 9th chords (1, 3, 5, 7 and 9th tones of each scale)
8. Play the entire scale up and down
9. Play 6th chords (1, 3, 5 and 6th tones of the scale)
10. Play up scale to the 9th and back down the chord tones
11. Play up 9th chord and then come back down the scale
12. Play scale in broken thirds up and down. (1,3,4,3,5,4,5,5,7,6,8,7,9,8 then backwards)

If you were to use the above procedure for the 12-bar blues you would need 12 choruses to complete all twelve exercises. By the twelfth chorus your mind will be HEARING the chord/scale progression in advance. Your fingers will begin to go to the right notes **automatically**, almost without having to tell them.

Numbers 10, 11, and 12 will have to be practiced fast to fit them into the blues progression. Usually, I practice them

After you get good enough, your mind will be accustomed to the fingers via your imagination. It's first. Listening to jazz, good jazz

If you haven't already, carefully. It contains many jazz phrases.

NOTE: The stacked chord 5th, 7th, and 9th notes of the scale. harmony only lasts for two beats.

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 bold face 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-). Ø means half-diminished (CØ). 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 CΔ Cmaj, Cma, Cma7, C7, 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) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	CØ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C7, 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 (Augmented) (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+9
DOMINANT SEVENTH Using a Dim. Scale (HWHWWHW) C Db Eb F# G A Bb C	C7b9 C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HWWWWW) 7th mode of Melodic Minor C Db Eb F# G# Ab Bb C	C7+9 C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWH) C D E F G A Bb C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D E F G A Bb C	C-Δ(Har) C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWW-3H) C D E F G Ab Bb C D	C7sus C7sus, C4, C11

* BLUES SCALE (use at players discretion) (scale)
(-3WHH-3W) (1,b3,4,#4,5,b7,1)

* These are the most common chord/scale

I believe in a reduced Chord/Scale notation that allows you to write without feeling inhibited or limited.

When we speak of quality we mean...

I have tried to standardize the chord symbols but there are instances where I may not.

I feel the improvisor needs as little as possible.

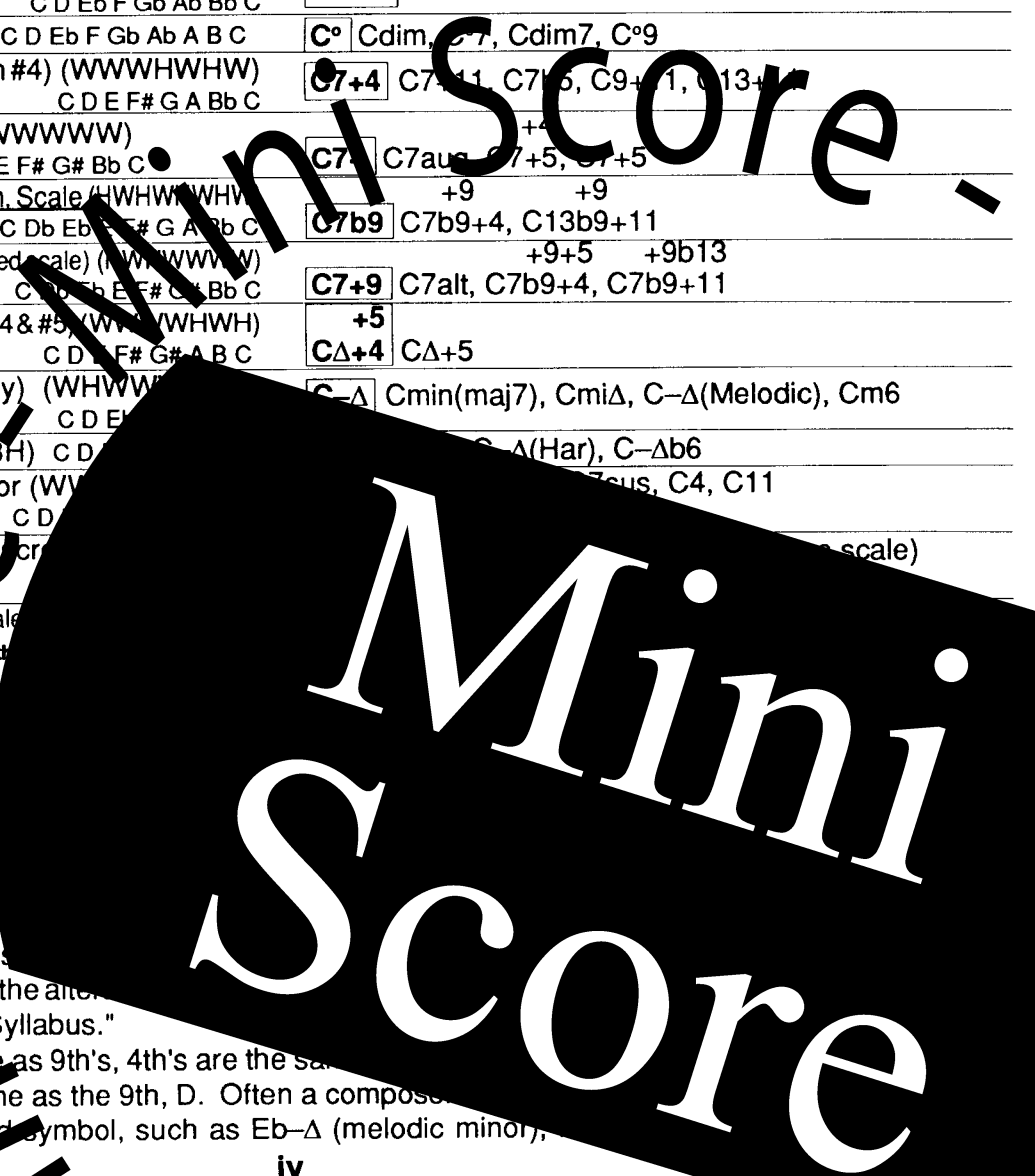
The more numbers, letters, alterations, the more thoughts from the written page are required in the notation system. That is why I prefer the reduced notation and it contains many altered tones.

chord symbol, why keep writing all the alterations?

Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's.

key of C... the 2nd, D, is the same as the 9th, D. Often a composer will write a scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), or C-Δ (pentatonic).



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 (Scale Syllabus)

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. 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 ones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension will in large measure determine whether they are successful in communicating to the listener. Improvisers are also a listener!

Any of the various practice procedures are applied to the learning and assimilation of any of the scale choices. It is important to learn should be transposed and practiced in all twelve keys. Practice for each scale on the syllabus should be done in all twelve keys.

For additional information on scales and chords see **Scale Syllabus** and **Improvisation by David Baker, 1st and 2nd Editions**. These books are available from **Jazz Repertory of Scales & Melodic Patterns**. These books are available from **Jazz Repertory of Scales & Melodic Patterns** at your local music store.

Several play-a-long sets offer you a variety of scales and chords. **Vol. 24 – Major & Minor**; **Vol. 21 – Blues**; **Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythmic"**

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = 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
C∅	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 (B ^{bb})

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA(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 H W H W	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 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 ^b (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 b3	W W -3 W -3	C D E G A C	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 W W H W	C D E ^b 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 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	-3 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 W H 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 ^b D# E F# G A B ^b C	C E ^b G B D
C- or C-b9b6	Phrygian	W H W W W H W	C D E ^b F G A ^b B ^b C	C E ^b G B ^b
C- or C-b6	Pure Natural Minor	W H W W W H W	C D 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
C∅	Half Diminished	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∅#2 (C∅9)	Half Diminished	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∅(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(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 (B ^{bb})

NOTE: The above chord symbol guide is for reference only. Be aware that each chord symbol represents a specific sound. C7+9 also has a b9, +4 & +5. The entire C7+9 chord symbol abbreviation is C7+9(b9, #4, #5). C7b9 appears to have only one altered 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F).

All scales under the Dominant 7th category are more tension than the basic dominant 7th sound and require practice with the first side of Volume 3 "The 7-1 Progression" since it emphasizes the 3rd, +4, 5th, 6th, b7 & root. * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale can be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining minor

TREBLE CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

C Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: C, F, C7, F7, C9, F9

D Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: D, G, D7, G7, D9, G9

E Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: E, A, E7, A7, E9, A9

F Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: F, C, F7, C7, F9, C9

G Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: G, D, G7, D7, G9, D9

A Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: A, E, A7, E7, A9, E9

B Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: B, F#, B7, F#7, B9, F#9

C# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: C#, G#, C#7, G#7, C#9, G#9

D# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: D#, A#, D#7, A#7, D#9, A#9

E# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: E#, B#, E#7, B#7, E#9, B#9

F# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: F#, C#, F#7, C#7, F#9, C#9

G# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: G#, D#, G#7, D#7, G#9, D#9

A# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: A#, F#, A#7, F#7, A#9, F#9

B# Major (Ionian) Scales To The 9th
 Half & Whole Step Construction: WWHWWHW
 Chord symbols: B#, G#, B#7, G#7, B#9, G#9

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWHWWHW

There are only two Whole Tone Scales: C#7, Eb7 (C#7), Bb7

Diminished Scales

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales: C#7, Eb7, Bb7

This Diminished scale fits these chord symbols: C#7, Eb7, Bb7 also D#7b9, F#b9, Ab7b9, B7b9

Dim. Whole Tone Scales

Half & Whole Step Construction: WHWHWWHW

Also called "Altered" or "Super Locrian". Contains b9, #9, #4, #5. In addition to the root, 3rd & b7b

Half-Diminished Scales

Half & Whole Step Construction: WHWHWHWH

Half & Whole Step Construction: WHWHWWHW called (minor 7b9) or "Locrian". In addition to a half-step to form the Half-Dim. 72 Scale

TREBLE CLEF SCALES



Your voice has been with you... Use it to sing with then transfer the music...

BASS CLEF SCALES

BASS CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

Scale for the 9th

Scales To The 9th
on: WWHWWWH

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWHWWWH
There are only two Whole Tone Scales

Chord symbols: C7, Eb7, F7, Ab7 (Cb7), Bb7

Diminished Scales

Half & Whole Step Construction: WWHWWWH
There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7, Eb7, F7, Ab7, Bb7 also D7(b9), F7(b9), Ab7(b9), Bb7(b9)

Diminished Scales

Half & Whole Step Construction: WWHWWWH
There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7, Eb7, F7, Ab7, Bb7 also D7(b9), F7(b9), Ab7(b9), Bb7(b9)

Diminished Scales

Half & Whole Step Construction: WWHWWWH
There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7, Eb7, F7, Ab7, Bb7 also D7(b9), F7(b9), Ab7(b9), Bb7(b9)

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There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7, Eb7, F7, Ab7, Bb7 also D7(b9), F7(b9), Ab7(b9), Bb7(b9)

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There are only three Diminished Scales

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Diminished Scales

Half & Whole Step Construction: WWHWWWH
There are only three Diminished Scales

This Diminished scale fits these chord symbols: C7, Eb7, F7, Ab7, Bb7 also D7(b9), F7(b9), Ab7(b9), Bb7(b9)

It doesn't hurt to think, to use your mind

COMPANION JAZZ BOOKS

VOLUME 54

JAZZ PIANO/KEYBOARD VOICINGS

This book contains every voicing and chord played by Jamey Aebersold on the Vol.54 recording. Accurately transcribed and notated for both hands. This is a must for anyone wanting to learn how things sound so good. An indispensable book with professional jazz voicings, comping, rhythms, and leading tones to the chord progressions to *Bb & F Blues, Summertime, Satin Doll, Autumn Leaves, Blue Bossa, Watermelon Man, Song For My Father, Cantaloupe Island, Impressions (So What), Maiden Voyage, Doxy, Footprints, and III/VI7/II/V7.*

MVP \$9.95

VOLUME 54

JAZZ BASS LINES

Transcribed bass lines as played by Tyrone Wheeler on the Vol.54 recording. An important study in bass line construction over jazz standards. Chord symbols are written above each measure. Every note and rhythm is in this book. It's excellent for novice bassists and educators who need help in establishing what good jazz bass lines sound and look like. Complete. You will want this book to give their bass students "instant" bass lines.

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JAZZ DRUM PLAY

Essential beginning...
Voyage." Special stereo se...
with the comping piano an...
variety of forms, feels and te...

This is a must for the...
explanations with condensed transcripts...
grooves, form, and overall approach. Educators...
a helpful tool for pointing young drummers in the right direc...

Mini Score
Mini Score



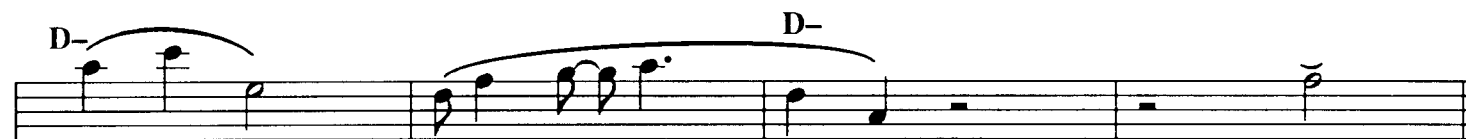
Impressions

PLAY 5 CHORUSES (♩ = 112)

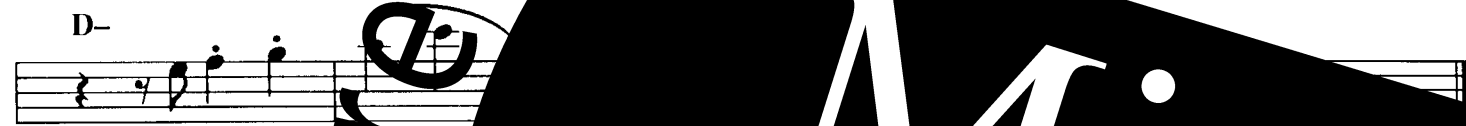
By John Coltrane

Memorize both scales. Know where the 3rds and 7ths are. *Feel* the 8-bar phrases. Listen to the half-step rise to the bridge. John Coltrane did wonders on this song.

Famous Recording: John Coltrane (MCAD-5887)



BRIDGE



SOLOS



Mini Score
Mini Score
Mini Score



Blue Bossa

PLAY 8 CHORUSES (♩ = 104)

By Kenny Dorham

Play with an even-eighth feel throughout, not swing feel. Emphasize the 3rds and 7ths of the scale in bars 9 through 12 to outline the key change.

Famous Recording: Joe Henderson (Blue Note CD B21Y-84140)

BOSSA NOVA

Musical notation for the BOSSA NOVA section, including chords: C-, F-, DØ, G7+9, C-, Eb-, Ab7, DbΔ, DØ, G7+9, C-, DØ, G7+9.

SOLOS

Musical notation for the SOLOS section, including chords: C-, DØ, G7+9, C-, Eb-, Ab7, DØ, G7+9, C-, DØ, G7+9.

Score - Mini Score
Mini Score

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Summertime



PLAY 9 CHORUSES (♩=108)

By DuBose Hayward & George Gershwin

This song really employs only 3 scales. Since it is in a minor key, melodies seem to come easily. Work on connecting the A7+9 to the D- smoothly.

Famous Recording: John Coltrane (Atlantic SD-1361/SD-1361-2)

Musical staff 1: Treble clef, 4/4 time. Chords: D- (above first measure), (D7+9) (above last measure). Melody: Quarter notes G4, A4, Bb4, C5, quarter rest, quarter notes Bb4, A4, G4, F4, quarter rest, quarter notes E4, D4, C4.

Musical staff 2: Treble clef, 4/4 time. Chords: G- (above first measure), EØ (above second measure), A7+9 (above third measure). Melody: Quarter notes G4, A4, Bb4, C5, quarter rest, quarter notes Bb4, A4, G4, F4, quarter rest, quarter notes E4, D4, C4.

Musical staff 3: Bass clef, 4/4 time. Chords: D- (above first measure), D- (above second measure), G- (above third measure), C7 (above fourth measure). Melody: Quarter notes G3, F3, E3, D3, quarter rest, quarter notes C3, B2, A2, G2, quarter rest, quarter notes F2, E2, D2, C2.

Musical staff 4: Bass clef, 4/4 time. Chords: FΔ (above first measure), EØ (above second measure), A7+9 (above third measure), D- (above fourth measure), A7+9 (above fifth measure). Melody: Quarter notes G3, F3, E3, D3, quarter rest, quarter notes C3, B2, A2, G2, quarter rest, quarter notes F2, E2, D2, C2.

SOLOS

Musical staff 5: Treble clef, 4/4 time. Chords: D- (above first measure), D- (above second measure), (D7+9) (above third measure). Melody: Quarter notes G4, A4, Bb4, C5, quarter rest, quarter notes Bb4, A4, G4, F4, quarter rest, quarter notes E4, D4, C4.

Musical staff 6: Bass clef, 4/4 time. Chords: G- (above first measure), G- (above second measure), A7+9 (above third measure). Melody: Quarter notes G3, F3, E3, D3, quarter rest, quarter notes C3, B2, A2, G2, quarter rest, quarter notes F2, E2, D2, C2.

Musical staff 7: Bass clef, 4/4 time. Chords: D- (above first measure), D- (above second measure). Melody: Quarter notes G3, F3, E3, D3, quarter rest, quarter notes C3, B2, A2, G2, quarter rest, quarter notes F2, E2, D2, C2.

Musical staff 8: Bass clef, 4/4 time. Chords: FΔ (above first measure), FΔ (above second measure). Melody: Quarter notes G3, F3, E3, D3, quarter rest, quarter notes C3, B2, A2, G2, quarter rest, quarter notes F2, E2, D2, C2.

Mini Score - Mini Score
Mini Score

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Watermelon Man

PLAY 8 CHORUSES (♩=96)

By Herbie Hancock

F blues scale may be used extensively. Play with even-eighths "rock feel."
Rhythmic repetition can create excitement. It is a 16-bar blues.

Famous Recording: Herbie Hancock (Blue Note CD B21Y-46506; B11F/B21Y-91142)

16-Bar Blues

Musical notation for the 16-bar blues section, consisting of four staves of music. The first staff starts with an F7 chord. The second staff has Bb7 and F7 chords. The third staff has C7 and Bb7 chords. The fourth staff has C7, Bb7, and F7 chords. A 'BREAK' instruction is placed between the third and fourth staves.

SOLOS

Musical notation for the solo section, consisting of four staves of music. The first staff starts with an F7 chord and contains a sequence of eighth notes. The second staff has Bb7 and F7 chords. The third staff has C7 and Bb7 chords. The fourth staff has a C7 chord. Each staff ends with a repeat sign (%).

Mini Score, Mini Score, Mini Score

Song For My Father



PLAY 5 CHORUSES (♩=100)

By Horace Silver

The F blues scale, or minor pentatonic scale, may be applied liberally. The blues scale is usually played over the "break." Start solos simply and build to a climax.

Famous Recording: Horace Silver Quintet (Blue Note BST/B21Y-84185; CD CDP 7 961102)

FORM AAB

Mini Score
Mini Score



Satin Doll

PLAY 6 CHORUSES (♩=88)

By Billy Strayhorn, Duke Ellington, Johnny Mercer

Try to use some repetition, especially over the first 6 bars. Look for similarities in chord/scales. Play simple, lyrical phrases. The bridge is easy.

Famous Recordings: Duke Ellington (Columbia CD CK-40712); J.J. Johnson (Columbia CD CK-44443)
Wes Montgomery (Riverside OJC-034/OJCCD-034-2); McCoy Tyner (MCA MCA-42234/MCAD-42000)

D- G7 E- A7 A- D7

Ab- Db7 1. CA F7 E- A7 2. CA

BRIDGE

G- C7 F7 A-

D7 C7 G7

E-

Score - Mini Score
Mini Score

Satin Doll - cont.



SOLOS

Musical staff with treble clef, 4/4 time signature, and key signature of one sharp (F#). Chords: D-, G7, E-, A7.

Musical staff with guitar chord diagrams and notation. Chords: A-, D7, Ab-, Db7, CA, F7, E-, A7. Includes first and second endings.

BRIDGE

Musical staff with treble clef, 4/4 time signature, and key signature of one sharp (F#). Chords: G-, C7, FA.

Musical staff with treble clef, 4/4 time signature, and key signature of one sharp (F#). Chords: A-, D7, G7.

Musical staff with treble clef, 4/4 time signature, and key signature of one sharp (F#). Chords: D-, G7, E-, A7.

Musical staff with guitar chord diagrams and notation. Chords: A-, D7, Ab-, Db7, CA, F7, E-, A7.

Musical staff with guitar chord diagrams and notation. Chords: CA, F7, A7, CA, F7.

Musical staff with guitar chord diagrams and notation. Chords: E-, A7 b9 +4, A-.

Mini Score - Mini Score
Mini Score



Maiden Voyage

PLAY 3 CHORUSES (♩=96)

By Herbie Hancock

Quickly memorize the four Dorian chord/scales. Try thinking long, lyrical melodies. Improvise over the chord tones, too. Use repetition. Try singing with this track over and over.

Famous Recording: Herbie Hancock (Blue Note BST-84195/B21Y-46339)

A-/D A-/D

C-/F

BRIDGE

Bb-/Eb

Bb-/Eb

C#-

C#-

A-/D

A-/D

C-/F

C-/F

SOLOS

A-/D

C-/F

C-/F

Bb-/Eb

A-/D

Score Mini Score Mini Score

F Blues ("Tootsie")



PLAY 10 CHORUSES (♩=92)

By Jamey Aebersold

Memorize the scales and chords. Be sure to use Ab in bars 5 and 6! The blues scale will work, but don't use it too much . . . gets boring. Bars 9 and 10 use the same fingering.

Chord progression: F7, Bb7, F7, F7, Bb7, F7, A-, D7, G-, C7, (F7) A7, D7, (G-) G7, C7. Includes triplets and a '1st X Only' marking.

SOLOS

Chord progression: F7, Bb7, Bb7, F7, Bb7, Bb7, F7, A-, D7, G-, C7.

The blues scale or minor pentatonic scale may be played at anytime in the blues. Use it for variety.

Score Mini Score



Cantaloupe Island

PLAY 7 CHORUSES (♩=96)

By Herbie Hancock

Master the Db7(+4) chord scale. This is just 4-bar phrases. Use the F blues scale throughout, but listen! Play in a rockish manner using high register and short, staccato-like phrases to create excitement.

Famous Recording: Herbie Hancock (Blue Note CD B21Y-84175)

INTRO

MELODY

SOLOS

Mini Score / Mini Score

NOTE: In soloing, the second chord/scale

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Footprints



By Wayne Shorter

PLAY 7 CHORUSES (♩=108)

This song seems to float along. Let your musical mind guide your phrases. C minor pentatonic scale will work throughout. Use chromaticism over bars 9 and 10 to help connect ideas.

Famous Recording: Miles Davis (Columbia C5X/C4K-45000)

Musical score for the first 10 measures of the song. The key signature is C minor (one flat) and the time signature is 4/4. The score consists of four staves of music. The first staff has a C- chord above it. The second staff has F- and C- chords above it. The third staff has F#Ø, B7+9, E7+9, A7+9 (Eb7+11), and C- chords above it. The music features a C minor pentatonic scale and includes a triplet in the third measure of the third staff. There are asterisks under some notes in the first and second staves.

* Wayne Shorter plays these notes on his Blue Note album, but they are often omitted elsewhere.

SOLOS

Musical score for the solo section, consisting of three staves. The first staff has C- chords above it. The second staff has F- chords above it. The third staff has F#Ø, B7+9, and E7+9 chords above it. The notes are mostly quarter notes and eighth notes, with some rests. There are percentage signs (%) at the end of the first two staves.

Mini Score
Mini Score
Mini Score



Doxy

By Sonny Rollins

PLAY 8 CHORUSES (♩=92)

The Bb blues scale can be used exclusively, but you will want to combine it with a more "vertical" (adhering literally to each chord scale) approach to add variety. Listen to Sonny Rollins play this song.

Famous Recording: Miles Davis (Prestige OJC-245/OJCCD-245-2)

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, Ab7, G7, C7, F7

Chord progression: Bb7, Bb7, Eb7, E°

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

SOLOS

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, Ab7, G7, F7

Chord progression: Bb7

Chord progression: Bb7, Ab7, G7

Chord progression: Bb7, Ab7, G7, C7, F7

Mini Score

Autumn Leaves



PLAY 4 CHORUSES (♩=100)

By Joseph Kosma & Johnny Mercer

3rds and 7ths are very important. This song tends to hang around G-. Look for common tones throughout. Good notes to begin a phrase with are 1, 3 and 5 of the chord/scale.

Famous Recording: Cannonball Adderley (Blue Note BST-81595/B22-446338)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several systems of staves. The first system shows the main melody with chords C-, F7, BbΔ, and EbΔ+4. The second system includes first and second endings with chords AØ, D7+9, and G-. The third system is labeled 'BRIDGE' and contains chords G-, AØ, D7b9, and G-. The fourth system continues the melody with chords C-, F7, BbΔ, EbΔ(+4), AØ, and D7+9. The fifth system includes a 'SOLO BREAK' section with chords G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, and G7+9. The sixth system is labeled 'SOLOS' and features chords C-, F7, BbΔ, EbΔ+4, AØ, D7+9, G-, and G-. The seventh system is labeled 'BRIDGE' and contains chords AØ, D7+9, G-, F7, BbΔ, and EbΔ(+4). The eighth system has chords AØ and D7+9. The ninth system has chords EØ, AØ, and D7+9.

Score - Mini Score
Mini Score



III/VI7/II/V7

4-BAR PHRASE PLAYED 33 TIMES (♩=92)

By Jamey Aebersold

Memorize some of these written phrases and let them lead you to new, original ideas. You'll find this 4-bar phrase in many, many standards. It's a *very* important musical phrase. Notice how often the 3rd of the scale falls on either beat 1 or 3.

1 F- Bb7 Eb- Ab7

2 F- Bb7 Eb- Ab7

3 F- Bb7 Eb- Ab7

4 F- Bb7 Eb- Ab7

5 F- Bb7 Eb- Ab7

6 F- Bb7 Ab7

7 F- Bb7

The above examples cover
You've

SOLOS

F- Bb7

Mini Score
Mini Score

DISCOGRAPHY CONTINUED

Doxy (1954)

Music by Sonny Rollins. Introduced by Miles Davis with Sonny Rollins.

John Coltrane (Roulette CD B21Y-93901)
Miles Davis (Prestige OJC-245/OJCCD-245-2; Prestige CD8PCD-012-2;
Prestige LP P-24012)
Bruce Forman/George Cables (Concord LP CJ-279)
Tubby Hayes (Columbia CD CK-45446)
Shelly Manne (Contemporary LP OJC-267)
Brantford Marsalis (Columbia CX2/CK-44199)
Mark Murphy (Muse MR/MCD-5355)
Cal Tjader (Concord LP CJ-247)(Fantasy LP MPF-4527)
(PrestigeP-24026/PCD-24026-2)

Impressions (1961) (Also, see *SO WHAT*)

Music by John Coltrane. Introduced by John Coltrane.

Gerald Albright (Atlantic CD 7 82334-2)
John Coltrane (MCA/Impulse MCA/MCAD-5887)(Pablo Live LP 2620-101)
Freddie Hubbard (Pablo Live LP 2620-113)
Stanley Jordan (Blue Note B1-/B2-92356)
John Klemmer (RCA Bluebird CD 6577-2-RB11)
Pat Martino (Muse LP MR 5039)
Wes Montgomery (Verve CD 823 448-2)
Stanley Turrentine (CBS Associated ZK-40811)

Maiden Voyage (1965)

Music by Herbie Hancock. Introduced by Herbie Hancock.

Kenny Barron (East Wind LP EWIND/EWCD-709)
Chick Corea/Herbie Hancock Duo (Polydor CD 835 680-2)
Art Farmer (Denon CD 38C38-7071)
Herbie Hancock (Blue Note BST-84195/B21Y-46339; B11/B21Y-91119;
CDDP 7 96110 2)(Columbia CD CK-46865)
Bobby Hutcherson (Blue Note CD B21Y-46530)
Mark Murphy (Muse LP MR 5078)
Doc Severinsen (Amherst AMH-3319-/93319)

Satin Doll (1953)

Music by Duke Ellington & Billy Strayhorn, words by Johnny Mercer.

Ernestine Anderson (Concord LP CJ-109)
Charlie Barnet (Creative World LP ST-100)(Mobile Fidelity CD 167)
Count Basie (Pablo CD PACD-2312-15/2)(Pablo CD 150)
Teresa Brewer/Duke Ellington (Columbia CD CK-371)
Ray Bryant (Pablo OJC-371/OJCCD 371-2)
Arnett Cobb (Progressive LP 7054)
Bob Cooper/Snoopy Young w. Ernie Andrews (Concord LP CJ-279)
Duke Ellington (Columbia CD CK-40712)(Dr. Jazz CD 150)
(Pablo2308-245/PACD-2308-245-2)(Pablo CD 150)
(Saja CD 91041-2)
Tal Farlow (Concord LP CJ-57)
Victor Feldman (Contemporary LP OJC-268)
Ella Fitzgerald (Pablo 2310-751/2)(ACD-2310-751)
Ella Fitzgerald w. Basie (Verve CD 821 571-2)
Ella Fitzgerald w. Ellington (Pablo 2308-242/PACD-2308-242-2)
Dexter Gordon (Steeplechase SCC 80196SCD-2)
(Steeplechase SCC6028/Saja CD 36-28)
Stephane Grappelli (Black Lion CD 78-113)
Stephane Grappelli/Jean-Luc Ponty (ACD CD 13)
Stephane Grappelli/McCoy Tyner (Milestone M-9181/MCD-9181)
Jimmy Hamilton (World Wide Jazz CD D2-72216)
Woody Herman (France's Concert FCD-157)
Earl Hines (Chiaroscuro CD CR10-157)
Illinois Jacquet (Portrait CD RK-44391)

Footprints (1966)

Music by Wayne Shorter. Introduced by Wayne Shorter.

Miles Davis (Columbia C5X/C4K-45000)
Jan Garbarek (ECM CD 829 377-2)
Jerry Gonzalez & Fort Apache Band (Enja LP/CD 5095)
Ahmad Jamal (Atlantic CD 81258-2)(Atlantic CD 81699-2)
Lee Konitz Nonet (Steeplechase SCS 1119/SCCD 31119)
Pat LaBarbera (Justin Time LP Just 24)
Pat Martino (Muse LP MR 5096)
Frank Morgan (Antilles CD 422 848 213-2)
Wayne Shorter (Blue Note CD B21Y-46403)
Dave Valentin (GRP GR/GRD-9568)

So What (1959) This song is not in this book.

The chord progression is the same as *Impressions*, so, we've listed them
Music by Miles Davis. Introduced by Miles Davis.

George Benson (CBS Associated CD ZK-40810)
Larry Carlton (MCA CD MCAD-5866)
Ron Carter (CBS Associated CD ZK-40803)
Stanley Clarke et al (Verve CD 847 144-2)
Cal Collins (Concord LP CJ-71)
Miles Davis (Columbia CD CK-40474; CJ/CK-40579)
(ColumbiaC5X/C4K-45000)(Columbia CD CK-44425)
Bill Evans/Jeremy Steig (Verve CD 829 579-2)
Eddie Jefferson (Prestige LP P-24095; OJC-396/OJCCD-396-2)
JJ Johnson Big Band (RCA Bluebird 6277-2-RB11)
Johnny Ntyle (Muse LP MR 5077)
Brian Auger Trio w. Jaco Pastorius (Global Pacific CD R2-79335)
Lou Rovner Small Big Band (ATLP 107)
George Russell (Blue Note B21Y-4691)

