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Score Mini Score  
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# INTRODUCTION

The blues have been around as long as jazz has, and the 12 bar blues has shown an amazing degree of flexibility over the years as jazz musicians as diverse as Louis Armstrong, Poncho Sanchez, Sun Ra and Barbara Dennerlein have found it to be a good vehicle for their personalities. As chromatic chord movement, suspensions, modes and other devices have come into use, all have found a home in the blues form.

Some jazz educators have found it useful to break different types of blues down into categories. Originally blues were played with a chord progression pretty much like the one used on Stop Time Blues in F, and use of the blues scale (in C: C-Eb-F-F#-G-Bb) will work across the whole thing. In fact, it has been pointed out that the early blues players could even add a bar or two but as long as you used the blues scale and the chords didn't get any trickier than I-IV-V, there weren't any clashes. As players started adding chords as they improvised (which in turn moved the composers to put them in stone in the tunes), they tended to approach the blues more like they would a pop tune with a set of chords to be negotiated, and the blues scale became just one of many devices used in the course of a solo. Since many pop and show tunes that jazz players were using were in AABA form, it seemed natural to add a bridge, using a chorus of blues as an "A" part. These bridges tended to be 8 bars long, so that a complete cycle would be 12-12-8-12, as in B Flat Blues with 8 Bar Bridge and E.T. Blues with Bridge. E Flat Blues has a 16 bar bridge.

With the advent of bebop, the blues was quickly adapted to the new style. Slow Blues uses the chords of Charlie Parker's 1945 tune Willie's Blues, with the descending minor thirds in the eighth bar (though pianist Kenny Kosey used the same device on Henry Red Allen's record of K.K. Boogie recorded four years earlier). Another favorite bebop device, the tritone substitution (F7 / Bb = F#m7 / Bb), is seen in the fourth bar of Bud Powell's 1949 tune Dance of the Infidels. Miles Davis' One Solar (1954) is arguably not a blues, though it is 12 bars long and like most blues modulates to the subdominant in the fifth bar. However, most of the rest of the tune moves like the opposite of Low High The Moon rather than a blues. It is an early example of circular form, but the last few bars of the next chorus to bring things to a logical end. In fact, many bebop tunes use circular forms, but they also display other interesting devices to get you out of your usual improvisatory bag of tricks. Rio de Janiero. Both have a more complex harmonic language than chords.

The rhythm section has the change for the past several years has several albums of his own and generation players. Bassist Rufus Reid on a casual basis before forming his band includes "Yours And Mine," "Passing Forward." Rufus Reid also has several albums, "Minds," and "Sound Circle."

# DISCOGRAPHY

NOTE: Only *Solar* and *Dance of the Infidels* have been recorded. The following list is of CDs available in the U.S. at presstime. Two numbers within a single set of parentheses indicates that the same take is available on more than one album.

## Solar (1954)

Music by Miles Davis. Introduced by Miles Davis (Prestige)

Ron Affif (Pablo PACD-2310-954-2)  
Bill Anschell Quartet (Accurate AC-5030)  
Chet Baker Quartet (Riverside OJCCD-207-2)  
Richie Beirach & Andy LaVerne (Steeplechase SCCD 31325)  
Jerry Bergonzi (Double-Time DTRCD-127)  
T.K. Blue (aka Talib Kibwe)(Arkadia 70351)  
Don Braden (RCA 09026 63297-2)  
Tom Cohen (Double-Time DTRCD-150)  
Joe Cohn (Double-Time DTRCD-126)  
Larry Coryell-Miroslav Vitous (Jazz Point JP 1021 CD)  
Miles Davis Quintet (Prestige OJCCD-213-2; OJCCD-6017-2)  
Steve Davis (DMP CD-3005)  
Kenny Dorham Quintet Steeplechase SCCD 36011)  
Bill Evans (Riverside OJCCD-140-2; FCD-60-017)  
Hal Galper Trio (Concord CCD-4540)  
Mike Garson (p/g duo with Zunigar)(Reference Recordings RR-37CD)  
Grand Central (R. Coltrane, A. Roney, Terrasson)(Alfa Jazz ECD 22136-2)  
Russell Gunn (Highnote HCD 7003)  
Charlie Haden w. Rubalcaba (Verve 314 539 670-2)  
Slide Hampton Quintet (Criss Cross Criss 1015)  
Vincent Herring (Musicmasters 01612-65092-2)  
Dave Holland (ECM 1109)  
Keith Jarrett Trio (ECM 1420/21)(ECM 1531)  
J.J. Johnson Quintet (Fresh Sound FSR-CD 0143)  
Lee Konitz-Hal Galper Duo (Steeplechase SCCD 31057)  
Steve Kuhn (piano alone)(Concord CCD-4484)  
David Leonhardt (Big Bang BBR9562)  
Ron McClure Quartet (Steeplechase SCCD 31362)  
Jackie McLean (Blue Note CDP 38363 2)  
Brad Mehldau (Warner Bros. 9 47463-2)  
Pat Metheny (Geffen 9 24293-2)  
Frank Morgan-Bud Shank Quintet (Contemporary CCL 14064)  
Lee Morgan-Clifford Jordan Quintet (Fresh Sound FSCD 1015)  
Tete Montoliu Trio (Steeplechase SCCD 31077)  
Tete Montoliu (piano alone)(Steeplechase SCCD 31199)  
Chris Potter Quintet (Criss Cross Criss 1067)  
Phil Ranelin (Lifeorce LFR-1007)  
Doug Raney (Steeplechase SCCD 31122)  
Martial Solal/Toots Thielemans (Emita 7292-579)  
McCoy Tyner (Sweet Basil 7311-2)  
Larry Willis Trio (Steeplechase SCCD 31251)

## Dance of the Infidels (1949)

Music by Bud Powell. Introduced by Miles Davis

Toshiko Akiyoshi (Evidence ECD 22034-2)  
Roni Ben-Hur With The Baritone Saxophone Trio (Evidence ECD 22034-2)  
Steve Grossman (Dreyfus FDM 3655-2)  
Charlie Haden Quartet West (Verve 314 539 670-2)  
Andy LaVerne (Steeplechase SCCD 31342)  
Hank Mobley Sextet (Blue Note 28018)  
Fats Navarro (Tadd Dameron Sextet)(Blue Note 28018)  
Bud Powell Trio (Blue Note CDP 7 81503 2)  
Rick Stone (Jazzand JCD002)  
George Wallington Quintet (Savoy SV 0119)

# 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 boldface 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-). ∅ means half-diminished (C∅). 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	<b>C Δ</b> Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C-</b> 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	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	<b>C∅</b> Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	<b>C∅#2</b> C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWWH) 4th mode of Melodic Minor C D E F# G A Bb C	<b>C7+4</b> C7+4, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	<b>C7+</b> C7alt, C7+5, C7+5
DOMINANT SEVENTH Using a Dim. Scale (HW <del>W</del> WH <del>W</del> ) C Db Eb F# G A# B C	<b>C7b9</b> C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HW <del>W</del> HW <del>W</del> ) 7th mode of Melodic Minor C Db Eb F# G# Bb G	<b>C7+9</b> C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWW <del>W</del> HWH) 3rd mode of Melodic minor C D E F# G# A# B C	<b>CΔ+4</b> CΔ+5
MELODIC MINOR (ascending only) (WHWW <del>W</del> ) C D Eb F G A B C	<b>C-</b> Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D E F G A B C (Har), C-Δb6	
SUSPENDED 4th (W-3WWHW) or (WW <del>W</del> HW <del>W</del> ) C D F G A B C D	<b>C4</b> C4, C11
* BLUES SCALE (use at player's discretion) (scale) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1)	

\* These are the most common chord/scales I believe in a reduced chord/scale notation and guidance without feeling. When we speak of "quality" we mean...

I have tried to standardize the chord/scale symbols. Here are instances where I may have used...

I feel the improviser needs to write more numbers, letters and alterations than the written page and express what is being played. We are playing a music called jazz, and the corresponding abbreviated chord symbol, with the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus"...

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. C... the 2nd, D, is the same as the 9th, D. Often a composer will simply use a chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

# Soloing: by Jamey Aebersold

1. **Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. **Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using **REPETITION** and **SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. **CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. **SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when they hear you play. It leaves a lasting impression. So, be yourself and let your voice or instrument be the main ingredient of your musical personality.

6. **LISTENING:** There's no way to teach listening. It's something you have to learn by listening to those musicians who have done it well. Each musician is a teacher. You have to listen to be a musician. Some feel that if they listen to a recording they can learn. They try to convince you it's true. Don't let it fool you. If no one can teach you to listen, truly is a Universal Language.

7. **Everyone** has the ability to play. You have to have desire and self-discipline. The distance between your mind and your fingers are already playing. It's a matter of persistence and perseverance. When asked, "What is the greatest secret to playing jazz?" the answer is replied, "Laziness." *Laurel*

# INTRODUCTION to the 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. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

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, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. 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 the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely 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. Remember—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 "JAZZ: How To Play And Improvise" (Sixth Edition)** 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, 24 or 84** can be applied to the learning and assimilation of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be learned and practiced in all twelve keys. The column on whole and half step changes in the syllabus should prove helpful when transposing a scale to another key.

For additional information on improvisation, see **Volume 1** by Dan Haerle, "**Jazz Improvisation for Jazz Musicians**" by Jerry Muller, and "**Jazz Improvisation for Jazz Musicians**" by Jerry Muller and John Lateef. These books are available from **Hal Leonard Publishing Corp.**, 47151-1244 U.S.A., your local music store, or direct from Hal Leonard.

Several play-along sets are available in all twelve keys. They are: **Vol. 24 "Major Scales Together"**; and **Vol. 16 "Tunebook for Dummies"** which have tunes in all keys; **Vol. 17 "Minor Blues In All Keys"**; and **Vol. 18 "Blues In All Keys"**; and **Vol. 19 "Jazz Standards In All Keys"** each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and you will have playing music for the rest of your life.

# 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 Bb C	C E G Bb D
C-	Minor (Dorian)	W H W W W H W	C D E b F G A Bb C	C E b G Bb D
C∅	Half Diminished (Locrian)	H W W H W W W	C D b E b F G b A b Bb C	C E b G b Bb
C°	Diminished (8 tone scale)	W H W H W H W H	C D E b F G 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 Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E b F F# G Bb 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 Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	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 D b E F G A b Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H 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 A b 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 D b 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 D b D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C E b F F# G Bb C	C E G Bb 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 Bb C	C E G Bb D
C7 sus 4	Major Pentatonic built on b3	W W -3 W -3	Bb C D F G A 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 E 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 E b F G A Bb C	C E b G Bb D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E b F G Bb C	C E b G Bb D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D E b E F G A Bb C	C E b G Bb 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-	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	-3 W H H -3 W	C E b F F# G Bb C	C E b G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	C D E b F G A b B C	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 b H W W W W	C D b E F G A Bb C	C E b G Bb
C- or C-b6	Phrygian Natural Minor	W b W W W W W	C D b E F G A Bb C	C E b G Bb 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	H W W W W W W	C D E b F G A Bb C	C E b G Bb D
C∅#2 (C∅9)	Half Diminished	H W W W W W W	C D E b F G A Bb C	C E b G Bb D
C∅ (with or without #2)	Bebop Scale	W H H H W W H W	C D E b E F G A Bb C	C E b G Bb 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 C	C E b G b A (Bbb)

**NOTES:** 1) The above chord symbols... The player should be aware that each... appear to have only a raised 9th... +5, b7 & root (C, Db, D#, E, F#, G#... of this scale is Diminished Whole... have only one altered tone (b7) but it... 5th, 6th, b7 & root (C, Db, D#, E, F#... C7b9. 3) All scales under the Dominant... provide much more tension than the basic dominant... meaning. I encourage you to work with the first side of... and Diminished Whole Tone scales and chords. 4) \* - In category... choice is not used very often. I have found the order of preference to be... any of the remaining Minor scale choices.



# 1. Achin' And Breakin'



PLAY 7 TIMES (♩ = 56)

By Jamey Aebersold

Slow Blues in 4 with a triplet feel throughout

Main melody line in 4/4 time with a triplet feel. Chords include F7, Bb7, F7, F7, Bb7, B°7, F7, G-7, A-7, Ab-7, G-7, C7, F7, B7, B°7, F7/C, and C7. The melody features numerous triplet patterns and slurs.

## SOLOS

SOLOS

F7      Bb7      F7      F7      Bb7      B°7

F7    G-7    A-7    Ab-7    G-7      B7    B°7    F7/C    C7

F7/C    C7+9    F7+4

Score - Mini Score -  
 Mini Score -  
 Mini Score



# 2. Lame Duck



PLAY 4 TIMES (♩ = 120)

By Jamey Aebersold

## Bossa Nova

F7 Bb7 Eb7 Bb7 Bb7 Eb7

BREAK

Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

2. Bb7 Bb7 A-7 D7 G7 G7 C7 C7 F7

## SWING/IMPROVISE

F7 Bb7 Eb7 Bb7 Bb7 Eb7

Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

## SOLOS

Bb7 Eb7 Bb7 Bb7 Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

## LATIN

A-7 D7 G7 F7 F7

## SWING

Bb7 Eb7 Bb7 Bb7

C-7/F Bb-7/Eb F7

E-7 A7 D7

Score - Mini Score



# 3. Solar



PLAY 17 TIMES (♩ = 160)

By Miles Davis

Musical notation for the first three lines of the piece. The first line is in 4/4 time and features a C-7 chord. The second line features FΔ, F-7, and Bb7 chords. The third line features EbΔ, Eb-7, Ab7, DbΔ, DØ, and G7+9 chords.

SOLOS  
C-7 (C-6)

SOLOS section musical notation with a G-7 chord.

SWING

SWING section musical notation with FΔ, F-7, and Bb7 chords.

Musical notation for the next section with EbΔ, F-7, and G7+9 chords.

⊕ LATIN  
C-7

LATIN section musical notation with C-7 and Eb-7/D chords.

Play 3 times and end on C-4

Score - Mini Score  
Mini Score



# 4. The Real McCoy



PLAY 12 TIMES (♩ = 132)

By Jamey Aebersold

Bossa Nova

Musical notation for the main piece, including chords: D-7, G-7, F-7, E-7, D-7, C-7, Bb-7, A7+.

SOLOS

D-7

G-7

F-7

D-7



D-7

Mini Score - Mini Score



# 5. Double-Up Blues



PLAY 12 TIMES (♩ = 144)

By Jamey Aebersold

BLUES IN 3/4

Chord: Eb7

Chords: Eb7, Ab7, Ab7

Chords: Eb7, Eb7, Bb7

Chords: Ab7, Eb7, Gb7, B7, Bb7

(1st time only)

## SOLOS

Chord: Eb7

Chord: Ab7

Chords: Bb7, Ab7

Chords: Eb7, Gb7, B7, Bb7

Score - Mini Score  
Mini Score



# 6. In A Minor Mood



PLAY 9 TIMES (♩ = 120)

By Jamey Aebersold

Sixteen Bar Minor Blues

Chord progression: C-7, F7, C-7, F7, C-7, F7, C-7, F7, F-7, Bb7, F-7, Bb7, C-7, F7, C-7, F7, Eb-7, Ab7, Eb-7, Ab7, D-7 3, G7, C-7, F7, Bb-7, Eb7, Ab7, G7 (1st time only)

MELODY

SOLOS

SOLO 1: C-7 F7

SOLO 2: Eb-7 Ab7

SOLO 3: C-7

SOLO 4: 8

Score - Mini Score  
Mini Score



# 7. Bertha's Bossa



PLAY 13 TIMES (♩ = 120)

By Jamey Aebersold

Bossa Nova

Musical staff 1: Treble clef, 4/4 time signature. Chords: F-7. Includes a repeat sign and a fermata over a chord.

Musical staff 2: Treble clef. Chords: Bb-7. Includes a fermata over a chord. Ends with a dashed line and the text "Lay Back".

Musical staff 3: Bass clef. Chords: F-7, D7+9, Ab-7/Db. Includes a fermata over a chord.

Musical staff 4: Treble clef. Chords: C7+9. Includes a fermata over a chord and the text "(1st time only)".

## SOLOS

SOLOS staff 1: Bass clef. Chords: F-7, F-7, Bb-7. Includes repeat signs.

SOLOS staff 2: Bass clef. Chords: F-7, D7+9, Ab-7/D, C7+9, C7+9. Includes a fermata over a chord.

SOLOS staff 3: Bass clef. Chords: C7+9, Ab-7/D. Includes a fermata over a chord and the text "BREAK".

SOLOS staff 4: Bass clef. Chords: C7+9, F-7. Includes a fermata over a chord.

Mini Score, Mini Score



# 8. Sweet Combustion



PLAY 14 TIMES (♩ = 126)

By Jamey Aebersold

## Minor Blues

Musical notation for the first three staves of the 'Minor Blues' section. The first staff is in treble clef, and the second and third are in bass clef. The key signature has one flat (Bb). The time signature is 4/4. Chord symbols are placed above the notes.

Staff 1: C-7, DØ, G7+9, C-7

Staff 2: C7+9, F-7, F-7, C-7

Staff 3: C-7, Ab7, G7+9, C-7, DØ, G7+9

## SOLOS

SOLOS

Chord symbols for the solo section:

Staff 1: C-7, DØ, G7+9, C-7, C7+9, F-7, F-7

Staff 2: C-7, C-7, Ab7, G7+9, C-7, Ø, DØ, G7+9

Staff 3: Ø, F7, Ab7, G7+9

Mini Score - Mini Score

Mini Score



# 9. Hustle And Shuffle



PLAY 12 TIMES (♩ = 112)

By Jamey Aebersold

## Shuffle Blues

INTRO D7

G7

G7

C7

G7

D7

C7

## SOLOS

G7

C7

G7

D7

Play 7 times, then end on last measure

G7

E7

G7+4

Mini Score! Mini Score! Mini Score!



# 10. Dance Of The Infidels



PLAY 15 TIMES (♩ = 152)

By Bud Powell

## Bebop Blues

Musical notation for the main melody of the Bebop Blues section. The key signature has one flat (Bb) and the time signature is 4/4. The melody consists of four staves of music with various chords and triplets indicated.

Chords: FΔ, Bb-7, Eb7, A-7, G-7, F#-7, B7, Bb7, Bb-7, Eb7, A-7, Ab-7, Db7, G-7, C7(Db-7), Gb7.

Musical notation for the SOLOS section, starting with a Pedal C. The notation includes a double bar line and a first ending bracket labeled "1st time only".

Section: SOLOS

Chords: FΔ, Bb-7, Eb7, A-7, G-7, F#-7, B7, Bb7, Bb-7, Eb7.

Musical notation for the SOLOS section, continuing with a double bar line and a first ending bracket labeled "1st time only".

Section: SOLOS

Chords: A-7, Ab-7, Db7, G-7, C7, A-7, D7, G-7.

Mini Score / Mini Score



# 11. Faster Than Whiz



PLAY 5 TIMES (♩ = 208)

By Jamey Aebersold

Blues with 16 bar bridge

**BLUES**

E♭7    A♭7    A°7    E♭7

B♭-7    E♭7    A♭7    A♭7    A°7    E♭7

1. G-7    C7    F-7    B♭7    E♭7    C7    F-7    B♭7

2. B♭7    E♭7    E♭7

## Bridge

A-7    D7    GΔ

A♭-7    D♭7

G-7    C7

F♯-7    B7

3. B♭7

Mini Score - Mini Score - Mini Score



# 11. Faster Than Whiz – Cont.



FORM: 12-12-16-12 (BLUES WITH A BRIDGE)

SOLOS

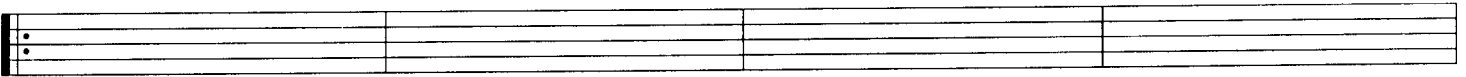
E $\flat$ 7 BLUES

A $\flat$ 7

E $\flat$ 7

B $\flat$ -7

E $\flat$ 7



A $\flat$ 7

A $\flat$ 7

E $\flat$ 7

G-7

C7



F-7

B $\flat$ 7

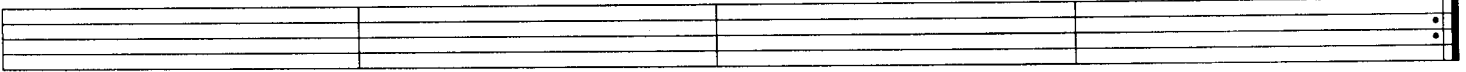
1.

E $\flat$ 7

C7

F-7

B $\flat$ 7



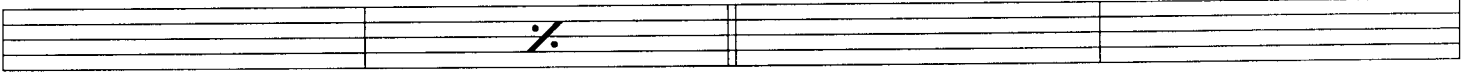
2.

Bridge

E $\flat$ 7

A-7

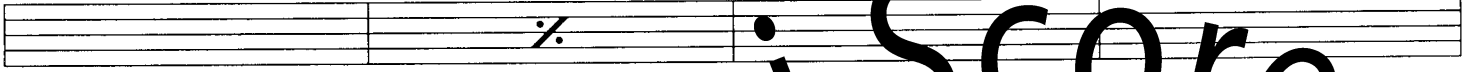
D7



G $\Delta$

A $\flat$ -7

D $\flat$ 7



G $\flat$  $\Delta$

G-7

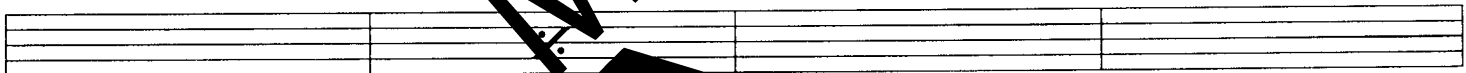
C7



F $\Delta$

F $\sharp$ -7

B7

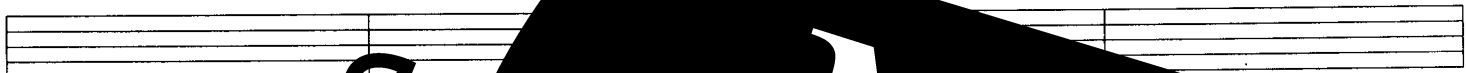


F-7

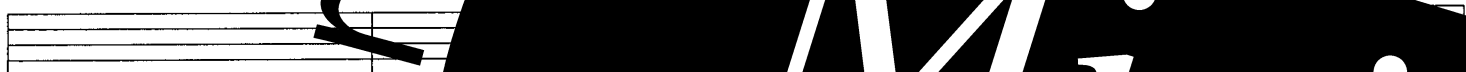
B $\flat$ 7

F-7

A $\flat$ 7



E $\flat$ 7



E $\flat$ 7

G-7

C7



A $\flat$ -7

D-7



Score - Mini Score  
Mini Score



# 12. Stop, Stop, Stop-Time Blues



PLAY 15 TIMES (♩ = 120)

By Jamey Aebersold

## Blues

Musical notation for the Blues section, consisting of five staves of music in 4/4 time. The key signature has one flat (Bb). The notation includes various chords (F7, Bb7, C7) and rhythmic patterns such as triplets and slurs. The first staff starts with a repeat sign and a 7-measure rest. The second staff has a 7-measure rest. The third staff has a 7-measure rest. The fourth staff has a 7-measure rest. The fifth staff has a 7-measure rest.

## SOLOS

Musical notation for the SOLOS section, consisting of four staves of music. The first staff has a 7-measure rest. The second staff has a 7-measure rest. The third staff has a 7-measure rest. The fourth staff has a 7-measure rest. The notation includes various chords (F7, Bb7, C7, D7, Db7) and rhythmic patterns such as triplets and slurs. The first staff has a 7-measure rest. The second staff has a 7-measure rest. The third staff has a 7-measure rest. The fourth staff has a 7-measure rest.

Mini Score, Mini Score



# 13. Three Plus Two



PLAY 12 TIMES (♩ = 144)

By Jamey Aebersold

BLUES IN 5/4

C-7

C-7

E<sup>b</sup>-7

C-7

A<sup>b</sup>7

1. (Whole-Tone)  
G7+

2. (Whole-Tone)  
G7+

SOLOS

C-7

C-7

E<sup>b</sup>-7

C-7

A<sup>b</sup>7

G7+ (Whole-Tone)

⊕

A<sup>b</sup>7

A<sup>b</sup>7

C-7

Fade out on C-7

Mini Score - Mini Score



# 14. E.T.'s Blues



PLAY 7 TIMES (♩ = 336)

By Jamey Aebersold

Blues with a bridge [FORM: 12-12-8-12]

B♭7 BLUES Eb7 B♭7 B♭7

E♭7 Eb7 B♭7 B♭7 C-7

1. F7 B♭7 C-7 F7 2. F7 B♭7 B♭7

## Bridge

B-7 E7 B♭- Eb7

A-7 D7 A♭-7 D♭7 G-7 C7 F#-7 B7

B♭7 BLUES Eb7 B♭7

E♭7 Eb7

C-7 F7

Score - Mini Score



# 14. E.T.'s Blues – Cont.



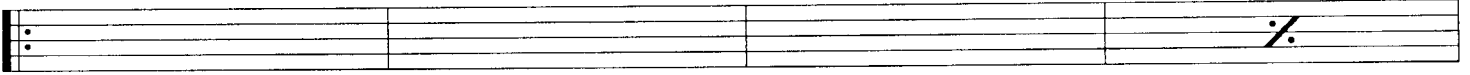
FORM: 12-12-8-12 (BLUES WITH A BRIDGE)

SOLOS

B $\flat$ 7 BLUES

E $\flat$ 7

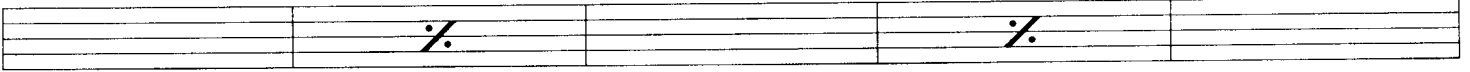
B $\flat$ 7



E $\flat$ 7

B $\flat$ 7

C-7



1.

F7

B $\flat$ 7

C-7

F7

2.

F7

B $\flat$ 7



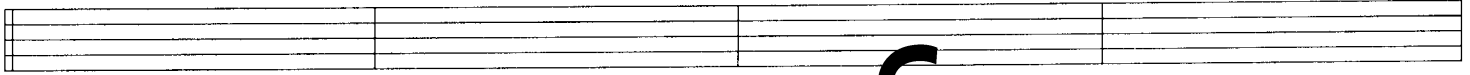
Bridge

B-7

E7

B $\flat$ -7

E $\flat$ 7



A-7

D7

A $\flat$ -7

D $\flat$ 7

G-7

C $\flat$ 7

F $\sharp$ -7

B $\flat$ 7



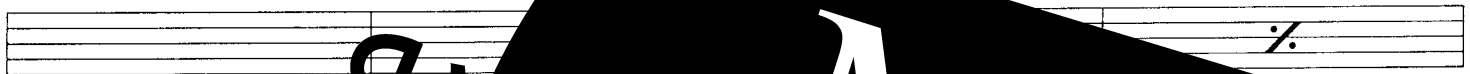
B $\flat$ 7 BLUES

E $\flat$ 7

B $\flat$ 7



E $\flat$ 7



C-7



$\text{C}$

B $\flat$ 7



Score - Mini Score  
Mini Score

# 108 Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of 108 of the most important recordings in jazz.

Most of the recordings listed are from the 40's 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #726) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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- |              |  |              |   |
|--------------|--|--------------|---|
| ___ cd #1    | CANNONBALL ADDERLEY - SOMETHIN' ELSE       | ___ cd #4121 | KENNY DORHAM - UNA MAS  |
| ___ cd #63   | HERBIE HANCOCK - MAIDEN VOYAGE             | ___ cd #3722 | LESTER YOUNG - THE PRESIDENT PLAYS<br>W/THE OSCAR PETERSON TRIO |
| ___ cd #350  | CLIFFORD BROWN - STUDY IN BROWN            | ___ cd #5436 | JOE HENDERSON - IN 'N OUT                                       |
| ___ cd #30   | JOHN COLTRANE - BLUE TRAIN                 | ___ cd #322  | JOHN COLTRANE - & JOHNNY HARTMAN                                |
| ___ cd #345  | CANNONBALL ADDERLEY - & COLTRANE           | ___ cd #56   | GRANT GREEN - FEELIN' THE SPIRIT                                |
| ___ cd #141  | WAYNE SHORTER - SPEAK NO EVIL              | ___ cd #5433 | NANCY WILSON - WITH C. ADDERLEY                                 |
| ___ cd #1126 | HORACE SILVER - SONG FOR MY FATHER         | ___ cd #559  | MILES DAVIS - COOKIN'   |
| ___ cd #694  | DIZZY GILLESPIE - SONNY SIDE UP            | ___ cd #592  | RED GARLAND - GROOVY  |
| ___ cd #458  | MILES DAVIS - KIND OF BLUE                 | ___ cd #1059 | MILES DAVIS - STEAMIN' WITH MILES DAVIS                         |
| ___ cd #417  | JOHN COLTRANE - GIANT STEPS                | ___ cd #59   | JOHNNY GRIFFIN - A BLOWIN' SESSION                              |
| ___ cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1      | ___ cd #1278 | GRANT GREEN - BORN TO BE BLUE                                   |
| ___ cd #33   | ERIC DOLPHY - OUT TO LUNCH                 | ___ cd #318  | JOHN COLTRANE - BALLAD  |
| ___ cd #340  | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH | ___ cd #699  | JOHNNY "MATT" MONTECALVO - I JUST DROPPED BY TO SAY HELLO       |
| ___ cd #1820 | LEE MORGAN - THE SIDEWINDER                | ___ cd #12   | CARL FONTANA - THE GREAT FONTANA                                |
| ___ cd #97   | HANK MOBLEY - SOUL STATION                 | ___ cd #57   | GRANT GREEN - IDLE MOMENTS                                      |
| ___ cd #463  | MILES DAVIS - MILESTONES                   | ___ cd #1418 | ART BLAKEY - UGETSU   |
| ___ cd #3805 | WES MONTGOMERY - SMOKIN AT THE HALF NOTE   | ___ cd #511  | STANLEY TURRENTINE - SUGAR                                      |
| ___ cd #109  | LEE MORGAN - CORNBREAD                     | ___ cd #357  | BILL EVANS - INTERMODULATION                                    |
| ___ cd #4571 | LARRY YOUNG - URBAN                        | ___ cd #6    | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2                         |
| ___ cd #601  | SONNY ROLLINS - SAXOPHONES & SOLOS         | ___ cd #1738 | FREDDIE HUBBARD - HUB TONES                                     |
| ___ cd #421  | JOHN COLTRANE - MAINSTREAM '49             | ___ cd #77   | HANK MOBLEY - THE TURNAROUND!                                   |
| ___ cd #172  | MCCOY TYNER - THE REAL MCCOY               | ___ cd #3683 | BUD POWELL - THE GENIUS OF                                      |
| ___ cd #316  | JOHN COLTRANE - A LOVE SUPREMACY           | ___ cd #450  | LEE KONITZ - SUBCONSCIOUS-LEE                                   |
| ___ cd #3065 | JOHNNY SMITH - MOONLIGHT IN VERMONT        | ___ cd #1952 | STAN GETZ - STAN GETZ & BILL EVANS                              |
| ___ cd #3838 | PAUL CHAMBERS - CHAMBERS MUSIC             | ___ cd #4318 | CHARLIE JACKSON - BAGS MEETS WES                                |
| ___ cd #2556 | JUNE CHRISTY - SOMETHING COOL              | ___ cd #4242 | STAN GETZ - BACK AT THE CHICKEN SHACK                           |
| ___ cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY           |              | THE FOUR  |
| ___ cd #5    | ART BLAKEY - A NIGHT AT BIRDLAND           |              | JUNE CHRISTY  |
| ___ cd #915  | DIZZY GILLESPIE - DUETS                    |              |   |
| ___ cd #45   | BILL EVANS - UNDER CURRENT                 |              |   |
| ___ cd #3523 | GENE AMMONS - LOS TENDRONS                 |              |   |
| ___ cd #606  | KENNY BURRELL - & THE MCCOY                |              |   |
| ___ cd #460  | MILES DAVIS - FOUND ABOUT                  |              |   |
| ___ cd #471  | ERROLL GARNER - CONCERT                    |              |   |
| ___ cd #578  | MILES DAVIS - RELAXIN' WITH                |              |   |
| ___ cd #538  | WES MONTGOMERY - INCR                      |              |   |
| ___ cd #67   | JOE HENDERSON - FIVE                       |              |   |
| ___ cd #2377 | FRANK ROSCINO - FREE                       |              |   |
| ___ cd #557  | WES MONTGOMERY - FULL                      |              |   |
| ___ cd #2562 | ART FARMER - MODERN A                      |              |   |
| ___ cd #4527 | CARL FONTANA - 5 STAR                      |              |   |
| ___ cd #558  | SONNY ROLLINS - TENDRONS                   |              |   |
| ___ cd #7    | ART BLAKEY - SOMETHIN'                     |              |   |
| ___ cd #541  | THELONIOUS MONK - WITH                     |              |   |
| ___ cd #31   | CHICK COREA - NIGHT OF SING                |              |   |
| ___ cd #5112 | FREDDIE HUBBARD - GEM                      |              |   |
| ___ cd #560  | BILL EVANS - SUNDAY AT VINE                |              |   |
| ___ cd #3806 | CHARLIE PARKER - NOW'S                     |              |   |
| ___ cd #3605 | STAN GETZ - FOR MUSICIAN'S ONE             |              |   |
| ___ cd #750  | DIZZY GILLESPIE - GROOVIN' HIGH            |              |   |
| ___ cd #2570 | DEXTER GORDON - RARE                       |              |   |
| ___ cd #726  | CHARLIE PARKER - BIRD & DIZ                |              |   |
| ___ cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC |              |   |
| ___ cd #484  | FREDDIE HUBBARD - RED CLAY                 |              |   |
| ___ cd #583  | BILL EVANS - WALTZ FOR DOBBY               |              |   |

Mini Score

Mini Score