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NOTE: Any codas (C) that appear will be played only once on the recording at the end of the last recorded chorus.

INTRODUCTION

This new Aebersold Play-A-Long album is a true gem, with some great tunes that sometimes “fall through the cracks.” Most have been written by jazz musicians, and there are a couple of standards. Several are jam session warhorses, and a couple are destined to attain this status once you learn them.

The granddaddy of the lot is **Limehouse Blues**, the only tune from the English songwriting team of composer Philip Braham and lyricist Douglas Furber to have survived into the modern era*. It debuted in this country in 1924 after first appearing in a London revue; by the time it was finally published in this country in 1938, many jazz musicians had already recorded it. Of the hundreds of recordings of this tune made over the years, particularly recommended is the version by Cannonball Adderley and John Coltrane, in which portions of the latter’s solo show the *Giant Steps* chord movement superimposed over a standard progression (he doesn’t bother to tell the rhythm section, setting up some intriguing harmonic clashes). Since the preferred tempo is on the breakneck side, a somewhat slower version has also been included to get you started.

Coming out of the Tin Pan Alley tradition is **On a Slow Boat to China**, which Charlie Parker played a lot (as shown on air checks) but never recorded in the studio. Composer-lyricist Frank Loesser also wrote music for five successful Broadway shows as well as many pop hits and movie tunes such as *I’ve Never Been In Love Before*, *If I Were A Bell*, *I Believe in You* and *Inch Worm*.

Dear Old Stockholm is the “jazz name” for a folk tune Stan Getz brought back from Sweden in 1951. Miles Davis added an arrangement with a pedal point interlude, and voila! Instant jazz standard.

The rest were written by people best known as players and arrangers. **Azule Serape** (Blue Shawl) is by the late English pianist Victor Feldman, whose credits include *Seven Steps to Heaven* (co-written with Miles Davis) and *Joshua*. Saxophonist Sam Rivers wrote **Beatrice** for his wife and recorded it on his first album for Blue Note in 1964. Washington, D.C.-based pianist Bernie Miller wrote **Bernie’s Tune**, but it was the Gerry Mulligan Quartet’s ticket to fame as their first commercial release in 1952. Frank Rosolino, a trombonist with sensational chops who has on many recordings done on the West Coast in the fifties, composed **Blue Daniel**, a 14 bar jazz waltz that Cannonball Adderley recorded. Cornettist-bandleader Thad Jones composed **A Child Is Born**. After Alec Wilder heard the Jones-Lewis Orchestra recording, he added a lyric that has been sung by Dee Dee Bridgewater, Helen Merrill, Sheila Jordan and others. Arranger Tadd Dameron composed **Our Delight** in the forties, when he also wrote such bebop classics as *Lady Bird*, *If You Could See Me Now*, *How Deep Is Your Love* and *Good Bait*. Neal Hefti (*Li’l Darlin’*, Batman TV theme) wrote **Repetition** for his own recording. The story goes that Charlie Parker happened to be available when the date for the recording was added on the spot. Pianist-producer Duke Pearson wrote **You Know What I’m Saying** in collaboration with other musicians over the years.

Mark Levine (piano), Rufus Wainwright (vocals) resumes, including making some changes to make it easy for you to sound good.

* According to *Brewer’s Dictionary of Phrase and Fable*, the first use of the word “jazz” in England in those days for a rant about a political speech. David Lloyd George, in which he trashed dukes, landlords, and the

Bernie’s Tune: *Minor* (Jimmy Raney)

Limehouse Blues: *Crime House*, *Daphne’s Vision*, *Greenhouse*, *Liu House Blues*.

On A Slow Boat To China: *Windy Knot*, *Filomena*, *Ding Dong*, *Opaling*.

DISCOGRAPHY

The following is a selection of albums believed to be in print in the U.S. at presstime, except for items marked OP (out-of-print), which may still be found in second hand stores or in other countries. All numbers are for CD's unless marked LP; BB=big band. Two numbers separated by a semicolon within a set of parentheses show that the same take is available on more than one album.

Azule Serape (1960)

Music by Victor Feldman. Introduced by Cannonball Adderley with Feldman on piano.

Cannonball Adderley with Wes Montgomery (Landmark LCD-1304-2; OP)
Cannonball Adderley Quintet (Pablo OJCCD-801-2)(Landmark LCD-1305-2; OP)
Nat Adderley (32 Jazz 32082)
Victor Feldman (Jazz House JACD 053)

Beatrice (1964)

Music by Sam Rivers. Introduced by the composer.

Willie Akins (Catalyst Productions CP01199)
Chet Baker w. Ake Johansson Trio (Dragon 178)
Kevin Hays (Steeplechase SCCD 31282)
Joe Henderson (Blue Note CDP 7 46296 2; CDP 7 92474 2; CDP 7 95627-2; Capitol CDP 34873)(Red Record CD 123215-2)
Joe Locke (Steeplechase SCCD 31257)
Doug Raney (Steeplechase SCCD 31200)
Sam Rivers (Blue Note LP BST84184; OP)(RCA 64717)
Allie Ryerson (Concord CCD-4638)
Steve Slagle (Steeplechase SCCD 31354)
Jim Snidero (KEN KEN-006)
Scott Wendholt (Criss Cross Criss 1101)

Bernie's Tune (1952)

Music by Bernie Miller, words by Jerry Leiber and Mike Stoller. Popularized by the Gerry Mulligan Quartet with Chet Baker.

Karrin Allyson (Concord CCD-4641)
Charlie Byrd (Concord CCD-4715)
Buddy Childers Big Band (Candid CCD 79749)
Kenny Davern (Arbors ARCD 19207)
The 4 Most w. Bob Stewart (vcl gp)(Dawn DCD 11)
Benny Goodman Quartet (Musicmasters 65129-2)
Scott Hamilton (Concord CCD-4583)
Earl Hines (Red Baron JK 57331)
Steve Hobbs (Timeless CD SJP 375)
J.J. Johnson/Kai Winding (Savoy SV 0163)
Stan Kenton (Capitol CDP 35245 2)
Tom Kirkpatrick (Timeless SJP 447)
Gene Krupa/Buddy Rich (Verve 314 521 643-2)
Gerry Mulligan Quartet w. Baker (Pacific Jazz CDP 954-2)
(CBS Assoc. ZK 40689)
Gerry Mulligan Quartet w. Brookmeyer (Vogue 00026)
(Planet Jazz 2152070-2)
Gerry Mulligan/Lee Konitz (Pacific Jazz CDP 4684)
Gerry Mulligan Tribute Band (Arkark 71191)
Red Norvo Trio w. Raney (Fantasy OJCCD-341-2)
Art Pepper + 11 (Contemporary OJCCD-341-2)
Michael Rabinowitz (Jazz Focus FCD01)
Howard Rumsey's Lighthouse All Stars (Contemporary OJCCD-341-2)
George Shearing Quintet (GNP CRN 503)
Louis Stewart-Martin Taylor (guitar duo)(Jardis JRCD 9206)
Ira Sullivan (Stash ST-CD-553)
Three Baritone Band (Cuber/Brunola/Smyth BR 92101-2)
Mel Torme (Decca GRD-617)

Blue Daniel (1959)

Music by Frank Rosolino. Early recording by the Blue Men.

Cannonball Adderley (Landmark LCD-1305-2; OP)
(Malpas/Warner Bros. 9 46708)(Pablo PACD-5303-2)
Bob Badgley (Sea Breeze SB-3014)
Alan Broadbent Trio (Ode 1341)
Conte Candoli (Best BR 92101-2)

John Leitham (Cars CP 0020)
Vic Lewis (British) (Candid CCD 79711/2)
Shelly Manne (Contemporary OJC-656-2 — 2 Takes)
Rob McConnell/Boss Brass (MPS 539 083-2)
Ian McDougall (Concord CCD-4652)
Phineas Newborn Trio (Contemporary OJCCD-270-2)
Frank Rosolino (Storyville STCD 8284)
Ben Sidran (Vcl — "Life's A Lesson") (Go Jazz 53718)
Andy Simpkins (Mama Foundation 2ABASSIAJ-1)
Louis Stewart/Heiner Franz (guitar duo)(Jardis JRCD 9206)

A Child Is Born (1970)

Music by Thad Jones, words by Alex Wilder. Introduced by Thad Jones/Mel Lewis Orchestra.

Greg Abate (Paul Broadnax vcl) (Brownstone BRCD 959)
Dee Dee Bridgewater (Verve 314 511 895-2)
Benny Carter (duo w. Hank Jones) (Musicmasters 01612-65089-2)
Kenny Drew/Niels-Henning Orsted-Pedersen (duo)(Steeplechase SCCD 31010)
Robin Eubanks (TCB 97802)
Bill Evans Quintet (w. Burrell, Land)(Fantasy OJCCD-698-2)
Jon Faddis (Concord CCD-4291)
Tommy Flanagan Trio (Enja ENJ-8040 2)
Gene Harris BB (James Morrison feature) (Concord CCD-4443)
Woody Herman (Fantasy OJCCD-344-2)
Hank Jones (piano alone)(Concord CCD-4502)
Hank Jones (Verve 314 531 316-2)(Verve 314 514 387-2)
Thad Jones/Mel Lewis Orph. (Mosaic MD5-51)(West Wind 1048)
Stanley Jordan (Blue Note CDP 7 46192 2)
Mel Lewis Septet (A&M CD 5000)
Abbey Lincoln (Verve 314 513 574-2)
Joe Locke Quartet (Steeplechase SCCD 31281)
Rob McConnell/Boss Brass (Concord CCD-4784-2)
Helen Merrill (JVC JMID-2002-2)(EmArcy 838 097-2)
Hendrik Meurkens (Concord CCD-4585)
Tete Montoliu (Steeplechase SCCD 31199)(Steeplechase SCCD 31241)
Mark Morganelli (Candid CCD 79054)
Ronald Muldrow (Enja 8086-2)
Walter Norris (piano alone)(Enja CD 3067-2)
Walter Peterson (piano alone)(Verve 847 501-2; 847 203-2; MPS 523 498-2)
The Three Singers Unlimited (MPS 821 850-2)
The Three Singers Unlimited (MPS 821 850-2)
The Three Singers Unlimited (MPS 821 850-2)
The Three Singers Unlimited (MPS 821 850-2)

Stan Getz (Verve 847 501-2; 847 203-2; MPS 523 498-2)

Stan Getz
Benny Golson (MPS 821 850-2)

Lin Halliday (Delmark DE-468)
 Quincy Jones (Razor & Tie RE 2088-2)
 Roger Kellaway/Red Mitchell (duo)(Dragon DRCD 168)
 Bud Powell (Reprise 9 45817-2)
 Renee Rosnes (Blue Note CDP 7 98168 2)
 Arthur Taylor (Verve 314 519 677-2)
 Toots Thielemans (Private Music 01005-82120-2)
 Scott Wendholt (Criss Cross Criss 1123)

Limehouse Blues (1922)

Music by Philip Braham, words by Douglas Furber. Introduced in England in the revue A to Z. Early jazz recording by Duke Ellington in 1931.

Cannonball Adderley/John Coltrane (Emarcy 834 588-2; Verve 314 522 651-2)
 Gerald Albright (Atlantic 82334-2)
 Harry Allen/John Pizzarelli (RCA 74321-37397-2)
 Louie Bellson BB (DRG 8471)
 Chu Berry (Jazz Archives 157382)(Zeta ZET 738)
 Gene Bertoni/Michael Moore (duo)(Stash ST-CD-6)
 Pete Christlieb (Capri 74026-2)
 Cal Collins/Herb Ellis (Concord CCD-4127-2)
 Roy Eldridge/Dizzy Gillespie (Verve 314 521 647-2)
 Duke Ellington (RCA 66038-2)(MusicMasters 01612-65162-2)
 Herb Ellis (w. Meurkens)(Acoustic Music 319.1164-2)
 John Fedchock BB (Reservoir RSR CD 138)
 Victor Feldman (Concord CCD-4038)
 Terry Gibbs (Chiaroscuro CR(D) 337)
 Benny Goodman (small gp)(Columbia CK 44437 - 2 takes)
 (Columbia/Legacy C2K 48836)
 Stephane Grappelli (EMI CDC 7 54918 2)(Cymbekob CYK 801-2)
 Stephane Grappelli/Barney Kessel (Black Lion BLCD760158)
 Scott Hamilton (Concord CCD-4492)
 Lionel Hampton (small gp)(Decca GRD 625; GRD-2-652)
 Roy Haynes (Evidence ECD 22171-2)
 Fletcher Henderson (Decca GRD-643; IN+OUT 78013-2)
 Earl Hines (Riverside OJCCD-1740-2)
 Stan Kenton (Hindsight HCD-407)(Capitol CDP 21222)
 Lee Konitz Quartet (Black Lion BLCD 760922)
 Gene Krupa Trio (Columbia CK 44222)
 Bireli Lagrene (Jazzpoint JP 1009 CD; 1055 CD)
 Manhattan Projects (Payton, Herring et al)(Alfa Jazz ECD 22164-2)
 Frank Mantooth BB (Sea Breeze SB-2094)
 Ellis Marsalis Trio (Blue Note 7 96107 2)
 Dave McKenna (piano alone)(Concord CCD-4410)
 Dave McKenna (gp)(Chiaroscuro CR(D) 136)
 Michael Moore/Bill Charlap (duo)(Concord CCD-4677)
 Oscar Peterson (Telarc CD-83406)
 Oscar Peterson/Milt Jackson (duo)(Pablo OJCCD-689-2)
 Sam Pilafian (Telarc CD-80281)
 Andre Previn (Telarc CD-83302)
 Django Reinhardt (Blue Note CDP 3713 2; Arkadi 71)
 Buddy Rich/Max Roach (Mercury 826 98 2-2 takes)
 Jimmy Rowles (piano alone)(Storyville STCD 8267)
 Ed Saindon (A AL 73068)
 Bud Shank (Candid CCD79533)
 Sun Ra (Hat Art CD 6099)
 Art Tatum (GNP Crescendo GNPD 625)
 Allan Vache (Arbors ARCD 19171)
 James Weidman Trio (TCB 96302)
 Dick Wellstood (piano alone)(Arbors ARCD 1918)
 Teddy Wilson Trio (Musicraft MVS CD-58)
 Phil Woods/Lew Tabackin (Evidence ECD 22209-2)

On A Slow Boat To China (1948)

Music and words by Frank Loesser. Popularized by Kay Kyser & His Orchestra.

Dee Dee Bridgewater (Verve 314 537 896-2)
 Ella Fitzgerald (Verve 837 758-2)
 Erroll Garner (piano alone)(Emarcy 314 511 821-2)
 Stan Getz (Concord CCD-4783-2)
 Barney Kessel (Contemporary OJCCD 238-2)
 John McNeil Quartet (w. Doug Raney)(Steeplechase SCCD 31183)
 Charlie Parker (Savoy 17021-24 - 4 CD set)
 Sonny Rollins (Prestige PRCD-24193-2; OJCCD 011-2)
 Phil Woods (Prestige OJCCD-052-2)

Our Delight (1946)

Music by Tadd Dameron. Early recording by Dizzy Gillespie.

Cannonball Adderley (Landmark LCD-1305-2)(Verve 314 528 408-2)
 Regina Carter (Verve 314 547 177-2)
 Tadd Dameron (listed under Fats Navarro's name)
 (Blue Note CDP 33373 2 - 2 takes)
 Tadd Dameron BB (Riverside OJCCD-143-2)
 Eddie Lockjaw Davis (Prestige OJCCD 322-2)
 Bill Evans (Riverside OJCCD-025-2)(Cool N' Blue C&B-CD106)
 Tommy Flanagan (Galaxy OJCCD-752-2)
 Red Garland (w. Coltrane)(Prestige OJCCD 293-2)
 Dizzy Gillespie (Musicraft MVSCD-53; Savoy SV 0152; Laserlight 17 071)
 Scott Hamilton (CCD-9127)
 Roy Haynes Trio (w. Newborn)(Prestige OJCCD 196-2)
 Andy LaVerne (piano alone)(Steeplechase SCCD 31375)
 Avi Lebo Double Trombone Quintet feat. Slide Hampton (Mapleshade 03932)
 Shelly Manne (Contemporary OJCCD-656-2)
 Jack McDuff/Joe DeFrancesco/McDuff feat. (Concord CCD-4705)
 Tete Montoliu (Concord CCD-493)
 Fats Navarro (Blue Note CDP 33373 2 - 2 takes)(Milestone MCD 17041-2)
 Cecilia Smith (Brownstone BLCD 9706)
 M. Sullivan (Stash ST-CD-553)

Repetition (1948)

Music by Neal Hefti. Introduced by Neil Hefti with Charlie Parker.

Eddie Daniels (GRP GRD-9544)
 Roy Hargrove/Christian McBride/Stephen Scott Trio (Verve 314 527 907-2)
 Hefti, Neal (w. Charlie Parker)(Verve 314 521 661-2)
 (see Parker for other CDs w/ same take)
 Steve Kuhn (Evidence ECD 22200-2)
 Ramsey (Riverside OJCCD-233-2)
 (Verve 314 519 827-2; 314 523 984-2; 314 527 815-2)
 (see Parker for other CDs w/ same take)
 (Verve 314 527 907-2)

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 | C Δ Cmaj, Cma, Cma7, 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) (HWWHWWWW) 7th mode of Major C D b Eb F G b Ab Bb C | C∅ Cmi7(b5), C-7b5 |
| HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F G b Ab Bb C | C∅#2 C∅+2, C∅9 |
| DIMINISHED (WHWHWHWH) C D Eb F G b Ab A B C | C° Cdim, C°7, 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, Cb5+4, C+13+11 |
| WHOLE-TONE (WWWWWWW) C D E F# G# Bb C | C7+ C7alt, C+5, C+5 |
| DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C D b Eb F# G A B C | C7b9 C7b9+4, C13b9+11 |
| DIMINISHED WHOLE-TONE (Altered scale) (HWHWHWW) 7th mode of Melodic Minor C b Eb E F G# Bb G | 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) (WHWWWHW) C D Eb F G A B C | C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6 |
| HARMONIC MINOR (WHWWH-3H) C D E F G A B C | CmiΔ, C-Δ(Har), C-Δb6 |
| SUSPENDED 4th (W-3WWHW) or (W-3WWH) C D E F G A B C | C7sus, C4, C11 |
| * BLUES SCALE (use at player's discretion) (Blues scale) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C D Eb F G A Bb C | |

* These are the most common chord/scale symbols. I believe in a reduced chord/scale notation, direction and guidance with a feeling. When we speak of "quality" we mean the 3rd and 7th.

I have tried to standardize the notation. There are instances where I may have used a different notation.

I feel the improviser needs a little more numbers, letters and alteration on the written page and express what is in our heads. We are playing a music called jazz, and the corresponding abbreviated chord symbols are the Scale Syllabus! Listen to Volume 20.

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 use a chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improvisor can use when improvising or soloing. 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 improvisor 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 exercises listed in **Volumes 1, 2, 3, 21 or 24** can be applied to the learning and assimilation of the scales listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be practiced in all twelve keys. The column on whole and half note construction should prove helpful when transposing a scale to any of the twelve keys.

For additional information, see the books by Dan Haerle, "**Jazz Improvisation for Jazz Improvisation**" by Jerry Lee Lateef. These books are available at 47151-1244 U.S.A., your local

Several play-along sets are available in twelve keys. They are: Vol. 24 "**Major Cycles & II/V7's**," You might also like "**Blues In All Keys**" Vol. 47 "**Rhythm**" volumes, Vol. 67 "**Tune Up**" and Vol. 68 "**Blues**" keys.

Scales and chords are the backbone of our music and if you will have playing music

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor Third)

| CHORD/SCALE SYMBOL | SCALE NAME | WHOLE & HALF STEP CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|--------------------|---------------------------|--------------------------------|--|--|
| C | Major | W W H W W W H | C D E F G A B C | C E G B D |
| C7 | Dominant 7th (Mixolydian) | W W H W W H W | C D E F G A B ^b C | C E G B ^b D |
| C- | Minor (Dorian) | W H W W W H W | C D E ^b F G A B ^b C | C E ^b G B ^b D |
| CØ | Half Diminished (Locrian) | H W W H W W W | C D ^b E ^b F G ^b A ^b B ^b C | C E ^b G ^b B ^b |
| C° | Diminished (8 tone scale) | W H W H W H W H | C D E ^b F G ^b A ^b A B C | C E ^b G ^b A (B ^{bb}) |

FIVE BASIC CATEGORIES

| 1. MAJOR SCALE CHOICES | SCALE NAME | W & H CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|------------------------|---------------------------------|--------------------|---|-------------------------|
| CΔ (Can be written C) | Major (don't emphasize the 4th) | W W H W W W H | C D E F G A B C | C E G B D |
| C | Major Pentatonic | W W -3 W -3 | C D E G A C | C E G B |
| CΔ+4 | Lydian (major scale with +4) | W W W H W W H | C D E F [#] G A B C | C E G B D |
| CΔ | Bebop (Major) | W W H W H H W H | C D E F G G [#] A B C | C E G B D |
| CΔb6 | Harmonic Major | W W H W H -3 H | C D E F G A ^b B C | C E G B D |
| CΔ+5, +4 | Lydian Augmented | W W W W H W H | C D E F [#] G [#] A B C | C E G [#] B D |
| C | Augmented | -3 H -3 H -3 H | C D [#] E G A ^b B C | C E G B D |
| C | 6th Mode of Harmonic Minor | -3 H W H W W H | C D [#] E F [#] G A B C | C E G B D |
| C | Diminished (begin with H step) | H W H W H W H W | C D ^b D [#] E F [#] G A B ^b C | C E G B D |
| C | Blues Scale | -3 W H H -3 W | C E ^b F F [#] G B ^b C | C E G B D |

| 2. DOMINANT 7th SCALE CHOICES | SCALE NAME | W & H CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|-------------------------------|--------------------------------|--------------------|--|--|
| C7 | Dominant 7th | W W H W W H W | C D E F G A B ^b C | C E G B ^b D |
| C7 | Major Pentatonic | W W -3 W -3 | C D E G A C | C E G B ^b D |
| C7 | Bebop (Dominant) | W W H W W H H H | C D E F G A B ^b B C | C E G B ^b D |
| C7b9 | Spanish or Jewish scale | H -3 H W H W W | C D ^b E F G A ^b B ^b C | C E G B ^b (D ^b) |
| C7+4 | Lydian Dominant | W W W H W H W | C D E F [#] G A B ^b C | C E G B ^b D |
| C7b6 | Hindu | W W H W H W W | C D E F G A ^b B ^b C | C E G B ^b D |
| C7+ (has #4 & #5) | Whole Tone (6 tone scale) | W W W W W W | C D E F [#] G [#] B ^b C | C E G [#] B ^b D |
| C7b9 (also has #9 & #4) | Diminished (begin with H step) | H W H W H W H W | C D ^b D [#] E F [#] G A B ^b C | C E G B ^b D ^b (D [#]) |
| C7+9 (also has b9, #4, #5) | Diminished Whole Tone | H W H W W W W | C D ^b D [#] E F [#] G [#] B ^b C | C E G [#] B ^b D [#] (D ^b) |
| C7 | Blues Scale | -3 W H H -3 W | C E ^b F F [#] G B ^b C | C E G B ^b D (D [#]) |

| DOMINANT 7th SUSPENDED 4th | SCALE NAME | W & H CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|----------------------------|--|--------------------|---------------------------------------|-------------------------|
| C7 sus 4 | Dom. 7th scale but don't emphasize the third | W W H W W H W | C D E F G A ^b C | C E G B ^b D |
| C7 sus 4 | Major Pentatonic built on b7 | W W -3 W -3 | B ^b C D F G B ^b | C F G B ^b D |
| C7 sus 4 | Bebop Scale | W W W W H H H | C D E F G A B ^b B C | C E G B ^b D |

| 3. MINOR SCALE CHOICES* | SCALE NAME | W & H CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|-------------------------|--------------------------------|----------------------------|---|-------------------------------------|
| C- or C-7 | Minor (Dorian) | W H W W W H W | C D E ^b F G A B ^b C | C E ^b G B ^b D |
| C- or C-7 | Pentatonic (Minor Pentatonic) | -3 W W -3 W | C E ^b F G B ^b C | C E ^b G B ^b D |
| C- or C-7 | Bebop (Minor) | W H H H W W H W | C D E ^b E F G A B ^b C | C E ^b G B ^b D |
| C-Δ (maj. 7th) | Melodic Minor (ascending) | W H W W W W H | C D E ^b F G A B C | C E ^b G B D |
| C- or C-6 or C- | Bebop Minor No. 2 | W H W W H H W H | C D E ^b F G G [#] A B C | C E ^b G B D |
| C- or C-7 | Blues Scale | W H W W H -3 W | C E ^b F F [#] G B ^b C | C E ^b G B ^b D |
| C-Δ (b6 & maj. 7th) | Harmonic Minor | W H W W H -3 H | C D E ^b F G A ^b B C | C E ^b G B D |
| C- or C-7 | Diminished (begin with H step) | H W H W H W H W | C D E ^b F F [#] G [#] A B C | C E ^b G B D |
| C- or C-b9b6 | Phrygian | W ^b W W W W W W | C D ^b E ^b F G A ^b B ^b C | C E ^b G B ^b |
| C- or C-b6 | Dorian or Natural 9 | W W W W W W 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 |
|----------------------------------|-----------------|----------------------------|---|-----------------------------------|
| CØ | Half Diminished | W ^b W W W W W W | C D ^b E ^b F G A ^b B ^b C | C E ^b G B ^b |
| CØ#2 (CØ9) | Half Diminished | W ^b W W W W W W | C D ^b E ^b F G A ^b B ^b C | C E ^b G B ^b |
| CØ (with or without #2) | Blues Scale | W ^b W W W W W W | C D ^b E ^b F G A ^b B ^b C | C E ^b G B ^b |

| 5. DIMINISHED SCALE CHOICES | SCALE NAME | W & H CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|-----------------------------|------------|----------------------------|---|-----------------------------------|
| C° | Diminished | W ^b W W W W W W | C D ^b E ^b F G A ^b B ^b C | C E ^b G B ^b |

NOTES: 1) The above chord symbols are for the basic chords. The player should be aware that some scales appear to have only a raised 9th interval, but in fact they have a raised 9th interval and a +5, b7 & root (C, D^b, D[#], E, F[#], G, A, B^b). 2) The 6th mode of this scale is Diminished Whole Tone. It has only one altered tone (b9) but it has a 5th, 6th, b7 & root (C, D^b, E, F[#], G, A, B^b). 3) All scales under the Dominant 7th category provide much more tension than the basic dominant 7th scale. I encourage you to work with the first side of the Dominant 7th and Diminished Whole Tone scales and chords. 4) * - In category 3, the choice is not used very often. I have found the order of preference to be any of the remaining Minor scale choices.



1. Azure Serape



PLAY 7 TIMES (♩ = 216)

By Victor Feldman

INTRO F7 LATIN Eb7 2 2

F7 Eb7 F7 Eb7

BREAK 3

F7 Eb7 EØ A7+9 D-7 G7 G-7

1. G-7 Eb7 BREAK 3

2. G-7 D7 BREAK

Bridge G-7 C7 FΔ E-7 A7+9 3

SWING

D-7 G7 Eb7

F7 Eb7

EØ A7+9 D-7



1. Azure Serape – Cont.



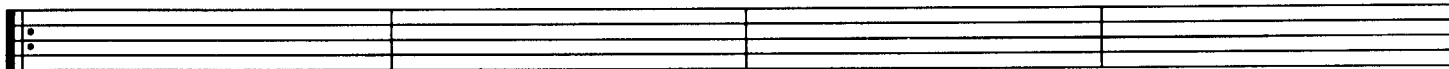
SOLOS

F7 SWING

E \flat 7

F7

E \flat 7



E \emptyset

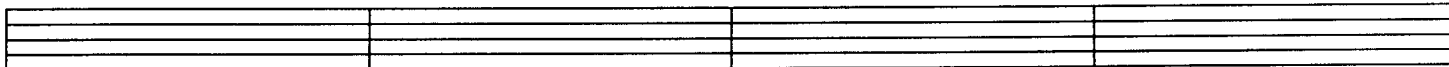
A7+9

D-7

G7

G-7

E \flat 7

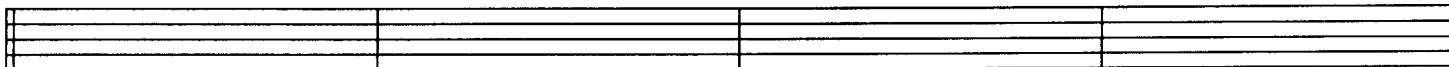


F7

E \flat 7

F7

E \flat 7



E \emptyset

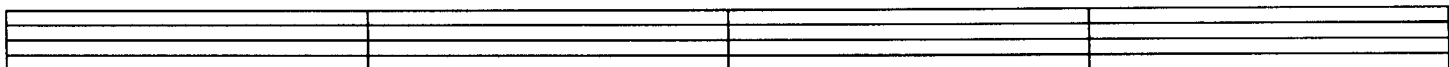
A7+9

D-7

G7

G-7

D7+9



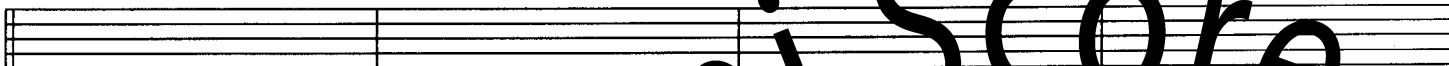
G-7

C7

F \sharp A

F-7

A7



D-7

G7

G-7

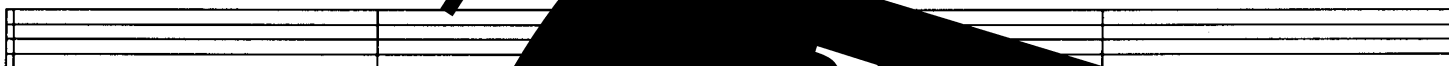
E \flat 7



F7

E \flat 7

E \flat 7



E \emptyset

A7+9

D-7



F7

E \flat 7





2. Repetition



PLAY 6 TIMES (♩ = 138)

By Neal Hefti

BOSSA NOVA

8 BAR INTRO

8 BAR INTRO

A-7 B-7 E7^b9 A-7 B-7 E7^b9

A-7 D7^b9/5 G-7 C7^b9/5 F-7 Bb7^b9/5 EbΔ

C-7 3 F-7 Bb7 3 EbΔ C-7 AØ

D7^b9/5 GΔ GΔ AbΔ 3 A-7 D7^b9/5 G-7 C7^b9/5

F-7 Bb7^b9/5 EbΔ C-7 3 F-7 Bb7

GØ C7^b9/5 FØ Bb7^b9/5 EbΔ Ab7 EbΔ

SOLOS

A-7 A-7 D7^b9/5 G-7 G-7 F-7 F-7 Bb7^b9/5 EbΔ C-7

F-7 Bb7 EbΔ GΔ AbΔ

A-7 A-7 D7^b9/5 G-7

F-7 Bb7 GØ

EbΔ Ab7



3. Blue Daniel



PLAY 13 TIMES (♩ = 126)

By Frank Rosolino
(As played by Cannonball Adderley)



SOLOS





4. Beatrice



PLAY 9 TIMES (♩ = 132)

By Sam Rivers

Musical notation for the main melody, featuring various chords and articulations:

- Chords: FΔ, G♭Δ+4, FΔ, E♭Δ+4, D-7, E♭Δ, D-7, B♭-7, A-7, B♭Δ, EØ, A7+9, D-7, G-7, G♭Δ+4, F-7, G♭Δ+4.
- Articulations: Accents (^), slurs, and a triplet (3).

SOLOS

Musical notation for the solo section, featuring various chords:

- Chords: FΔ, G♭Δ+4, FΔ, E♭Δ+4, D-7, E♭Δ, B♭-7, A-7, G-7, G♭Δ+4.



5. Dear Old Stockholm



PLAY 5 TIMES (♩ = 144)

Swedish Folk Song

INTRO

D-7

2 2 2

D-7 G-7 C7 FΔ EØ A7^{b9} D-7

B^b7 A7^{b9} D-7(b6) (Pure Minor)

Bridge

FΔ G-7 C7 FΔ E-7 A7 D-7

G-7 C7 FΔ EØ A7 D-7

G-7 G-7 B^bΔ A-7 G-7 A7+9 D-7

pedal C

SOLOS

D-7 D-7 G-7 C7

D-7 B^b7 A7+9

D-7(b6) (Pure Minor)

pedal D

D-7 D-7 G-

G-7 G-7 G7



6. You Know I Care



PLAY 2 TIMES (♩ = 36)

By Duke Pearson

Sheet music for the song "You Know I Care" by Duke Pearson. The music is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The score includes various chords and melodic lines across several staves.

Chords and notation visible in the score include:

- G°7, Eb-7/Ab, Ab7, G°7
- Eb-7/Ab, Ab7, Ab-7/Db, Db7b9, GbΔ, EbØ, F/A, Bb/Ab
- C/G, F#Ø, F-7, E-7, A7, D-7, G7b9, C, F7, Bb7+5, Eb-7/Ab, A/Ab
- DbΔ/Ab, Eb-7/Ab, Eb7b9, Eb-7/Ab, Ab7
- G°7, Eb-7/Ab, Ab7
- Ab-7/Db, Db7b9, GbΔ

The score is overlaid with a large, diagonal watermark reading "Mini Score".

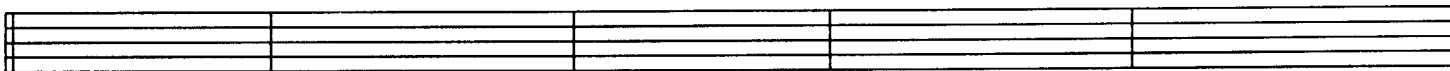


6. You Know I Care – Cont.

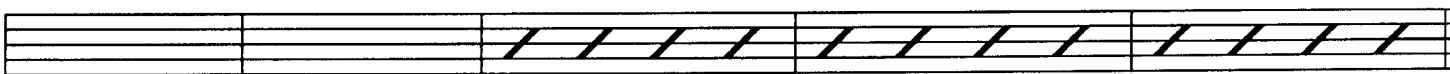


SOLOS

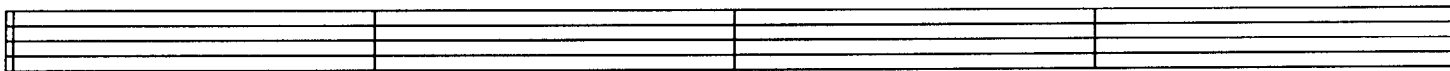
G^o7 Eb-7/A^b Ab7 G^o7 Eb-7/A^b Ab7 Ab-7/D^b Db7^b9



G^bΔ Eb^o F/A B^b/A^b C/G F[#]Δ F-7 E-7 A7 D-7 G7^b9 C F7 B^b7+5



Eb-7/A^b A/A^b DbΔ/A^b Eb-7/A^b Ab7^b9 C/A^b DbΔ/A^b



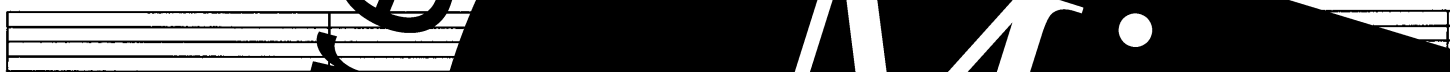
Eb-7/A^b A/A^b DbΔ/A^b B-7 E7 A^o Eb-7/A^b Ab7



G^o7 Eb-7/A^b Ab7 G^o7 Eb-7/A^b Ab7



Ab-7/D^b Db7^b9 C^bΔ F[#]-7



B7+4 B^b7+ A7+4 Ab7^b9





7. A Child Is Born



PLAY 6 TIMES (♩ = 92)

By Thad Jones

Chord progression for the first system:

B♭Δ Eb-6/B♭ B♭Δ Eb-6/B♭ B♭Δ Eb-6/B♭ B♭Δ

Chord progression for the second system:

AØ D7+9 G-7 D7♭9 G-7 D7♭9

Chord progression for the third system:

G-7 C7 C-7 F7 B♭Δ Eb-6/B♭

Chord progression for the fourth system:

B♭Δ Eb-6/B♭ B♭Δ D7+9/5 EbΔ Ab7

Chord progression for the fifth system:

B♭Δ/F Eb-6/G♭ G-7 C7 C-7/F F7

SOLOS

Chord progression for the first solo system:

B♭Δ Eb-6/B♭ B♭Δ Eb-6/B♭ B♭Δ Eb-6/B♭ B♭Δ AØ D7+9

Chord progression for the second solo system:

G-7 D7♭9 G-7 D7♭9 C7+4 C-7/F F7

Chord progression for the third solo system:

B♭Δ Eb-6/B♭ B♭Δ

Chord progression for the fourth solo system:

B♭Δ/F Eb-6/G♭

Chord progression for the fifth solo system:

B♭Δ Eb-6/B♭ B♭Δ



8. On A Slow Boat To China



PLAY 6 TIMES (♩ = 176)

By Frank Loesser

INTRO B♭Δ A♭Δ B♭Δ A♭Δ B♭Δ A♭Δ B♭Δ A♭Δ F7♭9

LATIN

B♭Δ SWING G7♭9 C-7 C#°7 B♭Δ D7♭9

I'd like to get you on a slow boat to Chi-na, All to my - self, a -
Out on the brin-y with a moon big and shin-y Mak-ing your heart of

E♭Δ DØ G7+9 1. C-7 C#°7 B♭Δ G7 C7

lone. Get you and keep you in my arms ev-er - more Leave all your
stone.

G-7 C7 C-7 2. C-7 A♭7

lov-ers weep-ing on the far - away shore. I'd love to get you on a

B♭Δ A♭7 G7 C7 F7 B♭Δ G7 C-7 F7

slow boat to Chi-na, All to my - self a - lone

SOLOS

B♭Δ G7♭9 C-7 D7♭9 E♭Δ DØ G7+9

C-7 C#°7 B♭Δ F7

B♭Δ G7♭9 C-7

C-7 A♭7 B♭Δ A♭Δ

⊕ LATIN B♭Δ A♭Δ B♭Δ



9. Limehouse Blues



Slow version: PLAY 11 TIMES (♩ = 232) (CD TRACK 9)

Fast version: PLAY 9 TIMES (♩ = 264) (CD TRACK 12)

Words by Douglas Furber

Music by Phillip Braham

Oh! lime-house kid — oh! oh! oh! lime-house kid — Go-ing the way —
— that the rest of them did — Poor brok-en blos - som and no-bod-y's child —
— Hunt-ing and taunt - ing you're just kind o' wild — Oh! oh!
oh! lime-house blues — I've the al-lime-house blues — Learned from the chink-
- ies those sad Chi - na blues — Rings on your fin - gers and
tears for your crown — Tha —

SOLOS

Db7

F-7 Bb7 Bb7 Fb7
Bb7 Ab7 F

10. Bernie's Tune



PLAY 8 TIMES (♩ = 216)

Bernie Miller
(As played by Gerry Mulligan)

The musical score is written for guitar in 4/4 time. It consists of five staves of music. The first staff begins with a key signature of one flat (Bb) and a 4/4 time signature. The music is written in a single melodic line. The chords indicated above the staff are: D-7, Bb7+4, EØ, A7+9, D-7, and a first ending marked '1.' with chords EØ and A7+9, followed by a second ending marked '2.' with chord D-7. The second staff continues the melody with chords Bb6, G7, C-7, F7, Bb6, G7, C-7, F7, Bb6, and G7. The third staff has chords C-7, F7, F#-7, B7, E-7, A7+9, and D-7. The fourth staff has chords Bb7+4, EØ, A7+9, D-7, EØ, and A7+9. The fifth staff ends with a 'BREAK' instruction. A large 'MiniScore' watermark is overlaid on the bottom half of the image.

SOLOS

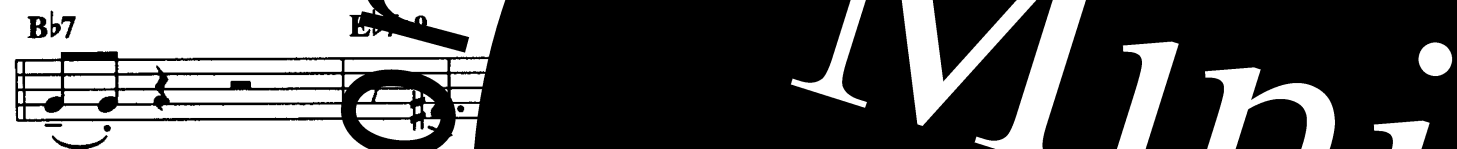
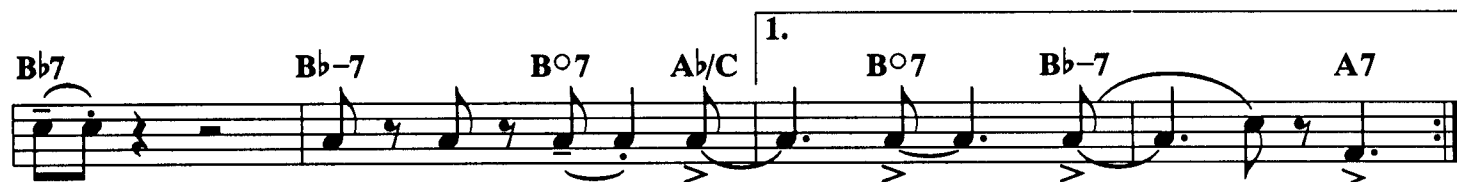


11. Our Delight



PLAY 7 TIMES (♩ = 160)

By Tadd Dameron





11. Our Delight – Cont.



SOLOS

B \flat 7

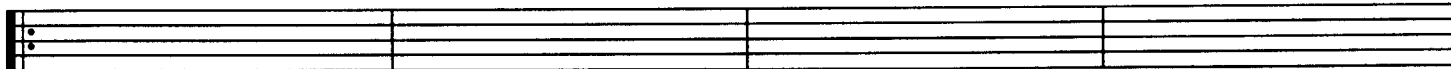
E \flat 7+9

A \flat Δ

D \flat 7+4

C-7

F7



B \flat 7

B \flat -7

E \flat 7

A \flat Δ

C-7

F7+9



B \flat 7

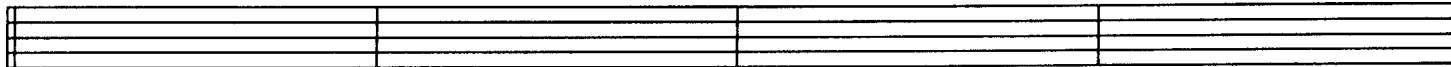
E \flat 7+9

A \flat Δ

D \flat 7+4

C-7

F7

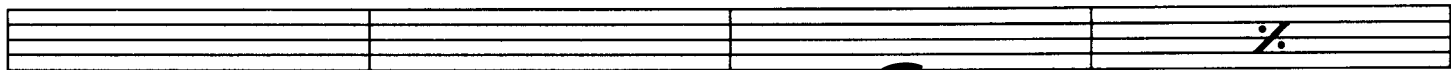


B \flat 7

B \flat -7

E \flat 7

A \flat Δ



Bridge

E \flat -7

A \flat 7

D \flat 7



D \flat -7

G \flat 7

C-7

B-7

E7

B \flat -7

E \flat 7

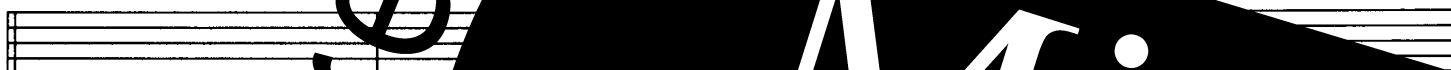


B \flat 7

E \flat 7+9

C-7

F7



B \flat 7



B \flat -7

E \flat 7

A \flat Δ



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 progressions intimidate you. Sound is foremost and is the FIRST thing a person latches onto. It leaves a lasting impression. So, be yourself and let your voice or instrument be the ingredient of your musical personality.

6. LISTENING: There's no way to those musicians who have answers. Each musician is a result of what they have listened to by listening. Some feel that if they listen to you, they will try to convince you it's true. Don't let it fool you. If no one else truly is a Universal Language.

7. Everyone has the ability to have to have desire and set as and the distance between your mind and idea and your fingers are already playing it. It's and perseverance. When asked, "What is the greatest obstacle," he replied, "Laziness." *I agree!*