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SCALE SYLLABUS
Treble Clef Scales
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SOLOING by Jamey Aebersold
Discography
Jazz Guitar Voicings
Essential Recordings

Concert Key Songs & Chord/Scale Progressions

Bb Instrument Songs & Chord/Scale Progressions

Eb Instrument Songs & Chord/Scale Progressions

Bass Clef Instrument Songs & Chord/Scale Progressions

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

Rhythm Section Personnel on Play-a-long Recording:
JAMEY AEBERSOLD - piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

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INTRODUCTION

This collection is a bit different in that most of the tunes have appeared on earlier volumes in the Aebersold 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 Aebersold 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_. Aebersold 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. Jamey Aebersold has written _Solar Flair_ as a tribute to the jazz bossa novas of the period. 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 Blues Walk._

_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 visualizing the chord progressions. Do this without your instrument. Just use your mind.

A good way to memorize a song is to listen to it on a recording. It’s the natural way to learn a song. Listening to jazz masters also provides stimulation for your own imagination and gives you a ”feel” for how the song can be played. I have provided a complete discography for each song.

The practice routine outlined on page iii can be valuable in learning (memorizing) the various scales throughout this book. When you approach learning the scales and chords in a disciplined manner, your mind (conscious and sub-conscious) develops good habits which will pay you huge dividends as you move on to learning new tunes. I’ve also provided a list (in all keys) of major, minor, dominant 7th, half-diminished, whole-tone, diminished, and diminished whole-tone scales.

_Scales_ and _chords_ are your best friends. Give them respect and they will reward you greatly.

The recording has the following _Special Stereo Separation_: Piano and drums are on the right channel; Bass and drums are on the left channel.

There are three supplemental books aligned with this Volume 54 book and recording. They are: _Volume 54 Piano Voicings Transcribed_ off the recording; _Volume 54 Bass Lines_ transcribed off the recording; and, _Volume 54 Drums Parts_ (book & CD) transcribed off the recording. These books contain all the actual notes which are played on the accompaniment recording. You can actually SEE what is being played by each of these instruments. Write or call for complete information.
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, 2, 4, 3, 5, 4, 6, 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 altered or played very fast to fit them into the blues progression. Usually, I practice them without the recording first, to gain facility.

After you get good enough, you won’t have to go through this type procedure on every song. Your mind will be accustomed to the scales and chords and your sub-conscious mind will direct your fingers via your imagination. It really works but you have to do a certain amount of “homework” first. Listening to jazz, good jazz, can cut down on the time it takes to produce satisfying results.

If you haven’t already looked at the Volume 1 book, I strongly suggest examining it carefully. It contains many chapters concerning the development of strong solos, melodies, and jazz phrases.

NOTE: The stacked chords which sometimes appear in the solo sections represent the root, 3rd, 5th, 7th, and 9th notes of the scale.
# 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)

<table>
<thead>
<tr>
<th>CHORD/SCALE SYMBOL</th>
<th>SCALE NAME</th>
<th>WHOLE &amp; HALF STEP CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Major</td>
<td>W W H W W H</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
<tr>
<td>C7</td>
<td>Dominant 7th (Mixolydian)</td>
<td>W W H W W H</td>
<td>C D E F G B b C</td>
<td>C E G B B</td>
</tr>
<tr>
<td>C9</td>
<td>Minor(Dorian)</td>
<td>W W H W W H</td>
<td>C D E F G A B b C</td>
<td>C E G B B</td>
</tr>
<tr>
<td>C7</td>
<td>Half Diminished(Locrian)</td>
<td>H W H W W W W</td>
<td>C D E f G b A b B C</td>
<td>C E G B b B</td>
</tr>
<tr>
<td>C7</td>
<td>Diminished(8 tone scale)</td>
<td>W H W H W W H</td>
<td>C D E f G b A B b C</td>
<td>C E G B A</td>
</tr>
</tbody>
</table>

## 1. MAJOR SCALE CHOICES

<table>
<thead>
<tr>
<th>SCALE NAME</th>
<th>W &amp; H CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C A (Can be written C)</td>
<td>Major(don't emphasize the 4th)</td>
<td>W W H W W W H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C</td>
<td>Major Pentatonic</td>
<td>W W W W W W</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C Δ +4</td>
<td>Lydian(major scale with +4)</td>
<td>W W H W W H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C Δ</td>
<td>Bebop (Major)</td>
<td>W W W W W H H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C Δ +6</td>
<td>Harmonic Major</td>
<td>W W W W W H H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C Δ +5, +4</td>
<td>Lydian Augmented</td>
<td>W W W W W H H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C</td>
<td>Augmented</td>
<td>-3 H -3 H -3 H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C</td>
<td>6th Mode of Harmonic Minor</td>
<td>-3 H W W W H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C</td>
<td>Diminished(begin with H step)</td>
<td>-3 W H W H W</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C</td>
<td>Blues Scale</td>
<td>-3 W H H W W</td>
<td>C D E F G A B C</td>
</tr>
</tbody>
</table>

## 2. DOMINANT 7th SCALE CHOICES

<table>
<thead>
<tr>
<th>SCALE NAME</th>
<th>W &amp; H CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C7</td>
<td>Dominant 7th</td>
<td>W W W W H W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7</td>
<td>Major Pentatonic</td>
<td>W W W W W W</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C7</td>
<td>Bebop (Dominant)</td>
<td>W W W W W H H</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>C7 b9</td>
<td>Spanish or Jewish scale</td>
<td>H -3 H W W H W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7 +4</td>
<td>Lydian Dominant</td>
<td>W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7b6</td>
<td>Hindu</td>
<td>W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7 + (has #4 &amp; #5)</td>
<td>Whole Tone(6 tone scale)</td>
<td>W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7b9(also has #9 &amp; #4)</td>
<td>Diminished(begin with H step)</td>
<td>W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7 +9(also has b9, #4, #5)</td>
<td>Diminished Whole Tone</td>
<td>W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C7</td>
<td>Blues Scale</td>
<td>-3 W H H W W</td>
<td>C D E F G A B b C</td>
</tr>
</tbody>
</table>

## 3. MINOR SCALE CHOICES

<table>
<thead>
<tr>
<th>SCALE NAME</th>
<th>W &amp; H CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C - or C-7</td>
<td>Minor(Dorian)</td>
<td>W W W W H W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-7</td>
<td>Pentatonic(Minor Pentatonic)</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-7</td>
<td>Bebop (Minor)</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-Δ</td>
<td>Melodic Minor(ascending)</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-6 or C-Δ</td>
<td>Bebop Minor No. 2</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-7</td>
<td>Blues Scale</td>
<td>-3 W H H W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-Δ (b6 &amp; maj. 7th)</td>
<td>Diminished(begin with H step)</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-7</td>
<td>Phrygian</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-b9b6</td>
<td>Pure or Natural Minor, Aeolian</td>
<td>W W W W W W W W W</td>
<td>C D E F G A B b C</td>
</tr>
<tr>
<td>C - or C-b6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## 4. HALF DIMINISHED SCALE CHOICES

<table>
<thead>
<tr>
<th>SCALE NAME</th>
<th>W &amp; H CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C0</td>
<td>Half Diminished(Locrian)</td>
<td>H W W W W W W W W</td>
<td>C D E f G b A b b C</td>
</tr>
<tr>
<td>C0 #2 (C09)</td>
<td>Half Diminished #2(Locrian #2)</td>
<td>H W W W W W W W W</td>
<td>C D E f G b A b b C</td>
</tr>
<tr>
<td>C0(with or without #2)</td>
<td>Bebop Scale</td>
<td>W W W W W W W W W</td>
<td>C D E f G b A b b C</td>
</tr>
</tbody>
</table>

## 5. DIMINISHED SCALE CHOICES

<table>
<thead>
<tr>
<th>SCALE NAME</th>
<th>W &amp; H CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Diminished(8 tone scale)</td>
<td>W W W W W W W W W</td>
<td>C D E f G b A b b C</td>
</tr>
</tbody>
</table>

**NOTE:** The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7 +9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G, Bb, C). My chord symbol abbreviation is C7 +9 +4 +5, which is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G, Bb, C). This is called Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

* -  In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.
Your voice has been with you much longer than your instrument.
Use it to sing with then transfer the music to your instrument.
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 improvisor 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 you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without listening to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." I agree
2. Impressions

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)

SOLOS

Track ends on D-
3. Bb Blues ("Shuffle-Time")

PLAY 10 CHORUSES (♩ = 88)

By Jamey Aebersold

Learn the 3 scales and chords... memorize them. Listen to recordings of jazz blues musicians for ideas. Use swing "eighth" note feel. Bb blues scale will sound fine.

SOLOS

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.

Bb BLUES SCALE

Bb Minor Pentatonic Scale

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4. Solar Flair

Play 8 CHORUSES ($\frac{3}{8} = 104$)

By Jamey Aebersold

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.

**BOSSA NOVA**

**SOLOS**
5. Summertime

PLAY 9 CHORUSES (\( \frac{\text{i}}{\text{j}} = 108 \))

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)

SOLOS

ENDS ON D– VAMP
6. Watermelon Man

PLAY 8 CHORUSES (\( \frac{1}{8} = 96 \))

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

SOLOS

F BLUES SCALE

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7. Song For My Father

By Horace Silver

PLAY 5 CHORUSES (♩ = 100)

The G 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 7 961 102)

FORM AAB

NOTE: The original version of this passage is at the bottom of the page.

SOLOS

F-

Eb7

Db7

G-/C

F-

BREAK

ENDING FADES OUT ON F-

F BLUES SCALE

F Minor Pentatonic Scale

Original version:
8. Satin Doll

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)

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SOLOS

D-  G7  E-  A7

A-  D7  Ab-  Db7  CΔ  F7  E-  A7  CΔ

BRIDGE

G-  C7  FΔ

A-  D7  G7

D-  G7  E-  A7

A-  D7  Ab-  Db7  CΔ  F7  E-  A7

CΔ  F7  E-  A7+9  A-  D7  Ab-  Db7  CΔ  F7

E-  A7+9  A-  D7  Ab-  Db7  CΔ  CΔ+4
9. Maiden Voyage

PLAY 3 CHORUSES (\( \text{}\frac{\text{d}}{\text{}} = 96\))

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

C–/F

BRIDGE
Bb–/Eb

C#–

A–/D

SOLOS

A–/D

Bb–/Eb

C#–

A–/D

C–/F

Repeat Twice & Fade Out

10. F Blues ("Tootsie")

PLAY 10 CHORUSES (\( \text{\textit{d}} = 92 \))

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.

SOLOS

F7

Bb7

F7

A- D7

G- C7

(F7) A7 D7 (G-) G7

C7

1st X Only

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.

F BLUES SCALE

F Minor Pentatonic Scale

Track ends on F7+9
(Play Blues Scale)
11. 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

F-

Db7

D-

SOLOS

F-

Db7

D-

F-

F BLUES SCALE

Ending fades on F-

NOTE: In soloing, the second chord/scale could be Db7+4 (Db, Eb, F, Gb, Ab, Bb, Cb, Db).

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12. Footprints

PLAY 7 CHORUSES \( \frac{4}{4} = 108 \)

By Wayne Shorter

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)

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

SOLOS

C Minor Pentatonic Scale

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12
14. Autumn Leaves

PLAY 4 CHORUSES (q = 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)

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13. Doxy

PLAY 8 CHORUSES ( \( \) = 92)

By Sonny Rollins

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)

SOLOS

Bb BLUES SCALE
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.

The above examples cover two keys. Vol.3 “The II/V7/I Progression” covers all twelve keys. You eventually need to be able to play in all twelve keys.

SOLOS

Track ends on Ab7
2. Impressions
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)
Learn the 3 scales and chords... memorize them. Listen to recordings of jazz blues musicians for ideas.
Use swing "eighth" note feel. C blues scale will sound fine.

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.
4. Solar Flair

By Jamey Aebersold

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.

BOSSA NOVA

SOLOS
5. Summertime

PLAY 9 CHORUSES (\(\text{b} = 108\))

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)

SOLOS

ENDS ON E– VAMP
6. Watermelon Man

By Herbie Hancock

PLAY 8 CHORUSES (\( \frac{4}{4} = 96 \))

G 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)

(Note: Trumpet player may have to take some phrases down one octave.)

16-Bar Blues

SOLOS

G7  C7  D7  C7  G7  C7  D7  C7  D7  C7  G7

BREAK

G BLUES SCALE

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21
7. Song For My Father

By Horace Silver

The G 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 7 961 102)

FORM AAB

NOTE: The original version of this passage is at the bottom of the page.

SOLOS

G Minor Pentatonic Scale

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22
9. Maiden Voyage

By Herbie Hancock

PLAY 3 CHORUSES (\(\nu = 96\))

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)

SOLOS

B-/E  D-/G  B-/E  D-/G

C-/F  Eb-  B-/E  D-/G

Repeat Twice & Fade Out
10.F Blues ("Tootsie")

By Jamey Aebersold

PLAY 10 CHORUSES (♫ = 92)

Memorize the scales and chords. Be sure to use Bb 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.

SOLOS

G7
C7
G7
G7
C7
G7
G7
B-
A-
D7
(G7)
B7
E7
(G7)
B7
E7
(A-)
A7
D7

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.

Track ends on G7+9
(Play Blues Scale)
11. Cantaloupe Island

PLAY 7 CHORUSES (\( \frac{1}{4} = 96 \))

Master the Eb7(+4) chord scale. This is just 4-bar phrases. Use the G 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

G BLUES SCALE

NOTE: In soloing, the second chord/scale could be Eb7+4 (Eb F G A\( \flat \) Bb C Db Eb).

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12. Footprints
By Wayne Shorter

PLAY 7 CHORUSSES (\( \bar{\text{j}} = 108 \))

This song seems to float along. Let your musical mind guide your phrases. D 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)

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

SOLOS

D Minor Pentatonic Scale
The C 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)

SOLOS

C7  Bb7  A7
D7  G7  C7
C7  Bb7  A7
D7  G7  C7
C7  Bb7  A7

C BLUES SCALE
14. Autumn Leaves

By Joseph Kosma & Johnny Mercer

PLAY 4 CHORUSES \( \text{\( \frac{\text{d}}{\text{d}} = 100 \)} \)

3rds and 7ths are very important. This song tends to hang around A-. 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)

SOLOS

BRIDGE

Solo Break
15. III/VII7/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.

The above examples cover two keys. Vol.3 “The II/V7/I Progression” covers all twelve keys. You eventually need to be able to play in all twelve keys.

SOLOS

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31
2. Impressions

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)
Learn the 3 scales and chords ... memorize them. Listen to recordings of jazz blues musicians for ideas. Use swing "eighth" note feel. G blues scale will sound fine.

SOLOS

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.
4. Solar Flair
By Jamey Aebersold

PLAY 8 CHORUSES (♩ = 104)

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.

BOSSA NOVA

SOLOS

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5. 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)

SOLOS

ENDS ON B- VAMP
6. Watermelon Man

By Herbie Hancock

PLAY 8 CHORUSES (\( \text{\textit{j}} = 96 \))

D 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)

(NOTE: The first eight measures may be played one octave higher.)

16-Bar Blues

SOLOS

D7

G7

A7

G7

BREAK

D7

A7

G7

A7

G7

BREAK

D7

Ends on D7

D BLUES SCALE
7. Song For My Father

PLAY 5 CHORUSES (ulfilled = 100)

The D 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 7961 102)

FORM AAB

NOTE: The original version of this passage is at the bottom of the page.

BRIDGE

BREAK

SOLOS

BREAK

BREAK

BREAK

ENDING FADES OUT ON D-

D BLUES SCALE

D Minor Pentatonic Scale

Original version:
8. Satin Doll
By Billy Strayhorn, Duke Ellington, Johnny Mercer

PLAY 6 CHORUSES (♩ = 88)

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)

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9. Maiden Voyage

PLAY 3 CHORUSES (J = 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)

SOLOS

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10. F Blues ("Tootsie")

PLAY 10 CHORUSES (\( \dot{\text{j}} = 92 \))

Memorize the scales and chords. Be sure to use F 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.

SOLOS

D7             G7             D7             D7

G7             G7             D7             F#-

\( \text{E-} \)

A7             (D7)           B7             (E-)     A7

1st X Only

D BLUES SCALE

D Minor Pentatonic Scale

The Blues Scale or Minor Pentatonic Scale may be played at anytime in the blues. Use it for variety.

Track ends on D7+9
(Play Blues Scale)
11. Cantaloupe Island

PLAY 7 CHORUSES (\( \text{\textit{j}} = 96 \))

By Herbie Hancock

Master the Bb7(+4) chord scale. This is just 4-bar phrases. Use the D 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

D BLUES SCALE

NOTE: In soloing, the second chord/scale could be Bb7+4 (Bb C D Eb F G Ab Bb).

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12. Footprints

By Wayne Shorter

PLAY 7 CHORUSES (♩ = 108)

This song seems to float along. Let your musical mind guide your phrases. A 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)

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

SOLOS

A Minor Pentatonic Scale

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13. Doxy

PLAY 8 CHORUSES (\( \text{j} = 92 \))

By Sonny Rollins

The G 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)

SOLOS

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14. Autumn Leaves

PLAY 4 CHORUSES (♩ = 100)

By Joseph Kosma & Johnny Mercer

3rds and 7ths are very important. This song tends to hang around E−. 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)

SOLOS
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.

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SOLOS

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