

# VOLUME 35

**Cedar's Blues**  
**Bolivia**  
**Clockwise**  
**Firm Roots**  
**Ojos De Rojo**  
**Fantasy In D**  
**Midnight Waltz**  
**Hand In Glove**  
**The Maestro**

*for YOU to*

# **CEDAR WALTON**

*Nine Jazz Originals*

**Play-A-Long Book & Record Set**





**FOR ALL INSTRUMENTS**

**A New Approach to Jazz Improvisation**

*by Jamey Aebersold*



## CONTENTS

INTRODUCTION.....	ii
DISCOGRAPHY .....	ii
CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS  .....	1
Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	11
Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	21
BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	31
SCALE SYLLABUS .....	41, 42

Published by  
JAMEY AEBERSOLD  
1211 Aegersold Drive  
New Albany, IN 47150

Cover Design by PETE GEARHART  
COPYRIGHT©1985 by JAMEY AEBERSOLD  
International Copyright Secured  
All Copyrights Used by Permission

## INTRODUCTION

Cedar Walton grew up in Dallas, Texas, a hotbed of jazz talent that spawned Charlie Christian, Hot Lips Page, Budd Johnson, Jimmy Giuffre and Red Garland, among others. After attending the University of Denver he moved to New York in 1955. Two years of army time intervened, but by the late fifties he was gigging with such luminaries as J.J. Johnson, Gigi Gryce, and others. In the early sixties he did a three-year stint as pianist-arranger with Art Blakey's Jazz Messengers, and has since freelanced as a sideman and leader. In the late sixties he was part of the house rhythm section for Prestige Records, recording with Sonny Criss, Pat Martino, Eric Kloss, and Charles McPherson as well as a series under his own name. He led the funk group Mobius during the mid-seventies. More recently, he has had fruitful associations with Milt Jackson and Clifford Jordan as well as solo work and performances with his postbop-styled group Eastern Rebellion.

Walton's writing is a natural outgrowth of his playing and the groups he has played with. The tunes on this album are up-tempo, and marked by devices popular in the postbop idiom - especially ostinato patterns, vamps and pedal point passages. Only two of them are based on standard chord changes - **Cedar's Blues** is just that and **Hand In Glove** is a line on **Love For Sale**, but even these utilize rhythmic and harmonic variants during the playing of the theme. **Midnight Waltz** is a 3/4 blues with a couple of minor harmonic alterations, but for the real challenge in 3/4 time, try **Clockwise**. Making music over these changes will challenge the most advanced soloist. Also interesting harmonically but with a latin flavor is **The Maestro**. **Bolivia** is probably Walton's best-known piece and like a number of other tunes on this record has an ostinato section that is used even during the improvised section. **Fantasy In D** is probably the oldest piece, recorded under the name **Ugetsu** by Art Blakey in 1963 with Walton at the piano. **Firm Roots** is built on a nice series of II/V/I sequences with a tricky rhythmic figure in the bridge for contrast. For the hot latin lovers, **Ojos de Rojo** should please.

These tunes by Cedar Walton are not for the faint-hearted. The tempos and chords are quite demanding, but when they are mastered, the satisfaction will be worth the effort.

Phil Bailey  
November, 1985

## CEDAR WALTON DISCOGRAPHY

### **CEDAR'S BLUES**

C. Walton Quintet (Red Record #179)  
C. Walton (Clean Cuts CC704)  
J. Jones, Jr. ("New York Twice")

### **BOLIVIA**

M. Jackson (Pablo Live 2620 103)  
S. Jones (Muse MR 5149)  
J. Mosher (ITI 015)  
C. Walton (Timeless SJP 101)

### **CLOCKWISE**

B. Higgins (Red Record VPA 141)  
C. Walton (Clean Cuts CC704; Timeless SJP 143)

### **FIRM ROOTS**

C. Jordan (Muse MR 5059; Steeplechase JCS 1033)  
C. Walton (Timeless SJP 143)

### **OJOS de ROJO**

R. Brown (Contemporary 7641)  
C. Walton (Steeplechase SCS 1085; Timeless SJP 106)

### **FANTASY IN D**

A. Blakey (Prestige 10076)  
C. Walton (Timeless SJP 106)

### **MIDNIGHT WALTZ**

P.J. Jones (Galaxy GXY 5122)  
C. Jordan (Muse MR 5076; Steeplechase SCS 1092)

### **HAND IN GLOVE**

C. Walton Quintet (Red Record #179)  
C. Walton (Timeless All Stars SJP 182- Japanese)

### **THE MAESTRO**

C. Jordan (Steeplechase SCS 1071)  
C. Walton (Muse MR 5244; RCA APL1-1009;  
Timeless SJP 106)



# Cedar's Blues



SIDE 1/TRACK 1  
PLAY 20 CHORUSES

♩=96

(MELODY IN "2" FEEL)

*Bb7*

*Bb7*

*Eb7*

*Bb7*

(PEDAL "F")

(PEDAL "Eb")

(BLUES)

SOLO *Bb7* *Eb7* *Bb7* *Bb7* (F- *Bb7*)

*Eb7* *Bb7* *G7*

(D- *G7*)

C- *F7* *Bb7* *C-* *F7*

(*G7*) (C7 *F7*)

*B7+9* *Bb7+9*

Copyright ©1982 Vernita Music  
This Arrangement Copyright ©1985 by Vernita Music  
International Copyright Secured Made in U.S.A. Used by Permission  
All Rights Reserved



# Bolivia

SIDE 1/TRACK 2  
PLAY 8 CHORUSES  
♩=106

**A** *G7*

**B** *E♭Δ E- A7(13) DΔ Ab7(b9)*

*(LATIN ON HEAD)*  
*GΔ F#7(+2) B-7 CΔ(11)*

*B-7 B-7/A Abφ G-7 C7*

*(SWING)*  
*FΔ B♭7b9 B7b9 B♭Δ A7(+9)*

*(4TH X) 1,2,3.* *4. G7b9 EΔ*

REPEAT **A** & **B** , THEN GO TO SOLOS

**SOLO** *G7 (D-7)*

*BASS FIGURE CONTINUES* *16*

*E♭Δ E- A7(13) DΔ Ab7(b9) GΔ F#7+9 B-7 CΔ(11)*

*SWING*

*B-7 B-7/A Abφ G-7 C7 FΔ B7(b9) B♭Δ A7(+9) ⊕*

*PLAY 1 X'S*

*G7* *G7b9 13* *EΔ E♭Δ*

# Clockwise



SIDE 1/TRACK 3  
PLAY 5 CHORUSES

♩=168

**INTRO**  
(4x's)  $E\Delta$  (EUM 1/2 STEP)  $F\Delta+4$   $E\Delta$  (1/2 STEP) 1,2,3.  $F\Delta+4$

**MELODY**  
 $E\Delta$   $Bb7b9$   $Eb\Delta$   $A7b9$   $D\Delta$   
 $A7b9$   $Db\Delta$   $Bb7b9^{+11}$   $A\Delta$   $A7$

1.  $Db-7$   $G67b9$   $F\Delta$   $Eb-$   $A7$   $Db\Delta$   $F\#-$   $B7$

2.  $Db-$   $Db-/C$   $Db-/B$   $Bb-$   $Eb7$   $A\phi$   $D7+9$   $G\Delta$

$F\Delta+4$  (4x's)  $E\Delta$  (EUM 1/2 STEP)  $F\Delta+4$   $E\Delta$  (1/2 STEP)  $F\Delta+4$  (FERMATA LAST X ONLY)

**SOLO**  $E\Delta$   $Bb7b9$   $Eb\Delta$   $A7b9$   $D\Delta$   $A7b9$   $Db\Delta$   $Bb7b9^{+11}$

$A\Delta$   $A7+9$  1.  $Db-$   $G67(b9)$   $F\Delta$   $Eb-$   $A7$   $Db\Delta$   $F\#-$   $B7$

2.  $Db-$   $Db-/C$   $Db-/B$   $Bb-$   $Eb7$   $A\phi$   $D7+9$   $G\Delta$   $F\Delta+4$

(4x's)  $E\Delta$   $F\Delta+4$   $E\Delta$   $F\Delta+4$

☉ FERMATA LAST X ONLY



# Firm Roots

SIDE 1/TRACK 4  
PLAY 7 CHORUSES

♩=264

(MELODY IS PLAYED TWICE)

F- Bb7 EbΔ  
 (PEDAL "Bb")  
 F- Bb7 EbΔ  
 D- G7 CΔ  
 (PEDAL "G")  
 C- F7 1. BbΔ  
 (PEDAL "F") (PEDAL "Bb")  
 2. BbΔ F- G-  
 A- Bb- Eb-/Ab (RHY. SEC. PLAY WHOLE NOTES ON HEAD)-  
 Eb-/Ab C-/F C-/F  
 SOLO F- Bb7 EbΔ F- Bb7 EbΔ  
 D- G7 CΔ C- F7 1. BbΔ  
 2. BbΔ F- G- A- Bb-  
 Eb-/Ab RHY. C-/F  
 C-/F Ab-

Copyright©1975 Vernita Music

This Arrangement Copyright©1985 by Vernita Music  
International Copyright Secured Made in U.S.A.

Used by Permission  
All Rights Reserved

# Ojos De Rojo



SIDE 1/TRACK 5  
PLAY 14 CHORUSES  
♩=260

**(INTRO)** *Ab-Δ* *G7+9* *F#-Δ* *F7+9*

*E-Δ* *Eb7+9* *DΔ* *Ab7* *G7+9* *C7b9*

**A**

**PICK UP 2ND X ONLY**

On D.S., after repeat, go to solos.

**B (LATIN)** *F-* *Eb-* *Ab7* *DbΔ* *C-* *(CΔ)* *F7*

*Bb-* *Ab-* *G7+9* *G-|C* *C7b9* *C7* *(C7D-EbΔE)*

**C** *F-* *E7+9* *Eb7sus* *DΔ* *DbΔ+4* *C7+4* *Bb-*

*Bb-* *F#Δ+4* *F7+4* *EΔ+4* *Eb7b9* *DΔ* *C7+4* **D.S. with repeat, then to solos.**

**(BREAK)**

**SOLO** *F-* *Eb-* *Ab7* *DbΔ* *C-* *F7*

*Bb-* *Ab-* *G7+9* *C7+9*

AFTER SOLOS, PLAY LETTER **C**, THEN VAMP AND FADE OUT ON F MINOR.

Copyright©1977 Vernita Music  
This Arrangement Copyright©1985 by Vernita Music  
International Copyright Secured Made in U.S.A.  
Used by Permission All Rights Reserved





# Fantasy In D

SIDE 2/TRACK 1  
PLAY 7 CHORUSES

♩=252

(INTRO)

DA E-/A (A7sus4)

(PEDAL "A")

SIMILE FOR 14 MORE MEASURES

A

DA CA DA CA

RHY. 3 4 5 4 3 2 1

SIMILE -

DA Ab7+4 GA C#° F#7+4

B- CA B- E7 GA Gb7b9 F# E7+4 F/Ep

B

DA E-/A (A7sus4)

(IMPROVISE 16 MEASURES)

14

SOLO C

DA CA DA CA DA Ab7+4 GA C#° F#7+4

B- CA+4 B- E7 Bb- Eb7

(INTERLUDE)

D

DA E-/A

RHYTHM FIGURE

PEDAL "A"

[NOTE: CODA IS PLAYED ONLY ONCE - AT END OF TUNE]

DA CA

2 2 2

Copyright ©1974 Vernita Music  
This Arrangement Copyright ©1985 by Vernita Music  
International Copyright Secured Made in U.S.A.

Used by Permission  
All Rights Reserved

# Midnight Waltz



SIDE 2/TRACK 2  
PLAY 16 CHORUSES

♩=180

(24 BAR BLUES)

(INTRO) C G- C G- C G- C

(PEDAL "G") 4 F 4 F SIMILE

(MELODY) A

C7 G- F7 C- F7 C- C7 G- C7

Bb7 A7 Eb- Ab7 D7+9 G7+9 C7 G7+9 C7 G7+9

SOLO (24 BAR BLUES)

C7 (Db7) C7 (Db7) C7 (Db7) C7

F7 F#7 F7 F7 C7 B7 Bb7 A7

(F#0) (F7) (E7)

Eb- Ab7 D- G7+9 C7 A7+9 D- G7+9

(D7)

(TURNAROUND)

C7 G7+9 C7 Bb7 A7+9 Eb- Ab7 D7+9 G7+9

(Db7)

C G- C G- C G- C G-

C G- C G- C G- C7b9

Copyright © 1976 Vernita Music  
 This Arrangement Copyright © 1985 by Vernita Music  
 International Copyright Secured Made in U.S.A.  
 Used by Permission  
 All Rights Reserved



# Hand In Glove

SIDE 2/TRACK 3  
PLAY 5 CHORUSES  
♩=232

*Bb- Eb7 F#- B7 F- Bb7 B- E7 Bb- Eb7 F#- B7*  
*F- Bb7 B- E7 E- Eb- Eb- Ab7 DbΔ Gb7 C♭/F F7b9*

*\* Ab7 Bb7 Ab7 Bb7 Ab7 Bb7 Ab7 Bb7*  
 (IMPROVISED BRIDGE)  
*Ab7 Bb7 Ab7 Bb7 Eb- Ab7 DbΔ F- Bb7*  
*Ab7 Bb7 Ab7 Bb7 Eb- Ab7 DbΔ Bb7b9 Eb- G7+4 C7 F#- B7 F♭ Bb7b9*

SOLO *Eb7 Bb7 Eb7 Bb7*  
*Eb- Ab7 DbΔ Gb7+4 C♭ F7+9 Bb7*  
 BRIDGE  
*Eb- Ab7 DbΔ F- Bb7+9 Eb- Ab7 DbΔ*  
*F- Bb7+9 Eb- G♭ C7+9 F#- B7 F♭ Bb7b9*  
*Eb7 Bb7 Eb7 Bb7*  
*Eb- Ab7 DbΔ Gb7+4 C♭ F7+9 Bb7*  
 (ON ENDING *F♭ F♭ F♭*)  
*C♭/F F7b9 C♭/F F7b9*  
*\* Ab7 Bb7 Ab7 Bb7 Ab7 Bb7 Ab7 Bb7* **To Solos**  
*fine*

D.C. AL  
NO REPEAT

\* On some recorded versions Cedar plays Ab SUS to Bb SUS instead of Ab7 to Bb7

# The Maestro



SIDE 2/TRACK 4  
PLAY 4 CHORUSES  
♩=164

[Each player will want to "personalize" the rhythm (especially the quarter notes) of this song.]

The musical score for 'The Maestro' is presented in a single system with 12 staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=164. The score includes various musical notations such as quarter notes, eighth notes, and rests, along with a series of chord symbols written above the staves. The chord symbols include: B♭, E♭/B♭, A7(+4), A♭7, D♭, E♭7, E7, B♭♭, E♭7, A♭-7, A♭-7/G♭, F♭, F-/B♭, B♭7(+9), E♭♭, F-7, B♭7, A7(+4), A♭7, C#-, F#7, B♭, E♭7/B♭, A7(+4), A♭7, D♭, E♭7, E7, B♭-7, E♭7, A♭-7, A♭-7/G♭, F♭, E-7, A7, D♭, C♭, D♭, C7, D♭, C7, F7, B♭♭, A7+, D-7, G7, C♭, E7/B, D♭7(+4), A7+5, E♭♭, E7, F7, B♭, E7+9, A-7, A-7/G, F#♭, F-7, B♭7, E♭♭, E♭-7, A♭7, D♭♭, D♭-7, G♭7, B♭, E♭7/B♭, A7(+4), A♭7, D♭, E♭7, E7, B♭♭, E♭7, A♭-7, A♭-7/G♭, F♭, F-7, B♭7, E♭♭, D♭♭, E♭♭, D♭♭, E♭♭, D♭♭, E♭♭, D♭-7, G♭7.

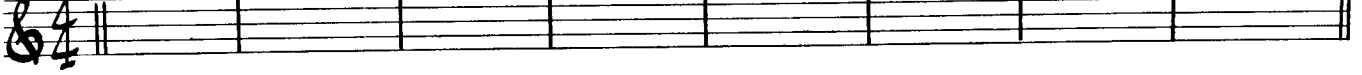
Copyright©1975 Vernita Music  
This Arrangement Copyright©1985 by Vernita Music  
International Copyright Secured Made in U.S.A. Used by Permission  
All Rights Reserved



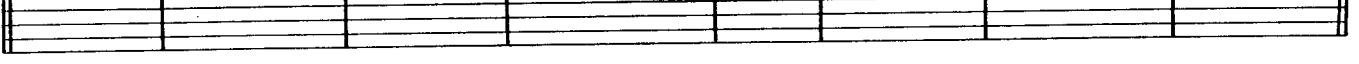
# The Maestro

(continued)

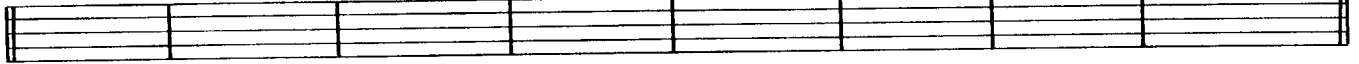
SOLO B<sup>Δ</sup> Eb<sup>7</sup>/Bb A7(+4) Ab<sup>7</sup> D<sup>Δ</sup> Eb<sup>7</sup> E<sup>7</sup> Bb<sup>φ</sup> Eb<sup>7</sup>b<sup>9</sup>



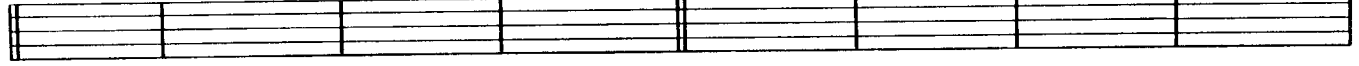
Ab<sup>-7</sup> Ab<sup>-7</sup>/Gb F<sup>φ</sup> F<sup>7</sup>/Bb Bb<sup>7</sup>(+9) Eb<sup>Δ</sup> F<sup>-7</sup> Bb<sup>7</sup> A7(+4) Ab<sup>7</sup> C#- F#7



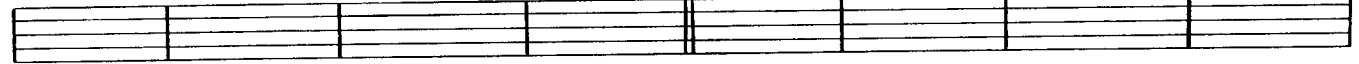
B<sup>Δ</sup> Eb<sup>7</sup>/Bb A7(+4) Ab<sup>7</sup> D<sup>Δ</sup> Eb<sup>7</sup> E<sup>7</sup> Bb<sup>-7</sup> Eb<sup>7</sup>



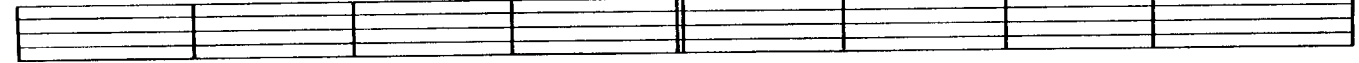
Ab<sup>-7</sup> Ab<sup>-7</sup>/Gb F<sup>φ</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>Δ</sup> C<sup>Δ</sup> D<sup>Δ</sup> C<sup>7</sup>



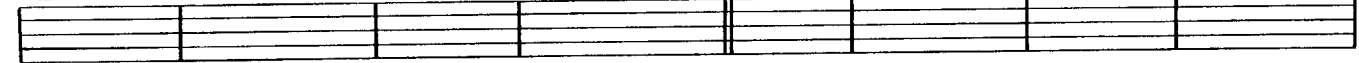
D<sup>Δ</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>Δ</sup> A<sup>7</sup>+ D<sup>-7</sup> G<sup>7</sup> C<sup>Δ</sup> E<sup>7</sup>/B Bb<sup>7</sup>(+4) A<sup>7</sup>



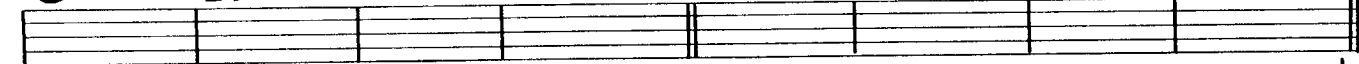
Eb<sup>Δ</sup> E<sup>7</sup> F<sup>7</sup> B<sup>φ</sup> E<sup>7</sup>b<sup>9</sup> A<sup>-7</sup> A<sup>-7</sup>/G F#<sup>φ</sup> F<sup>-7</sup> Bb<sup>7</sup>



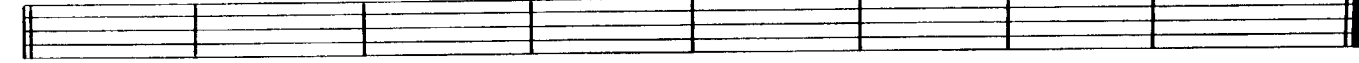
Eb<sup>Δ</sup> Eb<sup>-7</sup> Ab<sup>7</sup> Db<sup>Δ</sup> Db<sup>-7</sup> Gb<sup>7</sup> B<sup>Δ</sup> Eb<sup>7</sup>/Bb A7(+4) Ab<sup>7</sup>



D<sup>Δ</sup> Eb<sup>7</sup> E<sup>7</sup> Bb<sup>φ</sup> Eb<sup>7</sup>b<sup>9</sup> Ab<sup>-7</sup> Ab<sup>-7</sup>/Gb F<sup>φ</sup> F<sup>-7</sup> Bb<sup>7</sup>



Eb<sup>Δ</sup> Db<sup>Δ</sup> Eb<sup>Δ</sup> Db<sup>Δ</sup> Eb<sup>Δ</sup> Db<sup>Δ</sup> Eb<sup>Δ</sup> Db<sup>-7</sup> Gb<sup>7</sup>



B<sup>Δ</sup> F<sup>-</sup>/Bb Eb<sup>φ</sup> Ab<sup>7</sup>(b9) Db- Eb- E<sup>Δ</sup>



F<sup>φ</sup> Db<sup>-</sup>/Gb Gb<sup>7</sup>(b9) B<sup>Δ</sup>



## SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C } C7 } C- } CØ } Co }	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C
		Dominant 7th	W W H W W H W	C D E F G A Bb C
		Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C
		Half Dim.(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C
<hr/>				
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN 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
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 Scale	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 Ab 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 Ab B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN 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	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
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 Ab 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 Db 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 Db D# E F# G# Bb C	C E G# Bb D#(Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W -3 W -3	C D F G A C	C E G Bb D
3. MINOR SCALE CHOICES *	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C- or C-7	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C- or C-7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C-Δ(maj.7th)	Melodic Minor (ascending)	W H W W W H H	C D Eb F G A B C	C Eb G B D F
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D(F)
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C-Δ (b6 and maj 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-7	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural minor	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ #2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ (with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
5. DIMINISHED SCALE CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
Co	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A
6. DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7 sus 4 G-	Dom.7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	C F G Bb D
C7 sus 4 C	Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb	C F G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be 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 C7+9 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 and the name of this scale 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,+4,5th,6th,b7, & root (C,Db,D#,E,F#,G,A,Bb,C). This is called a 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-V7-I Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished 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, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.



## SCALE SYLLABUS

Each chord symbol (C7, C-, Co, etc.) represents a series of tones which the improviser can use when improvising. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. All examples are in the key of C so you can compare the scale construction and similarities.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which can be used over any chord—major, minor, dominant 7th, half diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th and dorian minor scales and chords more than any other. Scales and chords used less often are the half diminished and diminished. If we agree on these five scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading.

Each category begins with the scale most closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord 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. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisors 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 29, 30 and 38 in Volume I 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 or 3 can be applied to the learning and assimilation of any of the scale choices listed in this SCALE SYLLABUS. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction that I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend "Scales for Jazz Improvisation" by Dan Haerle, "Jazz Improvisation" by David Baker, "Patterns for Jazz" by Jerry Coker et al., and the "Lydian Chromatic Concept of Tonal Organization" by George Russell. These books are available by writing **Jamey Aebersold, 1211 Aebersold Drive, New Albany, Ind. 47150** or possibly at your local music dealer.

All of the scales listed in the scale syllabus are listed in the key of C so you can have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys. \*

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS H = Half step, W = Whole step, -3 = 3 Half steps (minor third)

- Δ = Major scale/chord (emphasize the major 7th & 9th) (don't emphasize the 4th)
- Δ+4 = Major scale/chord with raised 4th (Lydian) = W W W H W W H
- V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- = Minor scale/chord (Dorian) (all scale tones are usable)
- + = Raise the fifth tone of the chord ½ step
- V7+4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W W H W H W
- V7+ = Whole tone scale/chord = W W W W W W
- V7b9 = Diminished scale beginning with a half step = H W H W H W H W
- V7+9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W W
- ∅ = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W (#2) W H W H W W W

**EXAMPLES:**

- CΔ = C D E F G A B C (Don't emphasize the 4th)
- CΔ+4 = C D E F# G A B C (Lydian)
- C7 = C D E F G A Bb C (Dominant 7th)
- C- = C D Eb F G A Bb C (Dorian Minor)
- C7+4 = C D E F# G A Bb C (Lydian Dominant)
- C7+ = C D E F# G# Bb C (Whole tone)
- C7b9 = C Db Eb E F# G A Bb C (Diminished beginning with half step)
- C7+9 = C Db D# E F# G# Bb C (Diminished whole tone)
- C∅ = C Db Eb F Gb Ab Bb C (Half-diminished - Locrian)

\* Several play-a-long sets that offer you an opportunity to practice the various scales in all twelve keys are: Vol.24, "MAJOR & MINOR"; Vol.21, "GETTIN' IT TOGETHER"; and Vol.16, "TURNAROUNDS, CYCLES & II/V7's".