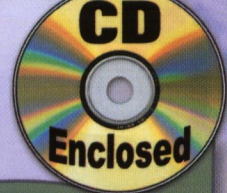


VOLUME 103



David Sanborn Songs





Play-A-Long Book and CD Set
For ALL Instrumentalists

Jamey Aebersold Jazz

CONTENTS

Tunes included in this volume are:

- | | |
|-------------------------|---------------------------------|
| 1. <i>Run For Cover</i> | 6. <i>Straight To The Heart</i> |
| 2. <i>Lisa</i> | 7. <i>Full House</i> |
| 3. <i>Snakes</i> | 8. <i>Corners For Herbie</i> |
| 4. <i>Imogene</i> | 9. <i>As We Speak</i> |
| 5. <i>Chicago Song</i> | 10. <i>Hideaway</i> |
| | 11. <i>Tuning Notes</i> |

Nomenclature	6
Soloing	22
100 Historical Recordings	32
Dominant 7th Tree Of Choices	48
Memorizing Scales & Chords	54
 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	17
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	33
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	49

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

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Keyboard, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PRODUCED & PLAYED BY:

George Whitty

Engraving by DAVID SILBERMAN
Cover Design by JASON A. LINDSEY

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com



Copyright © 2002 by Jamey Aebersold Jazz, Inc.
All Rights Reserved Printed in U.S.A. International Copyright secured
All copyrights used by permission

No portion of this book may be reproduced in any way without express permission from the publisher.

Book only: \$6.95 U.S.



1. Run For Cover



PLAY 4 CHORUSES (♩ = 100)

By Marcus Miller

INTRO E-7 chords on repeat only F#-7/B E-7 B7+4 E-7 F#-7/B E-7 F7/B

E-7 Bass line both times [A] E-7 A-7/D 3

E-7 Bass vamp E-7 A-7/D 3

E-7 [B] CA A-7

E-7 CA 3

A-7 F#-7/B B7+9 3

[C] E-7 A-7/D 3 E-7 3

SOLOS (Play 4 times)

E-7 (B7+9) E-7 (B7+9)

E-7 E-7

CA A-7 E-7 CA A-7 F#-7/B B7+9

E-7 A-7/D B7+9 E-7

END



2. Lisa



PLAY 4 CHORUSES (♩ = 100)

By David Sanborn

Ballad EΔ E/D B♭Δ+4 A/F C/A♭

freely

EΔ E/D B♭Δ+4 A/F C/A♭

A EΔ E♭-7 D7

C♯-7 C♯-7 F♯7

AΔ F♯7

F♯7 AΔ F♯7 F7+9

SOLOS (Play 4 times)

B EΔ E♭-7 D7 C♯-7

F♯7 AΔ F♯7

4th time to AΔ F♯7 F7+9 B♭Δ+4 A/F C/A♭ B♭Δ+4 A/F C/A♭

C C♯7+9 F♯7 C♯7+9 F♯7

C♯7+9 F♯7 C♯7+9 F♯7 F♯-7 F7+9

EΔ

Fine



3. Snakes



PLAY 4 CHORUSES (♩ = 120)

By Marcus Miller

Funk

INTRO

Percussion

Bass line

2

D-7/G

continue bass line

A G-7

G-7

B EbΔ/G GA EbΔ/G

GA G-7 GA

G-7 D7♯9 G-7

G-7

G-7

G-7 G-7



3. Snakes – Cont.



C SOLOS (Play 4 times)

G-7 G-7

G-7 G-7

EbΔ/G GA EbΔ/G GA G-7 GA G-7 D7+9

D

G-7 G-7

G-7 E Eb7+9

Bb-7/Eb B/Eb Eb7+9

Eb7+9 Bb-7/Eb B/Eb Eb7+9

G-7

G-7 Cadd9/G G-7

ritard



4. Imogene



PLAY 2 CHORUSES (♩ = 80)

By Marcus Miller

INTRO G-7/C

G-7/C

A D7+9 EbΔ E7+9 FΔ+4 C-7/F Bb9 (A-7 2nd x)

B-7 B7+9 DØ+2 GΔ/D G-7/C

G-7/C

G-7/C **B** Ab7 G-7/C Eb7 B7+9

E-7 E-7/A A-7/D D7+4 A/F D-7/G CA E7+9

SOLOS
D7+9 EbΔ E7+9 FΔ+4 C-7/F A-7 B-7 B7+9 DØ+2 GΔ/D G-7/C

D7+9 EbΔ E7+9 FΔ+4 C-7/F A-7 B-7 B7+9 DØ+2 GΔ/D G-7/C

G-7/C Ab7 G-7/C Eb7 B7+9

E-7 E-7/A A-7/D D7+4 A/F D-7/G CA

1. E7+9 2. E7+9

G-7/C

1. 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 CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13, C7
* 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) (WWHWWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb 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, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4 ⁺⁹⁺⁵ , C7b9+11 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).



5. Chicago Song



PLAY 4 CHORUSES (♩ = 72)

By Marcus Miller

Funk

INTRO D-7/G C-7 D-7/G C-7

D-7/G C-7 D-7/G C-7 D-7/G

A C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb

C-7 D-7/G C-7 G7+5

B C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb



5. Chicago Song – Cont.



C-7 D-7/G C-7 D-7/G

C DbΔ D-7/G G7^{b9}/₅ C-7

DbΔ D-7/G G7^{b9}/₅ Eb-7/A^b N.C.

SOLOS

C-7 C-7 C-7 C-7

E^b-7 E^b-7 C-7 C-7

C-7 C-7 C-7 C-7

E^b-7 E^b-7 C-7 C-7

DbΔ D-7/G G7^{b9}/₅ C-7 DbΔ D-7/G G7^{b9}/₅ Eb-7/A^b

(percussion)

1-2. 3.

N.C. N.C. A^b

ritard



6. Straight To The Heart



PLAY 9 CHORUSES (♩ = 72)

By Marcus Miller

Chorus 1:

Chorus 2:

Chorus 3:

Chorus 4:

Chorus 5:

Chorus 6:

Chorus 7:

Chorus 8:

Chorus 9:

Chorus 10:

Chorus 11:

Chorus 12:

Chorus 13:

Chorus 14:

Chorus 15:

Chorus 16:

Chorus 17:

Chorus 18:

Chorus 19:

Chorus 20:

Chorus 21:

Chorus 22:

Chorus 23:

Chorus 24:

Chorus 25:

Chorus 26:

Chorus 27:

Chorus 28:

Chorus 29:

Chorus 30:

Chorus 31:

Chorus 32:

Chorus 33:

Chorus 34:

Chorus 35:

Chorus 36:

Chorus 37:

Chorus 38:

Chorus 39:

Chorus 40:

Chorus 41:

Chorus 42:

Chorus 43:

Chorus 44:

Chorus 45:

Chorus 46:

Chorus 47:

Chorus 48:

Chorus 49:

Chorus 50:

Chorus 51:

Chorus 52:

Chorus 53:

Chorus 54:

Chorus 55:

Chorus 56:

Chorus 57:

Chorus 58:

Chorus 59:

Chorus 60:

Chorus 61:

Chorus 62:

Chorus 63:

Chorus 64:

Chorus 65:

Chorus 66:

Chorus 67:

Chorus 68:

Chorus 69:

Chorus 70:

Chorus 71:

Chorus 72:

Chorus 73:

Chorus 74:

Chorus 75:

Chorus 76:

Chorus 77:

Chorus 78:

Chorus 79:

Chorus 80:

Chorus 81:

Chorus 82:

Chorus 83:

Chorus 84:

Chorus 85:

Chorus 86:

Chorus 87:

Chorus 88:

Chorus 89:

Chorus 90:

Chorus 91:

Chorus 92:

Chorus 93:

Chorus 94:

Chorus 95:

Chorus 96:

Chorus 97:

Chorus 98:

Chorus 99:

Chorus 100:



6. Straight To The Heart – Cont.



C

C-7 F7 F-7/B \flat E \flat Δ D-7/G G7+9 G7+9/B C-7

F-7 E \flat Δ /G F-7/B \flat G-7/C C7 G-7/C C7

F Δ D-7/G F7+4 E-7 G7sus/A A7+9

F-7/B \flat G7+9 C-7/F F7+4

D \flat Δ C-7/F G7+9/F F-7/B \flat G7+9 A \flat Δ

F7 F-7/B \flat G7+9 A \flat Δ F7 F-7/B \flat E \flat Δ

SOLOS

G7+9 A \flat Δ F7 F-7/B \flat G7+9 A \flat Δ 1-8. F7 F-7/B \flat E \flat Δ

9. F7 D \flat Δ F-7 F-7/B \flat E \flat Δ

ritard



7. Full House



PLAY 4 CHORUSES (♩. = 110)

By David Sanborn and Marcus Miller

Med. Blues Shuffle

F7 F7 **A** F7

Drums and Bass + Keyboards

F7 F7 Bb7 B7

Bb7 B7 Bb7 B7

Bb7 C7+9

C7+9 F7

B Ab7 C7+9 Db7 C7+9 Ab7 Bb7

C7+9 F7

SOLOS

F7 F7 Bb7

Bb7 Bb7 Bb7 C7+9

F-7 Ab7 C7+9 Db7 C7+9 Ab7 Bb7

C7+9 **1-2.** F7 F7 **3.** F7

Copyright © 1992 Thriller Miller Music and Hiatus Music
 All rights controlled and administered by Universal - MCA Music Publishing, A Division of Universal Studios, Inc.
 All rights for Hiatus Music controlled and administered by Songs of Universal, Inc.
 All Rights Reserved Used by Permission



8. Corners For Herbie



PLAY 5 CHORUSES (♩ = 114)

By Marcus Miller

A Repeat 3 times

Chord progression for section A:

E-7 CΔ/G E-7

C-6 E-7 CΔ/G E-7

C-Δ E-7 G-7 Bb-7 C#-7

B SOLOS (Play 5 times)

Chord progression for section B:

E-7 CΔ/G E-7 C-6 E-7 CΔ/G

E-7 C-Δ E-7 CΔ/G E-7 C-6

E-7 CΔ/G E-7 C-Δ E-7 G-7

1-4. Bb-7 C#-7

5. Bb-7 C#-7

C

Chord progression for section C:

E-7 CΔ/G E-7

C-6 E-7 CΔ/G

E-7 E7+9/5 EbΔ EØ

EbΔ D-7 G7 G7+9 C-6 Eb-6 Bb-6 Db-6 FΔ+4

rit.



9. As We Speak



PLAY 4 CHORUSES (♩ = 120)

By David Sanborn and Michael Sembello

Moderately

Ab/C G/B BbΔ FMP*/A G/B Ab/C

Ab/C G/B BbΔ A-7 Bb7+4

A Moderate Latin

A-7/D C-7 F7 B-7 3 B-7/E E7

A-7/D C-7 F7 B-7 3 B-7/E E7

A-7 A-7/D D7 G-7 C7 A7+9

B₉ **B** B-7 C#∅ F#7+9

B-7 C#-7 F#7+9 GA F#-7

GA F#-7 E-7 E-7/A

B-7 E7 B-7 E7

* MP = Major Pentatonic Scale: F G A C D F

Copyright © 1982 Hiatus Music, Gravity Raincoat Music and WB Music Corp.
All rights for Hiatus Music controlled and administered by Songs of Universal, Inc.
All rights for Gravity Raincoat Music administered by WB Music Corp.
All Rights Reserved Used by Permission



9. As We Speak – Cont.



B-7 E-7 B-7 E7 G/B Ab/C

Ab/C G/B BbΔ EbΔ A-7 Bb7+4

C SOLOS (Play 4 times)

A-7/D C-7 F7 B-7 B-7/E E7 A-7/D

C-7 F7 B-7 B-7/E E7 A-7 A-7/D D7

G-7 C7 A7+9 B9 F#/A A-7/D

B-7 C#0 F#7+9 B-7 C#0 F#7+9

GΔ F#-7 GΔ F#-7 E-7

E-7/A *tr* B-7 *tr* E7 B-7 E7

B-7 E7 B-7 E7

B-7 E7 2 2 B-7 1-3. E7 4. E7 G/B Ab/C

Ab/C G/B BbΔ EbΔ F/A Bb7+4

Fine



10. Hideaway



PLAY 3 CHORUSES (♩ = 100)

By David Sanborn

Med. Funk

INTRO

E♭-7/A♭

A♭7

E♭-7/A♭

A♭7

D♭-7/G♭

G♭7

D♭-7/G♭

G♭7

E♭-7/A♭

A♭7

E♭-7/A♭

A♭7

D♭-7/G♭

G♭7

D♭-7/G♭

G♭7

A E♭-7/A♭

B7

D♭7

E7

E♭7

E♭-7/A♭

A♭7

B7 (D72x) D♭7

B♭-7/E♭ D7+4



10. Hideaway – Cont.



Db7 Db7 E7 Eb-7/Ab Ab7 D7+4

Db7 C7+5 B7 B7

1. E7 Gb7 G7 (Eb-7/Ab)

B

2. E7

1-3. 4. E7 Eb7+5 Eb-7/Ab

SOLOS

Eb-7/Ab B7 Db7 E7 Eb7 Eb-7/Ab Ab7 D7+4

Db7 Bb-7/Eb D7+4 Db7 E7 Eb-7/Ab Ab7 D7+4

Db7 C7+5 B7 Bb7 E7

E7 E7

1-2. 3. E7 Eb7+5 Eb-7/Ab E7 Eb7+5 Eb-7/Ab Ab7

Historically Significant Recordings

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

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

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #7951) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

"DOUBLE-TIME RECORDS" • PO Box 146 • Floyds Knobs, IN 47119-0146 • PH (800) 293-8528 • FAX (812) 923-1971
<http://www.doubletimejazz.com> • E-mail: info@doubletimejazz.com

You may also find many CD's at "TheMusicResource.com"
<http://www.themusicresource.com> • E-mail: info@themusicresource.com

___ cd #1	CANNONBALL ADDERLEY - SOMETHIN' ELSE	___ cd #592	RED GARLAND - GROOVY
___ cd #63	HERBIE HANCOCK - MAIDEN VOYAGE	___ cd #1059	MILES DAVIS - STEAMIN' WITH MILES DAVIS
___ cd #350	CLIFFORD BROWN - STUDY IN BROWN	___ cd #59	JOHNNY GRIFFIN - A BLOWIN' SESSION
___ cd #30	JOHN COLTRANE - BLUE TRAIN	___ cd #318	JOHN COLTRANE - BALLADS
___ cd #9958	CANNONBALL ADDERLEY - & COLTRANE	___ cd #912	CARL FONTANA - THE GREAT FONTANA
___ cd #141	WAYNE SHORTER - SPEAK NO EVIL	___ cd #1418	ART BLAKEY - UGETSU
___ cd #1126	HORACE SILVER - SONG FOR MY FATHER	___ cd #6	ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2
___ cd #7948	DIZZY GILLESPIE - SONNY SIDE UP	___ cd #1738	FREDDIE HUBBARD - HUB TONES
___ cd #458	MILES DAVIS - KIND OF BLUE	___ cd #3683	BUD POWELL - THE GENIUS OF
___ cd #417	JOHN COLTRANE - GIANT STEPS	___ cd #9974	MILES DAVIS - BITCHES BREW
___ cd #1716	J. J. JOHNSON - THE EMINENT, VOLUME 1	___ cd #8015	JOHN COLTRANE - THE COMPLETE
___ cd #33	ERIC DOLPHY - OUT TO LUNCH		VANGUARD SESSIONS
___ cd #340	OLIVER NELSON - BLUES & THE ABSTRACT TRUTH	___ cd #2450	LEE KONITZ - SUBCONSCIOUS-LEE
___ cd #1820	LEE MORGAN - THE SIDEWINDER	___ cd #3612	STAN GETZ - STAN GETZ & BILL EVANS
___ cd #97	HANK MOBLEY - SOUL STATION	___ cd #588	MILT JACKSON - BAGS MEETS WES
___ cd #463	MILES DAVIS - MILESTONES	___ cd #154	JIMMY SMITH - BACK AT THE CHICKEN SHACK
___ cd #3805	WES MONTGOMERY - SMOKINAT THE HALF NOTE	___ cd #596	SONNY ROLLINS - PLUS FOUR
___ cd #109	LEE MORGAN - CORNBREAD	___ cd #1753	JOE HENDERSON - INNER URGE
___ cd #9653	LARRY YOUNG - UNITY	___ cd #80	WOODY HERMAN - KEEPER OF THE FLAME
___ cd #601	SONNY ROLLINS - SAXOPHONE COLOSSUS	___ cd #2607	BUD POWELL - THE AMAZING - VOL 1
___ cd #421	JOHN COLTRANE - MAINSTREAM 1958	___ cd #3745	CLIFFORD BROWN - BROWN/ROACH INC.
___ cd #172	MCCOY TYNER - THE REAL MCCOY	___ cd #68	JOE HENDERSON - MODE FOR JOE
___ cd #316	JOHN COLTRANE - A LOVE SUPREME	___ cd #149	HORACE SILVER - BLOWIN' THE BLUES AWAY
___ cd #2434	DIZZY GILLESPIE - JAZZ AT MASSEY HALL	___ cd #678	CLIFFORD BROWN - MORE STUDY IN BROWN
___ cd #5	ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1	___ cd #27	SONNY CLARK - LEAPIN' AND LOPIN'
___ cd #45	BILL EVANS - UNDERCURRENT	___ cd #5600	MILES DAVIS - MY FUNNY VALENTINE
___ cd #3523	GENE AMMONS - BOSS TENORS	___ cd #3748	CHICK COREA - LIGHT AS A FEATHER
___ cd #460	MILES DAVIS - 'ROUND ABOUT MIDNIGHT	___ cd #62	HERBIE HANCOCK - EMPYREAN ISLES
___ cd #471	ERROLL GARNER - CONCERT BY THE SEA	___ cd #1336	SONNY ROLLINS - NEWK'S TIME
___ cd #578	MILES DAVIS - RELAXIN' WITH MILES	___ cd #1952	HORACE SILVER - CAPE VERDEAN BLUES
___ cd #538	WES MONTGOMERY - INCREDIBLE JAZZ GUITAR	___ cd #4318	HERBIE HANCOCK - THE PRISONER
___ cd #67	JOE HENDERSON - PAGE ONE	___ cd #5601	MILES DAVIS - SEVEN STEPS TO HEAVEN
___ cd #2377	FRANK ROSOLINO - FREE FOR ALL	___ cd #2683	BILLIE HOLIDAY - LADY DAY: BEST OF VERVE YRS
___ cd #557	WES MONTGOMERY - FULL HOUSE	___ cd #3922	CHARLES MINGUS - MINGUS AH UM
___ cd #2562	ART FARMER - MODERN ART	___ cd #2210	DEXTER GORDON - HOMECOMING, LIVE AT V.V.
___ cd #558	SONNY ROLLINS - TENOR MADNESS	___ cd #8	ART BLAKEY - THE BIG BEAT
___ cd #7	ART BLAKEY - MOANIN'	___ cd #1038	CANNONBALL ADDERLEY - IN SAN FRANCISCO
___ cd #459	MILES DAVIS - IN A SILENT WAY	___ cd #9922	MILES DAVIS - MILES SMILES
___ cd #541	THELONIOUS MONK - WITH JOHN COLTRANE	___ cd #7458	JOHN COLTRANE - LIVE AT BIRDLAND
___ cd #31	CHICK COREA - NOW HE SINGS, NOW HE SOBS	___ cd #588	MILT JACKSON - BAGS MEETS WES
___ cd #560	BILL EVANS - SUNDAY AT VILLAGE VANGUARD	___ cd #8302	FREDDIE HUBBARD - STRAIGHT LIFE
___ cd #3806	CHARLIE PARKER - NOW'S THE TIME	___ cd #597	MILES DAVIS - BAG'S GROOVE
___ cd #3605	STAN GETZ - FOR MUSICIAN'S ONLY	___ cd #413	ORNETTE COLEMAN - SHAPE OF JAZZ TO COME
___ cd #7951	CHARLIE PARKER - BIRD & DIZ	___ cd #5321	STANLEY TURRENTINE - UP AT MINTON'S
___ cd #3019	JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC	___ cd #418	JOHN COLTRANE - MY FAVORITE THINGS
___ cd #583	BILL EVANS - WALTZ FOR DEBBY	___ cd #1271	MILES DAVIS - NEFERTITI
___ cd #9999	KENNY DORHAM - UNA MAS	___ cd #12704	WOODY SHAW - LITTLE RED'S FANTASY
___ cd #7946	LESTER YOUNG - THE PRESIDENT PLAYS	___ cd #44	ELLINGTON, MINGUS, ROACH - MONEY JUNGLE
	W/THE OSCAR PETERSON TRIO	___ cd #5092	DIZZY GILLESPIE - ROY AND DIZ
___ cd #5436	JOE HENDERSON - IN 'N OUT	___ cd #7854	BENNY CARTER - FURTHER DEFINITIONS
___ cd #322	JOHN COLTRANE - & JOHNNY HARTMAN	___ cd #3930	JOHNNY GRIFFIN - TOUGH TENOR FAVORITES
___ cd #5433	NANCY WILSON - WITH C. ADDERLEY	___ cd #5443	COUNT BASIE - THE COMPLETE ATOMIC BASIE
___ cd #559	MILES DAVIS - COOKIN'		

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the quality is and indicate the harmonic motion. The **3rd** tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The **root** or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale **RESOLVES** to a chord/scale whose **ROOT** lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish the measures with these chords: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rd's and 7th's are underlined.

SCALES

- 1. DOM.7th** = C7 = C D E F G A Bb C
This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.
- 2. BEBOP** = C7 = C D E F G A Bb **B** C
Play B natural as a passing tone. It should always appear on an upbeat never on the downbeat.
- 3. LYDIAN DOM.** = C7#4 = C D E **F#** G A Bb C
The #4 was/is a favorite note. It used to be called a b5.
- 4. WHOLE-TONE** = C7+ = C D E **F#** **G#** Bb C
This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel. **[Has a #4 and #5]**
- 5. DIMINISHED** = C7b9 = C **Db** **D#** E **F#** G A Bb C
This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound. **[Has a b9, #9 and #4]**
- 6. DIM. WHOLE-TONE** = C7+9 = C **Db** **D#** E **F#** **G#** Bb C
This scale has four altered tones which help create tension. **[Has a b9, #9, #4 and #5]**
- 7. SPANISH or JEWISH SCALE** = C7 (b9) = C **Db** E F G **Ab** Bb C
This scale is used often when playing in a minor key. It's the same as F harmonic minor. **[Has a b9 and b6]**
- 8. CHROMATIC SCALE** = C7 = C **C#** D **D#** E F **F#** G **G#** A **A#** B C
(the Musical Alphabet) C **Db** D **Eb** E F **Gb** G **Ab** A **Bb** B C

Any time there is a dominant 7th, you may want to experiment with these scales. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don't be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound and the fingerings. The book called *Patterns For Jazz* (Aebersold product code "**P-T**" for treble clef instruments, "**P-B**" for bass clef) lists jazz phrases based on many of the scales above.

PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG

1. Play the 1st note, root/tonic note of each chord/scale
2. Play the first 2 notes of each scale
3. Play the first 3 notes of each scale
4. Play the first 5 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 the scale to the 9th and back down the chord tones
11. Play up the 9th chord and then come back down the scale
12. Play the 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 developing 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.