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GREAT
Bebop
Study

A New Approach To JAZZ Improvisation



by Jamey Aebersold

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Cover Design by Pete Gearhart

The Jimmy Raney Volume 20 book and recording set contain Jimmy's original solos (transcribed by Jimmy) based on the chord progressions to these standards:

How About You - Autumn Leaves - There's A Small Hotel - Bb Blues - Just Friends - Out Of Nowhere - I Got Rhythm in Bb - Like Someone In Love - Confirmation - Blues in F.

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FOREWORD

This volume is primarily intended for serious jazz students and teachers. Although it is not an instruction book, per se, it is my opinion that the study of solos by practicing jazz musicians is the most effective method for learning to improvise. I, as well as many others, have long used this system as the best means for making rapid progress. There is, however, a shortage of suitable material available for this purpose. In teaching, I have found it necessary to write out solos of my own and to transcribe the solos of others from recordings. A time-consuming task. Therefore, this folio is intended to help fill the gap.


The solos herein contained should be practiced and analyzed carefully. Attention should be paid to the built-in cross rhythms achieved by delaying and anticipating chords. Bars 30, 31 and 32 of *Bout You & Me* is an example. Note also the effect of asymmetrical grouping as used in bars 25, 26 and 27 of *Confirmed* (groups of 5/8). Bars 14 and 15, also of *Confirmed*, are groups of 3/8.

The need for these rhythmic devices is not always clear to the student. A distinguishing feature of jazz has always been its rhythmic complexity . . . its syncopation. In earlier playing the syncopations were more often literally played; for instance, a dotted quarter, a dotted quarter and a quarter. The long lines of modern players achieve an equivalent effect by means of 3/8, 3/8, 2/8, while still maintaining constant eighth notes. Failure to use "built-in" syncopations creates dull lines that sound like exercises.


Study these solos also in terms of the different types of intervals used. Try to give your lines a variety of intervals; i.e., scales, chromatics, broken chords (thirds) and skips (intervals of a fourth and larger). Using too many scales also creates dull lines. Variety is especially necessary when playing long strings of eighth notes. Try also to give your solos a structure. A beginning, development, a middle and an ending. This is true whether it is one chorus or ten; that is, one chorus should be a complete statement, and so should ten. I recommend listening to tenor saxophonist Lester Young and guitarist Jim Hall as fine examples of the art of development. Finally, I always try to clearly outline the harmony without "running" the chords. In other words, to play melodically and harmonically at the same time. In this, I am a devoted student of J.S. Bach and Charlie Parker, both masters in this area.


TECHNICAL DATA

Fingerings are not given for guitars except in a few special cases, as many good fingerings are possible.

Accents and slurs are used when especially necessary. When two notes are slurred together, only the first note should be picked. Longer phrase marks () should be connected as smoothly as possible, using whatever picking and fingering achieves the desired result.

At times, notes are flagged together in groups of 5 or 6, or across bar lines. This is to make clear the underlying pattern involved.


In all written out shakes or mordents () the first note of the triplet should be picked; the other two merely fingered, as indicated in the example.

The symbols () are used to indicate down-pick and up-pick, respectively.

Bass clef instruments can use the chord symbols to Concert parts. Also, the Eb melodies can be converted to bass clef parts by simply adding three flats to the key signatures and reading parts as though in bass clef.

Parentheses around accidentals (b) are used as a reminder; for instance, when the note, although flat or sharp in the key signature, may nevertheless be an altered note in the scale being played; such as a B flat in an A major passage while the signature is B flat. Also when the note has had an accidental in the previous bar.

Parentheses around a note-head means a note is to be "swallowed"; that is, barely audible.

In fractional chords () , the upper half is the chord; the lower is the bass note.

These solos were written and played on guitar, which has a very wide range. In some cases, I have rewritten the Eb and Bb parts (not more than a few bars) to make the ranges conform to the instruments. Trumpet players may want to play some sections an octave lower. Suggested points for doing this are marked with brackets. Bass clef parts were intentionally omitted because of the resultant distorted range.

After the initial several choruses are played, the rhythm section on the record plays the chord symbols that correspond to the *2nd Chorus*. In the case of the blues tunes, the chord progression can vary slightly, but usually conforms to one of the 12-bar choruses.

The pick marks are on the Bb and Eb parts to encourage guitarists to practice these solos in other keys (a turntable or tape recorder with pitch control is valuable).

Jazz phrasing in general requires straight eighth notes, rarely dotted eighths and sixteenths. After mastering the production of even eighths, you should practice adding very light accents to the up-beat eighths; i.e.,



In closing, let me say that many of the things I have analyzed in these solos were originally intuitive; many were thought up unconsciously, practiced and filed away into the unconscious, from which they later sprang in a more natural form. I feel it is good to be aware of them intellectually however, especially when practicing. In actual playing you should be more aware of "carving out the line," and less concerned with technical details which could cause your playing to sound mechanical. If certain devices which appeal to you are practiced, they will inevitably occur naturally in improvising. If they are "forced in" consciously, they will disrupt the flow of the line.

I have enjoyed composing this book, and I hope it will be of help to you in improving your improvising.

Jimmy Raney

CONCERT KEY CHORD PROGRESSIONS



'Bout You & Me

By Jimmy Raney

♩ = 178

6x

Chord progression for the first system: Eb Ab7 G- Gbo7(C7) F- Bb7

Chord progression for the second system: Eb F- F#o7 Eb/G Ab- Db7 G- C7

Chord progression for the third system: F7 Ab- G- F- F#o7 Eb/G

Chord progression for the fourth system: G G#o7 A- D7 G7 C7 F- Bb7

Chord progression for the fifth system: Eb Ab7 G- Gbo7 (C7) F- F- B-

Chord progression for the sixth system: Bb- Bb-+5 Bb- Eb7 Ab Ab- Db7

Chord progression for the seventh system: Eb Eb7+5 Ab Ab- Db7

Chord progression for the eighth system: G- C7 F- Bb7 G- Gb- F- Bb7

The musical score consists of eight staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as quarter note = 178. A '6x' box is present above the first staff. The music features various chord voicings and techniques such as triplets and slurs. The chord progressions are labeled above the notes on each staff.

'Bout You & Me



2X

Chord progression: Eb, E-, F-, Bb7b9

Chord progression: Eb, Eb6, Ab-, Db7, G-, C7

Chord progression: F7, Ab-, Eb, D7+9

Chord progression: G, Abo7, A-, Bbo7, G/B, C7, F-, Bb7

Chord progression: Eb, Ab7, G-, Gbo7(C7), F-, Bb7

Chord progression: Eb7, Bb-, Eb7, Ab, Db7#4

Chord progression: Eb, E-, A7 sus 4, Ab, Ab-, Db7

Chord progression: G-, F#-, F-, Bb7, G-, C7, F-, F#o7, Eb/G

Chord progression: F-, Bb7, Aø, D7b9, G7+5, C7+9, B7+9, Bb7b9, Eb



Autumn

By Jimmy Raney

$\text{♩} = 144$
5x

The musical score consists of ten staves of music in 4/4 time, with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various chords and articulations:

- Staff 1: C-, F7, B-, E7, Bb-, Eb7
- Staff 2: A-, D7, Eb-, Ab7, G-, G7+9
- Staff 3: C-, F7, B-, E7, Bb-, Eb7
- Staff 4: A-, D7, Eb-, Ab7, G-, G-
- Staff 5: A \emptyset , D7+, G-, Ab-, Db7
- Staff 6: C-, F7, F#-, B7, Bb, Eb Δ +4
- Staff 7: A \emptyset , D7+9, G-, C7, F-, Bb7
- Staff 8: Eb7, D7+9, G-, G7+5

Articulations include slurs, accents, and triplets (marked with a '3').



Autumn

The musical score for 'Autumn' consists of ten staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: C-, F7, B-, E7, Bb-, Eb7
- Staff 2: A-, D7, Eb-, Ab7, G-, G7+5
- Staff 3: C-, F7, B-, E7, Bb-, Eb7
- Staff 4: A-, D7, Eb-, Ab7, G-, G-
- Staff 5: A-, D7, G-, Ab-, Db7
- Staff 6: C-, F7, F#-, B7, Bb, Eb
- Staff 7: A \emptyset , D7, G-, C7, F-, Bb7
- Staff 8: Eb7, D7b9, G-, G7+5+11
- Staff 9: C-

The score features various musical notations including eighth notes, quarter notes, and rests. There are also some specific markings like '(b)' and '3' (triplets).



Hotel Grandé

By Jimmy Raney

♩ = 168

4X

The musical score for "Hotel Grandé" is written in G major with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 168. The score consists of ten staves of music. The first staff begins with a 4-measure repeat sign. Chord symbols are placed above the notes: Eb, Ab7, G-, Gbo7, F-, Bb7, G-, C7, F-, Bb7, Eb, Ab7, G-, C7, F-, Bb7, Bb-, Eb7, Ab, Bb-, Eb7, G-, C7, F-, C7, F-, B7, Bb7, Eb, Ab7, Eb, G-, C7, F-, Bb7, E7, Eb, C-, F-, F#o7.



Hotel Grandé

2X Eb Ab7 Eb Ab7 Eb C7

F- Bb7 G- F#- F- Bb7

Eb Ab7 Eb F#- B7

F- E7 Eb Bb- Eb7

BRIDGE Ab Bb- Eb7 Ab G- C7

F- G- C7 Go7 F- B7 Bb7

Eb Ab7+4 G- F#-maj 7

F- Bb7 Eb C7 F- Bb7

Eb



Bb Blues for Wes

By Jimmy Raney

♩ = 230

8x

The musical score consists of eight staves of music in 4/4 time, written in B-flat major (two flats). The tempo is marked as quarter note = 230. A box labeled '8x' is placed above the first staff. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Chord symbols are placed above the notes on each staff. The chords are: Bb, Eb7, Bb, B-, E7, Eb7, E0, Bb, Eb7, Bb, G7, C-, Gb-, Cb7, Bb, C-, F7, Bb, Bb7, Eb7, Bb, Bb7, Eb7, Eb-, Ab7, D-, Eb7, D-, G7, C-, F7, Bb, C-, Bb, Bb7, Eb7, Eb-, Bb, Eb7, Ab7, G7.



Bb Blues for Wes

C- F#- B7 Bb F7
 Bb Eb7 Bb Bb7
 Eb7 Eb- Bb Ab7 G7
 C- F7 Bb C- F7
 Bb Eb7 Bb F#- F- Bb7
 Eb7 Eb- Ab7 Bb Eb7 Ab7 G7
 C- C-+7 C- F7 Bb F7+5
 Bb

The musical score consists of ten staves of music in the key of Bb major. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first staff begins with a C- chord and features a melodic line with eighth and sixteenth notes. The second staff has a Bb chord and includes a triplet of eighth notes. The third staff starts with an Eb7 chord and features a complex melodic line with many accidentals. The fourth staff begins with a C- chord and has a simple melodic line. The fifth staff starts with a Bb chord and includes a triplet of eighth notes. The sixth staff begins with an Eb7 chord and features a melodic line with many accidentals. The seventh staff starts with a C- chord and includes a triplet of eighth notes. The eighth staff begins with a C-+7 chord and features a melodic line with many accidentals. The ninth staff starts with a Bb chord and includes a triplet of eighth notes. The tenth staff is a single measure with a Bb chord and a triplet of eighth notes.



Friends

By Jimmy Raney

♩ = 232
8x

Chord progression: Bb Bb Bb- Eb7

Chord progression: F F Ab- Db7

Chord progression: G- C7 E- A7 D-

Chord progression: G7 D- G7 G- C7 F7+5

Chord progression: Bb Bb Bb- Eb7

Chord progression: F F Ab7 Ab- Db7

Chord progression: G- C7 E- A7 D-

Chord progression: D- G7 G- C7 F F7



Friends

2X

Bb Bb Bb- Eb7
 F F Abo7 Abo7
 G- C7 A7 D-
 G7 G7 C- F7 F#- B7
 Bb Bb Bb- Eb7#4
 F F Ab- Db7 Ab- Db7
 G- C7 E- A7 D-
 G7 Gb7 (C7) F7 F7 B7 Bb

The musical score consists of eight staves of music. The first staff begins with a '2X' box. The music is written in treble clef with a key signature of two flats (Bb and Eb). The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staves to indicate the harmonic structure. The score includes various musical notations such as slurs, accents, and dynamic markings like 'z' (zaccato).



Nowhere

By Jimmy Raney

$\text{♩} = 160$
4x

NOTE: USE CHORDS ON 2ND CHORUS FOR SOLOING

Chord progression for the first chorus (measures 1-16):

- Staff 1: G, G, Eb7, Bb-, Eb7
- Staff 2: G, A-, Bb7, B-, C-, F7, B-, E7
- Staff 3: A-, Bø, E7, A-, A-(maj7), A-
- Staff 4: Bb-, Bb-, Eb7, A-, A-, D7
- Staff 5: G, G, Eb7, Bb-, Eb7
- Staff 6: G, G, E7, Bø, E7
- Staff 7: A-, E7, A-, C-, F7
- Staff 8: B-, Bb7, A-, D7+9, D7+9, Ab7 #4



Nowhere

2X

G G Eb7 Bb- Eb7
 G (A-) (Bb7) (B-) Bø E7
 A- E7 A- A-
 Bb- Eb7 A- D7
 G G Eb7+4 Eb7+4
 G G Bø E7
 A- E7b9 A- C- F7
 B- E7 A- D7 G G#o7(E7) A- D7b9
 G



Rhythm in Bb

By Jimmy Raney

$\text{♩} = 244$

8x

Bb C- F7 Bb C- F7

Bb Bb7 Eb Ab7 D- G7 C- F7

Bb C- F7 D- C#- C- F7

Bb Bb7 Eb Eo7 Bb Bb

BRIDGE

A- D7 D- G7

C7 C7 C- C- F7

Bb C- F7 Bb C- F7b9

Bb7 Eb7 Bb F7



Rhythm in Bb

2X

Bb G- C- F7 Bb G7 C- C#o7(F7)

Bb7 Eb7 Eo7 Bb C- F7

Bb Eb7 Fo7 D- G7 C- F7

Bb Bb7 Eb7 Bb Bb

BRIDGE D7 D7 G7 G7 (Db7)

C7 C7 (Gb7) F7 C- F7

Bb C- F7 Bb C- F7

Bb7 Eb7 Bb G7b9 C- F7

Bb



Like Somebody

By Jimmy Raney

$\text{♩} = 145$
2X

Chord symbols: Eb, G7/D, C-, C-/Bb, F7/A, Ab-6, G-7, Gb-7, F-7, A-7, D7, Eb, Bb-7, Eb7, Ab, D-7, G7, C, C-7, F7, F-7, Bb7, Eb, G7/D, C-, C-/Bb, F7/A, Ab-7, G-7, Gb-7, F-7, A-7, D7, Eb, Bb-7, Eb7, Ab, D-7, G7, C, A-7b5, D7, G-7, C7, F-7, Bb7, G-7, Gb-7, F-7, F#⁰



Like Somebody

2X

The musical score consists of ten staves of music. The first staff begins with a '2X' box and a key signature of one flat (Eb). The notes are: Eb, G7/D, C-, C-/Bb, F7/A, Ab-7, G-7, C7. The second staff continues with: F-, D7, Eb, Eb7. The third staff has: Ab, D-7, G7, C, and a repeat sign. The fourth staff has: C-7, F7, F-7, Bb7. The fifth staff has: Eb, G7, C-, C-/Bb, F7, Ab-, G-7, Gb-7. The sixth staff has: F-7, D7, C-7, B-7, Bb-7, Eb7. The seventh staff has: Ab, G7, C, Gb^o7. The eighth staff has: G-7, C7, F-7, Bb7, Eb, F-7, Bb7. The final staff begins with Eb and ends with a double bar line.



Confirmed

By Jimmy Raney

♩ = 165

6X

Musical score for guitar, featuring a single melodic line in treble clef with a key signature of one flat (Bb) and a tempo of 165. The score is divided into several systems, each with guitar-specific chord markings above the notes. The first system includes chords: F, E-, A7, D-, Db-, C-, F7, Bb7, Eb7, D7, G7, G-, and C7. The second system includes: F, E-, A7, D-, Db-, C-, and Cb7. The third system includes: Bb7, A-, D7, G7, C7, and F. The fourth system is labeled "BRIDGE" and includes: C-, F7, Bb, and Bb. The fifth system includes: Eb-, Eb-, Ab7, Db, G-, and C7. The sixth system includes: F, A7, D-, G7, C-, and F7. The seventh system includes: Bb7, Eb7, D7, Db7, C7, F, and C7. The notation includes various rhythmic values, slurs, and accents.



Confirmed

2X

F E \emptyset A7 D- C- F7+5

Bb7 A- D7+5 G7 G- C7

F A7 A7sus4 D- G7 C- F7

Bb7 Bb7#4 A- D7 G#- C7 G- Gb

BRIDGE

F C#- C- Cb7 Bb Bb Bb6

Eb- Eb- Ab7b9 Db G- C7

F E \emptyset A7+5 D- C- F7b9

Bb7 A- D7 G- C7 F C7

F



Groove Blues in F

By Jimmy Raney

♩ = 150

14X

Chord progression: F, F7, Bb7, B⁰, F, C-, F7, Bb7, Bb-Δ, Eb7+11, F, Bb7, A-, D7b9, G-, C7b9, F, Ab7, DbΔ, C7+9, F, F7, Bb7, B⁰, F7, F#-, B7, Bb7, B⁰, F, Bb7, A-, G#-, C#7, G-, C7, F, C7, F, F7, Bb7, B⁰, F, Db-, C-, Fsus4, Bb, Bb-, Eb7, F, Bb7, A-, Ab-, G-, Gb, F, D7

Groove Blues in F



Chord symbols: Db7, C7, F, F7, Bb7, B⁰, F, F7+, Bb7, B⁰, F, Bb7, A-, D7, G-, C7+9, F, D7, C#-, F#7, F, F7, Bb7, B⁰, F, F#-, B7, Bb7, Bb-, F, Bb7, A-, D7, G-, C7, C#-, F#7, F, A⁰, Db7b9b5, G⁰, C7b9b5, F, F7, Bb7, B⁰, F, F7, C-, F7, Bb7, Bb7, F, Bb7, A-7, D7, G-, C7, C#-, F#7, F, D7+9, Db7, C7+9, F, F7.