

VOLUME 54

Maiden Voyage

Fourteen
EASY-TO-PLAY
Jazz Tunes



Impressions
Bb Blues
Blue Bossa
Summertime
Watermelon Man
Song For My Father
Satin Doll
Maiden Voyage
F Blues
Cantaloupe Island
Footprints
Doxy
Autumn Leaves
III/VI7/II/V7





PLAY-A-LONG
Book & Recording Set

Melodies, Chords,
Transposed Parts for ALL Instrumentalists
A New Approach To Jazz Improvisation



by Jamey Aebersold

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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. 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 BluesWalk**.

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** 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.

NOTE: Coda sections (⊕) are only played once at the very end of the recorded track.

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 appear in the solo sections represent the root, 3rd, 5th, 7th, and 9th notes of the scale. I wrote stacked chords instead of *scales* when the harmony only lasts for two beats.

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 bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). ∅ means half-diminished (C∅). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C– C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (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 (Augmented) (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11 ⁺⁹⁺⁵
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWWW) 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, 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. I believe in a reduced chord symbol notation system. 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 he prefers beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry), or GΔ(maj. pentatonic).

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in **David Liebman's *Scale Syllabus Solos***.

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

See next page (Scale Syllabus)

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Players are urged to start with the scales at the top and with practice and experimentation gradually work their way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener!

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 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 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* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys.**

SCALE SYLLABUS

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

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	W W H W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C	C E G Bb D
C-	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C°	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 (Bbb)

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

2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
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 Db (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)

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

3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-Δ	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D
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
C- or C-b9b6	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, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#2 (C∅9)	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
C∅(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 CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	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

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 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.

TREBLE CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWH

The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWHWH

Whole Tone Scales (Augmented)

There are only two Whole Tone Scales: C#7, Eb7 (D#7), F7, G7, A7, B7

Diminished Scales

This Diminished scale fits these chord symbols: C#7, Eb7, G#7, A7, also D#7b9, F#b9, Ab7b9, B7b9

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales. This Diminished scale fits these chord symbols: C#7, Eb7, G#7, A7, also D#7b9, F#b9, Ab7b9, B7b9

Dim. Whole Tone Scales

Half & Whole Step Construction: WHWHWWWH. Also called "Altered" or "Super Locrian". Contains b9, #9, #4, #5. In addition to the root, 3rd & b7b

Half-Diminished Scales

Half & Whole Step Construction: WHWHWWWH called (minor 7b9) or "Locrian Bb". Contains one a half-step to form the Half-Dim. 7b Scale

TREBLE CLEF SCALES

Your voice has been with you much longer than your instrument. Use it to sing with then transfer the music to your instrument.

BASS CLEF SCALES

BASS CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

CΔ CΔ
 EbΔ EbΔ
 BbΔ BbΔ
 GΔ GΔ
 FΔ FΔ
 EΔ EΔ
 DΔ DΔ
 CΔ CΔ
 BbΔ BbΔ
 AbΔ AbΔ
 GΔ GΔ
 FΔ FΔ
 EΔ EΔ
 DΔ DΔ
 CΔ CΔ

The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WW^bHW^bHW

C7 C7
 Eb7 Eb7
 Bb7 Bb7
 G7 G7
 F7 F7
 E7 E7
 D7 D7
 C7 C7
 Bb7 Bb7
 Ab7 Ab7
 G7 G7
 F7 F7
 E7 E7
 D7 D7
 C7 C7

The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WH^bWW^bHW

C- C-
 Eb- Eb-
 Bb- Bb-
 G- G-
 F- F-
 E- E-
 D- D-
 C- C-
 Bb- Bb-
 Ab- Ab-
 G- G-
 F- F-
 E- E-
 D- D-
 C- C-

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWHWWHW

There are only two Whole Tone Scales: CΔ, EbΔ

CΔ CΔ
 EbΔ EbΔ

Diminished Scales

Half & Whole Step Construction: WWHWWHW

There are only three Diminished Scales: CΔ, EbΔ, AbΔ

CΔ CΔ
 EbΔ EbΔ
 AbΔ AbΔ

Dim. Whole Tone Scales

Half & Whole Step Construction: WWHWWHW

Also called "Altered" or "Super Locrian". Contains bb, #9, #4, #5, in addition to the root, 3rd & b7th

C^{dim} C^{dim}
 D^{dim} D^{dim}
 E^{dim} E^{dim}
 F^{dim} F^{dim}
 G^{dim} G^{dim}
 A^{dim} A^{dim}
 B^{dim} B^{dim}
 C^{dim} C^{dim}
 D^{dim} D^{dim}
 E^{dim} E^{dim}
 F^{dim} F^{dim}
 G^{dim} G^{dim}
 A^{dim} A^{dim}
 B^{dim} B^{dim}
 C^{dim} C^{dim}

Half-Diminished Scales

Half & Whole Step Construction: WWHWWHW

Also called "minor 7(b9) or Locrian. Raise second tone a half-step to form the Half-Dim. 7 Scale

C^{7(b9)} C^{7(b9)}
 D^{7(b9)} D^{7(b9)}
 E^{7(b9)} E^{7(b9)}
 F^{7(b9)} F^{7(b9)}
 G^{7(b9)} G^{7(b9)}
 A^{7(b9)} A^{7(b9)}
 B^{7(b9)} B^{7(b9)}
 C^{7(b9)} C^{7(b9)}
 D^{7(b9)} D^{7(b9)}
 E^{7(b9)} E^{7(b9)}
 F^{7(b9)} F^{7(b9)}
 G^{7(b9)} G^{7(b9)}
 A^{7(b9)} A^{7(b9)}
 B^{7(b9)} B^{7(b9)}
 C^{7(b9)} C^{7(b9)}

It doesn't hurt to think, to use your mind. Of course your ego will tell you otherwise.

COMPANION JAZZ BOOKS

VOLUME 54

JAZZ PIANO/KEYBOARD VOICINGS

This book contains every voicing and chord played by Jamey Aebersold on the Vol.54 recording. Accurately transcribed and notated for both hands. This is a must for anyone wanting to learn how things sound so good. An indispensable book with professional jazz voicings, comping, rhythms, and leading tones to the chord progressions to *Bb & F Blues*, *Summertime*, *Satin Doll*, *Autumn Leaves*, *Blue Bossa*, *Watermelon Man*, *Song For My Father*, *Cantaloupe Island*, *Impressions (So What)*, *Maiden Voyage*, *Doxy*, *Footprints*, and *III/VI7/II/V7*.

MVP \$9.95

VOLUME 54

JAZZ BASS LINES

Transcribed bass lines as played by Tyrone Wheeler on the Vol.54 recording. An important study in bass line construction over jazz standards. Chord symbols are written above each measure. Every note and rhythm is in this book. It's excellent for novice bassists and educators who need help in establishing what good jazz bass lines sound and look like. Combo instructors will want this book to give their bass students "instant," professional sounding bass lines.

MVB \$5.95

VOLUME 54

JAZZ DRUM PLAY-A-LONG CD AND STYLE & ANALYSIS BOOK

Essential beginning/intermediate DRUM play-a-long tracks from Vol.54, "Maiden Voyage." Special stereo separation allows the drum track to be eliminated so you can "sit in" with the comping piano and bass. All songs every drummer should know, representing a variety of forms, feels and tempos.

This is a must for the aspiring drummer. Steve Davis gives careful, concise explanations with condensed transcriptions of the Vol.54 drum tracks. He discusses styles, grooves, form, and overall approach. Educators will love this book and CD set and will find it a helpful tool for pointing young drummers in the right direction.

CD/BK SD1 \$14.90



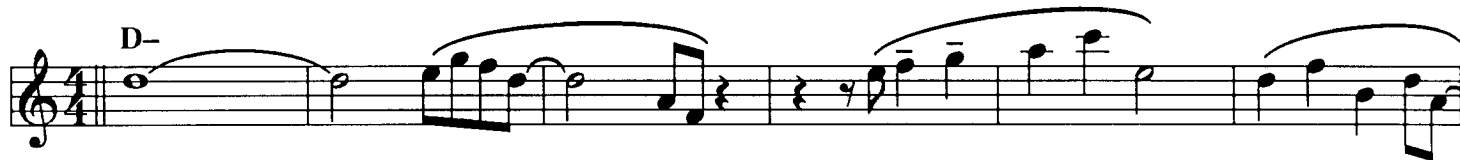
Impressions

PLAY 5 CHORUSES (♩ = 112)

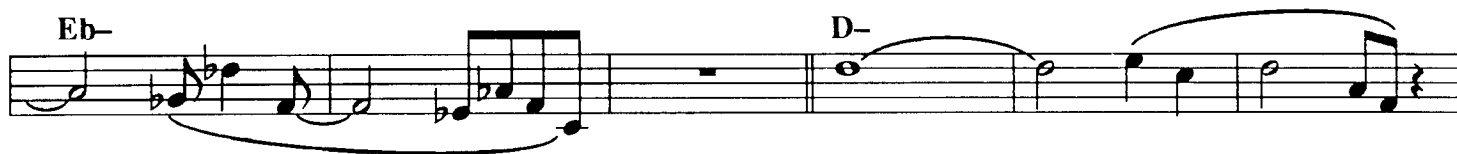
By John Coltrane

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)



BRIDGE



SOLOS

BRIDGE



Track ends on D-

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.

Chorus 1: Bb7, Bb7

Chorus 2: Eb7, Bb7

Chorus 3: F7, Eb7, Bb7, Bb7, F7

SOLOS

Line 1: Bb7

Line 2: Bb7

Line 3: F7, Eb7, Bb7, F7

Final ending is Bb7

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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Blue Bossa

PLAY 8 CHORUSES (♩ = 104)

By Kenny Dorham

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.

Famous Recording: Joe Henderson (Blue Note CD B21Y-84140)

BOSSA NOVA

Musical notation for the BOSSA NOVA section, consisting of four staves of music with various chords and melodic lines.

Chords: C-, F-, DØ, G7+9, C-, Eb-, Ab7, DbΔ, DØ, G7+9, C-, ⊕ DØ, G7+9

SOLOS

Musical notation for the SOLOS section, consisting of four staves of music with various chords and melodic lines.

Chords: C-, F-, DØ, G7+9, C-, Eb-, Ab7, DbΔ, DØ, G7+9, C-, ⊕ G7+9

Chord progression for the final section of the piece.

Chords: ⊕ C-, DØ, G7+9, C-, C-, DØ, G7+9, Ċ-

ritard

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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)

Chords: D-, (D7+9), G-, EØ, A7+9, D-, D-, G-, C7, FA, EØ, A7+9, D-, A7+9

SOLOS

Chords: D-, D-, (D7+9), G-, EØ, A7+9, D-, G-, C7, FA, EØ, A7+9, D-, A7+9

ENDS ON D- VAMP

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Watermelon Man

PLAY 8 CHORUSES (♩=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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Song For My Father



PLAY 5 CHORUSES (♩=100)

By Horace Silver

The F 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 961102)

FORM AAB

SOLOS

F BLUES SCALE

F Minor Pentatonic Scale



Satin Doll

PLAY 6 CHORUSES (♩=88)

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)

D- G7 E- A7 A- D7

Ab- Db7 1. CΔ F7 E- A7 2. CΔ

BRIDGE

G- C7 FΔ A-

D7 G7 D- G7

E- A7 A- D7 Ab- Db7 ⊕ CΔ F7 E- A7

Satin Doll - cont.



SOLOS

SOLOS

D- G7 E- A7

A- D7 Ab- Db7 | 1. CΔ F7 E- A7 | 2. CΔ

BRIDGE

G- C7 FΔ

A- D7 G7

D- G7 E- A7

A- D7 Ab- Db7 ⊕ CΔ F7 E- A7

⊕ CΔ F7 E- A7^{b9}₊₄ A- D7 Ab- Db7 CΔ F7

E- A7^{b9}₊₄ A- D7 Ab- Db7 CΔ CΔ⁺⁴



Maiden Voyage

PLAY 3 CHORUSES (♩=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)

A-/D A-/D

C-/F

BRIDGE

Bb-/Eb

Bb-/Eb

C#-

C#-

A-/D

A-/D

C-/F

C-/F

SOLOS

A-/D

C-/F

A-/D

C-/F

Bb-/Eb

C#-

A-/D

C-/F

⊕ A-/D C-/F

Repeat Twice & Fade Out

F Blues ("Tootsie")



PLAY 10 CHORUSES (♩=92)

By Jamey Aebersold

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.

Chord progression for the first 10 choruses:

- Chorus 1: F7, Bb7, F7, F7
- Chorus 2: Bb7, F7, A-, D7
- Chorus 3: G-, C7, (F7) A7, D7, (G-) G7, C7

1st X Only

SOLOS

Chord progression for the solos:

- Chorus 1: F7, Bb7, F7, F7
- Chorus 2: Bb7, Bb7, F7, A-, D7
- Chorus 3: G-, C7, F7, D7b9, G-, C7

F BLUES SCALE

F Minor Pentatonic Scale

Track ends on F7+9
(Play Blues Scale)

The blues scale or minor pentatonic scale may be played at anytime in the blues. Use it for variety.

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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**

SOLOS

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

Footprints



By Wayne Shorter

PLAY 7 CHORUSES (♩=108)

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

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Doxy

By Sonny Rollins

PLAY 8 CHORUSES (♩=92)

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)

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, Ab7, G7, C7, F7

Chord progression: Bb7, Bb7, Eb7, E°

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

SOLOS

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, Ab7, G7, C7, F7

Chord progression: Bb7, Eb7, E°

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, G7, C7, F7, Bb7

Bb BLUES SCALE

Autumn Leaves



PLAY 4 CHORUSES (♩=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)

Chords: C-, F7, BbΔ, EbΔ+4

Chords: AØ, D7+9, G-, D7+9, G-

Section: BRIDGE

Chords: G-, AØ, D7b9, G-

Chords: C-, F7, BbΔ, EbΔ(+4), AØ, D7+9

Chords: G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

SOLO BREAK

SOLOS

Chords: C-, F7, BbΔ, EbΔ+4, AØ, D7+9, G-, G-

BRIDGE

Chords: AØ, D7+9, G-, G-, C-, F7, BbΔ, EbΔ(+4)

Chords: AØ, D7+9, G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

Chords: EØ, AØ, D7+9, G-, EØ, AØ, D7+9, G-Δ



III/VI7/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.

1 F- Bb7 Eb- Ab7

2 F- Bb7 Eb- Ab7

3 F- Bb7 Eb- Ab7

4 F- Bb7 Eb- Ab7

5 F- Bb7 Eb- Ab7

6 F- Bb7 Eb- Ab7

7 F- Bb7 Eb- Ab7

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

F- Bb7 Eb- Ab7

Track ends on Ab7

DISCOGRAPHY

NOTE: If LP & CD versions are available, the LP number is listed first, followed by a slash (/) and then the CD number. Several numbers within the same parentheses indicate the availability of the same take on more than one album.

Autumn Leaves (1947)

Music by Joseph Kosma, French words from poem by Jacques Prevert, "Les Feuilles Mortes." English words by Johnny Mercer. Popularized in France by singer-actress Juliette Gréco; best selling American recording by pianist Roger Williams released in 1955.

Cannonball Adderley (Blue Note BST-81595/B2-446338)(Milestone LPM-47029)
Joe Albany (Sea Breeze LP SB-1004)
Chet Baker (CBS Associated CD ZK-40804)
Lenny Breau (Genes CD 5006/12)(MushHerSociety CD MHS 512627)
Ray Bryant (Columbia CJ/CK-44058)
Linc Chamberland/David Friessen (Muse LP MR-5263)
Richie Cole (Muse LP MR 5245)
Chick Corea Akoustic Band (GRP GR/GRD-9582)
Stanley Cowell (Concord CD CCD-4431)
Buddy DeFranco (Mosaic CD MD4-117)
Paul Desmond (CBS Associated CD ZK-45484)(RCA Bluebird CD 5778-2-RB)
Kenny Drew (Soul Note SN 1081/1081-CD)(SteeplechaseSCS-1048/SCCD-31048)
Duke Ellington (Columbia CJ/CK-44444)(Saja CD 91042-2)
Bill Evans (Charly CD 25)(France's Concert CD FCD-114)(LRC CDCDC-8519)
(Milestone M-9151/MCD-9151-)(Riverside OJC-088/OJCCD-088-2;R-018/RCD-018-2)
Bill Evans/Jeremy Steig (Verve CD 829 579-2)
Tal Farlow (Concord LP CJ-57)
Erroll Garner (CBS CJ/CK-40589)
Mike Garson (Reference Recordings RR-20/RR-20CD)
Stan Getz (Mosaic MD3-131)(Who's Who in Jazz CD WWCD-21034)
Steve Grossman (DIW LP DIW-8007)
George Gruntz (Enja CD R2 79659)
Vince Guaraldi (Fantasy LP OJC-235)(Fantasy LP OJC-287)
Jim Hall/Ron Carter (Milestone CD JCD-722-9045)
Ernie Henry (Riverside LP OJC-086)
Terumasa Hino (Blue Note CD B2-93671)
Willis Jackson (Muse LP MR 5294)
Ahmad Jamal (MCA-Chess CD CHD-31266)(Who's Who in Jazz WWCD-21034)
JATP All Stars (Pablo CD PACD-2310-748-2)
JJ Johnson (Antilles CD 314-510 059-2)

Thad Jones/Mel Lewis Quartet (A&M CD 830)
Stanley Jordan (Blue Note B1/B2-92356)
Wynton Kelly (VeeJay LP 3022)
Stan Kenton Innovations Orch. (Glendale CD GRZ-006)
Earl Klugh (Warner Brothers CD 26018-2)
Barbara Lea (Prestige OJC-1742/OJCCD-1742-2)
Stan Mark Big Band (Progressive LP 7070)
Wynton Marsalis (Columbia FC/CK-40461)(Columbia CD G2K 40675)
Jack McDuff/Jimmy Forrest (Prestige LP OJC-324)
James Moody (RCA Novus 3026-2-N11)
James Morrison (Atlantic CD 7 82175-2)
Joe Pass (Pablo LP 2640-102)
Art Pepper (Contemporary OJC-389/OJCCD-389-2)
Oscar Peterson (Verve LP 833 772-1)
Oscar Peterson/Dizzy Gillespie (Pablo 2310-740/PACD-2310-740-2)
Tito Puente & Latin Ensemble (Concord LP CJ-250)
Jimmy Raney (Xanadu CD FDC 5157)
Spike Robinson/Harry Sweets Edison (Capri CD 74012-2)
Gene Russell (Sea Breeze LP SB-3001)
Joe Sample/Ray Brown/Shelly Manne (Inner City LP 6007)
Derek Smith (Progressive LPL 7002)
Paul Smith Trio (Outstanding LP 012)
Bob Summers Quintet (Discovery LP DS-897)
Superblue (Blue Note CD B2-92997)
Clark Terry (Chesky CD JD-2)
Toots Thielemans/Joe Pass et al (Pablo LP 2308 233)
Cal Tjader (Fantasy LP OJC-271)
Mel Torme (Concord CD CCD-4481)
Sarah Vaughan (Pablo 2312-157/PACD-2312-157-2)

Blue Bossa (1963)

Music by Kenny Dorham. Introduced by Joe Henderson with Kenny Dorham.

Nick Brignola (Sea Breeze SB-2003/Night Life NLR3007)
Ray Brown/Ernestine Anderson (Concord CD CCD-4102)
Kenny Burrell (Concord LP CJ-121)
Michel Camilo (Portrait CD RK-44482)
Richie Cole (Muse LP MR-5245)
Tommy Flanagan (Pablo LP 2405-410; OJC-372/OJCCD-372-2)
Curtis Fuller/Roma Jazz Trio (Timeless SJP/CD SJP 204)
Gene Harris Quartet (Concord CD CCD-4482)
Joe Henderson w. Kenny Dorham (Blue Note CD B21Y-84140)
Milt Jackson/Joe Pass/Ray Brown (Pablo LP 2310-757)
JJ Johnson (Antilles CD 422-848 214-2)
JJ Johnson/Joe Pass Duo (Pablo LP 2310 911)
Pat Martino (Muse MR/MCD 5075)
John McNeil Trio (Steeplechase LP SCS-1183)
Tete Montoliu (Steeplechase SCS 1148/SCCD 31148)
Art Pepper (Discovery LP DS-837)
Superblue (Blue Note CD B21Y-92997)

Cantaloupe Island (1964)

Music by Herbie Hancock. Introduced by Herbie Hancock.
Lyrics added later by Mark Murphy.

El Chicano (MCA MCA/MCAD-25197)
Herbie Hancock (Blue Note CD B21Y-84175; B11F/B21Y-91142)
(Columbia CDCK-42380)
Herbie Hancock et al (Blue Note CD B21Y-46147)
Mark Murphy (Muse LP MR 5078)

Continued on page 32

DISCOGRAPHY CONTINUED

Doxy (1954)

Music by Sonny Rollins. Introduced by Miles Davis with Sonny Rollins.

John Coltrane (Roulette CD B21Y-93901)
Miles Davis (Prestige OJC-245/OJCCD-245-2; Prestige CD8PCD-012-2; Prestige LP P-24012)
Bruce Forman/George Cables (Concord LP CJ-279)
Tubby Hayes (Columbia CD CK-45446)
Shelly Manne (Contemporary LP OJC-267)
Branford Marsalis (Columbia CX2/CK-44199)
Mark Murphy (Muse MR/MCD-5355)
Cal Tjader (Concord LP CJ-247) (Fantasy LP MPF-4527)
(PrestigeP-24026/PCD-24026-2)

Impressions (1961) (Also, see *SO WHAT*)

Music by John Coltrane. Introduced by John Coltrane.

Gerald Albright (Atlantic CD 7 82334-2)
John Coltrane (MCA/Impulse MCA/MCAD-5887) (Pablo Live LP 2620-101)
Freddie Hubbard (Pablo Live LP 2620-113)
Stanley Jordan (Blue Note B1-/B2-92356)
John Klemmer (RCA Bluebird CD 6577-2-RB11)
Pat Martino (Muse LP MR 5039)
Wes Montgomery (Verve CD 823 448-2)
Stanley Turrentine (CBS Associated ZK-40811)

Maiden Voyage (1965)

Music by Herbie Hancock. Introduced by Herbie Hancock.

Kenny Barron (East Wind LP EWIND/EWCD-709)
Chick Corea/Herbie Hancock Duo (Polydor CD 835 680-2)
Art Farmer (Denon CD 38C38-7071)
Herbie Hancock (Blue Note BST-84195/B21Y-46339; B11F/B21Y-91142; CDCDP 7 96110 2) (Columbia CD CK-46865)
Bobby Hutcherson (Blue Note CD B21Y-46530)
Mark Murphy (Muse LP MR 5078)
Doc Severinsen (Amherst AMH-3319/-93319)

Satin Doll (1953)

Music by Duke Ellington & Billy Strayhorn, words by Johnny Mercer added in 1958.

Ernestine Anderson (Concord LP CJ-109)
Charlie Barnet (Creative World LP ST-1056/Mobile Fidelity CD MFCD-841)
Count Basie (Pablo CD PACD-2312-131-2)
Teresa Brewer/Duke Ellington (Columbia CD CK-37340)
Ray Bryant (Pablo OJC-371/OJCCD-371-2)
Arnett Cobb (Progressive LP 7054)
Bob Cooper/Snoopy Young w. Ernie Andrews (Contemporary LP C-14017)
Duke Ellington (Columbia CD CK-40712) (Dr. Jazz CD AGK-40012)
(Pablo 2308-245/PACD-2308-245-2) (Pablo CD 3PACD-2625-704-2)
(Saja CD 91041-2)
Tal Farlow (Concord LP CJ-57)
Victor Feldman (Contemporary LP OJC-268)
Ella Fitzgerald (Pablo 2310-751/PACD-2310-751-2) (Verve CD 837 035-2)
Ella Fitzgerald w. Basie (Verve CD 821 576-2)
Ella Fitzgerald w. Ellington (Pablo 2308-242/PACD-2308-242-2)
Dexter Gordon (Steeplechase SCC 6012/SCCD 36012)
(Steeplechase SCC6028/SCCD 36028)
Stephane Grappelli (Black Lion CD BLCD 760139) (Vanguard CD 81/82)
Stephane Grappelli/Jean_Luc Ponty (ACD CD 139210)
Stephane Grappelli/McCoy Tyner (Milestone M-9181/MCD-9181-2)
Jimmy Hamilton (World Wide Jazz CD D2-72216)
Woody Herman (France's Concert FCD 117)
Earl Hines (Chiaroscuro CD CR(D) 157)
Illinois Jacquet (Portrait CD RK-44391)

Footprints (1966)

Music by Wayne Shorter. Introduced by Wayne Shorter.

Miles Davis (Columbia C5X/C4K-45000)
Jan Garbarek (ECM CD 829 377-2)
Jerry Gonzalez & Fort Apache Band (Enja LP/CD 5095)
Ahmad Jamal (Atlantic CD 81258-2) (Atlantic CD 81699-2)
Lee Konitz Nonet (Steeplechase SCS 1119/SCCD 31119)
Pat LaBarbera (Justin Time LP Just 24)
Pat Martino (Muse LP MR 5096)
Frank Morgan (Antilles CD 422 848 213-2)
Wayne Shorter (Blue Note CD B21Y-46403)
Dave Valentin (GRP GR/GRD-9568)

So What (1959) This song is not in this book.

The chord progression is the same as *Impressions*, so, we've listed them. Music by Miles Davis. Introduced by Miles Davis.

George Benson (CBS Associated CD ZK-40810)
Larry Carlton (MCA CD MCAD-5866)
Ron Carter (CBS Associated CD ZK-40803)
Stanley Clarke et al (Verve CD 847 144-2)
Cal Collins (Concord LP CJ-71)
Miles Davis (Columbia CD CK-40474; CJ/CK-40579)
(Columbia C5X/C4K-45000) (Columbia CD CK-44425)
Bill Evans/Jeremy Steig (Verve CD 829 579-2)
Eddie Jefferson (Prestige LP P-24095; OJC-396/OJCCD-396-2)
JJ Johnson Big Band (RCA Bluebird 6277-2-RB11)
Johnny Lytle (Muse LP MR 5271)
Brian Melvin Trio w. Jaco Pastorius (Global Pacific CD R2-79335)
Lou Rovner Small Big Band (ITI LP 007)
George Russell (Blue Note B21Y-46391)

Dick Johnson (Concord LP CJ-167)
JJ Johnson (Columbia CD CK-44443)
Duke Jordan (Steeplechase SCS 1150/SCCD 31150)
Barney Kessel/Ray Brown/Shelly Manne
(Contemporary OJC-156/OJCCD-156-2)
Roland Kirk (France's Concert CD FCD 115)
Eiji Kitamura (Concord LP CJ-217)
Carmen McRae (Atlantic CD SD-904-2)
Wes Montgomery (Riverside OJC-034/OJCCD-034-2)
Peter Nero (Concord CD CCD-4048)
Anita O'Day (Emily LP 83084)
Joe Pass (Pablo LP 2405-419; 2310-716/PACD-2310-716-2)
Oscar Peterson (Pablo 2308-224/PACD-2308-224-2)
Oscar Peterson/Harry Sweets Edison Duo (Pablo LP 2310-817)
Bud Powell (Discovery LP DS-830)
Jimmy Smith (Verve CD 825 675-2)
Sonny Stitt (Muse MR 5129)
McCoy Tyner (Denon CD CY-1128) (MCA MCA-42234/MCAD-42000)
Ben Webster/Bill Coleman (Black Lion BLP 60141/BLCD 76041)
Gerry Wiggins Trio (Contemporary LP OJC-173)

Continued on page 48

DISCOGRAPHY CONTINUED

Song For My Father (1964)

Music by Horace Silver. Introduced by Horace Silver.

George Benson (Verve CD 833 292-2; 823 450-2)
Larry Coryell/Scotfield/Beck (RCA Novus CD 3072-2-N11)
Richard Groove Holmes Trio (Prestige LP OJC-329)
Horace Silver Quintet (Blue Note BST/B21Y-84185; CD CDP 7 961102)
Shery Winston (Headfirst A729-1/-2)

Summertime (1935)

Music by George Gershwin, words by DuBose Heyward.
Introduced by Abbie Mitchell in the opera the opera Porgy & Bess.
Theme song of the Bob Crosby orchestra.

Franco Ambrosetti & Friends (Enja LP/CD 5035)
Chet Baker (Enja LP/CD 5097)(ITI CD D2-72986)(Verve CD 840 632-2)
Ray Barretto (Fantasy LP F-24713)
Kenny Barron/Ted Dunbar (Muse LP MR-5140)
Sidney Bechet (GNP Crescendo LP GNP-9012)(Mosaic CD MD4-110)
George Benson (CBS Associated CD ZK-44167; ZK-45225)
Art Blakey Quartet (MCA/Impulse CD MCAD-5648)
Ruby Braff/George Barnes (Concord CD CCD-6005)
Ray Brown Trio (Concord CJ-375/CCD-4375)
Don Byas (Emarcy CD 833 405-2)
Jimmy Cleveland (w. Lionel Hampton)(IAJRC LP 31)
John Coltrane (Atlantic SD-1361/SD-1361-2)
Concord Superband feat. Cal Collins (Concord LP CJ-120)
Miles Davis w. Gil Evans (Columbia CSX/C4K-45000; CDG2K-45037; CJ/CK-40647)
Lou Donaldson (Timeless CD SJP 202)
Teddy Edwards Quartet (Steeplechase SCS-1147/SCCD-31147)
Duke Ellington feat. Cat Anderson (Dr. Jazz CD AGK-40012)
Bill Evans Trio (Riverside OJC-369/OJCCD-369-2;
Milestone LP M-47046; Riverside R-018/RCD-018-2)
Tal Farlow (Prestige OJC-356/OJCCD-356-2)
Maynard Ferguson (Emarcy 838 306-2; listed under Clifford Brown, who doesn't play on
this tune)(Emarcy 814 639; listed under Dinah Washington, who doesn't sing on this tune)
Ella Fitzgerald (Pablo OJC-442/OJCCD-442-2)(Verve CD 833 294-2; 825670-2)
Ella Fitzgerald/Louis Armstrong (Verve 827 475-1/-2)
Red Garland Trio (Prestige OJC-193/OJCCD-193)
Erroll Garner (Columbia CJ/CK-47035)
Stan Getz (Verve CD 831 368-2)(Verve CD 821 725-2)
Dexter Gordon (Steeplechase LP SCS 1206)
Stephane Grappelli (Black Lion CD BLCD 760139)
Stephane Grappelli/McCoy Tyner (Milestone M-9181/MCD-9181-2)
Johnny Hammond (CBS Associated CD ZK-40692)
John Handy/Class (Milestone M-9173/MCD-9173-2)
Herbie Harper (Sea Breeze LP SBD-101)
Hampton Hawes (Storyville LP SLP 1013)
Red Holloway (Concord CJ-322/CCD-4332)
Freddie Hubbard (MCA/Impulse CD MCAD-33111)
Bobby Hutcherson Quartet (Timeless CD SJP 210)
Willis Jackson/Von Freeman (Muse LP MR/5200)

Elvin Jones/Richard Davis (MCA/Impulse CD MCAD-33114)
Duke Jordan (Savoy LP SJL-1169)
John Klemmer (MCA CD MCAD-5864)
Cleo Laine/Ray Charles (RCA CD 1831-2-R11)
LA4 (Concord CD CCD-4063)
Lambert, Hendricks & Ross (Columbia CJ/CK-45020)
Art Lande (Great American Music Hall LP GAMH-2702)
Manhattan Jazz Quintet (ProJazz CD CDJ-602)
Manhattan Project (Blue Note CD B21S-94204)
Herbie Mann (Atlantic CD 1380-2)
Shelly Manne Big Band (Discovery LP DS-909)
Shelly Manne & His Men (Contemporary CD OJCCD-656)
Howard McGhee (Contemporary LP C-7596)
Yehudi Menuhin/Stephane Grappelli (EMI/Angel CD CDM-69218)
Helen Merrill (Mercury CD 826 340-2)(Emarcy CD 834 205-2)
Wes Montgomery (Pacific Jazz CD B21Y-94475)
Tiger Okoshi (JVC CD JD-3318)
Charlie Parker w. Strings (Verve CD 837 141-2)
Joe Pass (Pablo LP 2405-419)(Pablo OJC-602/OJCCD-602-2)
Art Pepper (Blue Note CD B21Y-46853)(Blue Note CD B21Y-46848)
Houston Person (Muse LP MR 5260)
Oscar Peterson/Roy Eldridge (Pablo LP 2310-817)
Oscar Peterson/Joe Pass (Pablo LP 2310-779)
Sonny Rollins (RCA/Bluebird CD 2179-2-RB13)
Artie Shaw (RCA/Bluebird CD 2432-2-RB13)
Zoot Sims (Pablo OJC-444/OJCCD-444-2)
Derek Smith (Progressive LP 7002)
Paul Smith (Outstanding LP 023)
Willie the Lion Smith (Black Lion CD BLCD 760144)
Superblue (Blue Note CD B21Y-91731)
Buddy Tate (Muse LP 5249)
Joe Turner (Pablo LP 2310-776)
McCoy Tyner (Timeless LP/CD SJP-260)
Sarah Vaughan (Columbia C2/C2K-44165; CD CK-40652)
(Mercury 826327-1/-2) (Verve CD 830 699-2)
Joe Venuti (Flying Fish LP FF-035)
Cedar Walton/Hank Mobley (Muse LP MR 5132)

Watermelon Man (1962)

Music by Herbie Hancock. Popularized by Mongo Santamaria.

Acker Bilk (Timeless TTD 506/7 2 LP/CD TTD 506/507)
Herbie Hancock (Blue Note CD B21Y-46506; B11F/B21Y-91142)
Jon Hendricks (Enja LP 4032)
Woody Herman (Fantasy CD OJCCD-663)(Concord CJ-330/CCD-4330)
Lambert, Hendricks & Bavan (RCA Bluebird CD 6282-2-RB11)
Mongo Santamaria (Fantasy LP MPF-4529)(Milestone LP M-47012)