



# David Baker

**EIGHT CLASSIC  
JAZZ ORIGINALS**

**You CAN play**

**VOLUME 10  
of**

**A New Approach to Jazz Improvisation**

**For All Instruments**

by **JAMEY AEBERSOLD**

**PLAY-A-LONG Book & Record Set**



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## INTRODUCTION

David Baker has contributed to modern music on several levels - as a trombonist and cellist, as an educator and as a composer. Baker's credentials as a player in the "real" jazz world are well established, not to mention documented, on a series of albums made by the George Russell Sextet when Baker was the group's trombonist. More recently of course, Baker has distinguished himself as a member of the music faculty at Indiana University and as a pioneering black composer of serious music for chamber groups and symphony orchestras as well as within the jazz idiom. This record includes compositions taken from the various periods of Baker's career; they range from quite simple to difficult in their playing requirements. Kentucky Oysters, probably the earliest written composition on the record, is a blues in 3/4 time and dates back to the days of the Russell Sextet. Le Roi is also a blues, but with some harmonic modifications and some 3/4 time mixed with 4/4. Aulil and Bossa Belle are bossa novas. Black Thursday is taken at a groove tempo, but the chord structure should provide all the challenge the improviser should want. Passion is a ballad, and as such provides a quite different challenge to the soloist. The last two selections on the record, Soleil d'Altamira and Le Miroir Noir, are taken from Baker's "Le Chat Qui Peche" for Soprano, Jazz Quartet and Orchestra, which has been recorded by the Louisville Orchestra (available on Louisville First Edition Records LS-751). Soleil d'Altamira again shows Baker's interest in the bossa nova rhythm and in shifting time signatures, and if the student has lamented the dearth of material utilizing rock rhythms and diminished harmonies, he will be pleased to find both in abundance in Le Miroir Noir.

PHIL BAILEY - 1976



# CONCERT KEY CHORD PROGRESSIONS

## Aulil

by DAVID BAKER

SIDE 1, TRACK 1

E-

E-

F F- Eb Eb- G7b9

C7+9 F-

F-

A∅ Ab- G- F#-

F7 E Eb B7 (B7+9)

SOLOS

E- 8 F∅ F- E∅ Eb- G7b9

C7+9 F- 8 A∅ Ab- G-

F#- F7 E∅ E∅ B7 (B7+9)

# Le Roi

by DAVID BAKER

Concert Progression  
SIDE 1, TRACK 2



C-

C-

F-

C-

Ab7+ whole tone A7+ whole tone

C- Eb triad F triad G triad

SOLOS

C- 8 F- 4 C- 4

Ab7+ (WHOLE TONE) A7+ (WHOLE TONE)

C- Eb TRIAD F TRIAD G TRIAD

C BLUES SCALES C Eb F F# G Bb C

USE LAST FOUR BARS AND FADE FOR ENDING



# Kentucky Oysters

by DAVID BAKER

Concert Progression  
SIDE 1, TRACK 3

The main musical score consists of seven staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is characterized by eighth-note patterns and rests. Chord changes are indicated above the staff: F7, Bb7, F7, and Bb7. The second staff continues the melody with similar rhythmic patterns and includes a fermata over a note. The third staff features a melodic line with a fermata and a sharp sign above a note. The fourth staff shows a melodic line with a fermata and a sharp sign above a note. The fifth staff has a melodic line with a fermata and a sharp sign above a note. The sixth staff has a melodic line with a fermata and a sharp sign above a note. The seventh staff concludes the piece with a double bar line and repeat dots.

## SOLOS

The solo section consists of three staves of music, each containing a sequence of chords and rests. The first staff starts with F7, followed by Bb7, and then F7. The second staff starts with Bb7, followed by F7. The third staff starts with C7, followed by Bb7, then F7, and ends with C7. Each chord is followed by a rest symbol (a vertical line with a slash and a dot).

# Passion

by DAVID BAKER

Concert Progression  
SIDE 1, TRACK 4



Chord progression for the main score:  
G- A- G- D7+9 C- Bb A∅ D7+9  
Bb- Eb7 Db- C- D7+9 1. G- F7 Eb7 D7+9  
2. G- Db7 C7 B7 E F- Bb7 Eb E- A7  
D E Gb Ab7 G7b9 Bb7+4 A∅ Ab7+4 G7+4 F7+5 Eb D7+9

REPEAT 1ST 8 MEASURES  
WITH 1ST ENDING

## SOLOS

Chord progression for the solo section:  
G- A- G- D7+9 C- Bb∆ A∅ D7+9 Bb- Eb7  
1. Db- C- D7+9 G- F7 Eb7 D7+9 2. G- Db7 C7 B7  
E∆ F- Bb7 E∆ E- A7 D∆ E∆ Gb∆ Ab7 G7b9 Bb7+4  
A∅ Ab7+4 G7+4 F7+5 E∆ D7+9 G- A- G- D7+9 C- Bb∆  
A∅ D7+9 Bb- Eb7 Db- C- D7+9 G- F7 Eb7 D7+9

# Black Thursday

by DAVID BAKER



Chord progression for the first system: F- Db7 C7+9 F- F#7 F- Db7 C7+9 F-

Chord progression for the second system: Eb Gb Gø C7+9 F-

Chord progression for the third system: Aø D7+9 Gø Fø E- Bb-+5 Eb7+9 Ab-

Chord progression for the fourth system: Ab- Bb- Eb7 Ab- Bb- B- E7 Bb- Eb7 C7+9

Chord progression for the fifth system: F- Db7 C7 F- F#7 F- Db7 C7 F-

Chord progression for the sixth system: D7b9 Eb Gb Gø C7+9 F-

**SOLOS** **A**

Chord progression for Solo A: F- Db7 C7+9 F- F#7 F- Db7 C7+9 F- D7b9 Eb

**B**

Chord progression for Solo B: Gb A Gø C7+9 F- Aø D7+9 Gø Fø

**C**

Chord progression for Solo C: E- Bb-+5 Eb7+9 Ab- Ab- Bb- Eb7 Ab- Bb- B- E7 Bb- Eb7 C7 F- Db7 C7

Chord progression for Solo C continuation: F- F#7 F- Db7 C7+9 F- D7b9 Eb A Gb A Gø C7+9 F-

ON FIRST FOUR BARS OF **A** AND **C**  
YOU MAY PLAY F BLUES SCALE F Ab Bb B C Eb F



# Bossa Belle

Concert Progression  
SIDE 2, TRACK 2

by DAVID BAKER

The musical score for "Bossa Belle" consists of ten staves of music. The first staff begins with a  $C \Delta$  chord. The second staff includes  $D-$ ,  $G7$ , and  $C \Delta +4$  chords, and contains a first ending marked "1.". The third staff includes  $Ab7+4$  and  $C \Delta$  chords, and contains a second ending marked "2.". The fourth staff includes  $Ab7+4$  and  $C \Delta$  chords. The fifth staff includes  $Bb7$ ,  $Ab7$ ,  $Gb7$ , and  $E7$  chords. The sixth staff includes  $D7$ ,  $D-$ , and  $G7$  chords. The seventh staff includes  $C \Delta$  and  $D7$  chords. The eighth staff includes  $D-$ ,  $G7$ , and  $C \Delta$  chords. The music is written in a 4/4 time signature with a treble clef.

FOR SOLOS, SEE NEXT PAGE



# Bossa Belle - cont.

Concert Progression

*SOLOS*

Handwritten musical staff with notes and chords: *CΔ*, *D7* (*A-*), *D-*, *G7*. Includes a repeat sign and a slash.

Handwritten musical staff with notes and chords: *CΔ+4*, *Ab7+4*, *CΔ*. Includes a repeat sign and a slash.

Handwritten musical staff with notes and chords: *Ab7+4*, *CΔ*, *Bb7* (*F-*), *Ab7* (*Eb-*). Includes a repeat sign and a slash.

Handwritten musical staff with notes and chords: *Gb7* (*Db-*), *E7* (*B-*), *D7* (*A-*), *G7* (*D-*), *(G7)* with a slash.

Handwritten musical staff with notes and chords: *CΔ*, *D7* (*A-*). Includes a repeat sign and a slash.

Handwritten musical staff with notes and chords: *D-*, *G7*, *CΔ+4*. Includes a repeat sign and a slash.

# Soleil d' Altamira

by DAVID BAKER



Concert Progression  
SIDE 2, TRACK 3

The musical score consists of ten staves. The first seven staves contain a melodic line with various chords indicated above the notes: C-, C-, D7+9, G-, Ab, G, F7+4, and E7. The eighth staff shows a first ending (1.) with a key signature change to one sharp (F#) and a common time signature. The ninth staff shows a second ending (2.) with a key signature change to one flat (Bb) and a common time signature. The tenth staff shows a final melodic line with chords C-, C-, and F#- and a common time signature.

# Soleil d' Altamira - cont.

Concert Progression



SOLOS

C- 8

D7+9 G- 4

A/D G/D 1. F7+4 3 4

E7 Db7

2. F7+4 E7 B-/E 8

Ab-/Db 4

C- 8 C- F#-



# Le Miroir Noir

by DAVID BAKER

Concert Progression  
SIDE 2, TRACK 4

C7+9

A7+9

C7+9

Eb7+9

D7+9

C7

E

F7

F#o7

G7 (G7+9)

*SOLOS*

C7+9 4 A7+9 2 C7+9 2

Eb7+9 D7+9 C7 C7/E F7 F#o7 G7 (G7+9)