

VOLUME 86

# SHOUTIN' OUT!

## THE MUSIC OF HORACE SILVER

JAZZ PLAY-A-LONG  
BOOK and CD Set

FOR ALL INSTRUMENTALISTS  
and VOCALISTS

*Jamey Aebersold Jazz*







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

**Rhythm Section Personnel on Play-a-long Recording:**  
 MARK LEVINE - piano; LYNN SEATON - bass; ADAM NUSSBAUM - drums  
 (JAMEY AEBERSOLD piano on Track #7)

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# INTRODUCTION

Horace Silver was born in Norwalk, Connecticut, in 1928. He studied tenor saxophone as well as piano in high school, transcribing Lester Young solos and playing them along with Young's recordings. The piano won out over the saxophone, though, and one night in 1950 Stan Getz came to Hartford, Connecticut, and Silver's trio was hired to back him. Getz was sufficiently impressed to take the trio with him to New York. This quartet made their first records in late 1950. On their second date, in March, 1951, two Silver originals including **Penny** were recorded. Shortly after the second recording date Silver left Getz to freelance in New York. By late 1952 he was recording under his own name. **Doodlin'** was first recorded in 1954 and a couple of years later, **Shoutin' Out** and **Senor Blues** were first committed to tape. **Penny** and **Shoutin' Out** are swingers in 32 bar AABA form, and the blues **Doodlin'** is one of Silver's best-known and most played tunes. **Senor Blues** is a minor blues in 6/8 time, giving it a different feel. Near the end of the '50s came **Moon Rays**, a 64 bar tune in AABA form, and **Juicy Lucy**, built on the chord structure of Charlie Parker's *Confirmation*, but taken at a rather slower tempo.

By 1960 Horace Silver was at the height of his popularity. His piano style was the most imitated of its day, and every aspiring jazz musician of the time was expected to know several Horace Silver tunes. As the '60s wore on, Silver experimented more in his writing. He composed in time signatures other than 4/4 (**Jungle Juice**, **Serenade To A Soul Sister**, **Mary Lou** and **Pretty Eyes**) and unusual tune lengths (**Pretty Eyes**, **Mary Lou**). Even **Tokyo Blues**, which sounds orientally bluesy, ends up with 16 bars instead of the expected 12. But the most recent tune in this collection is a throwback to Silver's earliest compositions, many of which (**Split Kick**, **Quicksilver**, **Mayreh**, etc.) were based on the harmonies of old standards. **The Hardbop Grandpop** was harmonically sired by (*Back Home Again In*) **Indiana**.

Silver writes lyrics for his tunes as well. In 1958 he wrote his first successful lyrics for **Senor Blues**, which Bill Henderson recorded with Silver's group. Even the original lyric for **Doodlin'** (written by Jon Hendricks in the '50s) has now been replaced by new words written by Silver himself.

Silver now lives in California, and spends much of his time running Silvetto Productions, his music business. In the last few years he has recorded on several labels and continues to work with a quintet.

The student should be aware that Horace Silver has written many compositions, a number of which are available on two other play-a-longs in the Aebersold Series (Vols. 17 & 18).

Phil Bailey 11/5/98

## CONTRAFACTS:

(Songs with different melodies that share the same or similar harmonic progressions)

**Juicy Lucy:** *Confirmation*, *Doujie*, *I Know*, *Striver's Row*, *Commutation*, and *Basting the Bird*.

**The Hardbop Grandpop:** *Indiana*, *Donna Lee*, *Ice Freezes Red*, *A Bit Byas'd*, *Goofin' With Me*, and *Nice People*.

# DISCOGRAPHY

NOTE: All numbers are for compact discs. More than one number listed within the same set of parentheses indicates that the same take is available on more than one album. The artist is listed as it was found in the record catalog for the whole album, even if he doesn't appear on the particular track. Albums marked "OP" are out of print in the U.S. at presstime, but may be available in some countries or in secondhand shops.

## Doodlin'

Dee Dee Bridgewater (Silver lyric) (Verve 314 527 470-2)  
Ray Bryant (JMT JMI-7503-2)  
Ray Charles (Atlantic 81731)(Rhino R2 71607; 75260; 71667)  
Dizzy Gillespie (Verve 314 527 900-2)(314 513 754-2)  
Barney Kessel/Ray Brown/Shelly Manne (Prestige PRCD-24192-2)  
Lambert, Hendricks and Bavan (Hendricks lyric) (RCA 2635-2-RB) (Rhino R2-70328)  
Mark Murphy (Hendricks lyric) (Riverside OJCCD-141-2)  
Horace Silver (Blue Note CDP 7 91143 2; CDP 46140) (CEMA Special Markets 18276)  
Sarah Vaughan (Hendricks lyric) (EmArcy 824 057-2) (Verve 314 526 817-2) (Verve 539052)

## The Hardbop Grandpop

Horace Silver (Impulse IMPD-192)

## Juicy Lucy

Phineas Newborn (Contemporary OJCCD-175-2)  
Horace Silver (Blue Note CDP 7 84008 2)  
Norman Simmons (Milljac MJP-1002)  
Dave Young (Justin Time JUST 91-2)

## Jungle Juice

Horace Silver (Blue Note CDP 7 93206 2)

## Mary Lou

Horace Silver (Blue Note CDP 7 84250 2)

## Moon Rays

Vince Guaraldi/Bola Sete (Prestige PRCD-24192-2)  
Horace Silver (Blue Note 56583)

## Penny

Stan Getz (Musidisc 550102) (Roulette CDP 7 96052 2)

## Pretty Eyes

Dee Dee Bridgewater (Verve 314 527 470-2)  
Horace Silver (Blue Note CDP 7 93206 2; B2-84220)  
Frank Wess (Commodore CCD 7003)

## Senor Blues

Bill Cosby (Walton, Bowie et al) (Verve 314 539 171-2)  
GRP All-Star Big Band (GRP GRD-9800)  
Clifford Jordan (Rhino R2 71726)  
Bernard Purdie (ACT 9242-2)  
Poncho Sanchez (Concord CCD-4310)  
Shirley Scott (Prestige PRCD 24192-2)  
Horace Silver (Blue Note CDP 7 81539 2; 91143 2; 92471 2; 97960 2)  
Horace Silver (Bill Henderson, vcl) (Blue Note CDP 7 81539 2; Rhino R2 72473)

## Serenade To A Soul Sister

Horace Silver (Blue Note CDP 7 93206 2)

## Shoutin' Out

Steve Kuhn (Evidence ECD 22200-2)  
Horace Silver (Portrait RK 45138; out of print)

## Tokyo Blues

Dee Dee Bridgewater (Verve 314 527 470-2)  
Brian Melvin (Global Pacific R2 79335)  
Tito Puente (Concord CCD-4553)  
Horace Silver (Blue Note CDP 7243 8 53355 2 5)  
Various (Lonnie Smith et al) (NYC 6017)  
Cal Tjader (Verve 314 531 562-2; 314 537 083-2)



# 1. Juicy Lucy



PLAY 7 TIMES (♩ = 120)

Music & Words by Horace Silver

PIANO INTRO

Chords: A $\emptyset$  D7+9 G-7 C7b9 A $\emptyset$  D7+9 G-7 C7b9 (3)

Chords: FA E-7 A7 D-7 G7

Chords: C-7 F7 Bb7 Eb7 1. A-7 D7 G7

Chords: G-7 C7 2. A-7 D7 G-7 C7 FA

Chords: C-7 F7 Bb $\Delta$

Chords: Eb-7 Ab7 Db $\Delta$  G-7 C7

Chords: FA E-7 A7 D-7 G7 C-7 F7 (3)

Chords: Bb7 Eb7 A-7 D-7 G-7 C7 FA

*fine*





# 1. Juicy Lucy (cont.)



SOLOS

FA E-7 A7 D-7 G7 C-7 F7

1.  
Bb7 A-7 D7 G7 G-7 C7

2.  
A-7 D7 G-7 C7 FA

C-7 F7 BbΔ BbΔ

Eb-7 Ab7 DbΔ G-7 C7

FA E-7 A7 D-7 G7 C-7 F7

Bb7 A-7 D7 G-7 C7 FA

*fine*



# 2. Mary Lou



PLAY 11 TIMES (♩ = 208)

Music & Words by Horace Silver

INTRO

4 C-7 Db7+4 C-7 Db7+4 C-7 Db7+4

DRUMS

C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 C-7 Db7+4

C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 C-7 Gb7+4

F7 Bb7 Eb7 Ab7 D7+9 G7+5

C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 1. C-7 Db7+4 2. C-7 Db7+4

## SOLOS

C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 C-7 Gb7+4

F7 Bb7 Eb7 Ab7 D7+9 G7+9 C-7 Db7+4 C-7 Db7+4 C-7 Db7+4 C-7 Db7+4

C-7 A∅ Ab7 G7+5 C-9



# 3. Shoutin' Out



PLAY 9 TIMES (♩ = 208)

By Horace Silver

Musical notation for the main melody with various chord markings above the notes:

Chords: F-7, Bb7, EbΔ, Eb-7, Ab7, DbΔ, Gb7+11, G-7, C7+9, Ab-7, Db7, GbΔ, GbΔ, G-7, C7+9, F-7, Bb7, F-7, Bb7, EbΔ, Eb-7, Ab7, DbΔ, Gb7+11, G-7, C7+9

## SOLOS

SOLOS

Chords: F-7, Bb7, EbΔ, Eb-7 Ab7, DbΔ, Gb7+11, G-7, C7+9

## BRIDGE

BRIDGE

Chords: Ab-7, Db7, GbΔ, G-7, C7, F-7, Bb7

Chords: F-7, Bb7, EbΔ, Eb-7 Ab7, DbΔ, Gb7+11, G-7, C7+9

Chords: C7+9, Eb7+9

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# 4. Moon Rays



PLAY 7 TIMES (♩ = 126)

By Horace Silver

F-7                      Bb7                      EbΔ                      EbΔ

Pedal Bb

F#-7                      (B7)                      F-7                      (Bb7)

F-7                      (A-7) Ab-7                      Gø                      C7+9

F-7                      Bb7+                      1. EbΔ                      AbΔ+4                      EbΔ                      AbΔ+4

2. EbΔ                      AbΔ+4                      EbΔ                      AbΔ+4                      A-7                      D7b9

Pedal D

GΔ                      Bb-7                      Eb7

A-7                      (D7)                      A-7                      (Db-7) C-Δ

Bø                      E7+9                      A-7                      D7+9

G-7                      C7                      F-7                      Bb7                      3. EbΔ                      AbΔ                      EbΔ                      AbΔ

D.C. to 3rd Ending

TO SOLOS

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# 4. Moon Rays (cont.)



## SOLOS

F-7                      Bb7                      EbΔ                      EbΔ

F#-7                      B7                      F-7                      Bb7

F-7                      Ab-6                      Gø                      F#-7

F-7                      Bb7                      1. EbΔ                      Ab7+4                      EbΔ                      (C7)

2. EbΔ                      Ab7+4                      EbΔ                      A-7                      D7b9

GΔ                      GΔ                      Bb-7                      Eb7

A-7                      D7                      A-7                      C-Δ                      Bø

E7+9                      A-7                      D7+9                      G-7                      C7

F-7                      Bb7                      F-7                      Bb7                      EbΔ

EbΔ                      F#-7                      B7                      F-7

Bb7                      F-7                      Ab-6                      Gø

F#-7                      F-7                      Bb7                      ⊕ EbΔ                      Ab7+4                      EbΔ                      (C7)

⊕  
EbΔ                      AbΔ                      EbΔ                      AbΔ                      EbΔ                      AbΔ                      EbΔ



# 5. Tokyo Blues



PLAY 18 TIMES (♩ = 184)

Music & Words by Horace Silver

Db7 C-7

Db7 C-7

Db7 C-7

Eb7 D7b9 G7 C-6

## SOLOS

Db7 C-7

Db7 C-7

Db7 C-7

Eb7 D7b9 G7 C-6

Eb7 D7b9 G7 C-6 Eb7 D7b9 G7 C-6



# 6. Pretty Eyes



PLAY 10 TIMES (♩ = 168)

Music & Words by Horace Silver

INTRO FORM: 8,8,8,10

Intro: Eb-9 Db-9 2 2 2 Eb-9 Bb-9 Ab-9

**A** Eb-9 Db-9 Eb-9 Db-9 Eb-9 Db-9

**B** Eb-9 Db-9 B-7 E7 AA

**C** Fø Bb7+9 Eb-9 Db-9 Eb-9

## SOLOS

SOLOS: Eb-9 Db-9 Eb-9 Db-9 Eb-9 Db-9 Eb-9 Db-9

SOLOS: B-7 E7 AA AA A-7 D7 GA GA

SOLOS: Fø Bb7+9 Eb-9 Db-9 Eb-9 Db-9 Eb-9 Db-9 Eb-9 Db-9



# 7. The Hardbop Grandpop



PLAY 8 TIMES (♩ = 204)

By Horace Silver

AbΔ G7 Gb7 F7 F-7

Bb7 Bb-7 Eb7 AbΔ

Eb-7 Ab7 DbΔ Db-7 Gb7 AbΔ G7

Gb7 F7 F-7 Bb7 Bb-7 Eb7

AbΔ G7 Gb7 F7 F-7 Bb7

Gø C7b9 F-6 Gø C7b9

F-6 Gø C7+9 F-7 Bø

C-7 F7 Bb-7 Eb7 ⊕ AbΔ F7b9 Bb7 Eb7b9



# 7. The Hardbop Grandpop (cont.)



SOLOS

AbΔ F7 Bb7 Bb7

Bb-7 Eb7 AbΔ Eb-7 Ab7

DbΔ Db-7 Gb7 AbΔ F7

F-7 Bb7 Bb-7 Eb7

AbΔ F7 Bb7 Bb7

Gø C7+9 F-7 Gø C7+9

F-7 Gø C7+9 F-7 B°

C-7 F7 Bb-7 Eb7 ⊕ AbΔ F7b9 Bb7 Eb7b9

⊕ AbΔ F7b9 Bb7 Eb7b9 AbΔ F7b9 Bb7 Eb7b9 AbΔ

AbΔ F7b9 Bb7 Eb7b9 AbΔ



# 8. Serenade To A Soul Sister



PLAY 11 TIMES (♩ = 140)

By Horace Silver

The main musical score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The key signature has two flats (Bb and Eb). The melody is written with eighth and quarter notes, often beamed together. Chord symbols are placed above the notes: Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, A7, Ab7, A7, Ab7, E7, Eb7+9, E7+9, Eb7+9, B7, C7, B7, Bb7, B7, Bb7, E7, Eb7+9. The score includes first and second endings, with a double bar line and repeat sign at the end of the first ending. A circled cross symbol (⊕) is placed at the end of the second ending.

## SOLOS

The solo section consists of three staves of empty musical notation. Above each staff is a sequence of chord symbols: Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9, A7; Ab7, A7, Ab7, E7, Eb7+9, E7+9, Eb7+9, E7+9, Eb7+9; B7, C7, B7, Bb7, B7, Bb7, E7, Eb7+9, E7+9, Eb7+9, E7+9. A circled cross symbol (⊕) is placed at the end of the third staff.

A single staff of music for the 'Repeat & Fade Out' section. It starts with a circled cross symbol (⊕) and contains the chord symbols Eb7+9, E7+9, and a final measure with a circled '2' above it.

Repeat & Fade Out

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# 9. Penny



PLAY 11 TIMES (♩ = 264)

By Horace Silver

BbΔ E-7 A7 Eb-7 Ab7 D-7 G7

1. C#-7 F#7 C-7 F7 BbΔ G7 C-7 F7

2. C-7 F7 BbΔ BbΔ AΔ A-7 D7

GΔ G-7 C7 FΔ G-7 C7

C-7 F7+4 BbΔ E-7 A7

Eb-7 Ab7 D-7 G7 C#-7 F#-7 C-7 F7 BbΔ (BbΔ G7 C- F7)

⊕ SOLO BREAK

TO SOLOS

## SOLOS

1. BbΔ E-7 A7 Eb-7 Ab7 D-7 G7 C#-7 F#7 C-7 F7 BbΔ G7 C-7 F7

2. BbΔ BbΔ AΔ A-7 D7 GΔ G-7 C7 FΔ G-7 C7 C-7 F7

BbΔ E-7 A7 E-7 Ab7 D-7 G7 Db-7 Gb7 C-7 F7 ⊕ BbΔ G7 C-7 F7

⊕ BbΔ+4 AbΔ+4 BbΔ+4 AbΔ+4 BbΔ+4 AbΔ+4 BbΔ+4



# 10. Senor Blues



PLAY 9 TIMES (♩ = 120)

Words & Music by Horace Silver

INTRO  $E_b-6$  6  $E_b-6$  BREAK

**A**  $E_b-6$   $E_b-6$

$E_b-6$   $E_b-6$

$B7+4$   $B7+4$

$E_b-6$   $E_b-6$

$Bb7$   $Ab7$

$E_b-6$   $E_b-6$  *ff*

**B**  $E_b-6$   $E_b-6$   $E_b-6$

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# 10. Senor Blues (cont.)



Chord: Eb-6

Chord: B7+4

Chord: Eb-6

Chord: Ab7

## SOLOS

Chord: Eb-6

Chord: B7+4

Chord: Bb7

Ending Fades Out On Eb-7



# 11. Jungle Juice



PLAY 4 TIMES (♩ = 200)

Words & Music by Horace Silver

Musical notation for "Jungle Juice" in 5/4 time, featuring various chords and melodic lines.

Chords indicated above the staff: E-7, C7, VAMP, E-7, E-7, E-7, C7, E-7, E-7 VAMP, E-7, E-7, E-7, A-7, A-7, E-7, E-7, Db-11.

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# 11. Jungle Juice (cont.)



Chords: Eb-11, F-11, G-11

Chords: E-7 VAMP, E-7, E-7, E-7, E-7

Chords: E-7, E-7, E-7, E-7

Chords: E-7, C7, C7, E-7 VAMP

Chords: E-7, E-7, E-7, E-7, E-7

## SOLOS

Chords: E-7, E-7, C7, E-7

Chords: E-7, E-7, E-7, E-7, E-7

Chords: E-7, C7, E-7, E-7, E-7

Chords: A-7, E-7, Db-11, Eb-11, F-11, G-11

Chords: E-7, E-7, E-7, E-7

Chords: E-7, C7, E-7, E-7, E-7

Ending fades out on E-

## Bass Figure for tune:

Chords: E-7, A-7



# 12. Doodlin'



PLAY 13 TIMES (♩ = 112)

Words & Music by Horace Silver

The main musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, often grouped in triplets. Chord symbols above the staff include Db7, Db7<sub>3</sub>, Gb7, and Bb7. The second staff continues the melody with similar rhythmic patterns and includes a Db7 chord. The third staff features Gb7, Db7, and Bb7 chords. The fourth staff includes Eb-7, Ab7, Db7, and Ab7 chords, with a circled cross symbol above the Db7 chord. The fifth staff concludes the main melody with a circled cross symbol and the text "(1st Time Only)".

## SOLOS

The solo section consists of four staves of empty musical notation. Above the first staff are the chord symbols Db7, Gb7, and Db7. Above the second staff are Gb7, Db7, Db7, and Bb7. Above the third staff are Eb-7, Ab7, a circled cross symbol above Db7, and Ab7. Above the fourth staff are F-7, Bb7, Eb-7, and Ab7. A double bar line with a slash is placed at the end of each staff to indicate a solo break.

The final musical staff begins with a circled cross symbol above a Db7 chord. It continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The staff concludes with a circled cross symbol above a G7+4 chord, which is followed by a double bar line with a slash.

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# 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	<b>CΔ</b> 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	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C-</b> C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWLHWWH) 4th mode of Major C D E F# G A B C	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWLHWW) 7th mode of Major C Db Eb F Gb Ab Bb C	<b>C∅</b> Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHLHWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	<b>C∅#2</b> C∅+2, C∅9
DIMINISHED (WHLHWWH) C D Eb F Gb Ab A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWLHWW) 4th mode of Melodic Minor C D E F# G A Bb C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWLWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>
DOMINANT SEVENTH Using a Dim. Scale (HWHLHWW) C Db Eb E F# G A Bb C	<b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>
DIMINISHED WHOLE-TONE (Altered scale) (HWHLWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb G	<b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWWLHWH) 3rd mode of Melodic minor C D E F# G# A B C	<b>CΔ+4</b> CΔ+5 <sup>+5</sup>
MELODIC MINOR (ascending only) (WHLWWWH) C D Eb F G A B C	<b>C-Δ</b> Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHLWH-3H) C D Eb F G Ab B C	<b>C-Δ</b> CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3LHWW) or (WHLWWWH) C D F G A Bb C    C D E F G A Bb C	<b>G-</b> G-7, C7sus4, C7sus, C4, C11 <b>C</b> C
* BLUES SCALE (use at player's discretion) (-3LHH-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).



# Soloing: by Jamey Aebersold

**1. Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

**2. Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

**3. Using REPETITION and SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

**4. CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

**5. SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

**6. LISTENING:** There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

**7. Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *I agree!*

# LYRICS

## Juicy Lucy

Juicy Lucy has some great big legs.  
Juicy Lucy has some great big thighs.  
All her attributes would shine  
when he took her out to dine.  
All the fellows would be hawkin'  
'cause she really looked so fine.

Juicy Lucy, well I must confess  
has a very big and lovely chest.  
All her attributes would shine  
when he took her out to dine.  
He loved to squeeze and cuddle and caress.

He's stewin'. She surely made his pressure rise.  
She's doin' her very best to hypnotize.  
Well he really got hooked.

Juicy Lucy made him change his tune,  
to a wedding set for early June.  
All her attributes still shine  
when he takes her out to dine.  
And there's a new addition comin' soon.

## Mary Lou

Mary Lou,  
Angelo  
wants to know  
what is wrong  
with you.

He's been blue,  
dissappointed too,  
'cause he can't get  
no action from you  
Mary Lou,  
Angelo  
wants to know  
just what he  
should do.

Could peruse  
someone that is new,  
'cause he can't get  
no action from you.

*(tag ending)*  
What should he do?

## Senor Blues

Senor Blues is what they call him,  
Way down Mexically way,  
Senoritas fallin' for him  
with the hope that he will stay.  
By the time that they love him,  
Senor Blues done gone away.

Well, he's good lookin'  
and he always knows just what to say.  
Yes he's really good lookin'  
and he always knows just what to say.  
By the time that they love him,  
Senor Blues done gone away.

I don't know why, don't know why, don't know  
why  
I'm (he's) a wonderin', wanderin' guy,  
With no one gal to lay my (his) head by.

Ooo, I'm so tired and lonely and blue,  
'Cause the one gal (man) I love won't be true.

## Pretty Eyes

I thought that I would never get hooked,  
I wouldn't commit myself, it's so true.  
I was a happy butterfly who  
would fly all over the darn place.

Oh, those pretty eyes have hypnotized  
so many guys (girls), it's true.  
Now that I am wise  
I know just what  
those pretty eyes can do.

I don't even have a chance.  
They can put me in a trance.  
All I'm thinkin' 'bout's romance.

I surrender dear  
my end is near.  
But I don't fear, you see,  
'cause my pretty eyes  
has promised to give  
all her (his) love to me.

All it takes is just one glance  
and my heart begins to dance.  
All I'm thinkin' 'bout's romance.

Well if you're concerned  
and start to turn  
those pretty eyes on me,  
I will start to mold  
like putty in your hands eventually.

I don't even have a chance.  
They can put me in a trance.  
All I'm thinkin' 'bout's romance.

No more runnin' 'round  
my heart is bound  
to follow just one path.  
Me and pretty eyes  
are synchronized.  
It's workin' out at last.

All it takes is just one glance  
and my heart begins to dance.  
All I'm thinkin' 'bout's romance.

## Jungle Juice

Big chief got his head bad drinkin' jungle juice.  
Big chief feelin' so sad, woman on the loose,  
woman on the loose.  
She caught him a cheatin' with some other goose.  
Big chief got his head bad drinkin' jungle juice.

How he miss her heartbeat.  
Sometime he no eat.  
Life doesn't seem sweet  
when he's without her.

Big chief say he sorry  
then they make a truce  
Now they both are happy drinkin' jungle juice,  
drinkin' jungle juice.

## The Tokyo Blues

Walkin' down the Ginza  
I heard someone blowin' a cadenza.  
They were playin' bebop  
and people were drinkin' up some booze.  
Well the music hit me  
as hard as a case of influenza.  
I'm so glad because they played The Tokyo Blues.

I'll take teriyaki.  
Please pass me another glass of saki.  
Japanese people  
love music and jazz is what they choose.  
Well I've got to go now.  
I'll miss all that good old sukiyaki.  
I'm so glad because I got The Tokyo Blues.

## Doodlin'

Takin' a long trip.  
Packin' a big grip.  
Gonna be real hip.  
Gotta be on time.

Baby is waitin'  
anticipatin'  
Gonna be matin'  
marriage is just fine.

*(chorus)*

Honeymoonin' is for spoonin'  
We don't want no one to tune in  
while we're at play,  
doodlin' away.

Check in our hotel  
find it is real swell.  
Where can I find that  
'do not disturb' sign?

Stoppin' our phone calls,  
climbin' the four walls,  
no reservations  
for us to go dine.

*(chorus)*

We sure like it that way.  
We just doodle all day.  
We just doodle all night.  
We sure like it that way.  
We don't fuss, we don't fight.  
Well what more can I say,  
We sure doodle just right.  
We sure like it that way.

We just doodle all day.  
We just doodle all night.  
We sure like it that way.  
We don't fuss, we don't fight.  
Well what more can I say.  
We sure doodle just right.

Didn't call my father or my mother.  
The telephone was off the hook.  
Didn't call my sister or my brother.  
Didn't take the time to read a book.

My stomach's itchin', itchin', itchin',  
while she's workin' in the kitchen.  
Got me hooked,  
'cause she knows how to cook.

*(chorus)*

# INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, C $\Delta$ +4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

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, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. 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 the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely 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. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. 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. The improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 "JAZZ: How To Play And Improvise" (Sixth Edition)** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 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 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, and the "**Repository of Scales & Melodic Patterns**" by Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 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"**; and **Vol. 16 "Turnarounds, Cycles & II/V7's."** You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 "Blues In All Keys"**; **Vol. 47 "Rhythm In All Keys"**; **Vol. 57 "Minor Blues In All Keys"**; and two more volumes, **Vol. 67 "Tune Up"** and **Vol. 68 "Giant Steps"**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

# 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 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 B b C	C E G B b D
C-	Minor (Dorian)	W H W W W H W	C D E b F G A B b C	C E b G B b D
C∅	Half Diminished (Locrian)	H W W H W W W	C D b E b F G b A b B b C	C E b G b B b
C°	Diminished (8 tone scale)	W H W H W H W H	C D E b F G b A b A B C	C E b G b A (Bbb)

FIVE BASIC CATEGORIES

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 A b 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 A b 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 D b D# E F# G A B b C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E b F F# G B b 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 B b C	C E G B b D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B b D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A B b B C	C E G B b D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C D b E F G A b B b C	C E G B b (D b)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A B b C	C E G B b D
C7b6	Hindu	W W H W H W W	C D E F G A b B b C	C E G B b D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# B b C	C E G# B b D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W H W	C D b D# E F# G A B b C	C E G B b D b (D#)
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D b D# E F# G# B b C	C E G# B b D# (D b)
C7	Blues Scale	-3 W H H -3 W	C E b F F# G B b C	C E G B b 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 B b C	C F G B b D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B b C D F G B b	C F G B b D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A B b B C	C F G B b D

MAY BE WRITTEN G-/C

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 E b F G A B b C	C E b G B b D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E b F G B b C	C E b G B b D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D E b E F G A B b C	C E b G B b D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D E b F G A B C	C E b G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D E b F G G# A B C	C E b G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C E b F F# G B b C	C E b G B b D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E b F G A b B C	C E b G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D E b F F# G# A B C	C E b G B D
C- or C-b9b6	Phrygian	H W W W H W W	C D b E b F G A b B b C	C E b G B b
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D E b F G A b B b C	C E b G B b 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 D b E b F G b A b B b C	C E b G b B b
C∅#2 (C∅9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E b F G b A b B b C	C E b G b B b D
C∅ (with or without #2)	Bebop Scale	H W W H H H W W	C D b E b F G b G A b B b C	C E b G b B b

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 E b F G b A b A B C	C E b G b A

**NOTES:** 1) 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. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So 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 C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it 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. 3) 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 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) \* - 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.