

Volume 78

# Jazz

## "Holiday" Classics

**Play-A-Long Book & CD Set  
For All Instrumentalists & Vocalists**

Silent Night

We Three Kings

Winter Wonderland

Santa Claus Is Comin' To Town

I Saw Mommy Kissing Santa Claus

Sleigh Ride

Auld Lang Syne

I'll Be Home For Christmas

Rudolph The Red-Nosed Reindeer

Let It Snow! Let It Snow! Let It Snow!

Have Yourself A Merry Little Christmas







*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.

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*Lärarex.*

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# INTRODUCTION

The holiday season is a time for tradition and nostalgia, especially with regard to the music heard and played. Many of the seasonal favorites at first glance may not seem readily adaptable to the jazz idiom, but listening to some of the recordings in the discography in this booklet will give you some ideas, and this play-a-long recording will make it even easier for you to get ready for that next Christmas function your group plays for. Many of these songs are spiced up with modern harmonies for an authentic jazz flavor.

Three of the songs on this record predate the birth of jazz. ***Auld Lang Syne***, a Scottish folk song with words by the famous poet Robert Burns, is the oldest, dating from 1711—almost three centuries ago. Now that's tradition! Similarly, ***Silent Night, Holy Night*** goes back to a night before Christmas in 1818 when German composer Franz Gruber and lyricist Joseph Mohr wrote it at the last minute for a church service. A century and a half later Bing Crosby recorded his famous version. And in 1857, John Henry Hopkins composed ***We Three Kings***, presented here with a modal jazz interlude for added flair!

The rest of the tunes in this album come from the popular song tradition of Tin Pan Alley, and are mostly in 32-bar AABA song form. ***Santa Claus Is Coming To Town*** was composed by a reluctant J. Fred Coots in the middle of July at the insistence of lyricist Haven Gillespie. Top radio star Eddie Cantor (at the insistence of his wife) agreed to perform it on a November broadcast and the rest is history.

World War II saw the creation of several of our most popular Christmas songs as Americans strove to recapture the innocence of an earlier time. ***Have Yourself a Merry Little Christmas*** was composed for Judy Garland to sing in the movie "Meet Me In St. Louis" (set in the early part of the century), and ***I'll Be Home For Christmas*** spoke to servicemen everywhere (as well as to their families and sweethearts) when it came out in the middle of the war. This yearning for an idealized sort of Christmas continued in the early postwar era with ***Let It Snow! Let It Snow! Let It Snow!*** as well as ***Winter Wonderland*** and ***Sleigh Ride***. Considering that white Christmases don't happen very often in most of the United States, these last three songs in particular are hard to reconcile with reality, yet their popularity over the years has continued undiminished.

Gene Autry sang ***Rudolph the Red-Nosed Reindeer*** for the 1949 Christmas season and songwriter Johnny Marks had a full blown craze on his hands. Several million copies of the Autry record sold that year, and in the years to follow there were comic books about Rudolph, stuffed reindeer, parodies etc. Many other song-writers tried to emulate Marks' success with their own additions to Christmas lore (probably the silliest was about Ding-a-ling, the Christmas bell—it didn't catch on), with minimal results.

The most recent tune on this collection was ***I Saw Mommy Kissing Santa Claus***, child singer Jimmy Boyd's hit of 1952. Like ***Rudolph the Red-Nosed Reindeer***, this tune came out of the Country and Western tradition that made great inroads in popular music in the late forties. Our trio has seen fit to disguise its country roots with a bossa nova feel.

A word about the musicians on this record: Pianist Andy LaVerne has a long and varied discography with many recordings under his own name as well as albums for Stan Getz, Woody Herman, John Abercrombie and others. Bassist Lynn Seaton has recorded with Howard Alden, Frank Wess and Jeff Hamilton among others, and drummer Steve Davis counts Andy LaVerne, Richie Beirach and Lynne Arriale among the pianists he's recorded with as a sideman and as a leader.

After you've mastered these tunes with the play-a-long recording, try other approaches. ***We Three Kings*** can, with a little arranging, work in 5/4 in the style of Paul Desmond's ***Take Five***. ***Silent Night*** works nicely with a gospel piano feel. The possibilities are endless, as is the public's thirst for these songs.

Phil Bailey 8/30/97

# SELECTED CD DISCOGRAPHY

## **Auld Lang Syne (1711)**

Traditional Scottish melody; words by Robert Burns.  
Eden Atwood (Concord CCD-4645)  
Duke Ellington (Atlantic 7 90043-2)  
Bob Florence Big Band (Bob Efford feature)(USA USACD-589)  
Tom Kubis Big Band (Wayne Bergeron feature)(Cexton CR 21333)  
Marcus Roberts (RCA 63124-2)

## **Have Yourself A Merry Little Christmas (1944)**

Words and music by Hugh Martin and Ralph Blane.  
Introduced by Judy Garland in the film "Meet Me In St. Louis."  
Ron Affif (Milestone MCD-9211-2)  
Ruth Brown (Milestone MCD-9211-2)  
Jeanie Bryson (Telarc CD-83352)  
Marc Cohen (piano alone)(Jazz City 660.53.029)  
Ella Fitzgerald (Mobile Fidelity 01-00586)(Verve 840 501-2)  
Four Freshmen (Ranwood 8239)  
Dexter Gordon (Blue Note 94857)  
Jazz At The Movies Band (Discovery 77027)  
Oliver Jones (Justin Time 71)  
Diana Krall (Blue Note 32127)  
Ken Peplowski (Concord CCD-4613)  
Oscar Peterson (Telarc CD-83372)  
Tom Scott (GRP GRD-9574)  
Marlena Shaw (Concord CCD-4720)  
Doc Severinsen/Tonight Show Orch. (Amherst AMH 94406)  
John Tesh (GTS 528 752)  
Mel Torme (Telarc CD-83315)  
Singers Unlimited (MPS 821 859-2)  
Verve Christmas All-Stars (Betty Carter, vcl)(Verve 531 960-2)  
Joe Williams (Verve 843 956)

## **I Saw Mommy Kissing Santa Claus (1952)**

Words and music by Tommie Connor. Introduced by Jimmy Boyd.  
Bill Evans (sax) Quartet (Jazz City 660.53.029)

## **I'll Be Home For Christmas (1943)**

Words and Music by Walter Kent, Kim Gannon, and Buck Ram. Popularized by Bing Crosby.  
Airmen of Note (N. Deshazior, vcl)(USAF BOL-9001C)  
(NOT FOR SALE)  
Beachfront Property (Cexton CR 2262)  
Four Freshmen (Ranwood 8239)  
Herbie Hancock/Eliane Elias (Blue Note 32127)  
Gene Harris (Concord CCD-4613)  
Jazz At The Movies Band (Discovery 77027)  
Oliver Jones (Justin Time 71)  
Tom Kubis Big Band (Cexton CR 21333)  
Bob Mover Trio (Jazz City 660.53.029)

Curtis Peagler (Milestone MCD-9211-2)  
Oscar Peterson (Telarc CD-83372)  
Dennis Rowland (Concord CCD-4720)  
Diane Schuur (GRP GRD-9728)  
Spyro Gyra (GRP GRD-9650)  
McCoy Tyner (Columbia CK 37551; CK 40166)  
Verve Christmas All-Stars (Stephen Scott feat.)(Verve 531 960-2)  
Joe Williams (Laserlight 15416)

## **Let It Snow! Let It Snow! Let It Snow! (1946)**

Music by Jule Styne, words by Sammy Cahn. Introduced by Vaughan Monroe and His Orchestra.  
Eden Atwood (Concord CCD-4613)  
Ray Brown (Telarc CD-83352)  
Ella Fitzgerald (Verve 517 898-2)  
Michael Franks (Blue Note 32127)  
Tom Kubis Big Band (Carol Jolin, vcl)(Cexton CR 21333)  
Oscar Peterson (Telarc CD-83372)  
Nelson Rangell (GRP GRD-9650)  
Marcus Roberts (piano alone)(RCA 63124-2)  
Doc Severinsen/Tonight Show Band (Amherst AMH 94406)  
Verve Christmas All-Stars (Betty Carter, vcl)  
(Verve 531 960-2)

## **Rudolph The Red-Nosed Reindeer (1949)**

Words and Music by Johnny Marks. Introduced by Gene Autry.  
Beachfront Property (Cexton CR 2262)  
Tom Kubis Big Band (Cexton CR 21333)  
Steve Kuhn (piano alone)(Jazz City 660.53.006)  
Pony Poindexter (Columbia CK 40166)  
Marcus Roberts (piano alone)(RCA 63124-2)  
Doc Severinsen/Tonight Show Orch. (Amherst AMH 94406)  
Verve Christmas All-Stars (Roy Hargrove feat.)  
(Verve 531 960-2)  
Rickey Woodard (Concord CCD-4720)

## **Santa Claus Is Coming To Town (1934)**

Music by J. Fred Coots, words by Haven Gillespie.  
Best-selling record by Bing Crosby.  
Airmen of Note (Rick Lillard feat.)(USAF BOL-9001C)  
(NOT FOR SALE)  
Beachfront Property (Cexton CR 2262)  
David Benoit (GRP GRD-9852)  
Dave Brubeck (Columbia CK 40166)  
Dave Brubeck/Gerry Mulligan (Telarc CD-83352)  
Joey DeFrancesco/Dwight Sills (Columbia CK 46805)  
Bill Evans (piano alone)(Milestone MCD-9211-2; 9195-2)  
Bill Evans (piano overdub)(Verve 840 501-2)  
Bill Evans Trio (Verve 815 057-2)  
Roger Kellaway Duo (Chiaroscuro CR(D) 332)

Tom Kubis Big Band (Cexton CR 21333)  
Andy LaVerne Trio (Jazz City 660.53.029)  
Joe Pass (Milestone MCD-9211-2)  
Oscar Peterson (Telarc CD-83372)  
Doc Severinsen/Tonight Show Orch. (Amherst AMH 94406)  
Mary Stallings (Concord CCD-4720)  
Dave Valentin (GRP GRD-9574)

### **Silent Night, Holy Night (1818)**

Music by Franz Gruber, words by Joseph Mohr. Best-selling record by Bing Crosby.

Airmen of Note (Rich Sigler feat.)(USAF BOL-9001C)  
(NOT FOR SALE)

Beachfront Property (Cexton CR 2262)  
David Benoit (GRP GRD-9852)  
Cyrus Chestnut (Atlantic 82948-2)  
Marc Cohen Trio (Jazz City 660.53.006)  
Benny Green (piano alone)(Blue Note 94857)  
Stanley Jordan (Blue Note 94857)  
Tom Kubis Big Band (Cexton CR 21333)  
Oscar Peterson (Telarc CD-83372)  
Marcus Roberts (piano alone)(RCA 63124-2)  
Singers Unlimited (MPS 821 859-2)  
Special EFX (GRP GRD-9574)  
McCoy Tyner (Quicksilver OS CD 4 009)  
Gerry Wiggins (Concord CCD-4720)

### **Sleigh Ride (1950)**

Music by Leroy Anderson, words by Mitchell Parish.  
Introduced by Leroy Anderson.

Beachfront Property (Cexton 2262)  
Eddie Daniels (GRP GRD-9574)  
Harold Danko Quartet w. Harrell (Jazz City 660.53.006)  
Marcus Roberts (piano alone)(RCA 63124-2)

### **We Three Kings (1857)**

Words and music by John Henry Hopkins.  
Chet Baker/Christopher Mason (Varrick 032)  
Donald Brown Quartet (Jazz City 660.53.006)  
Dave Brubeck (Musicmasters 65089)  
Cyrus Chestnut (piano alone)(Atlantic 82948-2)  
Ella Fitzgerald (Gold Rush 94452)  
Four Freshmen (Ranwood 8239)  
Sheila Jordan/Harvie Schwartz (Quicksilver 4009)  
Roland Kirk (as We Free Kings)(Mercury 826 455-2)  
Tom Kubis Big Band (Cexton CR 21333)  
Wynton Marsalis (Columbia CK 45287)  
Emily Remler (Green Linnet 1103)  
Sergio Salvatore (Concord CCD-4720)  
Jimmy Smith (Verve 513 711-2)

### **Winter Wonderland (1934)**

Music by Felix Bernard, words by Richard B. Smith.  
Introduced by Guy Lombardo and the Royal Canadians. Revived in 1946 by the Andrews Sisters.

Howard Alden/Ken Peplowski (Concord CCD-4613)  
Herb Alpert/Jeff Lorber (Blue Note 32127)  
Chet Baker Quartet (studio: (Blue Note 94857)  
(live: Milestone MCD-9211-2)  
Louie Bellson (Chiaroscuro CR(D) 332)  
Red Garland (Milestone MCD-9211-2)  
Dave Koz (Blue Note 32127)  
Tom Kubis Big Band (Cexton CR 21333)  
Wynton Marsalis (Columbia CK 46805)  
Jack McDuff (Concord CCD-4720)  
Bob Mover (Jazz City 660.53.006)  
Oscar Peterson (Telarc CD-83372)  
Sonny Rollins (RCA Bluebird 66530-2)  
Doc Severinsen/Tonight Show Orch. (Amherst AMH 94406)  
Verve Christmas All-Stars (Shirley Horn vcl)(Verve 531 960-2)  
David Young/Mulgrew Miller (Justin Time 75-2)

# NOMENCLATURE

**+ or # = raise 1/2 step    – or b = lower 1/2 step    H = Half step    W = Whole step**

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is 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   | <b>C CΔ</b> Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13                            |
| * DOMINANT SEVENTH (Mixolydian)(WWHWWHW)<br>5th mode of Major C D E F G A Bb C                    | <b>C7</b> C9, C11, C13  |
| * MINOR SEVENTH (Dorian) (WHWWWHW)<br>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) (WWWHWWH)<br>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) (HWWHWWW)<br>7th mode of Major C Db Eb F Gb Ab Bb C                   | <b>C∅</b> Cmi7(b5), C–7b5   |
| HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)<br>6th mode of Melodic Minor C D Eb F Gb Ab Bb C        | <b>C∅#2</b> C∅+2, C∅9   |
| DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C  | <b>C°</b> Cdim, C°7, Cdim7, C°9   |
| LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW)<br>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 (WWWWWW)<br>C D E F# G# Bb C   | <b>C7+</b> C7aug, C7 <sup>+4</sup> , C7+5   |
| DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW)<br>C Db Eb E F# G A Bb C                    | <b>C7b9</b> C7b9 <sup>+9</sup> , C13b9 <sup>+9</sup>                                      |
| DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW)<br>7th mode of Melodic Minor C Db Eb E F# G# Bb C | <b>C7+9</b> C7alt, C7b9 <sup>+9+5</sup> , C7b9 <sup>+9b13</sup>                           |
| LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW)<br>3rd mode of Melodic minor C D E F# G# A B C    | <b>CΔ+4</b> CΔ+5  |
| MELODIC MINOR (ascending only) (WHWWWWH)<br>C D Eb F G A B C                                      | <b>C–Δ</b> Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6  |
| HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C   | <b>C–Δ</b> CmiΔ, C–Δ(Har), C–Δb6  |
| SUSPENDED 4th (W–3WWHW) or (WWHWWHW)<br>C D F G A Bb C C D E F G A Bb C                           | <b>G–</b> <b>C</b> <b>G–7</b> <b>C</b> C7sus4, C7sus, C4, C11                             |
| * BLUES SCALE (use at player's discretion)<br>(–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 beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry).



# 1. I Saw Mommy Kissing Santa Claus



PLAY 4 TIMES (♩ = 108)

by Tommie Connor

Bossa Nova

INTRO

CΔ A7 D- G7 CΔ A7 D- G7 CΔ A7 D- G7 CΔ A7 D- G7

I Saw Mom - my kiss - ing San - ta Claus,

Un - der - neath the mis - tle - toe last night; She

did - n't see me creep down the stairs to have a peep, She

thought that I was tucked up in my bed - room fast a - sleep. Then

I saw Mom - my tick - le San - ta Claus,

Un - der - neath his beard so snow - y white; Oh, what a

laugh it would have been, If Dad - dy had on - ly seen Mom - my

kiss - ing San - ta Claus last night.

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# 1. I Saw Mommy Kissing Santa Claus - Cont.



**SOLOS**

CA A- E- A-

E- A- D- G7

D- G7 CA B7b9 CA

A- D7 D- G7

CA A- E- A-

CA G- C7 FA A7 D-

FA F#o B7+9 E- A7+ D- G7

CA FA Bb7 G7b9 CA A7 D- G7

CA A7 D- G7 CA A7 D- G7 CA

PLAY 6 TIMES





# 2. Winter Wonderland



PLAY 5 TIMES (♩ = 116)

By Felix Bernard

E♭Δ A♭7 G- C7 F- B♭7

Sleigh - bells ring, are you lis - t'nin' In the lane, snow is glis - t'nin', A  
 way is the blue - bird, here to stay is a new bird; He

F- B♭7 G♯ C7+9 F7 B♭7

beau - ti - ful sight, — we're hap - py to - night, — } Walk - in' in a Win - ter Won - der -  
 sings a love song, — as we go a - long, — }

1. E♭Δ F-/B♭ 2. E♭Δ D7♭9 GΔ A-/D

land! Gone a - land! \_\_\_\_\_ In the mead - ow we can build a

GΔ GΔ A-/D GΔ F7+4

snow - man, Then pre - tend that he is Par - son Brown; \_\_\_\_\_  
 And pre - tend that he's a cir - cus clown; \_\_\_\_\_

B♭Δ C-/F B♭Δ G7+9 C7 F7

He'll say, "Are you married? We'll say "No man! But you can do the job when you're in  
 We'll have lots of fun with Mis - ter Snow - man, Un - til the oth - er kid - dies knock'im

F- B♭7 E♭Δ A♭7 G- C7 F- B♭7

town!" — Lat - er on, We'll con - spire, — As we dream by the fire, — to  
 down! — When it snows, ain't it thril - in', Tho' your nose gets a chill - in'? We'll

A♯ D7+9 G♯ C7+9 F7 B♭7 ⊕ E♭Δ F-/B♭

face un - a - fraid! — the plans that we made, — } Walk - in' in a Win - ter Won - der - land! —  
 frolic and play — the Es - ki - mo way, — }



# 2. Winter Wonderland - Cont.



**E<sub>b</sub>Δ**   **A<sub>b</sub>7**   **G<sup>-</sup>**   **C7**   **F<sup>-</sup>**   **B<sub>b</sub>7**

**F<sup>-</sup>**   **B<sub>b</sub>7**   **G<sup>∅</sup>**   **C7+9**   **F7**   **B<sub>b</sub>7**   **1.** **E<sub>b</sub>Δ**   **F<sup>-</sup>/B<sub>b</sub>**

**2.**  
**E<sub>b</sub>Δ**   **D7<sub>b</sub>9**   **GΔ**   **A-/D**   **GΔ**   **GΔ**   **A-/D**

**GΔ**   **F7+4**   **B<sub>b</sub>Δ**   **C-/F**   **B<sub>b</sub>Δ**   **G7+9**   **C7**   **F7**   **F<sup>-</sup>**   **B<sub>b</sub>7**

**E<sub>b</sub>Δ**   **A<sub>b</sub>7**   **G<sup>-</sup>**   **C7**   **F<sup>-</sup>**   **B<sub>b</sub>7**

**A<sup>∅</sup>**   **D7+9**   **G<sup>∅</sup>**   **C7+9**   **F7**   **B<sub>b</sub>7**   **⊕** **E<sub>b</sub>Δ**   **F<sup>-</sup>/B<sub>b</sub>**

**⊕**  
**E<sub>b</sub>Δ**   **C7+9**   **F7**   **B<sub>b</sub>7**   **E<sub>b</sub>Δ**   **C7+9**   **F7**   **B<sub>b</sub>7**

**A<sup>∅</sup>**   **A<sub>b</sub><sup>-</sup>**   **G<sup>-</sup>**   **F<sup>♯</sup>°**   **F7**   **EΔ**   **E<sub>b</sub>Δ**



# 3. Santa Claus Is Coming To Town



PLAY 6 TIMES (♩ = 120)

By Haven Gillespie & J. Fred Coots

CA C7 FA Bb7 CA C7

You bet - ter watch out, you bet - ter not cry, bet - ter not pout, I'm  
mak - ing a list and check - ing it twice, gon - na find out who's

FA Bb7 E- A- D- G7

tell - ing you why: San - ta Claus is com - in' to  
naught - y and nice. San - ta Claus is com - in' to

1. AbΔ DbΔ 2. CA D- Eb° C/E

town. He's town. He

G- C7 FA D7 G- C7 FA

sees you when you're sleep - in', he knows when you're a - wake, he

A- D7 GA E7 A- D7 D- G7

knows if you've been bad or good so be good for good - ness sake. Oh! you

CA C7 FA Bb7 CA C7 FA Bb7

bet - ter watch out, you bet - ter not cry, bet - ter not pout, I'm tell - ing you why:

E- A- D- G7 ⊕ AbΔ DbΔ

San - ta Claus is com - in' to town.



# 3. Santa Claus Is Coming To Town - Cont.



## SOLOS

CA C7 FA Bb7 CA C7 FA Bb7

E- A- D- G7 1. AbΔ DbΔ

2. CA D- Eb° C/E G- C7 FA D7

G- C7 FA A- D7 GΔ E7

A- D7 D- G7 CA C7 FA Bb7 CA C7

FA Bb7 E- A- D- G7 ⊕ AbΔ DbΔ

⊕ E- A- D- G7 E- A- D- G7 AbΔ DbΔ CΔ





# 4. Let It Snow!



PLAY 5 TIMES (♩ = 120)

by Sammy Cahn & Jules Styne

FA G-/C FA G-/C F/A Ab<sup>o</sup>

Oh the weath - er out - side is fright - ful, But the fire is so de -  
does - n't show signs of stop - ping, And I brought so corn for

G- C7 G- F#<sup>o</sup> G- Ab<sup>o</sup> A- D7 G- C7

light - ful, And since we've no place to go, Let It Snow! Let It Snow! Let It  
pop - ping, The lights are turned 'way down low,

1. FA G-/C 2. FA G7 CA D-/G CA A7+9

Snow! It Snow! When we fi - nal - ly kiss good - night How I'll

D- G7 CA D-/G CA D-/G

hate go - ing out in the storm! But if you'll real - ly hold me

E- A7 D7 G7 G- C7 FA G-/C

FA G-/C F/A Ab<sup>o</sup> G- C7 G- F#<sup>o</sup>

tight All the way home I'll be warm. The fi - re is slow - ly

G- Ab<sup>o</sup> A- D7 G- C7 ⊕ FA G-/C

so, Let It Snow! Let It Snow! Let It Snow!



# 4. Let It Snow! - Cont.



## SOLOS

FA G-/C FA G-/C F/A Ab<sup>o</sup> G- C7

G- F#<sup>o</sup> G- Ab<sup>o</sup> A- D7 G- C7 1. FA G-/C

2. FA G7 CA D-/G CA A7+9 D- G7

CA D-/G CA D-/G E- A7 D7 G7 G- C7

FA G-/C FA G-/C F/A Ab<sup>o</sup> G- C7

G- F#<sup>o</sup> G- Ab<sup>o</sup> A- D7 G- C7 ⊕ FA G-/C

⊕ A- D7 G- C7 A- D7 G- C7 Eb<sup>6</sup> E<sup>b9</sup> F6 Eb<sup>6</sup> E<sup>b9</sup> F6



# 5. Have Yourself A Merry Little Christmas



PLAY 4 TIMES (♩ = 100)

by Hugh Martin & Ralph Blane

CA A- D- D-/G G7 CA A- D- G7

Have your - self a mer - ry lit - tle Christ - mas, let your heart be light.

CA A- D- G7 F7 E7 A7b9 D7+5 G7b9

From now on, our trou - bles will be out of sight.

CA A- D- G7 CA A- D- G7

Have your - self a mer - ry lit - tle Christ - mas, make the Yule - tide gay,

CA A- Bø E7 A- Ab- G- C7

From now on, our trou - bles will be miles a - way.

FA Bb7+4 E- Eb° D- G7 CA

Here we are as in old - en days, hap - py gold - en days of yore,

F#ø B7b9 E- A7 A- D7 D- G7

Faith - ful friends who are dear to us gath - er near to us once more.

CA A- D- D-/G G7 CA A- D- G7

Through the years we all will be to - geth - er, if the Fates al - low,

CA A- Bø E7+9 A- Ab- G- C7

Hang a shin - ing star up - on the high - est bough, And

FA FA/E D- G7 CA D-/G

have your - self a mer - ry lit - tle Christ - mas now.



# 5. Have Yourself A Merry Little Christmas - Cont.



SOLOS

CA A- D- D-/G G7 CA A- D- G7

CA A- D- G7 F7 E7 A7b9 D7+5 G7b9

CA A- D- D-/G G7 CA A- D- G7

CA A- Bø E7 A- Ab- G- C7

FΔ Bb7+4 E- Eb° D- G7 CA

F#ø B7b9 E- A7 A- D7 D- G7

CA A- D- D-/G G7 CA A- D- G7

CA A- Bø E7+9 A- Ab- G- C7

FΔ FΔ/E D- G7 CA D-/G ⊕

⊕ CA D-/G CA D-/G G7 D̂bΔ // ĈΔ





# 6. Auld Lang Syne



PLAY 8 TIMES (♩ = 69)

Words by Robert Burns

FΔ D7+9 G- C7 C#° D- F7 BbΔ C7/Bb

Should auld acquaintance be forgot, and never brought to mind? Should

A- D- G- G-/F E° A7 D- Ab7+4 G- C7 EbΔ E7b9 FΔ

auld acquaintance be forgot and days of Auld Lang Syne? For

FΔ D- G- C7 FΔ B7 BbΔ C7/Bb

Auld Lang Syne, my dear, for Auld Lang Syne, We'll

A- D- G- G-/F E° A7+9 D- Ab7+4 G- C7 EbΔ

tak' a cup o' kindness yet for Auld Lang Syne.

NOTE: After second chorus at slow tempo, there is a 4-bar drum intro leading into several choruses of the faster tempo

## SOLOS

FΔ D7+9 G- C7 C#° D- F7 BbΔ C7/Bb A- D-

G- G-/F E° A7 D- Ab7+4 G- C7 EbΔ E7b9 FΔ FΔ D- G- C7 FΔ B7

BbΔ C7/Bb A- D- G- G-/F E° A7b9 D- Ab7+4 G- C7 ⊕ EbΔ

⊕ EbΔ DbΔ GbΔ+4 FΔ



# 7. Rudolph The Red-Nosed Reindeer



PLAY 6 TIMES (♩ = 144)

Words and Music by Johnny Marks

CA D- CA D- CA A- D- G7

G Pedal - - - - -

Ru - dolph The Red - Nosed Rein - deer had a ver - y shin - y nose,  
All of the oth - er rein - deer used to laugh and call him names,

D- G7 D- G7 1. D- G7+ E- A7 D- G7

And if you ev - er saw it, you would ev - en say it glows.  
They nev - er let poor Ru - dolph

2. D- G7 CA C7 FA E- A7

join in an - y rein - deer games. Then one fog - gy Christ - mas Eve,

D- G7 CA C#° GA/D A-/D GA/D E7b9 A- D7

San - ta came to say, "Ru - dolph, with your nose so bright, won't you guide my

D- G7 CA D- CA D- CA A-

G Pedal - - - - -

sleigh to - night?" Then how the rein - deer loved him, as they shout - ed out with

D- G7 D- G7 D- G7 D- G7 CA D-/G

glee, "Ru - dolph The Red - Nosed Rein - deer, you'll go down in his - to - ry!"

## SOLOS

CA D- CA D- CA A- D- G7 D- G7 Eb- Ab7 1. D- G7+ E- A7 D- G7

G Pedal - - - - -

2. D- G7 CA C7 FA E- A7 D- G7 CA C#° GA/D A-/D GA/D E7b9 A- D7 D- G7

CA D- CA D- CA A- D- G7 D- G7 Eb- Ab7 D- G7 CA D-/G

G Pedal - - - - -

D- G7 D- G7 D- G7 D- G7 D- G7 D- G7 D- G7 CA

Ru - dolph The Red - Nosed Rein - deer, you'll go down in his - to - ry. \_\_\_\_\_



# 8. Sleigh Ride



PLAY 5 TIMES (♩ = 252)

by Mitchell Parish & Leroy Anderson

GA E- A- D7 B- E7

Just hear those sleigh bells jin - gle - ing, ring - ting - tin - gle - ing, too. —  
 snow is fall - ing and friends are call - ing "Yoo hoo," —

A- D7 GA E- A- D7 GA

} Come on, it's love - ly weath - er for a Sleigh Ride to - geth - er with you. —

1. A- D7 2. GA C#- C#- F#7

— Out - side the — Gid - dy - yap, gid - dy - yap, gid - dy - yap, let's go,

BA BA C#- C#- F#7

Let's look at the snow, We're rid - ing in a won - der - land of

BA BA B- B- E7

snow. — Gid - dy - yap, gid - dy - yap, gid - dy - yap, it's grand.

AΔ AΔ A- A-

Just hold - ing your hand. We're glid - ing a - long with a song of a

D7 A- D7 GA E- A- D7

win - ter - y fair - y - land, Our cheeks are nice and ros - y, and com - fy co - zy are

B- E7 A- D7 GA E-

we, — We're snug - gled up to - geth - er like two



# 8. Sleigh Ride - Cont.



birds of a feath - er would be. Let's take that  
 road be - fore us and sing a cho - rus or two. Come on, it's  
 love - ly weath - er for a Sleigh Ride to - geth - er with you.

A- D7 GA E- A- D7  
 GA E- A- D7 B- E7 A- D7  
 GA E- A- D7 GA E- A- D7

2 BAR BREAK AT END OF FIRST CHORUS

**SOLOS**

GA E- A- D7 B- E7 A- D7 GA E- A- D7 GA A- D7  
 C#- C#- F#7 BA BA C#- C#- F#7 BA  
 B- B- E7 AA A- A- D7 A- D7  
 GA E- A- D7 B- E7 A- D7 GA E- A- D7 GA A- D7  
 GA E- A- D7 B- E7 A- D7 GA E- A- D7 GA A- D7  
 GA BbA C- F7 BbA B- E7  
 A- D7 B- E7 A- D7 B- E7 A- D7 GA





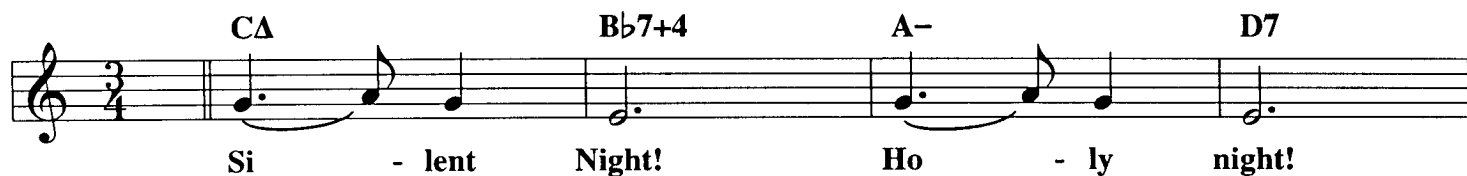
# 9. Silent Night



PLAY 7 TIMES (♩ = 100)

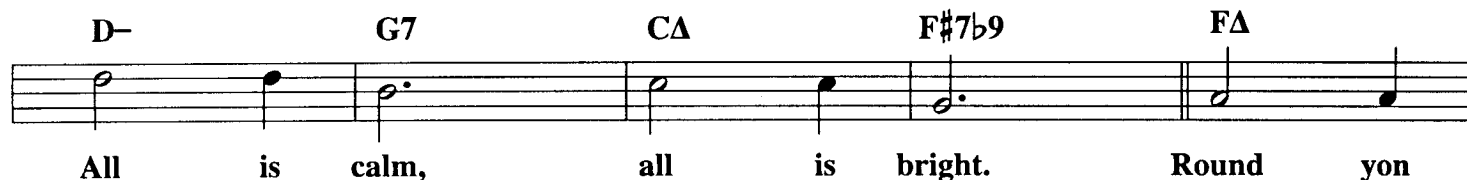
Franz Gruber

CA Bb7+4 A- D7



Si - lent Night! Ho - ly night!

D- G7 CA F#7b9 FA



All is calm, all is bright. Round you

D- G7 CA F#7 FA D-/G G7



Vir - - gin Moth - er and Child! Ho - ly In - fant so

CA CA D-/G G7 F#ø



ten - der and mild, Sleep in Heav - en - ly peace,

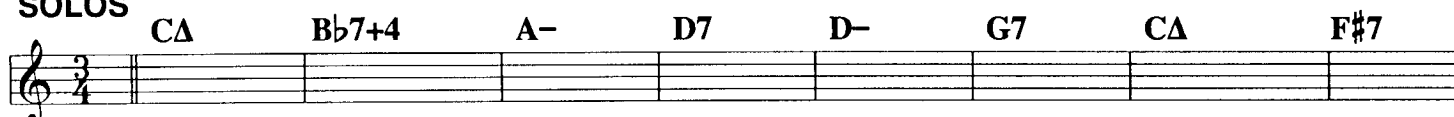
F-6 C/E A- D- G7 DbΔ DbΔ



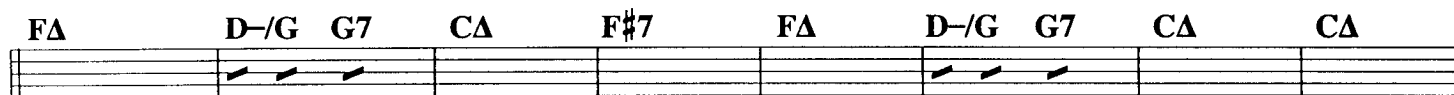
Sleep in heav - en - ly peace

## SOLOS

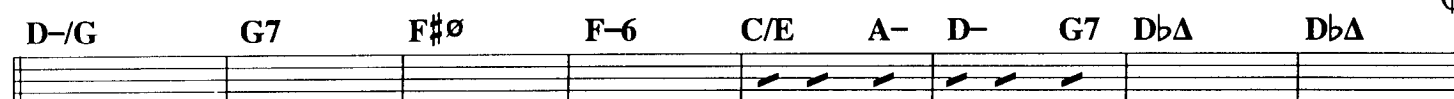
CA Bb7+4 A- D7 D- G7 CA F#7



FA D-/G G7 CA F#7 FA D-/G G7 CA CA



D-/G G7 F#ø F-6 C/E A- D- G7 DbΔ DbΔ



⊕ CA





# 10. I'll Be Home For Christmas



PLAY 5 TIMES (♩ = 56)

By Kim Gannon & Walter Kent

Ballad CA D7<sup>b9</sup> D- G7 E<sup>∅</sup> A7<sup>b9</sup> D- F- B<sup>b</sup>7

I'll be home for Christ - mas. You can count on me,

D- G7 G#<sup>∅</sup> A- E7 A- A- D7 D- G7

Please have snow and mist - le - toe and pres - ents on the tree.

CA D7<sup>b9</sup> D- G7 E<sup>∅</sup> A7<sup>b9</sup> D- A7<sup>b9</sup>

Christ - mas Eve will find me where the love light gleams,

F<sup>Δ</sup> B<sup>b</sup>7 E<sup>∅</sup> B<sup>b</sup>7 E- A7 A- D7 D- G7 ⊕ CA D- G7

I'll be home for Christ - mas, If on - ly in my dreams.

SOLOS CA D7<sup>b9</sup> D- G7 E<sup>∅</sup> A7<sup>b9</sup> D- F- B<sup>b</sup>7

D- G7 G#<sup>∅</sup> A- E7 A- A- D7 D- G7

CA D7<sup>b9</sup> D- G7 E<sup>∅</sup> A7<sup>b9</sup> D- A7<sup>b9</sup>

F<sup>Δ</sup> B<sup>b</sup>7 E<sup>∅</sup> B<sup>b</sup>7 E- A7 A- D7 D- G7 ⊕ CA D- G7

⊕ F#<sup>∅</sup> F-6 E- B<sup>b</sup>-/E<sup>b</sup> A<sup>b</sup>Δ D<sup>b</sup>7 CA+4



# 11. We Three Kings



PLAY 4 TIMES (♩ = 126)

**INTRO** E- F#-/B 2 2 2

**A** E- E- B7b9 E- E-

We three kings of O - ri - ent are, Bear - ing

E- B7b9 E- GA D7

gifts we trav - erse a - far, Field and foun - tain,

GA CA F#ø B7+4 **B** INTERLUDE E-

moor and moun - tain Fol - low - ing yon - der star.

F#-/B E- F#-/B E- F#-/B

E- F#-/B **C** GA BRIDGE GA

Star of won - der,

A-/D GA GA GA

Star of night, Star with roy - al

A-/D GA GA A-/D F#ø

beau - ty bright, West - ward lead - ing, Still pro -

B7+9 E- D- G7 CA B7+9

ceed - ing, Guide us to thy per - fect light.

**D** INTERLUDE E- F#-/B 2 2 2



# 11. We Three Kings - Cont.



## SOLOS

E- E- B7b9 E-

E- E- B7b9 E- GΔ D7

GΔ CΔ F#∅ B7+4 INTERLUDE E- F#-/B

E- F#-/B E- F#-/B E- F#-/B

## BRIDGE

GΔ GΔ A-/D GΔ GΔ

GΔ A-/D GΔ GΔ A-/D F#∅

B7+9 E- D- G7 CΔ B7+9

## INTERLUDE

E- F#-/B 2 2 2 ⊕

⊕ E- F#-/B 2 Etc. & Fade Out

# INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, Cx4, 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 improviser'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 42 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 Yusuf 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 & 11/7'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, β = 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 |
|--|---------------------------|--------------------------------|-------------------|-------------------------|
| C7<br>C7-<br>C7Δ<br>C7β<br>C7C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C6<br>C6-<br>C6Δ<br>C6β<br>C6C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C9<br>C9-<br>C9Δ<br>C9β<br>C9C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C11<br>C11-<br>C11Δ<br>C11β<br>C11C  | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C13<br>C13-<br>C13Δ<br>C13β<br>C13C  | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9<br>C7+9-<br>C7+9Δ<br>C7+9β<br>C7+9C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11<br>C7+9+11-<br>C7+9+11Δ<br>C7+9+11β<br>C7+9+11C  | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13<br>C7+9+11+13-<br>C7+9+11+13Δ<br>C7+9+11+13β<br>C7+9+11+13C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15<br>C7+9+11+13+15-<br>C7+9+11+13+15Δ<br>C7+9+11+13+15β<br>C7+9+11+13+15C  | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15+17<br>C7+9+11+13+15+17-<br>C7+9+11+13+15+17Δ<br>C7+9+11+13+15+17β<br>C7+9+11+13+15+17C   | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15+17+19<br>C7+9+11+13+15+17+19-<br>C7+9+11+13+15+17+19Δ<br>C7+9+11+13+15+17+19β<br>C7+9+11+13+15+17+19C  | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15+17+19+21<br>C7+9+11+13+15+17+19+21-<br>C7+9+11+13+15+17+19+21Δ<br>C7+9+11+13+15+17+19+21β<br>C7+9+11+13+15+17+19+21C                               | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15+17+19+21+23<br>C7+9+11+13+15+17+19+21+23-<br>C7+9+11+13+15+17+19+21+23Δ<br>C7+9+11+13+15+17+19+21+23β<br>C7+9+11+13+15+17+19+21+23C                | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |
| C7+9+11+13+15+17+19+21+23+25<br>C7+9+11+13+15+17+19+21+23+25-<br>C7+9+11+13+15+17+19+21+23+25Δ<br>C7+9+11+13+15+17+19+21+23+25β<br>C7+9+11+13+15+17+19+21+23+25C | Major                     | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Dominant 7th              | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Minor (Dorian)            | W W W W W H                    | C D E F G A B C   | C E G B D               |
|  | Half Diminished (Locrian) | W H W W W W                    | C D E F G A B C   | C E G B D               |
|  | Diminished (8 tone scale) | W H W H W H W                  | C D E F G A B C   | C E G B D               |

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 9<sup>b</sup>, 4<sup>b</sup> & 4<sup>#</sup>. The entire C7+9 scale would look like: Root, 9<sup>b</sup>, 9<sup>#</sup>, 4<sup>b</sup>, 4<sup>#</sup>, 5<sup>b</sup>, 5<sup>#</sup> & root (C, D<sup>b</sup>, D<sup>#</sup>, E, F<sup>b</sup>, F<sup>#</sup>, G<sup>b</sup>, G<sup>#</sup>, B<sup>b</sup>, 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 C799 appears to have only one altered tone (9<sup>b</sup>) but actually has three: 9<sup>b</sup>, 9<sup>#</sup> and 4<sup>b</sup>. The entire scale looks like this: Root, 9<sup>b</sup>, 9<sup>#</sup>, 3rd, 4<sup>b</sup>, 5th, 6th, b7 & root (C, D<sup>b</sup>, D<sup>#</sup>, E, F<sup>b</sup>, G, A, B<sup>b</sup>, C). This is called a Diminished scale and my chord symbol abbreviation is C79<sup>b</sup>. 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.